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Remarks on the Lighting of the Torch of the Statue of Liberty in New York, New York
July 3, 1986

While we applaud those immigrants who stand out, whose contributions are easily discerned, we know that America's heroes are also those whose names are remembered by only a few. Many of them passed through this harbor, went by this lady, looked up at her torch, which we light tonight in their honor.

They were the men and women who labored all their lives so that their children would be well fed, clothed, and educated, the families that went through great hardship yet kept their honor, their dignity, and their faith in God. They passed on to their children those values, values that define civilization and are the prerequisites of human progress. They worked in our factories, on ships and railroads, in stores, and on road construction crews. They were teachers, lumberjacks, seamstresses, and journalists. They came from every land.

What was it that tied these profoundly different people together? What was it that made them not a gathering of individuals, but a nation? That bond that held them together, as it holds us together tonight, that bond that has stood every test and travail, is found deep in our national consciousness: an abiding love of liberty. For love of liberty, our forebears—colonists, few in number and with little to defend themselves—fought a war for independence with what was then the world's most powerful empire. For love of liberty, those who came before us tamed a vast wilderness and braved hardships which, at times, were beyond the limits of human endurance. For love of liberty, a bloody and heart-wrenching civil war was fought. And for love of liberty, Americans championed and still champion, even in times of peril, the cause of human freedom in far-off lands.

"The God who gave us life," Thomas Jefferson once proclaimed, "gave us liberty at the same time." But like all of God's precious gifts, liberty must never be taken for granted. Tonight we thank God for the many blessings He has bestowed on our land; we affirm our faithfulness to His rule and to our own ideals; and we pledge to keep alive the dream that brought our forefathers and mothers to this brave new land.

On this theme the poet Emma Lazarus, moved by this unique symbol of the love of liberty, wrote a very special dedication 100 years ago. The last few lines are ones we know so well; set to the music of Irving Berlin, they take on tonight a special meaning.

[*At this point, a choir sang the last few lines from the poem "The New Colossus."*]

We are the keepers of the flame of liberty. We hold it high tonight for the world to see, a beacon of hope, a light unto the nations. And so with joy and celebration and with a prayer that this lamp shall never be extinguished, I ask that you all join me in this symbolic act of faith, this lighting of Miss Liberty's torch.

Note: The President spoke at 11:04 p.m. on Governors Island. At the conclusion of the ceremonies, he went to the Rockefeller estate in Pocantico Hills, NY, where he stayed overnight.

Remarks During Operation Sail in New York, New York
July 4, 1986

Thank you, Lee, and thank you all. It's been said that we Americans count our blessings too seldom. But not this weekend. This weekend we celebrate, my friends, we cut loose! The procession that we are about to witness will be as colorful as fireworks, as

Remarks at the Opening Ceremonies of the Statue of Liberty Centennial Celebration in New York, New York
July 3, 1986

Thank you. And Lee Iacocca, thank you on behalf of all of America. President and Madame Mitterrand, my fellow Americans: The iron workers from New York and New Jersey who came here to begin restoration work were at first puzzled and a bit put off to see foreign workers, craftsmen from France, arrive. Jean Wiart, the leader of the French workers, said his countrymen understood. After all, he asked, how would Frenchmen feel if Americans showed up to help restore the Eiffel Tower? But as they came to know each other—these Frenchmen and Americans—affections grew; and, so, too, did perspectives.

The Americans were reminded that Miss Liberty, like the many millions she's welcomed to these shores, is of foreign birth, the gift of workers, farmers, and shopkeepers and children who donated hundreds of thousands of francs to send her here. They were the ordinary people of France. This statue came from their pockets and from their hearts. The French workers, too, made discoveries. Monsieur Wiart, for example, normally lives in a 150-year-old cottage in a small French town, but for the last year he's been riding the subway through Brooklyn. "A study in contrasts," he said—contrasts indeed. But he has also told the newspapers that he and his countrymen learned something else at Liberty Island. For the first time, they worked in proximity with Americans of Jewish, black, Italian, Irish, Russian, Polish, and Indian backgrounds. "Fascinating," he said, "to see different ethnic and national types work and live so well together." Well, it's how we like to think of America. And it's good to know that Miss Liberty is still giving life to the dream of a new world where old antagonisms could be cast aside and people of every nation could live together as one.

It's especially fitting that this lesson should be relived and relearned here by Americans and Frenchmen. President Mitterrand, the French and American people have forged a special friendship over the course of two centuries. Yes, in the 1700's, France was the midwife of our liberty. In two World Wars, America stood with France as she fought for her life and for civilization. And today, Mr. President, with infinite gentleness, your countrymen tend the final resting places, marked now by rows of white crosses and stars, of more than 60,000 Americans who remain on French soil, a reminder since the days of Lafayette of our mutual struggles and sacrifices for freedom. So, tonight, as we celebrate the friendship of our two nations, we also pray: May it ever be so. God bless America, and vive la France!

And yet, my fellow Americans, it is not only the friendship of two peoples but the friendship of all peoples that brings us here tonight. We celebrate something more than the restoration of this statue's physical grandeur. Another worker here, Scott Aronsen, a marble restorer, has put it well: "I grew up in Brooklyn and never went to the Statue of Liberty. But when I first walked in there to work, I thought about my grandfathers coming through here." And which of us does not think of other grandfathers and grandmothers, from so many places around the globe, for whom this statue was the first glimpse of America?

"She was silhouetted very clear," one of them wrote about standing on deck as their ship entered New York Harbor. "We passed her very slowly. Of course we had to look up. She was beautiful." Another talked of how all the passengers rushed to one side of the boat for a fast look at their new home and at her. "Everybody was crying. The whole boat bent toward her. She was beautiful with the early morning light." To millions returning home, especially from foreign wars, she was also special. A young World War I captain of artillery described how, on a troopship returning from France, even the most hard-bitten veteran had trouble blinking back the tears. "I've never seen anything that looked so good," that doughboy, Harry Truman, wrote to his fiance, Bess, back in Independence, Missouri, "as the Liberty Lady in New York Harbor."

And that is why tonight we celebrate this mother of exiles who lifts her light beside the golden door. Many of us have seen the picture of another worker here, a tool belt around his waist, balanced on a narrow metal rod of scaffolding, leaning over to place a kiss on the forehead of Miss Liberty. Tony Soraci, the grandson of immigrant Italians, said it was something he was proud to do, "something to tell my grandchildren." Robert Kearney feels the same way. At work on the statue after a serious illness, he gave $10,000 worth of commemorative pins to those who visited here. Part of the reason, he says, was an earlier construction job over in Hoboken and his friend named Blackie. They could see the harbor from the building they were working on, and every morning Blackie would look over the water, give a salute, and say, "That's my gal!"

Well, the truth is, she's everybody's gal. We sometimes forget that even those who came here first to settle the new land were also strangers. I've spoken before of the tiny *Arabella*, a ship at anchor just off the Massachusetts coast. A little group of Puritans huddled on the deck. And then John Winthrop, who would later become the first Governor of Massachusetts, reminded his fellow Puritans there on that tiny deck that they must keep faith with their God, that the eyes of all the world were upon them, and that they must not forsake the mission that God had sent them on, and they must be a light unto the nations of all the world—a shining city upon a hill.

Call it mysticism if you will, I have always believed there was some divine providence that placed this great land here between the two great oceans, to be found by a special kind of people from every corner of the world, who had a special love for freedom and a special courage that enabled them to leave their own land, leave their friends and their countrymen, and come to this new and strange land to build a New World of peace and freedom and hope. Lincoln spoke about hope as he left the hometown he would never see again to take up the duties of the Presidency and bring America through a terrible Civil War. At each stop on his long train ride to Washington, the news grew worse: The Nation was dividing; his own life was in peril. On he pushed, undaunted. In Philadelphia he spoke in Independence Hall, where 85 years earlier the Declaration of Independence had been signed. He noted that much more had been achieved there than just independence from Great Britain. It was, he said, "hope to the world, future for all time."

Well, that is the common thread that binds us to those Quakers [Puritans] on the tiny deck of the *Arabella*, to the beleaguered farmers and landowners signing the Declaration in Philadelphia in that hot Philadelphia hall, to Lincoln on a train ready to guide his people through the conflagration, to all the millions crowded in the steerage who passed this lady and wept at the sight of her, and those who've worked here in the scaffolding with their hands and with their love—Jean Wiart, Scott Aronsen, Tony Soraci, Robert Kearney, and so many others.

We're bound together because, like them, we too dare to hope—hope that our children will always find here the land of liberty in a land that is free. We dare to hope too that we'll understand our work can never be truly done until every man, woman, and child shares in our gift, in our hope, and stands with us in the light of liberty—the light that, tonight, will shortly cast its glow upon her, as it has upon us for two centuries, keeping faith with a dream of long ago and guiding millions still to a future of peace and freedom.

And now we will unveil that gallant lady. Thank you, and God bless you all.

Note: The President spoke at 9:28 p.m. on Governors Island. Following his remarks, the Statue of Liberty was illuminated. He then presented Medals of Liberty to Henry A. Kissinger, Franklin R. Chang-Diaz, I.M. Pei, Itzhak Perlman, James B. Reston, Kenneth Clark, Albert B. Sabin, An Wang, Elie Wiesel, Bob Hope, and Hanna Holburn Gray. Lee Iacocca was chairman of the Statue of Liberty and Ellis Island Foundation, which raised the funds for the restoration of the statue.

For New York's newest, the dream still lives.

Immigration Today

SUNLIGHT STREAMING through high windows at Kennedy Airport's new immigration arrival hall reminds me—for an instant—of the light-filled Registry Room at Ellis Island, where for decades new immigrants to New York City were processed. Here also at Kennedy weary foreigners, documents in hand, line up for inspection by the United States Immigration and Naturalization Service (INS).

But for today's immigrant—prescreened and approved by a U. S. embassy or consulate in his or her homeland—entry is streamlined. In minutes an INS inspector confirms that papers are in order and directs the new immigrant to a glass-walled room. There the newcomer's face is photographed at an angle—right earlobe showing, please. (It's an identifying feature.) A print of the right index finger is taken, and the person's signature recorded.

These three identifiers will be printed on a computer-generated, pink-colored, blue-bordered, forgery-proof permanent alien registration card. Still popularly known as a green card, after the kind once used, it is a work permit and proof of legal entry, and it entitles the bearer to permanent residence and, should he so decide, to apply for citizenship after five years.

PAM SPAULDING (ABOVE AND OPPOSITE)

Soviet Jewish refugees are admitted to the United States at Kennedy Airport; bearers of altered and counterfeit documents (above) were rejected.

Each week as many as 2,500 immigrants arrive at Kennedy terminals. And close to 100,000 newcomers—whether coming by air, ship, or car—claim New York as their final destination each year. That's a sixth of all legal immigrants—some 600,000—that come annually to the United States. The flow is higher than in any decade since 1900-1910.

These new immigrants come for the same reasons that brought their Ellis Island predecessors—for opportunity, to escape oppression, to provide a better life for themselves and their children. But they come from other parts of the world, with different racial and cultural backgrounds. Whereas Ellis Island welcomed primarily Europeans, Kennedy receives its newcomers mainly from Asia, the Caribbean, and Latin America.

The Dominican Republic heads the list, with 18,000 entrants in 1988, followed by Jamaica, China, Haiti, and Guyana. Completing the top ten: India, South Korea, Colombia, the Philippines, Ecuador. Another 150 countries send from two to 2,000 immigrants each, making New York the globe in microcosm.

How did it happen, this change in the origin of immigrants? Europeans had been favored since 1924, when Congress in the Johnson-Reed Act set quotas based on the percentage of a nationality in the U. S. population. During the 1950s that system

was perceived as discriminatory, and in 1965 the Hart-Celler Act gave applicants from *all* countries a chance to apply for permanent residence. Now new regulations mean that no more than 20,000 such visas can be allotted to any country annually.

The 1965 act gave preference to family members of United States citizens or resident aliens already in the U. S. Some 270,000 enter the country each year under this system. An additional 330,000 entered in 1988 under other special rules: The spouses, parents, and young, unmarried children of U. S. citizens, for instance, can come without limit. At the same time as laws were changed, Europeans seemed less impelled to emigrate, while demand grew in other continents. The global waiting line to enter the U. S. lengthens; it stands at 2.3 million. Those who signed up for family preference visas in Mexico and the Philippines in 1977 may reach the head of their country's line this year, 13 years later.

Of course many would-be Americans enter without permission—at the same or double the rate of legal entrants. No one knows for sure. But I found undocumented immigrants in well-organized networks everywhere in New York City.

Leopoldo, for instance. I met him on a Washington Heights street. Clad in a sweatshirt on a freezing January afternoon, he was selling sugary Mexican doughnut sticks called *churros,* earning $35 a day. In Mexico City he had been a diesel mechanic, but in New York without a green card he could find work only as a vendor.

Leopoldo had arrived by way of a well-established pipeline across the United States-Mexican border, one used by some Asians and Africans as well as Latinos. He had borrowed $700 to pay a *coyote*—"travel agent" for the undocumented—to walk him across the border near Tijuana, drive him to Los Angeles, and put him on a plane to New York. Here jobs were said to be plentiful and immigration enforcers scarce.

Attempting to stop such illegal migration, Congress in 1986 passed a law penalizing employers who knowingly hire undocumented workers. It was, in the words of supporters, an attempt "to gain control of our borders."

INS spokesman for New York, Charlie Troy, feels little sympathy for those who get caught. "It's a matter of fairness. People wait years to get a visa and enter legally. It's not fair that those who can pay or sneak in can stay too."

And stay they do. New York City does not report undocumented aliens or discriminate against them when providing such

Destination: New York

When the flood of immigrants crested after the turn of the century, nearly 80 percent of all newcomers entered the U. S. through New York. In the first decade of the 1900s alone, more than six million men, women, and children from Europe landed at the Port of New York. Today most immigrants come from Asia and the Americas. Since the 1960s numbers have risen again; in the 1980s about six million legal immigrants arrived, a sixth of them in New York.

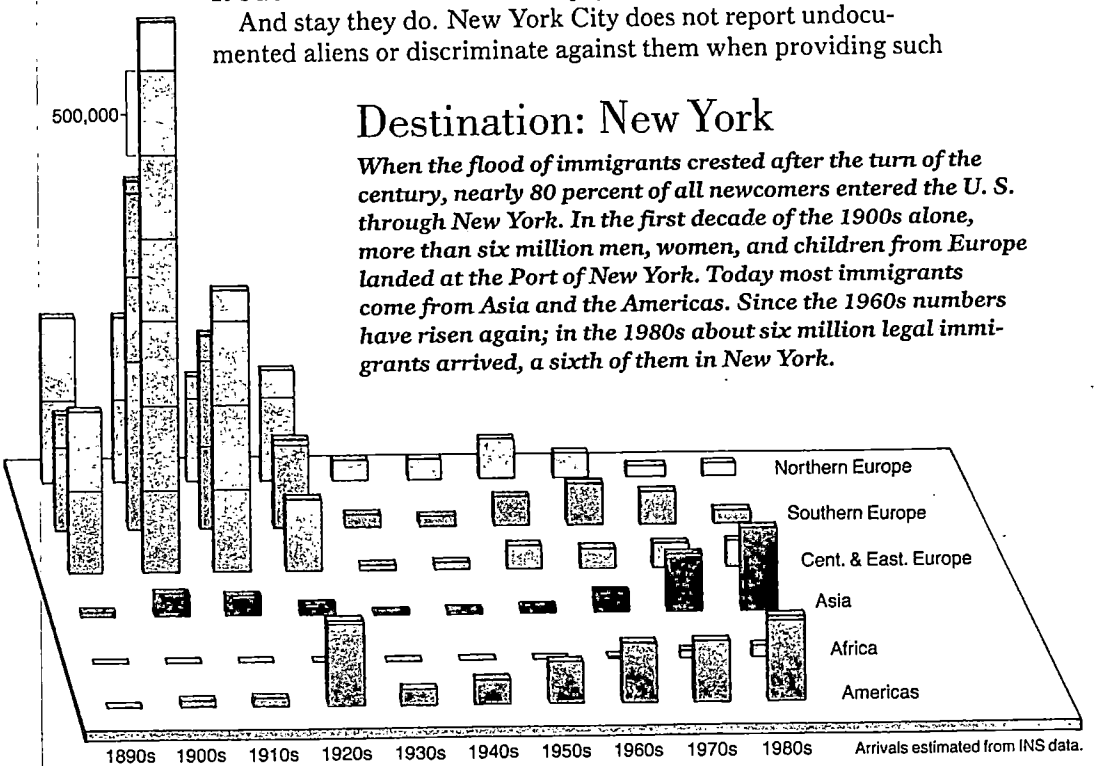


CHART BY DALE D. GLASGOW; CONSULTANTS: IRA GLAZER, CENTER FOR IMMIGRATION RESEARCH, BALCH INSTITUTE, AND CHRISTINE DAVIDSON, STATISTICS DIVISION, U. S. IMMIGRATION AND NATURALIZATION SERVICE

public services as police or hospitals. INS Washington spokesman Verne Jervis shrugs his shoulders. "Frankly, the administration of immigration law is a nightmare. We have 1,700 investigators working on employer sanctions nationwide. If we had 1,700 in New York alone, we still couldn't adequately enforce the law."

The 1986 immigration bill did have a more humane side; it offered amnesty to any illegals who could prove United States residency prior to 1982. One immigration adviser from the Borough of Queens told me: "I processed 3,000 cases, and I never saw so many bankbooks. Many applicants were also homeowners, with good jobs. Nothing is so unfounded as the charge that immigrants go on welfare."

Indeed recent demographic studies suggest that immigrants contribute more in income, sales, and social security taxes than they get back in social services. Illegals receive few if any welfare benefits.

Regardless of their legal status or their country of origin, the newest New Yorkers follow a familiar pattern. They take lowly jobs spurned by the native-born. (Without the new surge of immigrants, for example, New York's garment industry would have collapsed.) In time they buy small businesses as elderly owners retire. They rehabilitate old buildings, renovate deteriorating neighborhoods, and, after the required five years, most become naturalized citizens.

PAM SPAULDING

Immigrants from China, Jimmy Tsang and his family will soon leave this crowded Chinatown tenement for an apartment they are renovating.

THROUGH THE EYES of 15-year-old Wenny Cui, from Guangzhou (Canton), China, I have come to understand new immigrants. Five years earlier, Wenny, her sister, Jenny, and their parents were sponsored by grandparents who had brought, one by one, Wenny's 12 aunts and uncles with their spouses and children to the U. S.—a classic case of what is called chain migration.

"When we first came, I cried and cried. My father cry with me," Wenny recalls, "because we didn't know English. Not even A-B-C."

Adjustment was eased because they settled among their own in one of New York's oldest—and newest—immigrant neighborhoods. From a foreign-born population of 20,000 in 1960, Chinatown has ballooned to 100,000, expanding the informal boundaries of the lower Manhattan enclave. Neighboring Little Italy and the formerly Jewish Lower East Side are now increasingly Chinese. New Chinatowns are taking root in Brooklyn and Queens, as Chinese arrive from China, Hong Kong, Taiwan, Malaysia, Indonesia, Vietnam, even Cuba and South America.

The Cuis are on the immigrant opportunity track. Both parents work in Chinese restaurants, and the girls speak clear English and do well in school. But problems remain. "How," Wenny asks, "with so many possibilities, do you decide in America what you want to be?" The shock of freedom, the many choices, the burden of responsibility for self must be among the most difficult adjustments.

Meanwhile, Congress is again tinkering with immigration laws and quotas. Bills are now under debate that would provide tens of thousands of additional visas to those with advanced degrees, needed skills, or money to invest. Lawmakers argue that the preference given to families blocks worthy candidates without those ties. The search for the most equitable formula continues—but unchanged is the vision of millions abroad that America is the land of promise.

—ALICE J. HALL □

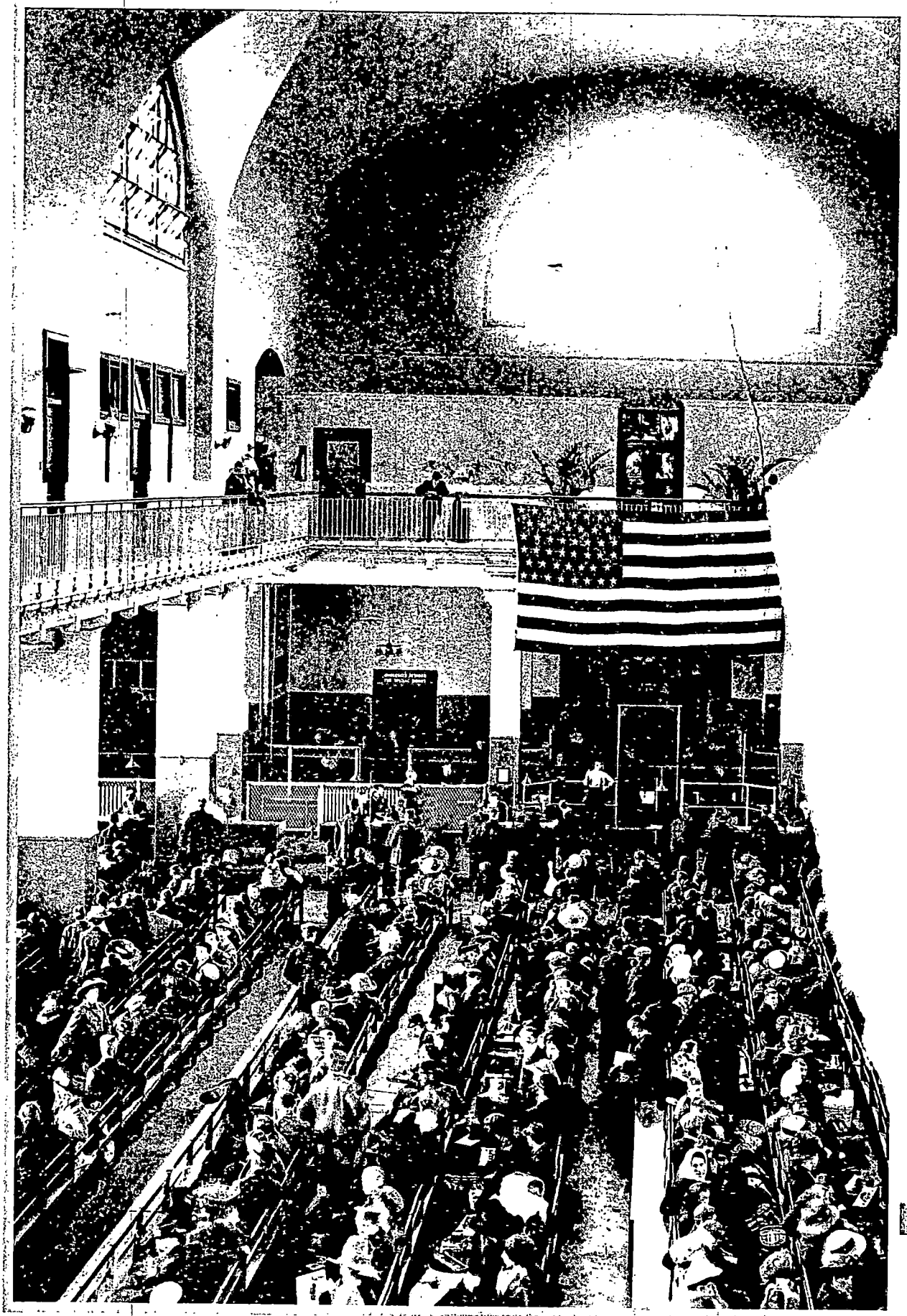
New Life for Ellis Island

WORKMEN HOIST MARBLE PARTITIONS FOR REINSTALLATION.

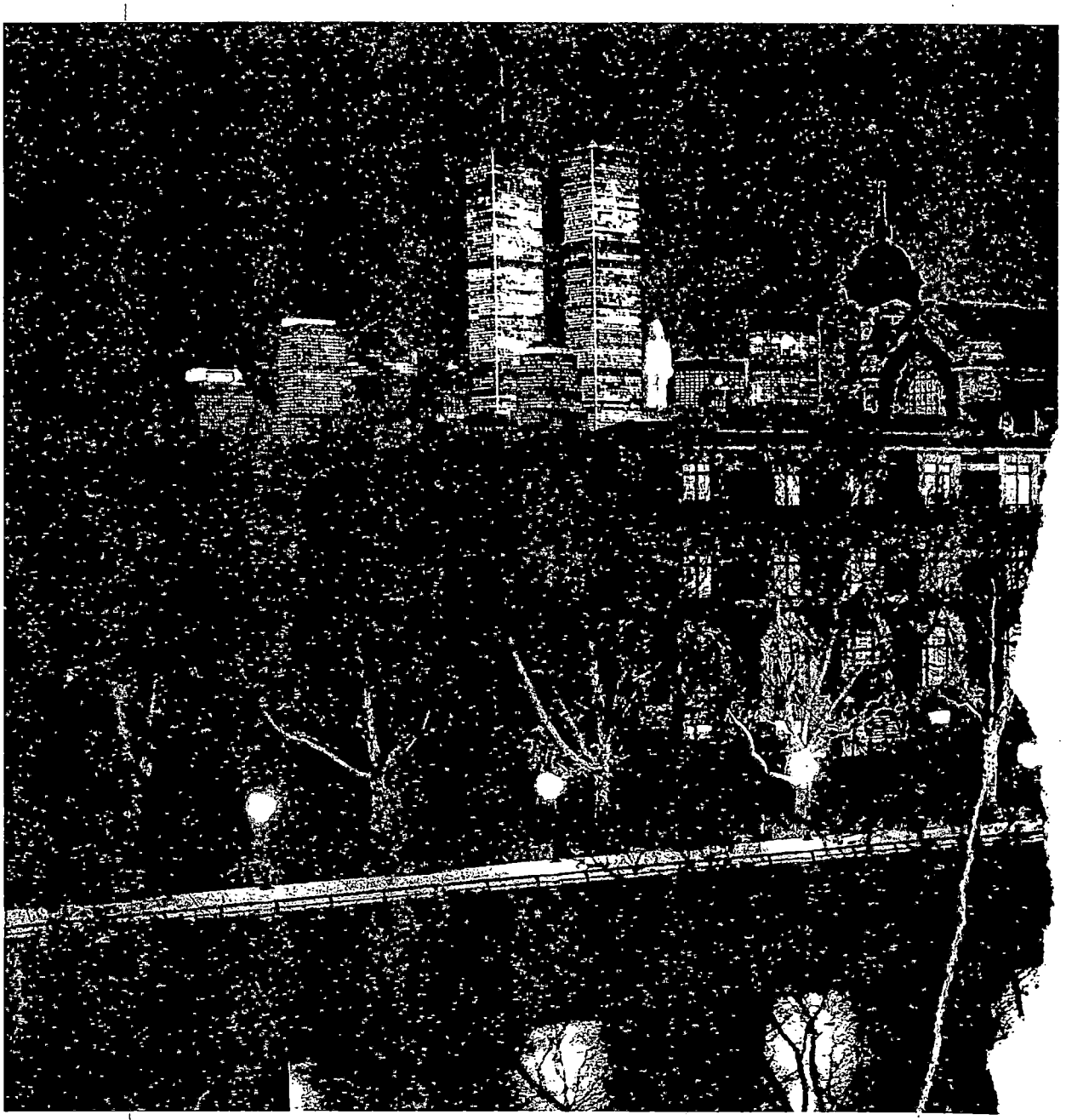
Alive with would-be Americans from many lands, the Registry Room of Ellis Island was the nation's primary reception depot for immigrants between 1900 and 1924. Here in 1912 newcomers await questioning by inspectors seated under the flag. The spectacle of these foreigners—often 5,000 a day—drew American citizens for a view from the balcony. After an extensive seven-year restoration, the Main Building opens this month with a museum honoring all immigrants to the United States.

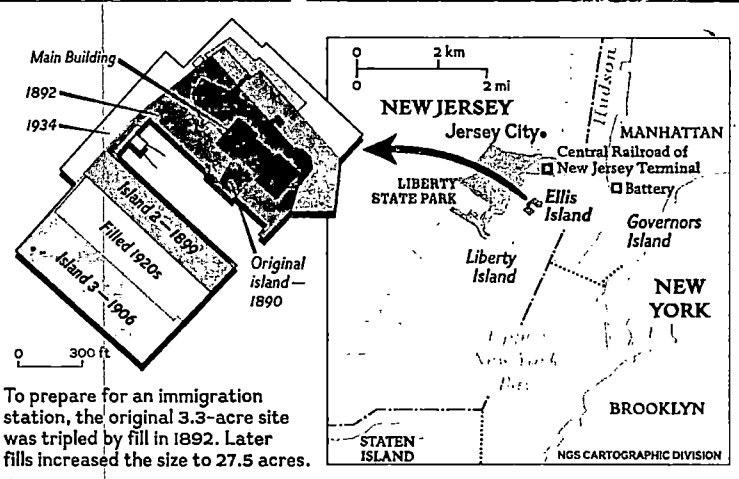
By ALICE J. HALL
ASSISTANT EDITOR

Photographs by JOE McNALLY SYGMA



WILLIAM WILLIAMS COLLECTION, NEW YORK PUBLIC LIBRARY

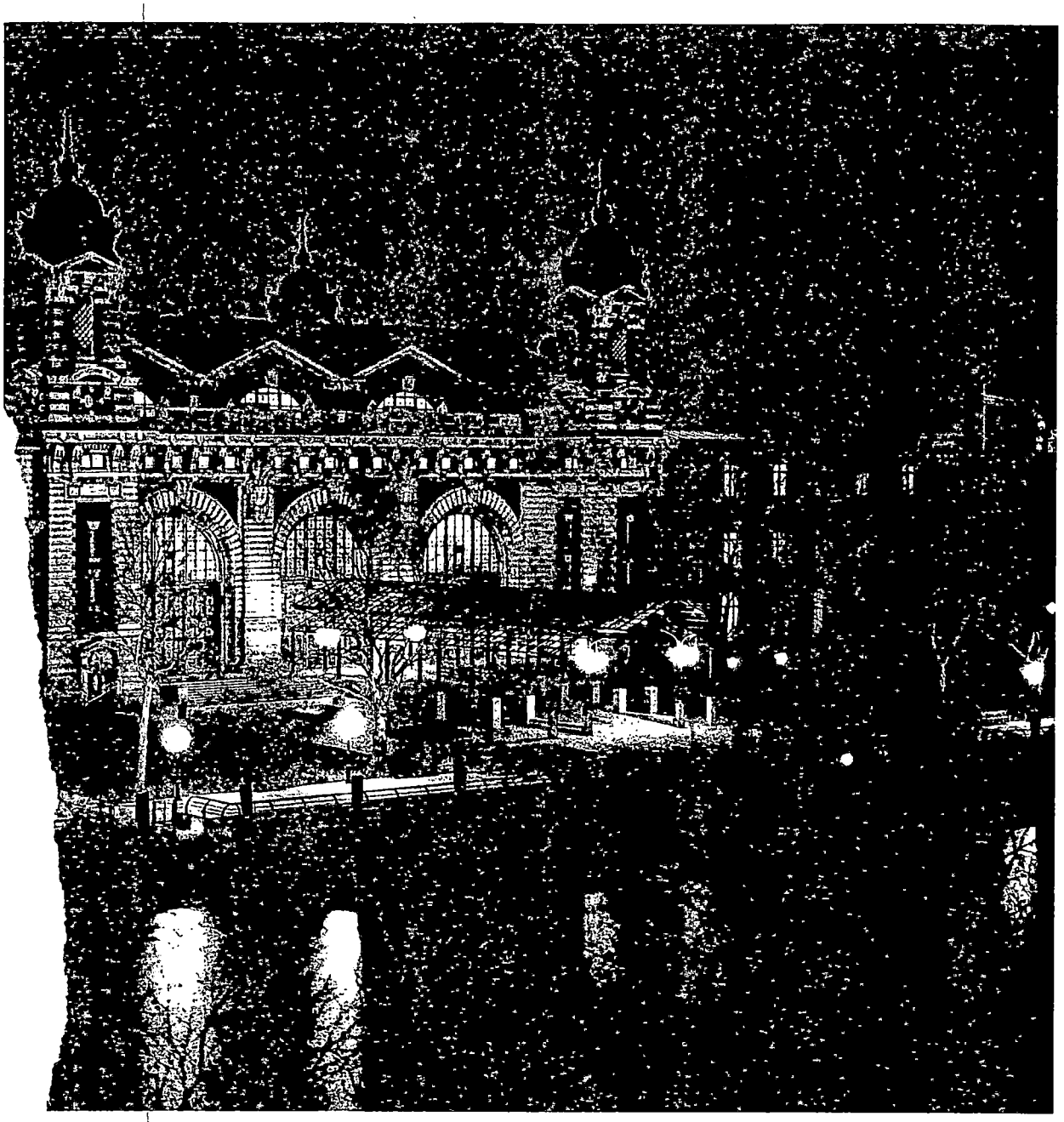




To prepare for an immigration station, the original 3.3-acre site was tripled by fill in 1892. Later fills increased the size to 27.5 acres.

FABULOUS CASTLE, the Main Building of Ellis Island glistens like new in New York Harbor. Its turrets, freshly capped with copper, rise 134 feet. The rich architecture so impressed Sicilian farm boy Giuseppe Santi Italiano that he would later tell his grandchildren, "If they let the poor into such a gorgeous hall, I knew it was possible to be rich in America."

For three centuries immigrants have flocked to New



York City. By the 1880s processing, then regulated by the state, occurred at Castle Garden on the Battery (map). Then in 1891 Congress established federal control over immigration and the next year moved operations to Ellis Island. The first wooden buildings there burned in 1897.

This brick-and-limestone replacement, built in the French Renaissance style by a prominent New York firm at the cost of 1.5 million dollars, opened on December 17, 1900. It was planned to accommodate half a million arrivals a year, about twice the number entering in the 1890s. But poverty, anti-Semitism, and overpopulation in southern and eastern Europe were pressuring more people to emigrate, and numbers ballooned. Close to 900,000 came through Ellis in 1907, its peak year.

And that included only steerage passengers—the great majority. They were barged or ferried to Ellis from Manhattan piers, while first- and second-cabin passengers were cursorily processed on shipboard.

For 17-year-old Myron Surmach from Ukraine, Ellis Island marked the first day of a long life in America. He came in 1910 intending to work for a few years in the Pennsylvania coal mines, then return to his homeland. "At Ellis nobody changed my name; nobody bothered me. Right away I liked America. I made money and felt good."

BROWN BROTHERS (TOP); KEYSTONE/MAST COLLECTION, UNIVERSITY OF CALIFORNIA

WEIGHTED DOWN by their belongings, Slavic women trudge to the Main Building about 1910. Behind them rises a hospital, opened in 1902.

During the preliminary "six-second medical"—a once-over at the top of the stairs to the Registry Room—two women were marked with blue chalk, E for eyes, and diverted to an examination room (above). There Public Health Service inspectors, using fingers and button hooks, looked for signs of trachoma. Such a "dangerous contagious disease" was—and still is—grounds for exclusion. Another category to be weeded out: "persons likely to become a public charge."

Eighty percent of the immigrants passed health and legal inspection in a day. For those singled out for a closer look, delays lasting days or weeks seemed interminable. But only 2 percent of all Ellis Island immigrants were ever sent home.

First Steps in a New Land

As immigration increased, officials moved functions to different rooms, added wings, and removed walls. This cutaway shows the way the Main Building looked in 1907.

1. Immigrants entered under a metal-and-glass awning. This marquee has been re-created.

2. Newcomers checked luggage here. The Baggage Room will be used for exhibits and visitor orientation.

3. As they climbed the stairs, immigrants were visually inspected. Those marked with chalk were directed to an examination room (yellow). In 1911 the stairway was relocated to the room's east side. On a new stairway visitors will follow the immigrants' climb.

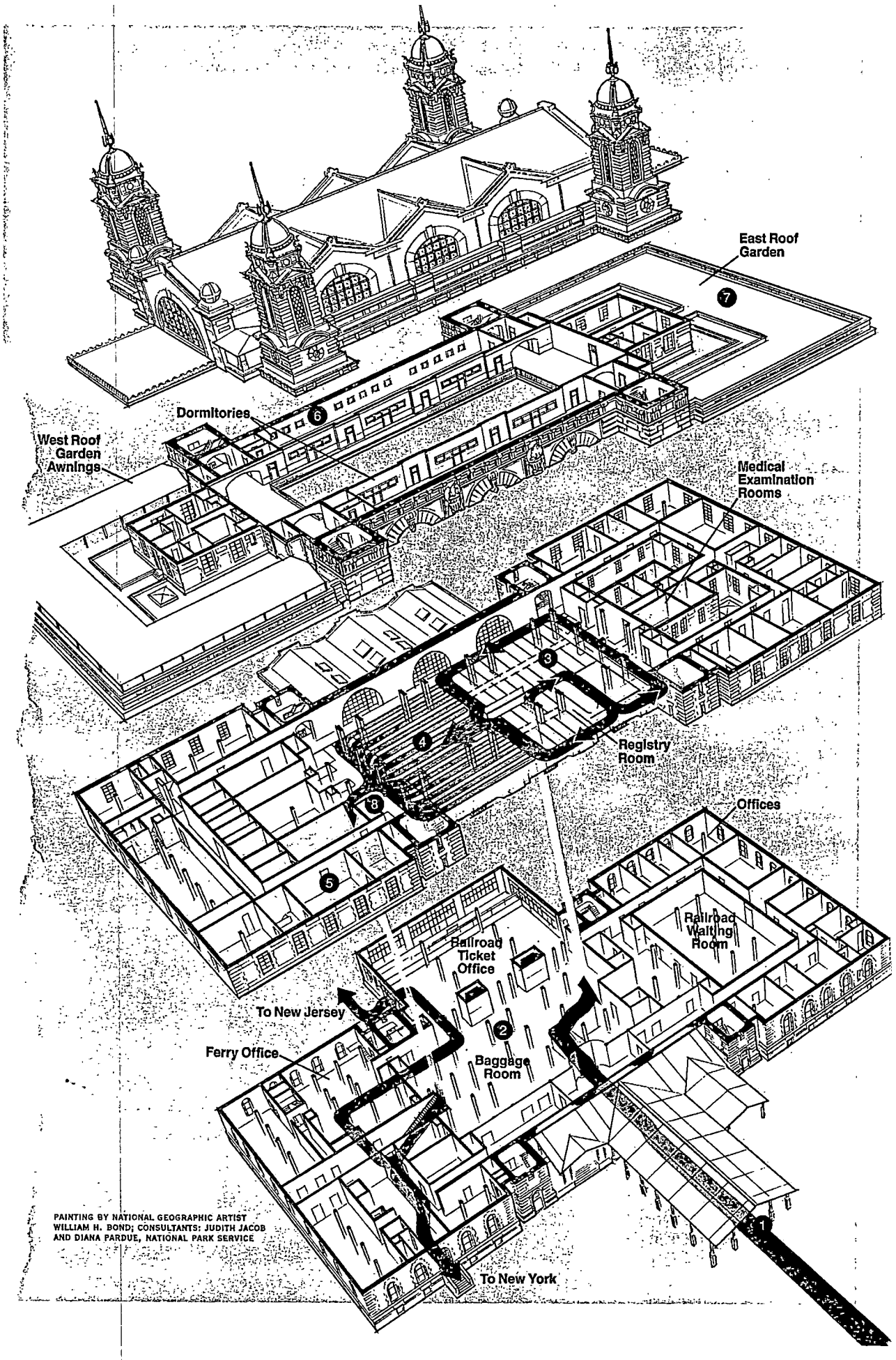
4. For legal inspection, newcomers lined up with fellow passengers in rows outlined by metal rails. Each wore a tag with two numbers referring to the page and line on the ship's manifest where his name appeared. The Registry Room has been restored to its appearance in about 1920.

5. If an immigrant failed to answer inspectors properly, he was sent to the special inquiry rooms (yellow). Exhibits here will detail immigrant inspection.

6. Detainees slept in dormitories that separated men from women and children. Today one of these dormitory rooms has been re-created to show how it looked in 1908.

7. Roof gardens (blue) used for fresh-air exercise in 1907 were enclosed for dormitories and offices by 1914. Today the east wing will display "Treasures from Home."

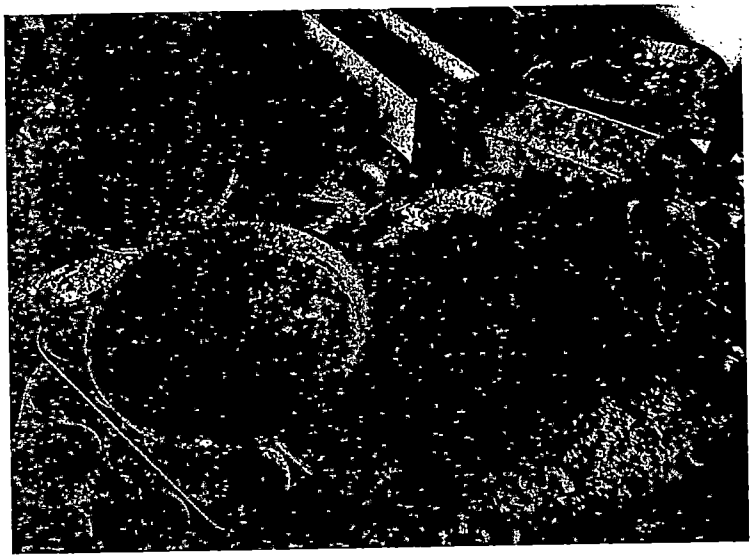
8. Immigrants descended to purchase tickets to their final destination. The Railroad Ticket Office will house the "Peopling of America" exhibit.



PAINTING BY NATIONAL GEOGRAPHIC ARTIST WILLIAM H. BOND; CONSULTANTS: JUDITH JACOB AND DIANA PARDUE, NATIONAL PARK SERVICE

DETAINED during the 1910 Christmas holidays, these men from Bohemia and Bulgaria shared a midday meal in the Kitchen and Laundry Building's second-floor dining room, which seated 1,200 at a shift. A kosher kitchen was added in 1911.

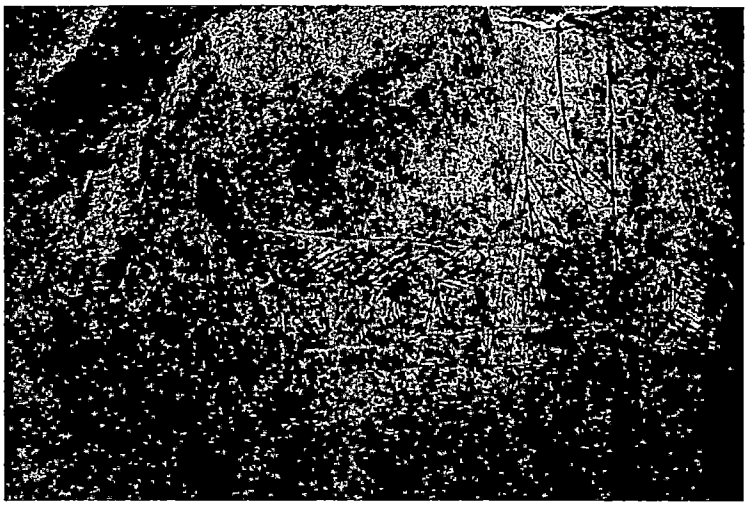
Feeding the multitudes was not easy. Scandinavians wanted dried fish, Chinese rice, Italians wine. Meals were provided by concessionaires, and menus reflected typical American fare.



BROWN BROTHERS

A 1906 noonday dinner featured beef stew, boiled potatoes, and rye bread, with herring for Hebrews, plus crackers and milk for women and children. By 1917 meat was served at supper too. Myron Surmach tasted apple pie for the first time; others ate their first banana.

World War I temporarily curbed the immigration flow. Restrictive laws in the 1920s cut the numbers and required inspection of immigrants by U. S. consular officials abroad.



During World War II Ellis Island was a detention center for illegal or criminal aliens already in the United States. The Coast Guard also trained recruits here. After the war fewer people were detained, and the facility was closed in 1954; its 42 structures fell to vandals, thieves, and decay.

Only artifacts of little value, such as these rusty pans, remained when restorers began their work in 1983. They found that as time and weather took their toll, multiple layers of paint peeled from interior walls, revealing traces of graffiti left by immigrants on the original plaster. In detention and waiting rooms the restorers noted initials, dates from 1900 to 1954, poems, portraits, cartoons, birds, flowers, and religious symbols. Some were written in pencil, others in the blue chalk inspectors used.

Among the comments scrawled in Italian: "Damned is the day I left my homeland" and "Giuseppe and Achille came to the Battery the day of the 18th of May, Saturday 1901." And in Greek: "Blast you America with your much money who took the Greeks away from their race."

A fine-arts restorer was called in to preserve this direct link to the past. More accustomed to working on frescoes in Italy, Christy Adams used scalpel and swab to remove overpaint and make visible such scenes as this incised ship, belching smoke and apparently flying the Greek flag (above). The section of wall with this image was moved to a second-floor-west exhibit called "Through America's Gate," about the medical inspection, mental tests, legal exams, and ship manifests, which were the only records of arriving immigrants.

Many later recorded their impressions. An Armenian boy, George Mardikian, loved the hot-water shower so much, he recalled, "I began to sing."

A 14-year-old Jewish girl, Sylvia Bernstein, fleeing the anti-Semitic atmosphere in 1914 Austria, pretended to be 16—an adult—to join a brother already in New York. Women traveling unaccompanied were detained until a male relative came to fetch them. Sylvia found her two-day wait very exciting. "They feed you and they watch you [because of] white slavery. Sunday my brother picked me up. Monday I got a job."

"LIKE A DESERTED village," Ellis was described in later years, and the stench of decay still fills unrestored, vine-covered outer buildings. Grime-encrusted metal eagles guard the Ferry Building built in the 1930s.

The glass-enclosed corridor on Island 3 connected the 11 wards of the Contagious Disease Hospital. Crutches are reminders that the wards were used for wounded servicemen of both World Wars.

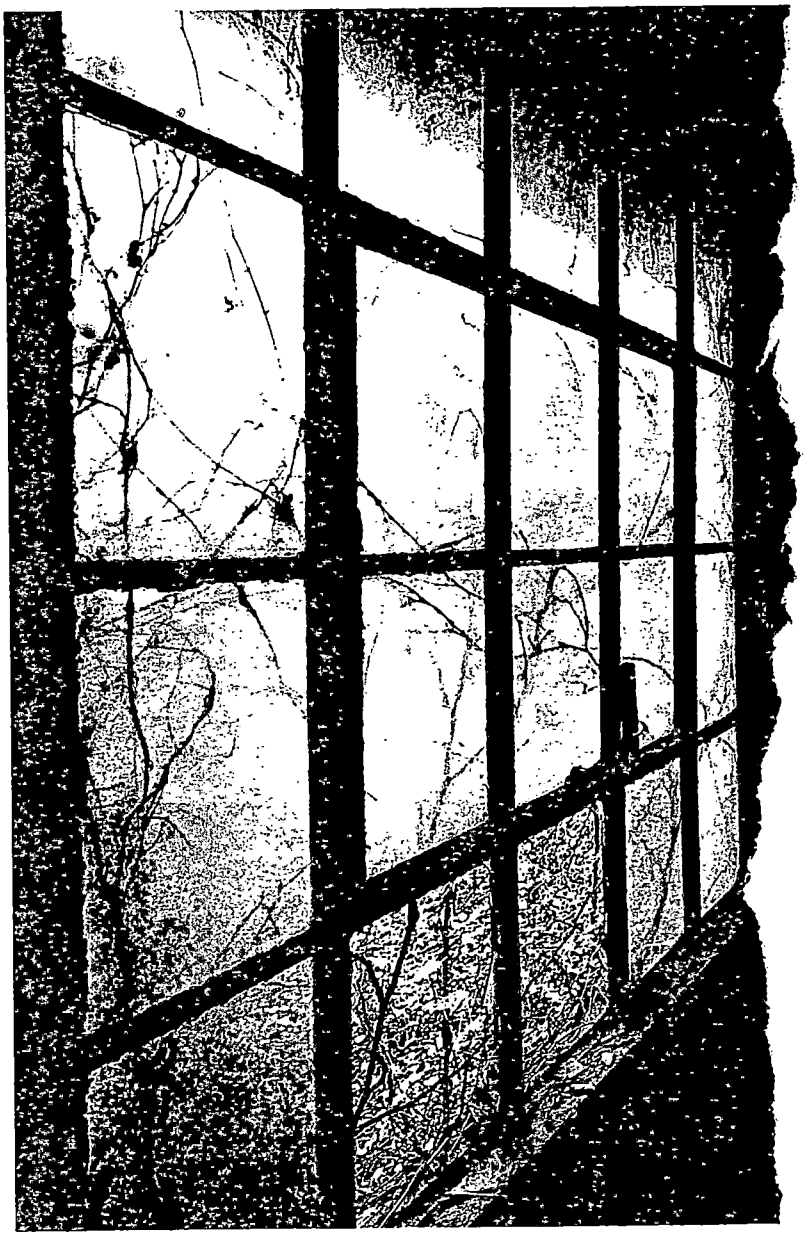
Originally Island 3 buildings were crowded with immigrants suffering from infections contracted aboard crowded ships or at the island itself. Many were children with measles, scarlet fever, diphtheria, or a combination of ailments.

Two-year-old Walter Strahm became ill during the month-long journey with his parents from Bern, Switzerland. When the family arrived at Ellis on December 20, 1920, he was admitted to the hospital for what became a six-week stay.

"Our days on Ellis Island were very long days," his mother later recalled. "Only one of us could go visit our sick boy for five minutes once a week." Viewing him through a glass, she said, "I could hear him cry, 'Mama, Mama.' "

The child developed measles, scarlet fever, and pneumonia, and finally died at 11:10 p.m. on February 9, 1921. But Mrs. Strahm had heard rumors of children being kidnapped, and "no one told me what would happen to our boy's body."

When researchers at Meta-Form, designers of the new Ellis Island Immigration Museum, became aware of the story, they helped locate Walter's death certificate in city records, which listed his burial place in a local cemetery. Now the tale has joined the collection of oral histories told in museum exhibits.



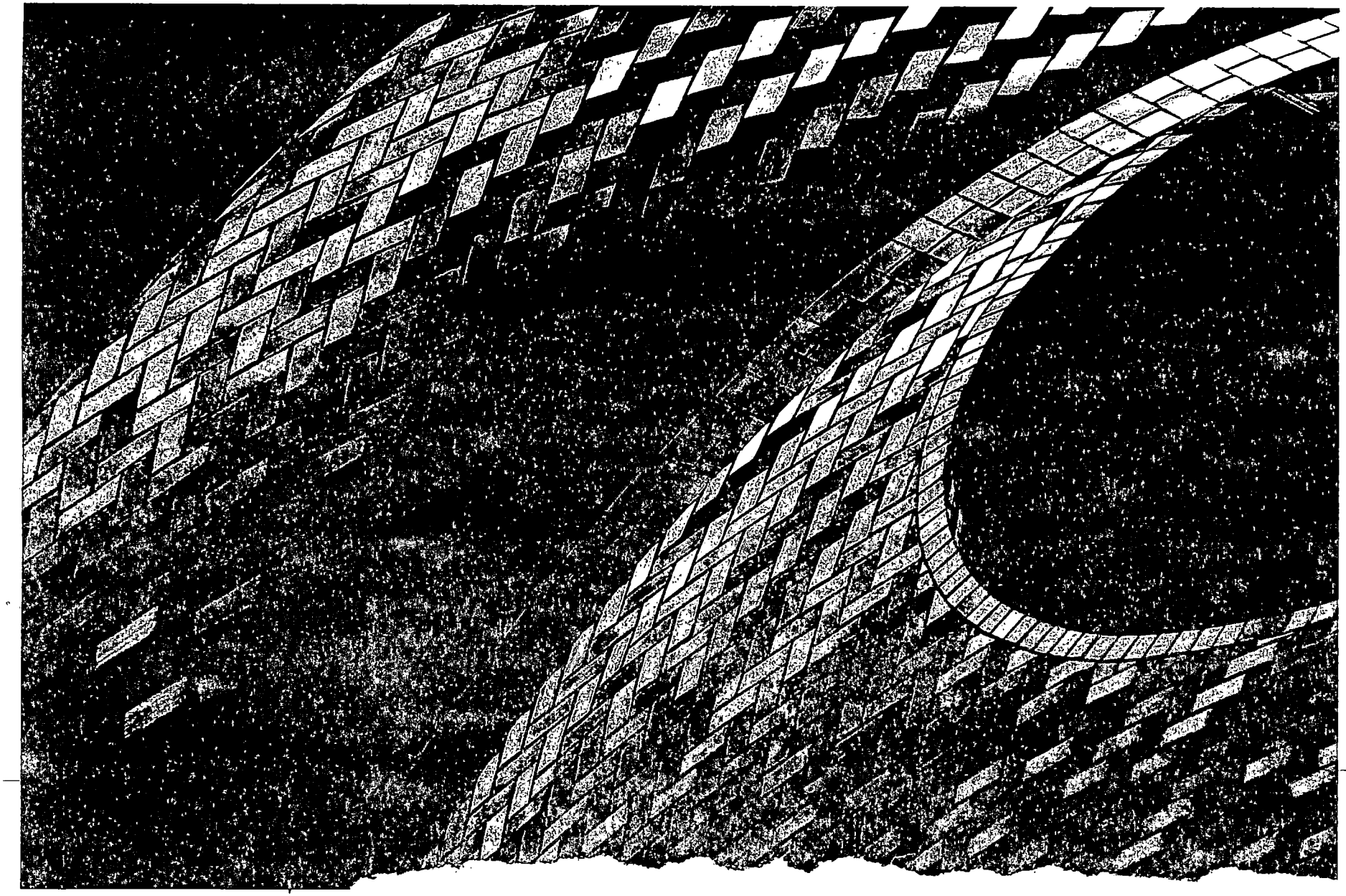
BUILT WITH CARE, restored with pride, the Main Building reflects an exacting attention to detail by original craftsmen and their present-day successors.

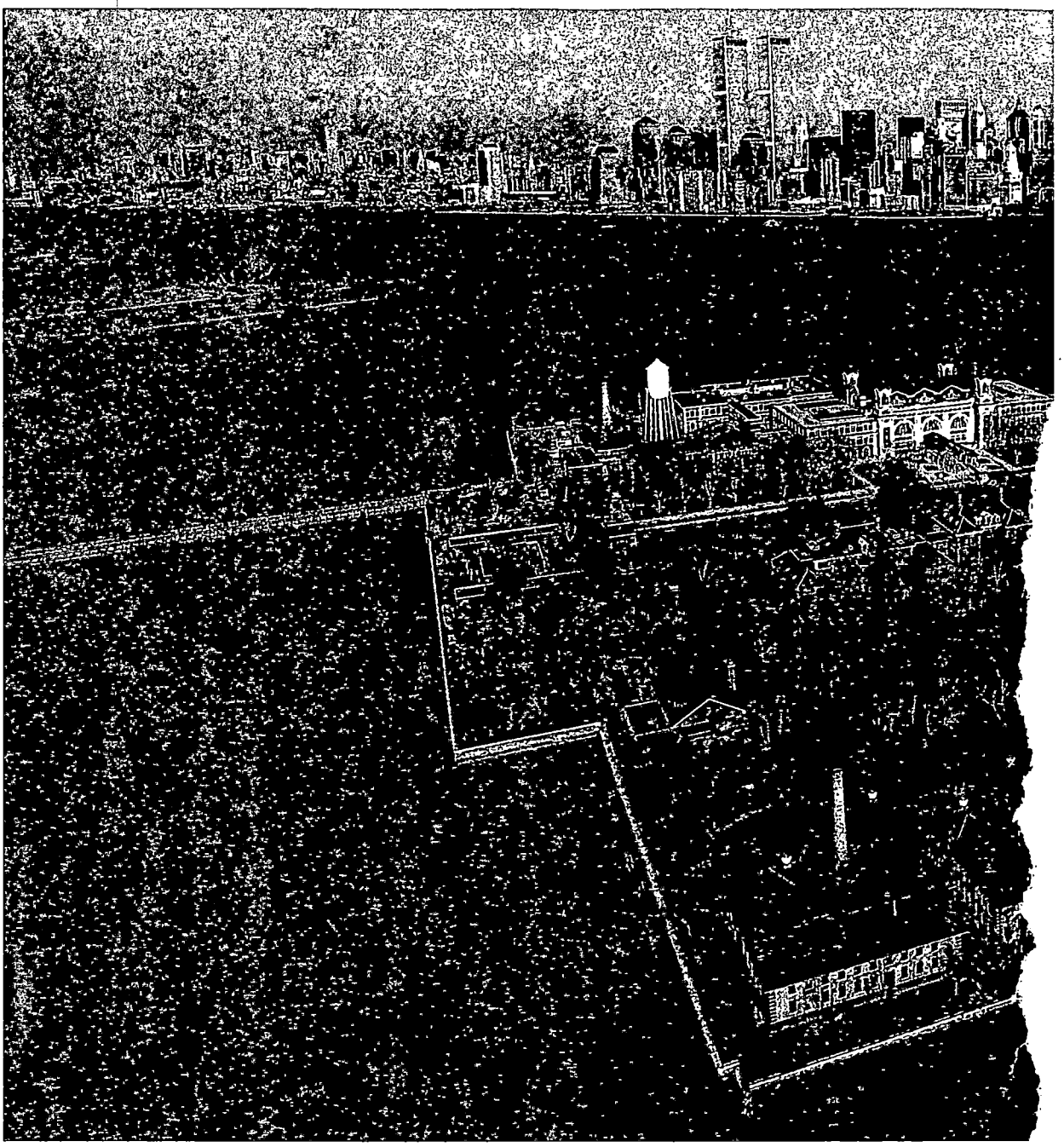
The plaster ceiling of the Registry Room was severely damaged in 1916 by an explosion set off by German saboteurs on the Black Tom Wharf a mile away in New Jersey. The contract for a new ceiling went to a firm founded by a Spanish immigrant, Rafael Guastavino, who arrived in 1881 with his small son. He brought from Catalonia the ancient technique of building vaulted ceilings lined with thin interlocking glazed terra-cotta tiles set in concrete.

Under the son's direction, craftsmen hanging from ropes installed these tiles so carefully in 1918 that only 17 had to be replaced when the ceiling was recently cleaned. Such contributions by immigrants belied the then common complaint that aliens offered little to America.

During restoration some 30,000 square feet of rotting wooden floors were torn up. New subflooring was covered with oak planks, duplicating the original surface, as here on the second floor of the east wing.

Wearing the calluses of 45 years' experience, floor installer Alf Melander cradles his coffee in a thermos cup. Like many of the hundreds of craftsmen and craftswomen who restored the Main Building, he can point to an ancestor who came through Ellis. His mother, arriving from Norway in 1923, went directly to the then Scandinavian neighborhood of Bay Ridge in Brooklyn. His father, a sailor from Sweden, skipped immigration altogether by jumping ship. "Like all good Americans then," Melander recalls, "my father made us speak English at home, so I never learned a Scandinavian language."

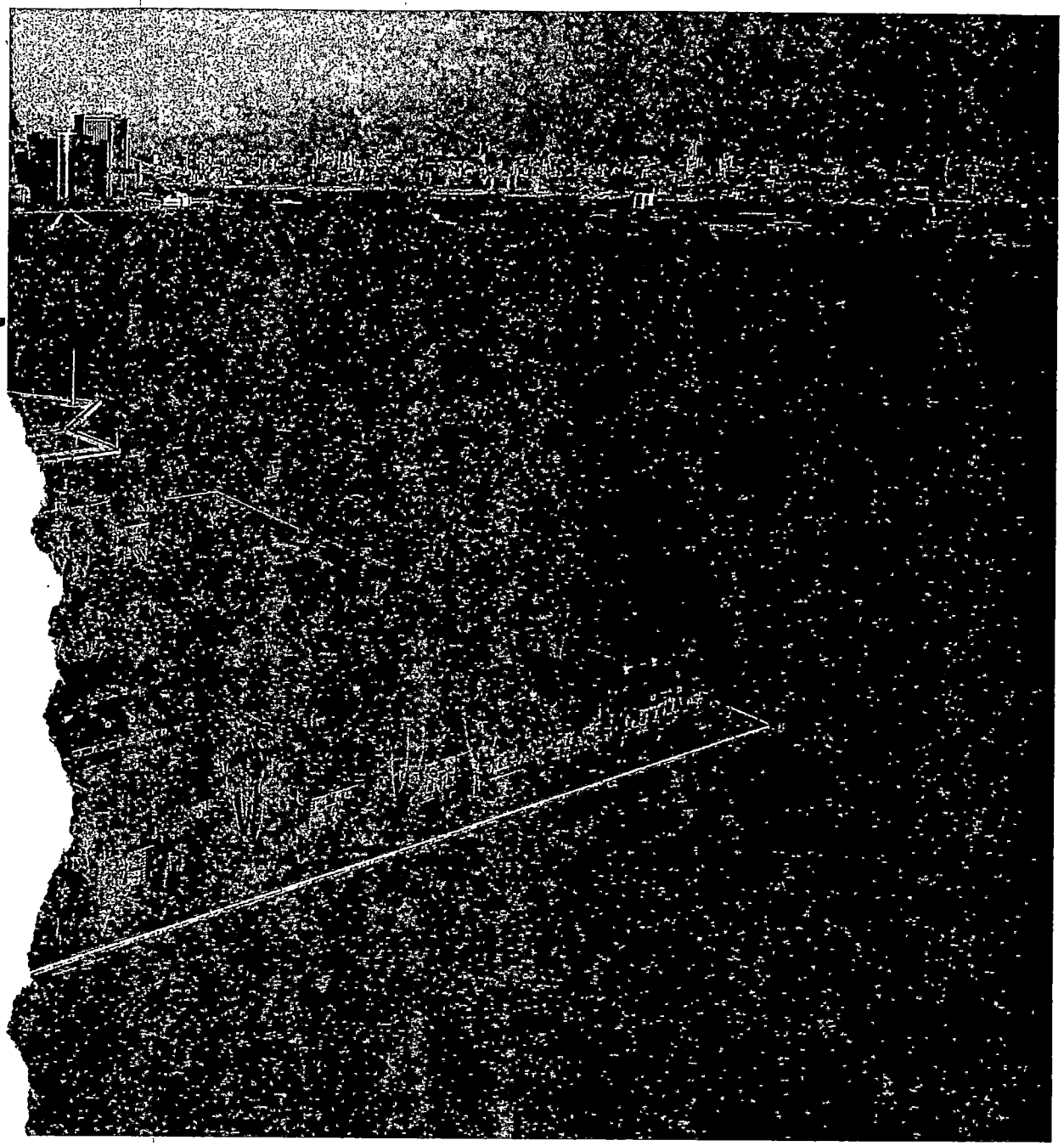




READY FOR A FLOOD of visitors, the Main Building opens in September 1990 to an anticipated two million day-trippers a year. In square feet its museum will be one of the four largest in New York City.

Restoration was carried out by the Statue of Liberty-Ellis Island Foundation in cooperation with the National Park Service. In an unprecedented fund-raising campaign, the foundation took in more than 160 million dollars in individual and corporate donations for the Ellis Island project alone. As one appealing money-raising plan, the foundation offers to put the name of any immigrant family, regardless of point of entry or year, on a Wall of Honor for a contribution of a hundred dollars or more. The names will be etched on copper panels along the arrowhead-shaped seawall by the flagpole. Other buildings may be renovated and reused, perhaps as a conference center.

Circle Line ferries will carry visitors to Ellis Island from the Battery, the Statue of Liberty, and Liberty State Park in New Jersey. The two-million-dollar bridge to New Jersey, built to transport construction equipment, will be removed.



These immigrants (right), having cleared inspection in 1912, wait on the north landing for a ferry to a train depot such as the Central Railroad of New Jersey Terminal (above, at upper left), which has also been restored. About two-thirds of Ellis Island immigrants moved to homes beyond New York City, the rest crowded into the great metropolis, then as now a haven for newcomers. □

Ellis Island

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All Contributions Are Tax Deductible

August 15, 1990

Mr. Ted Garmey
Room 111 OEOB
The White House
1600 Pennsylvania Avenue
Washington, D.C. 20500

Dear Mr. Garmey:

Thank you for your call.

Enclosed is the information on The Family History Center you requested as background for President Bush's speech at the opening ceremonies for Ellis Island next month. If there are any questions, or if you need to discuss any aspect of the project, feel free to contact me or Steve Fenton at (212) 468-4309.

On September 9th, the National Park Service will reopen Ellis Island National Monument to the American people. Visitors will come by the boatload to see the place where they or their ancestors entered the United States and began their new lives -- as Americans.

What they will see is a magnificent restoration of the brick and mortar that makes up Ellis Island. What is still to come is, we believe, the heart and soul of the immigrant experience.

That is what The Family History Center is all about. The Center will be a living genealogical center that provides a glimpse into the pasts of 125 million Americans who can trace their very histories back to the 17 million who entered America through Ellis. People who left everything behind except for the few earthly possessions they carried with them to the city, town or farm where they would begin their new lives -- to that place which they would, from then on, call "home."

Their passage, history and very presence will be recorded in The Family History Center, adjacent to The Great Hall, where their destinies were decided. The data will be drawn from the original immigration records and ships' manifests, recording as many as 29 different pieces of information for each immigrant.

In 1992, The Center is scheduled to open its doors to the children, grandchildren and great-grandchildren of these immigrants. It will be a chance for all of us to do the seemingly impossible -- to step back in time, to be with our relatives the day they stepped off a boat and looked up at the countenance of a great lady who held out a beacon torch to show the way.

To understand the power and beauty of The Family History Center, one need only imagine ... imagine a second chance for us to learn more about our immigrant forbearers than we even dreamed of. What they looked like, what they had in their pockets, who they travelled with, who they left behind and where they were going. Answers we might not have had, because we never got around to asking. All this, and much, much more, at the touch of a few buttons.

1992 marks the 100th anniversary of Ellis Island. It is also the 500th anniversary of a voyage made by a Son of Italy to these shores. It will be a time to celebrate both the beginnings of the New World, and the New World that was the melting pot for 17 million immigrants.

Sincerely,

Philip Lax

Philip Lax
President

PL:drc
Enclosure

Our Mandate

Today, 125 million Americans – fully one-half of our population – can trace their roots directly to a family member who entered America through Ellis Island.

The Family History Center will be a living museum for individuals. It promises to be an invaluable asset for those doing serious research into their roots – or for those merely curious about how they became Americans. For foreign visitors, The Center will provide a way to discover what happened to their relatives upon their arrival in the United States.

To a broader degree, The Center will provide a place to unearth exact data on perhaps the most vital era of immigration – a period of our history that shaped and determined our place in world civilization, making this, indisputably, the "American Century."

Our Capabilities

The Family History Center will be a computerized database of the seventeen million immigrants who were processed through Ellis Island between 1892 and 1954.

With the help of user-friendly computers, visitors can access the personal histories of individual immigrants by just the touch of a few buttons. No previous computer knowledge is necessary, as extensive visual aids will be displayed with step-by-step instructions for use. Soundex, a sound simulation program, will allow names to be located even when an exact spelling of an immigrant's name is unknown.

There will be up to 29 variables on each immigrant, including given and surname, date of arrival, age, name of ship, occupation, literacy, country of origin, ports of embarcation and debarcation, intended destination, race, physical characteristics, data on relatives already in the United States at the time of arrival, and those remaining in the country of origin. Visitors will be allowed approximately 12 minutes to search for relatives at one of 32 on-site computer stations.

The Family History Center will be located adjacent to The Great Hall in the West wing of the main building.

Operational Requirements

The database will contain information on 17 million immigrants who were processed at Ellis Island, drawn from original ships' manifests, made available to us by the Immigration and Naturalization Service.

Standard recordkeeping formats for The Family History Center have been developed in cooperation with INS and the Bureau of the Census. Dr. Ira Glazier of the Balch Institute Center for Immigration, Temple University, is overseeing the database development and has already completed an excellent prototype.

We plan to complete the data input over a three-year period, employing personnel with appropriate language skills to work on related nationality groups. At least two rounds of verification will assure quality control and keep the error rate within statistically acceptable limits. In addition, the computerized records will be cross-indexed with existing microfilms of the actual passenger lists.

Our operating system will be large enough to support future growth, including off-site terminals. Although the actual demand (i.e., number of users) will be significantly less at the outset, our system will be able to support 600 queries per hour, and as many as 300 users at the same time. Data storage provides 4 gigabytes of memory, putting us well within current standards to handle the 200,000 visitors per year anticipated at The Center.

Terminals will be configured in groups of four at eight kiosks placed throughout The Center's room, to accomodate 32 visitors at a time. The search at The Center will be free; for a nominal cost, visitors may request an attractive, printed copy of the manifest's data.

The project will use private vendors for both data entry and technical design and development of the retrieval system, to be completed within three years of funding.

TIP O'NEILL
with William Novak

The Life and Political Memoirs of SPEAKER TIP O'NEILL with William Novak

E748
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NH

We had our street people, too, like old Barber Burke, an alcoholic who was a fixture in the neighborhood. One cold winter morning he stopped me on my way to high school and said, "Tip, could you give me a nickel for a cup of coffee?"

I had ten cents with me for lunch, and I gave him a nickel. "Where did you sleep last night?" I asked him.

"In the city barns," he said.

"Jesus, Barber," I said, "it must have been cold in there. How did you cover yourself?"

I'll never forget his answer as long as I live. "Newspapers," he said. "But they ain't making them out of the stuff they used to."

On that commencement day at Harvard, as I watched those privileged, confident Ivy League Yankees who had everything handed to them in life, I made a resolution. Someday, I vowed, I would work to make sure my own people could go to places like Harvard, where they could avail themselves of the same opportunities that these young college men took for granted.

I knew I was Irish even before I knew I was American. Back in 1845, my grandfather and his two brothers had been brought over from Ireland by the New England Brick Company. I still have a deed for the plot that my grandfather bought in the Cambridge cemetery. The immigrants had seen so much death during the potato famine that the first thing they did when they came to America was to buy a plot to be buried in—just in case.

My grandfather settled in North Cambridge and worked in the brickyards, where they made bricks with nothing more than picks, shovels, and wheelbarrows. They would mix the clay, soften it, throw it in the kiln, and then bake the bricks. My father was born in 1874, and as a young man he, too, worked in the brickyards—digging with a pick and an ax and loading the clay on a tram, with a horse to pull it up the slope from the pit.

But the Irish didn't want their kids in the clay pits, and by around 1900 these jobs were taken over by the French Canadians. Twenty years later it was the Italians, with each successive generation moving their own kids out and getting them educated as clergymen, lawyers, or doctors. Banking and insurance, however, remained closed to the ethnics. The old aristocracy, the Brahmins of Boston, the Yankees, held those for themselves.

There was one section of our neighborhood, around Clay Street and Montgomery, where some of the old-timers still spoke Gaelic. But they never encouraged their kids to speak it, because we in the younger generation were expected to be "real" Americans.

Still, at the age of seven I was sent to Gaelic school, which met on Sunday afternoons. We learned a few Gaelic phrases and a couple of songs and step dances, but my Irish education didn't last very long. In 1920 Terrence MacSweeney, the lord mayor of Cork, died of a hunger strike. Our teacher was MacSweeney's sister-in-law, and on the following Sunday she wouldn't allow me back. Because my parents had been born in America, I was considered a "narrowback"—somebody who wasn't really fit for good labor. And narrowbacks were no longer welcome at the MacSweeneys'.

We had a tremendous hatred of the English. In addition to our fierce Irish pride, there was our American heritage as well. Kids in other cities were playing cops and robbers, or cowboys and Indians, but with us it was patriots and redcoats. During the Revolutionary War there had been skirmishes right in our own neighborhood between the British soldiers and the colonials. There was a store on Massachusetts Avenue on the spot where the redcoats had cut through as they rode into Cambridge from Arlington, and every day we passed by the stone markers that commemorated the dead. Bunker Hill, the Old North Church, the U.S.S. *Constitution*, Paul Revere's house, the site of the Boston Tea Party—these were familiar landmarks, and we felt a firsthand connection to the brave men and women who fought the American Revolution. This wasn't just history; it was real life.

One of the favorite topics in our neighborhood was how the Yankees in Boston had burned down the Ursuline Convent over in Charlestown, just a few miles from where we lived. People would talk about that terrible deed, about what the Protestant Yankees had done to those poor Irish Catholic nuns, and they'd stir themselves up into a frenzy.

I heard so much about that incident that one day, when I was in my teens, I decided to look it up in a book. To my shock, the burning of the convent had occurred back in the summer of 1834! But to hear people talk about it, you would have thought it happened the day before yesterday.

But not all of our problems with the English were in the past. There were businesses in Boston that needed employees but put up signs in the windows saying NINA, which, as we all knew, meant No Irish Need Apply. And each year on Easter Sunday, men in our neighborhood would go from door to door, collecting money for the Irish Republican Army. On the front window of almost every house you would see a sticker: "I gave to the Army." In those days, of course, the IRA was a very different organization from what it is today; back then, it simply stood for the united freedom of Ireland.

More than any other group I know of, the Irish in this country have used the ballot box to improve their lives. When I was growing up, one of the real powers in Boston politics was an Irishman named Martin Lomasney, who worked out of the Hendricks Club in the West End. It was said that Martin would meet the new immigrants at the boat and take them straight over to register to vote. Then he'd bring them over to the gas works and get them a job. Finally, he'd take them to the West End and he'd show them where they were going to live until they had earned enough money to find their own place.

The old-timers used to tell stories of how Martin would greet them at the polls on election day. "Here's your ballot," he'd say. "I've already marked it for you. When you get in there, pick up the ballot they give you and give them back this one." When you came out you'd give Martin the clean ballot, and he'd mark it off and give it to the next guy in line.

In the 1930s, when I first entered politics, all the financial institutions in the city of Boston were closed to my people. Today, of course, that's only a bad memory. It was the politicians who made the difference, who took their people out of the menial jobs and gave them better opportunities.

I'm proud that I was able to play a role in that process. Although it happened gradually, there was one occasion when I literally used my political power to force a change in the system. In 1950, when I was Speaker of the Massachusetts Legislature, I had business to attend to one day in the North Avenue Savings Bank in North Cambridge. As I was climbing the stairs, I saw a fellow coming down with tears in his eyes.

"What's the matter?" I asked him.

(Hinchliffe/Garmey)
August 30, 1990 4:10 p.m.
IMMIGR

PRESIDENTIAL REMARKS: ELLIS ISLAND REDEDICATION CEREMONY
Sunday, September 9, 1990

(ACKNOWLEDGEMENTS)

You know, being here today is really one of the most significant moments of my presidency. I have rarely felt so humbled or so moved, as when I think of the courage, sacrifices, and purity of vision of our immigrant ancestors. So I wanted my remarks to express the importance of Ellis Island -- and of the entire 4 centuries of our immigrant experience -- for the country we share and love. I did a lot of reflecting, and prepared some comments about that legacy of fierce dedication to liberty.

Then I actually saw this place. I stood on the spot -- right over there [BEHIND, TO RIGHT] -- where Birgitta Hedman Fichter's mother walked off the boat. Brigitta donated her mother's shoes to this museum, saying, "Most dear to me [of all my possessions] are the shoes my mother wore when she first set foot on the soil of America." I walked the path from the ferry to the front door, where Ellen Golden fell to her knees in joyous sobs, kissing the ground of this country, until finally her children had to raise her to her feet and lead her inside.

Then I entered the Main Hall. In that overpowering place of size and sound and light, I could feel the weight of feelings of the 12 million of our ancestors who walked the same path before me. And I suddenly saw then that the real meaning of Ellis Island is not words. It is emotion. All emotion. **This is the most powerfully compelling human story in our country's history.**

Speaking tube
He's more special - this
guy was
nothing
to do
w. Ellis

So I don't want to just talk about this place. I want to share with you the way it touched my heart.

In the exhibit rooms are photos of those who passed through here: Hungarians and Norwegians and Bohemians, the Lebanese and the Irish. You can't forget the eyes -- looking back at you with sadness, yearning, hope. And you know that though they had already shed so many tears it seemed they had none left, they must have overflowed at the first sight of the Statue of Liberty.

Look out there. You can picture them, these travelers who had spent weeks of lonely misery in dark, dank steerage. Suddenly they poured onto the decks of the steamers. You can almost see how those weary eyes strained for their first glimpse of the world's symbol of freedom. You can picture them searching for the Statue of Liberty through early morning fog -- or through the dazzling reflection of sunlight on the water -- or through the fading glow of dusk. She was their personal symbol of deliverance from darkness to light. Now, just a few hundred yards from here, she finally welcomed them to the land where all things were possible: the place where their sacrifices would be redeemed.

It was the red-brick world of Ellis Island that was their gateway. A place of an almost mythic transformation. **For through that door to my right surged Russians, Germans, Italians, Slavs, Greeks. Then through the door to the left emerged ... Americans.**

All I want to do today is share the overwhelming human drama I've felt here. I want to tell you about walking up the staircase into the Main Hall. As you do, you find yourself thinking of

people like Jeremiah Cornelius Flaherty, who came here all by himself at age 14 from the desolate and starving Galway countryside, sent by an aching mother he would never see again. He had nothing but the clothes on his back, the family Bible, and the fierce fire of courage and dreams his family had instilled in him. Imagine that little boy, weak and ill from the journey, walking up those stairs, knowing he was being watched by men in uniform -- the ones he feared at home. What if he had come this close to the dream and was turned away? Think of the loneliness and grief; the fear and the yearning; the hope and the joy.

Jeremiah later wrote to his granddaughter: "When I finally saw that hall, my breath caught. Nothing prepares you. The size. All that terrifying noise. Thousands of people. Dozens of languages. Roaring echoes everywhere." In the caucophony of this overwhelming Tower of Babel, under the enormous flag and the vaulted ceiling of this cathedral of American rebirth, he edged his way along the wooden benches, jammed between other bodies and yet so completely alone. Through the light-flooded windows behind him was the Statue of Liberty. Through the windows in front was the skyline of New York, the promised land, the place of freedom and the future. As F. Scott Fitzterald imagined it: "for a transitory, enchanged moment man must have held his breath in the presence of this continent ... face to face for the last time in history with something commensurate to his capacity for wonder."

If we try, we can stand in that same hall and begin to understand the terror and the joy of being so close to grasping

Too much Ellis ?

the dream in your hand. And, finally, of the overwhelming news that they'd been accepted. They were then sent out of here, discharged to a thousand destinations to merge into the tapestry of this land. A land where they could be equals. Where they asked nothing but the opportunity to contribute. Where -- at long last -- they could breathe free and live for liberty.

Surrounded by the intensity of emotion of this place, I was struck hardest by two things. First: that these were individuals -- **ordinary people who dreamed extraordinary dreams and who gave up everything they knew for the chance to be free.**

Second: they took these risks and made these sacrifices and held tight to cherished visions for **us**. They knew their native lands couldn't nourish their children and their children's children. They ached to pass on a richer life, a freer life, a better life. **So they sacrificed all they had known in order to guarantee for their descendants - us - the freedom, opportunity, hope, and equality that has been America's call to the world for 400 years.**

That's why everyone must make a pilgrimage to this place. For here we can not only begin to understand our country's nurturers -- but we also pay a reverent tribute to those who made possible the unlimited liberty of the lives we now know.

And what we celebrate today and always is that the immigrant experience didn't end on the ferries that moved off from this tiny place. No, our newest Americans went out from here anxious to repay with their enthusiasm and loyalty the gifts their new land was giving them. **And so the American spirit was born.**

They left wonderful legacies, like the story of Frank Capra, a son of immigrants, who gave us a classic message through the quintessentially American tradition of Hollywood. His movie, "It's a Wonderful Life," captured the essence of the immigrants' dream. With wondrous truth, it says: whatever your place in society may be: you matter. Whoever you are: your life matters. That is the real lesson of our immigrant forefathers.

I always knew intellectully that it was the immigrant heart that reinvigorated our country -- but only today have I felt that emotionally. We rejoice that these men and women brought their finest strengths, their bright culture, and their ethnic traditions, and fitted them into the vibrant mosaic that is America.

This has never happened anywhere else in the world. At any other time in history. America -- reinvigorated by the force of the immigrants' turbulent, optimistic energy -- stands alone and proud in our splendid diversity. As a constant reminder, we celebrate this in our motto: E PLURIBUS UNUM. From many -- one.

But, you know, what moves me most is the strength and purity of our immigrants' moral values: **Their love of family. Their priorities of compassion, generosity of spirit, and hard work. Their unyieldnig belief in the primary importance of a life led free. Those ideals are the most important things to me.**

In the face of today's social crises, I say to you: **we must return to the essential lessons the immigrants brought to us.** We hear the millions of separate stories of the ghosts of Ellis Island -- let us also hear the single, unifying heart. The beat of

that heart reminds us that this country didn't just happen. It is the result of sacrifice and sweat. Toil and tears. Spiritual devotion and family pride. And self-sacrifice for a larger good.

And the beat of that heart also reminds us that we must never, ever take our blessings for granted. Immigrants are still arriving each day to enrich us -- people like young Quang Trinh, a Vietnamese boat boy who wept for joy all night long when told he could enter the United States. He calls it: "freedom country." When did any of us cry in gratitude for our daily freedom? That boy's sense of pure wonder can renew us all.

And it reminds us that Ellis Island -- this powerful, evocative place -- gives us a clear charge: **The call to give the very best of ourselves to ensure America's life forever.**

As I thought about it, I realized that today **there is no-one doing this better than our young men and women in the Persian Gulf.** Here, children of Mexicans or Kenyans stand shoulder-to-shoulder with the grandchildren of the Japanese or the French, next to the great-grandchildren of the Polish or the Dutch -- now Americans all. Like their ancestors, they've come together determined to keep America the last, best hope for our world.

My military aides tell me that those young men and women waiting on the harsh, distant desert sands turn to prayer -- just as their ancestors did when **they** were far from home and afraid. One immigrant wrote for his new country a musical prayer of buoy-ant, unifying joy. Russian-born Irving Berlin was 5 when he passed through Ellis Island 97 years ago. Later he composed "God

Bless America" for our soldiers who were overseas in WWI.

As an act of love and faith, we must hold in our hearts the memories of our immigrant predecessors. And we must also hold there the thoughts of our country's sons and daughters who are today in the Persian Gulf continuing the quest for precious freedom. As we do, please silently recite along with me the first verse of Berlin's prayer for our country -- to honor all these men and women who are the spirit of America past and future.

"God bless America, land that I love \\ Stand beside her, and guide her \\ Through the night with the light from above."

Thank you. And, indeed, God bless America.

* * * *

of yes whose dreams had maybe started to dim through the exhaustion of the trip to the sea

- Soldier
- joke.
- Scalia - Ellis

August 30, 1990

MEMORANDUM

TO: **CHRISS**
✓**TED**

FROM: **BETH** BH

SUBJECT: **ELLIS ISLAND PRE-ADVANCE TRIP**

The rededication of Ellis Island will be celebrated over the weekend of Saturday, September 8 - Sunday, September 9. The President's involvement will be limited to a time frame from approximately 11 a.m. - 1 p.m. Sunday.

The Saturday night event will be a fundraising gala to pay for the Sunday event. Seven hundred special guests will attend dinner in the Main Hall followed by outside entertainment (readings, etc. by prominent writers and performers).

Sunday begins with a brunch for these 700 people. The President will attend the end of the brunch. Afterwards, these 700 will move outside to the site of the gala, joining 1600 other guests, 400 members of the media, and dozens of participants (for an audience total in excess of 2,500).

The event will be held outside. The President's platform will face the harbor and skyline of New York; the Statue of Liberty will be visible just off to his right. In front of him will be the new "Immigrant Wall of Honor" (to be dedicated by Mrs. Bush). Behind him will be the exterior of the Main Hall -- there will be no other backdrop.

About 20-30 special guests will also be on the platform. At this time they include event participants:

Mrs. Bush
Secretary Lujan
Lee Iacocca (Chairman Emeritus, Ellis Island Foundation)
William May (Chairman of the Foundation)
Steven Briganti (President of the Foundation)
Barbara Walters
Six immigrant guests of honor (being saluted not for themselves as individuals, but as representatives of all immigrants)
An American author (possibly E.L. Doctorow)
Gene McNary (INS Commissioner)
Justice Antonin Scalia

Others will be added: possibly Governor Cuomo, etc.

Behind the platform will be the New Amsterdam Singers and the U.S. Army Band.

Up-to-date program notes are attached.

The event producers would like the President's remarks to be 12-15 minutes. They have also requested that Mrs. Bush give a brief address. It is estimated that the event will last from 12 noon to 1 p.m., when the President will leave.

Because of the size of the crowd, the length of the speech, and the location, a teleprompter will be essential.

Best contacts:

Peggy Zitko (Director of Public Affairs, Ellis Island Foundation) -- (212) 883-1986

Sara Lukinson (Producer, Event Production Staff) -- (212) 249-3798

THE WHITE HOUSE

WASHINGTON

Dear Friend:

I am delighted to welcome and congratulate you on becoming a citizen of the United States.

You have become part of a great and blessed nation. On this day we are reminded of, and once again thankful for, the wisdom and foresight of our Founding Fathers. They clearly recognized that all men are equal in the sight of our Creator, and that only a nation rooted in a profound respect for individual rights and dignity can endure.

This nation has not only endured, it has grown and prospered. Ours is a land of abundance and opportunity. It is a land where people from every walk of life, every region of the world, have come to share in the rights and responsibilities of self-government.

As Americans, we are both heirs to and guardians of the blessings of liberty. Two centuries ago, many brave men and women fought hard to preserve our fledgling democracy. More recently, many brave men and women defended freedom and carried the light of liberty through the dark days of world war. We can and must ensure that their sacrifices were not made in vain. We must share with our children a love of country and appreciation for the freedom it enjoys. We must teach them the value of human life and individual liberty, as well as the importance of community involvement and public service.

Today, it is my hope that you will always take pride in America and the principles it holds dear. I ask you to pray for the strength and soul of our nation, and I encourage you to actively participate in shaping its future.

Again, welcome!

Sincerely,

George Bush

SUPPLEMENT: MONDAY, April 30, 1990

WASHINGTONIAN May 1990 Pg. 67

WHAT I'VE LEARNED
Interview by Ken Adelman

Ground Zero

Colin Powell on War, Peace, and Balancing at the Center of Power

General Colin Powell became Chairman of the Joint Chiefs of Staff on October 1, 1989, two days before a failed coup against Manuel Noriega left the Bush administration open to criticism for not backing the pro-democracy forces in Panama.

Two months later, Powell oversaw the US invasion of Panama—the Pentagon's largest military operation since the war in Vietnam. For the youngest man ever to serve as the nation's highest-ranking military officer, it was a resounding success.

Colin Powell, 53, worked his way up the hard way. The son of Jamaican immigrants, he was born in Harlem and grew up in the South Bronx. His first military experience was with the ROTC program at the City College of New York. In 1962, as an Army captain, he was sent to Vietnam as an infantry adviser. In 1968 he received the Soldier's Medal—one of the six combat and fifteen major decorations he wears—for rescuing several comrades from a helicopter crash.

Rising through the ranks in the 1970s, he shuttled between Washington and the field. In 1983 he was made an assistant to Secretary of Defense Caspar Weinberger, and in July 1986 he took command of the 72,000 troops of the Fifth Corps in West Germany. Six months later, President Reagan summoned him back to Washington as Senior Deputy National Security Adviser under Frank Carlucci, and in December 1987 he was promoted to National Security Adviser when Carlucci became Secretary of Defense.

Powell received his fourth star when he moved to Atlanta and took over the US Forces Command in April 1989. Last fall, President Bush named him the twelfth Chairman of the Joint Chiefs.

Colin and Alma Powell, who have been married for 28 years, have a son, Michael—a civilian foreign policy analyst at the Pentagon—two daughters, Linda and Annemarie, and one grandson. The Powells live at Fort Myer, with an impressive view of the Washington skyline.

Q: You've come a long way from the South Bronx.

A: I had a great childhood. We lived in a tenement neighborhood in a big extended family. I didn't know I was a minority because everybody there was a minority. Ours was a neighborhood of young blacks and Puerto Ricans, mixed with a large Jewish population. I had a close family, which provided everything I needed as a kid. And I had freedom in New York City, being able to get on a subway or trolley car and go anywhere I wanted.

Q: The world was yours.

A: The world was mine. We all lived in each other's homes, and our parents all knew each other. People got along, even though you never lost your cultural identity. It wasn't a real melting pot, but we could kid each other. The usual epithets were thrown back and forth.

Q: Did you get into fights?

A: No, I wasn't an aggressive kid. Since I was a year or two younger than most guys on the block, I was not included in real troublesome stuff. Many kids I grew up with never got out.

Q: Were you aware of drugs?

A: Sure. We knew about marijuana and heroin. We knew it was used around the neighborhood. But for those of us secure in our family lives, that wasn't tolerated. Other kids lacked such a support mechanism. We had drug-overdose deaths in the late '40s and early '50s.

I grew up in a time of wars. My earliest memories are of World War II. I was 4 years old when that war started.

Q: How did you get out?

A: I had a very close family, which had high expectations for us. And I acquired a good education in the public school system.

Q: Your family had been immigrants?

A: From Jamaica, in the early 1920s. Both my parents were self-educated, but my father was a high school dropout. In fact, in any family discussion, when my mother occasionally got annoyed at my father, she would remind everyone that she was the high school graduate.

My mother's family came by way of Panama and Cuba. My grandmother made her way to New York with one daughter, my mother. She left four other daughters and three sons back in Jamaica. My father's family was mostly in Jamaica, too. But the cousins here and in Jamaica have stayed extremely close. We share the same strong values.

Q: Do you notice different values between blacks with a West Indian background and other American blacks?

A: We have different roots, a different cultural system, and a different intensity in religion. Most West Indians are High Anglicans, the same as High Episcopalians—the higher the better. Their value system is a combination of the family and the British tradition, which was strong in Jamaica. They never forgot that they were British subjects. This makes them somewhat different from other American blacks.

Q: Different because other American blacks feel they had a slave past?

A: West Indies blacks were also brought from Africa as slaves, but they lived under a British system, where slavery was different—and was abolished earlier. And the British provided education and a civil service in which ex-slaves could advance.

That didn't exist in the United States, where blacks were systematically deprived of every opportunity, of education, of any suggestion they could be anything more than second-class people. They were oppressed in this country, totally oppressed. Abraham Lincoln freed the slaves, but it was Martin Luther King who freed the whites, who freed the American people. The real civil war was fought in the 1960s—as important as the battles fought in the 1860s—to free Americans from segregation 100 years after freeing the slaves.

Q: Did you join the Army because it's an upward-mobile institution?

A: I don't know. I never thought about it, and no one asked until I got four stars and became the chairman. I was 21 years old, had not done well in college—my wife and kids wish I would stop saying that, but it's true—and I found a mission in the Army. I liked ROTC.

Q: Why?

A: It had to do with the guys around me, the sense of order that the military

POWELL...CONTINUED

brought to my life. When you find something you're good at, you tend to pursue it. I was good at ROTC and not good at physics, calculus, geology, languages—

Q: Listen, we don't have time for you to list them all.

A: I'll spare you. Anyway, I don't know if I would have finished City College had it not been for ROTC. I was there four and a half years as it was.

I grew up in a time of wars. My earliest memories are of World War II. I was 4 years old when that war started and 9 when it ended. I was 13 or 14 when the Korean War broke out.

Q: Did your parents push you into the military?

A: No. But they were proud of the success I had in ROTC and liked the young men I hung around with, and they figured I'd get drafted anyway. They thought I'd be smart to go in as an officer, get out in three years, have a nice job with the city, and get a pension.

But I didn't get out. That confused them. In 1962, my fourth year in uniform, I was sent to Vietnam. They had never heard of the place. We looked it up on a map.

Q: Were you happy to go to Vietnam?

A: Yes, even though I was thinking of getting married then. Suddenly I got orders to go to Vietnam. I was with the second group of advisers to go there.

Q: Were you excited because it was a combat situation?

A: It was action. It was what infantry officers should want. So I was looking forward to it. I was 24 years old then, and this was hot stuff.

Q: You had some real hot stuff. You pulled buddies out of a helicopter.

A: That happened later, on my second tour in Vietnam. I was the operations officer of the division. We were in mountainous terrain and heard about some operation and wanted to get there. But it was a very narrow landing zone, barely enough room for the helicopter blades to clear the opening.

As the pilot started down, I could see we were in trouble. He was losing control. Suddenly the helicopter shifted left three feet. I'll never forget watching the blade hit the tree and stop instantly. I remember the sound of the turbine engine running but the blade no longer turning. Once that happens, the helicopter is a rock. I bent over and put my hands under my knees.

When we crashed, I didn't think about anything but leaving. I hit the belt, jumped out, and ran a few feet. Then I turned around and realized the helicopter was starting to smoke while the men were still in there. I ran back and got the division commander out and—

Q: Was he conscious?

A: Barely. He had a fractured shoulder. I pulled him out and others carried him away. I went back in and got the chief of staff out. He had a concussion. Then I went back to get an aide, who we thought was dead. He had been sitting in the middle, and the engine and transmission had shoved his head into the radio. As I unbuckled him, he moaned. We got him out and pulled off his helmet. It was all bent out of shape, but it had saved his life. He had a cut across his throat, yet he was walking a few days later. The pilot we also got out; his back was fractured.

Q: You made four trips back and forth.

A: Something like that.

Q: And you felt you had to do it? Your instincts, your values—

A: And your training. All those make you do it. Nothing's conscious. And I wasn't alone. Others were doing it. It wasn't anything too heroic.

Q: But it depends on having values.

A: Kids learn by training and modeling. They don't pick that up because parents sit around and talk to them about values. Children watch their parents live values. They don't care what you say, but they watch what you do.

Q: Is the military still a vehicle for upward mobility, as it was for you?

A: It is for all Americans, not just for blacks. We provide one heck of a social service to this country. We take in a couple of hundred thousand kids a year who generally hope to better themselves, to receive some education, to put some money aside, to reap benefits so they can go to college.

Two, three, or four years later, we discharge most of them back into American society. They are then much more responsible. They have a better sense of order in their lives, of self-discipline and self-appreciation.

Q: But that kind of service will become less available now that the defense budget is being cut?

A: Much less.

Q: So we're going to have fewer Colin Powells make it?

A: Yes. There will be a lot of turbulence over the next few years. It's not easy to cut a force of volunteers. Nobody's waiting to get out. There are no conscripts eager to be discharged.

At the end of World War II, Congress was receiving 80,000 letters a week begging, "Send my son home." We aren't getting those letters now. Congress now gets letters asking if someone in uniform will lose his or her job: "What about my career you guys promised me?"

My greatest request as a manager is to allow us to bring the armed forces down at a manageable rate. We shouldn't take this high-quality force of 2 million active military and another million reserves—all of whom have volunteered and signed contracts—and suddenly break their spirit and pride and break those contracts.

We've created, over the last ten years, an armed force that is quite unprecedented in American history. It's a large force with no conscription. It's a force that can do a job professionally, as we proved in Panama.

Nonetheless, we're pleased that because of our strength and other factors, the world is changing now. The dangers that once existed in Europe are disappearing. We should go down in size according to the threat—and the amount of dollars the American people wish to invest in their defense. If we constrict too rapidly, we won't like what we do to our armed forces. It won't be the same quality force.

Q: You mentioned Panama. What did you learn from that?

A: I relearned things. I didn't learn much new. I relearned that, in the final analysis, the quality, training, professionalism, and morale of the soldier make any operation a success or a failure. The goofiest plans of the goofiest generals can turn out well if you have the right people executing them. The best plans of the best generals can turn to zip if you don't.

In Panama, we had quality people who received good training. We gave them spare parts for their weapons, put them together as a team, gave them leadership that cared about them and their families. They knew they were doing a job for the American people, who believed in them. With all that, these kids will do anything for you.

Q: But you had all those ingredients in Grenada. The public perception of that operation was not so positive.

A: You have to be careful when comparing the two. In Panama, we had weeks to put together a plan, if it became needed. That's what General Maxwell Thurman—the head of the US Southern Command—and I spent much of our first two months in office doing—not looking for a war, but making sure that, should we ever be called upon, we knew what we would do. We had time to review every detail. We also happened to have a large headquarters in Panama and had 13,000 soldiers there already.

Grenada was a come-as-you-are opera-

POWELL...CONTINUED

tion, put together in a few days. Aspects thus didn't go well. But it was still a successful operation. It achieved a political purpose, which is the only reason for having a military operation. The people of Grenada thought it was neat. And don't forget that Panama came after Grenada. We learned a lot of lessons from Grenada.

Q: Like what?

A: Improving communications to make sure everybody could talk to one another. Notwithstanding the mythical story of the soldier calling in an air strike with a credit card—we have yet to find that kid or telephone or credit card—we had some communications problems.

And we learned some about public affairs. Once troops are launched, we have to tell the American people what their armed forces are doing.

Q: Because Panama was so successful, will it be replicated elsewhere?

A: I'm not looking to replicate it. I caution my staff to consider Panama a unique operation in unique circumstances. We can't take Panama and look for another piece of ground to repeat it.

Q: While you try to teach the right lessons of Panama, what are the right lessons of Vietnam?

A: We've learned that we better have clear political objectives when we commit US armed forces.

Q: We did—to keep South Vietnam free from the Communists.

A: Okay, you say that now. But we can debate whether we had a clear political objective during the thirteen years of the war. Once you have a clear political objective, you have to make sure that the military can achieve that political objective, that the nation commits enough resources to do the job. Then we must give the commanders enough flexibility to achieve their goals. In Vietnam, it didn't work out that way.

We always have to remember that the American people are not patient. They like quick results. Panama gave quick results. Had it lingered on, it might not have been such a success.

I tell young blacks, don't let your blackness be a problem to you. Let it be a problem to somebody else.

Q: Because of Americans' impatience, does the military have to put a lot of weaponry and men into a situation quickly?

A: Not necessarily. If you're going to conduct a military operation, try to do it in a way that gets it over quickly. That doesn't necessarily mean big. Just put the right amount of force in to assure success as quickly as possible.

Moreover, realize the tremendous public attention—with minicams, jet travel, satellites, and 24-hour-a-day instant communication around the world—

Q: You don't think Lincoln would have fared well at Antietam with minicams?

A: Imagine what would have happened if the American people had been able to see the carnage at Antietam and Fredericksburg! I've been previewing a series on the Civil War that will be out on public television. I wonder what would have happened if it had been televised live every night. That's the environment we're in now. Combat is seen and critiqued in real time, hour by hour, as an operation unfolds. I went through it rather vividly in Panama.

Q: That's a pain for you and the commanders?

A: You called it a pain, I didn't.

Q: Yes, I called it a pain. Still, it's part of our democracy.

A: That's the point. That's why I tell my guys that it's not a pain. It's the way our country operates. The American people have a right to know what their armed forces are doing. So we have to work with the public and media, and do so smartly. Never deceive people, and don't try to put a spin on it. The more you tell the public, the better. The American people are the smartest people on earth. They're not captives of the evening news or of editorials. When you leave this epicenter in Washington, you find they come to fairly informed and well-balanced conclusions.

Q: You talk about the epicenter. When pollsters ask Americans about institutions they respect, the military is always one of the highest. But don't the powers in Washington tend to tilt anti-military?

A: We're one of the biggest targets in town, but that's because we spend a lot of money, have a large presence in Washington, and operate programs that are always controversial. That's why we draw more than our fair share of attention and criticism. It's not a question of who's "fer us" and who's "agin' us."

In my many years in Washington, I've tried to put out as much information as possible, and to take lumps if something goes wrong. The rule I follow was given to me by one of my mentors, Charles Duncan, who was Deputy Secretary of Defense. When I told him something awful had happened, he said, "Well, Colin, if all else fails and we have no choice, tell the truth."

Q: You're known as someone who likes to be with the troops in the field.

A: It's fun.

Q: Yet you've spent many of the last fifteen to twenty years as a desk jockey in Washington. Why is that?

A: Because I keep getting called back. I haven't volunteered for any of these positions. In almost every case I said I didn't want to do it.

Q: It's not so terrible being Chairman of the Joint Chiefs of Staff, is it?

A: No, of course not.

Q: The youngest chairman in—

A: I'm aging rapidly, I want you to know.

Q: We all have burdens in life. . . .

A: I didn't refuse this job, but neither did I go out looking for it. I was very happy commanding troops in Atlanta. There's an old expression, "Better to be governor in the furthest province from Rome than number two in Rome." It's great being a commander in the field, where you set your own agenda and are close to soldiers. That keeps you young. Nothing is quite as much fun as being a commander out where you're not trying to satisfy nine constituencies at once, where you're more insulated from the daily push and pull of Washington.

Q: You spend a lot of your time talking to kids, especially black kids. What do you tell them?

A: That there's no substitute for hard work and study. Nothing comes easy. People keep asking what is the secret to my success. There isn't any secret. I work hard. I spend long hours. I don't get distracted from the task before me. It's as simple as that.

I tell young blacks that even more is expected of you. Don't let your blackness, your minority status, be a problem to you. Let it be a problem to somebody else. You can't change it. Don't have a chip on your shoulder, and don't think everybody is staring at you because you're black. It may be true, but let that be their problem, not yours.

Beat them at it. Just beat them. Prove they're wrong. Let it drag them down. Don't use it as an excuse for your own shortcomings. If you work hard, do the best you can, take advantage of every opportunity that's put in front of you, success will come your way.

Q: Do you worry about youth today, with the temptation of drugs?

A: I worry a great deal about drugs.

POWELL...CONTINUED

We're losing too many young Americans, particularly African-Americans, to drugs. I'm devastated over what's happening in the inner cities. There's nothing America has to do of a higher priority in its security—national security and all kinds of security—than to get a handle on this drug problem.

Q: How does the military help here?

A: I have had no reservations on that. We have additional patrolling along the southwestern border, sent more ships to interdict druggies on the high seas.

Q: And keep the military clean, too. How are you doing on that?

A: Our drug rates are very low. We have an education program, treatment programs, and random urinalysis tests, hundreds of thousands a year. I came up on the roster for urinalysis three days after President Bush announced I was to be the next Chairman. I was sitting in my office when a young lieutenant came in. He had rubber gloves on. He followed me into the bathroom to make sure that custody control was assured.

Everybody does that when his or her number comes up, in all the services. And if someone deals in drugs or continues using them, they can go to jail. We can afford to kick them out.

Q: It's a big institution.

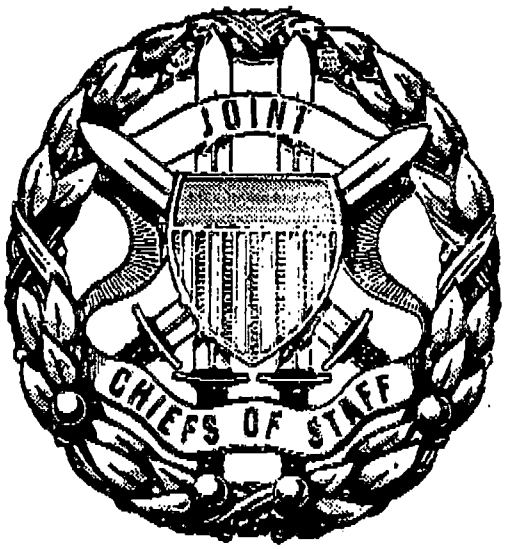
A: Very big, and it's a young institution. I warned someone, when we were getting ready for Panama, not to forget that we're going to drop in 18,000 teenagers there with guns. Things can happen that you don't like. Young people are subject to temptations.

Q: What are the big lessons you've learned?

A: That the only thing that really counts in any activity is the people. If you have faith in people and try to release their talents and energies while being loyal to them, you'll succeed.

And never let your ego get so attached to your position that when your position goes, your ego goes with it.

Ken Adelman's "What I've Learned" interviews appear on the Learning Channel on cable television.



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Arrow points to question on page A14. Call if you need anything further.

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Carolyn

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IACOCCA

An Autobiography

LEE IACOCCA
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I

THE FAMILY

Nicola Iacocca, my father, arrived in this country in 1902 at the age of twelve—poor, alone, and scared. He used to say the only thing he was sure of when he got here was that the world was round. And that was only because another Italian boy named Christopher Columbus had preceded him by 410 years, almost to the day.

As the boat sailed into New York Harbor, my father looked out and saw the Statue of Liberty, that great symbol of hope for millions of immigrants. On his second crossing, when he saw the statue again, he was a new American citizen—with only his mother, his young wife, and hope by his side. For Nicola and Antoinette, America was the land of freedom—the freedom to become anything you wanted to be, if you wanted it bad enough and were willing to work for it.

This was the single lesson my father gave to his family. I hope I have done as well with my own.

When I was growing up in Allentown, Pennsylvania, our family was so close it sometimes felt as if we were one person with four parts.

My parents always made my sister, Delma, and me feel important and special. Nothing was too much work or too much trouble. My father might have been busy with a dozen other things, but he always had time for us. My mother went out of her way to cook the foods we loved—just to make us happy. To this day, whenever I come to visit, she still makes my two favorites—chicken soup with little veal meatballs, and ravioli stuffed with ricotta cheese. Of all the world's great Neopolitan cooks, she has to be one of the best.

My father and I were very close. I loved pleasing him, and he was always terrifically proud of my accomplishments. If I won a spelling contest at school, he was on top of the world. Later in life whenever I got a promotion, I'd call my father right away and he'd rush out to tell all his friends. At Ford, each time I brought out a new car, he wanted to be the first to drive it. In 1970, when I was named president of the Ford Motor Company, I don't know which of us was more excited.

Like many native Italians, my parents were very open with their feelings and their love—not only at home, but also in public. Most of my friends would never hug their fathers. I guess they were afraid of not appearing strong and independent. But I hugged and kissed my dad at every opportunity—nothing could have felt more natural.

He was a restless and inventive man who was always trying new things. At one point, he bought a couple of fig trees and actually found a way to grow them in the harsh climate of Allentown. He was also the first person in town to buy a motorcycle—an old Harley Davidson, which he rode through the dirt streets of our small city. Unfortunately, my father and his motorcycle didn't get along too well. He fell off it so often that he finally got rid of it. As a result, he never again trusted any vehicle with less than four wheels.

Because of that damn motorcycle, I wasn't allowed to have a bicycle when I was growing up. Whenever I wanted to ride a bike, I had to borrow one from a friend. On the other hand, my father let me drive a car as soon as I turned sixteen. This made me the only kid in Allentown who went straight from a tricycle to a Ford.

My father loved cars. In fact, he owned one of the first Model T's. He was one of the few people in Allentown who knew how to drive, and he was always tinkering with cars and thinking about how to improve them. Like every driver in those days, he used to get a lot of flat tires. For years he was obsessed with finding a way to drive a few extra miles with a flat. To this day, whenever there's a new development in tire technology, I always think of my father.

He was in love with America, and he pursued the American dream with all his might. When World War I broke out, he volunteered for the Army—partly out of patriotism, and partly, he admitted to me later, to have a little more control over his destiny. He had worked hard to get to America and to become naturalized, and he was terrified at the prospect of being sent back to Europe to fight in Italy or France. Luckily for him, he was stationed at Camp

Crane, an army training center just a couple of miles from his home. Because he could drive, he was assigned to train ambulance drivers.

Nicola Iacocca had come to America from San Marco, about twenty-five miles northeast of Naples in the Italian province of Campania. Like so many immigrants, he was full of ambition and hope. In America he lived briefly in Garrett, Pennsylvania, with his stepbrother. There my father went to work in a coal mine, but he hated it so much that he quit after one day. He liked to say it was the only day in his life that he ever worked for anybody else.

He soon moved east to Allentown, where he had another brother. By 1921, he had saved up enough money doing odd jobs, mostly as an apprentice shoemaker, that he could return to San Marco to bring over his widowed mother. As it turned out, he ended up bringing over *my* mother, too. During his stay in Italy this thirty-one-year-old bachelor fell in love with the seventeen-year-old daughter of a shoemaker. Within a few weeks they were married.

Over the years a number of journalists have reported (or repeated) that my parents went to Lido Beach in Venice for their honeymoon and that I was named Lido to commemorate that happy week. It's a wonderful story, except for one problem: it's not true. My father did take a trip to Lido Beach, but it was before the wedding, not after. And since he was with my mother's brother at the time, I doubt that his vacation was very romantic.

My parents' voyage to America wasn't easy. My mother came down with typhoid fever and spent the entire trip in the ship's infirmary. By the time they reached Ellis Island, she had lost all her hair. According to the laws, she should have been sent back to Italy. But my father was an aggressive, fast-talking operator who had already learned how to manage in the New World. Somehow he was able to convince the immigration officials that his new bride was merely seasick.

I was born three years later, on October 15, 1924. By this time, my father had opened a hot-dog restaurant called the Orpheum Wiener House. It was the perfect business for somebody without much cash. All he really needed to get started were a grill, a bun warmer, and a few stools.

My father always drilled two things into me: never get into a capital-intensive business, because the bankers will end up owning you. (I should have paid more attention to this particular piece of

advice!) And when times are tough, be in the food business, because no matter how bad things get, people still have to eat. The Orpheum Wiener House stayed afloat all through the Great Depression.

Later, he brought my uncles Theodore and Marco into the business. To this day, Theodore's sons, Julius and Albert Iacocca, are still making hot dogs in Allentown. The company is called Yocco's, which is more or less how the Pennsylvania Dutch used to pronounce our name.

I came pretty close to going into the food business myself. At one point in 1952, I seriously considered leaving Ford to go into food franchising. Ford dealerships operated as independent franchises, and it occurred to me that anyone who could franchise a food operation would get rich in a hurry. My plan was to have ten fast-food outlets with one central buying location. This was long before McDonald's was even a gleam in Ray Kroc's eye, and I sometimes wonder if I missed my true calling in life. Who knows? Maybe today I'd be worth half a billion dollars, with a sign out front proclaiming: Over 10 billion served.

A few years later, I did open my own place, a little sandwich shop in Allentown called The Four Chefs. It served Philadelphia cheese steaks. (That's thinly-sliced steak with melted cheese on an Italian roll.) My father set it up, and I put in the money. It did very well—too well, in fact, because what I really needed was a tax shelter. We made $125,000 the first year, which raised my tax bracket to the point where I had to get rid of it. The Four Chefs was my first exposure to bracket creep and the progressive nature of our tax laws.

Actually I was in the food business long before I got involved with cars. When I was ten, one of the country's first supermarkets opened in Allentown. After school and on weekends, my little pals and I would line up at the door with our red wagons, like a row of taxicabs outside a hotel. As the shoppers came out, we would offer to take home their bags for a small tip. In retrospect, it makes a lot of sense—I was in the transportation end of the food business.

As a teenager, I had a weekend job in a fruit market run by a Greek named Jimmy Kritis. I used to get up before dawn to get to the wholesale market and bring back the produce. He paid me $2.00 a day—plus all the fruit and vegetables I could lug home after a sixteen-hour workday.

By this time, my father had other enterprises besides the Orpheum Wiener House. Early on, he bought into a national company called U-Drive-It, one of the very first car rental agencies. Eventually he

built up a fleet of about thirty cars, mostly Fords. My father was also good friends with one Charley Charles, whose son, Edward Charles, worked for a Ford dealership. Later Eddie bought a dealership of his own, where he introduced me to the fascinating world of the retail car business. By the time I was fifteen, Eddie had convinced me to go into the automobile business. From that day forward, all my energies were directed to doing just that.

My father is probably responsible for my instinct for marketing. He owned a couple of movie houses; one of his theaters, the Franklin, is still in use today. Old-timers in Allentown have told me my father was such a great promoter that the kids who came down to the Saturday matinees used to get more excited about his special offers than about the movies. People still talk about the day he announced that the ten kids with the dirtiest faces would be admitted free.

I doubt there are any kids at the Franklin today. It's now called the Jenrette, and instead of Tom Mix and Charlie Chaplin, it shows porno flicks.

Economically, our family had its ups and downs. Like many Americans, we did well during the 1920s. My father started making lots of money in real estate, in addition to his other businesses. For a few years we were actually wealthy. But then came the Depression.

No one who's lived through it can ever forget. My father lost all his money, and we almost lost our house. I remember asking my sister, who was a couple of years older, whether we'd have to move out and how we'd find somewhere else to live. I was only six or seven at the time, but the anxiety I felt about the future is still vivid in my mind. Bad times are indelible—they stay with you forever.

During those difficult years, my mother was very resourceful. She was a real immigrant mother, the backbone of the family. A nickel soupbone went a long way in our house, and we always had enough to eat. I remember that she used to buy squabs—three birds for a quarter—and kill the birds herself because she didn't trust the butcher to guarantee their freshness. As the Depression grew worse, she helped out in my father's restaurant. At one point she went to work in a silk mill, sewing shirts. Whatever it took to keep going, she did it gladly. Today she's still a beautiful woman—who looks younger than I do.

Like so many families in those days, our strong belief in God sustained us. We seemed to pray an awful lot. I had to go to Mass every Sunday and take Holy Communion every week or two. It took

FIORELLO H.

and the Making of
Modern New York

THOMAS KESSNER

FIORELLO H.

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Modern New York

THOMAS KESSNER

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"A crisp, [illegible] and highly
read[illegible] biography of
Am[illegible] memorable
20th [illegible] mayor."

Arthur Schlesinger, Jr.

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well-traveled Achille fascinated Irene with his stories of the world and his dreams of life in the United States. On June 3, 1880, a half year after they first met, they married in a civil ceremony. On the marriage documents, the bride gave her religion as "Israelite." The groom, true to a vow taken years before, declared his faith as "*nessuna*," nothing.[4]

By the middle of the nineteenth century, the ocean separating the New World from the Old no longer held the deep terror of the unknown. Millions, mostly from Great Britain, Ireland, and Germany, had already crossed its waters, and by 1880, the dislocating forces that had shaken them loose from northwestern Europe pushed east and south, spreading "immigration fever." Fewer than 150,000 immigrants arrived from Austria-Hungary, Russia, and Italy in the half century before 1880, but in the next thirty years the total skyrocketed to 8.4 million.

Shortly after their wedding, the La Guardia couple joined the waves of emigrants bound for the United States. No letters or diaries exist from Achille or Irene, but there is little mystery to their story. Unlike the thousands who left their wives and children back home, seeking only to gather some dollars and return in better circumstances, Achille brought with him his wife, his skills as a musician, a fluency in several languages, and his intention to lead an American life.

The La Guardias' destination was, in fact, a cosmopolitan subnation, the immigrant city of New York. By 1880 approximately 12,000 Italians lived in Manhattan's Five Points section. A reporter wandering amid this exotic community, with its peripatetic organ-grinders, unskilled day laborers, and gangs of ragpickers, characterized it as a group with "no intellectual capital but the primitive methods of farming handed down by their ancestors. . . ." She held little hope for their success, because "the idyllic life of an Italian hillside or of a dreaming medieval town is but poor preparation for the hand to hand struggle for bread of an overcrowded city."[5]

The La Guardias did not settle in the dilapidated tenements that lined Mulberry Street and the other thoroughfares of New York's Italian colony. Achille had little in common with the unskilled village men of limited experience. He had seen the world, he had rejected a future in the old villages of the *mezzogiorno*, and he did not adopt the narrow dreams of New York's Little Italy. He took an apartment in a comfortable four-story building on Varick Place between Sullivan and Bleecker Streets in Greenwich Village. This appositely named "American Ward" boasted a unique Bohemian community known for its art, fine restaurants, and diversity. Here immigrants from France, Germany, Scandinavia, and Ireland mixed comfortably with a small black population and some working-class native stock. There was only one other Italian family on the block.

On April 24, 1881, Irene gave birth to their first child, a daughter, Gemma,

and nineteen months later, on December 11, 1882, their first son was delivered at home. Out of respect for Irene's mother, Fiorina Luzzatto-Coen, the couple named the baby Fiorello (Little Flower), adding Raffaele, for Achille's father, and Enrico, later Americanized to Henry.[6]

It was a fascinating, disquieted America that Fiorello La Guardia entered on that frosty December day. With the political reconstruction of the South ended, Americans, tired of causes and ideals, and wishing to be free of scarcity, sacrifice, and war, had rushed headlong into industrialization. Here was Mark Twain's Gilded Age, all brilliant surfaces and rich facade, and Yale sociology professor William Graham Sumner lecturing that social progress was drawn along by a competition in which only the fittest survived. "It's root, hog, or die," declared the respected professor.

Politics too had its iron laws. On the day Fiorello was born, a group of New York State Republicans went to Washington to remind the new president, Chester A. Arthur, that a successful administration must be founded on the tenets of party loyalty, and to lay their claims to a fair share of patronage. His predecessor, James A. Garfield, recently assassinated by a disappointed office seeker, had complained of similar delegations coming to the White House and taking up all his time. "I am considering all day whether A or B shall be appointed to this or that office. . . . I feel like crying out in the agony of my soul against the greed of office and its consumption of my time."[7]

That day's news columns reported on the civil service, tariffs, and the woman's suffrage movement, but the classified sections offered as penetrating an insight into the times as the front pages. Glimpse these advertisements and you understand New York City's ethnic hierarchy. "Situation Wanted" ads included the tag "good German girl" or "German Protestant." A few identified themselves as French or even "colored," but no one told of being Russian or Italian. Religion was important too. Thus a "respectable Protestant woman" applied for the job of cook, and another for housework. A "reliable Protestant" offered himself as a coachman and groom, while "Maurice Linquist's Office" advertised a select assortment of workers, "female and male; all positions; all Protestants." In its book review section the *New York Times* reported on the tome *Christianity and Progress* by Protestant churchman and reformer Charles Loring Brace, noting that it was wholesome Protestant teachings like those in Brace's book that would save the world from those "exposed to the Roman corruption." The point was simple and pervasive: Protestants from northwestern Europe carried the American seed.[8]

But America was becoming more diverse, especially in New York, where Jacob Riis, writing in the 1880s, remarked that a map of ethnic districts "would show more stripes than a zebra and more colors than any rainbow." The predominant hues would be "green for the Irish prevailing on the West Side . . . and blue for the Germans on the East Side." But there were others too:

> The red of the Italian forcing its way northward along the line of Mulberry Street . . . and after a lapse of miles, in the "Little Italy" of Harlem. . . . On the West Side the red [is] overrunning the old Africa of Thompson Street, pushing the black of the negro rapidly uptown . . . occupying his home, his church, his trade. . . .
>
> Hardly less aggressive than the Italian, the [gray of the] Russian and Polish Jew, having overrun the district between Rivington and Division Streets, east of the Bowery to the point of suffocation, is filling the tenements of the old Seventh Ward. . . .[9]

Irene La Guardia easily adjusted to her Greenwich Village surroundings. She made friends quickly, and together with Achille she tried to fit into their new surroundings as much as possible. Achille insisted that Gemma and Fiorello be raised as full-fledged Americans, without the ambivalence that marked other immigrant children. He forbade the use of Italian at home (Fiorello did not learn a passable Italian until he served as a consular agent in Europe), and he raised his children as Protestants.

Still, Achille found more difficulties than he had anticipated. Sometimes it seemed as if all the immigrant musicians in America were crowded into Manhattan, competing for the same few jobs, and Achille would go for many days between engagements. But La Guardia refused to take work as a day laborer, to accept the pick-and-shovel work that occupied so large a number of his countrymen. Not for that had he taken a twenty-one-year-old bride across the ocean, and not to raise his daughter to sew feathers on women's hats in the cramped rooms of Mulberry Street tenements and have his son go to work before he graduated elementary school. He had traveled the world alone, married outside his traditions, and did not need the immigrant ghetto to survive. He decided to try a stronger dose of America, without the comforting familiars of the immigrant city. In 1885 Achille La Guardia enlisted in the United States Army as a warrant officer, chief musician in the Eleventh Regiment of Infantry at Fort Sully, South Dakota.[10]

Under the great arch of the open western sky, the Dakota Territory offered a different America from the one the La Guardias had come to know in New York. Colorful pioneers and cowpunchers peopled its vast wilderness plains, which erupted periodically with the excitement of sporadic skirmishes with the Indians. It was a West as yet untamed, described by a visiting Theodore Roosevelt as "the west of the Indian and the buffalo hunter . . . of reckless riders who, unmoved looked in the eyes of life or death." It was a land whose plains shimmered in the summer sun,

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RICKOVER

Norman Polmar

AND

Thomas B. Allen

SIMON AND SCHUSTER / NEW YORK

THE PROMISED LAND

"Our eyes beheld the Promised Land," an immigrant wrote of that moment when his ship passed through the Narrows and into the New York Harbor. There stood the Statue of Liberty, and just ahead lay Ellis Island.

More than sixteen million persons lived through that moment in the sixty-two years that Ellis Island served as the gateway to America.

One of those who passed through Ellis Island to the Promised Land was a young Polish boy who had cried when he saw his first ships along the waterfront of Antwerp. They frightened him because they were so big.

In the Promised Land he would grow up to join what he would call the "nucleus of martyrs," the doers of a nation's work. Fright far behind him, he would build a ship that would awe the world. And, looking back, he would say that "the present is the fruit of the past and the seed of the future."

To know him in the present, we must know him in the past.

2 Father's Occupation: Tailor

By American standards, Hyman George Rickover was born into a medieval world, a Europe of emperor and peasant, a land of poverty, a place of fear. The empire was Russian, ruled by a tsar. The land was Poland, a conquered province within the empire. The place of his birth was a place for Jews, the Pale of the Settlement, the Jewish Pale.

Hyman Rickover was born one of about five million Jews of the Pale, a statelessness within a state, a way of designating aliens within a nationality. In the Pale there was daily uncertainty and occasional terror, the terror of the pogroms that came upon villages like a summer storm—all knew that the storm would come and come again, but no one knew what night. *Pogrom,* which once meant "riot" in Russian, arose from an ancient word that imitated the sound of thunder. By the late nineteenth century, *pogrom* meant not thunder or riot, but an organized assault on Jews by mobs urged on by officials. Around that time, *pogromist*—"one who takes part in or promotes organized massacres, as of Jews"—came into the vocabulary of Russians and Jews.

Rickover's father, born Eliachako but known as Abraham, had seen with the eyes of a child an outburst of pogroms in 1881 and 1882. His son would know of those pogroms by tale and, like his father, would himself know through inarticulate but indelible childhood memory, the days and nights of pogroms in the Pale.

Hyman Rickover was born in the village of Makow (now Maków Mazowiecki), about fifty miles north of Warsaw. The nearest town was Pultusk, eight miles to the south. Guidebooks of the time noted that in Pultusk there was a single inn "kept by a Jew." Most of the people who lived in Makow and in the towns and villages around were Jews. They thought of themselves as Poles, not Russians, for the Polish roots of most Jews went back to the middle ages. There was a touch of pride and much heritage in their Polish allegiance. In the early middle ages, Poland had

invited Jews who had been expelled by other countries, and the Polish rulers made use of and encouraged their great mercantile prowess. Even after Poland became Catholic there still was carefully calibrated tolerance for Jews. But never did Jews become a true middle class, never did they attain enough economic or social power to influence the country's rulers. By the late eighteenth century, after a continued increase in Catholic animosity, when Poland became part of the Russian empire, the tradition of toleration gave way to official anti-Semitism. With the empire came the Pale.

Polish freedom ebbed and flowed by the whim of the tsar, who offset each surge of nationalism with a reward of seeming independence or a punishment of sudden repression. In 1863 Polish nationalism flared into rebellion, Russian troops crushed the revolt, and imperial edicts interred it. Poles were forbidden to use their language in schools and universities, in the conducting of official business, in newspapers, in theaters and in their churches.

In the Pale, Polish Jews endured this and more. They could not own land, they were barred from most education, and always there was the fear of the pogrom. But in the little villages like Makow at least there was a cohesion, a sense of trust. There was a community, a place where people could love, marry, have children, and eke out a living. And, by the end of the nineteenth century, there was hope in the Pale. People were getting out. They were going to America.

Abraham Rickover was making a living as a tailor in Makow. He had married and was beginning to raise a family when the lure of America reached the Polish provinces of the Pale. Dates are often hazy in the Rickover family history, as they are in the histories of most immigrants. So it is not known for certain when Abraham and Ruchal Rickover started talking about America. But probably their planning began after the birth of their first child, Fanny, in the late 1890s.

The first great wave of immigrants from the Jewish Pale of Settlement arrived in America in previous decades, following an outbreak of pogroms. Most of these immigrants were White Russians and Lithuanians, people of villages and towns, not of the land. Most of them, both men and women, had worked in factories, and they had managed to save enough from their wages to make the journey. German Jews, beginning a generation before, had shown the way to America. Now there was a route, with dormitories run by German Jews, for those who had to make their way across Europe to the immigrant ships sailing from such ports as

Antwerp, Bremen and Hamburg. Passage to America from Hamburg cost about thirty dollars.

Many in the Pale could pay this sum with no great sacrifice. Throughout the towns of the Pale, in cigarette shops and in the needle trades, men and women were making steady incomes. Some even owned small factories or had converted their homes to shops. Some families could raise enough money to leave the Pale together, sail to America, and there establish themselves with a small stake of savings.

But for Abraham Rickover and others who had much smaller and less reliable incomes, there was only one way to finance an entire family's journey to America. First would go the wage earner and then, perhaps a few years later, he would send back enough money for the family to follow. Such a plan carried risks that man and wife both knew and rarely discussed. Many a husband and father had gone to America and there started a new family, leaving the other, as if dead. That was the worst that could happen. Even the best meant years of loneliness and then, in America, lifetimes out of phase: a husband and father of the New Land, a wife and mother of the Old; and children who would know the father as a stranger from a strange land. Or children who would know only America and who, as citizens of the New Land, would leave behind an Old that included much of what their parents really were.

How much of Hyman Rickover came from his parents and how much grew in his New Land? Those who may have answers, including Rickover himself, will not speak. Two who could have answered are dead. Abraham died in 1960; his age was eighty-five. Rachel (as she became known in the New Land) died in 1968; she was almost ninety-two.

From such sources as obituaries and school records, it is possible to sketch the early life of Hyman Rickover. And in this sketch can be seen hints, foreshadowings of the man. But the very records that should start the sketch are not in agreement. We do not know when Abraham Rickover came to America. We do not know when Abraham Rickover's family arrived in America. We do not know, as a certainty, when Hyman Rickover was born.

By Abraham Rickover's account in a 1958 interview with the *Chicago Sun-Times*, he left Makow in 1899, settled in New York City, and by 1903 had enough money saved to send for his family. By a *Time* magazine account based on interviews with family members, Abraham arrived in New York in 1904 and after "another two years of hard work, he saved enough to send for his family"—Ruchal; Fanny, eight; and Hyman, six.

Both accounts give Hyman Rickover's year of birth as 1900. His official Navy biography says he was born on January 27, 1900.

But Rickover's school records show that he was born in Makow on August 24, 1898. A discrepancy of two years in an immigrant's age is not unusual; immigration records are notoriously inaccurate. School records, however, usually are accurate, especially since they provide such a continuity that a mistake of several years becomes apparent and can be corrected. If Rickover were born in 1898, there might have been a problem—but not an insurmountable one—about his entry into the U.S. Naval Academy. Throughout his official life, he has recorded his birth year as 1900.

Sometime around 1904—when Hyman Rickover was four or six years old—he, Fanny and their mother set out for America in a ship that sailed from Antwerp. Abraham Rickover had made an investment in an apartment building in Brooklyn, and he had expected his family to settle in New York, among the thousands of Jews whose journey to America ended there. But Abraham lost his investment in the Depression of 1907. In 1908, soon after the birth of their third child, Hitel (her New Land name would be Augusta), the Rickover family headed for Chicago, the city that Hyman Rickover would always consider his home town.

Chicago's first Jews of the Pale had arrived in the 1880s. Many of them had been sent west by Jewish organizations in New York, Baltimore and Boston. These organizations were usually controlled by German Jews, who saw themselves as Americans a generation ahead of—and a social class above—the peasants from the Pale.

In Chicago, the established Jews had founded the Society in Aid of the Russian Refugees in 1891, when Jews from the Pale were getting off the immigrant ships in New York and being put on trains to Chicago. About fifty thousand Jews arrived in Chicago between 1880 and 1900. Many of them got no farther than a district near the station that became known as Maxwell Street.

The area, about a mile southwest of Chicago's downtown business district, got its name from a street that had become, with the influx of Jewish immigrants into Chicago, the center of pushcart commerce and tenement life. The Maxwell Street area, the first ghetto of Chicago Jewry, was the most densely populated slum in Chicago. By 1891, about sixteen thousand Jews were packed into its tenements and shacks, sometimes three and four to a single bed.

Here the Pale still could be seen and heard. Bearded men in black caps, black boots, and long black coats walked amid the kosher butcher

shops, the matzo bakeries, speaking Yiddish, reading Yiddish newspapers. Beneath their coats each wore a tallis, the traditional prayer shawl. Here were three dozen Orthodox synagogues, many of them spiritual descendants of synagogues from the Old Land, formed by immigrants from the same town and still known as the synagogue of Kowner or Antipolier or Kalvarier.

There would come from this ghetto of the New Land men and women who would boast of their origins—"up from Maxwell Street"—sons and daughters of immigrants who bore the badge of "making it in America": I grew up in the slums. Like New York's East Side, Maxwell Street became famous as a place that produced a new breed of American, a new myth about the land of promise. "I know a Jew fish crier down on Maxwell Street, . . ." Carl Sandburg would sing. "His face is that of a man terribly glad to be selling fish, terribly glad that God made fish."

Abraham Rickover would not move his family to the tenements of Maxwell Street, where the pushcarts plowed through mud and garbage, where one hundred and twenty-seven people were found living in the six flats of a single building, where few people spoke English, and where children worked in sweatshops twelve hours a day.

Out of this ghetto of the New Land, out of "this very center of hard times," would come proud men, the sons of peddlers, cigar makers, storekeepers. They would include Supreme Court Justice Arthur Goldberg, whose father was a peddler with a blind horse because that was the only kind of horse he could afford; boxing champion Barney Ross, who, born Barney Rasovsky in New York and brought to Chicago as a youngster, saw his father shot to death in a holdup of his ghetto grocery store; William S. Paley, founder of the Columbia Broadcasting System; actor Paul Muni, whose father owned a Yiddish theater. There were also the many locally acclaimed products of Maxwell Street—the judges, political power brokers, civic leaders, and professional men who became members of the establishment that ran Chicago. And there were the men who left Chicago but always remembered Maxwell Street and claimed a common bond with others shaped and tempered there.

Hyman Rickover would not grow up to be one of those men. Knowing that the admiral was born Jewish and from Chicago, someone one day would ask Rickover about Maxwell Street, and he would reply that all he remembered was that "it was a street with pushcarts."

Abraham Rickover, wise to the ways of America—and just well enough off so that he would keep his family out of Maxwell Street tenements—settled his family in a section called Lawndale. The area, first de-

Betsy
-WW, WWII
-New Colossus

TO: TED
FROM: BETH
DATE: AUGUST 24
SUBJECT: IMMIGRANTS WE KNOW AND LOVE

Hi! A couple of thoughts on (of course) Ellis Island.

1. I can't remember in how much detail we talked about the people whose ancestors we want to use for examples. So here are some latest thoughts: since there are so many we can choose from (10 million!), let's try to concentrate specifically on ones who came through Ellis Island 1892-1924. (Ideally Dec. 1900 to 1924, when this actual building was in use.) We'll probably end up going afield, but let's see where we can start.

It would seem ideal to have two prominent political leaders (one Democrat, one Republican); Lee Iacoccoa for business; and then someone not necessarily a household word who has made a major contribution to society (i.e. scientist, etc.) Could you see if any of the following might fit the bill -- particularly see if there's a compelling story behind them:

SEN. GEORGE MITCHELL (I believe his mother came over from Lebanon)
REP. TOM FOLEY
TIP O'NEILL
DR. WILLIAM (?) DEBAKEY (heart surgeon; believe his parents came over)
DR. ROBERT GALLO (at National Cancer Institute; discoverer of AIDS virus)
LEE IACOCCA - parents

NIH - Bethesda

* For balance, it would be great to get a top-ranking woman Republican for the fourth one: CARLA HILLS? ELIZABETH DOLE? (Is OLYMPIA SNOW, rep. for Maine, Democrat or Republic? I think her parents came over from Greece.)

Maybe a librarian, or someone at Ellis Island itself, would know of some other prominent figures (who have really contributed something to American life -- i.e. no actors, etc.) with inspiring immigrant backgrounds.

2. Has the President ever visited Ellis Island? (I'm thinking particularly since 1976, when it was a museum.)

3. If you're talking to someone at Ellis Island museum, maybe they could give an example of an interesting or emotional bit of immigrant graffiti that they found on the wall -- preferably something that's been preserved.

4. Do you know if there's any particular significance in the date September 9? Was it randomly chosen, or is it an anniversary of something in Ellis Island history? NO.

Thanks --

Monday —

Ellis Island

- Aaron Copland
- George Gershwin
- Irving Berlin
- Israel Baline

Ted Kapral — Nat Ellis.
Eliz Haran
Frank Capra — Anne Ellis
Billy Strayhorn
Adm. Richover — Ellis.
Alexander Schneider
Ellis

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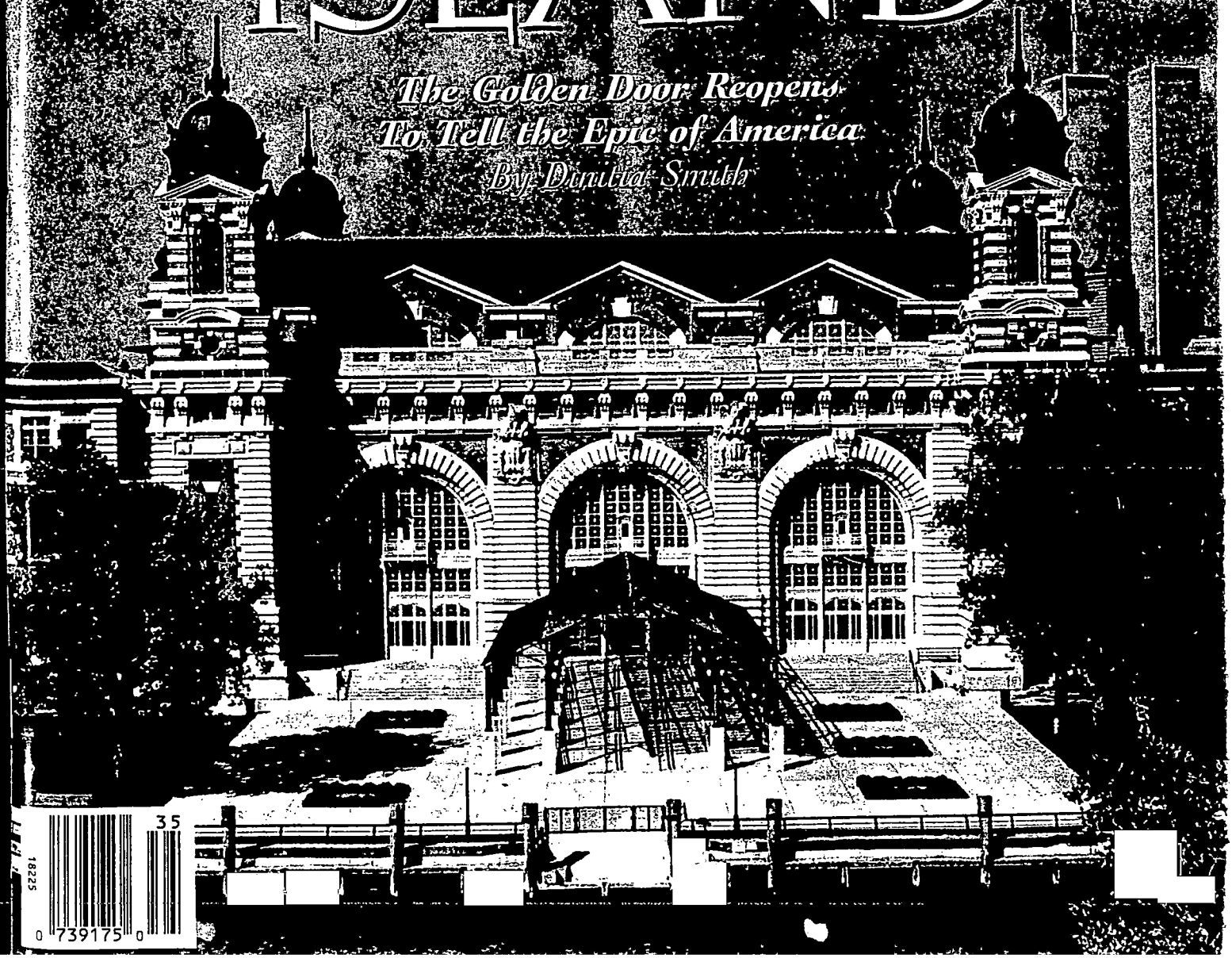
ELLIS ISLAND

The Golden Door Reopens To Tell the Epic of America

By Dinitia Smith



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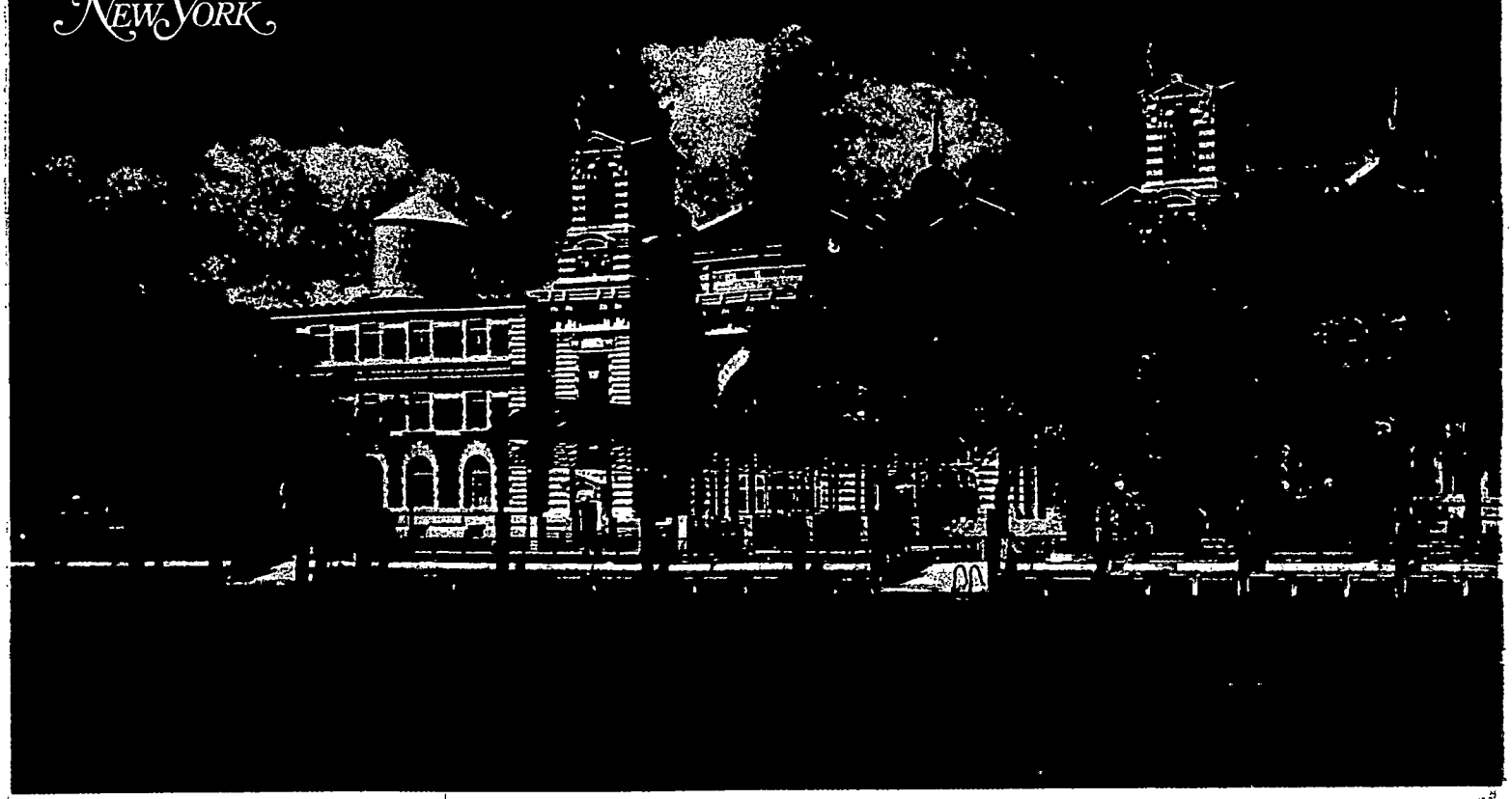
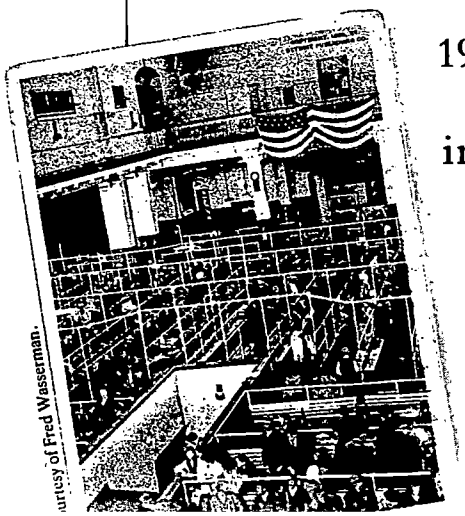


THE GOLI

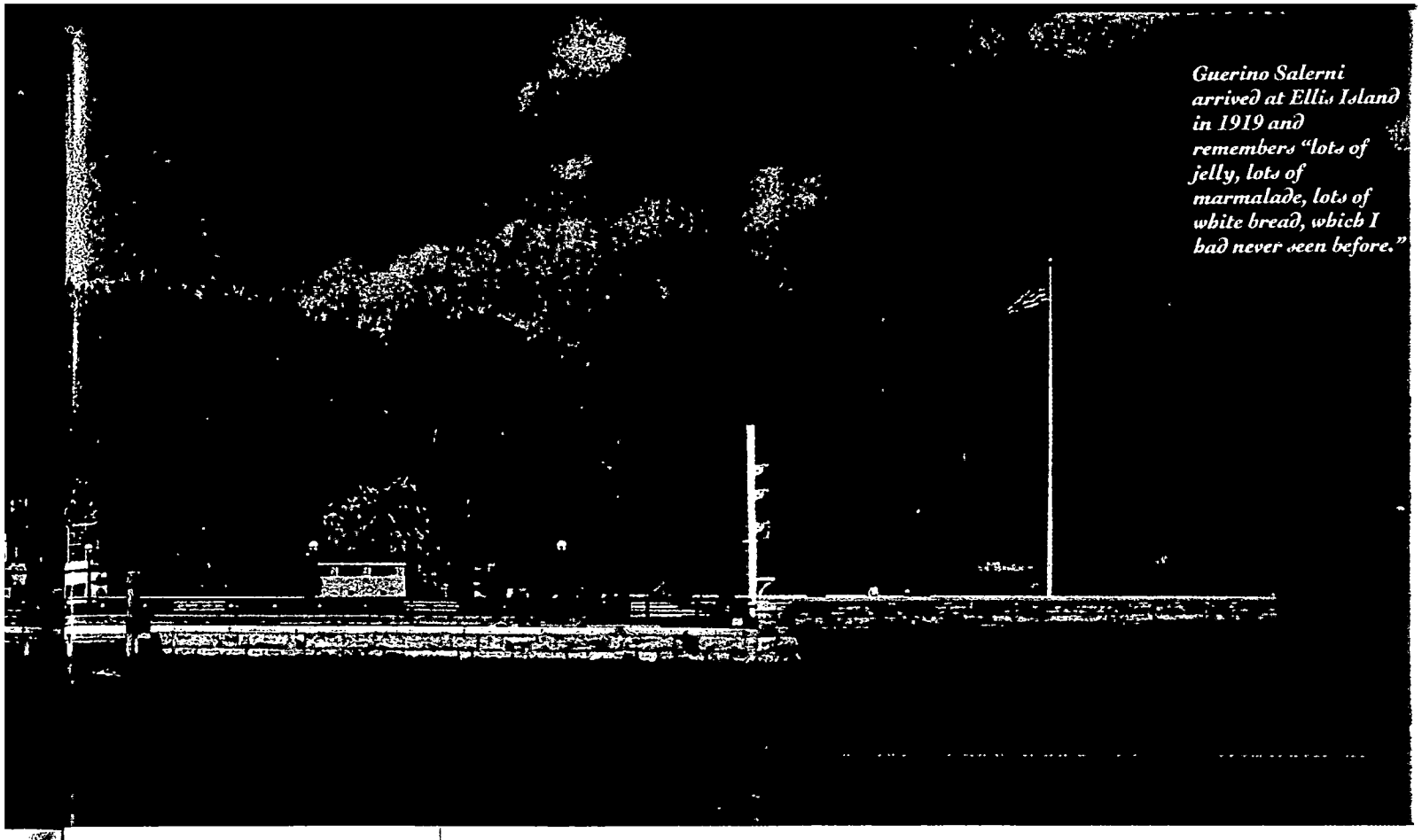
ELLIS ISLAND REOPENS TO TELL AMERICA'S

Frances Stenlake Oakley was a six-year-old English girl when she landed on Ellis Island in 1914. She thought the huge immigration building might be the Crystal Palace. "Maybe it's a theater," Oakley told herself, "or maybe we're going to have a show.



Courtesy of Fred Wasserman.

Standing in line for America (left). One Finnish man made a suitcase (above right) for his 1916 trip.



Guerino Salerni arrived at Ellis Island in 1919 and remembers "lots of jelly, lots of marmalade, lots of white bread, which I had never seen before."

DEN DOOR

EPIC STORY • BY DINITIA SMITH

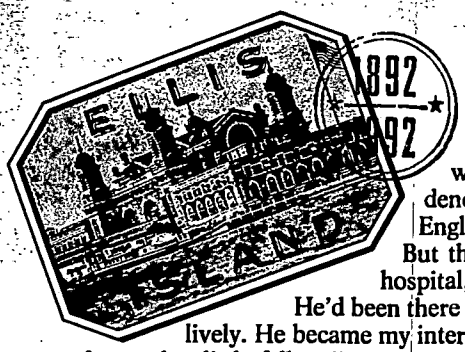
Then they looked in our heads for lice and they looked in our ears, and I thought, This is a funny way to get into a show."

Benjamin A. Gebiner remembers being detained in the hospital on Ellis Island when he arrived as a 23-year-old from Russia in 1921. Immigration offi-

Lewis Hine/The Bettmann Archive

An Italian family on Ellis Island (1905).

PHOTOGRAPH BY TED HARDIN



cers thought he might have tuberculosis. "Here I was, I had studied jurisprudence, but I couldn't speak English. I was dumb—nothing! But there was a little boy in the hospital, eight or ten years old. He'd been there a few months. He was very lively. He became my interpreter, my angel! I'll never forget that little fellow."

Guerino Salerni, who came from Italy in 1919 at fourteen, remembers the mess hall and "lots of jelly, lots of marmalade, lots of white bread, which I had never seen before."

When the ship carrying ten-year-old Viola Lewis Scott-Thomas from Barbados arrived in America in 1924, the little girl glimpsed, for one tantalizing moment, the mother and father she hadn't seen in almost a decade. Then an inspector found a patch of ringworm on her knee and sent her back home.

The recorded recollections of Guerino Salerni and Frances Oakley, the inspection card preserved by Benjamin Gebiner, the photographs that Viola Scott-Thomas kept to remember her parents by—all will be included in the new Ellis Island Immigration Museum, opening to the public September 10, in time for the island's centennial in 1992. The museum is the culmination of the biggest restoration project in United States history, an eight-year, $345-million endeavor that also involved refurbishing the Statue of Liberty, which reopened with a flourish in July 1986.

Thirteen hundred feet from the statue is Ellis Island, where the main immigration building has been rescued from abandonment and complete disrepair. The new museum it will house is devoted not only to the Ellis Island experience but also to immigration throughout the U.S. The 100,000-square-foot space will be filled with more than 2,000 artifacts, 1,500 photographs, oral histories, a library, two theaters, and ultimately—it is hoped—a genealogical center where visitors may be able to trace their immigrant families. The restored immigration building will be one of the largest strictly historical museums in the country. Three million visitors are expected the first year alone.

For many Americans, Ellis Island is holy ground, the entry point for the ancestors of more than 100 million people, 40 percent of the country's population. From 1892 to 1924, more than 12 million people entered the United States through Ellis Island. On one day (April 17, 1907), 11,747 immigrants were processed there.

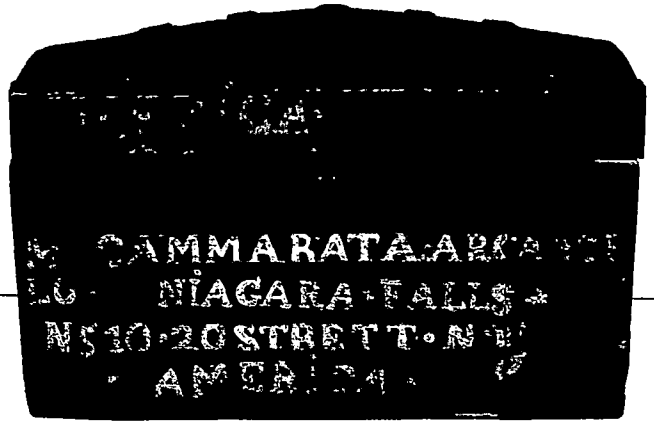
In a nation of well over a hundred ethnic groups, Ellis Island is the setting of America's one great unifying epic. While other countries have their national legends—France has its Chanson de Roland, Spain its El Cid—America has the myth of the Golden Door, through which the "huddled masses yearning to breathe free," as Emma Lazarus put it, stepped and found freedom and prosperity at last. Paradoxically, that myth is being rethought and rewritten just as the museum at Ellis Island—started in a burst of patriotic nostalgia—is about to be dedicated.

The image of the immigrant as poor, oppressed, and uprooted is giving way under the weight of new scholarship. Most people who came to the New World during the peak immigration years had at least the means to pay for the journey, and the stamina and health to withstand it. They came seeking better jobs more often than freedom. (Of course, many didn't find freedom at all. Not only were blacks imported as slaves, but before 1780, 75 percent of all white immigrants who settled south of New England were indentured servants.) For the most part, the people who came willingly brought the structures of their old cultures with them and used their traditions to build lives here. Perhaps most startling of all, it has recently been shown that a third of all those who have come to America during the twentieth century have chosen to go home again—10 million out of 30 million people.

Nowhere is this revised view more clear than in the new Ellis Island Immigration Museum. The entire restoration project was developed with the help of a team of historians who aim to update the myth of immigration. As Virginia Yans-McLaughlin, a Rutgers history professor who was an adviser on the project, puts it, the building of the new museum at Ellis Island amounts to nothing less than "the construction of a national ideology."

HISTORY LESSON

In a nation of more than a hundred ethnic groups, Ellis Island is the setting of America's one great unifying epic.



A trunk from Sicily bound for Niagara Falls in 1919.

ELLIS ISLAND IS a 27.5-acre parcel—most of it landfill from the New York City subway system—that sits about a mile off the Battery. Originally a sand spit where Native Americans dug for oysters, Ellis Island was used as an execution ground for pirates during Colonial times. The first immigration station was built there in 1892. Five years later, a fire destroyed the original wooden buildings, and in 1900, the present Beaux-Arts building, with its four graceful copper domes, was erected from a design by the firm of Boring & Tilton.

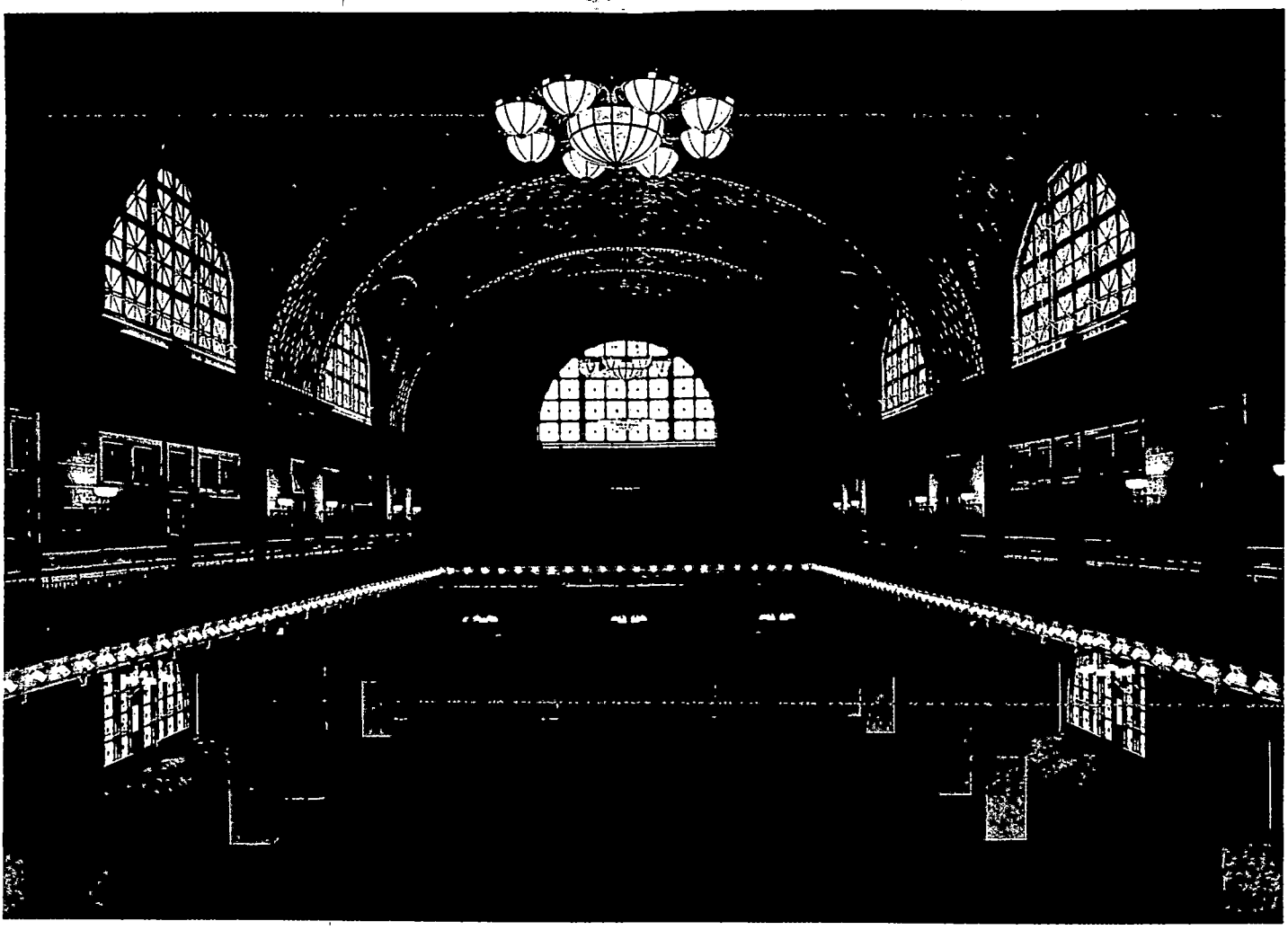
Ships of arriving immigrants anchored off the Narrows. First- and second-class passengers were processed onboard, and those who passed inspection went on to dock in Manhattan. Steerage passengers were taken to Ellis Island for processing (along with first- and second-class passengers who failed inspection).

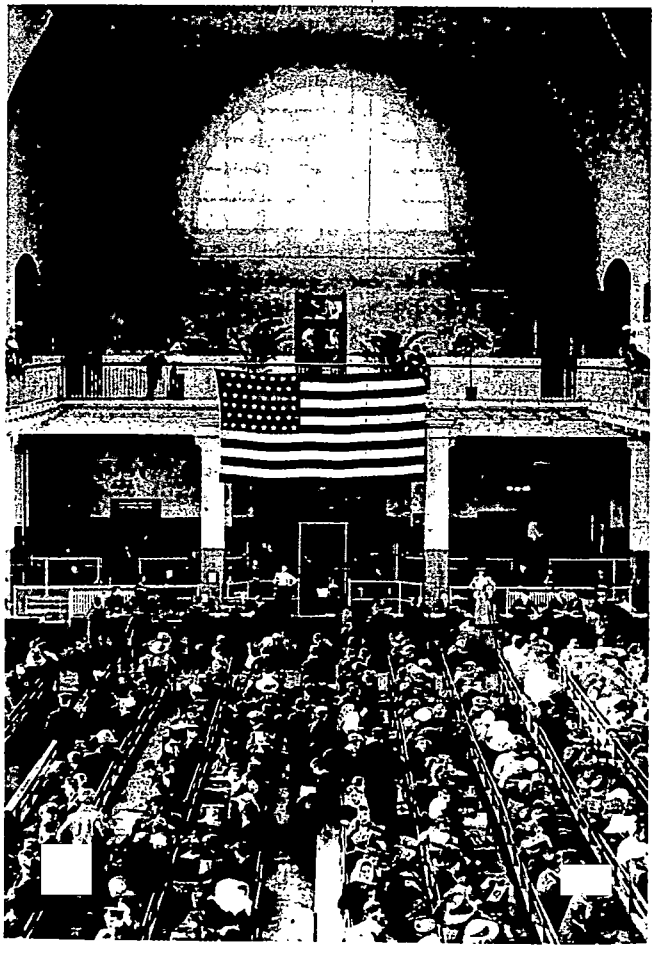
"Numbered and lettered before debarking, in groups corresponding to entries on the ship's manifest, the immigrants are herded onto the Customs Wharf," wrote Irving Howe in his book *World of Our Fathers.* " 'Quick! Run! Hurry!' shout officials in half a dozen languages."

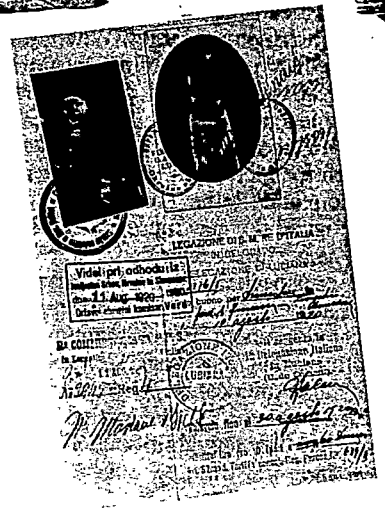
The average immigrant spent three to five hours on Ellis. In the main building, the new arrivals climbed to the second-floor Registry Room—also known as the Great Hall—on a staircase that is a centerpiece of legend. The climb was called "the six-second physical": Doctors and nurses watched from the top and weeded out for further examination people who seemed lame or out of breath—a sign of possible heart disease or tuberculosis.

Fates were sealed in the Registry Room. An inspector would

Postcard courtesy of Metaform Inc.; photograph courtesy of Metaform Inc./Karen Yamauchi: National Park Service Collection.







Photographs: top, Ted Hardin; bottom left, Augustus S. Sherman Collection; center right, UPI/Bettmann Newsphotos.

FIRST STEPS

When they got off the boat, passports in hand, immigrants headed for the Registry Room (above in 1990; left, circa 1912), where most of their fates were sealed.

raise the immigrant's eyelids—using a finger, a hairpin, or even a buttonhook—in a painful procedure to check for trachoma, a contagious eye disease. Scalps were examined for favus, a fungal infection. "They were pretty rough," remembers Frances Oakley. "What bothered me most were the eyes. They tried to grab the baby. My mother said, 'Don't you hurt this baby!' "

James Arraj was eight when he arrived at Ellis from Lebanon in 1920: "You were taken before an examiner who sat on a high bench making big decisions that affected your life. . . . We had an Arabic interpreter. They examined us and held my brother back for his eyes. Three days of waiting and worrying. My mother was upset because she didn't know whether they would let us in or not, and there was no one here to meet us. My father knew we were coming, but he didn't know when."

Immigrants with possible health problems were marked with chalk on their clothing. An *E* meant eye disease; an *L* meant lameness; an *X* meant mental deficiency; an *O* around the *X* meant extreme deficiency. In one test of mental competence, immigrants had to put together a wooden puzzle of a ship. On any given day during the peak immigration period, 5,000 people, weary and anxious, could move through the Registry Room. "Do you have any skills? Do you have a job waiting for you here? Are you an anarchist? Are you a polygamist?" the inspectors would ask.

"I was jostled and dragged and shoved and shouted at," recalled M. E. Ravage in *An American in the Making.* "I took it philosophically. I had been through the performance many times before—at the Hungarian border, at Vienna, in Germany, in Holland." Legend has it that immigrants' names were changed on Ellis Island as they went through the inspection process. But the museum's researchers found only one woman who claimed she'd been renamed by immigration officers, and she could provide no documentation. When Mary-Angela Hardwick—a staffer at MetaForm, one of the creators of the new museum—culled the National Archives, she could turn up no evidence to support the legend.

"We call it the story that won't go away," says Phyllis Montgomery, the director of research for MetaForm. (Two other companies—Design and Production and Rathe Productions—were part of the consortium that designed the new museum.) One theory is that the immigrants' names were changed before they boarded the ship—by, say, German clerks at Bremen trying to make sense of the complicated names of Poles who could not read or write. Another theory is that workers from immigrant-aid societies who helped the new arrivals may have suggested that they change their names to simplify or "Americanize" them. Certainly, immigrants changed their own names after they arrived. Many schools devised family names that they thought fit better into the new culture.

THE NEW VIEW

Many immigrants had at least the means to pay for the journey, and the stamina and health to withstand it.

Before the restoration.

AFTER INSPECTION, IMMIGRANTS DESCENDED A DIvided flight of stairs, dubbed the Stairs of Separation because many people parted ways there. The stairs were railed off into three sections. The right led to the railroad ticket office, where the immigrants traveled on to Hoboken and farther points; the left led to the New York ferry. The center aisle led to the temporary detention room.

During the peak years, 20 percent of the new immigrants were detained because they were sick or "politically undesirable" or liable to become public charges. Single women who weren't met by a relative or a member of an immigration-aid society were also held back, for fear they would be exploited or lured into prostitution. In fact, many women—"picture brides"—came to America to be married. In September 1907, the SS *Baltic* carried at least 1,000 marriageable girls. Understandably, many weddings were performed right on the island.

Immigrants who were deemed anarchists, Bolsheviks, or criminals were sent to dormitories, where they were detained until they could be sent back. Some sick immigrants were also sent back. Others in need of health care were transferred to hospitals. It is estimated that 30 percent of children with measles who were ferried to hospitals on the mainland around the turn of the century later died from the exposure.

Detainees were periodically exploited by the concessionaires. Irving Howe describes a 1909 hunger strike led by Alexander Rudenief, the son of a Russian army doctor. The food at Ellis "is suitable for hogs," cried Rudenief, in a fiery speech in the mess hall. "We are treated like wild beasts. We sleep on a wet floor."

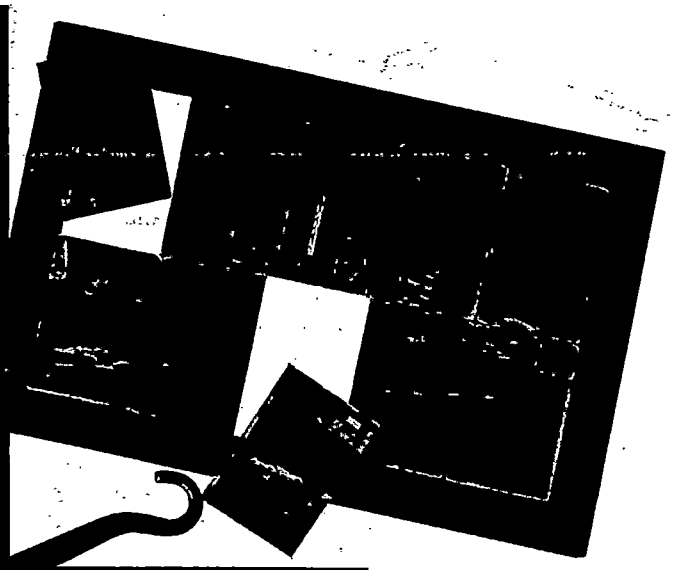
Still, conditions on the island were not always harsh. DO NOT KISS A CHILD, warned a sign for nurses in the Children's Contagious Disease Ward. Comforting children, many of them crying because they had been separated from their parents, was obviously a considerable temptation for the staff. In a taped memoir given to the new museum, Morry Helzner, who came from Russia in 1922, remembers "the biggest impression I had when they took us to the dormitories. To see white linens, white tile, sparkling clean—almost a sterile environment!"

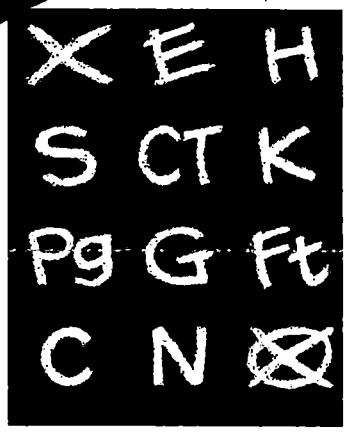
Over time, the treatment of the arriving immigrants became more humane, and some even liked the food. Vartan Hartunian came to Ellis from Armenia in 1922. "I hadn't tasted butter," he recalls in his taped memoir. "I didn't know what butter was. And when butter was placed on white bread and I ate it, to me that was a tremendous delight!"

Ultimately, 2 percent of the immigrants were sent back to their native lands—an average of 1,000 people some months. Frances Oakley remembers seeing people "sitting on benches. Some were crying. I said to my mother, 'Why are they crying?' and she said, 'Those people can't come to America. They have to go back.' "

Some of those who passed inspection went on to be reunited on the first floor with family and friends who had come before them. The area where they met came to be known as the Kissing

Photograph by Ted Hardin.





DOCTOR'S ORDERS

Sometimes, inspectors used a buttonbook to peel back eyelids and check for disease. Diagnoses were written in chalk on the immigrants' clothing (chart at left). One test of competence was a steamship puzzle (above).

Post. One matron described the scene in 1910: "The Italian kisses his little children but scarcely speaks to his wife, never embraces or kisses her in public. The Hungarian and Slavish [*sic*] people put their arms around one another and weep. The Jew of all countries kisses his wife and children as though he had all the kisses in the world, and intended to use them up quick."

CONTRARY TO POPULAR BELIEF, MOST IMMIGRANTS did not take the ferry to the Battery and immediately settle on the Lower East Side. Two thirds set out for farther points. At the railroad ticket office on Ellis, they were given printed tags showing their destination to pin onto hats and coats. In one memorable mix-up, a Syrian woman and a Finnish woman were accidentally sent to each other's husbands—the Finnish woman to Memphis, the Syrian to Cincinnati.

What did the immigrants find when they set foot on American soil? "I came to America because I heard the streets were paved with gold," goes one old Italian saying. "When I got here, I found out three things: First, the streets weren't paved with gold; second, they weren't paved at all; and third, I was expected to pave them."

Then, slowly, the Golden Door began to close. During the first half of the nineteenth century, the majority of immigrants had come from England, Ireland, Germany, and Scandinavia. By the 1880s, large numbers were Austro-Hungarian, Italian, and Russian, and by 1907, those countries supplied the majority of new arrivals.

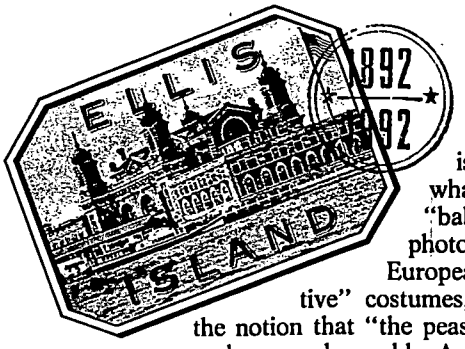
The immigrants were helping to build America, yet restrictionists believed the country couldn't contain the new population. Immigrants were accused of overcrowding cities and burdening social-service agencies. The Immigration Restriction League based its campaign on so-called scientific evidence that "proved" the "inferiority of immigrants from Southern and Eastern Europe." In 1882, the Chinese Exclusion Act was passed. In the 1890s, Massachusetts senator Henry Cabot Lodge spoke out in the Senate against "Italians, Russians, Poles, Hungarians, Greeks, and Asiatics . . . races with which the English-speaking people have never hitherto assimilated and who are most alien to the great body of people of the United States."

The political disruptions unleashed by World War I strengthened the campaign against immigrants. Ellis Island was used as a deportation center; Emma Goldman and Alexander Berkman were held there in 1919. In 1923, the president of Colgate University, Dr. George B. Cutten, said, "The melting pot is destructive to our race," weakening it by a "breeding out of the higher divisions of the white race." In 1921 and 1924, acts were passed, directed especially at people from Southern and Eastern Europe and, in the case of the 1924 act, at Asians. These "racial" quotas were not abolished until 1965. Today, there is a limit of 20,000 people for most countries, with a worldwide ceiling of 270,000 each year (not counting exemptions).

The United States has always kept some people out. During World War II, it adamantly denied refuge to those fleeing Nazi persecution. In 1939, to take just one example, 20,000 children—most of them Jewish—were barred from the U.S. With the closing of the door, Ellis Island was used less and less until it was shut for good in 1954. By then, most immigrants were screened abroad.

CURIOUSLY, THERE IS ALREADY ONE IMMIGRATION MUseum in New York Harbor—the American Museum of Immigration, built in 1972 in the base of the Statue of Liberty. For years, scholars have been dismayed by the museum's narrow and often inaccurate presentation. Indeed, one expert has called it "a scandal." (In an exhibit about Jews, the Torah was once displayed upside down.) But powerful interest groups, as well as one of the museum's founders, the late Pierre du Pont III, managed to keep the museum alive. But with the new muse-

Photograph by Brown Brothers. Top right and bottom, courtesy of Metaform Inc./Karen Yamauchi: National Park Service



um, the old one in its present form is expected to wither away.

To historians, the AMI is the very embodiment of what immigration experts call "babushka history." With its photographs and mannequins of European peasants in their "native" costumes, the museum perpetuates the notion that "the peasants came over in peasant costumes and were redeemed by America," says Virginia Yans-McLaughlin. One photographer of the period, Augustus F. Sherman, even made his subjects change into peasant costumes before he took their pictures.

Historians have other complaints about the AMI. They say it overemphasizes famous immigrants like Andrew Carnegie and Joseph Pulitzer, neglecting the common experience, and they decry the museum's emphasis on the immigrants' military service. While it's true that many immigrants fought for this country, many would-be immigrants stayed away during wartime. "It is 'the contribution approach,' " says Rudolph Vecoli, chairman of the History Advisory Committee of the Statue of Liberty–Ellis Island Foundation and director of the Immigration History Research Center at the University of Minnesota. "The immigrants were supposed to pay dues. The museum was used to justify their presence. It trivialized the immigrants and sanitized their experience."

Like many historians, Vecoli is eager to see Americans rethink their past. "The myth of immigration has always been a parable of rebirth," he says, "a utopian kind of notion, of the immigrant coming from the corrupt Old World to a fresh New World. It is a myth that serves the national pride. But we have to face up to the reality of it—the reality of immigration restrictions."

In his landmark work, *The Uprooted*, published in 1951, Harvard historian Oscar Handlin portrayed immigrants as victims, torn from their traditions and their cultures. But Rudolph Vecoli, in his 1964 essay "Contadini in Chicago," challenged Handlin's thesis, showing that the immigrants were far from victims—that they brought their traditions with them. Since then, a generation of historians influenced by the ethnic movements of the sixties have shown how, through "chain migration," whole families—sometimes whole villages—came and settled together, effectively re-creating their communities on American soil. For example, James Arraj and his countrymen from the Lebanese village of Mashgara settled in Worcester, Massachusetts, where they worked as tanners—just as they had in the Old Country. Some groups founded their own banks. Some created their own schools. They re-formed their old fraternal organizations. And they were, of course, a force in the American labor movement.

Recently, historians have also been emphasizing the experiences of blacks and Asians and the role of women. In many ways, immigration has been a woman's story. Since the thirties, in fact, the majority of immigrants have been women, many of whom have abandoned traditional roles. They often found jobs before the men, because they could be hired more cheaply—and were sometimes considered better workers.

THE CHANGES IN AMERICAN ATTITUDES TOWARD IMmigration are reflected in the history of Ellis Island itself. In the fifties and early sixties, Americans were more concerned with their similarities than with their differences, and most had little interest in emphasizing their ethnic roots. For years after the immigration outpost closed, the island lay vacant while the government tried without success to sell it. But with the Vietnam War and the civil-rights movement, the differences among Americans were thrown into stark relief. Americans began to explore their individual and ethnic histories, and interest in Ellis Island was rekindled.

In 1975, Dr. Peter Sammartino, a founder of Fairleigh Dickinson University, formed a commission to raise money to restore the island. Later, Phil Lax, a New Jersey real-estate developer, took over. Ultimately, a Statue of Liberty–Ellis Island restoration project was formed under the direction of Chrysler Corporation chairman Lee Iacocca.

From the beginning, the restoration was intended to be a showcase for Reaganomics, proof that the people themselves could do what government had traditionally done before. The process has not been without controversy. In its early years, there were complaints about hefty expense accounts, charges of conflict of interest, and misgivings about the widespread franchising of the Statue of Liberty image.

Iacocca and the Department of the Interior fought over what to do with the south side of Ellis Island. There are 32 buildings in addition to the main one. Most of them are in disrepair. The National Park Service had approved a plan submitted by a nonprofit group, the Center for Housing Partnerships, headed by William Hubbard, to restore some of the buildings and use them as a conference center. But Iacocca came up with another plan, which would involve tearing down some of the buildings and creating "an ethnic [Colonial] Williamsburg." Iacocca's plan was opposed by the Park Service, and the Hubbard plan eventually prevailed. So far, Hubbard has been unable to raise enough money.

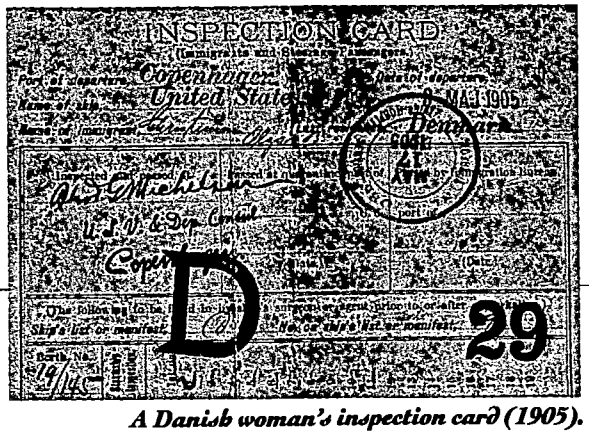
In February 1986, just as Iacocca was looming as a Democratic presidential candidate, he was fired by Interior secretary Donald P. Hodel, ostensibly because of conflict between his roles as restoration adviser and fund-raising chief. (William F. May, the former chairman of the American Can company, is now chairman of the Statue of Liberty–Ellis Island Foundation, responsible for raising money.)

Meanwhile, the job of restoring the main building at Ellis Island had fallen to two architecture firms: Boston-based Notter Finegold & Alexander and the New York firm Beyer Blinder Belle—which did the restorations of Grand Central Terminal and the South Street Seaport.

(Continued on page 42)

LOOKING BACK

When Americans began to explore their individual and ethnic histories, interest in Ellis Island was rekindled.



A Danish woman's inspection card (1905).

Courtesy of Metaform Inc./Karen Yamauchi: National Park Service Collection.

THE FIRST SLAP

Benjamin A. Gebiner, 92, and Sonia Gebiner, 88: Russia

IT WAS REALLY BECAUSE OF A GIRL that Benjamin A. Gebiner found his way to Ellis Island in 1921. And it was there that Gebiner got his first slap on American soil—though not because of the girl.

Gebiner—from Rovno, in what was then Russia—had been in love with Sonia Goldfarb since she was fourteen. She left to study dentistry in Warsaw, and Gebiner, although a Jew, was nonetheless admitted to the University of Odessa and, later, to the University of Kiev. Still smitten by Sonia, he found himself thinking of her all the time. After obtaining a special pass, Gebiner traveled to Warsaw to join her, but he was denied admission to the university. Despairing of a future without a degree for Gebiner, the young couple set out for America.

The Atlantic was so rough and Gebiner was so sick that when he got to Ellis Island, officials thought he had TB. After a week in the hospital, Gebiner was released. He had his best suit ready for the moment he would set foot on true American soil. He had also had "a beautiful scarf." But when the attendant brought him his clothes, the scarf was missing. Gebiner tried to tell the man, but he spoke no English. "He slapped my face. Even though I was an adult, I began to cry.... This was the first time I was slapped in America," says Gebiner today, with a little smile.

Gebiner went on to law school and a job with the Workmen's Circle, a Jewish fraternal organization. On July 30, Gebiner, 92, and Sonia, 88, celebrated their seventieth wedding anniversary.

Photograph by Ted Hardin. Line drawing by Jim Irvine.

BACK TO BARBADOS

Viola Lewis Scott-Thomas, 75: Barbados

IN 1924, WHEN TEN-YEAR-OLD VIOla Lewis Scott-Thomas journeyed from Barbados to Ellis Island, a violent storm arose at sea. "The water was coming up over the whole ship," Scott-Thomas remembers, "and then the ship would go down under."

As was the case with many immigrants, the adults stayed below groaning and vomiting in their bunks while the children had a wonderful time. "The sailors tied a rope around my waist," Scott-Thomas says, "so I wouldn't fall overboard."

A lively, intelligent child, she nearly drove the sailors crazy with all her questions, so they let her play down in the hold, where she ate "bags and bags of Brazil nuts and fed the monkeys and the parrots." When the ship reached Ellis Island, she was quarantined because of ringworm on her knee.

"I was devastated," remembers Scott-Thomas, who hadn't seen her mother in several years.

She remembers crying and being "frightened by all those masses of people. It was overcrowded, dirty. On the island, we had been considered to be of the better class. The doctor said it wouldn't be a long time. But what does 'a long time' mean to a child?"

Scott-Thomas returned to Barbados by the next boat. A month later, she arrived at Ellis Island again and was reunited with her parents. "My mother looked like such an elegant lady. My father was so handsome," she says. "My mother was crying. My father picks me up and hugs me and swings me around—it was like seeing *Jesus*!"

The family took the ferry to the Battery, and then the subway to Harlem, where Scott-Thomas's father worked as a baker. "I saw all these tall buildings. It was overwhelming!" she says. "I came from an agrarian society. I wanted to go back home!"

Nonetheless, Scott-Thomas went on to graduate from Spelman College, eventually becoming the official historian of Manhattan (under then–borough president Percy Sutton), and later an administrator at the AMI and one of the first black women in advertising.

Photograph by Ted Hardin.

Courtesy of Metaform Inc./Karen Yamauchi: National Park Service Collection.

A New Blueprint

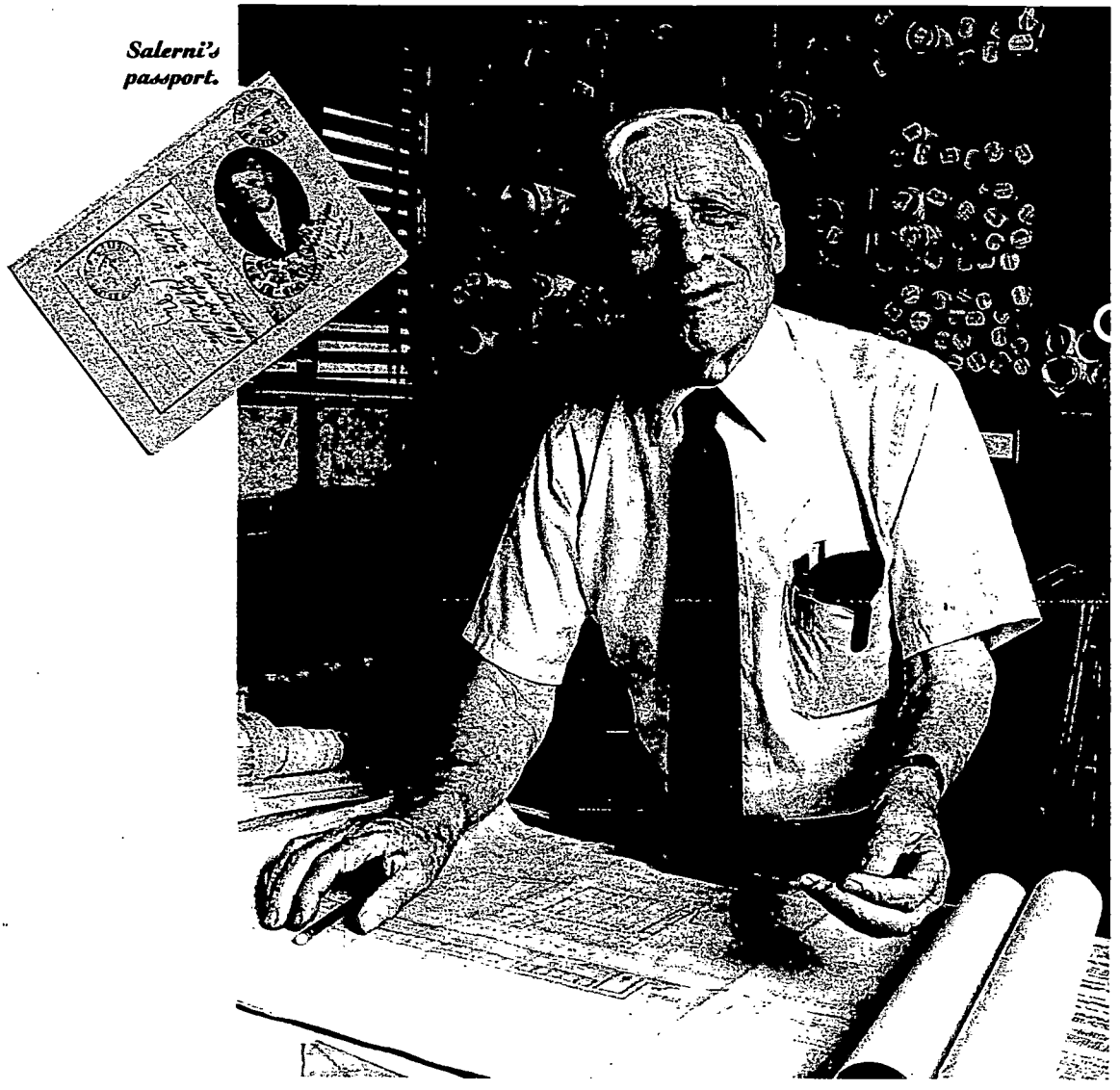
Guerino Salerni, 84: Italy

EVEN TODAY, GUERINO SALERNI remembers the touch of his grandfather Luigi's whiskers as he kissed him goodbye. When Salerni, now 84, talks about leaving for America in 1919—when he was 14—tears still come to his eyes. "It was the last time I saw him," says Salerni. "He was quite a fellow." Guerino Salerni came from a family of stonemasons in a medieval hill town in the region of Abruzzi, east of Rome. As a boy, Salerni could build a dome of stones in the fields and it would stand.

Salerni's father had first come to the United States in 1896. He found work in construction, traveling back and forth between the U.S. and Italy regularly, each time begetting a child. In 1918, Salerni's father decided it was time for the rest of the family to come. Like many immigrants, they traveled with a group from their village. There was Salerni's stepmother (his mother had died), his sister, and a dozen ladies whose husbands had already journeyed ahead.

Salerni hadn't seen his father in five years, but as the ship docked near Ellis Island, he spotted him down below in a motorboat. "Where's Mama? Where's Mama?" his father cried. Salerni's stepmother threw down a bottle of Centerba, a liqueur from Abruzzi, in greeting—even though America was in the midst of Prohibition.

Because there had been a death from typhoid fever aboard the ship, Salerni spent ten days in quarantine before he was reunited with his father for good. When he grew up, Salerni became an architect, working on a number of projects in New York City—including the construction of East River Drive—continuing the traditions of his Italian ancestors.



Salerni's passport.

Photographs: left, Gino Gareza; center, Ted Hardin.

A Wartime Voyage

Frances Stenlake Oakley, 83: England

In 1914, after Frances Stenlake Oakley set sail from England for America aboard the *Mauretania,* World War I broke out.

"Ladies and gentlemen, England is at war," an officer told the passengers in the dining room. "There will be no lights onboard ship from now on. After dinner, you will go to your cabins." Oakley was six and on her way with her mother and two brothers to join her father, who had left for America in 1913 to work as a carpenter. The *Mauretania* was diverted to Halifax, Nova Scotia, and began speeding across the Atlantic.

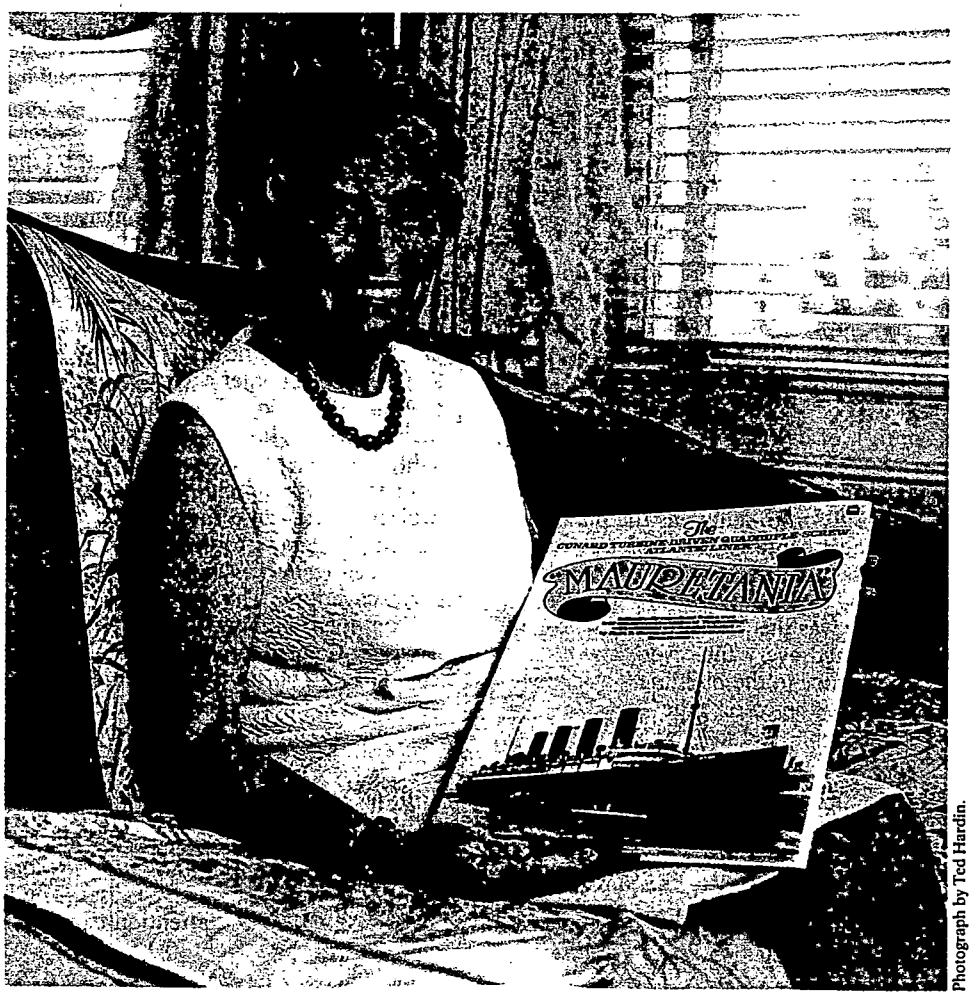
Before Frances Oakley and her brother went below deck, though, they watched as German U-boats chased the ship, coming as close as a half-mile.

There was a Welsh family onboard with the Stenlakes, a mother and five children, including a two-year-old. At Halifax, the two families boarded a train heading for New York. At a stopover in Buffalo, the Welsh woman was left behind at the station as the train pulled away, with her children onboard. By then, the group had had nothing to eat for two days because of difficulties in changing money. Oakley's mother took the five weeping Welsh children under her wing, sharing with them the three ice-cream cones she had grabbed at the station.

At Ellis Island, the Welsh children were put in a "hospital wing" until their mother could join them. "We never saw them again," says Oakley.

At first, Ellis Island seemed like a wondrous place to the little girl, who had been dressed in her Sunday best—a white serge sailor suit "just like the young prince of Wales"—for her arrival in America. But there was a new crisis. Frances's father had been injured at work and couldn't come to meet the family, and unaccompanied women were not allowed to leave the island. Frances's father had written that his brother, Frank, would be there to greet them, but Frances's mother had never met him.

For two days, the family watched anxiously as visitors arrived by ferry to greet the newly arrived immigrants. "My mother watched every man expectantly. There was a lot of hugging and kissing, but nobody came to us. My mother, being a proper English lady, would never speak to a strange man. The next morning, she was desperate." There was a man with a Panama hat who had passed the family four times the day before. "My mother said, 'I'm going to stop him. I'll die if it's not your uncle!' She said, 'I beg your pardon. Are you Frank?' He said, 'Yes!' He went in and signed for us, and finally we got off Ellis Island."



Photograph by Ted Hardin.

Courtesy of Metaform Inc./Karen Yamauchi: National Park Service Collection.
Center for the Visual Arts, Harvard University. Photograph: Photography Archive, Carpenter

The dining hall at Ellis Island, circa 1905.

Photograph by Culver Pictures.

(Continued from page 34)

THE MANAGING ARCHITECT, JOHN BELLE, 58, OF Beyer Blinder Belle, was himself an immigrant from Wales. As he surveyed the main building, Belle remembers, he was "scared out of my pants. I don't know any other nation where one building has had so much influence. I was not sure we could put that building back together." For twenty years, the structure had sat in the middle of New York Harbor, exposed to the elements. The interior was knee-deep in debris, the roof was rotting, plaster was falling from the ceilings and walls. The building was saturated with moisture.

Every hammer, bucket, and sack of cement would have to be transported across the water. In 1986, a temporary bridge was built from the New Jersey side for $2.4 million. A construction launch was rented at a cost of $25,000 a month.

Engineers began the task of drying out the building. Plastic tubes four feet in diameter and thousands of feet long blew hot air into the building and sucked the moisture out—working gently, to prevent more plaster from falling as the building dried. It took two years. In the meantime, the roof was restored. The domes were removed, then finials were lowered back on by helicopter in 1987.

From the beginning, there was the problem of how to "interpret" the site. "We researched every file, every archive we could for any reference to the building," says Belle. "All the materials, the colors, the textures, had to be right."

The building's main canopy, which sheltered the immigrants as they arrived, had disappeared. The Park Service philosophy of restoration is to "freeze a building in time," and it is against policy to replicate structures that no longer exist. It was decided to bend the rules.

"Here the ego of the architect had to be suppressed," says Belle. "I *could* have designed one just like the TWA canopy at Kennedy airport, but we had to have one that fit the site." The new canopy was built of glass and steel in a deliberately contemporary but unobtrusive style.

Inside, in the Registry Room, workers began the task of restoring the great tiled ceiling, built by the Guastavinos, a Spanish immigrant family. Each of the 28,800 tiles was tested by tapping it with a small rubber mallet. In the end, only seventeen had to be replaced.

Then came the problem of the staircase leading to the Registry Room. At different times, there had been two staircases in different places, both removed. But the staircase—and the six-second physical—were at the center of immigrants' memories, so the Park Service made another exception and a new staircase was built, in the second location. Then there were the theaters and escalators that had to be added. A decision was made to put them in the old light wells, where they would least disrupt the building's integrity.

As many as 90 architects and engineers were working on the project at the same time. Archaeologists, civil engineers, and lighting designers took part. At one point, a group of Native American leaders was brought in to bury bones found during the excavations. This spring, the restoration was complete.

From the beginning, the National Park Service and the History Advisory Committee were determined not to repeat the mistakes of the old museum. An early plan was to emphasize only Ellis Island, but historians insisted that it be shown in a larger context. "We said, 'You have [proposed] a [basically] European story in the middle of a city that is black and Asian. This is a national museum,'" says Yans-McLaughlin, the editor of *Immigration Reconsidered* (Oxford University Press). The historians also wanted "attention to women."

TO REACH THE NEW MUSEUM, VISITORS MAY TAKE ferries from the Battery or from Liberty Park, in New Jersey, arriving just as the immigrants did. As they enter the main building, they will find themselves in a restored baggage room filled with trunks, suitcases, and baskets that immigrants brought with them.

To the designers, the Registry Room is the museum's "emotional core." For that reason, they decided to leave it empty except for the original benches and an inspector's desk. "You can feel the emotion in that room. This place couldn't be violated," says MetaForm's Phyllis Montgomery. "It is the invisible made perceptible."

Near the Registry Room is the reconstructed Board of Special Inquiry room, a court of last resort for immigrants who had been detained. The museum will also contain a dormitory room, refurbished to look almost as it did in 1908, with 36 canvas bunks stacked in triple tiers in a space 24 feet square.

On the third floor is "Treasures From Home," a 3,000-square-foot gallery that includes almost 900 artifacts. Among the exhibits is an empty box that once contained candy given to Nathan Solomon, a Polish Jew, by his mother when he set out for America in 1923. There are the candy wrappers, a notebook with recipes from the family's candy store, and a picture of Solomon's parents and brothers and sisters. It is what Solomon had left to remind him of his family—killed in the Holocaust.

There is a sampler that Mary Kudrna Garba made for the father she had never seen when she arrived in America from Czechoslovakia as a ten-year-old in 1923. There is a teddy bear that Gertrude Schneider Smith, now in her seventies, had saved since 1921, when she brought it with her from Switzerland.

"What is one person's treasure is another person's trivia," says Montgomery. "But in this museum, the quintessentially mundane is elevated to a point of great dignity, even of art. This is nothing if it isn't a family story. One of the great legends of every family history is leaving the homeland. The wrenching, the joys and travails, resonate with the descendants."

Above all, the exhibit highlights the museum's intent to commemorate the stories of ordinary Americans. "There are no famous immigrants in this museum," says Montgomery. "In a city with 100 museums with some of the greatest treasures in the world, this is a museum that should speak to all of us."

The museum's designers have been careful to show Ellis Island in the context of 400 years of American immigration history. In "Peopling of America," a visitor will be able to press a button and see the location of 122 ethnic groups on a remote-controlled map of the United States. Another exhibit, "The Word Tree," shows the contributions of various ethnic groups to the American language—*hunky-dory* and *Yankee* from the Dutch, for instance; *raccoon* from Native Americans. There is also an exhibit called "Forced Migration," on the slave trade.

The historians wanted Ellis Island to be shown as part of the largest migration of people in the history of the world. As the Industrial Revolution took hold in Europe and the population grew, jobs became scarce. By the late-nineteenth and early-twentieth centuries, transportation systems had been transformed, making travel easier. "[T]here was never a period when the spirit of restlessness was so generally abroad over the world as it is now," says the New York *Times* of February 13, 1910. In their search for jobs, the immigrants traveled to Australia, New Zealand, Argentina, Brazil, and Canada, though most came to the United States. Between 1880 and 1924, nearly 26 million people arrived here.

One whole wing of the museum, "Peak Immigration Years"—developed largely by Fred Wasserman of MetaForm—is devoted to the lives of these immigrants: their departures from their homelands, their voyage, their dispersal throughout the country. There are nearly 100 passports from 30 countries as well as photographs of the rules posted aboard ship. There are brochures from the Immigration Restriction League and the Ku Klux Klan.

LAST CHANCE

The Board of Special Inquiry was the court of last resort for immigrants denied admission to the U.S. A postcard from the twenties (above); the modern re-creation (right).

SLEEP TIGHT

"Sanitary, well-ventilated and comfortable dormitories insure rest for those detained over night," says the back of a twenties postcard (above); a 1990 restoration (left).

Photographs: top and center bottom, Fred Wasserman; center top and bottom, Ted Hardin.

TODAY, KENNEDY AIRPORT is the country's new Ellis Island. About a third of all legal immigrants to the United States come through Kennedy; most have already been cleared at U.S. consulates abroad. Those without proper documents are sent directly home or, if they claim asylum, taken to an Immigration and Naturalization Service (INS) compound in Queens, where they may remain for months until being cleared. Of course, there are still many restrictions on who may enter. People who test HIV-positive are not accepted, and under the McCarran-Walter Act of 1952, those with "unacceptable" political beliefs are turned away.

Most new immigrants are Mexican, followed by people from other parts of Latin America. Asians make up the third-largest group. Most are young. The law gives preference to those who already have family here and to people with job skills in a field with a shortage of American workers, such as nursing.

The Immigration Reform and Control Act of 1986 was designed to stop illegal immigration by imposing sanctions on employers and gave amnesty to illegal aliens who entered the U.S. before 1982. The legislation has had some unintended effects: Employer discrimination against aliens has increased, and some immigrants now pay as much as $5,000 for forged documents.

New York, meanwhile, is once again becoming a city of émigrés. More and more foreign-born people are settling here. By the year 2000, 56 percent of New York City's population will be immigrants and their children. Dominicans are currently the biggest group, followed by Jamaicans and Chinese. At P.S. 22 in Queens, the students speak twenty languages. And in the New York City courts these days, there is a frequent demand for interpreters who know Wolof, a language spoken in West Africa and in New York by Senegalese street merchants.

The new immigrants have reversed the city's declining population and are stemming the decrease in the labor force. They are revitalizing dying neighborhoods, setting up shop in empty stores on Flatbush Avenue, bringing the infinite variety of their cultures to the great mix that is the city.

But in an eerie reprise, immigrants are stirring resentment. A recent Gallup poll for New York *Newsday* showed that 49 percent of New Yorkers think there are too many immigrants in the city. In the past four years, bias crimes against Asians has tripled. Rudolph Vecoli sees "a new anxiety because of racial concerns, a neo-nativism" on the rise—expressed, for instance, in the 1986 Immigration Act. Vecoli sees the same attitude behind the movement by former California senator S. I. Hayakawa—himself the son of Japanese parents—to have English declared the official language by constitutional amendment.

Now, as borders in Europe shift once again, as the U.S. faces an increase in migration from the Hispanic and Asian worlds, the Museum of Immigration at Ellis Island becomes a timely symbol. "This is a museum about the courage needed to start lives," says Phyllis Montgomery. "I would hope those who are part of the old immigration will come—and by reliving the anxious days of the past, understand and sympathize with similar anxieties being expressed by new immigrants today." ■

Photograph by UPI/Bettmann Newsphotos.

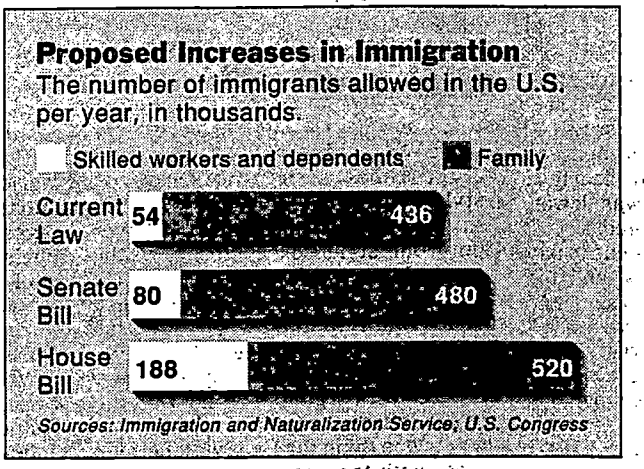
A VIEW TO THE FUTURE

By the year 2000, 56 percent of New York will be immigrants and their children, bringing infinite variety to the great mix that is the city.

Give Me, Also, Your Skilled

America is about to enhance its reputation as a nation of immigrants, and not just for tired, huddled masses. Legislation moving through Congress would increase the number of immigrants, making it easier for families to unite and for businesses to recruit skilled workers. This first major overhaul of legal immigration in 25 years would be as welcome as it is overdue.

America's willingness to admit foreigners has always been influenced by economic conditions and occasional xenophobia. From the 1920's to 1965, a national-origins quota system favored immigrants from northwestern Europe. In a 1965 reform, Congress gave more favorable treatment to immigrants from Asia and the Western Hemisphere.



Still, the vast majority of immigrants could qualify for admission only on the basis of their relationship to people already resident in the United States. Potential immigrants with needed skills had a hard time competing for entry with sons, daughters, brothers and sisters.

Now, America realizes how much it needs such skills, let alone the ambition and energy of the immigrants who possess them. Global competition and a decline in American work-force skills have prompted Congress to pay more attention to the needs of the economy.

A bill passed by the Senate last year would establish one immigration category for family members and one for independents, mostly workers. Under this bill, sponsored by Edward Kennedy of Massachusetts and Alan Simpson of Wyoming, about 630,000 immigrants would be allowed to enter each year, about 136,000 more than entered in 1988. Of the total, 480,000 would qualify under various family preferences; 150,000 would be admitted as independents.

For the first time, about a third of these work-based immigrants would be admitted without specific jobs but with specific skills needed in the U.S. That would be the same number of immigrants — 54,000 — now admitted under sponsorship by specific employers.

In the House, a bill sponsored by Bruce Morrison of Connecticut is likely to reach the floor soon. It would allow up to 775,000 legal immigrants each year, including 520,000 for family members and 75,000 for skilled workers. The House bill also would admit about 55,000 "diversity" immigrants a year from areas that have not obtained many visas in recent years, like Ireland and Africa.

The House bill also contains a more troublesome provision that smacks of the old-time fear of foreigners. The bill would impose a fee, $500 to $1,000, on companies with 50 or more employees, for each foreign worker they hired. The money would be placed in a trust fund to retrain American workers. Unions defend the fund as reasonable social policy, particularly if a portion is targeted for women and minorities.

But there is little logic and no justice in imposing such a fee only on companies that can efficiently use new workers. There may be good reason for America to retrain workers, whether displaced by new machines, new products or new workers, If so, the retraining cost ought fairly to be borne by all. To load it all on a few industries with a $500 head tax is unfair, even punitive.

There will be time to iron out such differences. For the moment, it's enough to celebrate the recognition by Congress that skilled immigrants offer the economy new energy and hope.

III. IMMIGRANT EXPERIENCE:

-**Federal government** first became involved in immigration in 1890.
-**Ellis Island** opened in 1892.
-**Ellis Island** closed in 1954 (peak years ended after 1924)
-**Immigrants** to Ellis Isl. entered New York Harbour from Atlantic, into the "narrows," into New York harbour. In the harbour, immigrants would have immediately seen Brooklyn and lower Manhattan. In interviews however, almost all recall the Statue of Liberty as their first sight/ recollection. The boats did not take passengers to Island directly, but to a dock. From there, immigrants transferred to a barge which took them to Island. From Ellis Isl., the new citizens re-boarded barges to either Manhattan- the Bowery (1/3) or to New Jersey (2/3) where trains departed to all points west.
-Famous people who (themselves) came through Ellis Island include:

Irving Berlin (Note: Beth, this has got to be the classic immigration success story: the man who goes from rags to riches, writes "God Bless America," lives to 100 came through E.I.
Knute Rockne- famous Notre Dame football coach, the "gipper"
Felix Frankfurter
Samuel Goldwyn
Father Flanagan, founder of Boys Town
Bob Hope
Al Jolson
Mother Frances Cabrini
Al Capone (Note: Beth, there's gotta be a good joke here)
Sol Hurok
Ben Shahn, artist
Emma Goldman
Maria von Trott
Charles Steinmetz- 1st research on lightning
Dr. Michael Pupin- conducted 1st X-ray. Arrived with 5 cents in his pocket
-Other entry points were established in Boston, Baltimore, Philadelphia, Galvaston (Tx.), Seattle, and Angel Island in San Francisco.

Joseph Pulitzer.
Fiorello LaGuardia
Joe DiMaggio - son of immigrants.
Dukakis.
Derek Bok - immigrant father.
Judge Brennan - son of Irish immigrants
Colin Powell - son of immigrants
I.M. Pei, Mike Michals
1904 - Amer Convention

1924

Isaac Stern

IV. MISCELLANEOUS:

-Books:

1. Gateway to Liberty, by May J. Shapiro: on order.
2. The Huddled Masses, by Alan M. Kraut: on order.
3. My Life, by Golda Meir: on order.

-Immigrant photographs: being sent

-A videotape of the film **"Island of Hope/Island of Tears"** is being prepared and sent to White House.

-Enclosed are:

A. **Acknowledgements update #1:** expected soon
B. **Schedule of celebration events:** expected soon
C. **Text of remarks given by President Reagan to celebrate the restoration of the Statue of Liberty: July 3, 1986**
D. **POTUS comments on the "American dream," July 17, 1990**
E. **Emma Lazarus: "The New Colossus"**

Sara Lukinson — prod./writer
212 249-3798
4636

Presidential Remarks: Dedication of the Ellis Island Immigration Museum: September 9, 1990
Project officer: Sid Rogich
Location: New York, N.Y.
Pre-advance: Monday, August 27, 1990
Contacts:
Stephen Briganti, President, Ellis Island/Statue of Liberty Foundation (S.L./E.I.): 212-883-2012
Peg Zitko, Public Information Director, E.I./S.L.: 212-883-2017

Issue report 1: August 20, 1990
Preliminary information

I. THE EVENT:

-**Event:** A. First Lady to dedicate Immigrant Wall of Honor
B. POTUS to dedicate **The Ellis Island Immigration Museum**
-**Statue of Liberty**, though clearly related, is not being celebrated.
-**Events** will begin on Saturday night (9/8) with a fundraising banquet and continue through Sunday. (See schedule for details)
-**The Museum and Wall of Honor** celebrate immigration throughout the history of the United States, what event coordinators refer to as "the peopling of America."
-There will be six "**immigrant guests of honor**" attending and celebrated at the dedication ceremony. They are:

-**The S.L./E.I.** was created in 1982. President Reagan selected Lee Iacocca as the foundation's Chairman. (Iacocca remains the foundation's Chairman-Emeritus. The current Chairman is William F. May. The current President (Chief Operating Officer) is Stephen A. Briganti. The Foundation is an independent and (exclusively) privately funded organization. Ellis Island, and the Statue of Liberty, however, are maintained with the assistance of the National Park Service.
-There is no theme for the event.
-**The Museum and Wall of Honor** will be open to the public beginning on Monday, September 10, 1990. Pre-advance trip will have access to exhibits, though they will not be completed at time of trip.

II. THE MUSEUM:

-The Ellis Island Immigration Museum and Immigration Wall of Honor are expected to receive 2,000,000 visitors per year. That figure breaks down to 5000/day, an appropriate figure given that roughly 5,000 immigrants were processed through Ellis Island per day during its peak years.
-Officials at the E.I./S.L. are trying to make a videotape of the film "Island of Hope/ Island of Tears" for our use.
-The Immigrant Wall of Honor is made from the still-existing sea wall that extends around the border of Ellis Island. Names are inscribed in copper. There are currently in excess of 200,000 names on the wall (this figure will continue to increase). These are names of immigrants to America from the beginning to the present. It costs $100 to place a name of an ancestor on the wall. Names of famous people who have their ancestors on the wall include:

Barbara (Pierce) Bush (1600's)
Gregory Peck
Lee Iacocca: both of his parents came into Ellis Isl.
Steve Briganti, President of E.I./S.L.

The Statue of Liberty-Ellis Island Foundation, Inc.
52 Vanderbilt Avenue
New York, NY 10017-3808
212-883-1986

ELLIS ISLAND
1892–1992
TM © 1987 SLEIF, INC.

TELEFAX COVER SHEET

DATE: 8-20-90 **TIME:** 4:15 p.m.

TO: Ted Garmey
The White House

FROM: Peg Zitko

Number of receiving FAX 202-456-6218

Number of pages to follow (including cover page) 6

Instruction/Comments/Descriptions:

Ted - I was waiting to receive an updated rundown for Sept. 9 - Having not yet received, I am forwarding this tentative schedule, Also the list of our immigrant guests of Honor + the brief selected bibliography.

Under separate cover, later this week, you will receive a copy of "Isle of Hope, Isle of Tears" - the Ellis Island film.

Also, the writer/producer of the Sept-9 event has done some reading + research which she would be happy to share with you. Feel free to contact her:

Sara Lukinson
212-249-3798

The rest of the info you requested will be sent in the next day or two. Speak to you soon -

ELLIS ISLAND REOPENING

R U N D O W N

Sunday, September 9, 1990

8/9/90

1. MILITARY BAND PRE-SHOW CONCERT				
2. FIREBOATS IN HARBOR SPRAYING COLORED WATER *Music:* Military Band (cont'd)				
3. IMMIGRANTS ARRIVAL ON ISLAND (BY BOAT?) TAKE PLACES OF HONOR *Music:* Military Band (cont'd)				
4. PRESIDENT AND MRS. BUSH ARRIVE AND TAKE PLACE OF HONOR TO ARMY HERALD TRUMPETS PERFORMANCE *Music:* "Ruffles & Flourishes" (INTRO TBA)				
5. PRESENTATION OF COLOR GUARD				
6. NEW AMSTERDAM SINGERS W/SOLOIST OR POSSIBLY THE GRANDKIDS OF IMMIGRANT GUESTS OF HONOR PERFORM "*Star Spangled Banner*" (ANNOUNCER V.O.: "Ladies & gentlemen, the Star Spangled Banner")				
7. LEE IACOCCA WELCOME AND INTRO BARBARA WALTERS				
8. BARBARA WALTERS INTROS IMMIGRANT GUESTS OF HONOR				

ELLIS ISLAND REOPENING

R U N D O W N

Sunday, September 9, 1990

8/9/90

9. MUSICAL TRIBUTE TO IMMIGRANT GUESTS OF HONOR *Music: (TBA)*				
10. ARNOLD SCHWARZENEGGER TALK RE IMMIGRANT WALL OF HONOR AND INTRO MRS. BUSH DEDICATION				
11. PRESIDENT AND MRS. BUSH WALK TO WALL OF HONOR *Music: (TBA)*				
12. BARBARA BUSH DEDICATION REMARKS				
13. NEW AMSTERDAM SINGERS PERFORMANCE AS PRESIDENT AND MRS. BUSH WALK BACK TO STAGE *Music: "Simple Song" (Copland)*				
14. AMERICAN AUTHOR OR POET PIECE • American Names				
15. JUSTICE (TBA) SWEARING IN OF NEW IMMIGRANTS (ANNOUNCER V.O. INTRO)				
16. LEE IACOCCA INTROS PRESIDENT BUSH				
17. PRESIDENT BUSH DEDICATION REMARKS				

08/10/90 13:28 DON MISCHER PRODUCTIONS 012

ELLIS ISLAND REOPENING 3

R U N D O W N

Sunday, September 9, 1990 8/9/90

18. PRESIDENT BUSH RIBBON CUTTING DOVE RELEASE *Music Cue (TBA)*				
19. CHOIR w/SOLOIST PERFORMS *"America The Beautiful"* DAYTIME FIREWORKS ON FINAL CHORD				
20. PRESIDENTIAL EXIT				
21. AUDIENCE EXITS TO MILITARY BAND MUSIC				

ELLIS ISLAND: IMMIGRANT GUESTS OF HONOR

1. **JOSEPH TALESE**
   Immigrated from Italy in 1920 at age of 17, current age, 87.

2. **STEVEN CONGRESS**
   Immigrated from Albania in 1913 at age of 16, current age, 95.

3. **JOHANNA FLAHERTY**
   Immigrated from Ireland in 1923 at age of 16, current age, 84.

4. **CLARA LARSEN**
   Immigrated from Russia in 1911 at age of 12½, current age, 92.

5. **LOUIS WINNICK**
   Immigrated from Rumania in 1922 at age of 1, current age, 69.

6. **AYLEEN JAMES**
   Immigrated from Panama in 1923 at age of 7, current age, 73.

SUGGESTED BRIEF BIBLIOGRAPHY

Kraut, Alan M., The Huddled Masses: The Immigrant in American Society, 1880-1921. Arlington Heights, IL: Harlan Davidson, Inc., 1982 — Provides good overview of American immigration during the peak immigration years.

Shapiro, Mary J., Gateway to Liberty: The Story of the Statue of Liberty and Ellis Island. New York: Vintage Books, A Division of Random House, First Edition, 1986. — Provides very good information on the Ellis Island experience.

Sept. 1990 — National geographic
Life
Travel Holiday

The New Colossus

by Emma Lazarus

Not like the brazen giant of Greek fame,
With conquering limbs astride from land to land;
Here at our sea-washed, sunset gates shall stand
A mighty woman with a torch, whose flame
Is the imprisoned lightning, and her name
Mother of Exiles. From her beacon-hand

Glows world-wide welcome; her mild eyes command
The air-bridged harbor that twin cities frame.

"Keep, ancient lands, your storied pomp!" cries she
With silent lips. "Give me your tired, your poor,
Your huddled masses yearning to breathe free,
The wretched refuse of your teeming shore.
Send these, the homeless, tempest-tost to me.
I lift my lamp beside the golden door!"

SB. 2012 Zitko - 883 2017

F. STORIES

Do any of the following have ancestors who went thru E.I.
If so, specific details of stories - (will eventually - but not right now)
need to know things like: age when came; came alone?;
why came?; what was their boat like?; what were the
conditions they left behind?; what were the cond. from the
came to?; Do there descendants have any keepsakes, memorabilia
from old country?)

1. George Bush
2. Barbara Bush — w of Howard, — 160015.
3. George Mitchell
4. Tip O'Neill —
5. Lee Iacocca
6. Find a famous scientist or humanitarian (the one who discovered AIDS?, etc.)

—

N.B. – Sections A, B, & C can probably all be answered by E.I. people –
– All A, B, & C, & stand. questions in other sections needed ASAP

TED

– re: Ellis Island –

★A. EVENT ITSELF

(Peg Zirkle for A, B, & C; Dir. Pub. Affairs; (212) 883-1956)

1. What is the event?
   - just opening of museum?
   - or Statue of Liberty, too?
   - What is schedule (i.e. entire weekend; other speakers; when GB speaks; how long?; entertainment, etc. before him; etc.)

Sat night reception
Sunday

Museum: The E.I. Immigrant Museum
BB-American Immigrant Wall of Honor.

2. Is this event saluting a particular period? Or four centuries of immigration?
3. What is the S. of L. – E.I. Foundation?
   - history 1982 – Reagan – Iacocca – Chairman Currently
   - what is govt. involvement? no govt. funding. (ex. Nat'l Park Service)
   - what is ~~pub~~ private, what public?
4. Is there a theme for the opening event?
5. Will exhibits be open & running & available for be seen for pre-advance?

~~6. who's the project officer? who's doing advance~~

Pageant "Peopling of America" 400 years

D.V. Act. Cho William F. May.

Pres. (C.O.O.) Stephen A. Brigauti

Six Imm. guests of Honor:

Open following day.

(212) 229-1175

1892–1954.
(1924

(5000 days processed a day.

2 million/yr
5000/day.

★ B. MUSEUM

1. How many visitors expected?
2. Can we get a copy of the film "Island of Hope/Island of Tears" trying.
3. Any famous people have their ancestors' names on wall? Need w. donation - honor
4. Can they send us some more photos of immigrants at Ellis Island - the earlier the better → 200,000.

Paul Revere
George Washington
Al Jolson

(existing sea wall - names in copper.

Brooklyn

★ C. IMMIGRANT EXPERIENCE

Sandy Hook
Narrows
harbour
barge
E.I.

1. What would approach route for boats have been (i.e. see the S. of L. 1st?) ✓✓✓
(which view of E. I seen 1st?) - 1/4 mile (Whale Island)
(how then into city - what see 1st ahead of them, " " " last behind them?)
1/3 Manhatta - Battery Pk.
2/3 - ferry to NJ

2. Who are some notable immigrants? (i.e. came thru E, I. doors → success in fields of music, arts, politics, science, etc.) Charles Steinmetz - lightning.
3. Through "gates" or "doors" of E. I.? Golden Door
4. What ceremonies passed thru E. I.?
5. " other ports of entry in U.S. operating at same time?
6. Poems, stories, books about the experience -
7. Writings on the American Dream
8. Do they have suggestions on other books, articles, etc. ~~to read~~ movies

1890 - Fed. Govt took over Ellis Island Boston & Baltimore

Sol Hurok
Ben Shahn
Artist

Emma Goldman

Gal Vosta TX.

Angel Island w

Seattle

Maria von Trapp.

Dr. Michael Pupin
1st X-ray photo
w. 5¢

$100 / name
Cam Thrash
- Irving Berlin
- Knute Rockne
- Felix Frankfurter
- Samuel Goldwyn
- Father Flanagan
- Bob Hope
- Al Jolson.
- Madre Frances Cabrini
- (Al Capone.)

Wall:
- G. Peck.
- Lacoca
Mom +
Dad
- Steve Brigante's
Grandparents

D. MISC.

1. Modern-day immigration -
   -- #/year - I.N.S.
   - what are current ports of entry - Airports - Kennedy LAX.
2. G-B writings, etc. on American Dream
3. " " " " immigrant experience
4. " " " " ~~As~~ U.S.A. as a melting pot
5. ★ When is pre-advance? Who's going?
6. ★ Who's the project officer?
7. ★ What dates Advance?
8. ★ Anyone in Admin. specialize in immigration?
9. Copy of Reagan's Statue of Liberty speech
10. " " newspaper articles about " "

E. BOOKS, ETC.

1. Mary J. Shapiro, Gateway to Liberty
2. Alan M. Kraut, The Huddled Masses
3. Golda Meir, My Life
4. Emma Lazarus' poem -

5-10

July 24, 1990

INFORMATION

MEMORANDUM FOR CHRISS WINSTON, ALL WRITERS AND RESEARCHERS

FROM: ED McNALLY

SUBJECT: "RELIGIOUS VALUES, FAMILY VALUES, OR WHATEVER"

In his briefing with the Magazine Publishers of America last week, the President observed that he is "still ... trying to find the appropriate way to discuss, using the bully pulpit of the White House ... religious values, family values, or whatever."

In his complete answer (attached), the President explores this theme a bit, citing a couple of pithy examples of where some Americans lost their way (seeing Vietnam as an "immoral" cause, celebrating subway vandalism as "art").

We may want to look at these themes in helping the President "find the appropriate way" to use the bully pulpit -- especially in the upcoming political speeches -- where we're looking to define the values that separate us from them.

THE PRESIDENT: I'm not sure I understand what ... by "buttressing commercial activities." I mean, cl... your finger on the future. And what we are ... America's historic ability to lead in ... markets. But I'm not sure I ... --

THE WHITE HOUSE

Office of the Press Secretary

July 17, 1990

For Immediate Release

PRESS BRIEFING BY THE PRESIDENT
WITH MAGAZINE PUBLISHERS OF AMERICA

Room 450
Old Executive Office Building

...at

...gn in time for the
11:35 A.M. EDT ...ing to take a look at
... giving out producers and our
...uage. We are trying to open up markets so that
..., and we are putting a lot of emphasis on research. I
...get the total budget figure for research this year, but it's enormous, not just in this -- as it relates to electronics, computers and telecommunications. But I think that I would draw the line in terms of R&D and then trade policies that give us a chance to compete.

I've just come from an appeal by a United States senator for support on -- this is a little off your question -- for the textile industry, to protect the textile business further. And I can't do that. I can't say that I think the answer to the problem of textiles is further protection. Nor can I say that I think the answer to these three very important elements of our technology is further protection. So that leads you then to R&D and to opening the markets abroad.

Q Mr. President, I'm Jim Guthrie of the MTA. I'd like to address you as our spiritual leader who would like to keep us looking ahead. We're coming out of a decade that could probably be politely defined and characterized as one of self-indulgence and immediate gratification. There were inquisitive yuppies; there were junk bond LBOs that led to certain decrements in our own economic fabric; there were Wall Street convictions, and now we're at the S&L crisis. Secretary Mosbacher talked about the Baldrige Award. You've talked about a thousand points of light. What else is going on that will keep us looking ahead to the quality and the value that we're talking about restoring to all areas of our life?

THE PRESIDENT: You know, I've never been too pessimistic about America in this regard. I'll make you a slight confession. I still am trying to find the appropriate way to discuss, using the bully pulpit of the White House, these matters you talk about -- talking about religious values, family values or whatever. I think there is a danger that one can over do it, and yet, I think it's appropriate that the President try to not only adhere to those values, but to discuss them.

Having said that, I'm not pessimistic about America. We go through cycles. We went through a cycle in the Vietnam War where our own sons and, to some degree, daughters were told that our cause was immoral. People feeling as strongly as they did. I was old enough or blind enough, or whatever, not to accept that view. I still don't accept that view. Because when I look at Southeast Asia and I see a Vietnam where the charge was against us, if we'd only get out, this is an indigenous civil war, you'd have a little more

democracy there -- that hasn't worked out that way. And in your line of work where there were many publications, there are now but a few. And you see still people going out in these boats.

But the point is as it relates to your question, we had a generation of Americans that were taught that -- about a deep conviction by professors and politicians and others that our purpose, our cause was wrong. And then we condoned as a society certain excesses that we should have condemned. And I'm talking about an elevation of understanding about narcotics, for example, which gets right to the core of values.

Well, you've got to understand. I even think that we condoned graffiti as an expression of people's -- wasn't this marvelous -- creativity, when all it was was littering and cluttering up not exactly beautiful subway cars, but -- (laughter) -- nevertheless, we condoned things we should have condemned. I have confidence that the country goes somewhat cyclically, but always moves forward to our fundamental values.

I'm not discouraged about it. I wrestle with things that I think are important -- and I don't want to get into a debate with you all about the flag amendment. I happen to feel strongly about it, and I'd like to see the debate done so you could do it without having to call the other guy a demagogue. I may be wrong, but I feel strongly about it and I've fought for it because I do think there was a unique symbol there. And there's pretty good understanding on the part of the American people. The debate can go on without denigrating the other person's convictions that disagrees or feels that amending the Bill of Rights or the Constitution would be an egregious error.

But I keep coming back, as I listen to the debates on all these questions -- the National Endowment of the Arts -- all of them -- that we have a way of finding our way through in the United States these what appear to be dilemmas or these challenges. And the reason is, I think there is a fundamental understanding that we are one nation under God, that we have great respect for religion diversity, and that as we see the social problems of the day, we return more and more to the importance of the family.

So I don't know what we can do about it. I want to be very careful about censorship and about demagoging these issues, whatever they are. But I don't feel that I ought to address myself in a legislative sense to helping with this question because I think we can sort it out as people. And I'm confident of our -- not only of our decency and honor as a country, but of our tremendous generosity as a country. We've got some big problems here at home, and I've got to address myself perhaps more effectively to some of those. But I don't put down one of them the weakening of the moral underpinning of this country. I hope I'm right.

Here we've got a couple of more. I was late getting over. Yes. (Laughter.) Thank you, Kristin. I don't want to overrule my leader here. (Laughter.) She'll kill me when we get out of here.

Q Mr. President, I'm Tom Ryder, from American Express. After yesterday's disappointing budget news, does the administration's game plan on deficit reduction change?

THE PRESIDENT: No --

Q Where do we go from here?

THE PRESIDENT: The news in the Congress has been somewhat discounted because the numbers have been shared with them. And that news is one of the reasons I tried to make very clear that we would go with no preconditions to these talks.

We're getting to a crunch. The debt ceiling vote is going to drive some of the action. I'm still optimistic -- or put it

His Love Affair With Lady Liberty

DeLeo stands proud on the catwalk surrounding the torch of the Statue of Liberty.

"WHO WOULD'VE EVER DREAMED IT? I MEAN, c'mon, I'm a poor tough kid from the Lower East Side," says Charlie DeLeo, 42, the son of Greek and Italian immigrants. "I'm nobody special. How did I ever get so lucky?"

The diminutive DeLeo is known as the unofficial Keeper of the Flame of the 305-foot Statue of Liberty. His job is to keep every centimeter of the 29-foot, 2500-pound torch spick-and-span and burning bright. Since 1972, DeLeo has been the sole caretaker of the torch.

It all began when he first visited the statue with his fourth-grade class. "I got goose bumps," he says. "She was the most beautiful thing I'd ever seen—besides my mother. It was the beginning of a love affair."

But the affair was put on hold when Charlie began to spend most of his time hanging out with friends on the streets of New York. What inspired him to change his life was the assassination of President Kennedy. "He had done so much good for this country," says DeLeo. "I decided to quit wasting my life. When I was 17, I joined the Marines to serve my country." In Vietnam, he survived a half-dozen mortar attacks and received a Presidential Unit Citation and the Purple Heart. When he returned to the U.S. in 1968, the first thing he did was visit the Statue of Liberty.

In the ensuing four years, DeLeo bounced from job to job. "Those were tough times," he says. "My life didn't have any purpose." For solace, he turned to the statue. "I thought to myself, 'I'm meant to be here, with the Lady,'" he recalls. Then and there, he asked the maintenance supervisor of the Statue of Liberty National Monument for a job. DeLeo was hired temporarily as a laborer.

"From the first day," says DeLeo, "my eyes were riveted to the torch. I couldn't believe it didn't have a regular caretaker to make sure it was clean and that all the lighting worked. Almost every day, I'd go up early in the morning. I'd check the lights, dust and polish it. And I'd write poems and recite them to her." DeLeo's reveries atop the statue seemed to be in jeopardy when his supervisor discovered his early-morning ascensions. Instead, DeLeo was asked if he'd like to be permanently assigned to care for the torch.

Ever since, DeLeo has made frequent forays to the torch. He scales the 42-foot iron ladder to the top of the statue's arm, then swings over and climbs a 5-foot ladder. Next, he pushes open a porthole-like door and squeezes through to the circular catwalk just beneath the torch. Then he wipes the gold on the torch with water and a cotton rag and, whenever needed, changes the torch's 16 floodlights—eight 250-watt quartz lamps and eight 70-watt sodium vapor lamps.

It is perilous work. Once, DeLeo fell from a girder and was saved only by his safety belt. He severely injured a hand but never reported it, lest he lose his beloved job. "The reason I subject myself to such discomfort," says DeLeo, "is I'm 'the keeper.'" And he'll readily tell you that nobody is allowed on the torch except him. The torch has been closed to the public since 1916, when it was damaged—along with other parts of the statue—by a huge explosion set by German spies at a munitions depot nearby in New Jersey. The torch was repaired but never reopened to the public.

It began with a magical moment in childhood, and it has been going strong ever since

DeLeo takes his role as a maintenance-mechanic's helper seriously. And he's protective of Miss Liberty. "I'm very sensitive when I hear people say anything derogatory about her," he says. "But I don't worship the statue. I feel she has a spirit that understands. She speaks a silent, universal message of hope that anyone who cherishes democracy can understand."

On July 4, 1986, a new torch—made of copper, covered with gold leaf—was unveiled along with the restored Lady Liberty during the centennial celebration for the statue. "That was an unforgettable day," DeLeo says. "But the actual day of the Lady's 100th birthday was Oct. 28. I held my own, quiet celebration that evening and said a prayer for all the people who still don't live in a democracy."

DeLeo, a Seventh-Day Adventist, donates most of his $25,000-a-year salary to his church, numerous charities and foster-care programs. "It's magic money," says Charlie, who lives with his cat, Chico, in a sparsely furnished flat in Brooklyn. "It wouldn't be right to hoard it. God has given me the honor of being 'the keeper.' That's worth more than money."

"Most men don't ever discover their calling," he adds. "I've found mine. And, the good Lord willing, I'll be Miss Liberty's keeper the rest of my life."

BY CHRISTOPHER PHILLIPS

COVER AND INSIDE PHOTOGRAPHS BY TIMOTHY WHITE

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MR. PEEPERS HITS THE HAMPTONS • WILLEM DAFOE, THE WILD ONE

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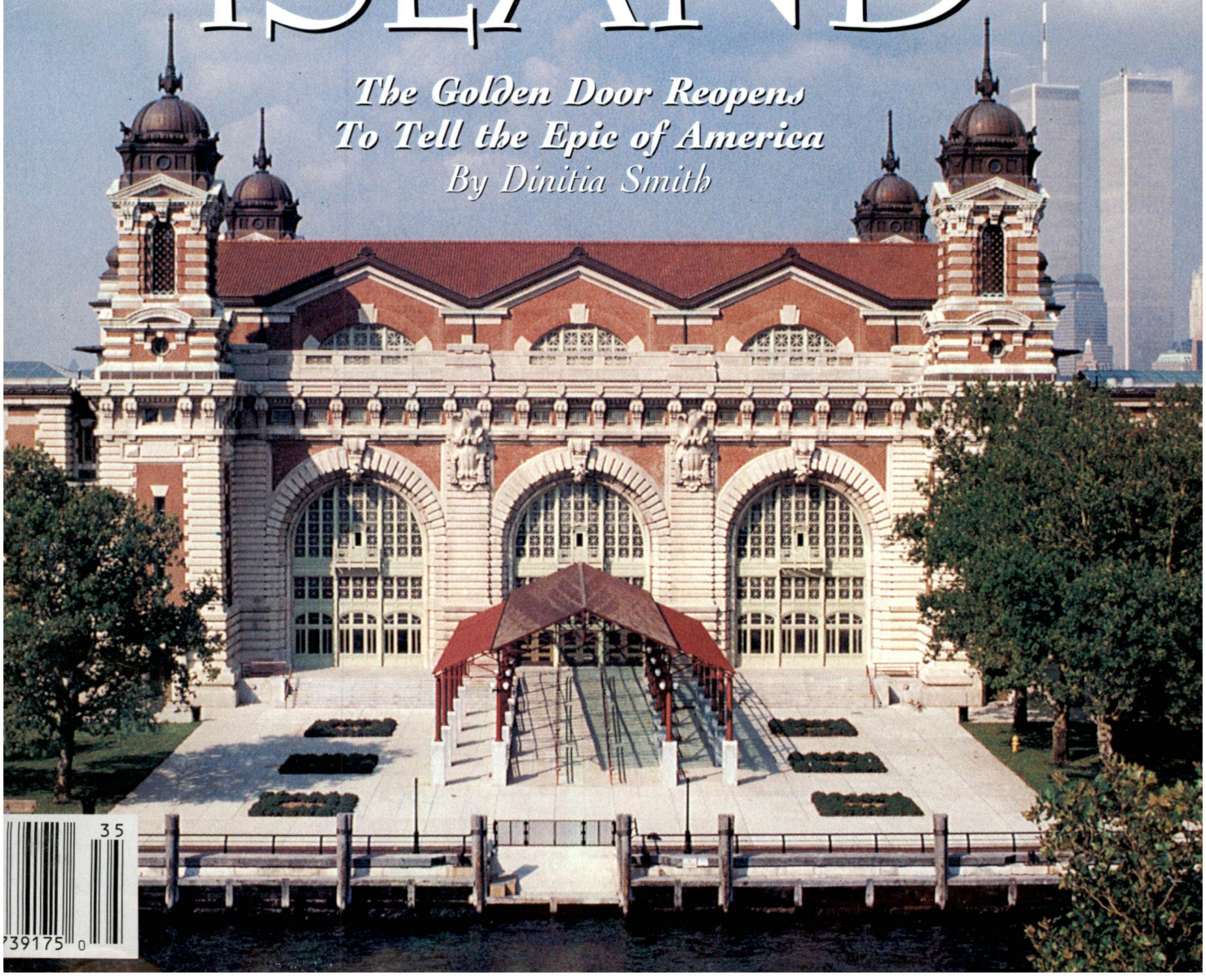
ELLIS ISLAND

The Golden Door Reopens To Tell the Epic of America

By Dinitia Smith



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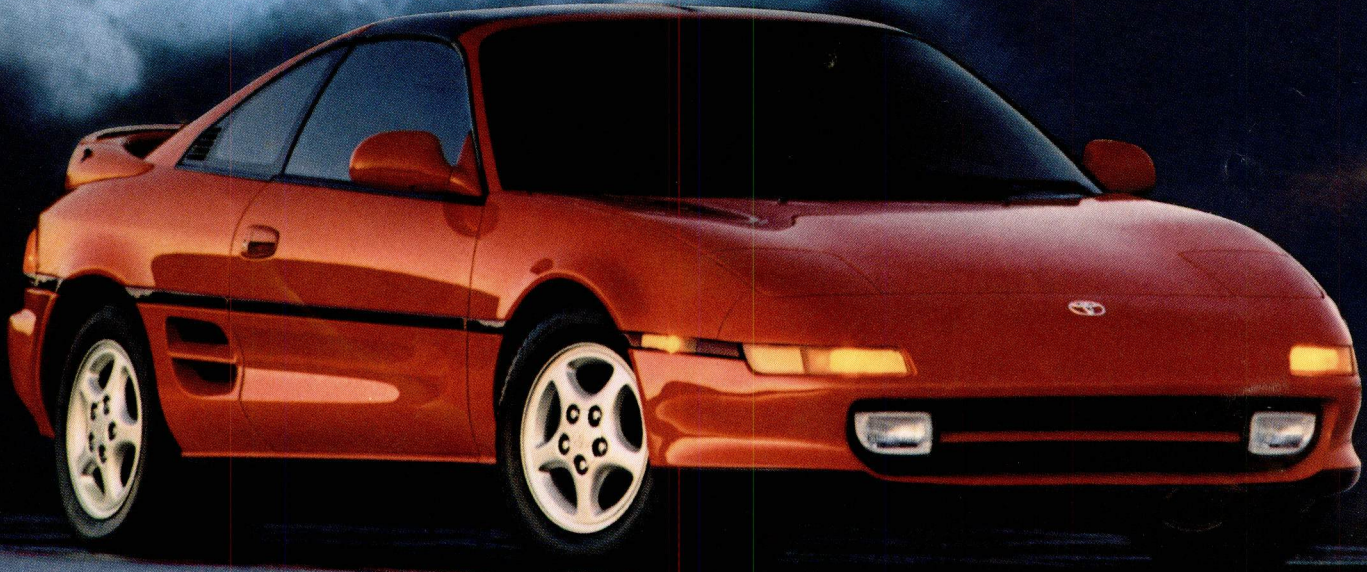

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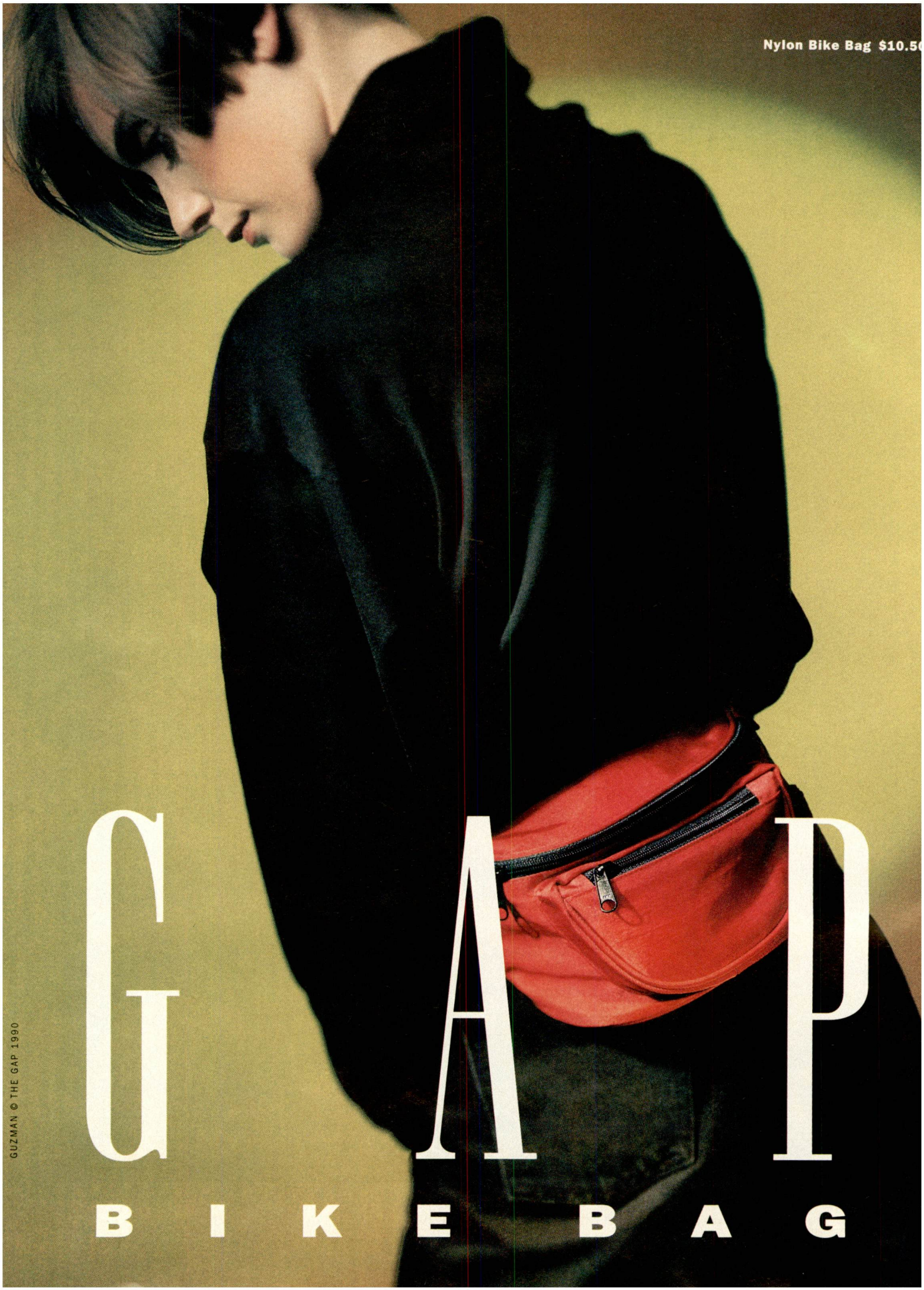
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28 Ellis Island
BY DINITIA SMITH

For countless immigrants, the American dream rests on a few acres of landfill. A clump of earth dug out for the subways, Ellis Island will soon turn 100. Its $345-million birthday gift: the 100,000-square-foot Ellis Island Immigration Museum. Part of the largest restoration project in U.S. history, the refurbished museum updates the myth of the huddled masses. It opens September 10, but *New York* previews it first—Dinitia Smith leads a tour through the memories. Meet Russia's Benjamin A. Gebiner, 92, who docked here in 1921 with his wife, now 88. Guerino Salerni, 84, left Italy at 14—and spent ten days in quarantine when he arrived. Frances Stenlake Oakley, from England, came with her mother and two brothers in 1914—to join her father. Here, their fantasy island.

46 The Wild One
BY RICHARD B. WOODWARD

He's played Christ and a psychopathic killer, and has a face that Oliver Stone says "can go either way." But after an Academy Award nomination and vivid bit parts, Willem Dafoe still goes his *own* way. He won't talk about his past—he doesn't even see a psychiatrist. And though colleagues describe Dafoe as conservative, moderate, and hard-working, he's usually cast as an allegorical, unearthly figure. Now, with a tattoo, slicked-back hair, and rotting teeth, Dafoe snarls his way through David Lynch's perverse *Wild at Heart*. "You're not going to sell me as the boy next door," he says in his midwestern monotone.

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Perfect for summer *or* winter, Brendan Walsh's hearty roasted-corn-and-shrimp soup is the hit of his Long Island restaurant. Follow the recipe, which blends the sugary with the spicy.

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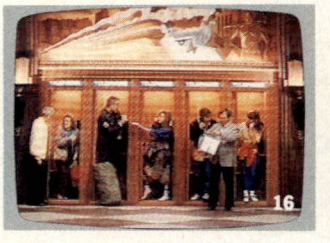

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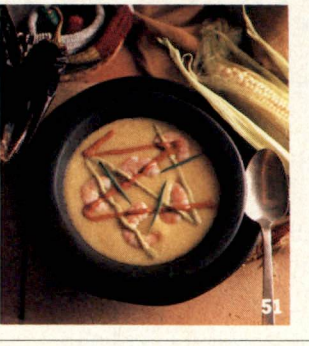
It won the Palme d'Or at Cannes, but the malignant, overwrought *Wild at Heart* is nothing more than a Lynch mob.



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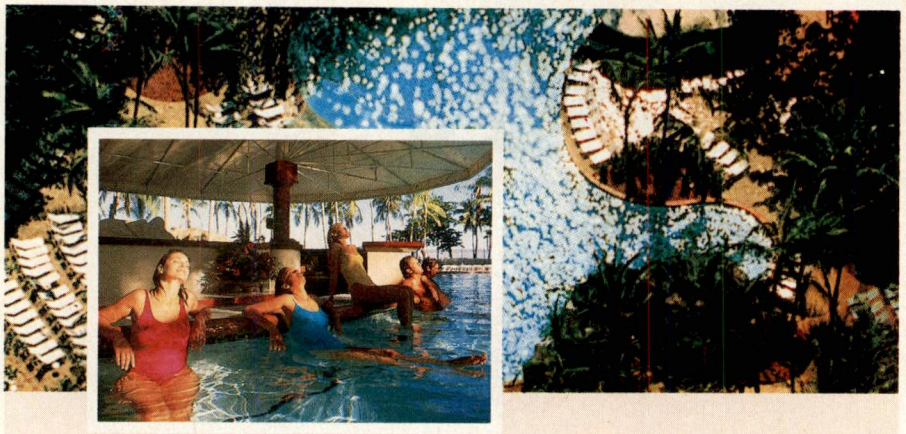

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16 Screens And A Cast Of Millions

Look closely at these images of Ellis Island. You may be staring at one of your ancestors, or a spot where they once stood.

These sights and sounds were the first experiences that seventeen million immigrants had when they came to America to realize a dream. A dream of a better life for themselves and generations to come.

NYNEX® is helping to keep that dream alive for all Americans by capturing these images and thousands more, on an interactive videowall. This interactive experience is part of the learning center NYNEX donated to the Ellis Island Museum of Immigration, to be managed by the National Parks Service. Visit Ellis Island, and experience the spirit of our ancestors through the technology of today.

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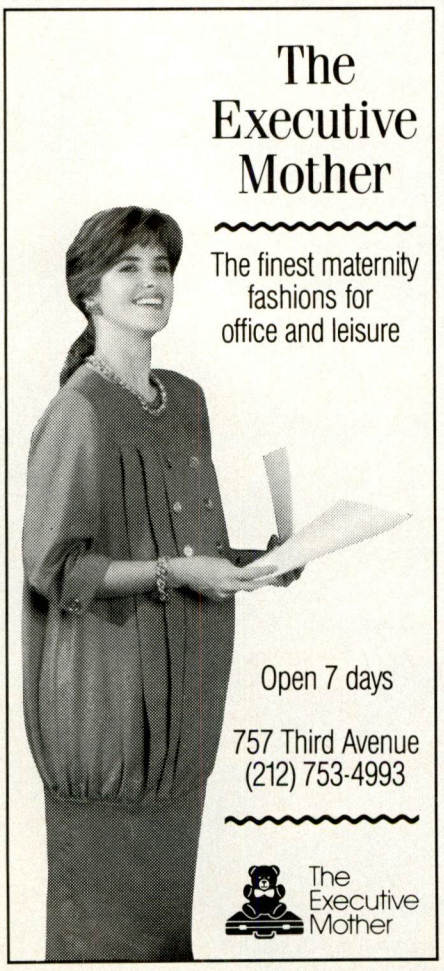


LETTERS

Value Judgments

YOUR BACK-TO-BACK ARTICLES ABOUT THE Pittmans ["The Couple of the Minute," by Michael Gross, July 30] and Dr. Marsha Cohen ["The Dentist Was a Junkie," by Marcia Cohen, July 30] left me feeling angry and disgusted about the rules and values people live by today. Dr. Cohen was a woman with emotional problems who, although she had to get caught first, finally sought help and is now serving society admirably as a dentist. The Pittmans, who seem like Tinkertoy and Gumby-brained children, succeed financially in life by living in commercials. Or like cartoon characters. Someone send them to the humane society to be put out of their misery. Keep Cohen in her office, where she belongs!

Lucille Conetta
Queens

AS ONE OF THE TWO LAWYERS (THE OTHER being John D.B. Lewis) representing Dr. Marsha Cohen on the pending appeal of her conviction for burglary, I was disappointed by the superficiality and irritated by the factual inaccuracy of your pop-biographical article. Superficiality is an editor's prerogative; inaccuracy isn't. The photograph of Dr. Cohen and me sitting at the defense table bears the caption "Cohen hears the guilty verdict. . . ." The caption is incorrect. Neither Mr. Lewis nor I represented Dr. Cohen either before or during her criminal trial, and we certainly were not with her when she was convicted. It was only after Dr. Cohen's conviction and at the behest of Sister Mary Nerney, whose charitable organization had been treating Dr. Cohen for her victimization as both a battered woman and a sexually abused child, that Mr. Lewis and I agreed to fight for her freedom. When we subsequently learned that a substantial share of her dental practice (from the day she graduated from the drug program) directly helped HIV–positive and AIDS patients, our resolve hardened. A correct caption would be "Dr. Cohen and co-counsel Neufeld learn that their post-trial plea for mercy had been rejected by the court." Fortunately for the dozens of often desperately ill patients who depend on Dr. Cohen's care and treatment, Mr. Lewis and I succeeded in securing the doctor's release pending appeal within hours of the trial court's imprudent denial.

Peter J. Neufeld
Manhattan

Letters for this department should be addressed to Letters to the Editor, New York *Magazine, 755 Second Avenue, New York, N.Y. 10017-5998. Please include a daytime phone number.*

Schlock Radio

THOUGH COUSIN BRUCIE'S A VETERAN OF THE airwaves, most of my generation (mid-forties) find him obnoxious and silly ["Rock of Ages," by Aimee Lee Ball, August 6]. Ball should have interviewed Don K. Reed, who hosts the No. 1–rated show on Sunday nights, as an example of why WCBS is so successful. He has single-handedly kept doo-wop and fifties music alive.

Michael S. Janin
Great Neck, N.Y.

She's a PEN Pal

READERS OF YOUR "INTELLIGENCER" ITEM about PEN's relations with Mr. and Mrs. Saul Steinberg ["Auletta Joins PEN Despite Steinbergs," July 30] may well have been confused as to exactly which entity Mrs. Steinberg is a trustee of. She is, in fact, a founding trustee and also president of the Friends of PEN American Center Foundation—the very same entity, *mirabile dictu,* from which Richard Snyder is *not* resigning ["Intelligencer: Snyder Getting Writer's Cramp?," August 13]. The purpose of the foundation is to provide firm, finely reasoned, and far-reaching support for PEN's expanding programs. Mrs. Steinberg was a strong force in the creation of this new foundation, and we count on both her and Mr. Snyder for their firmness, their reason, and their reach.

Larry McMurtry
President, PEN American Center
Manhattan

Now You See It

THANK YOU FOR YOUR INFORMATIVE PRESENtation of artificial reality, a subject that is literally difficult for many people to grasp ["Grand Illusion," by Steve Ditlea, August 6]. The article is an example of how information that is entertainingly presented becomes accessible and appealing, giving people a vivid sense of the look and feel of a thing. The ability to do this even better—by eliciting the active participation of the user and giving the user new abilities to choose, create, and control ex-

Artificial Reality

VIDEOPLACE, THE ARTIFICIAL-REALITY exhibit at the Connecticut State Museum of Natural History, in Storrs, will close after August 22 and will reopen October 1 (Mondays, Thursdays, Fridays, and Saturdays, from noon to 4 P.M. and Sundays from 1 to 4 P.M.). Call 203-486-4460 for directions and to confirm dates.

perience—is the essence and the promise of artificial reality. And people want that. When the products are ready, people will embrace this technology as they did the telephone, television, VCRs, the fax—and they'll do it faster and more pervasively than most people think. This technology can also make experience and interaction more accessible to those with low income, and the disabled. We need to make sure that computer-knowledgeable people apply their valuable skills to this effort.

John L. German
Non-Profit Computing, Inc.
Manhattan

An Earful

I FIND DAVID DENBY'S COLUMN "TWIN Tweaks" ["The Ear," July 16] to be most puzzling. While I understand how buying one CD player over another can provide optimum sound, Denby's assertion that "tweaking" the discs themselves will produce certain improvements makes no sense. A CD player reads digital data from a CD and nothing else. These data are encoded in a binary form, just as the information on a computer's hard disk is stored. That means that the information is either read from the disc or not read from the disc; there is no middle ground, no analogue enhancements or degradations possible (until after the data have been read and processed by the electronics).

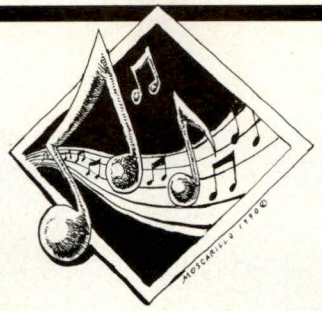
Edmund Doran
Los Angeles, Calif.

David Denby replies: Edmund Doran and other correspondents lecture me as if I didn't understand what a digital recording is. I do understand. Nevertheless, along with thousands of other audiophiles and music-lovers, I have heard both the deficiencies in digital sound and the improvements that the various tweaks can make. Unlike Doran, we trust theory less than our own ears. Obviously, there are problems in the mastering of the discs and in playback (jitter? refraction of the laser beam?) that haven't yet been sufficiently researched.

Positive Feedback

WE APPRECIATE YOUR RESPONSIVENESS TO the concerns of the gay-and-lesbian community in your reporting of "Family Values" ["Fast Track," by John Degen Pener, June 11]. It is encouraging for us to see you report these positive, image-building activities that are happening daily within the metropolitan area's gay-and-lesbian community.

William C. Galliker
President
Greater Gotham Business Council
Manhattan



Broadway Originals—Evening at Pops A salute to the golden age of the American musical with tunes by Kern, Gershwin, Rodgers & Porter. Kitty Carlisle Hart hosts.
Friday 8/24 at 9 PM

Shake, Rattle and Roll Celebrate the rock music of the '50s and '60s as the great ones perform their best-known songs before a live dancing audience. Featuring Chubby Checker, The Coasters, The Drifters, Lesley Gore, Ben E. King, Brenda Lee, Jerry Lee Lewis and more. Hosted by "Cousin Brucie" Morrow.
Saturday 8/25 at 8:55 PM

Sing along with Thirteen

The Compleat Beatles A magical musical chronicle of the Fab Four, from their early Liverpool days through their meteoric rise to their tumultuous breakup.
Saturday 8/25 at 11:10 PM

Echoes of The Big Bands With Merv Griffin Relive the great moments of a time when swing was king, with performances by Benny Goodman, Glenn Miller, Cab Calloway, Tommy and Jimmy Dorsey and Count Basie. Hosted by Merv Griffin.
Sunday 8/26 at 8:05 PM

The Nat "King" Cole Show "Sweet Lorraine," "Stay As Sweet As You Are," "Unforgettable"—excerpts from Cole's 1957 variety series that show the legendary singer in his prime.
Sunday 8/26 at 9:55 PM

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INTELLIGENCER

BY JEANNETTE WALLS

BUY HIGH, SELL LOW...BROOKE'S SOUR DEAL...GRETA AND THE GAVEL...NO ANSWER

TRUMP HAS TROUBLE AT 69TH AND THIRD

More than Donald Trump's ego is being hurt by his bad press. Real-estate sources say apartments are selling slowly at Trump Palace, the building that the developer is putting up on 69th Street at Third Avenue.

"It's partly because the whole real-estate market is in a slump," says one source. "But it's also because Trump's name was one of the building's big selling points. Once that got tarnished, a lot of the condos' cachet evaporated."

"Apartments were being snatched up earlier this year," says a spokeswoman for the real-estate firm, the Corcoran Group. "But sales have all but stopped. They're offering about 30 percent off on most of the remaining apartments. A number of the people who had agreed to buy apartments at the original price are talking about banding together to get some sort of retroactive discount."

Trump Corporation executive vice-president Blanche Sprague declines to discuss specific deals. "Like everyone else in the industry, we're watching the market with concern. . . . But people who want to buy quality will always buy a Trump product."

HOW SOTHEBY'S SNAGGED GARBO'S ESTATE

Art-world insiders are talking about how Sotheby's used its ace in the hole to help it win the coveted right to auction off the Greta Garbo estate. Gray Reisfield, the late actress's niece and the executrix of her estate, was torn between elaborate proposals by Sotheby's and Christie's. She decided to go with Sotheby's, a source says, because it offered her the rights to several photographs of Garbo taken by Cecil Beaton. "Gray is as much a control freak as her aunt," says another source. "Christie's countered with some never-published Garbo pictures, but Sotheby's won."

"Ultimately we picked Sotheby's because we were more comfortable with its marketing approach," says Reisfield's lawyer. Another source adds, "Garbo's estate is a tad disappointing. There are three Renoir paintings but very little personal memorabilia. We're not in for another Warhol sale."

TRUMP PALACE

PARK PHONES: DEAD AND DEADLY?

The Central Park Watch group says a man died of a heart attack in the park on August 1, partly because a nearby call box wasn't working. The group claims it's just one example of the failure of the entire emergency-phone system.

Alfred Allen, 54, died after passersby frantically tried to use one of the park's newer cellular phones, which had a nearly dead battery. "The system plays Russian roulette with lives," says Central Park Watch's William Dobbs. "Twenty-one of the park's 47 phones are cellular, and the batteries go dead all the time. They should all be hard-wire phones." A bitter irony, says Dobbs, is that callers sometimes get a recording instructing them to dial 911. "That's a bit difficult," says Dobbs, "since the phones have no buttons or dial." A police spokesman says, "We're in the process of correcting that problem right now."

"The police [check] the cellular phones weekly, but they require too much maintenance," says a Central Park Conservancy spokeswoman. "We are looking into changing them over to solar power."

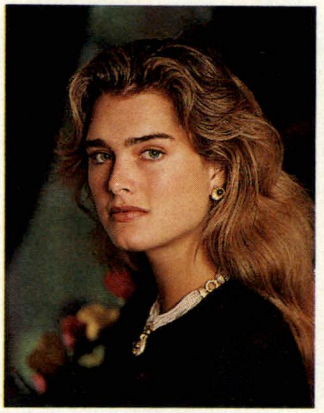
GRETA GARBO

'SHIELDS AIN'T HEAVY, SHE'S MY DAUGHTER'

Brooke Shields decided not to be the pitchwoman for an exercise studio after she clashed with the owner about her weight.

Art Clyde, who owns the Body Art Exercise Studio, says the sometime actress and model had agreed to publicize the midtown club in exchange for free workouts and weight training. "She took two classes a week for a couple of months and had taken 40 one-on-one sessions, but she just wasn't taking off the weight because she was eating way too much," says Clyde, a former New Jersey state trooper, whose trademark is verbal abuse. "There was no falling-out," says Shields's spokeswoman. "It was a misunderstanding because of improper information that Body Art's public-relations firm had given a number of people. Teri [the star's mother] and Brooke felt it best not to further any relationship."

"We were supposed to appear on *Live With Regis and Kathie Lee,*" says Clyde, "but she needed to take off 20 to 25 pounds. She's a *big* girl. So I called her and said, 'Get your fat ass in here.' I guess she got upset, because her mother called up the show and canceled, and we haven't heard from her since."



BROOKE SHIELDS

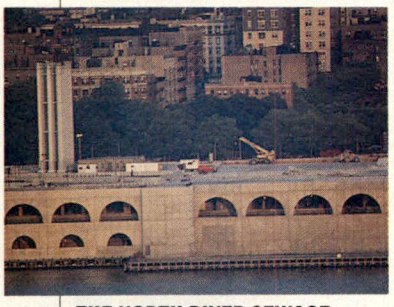
SEWAGE SHORTAGE RISES TO THE TOP

Sewage from Manhattan's West Side has decreased dra-

ASSOCIATE EDITOR: JOANNA MOLLOY

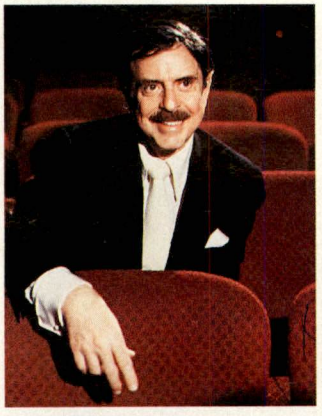
Photographs: top, Donal Holway; center, Photofest; bottom, Noel Quidu/Gamma-Liaison.

THE MYSTERY OF THE MISSING SLUDGE...TEE FOR 90...A PLAY FRAY...FOOD STUFF



THE NORTH RIVER SEWAGE TREATMENT PLANT

BRUCE WILLIS



DAVID MERRICK

matically this year, and state senator Franz Leichter wants to know why.

There have been decreases of as much as 30 million gallons a day since February, and Leichter has asked the city's Department of Environmental Protection to investigate the numbers, which represent flow into the North River Sewage Treatment Plant. An aide to the senator says the low figures could be used to encourage unwanted development on the West Side, which might exceed North River's capabilities.

"The plant has been running at capacity since it opened in 1986," says the aide. "We're suspicious. Thirty million gallons doesn't disappear overnight."

"It went down quite a bit, which was somewhat unusual but within seasonal shifts," says Edward Wagner, a DEP assistant commissioner. "We do have an ongoing water-conservation program, and we're seeing the effect of that at all our plants. But because the senator has expressed concern, we will be looking over all the records."

RANDALL'S ISLAND: A HOLE-IN-ONE

The city has cut a deal that allows American Golf Corporation to build a 90-tee driving range and two miniature-golf courses on Randall's Island, to be finished by next summer.

The $2.5-million project will cost the public nothing and will generate at least $500,000 in revenue a year for the city's coffers. "We're very glad to get a facility there, because it's unused land," says Joanne Imohiosen, assistant commissioner for revenue for the Parks Department. "It'll liven up Randall's Island and bring in money at the same time."

Imohiosen came under attack during negotiations after American Golf offered the city a $200,000 signing bonus. "One of the parties that lost complained it was a bribe," she says. "Unfortunately, the check was not made out to me but to the City of New York."

WILLIS TO WORK ON *BILLY BATHGATE*

Bruce Willis is becoming a fixture on the New York film scene. A source says the actor, who made his name as a Los Angeles detective in *Moonlighting,* is planning to take a role in *Billy Bathgate,* the story about the inner circle of the Dutch Schultz gang. Willis has a part in *The Bonfire of the Vanities*—due out in December—and recently blocked traffic around the Brooklyn Bridge while filming Tri-Star's *Hudson Hawk.*

The source describes Willis's role as "small but pivotal." *Billy Bathgate,* which is based on the prizewinning E. L. Doctorow novel, will be directed by Robert Benton, who did *Kramer vs. Kramer,* and stars Dustin Hoffman. The Touchstone film begins shooting in October.

Willis couldn't be reached for comment, but the source says, "Willis is hot, and he's managing to carve out a niche as a semi-serious, gritty actor."

OH, DAVID!: MERRICK GETS TOP BILLING

Producer David Merrick shocked some in the theater world when he billed his revival of George and Ira Gershwin's 1926 *Oh, Kay!* as "David Merrick's *Oh, Kay!*" The newspaper ad was later changed to "David Merrick presents George and Ira Gershwin's *Oh, Kay!*"

Marc Gershwin, the musicians' nephew, says, "I've heard a few interpretations of what happened. Some people are saying there was a communication lag, some are saying Merrick wants to prove he can still do a show, and others are saying that the ad agency screwed up."

"We were getting conflicting requirements as to how we were allowed to use the Gershwin name, but it's been cleared up," says a spokesman for the show. "But after doing 88 shows, David Merrick deserves to call it what he wants."

RESTAURANT NOTES FROM ALL OVER

Gage & Tollner owner Peter Aschkenasy will open Chesapeake House, a seafood restaurant, in a former Shubert theater at Broadway and 47th Street by February. "The theater opened in 1918, and in 1920, there was a Rodgers and Hart musical there," says Aschkenasy. "Then it was the home of the Minsky Burlesque. We want to keep the theater connection, so we'll display stage sets. We hope to start with the ones from *Jerome Robbins' Broadway.*" . . . Restaurant Row's Carolina, on West 46th Street, will close September 23 and reopen October 1 as Cafe Cassis, a French Provincial restaurant. Co-owner and chef Eileen Weinberg says, "Prices will be moderate. It's time for a change after eight years." . . . Former Docks chef Ellis Simberloff will open Plum Island, a seafood restaurant, in the old Marcello space on First Avenue near 72nd Street after Labor Day. "In today's market, you have to emphasize service," says co-owner Irwin Karlitz. "So our staff has to go through ten hours of seminars in food and wine tasting before they begin to work here."

Photographs: top, Donal Holway; center, Adam Scull/Globe Photos; bottom, Martha Swope.

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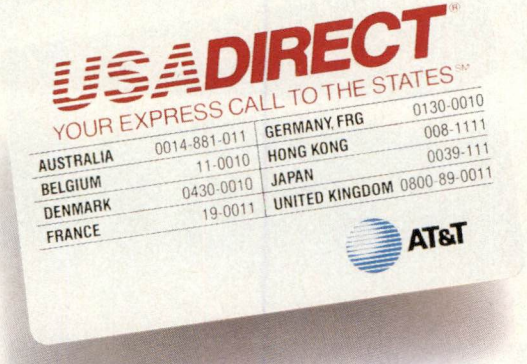
This will help you save money overseas.



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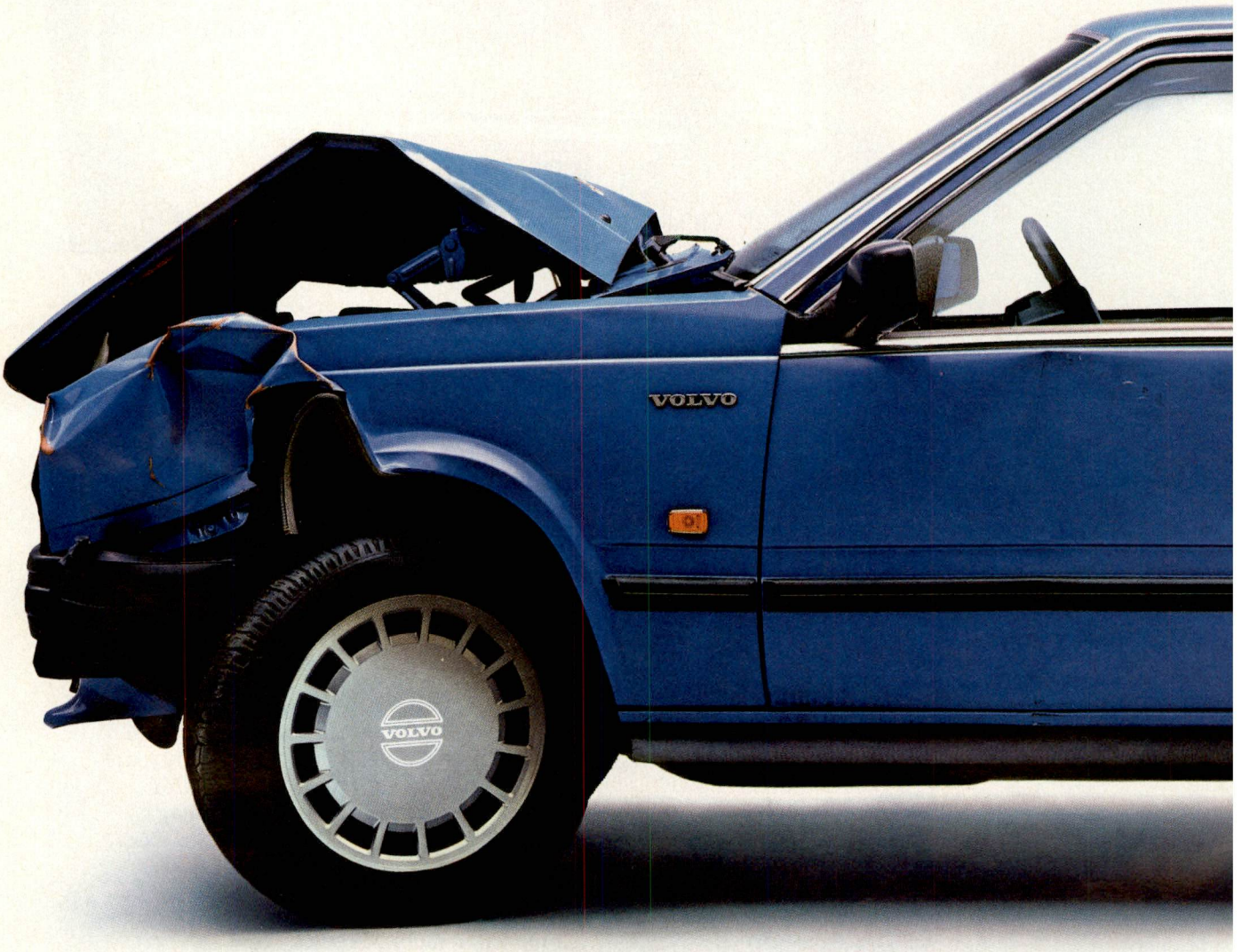

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On Madison Avenue/Bernice Kanner

UNIVERSAL APPEAL

PHONE LINE: *A Universal spot.*

AT&T'S NEW CREDIT CARD

PEOPLE CARRY AROUND, ON AVERAGE, THREE bank credit cards and seven other store, gasoline, debit, or charge cards, making the collective wallet bulge with some 260-million pieces of plastic. Why would anyone need another?

Because it's an irresistible value, that's why. Since AT&T launched its Universal card in March, an estimated 5 percent of those it reached out and touched (compared with the usual 1.5 percent response rate for bank cards) have decided it's the right choice. In the past five months, AT&T has issued 4.6 million cards—a record for that period—upsetting the status quo and touching off a high-stakes marketing war.

AT&T's is a basic no-fee (until the end of 1990) credit, phone, and cash-advance card with all sorts of extras: 10 percent discounts on long-distance calls, instant credit on disputed charges, free collision coverage on rental cars, and extended warranties on goods bought with the card—features that you normally associate with the competition's high-fee gold cards. Universal's variable-interest rate may be high—18.9 percent, or 8.9 percent above the bank prime rate—but it's less than the average 19.6 rate of most cards. And besides, high rates are standard among fledgling cards. What's more, Universal is backed by AT&T's reputation for honesty and service. "Consumers don't dismiss an offer from us as another no-fee, bait-and-switch offer," says Paul Kahn, president and chief executive of AT&T Universal Card Services Corporation.

When AT&T began its research, in 1987, the company found that consumers were jettisoning single-purpose cards for multipurpose ones. At the time, credit-card volume was climbing 20 percent annually and growth of profits hovered near 50 percent. Inspired by the success of Sears's two-year-old Discover Card, AT&T figured it could clean up by undercutting the competition—eliminating the fee paid by consumers, reducing the amount (anywhere from 2 to 4.5 percent of the purchase price) charged to merchants for handling credit-card transactions, and relying largely on the interest on unpaid balances. By providing discounts on telephone calls, the Universal card could also keep would-be defectors (to MCI and US Sprint) in the AT&T family.

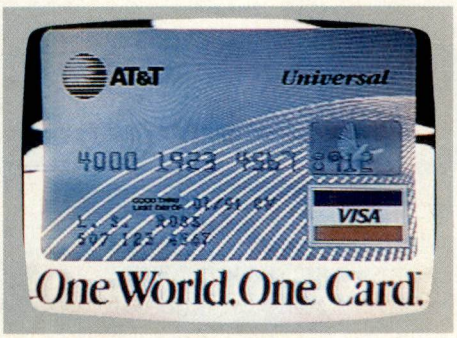
At first, the company debated between creating its own card and teaming up with American Express. Yet research showed that while consumers wanted a well-established card, Amex's "niche cards don't play well to the masses," says Kahn. So AT&T aligned itself with Visa and MasterCard, which are already accepted by 7 million establishments worldwide. AT&T formed a partnership with the Universal Bank of Columbus, Georgia, which issued and handled the cards.

Since most of the people who've added the Universal card to their wallets have subtracted someone else's, and because credit cards are the rare gold mine in financial services, AT&T's new rivals are fuming. With 29 million credit-card accounts (or 38 percent of the bank-card market), $3.6 billion in interest, and $500 million in fees last year, Citicorp has been at the top of the credit-card bonanza. Prudential-Bache estimates that this year, credit cards will account for 85 percent of Citicorp's earnings.

Citicorp, like other fat cats, has switched to a rival phone system (Citicorp and Amex moved some business to MCI), hustled to assemble its own discount long-distance offers (Sprint and Visa teamed up last December), and complained to the Federal Communications Commission and Federal Reserve Board that AT&T is sidestepping laws barring commercial and industrial firms from owning banks.

Jeffrey Kutler of *American Banker* predicts that banks won't cut their annual fees but will tack on to their credit cards "enhancements" like AT&T's purchase protection, accident insurance, and extended warranties. Amex—which, unlike MasterCard and Visa, expects users to pay in full each month—recently raised the fees on its green and gold cards to $55 from $45 and to $75 from $65 but is pouring $100 million into new services. "What was once a short-term competitive advantage for the American Express gold card is becoming a standard feature everywhere," says Stephen Szekely, vice-president of Payment Systems, Inc., a financial-services-research company.

Card issuers have also flooded the market with solicitations, part of an intensive marketing attack that will involve more than $1 billion in advertising



TAKING CHARGE: *The AT&T card.*

Photograph by Donal Holway.

and promotion this year, according to Kurt Peters, editor of *Credit Card News,* a Chicago-based newsletter. Citicorp sent out 700 million such invitations to potential cardholders. And card companies have also added incentives: People who run up $250,000 on Diners Club win a free trip on the Orient Express; $3,600 in charges earns free sunglasses. Discover offers discounts on travel and merchandise.

MasterCard and MCI, who will offer a discount calling-card program, plan to introduce 20 to 50 percent savings at stores like Sam Goody and Toys 'R' Us. And Visa, which hooked up with MCI to offer VisaPhone, is renewing its 1989 Our Treat sweepstakes, whereby it will pay for 15,000 randomly selected Visa purchases.

Card issuers and bank associations will be advertising heavily this fall. To date, "It pays to Discover" ads have focused on the money refunded to customers who use the card. MasterCard's "Master the moment" campaign shows the card in everyday use, whereas Amex and Visa show consumers in exotic locations, enjoying the high life. Visa emphasizes its wide acceptance by focusing on places that don't accept Amex, while Amex reminds us that "membership has its privileges." AT&T introduced Universal—"One World. One Card"—as the card that does everything, everywhere.

Card companies are also looking for new businesses to accept plastic, including fast-food outlets, movie theaters, tollbooths, and parking lots; already some taxis in Chicago accept credit cards. (Burger King tested a snappier payment system in Oregon—MasterCard gave approval in seven seconds and required no signature.) "Chargers" typically spend 10 to 20 percent more than cash customers, says Spencer Nilson, publisher of the Santa Monica–based newsletter *Nilson Report,* who himself owns 115 credit cards.

But most people stick with the card they have. In 1985 and 1986, Dean Witter spent $550 million launching Discover (the financial community laughed at what it saw as Sears's folly) before turning an $80-million profit in 1989. That success was achieved only by eliminating the annual fee (research found most people wouldn't pay for Discover), by offering one percent cash rebates on balances over $3,000 (most American families charge less than $1,500 per year), and by cutting back the charge to merchants. (A retailer can pay as much as 4.5 percent of the bill for Amex, 3.8 percent for Visa and MasterCard, and 2.5 percent for Discover.) And Discover reimburses retailers faster than the competition does.

"Conventional wisdom had it that you can't break into this established, 30-year-old saturated market," says AT&T's Kahn. "The Universal card is another case of proving conventional wisdom wrong." ■

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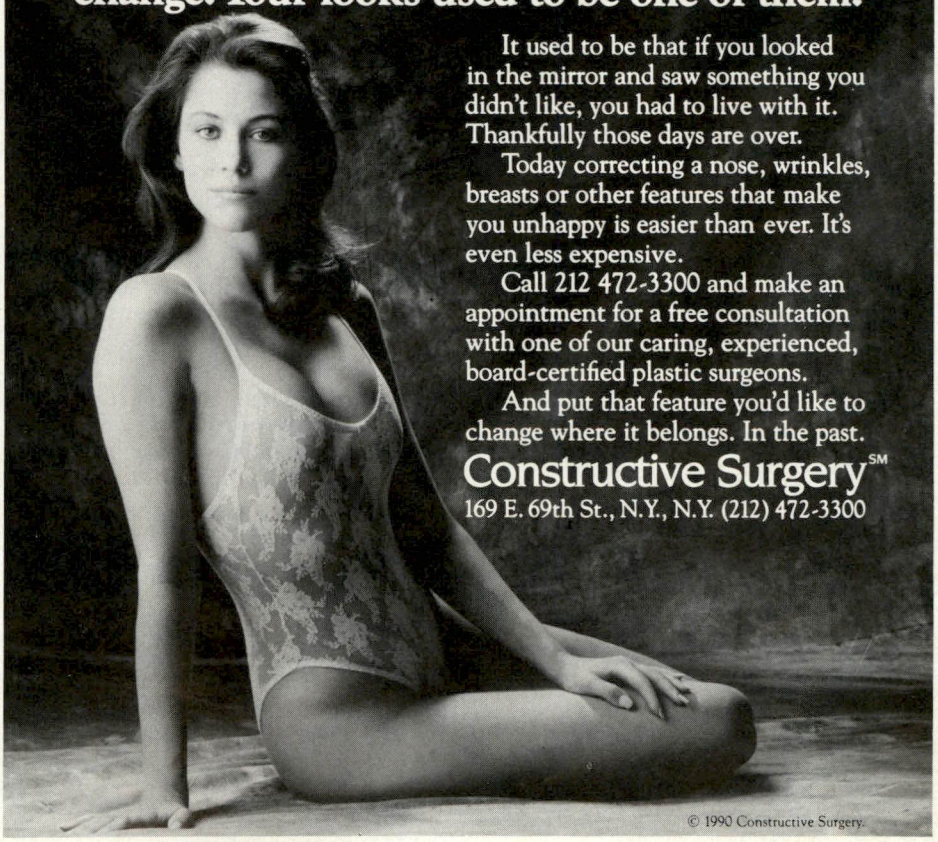

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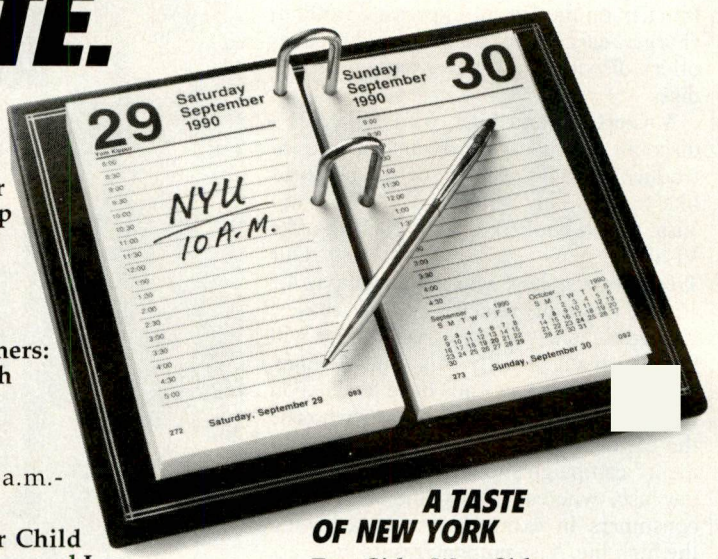

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The Art of Active Listening: Understand and Be Understood
X48.9039/$105 (3 sessions)
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X48.9038/$160 (4 sessions)
S Oct. 13-Nov. 3, 10 a.m.-12:30 p.m.

Taking Charge of Your Personal Business Affairs
X48.9033/$80 (2 sessions)
S Dec. 1-8, 9:30 a.m.-12:30 p.m.

Legal Questions You Should Ask (Even Though You'd Rather Not)
X48.9007/$25 (1 session)
S Dec. 1, 9:30 a.m.-12:30 p.m.

Being Single
X48.9044/$105 (4 sessions)
S Oct. 27-Nov. 17, 10-11:50 a.m.

For Older Adults: Traveling Single
X48.9415/$80 (1 session)
S Oct. 27, 9:30 a.m.-3:30 p.m.

Making Sure You Can Afford to Retire
X48.9411/$60 (2 sessions)
S Nov. 3-10, 10-11:40 a.m.

PARENTING AT ITS PEAK

Preparation for Parenthood
X48.9387/$40 (1 session)
S Oct. 27, 10 a.m.-12:30 p.m.

Choosing, Training, and Supervising Your Caregiver
X48.9389/$35 (1 session)
S Oct. 20, 10-11:30 a.m.

Helping Your Child to Sleep
X48.9436/$35 (1 session)
S Oct. 13, 10-11:30 a.m.

Divorced Fathers: Winning with Children
X48.9451/$70 (2 sessions)
S Dec. 1-8, 9:30 a.m.-12:30 p.m.

Helping Your Child Handle Change and Loss
X48.9435/$35 (1 session)
S Oct. 27, 10-11:30 a.m.

Helping Your Child to Learn: Parents as Educators
X48.9405/$50 (2 sessions)
S Nov. 10-17, 10-11:30 a.m

Wanting It All: A New Look at Work and Family Issues
X48.9380/$80 (1 session)
S Nov. 3, 9:30 a.m.-3:30 p.m.

APPRECIATING ART AND THE ARTS

Masterpieces at the Metropolitan Museum
X03.9019-3/$230 (12 sessions)
Oct. 6-Jan. 12, 10-11:40 a.m.
Meets at Metropolitan Museum of Art

Seminars in Art History, Part I: Ancient Art to the Renaissance
X03.9045/$245 (10 sessions)
M Oct. 6-Dec. 15, 10:30 a.m.-12:15 p.m.

Saturday Music Seminar: The Operas of Mozart
X06.9052/$160 (4 sessions)
M Oct. 6-Oct. 27, 10:30 a.m.-1 p.m.

Seminar in Appraisal Studies
X03.9503/$115 (1 session)
M Oct. 27, 10 a.m.-4 p.m.

Colored Stones: An Introduction
X03.9540/$125 (1 session)
M Oct. 13, 9:30 a.m.-4:30 p.m.

Diamonds: An Introduction
X03.9547/$125 (1 session)
M Oct. 6, 9:30 a.m.-4:30 p.m.

Pearls
X03.9567/$195 (1 session)
M Nov. 3, 9 a.m.-5 p.m.

A TASTE OF NEW YORK

East Side, West Side: Walk Around New York
X03.9122/$190 (6 sessions)
M Oct. 6-Nov. 10, 10 a.m.-1 p.m.

Saturday in Soho
X15.9119/$65 (1 session)
S Oct. 6, 10 a.m.-3 p.m.

A Food Lover's Guide to Greenwich Village: Ethnic Markets and Food Shops
X15.9109/$65 (1 session)
S Nov. 3, 10 a.m.-3 p.m.

Japan in New Jersey
X15.9151/$80 (1 session)
M Nov. 10, 9:30 a.m.-3 p.m.

The Ukrainian Christmas: A Walking Tour
X15.9156/$65 (1 session)
S Dec. 1, 10:30 a.m.-3:30 p.m.

A WORLD OF KNOWLEDGE

Akhenaten: Hero or Heretic?
X09.9460/$65 (1 session)
S Dec. 1, 9:30 a.m.-5:30 p.m.

Literary London
X15.9262/$60 (1 session)
M Oct. 20, 10 a.m.-3 p.m.

ENHANCE YOUR PSYCHE AND MEMORY

Total Recall: From Memory Blanks to Memory Banks
X14.9150/$100 (1 session)
M Oct. 20, 9:30 a.m.-4:30 p.m.

An Enlightened Guide to Psychotherapy
X14.9237/$65 (1 session)
S Oct. 6, 10 a.m.-4 p.m.

Critical Thinking
X41.9005-3/$295 (14 sessions)
S Sept. 8-Dec. 15, 12:30-2 p.m.

OTHER WAYS TO SAY IT, READ IT, WRITE IT

Intensive Language Courses
Sept. 29-Dec. 8, $425 (10 sessions)
Level 1: 9:20 a.m.-12:50 p.m.
S Intensive Arabic X23.9061
S Intensive Chinese X17.9061
S Intensive French X19.9061
S Intensive German X20.9061
S Intensive Italian X22.9061
S Intensive Japanese X17.9261
S Intensive Korean X17.9661
S Intensive Latin X18.9161
S Intensive Russian X25.9261
S Intensive Spanish X26.9063

Intensive French II
X19.9062/$425 (10 sessions)
S Sept. 29-Dec. 8, 1:20-4:50 p.m.

French for Reading Knowledge
X19.9020/$555 (14 sessions)
S Sept. 29-Jan. 19, 9:20 a.m.-12:40 p.m.

Intensive German II
X20.9062/$425 (10 sessions)
S Sept. 29-Dec. 8, 1:20-4:50 p.m.

German for Reading Knowledge
X20.9020/$555 (14 sessions)
S Sept. 29-Jan. 19, 1:20-4:40 p.m.

Classical Greek I
X18.9001/$315 (14 sessions)
S Sept. 29-Jan 19, 9:20-11 a.m.

Classical Greek III
X18.9003/$315 (14 sessions)
S Sept. 29-Jan. 19, 9:20-11 a.m.

Catalan I
X26.9301/$315 (10 sessions)
S Sept. 29-Dec. 8, 10 a.m.-12:20 p.m.

Intensive Italian II
X22.9062/$425 (10 sessions)
S Sept. 29-Dec. 8, 9:20 a.m.-12:50 p.m.

Italian Life and Literature
X22.9090/$425 (10 sessions)
S Sept. 29-Dec. 8, 1:20-4:50 p.m.

Italian for Reading Knowledge
X22.9021/$555 (14 sessions)
S Sept. 29-Jan. 19, 9:20 a.m.-12:40 p.m.

Intensive Japanese II
X17.9262/$425 (10 sessions)
S Sept. 29-Dec. 8, 9:20 a.m.-12:50 p.m.

Reading Latin Prose
X18.9131/$425 (10 sessions)
S Sept. 29-Dec. 8, 1:20-4:50 p.m.

Intensive Spanish II
X26.9064/$425 (10 sessions)
S Sept. 29-Dec. 8, 1:20-4:50 p.m.

Spanish for Reading Knowledge
X26.9020/$555 (14 sessions)
S Sept. 29-Jan. 19, 9:20 a.m.-12:40 p.m.

KEEPING FIT

Swim Instruction for the Advanced Beginner
X67.9007-1/$140 (10 sessions)
S Sept. 29-Dec. 8, 10-10:55 a.m.

Swim Instruction for the Intermediate Swimmer
X67.9009/$140 (10 sessions)
S Sept. 29-Dec. 8, 11-11:55 a.m.

Swim for Aerobic Fitness: A Short Course
X67.9016-1/$115 (10 sessions)
S Sept. 29-Dec. 8, 12 noon-12:55 p.m.

Introductory Racquetball
X67.9315/$150 (10 sessions)
S Sept. 29-Dec. 8, 9:45-10:30 a.m.

Advanced Beginner Racquetball
X67.9316/$150 (10 sessions)
S Sept. 29-Dec. 8, 10:30-11:15 a.m.

Introductory Squash
X67.9305/$150 (10 sessions)
S Sept. 29-Dec. 8, 9:45-10:30 a.m.

Advanced Beginner Squash
X67.9306/$150 (10 sessions)
S Sept. 29-Dec. 8, 10:30-11:15 a.m.

Fundamentals of Golf
X67.9350/$225 (10 sessions)
S Sept. 29-Dec. 8, 10-11 a.m.

Alexander Technique Workshop
X67.9238/$40 (1 session)
S Oct. 20, 10 a.m.-1 p.m.

Applied Anatomy and Physiology of Exercise
X67.9224-2/$340 (14 sessions)
S Sept. 29-Jan. 19, 10:30 a.m.-12 noon

Aerobic Exercise Standards and Fitness Testing
X67.9202-2/$340 (14 sessions)
S Sept. 29-Jan. 19, 9-10:30 a.m.

FOUR WAYS TO REGISTER

To register by *phone* using MasterCard®, VISA® or American Express®, call **(212) 998-7268,** until 9/14, Monday through Friday, 9:30 a.m. to 5 p.m.

Or *mail* in the form below, filled out in ink or typed, postmarked no later than September 14. Pay by check, money order, or credit card only. Checks should be made payable to New York University.

To register in *person* come to 50 West 4th Street, Thurs. and Fri. 9/6-9/7 from 12 noon to 4 p.m.; Mon.-Thurs. 9/10-9/27 from 12 noon to 7 p.m. And Fridays 9/14, 9/21 and 9/28, from 12 noon to 5 p.m. Open Saturdays 9/8 and 9/15 from 10 a.m.-1 p.m.

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FAST TRACK

EDITED BY CHRIS SMITH

MR. PEEPERS'S NIGHTS: *Silhouettes on the Tent*

AS WE DROVE UP THE MONTAUK Highway from Southampton, we passed Sapore di Mare. There was a large green-and-white-striped tent out front and a sign saying CLOSED FOR PRIVATE PARTY, and I got that old Hamptons glow again because I was going to the party. I was back for one night, and on my way to the right tent. It was not the Southampton Hospital benefit tent, with all the blazers and silk dresses. I was heading for the tent of the steaming typewriters and leaping laptops, a tent with two Morts and two Rons—one inside (Ron Perelman), one out (Ron Galella).

There were so many Range Rovers and *haute* Jeeps outside the East Hampton Cinemas that it looked like a game preserve in Kenya without the animals. But no, we were the animals. There was a huge mass to stare at us.

"Excuse me," I said, pushing through, and one of the crowd turned around with that face of jealous rage. "We are going to the movie," I added, just to gall him, and then the crowds parted for my group as we ducked under the rope.

There was Nina Griscom, now the working press, outside holding a microphone, interviewing her old friends. Nina was wearing the uniform of the summer, a tiny white Lycra dress, the kind that binds and goes in under the little toned ass and hugs and flattens like a bandage—like a mummy wrap—and then gorgeous tan legs and thin, toned tan arms stick out. She was kind of the queen of the blonde mummies.

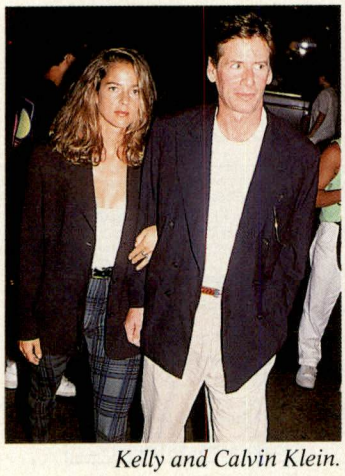
Then I began to hear the crickets of the summer; their cameras were whirring and clicking and cricketing away in the summer night. These crickets of East and Southampton are large and beige and hung with equipment. In Connecticut, they are small and green and rub their legs together, but both hop.

There was that mass on the sidewalk, hundreds of people to stare, then the crickets, so many that for a second I felt like it was last August and I was back in Morocco at Malcolm Forbes's birthday. Many of the faces massing to get in were exactly the same, only a year older, and this was another tent. Of course, they did not look a year older. These are people I have been seeing for twenty years, and most of them look a little younger now, even better than before—more stitched together.

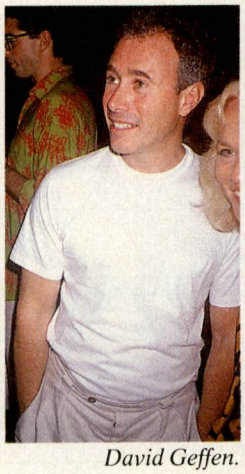
Nina Griscom interviewing Christie Brinkley.

This was a Peggy Siegal event, and Peggy Siegal, the P.R. woman, has a certain friendly energy, a persistence, plus a bank of favors owed. It was also a David Brown event, and David, the producer, and his wife, Helen Gurley Brown, also can spread wide fingers in the power pot. It was an HBO event, and finally, it was a party with movie stars and a dinner at Sapore di Mare that wouldn't involve the taking out of the wallets.

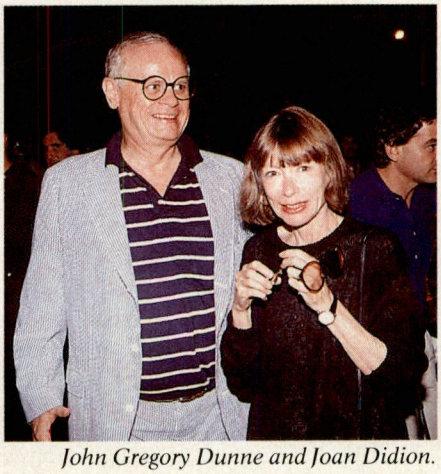
They were all there in the lobby. Now, this whole tribe of people had something in common aside from the fact that they



Kelly and Calvin Klein.



David Geffen.



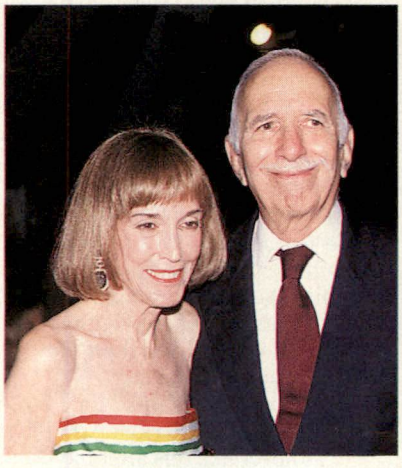
John Gregory Dunne and Joan Didion.

Mai and Paul Hallingby.

Photographs: top, Ron Galella; bottom, left to right, John Barrett/Globe (2); Mary Hilliard (2).

all had 90-degree pools and did not age (unlike, say, the people on the street). They all were, or had been, a raging success in life. Some were the raging successes of yesteryear, some the successes of tomorrow, but they all had credits. Some had, or would have in the next few weeks, their credits right up on the screen, like Nick Pileggi and Nora Ephron. Some had their very books in the window of Book Hampton next door. Some of them had great works still locked inside their steaming laptops, just ready to beep out into raging success. A few, but just a few, among them had just had failures, but they wore their failures like raging successes.

I told someone I liked his book, but then I wondered if it was wrong to mention a slightly past success. (It was not.) Anyway, this lobby was large with faces and people who had done important deeds and deserved to have the lovely Nina Griscom ask them questions and to feel the warm pounce of the crickets of summer in the spicy air.



Helen Gurley and David Brown (left); Molly Ringwald, Beau Bridges, Elizabeth McGovern, James Woods, Peter Weller.

THE PHOTOGRAPHERS LOWERED THEIR CAMERAS EN MASSE AT my entrance. Down, Bill. Down, Sonia. Down, Mary. Down, Ron. I felt the very first vibrations of the power lobby. It was packed with these famous people and those quivering on the verge. Everyone was too busy saying hello to get popcorn. The air was too intense with raging success and darting eyes and jealous elevations of the pulse. Walking down the aisle was like having your temperature taken.

Am I hot?

Am I cold?

Am I loved?

Will Mort Janklow look over my head?

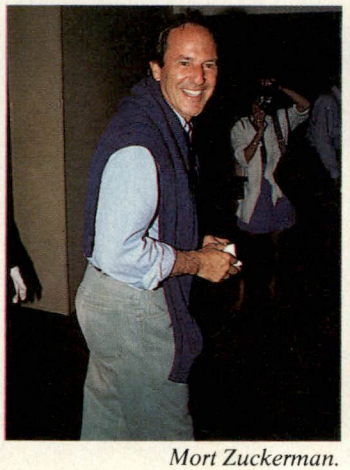
Yes, suddenly I knew. This was not the Trans Lux Cinema in Danbury. This was my East Hampton nightmare come to life. Everyone I knew was all around me, and I was walking down the aisle stark naked. Or as good as naked, without a *very* recent success. They were averting their eyes. Was Sally Quinn a tad cold? Could it be she did not know me, since everyone else had stayed young and gotten even younger and I was still me?

I saw John Gregory Dunne and Joan Didion, and their quiet seated presences in the midst of all this hip-hopping filled me with awe, and my tongue cleaved to the roof of my mouth. I nodded, but they did not see.

I saw Kurt Vonnegut and Jill Krementz, Shana Alexander. Charlie Michener sat behind me. Princess Yasmin Aga Khan sat in front, as did Patty and Marty Raynes. Off to the left were Shirley Lord and Abe Rosenthal with Pat Kluge. Pete Peterson and Joan Ganz Cooney were on that side, and way in the corner, David Geffen, who is desperately rich now. David was wearing his usual white T-shirt. Somewhere in that vicinity were his hosts, Calvin and Kelly Klein, and I was glad to see we were both back unscarred after our horse falls.

Way in the back on the left were Judy Licht and Jerry Della Femina. Mai Hallingby was smiling widely in a *mucho* white satin dress (bet she was going to change tents), with Paul in the only regimental tie and blazer in the East Hampton fiveplex, costumes that all the smoking slouching typewriters and their agents perceived as very Southampton and out of it. Walter Isaacson was on the other aisle, and Terry and Joan McDonell of *Smart* were in front.

I pushed into a row with my friends Francesca Stanfill and Peter Tufo, and then saw that Roy Scheider was there, his profile as motionless and carved as an idol. I wanted to say, "Hey, Roy, loved you in *Marathon Man*," but that was a past success and I didn't know if it would do.



Mort Zuckerman.

Claudia and Ron Perelman.

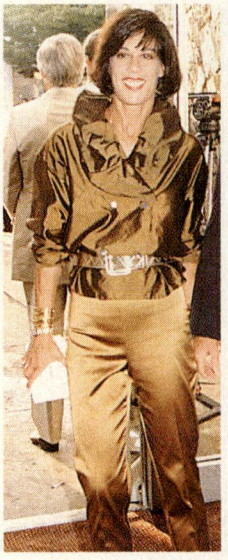
Pat Kluge.

Princess Yasmin Aga Khan.

Photographs: top, John Roca/LGI; bottom, left to right, Sonia Moskowitz; John Barrett/Globe; Alex Oliveira/DMI; Sonia Moskowitz.

MR. PEEPERS'S NIGHTS

SMUGNESS AND POWER FILLED THE AIR ALONG WITH THAT smell of popcorn, which still holds such promise. For a short while, there was much murmuring in the ranks at the sight of a few empty seats. For Peggy Siegal had decreed, "No house guests," unless, of course, they were as famous, glorious, and recently successful as their hosts. This was a theater filled with no average humans with Toyotas and dreams and houses north of the highway.



Peggy Siegal.

David Brown made a gracious speech, and then a man from HBO called Michael Fuchs spoke. He said, "Don't be put off by the literary credentials of these movies," and the eyebrows of the smoking typewriters shot up all over the theater because he sounded serious. Then he referred to David Brown as a "classy producer" and to someone else as "classy," too. I immediately understood.

We were worshipers in the temple of *haute* class. Ernest Hemingway, Mary McCarthy, Dorothy Parker had written these stories made into an HBO movie. So don't be put off by the imprint of great brains, great "classy" brains.

This was part of the new Decade of Seriousness. This was the time for High Art, even on TV. High Art made it all right to know that 450 kind of megapeople had filled an East Hampton theater to see a 90-minute TV movie and not have to pull out their wallets at Sapore di Mare.

We had here onscreen your top authors. Top adapters. Top directors. Top actors like Beau Bridges and Melanie Griffith and Elizabeth McGovern and James Woods, and we were watching TV with the very top people. Oh, I forgot. This TV movie was subtitled "Stories of Seduction." So, on one hand, high literary seriousness—the Noble Purpose, so crucial to the nineties—and, on the other hand, Sex. Satin teddies. Satin tap pants. Garters. Thighs. Satin bra straps falling down the arm, satin robes flapping open on hairy legs. Clever dialogue and flesh. The only thing this screening lacked to make it totally acceptable was an environmental connection like some spiked trees, some David Lynch "wood," an endangered rain forest.

First we saw Elizabeth McGovern as a radical, seduced but not quite by a bottle of booze and a Brooks Brothers shirt. In these three stories, there was a lot of drinking of cocktails and a lot of smoking of cigarettes and, above all, a lot of talk. Reams of talk, and not just talk, but real dialogue. Sometimes, you could just feel this kind of dialogue pouring from all the laptops and the hot steaming East Hampton PCs. This was a good audience. They applauded everyone, especially those who were here in the theater or safely dead. Writers love other writers who are safely dead.

AS WE LEFT, THERE WAS A HUGE RESURGENCE OF LIGHT AND flashes, as though everyone who had unplugged had now plugged back in for the Exit of the Famous. Pat Kluge, large and magisterial in a kind of Royal Family flower-print suit, stood motionless as that old country deer caught in the headlights, rooted to one spot till she was discovered by the bobbing bulbs for her photo moment.

What with all the greeting of great minds and gawking of the mortals it was very hard to get out of the theater, especially for Roy Scheider. This was Roy Scheider night.

Out front, the long silver stretch cars, so beachlike, so rural, were bathing in the flashing strobes.

The cars on the Montauk Highway heading west to Sapore di Mare cruised in one long line of glory with everyone peering into the cars in front and behind as if they could never get enough. But only the favored hung a left for Sapore di Mare, leaving the others to keep going on into their own private worlds, where simple dreams are made of hypervirgin Colavita olive oil poured on the road vegetables of Route 27.

From our spot on the highway, I could see the large lit-up striped tent with the silhouettes of the revelers imprinted on it—glasses raised, throats cast back, mouths open, barking with summer laughter. I was about to drive Young Adolph into all of this. The crickets were here, too, photographing into the cars. The outside Ron photographed right into Roy Scheider's silver station wagon. And there was Peggy Siegal, all shiny in bronze satin, at the entrance.

What to do? Drink? Eat? Say hello again in depth? Discuss success? Discuss High Art? Pick up a plate? Find a table? It was never like this after the Danbury Trans Lux. There's no dinner with a living label like Calvin Klein, two princesses, and the blonde mummies of Southampton. I mean, there's just no Clay and Gail, and Wilfrid Sheed and Miriam Ungerer or Nancy Collins. We don't have two Morts in a tent. In fact, we don't have many tents without sleeping bags. In Connecticut, I live out where a friend is someone who just might come up the road if you scream.

All the drinking in the HBO movie made me very thirsty, plus there was this atmosphere of mad chthonian my-plate-is-full success.

"Thank you," Kurt Vonnegut said to the bartender as he picked up his drinks.

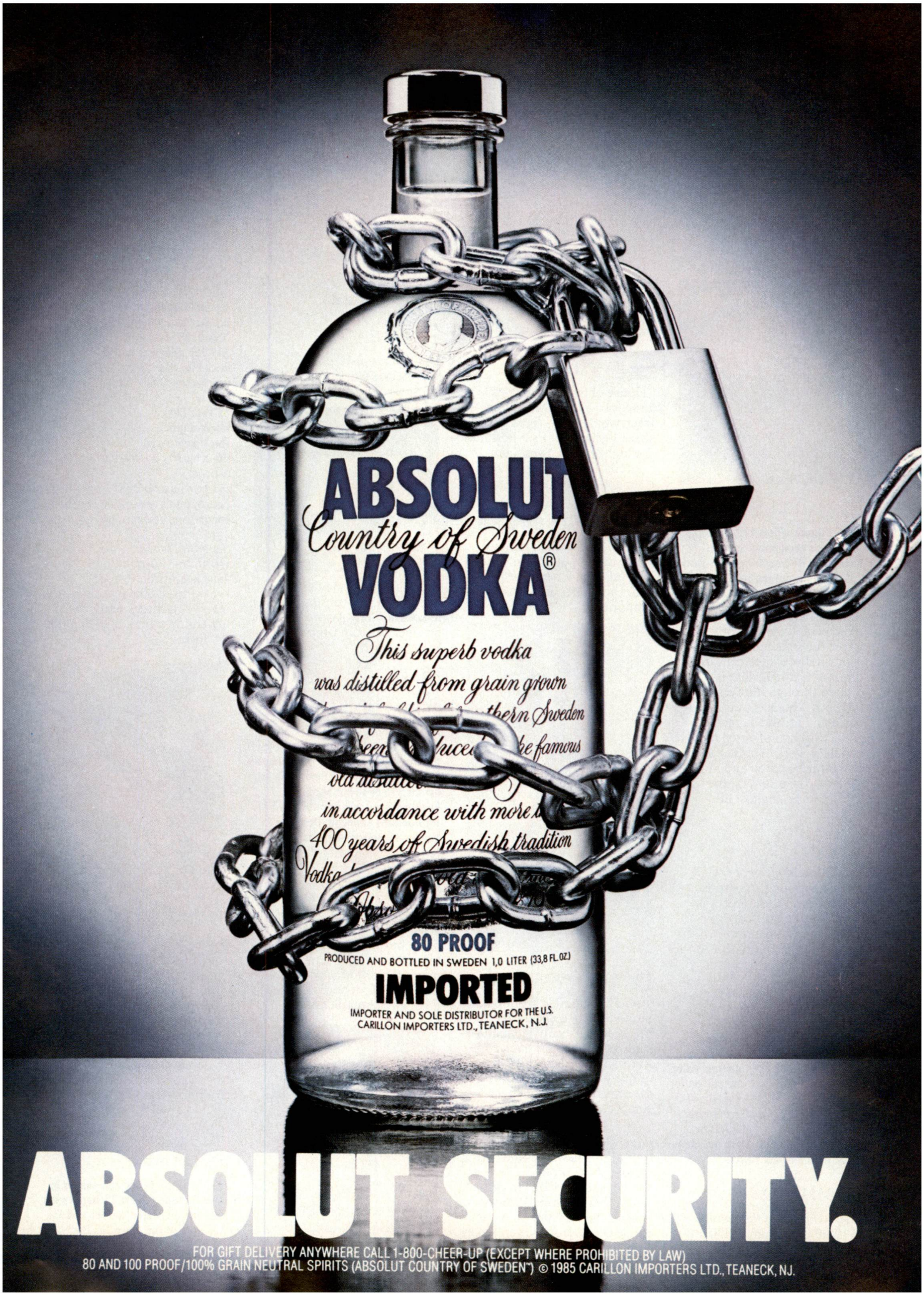
"Thank *you* for all the pleasure your books have given me," said the bartender.

Brenda and Roy Scheider.

I was so busy hip-hopping with the scotch sloshing onto my wrists and popping things in my mouth that there was no chair and no table left, and I wound up having to eat on the floor of the platform at the feet of David Brown and the actor who played the bathrobed seducer, and some youngish girl in a red mummy dress who frowned at me as if to say, "Just *who* are you here at my golden feet?"

I looked back up as if to say, "Oh, don't mind me, my dear, I'm just another silhouette on the tent."

Photographs: top, Mary Hilliard; bottom, Ron Galella.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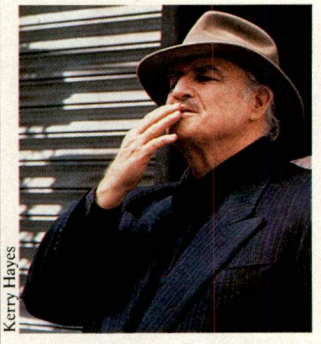
HOT LINE

THE TOPS IN TOWN THIS WEEK

COMPILED BY RUTH GILBERT



Kerry Hayes

MOVIES

The Freshman: **There are madcap, sometimes even poetic touches throughout Andrew Bergman's wacky little comedy, but the sequence of Brando skating is inspired.**

The Go-Between: Joseph Losey directed and Harold Pinter wrote the screenplay for this exquisitely detailed Edwardian drama. This 1970 film is filtered through the eyes of the little boy who acts as the "go-between" for the daughter (Julie Christie) of a rich family and her lover (Alan Bates). Margaret Leighton and Michael Redgrave also star. At the Thalia SoHo; August 22 and 23.

MUSIC

Lucia di Lammermoor: Gail Dobish, a young coloratura soprano who a lot of people think may be the next great diva, is part of the new cast that takes over on August 21. At the New York City Opera.

Julee Cruise, *Floating Into the Night* (Warner Bros. Records): Her ethereal vocals are perfect for the moody synthesizer tracks by Angelo Badalamenti, which include music from for *Twin Peaks*.

VIDEOS

Elvis: The Great Performances ($19.99 per volume): Director Andrew Solt, who also did *Imagine: John Lennon,* has put together some of Presley's best moments onscreen and on TV.

FASHION

"House of Style": Cindy Crawford and an MTV crew track what's hot—from the street fashions of East Berlin to the high style of Yves Saint Laurent. (MTV; August 20, 10 P.M., and August 23, 2 P.M.)

BEST-SELLERS

Loka: This Swedish mineral water in the smart glass bottles is in full fizz. It's now at Alo Alo, David K's, and Food Emporium.

David Kelley

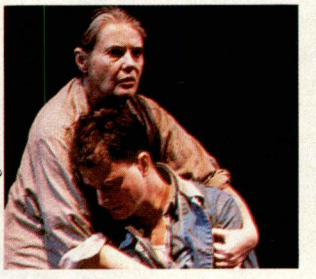
TELEVISION

"John Hammond: From Bessie Smith to Bruce Springsteen": The record executive behind some of the biggest names in American music is the subject of this week's *American Masters* profile. (Channel 13; August 20 at 9 P.M.)

Edge: Robert Krulwich is the host of this new arts-and-culture show produced by WNET and the BBC. In episode No. 1, there's James Wolcott on humor, Buck Henry on Nixon, and excerpts from Karen Finley in performance. (Channel 13; August 20, 10 P.M.)

THEATER

The Grapes of Wrath: Steinbeck's story of the Okies' journey to the promised land



Peter Cunningham

makes for first-rate theater. September 2 is your last chance to see the Tony Award–winning production from Chicago's Steppenwolf.

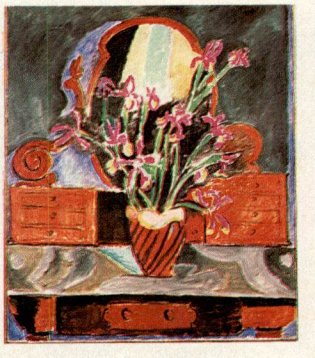
TASTINGS

BY ALEXIS BESPALOFF

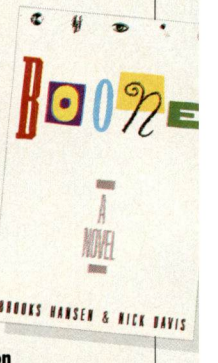
All that sparkles: Crisp, refreshing California sparkling wines, made by the traditional *méthode champenoise,* from Chardonnay and Pinot Noir, may list for $16 or so but become bubbling-good values at $10 to $11. Try Domaine Chandon, Domaine Mumm, Piper-Sonoma, and Gloria Ferrer.

ART

"Matisse in Morocco": The artist's visit to North Africa was brief, but it produced some of his most transcendent and memorable works. At the Museum of Modern Art through September 4.



BOOKS



Boone, a Novel, **Brooks Hansen and Nick Davis (Summit; $19.95): *Edie* was a model for this novel-cum-"oral history" by two 25-year-old Harvard grads. This time around, the subject is a fictional character named Eton Boone, who's remembered by friends, hangers-on, admirers, and enemies.**

Seventh Heaven, Alice Hoffman (Putnam; $19.95): This is Hoffman's big breakthrough novel. The story involves a single mother raising her children on Long Island in the fifties.

Coco Masuda

SCENES

The last of the Philharmonic's concerts in Central Park also kicks off a yearlong celebration of Carnegie Hall's hundredth birthday. Among the gems: Isaac Stern playing Bruch's Concerto No. 1, and Zubin Mehta conducting Sibelius's Symphony No. 2. On the Great Lawn, August 20 at 8 P.M.

DANCE

Feld Ballets/NY: The company is in town through August 25, performing new and old works like *Ion* and *The Jig Is Up.* At the Joyce Theater.

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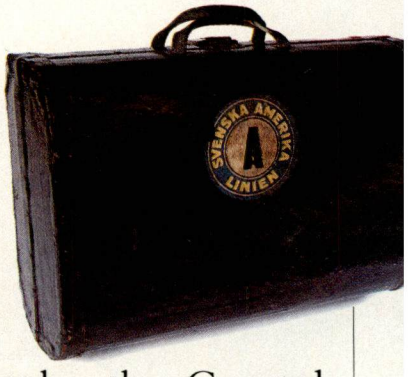
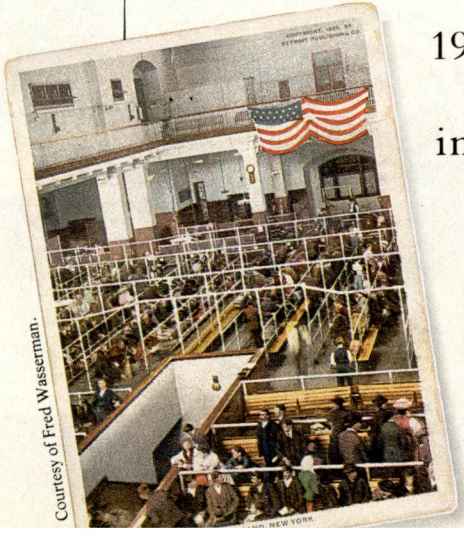
THE GOL

ELLIS ISLAND REOPENS TO TELL AMERICA'S



Frances Stenlake Oakley was a six-year-old English girl when she landed on Ellis Island in 1914. She thought the huge immigration building might be the Crystal Palace. "Maybe it's a theater," Oakley told herself, "or maybe we're going to have a show.



Courtesy of Fred Wasserman.

Standing in line for America (left). One Finnish man made a suitcase (above right) for his 1916 trip.

Guerino Salerni arrived at Ellis Island in 1919 and remembers "lots of jelly, lots of marmalade, lots of white bread, which I had never seen before."

...EN DOOR

EPIC STORY • BY DINITIA SMITH

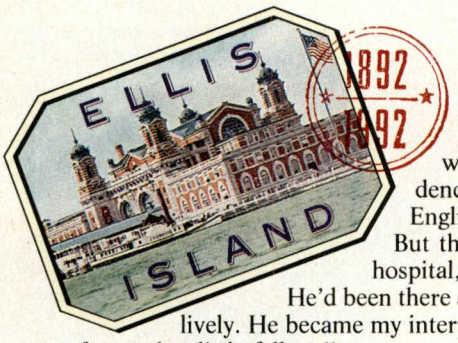
Then they looked in our heads for lice and they looked in our ears, and I thought, This is a funny way to get into a show."

Benjamin A. Gebiner remembers being detained in the hospital on Ellis Island when he arrived as a 23-year-old from Russia in 1921. Immigration offi-

Lewis Hine/The Bettmann Archive.

An Italian family on Ellis Island (1905).

PHOTOGRAPH BY TED HARDIN



cers thought he might have tuberculosis. "Here I was, I had studied jurisprudence, but I couldn't speak English. I was dumb—nothing! But there was a little boy in the hospital, eight or ten years old. He'd been there a few months. He was very lively. He became my interpreter, my angel! I'll never forget that little fellow."

Guerino Salerni, who came from Italy in 1919 at fourteen, remembers the mess hall and "lots of jelly, lots of marmalade, lots of white bread, which I had never seen before."

When the ship carrying ten-year-old Viola Lewis Scott-Thomas from Barbados arrived in America in 1924, the little girl glimpsed, for one tantalizing moment, the mother and father she hadn't seen in almost a decade. Then an inspector found a patch of ringworm on her knee and sent her back home.

The recorded recollections of Guerino Salerni and Frances Oakley, the inspection card preserved by Benjamin Gebiner, the photographs that Viola Scott-Thomas kept to remember her parents by—all will be included in the new Ellis Island Immigration Museum, opening to the public September 10, in time for the island's centennial in 1992. The museum is the culmination of the biggest restoration project in United States history, an eight-year, $345-million endeavor that also involved refurbishing the Statue of Liberty, which reopened with a flourish in July 1986.

Thirteen hundred feet from the statue is Ellis Island, where the main immigration building has been rescued from abandonment and complete disrepair. The new museum it will house is devoted not only to the Ellis Island experience but also to immigration throughout the U.S. The 100,000-square-foot space will be filled with more than 2,000 artifacts, 1,500 photographs, oral histories, a library, two theaters, and ultimately—it is hoped—a genealogical center where visitors may be able to trace their immigrant families. The restored immigration building will be one of the largest strictly historical museums in the country. Three million visitors are expected the first year alone.

For many Americans, Ellis Island is holy ground, the entry point for the ancestors of more than 100 million people, 40 percent of the country's population. From 1892 to 1924, more than 12 million people entered the United States through Ellis Island. On one day (April 17, 1907), 11,747 immigrants were processed there.

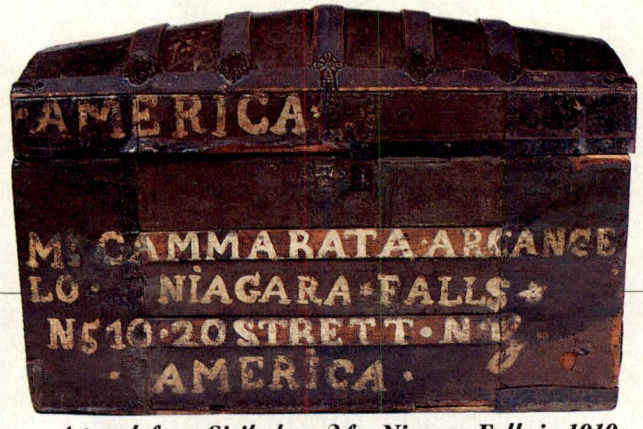
In a nation of well over a hundred ethnic groups, Ellis Island is the setting of America's one great unifying epic. While other countries have their national legends—France has its Chanson de Roland, Spain its El Cid—America has the myth of the Golden Door, through which the "huddled masses yearning to breathe free," as Emma Lazarus put it, stepped and found freedom and prosperity at last. Paradoxically, that myth is being rethought and rewritten just as the museum at Ellis Island—started in a burst of patriotic nostalgia—is about to be dedicated.

The image of the immigrant as poor, oppressed, and uprooted is giving way under the weight of new scholarship. Most people who came to the New World during the peak immigration years had at least the means to pay for the journey, and the stamina and health to withstand it. They came seeking better jobs more often than freedom. (Of course, many didn't find freedom at all. Not only were blacks imported as slaves, but before 1780, 75 percent of all white immigrants who settled south of New England were indentured servants.) For the most part, the people who came willingly brought the structures of their old cultures with them and used their traditions to build lives here. Perhaps most startling of all, it has recently been shown that a third of all those who have come to America during the twentieth century have chosen to go home again—10 million out of 30 million people.

Nowhere is this revised view more clear than in the new Ellis Island Immigration Museum. The entire restoration project was developed with the help of a team of historians who aim to update the myth of immigration. As Virginia Yans-McLaughlin, a Rutgers history professor who was an adviser on the project, puts it, the building of the new museum at Ellis Island amounts to nothing less than "the construction of a national ideology."

HISTORY LESSON

In a nation of more than a hundred ethnic groups, Ellis Island is the setting of America's one great unifying epic.



A trunk from Sicily bound for Niagara Falls in 1919.

ELLIS ISLAND IS a 27.5-acre parcel—most of it landfill from the New York City subway system—that sits about a mile off the Battery. Originally a sand spit where Native Americans dug for oysters, Ellis Island was used as an execution ground for pirates during Colonial times. The first immigration station was built there in 1892. Five years later, a fire destroyed the original wooden buildings, and in 1900, the present Beaux-Arts building, with its four graceful copper domes, was erected from a design by the firm of Boring & Tilton.

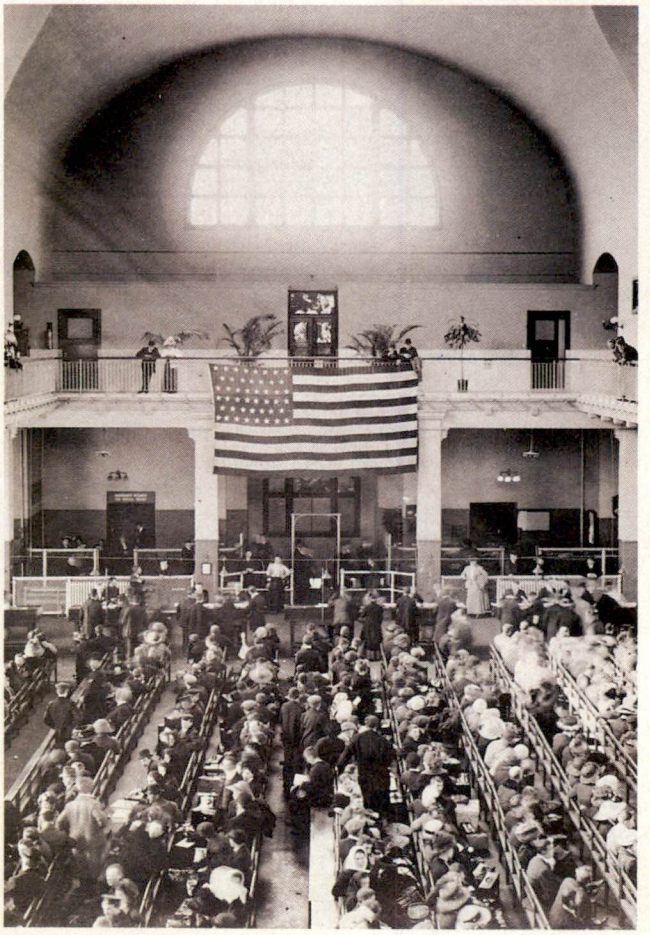
Ships of arriving immigrants anchored off the Narrows. First- and second-class passengers were processed onboard, and those who passed inspection went on to dock in Manhattan. Steerage passengers were taken to Ellis Island for processing (along with first- and second-class passengers who failed inspection).

"Numbered and lettered before debarking, in groups corresponding to entries on the ship's manifest, the immigrants are herded onto the Customs Wharf," wrote Irving Howe in his book *World of Our Fathers.* " 'Quick! Run! Hurry!' shout officials in half a dozen languages."

The average immigrant spent three to five hours on Ellis. In the main building, the new arrivals climbed to the second-floor Registry Room—also known as the Great Hall—on a staircase that is a centerpiece of legend. The climb was called "the six-second physical": Doctors and nurses watched from the top and weeded out for further examination people who seemed lame or out of breath—a sign of possible heart disease or tuberculosis.

Fates were sealed in the Registry Room. An inspector would

Postcard courtesy of Metaform Inc.. Photograph courtesy of Metaform Inc./Karen Yamauchi: National Park Service Collection.



FIRST STEPS

When they got off the boat, passports in hand, immigrants headed for the Registry Room (above in 1990; left, circa 1912), where most of their fates were sealed.

Photographs: top, Ted Hardin; bottom left, Augustus S. Sherman Collection; center right, UPI/Bettmann Newsphotos.

raise the immigrant's eyelids—using a finger, a hairpin, or even a buttonhook—in a painful procedure to check for trachoma, a contagious eye disease. Scalps were examined for favus, a fungal infection. "They were pretty rough," remembers Frances Oakley. "What bothered me most were the eyes. They tried to grab the baby. My mother said, 'Don't you hurt this baby!' "

James Arraj was eight when he arrived at Ellis from Lebanon in 1920: "You were taken before an examiner who sat on a high bench making big decisions that affected your life. . . . We had an Arabic interpreter. They examined us and held my brother back for his eyes. Three days of waiting and worrying. My mother was upset because she didn't know whether they would let us in or not, and there was no one here to meet us. My father knew we were coming, but he didn't know when."

Immigrants with possible health problems were marked with chalk on their clothing. An *E* meant eye disease; an *L* meant lameness; an *X* meant mental deficiency; an *O* around the *X* meant extreme deficiency. In one test of mental competence, immigrants had to put together a wooden puzzle of a ship. On any given day during the peak immigration period, 5,000 people, weary and anxious, could move through the Registry Room. "Do you have any skills? Do you have a job waiting for you here? Are you an anarchist? Are you a polygamist?" the inspectors would ask.

"I was jostled and dragged and shoved and shouted at," recalled M. E. Ravage in *An American in the Making.* "I took it philosophically. I had been through the performance many times before—at the Hungarian border, at Vienna, in Germany, in Holland." Legend has it that immigrants' names were changed on Ellis Island as they went through the inspection process. But the museum's researchers found only one woman who claimed she'd been renamed by immigration officers, and she could provide no documentation. When Mary-Angela Hardwick—a staffer at MetaForm, one of the creators of the new museum—culled the National Archives, she could turn up no evidence to support the legend.

"We call it the story that won't go away," says Phyllis Montgomery, the director of research for MetaForm. (Two other companies—Design and Production and Rathe Productions—were part of the consortium that designed the new museum.) One theory is that the immigrants' names were changed before they boarded the ship—by, say, German clerks at Bremen trying to make sense of the complicated names of Poles who could not read or write. Another theory is that workers from immigrant-aid societies who helped the new arrivals may have suggested that they change their names to simplify or "Americanize" them. Certainly, immigrants changed their own names after they arrived. Many schools devised family names that they thought fit better into the new culture.

THE NEW VIEW

Many immigrants had at least the means to pay for the journey, and the stamina and health to withstand it.

Before the restoration.

AFTER INSPECTION, IMMIGRANTS DESCENDED A DIvided flight of stairs, dubbed the Stairs of Separation because many people parted ways there. The stairs were railed off into three sections. The right led to the railroad ticket office, where the immigrants traveled on to Hoboken and farther points; the left led to the New York ferry. The center aisle led to the temporary detention room.

During the peak years, 20 percent of the new immigrants were detained because they were sick or "politically undesirable" or liable to become public charges. Single women who weren't met by a relative or a member of an immigration-aid society were also held back, for fear they would be exploited or lured into prostitution. In fact, many women—"picture brides"—came to America to be married. In September 1907, the SS *Baltic* carried at least 1,000 marriageable girls. Understandably, many weddings were performed right on the island.

Immigrants who were deemed anarchists, Bolsheviks, or criminals were sent to dormitories, where they were detained until they could be sent back. Some sick immigrants were also sent back. Others in need of health care were transferred to hospitals. It is estimated that 30 percent of children with measles who were ferried to hospitals on the mainland around the turn of the century later died from the exposure.

Detainees were periodically exploited by the concessionaires. Irving Howe describes a 1909 hunger strike led by Alexander Rudenief, the son of a Russian army doctor. The food at Ellis "is suitable for hogs," cried Rudenief, in a fiery speech in the mess hall. "We are treated like wild beasts. We sleep on a wet floor."

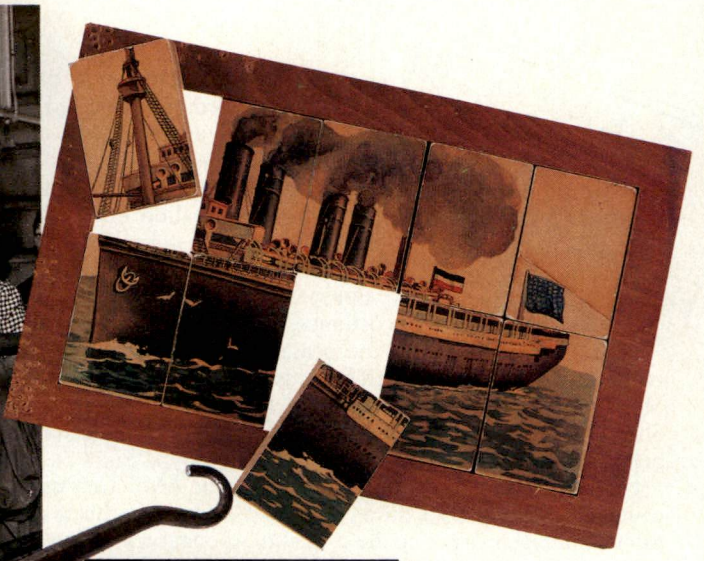
Still, conditions on the island were not always harsh. DO NOT KISS A CHILD, warned a sign for nurses in the Children's Contagious Disease Ward. Comforting children, many of them crying because they had been separated from their parents, was obviously a considerable temptation for the staff. In a taped memoir given to the new museum, Morry Helzner, who came from Russia in 1922, remembers "the biggest impression I had when they took us to the dormitories. To see white linens, white tile, sparkling clean—almost a sterile environment!"

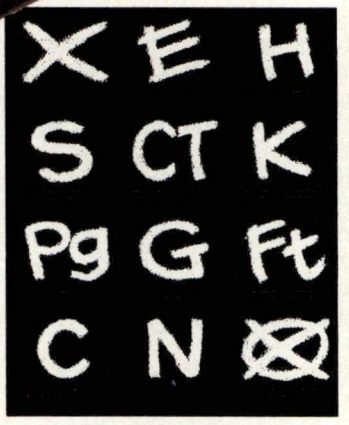
Over time, the treatment of the arriving immigrants became more humane, and some even liked the food. Vartan Hartunian came to Ellis from Armenia in 1922. "I hadn't tasted butter," he recalls in his taped memoir. "I didn't know what butter was. And when butter was placed on white bread and I ate it, to me that was a tremendous delight!"

Ultimately, 2 percent of the immigrants were sent back to their native lands—an average of 1,000 people some months. Frances Oakley remembers seeing people "sitting on benches. Some were crying. I said to my mother, 'Why are they crying?' and she said, 'Those people can't come to America. They have to go back.' "

Some of those who passed inspection went on to be reunited on the first floor with family and friends who had come before them. The area where they met came to be known as the Kissing

Photograph by Ted Hardin.





DOCTOR'S ORDERS

Sometimes, inspectors used a buttonhook to peel back eyelids and check for disease. Diagnoses were written in chalk on the immigrants' clothing (chart at left). One test of competence was a steamship puzzle (above).

Post. One matron described the scene in 1910: "The Italian kisses his little children but scarcely speaks to his wife, never embraces or kisses her in public. The Hungarian and Slavish [*sic*] people put their arms around one another and weep. The Jew of all countries kisses his wife and children as though he had all the kisses in the world, and intended to use them up quick."

CONTRARY TO POPULAR BELIEF, MOST IMMIGRANTS did not take the ferry to the Battery and immediately settle on the Lower East Side. Two thirds set out for farther points. At the railroad ticket office on Ellis, they were given printed tags showing their destination to pin onto hats and coats. In one memorable mix-up, a Syrian woman and a Finnish woman were accidentally sent to each other's husbands—the Finnish woman to Memphis, the Syrian to Cincinnati.

What did the immigrants find when they set foot on American soil? "I came to America because I heard the streets were paved with gold," goes one old Italian saying. "When I got here, I found out three things: First, the streets weren't paved with gold; second, they weren't paved at all; and third, I was expected to pave them."

Then, slowly, the Golden Door began to close. During the first half of the nineteenth century, the majority of immigrants had come from England, Ireland, Germany, and Scandinavia. By the 1880s, large numbers were Austro-Hungarian, Italian, and Russian, and by 1907, those countries supplied the majority of new arrivals.

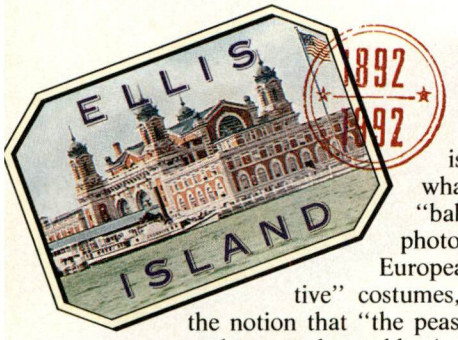
The immigrants were helping to build America, yet restrictionists believed the country couldn't contain the new population. Immigrants were accused of overcrowding cities and burdening social-service agencies. The Immigration Restriction League based its campaign on so-called scientific evidence that "proved" the "inferiority of immigrants from Southern and Eastern Europe." In 1882, the Chinese Exclusion Act was passed. In the 1890s, Massachusetts senator Henry Cabot Lodge spoke out in the Senate against "Italians, Russians, Poles, Hungarians, Greeks, and Asiatics . . . races with which the English-speaking people have never hitherto assimilated and who are most alien to the great body of people of the United States."

The political disruptions unleashed by World War I strengthened the campaign against immigrants. Ellis Island was used as a deportation center; Emma Goldman and Alexander Berkman were held there in 1919. In 1923, the president of Colgate University, Dr. George B. Cutten, said, "The melting pot is destructive to our race," weakening it by a "breeding out of the higher divisions of the white race." In 1921 and 1924, acts were passed, directed especially at people from Southern and Eastern Europe and, in the case of the 1924 act, at Asians. These "racial" quotas were not abolished until 1965. Today, there is a limit of 20,000 people for most countries, with a worldwide ceiling of 270,000 each year (not counting exemptions).

The United States has always kept some people out. During World War II, it adamantly denied refuge to those fleeing Nazi persecution. In 1939, to take just one example, 20,000 children—most of them Jewish—were barred from the U.S. With the closing of the door, Ellis Island was used less and less until it was shut for good in 1954. By then, most immigrants were screened abroad.

CURIOUSLY, THERE IS ALREADY ONE IMMIGRATION MUseum in New York Harbor—the American Museum of Immigration, built in 1972 in the base of the Statue of Liberty. For years, scholars have been dismayed by the museum's narrow and often inaccurate presentation. Indeed, one expert has called it "a scandal." (In an exhibit about Jews, the Torah was once displayed upside down.) But powerful interest groups, as well as one of the museum's founders, the late Pierre du Pont III, managed to keep the museum alive. But with the new muse-

Photograph by Brown Brothers. Top right and bottom, courtesy of Metaform Inc./Karen Yamauchi: National Park Service



um, the old one in its present form is expected to wither away.

To historians, the AMI is the very embodiment of what immigration experts call "babushka history." With its photographs and mannequins of European peasants in their "native" costumes, the museum perpetuates the notion that "the peasants came over in peasant costumes and were redeemed by America," says Virginia Yans-McLaughlin. One photographer of the period, Augustus F. Sherman, even made his subjects change into peasant costumes before he took their pictures.

Historians have other complaints about the AMI. They say it overemphasizes famous immigrants like Andrew Carnegie and Joseph Pulitzer, neglecting the common experience, and they decry the museum's emphasis on the immigrants' military service. While it's true that many immigrants fought for this country, many would-be immigrants stayed away during wartime. "It is 'the contribution approach,' " says Rudolph Vecoli, chairman of the History Advisory Committee of the Statue of Liberty–Ellis Island Foundation and director of the Immigration History Research Center at the University of Minnesota. "The immigrants were supposed to pay dues. The museum was used to justify their presence. It trivialized the immigrants and sanitized their experience."

Like many historians, Vecoli is eager to see Americans rethink their past. "The myth of immigration has always been a parable of rebirth," he says, "a utopian kind of notion, of the immigrant coming from the corrupt Old World to a fresh New World. It is a myth that serves the national pride. But we have to face up to the reality of it—the reality of immigration restrictions."

In his landmark work, *The Uprooted,* published in 1951, Harvard historian Oscar Handlin portrayed immigrants as victims, torn from their traditions and their cultures. But Rudolph Vecoli, in his 1964 essay "Contadini in Chicago," challenged Handlin's thesis, showing that the immigrants were far from victims—that they brought their traditions with them. Since then, a generation of historians influenced by the ethnic movements of the sixties have shown how, through "chain migration," whole families—sometimes whole villages—came and settled together, effectively re-creating their communities on American soil. For example, James Arraj and his countrymen from the Lebanese village of Mashgara settled in Worcester, Massachusetts, where they worked as tanners—just as they had in the Old Country. Some groups founded their own banks. Some created their own schools. They re-formed their old fraternal organizations. And they were, of course, a force in the American labor movement.

Recently, historians have also been emphasizing the experiences of blacks and Asians and the role of women. In many ways, immigration has been a woman's story. Since the thirties, in fact, the majority of immigrants have been women, many of whom have abandoned traditional roles. They often found jobs before the men, because they could be hired more cheaply—and were sometimes considered better workers.

THE CHANGES IN AMERICAN ATTITUDES TOWARD IMmigration are reflected in the history of Ellis Island itself. In the fifties and early sixties, Americans were more concerned with their similarities than with their differences, and most had little interest in emphasizing their ethnic roots. For years after the immigration outpost closed, the island lay vacant while the government tried without success to sell it. But with the Vietnam War and the civil-rights movement, the differences among Americans were thrown into stark relief. Americans began to explore their individual and ethnic histories, and interest in Ellis Island was rekindled.

In 1975, Dr. Peter Sammartino, a founder of Fairleigh Dickinson University, formed a commission to raise money to restore the island. Later, Phil Lax, a New Jersey real-estate developer, took over. Ultimately, a Statue of Liberty–Ellis Island restoration project was formed under the direction of Chrysler Corporation chairman Lee Iacocca.

From the beginning, the restoration was intended to be a showcase for Reaganomics, proof that the people themselves could do what government had traditionally done before. The process has not been without controversy. In its early years, there were complaints about hefty expense accounts, charges of conflict of interest, and misgivings about the widespread franchising of the Statue of Liberty image.

Iacocca and the Department of the Interior fought over what to do with the south side of Ellis Island. There are 32 buildings in addition to the main one. Most of them are in disrepair. The National Park Service had approved a plan submitted by a nonprofit group, the Center for Housing Partnerships, headed by William Hubbard, to restore some of the buildings and use them as a conference center. But Iacocca came up with another plan, which would involve tearing down some of the buildings and creating "an ethnic [Colonial] Williamsburg." Iacocca's plan was opposed by the Park Service, and the Hubbard plan eventually prevailed. So far, Hubbard has been unable to raise enough money.

In February 1986, just as Iacocca was looming as a Democratic presidential candidate, he was fired by Interior secretary Donald P. Hodel, ostensibly because of conflict between his roles as restoration adviser and fund-raising chief. (William F. May, the former chairman of the American Can company, is now chairman of the Statue of Liberty–Ellis Island Foundation, responsible for raising money.)

Meanwhile, the job of restoring the main building at Ellis Island had fallen to two architecture firms: Boston-based Notter Finegold & Alexander and the New York firm Beyer Blinder Belle—which did the restorations of Grand Central Terminal and the South Street Seaport.

(Continued on page 42)

LOOKING BACK

When Americans began to explore their individual and ethnic histories, interest in Ellis Island was rekindled.

INSPECTION CARD.
(Immigrants and Steerage Passengers.)
Port of departure, Copenhagen
Name of ship, United States
Name of immigrant, Christian Olga
Date of departure, 8 MAJ 1905
Last residence, Denmark
Inspected and passed at
Passed at quarantine, port of
Passed by immigration Bureau,
U. S. port of
Alex. G. Michelsen
U. S. V. & Dep. Consul
Copenhagen
(Date.)
(Date.)
(The following to be filled in by ship's surgeon or agent prior to or after
Ship's list or manifest,
No. on ship's list or manifest, 29
Berth, No. 19/145
Steerage Inspection.

A Danish woman's inspection card (1905).

Courtesy of Metaform Inc./Karen Yamauchi: National Park Service Collection.

THE FIRST SLAP

Benjamin A. Gebiner, 92, and Sonia Gebiner, 88: Russia

IT WAS REALLY BECAUSE OF A GIRL that Benjamin A. Gebiner found his way to Ellis Island in 1921. And it was there that Gebiner got his first slap on American soil—though not because of the girl.

Gebiner—from Rovno, in what was then Russia—had been in love with Sonia Goldfarb since she was fourteen. She left to study dentistry in Warsaw, and Gebiner, although a Jew, was nonetheless admitted to the University of Odessa and, later, to the University of Kiev. Still smitten by Sonia, he found himself thinking of her all the time. After obtaining a special pass, Gebiner traveled to Warsaw to join her, but he was denied admission to the university. Despairing of a future without a degree for Gebiner, the young couple set out for America.

The Atlantic was so rough and Gebiner was so sick that when he got to Ellis Island, officials thought he had TB. After a week in the hospital, Gebiner was released. He had his best suit ready for the moment he would set foot on true American soil. He had also had "a beautiful scarf." But when the attendant brought him his clothes, the scarf was missing. Gebiner tried to tell the man, but he spoke no English. "He slapped my face. Even though I was an adult, I began to cry. . . . This was the first time I was slapped in America," says Gebiner today, with a little smile.

Gebiner went on to law school and a job with the Workmen's Circle, a Jewish fraternal organization. On July 30, Gebiner, 92, and Sonia, 88, celebrated their seventieth wedding anniversary.

Photograph by Ted Hardin. Line drawing by Jim Irvine.

BACK TO BARBADOS

Viola Lewis Scott-Thomas, 75: Barbados

IN 1924, WHEN TEN-YEAR-OLD VIOla Lewis Scott-Thomas journeyed from Barbados to Ellis Island, a violent storm arose at sea. "The water was coming up over the whole ship," Scott-Thomas remembers, "and then the ship would go down under."

As was the case with many immigrants, the adults stayed below groaning and vomiting in their bunks while the children had a wonderful time. "The sailors tied a rope around my waist," Scott-Thomas says, "so I wouldn't fall overboard."

A lively, intelligent child, she nearly drove the sailors crazy with all her questions, so they let her play down in the hold, where she ate "bags and bags of Brazil nuts and fed the monkeys and the parrots." When the ship reached Ellis Island, she was quarantined because of ringworm on her knee.

"I was devastated," remembers Scott-Thomas, who hadn't seen her mother in several years.

She remembers crying and being "frightened by all those masses of people. It was overcrowded, dirty. On the island, we had been considered to be of the better class. The doctor said it wouldn't be a long time. But what does 'a long time' mean to a child?"

Scott-Thomas returned to Barbados by the next boat. A month later, she arrived at Ellis Island again and was reunited with her parents. "My mother looked like such an elegant lady. My father was so handsome," she says. "My mother was crying. My father picks me up and hugs me and swings me around—it was like seeing *Jesus*!"

The family took the ferry to the Battery, and then the subway to Harlem, where Scott-Thomas's father worked as a baker. "I saw all these tall buildings. It was overwhelming!" she says. "I came from an agrarian society. I wanted to go back home!"

Nonetheless, Scott-Thomas went on to graduate from Spelman College, eventually becoming the official historian of Manhattan (under then–borough president Percy Sutton), and later an administrator at the AMI and one of the first black women in advertising.

Photograph by Ted Hardin.

Courtesy of Metaform Inc./Karen Yamauchi: National Park Service Collection.

Passport for Orazio LaCugna (Italy, 1920).

Passport for Celesta DelForno (Italy, 1918).

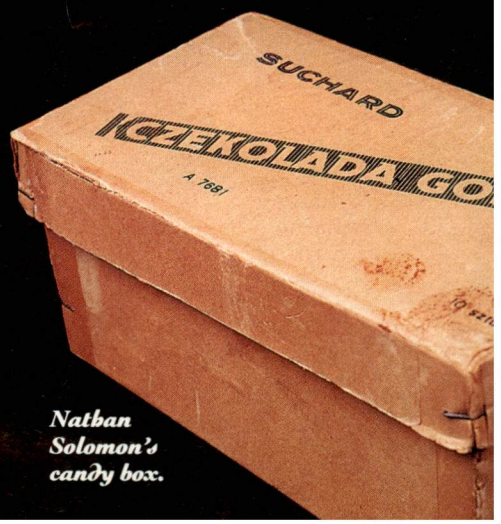
Passport for Felix D. Lowenfish (Poland, 1923).

Passport for Kalotina Fatolitis and daughter Eleni (Greece, 1923).

The teddy bear that Gertrude Schneider Smith brought with her from Switzerland in 1921 "was part of everybody over there," she says. "And that's probably why I never wanted another doll. He was just it."

A Chanukah menorah from Poland, circa 1890.

A memorial pin for an Italian child.

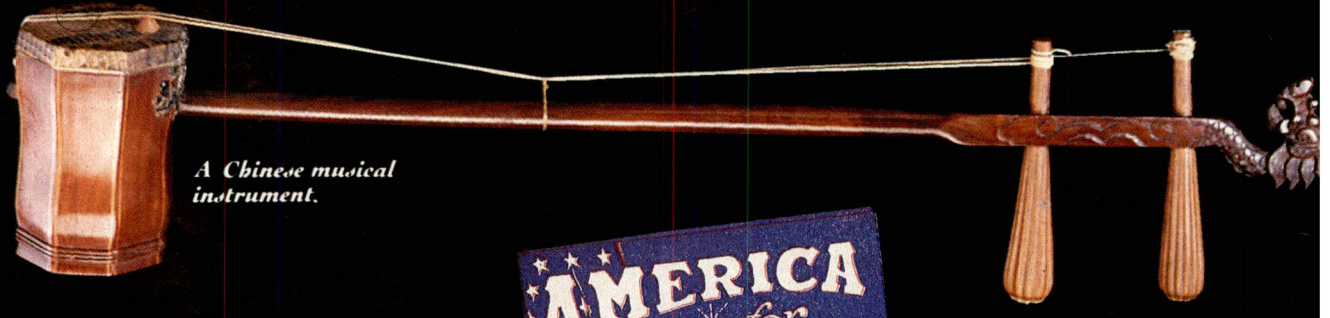


Nathan Solomon's candy box.

One Chinese immigrant brought a compass with him in 1924 to find his way in America.

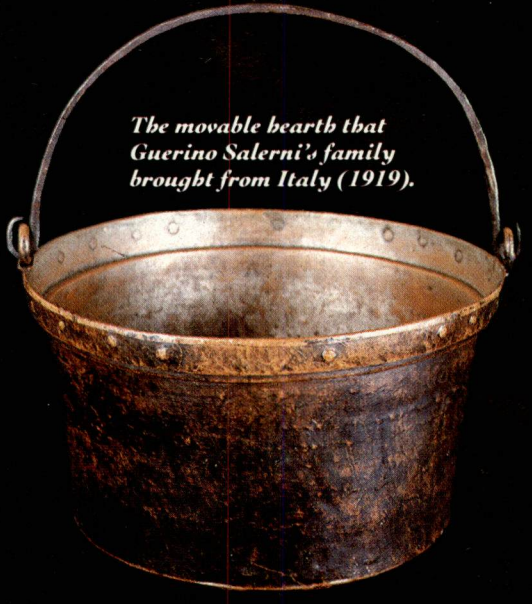
Two Armenian children (1921).

Giovanni Stramesi carried the key to his house in Italy, in case he ever returned.



A Chinese musical instrument.

An 1898 magazine cover welcoming immigrants was entitled "Uncle Sam Is a Man of Strong Features" (above). The Ku Klux Klan had different ideas (left).



The movable hearth that Guerino Salerni's family brought from Italy (1919).

Courtesy of Metaform Inc.; Karen Yamauchi; National Park Service Collection.

A New Blueprint

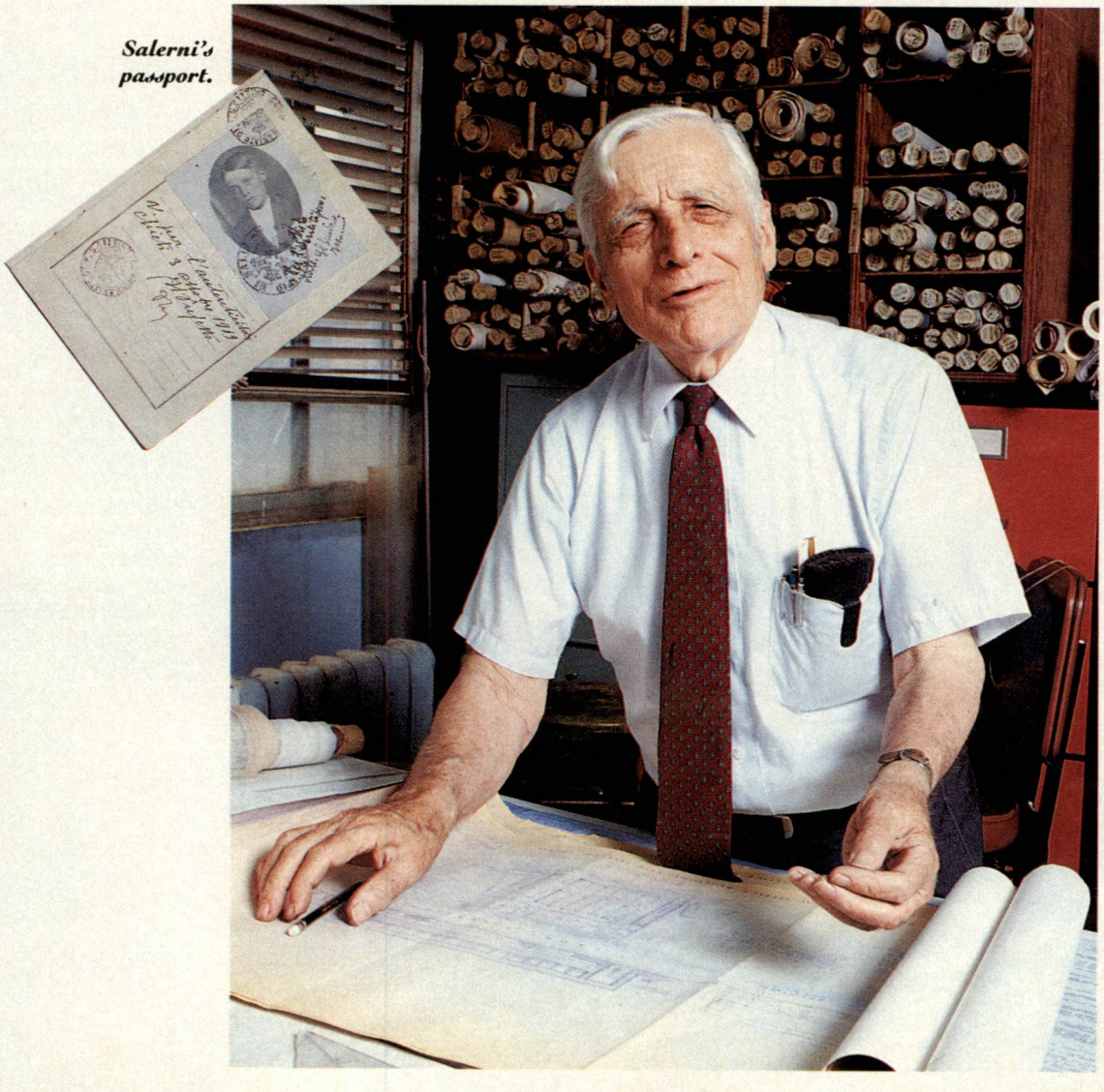
Guerino Salerni, 84: Italy

EVEN TODAY, GUERINO SALERni remembers the touch of his grandfather Luigi's whiskers as he kissed him goodbye. When Salerni, now 84, talks about leaving for America in 1919—when he was 14—tears still come to his eyes. "It was the last time I saw him," says Salerni. "He was quite a fellow." Guerino Salerni came from a family of stonemasons in a medieval hill town in the region of Abruzzi, east of Rome. As a boy, Salerni could build a dome of stones in the fields and it would stand.

Salerni's father had first come to the United States in 1896. He found work in construction, traveling back and forth between the U.S. and Italy regularly, each time begetting a child. In 1918, Salerni's father decided it was time for the rest of the family to come. Like many immigrants, they traveled with a group from their village. There was Salerni's stepmother (his mother had died), his sister, and a dozen ladies whose husbands had already journeyed ahead.

Salerni hadn't seen his father in five years, but as the ship docked near Ellis Island, he spotted him down below in a motorboat. "Where's Mama? Where's Mama?" his father cried. Salerni's stepmother threw down a bottle of Centerba, a liqueur from Abruzzi, in greeting—even though America was in the midst of Prohibition.

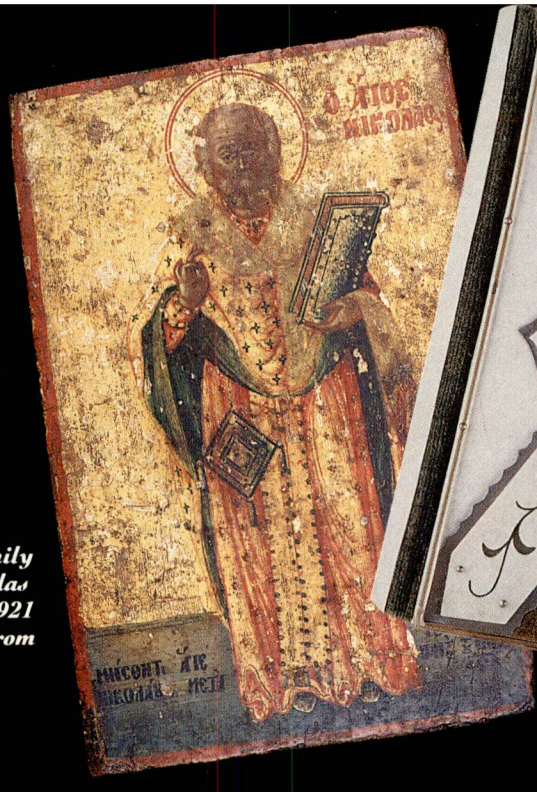
Because there had been a death from typhoid fever aboard the ship, Salerni spent ten days in quarantine before he was reunited with his father for good. When he grew up, Salerni became an architect, working on a number of projects in New York City—including the construction of East River Drive—continuing the traditions of his Italian ancestors.



Salerni's passport.

Photographs: left, Gino Gareza; center, Ted Hardin.

A teapot from late-nineteenth-century China.



A Greek Orthodox family brought a Saint Nicholas icon from Cyprus in 1921 (left); a prayer book from Poland (1909).

A lacquered wooden spoon from Armenia; an Armenian wedding dress (far left). An Austrian child wore this suit when he arrived in 1925 (left).

Elin Hedman arrived from Sweden in 1924. "My mother's shoes tell a whole story," says Birgitta Hedman Fichter.

A Russian samovar (left); a photograph of a Russian-Jewish tea party in Woodbine, New Jersey (circa 1900).

A Wartime Voyage

Frances Stenlake Oakley, 83: England

In 1914, after Frances Stenlake Oakley set sail from England for America aboard the *Mauretania,* World War I broke out.

"Ladies and gentlemen, England is at war," an officer told the passengers in the dining room. "There will be no lights onboard ship from now on. After dinner, you will go to your cabins." Oakley was six and on her way with her mother and two brothers to join her father, who had left for America in 1913 to work as a carpenter. The *Mauretania* was diverted to Halifax, Nova Scotia, and began speeding across the Atlantic.

Before Frances Oakley and her brother went below deck, though, they watched as German U-boats chased the ship, coming as close as a half-mile.

There was a Welsh family onboard with the Stenlakes, a mother and five children, including a two-year-old. At Halifax, the two families boarded a train heading for New York. At a stopover in Buffalo, the Welsh woman was left behind at the station as the train pulled away, with her children onboard. By then, the group had had nothing to eat for two days because of difficulties in changing money. Oakley's mother took the five weeping Welsh children under her wing, sharing with them the three ice-cream cones she had grabbed at the station.

At Ellis Island, the Welsh children were put in a "hospital wing" until their mother could join them. "We never saw them again," says Oakley.

At first, Ellis Island seemed like a wondrous place to the little girl, who had been dressed in her Sunday best—a white serge sailor suit "just like the young prince of Wales"—for her arrival in America. But there was a new crisis. Frances's father had been injured at work and couldn't come to meet the family, and unaccompanied women were not allowed to leave the island. Frances's father had written that his brother, Frank, would be there to greet them, but Frances's mother had never met him.

For two days, the family watched anxiously as visitors arrived by ferry to greet the newly arrived immigrants. "My mother watched every man expectantly. There was a lot of hugging and kissing, but nobody came to us. My mother, being a proper English lady, would never speak to a strange man. The next morning, she was desperate." There was a man with a Panama hat who had passed the family four times the day before. "My mother said, 'I'm going to stop him. I'll die if it's not your uncle!' She said, 'I beg your pardon. Are you Frank?' He said, 'Yes!' He went in and signed for us, and finally we got off Ellis Island."

Photograph by Ted Hardin.

Courtesy of Metaform Inc./Karen Yamauchi: National Park Service Collection.
Center for the Visual Arts, Harvard University. Photograph: Photography Archive, Carpenter

The dining hall at Ellis Island, circa 1905.

Photograph by Culver Pictures.

(Continued from page 34)

THE MANAGING ARCHITECT, JOHN BELLE, 58, OF Beyer Blinder Belle, was himself an immigrant from Wales. As he surveyed the main building, Belle remembers, he was "scared out of my pants. I don't know any other nation where one building has had so much influence. I was not sure we could put that building back together." For twenty years, the structure had sat in the middle of New York Harbor, exposed to the elements. The interior was knee-deep in debris, the roof was rotting, plaster was falling from the ceilings and walls. The building was saturated with moisture.

Every hammer, bucket, and sack of cement would have to be transported across the water. In 1986, a temporary bridge was built from the New Jersey side for $2.4 million. A construction launch was rented at a cost of $25,000 a month.

Engineers began the task of drying out the building. Plastic tubes four feet in diameter and thousands of feet long blew hot air into the building and sucked the moisture out—working gently, to prevent more plaster from falling as the building dried. It took two years. In the meantime, the roof was restored. The domes were removed, then finials were lowered back on by helicopter in 1987.

From the beginning, there was the problem of how to "interpret" the site. "We researched every file, every archive we could for any reference to the building," says Belle. "All the materials, the colors, the textures, had to be right."

The building's main canopy, which sheltered the immigrants as they arrived, had disappeared. The Park Service philosophy of restoration is to "freeze a building in time," and it is against policy to replicate structures that no longer exist. It was decided to bend the rules.

"Here the ego of the architect had to be suppressed," says Belle. "I *could* have designed one just like the TWA canopy at Kennedy airport, but we had to have one that fit the site." The new canopy was built of glass and steel in a deliberately contemporary but unobtrusive style.

Inside, in the Registry Room, workers began the task of restoring the great tiled ceiling, built by the Guastavinos, a Spanish immigrant family. Each of the 28,800 tiles was tested by tapping it with a small rubber mallet. In the end, only seventeen had to be replaced.

Then came the problem of the staircase leading to the Registry Room. At different times, there had been two staircases in different places, both removed. But the staircase—and the six-second physical—were at the center of immigrants' memories, so the Park Service made another exception and a new staircase was built, in the second location. Then there were the theaters and escalators that had to be added. A decision was made to put them in the old light wells, where they would least disrupt the building's integrity.

As many as 90 architects and engineers were working on the project at the same time. Archaeologists, civil engineers, and lighting designers took part. At one point, a group of Native American leaders was brought in to bury bones found during the excavations. This spring, the restoration was complete.

From the beginning, the National Park Service and the History Advisory Committee were determined not to repeat the mistakes of the old museum. An early plan was to emphasize only Ellis Island, but historians insisted that it be shown in a larger context. "We said, 'You have [proposed] a [basically] European story in the middle of a city that is black and Asian. This is a national museum,' " says Yans-McLaughlin, the editor of *Immigration Reconsidered* (Oxford University Press). The historians also wanted "attention to women."

TO REACH THE NEW MUSEUM, VISITORS MAY TAKE ferries from the Battery or from Liberty Park, in New Jersey, arriving just as the immigrants did. As they enter the main building, they will find themselves in a restored baggage room filled with trunks, suitcases, and baskets that immigrants brought with them.

To the designers, the Registry Room is the museum's "emotional core." For that reason, they decided to leave it empty except for the original benches and an inspector's desk. "You can feel the emotion in that room. This place couldn't be violated," says MetaForm's Phyllis Montgomery. "It is the invisible made perceptible."

Near the Registry Room is the reconstructed Board of Special Inquiry room, a court of last resort for immigrants who had been detained. The museum will also contain a dormitory room, refurbished to look almost as it did in 1908, with 36 canvas bunks stacked in triple tiers in a space 24 feet square.

On the third floor is "Treasures From Home," a 3,000-square-foot gallery that includes almost 900 artifacts. Among the exhibits is an empty box that once contained candy given to Nathan Solomon, a Polish Jew, by his mother when he set out for America in 1923. There are the candy wrappers, a notebook with recipes from the family's candy store, and a picture of Solomon's parents and brothers and sisters. It is what Solomon had left to remind him of his family—killed in the Holocaust.

There is a sampler that Mary Kudrna Garba made for the father she had never seen when she arrived in America from Czechoslovakia as a ten-year-old in 1923. There is a teddy bear that Gertrude Schneider Smith, now in her seventies, had saved since 1921, when she brought it with her from Switzerland.

"What is one person's treasure is another person's trivia," says Montgomery. "But in this museum, the quintessentially mundane is elevated to a point of great dignity, even of art. This is nothing if it isn't a family story. One of the great legends of every family history is leaving the homeland. The wrenching, the joys and travails, resonate with the descendants."

Above all, the exhibit highlights the museum's intent to commemorate the stories of ordinary Americans. "There are no famous immigrants in this museum," says Montgomery. "In a city with 100 museums with some of the greatest treasures in the world, this is a museum that should speak to all of us."

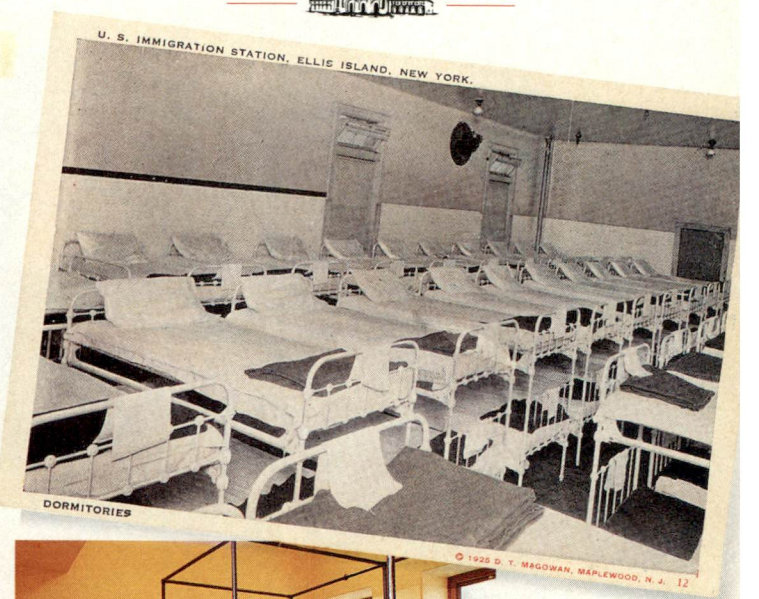
The museum's designers have been careful to show Ellis Island in the context of 400 years of American immigration history. In "Peopling of America," a visitor will be able to press a button and see the location of 122 ethnic groups on a remote-controlled map of the United States. Another exhibit, "The Word Tree," shows the contributions of various ethnic groups to the American language—*hunky-dory* and *Yankee* from the Dutch, for instance; *raccoon* from Native Americans. There is also an exhibit called "Forced Migration," on the slave trade.

The historians wanted Ellis Island to be shown as part of the largest migration of people in the history of the world. As the Industrial Revolution took hold in Europe and the population grew, jobs became scarce. By the late-nineteenth and early-twentieth centuries, transportation systems had been transformed, making travel easier. "[T]here was never a period when the spirit of restlessness was so generally abroad over the world as it is now," says the New York *Times* of February 13, 1910. In their search for jobs, the immigrants traveled to Australia, New Zealand, Argentina, Brazil, and Canada, though most came to the United States. Between 1880 and 1924, nearly 26 million people arrived here.

One whole wing of the museum, "Peak Immigration Years"—developed largely by Fred Wasserman of MetaForm—is devoted to the lives of these immigrants: their departures from their homelands, their voyage, their dispersal throughout the country. There are nearly 100 passports from 30 countries as well as photographs of the rules posted aboard ship. There are brochures from the Immigration Restriction League and the Ku Klux Klan.

LAST CHANCE

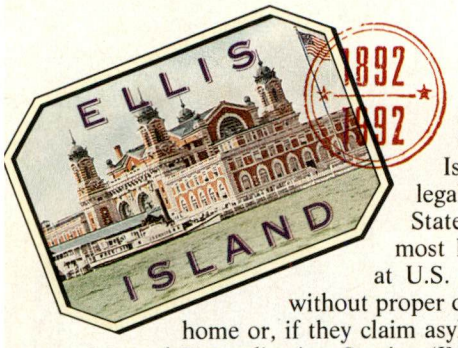
The Board of Special Inquiry was the court of last resort for immigrants denied admission to the U.S. A postcard from the twenties (above); the modern re-creation (right).



SLEEP TIGHT

"Sanitary, well-ventilated and comfortable dormitories insure rest for those detained over night," says the back of a twenties postcard (above); a 1990 restoration (left).

Photographs: top and center bottom, Fred Wasserman; center top and bottom, Ted Hardin.



TODAY, KENNEDY AIRPORT is the country's new Ellis Island. About a third of all legal immigrants to the United States come through Kennedy; most have already been cleared at U.S. consulates abroad. Those without proper documents are sent directly home or, if they claim asylum, taken to an Immigration and Naturalization Service (INS) compound in Queens, where they may remain for months until being cleared. Of course, there are still many restrictions on who may enter. People who test HIV-positive are not accepted, and under the McCarran-Walter Act of 1952, those with "unacceptable" political beliefs are turned away.

Most new immigrants are Mexican, followed by people from other parts of Latin America. Asians make up the third-largest group. Most are young. The law gives preference to those who already have family here and to people with job skills in a field with a shortage of American workers, such as nursing.

The Immigration Reform and Control Act of 1986 was designed to stop illegal immigration by imposing sanctions on employers and gave amnesty to illegal aliens who entered the U.S. before 1982. The legislation has had some unintended effects: Employer discrimination against aliens has increased, and some immigrants now pay as much as $5,000 for forged documents.

New York, meanwhile, is once again becoming a city of émigrés. More and more foreign-born people are settling here. By the year 2000, 56 percent of New York City's population will be immigrants and their children. Dominicans are currently the biggest group, followed by Jamaicans and Chinese. At P.S. 22 in Queens, the students speak twenty languages. And in the New York City courts these days, there is a frequent demand for interpreters who know Wolof, a language spoken in West Africa and in New York by Senegalese street merchants.

The new immigrants have reversed the city's declining population and are stemming the decrease in the labor force. They are revitalizing dying neighborhoods, setting up shop in empty stores on Flatbush Avenue, bringing the infinite variety of their cultures to the great mix that is the city.

But in an eerie reprise, immigrants are stirring resentment. A recent Gallup poll for New York *Newsday* showed that 49 percent of New Yorkers think there are too many immigrants in the city. In the past four years, bias crimes against Asians has tripled. Rudolph Vecoli sees "a new anxiety because of racial concerns, a neo-nativism" on the rise—expressed, for instance, in the 1986 Immigration Act. Vecoli sees the same attitude behind the movement by former California senator S. I. Hayakawa—himself the son of Japanese parents—to have English declared the official language by constitutional amendment.

Now, as borders in Europe shift once again, as the U.S. faces an increase in migration from the Hispanic and Asian worlds, the Museum of Immigration at Ellis Island becomes a timely symbol. "This is a museum about the courage needed to start lives," says Phyllis Montgomery. "I would hope those who are part of the old immigration will come—and by reliving the anxious days of the past, understand and sympathize with similar anxieties being expressed by new immigrants today." ■

Photograph by UPI/Bettmann Newsphotos.

A VIEW TO THE FUTURE

By the year 2000, 56 percent of New York will be immigrants and their children, bringing infinite variety to the great mix that is the city.

Bombay® Sapphire™ Gin. 47% alc/vol (94 Proof).
100% grain neutral spirits. © 1989 Carillon Importers, Ltd., Teaneck, N.J.
BOMBAY SAPPHIRE
LONDON
BOMBAY
PRODUCT OF ENGLAND
BOMBAY SAPPHIRE.
POUR SOMETHING PRICELESS.

IN A SCENE TOWARD THE END OF DAVID Lynch's new film, *Wild at Heart* (page 60), the sleazeball-maniac criminal Bobby Peru (Willem Dafoe) has cornered the pregnant young heroine, Lula (Laura Dern), in a vomit-stained motel room. As Peru fondles the terrified girl, black leather rubbing up against body-tight spandex, his hands caressing her ever more explicitly, the camera moves in closer to their faces. He will leave her alone, he claims, if only she will ask him for sex. "Just say, 'F--- me,' " he whispers over and over in her ear. By the end of the scene, which has a surprise payoff, the curving mouths, cheekbones, and nostrils of Dafoe and Dern take over the screen—a hot, writhing abstraction, like a pair of Francis Bacon portraits under a magnifying glass.

The hyperbolic menace that Dafoe brings to this performance stands out in a movie studded with highly wrought cameo roles. Festooned with a pencil mustache and a USMC tattoo, gassed-back hair and bad teeth, Dafoe plays Bobby Peru as a villain amused by his own idiotic reptileness. He explains his name—"Just like the country"—with a leer and a guffaw. Nobody could get a bigger charge out of his sick, yokel humor than Bobby himself. As if we didn't know already what he represents, Lula describes him as "a black angel."

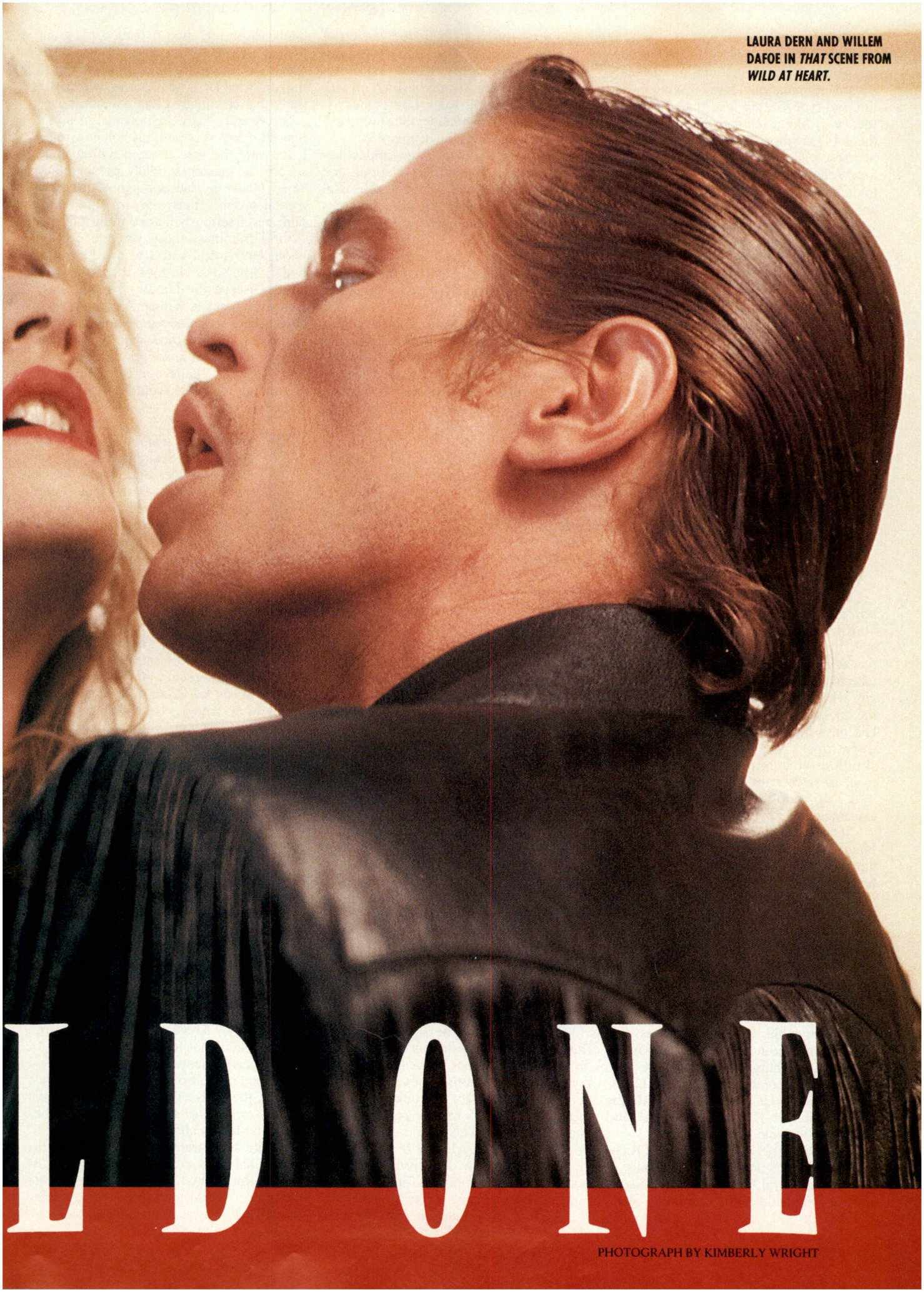
What is it about Dafoe that leads Hollywood directors to cast the 35-year-old New York actor as an unearthly figure, more allegorical than real? No other American movie star of the eighties played more good and evil angels. It's as if his features—the expressionistic cheekbones, secret smile, and pale, Northern European eyes—and that little tough-guy body wouldn't pass as those of an ordinary leading man.

GOING TO EXTREMES WITH WILLEM DAFOE

BY

RICHARD B. WOODWARD

THE WI



LAURA DERN AND WILLEM DAFOE IN *THAT* SCENE FROM *WILD AT HEART.*

L D O N E

PHOTOGRAPH BY KIMBERLY WRIGHT

Oliver Stone, who chose Dafoe to play the martyred Sergeant Elias in *Platoon,* for which the actor earned an Academy Award nomination, says, "Willem has that old-type Gothic face that can go either way, like a William Blake or a Nathaniel Hawthorne character." Martin Scorsese picked him to play Jesus in *The Last Temptation of Christ* because, as he told *American Film,* "physically, he's an amazing actor." In Alan Parker's *Mississippi Burning,* Dafoe played a lawful, innocent FBI agent opposite Gene Hackman, whose character was more corrupt but also more likable. Dafoe's is a face of rigid piety in this morality tale about the civil-rights movement.

Typically, Lynch has a more idiosyncratic rationale for choosing Dafoe. As he has been telling the press ever since the Cannes Film Festival, where *Wild at Heart* won the Palme d'Or, "I wanted Clark Gable to play the part. But he's dead, so I asked Willem."

"You're not going to sell me to every girl in America as the boy next door," says Dafoe in his hard, slow monotone. Ethereal as he may look, he talks like a hard-nosed guy who grew up on the docks somewhere. His answers to most questions have a shoulder-shrugging tone, as if everything had an obvious explanation.

"If you're not a bland, good-looking guy, you don't get offered certain kinds of parts," he says. "So you get stuck in character roles. What are most character roles? Villains. As far as angels"—he flashes his ambiguous grin—"I'm an angelic kind of guy."

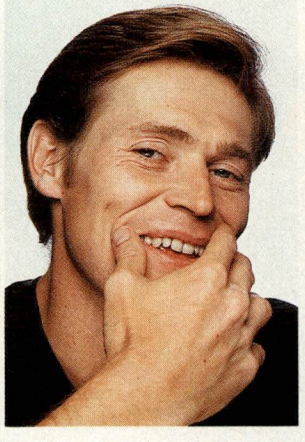
We are sitting in a café in SoHo around the corner from the Performing Garage, where Dafoe is in rehearsals for a new piece with the Wooster Group, the downtown theater ensemble. For thirteen years, this company has been his base and its members—Jim Clayburgh, Spalding Gray, Peyton Smith, Kate Valk, Ron Vawter—his extended family. He lives nearby with the Group's director, Elizabeth LeCompte, and their eight-year-old son, Jack.

Formed in 1975 as an offshoot of Richard Schechner's Performance Group, it has a small, loyal following, especially in Europe. Its wide-open, seemingly anarchic style uses densely layered and recombined texts (often an exploded version of a classic, such as *Our Town*) choreographed to revved-up, stylized action. Actors appear in masks and in drag, on video, often in multiple roles. Low comedy—slapstick and corny vaudeville routines—alternates with high-flown rhetoric.

Improvisation takes place under LeCompte's keen supervision. Serious and driven, an intellectual attired at rehearsal in overalls and reading glasses, she looks like a gorgeous head librarian in charge of a hippie commune. LeCompte is eleven years older than Dafoe. According to the circumstances, he refers to her as his "wife," "girlfriend," or, with a smile, "boss."

Dressed in shorts and T-shirt on this hot July afternoon, his forearms and calves muscled like those of a natural athlete—instead of some Hollywood star recently pumped up—Dafoe, in repose, most closely resembles Baryshnikov.

NEXT YEAR, DAFOE WILL PLAY PAINTER JACKSON POLLOCK IN A FILM DIRECTED BY LECOMPTE.



"It's a curse and a blessing that people can't place me," says Dafoe. "They want to talk to me about where I come from. They say, 'You look so Polish, or so German, or so Russian.' I was in a Korean deli the other day, and a woman asked me if I had any Asian blood."

Trying to get Dafoe to describe where he comes from—how a boy from Appleton, Wisconsin, the seventh of eight children born to a doctor, decided to immerse himself in avant-garde theater—is hard work. He resists looking back. "I'm lobotomized about whole sections of my life," he says. "I think as I was growing up, I wasn't interested in understanding myself."

"He doesn't talk much about his past," says LeCompte. "Willie's got that old midwestern streak: no need for psychiatry. I mean that in a healthy way. He's truly conservative. He's a moderate person. People don't understand that."

"Okay, I'll guess," he finally says about the shaping factors in his youth. "You grow up middle class in the Midwest. It's comfortable and homogenous. You don't get exposed to a lot of funk. Then you grow up. You don't have any money. Here you were middle class and now you're down to poverty level. You're a dishwasher, hanging out in dangerous neighborhoods. You're ambitious intellectually, but, most important, you're still very naïve." This second-person parable suddenly shifts into first-person confession: "I was a bit of a wise guy, but basically I was a sweet, square kid. I just wanted to find out what I was good at and then do it. I think that essentially I had no education."

Sweet and square, he nonetheless found himself out of sync with his hometown. As a teenager, he was suspended from high school for making a mildly pornographic video. He wrote plays and joined an experimental group, Theatre X, in Milwaukee. Film never seriously figured in his plans.

"I didn't have those juvenile dreams about Hollywood and 'I wanna be somebody,' " he says. He took the name Willem to escape the family nickname Billy (his given name is William), a fact he now regrets because some regard it as exotic or affected. "I didn't know who de Kooning was. I didn't even know how to spell Willem," he says. "Believe me, if I had to do it over again, I never would have changed my name."

"I THOUGHT OF HIM AS THE SHY PROP guy," says Spalding Gray about Dafoe's sudden appearance downtown in 1977. At the time, Gray and LeCompte were living together, and Dafoe, who had come to New York at the invitation of Richard Schechner, did carpentry at the Garage. In a matter of months, LeCompte and Dafoe had become a couple.

"I think he was incorporated because Liz fell in love with him at first sight," says Gray about Dafoe's quick acceptance into the Group. "At least, that's what she said." The emergence of Dafoe, during performances of *Point Judith,* the epilogue to a trilogy, coincided with the phasing out of Gray, who had decided he wanted to work on his monologues.

Gray and Dafoe, although they live in the same SoHo building, rarely see each other. "I don't know Willem that well." says Gray. "I've never hung out with him alone. Sometimes, going up the stairs, I'll run into him and he'll be friendly; other times we'll barely say hello."

The two could not be more different in performance. Gray teases out the psychoanalytic subtexts of everything. Memories, paranoid jokes, shaggy-dog stories, do figure eights in his motor-mouthed pseudo-confessions. Dafoe, on the other hand, is supremely self-contained, unneurotic, anti-introspective.

"It makes Willem nervous to talk psychologically," says Kate Valk. "He'll say, 'Just tell me what to do.' "

The "task-oriented" side of the Wooster Group style strongly appeals to Dafoe. He has the body of a former high-school athlete (wrestling and football), and he likes physical challenges.

"Willie has a tremendous capacity to do heroic, hard labor," says LeCompte. "He likes to lose himself in that. Things that are more subtle drive him crazy. He doesn't get away as easily in psychological

Photograph by Terry O'Neill/Sygma.

THE GOOD, BAD, AND UGLY: (CLOCKWISE FROM TOP LEFT) IN *THE LAST TEMPTATION OF CHRIST, TO LIVE AND DIE IN L.A., PLATOON,* AND *MISSISSIPPI BURNING.*

parts. That's why we have a hard time"—sigh—"because I want to develop that side of him. It's hard for both of us."

The dynamics of the Wooster Group, although independent of any member, have benefited from Dafoe's movie career. Resentment, if it's there, is muted.

"If they don't like it, they keep their mouths shut about it," he says. "And some, more than others, when I come back, seem very happy to have me."

"I miss his animal energy when he's away," says Valk. "He's so primal and immediate and funny. He can get in a bad mood if he thinks he's not getting enough attention. He gets jealous when he comes back after making a $25-million picture and we've been working on a piece."

LeCompte takes into account whether or not Dafoe will be around for live performances. And at this phase in the group's history, she mines his career for material. In *Frank Dell's Temptation of Saint Antony,* he was going to play the Devil; instead, because he had a movie commitment, he appears only on video, as a corrupted soul on the phone from Hollywood urging the cast members to come out and join him on the Coast.

As the member closest to LeCompte, Dafoe also functions as the outlet for Group tensions. "He can get angry at Liz for everybody," says Valk. "When they fight, they really fight. Nothing is repressed. And then it blows over. They have a very strong relationship. Each has a power center. He doesn't need her to make films, and she doesn't need him to do her work."

THE GROUP LIFE FOR DAFOE HAS always run parallel with a film career. For his first prominent Wooster role in 1979, as a foul-mouthed shiphand in *Point Judith,* the character was written as someone who was always "away." Writer Jim Strahs dotted the text with jokes about *Heaven's Gate,* Dafoe's first movie. He left the group for a long stretch to appear in the film. As it went famously over schedule, Dafoe battled director Michael Cimino in order to return to New York and honor his commitment to the company. It was one of the few instances where Dafoe had trouble with a director. Oliver Stone, in a sentiment echoed by others, calls him "an absolute delight. I would work with him anytime, anywhere."

Dafoe's confidence onstage, although not as striking as in a camera close-up, attracted attention in movieland soon after he came to New York. Monty Montgomery, who co-directed him in his first starring role, as a moody, Brando-like biker in the 1982 movie *The Loveless,* chose Dafoe after seeing several Wooster pieces.

"Willem has tremendous presence," says Montgomery. "He has one of those faces, like Mick Jagger's, that both men and women like. And I liked his tough voice. The movie called for a lot of voice-overs. As soon as I heard him, returning the call on my answering machine, I knew *this* was the guy for the part."

Dafoe followed this starring role on a motorcycle with another, as the satanic gang leader in Walter Hill's *Streets of Fire.* But his film career shifted up a gear with *To Live and Die in L.A.,* the William Friedkin cop film made in 1985. Playing an elusive counterfeiter and killer named Rick Masters, Dafoe graced the well-written part with the deadly, feline quality he can convey so well. Masters is an aesthete, a frustrated painter who burns up his canvases; but he is also a patient, criminal craftsman. In a passage that ranks with the best that Dafoe has ever put on film, Masters is shown printing up a new batch of money, concentration and perverse glee flickering across his face.

Both Oliver Stone and Scorsese liked what they saw in the film and offered him choice parts. *Platoon* and *The Last Temptation of Christ* required the kind of back-breaking work that Dafoe seems to enjoy. "He'll do anything to help make something right," says Stone, who forced the cast to train for weeks in the Philippine jungle. Likewise, Scorsese kept up a fast pace in the heat of Morocco. "Once we started, we didn't have time to reflect," says Dafoe. "This was his labor of love, and I put myself in his hands. And the story suited that approach because all this stuff is working through this guy."

Lost in the Fundamentalists' outcry was Dafoe's gutsy performance. Reviews were mixed regarding his salt-of-the-earth accent. But for this most saintly of parts, Dafoe showed a wider range than ever—

Photographs by Photofest.

and he has never seemed more human.

Despite having worked in fourteen feature films, he has not often appeared with old Hollywood pros. By now, Dafoe usually has as much experience as anyone else in his movies. But in a story he tells about Gene Hackman and *Mississippi Burning,* Dafoe seems to recognize that he doesn't easily open up.

"I remember, about three days before we finished, we had a wrap-up dinner together. I thought Hackman was going to flatter me, and he started to. Then he said, 'Willem, in these last three days, try to find more colors.' He tells me this three days before we wrap!"

From Hollywood's perspective, Dafoe's film career seems stalled at the moment. His latest movie, *Flight of the Intruder,* might achieve what *Off Limits* failed to do: sell him as an action star. (This version of Stephen Coonts's novel is being delayed due to reediting.) Dafoe was convincing as a boxer in *Triumph of the Spirit,* a film about a family of Greek Jews in Auschwitz, but only a handful of people saw it. "The more in demand you get, the more complicated it becomes," he says. "You look at the money people, whether or not they're going to beat up on the director. You look at the distribution. You don't like to make movies that don't get seen."

THE EXAGGERATED BIT PARTS that Dafoe has taken in two recent films—the sadistic prison guard in John Waters's *Cry-Baby* and Bobby Peru in *Wild at Heart*—have brought movie and stage life even closer together. Lynch's method strongly reminds Dafoe of LeCompte's direction in the company.

"He's got certain things that he wants to happen, but he makes sure you don't get too involved with effect," Dafoe says. "You're not building a case for him during performance. Liz works the same way."

Wild at Heart, another of Lynch's wide-eyed looks at American sex and violence, has plenty of his celebrated mannerisms. It will likely do for cigarettes what *Twin Peaks* did for coffee and cherry pie. Like many other actors, Dafoe wondered sometimes if Lynch's quirks might be a put-on. But one take, which didn't make the final cut, convinced him that Lynch is not only sincere but helpful.

"We were doing a camera rehearsal," he says. "During camera rehearsals you don't want to play a scene to death. I decided to sing my lines. And David came up and said, 'Great. Why don't you do that?' And I thought, The guy's a crackpot. Then I thought, Why not? Why can't you?

"That's the kind of thing he does for you. So many restrictions you put on yourself he takes off. And all of the sudden, you feel free and silly and inventive."

Bobby Peru shares some sinister qualities with Frank Booth from *Blue Velvet,* and, in fact, Dafoe was a strong candidate for what became Dennis Hopper's tour de force. "He had a certain look I liked a lot," says Lynch, who loves a striking face. "He had a real good attitude about taking things as far as you can. I knew I would work with him someday."

Like other directors, Lynch admires Dafoe's professionalism. "He's already a long way down the road when he shows up," says Lynch. "I would get ideas from watching him. The way he laughs: That led to those beautiful close-ups. Those were just thrilling, thrilling things."

The softer, boyish side of Dafoe hasn't shown up much on film. His sculpted face perhaps seems too invulnerable to suffer common heartbreak. "I'd like to play a romantic scene with a woman," he says. "Not as a conceited career move but because it's a different kind of energy." In most of his Hollywood roles so far, Dafoe is more likely to scare women than to woo them.

LECOMPTE AND THE WOOSTER GROUP.

DAFOE WONDERED SOMETIMES IF DAVID LYNCH'S QUIRKS MIGHT BE SOME SORT OF PUT-ON.

DURING REHEARSALS FOR *Brace Up!,* the new Wooster Group piece that will be performed in Europe this fall, Dafoe and a circle of dancers practice a long sequence of hopping steps that will be videotaped. Although he is the first to master the movement, Dafoe doesn't stop to instruct the others. He seems happy to be the instrument rather than the leader.

The frame for *Brace Up!* is Chekhov's *Three Sisters,* presented, as if seen in a cracked mirror, in the style of Geinin and Noh theater.

Dafoe's playful side jumps out in this setting. He and the other actors are dressed in makeshift Japanese outfits, cheap black wigs, fake Samurai swords, and garments made out of old bathrobes. He stands still as LeCompte pins up his bare-assed outfit. Afterward, as she is talking privately with a few actors, he practices twirling a bamboo stick that, as he drops it, clatters on the stage. He immediately looks at LeCompte, grinning at the other actors, like a boy who knows he is pushing his luck.

"There's no question that Willie works out some things in the company that he can't do in the real world," says LeCompte. Having performed inside a fake chicken heart, run around in blackface, danced naked except for a flimsy grass skirt, and urinated onstage, Dafoe has done whatever has been called for, and often a bit more, according to the bent rules of a typical production.

After rehearsal, Dafoe sits on a loading dock across from the Garage and talks about the kinds of roles he likes, why he has a hard time with certain kinds of acting. It sounds like something he has thought hard about and, perhaps, argued about with LeCompte.

'I'm not crazy about text," he says. "When a screenplay doesn't have strong physical actions, I'm generally not interested because it doesn't play on my imagination. I would have to make too many choices and have too many subjective attitudes. I'm suspicious of people who want to tell people everything. I think I tell a lot by what I do.

"Every time I try to convey something, in the telling it loses something and I don't believe it anymore. So I ask myself, 'Am I just lazy? Is this a cop-out?' Maybe. But every time I have this agenda that I want to move you in a certain way, I either feel corrupt during the seduction or I start to lose interest."

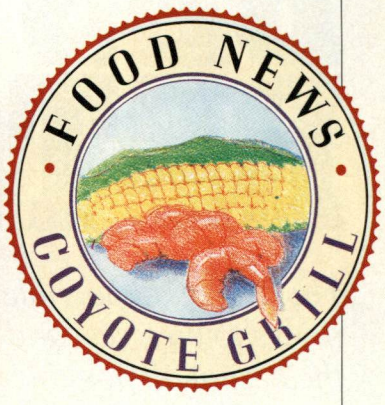
Dafoe doesn't sound concerned about his next career move. "I'm getting older," he says. "I'm doing things for my own reasons. That's something you learn in the theater."

Next year, he will join his two careers, starring as Jackson Pollock in a film directed and co-written by LeCompte. The $5-million picture, produced by Monument Pictures, is based on Ruth Kligman's account of her love affair with the artist during his last years. Treatment of the material remains a secret; LeCompte will say only that the film is "extreme."

"I don't know much about it," says Dafoe. "She wants me to put on some weight and drink and cry a lot. That's all I know. But when she's confident, I'm confident." His smile is unambiguous. "And I've never seen her so confident." ■

Photograph by Seiichi Tanaka.

CORN MEAL



BRENDAN WALSH, executive chef at the Coyote Grill (104 Waterview Road, Island Park, New York; 516-889-8009), is bringing the tastes of the Southwest to the South Shore of Long Island.

His roasted-corn-and-shrimp soup—adapted from a recipe by Stephan Pyles, chef at the Routh Street Cafe in Dallas—is a dazzler. "When corn is roasted," Walsh says, "its sugar caramelizes and yields a rich, earthy flavor. And the cool, spicy chili cream has a clean taste."

Hot and hearty, this soup is "like a bisque," he says, and would be equally delicious in winter. But right now, "enjoy it with a beach breeze in the background."

—BARBARA COSTIKYAN

BRENDAN WALSH'S ROASTED-CORN-AND-SHRIMP SOUP

6 dried ancho chilies and 8 fresh poblano chilies (available at Dean & DeLuca and Fairway), seeded
10 to 12 ears corn, shucked
10 cups bottled clam juice
2 tablespoons butter
2 cups diced onion
1½ cups diced celery
1 cup diced carrot
1 bay leaf
¼ teaspoon crushed, dried red pepper
1 bunch parsley, stems removed
⅔ cup masa harina or yellow cornmeal
½ cup heavy cream
Kosher salt to taste
2 cups crème fraîche
1 pound uncooked medium shrimp (about 25), shelled and deveined
Scallion greens

Preheat oven to 400 degrees. Soak ancho chilies in ½ cup hot water for 5 minutes; squeeze dry. Purée in a blender, and set aside. Purée poblano chilies with ½ cup hot water; set aside.

Roast corn on an oiled baking sheet for 15 to 20 minutes, turning once; let cool. Cut kernels from cobs, and set aside. In a large pot, combine cobs and clam juice, and bring to a boil. Reduce heat, and simmer for 45 minutes.

In another large pot, melt butter, and sauté vegetables until soft. Add corn-clam stock, bay leaf, red pepper, and parsley, and bring to a boil. Add corn kernels, and simmer for 15 minutes.

In a bowl, combine masa harina, cream, and 1 cup stock from pot. Slowly stir into soup, then simmer for 30 minutes longer. Purée soup in batches; return to pot, and season.

Combine ancho purée with half of crème fraîche, and strain. Combine poblano purée with remaining crème fraîche; strain. Add shrimp to soup, and cook for 2 minutes. Ladle into bowls, drizzle with chili creams, and garnish with scallion greens. Serves 6.

STYLIST: GILLIAN DUFFY

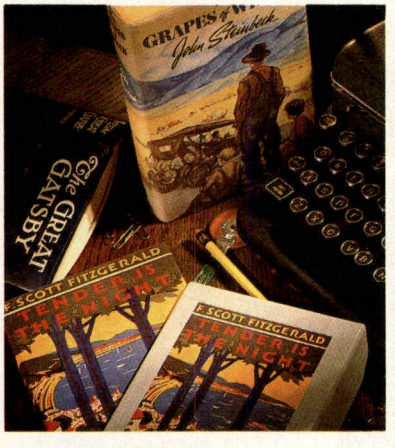
Bowl and plate, Frank McIntosh at Henri Bendel. Illustration by Richard Patlin Ware.

PHOTOGRAPH BY BRIAN HAGIWARA

BEST BETS

The best of all possible things to buy, see, and do in the best of all possible cities.

By Corky Pollan



News on Firsts

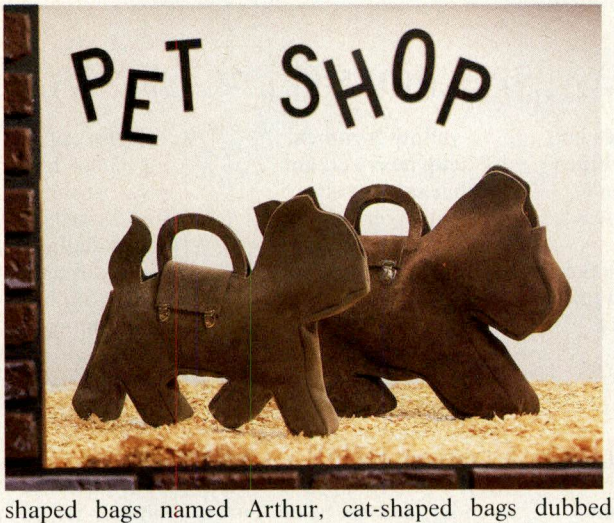
Even if we didn't tell you, you would guess that these books are from the twenties and thirties just by their splendid covers. But they aren't the originals—they're *new* printings of first editions, complete with the first-run dust-jacket artwork, hardcover bindings, typefaces, endpapers, critics' reviews, even editing errors. Yet, unlike the vintage versions, these volumes are printed on acid-free paper so they'll last even longer than the first printings. Working with private collectors, authors' estates, and rare-book libraries, First Edition Library has reproduced such twentieth-century American classics as *The Sun Also Rises, Tender Is the Night, The Grapes of Wrath, The Sound and the Fury,* and *Main Street*—seventeen in all—and what a rare opportunity they provide for reading old favorites exactly the way our parents might have. But, alas, what once sold for $2 or $3 now costs $79.95 for two individually slipcased volumes.

FIRST EDITION LIBRARY/*1-800-345-8112*

Custom Trend

ABC recently joined the ever-increasing number of city sources offering fabrics by the yard, along with custom-made pillows, bed linens, and upholstered furniture, thus eliminating the need for an interior designer. Lush woven jacquards re-created from twenties and thirties European patterns reflect an Italian Byzantine influence, and these damasks and brocades—as well as a selection of Indian ikats and English chintzes and florals—can be used to cover just about anything. Furniture and headboards, screens, lampshades, duvet covers, storage boxes, and frames can all be made up in ABC's workrooms. And for the proper decorator look, ABC even stocks European-made tassels, trim, and braided cords. (Fabrics, $12 to $65 a yard; tassels, $18 to $70; boxes and frames, $28 to $36; screens from $600.)

ABC CARPET & HOME/*888 Broadway, at 19th Street/473-3000/Third floor*



Animal Charm

If you turned your little ones loose, it's doubtful they'd come up with handbags as playful as Betty Dumoulin's suede creations. Her whimsies are made in Toulouse, France, by her own company, once known for its classic leather goods. But now Dumoulin is turning out dog-shaped bags named Arthur, cat-shaped bags dubbed Romeo, and tram purses complete with revolving wheels ($118 to $188).

BARNEYS NEW YORK/*The Co/op*

Photographs: left, Peter Ardito; top, Andrew Bordwin; bottom, Tony Cenicola.

The West of Times

Ron Tassely and Paul Greyshock spent their childhoods around horses, so they know all about the comfort of cowboy boots. When their paths crossed in a New Jersey hair salon, their enthusiasm for boots proved so contagious that they soon found themselves owners of a New Jersey store devoted to them. Now, Tassely and Greyshock have designed and built a seductive SoHo branch and filled it with a wonderful mix of boots and other Western treats. The boots are crafted by Hyer—a company that has produced them since 1874—but Tassely and Greyshock have redesigned the footwear so that it's lightweight and has lower heels, narrower shafts, and pointier toes. There's also clothing: Jeff Hamilton leather jackets, Jensen-Smith shotgun-washed jeans, silver-buckled leather belts; assertive silver jewelry created by seven Santa Fe artisans; and bold paintings by five contemporary Western artists. (Jewelry, $35 to $2,000; boots, $250 to $1,800; jackets, $75 to $4,500; art, $600 to $20,000.)

BUFFALO CHIPS BOOTERY SOHO/*116 Greene Street/274-0651*

The Sweet Smell of Excess

As soon as Kurt Kettmann arrived as Petrossian's pastry chef (he'd been at Manhattan Ocean Club, La Caravelle, and Metro), this super-luxe-caviar-and-smoked-fish restaurant added a patisserie section to its retail shop. Smart move, because Kettmann's sweets deserve the finest of homes. His candied-pink-grapefruit peel—so subtle, so delicate—must be like the candied-grapefruit peels carefully made by proud family cooks in Edith Wharton's time. These are nice nibbles with espresso ($5 for twelve). A feathery hazelnut dacquoise ($3 each) is a perfect celebration dessert and gives everyone lovely, ecstatic moments of crunch. Kettmann's vanilla cheesecake isn't quite in the Broadway style, but it's plenty rich (cakes $24; $6 a slice; for whole cakes, order one day in advance). If fruit or sorbet is the plan, there are miniature almond tuiles—so tiny, they couldn't have any calories, could they? (Sixty for $6.) **—Barbara Costikyan**

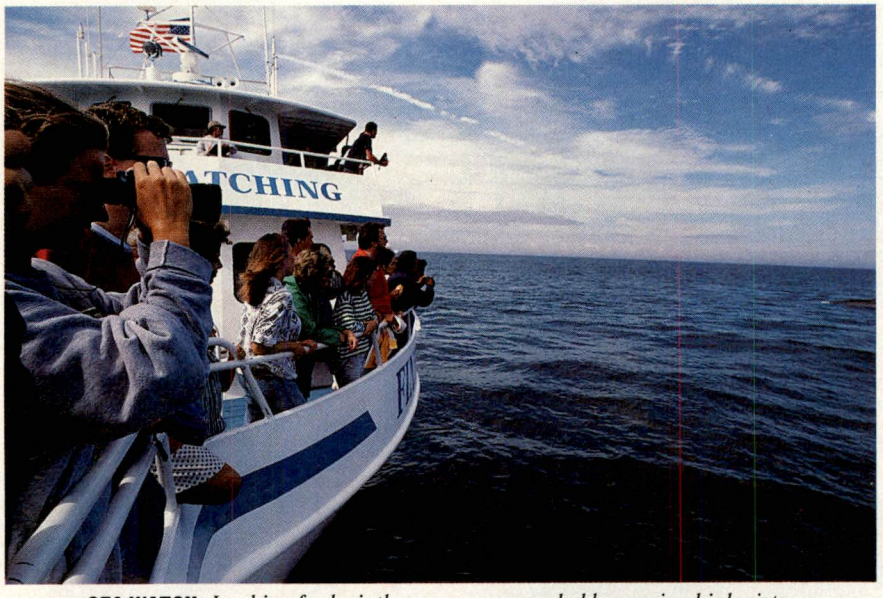
PETROSSIAN RETAIL SHOP/*182 West 58th Street/245-2217*

Photographs: top, Andrew Bordwin; bottom, Peter Pioppo.

Jaunts/Dwight V. Gast

THAR SHE BLOWS!

"...Recently, *Finback II* passengers have spotted from 20 to 80 creatures—whales, dolphins, sharks, sea turtles—on every trip..."



SEA WATCH: *Looking for leviathans on a voyage led by marine biologists.*

THE GLORY DAYS OF WHALING OFF EASTERN Long Island are long gone. Happily, though, the whales are alive and well, and instead of harpoons, modern seafarers heft binoculars and Nikons. That's the proper equipment for a journey on the **Finback II,** the vessel on which the Okeanos Ocean Research Foundation offers marine-wildlife-watching cruises from Montauk.

Twice a day, this bright-white, 90-foot, dolphin-nosed boat—designed for scientific expeditions—sails with up to 150 passengers on its two well-scrubbed blue decks. Adventurous individuals, couples, and families looking for some of the most dramatic displays of nature in the metropolitan area spend four and a half hours on the ocean with a varied cast of Okeanos scientists and volunteers ranging from teenagers to septuagenarians.

"We can't predict what you'll see," said Sam Sadove, the scientist onboard during my trip—the first of the season, in late May—"but we guarantee you'll see *something.*" No marine life surfaced on my voyage, but since mid-July, sightings have been "fantastic," says Judy Raab (who, with Sadove, founded Okeanos): Passengers saw anywhere from 20 to 80 animals per trip.

Aided by sonar and Loran detection systems, the *Finback II* ventures as far as 50 miles out into the Atlantic. As the boat makes its way, volunteers distribute information packets and scientists explain the peculiarities of local marine life. Our waters harbor several types of whales, sharks, dolphins, and turtles—some of them found almost nowhere else. "This seems to be the only place in the world where sperm whales come in to shore regularly," said Sadove. "And the only known feeding grounds for leatherback turtles are the waters off Newfoundland and the eastern point of Long Island." Leatherbacks are eight-foot, 1,000-pound critters, the largest species of sea turtle.

Sadove's attitude toward the whales was refreshingly nonreverential. "Just because they make songlike noises doesn't mean humpback whales are any smarter than cows or canaries," he said. "Still, certain whales—like killer whales—have a communicative language and hunt in organized social groups, and they appear to be fairly intelligent."

Also refreshing was the experience of spending a few hours on the brisk, open ocean. Even in summer, a cruise requires warm clothing. We returned from our trip invigorated, as if we had taken a dip in a Hamptons beach or pool, and a lot more enlightened about the secrets of the deep.

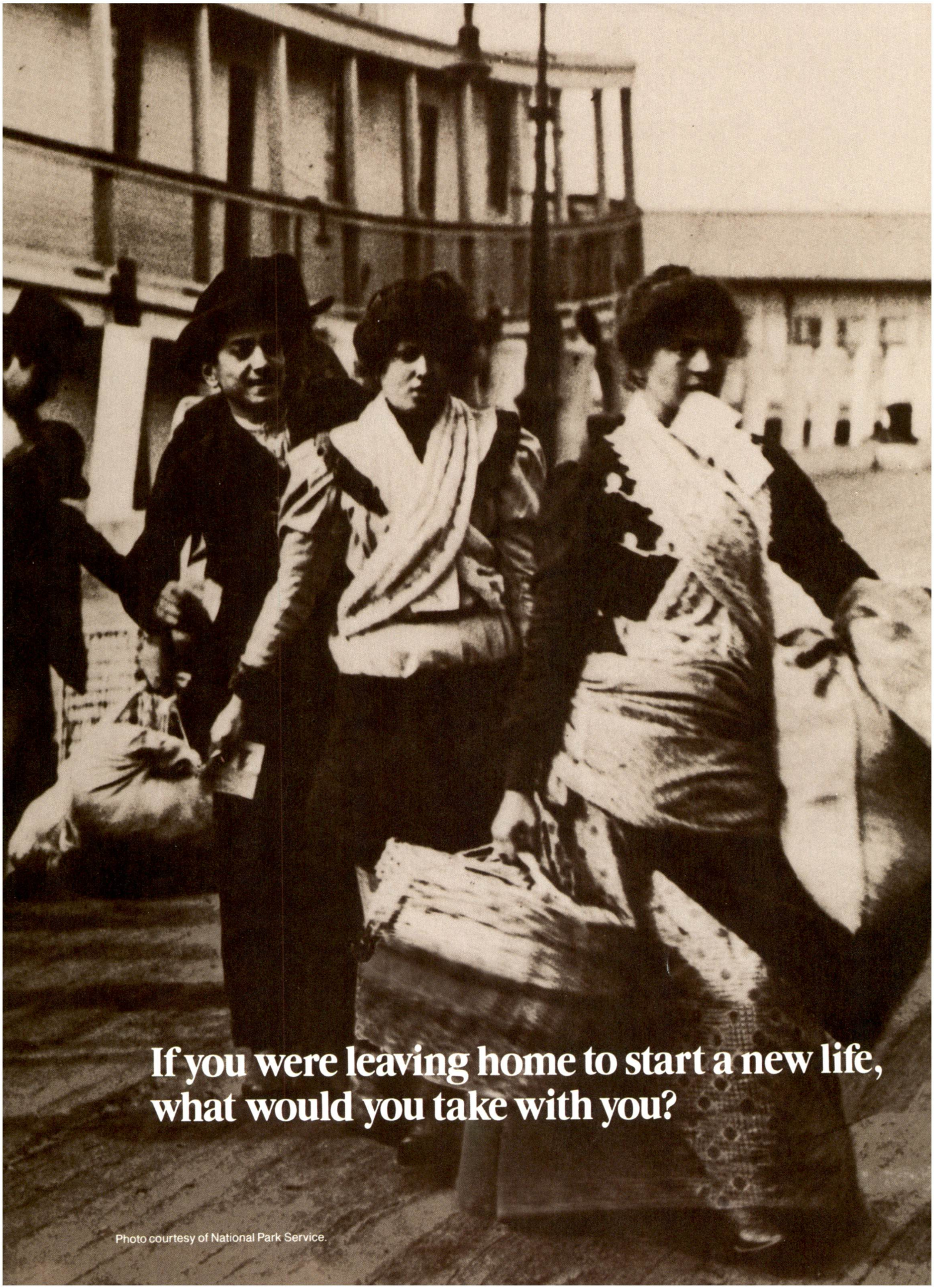
WHETHER OR NOT SHE BLOWS, THERE'S plenty to see on terra firma in Montauk. The **Montauk Point Lighthouse,** commissioned by George Washington, used to be 297 feet from the edge of its cliff. Because of the continuing erosion of the easternmost end of Long Island, Washington expected the structure—completed in 1797—to last 200 years. It probably *will* last another seven years, though it's now less than 60 feet from the water. The lighthouse is open daily from 10:30 A.M. to 6 P.M. (Saturdays until sunset); climb its 137 steps for views of eastern Long Island, Gardiners Island, Block Island, Connecticut, and Rhode Island.

At **Montauk Point State Park,** which surrounds the lighthouse, share Walt Whitman's delight in the "innumerable wonders and beauties all along the shore, and the edge of the cliffs." His 1849 *Letters from a Travelling Batchelor* recounts his Montauk adventures: "We rambled up the hills to the top of the highest—we ran races down—we scampered along the shore, jumping from rock to rock." Visitors can do that today by taking the hour-long walk from Turtle Cove past the lighthouse to Oyster Pond, then through the woods and back to the lighthouse.

Three miles west of the lighthouse, on Montauk Highway, you'll find the **Third House Museum** (summer hours—till September 1—10 A.M. to 4 P.M. daily; closed Wednesdays). Built in 1749 as the third house to accommodate the overseers of the area's pastureland, it is the oldest ranch in the United States. Teddy Roosevelt and his Rough Riders camped here after returning from the Spanish-American War in 1898. Behind it is the Pharaoh Museum, which contains local Indian artifacts.

You can't help noticing the heavy hand of developer Carl Fisher as you continue west and approach the business district of Montauk Village. In the twenties, Fisher tried unsuccessfully to make Montauk "the Miami Beach of the North." At the traffic circle in the center of town is his seven-story office tower. Other remnants of his legacy are Montauk Manor, on Signal Hill, and a few houses scattered throughout Montauk—all in the same quizzical Tudor style. Pass through the uninteresting business district to the **Second House Museum** (open daily—except Wednesdays—from 10 A.M. to 4 P.M.), at the western end *(Continued on page 59)*

Photograph by Charlie Samuels.


If you were leaving home to start a new life,
what would you take with you?
Photo courtesy of National Park Service.

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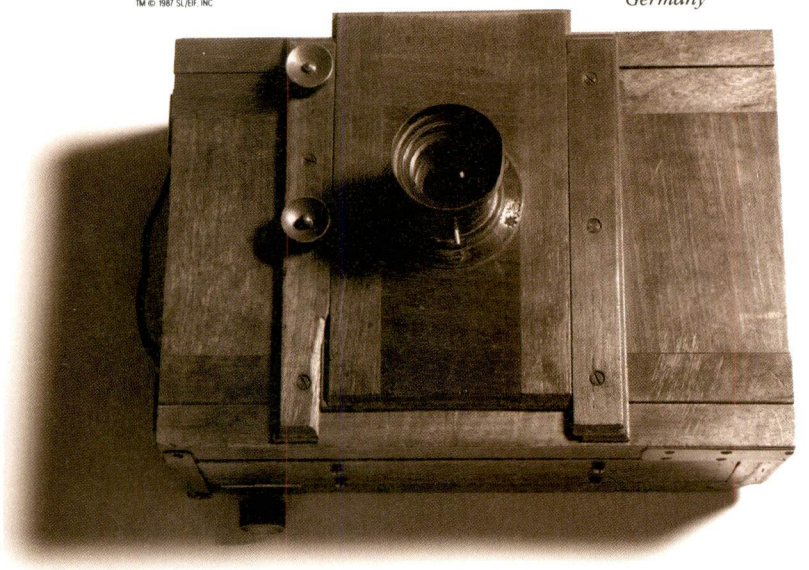
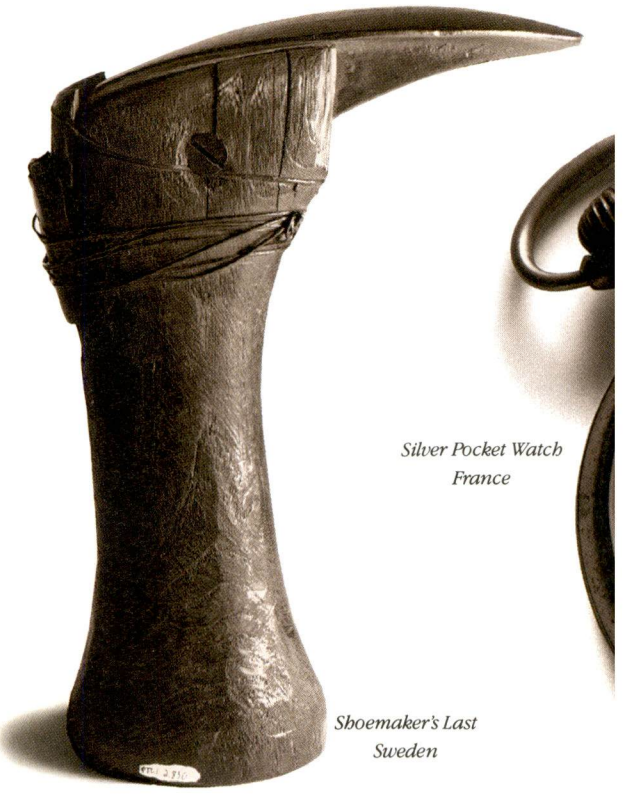


Box Camera
Germany



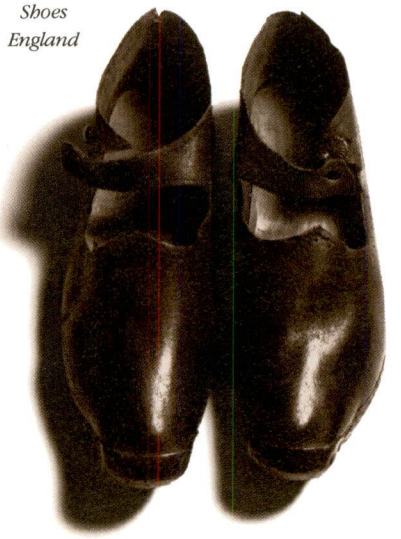
Silver Pocket Watch
France

Shoemaker's Last
Sweden

Wedding Doll
Czechoslovakia

Child's Wooden Top
Portugal

Shoes
England



Baptismal Gown
Italy

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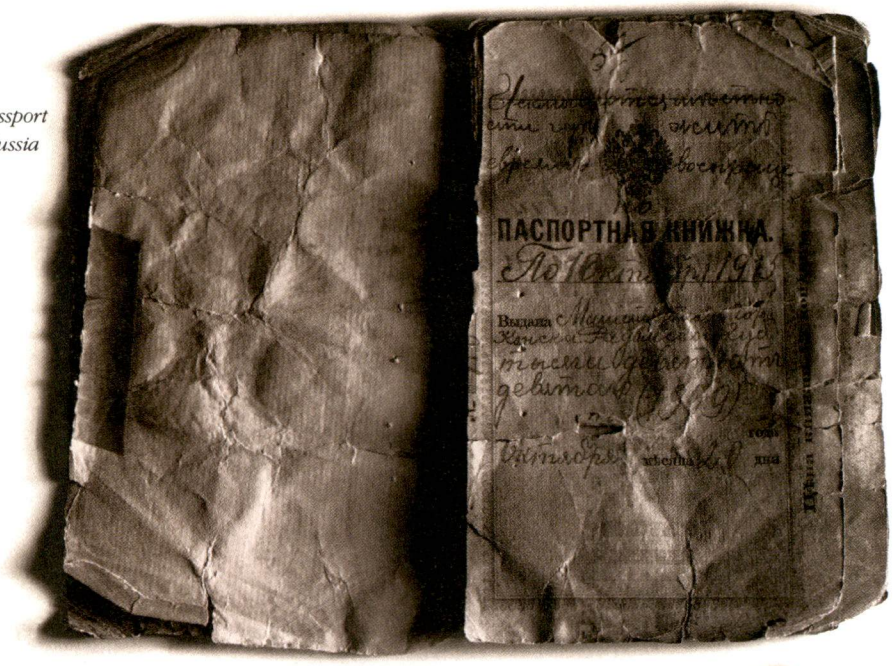
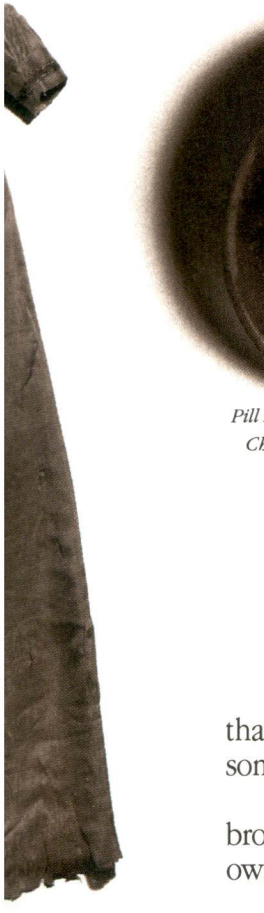
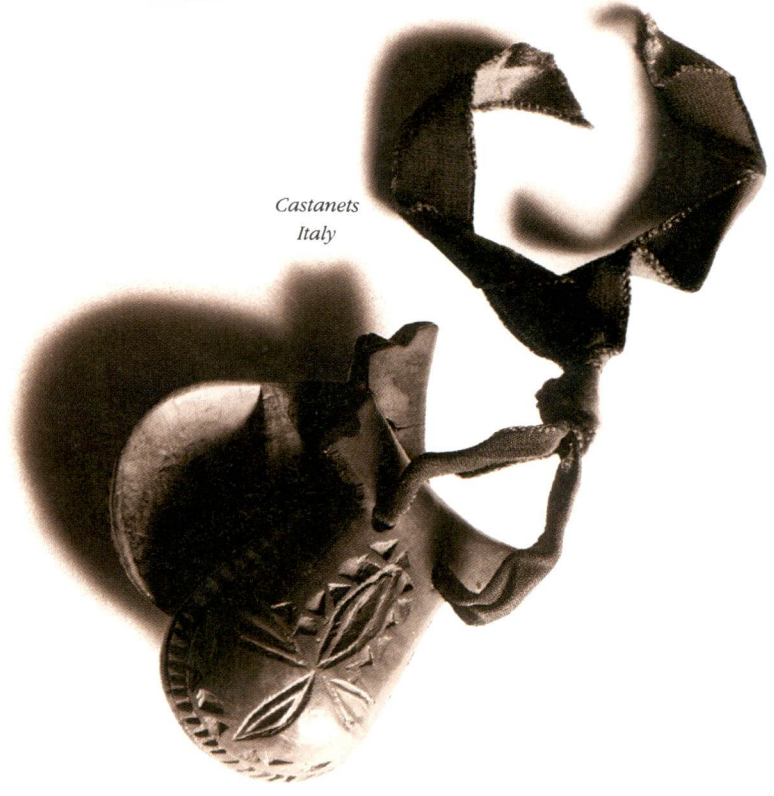
Passport
Russia





Pill Bottle
China

Castanets
Italy



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". . .Hike beside Long Island's highest dunes, or to a peaceful wildlife refuge . . ."

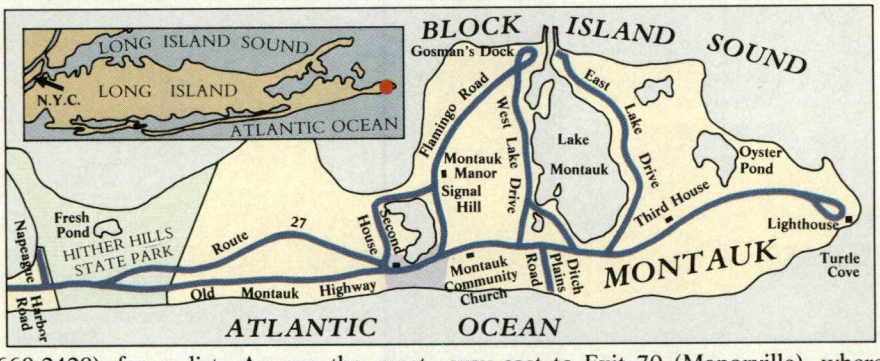
(Continued from page 54) of town. Built in 1797 as the second house for pastureland overseers, it is the oldest building in Montauk, notable for its period furnishings.

From the museum, follow Old Montauk Highway, a four-mile stretch of battered asphalt separated from the crashing Atlantic by some delightfully scraggly dunes. Just after the road rejoins Montauk Highway, turn right on Napeague Harbor Road (park at the road's end) to finish your visit with some more Whitmanesque hill-rambling at **Hither Hills State Park.** There you can hike beside Long Island's highest dunes to Napeague Bay or to the peaceful wildlife refuge of Fresh Pond.

THE MONTAUK AREA ABOUNDS IN UNPRETENtious, serviceable accommodations; contact the Chamber of Commerce (P.O. Box 5029, Montauk, New York 11954; 516-668-2428) for a list. Among the most charming is **Greenhedges** (P.O. Box 122, Essex Street, Montauk, New York 11954; 516-668-5013; Fridays and Saturdays, $95 per night per room, double occupancy, breakfast included; weekdays, $85). This Tudor-style suburban home, which Carl Fisher built in 1926, has been converted by the personable Ellie and Warren Adams into a cozy bed-and-breakfast with two Beatrix Potter–like rooms; reservations are a must. Saltier, more private lodgings abound along Old Montauk Highway. **Lenhart Cottages** (Old Montauk Highway, Montauk, New York 11954; 516-668-2356; $123 to $285 per cottage per night) offers efficiently furnished cottages with complete kitchen facilities and wistful views of the ocean. Gentler perspectives—views of Fort Pond—are afforded by the **New Lakeside Inn,** which has comfortable, modern apartments, all with balconies facing the pond (Edgemere Road, Montauk, New York 11954; 516-668-1030; $98 and $116 per apartment per night, dinner and Continental breakfast included).

The traditional spot for seafood in Montauk is **Gosman's** (Gosman's Dock; 516-668-5330), a sprawling waterfront place frequented by weather-beaten locals and famed for its Montauk lobster. Another local specialty, Long Island duck, is served deliciously *à l'orange flambé* nearby at the **Inn at Napeague** (Napeague Stretch, Amagansett; 516-267-3332), an unassuming, redwood-and-knotty-pine family den of a place where the portions of duck and everything else on the menu are old-fashioned-generous. On the way back to the city, stop off at the **Lobster Roll Restaurant,** commonly known as Lunch (Montauk Highway at Napeague Beach, Amagansett; 516-267-3740), a seafood shack whose booths bustle with summer-sharers and vacationing celebs tucking into the eponymous dish—chunks of fresh lobster and celery blended with mayonnaise and served on a hot-dog bun.

Montauk is about 120 miles east of New York. Take the Long Island Expressway east to Exit 70 (Manorville), where you pick up County Road 111 to Route 27, which leads directly to Montauk. Once in the town business district, turn left at the flagpole onto Edgemere Avenue, which becomes Flamingo Road and then West Lake Drive.



The wildlife excursions depart from the Viking Dock, on the east side of West Lake Drive. The *Finback II* sails daily at 8:30 A.M. and 1:30 P.M. through September 3; after that date, sailings take place daily at 10 A.M. till the animals leave town—sometime in September. (When they've gone, *Finback II* switches to voyages to Block Island, and passengers disembark for a walking tour led by a biologist; call for information.) The trip costs $25 ($15 for children twelve or under), which is tax-deductible. Bring warm clothing, and wear rubber-soled shoes. It is recommended that all passengers take motion-sickness medication at check-in time, an hour before departure. The boat has a galley serving modest breakfast and lunch fare; for a wider selection, go across West Lake Drive to Gaviola's Market. For more information and reservations, contact the Okeanos Ocean Research Foundation, Inc., P.O. Box 776, Hampton Bays, New York 11946; (516) 728-4522. ■

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CREEP SHOW

"... *Wild at Heart* never touches normality; it's gaga from the start. It seems a malignant work—a self-destroying voodoo doll..."

IN **Wild at Heart,** THE NEW FILM BY DAVID Lynch, the director of *Blue Velvet* and *Twin Peaks* gives us a classic Lynch joke. Young Lula (Laura Dern) and her outlaw lover, Sailor (Nicolas Cage), are driving from New Orleans into Texas, and Lula, who is ecstatically happy, turns on the radio. As she punches the buttons, one station after another offers news of bizarre murders, dismemberments, disasters.

Furious, Lula jumps out of the car, but Sailor quickly finds some rock music on the radio; they both love this song ("Slaughterhouse," by the speed-metal group Powermad), and they start leaping and celebrating in a field next to the road. On the soundtrack, the rock gives way to a luscious orchestral passage from Richard Strauss's *Four Last Songs*—the overripe end of romanticism. "This whole world is wild at heart and weird on top," Lula says later.

Someone said (admiringly) of Lynch's early film *Eraserhead* that it demonstrated a directorial temperament akin to that of a drunken man who stumbles along in the dark and then throws up: overwhelming dismay and sudden violence. Well, Lynch has moved along in life. *Wild at Heart* attempts to re-create a state of emotion akin to the burning last stretch before orgasm and the played-out funk after it. "I wish I could get over the rainbow again," Lula sighs unhappily at one point. The movie goes back and forth between exaltation and exhaustion. This, I realize, may not sound *bad.* No more than anyone else can Lynch sustain such a mood; from time to time, he seems to snap under the strain. He gets a great performance from Laura Dern; he climbs the tower of excess, going all the way into obsessional eroticism. But then he makes fun of himself and puts in a lot of junk, as if the passionate scenes were just a dumb joke. *Wild at Heart* is full of self-mocking trash as well as perfervid excitement, and the trash is not redeemed by the jokes. It seems almost a malignant work—an instant fetish object, an appalling, self-destroying voodoo doll.

In both *Twin Peaks* and *Blue Velvet,* Lynch entertained us by exposing the dark impulses of lust and criminality festering under the surface of "normality." He was a naughty boy, a new kind of perverse comedian—sly but also contemplative, with a dreamy, even rapturous, visual style. He had the worldview of a dirty-minded adolescent—everyone was connected to everyone else by something forbidden. Still, operating within that view, he created a floating, fairy-tale atmosphere that was anything but crude. He set *Blue Velvet* and *Twin Peaks* in American towns, dissolving normal life with his erotic dream logic.

Wild at Heart, however, never touches normality; it's gaga from the start. Freely adapting a novel by Barry Gifford, Lynch has made a southern road movie in which brand-new freakish characters—creeps, murderers, nuts—slide into virtually every scene. The characters, large and small, talk in a murderously affected patois, a nightmare of pop cliché, and they drift through the movie unconnected—or barely connected—to one another. The trip from Louisiana into Texas is a trip through Lynch's fantasies, which become more and more unhinged.

There is a repeated shot—a match struck in close-up, accompanied by the amplified sound of incendiary apocalypse. We get the point. People are on fire—one man literally. Lula's mother, the tarnished southern belle Marietta (Diane Ladd), had her husband torched years ago by her gangster lover (yeah, you heard me). Now she's obsessed with keeping the gangster's young driver, Sailor, away from her daughter, Lula. At the beginning of the movie, Marietta sends someone to kill Sailor, but Sailor dispatches the assassin with his bare hands, bashing his brains out. When he gets out of prison, Lula is waiting for him. They salute each other with the pop equivalents of Tristan and Isolde's love calls, and they're off.

Sailor and Lula make love in marathon sessions, dance like tigers, drive through the night. Dern arches her long back and thrusts out her small, rounded breasts. In a daze, she stretches out in bed in cheap motels, her long legs and thighs covered in black lace. She holds nothing back. The dialogue is stylized and mocking—Lula could be a young Marilyn Monroe as imagined by Norman Mailer or Sam Shepard—but Dern, who is still in her early twenties, gives herself to Lula's emotions without belittling irony. Her Lula is a woman aroused but still young and tender, vulnerable to the gusts of feeling pushing her this way and that—the ultimate youthful romantic. Playing a volatile but decent guy, a lover with an angry streak, Cage is sunk in hood mannerisms, his hair draped over his hangdog face. Sailor wears a snakeskin jacket, telling people that it represents "my individuality

PURPLE VELVET: *Laura Dern and Nicolas Cage do the* Wild *thing.*

Photograph: Sygma.

and my belief in personal freedom." He talks like Elvis, in lordly punk style. If Cage were made more attractive, the movie would be easier to take. Lynch, however, has eyes only for Dern.

Sailor and Lula's chatter in bed—dirty, affectionate babble—is perhaps the frankest talk heard in movies since *Last Tango in Paris.* Lynch gives us lots of lovemaking, turning the scenes into a yellowish fever, thick and voluptuous, demanding that we relish the sex as a state of feeling. Lula and Sailor are meant to be innocent in their desire to pass through life on currents of extreme emotion. Lula wants to feel good and only feel good, but she's plagued by portents—a woman laughing on the other side of a motel-room wall, visions of a witch pursuing her.

As the couple flees, the crazy Marietta sends various emissaries after them—her current lover (Harry Dean Stanton), her past lover, and God knows who else. Reaching out with clawlike hands, her anguished face topped with a huge, flaxen wig, Marietta is, of course, is the witch that Lula keeps seeing. But Lynch's turning the movie into a joshing fantasy, and his throwing in references to *The Wizard of Oz,* doesn't make *Wild at Heart* any less absurd. In scene after scene, Ladd weeps and shrieks, and weirdos ogle the camera. There's a clubfooted whore; there are Lula's memories of her lunatic cousin (Crispin Glover), who thinks black-gloved aliens are gonna get him. Also wearing a blonde wig, and pink lipstick, Isabella Rossellini shows up as a character named Perdita Durango, and doesn't do anything.

Lynch's idea, I believe, is that Lula and Sailor are trapped by all the sordidness that gathers on the dark side of living—as these two do—only for sensation. Late in the movie, Willem Dafoe has some great moments as a psychopathic little criminal, Bobby Peru, who turns everything into obscenity. When he comes on to Lula, putting his mouth right up to hers, sex seems like filth. Perhaps if Dafoe had turned up earlier and had been a major structural element in the movie—the vile obverse of Lula and Sailor—*Wild at Heart* wouldn't seem like such a waste.

Lynch's fascination with creeps has gone past astonishing us and is turning decorative and whimsical. In *Wild at Heart,* the naked fat ladies from *Blue Velvet* return, a calling card, and out on the road, Lynch piles up vicious people meaninglessly, as if he were showing off his wares. Ooh, nasty! *Wild at Heart* is Lynch's *Mondo Cane,* the old documentary atrocity film. Some of the dirtier episodes are even feebly staged, with the pathetic, studied languor of porno advertisements on late-night cable.

Lynch may need to work within certain limits, as he has to do when he makes *Twin Peaks* episodes for network television. Forced to take note of certain proprieties and standards, he can use his magical inventiveness to tease and undermine. But left entirely free, as he is in *Wild at Heart,* he falls apart. He is threatening to turn into a charlatan of the late-Fellini variety, pulling out his freaks because he doesn't know what else to do.

ONE OF THE WAYS OF CLEANSING MOVIES OF false emotion is to leave emotion out altogether—to go deadpan and turn the whole idea of expressivity into a joke. Thus Jim Jarmusch (*Stranger Than Paradise, Down By Law*) in America. And thus, also, the young Finnish director Aki Kaurismäki, whose comic melodrama **Ariel** is playing at the Bleecker Street Cinema. This beautifully photographed fable of a young, alienated worker who travels from Lapland to Helsinki in an old Cadillac convertible and who falls, by degrees, into a life of crime is told so coolly and matter-of-factly that the bareness becomes a form of revolt. *Ariel*'s wry terseness isn't entirely satisfying, but it's a relief from the overinsistence of most movies these days. I was intrigued: I wanted to see more Kaurismäki. ■

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Theater/John Simon

'RICHARD' THE THIRD-RATE

"...Washington plays Richard as an old-fashioned heavy, always expecting—perhaps even hoping—to be hissed by the crowd..."

THE HEARTENING, INDEED EXHILARATING, thing about **Richard III** is that it is Shakespeare's first play that really works. (Yes, *The Comedy of Errors* does, too, but only as a highly derivative piece of jolly juvenilia.) So what we get here is a sense of the 28- or 29-year-old playwright exultant in his first success, a play that, though melodrama rather than tragedy and insecure in its versification, offers a terrific central character, some interesting subsidiary ones, and a plot that, despite holes and bumps, allows for thrillingly breakneck traversal from beginning to end.

Although Richard is a consummate villain in the Senecan sense, he has charm and wit: charm enough to win Lady Anne, wit enough to make an audience laugh with him even while hating him. It is in this play that what was to become Shakespeare's complexity, his layering and texture, his appreciation of human ambiguities, and his masterly exploitation of the interaction of poetry and drama—the possibilities of the two *not* acting in unison—can first be sensed and savored. But it takes actors and directors of considerable stature to save the play from its youthful excesses and insufficiencies and to bring out its underlying strengths.

HOLLOW CROWN: *Peter McRobbie, Denzel Washington in* Richard III.

Richard III receives some, but nowhere near enough, help of that kind in Joe Papp's current production at the Delacorte. It would seem that four centuries of its popularity and frequency on the boards have gone rather by the board here. For this, I do not blame Robin Phillips, the British director, who has, in all but the battle scenes (mismanaged by Martino M. Pistone), shown taste and judiciousness, even if only modest invention. But modest invention that takes no depraved liberties is a rare and precious quality these days, greatly to be preferred to the pinnacles of so-called director's theater.

Still, no director, not even one of the first rank (which Phillips, I think, has yet to attain), can do wonders without a commensurate cast, such as, largely through Papp's fault, is not available here. For it is quite clear that the aim has been thoroughgoing democratization of the theater, which to Papp means casting any number of actors of color in both major and minor roles. To make this color-blind casting more conspicuous yet, the little princes are played one white, one black—the latter, a college graduate, too old and too tall for Prince Edward. But nothing must stand in the way of Papp's good citizenship, logic least of all.

Be it said immediately that the black and Asian actors in the leading roles are no worse than the majority of the rest, so Papp may be right after all: If most of the parts are to be mangled, they might as well be mangled democratically. If, on the other hand, the goal had been to find the most qualified and compelling actors—if, in other words, the main concern had been art—such democracy would have been inconceivable. Art is an aristocracy of talent; the gifted, like it or not, constitute an elite. You need not take it from me; you can get it from no less an authority than Dick Cavett in a recent op-ed piece in the New York *Times*.

It is, then, no service to anyone, least of all to Denzel Washington himself, to oblige him to train for Richard in public. Washington is an actor of noteworthy achievement and, I believe, even more considerable promise. Given the right role—as, most notably, on stage in *A Soldier's Play* and on screen in *Glory*—he is electrifying and unforgettable. But what in his background (including an unremarkable West Coast production of *Coriolanus*) could have prepared him for a Shakespearean lead? True, he speaks his lines trippingly, and in Central Park, where the actors are solidly miked, projection is not a problem. But the trio of vocal flexibility, variety, musicality is. This Richard speaks in something perilously close to a monotone, with the voice tending to become shrill, suggesting unease rather than what makes Richard so menacing: his fiendish self-confidence.

Furthermore, this Richard is too healthy and handsome. It is not that Crookback should be played as he might have been in some Hollywood pre-talkie version, but that the physical handicaps here seem minimal, allowing Richard to cut a winning, almost unblemishedly heroic figure. In this respect, as in so many others, Olivier's movie version was exemplary, despite Olivier's great good looks and scarcely lesser vanity. Still, *that* Richard was not handsome: weirdly fascinating, perhaps, or poetically peculiar. For it is only when an unsightly Richard must exercise great charm and wit and cunning to prevail that his achievement becomes imposing. But Washington is easily the most masculinely seductive presence in the entire cast.

Worst of all, Washington misses Richard's humor. Not entirely; he does get the obvious, easy laughs. But Richard must, until near the end, revel in his villainies: He enjoys his ability to cozen others, relishes his talent for dissembling. He uses those around him—as well as the audience, when he addresses it directly—as so

Photograph by Martha Swope Associates/Carol Rosegg.

many mirrors in which to admire himself, see his ugliness beautified by success and power. Washington, however, plays him as an old-fashioned heavy: without smiling, without relaxing, always expecting—perhaps even hoping—to be hissed by the crowd. This Richard, for example, would not enjoy Anne in the flesh before getting rid of her. (Incidentally, Papp's courage does not extend to having her played by a white actress.) Another letdown is Mary Alice's flat Queen Margaret.

But it is bootless to run down the list of the unsuccessful performances when it includes nearly all. Phillips has brought along a few actors from Canada, where he used to run the Stratford Festival, but even these can disappoint. Thus Joseph Ziegler, as Clarence, gives a prissy, bloodless performance, eliciting scant sympathy for this tainted but pitiful man. What quality there is in the acting comes from Ben Hammer's routine but unexceptionable Derby; Nancy Palk's Queen Elizabeth, a bit slow to warm up and unconvincing at the very end, but strong, well-spoken, even searing in between; and Daniel Davis's Buckingham, easily the most polished and multifarious performance of all, despite poor costuming.

Elis Y. Lam's set is undistinguished except for being very red; Lam's costumes, though wandering all over the place from the Dark Ages to Darth Vader, are more interesting. The veteran composer Louis Applebaum, another Canadian, does little with the music: Most of it sounds like someone far away in the park singing or playing something unrelated to the show. Yet another Canadian, Louise Guinand, however, does nicely by the lighting, which is various and well thought out. Would that more things were.

Quiet on the Set IS A PALTRY, MORE PRECISELY puny, farce about actors on a soap opera. The minuscule point is that life imitates soaps, so that it is hard to distinguish whether, at any moment, the folk on stage are acting their parts or their "lives." Ever since Oscar Wilde made the impressive discovery that nature imitates art (which, of course, is not to be taken entirely at face value), the life-art confusion has been a frequent topic of drama, most strikingly in Pirandello, Schnitzler, and Anouilh, but also in numerous others.

Terrell Anthony, who wrote *Quiet on the Set,* knows soap opera from firsthand experience, but seems somewhat less acquainted with life, and still less so with theater. Much the same appears to apply to his director, A. C. Weary (on whose name it would be too easy to pun), and to four of the five-member cast, which, on the night I attended, had Beth Ehlers substituting for Cady McClain. The exception was Kate Collins, of whom I'd like to see more; of everyone else involved in this foolhardy venture, less. ■

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BY LEONORE FLEISCHER

TO A T

THIS STORE'S THREE BRANCHES (TWO IN SoHo, one in East Hampton) have discounted cotton clothing in bright, artistic designs. Most items are unisex, in sizes S–XL. For example, tank tops and T-shirts in sizes 2 months–4 years, were $15–$18, now $10–$12; summer dresses (fits all to size 14), were $59, now $29; art-printed canvas totes, were $16–$18, now $10–$12; unisex short-sleeved art-printed sport shirts, in polo or mock-turtleneck, were $29–$39, now $15–$20; and more, including closeouts of discontinued or damaged T-shirts, sweatshirts, pants, and shorts, all 50–75 percent off. A.E., M.C., V.; no checks; all sales final. *Foravi, 97 Wooster St., near Spring St. (966-4134); 505 Broome St., near W. Broadway (226-2091); 50 Main Street, East Hampton (516-329-0814). Mon.–Sun. 11 a.m.–7 p.m. and Sat. till 8 p.m.; through 9/3.*

CLOSET CASE

FOR A LIMITED TIME, THE AUTHOR OF THE book *Organize Yourself!* will go to your home and straighten your closet for a reduced price (at least 4 hours' work is required). She'll pull your wardrobe together, matching, discarding, and organizing your clothing—she'll even shop with you if necessary. The service is available by appointment only, anywhere in the tri-state area. The hourly fee, usually $100 per hour plus travel, now is $60 per hour plus one-way transportation time (transport costs included). Checks accepted; no credit cards. *Ronni Eisenberg & Associates, 222-9551; through 9/30.*

SHELF-RESPECT

SEE, LTD., HAS OPENED A NEW SHOWROOM and is celebrating by discounting its contemporary designer furniture, most of it imported. For example, Roberto Tapinassi's Rataplan leather sofa from Italy, was $3,800, now $2,900; Gianni Pareschi's Tia chairs and stools, were $200 each, now 4 for $600; Philippe Starck's Jon Ild shelving (including poles) from Spain, was $80 for 2 poles, now $60; set of shelves, was $400, now $300; desk unit, was $150, now $120; Nani Marquina's geometric and abstract wool rugs from Spain, were $950 (for approx. 5 ft., 6 in. by 8 ft.) up to $1,160 (for approx. 6 ft., 6 in. by 8 ft., 6 in.), now 20 percent off; Pagani/Perversi hook shelving from Italy, single, was $450, now $375; double, was $650, now $525; glass shelving at additional cost; Falsopiano black or silver metal-frame table with laminate top, from Italy by Grafite, about 3 ft. by 5 ft. closed, top unfolds to double size, was $1,150, now $900; Philippe Starck Wendy Wright chair from Spain, was $200, now $150; Achille Castiglioni's Cumano side table from Italy (it can hang on a wall), was $250, now $200; Bill Becker's Perimeter glass-and-wood coffee table, was $450, now $375; Ribalta black leather love seat with 2-color cushions from Italy, by Fabrizio Ballardini/Fulvio Forbicini, was $4,000, now $3,200; La Literatura rolling bookcase from Spain, by Vincent Martinez, was $1,600, now 10 percent off; and more, including accessories and floor samples. M.C., V., checks accepted; all sales final; delivery additional. *SEE, Ltd., 920 Broadway, near 21st St. (228-3600); Mon., Wed., Fri., and Sat. 10 a.m.–7 p.m.; Tues. and Thurs. till 8 p.m.; and Sun. 11 a.m.–6 p.m.; through 9/3.*

DO NOT PHONE: *Send suggestions for "Sales & Bargains" to Leonore Fleischer,* New York *Magazine, 755 Second Ave., N.Y., N.Y. 10017-5998, six weeks before the sale.*

WAXING AROMATIC

THROUGH SEPTEMBER, THIS COMFORTABLE, relaxing salon is offering considerable discounts: If you use at least three of its services, you'll get them for half-price. All its products are made, without chemicals, from aromatic plant extracts. For example, if you take a deep-cleaning facial, usually $45; a manicure, usually $15; and a pedicure, usually $25, you'll get all three for $42.50. Also available are French manicure, usually $18; full leg wax, usually $40; aroma-therapy massage, usually $75; bikini wax, usually $15; lower-leg wax, usually $20; body brush and tone, usually $35; and more. By appointment only. A.E., M.C., V., checks accepted. *Diane Young Skin Care Center, 38 E. 57th St. (753-1200); through 9/30.*

THE CHINA SYNDROME

FAMOUS-MAKER CHINA, FLATWARE, AND giftware, with hundreds of china and stoneware patterns, are 25–50 percent off here. For example, 6-piece setting of Royal Worcester Evesham, list $65, here $39; (the following prices are for 5-piece place settings): Royal Crown Derby Old Imari, list $675, here $390; Mikasa Arabella, list $45, here $28; Hutschenreuther Fleur de Lis, list $90, here $54; Taitu Legno, list $94, here $70; Oscar de la Renta Travertine, list $95, here $75; Arabia Ruska, list $67, here $45; and Dansk Bistro, list $60, here $38. Also, take 20 percent off all Portmeirion Botanic Garden sets and serving pieces; choose from more than 100 French Limoges patterns, 20–30 percent off list; Erté service plates, list $110, here $84; Nikko *faux*-marble service plates, list $100, here $75; and much more. 18/8 stainless-steel 5-piece flatware settings are 20–65 percent off, including Dalia Picasso, list $45, here $34; Dansk Torun, list $67, here $42; Boda Nova Oval Steel, list $70, here $54; Jay Spectre Eclipse, list $100, here $30; and more. Services for 8 with serving pieces include Yamazaki Diva and Nicole, list $360, here $134; Supreme Cutlery Marchesa, list $450, here $139; Retroneu Esprit, list $400, here $170; decanters from Waterford, Atlantis, Wedgwood, and others, 20–50 percent off; Baccarat Dom Perignon champagne flute, list $57, here $44; Lalique Bacchantes vase, list $2,450, here $1,590; Daum crystal automobiles, 30 percent off; Atlantis stemware, 35 percent off; Alessi kettles, clocks, and accessories, 20–30 percent off; and more. In addition, tablecloths, napkins, and place mats are reduced to 50 percent, including Damask banquet cloths, list $70–$80, here $35–$45; and more. A.E., M.C., V., checks accepted; exchanges possible; phone orders accepted. *Robin Importers, 510 Madison Ave., near 53rd St. (753-6475); Mon.–Fri. 9:30 a.m.–5:30 p.m. and Sat. 10 a.m.–5 p.m. (closed Sat., Aug. 26); through 9/30.*

MAIL-BONDING

A NEW TRADE PAPERBACK, AVAILABLE AT your local bookstore, offers mail-order-catalogue-rebate coupons worth $1,400. The book lists 58 famous mail-order catalogues for men, women, and children, featuring gift items and houseware. Participants include Brookstone, Hammacher Schlemmer, Eddie Bauer, Brownstone Woman, Master Animal Care, Gump's, Spiegel, and the Sporting Life; each lists a couple of full-color sample pages, along with the address and phone number for the entire catalogue (many are free), and a rebate coupon to use when ordering (all coupons are good through September 1991). Rebates range from $25 off a $150 purchase (Spiegel) to $15 off a $35 purchase (from What on Earth, the Great Living Catalog, and others), $20 off a $50 purchase (Brookstone, Haverhills, J. Jill, Ltd., Hanna Andersson, Barrie Pace, and others), $25 off a $50 purchase (The Sporting Life, Christina Stuart, and others), or $75 off a $200 purchase (Yield House). *America By Mail;* $14.95. ■

A Complete Entertainment Guide for Seven Days Beginning

AUGUST 27

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MOVIES

THEATER GUIDE

COMPILED BY STEPHEN DUBNER

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the other boroughs, alphabetically; and those elsewhere, by county. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

MANHATTAN

Below 14th Street

1. FILM FORUM—Watts St. west of Sixth Ave. (431-1590). Film Forum has closed. It will reopen at a new location later this summer.

2. THALIA SOHO—Vandam St. west of Sixth Ave. (675-0498). 8/22–23: *The Go-Between; The L-Shaped Room.* 8/24–26: *Last Year at Marienbad; Hiroshima Mon Amour.* 8/27–28: *Los Olvidados; Macario.*

3. ESSEX—Grand St. at Essex St. (982-4455). *Gremlins 2: The New Batch.*

4. ANGELIKA FILM CENTER—18 W. Houston St. (995-2000). #1—*Jesus of Montreal.* #2—*The Two Jakes.* #3—*The Unbelievable Truth.* #4—*The Two Jakes.* #5—*Wild at Heart.* #6—*The Cook, The Thief, His Wife, and Her Lover.*

5. BLEECKER STREET CINEMAS—Bleecker St. at La Guardia Pl. (674-2560). #1—*Ariel.* #2—*Fun Down There.*

6. WAVERLY—Sixth Ave. at W. 3rd St. (929-8037). #1—*Young Guns II.* #2—*Flatliners.*

7. 8TH STREET PLAYHOUSE—8th St. east of Sixth Ave. (674-6515). *Air America.*

8. MOVIELAND 8TH STREET—8th St. east of University Pl. (477-6600). #1—*The Freshman.* #2—*My Blue Heaven.* #3—*Presumed Innocent.*

9. THEATRE 80—St. Marks Pl. bet. First and Second Aves. (254-7400). 8/22: *Performance; Don't Look Now.* 8/23: *Who's Afraid of Virginia Woolf; Butterfield 8.* 8/24–25: *Dinner at Eight; The Women.* 8/26: *Rebecca; The Spiral Staircase.* 8/27: *Grand Illusion; La Bête Humaine.* 8/28: *Victim; Peeping Tom.*

10. BIJOU—Third Ave. bet. 12th–13th Sts. (505-7320). *Mo' Better Blues.*

11. CINEMA VILLAGE—12th St. east of Fifth Ave. (924-3363). 8/22–23: *Mala Noche; The Terence Davies Trilogy.* 8/24–25: *Driving Miss Daisy; The Autobiography of Miss Jane Pittman.* 8/26: *And the Ship Sails On; Juliet of the Spirits.* 8/27–28: *Mountains of the Moon; Fitzcarraldo.*

12. ART GREENWICH TWIN—Greenwich Ave. at 12th St. (929-3350). #1—*Ghost.* #2—*Mo' Better Blues.*

13. QUAD CINEMA—13th St. west of Fifth Ave. (255-8800). #1—*Life is a Long Quiet River.* #2—*Cinema Paradiso.* #3—*Taking Care of Business.* #4—*Tie Me Up! Tie Me Down!*

14th–41st Streets

18. LOEWS 19TH STREET EAST—Broadway at 19th St. (260-8000). #1—*Presumed Innocent.* #2—*Arachnophobia.* #3—*The Freshman.* #4—*The Two Jakes.* #5—*Ghost.* #6—*Air America.*

19. NEW CHELSEA—23rd St. bet. Seventh and Eighth Aves. (691-4744). #1—*Wild at Heart.* #2—*Wild at Heart.* #3—*Mo' Better Blues.* #4—*Mo' Better Blues.* #5—*Problem Child.* #6—*Die Hard 2: Die Harder.* #7—*My Blue Heaven.* #8—*Flatliners.* #9—*The Exorcist III: Legion.*

20. 23RD STREET WEST TRIPLEX—23rd St. bet. Eighth and Ninth Aves. (989-0060). #1—*Dick Tracy.* #2—*The Jungle Book; Arachnophobia.* #3—Through 8/23: *Young Guns II.* Opening 8/24: *Pump Up the Volume.*

21. GRAMERCY—23rd St. at Lexington Ave. (475-1660). *Taking Care of Business.*

22. BAY CINEMA—Second Ave. at 31st St. (679-0160). *The Exorcist III: Legion.*

24. LOEWS 34TH STREET SHOWPLACE—34th St. at Second Ave. (532-5544). #1—*Pump Up the Volume.* #2—*The Two Jakes.* #3—*Ghost.*

25. 34TH STREET EAST—34th St. at Second Ave. (683-0255). *Presumed Innocent.*

42nd–60th Streets

31. NATIONAL TWIN—Broadway bet. 43rd–44th Sts. (869-0950). #1—*The Exorcist III: Legion.* #2—*Mo' Better Blues.*

32. LOEWS ASTOR PLAZA—44th St. west of Broadway. (869-8340). *The Two Jakes.*

33. CRITERION CENTER—Broadway bet. 44th–45th Sts. (354-0900). #1—*Die Hard 2: Die Harder.* #2—*Presumed Innocent.* #3—*Total Recall.* #4—*Young Guns II.* #5—*Air America.* #6—*Air America.*

34. EMBASSY 1—Broadway bet. 46th–47th Sts. (302-0494). *Taking Care of Business.*

35. MOVIELAND—Broadway at 47th St. (757-8320). Closed for renovations.

36. EMBASSY 2—Seventh Ave. bet. 47th–48th Sts. (730-7262). *Arachnophobia.* **EMBASSY 3—**Through 8/23: *The Jungle Book; RoboCop 2.* Opening 8/24: *Delta Force II.* **EMBASSY 4—**Through 8/23: *Dick Tracy.* Opening 8/24: *Delta Force II.*

37. WEST SIDE CINEMA—Seventh Ave. bet. 47th–48th Sts. (398-1720). #1—*My Blue Heaven.* #2—*My Blue Heaven.*

38. WORLDWIDE CINEMAS—49th–50th Sts. bet. 8th and 9th Aves. (246-1583). #1—"Festival Latino." Call 598-7155 for bilingual info. #2—"Festival Latino." #3—*Mo' Better Blues.* #4—*Wild at Heart.* #5—*The Exorcist III: Legion.* #6—*Problem Child.*

40. GUILD 50TH STREET—50th St. bet. Fifth and Sixth Aves. (757-2406). *Duck Tales: The Movie.*

41. ZIEGFELD—54th St. west of Sixth Ave. (765-7600). *Flatliners.*

42. EASTSIDE CINEMA—Third Ave. bet. 55th–56th Sts. (755-3020). *Problem Child.*

43. CARNEGIE HALL CINEMA—Seventh Ave. at 56th St. (265-2520). *The Unbelievable Truth.* **CARNEGIE SCREENING ROOM—**(757-2131). *Daddy's Dyin' . . . Who's Got the Will?*

44. SUTTON—57th St. east of Third Ave. (759-1411). #1—*Pretty Woman.* #2—*My Blue Heaven.*

45. FESTIVAL THEATER—57th St. west of Fifth Ave. (307-7856). *The Freshman.*

46. 57TH STREET PLAYHOUSE—57th St. west of Sixth Ave. (581-7360). *Life is a Long Quiet River.*

47. BIOGRAPH—57th St. east of Broadway (582-4582). Through 10/13: "A New Look At Hollywood Musicals." 8/23–25: *Gigi.* 8/26–27: *The Firefly; One Night of Love.* 8/28–29: *Star!*

48. GOTHAM—Third Ave. bet. 57th–58th Sts. (759-2262). Through 8/23: *Young Guns II.* Opening 8/24: *The Sound of Music.*

49. PLAZA—58th St. east of Madison Ave. (355-3320). *Quick Change.*

50. PARIS—58th St. west of Fifth Ave. (688-2013). *Metropolitan.*

51. 59th STREET EAST—59th St. west of Second Ave. (759-4630). *Flatliners.*

52. MANHATTAN TWIN—59th St. bet. Second and Third Aves. (935-6420). #1—*The Exorcist III: Legion.* #2—*Another 48 Hrs.; Duck Tales: The Movie.*

53. BARONET—Third Ave. at 59th St. (355-1663). *Die Hard 2: Die Harder.* **CORONET—***Mo' Better Blues.*

54. CINEMA 3—59th St. west of Fifth Ave. (752-5959). *Problem Child.*

55. CINEMA I—Third Ave. at 60th St. (753-6022). *Presumed Innocent.* **CINEMA II—**(753-0774). *Taking Care of Business.* **CINEMA THIRD AVE.—***Dick Tracy.*

61st Street and Above, East Side

60. UA GEMINI TWIN—Second Ave. at 64th St. (832-1670). #1—*The Freshman.* #2—*Air America.*

61. BEEKMAN—Second Ave. at 66th St. (737-2622). *Wild at Heart.*

62. LOEWS NEW YORK TWIN—Second Ave. bet. 66th–67th Sts. (744-7339). #1—*Pump Up the Volume.* #2—*The Two Jakes.*

63. 68TH STREET PLAYHOUSE—Third Ave. at 68th St. (734-0302). *Presumed Innocent.*

64. LOEWS TOWER EAST—Third Ave. bet. 71st–72nd Sts. (879-1313). *Ghost.*

65. UA EAST—First Ave. at 85th St. (249-5100). *The Two Jakes.*

66. 86TH STREET EAST—86th St. east of Third Ave. (249-1144). #1—*My Blue Heaven.* #2—*Taking Care of Business.*

67. LOEWS ORPHEUM—86th St. at Third Ave. (289-4607). Closed for renovations.

68. 86TH STREET—86th St. west of Lex. Ave. (534-1880). #1—*Mo' Better Blues.* #2—*Flatliners.*

61st Street and Above, West Side

79. LOEWS PARAMOUNT—Broadway at 61st St. (247-5070). *Ghost.*

80. CINEPLEX ODEON 62ND AND BROADWAY—62nd St. at Broadway (265-7466). *Wild at Heart.*

81. LINCOLN PLAZA CINEMAS—Broadway bet. 62nd–63rd Sts. (757-2280). #1—*May Fools.* #2—*Tie Me Up! Tie Me Down!* #3—*Cinema Paradiso.*

83. REGENCY—Broadway bet. 67th–68th Sts (724-3700). *Mo' Better Blues.*

85. LOEWS 84TH STREET SIX—Broadway at 84th St. (877-3600). #1—*The Two Jakes.* #2—*Taking Care of Business.* #3—*My Blue Heaven.* #4—*Presumed Innocent.* #5—*The Freshman.* #6—*Pump Up the Volume.*

87. METRO CINEMA—Broadway bet. 99th–100th Sts. (222-1200). #1—*Arachnophobia.* #2—*Duck Tales: The Movie.*

89. OLYMPIA CINEMAS—Broadway bet. 106th–107th Sts. (865-8128). #1—*The Exorcist III: Legion.* #2—*Flatliners.*

91. NOVA—Broadway bet. 147th–148th Sts. (862-5728). #1—*Mo' Better Blues.* #2—*Arachnophobia.*

MUSEUMS, SOCIETIES, ETC.

ANTHOLOGY FILM ARCHIVES—34 Second Ave. (505-5181). $5. 8/23–26 at 7: *The Territory,* dir. Raul Ruiz. 8/23–31 (call for times): Three films by Aki Kaurismäki: *Shadows in Paradise* (1986); *Crime and Punishment* (1983); *Calamari Union* (1984).

FILM SOCIETY OF LINCOLN CENTER—Alice Tully Hall, Lincoln Center (362-1911; 877-1800). $5.50. Through 8/26: "A Roman Holiday: Masterworks of the Italian Cinema from Neo-Realism to the Present." 8/22 at 6:15: *Love and Anarchy* (1973), dir. Lina Wertmuller; at 8:45: *Padre Padrone* (1977), dir. Paolo and Vittorio Taviani. 8/23 at 6:15: *Allonsanfan* (1974), dir. Paolo and Vittorio Taviani, with Marcello Mastroianni; at 8:45: *Seven Beauties* (1976), dir. Lina Wertmuller, with Giancarlo Giannini. 8/24 at 6:15: *The Garden of the Finzi-Continis* (1971), dir. Vittorio De Sica, with Dominique Sanda and Helmut Berger. 8/25 at noon: *The Tree of the Wooden Clogs* (1978), dir. Ermanno Olmi; at 3:30: *Ecco Bombo* (1977), dir. Nanni Moretti; at 5:45: *Passion of Love* (1981), dir. Ettore Scola; at 8:15: *Identification of a Woman* (1982), dir. Michelangelo Antonioni, with Tomas Milan. 8/26 at 2: *Golden Dreams* (1981), dir. Nanni Moretti; at 4: *A Special Day* (1977), dir. Ettore Scola, with Sophia Loren and Marcello Mastroianni; at 6:15: *A Blow to the Heart* (1982), dir. Gianni Amelio, with Jean-Louis Trintignant and Laura Morante; at 8:30: *Kaos* (1984), dir. Paolo and Vittorio Taviani.

FILMS CHARAS—Community and Cultural Center, 360 E. 10th St. (982-0627). Nonmembers $3; members $1.50. 8/28 at 8: "New Video." Paper Tiger's *Drawing the Line at Pittston*; new videos by Jacob Burckhardt, Paul Garrin, Barbara Rosenthal.

FRENCH INSTITUTE—22 E. 60th St. (355-6100). "Ciné-Club." $5; students and senior citizens $3.50. "Paris Film Noir." 8/22 at 12:30, 6: *Frantic* (1988), dir. Roman Polanski, with Harrison Ford, Betty Buckley; at 3:15, 8:45: *Tchao Pantin* (1983), dir. Claude Berri, with Coluche, Richard Anconina, Agès Soral, and Philippe Léotard (in French, Eng. subtitles).

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 82nd St. (879-5500; 570-3949). Free with museum admission. Through 8/25: "The Art of the Soviet Union" and "Recent Paintings Acquisitions." 8/22 at 1: *Art in Revolution*; at 3:30: *Théodore Géricault; Eugène Delacroix.* 8/23 at 1: *Renascence: The Restoration of the Palaces of Leningrad*; at 3:30: *Théodore Géricault; Eugène Delacroix.* 8/24 at 1: *Art In Revolution*; at 3:30: *Théodore Géricault; Eugène Delacroix*; at 7:30: *Renascence: The Restoration of the Palaces of Leningrad.* 8/25 at 1:15: *Pysanka: The Ukranian Easter Egg; Lost to the Revolution.* At 4, 6:30: "Focus on Africa": *Jom* (1981, Senegal), dir. Ababacar Samb; in Wolof, English subtitles. 8/28—8/31: "The Decorative Arts and Architecture of Central Europe" and "Trompe L'Oeil Painting." 8/28 at 1: *Renaissance Architecture in Slovakia; Style and Design in Slovak Furniture; Royal Rococo; Bustelli: Ein Spiel Aus Porzellan;* at 3:30: *Painting the Town.*

MUSEUM OF BROADCASTING—1 E. 53rd St. (752-7684). Suggested contributions: adults $4, students $3, under 13 and seniors $2. Through 12/8: MB Playhouse. Tue.–Fri. at 3, Tues. at 6, Sat. at 1: "Outstanding Performances." 8/21–25: *The Naked Civil Servant,* dir. Philip Mackie, with John Hurt. "Rocky and Bullwinkle and Friends: A Tribute to Jay Ward." Tue.–Sat. at 3, Tues. at 5 and 6:30. Selections from every Jay Ward cartoon series spanning his thirty years in television, including the characters Rocky and Bullwinkle, Boris Badenov and Natasha Fatale, Dudley Do-Right, Crusader Rabbit, George of the Jungle, Super Chicken, and many others. Also, a selection of Jay Ward's animated television commercials will be screened, spanning 1963-1984.

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9490). Free with museum admission. **Titus Theater 1:** Through 9/11: "Twentieth Century Fox 1935–65." 8/23 at noon: *Night People* (1954), dir. Nunnally Johnson, with Gregory Peck and Broderick Crawford; at 3: *Pickup on South Street* (1953), dir. Samuel Fuller, with Richard Widmark and Jean Peters; at 6: *Forty Guns* (1957), dir. Samuel Fuller, with Barbara Stanwyck, Barry Sullivan, Dean Jagger. 8/24 at noon: *Carmen Jones* (1954), dir. Otto Preminger, with Dorothy Dandridge and Harry Belafonte; at 3: *Love is a Many Splendored Thing* (1955), dir. Henry King, with William Holden, Jennifer Jones; at 6: *Pickup on South Street* (see 8/23). 8/25 at noon: *Forty Guns* (see 8/23); at 2:30: *The Best Things in Life Are Free* (1956), dir. Michael Curtiz; at 5: *Bigger Than Life* (1956), dir. Nicholas Ray, with James Mason, Barbara Rush, Walter Matthau. 8/26 at noon: *The Girl Can't Help It* (1956), dir. Frank Tashlin, with Tom Ewell and Jayne Mansfield; at 2:30: *The Girl in the Red Velvet Swing* (1955), dir. Richard Fleischer, with Ray Milland, Joan Collins, and Farley Granger; at 5: *Love is a Many Splendored Thing* (see 8/24). 8/27 at noon: *Bigger Than Life* (see 8/25); at 3: *The Three Faces of Eve* (1957), dir. Nunnally Johnson, with Joanne Woodward, Lee J. Cobb; at 6: *The Fly* (1958), dir. Kurt Neumann, with Vincent Price, Herbert Marshall. 8/28 at noon: *The Long, Hot Summer* (1958), dir. Martin Ritt, with Paul Newman, Joanne Woodward, Orson Welles, Lee Remick; at 3: *An Affair to Remember* (1957), dir. Leo McCarey, with Cary Grant, Deborah Kerr; at 6: *Heaven Knows, Mr. Allison* (1957), dir. John Huston, with Deborah Kerr, Robert Mitchum.

NEW COMMUNITY CINEMA—423 Park Ave., Huntington, N.Y. (516-423-7653). $6; members $4; senior citizens $3.50. 8/22–23 at 8: *For All Mankind* (1989), dir. Al Reinert; *A Trip to the Moon* (1902), dir. Georges Melies. 8/24–27 (call for times): *Pathfinder* (1988, Norway), dir. Nils Gaup; in Lapp, Eng. subtitles. 8/28–8/30 at 8: *The Mahabharata* (1989), dir. Peter Brook.

NEW YORK PUBLIC LIBRARY—Vincent Astor Gallery at Lincoln Center, Amsterdam Ave. and 65th St. (870-1600). Free admission. Through 9/22: "Wired for Sound: The Exhibitors' Dilemma": a multi-media exhibition exploring the early sound film era.

PUBLIC THEATER—425 Lafayette St. (598-7171). $6; senior citizens and students $5. "Renoir." 8/22–23: At 8: *A Day in the Country* (1936); *Grand Illusion* (1937). 8/24–30: "Festival Latino" documentaries and short films in competition.

QUEENS MUSEUM—NYC Bldg., Flushing Meadow-Corona Park, Queens (718-592-2405). Free with museum admission. 8/25 at 2: A series of short films on the 1939/40 World's Fair: *Beauty for Ashes* (1967); *RCA, The Birth of an Industry* (1939); *1939 World's Fair Newsreel Clips* (1939).

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WHITNEY MUSEUM—Madison Ave. at 75th St. (570-0537). Free with museum admission. Through 8/26: "Film and Video on Art." 8/21 at 1:30, 8/22–23 at 11:30, 8/24–25 at 2:30, 8/26 at 3:30: *Horst* (1988); *Alfred Stieglitz: Photographer* (1981); *Man Ray* (1984). 8/21 at 4:30, 8/22–23 at 2:30: *Diego Rivera: I Paint What I See* (1989); *20th Century American Art: Highlights of the Permanent Collection* (1982); *The Art Show That Shocked America* (1963). 8/24–25 at 11:30, 8/26 at 12:30: *Painting the Town: The Illusionistic Murals of Richard Haas* (1989); *Diego Rivera: I Paint What I See* (1989).

BRONX

100. ALLERTON—Allerton Ave. nr. Cruger Ave. (547-2444). #1—*The Exorcist III: Legion*. #2—*Air America*. #3—*Arachnophobia; Duck Tales: The Movie*.

101. BAY PLAZA—2210 Bartow Ave. (320-3020). #1—*Ghost*. #2—*Presumed Innocent*. #3—*Problem Child*. #4—*Duck Tales: The Movie; Wild at Heart*. #5—*Arachnophobia; Flatliners*. #6—*Mo' Better Blues*. #7—*Air America*. #8—*The Exorcist III: Legion*. #9—*My Blue Heaven*.

105. FAIRMONT—(901-3006). #1—*Dick Tracy*. #2—*Problem Child*. Beg. 8/24: *Delta Force II*. #3—*The Exorcist III: Legion*. Beg. 8/24: *Darkman*.

106. INTERBORO—E. Tremont Ave. nr. Bruckner Blvd. (792-2100). #1—*The Exorcist III: Legion*. #2—*Problem Child; Air America*. #3—*Presumed Innocent*. #4—*My Blue Heaven*.

107. KENT—E. 167th St. nr. Grand Concourse (538-4000). *The Exorcist III: Legion*.

108. LOEWS PARADISE—E. 188th St. at Grand Concourse (367-1288). #1—*The Two Jakes*. #2—*Air America*. #3—*Ghost*. #4—*Arachnophobia*.

109. PALACE—Unionport Rd. at E. Tremont Ave. (829-3900). #1—*The Exorcist III: Legion*. #2—*Flatliners*. #3—*Air America; Arachnophobia*. #4—*Problem Child; Mo' Better Blues*.

110. RIVERDALE—Riverdale Ave. at 259th St. (884-9514). #1—*My Blue Heaven*. #2—*Presumed Innocent*.

111. VALENTINE—E. Fordham Rd. at Valentine Ave. (584-9583). #1—*Mo' Better Blues*. #2—*Die Hard 2: Die Harder*. #3—*The Exorcist III: Legion*.

112. WHITESTONE—Bruckner Blvd. at Hutchinson River Pkwy. (409-9030). #1—*Problem Child*. #2—*Ghost*. #3—*My Blue Heaven*. #4—*Presumed Innocent*. #5—*Wild at Heart*. #6—*Duck Tales: The Movie*. #7—*Total Recall*. #8—*Taking Care of Business*. #9—*Air America*. #10—*The Jungle Book; Die Hard 2: Die Harder*. #11—*Mo' Better Blues; The Exorcist III: Legion*. #12—*Arachnophobia; Jetsons: The Movie*. #13—*The Two Jakes; Flatliners*.

BROOKLYN

AREA CODE 718

200. ALPINE—Fifth Ave. at 69th St. (748-4200). #1—*Flatliners*. #2—*Taking Care of Business*. #3—*The Freshman*. #4—*Pump Up the Volume*. #5—*Arachnophobia; Duck Tales: The Movie*. #6—*The Two Jakes*. #7—*Problem Child*.

203. BROOKLYN HEIGHTS—Henry St. at Orange St. (596-7070). #1—*The Two Jakes*. #2—*Ghost*.

204. CANARSIE—Ave. L at E. 93rd St. (251-0700). #1—*Flatliners; Duck Tales: The Movie*. #2—*The Exorcist III: Legion*. #3—*My Blue Heaven*.

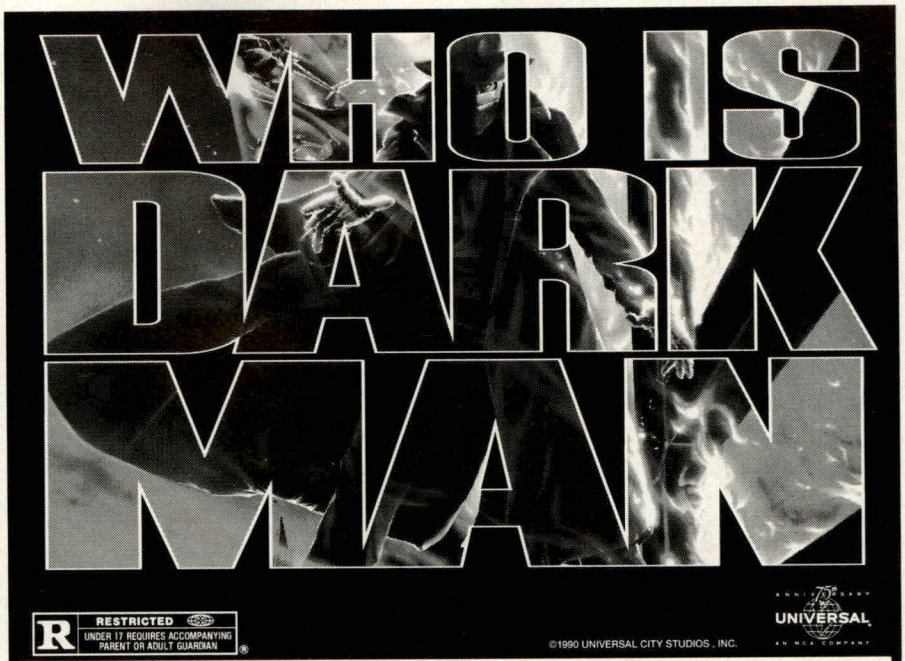
206. COBBLE HILL—Court St. at Butler St. (596-9113). #1—*Taking Care of Business; My Blue Heaven*. #2—*Presumed Innocent; Duck Tales: The Movie*.

208. COMMODORE—Broadway at Rodney St. (384-7259). #1—*The Exorcist III: Legion*. #2—*Air America; Mo' Better Blues*.

209. DUFFIELD—Duffield St. at Fulton St. (624-3591). #1—*Mo' Better Blues*. #2—*The Exorcist III: Legion*.

210. FORTWAY—Ft. Hamilton Pkwy. at 68th St. (238-4200). #1—*Ghost*. #2—*My Blue Heaven*. #3—*Presumed Innocent*. #4—*Air America*. #5—*Die Hard 2: Die Harder*.

211. KENMORE—Church Ave. nr. Flatbush Ave. (284-5700). #1—*Mo' Better Blues*. #2—*The Exorcist III: Legion*. #3—*Arachnophobia*. #4—*Quick Change; Problem Child*.



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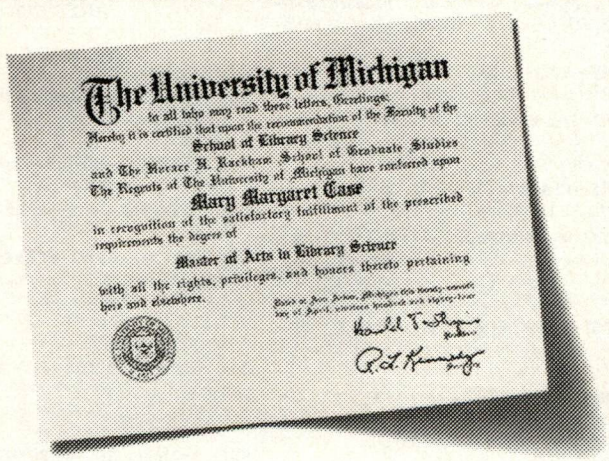
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to all who may read these letters, Greetings:

Know ye, that upon the recommendation of the Faculty of the School of Library Science and The Horace H. Rackham School of Graduate Studies The Regents of The University of Michigan have conferred upon

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212. KENT—1170 Coney Island Ave. (338-3371). #1—*Taking Care of Business; My Blue Heaven.* #2—*Presumed Innocent.*

213. KINGS PLAZA—Flatbush Ave. at Ave. U (253-1111). #1—*Presumed Innocent.* #2—*Pump Up the Volume.* #3—*Mo' Better Blues.* #4—*Die Hard 2: Die Harder.*

214. KINGSWAY—Kings Hwy. at Coney Island Ave. (645-8588). #1—*The Two Jakes.* #2—*Flatliners.* #3—*Problem Child.* #4—*My Blue Heaven.* #5—*The Exorcist III: Legion.*

215. LOEWS GEORGETOWN—Ralph Ave. at Ave. K (763-3000). #1—*Ghost.* #2—*Taking Care of Business.*

216. LOEWS ORIENTAL—86th St. at 18th Ave. (236-5001). #1—*Ghost.* #2—*The Two Jakes.* #3—*Taking Care of Business.*

217. MARBORO—Bay Pkwy. at 69th St. (232-4000). #1—*Air America.* #2—*Presumed Innocent.* #3—*My Blue Heaven.* #4—*The Exorcist III: Legion.*

218. METROPOLITAN—392 Fulton St. (858-8580). #1—*Problem Child.* #2—*Duck Tales: The Movie; Arachnophobia.* #3—*Die Hard 2: Die Harder.* #4—*Taking Care of Business.*

219. THE MOVIES AT SHEEPSHEAD BAY—Knapp St. off Belt Pkwy. (615-1700). #1—*Flatliners.* #2—*Presumed Innocent.* #3—*My Blue Heaven.* #4—*Ghost.* #5—*The Two Jakes.* #6—*The Freshman.* #7—*Problem Child.* #8—*Die Hard 2: Die Harder.* #9—*Young Guns II.*

220. OCEANA—Brighton Beach Ave. at Coney Island Ave. (743-4333). #1—Through 8/23: *Duck Tales: The Movie; Flatliners.* Beg. 8/24: *Delta Force II.* #2—*My Blue Heaven.* #3—*Taking Care of Business.* #4—Through 8/23: *Air America.* Beg. 8/24: *Darkman.* #5—*Wild at Heart.* #6—*Presumed Innocent.*

222. RIDGEWOOD—Myrtle Ave. at Putnam Ave. (821-5993). #1—Through 8/23: *Arachnophobia.* Beg. 8/24: *Delta Force II.* #2—Through 8/23: *Air America.* Beg. 8/24: *Darkman.* #3—*The Exorcist III: Legion.* #4—Through 8/23: *Mo' Better Blues.* Beg. 8/24: *Men At Work.* #5—*Problem Child.*

QUEENS

AREA CODE 718

300. ASTORIA—UA ASTORIA—(545-9470). #1—*My Blue Heaven.* #2—*Presumed Innocent.* #3—*Flatliners.* #4—*The Exorcist III: Legion.* #5—*Problem Child.* #6—*Air America.*

301. BAYSIDE—LOEWS BAY TERRACE—(428-4040). #1—*Presumed Innocent.* #2—*Pump Up the Volume.*

302. BAYSIDE—THE MOVIES AT BAYSIDE—(225-7711). #1—*Ghost.* #2—*Flatliners.* #3—*The Two Jakes.* #4—*The Freshman.*

303. CORONA—PLAZA—(639-7722). #1—Through 8/23: *Die Hard 2: Die Harder.* Beg. 8/24: *Delta Force II.*

304. DOUGLASTON—MOVIEWORLD—(423-7200). #1—*My Blue Heaven.* #2—*Ghost.* #3—*Flatliners.* #4—*The Exorcist III: Legion.* #5—*Problem Child.* #6—*Die Hard 2: Die Harder.* #7—*Air America.*

305. ELMHURST—LOEWS ELMWOOD—(429-4770). #1—*Ghost.* #2—*Taking Care of Business.* #3—*Arachnophobia.* #4—*Pump Up the Volume.*

306. FLUSHING—UA QUARTET—(359-6777). #1—*My Blue Heaven.* #2—*The Exorcist III: Legion.* #3—*Problem Child.* #4—*Die Hard 2: Die Harder.*

307. FLUSHING—UTOPIA—(454-2323). #1—*The Two Jakes* #2—Program unavailable.

308. FOREST HILLS—CINEMART—(261-2244). #1—*Pretty Woman; The Jungle Book.* #2—*Duck Tales: The Movie; Wild at Heart.*

309. FOREST HILLS—CONTINENTAL—(544-1020). #1—*My Blue Heaven.* #2—*Young Guns II.* #3—*Presumed Innocent.*

310. FOREST HILLS—FOREST HILLS—(261-7866). #1—*The Freshman.* #2—*Flatliners.*

311. FOREST HILLS—LOEWS TRYLON—(459-8944). *The Two Jakes.*

312. FOREST HILLS—MIDWAY—(261-8572). #1—*The Exorcist III: Legion.* #2—*Mo' Better Blues.* #3—*Problem Child.* #4—*Air America.*

313. FRESH MEADOWS—CINEMA 5—(357-8976). #1—*Taking Care of Business.* #2—*Mo' Better Blues.* #3—*The Jungle Book; Flatliners.* #4—*The Exorcist III: Legion.* #5—*The Freshman; Duck Tales: The Movie.*

314. FRESH MEADOWS—MEADOWS—(454-6800). #1—*Die Hard 2: Die Harder.* #2—*Air America.* #3—*Problem Child.* #4—*Ghost.* #5—*Wild at Heart.* #6—*My Blue Heaven.* #7—*The Two Jakes.*

315. JACKSON HEIGHTS—COLONY—(478-6777). #1—*Taking Care of Business.* #2—*Problem Child.*

316. JACKSON HEIGHTS—JACKSON—(335-0242). #1—*The Exorcist III: Legion.* #2—Through 8/23: *Air America.* Beg. 8/24: *Darkman.* #3—*My Blue Heaven.*

317. KEW GARDENS HILLS—MAIN STREET—(268-3636). #1—*Presumed Innocent.* #2—*Taking Care of Business.* #3—*The Two Jakes.* #4—*Ghost.*

318. OZONE PARK—CROSSBAY—(848-1738). #1—*Presumed Innocent.* #2—*Taking Care of Business.* #3—*Ghost.*

320. REGO PARK—DRAKE—(457-4002). *Jetsons: The Movie; Die Hard 2: Die Harder.*

322. SUNNYSIDE—CENTER—(784-3050). #1—*My Blue Heaven.* #2—*Taking Care of Business.*

STATEN ISLAND

AREA CODE 718

400. ELTINGVILLE—AMBOY—(356-3800). #1—*My Blue Heaven.* #2—*Flatliners.*

401. NEW DORP—HYLAN—(351-6601). #1—*Presumed Innocent.* #2—*Taking Care of Business.*

406. TRAVIS—THE MOVIES AT STATEN ISLAND—(983-9600). #1—*My Blue Heaven.* #2—*Presumed Innocent.* #3—*Problem Child.* #4—*The Exorcist III: Legion.* #5—*Flatliners.* #6—*Ghost.* #7—*Die Hard 2: Die Harder.* #8—*The Freshman.* #9—*The Two Jakes.* #10—*Air America.*

LONG ISLAND

AREA CODE 516

Nassau County

500. BALDWIN—GRAND AVENUE—(223-2323). #1—*Taking Care of Business.* #2—*Duck Tales: The Movie; Flatliners.*

501. BELLMORE—MOVIES—(783-7200). *Duck Tales: The Movie; Arachnophobia.*

502. BETHPAGE—MID-ISLAND—(796-7500). *Presumed Innocent.*

503. EAST MEADOW—MEADOWBROOK—(731-2423). #1—Through 8/23: *Problem Child.* Beg. 8/24: *Darkman.* #2—Through 8/23: *Die Hard 2: Die Harder.* Beg. 8/24: *Witches.* #3—*The Exorcist III: Legion; Presumed Innocent.* #4—*Presumed Innocent; Flatliners.*

504. FRANKLIN SQUARE—FRANKLIN—(775-3257). #1—*Taking Care of Business.* #2—*My Blue Heaven.* #3—*Problem Child.* #4—*The Freshman; Duck Tales: The Movie.*

505. GARDEN CITY—ROOSEVELT FIELD—(741-4007). #1—*Presumed Innocent.* #2—*Ghost.* #3—*Flatliners.* #4—*Die Hard 2: Die Harder.* #5—*Air America.* #6—*Taking Care of Business.* #7—*The Two Jakes.* #8—*The Freshman.*

506. GLEN COVE—GLEN COVE—(671-6668). #1—*Flatliners.* #2—*The Exorcist III: Legion.* #3—*Taking Care of Business.* #4—*Air America.* #5—*Presumed Innocent.* #6—*The Two Jakes.*

507. GREAT NECK—SQUIRE—(966-2020). #1—*The Exorcist III: Legion.* #2—*Presumed Innocent.* #3—Through 8/23: *Air America.* Beg. 8/24: *Darkman.*

508. HEWLETT—HEWLETT—(791-6768). *Taking Care of Business.*

509. HICKSVILLE—HICKSVILLE—(931-0749). #1—*Duck Tales: The Movie; Die Hard 2: Die Harder.* #2—*Taking Care of Business.*

510. LAWRENCE—LAWRENCE—(371-0203). #1—*Duck Tales: The Movie; Problem Child.* #2—*Mo' Better Blues.* #3—*Flatliners.*

511. LEVITTOWN—LEVITTOWN—(731-0516). #1—*The Jungle Book; Pretty Woman.* #2—*Wild at Heart.*

512. LEVITTOWN—LOEWS NASSAU—(731-5400). #1—*Air America.* #2—*Taking Care of Business.* #3—*The Two Jakes.* #4—*Duck Tales: The Movie; The Freshman.* #5—*Ghost.* #6—*Pump Up the Volume.*

513. LONG BEACH—PARK AVENUE—(432-0576). #1—*The Jungle Book; Problem Child.* #2—*Taking Care of Business.*

514. LYNBROOK—LYNBROOK—(593-1033). #1—*Die Hard 2: Die Harder; Young Guns II.* #2—*The Freshman.* #3—*Air America; The Exorcist III: Legion.* #4—Through 8/23: *Total Recall; Teenage Mutant Ninja Turtles.* Beg. 8/24: *Men at Work.*

515. MALVERNE—TWIN—(599-6966). #1—*Duck Tales: The Movie.* #2—*Pretty Woman; Days of Thunder.*

516. MANHASSET—MANHASSET—(627-7887). #1—*Ghost.* #2—*The Two Jakes.* #3—*Dick Tracy.*

517. MASSAPEQUA—THE MOVIES AT SUNRISE MALL—(795-2244). #1—*Ghost.* #2—*The Two Jakes.* #3—*Presumed Innocent.* #4—Through 8/23: *Air America.* Beg. 8/24: *Witches.* #5—*The Exorcist III: Legion.* #6—*My Blue Heaven.* #7—*Die Hard 2: Die Harder.* #8—Through 8/23: *Problem Child.* Beg. 8/24: *Darkman.* #9—*Flatliners.*

519. MERRICK—MERRICK TWIN—(546-1270). #1—*The Exorcist III: Legion.* #2—*Taking Care of Business.*

520. NEW HYDE PARK—HERRICKS—(747-0555). #1—*Presumed Innocent.* #2—*My Blue Heaven.*

521. OCEANSIDE—OCEANSIDE—(536-7565). #1—*Problem Child.* #2—*Pretty Woman.*

522. PORT WASHINGTON—MOVIES—(944-6200). #1—*Flatliners.* #2—*Die Hard 2: Die Harder.* #3—*Cinema Paradiso.* #4—*Presumed Innocent.* #5—*Duck Tales: The Movie; Arachnophobia.* #6—*The Jungle Book; Pretty Woman.* #7—*The Exorcist III: Legion.*

523. SOUNDVIEW CINEMAS—(944-3900). #1—*Wild at Heart.* #2—*The Freshman.* #3—*Air America.* #4—*Pump Up the Volume.* #5—*My Blue Heaven.* #6—*Taking Care of Business.*

524. ROCKVILLE CENTRE—FANTASY—(764-8000). #1—*Wild at Heart.* #2—*Arachnophobia.* #3—*Presumed Innocent.* #4—*The Two Jakes.* #5—*Pump Up the Volume.*

525. ROCKVILLE CENTRE—ROCKVILLE CENTRE—(678-3121). #1—*Ghost.* #2—*My Blue Heaven.*

526. ROSLYN—ROSLYN—(621-8488). #1—*Taking Care of Business.* #2—*The Freshman.*

527. SYOSSET—SYOSSET—(921-5810). #1—*My Blue Heaven.* #2—*Flatliners.* #3—*The Freshman.*

528. SYOSSET—UA CINEMA 150—(364-0700). *Presumed Innocent.*

530. VALLEY STREAM—SUNRISE—(825-5700). #1—*Mo' Better Blues.* #2—*Ghost.* #3—*Mo' Better Blues.* #4—*The Exorcist III: Legion.* #5—*Air America.* #6—*Taking Care of Business.* #7—*Flatliners.* #8—*My Blue Heaven.* #9—*Arachnophobia; Jetsons: The Movie.* #10—*Total Recall; Presumed Innocent.* #11—*Die Hard 2: Die Harder; Duck Tales: The Movie.* #12—*Young Guns II; Another 48 Hrs.* #13—*The Jungle Book; Problem Child.*

532. WESTBURY—DRIVE-IN—(334-3400). #1—Through 8/23: *Air America.* Beg. 8/24: *Darkman.* #2—*The Exorcist III: Legion.* #3—*My Blue Heaven.*

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533. VALLEY STREAM—GREEN ACRES—(561-2100). #1—*Ghost.* #2—*Ghost; Wild at Heart.* #3—*The Freshman.* #4—*The Two Jakes.* #5—*Dick Tracy.* #6—*Pretty Woman.*

534. WESTBURY—WESTBURY—(333-1911). #1—*Ghost.* #2—*The Two Jakes.*

Suffolk County

600. BABYLON—BABYLON—(669-3399). #1—*The Exorcist III: Legion.* #2—Through 8/23: *The Freshman.* Beg. 8/24: *Darkman.* #3—*Flatliners.*

601. BABYLON—SOUTH BAY—(587-7676). #1—*The Two Jakes.* #2—*Air America; Taking Care of Business.* #3—Through 8/23: *Problem Child.* Beg. 8/24: *Delta Force II.*

602. BAY SHORE—CINEMA—(665-1722). *My Blue Heaven.*

603. BAY SHORE—LOEWS SOUTH SHORE MALL—(666-4000). #1—*Presumed Innocent.* #2—*Ghost.*

606. BROOKHAVEN—MULTIPLEX—(289-8900). #1—*Duck Tales: The Movie.* #2—*Young Guns II.* #3—*Air America.* #4—*Arachnophobia.* #5—*The Two Jakes.* #6—*Ghost.* #7—*Taking Care of Business.* #8—*Jetsons: The Movie; Die Hard 2: Die Harder.* #9—*Problem Child; Presumed Innocent.* #10—*The Exorcist III: Legion; Flatliners.* #11—*The Jungle Book; My Blue Heaven.* #12—*Wild at Heart; Pretty Woman.*

608. COMMACK—MULTIPLEX—(462-6953). #1—*Air America.* #2—*Ghost.* #3—*The Exorcist III: Legion.* #4—*Arachnophobia.* #5—*Taking Care of Business.* #6—*Duck Tales: The Movie; Die Hard 2: Die Harder.* #7—*Dick Tracy; Young Guns II.* #8—*Pretty Woman; The Jungle Book.* #9—*Presumed Innocent; My Blue Heaven.* #10—*Flatliners; Problem Child.* #11—*Wild at Heart; The Two Jakes.* #12—*The Freshman; Mo' Better Blues.*

610. CORAM—THE MOVIES AT CORAM—(736-6200). #1—*Flatliners.* #2—*Ghost.* #3—*The Two Jakes.* #4—*The Exorcist III: Legion.* #5—*My Blue Heaven; Taking Care of Business.* #6—*Presumed Innocent; Air America.* #7—Through 8/23: *Problem Child.* Beg. 8/24: *Darkman.* #8—Through 8/23: *Die Hard 2: Die Harder.* Beg. 8/24: *Witches.*

611. CORAM—PINE—(698-6442). #1—*Taking Care of Business.* #2—*The Exorcist III: Legion.* #3—*Duck Tales: The Movie.* #4—*Problem Child.*

612. EAST HAMPTON—CINEMAS—(324-0448). #1—*Presumed Innocent.* #2—*Metropolitan.* #3—*The Two Jakes.* #4—*Flatliners.* #5—*My Blue Heaven.*

613. ELWOOD—ELWOOD—(499-7800). #1—*Taking Care of Business.* #2—*The Two Jakes.*

615. GREENPORT—GREENPORT—(477-0500). Through 8/23: *Die Hard 2: Die Harder.* Beg. 8/24: *Ghost.*

616. HUNTINGTON—SHORE—(421-5200). #1—*Presumed Innocent.* #2—*Ghost.* #3—*Pump Up the Volume.* #4—*Flatliners.*

617. HUNTINGTON STATION—WHITMAN—(423-1300). *Wild at Heart.*

618. ISLIP—ISLIP—(581-5200). #1—*The Two Jakes.* #2—*Wild at Heart.* #3—*The Exorcist III: Legion.*

619. LAKE GROVE—MALL SMITH HAVEN—(724-9550). #1—*The Freshman.* #2—*Presumed Innocent.* #3—*Die Hard 2: Die Harder.* #4—*Taking Care of Business.*

620. LINDENHURST—LINDENHURST—(888-5400). Through 8/23: *Jetsons: The Movie; Navy SEALs.* Beg. 8/24: *Pretty Woman.*

621. MATTITUCK—MATTITUCK—(298-4405). #1—*Ghost.* #2—*Flatliners.* #3—*Taking Care of Business.* #4—*Presumed Innocent.* #5—*My Blue Heaven.* #6—*The Two Jakes.* #7—*Pump Up the Volume.* #8—*The Exorcist III: Legion.*

623. NORTHPORT—NORTHPORT—(261-8600). Through 8/23: *Jetsons: The Movie; Navy SEALs.* Beg. 8/24: *Pretty Woman.*

625. PATCHOGUE—THE MOVIES AT PATCHOGUE—(363-2100). #1—Through 8/23: *Duck Tales: The Movie.* Beg. 8/24: *Delta Force II.* #2—*Ghost.* #3—*Presumed Innocent.* #4—*The Exorcist III: Legion.* #5—*My Blue Heaven.* #6—*Air America.* #7—*Flatliners.* #8—*The Two Jakes.* #9—Through 8/23: *Die Hard 2: Die Harder.* Beg. 8/24: *Darkman.* #10—Through 8/23: *The Freshman.* Beg. 8/24: *Pump Up the Volume.* #11—Through 8/23: *Arachnophobia.* Beg. 8/24: *Witches.* #12—*Taking Care of Business.* #13—Through 8/23: *Problem Child.* Beg. 8/24: *Men at Work.*

627. PORT JEFFERSON—MINI EAST—(928-6555). *My Blue Heaven.* **WEST—***Presumed Innocent.*

630. SAG HARBOR—SAG HARBOR—(725-0010). Through 8/23: *Without You I'm Nothing.* Beg. 8/24: *Too Beautiful For You.*

631. SAYVILLE—SAYVILLE—(589-0232). #1—*Ghost.* #2—*Air America.* #3—*Duck Tales: The Movie; Problem Child.*

633. SMITHTOWN—SMITHTOWN—(265-1551). *Flatliners.*

634. SOUTHAMPTON—SOUTHAMPTON—(283-1300). #1—*Ghost.* #2—*Air America.* #3—Through 8/23: *Problem Child; Die Hard 2: Die Harder.* Beg. 8/24: *Darkman.* #4—*The Exorcist III: Legion.* #5—Through 8/23: *The Freshman.* Beg. 8/24: *Witches.*

635. STONY BROOK—LOEWS—(751-2300). #1—*Ghost.* #2—*Air America.* #3—*The Two Jakes.*

636. WEST ISLIP—TWIN—(669-2626). #1—*Taking Care of Business; Die Hard 2: Die Harder.* #2—*Duck Tales: The Movie.*

638. WESTHAMPTON—HAMPTON ARTS—(288-2600). #1—*Taking Care of Business.* #2—*The Two Jakes.*

639. WESTHAMPTON—WESTHAMPTON—(288-1500). *Presumed Innocent.*

NEW YORK STATE

AREA CODE 914

Westchester County

700. BEDFORD VILLAGE—BEDFORD PLAYHOUSE—(234-7300). #1—*Presumed Innocent.* #2—*Wild at Heart.*

702. BRONXVILLE—BRONXVILLE—(961-4030). #1—*The Freshman.* #2—*Ghost.* #3—*Flatliners.*

703. GREENBURGH—CINEMA 100—(946-4680). #1—*Flatliners.* #2—*Taking Care of Business.*

704. HARRISON—CINEMA—(835-5952). *The Freshman.*

705. HARTSDALE—CINEMA—(428-2200). #1—*Presumed Innocent* #2—*The Two Jakes.* #3—*Ghost.* #4—*The Freshman.*

706. HAWTHORNE—ALL WESTCHESTER SAW MILL—(747-2333). #1—*The Two Jakes.* #2—*Ghost.* #3—*Air America.* #4—*Presumed Innocent.* #5—*Problem Child.* #6—*The Exorcist III: Legion.* #7—*Flatliners.* #8—*The Freshman.* #9—*Taking Care of Business.* #10—*My Blue Heaven.*

707. LARCHMONT—PLAYHOUSE—(834-3001). *Presumed Innocent.*

708. MAMARONECK—PLAYHOUSE—(698-2200). #1—*Flatliners.* #2—*My Blue Heaven.* #3—*Air America.* #4—*Die Hard 2: Die Harder.*

709. MOUNT KISCO—MOUNT KISCO—(666-6900). #1—*My Blue Heaven.* #2—*The Two Jakes.* #3—*Ghost.* #4—*Flatliners; The Jungle Book.* #5—*Taking Care of Business; Duck Tales: The Movie.*

711. NEW ROCHELLE—PROCTORS—(632-1100). #1—*Mo' Better Blues.* #2—*Taking Care of Business.*

712. NEW ROCHELLE—TOWN—(632-9700). #1—*The Exorcist III: Legion.* #2—*Duck Tales: The Movie; Air America.*

714. PEEKSKILL—BEACH—(737-6262). #1—*Air America.* #2—*My Blue Heaven.* #3—*Arachnophobia; Duck Tales: The Movie.* #4—*Presumed Innocent.*

715. PEEKSKILL—WESTCHESTER MALL—(528-8822). #1—*Taking Care of Business.* #2—*The Two Jakes.* #3—*Ghost.* #4—*The Exorcist III: Legion.*

716. PELHAM—PICTURE HOUSE—(738-3160). *Taking Care of Business.*

718. RYE—RYE RIDGE—(939-8177). #1—*Taking Care of Business.* #2—*Ghost.*

719. SCARSDALE—FINE ARTS—(723-6699). *Wild at Heart.*

721. WHITE PLAINS—GALLERIA—(997-8198). #1—*Mo' Better Blues.* #2—*My Blue Heaven; Duck Tales: The Movie.*

722. YONKERS—CENTRAL PLAZA—(793-3232). #1—*Arachnophobia.* #2—*Die Hard 2: Die Harder.* #3—*The Exorcist III: Legion.* #4—*Duck Tales: The Movie; Taking Care of Business.*

723. YONKERS—MOVIELAND—(793-0002). #1—*Presumed Innocent.* #2—Through 8/23: *Young Guns II.* Beg. 8/24: *Darkman.* #3—*Air America.* #4—*My Blue Heaven.* #5—*Problem Child.* #6—*The Two Jakes.*

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725. YORKTOWN HEIGHTS—THE MOVIES AT JEFFERSON VALLEY—(245-0220). #1—*The Freshman.* #2—*Flatliners.* #3—*Problem Child.* #4—*Presumed Innocent.* #5—*Air America.* #6—*My Blue Heaven.* #7—*Young Guns II; Duck Tales: The Movie.*

Rockland County

753. NANUET—MOVIES—(623-0211). #1—*Arachnophobia.* #2—*Pump Up the Volume.* #3—*Duck Tales: The Movie; Pretty Woman.* #4—*Taking Care of Business.* #5—*Mo' Better Blues.*

755. NEW CITY—TOWN—(634-5100). #1—*My Blue Heaven.* #2—*Ghost.*

756. NEW CITY—UA CINEMA 304—(634-8200). #1—*The Exorcist III: Legion.* #2—*Presumed Innocent.*

757. NYACK—CINEMA EAST—(358-6631). *Wild at Heart.*

759. PEARL RIVER—CENTRAL—(735-2530). #1—*Taking Care of Business.* #2—*The Freshman; Duck Tales: The Movie.*

760. PEARL RIVER—PEARL RIVER—(735-6500). *Air America.*

764. LAFAYETTE—(357-6030). *Flatliners.*

CONNECTICUT

AREA CODE 203

Fairfield County

800. BROOKFIELD—(775-0070). #1—*Wild at Heart.* #2—*Mo' Better Blues; Problem Child.*

801. DANBURY CINE—(743-2200). #1—Through 8/23: *The Two Jakes.* Beg. 8/24: *Witches.* #2—*Presumed Innocent.* #3—*My Blue Heaven.*

802. DANBURY—CINEMA—(748-2923). #1—*Ghost; Duck Tales: The Movie.* #2—Through 8/23: *The Freshman.* Beg. 8/24: *Flatliners.*

803. DANBURY—PALACE—(748-7496). #1—*The Exorcist III: Legion.* #2—*Taking Care of Business.* #3—Through 8/23: *Flatliners.* Beg. 8/24: *Delta Force II.*

805. FAIRFIELD—COMMUNITY—(255-6555). #1—*Air America.* #2—*Flatliners.*

807. GREENWICH—CINEMA—(869-6030). #1—*Wild at Heart.* #2—*Mo' Better Blues; Problem Child.*

808. GREENWICH—PLAZA—(869-4030). #1—*Presumed Innocent; The Two Jakes.* #2—Through 8/23: *Air America.* Beg. 8/24: *May Fools.*

809. NEW CANAAN—PLAYHOUSE—(966-0600). #1—*Presumed Innocent* #2—*My Blue Heaven.*

810. NORWALK—CINEMA—(838-4504). #1—*Die Hard 2: Die Harder.* #2—*Mo' Better Blues; Problem Child.*

812. RIDGEFIELD—CINEMA—(438-3338). *Duck Tales: The Movie; Arachnophobia.*

813. SOUTH NORWALK—SONO—(866-9202). 8/21–23: *The Belly of an Architect.* 8/24–27: *Mama, There's a Man in Your Bed; 1990 Festival of Animation.* 8/28–30: *Going Places.*

814. SPRINGDALE—STATE—(325-0250). *Cinema Paradiso; Pretty Woman.*

815. STAMFORD—AVON—(324-9205). #1—*Taking Care of Business.* #2—*The Exorcist III: Legion.*

816. STAMFORD—CINEMA—(324-3100). #1—*The Freshman.* #2—*Duck Tales: The Movie; Flatliners.* #3—Through 8/23: *Young Guns II.* Beg. 8/24: *Delta Force II.*

817. STAMFORD—RIDGEWAY—(323-5000). #1—*Ghost.* #2—*My Blue Heaven.*

818. STRATFORD—UA STRATFORD SQUARE—(377-5056). #1—*Problem Child.* #2—*Taking Care of Business.* #3—*Duck Tales: The Movie.* #4—*Arachnophobia.* #5—*Die Hard 2: Die Harder.* #6—*My Blue Heaven; Flatliners.*

819. TRUMBULL—TRANS-LUX—(374-0462). #1—*Presumed Innocent.* #2—*Ghost.* #3—Through 8/23: *The Two Jakes.* Beg. 8/24: *My Blue Heaven.*

820. WESTPORT—FINE ARTS—(227-3324). #1—*Presumed Innocent.* #2—*The Freshman; The Jungle Book.* #3—*My Blue Heaven.* #4—*Ghost.*

821. WESTPORT—POST—(227-0500). *The Two Jakes.*

822. WILTON—CINEMA—(762-5678). *Taking Care of Business.*

NEW JERSEY

AREA CODE 201

Hudson County

900. ARLINGTON—LINCOLN—(997-6873). #1—*Presumed Innocent.* #2—*My Blue Heaven.* #3—*Ghost.*

902. JERSEY CITY—NEWPORT CENTER—(626-3200). #1—*Die Hard 2: Die Harder.* #2—*The Exorcist III: Legion.* #3—*Air America.* #4—*Mo' Better Blues.* #5—*The Two Jakes.* #6—*Arachnophobia.* #7—*Problem Child.* #8—*Presumed Innocent.* #9—*Ghost.*

903. JERSEY CITY—STATE—(653-5200). #1—Through 8/23: *Mo' Better Blues.* Beg. 8/24: *Delta Force II.* #2—Through 8/23: *Problem Child.* Beg. 8/24: *Darkman.* #3—*The Exorcist III: Legion.* #4—Through 8/23: *Air America.* Beg. 8/24: *Witches.*

904. SECAUCUS—LOEWS MEADOW PLAZA 8—(902-9200). #1—*Taking Care of Business.* #2—*Young Guns II.* #3—*The Jungle Book; Mo' Better Blues.* #4—*The Two Jakes.* #5—*Wild at Heart.* #6—*Duck Tales: The Movie; Pump Up the Volume.* #7—*Air America.* #8—*Problem Child.*

905. SECAUCUS—LOEWS MEADOW SIX—(866-6161). #1—*Die Hard 2: Die Harder.* #2—*Arachnophobia.* #3—*Flatliners.* #4—*Presumed Innocent.* #5—*Ghost.* #6—*My Blue Heaven.*

906. WEST NEW YORK—MAYFAIR—(865-2010). *Arachnophobia; Q&A.*

Essex County

910. BLOOMFIELD—CENTER—(748-7900). *Air America; The Jungle Book.*

911. BLOOMFIELD—ROYAL—(748-3555). #1—*Die Hard 2: Die Harder.* #2—*The Exorcist III: Legion.*

912. CEDAR GROVE—CINEMA 23—(857-0877). #1—*Presumed Innocent.* #2—*My Blue Heaven.* #3—*The Two Jakes.* #4—*Pretty Woman.* #5—*Ghost; Duck Tales: The Movie.*

913. IRVINGTON—CASTLE—(372-9324). #1—*Mo' Better Blues; Arachnophobia.* #2—*Die Hard 2: Die Harder; Miami Blues.*

916. MILLBURN—MILLBURN—(376-0800). #1—*Pump Up the Volume.* #2—*Problem Child.*

917. MONTCLAIR—CLARIDGE—(746-5564). #1—*Taking Care of Business.* #2—*Wild at Heart.* #3—*Problem Child.*

918. MONTCLAIR—WELLMONT—(783-9500). #1—*Mo' Better Blues.* #2—*Arachnophobia.* #3—*My Blue Heaven; Duck Tales: The Movie.*

919. NUTLEY—FRANKLIN—(667-1777). #1—*Ghost; Cinema Paradiso.* #2—*Flatliners; The Jungle Book; Total Recall.*

920. UPPER MONTCLAIR—BELLEVUE—(744-1455). #1—*Flatliners.* #2—*The Freshman.* #3—*Air America.*

921. WAYNE—WAYNE—(890-0505). #1—*The Jungle Book; Mo' Better Blues.* #2—*The Two Jakes.* #3—*Air America.* #4—*Wild at Heart.* #5—*Taking Care of Business.* #6—*Ghost.* #7—*Problem Child.* #8—*Duck Tales: The Movie; Pump Up the Volume.*

922. WEST ORANGE—ESSEX GREEN—(731-7755). #1—*Ghost.* #2—*Presumed Innocent.* #3—*Die Hard 2: Die Harder.*

Union County

930. BERKELEY HEIGHTS—BERKELEY—(464-8888). *Duck Tales: The Movie; Dick Tracy.*

931. CRANFORD—CRANFORD—(276-9120). #1—*Air America.* #2—*Duck Tales: The Movie; Problem Child.*

932. ELIZABETH—ELMORA—(352-3483). *The Jungle Book; The Freshman.*

933. LINDEN—QUAD—(925-9787). #1—*Taking Care of Business.* #2—*Flatliners.* #3—*My Blue Heaven; Duck Tales: The Movie.* #4—*Problem Child; Air America.*

935. UNION—LOST PICTURE SHOW—(964-4497). *The Two Jakes.*

936. UNION—UNION—(686-4373). #1—*Flatliners.* #2—*Ghost.*

937. WESTFIELD—RIALTO—(232-1288). #1—*Flatliners.* #2—*The Freshman.* #3—*The Exorcist III: Legion.*

938. WESTFIELD—TWIN—(654-4720). #1—*Taking Care of Business.* #2—*Wild at Heart; The Jungle Book.*

Bergen County

950. BERGENFIELD—CINEMA 5—(385-1600). #1—*Taking Care of Business.* #2—*The Exorcist III: Legion.* #3—*Problem Child.* #4—*Ghost; Air America.* #5—*Duck Tales: The Movie.* Beg. 8/24: *Pump Up the Volume.*

951. CLOSTER—CLOSTER—(768-8800). *The Two Jakes.*

952. EDGEWATER—LOEWS SHOWBOAT—(941-3660). #1—*Ghost.* #2—*The Two Jakes.* #3—*Taking Care of Business.* #4—*The Freshman.*

953. EMERSON—TOWN—(261-1000). #1—*The Two Jakes; Problem Child.* #2—*Pretty Woman; The Jungle Book.* #3—*Ghost.*

956. FORT LEE—LINWOOD—(944-6900). #1—*My Blue Heaven.* #2—*Presumed Innocent.*

958. OAKLAND—TWIN—(337-4478). #1—*My Blue Heaven.* #2—*Presumed Innocent.*

959. PARAMUS—CINEMA 35—(845-5070). Through 8/23: *Betsy's Wedding.* Beg. 8/24: *Pretty Woman.*

960. PARAMUS—BERGEN MALL—(845-4449). *Young Guns II.*

961. PARAMUS—ROUTE 4—(487-7909). #1—*Presumed Innocent.* #2—*Pump Up the Volume.* #3—*The Freshman.* #4—*Die Hard 2: Die Harder.* #5—*Flatliners.* #6—*Ghost.* #7—*My Blue Heaven.* #8—*Wild at Heart.* #9—*Air America.* #10—*The Two Jakes.*

962. PARAMUS—ROUTE 17—(843-3830). #1—*The Exorcist III: Legion.* #2—*Taking Care of Business.* #3—*Mo' Better Blues; Duck Tales: The Movie.*

963. RAMSEY—CINEMA—(825-2090). *Presumed Innocent.*

964. RAMSEY—LOEWS INTERSTATE—(327-0158). #1—*Taking Care of Business.* #2—*Air America.*

965. RIDGEFIELD—PARK 10—(440-6661). #1—*Presumed Innocent.* #2—*Duck Tales: The Movie; Pump Up the Volume.* #3—*Ghost.* #4—*Air America.* #5—*Taking Care of Business.* #6—*Flatliners.* #7—*The Exorcist III: Legion.* #8—*Problem Child; Mo' Better Blues.* #9—*My Blue Heaven.* #10—*The Two Jakes.*

966. RIDGEFIELD PARK—RIALTO—(641-0617). *Die Hard 2: Die Harder.*

967. RIDGEWOOD—WARNER—(444-1234). #1—*Ghost.* #2—*The Two Jakes.* #3—*Die Hard 2: Die Harder.* #4—*Flatliners.*

968. RUTHERFORD—WILLIAMS—(933-3700). #1—*Taking Care of Business.* #2—*Duck Tales: The Movie; The Freshman.*

969. TEANECK—MOVIE CITY—(836-3334). #1—*Taking Care of Business.* #2—*Duck Tales: The Movie; The Exorcist III: Legion.* #3—*Arachnophobia.*

970. TENAFLY—CINEMA 4—(871-8889). #1—*My Blue Heaven.* #2—*Presumed Innocent.* #3—*Flatliners.* #4—*The Freshman.*

971. WASHINGTON TOWNSHIP—CINEMA—(666-2221). #1—*The Freshman.* #2—*Taking Care of Business.* #3—*Wild at Heart; Duck Tales: The Movie.*

972. WESTWOOD—PASCACK—(664-3200). #1—*Presumed Innocent.* #2—*My Blue Heaven.* #3—*Flatliners.* #4—*Air America.*

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BRIEF MOVIE REVIEWS

COMPILED BY STEPHEN DUBNER

This index, arranged in alphabetical order, includes most, but not necessarily all, films currently playing.

The date in parentheses at the end of the capsule reviews refers to the issue of *New York* in which David Denby's review originally appeared; the numbers that follow the reviews refer to the theater numbers in the listings pages immediately preceding this section.

MPAA RATING GUIDE

G:	**General Audiences. All ages admitted.**
PG:	**Parental Guidance Suggested. Some material may not be suitable for children.**
PG-13:	**Parents Strongly Cautioned. Some material may be inappropriate for children under 13.**
R:	**Restricted. Under 17 requires accompanying parent or adult guardian.**
X:	**No one under 17 admitted.**

NEW FILMS

★ **New films recommended by *New York*'s critic.**

AIR AMERICA—(1 hr. 52 min.; 1990) Mel Gibson and Robert Downey Jr. team as renegade pilots for the world's most secret airline. Dir. Roger Spottiswoode. R. **7, 18, 33, 37, 60, 100, 101, 106, 108, 109, 112, 208, 210, 217, 220, 222, 300, 304, 312, 314, 316, 406, 505, 506, 507, 512, 514, 517, 523, 530, 532, 601, 606, 608, 610, 625, 631, 634, 635, 706, 708, 712, 714, 723, 724, 760, 805, 808, 902, 903, 904, 910, 920, 921, 931, 933, 950, 961, 964, 965, 972**

★ **ANOTHER 48 HRS.**—(1 hr. 38 min.; 1990) There's nothing creative or original about this hard-driving sequel, but it's good enough—a narrowly proficient, professional piece of work. Walter Hill, who directed the original, shows his usual talent for shoot-outs in tight spaces—there's a beauty here in the stairwell of an old hotel. The movie has pace and rhythm; its thrills are honestly earned. Whomping and bullyragging each other, the ex-con Reggie Hammond (Eddie Murphy) and San Francisco police detective Jack Cates (Nick Nolte) seem to enjoy fighting, like two longtime professionals of marriage who will never give up their Punch-and-Judy union. Nolte looks and sounds magnificent. Murphy is less funny than before but less slick, too. He's beginning to come down off the incomparable high of being Eddie Murphy. When he comes down a little farther, he may turn into an actor. (6/25/90) R. **52, 530**

★ **ARACHNOPHOBIA**—(1 hr. 43 min.; 1990) *Arachnophobia* is a horror comedy with a sunshiny smile. A dangerously arrogant entomologist, Dr. Atherton (Julian Sands), leads a scientific expedition into the Venezuelan jungle and captures a giant poisonous tarantula. The spider hitches a ride in a coffin back to an idyllic little town in California, where it takes up residence in the barn of the young town doctor (Jeff Daniels). It spins, mates with a common house spider, and multiplies; then the offspring go on a rampage. *Arachnophobia* is one of the great "eek" movies of all times; many of the plot elements and most of the mood is derived from *Jaws*, the greatest eek movie of all. The director, Frank Marshall, a longtime associate of Steven Spielberg's, exploits our twin susceptibilities—fear, and longing to be frightened—but not grimly; *Arachnophobia* is entirely good-humored. The screenplay, by Dan Jakoby and Wesley Strick, is constructed as a series of interlocking malicious jokes. In the end, Daniels needs the spiders, which he loathes, in order to prove that he's not a bad doctor. Daniels is sympathetic and likable in *Arachnophobia*; he brings a touch of bulldog vanity to the young doctor's sense of his own powers. But the end is awful—a knock-down, drag-out battle with the hairy tarantula in the basement of Daniels's house. It seems overwrought and tacky, like something out of a lousy B-movie. But *Arachnophobia* is an immensely good-humored horror movie. It's the perfect drive-in movie—if there are drive-ins left in America. (7/30/90) PG-13. **18, 20, 36, 87, 91, 100, 101, 108, 109, 112, 200, 211, 218, 222, 305, 501, 522, 524, 530, 606, 608, 625, 714, 722, 753, 812, 818, 902, 905, 906, 913, 918, 969**

ARIEL—(1 hr. 14 min.; 1990) Reviewed in this issue. **5**

BETSY'S WEDDING—(1 hr. 37 min.; 1990) A loving father tries wild schemes, some outside the law, to give his daughter the perfect wedding. With Alan Alda, Molly Ringwald, and Ally Sheedy. Written and directed by Alda. R. **959**

CINEMA PARADISO—(2 hrs. 3 min.; 1990) In Italian, Eng. subtitles. Giuseppe Tornatore's soft-grained reminiscence of growing up at the movies in a small Sicilian town. According to Tornatore, the abandoned people of Sicily need movies the way crops need rain. He shows us almost nothing of the townspeople's lives, but we see them constantly at the theater, loving everything without reservation—they laugh and weep together, and the theater is not only the place of entertainment, it's the mirror of cultural change. Tornatore's story is in the form of a parable about art and life. The hero, Salvatore, a young fatherless boy, attaches himself to the theater's projectionist, Alfredo (Philippe Noiret). For the boy, the cinema is experience, and he wants to emulate Alfredo. But Alfredo, embittered, feels cut off from experience, and, in a selfless act, persuades the boy to leave. The movie's grand scheme is hollow: Tornatore doesn't have a lot on his mind, though he acts as if he did. Much of the direction is buffoonish, though there are moments. (2/5/90) **13, 81, 522, 814, 919**

THE COOK, THE THIEF, HIS WIFE, AND HER LOVER—(2 hrs.; 1990) Peter Greenaway's boring and repellent "art" movie has received some unaccountably favorable reviews, probably because of its X rating. (Critics may think that by praising the movie, they are fighting censorship.) In the vile, wet, wind-ravaged night, wild dogs feed on slops, while human beings eat, fornicate, and die among the rotting meats and maggots. Whew! Thus the movie's portentous yet sensational tone. In some undefined place, a gangster (Michael Gambon) shows up with his henchmen and his wife at the vast French restaurant he owns. He eats, roars, throws food, breaks many dishes; his conversation is nonstop gibberish on the subjects of defecation, flatulence, sex, eating. Meanwhile, his wife (Helen Mirren) escapes into the arms of another man (Alan Howard) who regularly dines at the restaurant. The film's structure is intentionally static, the mood high-flown, the meaning proudly incoherent yet bristling with contempt. Greenaway appears to be celebrating the role of the artist (the cook) in a society controlled by thugs (the thief and his henchmen). But who knows? The principal meaning of the movie is disgust. Murky, wine-dark cinematography by Sacha Vierny. Music by Michael Nyman. (5/7/90). **4**

DARKMAN—(1 hr. 35 min.; 1990) The latest movie from director Sam Raimi, who is responsible for *Evil Dead* and *Evil Dead II: Dead by Dawn*. This time Raimi offers a thriller/love story hybrid. With Liam Neeson, Frances McDormand, Larry Drake. R. **105, 220, 222, 316, 503, 507, 517, 532, 600, 610, 625, 634, 723, 903**

DAYS OF THUNDER—(1 hr. 45 min.; 1990) Stock-car-racing noise festival starring Tom Cruise. Tom is a hotshot driver (Cole Trickle) who endangers himself and his car, and whose best friend gets hurt in the accident, and who . . . but you know the rest. We're in a world of Reaganite high-school morality here, where winning is the only thing that matters but you're supposed to be modest about it. The movie is Don Simpson–Jerry Bruckheimer formula, but with a more detailed and textured script than usual by Robert Towne. He writes a good role for Robert Duvall: Harry Hogge, North Carolina stock-car designer and crew chief. *Days of Thunder* doesn't offer much insight into what draws men to racing except that, like the mountain, it's there. With Michael Rooker, a brooding, rather recessive actor, as a nasty rival driver who becomes Cole's best friend, and the beautiful and blunt-talking redhead Nicole Kidman, who plays the standard action-hero girl in post-feminist drag—she's cast as a doctor. (7/16/90) PG-13. **601**

★ **DICK TRACY**—(1 hr. 50 min.; 1990) A charming and beautifully designed work of American popular art—by far the most beautiful of the recent big cartoon-strip movies. Warren Beatty has made an immense enlargement of Chester Gould's famous comic strip, yet it remains faithful to its odd glories. We're back in the thirties—not the real thirties, of course, but the thirties that were experienced as myth even by people living then. The perspectives are exaggerated, the colors primal pop. Human figures walk through Depression-era sets painted red and blue, and then, through the subtlest of special effects, the figures blend into drawn or miniaturized versions of big-city towers. Slit-eyed under his glamorous hat, with the requisite square jaw, Warren Beatty is perhaps not young enough to play Chester Gould's resolute crime fighter with quite the brutality one expects; the lines in Beatty's face almost automatically suggest experience and knowledge. But Beatty, a marvelously physical actor, has a vertical stiffness that works well. As a nightclub floozy, Madonna is an element in the design—her tactile white flesh is exposed in eight varieties of decolletage, her small, lewd mouth highlighted in ruby. Her triumph is that she projects beauty without having it. But some bishops we've known have projected more sexual warmth. James Caan and Dustin Hoffman are enduringly strange in small roles, and Al Pacino has a comic triumph—his first in the movies—as the chief thug. Glowing cinematography by Vittorio Storaro. (6/18/90) PG. **20, 36, 55, 105, 516, 533, 608, 930**

DIE HARD 2: DIE HARDER—(2 hrs. 2 min.; 1990) It doesn't have the spatial unity—everything shot in a perilously unfinished skyscraper—that gave *Die Hard* a kind of claustrophobic brilliance, and it lacks the original superbly witty villain (Alan Rickman). The villain this time is a disenchanted CIA operative who becomes a terrorist, snarling an airport, and he's a very dull fellow. The movie, however, is an acceptable sequel. Taking on the terrorists single-handedly, Bruce Willis falls in and out of one spectacular scrape after another. It may have the flimsy plotting of an old *Mission: Impossible* episode, but the ingenuity displayed in keeping the thrills sufficiently farfetched makes up for the high-priced, low-grade waste that this kind of movie represents. Directed by Renny Harlin. (7/16/90) R. **19, 33, 53, 111, 112, 210, 213, 218, 219, 303, 304, 306, 314, 320, 406, 503, 505, 509, 514, 517, 522, 530, 606, 608, 610, 615, 619, 625, 634, 636, 708, 722, 810, 818, 902, 905, 911, 913, 921, 961, 966, 967**

DUCK TALES: THE MOVIE—(1 hr. 53 min.; 1990) Huey, Dewey, and Louie get a magic lantern from Uncle Scrooge. Screenplay by Alan Burnett. Dir. Bob Hathcock. G. **40, 52, 87, 100, 101, 112, 200, 204, 206, 218, 220, 308, 313, 500, 501, 504, 509, 510, 512, 515, 522, 530, 606, 608, 611, 625, 631, 636, 709, 712, 714, 721, 722, 724, 753, 759, 802, 812, 816, 818, 904, 912, 918, 921, 930, 931, 933, 950, 962, 965, 968, 969, 971964, 965, 968, 969, 971**

THE EXORCIST III: LEGION—(1 hr. 49 min.; 1990) A police lieutenant investigates a series of eerie murders that have terrified the Georgetown community. With George C. Scott and Ed Flanders. Written and directed by William Peter Blatty. R. **19, 22, 31, 38, 52, 89, 100, 101, 105, 106, 107, 109, 111, 112, 204, 208, 209, 211, 214, 217, 222, 300, 304, 306, 312, 313, 316, 406, 503, 506, 507, 514, 517, 519, 522, 530, 532, 600, 606, 608, 610, 611, 618, 631, 625, 634, 706, 712, 715, 722, 756, 803, 815, 902, 903, 911, 937, 950, 962, 965, 969**

FLATLINERS—(1 hr. 51 min.; 1990) Five med students conduct dangerous experiments: stopping the heart of one of the students, reviving him, and then discussing his afterlife experiences. With Kiefer Sutherland, Julia Roberts, and Kevin Bacon. Written by Peter Filardi. Dir. Joel Schumacher. R. **6, 19, 41, 51, 68, 89, 101, 109, 112, 200, 204, 214, 219, 220, 300, 302, 304, 310, 313, 400, 406, 406, 500, 503, 505, 506, 510, 517, 522, 527, 530, 600, 606, 608, 610, 612, 616, 621, 625, 633, 702, 703, 706, 708, 709, 724, 764, 802, 803, 805, 816, 818, 905, 919, 920, 933, 936, 937, 961, 965, 967, 970, 972**

THE FRESHMAN—(1 hr. 42 min.; 1990) Marlon Brando uncomfortably dominates this comedy, rather as if a whale had run aground on the beach and people decided to throw a party around it. He doesn't do all that much, but he's *there*, and he's great, and he's the only whale in town. Brando plays Don Corleone again, but this time as a joke. He is a New York "importer," Carmine Sabatini, who employs a quiet and respectful Vermont boy, Clark (Matthew Broderick), who is studying film at NYU. Written and directed by Andrew Bergman, this is a comedy-writer's movie: It's entertainingly conceived but not particularly well executed. Bergman's pace falters. He makes small, revue-skit jokes but emphasizes them as if they were unbelievably daring. This movie, which is more quirky than funny, is best savored in pieces. As Carmine's crooked nephew, Bruno Kirby is great, and Penelope Ann Miller, playing Carmine's libidinous daughter, puts little tics in her lines, as if she were jumping out of her skin. (8/6/90) PG. **8, 18, 45, 60, 85, 200, 219, 302, 310, 313, 406, 504, 505, 512, 514, 523, 526, 527, 533, 600, 608, 619, 625, 634, 702, 704, 705, 706, 724, 759, 802, 816, 820, 920, 932, 937, 952, 961, 968, 970, 971**

★ **GHOST**—(1 hr. 40 min.; 1990) Patrick Swayze, a young investment banker, is murdered on the street by an anonymous assailant and hangs around as a ghost to warn his girlfriend, Demi Moore, that she's in danger, too. The movie is a combined thriller and ghost story—Swayze realizes that his death was planned and tries to stop the murderer—and it's much better than it should be, given its hokey subject. The director, spoofmeister Jerry Zucker, working for once without his brother David and Jim Abrahams (together, they made *Airplane!* and *Ruthless People*), has developed a gentle, even sensitive touch. The movie is lyrical and romantic rather than frightening. Swayze is not an interesting actor, but, aided by special effects, he makes a terrific poltergeist. Trying to come to terms with his ghosthood, he swipes at things and watches his hand go right through them. A former dancer, he falls with abandon through walls and windows, and tumbles through closed doors into subway cars, where he meets a frighteningly possessive ghoul, played by Vincent Schiavelli. With Whoopi Goldberg as a medium, and young Tony Goldwyn, who has an innocent face and ambiguously arched eyebrows, as a young colleague of Swayze's. (7/23/90) PG-13. **12, 18, 24, 64, 80, 101, 108, 112, 203, 210, 215, 216, 219, 302, 304, 305, 314, 317, 318, 406, 505, 512, 516, 517, 524, 530, 533, 533, 534, 603, 606, 608, 610, 615, 616, 621, 625, 631, 634, 635, 702, 705, 706, 709, 715, 718, 755, 802, 817, 819, 820, 900, 902, 905, 912, 919, 921, 922, 950, 950, 952, 953, 961, 965, 967**

GREMLINS 2: THE NEW BATCH—(1 hr. 1990) A series of accidents creates a new generation of Gremlins, and the malevolent minnies threaten to take over New York City. With Zach Galligan and Phoebe Cates. Screenplay by Charlie Haas. Dir. Joe Dante. (6/25/90) PG-13. **3**

★ **JESUS OF MONTREAL**—(1 hr. 59 min.; 1990) In French, Eng. subtitles. The theatricality and skill of Canadian writer-director Denys Arcand redeems a pretentious idea. In Montreal, a saintly young actor, Daniel (Lothaire Bluteau), puts together an irregular troupe of performers and mounts a radical new version of the Passion play. Yet when the production becomes a success, the Catholic Church turns against Daniel and the others, and Montreal's culture-vultures and media types set upon them. The band of actors begins to resemble the persecuted Christ and his disciples. Arcand brings out the overripe emotionality of actors as personalities; he's fond of their problems and crises and attitudes. Arcand gets at the way modern media society turns every event, no matter how earnestly intended, into sensation. But his idea that an actor is a modern Christ come to redeem our petty lives is nuts, and his desire to protect his actors' purity throws the movie out of whack. If we forget some of the parallels to the New Testament and just enjoy the film as a sincere tribute to a certain kind of serious, dirt-poor actor who is heroic in his art and generous in his life, the movie becomes touching. With Rémy Girard and Catherine Wilkening. (6/4/90) R. **4**

JETSONS: THE MOVIE—(1 hr. 22 min.; 1990) When George Jetson receives a promotion, the family of the future moves to a new planet but finds itself in the middle of a conflict between the forces of modern technology and ecology. Featuring the voices of George O'Hanlon, Mel Blanc, and Tiffany. G. **112, 320, 530, 606, 620, 623**

LIFE IS A LONG QUIET RIVER—(1 hr. 35 min.; 1990) In French, Eng. subtitles. A satiric comedy about two French families—one rich, the other poor—who find out that their children were switched at birth. Screenplay by Florence Quentin and Etienne Chatiliez. Dir. Chatiliez. **13, 46**

MAY FOOLS—(1 hr. 58 min.; 1990) In French, Eng. subtitles. Louis Malle's house-party movie isn't very good, but it's worth seeing for Michel Piccoli, who gives a robust and moving performance as an inept Bordeaux landowner, Milou—a sort of gentrified peasant who loves life but has let everything slip into ruin. At the beginning of the movie, Milou's mother dies, and the rest of his family shows up—prosperous, most of them, but unhappy, selfish, and trivial. *May Fools* is a relaxed and companionable production, with some wonderful music by jazz violinist Stephane Grappelli and lots of people running in and out, falling in love with one another like Chekhov's mismatched characters. The movie is set in May 1968, at the time of the student demonstrations in Paris, and Malle and Jean-Claude Carrière, who worked on the screenplay, satirize these bourgeois characters who talk of revolution but panic and run at the first sign that the trouble might come their way. But the movie scores off its characters too easily and without much sympathy. (6/25/90) **81, 808**

MEN AT WORK—(1 hr. 38 min.; 1990) Two garbagemen are planning to open a surf shop when they discover a dead city councilman in a load of trash. With Emilio Estevez, Charlie Sheen, Leslie Hope, Keith David. Written and directed by Estevez. PG-13. **222, 514, 625**

★ **METROPOLITAN**—(1 hr. 28 min.; 1990) In this immensely likable new independent film, a group of New York preppies and debs gather in evening clothes at the Park Avenue apartment of one of the girls' parents and, to our astonishment, *speak*—in literate, complete sentences. They flirt, like all teenagers, but also hold forth, with comic solemnity, on such things as faith, morals, utopian socialism, and the likely doom of their own class. The most brilliant talker in the group is Nick Smith (Christopher Eigeman), a young dandy. Over the objections of his blathering friend, Charlie (Taylor Nichols), a highly theoretical, virginal young man, Nick welcomes into the group an outsider, Tom Townsend (Edward Clements), a genuine Wasp preppy whom sweet, high-principled, and bookish Audrey (Carolyn Farina) falls for. The hero and heroine are a little mousy, and the movie, as a whole, is too cozily on the side of chastity and goodness, yet most of *Metropolitan* is funny and graceful. That such a film exists at all in the summer of meaningless $60-million movies may be considered a miracle. Written and directed by Whit Stillman. (8/13/90). **50, 612**

MO' BETTER BLUES—(2 hrs. 15 min.; 1990) For a long time, nothing much happens in Spike Lee's beautifully crafted jazz fantasia. Lee's hero, Bleek Gilliam (Denzel Washington), a young jazz-trumpet player, performs at a Manhattan club, carries on with two women—Indigo (Joie Lee), a teacher, and beautiful, ambitious Clarke (Cynda Williams)—and tries to settle conflicts inside his band. Lee writes sharply pointed exchanges between members of the band. The atmosphere is fierce with pleasure—unfettered. Lee himself plays Bleek's inept manager Giant, and is on to something here—the way an old neighborhood friend can exploit the loyalty and guilt of someone who's become successful. But *Mo' Better Blues* is not about the things that can bring a jazz musican down, it's about how art brings a human being down. In a rush of melodramatic and unconvincing plot, Lee lets the air out of his own balloon; the movie is false and perhaps hypocritical. With Wesley Snipes as Shadow, the saxophone player who wants to replace Bleek both onstage and in bed. Music by Bill Lee and Branford Marsalis. (8/13/90) R. **10, 12, 19, 19, 31, 38, 53, 68, 83, 91, 101, 109, 111, 112, 208, 209, 211, 213, 222, 312, 313, 510, 530, 530, 608, 711, 721, 753, 800, 807, 810, 902, 903, 904, 913, 918, 921, 962, 965**

MY BLUE HEAVEN—(1 hr. 36 min.; 1990). Fish-out-of-water story in which a New York mobster goes into a witness-protection plan and has to relocate to Southern California. With Steve Martin, Rick Moranis, Joan Cusack. Written by Nora Ephron. Directed by Herbert Ross. PG-13. **8, 19, 37, 37, 44, 66, 85, 101, 106, 110, 112, 204, 206, 210, 212, 214, 217, 219, 220, 300, 304, 306, 309, 314, 316, 322, 400, 406, 504, 517, 520, 523, 524, 527, 530, 532, 602, 606, 608, 610, 612, 621, 625, 627, 706, 708, 709, 714, 721, 723, 724, 755, 801, 809, 817, 818, 819, 820, 900, 905, 912, 918, 933, 956, 958, 961, 965, 970, 972**

NAVY SEALS—(1 hr. 40 min.; 1990) The Navy's SEAL (Sea, Air, and Land) Team fights Middle Eastern terrorists. With Charlie Sheen, Michael Biehn, and Joanne Whalley-Kilmer. Screenplay by Chuck Pfaffer and Gary Goldman. Dir. Lewis Teague. R.**620, 623**

★ **PRESUMED INNOCENT**—(2 hrs. 6 min.; 1990) As a piece of moviemaking, this is neither graceful nor exciting, but it holds the audience in its doleful, powerful grip. In Alan J. Pakula's adaptation of Scott Turow's 1987 best-seller, Harrison Ford plays a deputy prosecutor named Rusty Sabich, who learns of the grotesque murder of Carolyn Polhemus (Greta Scacchi), a beautiful fellow prosecutor and Rusty's lover for a while. Rusty is ordered to investigate the crime by his boss, Raymond Horgan (Brian Dennehy), who needs an arrest to win his re-election. And then the roof falls in: Rusty is himself investigated, arrested, cuffed, and tried. Pakula has constructed a tight, businesslike, highly factual movie, and Ford's weighted, seemingly depressed demeanor sets a tone of suppressed rage that works for the material. In the flashbacks presenting Rusty's adulterous affair, Ford is a hopelessly gloomy lover, but when Rusty is put on trial, Ford's haggard face comes to life. He seethes and churns, suggesting volumes through the smallest movements of his eyes and mouth. As for Scacchi, she is stunning, but the wrong actress for Carolyn. Raul Julia, who has never fit comfortably into the movies, gives the screen performance of his career in the plummy role of Alejandro "Sandy" Stern, the Argentine-born Jewish lawyer who defends Rusty. What gives the material its driving force is Turow's portrait of a criminal investigation of life's malevolence. (8/6/90). R. **8, 18, 25, 33, 55, 63, 85, 101, 106, 110, 112, 206, 210, 212, 213, 217, 219, 220, 300, 301, 309, 317, 318, 401, 406, 502, 503, 503, 505, 506, 507, 517, 520, 522, 524, 528, 530, 603, 606, 608, 610, 612, 616, 619, 621, 625, 627, 639, 700, 705, 706, 707, 714, 723, 724, 756, 801, 808, 809, 819, 820, 900, 902, 905, 912, 922, 956, 958, 961, 963, 965, 970, 972**

★ **PRETTY WOMAN**—(1 hr. 57 min.; 1990) Julia Roberts is a big, gangling, long-waisted girl who has a wide mouth that breaks into a grin of delight. Playing Vivian, a good-hearted Los Angeles hooker, Roberts flops around a lot, swinging her shoulders and arms—she does much that's obvious and amateurish—but when she breaks into that grin, audiences love her. *Pretty Woman* is pleasant, but, as anyone can see, it turns the Pygmalion story into a large wedge of cheesecake. Richard Gere is the supersophisticated but uptight financial deal-maker who falls for the trampy girl, installs her in his Beverly Wilshire penthouse suite, dresses her up, and invites her to business meetings. First they just use each other, but then. . . . Written by J. F. Lawton and directed by Garry Marshall, *Pretty Woman* takes us back to Hollywood's softly beguiling entertainments of the fifties. At least Marshall, who understands mass audiences after many successful years in TV, knows what he's doing. The movie is a bit of an innocent whore itself, but it does deliver. With Laura San Giacomo and Jason Alexander. (4/2/90) R. **44, 308, 511, 601, 521, 522, 533, 606, 608, 620, 623, 753, 814, 912, 953, 959**

PROBLEM CHILD—(1 hr. 87 min.; 1990) A yuppie couple adopt a child from hell. With Michael Oliver and John Ritter. Screenplay by Scott Alexander and Larry Karaszewski. Dir. Dennis Dugan. PG. **19, 38, 42, 54, 101, 105, 106, 109, 112, 200, 211, 214, 218, 219, 222, 300, 304, 306, 312, 314, 315, 406, 503, 504, 510, 513, 517, 521, 530, 601, 606, 608, 610, 611, 625, 631, 634, 706, 723, 724, 800, 807, 810, 818, 902, 903, 904, 916, 917, 921, 931, 933, 950, 953, 965**

PUMP UP THE VOLUME—(1 hr. 40 min.; 1990) An irreverent high-school student (Christian Slater) uses his own pirate radio station to encourage fellow students to discover their individuality. With Samantha Mathis, Ellen Greene, Lala Zappa, Ahmet Zappa. Written and directed by Allan Moyle. R.**38, 24, 62, 85, 200, 213, 301, 305, 512, 523, 524, 616, 621, 625, 753, 904, 916, 921, 950, 961, 965**

★ **QUICK CHANGE**—(1 hr. 27 min.; 1990) Bill Murray, along with screenwriter Howard Franklin, directed this bank-robbery comedy, and many of the plot mechanisms come right out of Murray's personality. At times the camera just fixes on him as he stops and thinks. Trying to escape to the airport after committing a heist at a Park Avenue bank, Murray and his partners (Geena Davis and Randy Quaid) get stuck in the city, falling into one bizarre mess after another, and Murray has to improvise his way out of trouble. Murray's humor is all about defeating the expectations of the moment. For one long moment, as the situation begins to unravel, his face is as neutral as possible. Murray is playing a civil servant disgusted with the city, but he never seems like a New Yorker; he has his own tempo, which is not the city's. *Quick Change* is a variant on a debonair-thieves caper movie; it features good-natured, harmless robbers who are merely eager to leave the hated city with a pile of money. The movie is a distinctly minor affair, but it has a pleasant feeling of just winging it. Much of *Quick Change*'s scenes of New York chaos are routine, but there are funny bits, and performers, throughout—especially Tony Shalhoub as a frantic taxi driver who doesn't speak any English and gravelly Jason Robards as a police chief.(7/30/90) R. **49, 211**

TAKING CARE OF BUSINESS—(1 hr. 48 min.; 1990) Odd-couple comedy pairing an obsessively organized ad executive with a convict who escapes prison to collect free World Series tickets. With Charles Grodin and James Belushi. Directed by Arthur Hiller. R. **13, 21, 34, 55, 66, 85, 112, 200, 206, 212, 215, 216, 218, 220, 305, 313, 315, 317, 318, 322, 401, 500, 504, 505, 506, 508, 509, 512, 513, 519, 523, 526, 530, 601, 606, 608, 610, 611, 613, 619, 621, 625, 636, 638, 703, 706, 709, 711, 715, 716, 718, 722, 753, 759, 803, 815, 818, 822, 904, 917, 921, 933, 938, 950, 952, 964, 965, 968, 969, 971**

TOTAL RECALL—(1 hr. 49 min.; 1990) Arnold Schwarzenegger as a bulky secret agent at loose in the twenty-first century, a man who may have had his memories wiped out by the malignant ruler of Mars, Cohaagen (Ronny Cox). The idea, based on a Philip K. Dick story, is a good one, but the movie, despite some invention and wit, stops being fun after a while. Increasingly vicious in his attitudes, the Dutch-born director Paul Verhoeven never lets up on violence now, and the pounding, manic glee of it begins to get on one's nerves. Some of the special effects are excellent, but too many people are gouged in disgusting ways, bashed in the face, screwed to death with drills. It's a measure of the movie's sleaziness that the special-effects makeup is so crudely done that the characters who are supposed to be mutants look much worse than they have to. A whore with three breasts keeps coming back, so we can take another look. There's a lousiness to *Total Recall* that extends to the cast. No one of note seems to be in it except Arnold Schwarzenegger. You would think he would take the lack of class around him as an insult, but we could be wrong about that. (6/18/90) R. **33, 112, 514, 530, 919**

THE TWO JAKES—(2 hrs. 18 min.; 1990) Jack Nicholson's much-delayed sequel to Roman Polanski's *Chinatown* is one of the most impenetrably complicated and unrewarding movies in years. The movie is set in 1948, a decade after the events of *Chinatown*, and a routine adultery case again provides a way for Jake Gittes (Jack Nicholson), bedroom-snooping private-eye, to unwittingly slip into the malaise that is modern Los Angeles. This time oil, rather than water, provides the structural and metaphoric underpinnings for the murderous goings-on. Robert Towne, who wrote both pictures, seems to have provided a maze for Nicholson to lose his way in (the script should have been pruned with a machete knife). There's so much plot, and it's so haphazardly organized, that the little bits of information are more frustrating than revelatory. Nicholson is good at creating actors' moments, small explosions of temperament, but he doesn't value clarity or storytelling; he tries to get by on the personality of his performers, as if personality were an analyst's resource and not merely one element among many that a director draws on. With Harvey Keitel, Meg Tilly, Madeleine Stowe, and Rubén Blades. Photographed by Vilmos Zsigmond. (8/20/90) R. **4, 18, 24, 32, 62, 65, 85, 108, 112, 200, 203, 214, 216, 219, 302, 307, 311, 314, 317, 406, 505, 506, 512, 516, 517, 524, 533, 534, 601, 606, 608, 610, 612, 613, 618, 621, 625, 635, 638, 705, 706, 709, 715, 723, 801, 808, 819, 821, 902, 904, 912, 921, 935, 951, 952, 953, 961, 965, 967**

THE UNBELIEVABLE TRUTH—(1 hr. 40 min.; 1990) A black comedy about a Long Island convict who returns to his hometown. With Robert Burke, Adrienne Shelly, and Christopher Cooke. Directed by Hal Hartley. R. **4, 43**

WILD AT HEART—(2 hrs. 4 min.; 1990) Reviewed in this issue. R. **4, 19, 38, 61, 80, 101, 112, 220, 308, 314, 511, 523, 524, 533, 606, 608, 617, 618, 700, 719, 757, 800, 807, 904, 917, 921, 938, 961, 971**

YOUNG GUNS II—(1 hr. 45 min.; 1990) Billy the Kid and his cronies are prosecuted by the government. With Kiefer Sutherland, Emilio Estevez, and Lou Diamond Phillips. Screenplay by John Fusco. Dir. Geoff Murphy. PG-13. **6, 38, 33, 48, 219, 309, 514, 530, 606, 608, 723, 724, 816, 904, 960**

REVIVALS

AND THE SHIP SAILS ON—(2 hrs. 8 min.; 1983) In Italian, Eng. subtitles. Prodigiously imaginative, at times brilliant Fellini, yet filled with arbitrary and ultimately boring details. Beginning as a silent black-and-white quasi-newsreel about the cream of pre–World War I European society embarking on a cruise, the movie gradually transforms into sound and color, as if moving from a dreaming to a waking state. A grand metaphor for the collapse of European culture, it declines into a traditional Fellini circus. **11**

LA BÊTE HUMAINE—(1 hr. 39 min.; 1938) In French, Eng. subtitles. Jean Renoir's adaptation of the Zola novel is one of his—or anybody's—earthiest and most sensitive films. The great Jean Gabin is the engine driver tainted with the insanity of the Rougon-Macquarts, and the wonderfully slutty Simone Simon is the married woman who unwisely tries to use him. **9**

DINNER AT EIGHT—(1 hr. 53 min.; 1933) Still the best of those all-star vehicles, thanks to some of the sharpest comedy timing you'll ever see. Be prepared, however, to put up with the corny serious portions with John and Lionel Barrymore. With Marie Dressler, Jean Harlow, Billie Burke, and Wallace Beery. Dir. George Cukor. **9**

DRIVING MISS DAISY—(1 hr. 45 min.; 1989) In Bruce Beresford's mild but pleasing adaptation of Alfred Uhry's play, the great Jessica Tandy plays a wealthy old Georgia widow of German-Jewish descent, and Morgan Freeman her black chauffeur of many years. The movie, passing in time from the fifties through the civil-rights period, lovingly measures the precise shadings of irritation, affection, and dependence that flow back and forth between the two characters as they shift, ever so slowly, from mistress and servant to friends. With Dan Aykroyd and Patti LuPone. (12/18/89) PG. **11**

FITZCARRALDO—(2 hrs. 37 min.; 1982) In German, Eng. subtitles. Epic folly from director Werner Herzog. A cracked colonial entrepreneur (Klaus Kinski) wants desperately to build an opera house for his shabby city in the Amazon jungle. Hoping to finance his scheme by forging a new trade route for rubber, he has an Indian tribe haul a steamship by hand over a mountain—an image so monstrous and static it becomes a joke. With Claudia Cardinale. **11**

GIGI—(1 hr. 56 min.; 1958) Based on Colette's story about a young French girl whose aunt trains her to be a courtesan. This terrific musicalized version won nine Oscars, and contains the memorable title song as well as "Thank Heaven for Little Girls" and "I Remember It Well" (all courtesy Lerner & Loewe). With Leslie Caron, Maurice Chevalier, Louis Jourdan, Hermione Gingold. Directed by Vincente Minnelli.

GOING PLACES—(2 hrs. 2 min.; 1974) In French, Eng. subtitles. Two thrill-seeking drifters commit petty crimes and share the same women. With Gerard Depardieu, Miou-Miou, and Isabelle Huppert. Dir. Bertrand Blier. **813**

GRAND ILLUSION—(1 hr. 52 min.; 1937) In French, Eng. subtitles. Probably the best treatment ever of the dying of chivalry in warfare and the passing of aristocracy from the modern world. It is sad, wise, and occasionally very funny, and it has a simplicity dependent on shrewdness and finesse. The acting is uniformly superlative. With Jean Gabin and Erich von Stroheim. Dir. Jean Renoir. **9**

HIROSHIMA, MON AMOUR—(1 hr. 28 min.; 1959) In French, Eng. subtitles. The first international success of director Alain Resnais stars Emmanuele Riva as a woman with memories of the German Occupation of France and Eiji Okada as a Japanese survivor of Hiroshima. The movie is fancy and borderline-pretentious, with some passages of great lyrical intensity. **2**

JULIET OF THE SPIRITS—(2 hrs. 28 min.; 1965) In Italian, Eng. subtitles. Fellini's first film in color, and a complete departure from the neorealist subject matter of his earlier works. The film delves into the fantasies of a middle-aged woman, played by Fellini's wife, Giulietta Masina, revealing all of the character's neuroses in an overly long feast of cinematic flourishes. **11**

THE JUNGLE BOOK—(1 hr. 18 min.; 1967) Walt Disney's animated feature, based on the Mowgli stories of Rudyard Kipling. With the voices of Phil Harris, Sebastian Cabot, Louis Prima, George Sanders. Dir. Wolfgang Reitherman. G. **20, 36, 112, 308, 313, 511, 513, 522, 530, 606, 608, 709, 820, 904, 910, 919, 921, 932, 938, 953**

LAST YEAR AT MARIENBAD—(1 hr. 33 min.; 1961) In French, Eng. subtitles. The famous avant-garde puzzler of the early sixties. An attractive couple wanders through the shadows of a vast European hotel. Did they meet the year before? It's ultimately not worth pondering, but the movie is exquisite, a true cinematic equivalent of the *nouveau roman*. With Delphine Seyrig. Dir. Alain Resnais. **2**

MALA NOCHE—(1 hr. 18 min.; 1985) An intricate study of mutual exploitation set in the slums of Portland, Oregon. Written and directed by Gus Van Sant. **11**

MOUNTAINS OF THE MOON—(2 hrs. 15 min.; 1990) Bob Rafelson's large-scale film about Victorian explorers Sir Richard Burton (Patrick Bergin) and John Hanning Speke (Iain Glen) is half of a great film. The motor of the plot—Speke's repressed homosexual love for Burton, which is manipulated by another homosexual, an unscrupulous publisher (Richard E. Grant)—makes for neither interest nor grandeur. See the movie, however, for the Kenya landscapes and the scenes of battle and adventure. Written by Rafelson and William Harrison. R. **11**

PERFORMANCE—(1 hr. 45 min.; 1970) When James Fox, as a gangster on the lam, takes refuge in the home of an androgynous rock star (Mick Jagger), he gets drawn into a bizarre world of drugs, sex, rock and roll, and is-it-a-dream-or-is-it-real? experiences. Director Nicolas Roeg's first feature (co-directed by Donald Cammell) is edited into juggled fragments (a technique he refined to more successful effect in *Don't Look Now* and *The Man Who Fell to Earth*) that add up to a dubious whole. **9**

REBECCA—(2 hrs. 10 min.; 1940) Joan Fontaine is the terrified bride, Laurence Olivier the glowering lord of the manor, and Judith Anderson the evil housekeeper in this enthralling modern Gothic. Directing from a script by Robert E. Sherwood and Joan Harrison, which was based on Daphne du Maurier's novel, Alfred Hitchcock injects his characteristic blend of fear, wit, and sex. **9**

THE SPIRAL STAIRCASE—(1 hr. 23 min.; 1946) A tense and thrilling murder mystery, packed with excitement and magnificently acted. With Dorothy McGuire, Ethel Barrymore, George Brent, Kent Smith, Gordon Oliver, and Elsa Lanchester. Dir. Robert Siodmak. **9**

WHO'S AFRAID OF VIRGINIA WOOLF?—(2 hrs. 11 min.; 1966) Richard Burton and Elizabeth Taylor invite George Segal and blobby Sandy Dennis over to show them what is wrong with life in general and academics in particular. A talky, strident film, this was hailed at the time as audacious and ruthlessly honest, which is another way of saying it's dated. Dir. Mike Nichols. **9**

THEATER LISTINGS

COMPILED BY RUTH GILBERT

Many Broadway theaters will accept ticket orders, for a surcharge, on major credit cards by telephone.

● Running more than a year.
●● Running more than two years.
IRLS Infra-Red Listening System; $3 rental fee.

HALF-PRICE TICKETS AVAILABLE DAY OF PERFORMANCE, for Broadway and Off Broadway, at the Times Square Theatre Center, Broadway at 47th St., and the Lower Manhattan Theatre Center, 2 World Trade Center; in Brooklyn at Borough Hall Park.

Performance length is approximate; also, price changes are frequent; phone theater for specifics.

BROADWAY

Now Playing

ASPECTS OF LOVE—A musical, with adaptation and music by Andrew Lloyd Webber, based on David Garnett's novel, set in France in the 1950s, which traces the course of love between an English youth and a French actress through an affair which involves all those whose lives it touches; directed by Trevor Nunn; the lyrics are by Don Black and Charles Hart; the choreography is by Gillian Lynne. With Danielle DuClos, Walter Charles, Ann Crumb, Michael Ball, Kathleen Rowe McAllen,Kevin Colson. Opened: 4/8/90. Monday through Saturday at 8, Wednesday and Saturday at 2; $35-$55. **Broadhurst**, 235 West 44th Street (239-6200). **IRLS** 2 hr. 30 min.

BLACK AND BLUE—Musical revue, with plenty of excellent tap-dancing, conceived and directed by Claudio Segovia and Hector Orezzoli, stresses the raw power of traditional jazz and blues style; choreography by Henry LeTang, Cholly Atkins, Frankie Manning, and Fayard Nicholas. With LaVern Baker, Linda Hopkins, Carrie Smith, Bunny Briggs, Ralph Brown, Lon Chaney, Jimmy Slyde, Dianne Walker, Cyd Glover, Savion Glover, Tarik Winston, Dormeshia Sumbry. Monday-Saturday at 8, Saturday and Wednesday at 2, Sunday at 3, $50-$60. **Minskoff**, 200 West 45th Street (869-0550). 2 hr. 20 min. ● **IRLS**

CATS—A musical based on T. S. Eliot's delightful *Old Possum's Book of Practical Cats,* and presented with a first-rate cast of twenty-three talented American "cats"; directed by Trevor Nunn. The music is by Andrew Lloyd Webber; the choreography is by Gillian Lynne. There are splendid scenery and costumes, lightsome, high-flying dancers, imaginative and show-stopping lighting, canny and effervescent direction, and there's almost too much dazzlement. Opened: 10/7/82. Monday through Saturday (except for Thursdays which are always dark) at 8, Saturday at 2, Wednesday at 2, Sunday at 3, $30 to $55. At the **Winter Garden Theater,** Broadway and Fiftieth Street (239-6200). 2 hrs. and 45 mins. ●● **IRLS**

CITY OF ANGELS—James Naughton and Gregg Edelman star in Larry Gelbart's imaginative thriller; the music is by Cy Coleman, the lyrics are by David Zippel, and the choreography is by Walter Painter; directed by Michael Blakemore. An entertaining combination of musical comedy and private-eye films of the 40s, it boasts a funny idea and slews of juicy one-liners. With Renè Auberjonois, Randy Graff, Dee Hoty, and Kay McClelland. Opened: 12/11/89. Tuesday through Saturday at 8, Saturday at 2, Sunday at 3, Wednesday at 2, $35 to $55. **Virginia Theater**, 245 West 52nd Street (977-9370). 2 hrs. and 30 mins. **IRLS**

A FEW GOOD MEN—Bradley Whitford is now the star of Aaron Sorkin's play, a mystery of murder and military corruption offering nearly three cracklingly good hours of theater, with tension niftily interwoven with humor; directed by Don Scardino. Ron Perlman has joined the cast (he's the Beast in TV's *Beauty and the Beast!).* Featured in the cast are Pamela Blair (who has the only female role in the play), Michael Countryman, Kurt Deutsch, Mike Hodge, Keith Langsdale, Ross Bickell, Conan McCarty, and Michael O'Hare. For a twenty-eight-year-old novice playwright, Sorkin has done a bang-up job. Opened: 11/15/89. Monday-Saturday at 8, Saturday at 2, Wednesday at 2, $25 to $40. At the **Music Box Theater**, 239 West Forty-fifth Street (239-6200). 2 hrs. and 45 mins. **IRLS**

GRAND HOTEL—*The Musical:* By Luther Davis, Robert Wright, and George Forrest. It's based on Vicki Baum's novel which takes place in an international Berlin hotel in the late 1920s, and is directed and choreographed by Tommy Tune. There is a skillful cast of twenty-nine, which features Karen Akers, Liliane Montevecchi, and Michael Jeter (who portrays a superbly danced, sung, and acted bookkeeper), Timothy Jerome, Rex Smith, John Wylie, and Yvonne Marceau and Pierre Dulaine (who are a pair of supersmooth adagio dancers). Monday through Saturday at 8, Saturday at 2; Wednesday at 2, $37.50 to $55. Opened: 11/12/89. At the **Martin Beck Theater**, 302 West Forty-fifth Street (246-0102). 2 hrs. **IRLS**

THE GRAPES OF WRATH—An extraordinary adaptation of the classic "Okie"novel by John Steinbeck, adapted and directed by Frank Galati. Here's a play that has something to say and knows how to say it. The principals are all remarkable: Gary Sinise as Tom Joad, Lois Smith as Ma Joad, and Terry Kinney as the Reverend Jim Casey. Kevin Rigdon's scenery sovereignly conveys the four elements, water, fire, air, and earth. Tuesday-Saturday at 8, Wednesday and Saturday at 2, Sunday at 3; $32.50-$50; through 9/2. Opened: 3/22/90. Steppenwolf at the **Cort Theater,** 138 West Forty-eighth Street (239-6200). 2 hr. 45 min. **IRLS**

GYPSY—Linda Lavin stars as Rose, the ambitious, hard-working mother, Jonathan Hadary is Herbie, Crista Moore is Louise, who grows up and becomes the famous Gypsy Rose Lee. The music is by Jule Styne, the lyrics are by Stephen Sondheim, and the book is by Arthur Laurents, who is also the director. Featured in the cast are Tracy Venner, Robert Lambert, Barbara Erwin, Anna McNeely, Jana Robbins, Ronn Carroll, Christen Tassin, and Kristen Mahon. Bonnie Walker has reproduced Jerome Robbins's original choreography. Monday through Saturday at 8, Saturday at 2, Wednesday at 2, $25 to $55. Opened: 11/16/89. At the **St. James Theater,** 246 West Forty-fourth Street (246-0102). 2 hrs. 55 mins. **IRLS**

THE HEIDI CHRONICLES—Mary McDonnell stars in Wendy Wasserstein's clever, funny, and sometimes even wise, play which celebrates a woman's wish to stand by her beliefs. It's awash in witty wisecracks coming thick and fast from all directions, and provides an evening's entertainment everyone should get a kick out of; directed by Daniel Sullivan. With Kario Salem, Christine Estabrook, David Lansbury, Alma Cuervo, Julie White, Wendy Lawless, James MacDonald. Opened: 3/9/89. Monday through Saturday at 8, Wednesday and Saturday at 2; through 9/1; $25 to $40. **Plymouth Theater**, 236 West 45th Street (239-6200). ● **IRLS** 2 hrs. and 40 mins.

JEROME ROBBINS' BROADWAY—Tony Roberts stars in this revue, based on excerpts from Robbins's dance-oriented and very popular Broadway musicals, from *A Funny Thing Happened on the Way to the Forum* to *West Side Story, Gypsy, Fiddler on the Roof, High Button Shoes, Billion-Dollar Baby, On the Town,* to *Peter Pan,* among others. With Dorothy Stanley, Scott Wise, Alexia Hess, Michael Kubala,Karen Mason, plus 62 other dancers; directed by Jerome Robbins and Grover Dale. Monday-Saturday at 8, Saturday at 2, Wednesday at 2, $35-$60; through 9/1. Opened: 2/26/89. **Imperial Theater**, 249 West 45th Street (239-6200). 2 hrs. and 45 mins. ● **IRLS**

LETTICE AND LOVAGE—Maggie Smith and Margaret Tyzack are the glittering stars of Peter Shaffer's comedy about a tour guide of the stately homes of England; directed by Michael Blakemore. And so great are these two luminous Maggies that the play manages to work up considerable steam. With Paxton Whitehead and Bette Henritze. Tuesday through Saturday at 8, Saturday at 2, Sunday at 3; $35-$45. Opened 3/25/90. At the **Ethel Barrymore Theater**, 243 West Forty-Seventh Street (239-6200). 2 hrs. and35 mins. **IRLS**

LES MISERABLES—A musical, based on the Victor Hugo novel; book is by Alain Boublil and Claude-Michel Schonberg; music by the latter and lyrics by Herbert Kretzmer; additional material by James Fenton; adapted and directed by Trevor Nunn and John Caird with their customary panache. With Robert Westenberg, Christy Baron, Craig Schulman, Joe Kolinski, Hugh Panaro, Jacquelyn Piro, Ed Dixon, Evalyn Baron, Gregory Grant. A fugitive is pitted against a cruel, self-righteous police inspector in a lifelong struggle to evade capture. Monday-Saturday at 8, Saturday at 2, Wednesday at 2, $25-$60. From 9/3, schedule is: Tuesday-Saturday at 8, Wednesday and Saturday at 2. (From 9/9, there'll be Sunday matinees at 3.) Opened: 3/12/87. 200 $16 tickets available at box office Monday-Thursday for students and senior citizens with I.D. **Broadway**, Broadway at 53rd Street (239-6200). 3 hr. 15 min ●● **IRLS** (Last performance at the Broadway is 10/13. 10/16, show reopens at **Imperial**, 249 West 45th Street (239-6200).

THE PHANTOM OF THE OPERA—Andrew Lloyd Webber and Harold Prince's musical, based on Gaston Leroux's novel, lyrics by Charles Hart and Richard Stilgoe; choreography by Gillian Lynne. A terrific technical achievement chock-full of gorgeous scenery and costumes. The action takes place in 1860, and tells of a mysterious Creature (Steve Barton) who lurks beneath the Paris Opera House stage and exercises a reign of terror over performers, audience, and stage hands alike. Featured in the cast are Rebecca Luker (who plays the Creature's love and protegé), Kevin Gray, Catherine Ulissey, Marilyn Caskey, George Lee Andrews, John Horton Murray, Leila Martin, and Jeff Keller. Monday through Saturday at 8, Saturday at 2, Wednesday at 2, $35 to $60. Opened: 1/26/88. At the **Majestic Theater**, 247 West Forty-fourth Street (239-6200). 2 hr. 30 min. ●● **IRLS**

THE PIANO LESSON—August Wilson's 1990 Pulitzer prize-winning play, well acted, well directed, and sincere, takes place in Pittsburgh in 1936 and stars Charles S. Dutton as a sharecropper who wants to buy the land his grandfather worked on as a slave, and plans to sell an heirloom piano he and his sister (S. Epatha Merkerson) inherited to help pay for the land; directed by Lloyd Richards. Featured in the cast are Ernie Scott, Rocky Carroll, Apryl R. Foster, Tommy Hollis, Carl Gordon, Lisa Gay Hamilton. Tuesday-Thursday, and Sunday at 8, Saturday at 2, Sunday at 3, Friday and Saturday at 8, Wednesday at 2, $7.50-$42.50. Manhattan Theater Club, **Walter Kerr**, 225 West 48th Street (582-4022). 2 hr. 50 min.

PRELUDE TO A KISS—Timothy Hutton, Barnard Hughes, and Mary-Louise Parker star in Craig Lucas's contemporary fairy-tale comedy, wherein a couple develops a whirlwind love affair, marry, and weird complications ensue; directed by Norman René. With Larry Bryggman, Joyce Reehling, Craig Bockhorn, Debra Monk, L. Peter Callender, Pete Tyler, Kimberly Dudwitt, Michael Warren Powell, John Dossett. Tuesday-Thursday at 8, Friday at 8, Saturday at 2 and 8, Sunday at 3, Wednesday at 2, $35-$42.50. Opened: 5/1/90. **Helen Hayes,** 240 West 44th Street (944-9450). 2 hr. 15 min. **IRLS**

TRU—Robert Morse, in an inspired, brilliant performance, looks at two days in the life of Truman Capote based on papers from his estate. It takes place on Christmas Day in his United Nations Plaza apartment, and is written and directed by Jay Presson Allen. Monday through Saturday at 8; Saturday at 2, Wednesday at 2, $27.50 to $40; through 9/1. Opened: 12/14/89. At the **Booth Theater,** 239 West Forty-fifth Street (239-6200). 2 hrs. **IRLS**

OFF BROADWAY

Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.

AS YOU LIKE IT——FRESH!—Shakespeare's folio text of the play has been reinterpreted to take place in a multiethnic economically polarized contempoary New York City; directed by R. Jeffrey Cohen. With Howard Wesson, Omar Carter, Linda Powell, Charles Duvan, George McGrath, Charles Hall, and Kamala Lopez. Wednesday through Saturday at 8, Sunday at 7; $12; 8/22 through 9/16. At **The RAPP Arts Center**, 220 East Fourth Street (529-6160).

THE BERMUDA LOVE TRIANGLE—Richard Nathanson's musical comedy, which he also directed, about one man's obsession in the process of finding a satisfactory romantic relationship. Featured in the cast are Vin Knight, Rebecca Anderson, and Lisa Pariseau. Wednesday through Saturday at 8; through 8/25; $12. At the **Twenty-ninth Street Playhouse,** 212 West Twenty-ninth Street (529-1488).

THE BROADWAY JUKEBOX—A celebration of rediscovered Broadway show tunes, conceived by Ed Linderman, directed and choreographed by Bill Guske. Featured in the cast are Sal Viviano, Robert Michael Baker, Amelia Prentice, Susan Flynn, Gerry McIntyre, Ken Lundie, Ed Linderman, and Beth Leavel. Tuesday through Friday at 8, Saturday at 5 and 9, Sunday at 3 and 7; $27.50. At the **John Houseman Theater**, 450 West Forty-second Street (564-8038).

BY AND FOR HAVEL—Kevin O'Connor and Lou Brockway appear in two one-acters, the first Vaclav Havel's *Audience,* and the second Samuel Beckett's *Catastrophe* (a play inspired by the Czechoslovakian president-playwright), in which Evelyn Tuths join the two actors; both directed by Vasek Simek. Tuesday through Saturday at 8, Saturday at 2, Sunday at 3 and 7:30; $20; through 9/2. Opened: 3/8/90. **John Houseman Theater**, 450 West Forty-second Street (564-8038).

CAMILLE—A story of true love at its truest, with all the sex and sacrifice love implies; written by the late Charles Ludlam, based on the Dumas tale; directed by Everett Quinton (who plays Camille). Featured in the cast are Cheryl Reeves, Kevin Scullin, Georg Osterman, Eureka, Bobby Reed, Jim Lamb, Carl Claybourne, H.M. Kououkas, Jean-Claude Vasseux, and Steven Pell. Tuesday through Friday at 8, Saturday and Sunday at 7; $25. At the **Charles Ludlam Theater,** 1 Sheridan Square (691-2271).

CARREÑO!—A one-woman classical musical play telling of the secret life and loves of Teresa Carreño, Venezuelan-born piano virtuoso who attained international fame at the turn of the century, and her 30-year search for a daughter lost through adoption; created and performed by Pamela Ross (who is a recitalist, chamber music player, and soloist); directed by Gene Frankel. Wednesday-Saturday at 8, Saturday and Wednesday at 2, Sunday at 3 and 7; $22-$25. Opened: 5/17/90. **INTAR**, 420 West 42nd Street (279-4200).

THE FANTASTICKS—The longest running show on or off Broadway; a gracious musical fable that has spawned much talent in its time. With William Tost, George Riddle, Bryan Hull, Earl Aaron Levine, Steven Michael Daley, and Robert Vincent Smith. Tuesday-Friday at 8, Saturday at 7 and 10, Sunday at 3 and 7:30; $25-$29. Opened: 5/3/60. **Sullivan Street Theater,** 181 Sullivan Street (674-3838). ● ●

FORBIDDEN BROADWAY 1990—Creator/lyricist/director Gerard Alessandrini's satirical review is up to par, snuff, and lots of mischief. All the new stuff's here plus favorites back by popular demand. Featured in the cast are Suzanne Blakeslee, Jeff Lyons, Marilyn Pasekoff, and Bob Rogerson, with the indefatigable Philip Fortenberry on piano. Tuesday through Friday at 8:30; Saturday at 7:30 and 10:30; Wednesday at 2:30; Sunday at 3:30; $32.50 to $35. Opened: 9/15/88, and still going strong (ever-changing). At the **Theater East,** 211 East Sixtieth Street (838-9090). ● ●

FOREVER PLAID—A musical comedy, written and directed by Stuart Ross, tells of a semi-professional harmony group tour that was cut short by a car accident on the night of their first gig in 1964; now the "teen angels" are allowed one night at liberty on earth to do the show they never got to do in life. With Jason Graae, Stan Chandler, Guy Stroman, David Engel. Tuesday-Friday at 8, Saturday at 7:30 and 10:30, Sunday at 3 and 7:30; $30. Opened: 5/20/90. **Steve McGraw's**, 158 West 72nd Street (595-7400).

FURTHER MO'—An exhilarating musical, written, directed by Vernel Bagneris, and offering undiluted pleasure, fictionalizes events the last night of a performance at a theater before it is mysteriously destroyed by fire. Featured in the cast are Frozine Thomas, James Wilcher, Sandra Reaves-Phillips, and Topsy Chapman. Tuesday through Friday at 8, Saturday at 6 and 9, Sunday at 3 and 7; $27.50-$32.50. At the **Village Gate Theater**, 160 Bleecker Street (475-5120).

THE GRAND GUIGNOL—A triple bill of horror shows: *The Treatment of Dr. Love*, in which a quack gynecologist is confronted by someone he has mutilated in the past; *Experiment at the Asylum* describes two psychiatrists who allow their patients a disastrous moment of freedom; *Orgy in the Air-Traffic Control Tower*, aout three scab controllers and two bimbos fired up by booze and cocaine at LaGuardia. Tuesday-Friday at 8, Saturday at 7 and 9:30, Sunday at 3 and 7; $17-$20. **Playhouse 91**, 316 East 91st Street (831-2000).

HAMLET—Fortinbras (Frederick Zimmer) is the key in this version, in which Elsinore is depicted as an armed camp and Denmark as a country on red alert. Paul Todaro has the title role, Joseph Hillyer is Claudius, and Jeanne La Porta will be Gertrude. Robert Michael Kane and Christine Zito are Laertes and Ophelia. Thursday and Friday at 8, Saturday at 3 and 8; through 8/25; $10. At the **House of Candles Theater,** 99 Stanton Street (353-3088).

HOSANNA—David McCann and David DeBeck are the stars in the revival of a 1974 two-character play by the French Canadian playwright Michael Tremblay. The story deals with bizarre happenings at a Halloween night parade, when fantasy and reality collide at the hands of two lovers; directed by Charlie Hensley. Tuesday through Saturday at 7:30, Sunday at 3 and 8; $15. A Performing Arts production at the **Actor's Playhouse**, 100 Seventh Avenue South (564-8038).

THE LEGACY—The triumphant return of Gordon Nelson's history of gospel music; directed by Elmo Terry Morgan. You might well clap your hands and stomp your feet, and have a great time to boot. Friday and Saturday at 8, Sunday at 3; $15. At the **National Black Theater,** 2033 Fifth Avenue (427-5615).

THE LIFE—A musical by Cy Coleman and Ira Gasman, directed and choreographed by Joe Layton. It looks at the sordid Times Square sub-culture of a hooker, her pimps, and their struggle for survival in the 1970s. Featured in the cast are Heather Wright, Edwin Louis Battle, Sharon Wilkins, David Drake, Degan Everhart, Mamie Duncan Gibbs, Stuart Hult, Alde Lewis, Laura Berman, Sachi Shimizu, Guylane Bouchard, Peter Schankowitz, Jan Mussetter, Stanley, Mathus, Larry Marshall, and Mark Maharrey. Monday through Saturday at 7; $12. At the **Westbeth Theater Center,** 151 Bank Street (242-7103).

LIGHT UP THE SKY—Bruce Weitz, Betsy Joslyn, Peggy Cass, Charles Keating, Linda Carlson, and Bill McCutcheon are the stars in a revival of the 1948 Moss Hart backstage comedy, set during the Boston tryout of a new play destined for a Broadway opening; directed by Larry Carpenter. Featured in the cast are John Bolger, Elaine Bromka, Humbert Allen Astredo, Paul Nielsen, Max Robinson, John Vennema, Peter Robinson. Tuesday-Saturday at 8; Wednesday, Saturday, and Sunday at 2; $18-$30; through 9/16. **Roundabout,** 100 East 17th Street (420-1883).

MAMA, I WANT TO SING—Deitra Hicks stars in this fine gospel musical by Vy Higginsen (who is also the narrator), with her husband Kenneth Wydro, and her sister Doris Troy, about a girl in the church choir who dreams of becoming a pop singer. Opened: 3/23/83. In repertory with *Mama, I Want to Sing, Part* II, with a twenty-member cast and eighteen new gospel, rhythm and blues, and pop songs by Wesley Naylor. A third show, *Let the Music Play Gospel*, is performed on weekends. Phone for details. At the **Heckscher Theater**, Fifth Avenue at 104th Street (534-2804). ● ●

THE MAN WHO FELL IN LOVE WITH HIS WIFE—Kevin Conway is the star of Ted Whitehead's comedy about a man so obsessed with his wife he can't reason or function properly; co-directed by Conway and Will Lieberson. Mila Burnette (at one time Mrs.Conway) is the wife, Holly Baron her friend and co-worker, and Julia Gibson the daughter. Tuesday-Saturday at 8, $12; through 9/1. Quaigh Theater production at **Theater 808**, 808 Lexington Avenue (223-2547).

MEN OF MANHATTAN—*Scenes of New York City Gay Life,* by John Glines; directed by Charles Catanese. Featured in the cast are John Carhart, David Baird, Richard Skipper, Steve Liebhauser, Scott Zimmerman, T. L. Reilly, and Cy Orfield, playing twenty-five characters in vignettes that range from the trials of the actor-waiter to the first encounter after meeting on a phone line. Wednesday through Friday at 8, Saturday at 6 and 9, Sunday at 7; $20. A Glines production at the **Courtyard**, 39 Grove Street (869-3530).

MONEY TALKS—Dolores Gray and Helen Gallagher star in Edwin Schloss's comedy, directed by David Kaplan, which deals with a love-and-money feud between a snob of the Upper East Side, and her sometime friend, a decorator, both of whom are seeking suitable husbands for their daughters. Featured in the cast are Jill Wisoff, Judith Cohen, Janet Sarno, Julie Halston, Lucille Patton, Helen Hanft, Ted Neustadt, and Arnie Kolodner. Previewing from 8/21 to 9/5 (all seats $25). The opening is 9/6; Tuesday through Saturday at 8, Wednesday, Saturday, and Sunday at 3; $32.60 to $35. At the **Promenade Theater,** Broadway and Seventy-sixth Street (580-1313).

MURDER ONCE FORGIVEN—Robert Hunt's mystery-thriller, based on an actual case, about a woman and her lover who fail at murdering her husband and then have to deal with the consequnces when h develops amnesia. Tuesday and Wednesday at 8, Saturday at 10, Sunday at 3; $2; through 9/2. At the **Riverwest Theater**, 155 Bank Street (243-0259).

NUNSENSE—Dan Goggin's musical adventures of five motivated nuns who mount a talent show to raise money for what they consider to be a good and noble cause. Featured in the present lively cast are Brooks Almy, Alicia Miller, Bonnie Schon, Lin Tucci, and Amanda Butterbaugh. Tuesday through Thursday at 8, Saturday at 2, Sunday at 3, $30; Wednesday at 2; $27.50; Friday and Saturday at 8, $32.50. Opened: 12/12/85. At the **Douglas Fairbanks Theater,** 432 West Forty-second Street (239-4321). ● ●

O DOENTE IMAGINARIO—A Festival Latino presentation of *The Imaginary Invalid,* a musical version of the Moliére play, in which adaptor/director Caça Rosset has placed the work in a carnival setting, incorporating five musicians, plus circus elements; the music is by Marc Antoine Charpentier. 8/21 to 25 at 8; 8/26 at 3 and 8; $15 and $20. In Portuguese with simultaneous translation 8/21, 22 at 8, and 8/26 at 3. A Teatro Do Ornitorrinco production at the **Public/Newman Theater**, 425 Lafayette Street (598-7150).

OTHER PEOPLE'S MONEY—Steven Keats stars in Jerry Sterner's thoroughly professional piece of work; funny, serious, suspenseful, involving, disturbing, and, above all, expertly crafted; about the efforts of a small New England community to protect itself against acquisition by an unscrupulous Wall Street takeover artist; directed by Gloria Muzio. Featured in the cast are Priscilla Lopez, Jacqueline Brookes, Arch Johnson, James Murtaugh. Tuesday-Friday at 8, Saturday at 3 and 8, Sunday at 3 and 7; $33. Opened: 2/16/89. **Minetta Lane Theater**, 18 Minetta Lane (420-8000). ●

PAPP'S DOUBLE BILL—Two one-acters: The first, Jeff Storer and Edward Hunt's *Indecent Material,* an adaptation of some of Senator Jesse Helms's speeches on arts funding and obscenity. The second, *Report from the Holocaust,* an adaptation of Larry Kramer's essays reporting on the last years in the AIDS crisis. Ccast in both plays are Patricia Esperon (as Jesse Helms, David Ring (as Larry Kramer), and Rebecca Hutchins (as the dancer). Tuesday-Sunday at 8, Saturday and Sunday at 3; $15; 8/22-9/9. Manbites Dog at the **Public/Susan Stein Shiva**, 425 Lafayette Street (598-7150).

PERFECT CRIME—Warren Manzi's cat-and-mouse duel between a detective and a wealthy female psychiatrist, set in a small Connecticut town; directed by Jeffrey Hyatt. Featured in the cast are Catherine Russell, Lionel Chute, Brian Dowd, Marcus Powell, and Dana Scott Galloway. Tuesday through Saturday (except for Wednesday night which is dark) at 8, Sunday at 3 and 7; Wednesday and Saturday at 2; $30. Opened: April, 1977. At the **Harold Clurman Theater**, 412 West Forty-second Street (695-3401). ● ●

PHILADELPHIA, HERE I COME!—Brian Friel's comedy about a young Irishman on the eve of his departure for the new world and a new life; directed by Paul Weidner. With Pauline Flanagan, W. B. Brydon, Patrick Fitzgerald, Frank McCourt, Ciaran O'Reilly, Chris Carrick, Dermot McNamara, Madeleine Potter, Denis O'Neill, Brian O'Bryne, John Short, Paddy Croft, Bernard Frawley, and Colin Lane. Tuesday-Friday at 8, Saturday at 3 and 8, Sunday at 3; $25. Irish Repertory Theater production, **South Street Theater**, 424 West Forty-second Street (279-4200).

QUIET ON THE SET—Terrell Anthony's comedy, directed by A. C. Weary, takes you behind the scenes into the wacky world of daytime serials, and features an all-soap-star cast from *All My Children* and *Guiding Light*, including Trent Bushey, Robert Newman, Kate Collins, Matt Servitto, and Cady McClain. It takes place on the set of a popular soap opera which allows two plots to develop. Tuesday through Saturday at 8, Saturday at 3, Sunday at 3 and 7:30; $25 to $27.50. **Orpheum Theater,** 126 Second Avenue (477-2477).

REPERTORIO ESPANOL—*Cafe con Leche*, Gloria Gonzalez's comedy about the Americanization of a Cuban family in New York; directed by Rene Buch. A double bill: Pedro Juan Soto's *El Huesped*, and Manuel Gonzalez's musical, *Los Jibaros Progresistas*, both of which deal with the Puerto Rican experience in present-day New York and in Puerto Rico at the turn-of-the-century, respectively; the first directed by Beatriz Cordoba, and the second by Rene Buch; both featuring stars of Repertorio's acting ensemble. *La Viuda Alegre*, Franz Lehar's operetta features a Spanish translation by Rene Buch, who directs; $15. Phone theater for further information and specifics as to other entertainments (zarzuelas, dance, etc.). **Gramercy Arts Theater,** 138 East 27th Street (889-2850).

THE ROTHSCHILDS—Mike Burstyn amd Allen Fitzpatrick in the musical by Jerry Bock, lyrics by Sheldon Harnick, book by Sherman Yellen, based on Frederick Morton's biography, which traces the rise of a man from the Frankfurt ghetto and his five sons (played by Bob Cuccioli, Ray Wills, Joel Malina, Nick Corley, and Da vid Cantor), who finally create the most powerful banking houses of Europe; directed by Lonny Price. Tuesday through Saturday at 8, Wednesday and Saturday at 2:30, Sunday at 3; $35 to $37. At the **Circle in the Square Downtown Theater**, 159 Bleecker Street (254-6330).

SIX DEGREES OF SEPARATION—Swoozie Kurtz replaces the ever-enjoyable Stockard Channing (temporarily) as the star of John Guare's play about everything, with something in it for everyone, set in New York City, about a mugging victim who seeks refuge at an elegant dinner party; directed perkily by Jerry Zaks. Featured in the cast are John Cunningham, Gregory Simmons, Sam Stoneburner, David Eigenberg, Kelly Bishop, Peter Maloney, Brian Evers, Robin Morse, Philip LeStrange, Gus Rogerson, Paul McCrane, Evan Handler, Anthony Rapp, Stephen Pearlman, and Mari Nelson. Monday through Saturday at 8; Wednesday and Saturday at 2; $40; through 12/31. Show transfers to the Vivian Beaumont Theater upstairs in Lincoln Center 10/30; Stockard Channing has left to make a film but will return for the Beaumont stint. At the **Mitzi E. Newhouse Theater**, in Lincoln Center, 150 West Sixty-fifth Street (239-6200).

SMOKE ON THE MOUNTAIN—Connie Ray's blue-grass musical comedy about a depression-era family who travel through the South bearing witness to their religion with banjo, fiddle, and songs; directed by Alan Bailey. With Connie Ray, Reathel Bean, Jane Potter, Kevin Chamberlin, Robert Olsen, Linda Kerns, and Dan Manning. Monday through Saturday at 8, Wednesday at 2, Sunday at 3 and 7; $25. At the **Lamb's Theater**, 130 West 44th Street (997-1780).

SONG OF SAD YOUNG MEN—Carl Hancock Rux's play, directed by Trazana Beverley, looks at issues plaguing urban communities such as substance abuse, the dysfunctional family, AIDS and the HIV-infected, and how these affect the black male. With Marlow Wyatt, Claire Dorsey, C'Esther Wooten, Marcelle Lashley, Isaiah Washington, Jacinto Riddick, Don Corey Washington, Melvin Riley, Will Rose. Friday, Saturday, and Sunday at 8, Sunday at 3; through 8/26; $12.50. **Cecil Alonzo Players,** 317 Claremont Street at Lafayette, Brooklyn (l/718-783-9838).

SPUNK—A play, written and directed by George Wolfe, is based on three tales by Zora Neale Hurston. Featured in the cast are Danitra Vance, Chic Street Man, Reggie Montgomery, and Kevin Jackson. Tuesday through Sunday at 8, Saturday and Sunday at 3; $20. At Joseph Papp's **Public/Martinson Theater,** 425 Lafayette Street (598-7150). **IRLS**

A SUMMER OUTING—Robert Hunt's story of the first professional baseball player to be the victim of an "outing"—having his secret gay lifestyle reported in a magazine. Thursday and Friday at 8, Saturday at 3 and 7, Sunday at 7; $10; through 9/2. At the **Riverwest Theater**, 155 Bank Street (243-0259).

THE TRAGEDY OF KING RICHARD III—As part of Joseph Papp's Shakespeare in the Park series, this presentation has Denzel Washington in the title role, Mary Alice as Queen Margaret, Jesse Bernstein as Duke of York; and Daniel Davis, Virginia Downing, Jonathan Fried, Jenny Nichols, Nancy Palk, and Sam Tsoutsouvas; directed by Robin Phillips. Also featured in the cast are Lisa Arrindel, Joseph Ziegler, David Aaron Baker, Wade Williams, Seth Gilliam, John Misculin, Philip Moon, Steve Graham, Curt Hostetter, Chris DeBari, Erin O'Brien, Tracey Copeland, Rafael Clements, William Moses, Royal Miller, and Jean-Paul Moran. Tuesday through Sunday at 8; through 9/2. Tickets are distributed, one to a person, FREE, starting at 6:15 before each performance. At the **Delacorte Theater**, enter Central Park West at Eighty-first Street, or from the East Side at Seventy-ninth Street and Fifth Avenue (861-7277).

OFF OFF BROADWAY

BROKEN ENGLISH—Gilbert Girion's play, directed by Tim Sanford, tells of two intelligent, off-beat writers trying to keep their relationship alive while living together and collaborating on a screenplay. Featured in the cast are Welker White, Christopher Fields, and Roma Mafia. 8/22, 23, 24, 27, 28, 9/1, 4, at 8; 8/26 at 7. At the **Judith Anderson Theater**, 420 West Forty-second Street (1/718-622-2387).

THE CENSUS TAKER—Outdoor musical comedy, featuring dance, startling stage effects and a company of 35 actors, 10 crew, 5 musicians. FREE! Author/director Crystal Field's tale is of a bamboozled detective whose clients turn out to be crooks. Company tours city streets, playgrounds, parks and bandshells. Through 9/16 at 2 p.m. For information, call 1/212-254-1109.

CORIOLANUS—William Shakespeare's play stars Will Buchannan in the title role and is directed by James Jennings. Wednesday through Saturday at 8; $8; through 8/25. American Theater of Actors at **Outdoor Theater**, 314 West 54th Street (581-3044).

FANNY'S FIRST PLAY—George Bernard Shaw's 1911 play satirizing London drama critics; directed by Gene Feist. 8/24 at 8, 8/25, 26, at 3 and 8; free (donations accepted). Roundabout Theater Ensemble at **Susan Bloch Theater**, 307 West 26th Street (420-1360).

FIFTH OF JULY—A revival of Lanford Wilson's play, set in the seventies, wherein a group of close friends reexamine their lives and the unfulfilled dreams of the sixties over the holiday weekend; directed by Linda Arbuckle. Thursday-Sunday at 8; $10; through 8/26. **Avalon Theater**, 2744 Broadway (316-2668).

FROZEN STYPH—At Ronald Jay Cohen's comedy, audiences are invited to attend a dinner party in honor of the late Max Styph. Evening includes dinner. Wednesday-Sunday at 7:30; $65 ($35—groups of 20 or more). **Garvin's**, 19 Waverly Place (718-389-4124).

THE GERMAN REQUIEM—Eric Bentley's play, directed by Judith Malina, is set in the mountains and castles of feuding Medieval Swabia. Wednesday through Sunday at 8; $10; through 9/9. At **The Living Theater**, 272 East Third Street (979-0601).

IT'S STILL MY TURN—Terry Sweeney impersonates Ms. Reagan reading poetry, telling stories, reminiscing, in a one-man show directed by Bill Lovejoy. Thursday-Saturday at 10, Sunday at 6; $15. **The Actors Playhouse**, 100 Seventh Avenue South (564-8038).

LINE—Israel Horovitz's play about five people who want to be first in line, directed by Doug Lieth, choreographed by Leava Hall; Wednesday, Saturday, Sunday at 9:30; $10. In rep with *I—Land*, featuring excerpts from Sonia Picer's novel about the ups and downs of life in Manhattan; directed by Rebecca Vernooy; Thursday and Friday at 9:30; $10. Also in the repertory is Elise Formichella's *Love in the Bottom of the Ninth* (through 9/9), Thursday through Sunday at 7; $10. At the **13th Street Theater**, 50 West Thirteenth Street (675-6677). ● ●

MISALLIANCE—George Bernard Shaw's satirical tour de force on the discord existing between sexes, classes, and generations, with an insight into modern relationships; directed by Eleanore Tapscott. Friday and Saturday at 8, Sunday at 3; $10; through 9/23. **Westside Repertory**, 252 West 81st Street (874-7290).

ONE ACTS TO GRIND—Six progressive works, five premieres, and one New York presentation, by Missing Children. With Adrienne Shelly, Suzanne Costallos, James Davies, Pat Specks, Alexander Duncan, and Eric Sanders. 8/22 to 25 at 8, 8/26 at 2; $10. At the **Perry Street Theater**, 31 Perry Street (757-6947).

THE RED SIGNAL—Agatha Christie's tale of romance, intrigue, murderous passions, and more; directed by Fred Fondren. Through 9/1, Wednesday through Saturday at 8, Sunday at 3; $8. At the **Prometheus Theater,** 239 East Fifth Street (477-8689).

THE SHADOW BOX—Michael Cristofer's Pulitzer Prize-winning play, directed by Marc Geller, deals with three terminal cancer patients in an experimental hospital community, trying to come to grips with the finality of their condition. With Patricia Barker, Bill Roulet, Don Jeffrey. Wednesday-Saturday at 8, Sunday at 3; $10; 8/25-29. Red Light production at the **Sanford Meisner**, 164 11th Avenue (206-1764).

SOULFUL SCREAM OF A CHOSEN SON—Ned Eisenberg's play, set in 1967 Brooklyn, tells of a Jewish teenager who becomes obsessed with living the black experience; directed by June Stein. With Kirk Lombard, Erica Gimpel, Martin Shakar, and Karen Ludwig. From 8/28, Tuesday through Saturday at 8, Sunday at 3; through 9/3 at 8; $7. Thereafter, through 9/16, (special matinee 9/12 at 3), all seats are $10. **Vineyard Theater**, 108 East 15th Street (353-3874).

TEMPTATION—Czechoslovakian playwright/President Vaclav Havel's play uses the Faust legend to remind us that under conditions of modern bureaucracy, neither East nor West holds a monopoly on the sale of souls; directed by Michael Mariano. Wednesday-Sunday at 8; $10; 8/30 to 9/15. **Schapiro Center** at Columbia University, 605 West 115th Street (854-6920).

TONY 'N' TINA'S WEDDING—A wedding at St. John's Church, **81 Christopher Street**; then a reception at **147 Waverly Place**, with Italian buffet, champagne, and wedding cake. Tuesday through Saturday at 7, Sunday at 2; phone for prices. (279-4200).

THE TRIAL—Guy Davis's play, directed by Jamal Joseph. The audience, as jury, is asked to determine the fate of a man who has allowed drugs to take possession of him. Tuesday-Saturday at 8, Saturday at 2, Sunday at 3; $15. **McGinn/Cazale Theater**, situated above The Promenade, Broadway at 76th Street (575-7672).

TRIPLE BILL—Keller Easterling's two one-acters, *Attic* and *Porch*, the first about a man, stricken with deafness, who creates a world of sound for himself; the second, a portrait of 5 people who lived in the same room of a boarding house over a 30-year period; both directed by Elfin Frederick Vogel; followed by Durrenmatt's *Late Evening in the Fall*, translated by Elfin F. Vogel and directed by Mihaly Kerenyi, in which a bookkeeper-turned-detective tries to unravel the secret behind the writings of a famous author. 8/21, 29, 30, 31, 9/5 at 8; 8/25 at 3 and 8; 8/26 and 9/1 at 3; $10. **Judith Anderson**, 420 West 42nd Street (420-0218).

THE TURNIP FESTIVAL—One-acters from 8/20-25, Monday-Saturday at 8; $5: Thomas O'Leary's *Breath*, directed by Jim Fall; Robert Shaffron's *The Survival of the Species*, directed by Wendy Davidson; Richard Holland's *Perfect Moments*. From 8/27-9/1 at 8; $5: Larry Myers's *Children Anonymous*, directed by Duane Marble; Karen Rizzo's *The Hot Seat*, directed by Leslie Ayvazian; Kirk Aanes's *Intuition*. Playwrights Horizons Theater School at the **Samuel Beckett Theater**, 406 West 42nd Street (695-5429).

A WOMAN'S EYE—Two one-acters by Sue Reinhard: *Backing Into Hoboken*, directed by Celia Braxton, about the current theatrical financial environment of New York City; and *Toujours Seule*, directed by David S. Macy, about a poor woman who is seduced by a handsome artist who sweeps her off to his cabin in the woods. 9/5, 6, 7, 8 at 8, 5/8 and 9 at 3; $10. **Riverwest Theater**, 155 Bank Street (243-0259).

NEW YORK TICKET SERVICE

For information regarding theater, dance, and concert tickets, call 880-0755 Monday through Friday from 10:30 a.m. to 4:30. *New York* Magazine will be happy to advise you.

ART

EXHIBITIONS

COMPILED BY EDITH NEWHALL

GALLERIES

Galleries are generally open Tue.–Sat. from between 10 and 11 to between 5 and 6.

SOLOS

57th Street Area

KAREL APPEL—Works on paper from 1949–1984; through 8/31. Urban, 500 Park Ave. (593-3306).

MICHAEL KIDNER—Constructivist paintings and sculpture; through 9/15. Center for International Contemporary Arts, 724 Fifth Ave. (586-2422).

SoHo and TriBeCa

GEORGE BASELITZ—Prints from 1964–1987; through 9/23. Nolan, 560 Broadway (925-6190).

DAVID RABINOWITCH—A recent sculpture titled "Metrical Constructions in 13 Masses, 1989–90"; through 8/31. Flynn, 113 Crosby St. (966-0426).

CHRISTOPHER WOOL—Recent drawings; through 9/12. Luhring Augustine, 130 Prince St. (219-9600).

GROUP SHOWS

Madison Avenue and Vicinity

ARSENAL—Fifth Ave. at 64th St., in Central Park (360-1309). "Parks Happenings: The 60s"; through 8/31.

DAVIS & LANGDALE—231 E. 60th St. (838-0333). Works by Allan, Anderson, Herder, Kulicke, Roseman, Shickler; through 8/31.

GAGOSIAN—980 Madison Ave. (744-2313). Works by Hockney, Johns, Klein, De Kooning, Lichtenstein, Newman, Still, Warhol, others; through 9/3.

MARBELLA—28 E. 72nd St. (288-7809). Paintings by Bierstadt, Clark, Hallowell, Inness, Wyant, others; through 9/28.

SPANIERMAN—50 E. 78th St. (879-7085). Works by Birney, Farny, Gorson, Hale, Hassam, Homer, Ritman, Robinson, Wiggins; through 9/22.

57th Street Area

CHILDS—41 E. 57th St. (838-1881). Works by Avery, Botkin, Burchfield, Embry, Zorach, others; through 8/31.

COLE—200 W. 57th St. (333-7760). Drawings from 1911 to 1951, by Bishop, Davis, Lachaise, Marsh, Sloan, others; through 8/31.

DEUTSCH—29 W. 57th St. (754-6660). Works by Ajay, Daphnis, Dinnerstein, Kalish, Lozowick, Model, Slobodkina, others; through 8/31.

FISCHBACH—24 W. 57th St. (759-2345). Realist paintings by Blaine, Freilicher, Gerlach, Shatter, Touchton, and other gallery artists; through 8/31.

GOODMAN—24 W. 57th St. (581-5187). Works by Anselmo, Baldessari, Boltanski, Penone, Schutte, Wall, others; through 8/31.

HEIDENBERG—50 W. 57th St. (586-3808). Works on paper by Dine, Moore, Paladino, Stella, others; through 8/31.

I.B.M.—590 Madison Ave. (745-3500). "Rediscovering Pompeii"; through 9/15.

LLADRO—43 W. 57th St. (838-9341). Works by Aguilar, Beulas, Bilbao, Canizares, Cillero, Selma, Ubeda, others; through 9/1.

MCCOY—41 E. 57th St. (319-1996). Works by Bidlo, Kaplowitz, Pereira, Wynne; through 9/6.

PACE—32 E. 57th St. (421-3292). Drawings and other works on paper by Baselitz, Close, Condo, Dine, Marden, Morley, Picasso, Samaras, Schnabel, others; through 9/7.

REECE—24 W. 57th St. (333-5830). Paintings by Jian-Guo Xu, Hong Yun Li, Ke-Ming Liu, Yang, Zeng; through 8/31.

ST. ETIENNE—24 W. 57th St. (245-6734). Paintings, drawings, and prints by Coe, Klimt, Klinger, Kokoschka, Kollwitz, Moses, Schiele, others; through 8/31.

SEAGRAM—375 Park Ave. (572-7379), Mon.–Fri. 9–5. Lithographs and etchings by Arp, Braque, Le Corbusier, Leger, Miro, Picasso, others; through 8/31.

SHEA & BEKER—20 W. 57th St. (974-8100). Prints and works on paper, by Bisbee, Bochner, Drasler, Gipe, Hammond, Komoski, Lane, Rose, Torreano, others; through 9/8.

TILTON—24 W. 57th St. (247-7480). "Detritus: Transformation and Re-construction," with works by Belcher, Coyne, McCaslin, Mitchell, Nauman, Pondick, Potter, others; through 8/31.

SoHo and TriBeCa

ALEXANDER—59 Wooster St. (925-4338). Works by Ahearn, Bosman, Nadin, Nechvatal, Otterness, Winters; through 8/24.

ANDERSON—63 Thompson St. (431-8547). Recent works by Bruggeman, Pihlblad, Wells; through 9/22.

A/D—560 Broadway (966-5154). "The Garden," with works by Andoe, Deutsch, Finlay, Gornik, McDermott & McGough, Nelson, Powley, Sicilia, Tuttle, Wentworth; through 9/30.

BAUM—588 Broadway (219-9854). Paintings and photographs by Burson, Cowin, Divola, Dubina, Garvens, Roberts, Simonian; through 8/31.

BENNETT & SIEGEL—140 W. Broadway (385-4434). "The Erotic Image," with works by Colette, Forsell and McGrady, Klein, Lerer, Rivers; through 8/25.

CROWN POINT PRESS—568 Broadway (5476). "Altered States: Multiple Impressions from the Same Matrix," with works by Cragg, Diebenkorn, Held, Kushner, Pfaff, Scully, Stein, Thiebaud, Wiley; through 9/5.

CUTLER—593 Broadway (219-1577). Paintings and prints by Chia, Diebenkorn, Dine, Francis, Hockney, Jenkins, Jaudon, Johns, Motherwell, Schnabel, Torreano, Walker, others; through 8/31.

HALLER—415 W. Broadway (219-2500). Works by Anthony, Baron, Brown, Kaplowitz, Lundin, Rawls, Streeter, others; through 8/25.

IHARA LUDENS—568 Broadway (941-0110). Works by Beenen, Filippini, Glovsky, Jaime-Mena, Merchant, Mosher, Tomaselli, Welch, others; through 8/25.

KATZEN—475 Broome St. (966-4469). Works by Coyer, Elkins, Lederman, Mason; through 8/31.

KLEIN—594 Broadway (431-1980). Works-in-progress by Blum, Casebere, Ferrara, Highstein, Mullican; through 9/28.

LORENCE-MONK—578 Broadway (431-3555). Works by gallery artists; through 8/24.

LUCIEN—555 Broadway (274-0208). "Inside the Beast," with works by Ahearn, Birmelin, Romberger, Wojnarowicz, Wong; through 8/23.

NAHAN CONTEMPORARY—380 W. Broadway (925-3230). "No Trends," with works on paper by Barry, Denes, Kushner, Grossman, Spector, others; through 8/31.

NEWBERG—580 Broadway (219-1885). Works by Armleder, Bloodgood, Boochever, Krushenick, McCaslin, Mosher, Staehle, Westfall; through 8/31.

PACE—142 Greene St. (421-3292). Works by Chamberlain, Oldenburg, Ryman, Samaras, Schnabel, Serra; through 8/31.

PERLOW—560 Broadway (941-1220). Works that have the American barn as a theme, by gallery and invited artists; through 9/4.

TWINING—568 Broadway (431-1830). Summer exhibition with works by Cameron, Ducret, Hawkesworth, Plachy, Tress, Voulkos, Willis; through 8/31.

WEBER—142 Greene St. (966-6115). Works by gallery artists; through 8/31.

Other

CREATIVE TIME'S ART IN THE ANCHORAGE—Brooklyn Bridge at Cadman Plaza West and Old Front St., Brooklyn (619-1955), Thur.–Sun. 12–6. Site-specific installations by Allyn, Blane, Dove, Doyle, Goldberg, Paul H-O & Roger Boyce, Yong Soon Min, Nechak, Patkin, Rubins; through 10/7.

JAMAICA ARTS CENTER—161-04 Jamaica Ave., Jamaica, N.Y. (718-658-7400). "Coast to Coast: A Women of Color National Artists' Book Project"; through 9/22.

PARK AVENUE ATRIUM—237 Park Ave. (850-9786), Mon.–Fri. 8 a.m.–7 p.m. "...Like Cats & Dogs: Cartoons and Sculptures"; through 9/7.

SNUG HARBOR CULTURAL CENTER—1000 Richmond Terrace, Staten Island, N.Y. (718-448-2500). "Family Stories," with works by Lau, Lovell, Madigan, Munoz, Nicosia, Williams; through 9/2; "4th Annual Sculpture Festival" with works by Alvarado-Juarez, Anker, Antoni, Chamberlain, Edelstein, Meadows, Mumm, Nalls, Sherwood, Siegel, Snyder, Spaulding; through 10/28.

SOCRATES SCULPTURE PARK—Broadway at Vernon Blvd., Long Island City (718-956-1819). Large-scale outdoor sculptures by Breivik, Di Suvero, Fasnacht, Fleming, Frank, Ginnever, Neri, Pepper, Unger, Wibroe, others; through 10/30.

PHOTOGRAPHY

ALICE AUSTEN HOUSE—2 Hylan Blvd., Staten Island (718-816-4506), Thu.–Sun. 12–5. Photographs of sailing vessels and steamships taken by Austen from her front lawn in the late 19th and early 20th centuries; through 11/30.

CITY GALLERY—2 Columbus Circle (974-1150). Photographs of New York by members of the SoHo Photo Gallery; through 8/24.

DANZIGER—415 W. Broadway (226-0056). "Photographers' Muses," with works by Weston, Callahan, Fonnsagrives, Meisel, Metzner; through 8/31.

PATRICK FAIGENBAUM/SUZANNE LAFONT—Photographs of Italian aristocracy that are reminiscent of works by 17th-century Italian court painters/Large, multi-paneled portraits of different subjects caught in somewhat similar moods. Through 9/7. Pace/MacGill, 32 E. 57th St. (759-7999).

FEDERAL HALL NATIONAL MEMORIAL—Wall and Nassau Sts. (264-8711), Mon.–Fri., 10–5. "Historic Hudson Valley: Photographs and Present"; through 8/30.

I.C.P.—1130 Fifth Ave. (860-1777), Tue. 12–8 (5–8 free of charge), Wed.–Fri. 12–5, Sat.–Sun. 11–6. $3; students $1.50; seniors $1. Through 9/9: "Weston's Westons: Portraits and Nudes"; "Arnold Eagle's New York: The 30s and 40s."

I.C.P. MIDTOWN—1133 Ave. of the Americas (768-4680), Tue. and Wed. 11–6, Thu. 11–8, Fri.–Sun. 11–6. $2; students and seniors $1. Through 9/2:

"Making History/Making News: Live from Tiananmen Square, A Video Installation by Shu Lea Cheang." Through 9/2: "Marilyn Bridges: The Sacred and the Secular, A Decade of Aerial Photography."

CHARLES MARTIN—Portraits, cityscapes, and still lifes taken in New York, Paris, Lisbon, and Brazil; through 8/31. 4th Street Photo, 67 E. 4th St. (673-1021).

CAREN NEDERLANDER—Landscape photographs on canvas; through 8/30. Books & Co., 939 Madison Ave. (980-8897).

STEP—66 Crosby St. (226-6515). Photographs by Asher, Kane, Kravitz, Pallat; through 8/30.

LINNAEUS TRIPE/SUZANNE OPTON—Photographs of India and Burma taken between 1854–1873, by this photographer who was stationed there as a Captain in the British Army/Monoprints. Through 8/31. Lowinsky, 584 Broadway (226-5440).

WITKIN—415 W. Broadway (925-5510). Pencil and crayon drawings of flowers by Sigrid Spaeth and photographs by Abbe, Baron, Marcus, Muray, Steichen, others; through 8/24.

ZABRISKIE—724 Fifth Ave. (307-7430). Photographs by Brooks, Calet, Fontcuberta, Maul, Sugiura, Wagner; through 8/24.

PERFORMANCE

HOME FOR CONTEMPORARY THEATER AND ART—44 Walker St. (431-7434). Through 8/26, Wed.–Sun. at 8: Chutes & Ladders in "Octopus." $10.

P.S.122—150 First Ave. (477-5288). 8/23–26, 8/30–9/2 at 9:30: Penny Arcade in "Bitch! Dyke! Faghag! Whore! Part I (The Sex Show). $10.

ST. ANN CENTER—157 Montague St., Brooklyn (254-4158). 8/24, 25 at 7:30: Werktheater Basel/New York presents "Interview." $10.

MUSEUMS

AMERICAN CRAFT MUSEUM—40 W. 53rd St. (956-6047). Wed.–Sun. 10 a.m.–5, Tue. 10 a.m.–8. $3.50, seniors students $1.50, children under 12 free. Through 8/26: "Jewelry/Means/Meaning." Through 9/30: "Building a Permanent Collection: A Perspective on the 1980s."

AMERICAN MUSEUM OF NATURAL HISTORY—CPW at 79th St. (769-5000). Daily 10 a.m.–5:45; Wed., Fri., Sat. 10 a.m.–9. Contribution $4; children $2; free Fri.–Sat. 5–9. Gardner D. Stout Hall of Asian Peoples: 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India . . . Hayden Planetarium . . . Margaret Mead Hall of Pacific Peoples . . . Celestial Plaza . . . Hall of South American Peoples . . . Aurora Gem Collection. Through 1/6/91: "African Reflections: Art from Northeastern Zaire." Through 4/7/91: "Behind the Scenes."

BRONX MUSEUM OF THE ARTS—1040 Grand Concourse at 165th St. (681-6000). Sat.–Thu. 10 a.m.–4:30, Sun. 11 a.m.–4:30. $1.50, students and seniors $1. Through 9/3: "A Decade of the Marketplace." Through 9/3: "Paintings by Carol Sun."

BROOKLYN MUSEUM—200 Eastern Pkwy. (718-638-5000). Wed.–Sun. 10 a.m.–5. Donation $4; students $2; seniors $1.50. Egyptian Galleries . . . Period Rooms . . . Reinstallation of Himalayan and Southeast Asian Arts . . . Williamsburg Murals . . . Through 2/4/91: "In Pursuit of the Spiritual: Oceanic Art Given by Mr. and Mrs. John A. Friede and Mrs. Melville W. Hall." Through 9/17: "Prints by the Nabis: Vuillard and His Contemporaries." Through 9/4: "Ago/Anon: A Site-Specific Installation by Winifred Lutz." Through 9/3: "American Watercolor Masters: Winslow Homer and John Singer Sargent." Through 10/14: "Working in Brooklyn/Installations."

CENTER FOR AFRICAN ART—54 E. 68th St. (861-1200). Tue.–Fri. 10 a.m.–5, Sat. 11 a.m.–5, Sun. noon–5. $2.50; students and seniors, $1.50. Through 8/20: "Likeness and Beyond: Portraits from Africa and the World."

COOPER-HEWITT MUSEUM—Fifth Ave. at 91st St. (860-6868). Tue. 10 a.m.–9, Wed.–Sat. 10 a.m.–5, Sun. noon–5. $3; seniors and students $1.50; free Tue. after 5. Through 9/2: "Color, Light, Surface: Contemporary Fabrics." Through 9/2: "Flora Danica and the Heritage of Danish Porcelain, 1760–1990." Through 10/14: "The Doghouse."

FRAUNCES TAVERN MUSEUM—54 Pearl St. at Broad St. (425-1778). Mon.–Fri. 10 a.m.–4. $2.50, students and seniors $1; free Thurs. Through 8/31: "Wall Street: Changing Fortunes."

FRICK COLLECTION—1 E. 70th St. (288-0700). Tue.–Sat. 10 a.m.–6., Sun. 1–6. $3, students and seniors $1.50. Children under 10 not admitted. Fragonard's "The Progress of Love."

GUGGENHEIM MUSEUM—Fifth Ave., at 89th St. (360-3500). Closed for restoration; will re-open in fall of 1991.

HUDSON RIVER MUSEUM—Trevor Park-on-Hudson, 511 Warburton Ave., Yonkers (914-963-4550). Wed., Fri., Sat. 10 a.m.–5, Thu. 10 a.m.–9, Sun. noon–5. $2, children $1. Through 9/9: "The Art of the Frame: American Frames of the Arts and Crafts Period."

JEWISH MUSEUM—Fifth Ave. at 92nd St. (860-1888). Sun. 11 a.m.–6, Mon., Wed., Thu. noon–5, Tue. to 8 (free 5–8). Closed Fri.–Sat., major Jewish holidays. $4.50, seniors and students $2.50. Through 12/90: "Exodus and Exile: 2,000 Years in Ancient Israel." Through 11/1: "Why I Got Into TV and Other Stories: The Art of Ilene Segalove."

LOWER EAST SIDE TENEMENT MUSEUM—97 Orchard St. (431-0233). Tue.–Fri. 11 a.m.–4. Free. Through 1/11/91: "Out of the Ashes: The Triangle Shirtwaist Fire."

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 82nd St. (879-5500). Tue.–Thu. and Sun. 9:30 a.m.–5:15, Fri. and Sat. 9:30 a.m.–9. Contribution $5; children and seniors $2.50. Lila Acheson Wallace Wing and the Iris and Gerald B. Cantor Roof Garden . . . The Arts of Japan . . . The Heathcote Foundation Gallery of Late 18th- and Early 19th-Century Decorative Arts . . . Boscotrecase: Wall Paintings from Ancient Rome . . . Louis XIV Bedroom and Adjoining Entrance Gallery . . . Charlotte and John C. Weber Galleries for Ancient Chinese Arts . . . André Mertens Galleries for Musical Instruments . . . 20th-Century Design and Architecture Gallery . . . Islands and Ancestors . . . Henry R. Luce Center for the Study of American Art . . . Central Europe 1700–1800 . . . Samaras on Paper . . . Through 10/14: "Andean Four-Cornered Hats, Ancient Volumes." Through 1/6/91: "Chess and Art." Through 9/9: "Masterworks of Louis Comfort Tiffany." Through 1/6/91: "Glass Gathers." Through 9/2: "Italian Renaissance Frames." Through 9/2: "American Frames." Through 8/26: "Chinese Ceramics from the Collection of Adele and Stanley Herzman." Through 11/4: "Art of Central Africa: Masterpieces from the Berlin Museum fur Volkerkunde." Through 9/9: "Small Illusions: Children's Costume 1710–1920." Through 10/28: "Reflections of the Floating World: The Use of the Mirror and Reflection in Ukiyo-e Art." **The Cloisters,** Fort Tryon Park (923-3700). Tue.–Sun. 9:30 a.m.–5:15. Medieval collection.

MUSEUM OF AMERICAN FOLK ART—2 Lincoln Square (595-9533). Daily 9 a.m.–9. Free. Through 9/3: "Pictures, Patchwork, and Promised Gifts: Recent Additions to the Permanent Collection." Through 9/3: "Jacob Maentel in Indiana."

EL MUSEO DEL BARRIO—1230 Fifth Ave., at 104th St. (831-7272). Wed.–Sun. 11 a.m.–5. Suggested admission $2; students and seniors $1. Through 10/14: "Navia, Suarez, Rosario: Three Contemporary Sculptors." Through 9/16: "Art Underground: A Public Art Project by Nitza Tufino."

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9400). Daily 11 a.m.–6, Thu. to 9. Closed Wed. $7; students $3.50; seniors $3; Thu. 5–9 pay what you wish. Through 8/28: "Francis Bacon." Through 9/4: "Matisse in Morocco: The Paintings and Drawings, 1912–1913." Through 9/4: "Artist's Choice: Ellsworth Kelly, Fragmentation and the Single Form." Through 9/30: "Contemporary Works from the Collection." Through 9/4: "Architectural Drawings of the Russian Avant-Garde." Through 8/26: "Projects: Lorna Simpson." Through 10/9: "Lady Hawarden, Victorian Photographer."

MUSEUM OF THE CITY OF NEW YORK—Fifth Ave. at 103rd St. (534-1672). Tue.–Sat. 10 a.m.–5; Sun. 1–5. Free. Through 10/29: "The Passing Scene." Through 1/6/90: "The Gibson Girl."

NASSAU COUNTY MUSEUM OF FINE ART—Northern Boulevard, Roslyn (516-484-9337). Tue.–Fri. 10 a.m.–4:30., Sat.–Sun. 1–5. Free. Through 9/3: "Two Decades of American Art: The 60s and 70s."

NATIONAL ACADEMY OF DESIGN—1083 Fifth Ave., at 89th St. (369-4880). Tue. noon–8, Wed.–Sun. noon–5. (Free Tue. 5–8). $2.50, seniors and students $2. Through 9/2: "New York Architecture: 1990 NYC/AIA Design Awards." Through 9/2: "Prize-Winning Drawings from The Roman Academy, 1682–1754."

NEW-YORK HISTORICAL SOCIETY—Central Park West at 77th St. (873-3400). Museum is closed for renovations; will re-open on 9/5.

NEW YORK PUBLIC LIBRARY—Central Research Building, Fifth Ave. and 42nd St. (869-8089). Daily (except Sun.) 10 a.m.–6. "Building the New York Public Library." Through 9/1: "Portugal-Brazil: The Age of Atlantic Discoveries." Through 8/31: "Words Like Freedom." Through 9/22: "Play Ball! Baseball's Early Innings."

NEW YORK TRANSIT MUSEUM—Boerum Place and Schermerhorn St., Brooklyn (718-330-3060). Mon.–Fri. 10 a.m.–4, Sat. 11 a.m.–4. $1.15 or a token; children 55¢. Through 9/29: "The D-Train Project by Tom Finkelpearl and Bolek Greczynski."

NOGUCHI MUSEUM—32–37 Vernon Blvd., Long Island City, Queens, N.Y. (718-204-7088). Wed. and Sat. 11 a.m.–6. $2 contribution suggested. A collection of over 250 works by the renowned sculptor and a sculpture garden (on Saturdays, a shuttle bus departs from the Asia Society at Park Ave. and 70th St. every hour on the half hour from 11:30 to 3:30, and returns on the hour for roundtrip fare of $5).

PARRISH ART MUSEUM—25 Job's Lane, Southampton (516-283-2118). Mon., Tue.–Sat. 10 a.m.–5, Sun. 1–5. $2. Through 9/16: "Half-Truths," with works by Grenville Davey, Robert Gober, Erik Levine, Ann Messner, Joel Otterson, Jack Risley, Tony Tasset, Rosemarie Trockel.

QUEENS MUSEUM—New York City Bldg., Flushing Meadow Park (718-592-5555). Tue.–Fri. 10 a.m.–5; Sat.–Sun. noon–5:30. Contribution suggested. Through 8/26: "The Expressionist Surface: Contemporary Art in Plaster."

ABIGAIL ADAMS SMITH MUSEUM—421 E. 61st St. (838-6878). Mon.–Fri. 10 a.m.–4. $3; $2 children; $1 seniors. Furnished rooms from the Federal Period (1790–1830).

SOUTH STREET SEAPORT MUSEUM—207 Front St. (699-9424). Daily 10 a.m.–5. $6, seniors $5, children $3. Through 12/31: "Titanic!" Through 1/20/91: "Men's Lives."

STUDIO MUSEUM IN HARLEM—144 W. 125th St. (864-4500). Wed.–Fri. 10 a.m.–5, Sat.–Sun. 1–6. $2; children and seniors $1; free for seniors on Wed.

WHITNEY MUSEUM—Madison Ave. at 75th St. (570-3676). Tue. 1–8, Wed.–Sat. 11 a.m.–5, Sun. noon–6. $5; seniors $3; free Tue. 6–8. "Twentieth-Century American Art: Highlights of the Permanent Collection III" . . . "Calder's Circus." Through 9/2: "Maurice Prendergast." Through 9/16: "Hans Hofmann." Through 10/14: "Edward Ruscha: Los Angeles Apartment Drawings." **Whitney Museum at Philip Morris,** 42nd St. at Park Ave. (878-2550). Mon.–Sat. 11 a.m.–6, Thu. to 7:30 (Sculpture Court is open Mon.–Sat. 7:30 a.m.–9:30; Sun. and holidays 11 a.m.–7). Free. Through 9/26: "With the Grain: Contemporary Panel Painting." **Whitney Museum at Equitable Center,** 787 Seventh Ave., at 51st St. (554-1113). Mon.–Fri. 11 a.m.–6, Thu. to 7:30, Sat. 12–5. Free. "Early/Later: Works from the Permanent Collection." Through 9/8: "The New American Pastoral: Landscape Photography in the Age of Questioning." **Whitney Museum Downtown at Federal Reserve Plaza,** 33 Maiden Lane at Nassau St. (943-5655). Mon.–Fri. 11 a.m.–6. Free. 8/7–10/19: "Forging a Metropolis: Architecture of Lower Manhattan."

AUCTIONS

CHRISTIE'S—502 Park Ave., at 59th St. (546-1000). Next sale on 9/12.

CHRISTIE'S EAST—219 E. 67th St. (606-0400). Next sale on 9/11.

DOYLE—175 E. 87th St. (427-2730). Next sale on 9/12.

SOTHEBY'S—York Ave., at 72nd St. (606-7000). 8/28 at 10:15 a.m. and 2: "Sotheby's Arcade Auctions: Furniture and Decorations." On view from 8/21.

MUSIC AND DANCE

COMPILED BY FLORENCE FLETCHER

MUSIC AND DANCE DIRECTORY

Carnegie Hall and Weill Recital Hall at Carnegie Hall, Seventh Ave. at 57th St. (247-7800).

City Center, 131 W. 55th St. (581-7907).

Joyce Theater, 175 Eighth Ave. at 19th St. (242-0800).

Lincoln Center: 62nd–66th Sts., between Columbus and Amsterdam Aves.: Alice Tully Hall (362-1911); Avery Fisher Hall (874-6770); Library Museum (870-1630); Metropolitan Opera House (362-6000); New York State Theater (870-5570).

Madison Square Garden, Seventh Ave. at 33rd St. (563-8300).

Merkin Concert Hall, Abraham Goodman House, 129 W. 67th St. (362-8719).

Metropolitan Museum, Fifth Ave. and 82nd St. (570-3949).

92nd St. Y, on Lexington Ave. (996-1100).

Radio City Music Hall, Sixth Ave. and 50th St. (247-4777).

Symphony Space, Broadway at 95th St. (864-5400).

Town Hall, 123 W. 43rd St. (840-2824).

CONCERTS

Bryant Park Ticket Booth

HALF-PRICE TICKETS for same-day music, dance, and occasionally opera performances are sold here, depending on availability, six days a week: Tue., Thu., Fri., noon–2 and 3–7; Wed. and Sat. 11 a.m.–2 and 3–7; Sun. noon–6. Also, full-price tickets for future performances. Just inside the park, off 42nd St., east of Sixth Ave. (382-2323).

Wednesday, August 22

MOSTLY MOZART—Festival Orchestra, Neeme Jarvi conductor; pianist Walter Klien, violinist Leonidas Kavakos. Paart's *Collage on B-A-C-H;* Mozart's Piano Concerto No. 19 and Violin Concerto No. 4; Gade's Symphony No. 4. Avery Fisher Hall at 8. $10–$20. Pre-concert recital at 7 by Mr. Klien and Mr. Kavakos. **Note:** The same program Tues., 8/21.

LINCOLN CENTER OUT-OF-DOORS—Through 8/27. See also Other Events, page 87, and Children, page 89. Today's music: **Noonjazz, Marco Rizo** and his Latin-jazz quartet; North Plaza at noon . . . **Chamber Music of the World: Abel-Steinberg-Winant Trio;** "Music of the Pacific Rim"; North Plaza at 5:30 . . . **Angels, Visions, and Apparitions;** world premiere of a work by David Bordon, with the Mother Mallard Ensemble and American Music/Theatre Group; Neely Bruce conductor; Damrosch Park at 8:15. Free.

TIAN JIANG, pianist. Federal Hall, 26 Wall St., at 12:30. Free.

RAY SCHINNERY RHYTHM AND BLUES BAND—Jazz and Blues series, "Sounds at St. Paul's," Broadway at Fulton St., at 5:30. Free.

JAZZ WEDNESDAYS—World Trade Center Austin J. Tobin Plaza. At noon: Sherry Winston. At 1: Dave Samuels Group. Free.

SOLID BRASS—"Basically Brass." Music by a brass quintet. McGraw-Hill mini-park, west of Sixth Ave., between 48th–49th Sts., at 12:30. Free.

UNION SQUARE PARK—Pavilion, 17th St. and Broadway–Fourth Ave., at noon. Today: Johnny Allen Band, blues-rock. Free.

WATERHOUSE—Caribbean sounds, from Calypso to reggae. Continental Insurance Atrium, 180 Maiden Lane at Front St., at 12:15. Free.

BILL SPILKA AND HIS DIXIELAND BAND—Outdoors at 1411 Broadway, 40th–41st Sts., at 12:15. Free.

BOB TELSON & LITTLE VILLAGE, with music for dancing. World Financial Center Plaza, Liberty and Vesey Sts., West St. and the Hudson River, at 7:30. Free. Rain date, 8/23.

BACA BROOKLYN PARKS MUSIC—Joan Osborne Band/Point of View Band. Marine Park, Fillmore Ave. and Marine Pkwy., near Park House, at 7:30. Free.

WESTBURY MUSIC FAIR—Brush Hollow Rd., Westbury, L.I. (516-334-0800). Tonight at 8: Harry Connick Jr. and his orchestra. $27.50. **Note:** same concert Tue., 8/21.

MOSCOW CONSERVATORY IN AMERICA—Nicholas Music Center, Rutgers Arts Center, George St. at Rte. 18, New Brunswick, N.J. (201-507-8900). Tonight at 8: conservatory students perform. Free.

OUTDOOR MUSIC IN NEWARK—Juan Carlos Oliva and La Progresiva, with Latin music. Washington Park at 12:30. Free.

Thursday, August 23

MOSTLY MOZART—Tackacs String Quartet; hornist Barry Tuckwell, pianist Yefim Bronfman. Mozart's Horn Quintet in E flat, K. 407, and Piano Quartet in g, K. 478; Beethoven's Quartet No. 15 in a, Op. 132. Avery Fisher Hall at 8. $10–$20. Pre-concert recital at 7.

FOUR NATIONS—Baroque-violinist Judson Griffin, Baroque-cellist Loretta O'Sullivan, harpsichordist Andrew Appel. Music by Biber, Raynor Taylor, Johann Schobert. St. Paul's Chapel, Broadway and Fulton St., at 12:10. Free.

PARLIAMENT SOUND SERIES—Kid Creole and The Coconuts. South Street Seaport, Pier 16, Fulton St. and the East River, at 6:30. Free.

LINCOLN CENTER OUT-OF-DOORS—Through 8/27. Damrosch Park at 8:15: **Angels, Visions, and Apparitions;** see listing for 8/22. Free.

BALALAIKA RUSSE—"East Comes West." Music from Russia. Exxon Building Gardens, west of Sixth Ave., 49th–50th Sts., at 12:30. Free.

UNION SQUARE PARK—See 8/22. Today: The JazzMobile. Free.

MARCO RIZO—Latin jazz. Steps of City Hall at 12:15. Free.

NEW YORK CHORAL SOCIETY SUMMER SING—John Daly Goodwin conducts an open reading of Bach's Mass in B minor. CAMI Hall, 165 W. 57th St. (724-6633), at 7:30. $7. Scores provided. Final sing of the season.

BARGEMUSIC—Violinist Ik-Hwan Bae, pianist Joseph Villa. Brahms's Sherzo in c and Sonata No. 1; Grieg's Sonata Op. 45. Fulton Ferry Landing, Brooklyn (718-624-4061), at 7:30. $15.

IRA HELLER/MIKE BURSTYN/JOEY RUSSELL NESHOMA ORCHESTRA—"Jewish Entertainment Night." Midwood Field, Ave. K or Ave. L and E. 16th St., Brooklyn (718-469-1912), at 7:30. $1 (exact coins or bill). Rain site, Walt Whitman Auditorium, Brooklyn College.

ETHNIC MUSIC FESTIVAL—Paddy Noonan Irish Variety Show. Astoria Park, 19th St. and 23rd Ave., Queens, at 7:30. Free.

SEUFFERT BAND, George F. Seuffert conductor. 102nd St. and Boardwalk, Rockaway, Queens, at 7:30. Free.

SUMMERJAZZ '90—Hudson River Museum courtyard, 511 Warburton Ave., Yonkers, N.Y. (914-963-4550). Tonight at 8: the Nat Adderley Quintet. $8.

MUSIC AT THE MARITIME CENTER—10 N. Water Street, S. Norwalk, Conn. (203-852-0700, ext. 206). Tonight: Nicole and Friends, with lyrical jazz. $5.

Friday, August 24

MOSTLY MOZART—Festival Orchestra, Neeme Jarvi conductor; pianist Louis Lortie, violinist Cho-Liang Lin, violist Jaime Laredo. Roman's "The Drottningholm Music"; Mozart's Piano Concerto No. 13, Sinfonia Concertante K. 364, and Symphony No. 41, "Jupiter." Avery Fisher Hall at 8. $10–$20. Pre-concert recital at 7 by Mr. Lortie.

ROSALINDE O'ROURKE GANG—"Funky fusion." WPIX Plaza, Second Ave. and 42nd St., at 12:30. Free.

SUMMERGARDEN—The Museum of Modern Art's Abby Aldrich Rockefeller Sculpture Garden, open Fri. and Sat., 6–10 p.m.; entrance 14 W. 54th St.; admission free (708-9850). During the season, Juilliard performers will play the music of Stravinsky. Tonight at 7:30: violinist Frank Almond, pianist William Wolfram. Music includes *Duo concertant.*

UNION SQUARE PARK—See 8/22. Today, ASSAB; reggae.

BUDWEISER MUSIC CRUISE—Circle Line Boat No. 7, from Pier 81, Hudson River and 41st St. (956-5550). Sunset cruise, boarding at 7, returning at 9 ($25); moonlight cruise, boarding at 9:30, returning at 11:30 ($25). Tonight:**Koko Taylor.** Also a midnight dance cruise, with a D.J. ($15).

RICHARD MEYER AND JOSH JOFFEN—Folk music. Centerfold Coffeehouse, 263 W. 86th St. (866-4454), at 8. $6.

CELEBRATE BROOKLYN—Prospect Park Bandshell, P.P.W. and 9th St., at 8. Free; $1 donation requested. "Folk and Country" weekend. Tonight: **Stony Creek,** urban country & western/**The Blue Chieftains,** a "rockabilly" band.

BARGEMUSIC—See 8/23.

CLEM DEROSA'S NEW YORK CITY BIG BAND—Salute to big-band jazz, music for dancing. Snug Harbor Cultural Center Great Hall, 1000 Richmond Terrace, S.I. (718-448-2500), at 8. $12; in advance, $10.

BARD MUSIC FESTIVAL—Through 8/26: "Rediscovering Brahms." Bard College, Annandale-on-Hudson, N.Y. (914-758-2869). Tonight at 8:30 in the Festival Tent: Festival Orchestra, Leon Botstein conductor; Ridge String Quartet, mezzo-soprano Milagro Vargas, violinist Eric Wyrick, violist Walter Trampler, pianist Sarah Rothenberg. Brahms's "Academic Festival Overture" and Two Songs; Dietrich-Schumann-Brahms's "F A E" Sonata for Violin and Piano; Brahms's Quintet in f, Op. 34. Champagne reception follows. $25.

EVIAN MUSIC FESTIVAL—8/24–9/2. Southampton, L.I. (516-267-3117). Tonight at 8:30 and 10:30: New York Rock and Soul Revue, with Donald Fagan, Bill Withers, and other artists. Performing Arts Center, Southampton High School, Narrow Lane. $22.50. The festival also includes seminars and master classes.

WESTBURY MUSIC FAIR—See 8/22. Tonight at 7: the Smothers Brothers and the Righteous Brothers. $25.

Saturday, August 25

MOSTLY MOZART—See 8/24. Final program of the season.

LINCOLN CENTER OUT-OF-DOORS—Through 8/27. Damrosch Park Bandshell, noon–9: Roots of American Music Festival, "The Best in Blues, Gospel, and Folk." At noon, Voices of Thunder; at 1, Cathy Fink & Marcy Marxer; at 2, Aztec 2-Step; at 3, U. Utah Phillips; at 4, the Boarding Party; at 5, Chicago Nelson and the King Bees; at 6, Robin & Linda Williams;

at 7, the Nashville Bluegrass Band; at 8:30, Dr. John. Free.

RIVERSIDE PARK ARTS FESTIVAL—The Rotunda, W. 79th St. at the Boat Basin. Tonight at 6: Pe-De-Boi, samba music and dance. Free. Rain date, 8/26 at 6. See also Dance, below.

SUMMERGARDEN—See 8/24.

CELEBRATE BROOKLYN—See 8/24. Tonight: **Ned Sublette Band,** with Texas–New York sounds/**Bones & Hart,** with urban-country music.

COUNTRY WESTERN FESTIVAL—Guest artists Garth Brooks, Becky Hobbs, and Ridin' Hi. Seuffert Bandshell, Forest Park Music Grove, Woodhaven, Queens, at 4:30. Free. Rain site, Msgr. Mulz Hall, 88-14 Jamaica Ave.

WEST END CHAMBER PLAYERS—Music by Bach, Mozart, Rossini, for mixed winds and strings. Tribute to Milton Berlin. Brooklyn Botanic Garden, Alfred T. White Memorial, 1000 Washington Ave. (718-622-4433), at 2:30. Free.

BACA BROOKLYN PARKS MUSIC—Point of View Band; Canarsie Pier, Rockaway Pkwy. & Belt Pkwy., at 12:30 . . . **Kiyoshi;** P.S. 306 Park, Cozine Ave.–Wortman Ave.–New Jersey Ave.–Vermont St., at 5. Free.

FRIENDS OF THE ARTS—Summer festival, through 9/9. Planting Fields Arboretum, Oyster Bay, L.I. (516-922-0061). Tonight at 8: the Modern Jazz Quartet. Tent, $15–$25; lawn, $12.50.

BARD MUSIC FESTIVAL—See 8/24. Today at 12:30, Olin Auditorium: violinist Sidney Harth, cellist Luis Garcia-Renart, pianist Todd Crow; Brahms's Piano Trio in B Op. 8 (1854); also a lecture; $10. At 3, Olin Auditorium: performances and discussion; $10. At 8:30, Festival Tent: Festival Orchestra, Leon Botstein conductor; violinist Elmar Oliveira. Volkmann's "Richard III" Overture; Joachim's Violin Concerto in d; Brahms's Symphony No. 4. $15; pre-concert lecture at 7:45.

WESTBURY MUSIC FAIR—See 8/22. Tonight at 8: K.T. Oslin, country singer-songwriter. $20.

EVIAN MUSIC FESTIVAL—See 8/24. Tonight at 9: Miles Davis.

ISLIP JAZZ FESTIVAL—8/25, 26. Roy Haynes and his quartet, Sat. only. Over two nights, performers include the Frank Vignola Group, Talib Kibwe Odyssey, the Brad Terry Quartet, Tina Fabrique & Friends. Heckscher State Park, East Islip, L.I. (516-632-6590), 4:30–10. Free.

JAZZ MARATHON—Mark Morganelli amd the Jazz Forum All-Stars, the Roy Haynes Quartet, others. Lincoln Park, Newark, N.J., 6–midnight. Free. Rain site, Essex Plaza, 1060 Broad St.

ART AWARENESS—Tonight at 8: David Van Tieghem. Rte. 42, Lexington, N.Y. (518-989-6433). $10–$15.

Sunday, August 26

MUSIC FOR VOCAL QUINTET—Negan Friar, Christina Taylor, Val Vollmer, Drew Martin, Richard Porterfield. Madrigals by Monteverdi, Rod Drotos; premiere of a work by Porterfield. Home for Contemporary Theatre and Art, 44 Walker St. (431-7434), at 4. $4.

LINCOLN CENTER OUT-OF-DOORS—Through 8/27. Damrosch Park Bandshell, noon–9: Roots of American Music Festival, "the best in blues, gospel, and folk." At noon, Good Ol' Persons; at 1, Jack Jackson; at 2, Lee Cloud & The Original Northernaires; at 3, Herdman, Hills & Mangsen; at 4, Pat Cannon/Foot & Fiddle Dance Company; at 5, Bob Gibson; at 6, the Killing Floor, with Larry Dale, Bob Gaddy, Rosco Gordon; at 7:30, Tommy Makem; at 8:45, Doug Kershaw. Free.

TANIA LIBERTAD, vocalist. "El Neo Folklore," fusion of Afro-Peruvian and Brazilian music. World Financial Plaza, Hudson River and West St., Liberty and Vesey Sts., at 3. Free.

ST. PETER'S CHURCH—At 5: Jazz Vespers, with Dick Smolens and Hank Edmonds. Lexington Ave. and 54th St. (935-2200).

HARLEM LIVE!—The Uptown String Quartet, an all-women jazz group, with Maxine Roach. Marcus Garvey Park Amphitheater, Fifth Ave. and 122nd St., at 5. Free.

RIVERSIDE CHURCH—Carillonneur Joseph C. Davis plays at 10:30 a.m., 12:30, and 3. Music at 10:30 includes Clement's *Suite Louis XV;* music at 3 includes C.-M. Schoenberg's "Castle on a Cloud" from *Les Miserables* (arr. Davis). Riverside Drive at 122nd St. (222-5900). Free.

RIVERSIDE PARK ARTS FESTIVAL—See 8/25. Today at 4: Red Rodney Quintet. Jazz.

BRONX ARTS ENSEMBLE AND LENINGRAD CHAMBER ORCHESTRA, Alexander Kantorov conductor. Mozart's Symphony No. 40; Tchaikovsky's *Serenade* for Strings, Op. 48. Two performances: **At 2,** Rockwood Dr. Circle, Van Cortlandt Park (near Broadway and Mosholu Ave.); if rain, Church of the Mediator, W. 231st St. and Kingsbridge Ave. **At 4,** Keating Hall, Fordham U., Bronx Rose Hill Campus at Southern Blvd. Free (549-1899).

SEUFFERT BAND, George F. Seuffert conductor. Forest Park Music Grove, off Woodhaven Blvd., Queens, at 3. Free.

CELEBRATE BROOKLYN—See 8/24. Tonight at 8: **Amy & Leslie,** acoustic-folk duo, with guitarist Dan Uttendorfer/**Sally Rogers & Howie Bursen,** with folk music.

BARGEMUSIC—See 8/23. Today at 4.

DANIEL CARNEY, composer-inventor, in the premiere of his "No. 6 for Auto-Acoustic Instruments." Snug Harbor Cultural Center Great Hall, 1000 Richmond Terrace, S.I. (718-442-8534), at 3. Free. At 2, tour of the sculpture exhibition.

ISLIP JAZZ FESTIVAL—See 8/25. Tonight only: the Clark Terry Quartet.

BARD MUSIC FESTIVAL—See 8/24. Today: at 11:30 a.m., Olin Auditorium, the Ridge String Quartet, violist Walter Trampler; Fuchs's Quartet in E Op. 58; Brahms's String Quintet No. 2; $10; pre-concert lecture at 11. At 4, Festival Tent, the Festival Orchestra, Leon Botstein conductor, pianist Yefim Bronfman, soprano Lucy Shelton, mezzo-soprano Milagro Vargas, tenor Jon Humphrey, baritone William Sharp. Goldmark's Overture "Sakuntala"; Schubert-Brahms's Five Songs; Bruch's *Romanze* for Viola and Orchestra Op. 85; Brahms's *Liebeslieder Waltzer* and Piano Concerto No. 1. $15; pre-concert lecture at 3.

WESTBURY MUSIC FAIR—See 8/22. Tonight at 8: Dionne Warwick and Gregory Hines. $20.

Monday, August 27

CONCIERTO POR LA PAZ Y LA AMISTAD—Festival Latino program, Concert for Peace and Friendship, with Tania Libertad, Ray Barretto, others. Delacorte Theater, Central Park, 81st St. and C.P.W., at 8. Free.

LINCOLN CENTER OUT-OF-DOORS—Final program: "Charles Mingus Epitaph." Gunther Schuller and a 30-piece jazz orchestra. Damrosch Park Bandshell at 8:15. Free. Rain date, 8/28.

ANTOINE ZEMOR, pianist. Music by Chopin. St. Paul's Chapel, Broadway and Fulton St., at 12:10. Free.

HOT WATER: CARIBBEAN MUSIC—Black Sheep, with reggae. 55 Water St. Plaza at 12:15. Free.

JEAN MARIE, vocalist, with comedian-impressionist Sal Richards. World Trade Center, Austin J. Tobin Plaza, at noon. Free.

UNION SQUARE PARK—See 8/22. Today at noon: Big World Hotel, Afro-Caribbean music.

THE MIGHTY SPARROW—Annual Caribbean Night. Wingate Field, between Brooklyn and Kingston Aves., Brooklyn (718-284-4700), at 7:30. Free.

ANDY STATMAN KLEZMER ORCHESTRA—Freedom Square Park, Main St. at 75th Rd., Flushing, Queens, at 1. Free.

WESTBURY MUSIC FAIR—See 8/22. Tonight at 8: Dionne Warwick and Gregory Hines.

LONG ISLAND CHORAL SOCIETY SUMMER SING-IN—Meredith Elaine Baker conducts an open reading of Mendelssohn's *Elijah.* St. John's Episcopal Church, Rte. 25A, Cold Spring Harbor, L.I., at 8. $5; take a score or borrow one.

Tuesday, August 28

GEORGIAN WOODWIND QUINTET—New York debut of the group from Soviet Georgia: flutist Ervand Petrosyan, oboist Merab Grdzelishvili, clarinetist Andrew Gedgadze, bassoonist Ramaz Lotoev, French-hornist Valery Anikhimowsky. Works by Bach, Rossini, Ibert, Mindorashvili, Falick, Winter, Arnold. Fifth Avenue Presbyterian Church, 7 W. 55th St., at 8. Donation asked.

MARTHA ARNOLD, soprano/**BENTON HESS,** pianist. Music of Mozart, Weber, Strauss. Trinity Church, Broadway and Wall St., at 12:45. Free.

SRI CHINMOY: MUSIC FOR PEACE—"Lyrical melodies in a peaceful atmosphere." Town Hall at 8. Free.

SWING STREET—Dance-band music. Exxon Building gardens, west of Sixth Ave., 49th–50th Sts., at 12:30. Free.

JIMMY NILES—Caribbean music. Austin J. Tobin Plaza, World Trade Center, at noon. Free.

RON HORTON—Jazz. City Hall steps at 12:15. Free.

UNION SQUARE PARK—See 8/22. Today at noon: Mighty Sweet Tones, country rock.

SURREAL McCOYS—Country rock. Battery Park City Esplanade, foot of Liberty St., at 6:30. Rain date, 6/23. Free.

OPERA

New York City Opera

NEW YORK STATE THEATER—Through 11/18. Tickets, $7–$45. Supertitles for all operas not in English. 8/21 at 8: Donizetti's *Lucia di Lammermoor,* Salemno conducting; Dobish, Brubaker, Rucker, Stefan Szkafarowsky (debut). 8/22, no performance. 8/23 at 8: Mozart's *Le Nozze di Figaro,* Bergeson conducting; Gibbons, Monti, Schneiderman, Perry, Shaw. 8/24 at 8: Puccini's *Tosca,* Salemno conducting; Davis, Algieri, Dworchak. 8/25 at 2: Sondheim's *A Little Night Music* (in English), Gemignani conducting; Howes, Resnik, Lambert, Moore, Terry, Andrews, Anderson, Maguire. 8/25 at 8: Bizet's *Carmen,* France conducting; Graham, Fleming, Absalom, Hawkins. 8/26 at 2: *Lucia di Lammermoor;* same as 8/21. 8/28 at 8: Janacek's *From the House of the Dead* (in English; note: also with supertitles), Keene conducting; Absalom, Garrison, Eugene Perry (debut), Foss, West; U.S. stage premiere, directed and choreographed by Rhoda Levine; sets and costumes by John Conklin, lighting by Curt Ostermann. 8/29 at 8: *Carmen,* France conducting; Graham, Boucher, Brian Hilt (debut), Peterson. No performance 8/30. 8/31 at 8: *Le Nozze di Figaro;* same as 8/23. 9/1 at 2: *Carmen;* same as 8/29. 9/1 at 8: *Tosca;* same as 8/24.

Other

OPERATIC CONCERT—Bella Voce Opera Company, Esther M. Flint director. Guest artist, pianist Svetlana Gorokhovich. Arias and ensembles from *Don Giovanni, Faust, Rigoletto, Die Fledermaus, The New Moon, La Boheme, La Perichole, Le Nozze di Figaro,* others. Also piano works by Rachmaninoff, Chopin, Schubert, Nof Yalduti (premiere). CAMI Hall, 165 W. 57th St. (496-6682). 8/20 at 8. $10, $15.

LA VIUDA ALEGRE—Spanish-language production of Lehar's *The Merry Widow,* translated by director Rene Buch. Repertorio Espanol, Gramercy Arts Theater, 138 E. 27th St. (889-2850). 8/26 at 3. $20.

DANCE

Feld Ballets/NY

JOYCE THEATER—8/20–25. Tickets, $25. "Preview" of the company's winter season. Two programs: 8/20, 21, 24, 25 at 8: *Consort, Embraced Waltzes, The Jig Is Up.* 8/22, 23 at 8; 8/25 at 3: *Meadowlark, Ion* (preview of a new solo for Buffy Miller, music by Steve Reich), *Charmed Lives, Embraced Waltzes.*

Other

LINCOLN CENTER OUT-OF-DOORS—8/20, 21 at 5:30, Fountain Plaza: Laurie Carlos and Don Meissner, in "Monkey Dances." Free. See also Concerts, above.

PAULA HUNTER & DANCERS—Solo and group works from repertory. Merce Cunningham Studio, 55 Bethune St. (924-0077). 8/22, 23, 24 at 9. $8.

RIVERSIDE PARK ARTS FESTIVAL—8/25 at 4: group to be announced. Rain date, 8/26 at 2. Rotunda, W. 79th St and the Hudson River Boat Basin. Free.

RESTAURANT DIRECTORY

COMPILED BY GILLIAN DUFFY

KEY TO ABBREVIATIONS

B	**Breakfast**
Br	**Brunch**
L	**Lunch**
D	**Dinner**
S	**Supper**
(I)	**Inexpensive—Mostly $15 and under***
(M)	**Moderate—Mostly $15-$35**
(E)	**Expensive—Mostly $35 and over***
AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
V	**Visa**
Formal:	**Jacket and tie**
Dress opt:	**Jacket**
Casual:	**Come as you are**

***Average cost for dinner per person ordered à la carte.**

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

MANHATTAN

Lower New York

AMICI MIEI—475 W. Broadway, at Houston St. (533-1933/1850). Casual. Italian. Spcls: homemade ravioli, black linguini, vegetable carpaccio. Res. sug. L Mon.–Fri. noon–4. Br Sat.–Sun. noon–5. D daily 5–1 a.m. Private parties. **(M)** **AE, DC, MC, V.**

BOULEY—165 Duane St., bet. Hudson and Greenwich Sts. (608-3852). Formal. Modern French. Spcls: tuna gravlax, seared black sea bass in special spices with truffle vinaigrette, painters palette of fruit. Res. nec. L Mon.–Fri. 11:30–3. D Mon.–Sat. 5:30–11. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

CAFE RAKEL—231 Varick St. at Clarkson St. (929-1630). Casual. French/American. Spcls: grilled tuna au poivre, pan-roasted Tuscan chicken, sliced roast leg of lamb with vegetable gallette. Res. sug. L Mon.—Fri. 11:30–2:30. Br Sun. 11:30–3:30. D Mon.–Thu. 6–11:30, Fri.–Sat. to midnight, Sun. 5–10. **(M)** **AE, CB, DC, MC, V.**

CAPSOUTO FRERES—451 Washington St. (966-4900). Casual. Contemporary French. Spcls: duckling with ginger cassis sauce, lobster neptune. L Tue.–Fri. noon–3:30. Br Sat.–Sun. noon–4:30. D Sun.–Thu. 6–11, Fri.–Sat. to midnight. **(M)** **AE, CB, DC.**

CINCO DE MAYO—349 W. Broadway, bet. Broome and Grand Sts. (226-5255). Casual. Classic Mexican. Spcls: budin de tortilla, duck en mole verde, carne asada tampiguena. Res. sug. L daily noon–5. D Mon.–Sat. 5–midnight, Sun. to 11. Private parties for 100. Ent. Thu.–Sat. **(M)** **AE, DC, MC, V.**

CUPPING ROOM CAFE—359 W. Broadway. (925-2898). Casual. American/Australian. Spcls: fresh New Zealand mussels, Australian-style lamb cutlets, penne dal Assunta. Res. sug. B, L and D Sun. 8 a.m.–midnight, Mon. 7:30 a.m.–midnight, Tue.–Thu. 7:30 a.m.–1 a.m., Fri. 7:30 a.m.–2 a.m., Sat. 8 a.m.–2 a.m. **(M)** **AE, CB, DC, MC, V.**

5 & 10 NO EXAGGERATION—77 Greene St., at Spring St. (925-7414). Casual. Continental. Spcls: steak ambassador in sesame plum sauce, char-broiled chicken marengo in jalapeno pepper and chutney sauce, veal champagne with apples. Res. sug. D Tue.–Thu. 5–11, Fri.–Sat. to midnight. Champagne Br Sat.–Sun. noon–3. 1940s-style ent. Wed.–Sat. **(M)** **AE, MC, V.**

FORLINI'S—93 Baxter St. (349-6779). Casual. Italian. Spcls: panserotti alla piacentina, Forlini's tortelli, anolini di pollo. L Mon.–Sat. 11:30 a.m.–3. D Tue.–Sat. 5–2 a.m., Sun.–Mon. to 11:30. Reduced rate parking Mon.–Thu. **(I)** **AE, CB, DC, MC, V.**

GIANNI'S—15 Fulton St., South St. Seaport (608-7300). Casual. Northern Italian. Spcls: fettuccine alla quatro formaggio, oven-poached salmon, garlic bread with Gorgonzola. Res. sug. B Mon.–Fri. 7:30 a.m.–9:30 a.m. L and D Sun.–Thu. 11:30 a.m.–midnight, Fri.–Sat. to 1 a.m. Private parties for 100. Outdoor cafe. **(M)** **AE, CB, DC, MC, V.**

GREENE STREET—101 Greene St., bet. Prince and Spring Sts. (925-2415). Casual. French/American. Spcls: lobster ravioli stuffed with wild mushrooms and baby vegetables, salmon fillet with three caviars in lemon butter sauce, roast loin of lamb with eggplant provençal. Res. sug. D Mon.–Thu. 6–11:30, Fri.–Sat. to midnight. Pre-theater D Mon.–Fri. 6–7. Br Sun. noon–9. Ent. nightly. **(M–E)** **AE, CB, DC, MC, V.**

GREENHOUSE RESTAURANT & WINE BAR—3 World Trade Center, in the Vista International (938-9100). Casual. American. Spcls: blackened salmon steak, smoked pork chops with sweet-potato salad, double chocolate cake. Res. nec. B Mon.–Fri. 6:30 a.m.–11:30 a.m., Sat.–Sun. from 7 a.m. L Mon.–Fri. 11:30 a.m.–3:30, Sat. noon–3:30. Champagne Br Sun. 11:30 a.m.–3:30. D Sun.–Thu. 5–11:30, Fri.–Sat. 6–10:30. Dancing Fri.–Sat. eve. **(M)** **AE, CB, DC, MC, V.**

HUDSON RIVER CLUB—4 World Financial Center (786-1500). Formal. American Hudson River Valley. Spcls: corn-crust scallops with hard-cider sauce and grilled apples, lump crab and potato fritters, venison and other game dishes. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–10, Sun. 1–6. Private parties for 15–150. **(E)** **AE.**

MANHATTAN BREWING CO.—40–42 Thompson St., bet. Sixth Ave. and West Broadway, at Broome St. (219-9250). Casual. Texas barbecue. Spcls: slow smoked brisket with barbecue sauce, smoked beans, blackened cob corn, grilled lobster, smoked chicken wings, beer brewed on premises. Open Tue.–Thu. 5–midnight, Fri.–Sat. from noon, Sun. noon–8. Res. sug. for 10 or more. Private parties for 10–500. Closed Mon. **(I-M)** **MC, V.**

THE MARKET BAR AND DINING ROOMS—World Trade Center Concourse (938-1155). Casual. American. Spcls: seafood stew, porterhouse steak, vegetable platter, frozen chocolate soufflé with burnt-almond sauce. Res. nec. Concourse café and barroom. Dining Room: L Mon.–Fri. 11:30 a.m.–2:30. D Mon.–Fri. 5–10. Barroom: 11:30 a.m.–11. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

MONTRACHET—239 W. Broadway, off White St. (219-2777). Casual. French. Spcls: pasta with wild mushrooms and truffle juice, baby pheasant with orzo and olives, roast lobster with curry and crisp onions. Res. sug. L Fri. only noon–3. D Mon.–Sat. 6–11. Private parties for 10–60. Closed Sun. **(M–E)** **AE.**

PONTE'S—Desbrosses and West Sts., 2 blocks south of Canal, upstairs (226-4621). Dress opt. Italian/Continental. Spcls: steak, seafood. Res. sug. L Mon.–Fri. noon–3:30. D Mon.–Thu. 5:30–11, Fri. to 11:30, Sat. to midnight. Ent. nightly. Free parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

RAOUL'S—180 Prince St., bet. Sullivan and Thompson Sts. (966-3518). Dress opt. French bistro. Spcls: steak au poivre, escargots Polignac, rognons de veau à la moutarde. Res. nec. D only Mon.–Fri. 6:30–11:30, Sat.–Sun to midnight. **(M-E)** **AE, MC.**

ROYAL CANADIAN PANCAKE HOUSE—145 Hudson St., bet. Beach and Hubert Sts. (219-3038). Casual. Canadian. Spcls: pancakes, waffles, crepes, soup, sandwiches, steak au poivre, seafood vol-au-vent. No res. B, L and D daily 7 a.m.–midnight. **(I–M)** **No credit cards.**

SGARLATO'S CAFE—Pier 17, South St. Seaport, Promenade Level. (619-5226). Casual. Continental. spcls: seafood fettuccine al Fredo, grilled swordfish, chicken piccata. L Mon.–Sat. 11–4. Br Sun. 11–3. D Sun.–Thu. 4–11, Fri.–Sat. to 1 a.m. **(M)** **AE, DC, MC, V.**

SOHO KITCHEN AND BAR—103 Greene St. (925-1866). Casual. American. Spcls: pizza, pasta, grilled fish, 110 different wines by the glass. No res. Open Mon.–Thu. 11:30 a.m.–2 a.m., Fri.–Sat. 11:30 a.m.–4 a.m., Sun. 11:30 a.m.–10. **(I–M)** **AE, CB, DC, MC, V.**

SPIRIT OF NEW YORK—Pier 11, South St. at Wall St. (279-1890). Casual. American. Spcls: roast beef au jus, chicken Dijon, fresh baked fish. Res. sug. L cruise sails Mon.–Fri. at 1, Sat. at noon. Sun. Br cruise sails at 1. D cruise sails daily at 7. Ent. **(E)** **AE, MC, V.**

TENNESSEE MOUNTAIN—143 Spring St., at Wooster St. (431-3993). Casual. American. Spcls: Canadian baby back ribs, fried chicken, meat and vegetarian chili, frozen margaritas. Res. sug. Open Mon.–Wed. 11:30 a.m.–11, Thu.–Sat. to midnight, Sun. to 10. Br Sat.–Sun. 11:30 a.m.–4. Outdoor terrace. **(I)** **AE, DC, MC, V.**

WINDOWS ON THE WORLD—1 World Trade Center (938-1111). 107 stories atop Manhattan. Formal. American/international. Membership club at L (nonmember surcharge). D Mon.–Sat. 5–10. Table d'hôte. Buffet Sat. noon–3, Sun. to 7. Res. nec. **(M) Cellar in the Sky:** Wine-cellar setting. 7-course D with 5 wines. Mon.–Sat. at 7:30. Res. nec. Classical guitarist. **(E). Hors d'Oeuvrerie and City Lights Bar:** Jacket required. B Mon.–Fri. 7 a.m.–10:30 a.m. International hors d'oeuvres Mon.–Sat. 3–1 a.m. (cover after 7:30), Sun. to 9 (cover after 4). No res. Br Sun. noon–3. Res. nec. Jazz nightly. Free D parking. **(M)** **AE, CB, DC, MC, V.**

Greenwich Village

ARLECCHINO—192 Bleecker St. (475-2355). Casual. Italian. Spcls: spiedino Arlecchino, tagliatelle a modo nostro, lombatina balsamica. Res. nec. L daily noon–4. D Sun.–Thu. 6–midnight, Fri.–Sat. to 1 a.m. Private parties for 45–50. **(M)** **AE.**

BARROW STREET BISTRO—48 Barrow St. (691-6800). Casual. International bistro. Spcls: potato rosti with salmon tartare, caviar and creme fraiche; roasted pear salad with endive, watercress, Roquefort and walnut-oil vinaigrette; grilled lamb chops on lentils with balsamic, smoked bacon and roasted tomato. Res. sug. Br Sun. 11:30–3:30. D Mon.–Sat. 5:45–11, Sun. 5–10. **(M)** **AE, MC, V.**

CAFE DE BRUXELLES—118 Greenwich Ave., at W. 13th St. (206-1830). Casual. Belgian/French. Spcls: carbonnade flamande, waterzooi, steak with pommes frites, mussels. Res. sug. L Tue.–Sat. noon–3. D Mon.–Sat. 5–midnight, Sun. 4–10:30. Br Sun. noon–4. **(M)** **AE, MC, V.**

CAFE ESPANOL—172 Bleecker St. (505-0657; 353-2317). Casual. Spanish/Mexican. Spcls: paella ala marinera, parrillade de marisco, lobster. Res. sug. L daily noon–4. D Mon.–Thu. 4–midnight, Fri.–Sun. to 1 a.m. Also **63 Carmine St.** (675-3312). **(I)** **AE, DC, MC, V.**

CARIBE—117 Perry St., at Greenwich St. (255-9191). Casual. West Indian/Jamaican. Spcls: curry goat, red snapper, ropa vieja, oxtails, jerk chicken, conch fritters, fried bananas and rum. L Mon.–Fri. 11:30 a.m.–3:30. Br Sat.–Sun. 11:30 a.m.–3:30. D Sun.–Thu. 5–11, Fri.–Sat. to midnight. Private parties 40–80. **(I)** **No credit cards.**

EL CHARRO ESPANOL—4 Charles St., bet. Greenwich and Seventh Aves. (242-9547). Casual. Spanish. Spcls: fresh fish, veal chop, paella, mariscada with green sauce. Res. sug. Open Mon.–Thu. 11:30 a.m.–midnight, Fri.–Sat. to 1 a.m., Sun. 1–midnight. 2-hrs. free D parking. **(M)** **AE, CB, DC, MC, V.**

EL COYOTE—774 Broadway, bet. 9th–10th Sts. (677-4291). Casual. Mexican. Spcls: large combination plates, chili rellenos, shrimp con salsa verde. L Mon.–Sat. 11:30 a.m.–3. Br Sun. noon–4. D Sun.–Thu. 3–11:30, Fri.–Sat. to midnight. **(I)** **AE, CB, DC, MC, V.**

EL FARO—823 Greenwich St. (929-8210). Casual. Spanish. Spcls: chicken villarroy, mariscada egg sauce, extrena. No res. L Mon.–Fri. 11 a.m.–3. D Mon.–Thu. 3–midnight, Fri. to 1 a.m., Sat. noon–1 a.m., Sun. 1–midnight. **(M)** **AE, CB, DC, MC, V.**

GOTHAM BAR & GRILL—12 E. 12th St. (620-4020). Casual. American. Spcls: grilled salmon à la greque, veal carpaccio with bresaola, rack of lamb with garlic flan and flageolet, seafood salad, peach coupe. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Thu. 5:30–10:30, Fri.–Sat. to 11:15, Sun. to 9:45. **(M)** **AE, CB, DC, MC, V.**

HAVELI—100 Second Ave., bet. 5th–6th Sts. (982-0533). Casual. Northern Indian. Spcls: mali kofta, chicken tandoori, resmi kebab. Res. sug. L and D daily noon–midnight. Ent. 7–10. Private parties for 100. **(M)** **AE, MC, V.**

JOHN CLANCY'S—181 W. 10th St., at Seventh Ave. (242-7350). Dress opt. American/seafood. Spcls: lobster American, swordfish grilled over mesquite. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11:30, Sun. 5–10. **(M–E)** **AE, CB, DC, MC, V.**

MARTA—75 Washington Place. (673-4025). Casual. Northern Italian. Spcls: linguini carbonara, gnocchi al pesto, veal cardinale, chicken alla Valdostana, pasta with lobster sauce. Res. sug. L and D Tue.–Thu. noon–11, Fri.–Sat. to 11:30, Sun. 1–11. Closed Mon. **(M)** **AE, MC, V.**

MITALI—296 Bleecker St., at Seventh Ave. So., (989-1367). Casual. Northern Indian. Spcls: murgh tikka muslam, lamb du-piag, chicken tandoori. Res. sug. L Fri.–Sun. 11 a.m.–3:30. D daily 4:30–midnight. Private parties. Complete D. Also **Mitali, 334 E. 6th St.** (533-2508). **(I)** **AE, MC, V.**

PAMPLONA—4 W. 22nd St. (989-1022). Casual. Spanish-continental. Spcls: tapas, shrimp in garlic sauce, filet of sole Marbella, paella Valenciana. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 5–11, Fri.–Sat. to midnight. Strolling guitarist. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

PORTO BELLO—208 Thompson St., bet. W. Third and Bleecker Sts. (473-7794). Casual. Italian. Spcls: red snapper marechiaro, veal Riviera, chicken vecchia sturla. Res. nec. L and D Sun.–Thu. noon–11, Fri.–Sat. to 11:30. **(M)** **AE, MC, V.**

RINCON DE ESPANA—226 Thompson St. (475-9891/260-4950). Casual. Spanish. Spcls: assorted seafood with green, garlic, or egg sauces, grilled veal chop, paella Valenciana. L Sat.–Sun. noon–3. D Sun.–Thu. 5–11, Fri.–Sat. to midnight. Guitarist evenings. **(M)** **AE, CB, DC, MC, V.**

SAZERAC HOUSE—533 Hudson St. (989-0313). Casual. American/Creole. Spcls: jambalaya, eggplant slivers with shrimp and scallops, salmon cakes, fresh fish daily, BBQ ducks. Res.sug. L Mon.–Fri. 11:30 a.m.–5. D daily 5–12:30 a.m. Br Sat.–Sun. 11 a.m.–5. **(I–M)** **AE, CB, DC, MC, V.**

SEVILLA—62 Charles St., at W. 4th St. (929-3189). Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.–Sat. noon–3. D Mon.–Thu. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–midnight. **(I-M)** **AE, DC, V.**

14th–42nd Streets, East Side

THE BACK PORCH—488 Third Ave., at 33rd St. (685-3828). Casual. American. Spcls: seafood, steaks, pasta. Res. sug. L Mon.–Fri. noon–5. D Mon.–Fri. 5–11, Sat. to 11:30, Sun. 4:30–9. Br Sun. noon–4. Outdoor sidewalk cafe. **(M)** **AE, CB, DC, MC, V.**

BALLARD'S CHOWDERHOUSE & GRILL—303 Lexington Ave. at 37th St. in the Shelburne Murray Hill (447-7400). Casual. American. Spcls: chowderpot of the day, crab cakes with Dijon-mustard sauce, grilled fillet of yellowfin-tuna salad on fresh spinach. Res. sug. B Mon.–Fri. 7 a.m.–10 a.m. L Mon.–Fri. noon–3. Br Sat. 11 a.m.–3, Sun. from noon. D Mon.– Sat. 5:30–10:30, Sun. to 9. Rooftop clambake Thu. 6:30–9:30. Bar noon–2 a.m. Pianist Fri.–Sat. 10–2 a.m. **(M)** **AE, CB, DC, MC, V.**

CAFE SOCIETY—915 Broadway, at 21st St. (529-8282). Casual. Northern Italian. Spcls: capellini primavera, pollo Society, pesca spada alla griglia. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 6–11, Fri.–Sat. to 1 a.m., Sun. to 10. Private parties for 75–200. Ent. Mon.–Thu. **(M)** **AE, CB, DC, MC, V.**

CANASTEL'S—229 Park Ave. So., at 19th St. (677-9622). Casual. Northern Italian. Spcls: cappellini alla trevisana, scampi alla Andrea, red snapper del golfo. Res. sug. L Mon.–Fri. noon–4:30. D Mon.–Thu. 5:30–midnight, Fri.–Sat. to 1 a.m., Sun. 3–11. Jazz Sun. 6–10. **(M)** **AE, DC, MC, V.**

HAROLD'S—150 E. 34th St. in the Dumont Plaza (684-7761). Casual. American. Spcls: grilled tuna with spinach and warm Dijon cream, mustard-marinated chicken grilled with vegetables, smoked chicken and grilled shrimp with farfalle pasta. Res. sug. B Mon.–Fri. 7 a.m.–10 a.m. L Mon.–Fri. noon–3. Br Sat.–Sun. 11 a.m.–3. D daily 6–10. Summer garden noon–10. **(M)** **AE, CB, DC, MC, V.**

M.K.—204 Fifth Ave., at 25th St. (779-1340). Casual. American-continental. Spcls: salad nicoise with fresh tuna, penne marinara with mozzarella, filet mignon with herbs and mustard. Res. sug. D Tue.–Sat. 8–1 a.m. Ent. Private parties for 10–700. Closed Sun. and Mon. **(M)** **AE, DC, MC, V.**

OYSTER BAR & RESTAURANT—Grand Central Terminal (490-6650). Casual. American seafood. Spcls: oysters, grouper, swordfish, red snapper. Res. nec. Open Mon.–Fri. 11:30 a.m.–9:30. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

PARK BISTRO—414 Park Ave. So., bet. 28th–29th Sts. (689-1360). Casual. French. Spcls: petatou of warm goat cheese with fresh thyme, polenta of lobster with ratatouille sauce, bayaldi of lamb with flageolets. Res. sug. L Mon.–Fri. noon–3. D daily 6–11. Closed through 9/4. **(M)** **AE, DC.**

ROSSINI'S—108 E. 38th St. (683-0135). Casual. Northern Italian. Spcl: hot antipasto, chicken primavera. Res. nec. Open Mon.–Fri. 11:30 a.m.–11:30, Sat. 4:30–midnight with Aldo Bruschi Trio. Closed Sun., except for parties over 50. **(M)** **AE, DC, V.**

STELLA DEL MARE—346 Lexington Ave., bet. 39th–40th Sts. (687-4425). Dress opt. Northern Italian. Spcls: veal Stella, black pasta, salmone alla griglia, roast quail stuffed with wild rice and mushrooms. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–10:30. Private parties for 25–100. Pianist Mon.–Fri. from 6–10:30. Closed Sun. **(M–E)** **AE, CB, DC, MC, V.**

TIME & AGAIN—116 E. 39th St. (685-8887). Jacket required. American. Spcls: coulibiac of salmon, sauteed breast of chicken stuffed with herbed goat cheese, peach charlotte with caramel sauce, "Savor the Seas" thru July. Res. sug. L Mon.–Fri. noon–2:30. Br Sat.–Sun. 11 a.m.–3. D Mon.–Sat. 6–11. **(M)** **AE, CB, DC, MC, V.**

UNION SQUARE CAFE—21 E. 16th St. (243-4020). Casual. Italian/American. Spcls: herb roasted chicken with creamy polenta and mascarpone, grilled rabbit with garlic-simmered artichokes, trevisano and tarragon vinegar sauce; yellowfin tuna burger with ginger-mustard glaze, grilled onions and creamy cabbage slaw. Res. nec. L Mon.–Sat. noon–3. D Mon.–Thu. 6–11, Fri.–Sat. 6–midnight. Private parties for 24. Closed Sun. and 8/27–9/10. **(M)** **AE, DC, MC, V.**

VIA VIA—560 Third Ave., at 37th St. (573-6093). Casual. Northern Italian. Spcls: farfalle al salmone, scampi all'aglio ed erb, roast rack of lamb with rosemary, garlic and red wine sauce. Res. sug. L Mon.–Fri. noon–5:30. Br Sat.–Sun. 11:30–4. D daily 5:30–12:30 a.m. **(M)** **AE, CB, DC, MC, V.**

WATER CLUB—500 E. 30th St. (683-3333). Casual. American. Spcls: jumbo crab cakes, Maine lobster, muscovy duck with confit. Res. sug. L Mon.–Sat. noon–2:30. Buffet Br Sun. 11:30–2:30. D Mon.–Sat. 5:30–11, Sun. to 10. Private parties for 30–300. Pianist nightly. **(E)** **AE, CB, DC, MC, V.**

14th–42nd Streets, West Side

THE BALLROOM—253 W. 28th St. (244-3005). Casual. Continental. Spcls: rack of lamb, fresh fish, tapas. Res. sug. Buffet L Tue.–Fri. noon–3. Br Sun. noon–4:30. D Tue.–Sat. 5–midnight. Tapas bar. Complete D. Ent. Private parties for 350. Closed Mon. **(M)** **AE, MC, V.**

CELLAR GRILL—131 W. 34th St., in Macy's lower level (967-6029). Casual. American. Spcls: chicken pot-pie, pizza, cobb salad. Res. sug. Open for L and D Mon.–Fri. 11 a.m.–9, Sat.–Sun. to 8. **(I)** **AE.**

CHELSEA PLACE—147 Eighth Ave., bet. 17th–18th Sts. (924-8413). Casual. Northern Italian. Splcs: fettuccine al fredo, veal piccata, chicken francese. Res. sug. L Mon.–Fri. noon–2:30. D daily 5:30–11:30. Ent. nightly. Private parties for 24. **(M)** **AE, CB, DC, MC, V.**

CIRELLA'S—400 W. 42nd St. (564-0004). Casual. Traditional Italian. Spcls: penne all' arrabbiata di mare, pizza ai funghi, cotoletto di agnello alla griglia, scaloppine alla francese. Res. sug. Open for L & D Mon.—Fri. 11:30 a.m.–11:30, Sat.–Sun. from 5. Private parties. Free parking with D 5–1 a.m. **(M)** **AE, CB, DC, MC, V.**

DINO CASINI'S—132 W. 32nd St. (695-7995). Dress opt. Italian/Continental. Spcl: veal Sorrentino, lobster. Res. sug. L Mon.–Fri. 11:45 a.m.–3:30. D Mon.–Fri. 3:30–9. Complete L and D. Closed Sat.–Sun., except for private parties. **(I)** **AE, CB, DC, MC, V.**

FIASCO—358 W. 23rd St. (620-4620). Casual. Northern Italian. Spcls: shrimp and scallops sauteed with shredded cabbage in cognac cream sauce, lobster ravioli in fresh tomato, garlic, and herb sauce; 18 varieties of pasta, homemade desserts. Res. sug. L Mon.–Fri. 11:30 a.m.–4. Br Sat.–Sun. 11:30 a.m.–4. D Sun.–Thu. 5–midnight, Fri.–Sat. to 1 a.m. Enclosed garden room. Private parties for 35–150. **(M)** **AE, CB, DC, MC, V.**

LOX AROUND THE CLOCK—676 Sixth Ave., at 21st St. (691-3535). Casual. Jewish deli. Spcls: bagel board, pieroghies, lobster club sandwich. No res. Open Sun.–Thu. 7 a.m.–4 a.m., Fri.–Sat. 24 hours. Private parties for up to 100. **Also 1700 Second Ave., at 88th St.** (996-6200). **(I-M)** **AE.**

OLD HOMESTEAD—56 Ninth Ave., bet. 14th–15th Sts. (242-9040). Casual. American. Spcls: sirloin, 4½-lb. lobster, prime rib. Res. sug. L Mon.–Fri. noon–4. D Mon.–Fri. 4–10:45, Sat. 1–midnight, Sun. 1–10. Complete D. Valet parking from 5. **(M)** **AE, CB, DC, MC, V.**

PERIYALI—35 W. 20th St. (463-7890). Casual. Greek. Spcls: grilled shrimp with herbs and lemon, charcoal-grilled octopus in red wine marinade, rabbit stew, shish kebob. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thu. 6–11, Fri.–Sat. to 11:30. Private party rooms for 15–25. Closed Sun. **(M)** **AE, MC, V.**

WORLD YACHT—*Riveranda, Empress of New York, Duchess of New York,* and *Princess of New York, Cabaret*—Pier 62, W. 23rd St. and the Hudson River (929-7090; -8540). Jacket required. American/-Continental. Spcls: filet mignon, coulibiac of salmon, stuffed chicken breast, pasta with lobster. Res. nec. L cruise sails Mon.–Sat. at noon. Br Sun. at 12:30. D cruise sails nightly at 7. Private parties for 2–2000. Dancing. **(E)** **AE, MC, V.**

43rd–56th Streets, East Side

ALFREDO: THE ORIGINAL OF ROME—53th St., bet. Lexington and Third Aves., Citicorp Bldg. (371-3367). Casual. Italian. Spcl: fettuccine Alfredo. Res. sug. L Mon.–Sat. 11:30 a.m.–11:30. Br Sun. 12:30–4. D Mon.–Sat. 4–11, Sun. to 10. **(M)** **AE, CB, DC, MC, V.**

AMBASSADOR GRILL—1 United Nations Plaza, at 44th St., in the U.N. Plaza Hotel (702-5014). Dress opt. French. Spcls: warm scallop salad with basil dressing, cassoulet, sauteed venison with grape sauce,

grilled duck breast with vanilla sabayon. Res. sug. B Mon.–Fri. 7 a.m.–11 a.m., Sat. from 7:30 a.m., Sun. to 10:30 a.m. L Mon.–Fri. noon–2. Br Sat. 11 a.m.–2, champagne buffet br. Sun. 11:30 a.m.–3. D daily 6–10:30. Prix fixe L and D. Piano bar 5:30–1 a.m. **(M)**
AE, CB, DC, MC, V.

ARIA—253 E. 52nd St. (888-1410). Casual. Itialian. Spcls: carpaccio of beef with truffle oil and mushrooms, lobster and shrimp lasagna with morels, herb-roasted loin of lamb with a pine-nut crust. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Sat. 5–11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

THE BARCLAY RESTAURANT & TERRACE—111 E. 48th St., in the Hotel Inter-Continental (421-0836). Jacket required. American. Spcls: fillet of beef with bouquet of vegetables and tarragon hollandaise, L.I. duck with peach-brandy glaze, sauteed swordfish with shiitake mushrooms and brandy. Res. sug. B daily 7 a.m.–10:30 a.m. L Mon.–Sat. 11:30 a.m.–3. D daily 5:30–11:30. Br Sun. 11:30 a.m.–3. **(M-E)** Ent. Mon.–Sat. 5:30–11:30 and Sun. Br.
AE, CB, DC, MC, V.

CHEZ LOUIS—1016 Second Ave., bet 53rd and 54th Sts. (752-1400). Dress opt. French. Spcls: roast chicken, roasted wild mushrooms, garlic potato pie, fruit pie. Res. sug. L Mon.–Fri. 11:45 a.m.–3. D Mon.–Sat. 6–midnight, Sun. 5–10. **(M–E)**
AE, CB, DC, MC, V.

DRAKE HOTEL—440 Park Ave., at 56th St. (421-0900). **Cafe Suisse:** Casual. Continental/Swiss. Spcls: veal émincé with roesti or spaetzli, kirsch-torte. Res. sug. B Mon.–Sat. 7 a.m.–11 a.m., Sun. to 11:30 a.m. L Mon.–Sat. 11 a.m.–5, Sun. noon–5. D daily 5:30–11. **(M) Drake Bar:** B Mon.–Sat. 7–10:30. L Mon.–Sat. 11 a.m.–2:30. Cocktails Sun.–Fri. 11:30 a.m.–1 a.m., Sat. to 1:30 a.m. Ent. nightly. **(M)**
AE, CB, DC, MC, V.

ELMER'S—1034 Second Ave. (751-8020). Jacket required. Continental. Spcls: escargots, coquilles maison, rack of lamb. Res. sug. L Mon.–Fri noon–3. D 4:30–11 daily. Pianist nightly. Private parties for 75. **(M)** **AE, CB DC, MC, V.**

FORTUNE GARDEN PAVILION—209 E. 49th St. (753-0101). Dress opt. Chinese/Szechuan/Cantonese. Spcls: crabmeat imperial, Peking duck, cho cho chicken. Res. sug. Open Mon.–Fri. noon–midnight, Sat.–Sun. 5–midnight. Jazz nightly. **(M)**
AE, CB, DC, MC, V.

FOUR SEASONS—99 E. 52nd St. (754-9494). Formal. International. **Pool Room:** L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–11:30. Complete pre-theater D 5–6:15; after-theater D 10–11:15. Res. nec. Closed Sun. **(E) Grill Room:** Formal. International. Spcls for D: shrimp and corn cakes with ginger and cilantro, baked quails stuffed with oysters and sausage, rijsttafel. L Mon.–Sat. noon–2. D Mon.–Sat. 5:30–11:30, desserts and cheese tray 10:30–midnight. Res. nec. Reduced-rate parking from 6. Private parties. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

GIAMBELLI 50TH RISTORANTE—46 E. 50th St. (688-2760). Dress opt. Northern Italian. Spcl: imported scampi, veal silvano, pasta. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 3–midnight, Sat. noon–midnight. Private party rooms. Closed Sun. **(M-E)**
AE, CB, DC, MC, V.

HATSUHANA PARK AVENUE—237 Park Avenue, nr. 46th St. (661-3400). Casual. Japanese. Spcls: sushi, sashimi, salmon teriyaki. Res. sug. L Mon.–Fri. 11:45–4. D Mon.–Fri. 4–10. Closed Sat.–Sun. **(M)**
AE, MC, V.

IL MENESTRELLO—14 E. 52nd St. (421-7588). Formal. Northern Italian. Res. nec. L Mon.–Sat. noon–3. D Mon.–Thu. 5–11, Fri.–Sat. to midnight. Closed Sun. **(M)** **AE, DC, V.**

LA COTE BASQUE—5 E. 55th St. (688-6525). Formal. French. Spcls: côte de veau à la creme d'herbes fraîches, le cassoulet du Chef Toulousain. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Fri. 6–10:30, Sat. to 11. Private parties. Closed Sun. and 9/1–15. **(E)**
AE, CB, DC, MC, V.

LAFAYETTE—65 E. 56th St. (832-1565). Formal. French. Spcls: foie gras poached in a black bean broth, rare-roasted breast of squab with confit of gizzards and caramelized shallot vinaigrette, lightly cured salmon with red lentils in zucchini juice. Res. nec. D Tue.—Fri. 7–10:30, Sat.6–10:30. Pre-theatre D Tue.–Sat. 6–6:30. Closed Sun.–Mon. **(E)**
AE, CB, DC, MC, V.

LA GALERIE AT THE RENDEZVOUS—21 E. 52nd St., in the Omni Berkshire Place (753-5970). Formal. French. Spcls: le pot-au-feu de homard au choux et riesling, magret de canard roti au miel et confit d'oignons. D daily 6–midnight. Pre-theater D 5–6:45. Free 2 hr D parking. **(M)** **AE, CB, DC, MC, V.**

LAURENT—111 E. 56th St. (753-2729). Formal. French. Spcls: turbot aux courgettes, steak au poivre à l'Armagnac, seasonal game. Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 6–10:30, Sat. 5–11. Pre-theater D 5:30–6:45. Private parties. Closed Sun. **(E)**
AE, CB, DC, MC, V.

LE CYGNE—55 E. 54th St. (759-5941). Formal. French. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Fri. 6–10, Sat. to 11. Closed Sun. **(E)** **AE, DC.**

LELLO RISTORANTE—65 E. 54th St. (751-1555). Formal. Italian. Spcls: spaghettini primavera, petto di pollo Valdostana, scaloppine Castellana. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–10:30, Fri.—Sat. to 11. Closed Sun. **(M-E)**
AE, CB, DC, MC, V.

LE PERIGORD—405 E. 52nd St. (755-6244). Formal. French. Spcls: confit de canard, mignon de veau, crêpes soufflés. Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 5:15–10:30, Sat. to 11. Complete L and D. Private parties for 30. Closed through 9/5. **(E)**
AE, CB, DC, MC, V.

LOUISE JR.—317 E. 53rd St. (752-7832; 355-9172). Casual. Northern Italian. Spcls: antipasto, seafood, veal. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 5–10:30, Sat. 5–11. Complete L and D. Closed Sun. **(M)**
AE, CB, DC.

LUTECE—249 E. 50th St. (752-2225). Formal. French. Spcls: escalope de saumon à la moutarde, rognons de veau au vin rouge, médaillons de veau aux morilles. Res. nec. L Tue.–Fri. noon–2. D Mon.–Sat. 6–10. Closed through 9/5. **(E)** **AE, CB, DC.**

PALM—837 Second Ave., at 45th St. (687-2953). Casual. American. Spcls: steak, lobster. Open Mon.–Fri. noon–10:45, Sat. 5–11. Closed Sun. **(E)**
AE, CB, DC, MC, V.

PARADIS BARCELONA—145 E. 50th St. (754-3333/1152). Jacket required. Spanish-Catalan Mediterranean. Spcls: marinated salmon with white beans, wild mushrooms and chives; sweet pepper stuffed with cod; roasted baby goat; angulas. Res. sug. L Mon.–Fri. noon–3. Br Sun. 11 a.m.–3:30. D Mon.—Sat. 6–11, Sun. 3:30–8. Tapas bar from 4:30. Private parties for 12. **(E)** **AE, CB, DC, MC, V.**

PISCES—60 E. 54th St., in the Hotel Elysee (753-4441). Jacket required. Greek/seafood. Spcls: pompano with hot vinaigrette, sea bass Mikanos, lemon sole Patmos. Res. sug. L and D Mon.–Fri. noon–10, Sat. 5–10. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

REINS—511 Lexington Ave., at 48th St. (980-7100). Dress opt. Anglo/French. Spcls: prime ribs of beef with Yorkshire pudding and onion gravy, wild Scottish salmon, veal chop with wild mushrooms. Res. sug. D Tue.–Thu. 8–1 a.m., Fri.–Sat. 8–3 a.m. Dancing. Closed Sun.–Mon. **(E). Mallets Oyster Bar at Reins:** Casual. Open Mon.–Fri. 11:30 a.m.–8. **(M)**
AE, DC, MC, V.

R.J. COLORS—237 Park Ave., at 46th St. (661-2000). Casual. Northern Italian. Spcls: rigatoni tresabore, grigliata di mare, milanese Colors. Res. sug. L and D Mon.–Fri. 11:30 a.m.–10. Private parties for 10–200. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

SCARLATTI—34 E. 52nd St. (753-2444). Jacket required. Italian. Spcls: antipasta caldo, pappardelle con carciofi, pollo contadina, saltimbocca Napolitana. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–10:30, Fri.–Sat. to midnight. Closed Sun. **(M-E)**
AE, CB, DC, MC, V.

SCOOP—210 E. 43rd St. (682-0483). Dress opt. Northern Italian/American. Spcls: shrimp Romano, osso buco, lobster fettuccine, fresh seafood. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 3–10:30, Sat. 5–11. Private parties for 30–150. Prix fixe D. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SHELTON GRILL—525 Lexington Ave., bet. 48th–49th Sts., in the Halloran House Hotel (755-4000). Casual. Continental. Spcls: broiled salmon steak with champagne and caviar sauce, medallions of veal with peregourdine, grilled lamb chop with demi-glace sauce. Res. sug. B daily 7 a.m.–11:30 a.m. Br Sun. noon–2:30. L daily noon–2:30. D daily 5:30–10. **(M)**
AE, CB, DC, MC, V.

SHINBASHI—280 Park Ave., on 48th St. (661-3915). Dress opt. Japanese. Tatami and Western seating. Res. sug. L Mon.–Fri. 11:30 a.m.–2:30. D Mon.–Sat. 5:30–10. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SHUN LEE PALACE—155 E. 55th St. (371-8844). Dress opt. Szechuan/Hunan. Spcls: rack of lamb Szechuan style, Norwegian salmon with asparagus, sizzling scallops. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thu. 3–11, Fri. to midnight, Sat. noon–midnight, Sun. noon–11. **(M)** **AE, CB, DC.**

SMITH & WOLLENSKY—Third Ave. and 49th St. (753-1530). Dress opt. American. Spcls: 18-oz. steak, 4- to 5-lb. lobster. Res. sug. Open Mon.–Fri. noon–midnight, Sat.–Sun. 5–midnight. **(M-E)**
AE, CB, DC, MC, V.

TORREMOLINOS—230 E. 51st St. (755-1862/1877). Casual. Spanish/Continental. Spcls: zarzuela de mariscos, paella. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–11, Fri.–Sat. to midnight. Ent. Tue.–Sat. eves. Closed Sun. **(M)** **AE, CB, DC, MC.**

WALDORF-ASTORIA—301 Park Ave., bet. 49th–50th Sts. (355-3000). **Bull and Bear:** Jacket required. American. Spcls: prime beef, fresh seafood. Res. sug. L daily noon–3. D daily 5–10. S daily 10–12:30 a.m. Cocktails 10:30 a.m.–1 a.m. **(M) Peacock Alley Restaurant and Cocktail Lounge:** Jacket required. Continental/nouvelle. Res. sug. B Mon.–Fri. 6:30 a.m.–10:30 a.m., Sat. 7:30 a.m.–10:30 a.m., Sun. 8 a.m.–10:30 a.m. L noon–2:30. D 5:30–10:30. Complete D. Buffet Br Sun. 11 a.m.–2:45. Ent. Cole Porter's own piano Tue.–Sat. 6–2 a.m., Sun.–Mon. 8–1 a.m. **(M-E) The Waldorf Cocktail Terrace:** Tea daily 2:30–5:30. Cocktails 2:30–2 a.m. Ent. nightly. **Oscar's:** Casual dining and snacks. B Mon.–Sat 7 a.m.–11:30 a.m., Sun to noon. L Mon.–Sat. 11:30 a.m.–3, Sun. noon–5. D 5–9:30. Complete D. S to 11:45. Cocktails noon–11:45. **Sir Harry's Bar:** Cocktails daily 1–3 a.m. **AE, CB, DC, MC, V.**

ZARELLA'S—953 Second Ave., at 50th St. (644-6740). Casual. Mexican. Spcls: salpicon de pescado, chili quiles, tuna with mole. Res. sug. L Mon.–Fri. noon–3. Br Sun. noon–3:30. D Mon.–Thu. 5–11:30, Fri.–Sat. 5–midnight, Sun. 5–10. Ent. Tue. and Sat. Private L parties for 70. **(M)** **AE, DC.**

43rd–56th Streets, West Side

ADRIENNE—700 Fifth Ave., at 55th St. in the Peninsula. (247-2200). Formal. Classical French. Spcls: pan-fried leek-and-ginger ravioli in vegetable cream sauce, braised salmon and romaine in a champagne watercress butter, lamb mignonettes with eggplant ragout in oregano cream. Res. sug. B Mon.–Fri. 7–10, Sat.–Sun. 7:30–11. L Mon.–Fri. noon–2:30, Sat. to 3. Br Sun. noon–3:30. D Mon.–Sat. 6–10:30. **(E). Le Bistro d'Adrienne:** Casual. French. Spcls: game terrine with red beet salad, grilled swordfish with ratatouille, leek-and-potato stew with pork sausage. L Mon.–Fri. noon–3. Snacks 3–6. D daily 6–11. **(M)**
AE, CB, DC, MC, V.

ALGONQUIN—59 W. 44th St. (840-6800). Jacket required. Two dining rooms. Continental. Res. sug. L noon–3. D Mon.–Sat. 5:30–9:30, Sun. 6–11. Br Sun. noon–2:15. Late S buffet 9:30–12:30 a.m. Free D parking 5:30–1 a.m. **(M)** **AE, CB, DC, MC, V.**

AMERICAN FESTIVAL CAFE—Rockefeller Plaza, 20 W. 50th St. (246-6699). Casual. American. Spcls: prime rib, crab cakes, fettuccine with mussels, shrimp and scallops in pesto sauce. Res. sug. B Mon.–Fri. 7:30–10:30. Br Sat.–Sun. 10:30 a.m.–3:30. L Mon.–Fri. 11 a.m.–4. D daily 4–midnight. **(M)**
AE, CB, DC, MC, V.

AQUAVIT—13 W. 54th St. (307-7311). **Atrium:** Formal. Scandinavian. Spcls: smorgasbord plate, gravlax, poached salmon with dill sauce, Arctic venison, brambleberry sorbet. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–10:30. **(E) Cafe:** Informal. Spcls: smorrebrod, Scandinavian 'home cooking.' L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–10:30. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

THE ASSEMBLY STEAK & FISH HOUSE—16 W. 51st St. (581-3580). Dress opt. Steakhouse. Spcls: guaranteed prime beef, fresh fish, lobster. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 3–10. Pre-theater D 4:30–6:30. Closed Sat.–Sun. Discount D parking. **(M)** **AE, CB, DC, MC, V.**

BARBETTA—321 W. 46th St. (246-9171). Formal. Northern Italian. Spcls: field salad Piemontese, agnolotti, baby lamb. Res. nec. L Mon.–Sat. noon–2. D Mon.–Sat. 5–midnight. Complete pre-theater D 5:30–7. Private rooms. Closed Sun. **(E)**
AE, CB, DC, MC, V.

BOMBAY PALACE—30 W. 52nd St. (541-7777). Casual. Indian. Spcls: barbecued steak on sizzling platter, lamb or beef Pasanda. Res. sug. L daily noon–3. D Mon.–Sat. 5:30–11:30, Sun. to 10. Complete L and D. Discount D parking. **(I-M)**
AE, CB, DC, MC, V.

BROADWAY JOE STEAK HOUSE—315 W. 46th St. (246-6513). Casual. American. Spcls: sirloin steak, veal chop, broiled swordfish steak, Caesar salad. Res. sug. L daily 11:30 a.m.–3. D daily 3–midnight. Free D parking. Private parties for 125. **(M)**
AE, CB, DC MC, V.

CAFFE FONTANA—811 Seventh Ave., at 52nd St., in the Sheraton Centre (581-1000). Casual. Continental. B Mon.–Sat. 7 a.m.–10:30. Br Sun. 10 a.m.–3. L Mon.–Sat. 11:30 a.m.–2:30. Piano bar ent. nightly 5–1. **(I-M)** **AE, CB, DC, MC, V.**

CHARLEY O'S—33 W. 48th St. (582-7141). Casual. Irish-pub style. Spcls: Irish stew, hot roast beef. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 5–10. Sandwich counter Sat. 11:30 a.m.–7. Closed Sun. **(M)**
AE, CB, DC, MC, V.

COLUMBUS ON BROADWAY—224 W. 49 St. (977-9000). Casual. American bistro. Spcls: grilled lamb chops with rosemary potatoes, blackened red snapper, grilled salmon with horseradish-mustard sauce. Res. sug. L Tue.–Sat. 11:30–4:30. D Tue.–Sat. 5–midnight, Sun. noon–8. Private parties for 100. Closed Mon. **(M)** **AE, CB, DC, MC, V.**

DORSET—30 W. 54th St. (247-7300). **Dorset Room:** Dress opt. French/American. Spcls: rack of lamb, poached salmon with hollandaise sauce, Dover sole meuniere. Res. sug. B Mon.–Fri. 7 a.m.–10a.m. L Mon.–Fri. noon-3. D Mon.–Fri. 6–11. Br Sun. 11:30–3. **(M) Bar Cafe:** Casual. French/American. L and D daily noon–11. **(M)** **AE, CB, DC, MC, V.**

FRENCH SHACK—65 W. 55th St. (246-5126). Casual. French. Spcls: contre filet, duck Normande, côte de veau aux chanterelles. Res. sug. L daily noon–3. D Mon.–Fri. 5–11, Sat. to 11:30, Sun. from 4:30. Complete L and D. **(M)** **AE, CB, DC, MC, V.**

GRILL 53—111 W. 53rd St. (265-1600). Dress opt. American. Spcls: prime steak, chops, fresh seafood. Res. sug. B Mon.–Fri. 7:30 a.m.–10:30 a.m. L Mon.–Fri. 11:30 a.m.–2:30. D daily 5–11:30. Private parties for 100. **(M)** **AE, CB, DC, MC, V.**

HURLEY'S—1240 Sixth Ave., at 49th St. (765-8981). Dress opt. American. Spcls: steak, fresh seafood. Res. sug. Open daily noon–midnight. **(M)**
AE, CB, DC, MC, V.

LA BONNE SOUPE—48 W. 55th St. (586-7650). Casual. French bistro. Spcls: French hamburger, omeletes, fresh fish, chocolate fondue. Open daily 11:30 a.m.–midnight. **(I)** **AE.**

LA CITE—120 W. 51st St. (956-7100/7262). Casual. French. Spcls: cassoulet, choucroute, steak frites. Res. sug. L Mon.–Fri. noon–4. D Mon.–Fri. 4–midnight, Sat.–Sun. from 5. Private parties for 30–40. **(E)**
AE, CB, DC, MC, V.

LA PRIMAVERA—234 W. 48th St. (586-2797). Casual. Northern Italian. Spcls: fettuccine salmonati, vitello caldo freddo, scaloppine con porcini. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–11. Pre-theater D 5–8. Private parties for 50. Closed Sun. **(M)**
AE, MC, V.

LA RESERVE—4 W. 49th St. (247-2993; -2995). Formal. French. Spcls: fricassée of snails with wild mushrooms, salmon and sole mousse, médaillons of veal with leek sauce, lobster in a pastry shell. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Sat. 5:30–11. Complete L and D. Private parties for 100. Closed Sun. **(E)**
AE, DC.

LA RIVISTA—313 W. 46th St. (245-1707). Casual. Italian. Spcls: garganelli alla romagnola, costolette alla bolognese, brodetto di pesce alla abruzzese. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–midnight. Free D parking. Closed Sun. **(M)** **AE, DC, MC, V.**

LA VERANDA—163 W. 47th St. (391-0905). Jacket required. Nouvelle Italian. Spcls: stuffed breast of capon, scampi Veranda, 30 different kinds of pasta. Res. sug. L Mon.–Fri. noon–3. Italian Br Sat.–Sun. noon–3. D daily 5–midnight. Pre-theater D 5–8. Post-theater D 10–1 a.m. Private parties for 10–200. Free parking from 5–1 a.m. **(M)**
AE, CB, DC, MC, V.

LE BERNARDIN—155 W. 51st St. (489-1515). Formal. French/seafood. Spcls: carpaccio tuna, baked sea urchins, roast monkfish with savoy cabbage, lobster à la nage. Res. nec. L Mon.–Sat. noon–2:15. D Mon.–Thu. 6–10:30, Fri.–Sat. 5:30–10:30. Private parties for 15. Closed Sun. and 9/1–4. **(E)**
AE, DC, MC, V.

MARRIOTT MARQUIS—1535 Broadway, at 45th St. (704-8900). **J.W.'s:** Formal. Continental. Res. sug. D Tue.–Thu. 7–10, Fri.–Sat. to 11:30. Prix fixe D Tue.–Sat. 8–10. **(M) The View:** Formal. International. Res. sug. Buffet L Wed. and Sat. 11 a.m.–2. Br Sun. 10:30 a.m.–2:30, Wed. from 11:30 a.m. D Sun.–Thu. 5:30–11, Fri. and Sat. 5–midnight. **(E)**
AE, CB, DC, MC, V.

NEW YORK HILTON—Sixth Ave. and 53rd St. (586-7000). **(M) Pursuits:** Nightclub with dancing and cocktails Mon.–Fri. 4–2 a.m., Sat. 9–2 a.m. **Mirage Lounge:** Cocktails 11:30 a.m.–2 a.m., Sun. from noon. Pianist daily 5–midnight. **International Promenade:** Cocktails 4–midnight. **(M)**
AE, CB, DC, MC, V.

THE NILE—327 W. 44th St. (262-1111). Jacket required. Middle Eastern-continental. Spcls: mixed kebab, seafood kebab, moussaka. Res. nec. D daily 4:30–3 a.m. Ent. Private parties for 30–250. **(E)**
AE, CB, DC, MC, V.

PIERRE AU TUNNEL—250 W. 47th St. (575-1220). Casual. French. Spcls: noisette de veau, tripes à la mode de Caen. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–11:30. Complete D. Closed Sun. **(M)**
AE, MC, V.

RAINBOW ROOM—RCA Building, 30 Rockefeller Pl. (632-5000). Formal. Continental. Spcls: lobster thermidor, tournedos Rossini, medallions of venison with pecan wild rice and sauce poivrade. Res. nec. Br Sun. noon–2. D Tue.–Thu. 5:30–1 a.m., Fri.–Sat. to 2 a.m., Sun. 5:30–10:30. Pre-theater D 5:30–6:15. Dancing. Private parties. Closed Mon. **(E) The Rainbow Promenade:** Jacket required. Continental. Spcls: trio of American caviars with brioche, steak tartare, tortelloni of spinach and goat cheese. Open Mon.–Thu. 3–1 a.m., Fri. 3–2 a.m., Sat. noon–1 a.m., Sun. noon–11. **(I–M)** **AE.**

SAM'S—152 W. 52nd St. (582-8700). Casual. American. Spcls: smoked turkey club salad, Caesar salad, roast snapper with melted leek vinaigrette, angel hair pasta with baby shrimp and pancetta in a red wine roast-garlic cream. Res. sug. L Mon.–Fri. noon–2:45. D Mon.–Sat. 5:30–11:30. Private parties for 25–100. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

THE SEA GRILL—Rockefeller Plaza, 19 W. 49th St. (246-9201). Jacket required. American/seafood. Spcls: grilled center-cut swordfish with orange and cilantro, Maryland crab cakes with lobster and herb sauce, steamed paillard of Great Lakes sturgeon with tomato chives and lime. Res. nec. L Mon.–Fri. 11:45 a.m.–3. Br Sat.–Sun. noon–3. D daily 5–11. Pre-theater D 5–6:30 with free parking. **(E)**
AE, CB, DC, MC, V.

SEA PALACE—608 Ninth Ave., bet. 43rd–44th Sts. (307-6340). Casual. Seafood/Continental/Thai. Spcls: shrimp Bangkok, Sea Palace combination, Maine lobster. Res. sug. L Mon.–Fri. 11:30 a.m.–3:30. D daily 4:30–midnight. Bar till 1 a.m. Private parties for 40. **(I)** **AE, CB, DC, MC, V.**

STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd–54th Sts. (245-7850). Casual. Spcls: pastrami, corned beef, homemade blintzes, stuffed cabbage, matzo-ball soup. Open daily 6 a.m.–2 a.m. B to 11 a.m. **(I)**
AE, MC, V.

SYMPHONY CAFE—950 Eighth Ave., at 56th St. (397-9595). Casual. American. Spcls: roast duckling with brandied apples, pan-seared salmon in basil butter sauce, homemade pasta. Res. sug. L Mon.–Sat. noon–3. Br Sun. 11:30–3. D Mon.–Sat. 5–midnight, Sun. 3–9. Private parties for 150. **(M)**
AE, CB, DC, MC, V.

THEATER PLACE BISTRO—765 Eighth Ave., bet. 46th–47th St. (956-5100). Casual. Continental. Spcls: steak burger, mustard breast of chicken, poached salmon. Res. sug. L daily noon–3. D Tue.–Sat. 5–midnight, Sun. to 8, Mon. to 9. Ent. nightly. **(M)**
AE, CB, DC, MC, V.

TOP OF THE SIXES—666 Fifth Ave., at 53rd St., 39th floor (757-6662). Dress opt. American/Continental. Spcls: steak Diane flambé, fresh seafood. Res. nec. L Mon.–Sat. 11:30 a.m.–3. D Mon.–Sat. 5–11. Ent. Tue.–Sat. Closed Sun. **(M-E)**
AE, CB, DC, MC, V.

TRATTORIA DELL'ARTE—900 Seventh Ave., bet 56th and 57th Sts. (245-9800). Casual. Italian. Spcls: seafood antipasto; hand-rolled pinci pasta with roasted garlic, broccoli and zucchini; clay-pot-roasted baby chicken with fresh rosemary and thyme. Res. nec. L Mon.–Fri. 11:30 a.m.–3. Br Sat.–Sun. 11 a.m.–4. D daily 5–midnight. Private parties for 10–250. **Antipasto Bar and Cafe:** Open daily till 1 a.m. **(M)**
AE, MC, V.

'21' CLUB—21 W. 52nd St. (582-7200). Formal. American. Spcls: Maryland crab cakes, Maine-lobster salad, "21" hamburger. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–midnight. Private parties for 10–500. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

57th–60th Streets

AMALFI WEST AT ELEONORA'S—117 W. 58th St. (765-1427). Casual. Italian. Spcls: linguini with fresh artichoke sauce, loin of veal orreganata, scampi Amalfi. Res. sug. Open for L and D Mon.–Fri. noon–11, Sat. 5–midnight. Pianist nightly. Closed Sun. **(M)**
AE, CB, DC, MC, V.

ARIZONA 206—206 E. 60th St. (838-0440). Casual. Southwestern American. Spcls: red chili crepe with rock shrimp and tomatillo fresca, grilled thyme veal chop with chipotle sweet potato gratin, southwestern paella with seafood and meat. L Mon.–Fri. noon–3. D Mon.–Sat. 6–midnight, Sun. 5–10. **(M–E)**
AE, CB, DC, MC, V.

CAFE DE LA PAIX—50 Central Park South, in the St. Moritz (755-5800). Dress opt. Continental. Res. sug. Br Sun. 11:30 a.m.–3:30. Cocktails 4–1 a.m. D daily 5:30–11. Pianist nightly. **(M)**
AE, CB, DC, MC, V.

CAFE MARCO POLO—555 W. 57th St. (956-1668). Casual. Continental. Spcls: soup a la Marco Polo, sauteed shrimp in olive oil, crispy duck with plum sauce, veal medallions with artichokes. Res. sug. L Mon.–Fri. 11 a.m.–5. Br Sat. 11 a.m.–4. D Mon.–Thu. 5–11, Fri.–Sat. to midnight. Private parties for 25–100. Ent. Mon.–Sat. Closed Sun. **(M)** **AE, MC, V.**

CONTRAPUNTO—200 E. 60th St. (751-8616). Casual. Italian. Spcls: malfatti aragosta, brodetto, fusilli with ciccoria piccante, tagliarini congadoro with yellow, red and green pepper. No res. L Mon.–Sat. noon–4:30. D Mon.–Sat. 4:30–11:30, Sun. 4–10. **(M)**
AE, CB, DC, MC, V.

FELIDIA—243 E. 58th St. (758-1479). Jacket required. Northern Italian. Spcls: pasutice Istriana, quail with polenta, risotto amiraglia. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight. Private parties for 15–50. Closed Sun. **(M–E)** **AE, DC, MC, V.**

FRANKIE AND JOHNNIE'S—232 E. 58th St. (754-1033). Casual. American. Spcls: sirloin steak, lamb chops, broiled salmon. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 4:30–11:30. Free D. parking. Closed Sun. **(M–E)** **AE, CB, DC, MC, V.**

JEAN LAFITTE—68 W. 58th St. (751-2323). Casual. French. Spcls: sea scallops in basil sauce, médaillons of veal with mushroom sauce, leg of lamb with kidney beans. Res. sug. L Mon.–Sat. noon–3. D daily 6–12:30 a.m. **(M)** **AE, MC, V.**

THE JOCKEY CLUB—112 Central Park South, in The Ritz-Carlton (757-1900). Formal. Continental-American. Spcls: roasted loin of tuna with herb potato cakes and rhubarb marmalade; marinated baby pheasant grilled over cherrywood with braised cabbage, pancetta and foie gras butter; tian of veal with bok choy, shiitake mushrooms and plum-wine jus. Res. nec. B daily 6:30 a.m.–10:30 a.m. L Mon.–Fri. noon–2:30. Br Sat.–Sun. 11:30 a.m.–2:30. D daily 6–10:30. Prix fixe L and D. Bar till 1 a.m. **(E)**
AE, CB, DC, MC, V.

LE CHANTILLY—106 E. 57th St. (751-2931). Formal. Classical French. Spcls: cervelas de volaille aux truffes, blanquette de coquille St. Jacques, ris de veau en gateau. Res. nec. L Mon.–Sat. noon–3:30. D Mon.–Sat. 6–11. Private parties for 22. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LE PATIO—118 W. 57th St., in the Parker Meridien (245-5000). Casual. French country. Spcls: broiled salmon, beef brochette with mustard sauce. Res. sug. Buffet B Mon.–Sat. 7 a.m.–11 a.m., Sun. from 7:30 a.m. Buffet L Mon.–Sat. noon–2:30. Cocktails daily 3–1 a.m. Jazz Br. Sun. noon–3. **(M)** **AE, CB, DC, MC, V.**

LE TRAIN BLEU—1000 Third Ave., at 59th St., in Bloomingdale's (705-2100). Re-creation of French railway dining car. Casual. Nouvelle. Res. sug. L Mon.–Sat. 11 a.m.–3. D Thu. 5:30–7:30. High tea Mon.–Fri. 3–5. Closed Sun. **(M)** **AE, DC, MC, V.**

LE VEAU D'OR—129 E. 60th St. (838-8133). Dress opt. French. Spcl: rognons de veau sauté moutarde, cassoulet toulousain. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–10:15. Complete L and D. Closed Sun. **(M)** **AE, MC, V.**

THE MANHATTAN OCEAN CLUB—57 W. 58th St. (371-7777). Dress opt. Seafood. Spcls: fish, lobster. Open Mon.–Fri. noon–midnight, Sat.–Sun. 5–midnight. Private parties for 125. **(E)** **AE, CB, DC, MC, V.**

THE NEW YORK DELICATESSEN—104 W. 57th St. (541-8320). Casual. Jewish-American deli. Spcls: corned beef/pastrami sandwiches, blintzes, stuffed cabbage, chicken-in-the-pot, matzo-ball soup. Open 24 hr. daily. Private parties. **(I-M)** **AE, DC.**

PARK ROOM—36 Central Park South, in the Park Lane (371-4000). Jacket required. Continental. Spcls: Dover sole, rack of lamb, filet mignon rossini. Res. sug. B daily 7 a.m.–11:45 a.m. L Mon.–Sat. noon–4. Br Sun. noon–4. D daily 5:30–10:30. S 10:30–12:30 a.m. Ent. Tue.–Sat. **(M)** **AE, CB, DC, MC, V.**

PETROSSIAN—182 W. 58th St. (245-2214). Jacket required. French. Spcls: ravioles of smoked salmon with champagne sauce, Russian pressed caviar and Dover-sole fillets in a puff pastry, Petrossian 'teasers.' Res. nec. L Mon.–Sat. 11:30 a.m.–3:30. Br Sat.–Sun. 11:30 a.m.–3:30. D daily 5:30–midnight. Pre-theater D 5:30–7:30. Post-theater D 10:30–1 a.m. **(E)** **AE, CB, DC, MC, V.**

PLAZA HOTEL—Fifth Ave. and 59th St. (759-3000). **Edwardian Room:** Formal. Continental. Res. nec. B Mon.–Sat. 7 a.m.–10:30 a.m., Sun. 8 a.m.–10 a.m. L Mon.–Fri. noon–2:30. Br Sat.–Sun. noon–3. D Tue.–Thu. 5:30–10, Fri.–Sat. to 10:30. Pianist Tue.–Sat. **(M-E) Oak Room:** Dress opt. L Mon.–Fri. noon–3. D Mon. 6–10, Tue.–Sat. 6–midnight, Sun. to 11. Pianist. **Oak Bar:** Casual. Sandwich menu Mon.–Sat. 11 a.m.–2 a.m., Sun. noon–1 a.m. **Oyster Bar:** Casual. Seafood. Res. nec. Open Mon.–Sat. 11:30 a.m.–1 a.m., Sun. from noon. **(M-E) Palm Court:** Dress opt. Continental. Res. nec. B Mon.–Fri. 7 a.m.–10:45 a.m., Sat. from 8 a.m. L Mon.–Sat. noon–2:45. Br Sun. 10 a.m.–2:15. Tea Mon.–Sat. 3:45–6, Sun. from 4. D Mon.–Sat. 6–midnight, Sun. to 11. **(E)** **AE, CB, DC, MC, V.**

REGINE'S—502 Park Ave., bet. 59th–60th Sts. (826-0990). Jacket and tie required. French. Spcls: les médaillons de veau au beurre acidulé, l'escalope de saumon aux deux caviars, le pavé au chocolat au coulis de menthe. Res. nec. D Mon.–Sat. 7:30–midnight. Disco dancing from 11. Closed through 9/10. **(E)** **AE, CB, DC, MC, V.**

ROSA MEXICANO—1063 First Ave., at 58th St. (753-7407). Casual. Classic Regional Mexican. Spcls: open grill, antojitos. Res. nec. Prix fixe L Mon.–Sat. noon–3:30. Prix fixe buffet Br Sun. noon–3. D daily 5–midnight. **(M)** **AE, CB, DC, MC, V.**

RUMPELMAYER'S—50 Central Park South (755-5800). Casual. Spcls: old-fashioned soda fountain with sundaes, sandwiches, and salads. Open daily 7 a.m.–12:30 a.m. **(M)** **AE, CB, DC, MC, V.**

THE RUSSIAN TEA ROOM—150 W. 57th St. (265-0947). Jacket required for D only. Russian. Spcls: blini, shashlik, chicken Kiev. Res. sug. L daily 11:30 a.m.–4:30. D daily 4:30–11:30. S after 9:30. Complete D. Private parties. **(M)** **AE, CB, DC, MC, V.**

SAN DOMENICO—240 Central Park South. (265-5959) Formal. Italian. Spcls: shrimp and beans with Tuscan olive oil, uovo in raviolo, muscovy duck with black olives, saddle of venison with juniper berries and grilled polenta. Res. nec. L Mon.–Sat. 11:45 a.m.–2:30. D Mon.–Sun. 5:45–11. Pre-theater D 5:30–7. Private parties for 40. **(E)** **AE, CB, DC, MC, V.**

SANDRO'S—420 E. 59th St. (355-5150). Casual. Italian. Spcls: milk fed baby lamb roasted with fresh vegetables and garlic, roast suckling pig, tripe cooked with fresh vegetables, spaghetti alle vongole veraci. Res. sug. D Mon.–Sat. 5:30–11, Sun. 5–10. **(M)** **AE, CB, DC, MC, V.**

SERENDIPITY 3—225 East 60th St.(838-3531). Casual. American. Spcls: spiced chicken flambe, foot-long hot dogs with Texas chili, frozen hot chocolate. Res. sug. L and D Mon.–Thu. 11:30 a.m.–12:30 a.m., Fri. till 1 a.m., Sat. till 2 a.m., Sun. till midnight. Private parties for 20-75. **(I)** **AE, CB, DC, MC, V.**

TRE SCALINI—230 E. 58th St. (688-6888). Jacket required. Northern Italian. Spcls: pasta al mistero, chicken à la Sophia Loren, spiedino alla romana. Res. nec. L daily noon–3. D daily 5–midnight. Pre-theater D daily 5–7. Post-theater D daily 10–midnight. **(M-E)** **AE, CB, DC, MC, V.**

Above 60th Street, East Side

ADAM'S APPLE—1117 First Ave., at 61st St. (371-8650). Dress opt. Spcls: chicken steak, seafood. Res. sug. Open daily 11:30 a.m.–4 a.m. Br Sun. 11:30 a.m.–4. Parties to 500. **(M)** **AE, CB, DC, MC, V.**

ALEXANDRA'S—1155 Third Avenue., bet. 67th–68th Sts.(879-1199). Casual. American. Spcls: shrimp Alexandra's, grilled salmon, seafood and pasta. Res. sug. L Mon.–Fri. noon–3. D Mon–Sat. 5:30–10:30, Sun. 4:30–9:30. **(M)** **AE, CB, DC, MC, V.**

BISTRO FRASCATI—347 E. 61st St. (644-8190). Casual. French. Spcls: cassoulet; choucroute; shrimp with pernod, basil and garlic; Roumanian broilings. Res. sug. L Tue.–Fri. noon–2:30. D Tue.–Thu. and Sun. 4:30–10, Fri.–Sat. 4:30–11. Ent. Fri.–Sat. Private parties for 60. Closed Mon. **(M)** **AE.**

BORDER CAFE USA—244 E. 79th St. (535-4347). Casual. Southwestern American. Spcls: blue corn enchiladas stuffed with salsa, fajitas, stampede platter including nachos, spicy chicken wings, chili, 'mom' chicken fried steak or chicken. D daily 5–midnight. Br Sat.–Sun. 11:30 a.m.–4:30. **(M)** **AE, CB, DC, MC, V.**

CAFE CROCODILE—354 E. 74th St. (249-6619). Casual. Mediterranean bistro. Spcls: rillettes of sole and smoked salmon, carré d'agneau Méditerranée, fish couscous, crisp roast duck with green peppercorns. Res. nec. D only Mon.–Sat. 5:30–11. Private parties for 16–24. Closed Sun. **(M)** **AE.**

CAFE PIERRE—The Pierre, 2 E. 61st St. (940-8185). Formal. French. Spcls: lasagne of lobster with spinach and basil, rack of lamb with turnip gratin, roast filet of turbot with endive merlot, warm apple charlotte with calvados. Res. sug. B daily 7 a.m.–11 a.m. L Mon.–Sat. noon–2:30. Br Sun. noon–3:30. D daily 6–10:30. S from 10:30. Pre-theater D Mon.–Sat. 6–7. Pianist daily 8–1 a.m. **The Rotunda:** English afternoon tea daily 3–6:30. **(M-E)** **AE, CB, DC, MC, V.**

CAFE SAN MARTIN—1458 First Ave., at 76th St. (288-0470). Casual. Continental/Spanish. Spcls: angulas de aguinnaga, fidegua, tapas, paella a la Valenciana. Res. sug. D daily 5:30–midnight. Br Sun. noon–4. Complete D. Pianist nightly. **(M)** **AE, MC, V.**

CAMELBACK & CENTRAL—1403 Second Ave., at 73rd St. (249-8380). Casual. Continental/American. Spcls: poached Norwegian salmon, roast duck with port and black currant sauce, paillard of chicken, grilled veal chop. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 5–midnight, Sat.–Sun. 6–midnight. Br Sat. 11:30 a.m.–3:30, Sun. to 4. **(I-M)** **AE, CB, DC, MC, V.**

CARLYLE HOTEL—76th St. and Madison Ave. (744-1600). **Café Carlyle:** Dress opt. Buffet L Mon.–Sat. noon–3. Buffet Br Sun. noon–3. **Carlyle Restaurant:** Formal. French. B Mon.–Sat. 7 a.m.–10:30 a.m., Sun. 8 a.m.–10:30 a.m. L Mon.–Sat. noon–2:30. Br Sun. noon–3. D daily 6–11. **(M-E). Bemelmans Bar:** Cocktails daily noon–1 a.m. **Gallery:** Tea daily 3:30–5:30. **AE, CB, DC, MC, V.**

DA NOI—1394 York Ave., at 74th St. (628-7733). Jacket required. Southern Italian. Spcls: stuffed rigatoni, venison with cherry sauce, rabbit country style. Res. sug. L Mon.–Fri. noon–3. D daily 5–midnight. Pre-theatre Mon.–Sat. 5–6:30. Private parties for 40. Pianist nightly 8–2 a.m. Valet parking. **(E)** **AE, MC, V.**

HUBERT'S—575 Park Ave., at 63rd St. (826-5911). Formal. American. Spcls: country captain chicken, roast duck with vegetable strudel, grilled lobster with leek, tomato and poblano sauce. Res. nec. L Mon.–Fri. noon–2. D Mon.–Sat. 6–10, Sun. 4–10. Closed through 9/7. **(E)** **AE, CB, DC, MC, V.**

SOLUTIONS TO LAST WEEK'S PUZZLES

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IL MONELLO—1460 Second Ave., at 76th St. (535-9310). Jacket required. Northern Italian. Spcls: lasagna verde Fiorentino, pollo alla Toscana. Res. sug. L Mon.–Sat. noon–3. D Mon.–Thu. 5–11, Fri.–Sat. to midnight. Closed Sun. **(M-E)**
AE, CB, DC, MC, V.

IL VALLETTO—133 E. 61st St.(838-3939). Formal. Italian/Abruzzese. Spcls: capellini primavera, seasonal game, baby lamb in Abruzzese style. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–11:30. Closed Sun. **(E)** AE, CB, DC, MC, V.

JOHN CLANCY'S EAST—206 E. 63rd St. (752-6666). Dress opt. American/seafood. Spcls: lobster American, swordfish grilled over mesquite. Res. nec. D Mon.–Sat. 6–11:30, Sun. 5–10. Private parties for 35–40. **(M–E)** AE, CB, DC, MC, V.

LA PETITE FERME—973 Lexington Ave., at 70th St. (249-3272). Dress opt. French. Spcls: moules vinaigrette, poached salmon with sauce chezillot. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 6–10:30. Closed Sun. **(M)** AE, CB, DC, MC, V.

LE BOEUF A LA MODE—539 E. 81st St. (650-9664, 249-1473). Dress opt. French. Spcls: rack of lamb, veal calvados, duck a l'orange. Res. sug. D only daily 5:30–11. Complete D. Private parties for 30. **(M)**
AE, DC, MC.

LE CIRQUE—58 E. 65th St. (794-9292). Formal. French. Spcls: pasta primavera, blanquette de St. Jacques julienne, caneton rôti aux pommes sauce citron. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–10:30. Complete L. Closed Sun. **(E)** AE, CB, DC.

LE REGENCE—37 E. 64th St., in the Plaza Athenée (734-9100). Jacket and tie required. French/seafood. Spcls: bar rayé en croûte crème aux fines herbes, red snapper pôelé crème au safran, saumon grillé sur flan de champignons. Res. nec. B daily 7 a.m.–10 a.m. L daily noon–2:30. D daily 6–10:30. **(E)**
AE, CB, DC, MC, V.

MARK'S—25 E. 77th St., in the Mark Hotel (879-1864). Casual. French/Californian. Spcls: barbecued striped bass with wild-mushroom packets, risotto cakes with lobster remoulade, roast rack of lamb with potato and wild-mushroom Napoleon. Res. sug. B daily 6:30 a.m.–11 a.m. L Mon.–Sat. 11:30 a.m.–2:30. Br Sun. 11:30 a.m.–2:30. Afternoon tea daily 2:30–5:30. D daily 6:30 –10:30. Banquets for 25–175. **(E)** AE, CB, DC, MC, V.

MAXIM'S—680 Madison Ave., at 61st St. (751-5111). Formal Tue.–Fri., black tie Sat. French. Spcls: darne de saumon poelee, endives et fevettes meuniere, cote de veau aux juices parfait a la citronelle au coulis de fruits rouges. Res. sug. D Tue.–Sat. 6–2 a.m. Dancing Tue.–Sat. Private parties for 10–400. Closed Sun. and Mon. **(E)** AE, DC.

PICCOLO MONDO—1269 First Ave., bet. 68th–69th Sts. (249-3141). Formal. Northern Italian. Spcl: scampi alla Veneziana. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 5–midnight, Sat. from noon. Parking. Closed Sun. **(M)** AE, CB, DC, MC, V.

THE POLO—840 Madison Ave., at 69th St. (535-9141). Formal. American. Spcls: seared sashimi tuna with coriander seeds, house-smoked quail with yellowfin potato salad, Pacific salmon in horseradish crust. Res. sug. B daily 7 a.m.–10 a.m. Br Sat.–Sun. noon–3. L daily noon–2:30. D daily 6–10. **(E)**
AE, CB, DC, MC, V.

THE POST HOUSE—28 E. 63rd St. (935-2888). Casual. American. Spcls: venison chili, medallions of veal with wild mushrooms, steak. Res. sug. L Mon.–Fri. noon–4:30. D daily 5–midnight. **(E)**
AE, CB, DC, MC, V.

RICK NEWMAN'S NEW YORK—1236 Third Ave., bet. 71st–72nd Sts. (734-1771). Casual. American. Spcls: sauteed snapper stuffed with walnuts and sun-dried tomato sauce, grilled free-range chicken with roasted potatoes and mustard sauce, old-fashioned meat loaf with mashed potatoes and onion crisps. Res. sug. L Mon.–Fri. 11:30 a.m.–4. Br Sat.–Sun. 11–4. D daily 5–midnight. Private parties for 50. **(M)** AE, MC, V.

RUPPERT'S—1662 Third Ave., at 93rd St. (831-1900). Casual. Regional American. Spcls: warm grilled breast of chicken on Caesar salad, fusilli with scallops, snow peas and sun-dried tomatoes; grilled fresh salmon; sliced roast loin of pork with rosemary-scented sauce. Res. sug. L Mon.–Fri. 11:30 a.m.–4. D Sun.–Thu. 5–12.30 a.m. Fri.–Sat. to 1 a.m. Cocktails 4–7 incl. free hors d'oeuvres. Bar till 2 a.m. Br Sat. 11:30 a.m.–4, Sun. from 11 a.m. Ent. Private parties. **(M)** AE, DC, MC, V.

SARABETH'S KITCHEN—1295 Madison Ave., bet. 92nd–93rd Sts. (410-7335). Casual. American. Spcls: braised fillet of striped bass in an aromatic stew; grilled breast of chicken with wild mushrooms, frisee; seared loin of lamb with fried pesto ravioli. Res. sug. Open for B and L daily 9 a.m.–4. Tea 3–4:30. D daily 6–10:30. Private parties for 25. **(M)**
AE, DC, MC, V.

SEL & POIVRE—853 Lexington Ave., Bet. 64th–65th Sts. (517-5780). Casual. French-American. Spcls: grilled tuna with three pepper sauces, warm salad of goat cheese and avocado, magret of duck with brandied berries. Res. sug. L and D daily noon–11. **(M)**
AE, MC, V.

SIGN OF THE DOVE—1110 Third Ave., at 65th St. (861-8080). Formal. American/French. Spcls: beet ravioli with wild mushrooms, sauteed bass with roesti potatoes, beef fillet with foie gras. Res. sug. L Tue.–Sat. noon–3. Br Sun. 11:30 a.m.–3. D Sun.–Fri. 6–11:30, Sat. 5:30–11:30. Pianist. Private parties for 120. **(E)**
AE, CB, DC, MC, V.

VIA—1489 First Ave., bet. 77th–78th Sts. (517-4892). Casual. Italian. Spcls: ravioli stuffed with truffles in a porcini-mushroom sauce, Norwegian salmon with champagne and basil, veal chop barolo. Res. sug. D only Mon.–Thu. 5:30–11, Fri.–Sat. to midnight, Sun. to 10. **(M–E)** AE, MC. V.

VIA VIA—1294 Third Ave., at 74th St.(439 0130). Casual. N. Italian. Spcls: linguine neri con gemberi, finocchio con funghi, costoletta milanese. Res. sug. L Mon.–Fri. 11:30–4:30. D 4:30–12.30 a.m. daily. Br Sat.–Sun. noon–4. **(M)** AE, CB, DC, MC, V.

WILKINSON'S SEAFOOD CAFE—1573 York Ave., bet. 83rd–84th Sts. (535-5454). Dress opt. American-seafood. Spcls: snapper with sake and black bean sauce, grilled marinated swordfish, roast lobster with sauce American. Res. sug. D only Mon.–Sat. 6–10:30, Sun. 5–9. **(M–E)** AE, CB, DC, MC, V.

Above 60th Street, West Side

CAFE DES ARTISTES—1 W. 67th St. (877-3500). Jacket req. after 5. French. Res. nec. L Mon.–Fri. noon–3. Br Sat. noon–3, Sun 10–3. D Mon.–Sat. 5:30–12:30 a.m., Sun. 5–11. **(M-E)** AE, CB, DC, MC, V.

CAMEOS—169 Columbus Ave., bet. 67th–68th Sts. (874-2280). Casual. Seasonal American. Spcls: scallion and duck pancakes, crab cakes, grilled mahi-mahi with leek compote, rack of lamb with apple-mint chutney. Res. nec. L Mon.–Fri. noon–3. Br Sat. 11:30–3, Sun. to 4. D Mon–Sat. 5:30–midnight, Sun. 4–10. Jazz pianist nightly and Br Sun. **(M–E)**
AE, DC MC, V.

CHARMANT—625 Columbus Ave., bet. 90th–91st Sts. (724-9144). Casual. Continental. Spcls: chicken dore sauteed with garlic, white wine and lemon; seafood stew in a tomato-and-fennel sauce, farfalle primavera with olive oil and pine nuts. Res. sug. L Mon.–Fri. noon–4. Br Sat.–Sun. 11–4. D daily 5–midnight. Pianist Mon.–Sat. and guitarist Br. Sun. Private parties. **(I–M)** AE, MC, V.

COLUMBUS—201 Columbus Ave., at 69th St.(799-8090) Casual. American. Spcls: blackened swordfish, hamburgers, chicken Joanne, salmon with brandy sauce. Res. sug. L Mon.–Fri. 11:30–5. Br Sat.–Sun. 11:30–4. D daily 5–2 a.m. **(M)**
AE, CB, DC, MC, V.

CONSERVATORY—15 Central Park West, bet. 61st–62nd Sts., in the Mayflower Hotel (581-0896). Casual. Continental. Spcls: steamed and grilled fresh fish, veal Verona, linguini fruitta de mare. B daily 7 a.m.–11:30 a.m. L daily 11:30 a.m.–4. Prix fixe Br Sun. noon–4:30. D daily 4–midnight. Pre-theater D 5–7. Private parties for 100. Ent. **(M)**
AE, CB, DC, MC, V.

COPELAND'S—547 W. 145th St. (234-2357). Jacket required. Continental/soul. Spcls: barbecued jumbo shrimp, Louisiana gumbo. Res. sug. L Mon.–Fri. 11:30 a.m.–4:30. D Mon.–Thu. 4:30–midnight, Fri.—Sat. to 1 a.m., Sun. 1–midnight. **(M)**
AE, CB, DC, MC, V.

INDIAN OVEN—285 Columbus Ave., at 72nd St. (362-7567). Casual. Indian. Spcls: whole steamed fish in chutney, tikka makhni, tandoori vegetables, handi biryani. Res. nec. Br Sat.–Sun. noon–3:30. D Sun.–Thu. 5:30–11, Fri.–Sat. to midnight. Private parties for 25–30. **(M)** AE, CB, DC, MC, V.

POIRET—474 Columbus Ave., bet. 82nd–83rd Sts. (724-6880). Casual. French bistro. Spcls: poulet roti with French fries, grilled lamb chop with garlic and herbs, carbonnade. Res. sug. Br Sun. 11:30–4. D Sun.–Thu. 6–11:30, Fri.–Sat. to midnight. **(M)**
AE, CB, DC, MC, V.

ROXY'S—2120 Broadway, at 74th St. (799-1160). Casual. American-continental. Spcls: penne with scallops, grilled salmon with roasted pepper sauce, steak au poivre. Res. sug. L Mon.–Sat. 11:30 a.m.–4. Br Sun. 11:30 a.m.–4. D daily 4–midnight. **(M)**
AE, DC, MC, V.

SARABETH'S KITCHEN—423 Amsterdam Ave., bet. 80th–81st Sts. (496-6280). Casual. American. Spcls: braised fillet of striped bass in an aromatic stew, grilled breast of chicken with wild mushrooms, frisee; roasted veal rack chop with spaetzle. Res. sug. Open Tue.–Fri. for B, L, tea, and D from 8 a.m.–11:30, Sat. 9 a.m.–11:30, Sun. 9 a.m.–5:30, Mon. 6–11:30. Also **1295 Madison Ave., bet. 92nd–93rd Sts.** (410-7335). **(M)** AE, DC, MC, V.

SFUZZI—58 W. 65th St. (873-3700). Casual. Italian. Spcls: grilled salmon with lobster broth, asparagus, and black pepper aioli; fettuccine pomodoro with sauteed shrimp and basil, pizza Roma with tomato, mozzarella and basil. Res. sug. L Mon.–Fri. 11:30 a.m.–3. Br Sat.–Sun. 11:30 a.m.–3:30. D Sun. 5–11:30, Mon.– Sat. 5:30–11:30. Pre-theater daily 5:30–7:30. Private parties for 14–40. **(M)**
AE, CB, DC, MC, V.

SHELLS—212 W. 79th St. (721-0800). Casual. American seafood. Spcls: shrimp pasta, shrimp scampi, crabs, grilled fish, oysters. No. res. D Mon.–Thu. 5–11, Fri.–Sat. to 1 a.m., Sun. 2–10. **(I)** AE, MC, V.

SYLVIA'S—328 Lenox Ave., bet. 126th–127th Sts. (996-0660). Casual. Soul Food. Spcls: barbecue spareribs; southern fried chicken with collard greens, peas and rice; beef short ribs. Res. sug. B Mon.–Fri. 7:30 a.m.–1. L Mon.–Sat. 11 a.m.–3. Br Sun. 1–7. D Mon.–Sat. 3–10:30. **(I)** No credit cards.

TAVERN ON THE GREEN—Central Park at 67th St. (873-3200). Casual. American. Spcls: grilled Norwegian salmon with succotash, veal medallions with mushroom ravioli, smoked duck breast salad. Res. sug. L Mon.–Fri. noon–3:45. D Sun.–Thu. 5:30–11:30, Fri.–Sat. 5–midnight. Br Sat.–Sun. 10 a.m.–3:45. Private parties for 15–1500. **(E)** AE, CB, DC, MC, V.

BROOKLYN

MARCO POLO—345 Court St. (718-852-5015). Casual. Italian. Spcls: paglia fieno alla Marco Polo, shrimp continental, striped bass al cartoccio. Res. sug. Open for L and D Mon.–Fri. 11:30 a.m.–11, Sat. 3–midnight, Sun. 1–11. Private parties for 150. Pianist nightly. Free valet P. **(M)** AE, CB, DC, MC, V.

MONTE'S VENETIAN ROOM—451 Carroll St., bet. Third Ave. and Nevins St. (718-624-8984). Dress opt. Italian. Spcls: baked jumbo shrimp alla Monte, chicken scarpariello, frutti di mare fresca, homemade Italian cheesecake. Res. sug. Open Sun.–Thu. 11 a.m.–11, Fri.–Sat. to midnight. Free valet parking on premises. **(M)** AE, CB, DC, MC, V.

THE RIVER CAFE—1 Water St. (718-522-5200). Jacket required. American. Spcls: sauteed foie gras with pumpkin seeds and pear, rack of lamb in a chestnut meal crust, salmon seared with ginger and cracked pepper, Valrhona Brooklyn Bridge with assorted ice creams and sorbets. Res. nec. L Mon.–Fri. noon–2:30. Br Sat. noon–2:30, Sun. 11:30–2:30. D nightly 6–11:30. Pianist nightly. **(E)**
AE, CB, DC, MC, V.

QUEENS

RALPH'S ITALIAN RESTAURANT—75-61 31st Ave., Jackson Heights (718-899-2555). Casual. Italian. Spcls: veal rollatini, spaghetti carbonara, chicken Valdostana. Res. sug. Open Mon.–Thu. noon–10:30, Fri. to 11, Sat. 4–11. Complete D. Closed Sun. **(I).** AE, DC, V.

VILLA SECONDO—184-22 Horace Harding Expy., Fresh Meadows (718-762-7355). Casual. Northern Italian. Res. sug. L and D Tue.–Fri. noon–11, Sat. 4–midnight, Sun. 2–11. Complete L. Closed Mon. **(I-M)** AE, DC, MC, V.

OTHER EVENTS

COMPILED BY EDNA LAROCHE

BENEFIT—On 8/27, Chris Evert, Martina Navratilova, and Steffi Graf will host the Women's Tennis Association Tennis Ball with proceeds going to the Greater New York March of Dimes Birth Defects Foundation. A reception and dinner are planned at the Plaza Hotel, Fifth Ave. at 59th St., where the "Player of the Year" award will be presented by Mayor David N. Dinkins. Tickets are $500 and can be reserved by calling 353-8353.

LOST SONGFEST—So you don't sound like Ethel Merman or Michael Crawford or even Tyne Daly; join host Ed Linderman and cast members from *Broadway Jukebox* to sing forgotten songs from Broadway musicals. The fun begins at 7:30 on 8/20 at the John Houseman Theatre, 450 W. 42nd St.; no reservations needed, because it's free.

TASTINGS—Violinist/violist Jaime Laredo is the guest on 8/23 at 5:30 for the **Mostly Mozart Meet-the-Artist** dinner just prior to the evening's pre-concert recital. Participants will engage in informal conversation with the artist as they dine on a meal with a South American theme. Tastings/Concert packages are available for $45, but if you are only interested in dining, that's $25. To reserve a seat for the final "tasting" of the season at Lincoln Center's Avery Fisher Hall, call 877-1800, ext. 547.

STEINWAY EXHIBIT—To celebrate the 65th anniversary of Steinway Hall and the creation of the 500,000th piano manufactured by Steinway and Sons, a collection of rare pianos is on display at the W. 57th St. headquarters. In crossing the half-million mark, Steinway commissioned furniture designer Wendell Castle to create a uniquely designed concert grand made from East Indian ebony, dyed Swiss pear, and trimmed in South American bubinga wood. In addition to the exhibit, lectures and performances are scheduled through 10/17 *and* the public can not only view this piano (among others), but is invited to play it also. Steinway is located at 109 W. 57th St. (246-1100), and you must reserve to play.

AUTUMN CRAFTS FESTIVAL—An Apache woman presenting Native American creations, live sheep being shorn, square dancing, and much more are all part of this festival at Lincoln Center's Fordham University Plaza, 62nd St. between Columbus and Amsterdam Aves. For two consecutive weekends, 8/25, 26; 9/1, 2, 3 from 11 a.m.–7, artisans from all over the United States will display and present original designs in clay, leather, precious jewelry, stained glass, silks, and furs for all to see.

LINCOLN CENTER OUT-OF-DOORS—This is your last chance to enjoy the activities offered at this 20th annual festival. At Fountain Plaza on 8/24 at 4, take part in a symposium billed as street theater; special guests are expected and audience participation encouraged. Musical entertainment is also planned, so take a look at **Music and Dance** for the jazz, gospel, or classical group that interests you.

OUT-OF-TOWN FAIRS AND FESTIVALS—The 145th **Dutchess County Fair** lasts from 8/21–8/26 this year, with the main attraction of course being the farm animals. Goats, sheep, hogs, cows, and other such critters will compete for ribbons as well as cash awards. For those with other entertainment needs, headliners include Sawyer Brown and Holly Dunn on 8/21; the Smothers Brothers on 8/22; country star Crystal Gayle on 8/23, and the Sammy Kaye Orchestra with the Pied Pipers on 8/24. There's even a Children's Entertainment area that features ballet performances, choral-group concerts, and a talent contest. Much more is planned, so if you happen to be in Rhinebeck, N.Y., or want to go for the festival, call 914-876-4001 for more information. Admission is $5 for adults and kids under 12 get in free. . . 90 miles north of the city in Kingston, N.Y., the Ulster Performing Arts Center (914-687-7485) is holding a **Festival of Treasures** to benefit the Center. On 8/25 from 11–5, visitors can go swimming or boating in the Hudson, hiking in nearby Minnewaska, listen to all kinds of music; or parents can make a day of it by taking their children for pony rides or face painting. . . Out in Bridgehampton, 8/23, 24, 11 a.m.–8; 8/25 11 a.m.–6, the place to be is the **Hamptons' 24th Summer Antiques Festival and Sale** at the Community House on Montauk Highway. Dealers from many New England states will show fine art, early American and English furniture, clocks, early quilts, even antiques from 12th century China. To mark the opening of the festival, a gala special preview is being held on 8/22 from 6–8 that will benefit the East End Hope for Hospice, on Eastern Long Island. Tickets for this are $20; and for the festival, $4 for adults; $1 for children under 12. For more information, call 516-537-0333 or 537-2112. . . Don't forget the **New York Renaissance Festival** that is going on through 9/16 (weekends only, plus Labor Day, 9/3) at Sterling Forest in Tuxedo, N.Y. Costumed performers stage medieval jousting tournaments and feasts, Shakespeare and commedia dell'arte, music and comedy; also merchandise and food vendors, strolling storybook characters like Robin Hood and his band, and more. Admissions: adults, $12.50, 6–12, $5; under 6, free; seniors $10.50 (914-351-5171).

AT&T INFOQUEST CENTER EXHIBIT—"Terra Firma in Focus: The Art and Science of Digital Satellite Imagery." Through an innovation in satellite photography, pictures of the earth can be seen not only nine times greater in detail, but also in three-dimensional imagery and nearly 17 million colors. The Center is open Tues. from 10 a.m.–9 and Wed.–Sun. from 10 a.m.–6. Stop by 550 Madison Ave. (at 56th St.) and get a close-up view of our planet; it's free.

DINNER AND A MOVIE—The American Museum of Natural History has a summer-weekend idea that includes a meal in the greenhouse restaurant and a double feature in the Naturemax Theater. On Fri. and Sat. nights, $21 includes admission to the museum and theater, dinner (entree, appetizer or dessert, and coffee/tea—tip, tax, and cocktails extra). The current films are *Niagara: Miracles, Myths, and Magic* and *To the Limit;* the latter is all about how we adapt to activity like Olympic running, ballet dancing, et al. Tickets are on sale Fri. and Sat. at 3 (769-5548).

FREEBIES—Free entertainment at **Tavern on the Green,** the gardeny fantasy restaurant at Central Park West and 67th St. One can watch and listen whether or not one is dining or imbibing. There are stilt walkers and jugglers, double-dutch rope jumpers and yo-yo demonstrations, caricature artists and a trampoline team, and surprises, too, afternoons and evenings, Tue.–Sun. evenings. On Fri. evenings, a band for dancing, and recorded music the other nights . . . The **Summer Colombian Coffee Terrace** is open once again, dispensing free icy or steaming "100% Colombian coffee," at 140 E. 57th St., through 8/31, Mon. –Fri. 11 a.m.–3. As you sip, you can ask questions and pick up free information about the country.

TOURS

MUSEUM OF THE CITY OF NEW YORK—8/26 at 1, rain or shine, a 3-hour tour of Greenwich Village, with writer Terry Miller: "The East Village, Where Greenwich Village Re-invented Itself." Must reserve; $15 (534-1672, ext. 206).

INSOMNIACS ON WHEELS—Bike tour with Friends of the Parks, 8/26 at 2:30 a.m. Meet Tom Kiel and Armando Roman at the American Museum of Natural History, C.P.W. and 79th St., and ride down to the Battery. Take along a spare inner tube, and plan to have a sunrise breakfast picnic (take your own). $1 contribution (473-6283).

ADVENTURE ON A SHOESTRING—8/26 at noon, a walk in **Chinatown** . . . 8/26 at 3, **Turtle Bay and the East 40s.** Each, $5. Call for meeting place and to reserve (265-2663).

THE MIDDLE EAST IN SOUTH FERRY—A walk with Mary Ann DiNapoli through Syrian and Lebanese neighborhoods in Brooklyn Heights and Cobble Hill. 8/25, 9/22 at 10 a.m.; must reserve (718-522-1916). $10.

TOURS WITH THE 92ND STREET Y—Phone or send for brochure on out-of-town and special-interest events. In town: 8/26, 11 a.m.–3, **Slice of the Apple,** 72nd St. west to east, with Joyce Mendelssohn, including a trek through Central Park; take a picnic lunch; $12 . . . 8/26 at 1, a literary tour, a visit to the **Algonquin Hotel** with Marvin Gelfand; $20. Further information: 415-5627; to reserve: 996-1100.

SIDEWALKS OF NEW YORK—517-0201 for information. 8/25 at 6: **Ye Olde Tavern Tour;** meet under Washington Square Arch for visits to some historic bars and taverns; tips and drinks not included . . . 8/25 at 6: **Ghosts at Twilight;** haunted Greenwich Village; meet at Washington Square Arch . . . 8/26 at 2: **Stars Along the Park;** meet in front of the Guggenheim Museum, Fifth Ave. and 89th St., to see where some of the city's "rich and famous" reside . . . 8/26 at 2: **All in the Family;** meet on corner of Prince and Mott Sts., by Old St. Patrick's, for a new look at Little Italy. Each tour, $10.

CENTRAL PARK—8/23 at 6, meet the staff of the **Conservatory Garden** at Fifth Ave. and 105th St., for a tour of the garden. **Walks and Talks** series: 8/26 at 2, "Butterflies and Dragonflies"; meet at Belvedere Castle, 79th St. south of the Great Lawen. Free.

JEWISH NEW YORK CITY—A two-hour Lower East Side walk with writer-historian Oscar Israelowitz (718-951-7072), every Sun. at 11 a.m. Visit the Jewish Daily Forward Building, the only remaining neighborhood yeshiva, Guss's Pickles, more. $12.50; reserve.

BROOKLYN CENTER FOR THE URBAN ENVIRONMENT TOURS—8/24, 6:15–8:15, an **evening walk** with John Yrizarry in search of the night creatures of Prospect Park; meet at the Picnic House, P.P.W. and 3rd St., and take binoculars and a flashlight . . . 8/26, 1–3:30, **The Battle of Brooklyn 1776,** with historians Herb Yellin and John Gallagher; an annual celebration that follows the line of march to the final battle site. Each, $6; seniors and children under 12, $3 (718-788-8549.)

WORLD'S FAIR GROUNDS—Flushing Meadows–Corona Park. 8/26 at 3:30, a walk with Pierre Montiel as guide, focusing on aspects of world expositions, including the 1992 Seville fair. Follows a related lecture at the Queens Museum. Free with museum admission, $2; seniors, students, children $1.

SHEEPSHEAD BAY—8/26 at 1, a tour with Justin Ferate and the Brooklyn Historical Society; includes a visit to the observation deck inside the Grand Army Plaza arch. $8; must reserve (718-624-0890).

NATURE WALKS—At the **New York Botanical Garden,** Bronx (220-8747): 8/22 at 6:30, a sunset walk along the Bronx River, "Reflections in the Stream"; meet in Watson Building lobby; $5 . . . At **Alley Pond,** Douglaston, Queens (718-229-4000): Sat. through Aug., Woodland walk, 10 a.m.–noon ; meet at Alley Pond Woodland Nature Center, near upper parking field, Alley Pond Park . . . Sun. through Aug., Oakland Lake walks, 1–3; meet at Oakland Lake, south of Northern Blvd., 223rd St., Bayside. Free . . . **Wave Hill,** W. 259th Street and Independence Ave., Bronx (549-3200): Each Sat. and Sun. at 1:15, orientation walks; every Sun. at 2:15, greenhouse-and-garden walks. All free with admission to

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EVENTS

the grounds; $2 . . . **Brooklyn Botanic Garden,** Washington Ave. (718-857-2430). Free tours of the grounds will take you through the 52 acres, visiting many "gardens within the garden." Sat. and Sun. at 1; meet at the Education Building.

URBAN PARK RANGERS—Tours by bus of Central Park, through 9/27: Tue. at 1, the south end, including the Dairy and the Lake. Thur. at 1, the northern part, including Belvedere Castle and North Meadow. Meet on N.W. corner of Fifth Ave. and 60th St. (427-4040). Free. No reservations . . . Also walks and workshops, all free unless noted. Phone for details: **Bronx:** 212-548-7070 or 589-0096; **Brooklyn:** 718-287-3400; **Manhattan:** 397-3080; **Queens:** 718-699-4204; **Staten Island:** 718-667-6042.

GRAND TOUR OF MIDTOWN—A weekly walk hosted by the Grand Central Partnership and led by "urban detective and historian" Justin Ferate. Every Fri. at 1, the 90-minute walk begins at the Philip Morris Building, south side of 42nd St. at Park Ave. "The truth about Midtown Manhattan"—facts about interiors, underground activity, air space, and art collections that most people don't know about. Free.

NEW YORK PUBLIC LIBRARY—"Between the Lions," a one-hour tour of the **Central Research Library,** Fifth Ave. and 42nd St., that includes anecdotes about art, history, literature, and architecture. Daily except Sun. and holidays at 11 a.m. and 2 p.m., from the Visitor Information desk. Free (869-8089) . . . **Lincoln Center Library,** Amsterdam Ave. at 65th St. (870-1670). Tours of the dance, theater, music, and recorded-sound collections; each Tue. at 11 a.m. Free . . . **Mid-Manhattan Library,** Fifth Ave. at 40th St. (340-0934). Tours of the largest circulating and reference library in the branch system; Mon., Wed., Fri. at 2:30. Free.

OUTDOORS CLUB—Write for schedule of out-of-town hikes: P.O. Box 227, Lenox Hill Station, New York 10021. Also phone about bike trips: 228-3698. 8/21, a walk in Lower Manhattan, across the Brooklyn Bridge, and in Brooklyn Heights. Meet at 6 p.m. outside City Hall, near the B.B. subway station. $1 (473-5159, nights before 10).

URBAN TRAIL CONFERENCE—For information on out-of-town hikes: Bowling Green Station, Box 264, N.Y., N.Y. 10274 (718-274-0407). 8/25, walk around the pond at the Jamaica Bay Wildlife Refuge, including two miles along a busy highway. In Manhattan, meet at noon, at the change booth, Eighth Ave. and 14th St. subway stop; no lunch stop. $1 (924-7486).

LOOK FOR WILD FOODS—"Wildman" Steve Brill's walks in search of edible plants in our environment; learn to identify and use black walnuts, mustards, honeymushrooms, and more. Free (718-291-6825.) 8/25, Prospect Park, Brooklyn. 8/26, Pelham Bay Park, Bronx.

COMPILED BY FLORENCE FLETCHER

SPORTS

BASEBALL—**Mets,** Shea Stadium, 126th St. and Roosevelt Ave. (718-507-6387), Queens. $6–$12. 8/28, 29 at 7:35: vs. San Diego. . . **Yankees,** Yankee Stadium, 161st St. and River Ave. (293-6000), Bronx. $4.50–$12. 8/20, 21, 22 at 7:30: vs. Toronto; 8/23, 24 at 7:30: vs. Milwaukee; 8/25, 26 at 1:30: vs. Milwaukee.

STEPS—Back to Work Run, 8/26 at 10 a.m. Runners of all ages and paces are invited to participate in this 4-mile run, which begins and ends at 90th St. and Fifth Ave., in Central Park. NYRRC, 860-4455. $11–$15.

TENNIS—U.S. Open, 8/27–9/9. 8/22–25 at 10 a.m: Qualifying Rounds; free. Day Sessions: 8/27–9/8 at 11 a.m.; 9/9 at 1, $18–$35; Evening Sessions except 9/3: 8/29–9/6 at 7:30, $12–$26. Flushing Meadow, Corona Park (718-271-5100), Queens. . . **Tournament of Champions,** 8/21–26. 8/21, 22 at 3; 8/23, 24 at 1; 8/25 at noon; 8/26 at 11 a.m. Westside Tennis Club in Forest Hills (718-268-2300). $12–$28 . . . **Hamlet Challenge Cup.** 8/20–24 at 11 a.m. and 7; 8/25, 26 at 1. $10–$28. Hamlet Golf and Country Club (516-333-7333), Commack Rd., Commack, L.I.

HORSE RACING—Saratoga Meeting, through 8/27 (718-641-4700). Daily except Tue.; post time at 1. $2, Grandstand; $5, Clubhouse. Featured: 8/22, West Point Stakes Hdcp. (NYB); 8/23, Seneca Hdcp.; 8/24, Yaddo (NYB); 8/25, Saratoga Budweiser Breeders Cup; 8/26, Forego Hdcp.; 8/27, Spinaway.

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ACTIVITIES FOR CHILDREN

COMPILED BY EDNA LAROCHE

RADIO CITY MUSIC HALL—Snow in August? There will be at the **Rockette & Reindeer Parade** that marks the first day of ticket sales for the "Christmas Spectacular." Children with the Christmas spirit are invited to meet under Radio City's marquee and prance down Sixth Ave. with the fabulous Rockettes. Each "reindeer" will receive a free gift. Special events will include a horse-drawn sleigh and a visit from Santa. 8/29 starting at 8 a.m. Radio City Music Hall, 1260 Avenue of the Americas, Rockefeller Center. (247-4777). Pre-register.

CAROLINE'S AT THE SEAPORT—Camp Caroline's. Camp goes crazy at Caroline's when the counselors are comedians and the kids are from the audience. Live every Saturday at 3. . . **Marc Weiner's Kids Show.** Comedian Marc Weiner from *Saturday Night Live* invites you to join the fun in Weinerville, a zany town straight from his imagination. Audience participation. Live every Sunday at 3. Caroline's at the Seaport, 89 South Street, Pier 17. (233-4900). $10 cover and $5 food/beverage minimum.

RECREATIONAL MOBILES will be making two stops at Union Square on 8/22, 1–3, where kids can enjoy arts and crafts, and on 8/23, 10 a.m.–noon, when free pairs of skates will be given to kids of all ages and sizes. Look for them at 17th St. and Broadway, in Union Square Park.

KIDS WHO CAN—A new project put together by the Union Square Community Coalition to help untrained, artistic Manhattan kids from low-income and ethnically diverse backgrounds get a better start in life. Evaluators from various professional companies will be on hand to select certain youngsters for scholarships. 8/22 at noon: Teen Parents perform song and dance. 8/25 at noon: the Ballet de Puerto Rico. The Pavilion at the north end of Union Square Park, 17th St. and Broadway. For information: 533-2838.

LINCOLN CENTER OUT-OF-DOORS FESTIVAL—Bread and Puppet Theatre, America's oldest street-theater group: 8/23, 8/24 at 5:30. Fountain Plaza, 65th St. and Amsterdam Ave. Free.

RIVERSIDE TALES STORYTELLING FESTIVAL—Rain or shine, children are invited to hear stories every Sun. through 9/2 at noon. Riverside Boat Basin Rotunda, near 79th St. and the park entrance. Free.

TENNIS LESSONS—Youths ages 8–18 will be given free lessons in August. Tues. and Thurs., 1–4. Racquets and balls provided. Central Park Tennis Courts, 93rd St. and Central Park West (718-699-4224). Register at the Park.

HAPPENING—Art exhibit by children in Jewish schools on the theme "My Family." Sun.–Thurs, 11 a.m.–4; through October. Board of Jewish Education of Greater New York, 426 W. 58th St. (245-8200). Free.

PAPAGENO PUPPET THEATRE—Puff the Magic Dragon, Sat. and Sun. at noon and 2 . . . Jewel Box Puppet Theatre presents **Cinderella,** a musical with marionette and rod puppets. Sat. and Sun. at 1; both through the end of Aug. 173 W. 81st St. (874-3297). $5 per show; reserve.

SATURDAY SCREENINGS: STORYBOOK PLAYHOUSE—8/25 at 12:30 for ages 3–10: **Danger Bay: "Harry's Ark"; Fraggle Rock: "Beginnings."** Museum of Broadcasting, 1 E. 53rd St. (752-7684). Museum admission.

NEW YORK AQUARIUM PROGRAMS—8/25 at 11:30 a.m.: **Robaire** will entertain with magic, clowning, balloons, stories and more. 8/26 at 11:30 a.m.: **Stories with Abike Jo'tayo.** Tales for all ages, many linking the African and American experiences with love and humor. West 8th St.and Surf Ave. (718-265-3474) in Coney Island, Brooklyn. $2; adults $4.75.

ALADDIN AND HIS WONDERFUL LAMP—Magic carpets, vanishing castles, bejeweled marionettes, and a genie make up this production. Sat. at noon; Sun. at 1 and 3; through 9/16. The Puppetworks, 338 Sixth Ave. at 4th St. (718-965-3391), Brooklyn. $4; adults $5.

NEW YORK PUBLIC LIBRARY FREE PROGRAMS—8/23 at 1:30: **My Side of the Mountain.** 8/30 at 1:30: **Man From Nowhere.** Donnell Library Center, 20 W. 53rd St. 8/24 at 10:30: **An American Tail.** Lincoln Center Children's Room, New York Public Library at Lincoln Center, 111 Amsterdam Ave. 8/30 at 11: **Muppets Take Manhattan.** 115th Street Branch, 203 W. 115th St.

CENTRAL PARK PROGRAMS—Belvedere Castle: Central Park Learning Center, 79th St. south of the Great Lawn. 8/25 at 1, for 5–11-year-olds and their families: **Cool Shades and Fan.** Cool off while making your own fans and shade-makers with the chic Sheik of Central Park. 8/26 at 2: **Butterflies and Dragons.** Explore the colorful habitat of the Park's most delicate creatures. Free; reserve. . . **The Dairy:** 64th St., mid-park (397-3165): 8/25 at 2 and 3: **Tales of Wonder.** Story teller Cheryl Byron will enchant young listeners with her magical tales, accompanied by drums, and other musical instruments, for ages 5–11. Free; reserve.

HANS CHRISTIAN ANDERSEN STATUE—Enjoy a story every Sat. at 11 a.m. 8/18: **King Thrushbeak; Old Rinkrank.** 72nd St. off Fifth Ave., in Central Park (397-3165). Free.

SOUTH STREET SEAPORT MUSEUM—8/26 at 2: **Toy Boats.** Make your own unsinkable ship . . . **Ship Shapes.** Join a drawing workshop aboard the Peking. Explore the boat finding shapes and ideas for your own drawings. Every Thur. at 3 in Aug., for ages 4–8. Exhibit: **New York Trades: How Things Were Made** is designed to help children ages 6–12 understand the aspects of hand-production; the history and craftsmanship, the tools and skills required to hand-make a product. Children can even meet the "workers" and participate in some of the activities. Daily, 10–5; through Aug. 215 Water St.; tickets at Visitors' Center, 14 Fulton St. (669-9400). $3; adults $6; students $4.

CHILDREN'S MUSEUM OF MANHATTAN—August is Music Month at the Museum. 8/25 at 1: Hear original music composed by children in the museum's "Creative Music Series," for ages 5 and up. 8/26 at 1 and 2:15: **Karen and Tommy in Concert.** Discover contemporary music from "doo-wop" to rap with Nickelodeon's Karen and Tommy. Exhibits: **Brainatarium**—Featuring a multimedia show on how the brain works; **Magical Patterns**—Fantasy-oriented interactive exhibits of patterns of nature, art, and science.; **Early Childhood Center** and **Pattern Maker Workshop** for toddlers and pre-schoolers; **hands-on Media Center** and television studio where children produce their own newscasts, videos, and film; art and nature workshops. The Tisch Building, 212 W. 83rd St. between Broadway and Amsterdam Ave. (721-1234). Sat., Sun., 10 a.m.–5; Tues.–Fri., 1–5; closed Mon. $4.

MUSEUM OF THE CITY OF NEW YORK—Exhibit: **Family Treasures: Toys and Their Tales.** Toys from the Museum's permanent collection are shown against a backdrop of the Toy Gallery; through 10/90. Fifth Ave. at 103rd St. (534-1034). Hours: Tues.–Sat., 10 a.m.–5; Sun. and holidays, 1–5. $1; adults $3.

TRANSIT MUSEUM—Test your subway skills while learning about the world's most complex mass transportation system in the actual 1930's subway station that houses the museum. Featuring eighty years of transit artifacts, vintage subway cars, trolley cars and buses. Exhibit: **The D-Train Project.** A multi-media journey through the imagination on the D-Train. The "trip" begins at Coney Island and ends in the Bronx. Through 9/29. 81 Willoughby St. Brooklyn (718-330-3060). Hours: Mon.–Fri., 10 a.m.–4; Sat., 11 a.m.–4; 55¢; adults $1.55.

INFOQUEST CENTER—A hands-on environment with holograms and satellites, fiber-optics, and robotics to help the curious of all ages discover how these devices and others aid us in retrieving, storing, and managing data. **SummerMagic '90:** Wander through the arcade among stilt-walkers, jugglers, giant puppets; make your own buttons at the Button Making Booth; watch two stages with on-going entertainment ranging from magic shows and theatre to music, mime and storytelling. And don't miss the special marionette stage. Also meet Gor-don, the talking robot, program a rock video, find out if you can recognize your own voice. AT&T, at 56th St. and Madison Ave. (605-5555; for groups, 605-5140); open 10 a.m.–6 daily except Mon. and holidays; Tue. to 9. Free.

BROOKLYN CHILDREN'S MUSEUM—8/24 at 6:30: **Pinocchio.** A spectacular marionette puppet version of an old classic.**Exhibits:** The Oldest Kid on the Block—Each area of the exhibit reflects on a historic period in the development of the museum, which is celebrating its 90th year. **The Mystery of Things**—Youngsters are invited to use their five senses to unlock the mystery of objects. **Early Learners Area**—Children 5 and under can use building blocks, an adventure platform, and participate in different activities. 145 Brooklyn Ave. (718-735-4400). Hours: Daily except Tue. 2–5; weekends and holidays 10 a.m.–5. $2.

STATEN ISLAND CHILDREN'S MUSEUM—Activities are planned for all ages during the month of Aug. Every Wed. and Fri.: **Story Picnics** for pre-schoolers, must take your own lunch; every Thurs.: **Summer Bug Club;** every Fri.: Take a ride on the **Magic Carpet,** which introduces kids to the cultures of other countries. Call for times, prices, and other workshops. Snug Harbor, 1000 Richmond Terr. (718-273-2060). Tues.–Sun. 11 a.m.–5. $2.

NEW YORK HALL OF SCIENCE—Exhibits: **aMAZEing.** A giant walk-through maze is part of this exhibit examining patterns and puzzles in nature and architecture; through 8/26. **Seeing the Light,** a journey into the world of color and light. **Feedback,** a look at the principles and effects of self-sensing machines. **Realm of the Atom,** an explanation of the public quantum theory. **Structures,** a look at how natural forces support structures. Biology, the invisible world up close. **Science Access Center,** a multimedia library for all ages. **Radio Station WB2JSM,** a real ham radio station broadcasting every weekend from the Hall of Science. 47-01 111th St., Flushing Meadow Corona Park (718-699-0005). Wed.–Sun., 10 a.m.–5.

BOOKS

THE ADVENTURES OF TAXI DOG, by Debra and Sal Barracca; illustrated by Mark Buehner. Pre-school–Grade 1. Dial, $12.95.

CRACKLE CREEK, by Mary Elise Monsell; illustrated by Kathleen Garry McCord. Grades 1–3. Atheneum, $12.95.

THE GREAT ZOO HUNT, by Pippa Unwin. Kindergarten-Grade 4. Doubleday, $12.95.

THE WRONG WAY HOME, by Liza Fosburgh. Grades 6–8. Bantam, $14.95.

COMPILED BY CELIA MCGEE

VIDEOS

ALL DOGS GO TO HEAVEN—Release date 8/29. MGM; $19.95.

NIGHTLIFE DIRECTORY

COMPILED BY GILLIAN DUFFY

KEY TO ABBREVIATIONS

AE	American Express
CB	Carte Blanche
DC	Diners Club
MC	MasterCard
V	Visa

Please check hours and talent in advance. Many places are forced to make changes at short notice.

POP/JAZZ

ANGRY SQUIRE—216 Seventh Ave., bet. 22nd–23rd Sts. (242-9066). 8/22: Contrapunedis. 8/23: Mark Patterson Group. 8/24: Ross Patterson. 8/25: Lenore Von Stein with Gregg Brandy, and Mark Dresser. 8/26: First Take. 8/27: Jam session. 8/28: Monky Kobayashie and J.J.M. **AE, CB, DC.**

BIRDLAND—2745 Broadway, at 105th St. (749-2228). Restaurant with jazz. 8/22: Rodney Jones with Vic Juris and Jack Wilkins. 8/23: Mark Morganelli and The Jazz Forum All-Stars. 8/24, 25: Lew Tabackin Quartet. 8/26: Andrew Beals Quintet. 8/27: David Heckendorn Quintet. 8/28: Ted Rosenthal Quartet. Sets Sun.–Thu. at 9 and 11, Fri.–Sat. at 9, 10:30 and midnight. **AE, CB, DC, MC, V.**

BLUE NOTE—131 W. 3rd St. (475-8592). Through 8/26: George Shearing Duo featuring Neil Swainson with guest Grady Tate plus Joe Pass. 8/27: Marty Ehrlich. 8/28–9/2: Dizzy Gillespie. Shows Tue.–Sun. at 9 and 11:30, Mon. at 9, 11, and 1. **AE.**

BONDINI—62 W. Ninth St. (777-0670). Italian restaurant with jazz singer-pianist Dennis Yerry every Wed.–Sat. from 7–11. **AE, DC, MC, V.**

BRADLEY'S—70 University Pl., at 11th St. (228-6440). Through 8/26: Pianist Kirk Lightsey and Don Pate on bass. 8/27–9/1: Pianist Kenny Barron with Ben Riley on drums, bassist Rufus Reid joins them Mon.–Thu. **AE, CB, DC, MC, V.**

CLUB PARADISE—15 Waverly Place, bet. Greene and Mercer Sts. (533-3048). Tropical club featuring Brazilian, Caribbean and African music. 8/24: Spirit Ensemble. 8/25: Persians in Paradise. Shows at 10:30 and midnight, late show at 1:30 a.m. on Sat. **AE, DC, MC, V.**

CONDON'S—117 E. 15th St. (254-0960). Cozy restaurant with outdoor garden. Through 8/26: Lou Donaldson Quartet. 8/28–9/2: Clifford Jordan Quintet. Shows at 10 and midnight, extra shows Mon. at 8, Fri. and Sat. at 2 a.m. **AE, CB, DC, MC, V.**

DELTA 88—332 Eighth Ave., bet. 25th–26th Sts. (924-3499). 8/22: Joan Osborne. 8/23: Loup Garou. 8/24: Jerry Jemmott. 8/25: Mamou. 8/27: Lavender Light. 8/28: Skip Brevis and the Stingers. **AE, MC, V.**

FAT TUESDAY'S—190 Third Ave. (533-7902). Through 8/26: Horace Silver Quintet. 8/27: Les Paul Trio. 8/28–9/2: The Ron Carter Nonet. Tue.– Sun. at 8 and 10, with an extra showFri. and Sat. at midnight. **AE, CB, DC, MC, V.**

FORTUNE GARDEN PAVILION—209 E. 49th St. (753-0101). Chinese restaurant with jazz. 8/22, 23: Pianist Dave McKenna. 8/24–27: Pianist Ted Rosenthal with Steve LaSpina on bass. 8/28–9/2: Guitar duo with Mundell Lowe and Bucky Pizzarelli. Sets Mon.–Sat. at 8, 9:45 and 11, Sun. at 7, 8:45 and 10. **Downstairs:** Every Tue.–Wed.: Singer-pianist Buddy Barnes. Thu.: Cynthia Sayer Trio. 8/24, 25: Singer-pianist Tommy Furtado. **AE, CB, DC, MC, V.**

GREENE STREET CAFE—101 Greene St. (925-2415). Multi-level floors for entertainment. 8/22, 27: Pete Malinverni. 8/23–25: Lynne Arriale Duo. 8/28: Lynne Arriale. **AE, MC, V.**

HORS D'OEUVRERIE—1 World Trade Center (938-1111). Jazz, dancing, international hors d'oeuvres, and the world's greatest view. The Judd Woldin Trio, Tue.–Sat. from 7:30–12:30 a.m., in addition, from 4–9, Jay D'Amico plays the piano, and after 9:30, Chuck Folds alternates with the Trio. The Cabot/Scott Trio takes over Sun. from 4–9, and Mon. 7:30–12:30 a.m. **AE, DC, MC, V.**

J'S—2581 Broadway, bet. 97th–98th Sts., 2nd floor (666-3600). 8/22: Virg Dzurinko Quartet. 8/23: Mike Renzi Quartet featuring Annette Sanders. 8/24: Thos Shipley Quartet. 8/25: Judy Barnett Quartet. Closed 8/26–9/5. **AE, CB, DC, MC, V.**

KNICKERBOCKER BAR & GRILL—33 University Pl. (228-8490). Atmospheric room with jazz from 10. 8/22–25, 28–9/1: Pianist Vladimir Shafranov with Gene Bertoncini on guitar. 8/26, 27: Pianist Nat Jones. **AE, MC, V.**

KNITTING FACTORY—47 E. Houston St. (219-3055). 8/22: Big John Patton Sextet. 8/23: Faith & The Deed. 8/24: Bosho & Tiny Lights. 8/25: Arto Lindsay, Melvin Gibbs, Dougie Bowne. 8/26: Crankow Youth Ensemble; 3rd Person with Tom Cora, Samm Bennett & Don Byron. 8/27: Fresh Mondays: Bill Pop & The Tapes. **No credit cards.**

MANNY'S CAR WASH—1558 Third Ave., bet. 87th–88th Sts. (369-2583). Chicago style blues bar. 8/22, 23: Mark The Harper; Eddie "The Chief" Clearwater. 8/24, 25: Sonny Hudson and the Nocturnals. 8/26: Stan's Blues Jam featuring Stan Bronstein. 8/27: Bill Sims and the Cold Blooded Blues Band. 8/28: The Holmes Brothers. Shows from 9:15. **AE.**

MICHAEL'S PUB—211 E. 55th St. (758-2272). Through 8/24, 8/28–9/8: *Barbara Lea Remembers Lee Wiley's Manhattan*, Tue.–Sat. at 9:15 and 11:15. Woody Allen holds forth every Mon. Closed Sun. **AE, DC, MC, V.**

M.K.—204 Fifth Ave., at 25th St. (779-1340). 8/25: Jerry Gonzalez and the Fort Apache Band. **AE, DC, MC, V.**

RED BLAZER TOO—349 W. 46th St. (262-3112). Wed.: Bill & George Simon Swing Group followed by Stan Rubin Big Band. Thu.: Sonny Daniels and his Big Band. Fri.: Lew Anderson Big Band followed by Rick Hardeman's Basin Street Six featuring Cathy Chamberlian. Sat.: The Bob Cantwell Band. Sun.: Samulano Trio with Corky D. Mon. and Tue.: Vince Giordano and the Nighthawks Big Band. **AE, CB, DC, MC, V.**

THE ROCK 'N ROLL CAFE—149 Bleecker St., bet. Thompson and LaGuardia. (677-7630). 8/22: The Lorraine LaRocca Band. 8/23: The Memphis Pilgrims. 8/24: The Prowlers; Elevator Men. 8/25: Mazarin. 8/26: Comedy with Jimi Celeste; Johnny Rev and the Jones. 8/27: George Worthmore and the Divebombers. 8/28: Benny and the Bashers. **AE, MC, V.**

SINGALONG—17 W. 19th St. (206-8660). Join in the fun and sing along at this Japanese karaoke style club, every Tue.–Wed. from 5–1 a.m., Thu. to 2 a.m., Fri. to 4 a.m. and Sat. from 7–4 a.m. **AE, DC, MC, V.**

SWEET BASIL—88 Seventh Ave. So. (242-1785). Through 8/26: Abdullah Ibrahim Dollar Brand with Ekaya. 8/27: The music of Gil Evans played by the Monday Night Orchestra. 8/28–9/2: Nat Adderly Sextet featuring Sonny Fortune, Vince Herring, Rob Bargad, Walter Booker, and Jimmy Cobb. **AE, MC, V.**

SWEETWATER'S—170 Amsterdam Ave., at 68th St. (873-4100). A next-to-Lincoln-Center eatery with excellent entertainment. 8/24, 25: Roy Ayers. Shows Fri.–Sat. at 9 and 11. Every Sun. and Wed. "Sweetwater's Goes Latin" with dancing to different Latin orchestras from 8. **AE, DC, MC, V.**

TRAMPS—45 W. 21st St. (727-7788). 8/24, 25: Nathan & The Zydeco Cha Chas. 8/27: "Blue Mondays" with The Mark Pender Band. **AE, MC, V.**

VILLAGE GATE—Bleecker and Thompson Sts. (475-5120). *Further Mo,'* the New Orleans musical by Vernel Bagneris, starring Vernel Bagneris, Topsy Chapman, Sandra Reaves-Phillips, James "Red" Wilcher, Frozine Thomas and The New Orleans Blue Serenaders. Shows Tue.–Fri. at 8, Sat. at 6 and 9, Sun. at 3 and 7. 8/27: 15th New York Salsa Festival featuring El Gran Combo, Ray Barretto and his orchestra with guest soloist Chico Freeman. **Terrace:** Every Mon., Raphael D'Lugoff piano duo. Thru 9/2 (except Mon.): Junior Mance and Marty Rivera. **AE, MC, V.**

VILLAGE VANGUARD—178 Seventh Ave. So. (255-4037). Through 8/26: Pharoah Sanders Quartet. 8/27: The Mel Lewis 17-piece Jazz Orchestra. 8/28–9/2: Buster Williams Quintet. **No credit cards.**

VISIONES—125 Macdougal St. (673-5576). 8/22: Laura Dreyer Quintet. 8/23: Chris Pasin Quintet with Jed Levy. 8/27: Greg Bandy and the Unsung Heroes. Shows at 9 and 11, with late shows Fri. and Sat. at 1 a.m. **AE, MC.**

WONDERLAND—519 Second Ave., at 29th St. (213-5098). 8/22: Andy Bey and Ken Mastelli. 8/23–25: Dakota Staton. 8/26: Tex Allen Weekly jam session. 8/28, 29: Andrew Cheshire. Sets Wed.–Thu. at 9 and 11, Fri.–Sat. at 9, 11 and 1 a.m. **AE, MC, V.**

ZINNO—126 W. 13th St. (924-5182). Italian restaurant with music nightly from 8. 8/22, 23: Pianist Jane Jarvis with Milt Hinton on bass. 8/24, 25: Jane Jarvis with Lynn Seaton on bass. 8/27–9/1: Pianist James Williams with Bob Cranshaw on bass. **AE, MC, V.**

COUNTRY/WESTERN

LONE STAR ROADHOUSE—240 W. 52nd St. (245-2950). 8/22: The Last Picture Show; Eddie Cleefield and the Red Sharks. 8/23: Evan Johns and the H Bombers; The Incredible Casuals. 8/25: Roomful of Blues. 8/27: Vince Gill. **AE, CB, DC, MC, V.**

COMEDY/MAGIC

CAROLINE'S AT THE SEAPORT—89 South St., Pier 17 (233-4900). 8/22–26: Comedian Franklin Ajaye. 8/27: The Higgins Boys and Gruber. Shows Sun.–Thu. at 8, Fri. at 8 and 10:30, Sat. at 9 and 11:30. Every Sat. at 7: All Star Comedy Showcase. **AE, MC, V.**

CATCH A RISING STAR—1487 First Ave. (794-1906). Continuous entertainment by comics and singers, seven nights a week. Every Mon., The Mr. Elk and Mr. Seal variety show. Shows Sun.–Thu. at 9, Fri. at 8:30 and 11, Sat. at 7:30, 10 and 12:30 a.m. **AE.**

COMIC STRIP—1568 Second Ave., bet. 81st–82nd St. (861-9386). Showcase for stand-up comics. Sun.–Thu. the fun starts at 9, Fri.–Sat. at 9 and 11. **AE, MC, V.**

DANGERFIELD'S—1118 First Ave. (593-1650). Through 8/26: Comedians Harry Friedman, Ron Gallop, Al Romero, Nancy Redman, Sam Greenfield, Eddie Feldman, Scott Bruce, and Danny Curtis.8/27–9/2: Rich Francese, Scott Bruce, Dany Curtis, Nancy Redman, Al Romero, and Barry Weinbraub. Sun.–Thu. at 8:45, Fri. at 9 and 11:30, Sat. at 8, 10:30, and 12:30 a.m. **AE, CB, DC, MC, V.**

IMPROVISATION—358 W. 44th St. (765-8268). Comics and singers seven nights a week, with regulars Mark Cohen, Joe Mulligan, Mike King and Jerry Diner, Sun.–Thu. from 9, Fri. at 9 and midnight, Sat. at 8, 10:30, and 12:40 a.m. **AE.**

MONKEY BAR—60 E. 54th St., in the Elysee Hotel (753-1066). Mon.–Sat. from 5:30–7:30: Pianist Johnny Andrews. Every Fri. and Sat., two shows, first show at 9:30, featuring Mel Martin and Ellen Kaye. Closed Sun. **AE, CB, DC, MC, V.**

MOSTLY MAGIC—55 Carmine St. (924-1472). Night-club-theater-restaurant featuring magic and comedy. 8/22: Comedy magician Imam and singer Pamela Smith. 8/23: Magician Torkova and musical entertainer Guy Davis. 8/24, 25: Comedy magician Prof. Baxter and stand-up comic Keith Thomas. Shows Tue.–Thu. at 9, Fri.– Sat. at 9 and 11. **AE, MC, V.**

DANCING

CAFE SOCIETY—915 Broadway at 21st St. (529-8282) Dine and dance every Mon. and Tue. to Stan Bronstein and his Swing Fever Orchestra, Wed. is Jazz Night, and D.J. takes over on Thu.–Sat. from 9. **AE, DC, MC, V.**

CHEVY'S—27 W. 20th St. (924-0205). Manhattan's hottest fifties and sixties rock-and-roll dance club and diner. Open Tue.–Wed. 5–1 a.m., Thu. to 3 a.m., Fri. 5–4 a.m., Sat. 9–4 a.m. **AE, MC, V.**

HIDEAWAY—32 W. 37th St. (947-8940). Dining and cheek-to-cheek dancing, Mon.–Thu. 7–midnight, Fri.–Sat. from 8. **AE, CB, DC, MC, V.**

REGINE'S—502 Park Ave., at 59th St. (826-0990). Lively French disco every Tue.–Sat. from 10–4 a.m. Restaurant closed through 9/10. **AE, CB, DC, MC, V.**

ROMA DI NOTTE—137 E. 55th St. (832-1128). Italian restaurant with romantic dining caves featuring the Quartetto Romano with singer Rolando, Mon.–Thu. from 7:30–1 a.m., Fri.–Sat. from 8–1 a.m. **AE, CB, DC.**

ROSELAND—239 W. 52nd St. (247-0200). The world-famous ballroom features a 700-seat restaurant-bar, and is open for dancing Thu.–Sun. from 2:30. 8/25: "Yvonne" and "2 In A Room." **AE, V.**

THE SAVOY GRILL—131 E. 54th St. (593-8800). Dine, dance or just listen to jazz at this new supper club. Through 8/31: Bobby Cole Trio, Tue.–Thu. 9–1:30 a.m., Fri.–Sat. to 2:30 a.m. **AE, CB, DC, MC, V.**

S.O.B.'S—204 Varick St. (243-4940). A club-restaurant-bar featuring the live music of Brazil, Africa, and the Caribbean. 8/22, 23: Blaze. 8/24: Tabou Combo Super Stars. 8/25: Pe De Boi. 8/28: Bobby Sanabria. **AE, CB, DC, MC, V.**

CABARET

THE BALLROOM—253 W. 28th St. (244-3005). Through 9/9: Illusionist Jeff McBride, Tue.–Thu. at 9, Fri.–Sat. at 9 and 11, Sun. at 3. **AE, MC, V.**

BLUE ANGEL—323 W. 44th St. (262-3333). New York's newest nightclub in the theatre district featuring *Skin Tight*, a steamy spectacular choreographed and directed by Tony Stevens. Shows Tue.–Sun. at 9 and 11:30, followed by dancing till 4 a.m. **AE, CB, DC, MC, V.**

DUPLEX—61 Christopher St. (255-5438). Cabaret piano bar. 8/22: *The Diary of Adam & Eve* from the Broadway musical The Apple Tree; Phoebe Legere. 8/23: Jan Findlay; Lori Jean. 8/24: Lisa Hall; The Stupid Show. 8/25: Naomi Johnson; Lisa Hall. 8/26: Bill Mazza; Lisa Hall. 8/27: Some Assembly Required. 8/28: Speakeasy; *Paint the White House Pink* featuring Marge-n-Marj. **No credit cards.**

EIGHTY EIGHT'S—228 W. 10th St. (924-0088). 8/22: Claiborne Cary; Asque. 8/23: Cindy Benson; Gary Wright. 8/24: Peggy Herman; Lina Koutrakos. 8/25: Connie Pachl; Beverly Hills. 8/26: Anita Hollander; David & Maryanne. 8/27: Amy Dondy; Charles Pistone. 8/28: Eric Ashley; Matthew Ryan. **No credit cards.**

JAN WALLMAN'S—49 W. 44th St. (764-8930). Restaurant-cabaret. 8/22: Gregg Caldrone with pianist Christain Daisey. 8/23: Helene Blue with pianist Christopher Denny. 8/24: Stephen Nelson with The Gregory Toroian Duo. **AE, CB, DC, MC, V.**

THE NILE—327 W. 44th St. (262-1111). Ancient Egyptian style nightclub featuring exotic Middle Eastern belly dancers, a whirling dervish, singers and the Nile Band. Shows nightly at 9:15 followed by continuous entertainment from 10:30–4 a.m. **AE, CB, DC, MC, V.**

THE RAINBOW ROOM—65th Floor, RCA Building, 30 Rockefeller Plaza. (632-5000). Dine and dance to the Rainbow Room Dance Band, the Radio City Music Hall Rockettes join them every Tue.–Sat. at 9:15 and 11:15. Mauricio Smith and Friends alternate with the Band. **Rainbow & Stars:** Elegant cabaret room with a spectacular view. Through 9/1: Singer-actress Barbara McNair. Shows Tue.–Sat. at 9 and 11:15. **AE.**

STEVE McGRAW'S—158 W. 72nd St. (595-7400) A new cabaret theatre supper club. "The Living Experiment," starring Tommy Koenig, every Mon. at 8. *Forever Plaid,* Tue.–Fri. at 8, Sat. at 7:30 and 10:30 and Sun. at 3 and 7:30. **AE, DC, MC, V.**

WEST END GATE—2911 Broadway (662-8830). 8/22–25 at 8: Two one-act plays - *Sex Lives of Superheroes*, by Stephen Gregg directed by Laura Fitzpatrick featuring Matthew Arkin, Margie Hanssens and Anne Hemmett. *Wintershock* by Melissa Gibson featuring Milton Elliott and Nanette Werness. **AE, MC, V.**

HOTEL ROOMS

ALGONQUIN—59 W. 44th St. (840-6800). **Rose Room:** Singer-pianist Buck Buchholz plays every Tue.–Sat. from 5–8. **AE, CB, DC, MC, V.**

BEEKMAN TOWER—3 Mitchell Place, at 49th St. and First Ave. (355-7300). **Top of the Tower:** Piano lounge with spectacular panoramic views of Manhattan. Singer-pianist Bill Zeffiro plays every Tue.–Sat. from 9:30. **AE, CB, DC, MC, V.**

CARLYLE—Madison Ave. and 76th St. (744-1600). **Cafe Carlyle:** Closed for summer. **Bemelmans Bar:** Singer-pianist-songwriter Kurt Wieting, Mon.–Fri. from 9:30–1 a.m. **AE, CB, DC, MC, V.**

HILTON—111 West 53rd St. (265-1600). **Grill 53:** 8/22–9/2: Curtis Boyd Trio with Don Gladstone on bass and Vinnie Ruggieri on piano. Shows Wed.–Sun. at 7:30, 9 and 10:30. **AE, CB, DC, MC, V.**

PARKER MERIDIEN—118 W. 57th St. (245-5000). **Le Bar Montparnasse:** Jazz-pianist Buddy Montgomery, Tue.– Sat. 5–9, followed by Larry Vuckovich from 9–1 a.m. **AE, CB, DC, MC, V.**

PLAZA—Fifth Ave. at 59th St. (759-3000). **Oak Room:** Michael Roberts Tue.–Sat. **Edwardian Room:** Pianist-composer Earl Rose performs from Bach to Berlin to Blues, Tue.–Thu. 7–11. **Palm Court:** Dinner dancing to the music of the Eddie Tone Dance Band, every Wed.–Sat. from 7:30–midnight. **AE, CB, DC, MC, V.**

PIANO ROOMS

THE CLUBROOM AT SANDOMENICO—240 Central Park South (265-5959). Romantic piano room with jazz singer/pianist Ronny Whyte, through 9/1. Open Tue.– Sat. from 9–1 a.m. **AE, CB, DC, MC, V.**

COLUMBUS ON BROADWAY—224 W. 49th St. (977-9000). American bistro with composer-conductor-singer-pianist Joel Silberman at the piano every Tue.–Sat. at 9:15 and 11:15. **AE, CB, DC, MC, V.**

DON'T TELL MAMA—343 W. 46th St. (757-0788). 8/22: Josselyne Herman. 8/23: Camie. 8/24: Regina Welsh; Linda Hill. 8/25: *Don't Cry Out Loud,* revue of Peter Allen songs. 8/26: Joshua; *A Night Out With The Girls,* musical revue. 8/27: *A Night Out With The Girls; Starting Her, Starting ... Off,* musical revue. 8/28: Greg Purnhagen; *Deborah Karpel*. Shows at 8 and 10. **No credit cards.**

ELEONORA'S—117 W. 58th St. (765-1427). Elegant Italian restaurant. Singer/pianist The Lady *Effie* Mon.–Fri. from 7. A medley of pianists play every Sat. from 6. **AE, CB, DC, MC, V.**

MRS. J'S SACRED COW—228 W. 72nd St. (873-4067). Restaurant–piano bar with John Boswell alternating with Mark Nadler, Mon.–Sat. from 8. **AE, CB, DC, MC, V.**

SIGN OF THE DOVE—1110 Third Ave., at 65th St. (861-8080). "Light Jazz" featuring pianist Ernest McCarty with Alex Gressel on bass every Tue.–Sat. from 9–1 a.m. A medley of pianists play Tue.–Sat. 5–9, Sun.–Mon. from 5–1 a.m. **AE, CB, DC, MC, V.**

STELLA DEL MARE—346 Lexington Ave. bet. 39th–40th Sts. (687-4425). Singer-pianist Bob Shephard performs, Thu.–Fri. from 6–11. **AE, CB, DC, MC, V.**

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RADIO HIGHLIGHTS

COMPILED BY STEPHEN DUBNER

WFUV — 90.7 FM
WNCN — 104.3 FM
WNYC — 93.9 FM
WQXR — 96.3 FM

Wed., Aug. 22

2:00/WFUV—J. Strauss: *Don Quixote*, Op. 35; **Tchaikovsky:** Piano Cto. No. 1.

3:00/WFUV—Beethoven: String Qt. No. 16, Op. 135; **Chopin:** Sonata No. 3, Op. 58.

3:04/WQXR-AM/FM—Beethoven: Sym. No. 1 in C, Op. 21; **Cimarosa:** Qt. No. 2 in G.

4:00/WFUV—Britten: Four Sea Interludes and Passacaglia from *Peter Grimes*.

WNYC—Harrison: Suite for Clarinet, Piano, and Small Orch.; **Ward:** Sym. No. 4.

WQXR-AM/FM—Smetana: From "Bohemia's Meadows and Forests From My Country"; **Bach:** Sinfonia in D, Op. 18.

5:00/WNCN—Chopin: Scherzo No. 2 in b-flat, Op. 31.

WQXR-AM/FM—Schroter: Piano Cto. No. 3 in C; **Tchaikovsky:** *Capriccio Italien*.

6:00/WNCN—Vivaldi: Cto. for Three Violins and Strings in F.

7:00/WNCN—Handel: Cto. Grosso in A, Op. 6, No. 11.

7:04/WQXR-AM/FM—Boccherini: Qnt. No. 6 in G for Guitar and Strings; **Mendelssohn:** Serenade and Allegro Giojoso in b.

8:00/WNCN—"The Caramoor Festival Concerts."

9:00/WNCN—Tchaikovsky: Cto. for Piano No. 1 in b-flat, Op. 23.

WNYC—"Chamber Music Society of Lincoln Center." **Haydn:** String Qt. in G, Op. 4, No. 1; Brahms: Violin Sonata in G, Op. 78; **Schumann:** String Qt. in A, Op. 41, No. 3.

Thur., Aug. 23

2:00/WFUV—"Happy Birthday, Leonard Bernstein." Sym. No. 2, "Touches," "Chichester Palms," other works.

3:04/WQXR-AM/FM—Stravinsky: *Pulcinella Suite*.

4:00/WNYC—Reich: *New York Counterpoint*; **Bernstein:** Clarinet Sonata; **Liszt:** Piano Cto. No. 2.

WQXR-AM/FM—Gershwin: Second Rhapsody for Piano and Orch.

5:00/WNCN—Bach: Cto. for Four Harpsichords in a.

WQXR-AM/FM—Donizetti: Cto. for English Horn and Orch.

6:00/WNCN—Copland: *El Salón México*.

7:00/WNCN—Dvorak: Qt. in F, Op. 96, "American."

8:00/WNCN—Beethoven: Piano Qt. in C.

9:00/WNCN—"The Juilliard Concerts."

WNYC—"Opera Box."

Fri., Aug. 24

2:00/WFUV—Tchaikovsky: Sym. No. 6; **Grieg:** Cello Sonata, Op. 36.

3:00/WFUV—Berg: Piano Sonata, Op. 1; **Barber:** Violin Cto.; **Brahms:** Qt. in c, Op. 51, No. 1.

3:04/WQXR-AM/FM—Bruch: Violin Cto. No. 1 in g; **C. Stamitz:** Partita in E-flat for Winds.

4:00/WFUV—Haydn: Qt., Op. 76, No. 2; **Beethoven:** "King Stephen" Ov., Op. 117.

WNYC—Ravel: *Valses Nobles et Sentimentales*; **Mahler:** Sym. No. 7.

WQXR-AM/FM—Mozart: Sym. No. 27 in G; **Debussy:** *Prelude to the Afternoon of a Faun*.

5:00/WNCN—Mussorgsky: *Night on Bald Mountain*.

WQXR-AM/FM—Gretry: *Le Magnifique*, Ov.; **Enesco:** Roumanian Rhapsody No. 2 in D.

6:00/WNCN—Chopin: Variations on a Theme by Rossini.

7:00/WNCN—Copland: *Billy the Kid*; **Handel:** Cto. for Two Wind Ensembles and Strings No. 3 in F.

7:04/WQXR-AM/FM—Mozart: Violin and Piano Sonata in G; **Liszt:** *The Nocturnal Procession*.

8:00/WNCN—Telemann: Cto. for Oboe in e.

9:00/WNCN—Beethoven: Sym. No. 7 in A, Op. 92.

9:06/WQXR-AM/FM—The San Francisco Symphony. Herbert Blomstedt, conductor. **Brahms:** *Gesang der Parzen*; *Nanie*; *Schicksalslied*; Sym. No. 3.

Sat., Aug. 25

10:00 a.m./WNCN—Gottschalk: *Grand Fantasia Triumfal*: Variations on the Brazilian National Anthem.

WQXR-AM/FM—Respighi: *The Pines of Rome*; **Smetana:** *From My Homeland*; **Telemann:** Cto. in D for Two Flutes, Lute, Strings and Basso Continuo.

11:00 a.m./WNCN—Mozart: Cto. for Flute No. 2 in D.

WQXR-AM/FM—Schumann: Ov., Scherzo and Finale, Op. 52; **Turina:** *Danzas Fantasticas*; **Corelli:** Trio Sonati in A, Op. 1, No. 3.

12:00/WNCN—Bach: Cto. for Three Harpsichords in d.

WQXR-AM/FM—Wagner: "Dance of the Apprentices" and "Procession of the Meistersingers" from *Die Meistersinger*; **Hovhaness:** *The Mysterious Mountain*; **Bach:** Sonata No. 4 in e for Oboe d'amore, Viola and Continuo; **Haydn:** Sym. No. 36 in E-flat, **Suppe:** *Fantinitza*, Ov.

1:00/WNCN—Walton: *Henry V* Suite.

1:30/WQXR-AM/FM—"Saturday Afternoon at the Opera." **Puccini:** *Lohengrin* (Domingo, Norman, Randova, Nimsgern, Sotin, Fischer-Dieskau), Vienna Philharmonic/Solti.

2:00/WNCN—Herbert: Cto. for Cello No. 2.

3:00/WNCN—Bizet: *L'Arlésienne*: Suite No. 1; **Ravel:** *Jeux d'eau*.

4:00/WNCN—Mozart: Cto. for Horn No. 2 in E-flat.

5:00/WNCN—Bach: *Ave Maria*; **Smetana:** *Wallenstein's Camp*.

5:04/WQXR-AM/FM—"Music Mountain Chamber Music." Featuring the Chester String Quartet. **Weigl:** Qt. No. 5 in G; **Arensky:** Qt. No. 2 in A, Op. 35; **Beethoven:** Qt. No. 2, Op. 59.

6:00/WNCN—Chopin: Polonaise in A, Op. 40, No. 1, "Military."

7:00/WNCN—Bach: Cto. for Violin in E.

8:00/WNCN—Mozart: Sonata for Violin and Piano in E-flat; **Devienne:** Cto. for Flute No. 7 in e.

8:04/WQXR-AM/FM—The Cleveland Orchestra. Christoph von Dohnanyi, conductor. **Dvorak:** "Slavonic Dances," Op. 46; **Tchaikovsky:** Sym. No. 4 in f.

9:00/WNCN—Paganini: Cto. for Violin No. 1 in D, Op. 6.

Sun., Aug. 26

10:00 a.m./WNCN—"Classic Guitar." **Giuliani:** Grand Sonata for Flute and Guitar in A, Op. 85.

WQXR-AM/FM—Tchaikovsky: *Francesca da Rimini*, Op. 32; **Beethoven:** Piano Sonata No. 26 in E-flat, Op. 81.

11:00 a.m./WNCN—Mozart: Cto. for Piano No. 16 in D.

WQXR-AM/FM—Handel: *Royal Fireworks Music*; **Piston:** *The Incredible Flutist*, Suite.

12:00/WNCN—Bruch: Cto. for Violin No. 1 in g, Op. 26.

12:04/WQXR-AM/FM—Liszt: *Les Preludes*; **Bach:** Passacaglia and Fugue in c.

1:00/WNCN—Chicago Symphony Orchestra. Erich Leinsdorf, conductor. **Debussy:** *Martyre de Saint Sebastien:* Suite. **Mozart:** Sym. No. 36 in C.

WQXR-AM/FM—D'Indy: *The Magic Forest*; **Beethoven:** Piano Sonata No. 26 in E-flat, Op. 81a.

2:00/WQXR-AM/FM—Boccherini: Cello Cto. in D; **Sibelius:** *Tapiola*, Op. 112.

3:00/WNCN—Brahms: Variations on a Theme by Paganini, Op. 35.

3:04/WQXR-AM/FM—Bernstein: Serenade for Violin, Strings, and Percussion.

4:00/WNCN—J. Strauss Jr.: Radetzky March, Op. 228; **Donizetti:** *La Favorita*.

5:00/WNCN—Elgar: "In the South," Ov., Op. 50.

6:00/WNCN—Berlioz: *Damnation of Faust*, Op. 24.

7:00/WNCN—Clementi: Sonata for Piano in D, Op. 25, No. 6.

8:04/WQXR-AM/FM—"Sunday Night Opera House." **Donizetti:** *Lucia di Lammermoor* (Callas, de Stefano, Gobbi), Orch. of the Maggio Musicale of Florence/Serafin.

9:00/WNCN—Schubert: Piano Qnt. in A, Op. 114.

Mon., Aug. 27

2:00/WFUV—Arthur Schnabel on CD 4: **Mozart:** Piano Cto. No. 3; **Beethoven:** Sonata in a.

WNCN—Liszt: Cto. for Piano No. 2 in A.

3:00/WNCN—Mozart: Qnt. in E-flat.

3:04/WQXR-AM/FM—Bach: Brandenburg Cto. No. 5 in D; **Ravel:** Introduction and Allegro.

4:00/WNCN—Barber: Adagio for Strings.

WNYC—Strauss: Horn Cto. No. 1; **Beethoven:** Sym. No. 6.

WQXR-AM/FM—Neruda: Trumpet Cto. in E-flat; **Mozart:** Sym. No. 24 in B-flat.

5:00/WQXR-AM/FM—Turina: Rapsodia Sinfonica for Piano and Orch.; **Bonporti:** Cto. No. 6 in F.

WNCN—Gould: *American Salute*.

6:00/WNCN—Rimsky-Korsakov: *Flight of the Bumblebee*.

7:00/WNCN—Purcell: Sonata for Trumpet with Strings and Continuo No. 2 in D.

7:04/WQXR-AM/FM—Saint-Georges: Symphonie Concertante in G; **R. Strauss:** Horn Cto. No. 1 in E-flat.

8:00/WNCN—Telemann: Cto. for Violin in F.

9:06/WQXR-AM/FM—The Boston Symphony Orchestra. Seizi Ozawa, conductor. **Foss:** Ov.; **Verdi:** "Falstaff," Act III.

Tue., Aug. 28

2:00/WFUV—"Great 20th Century Russian Composers." **Rachmaninoff:** Symphonic Dances, Op. 45; Piano Cto. No. 4.

WNCN—Mozart: *Abduction from the Seraglio*.

3:00/WNCN—R. Strauss: *Don Juan*, Op. 20.

3:04/WQXR-AM/FM—Prokofiev: *Lieutenant Kije* Suite; **Naudot:** Flute Cto. in G, Op. 17.

4:00/WNCN—Vivaldi: *Four Seasons:* "Autumn," Op. 8, No. 3.

WQXR-AM/FM—Tchaikovsky: "Variations on a Theme"; **Mendelssohn:** String Sym. No. 10 in b.

5:00/WNCN—Holst: *Planets*, Op. 32: "Uranus."

WQXR-AM/FM—Copland: *El Salón México*; **Purcell:** *The Old Bachelor*, Suite.

6:00/WNCN—A. Scarlatti: Cto. for Recorder in a.

7:00/WNCN—Beethoven: Romance for Violin No. 2 in F, Op. 50.

7:04/WQXR-AM/FM—Korngold: "Schauspiel" Ov.; **Beethoven:** Qt. No. 11 in f, Op. 95.

8:00/WNCN—Brahms: Sonata for Violin and Piano No. 3 in d, Op. 108.

9:00/WNCN—Beethoven: Cto. for Piano No. 5 in E-flat, Op. 73, "Emperor."

WNYC—"Nakamichi International Music Series." Berlin Philharmonic. Daniel Barenboim, conductor. **Bach:** *Singet dem Herrn ein neues Lied*; **Stravinsky:** *Symphony of Psalms*; **Scriabin:** *Poem of Ecstasy*.

TELEVISION LISTINGS

COMPILED BY EDNA LAROCHE

Weeknights, AUGUST 22–24 and AUGUST 27–28

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CNN CABLE NEWS NETWORK
DIS THE DISNEY CHANNEL

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Please note: Because of seasonal programming adjustments, schedules are extremely subject to last-minute changes.

WED., AUG. 22

6:00
2 4 7 CNN News
5 *Three's Company*
9 *Who's the Boss?*
11 *Happy Days*
13 *New Jersey News*
21 *MacNeil/Lehrer*
31 Italian Programming
TBS *Beverly Hillbillies*
HBO **Movie:** *Ghoulies II*
NICK *You Can't Do That on Television*
ESPN *Inside the PGA Tour*
A-E *Decades 70's*
TNT *Fraggle Rock*
TDC *Profiles of Nature: Grizzly Bears*

6:30
2 4 7 News
5 *Family Ties*
9 *Taxi*
11 *Happy Days*
13 *Nightly Business Report*
TBS *Andy Griffith*
NICK *Make the Grade*
TMC **Movie:** *License to Drive*
ESPN *Sportslook*
A-E *Chronicle*
SHO **Movie:** *It Came From Outer Space*
TNT *Bugs Bunny*
TDC *Wildlife Chronicles: Angels of Winter*

7:00
2 *Hard Copy*
4 5 News
7 *Jeopardy*
9 *Cosby*
11 *Charles in Charge*
13 *MacNeil/Lehrer*
21 *21 Edition*
TBS *The Jeffersons*
SC *Thoroughbred Action/Saratoga*
LIFE **Movie:** *Witness for the Prosecution*
MAX **Movie:** *Loverboy*
NICK *Inspector Gadget*
ESPN *SportsCenter*
MSG *SportsDesk*
A-E *New Wilderness*
TDC *Rendezvous*
CNN *Moneyline*

7:30
2 *Wheel of Fortune*
4 *Inside Edition*
5 *Current Affair*
7 *Entertainment Tonight*
9 *Kate & Allie*
11 *Bosom Buddies*
21 *This Old House*
TBS *Sanford & Son*
HBO **Movie:** *Time Trackers*
SC *The Ozzie Smith Show*
NICK *Looney Tunes*
ESPN Major League Baseball
MSG **Baseball:** Toronto Blue Jays vs. N.Y. Yankees
A-E *World of Survival*
TDC *World Monitor*
CNN *Crossfire*

8:00
2 *Meet the Raisins: The Story of the California Raisins*
4 *Unsolved Mysteries*
5 *A Question of Color*
7 *The Wonder Years*
9 *Adam 12*
11 **Movie:** *The Border*
13 *National Geographic*
21 **Movie:** *The Dirty Dozen*
31 *South Africa Now*
BRV **Movie:** *Car Trouble*
TBS **Movie:** *Valdez is Coming*
SC **Baseball:** N.Y. Mets vs. San Diego Padres
NICK *Dobie Gillis*
TMC **Movie:** *Bill and Ted's Excellent Adventure*
A-E *Biography: Winston Churchill:*
SHO **Movie:** *Young Guns*
TNT **Movie:** *All the Fine Young Cannibals*
TDC *The Last Cause*
CNN *Primenews*

8:30
2 *His and Hers*
7 *Growing Pains*
9 *Dragnet*
31 *Eye On Dance*
NICK *Bewitched*

9:00
2 *Jake and the Fat Man*
4 *Working It Out*
5 *We Love Lucy*
7 *Doogie Howser, M.D.*
9 *Remington Steele*
13 *A Gathering of Men with Bill Moyers*
31 *New York Hotline*
HBO **Movie:** *Indiana Jones and the Last Crusade*
LIFE **Movie:** *When Michael Calls*
MAX **Movie:** *Caddyshack*
NICK *Green Acres*
A-E *Our Century: The War Years*
USA **Movie:** *Blind Vengeance*
TDC *Wings: Martin Canberra*
CNN *Larry King Live*

9:30
4 *Night Court*
7 *Anything But Love*
BRV *The Men Who Danced*
NICK *Donna Reed*
TMC **Movie:** *Some Kind of Wonderful*

10:00
2 *48 Hours*
4 *Hunter*
5 9 11 CNN News
7 *Equal Justice*
31 *Eastenders*
BRV *Lenny Henry*
TBS **Movie:** *Duel At Diablo*
NICK *Saturday Night Live*
A-E *Living Dangerously: Voyage to the Edge of the World*
SHO *Discovery Series*
TDC *Survival: Flight 823*

10:30
11 News
21 *'Allo! 'Allo!*
31 *'Allo 'Allo*
NICK *America 2-Night*
SHO *Discovery Series: To the Moon Alice*
TNT **Movie:** *The Sandpiper*
TDC *The Centenary of the Motor Car*

10:45
13 *Capitol Steps II*

11:00
2 4 7 News
5 *Newsline*
9 *Taxi*
11 *Odd Couple*
31 Korean Programming
BRV **Movie:** *America, America*
MAX **Movie:** *The Man Who Wasn't There*
NICK *Alfred Hitchcock Presents*
TMC **Movie:** *Hell High*
A-E *An Evening at the Improv*
SHO **Movie:** *Twelfth Night*
TDC *Safari: Focus on Africa/The Living Game*
CNN *Moneyline*

11:15
HBO *Convicts on the Street: One Year on Parole*

11:30
2 *Wolf*
4 *Tonight Show*
5 *M*A*S*H*
7 *Nightline*
9 *Arsenio Hall*
11 *The Honeymooners*
13 *South Africa Now*
21 *Nightly Business Report*
NICK *Patty Duke Show*
ESPN *Sportscenter*

MIDNIGHT
5 *Kojak*
7 *Into the Night*
11 *Hill Street Blues*
13 *Mystery! The Return of Sherlock Holmes: Wisteria Lodge*
21 *MacNeil/Lehrer*
NICK *My Three Sons*
ESPN *Baseball Magazine*
A-E *Biography: Winston Churchill*
TDC *Beyond 2000*
CNN News

12:20 a.m.
TBS **Movie:** *Run For the Sun*
HBO **Movie:** *Man Outside*

12:30 a.m.
4 *David Letterman*
9 *New Twilight Zone*
NICK *Mr. Ed*
TMC **Movie:** *Haunted Summer*
SHO **Movie:** *Split Decisions*
ESPN *NFL Yearbook: 1989 San Diego Chargers-Re-charged for the 90's*

12:42 a.m.
2 *The Midnight Hour*

1:00 a.m.
5 *After Hours*
7 **Movie:** *Coach*
9 *Joe Franklin*
11 News
13 *Heritage*
21 *The Other Side of the News*
MAX **Movie:** *Women on the Verge of a Nervous Breakdown*
NICK *Make Room for Daddy*
A-E *Our Century: The War Years*
TNT **Movie:** *The Swinger*
TDC *World Monitor*
CNN *Showbiz Today*

1:30 a.m.
4 *Later With Bob Costas*
13 *Today's Japan*
NICK *Dobie Gillis*
TDC *Profiles of Nature: The Bald Eagle*

1:45 a.m.
2 News
HBO **Movie:** *American Gothic*

2:00 a.m.
4 News
11 **Movie:** *The Scarlet O'Hara War*
13 *MacNeil/Lehrer*
NICK *Bewitched*
TDC *Nature of Things: Sri Lanka--Temple of the Elephant*

2:10 a.m.
SHO **Movie:** *World Gone Wild*

2:21 a.m.
2 *Nightwatch*
TBS **Movie:** *The Great Scout and Cathouse Thursday*

2:30 a.m.
4 *3rd Degree*
21 *Battle Over Backaches*
MAX **Movie:** *I Was a Teenage Sex Mutant*
NICK *Donna Reed*
TMC **Movie:** *Terror Squad*

2:45 a.m.
TNT **Movie:** *Flare-Up*

3:00 a.m.
4 *Family Feud*
5 **Movie:** *Solomon and Sheba*
7 News
9 *Home Shopping Spree*
13 *Independent Focus*
21 **Movie:** *Winds of the Wasteland*
NICK *America 2-Night*

3:30 a.m.
4 *Win, Lose, or Draw*
7 **Movie:** *The Plains Drifter*
HBO *Tales From the Crypt: Cutting Cards*
NICK *Alfred Hitchcock Presents*

3:45 a.m.
SHO **Movie:** *Bull Durham*

4:00 a.m.
4 *Family*
11 *Trapper John, M.D.*
21 *TV Classics*
HBO **Movie:** *The Supernaturals*
MAX **Movie:** *True Stories*
A-E **Movie:** *The Shooting Party*

THU., AUG. 23

6:00
2 4 7 CNN News
5 *Three's Company*
9 *Who's The Boss?*
11 *Happy Days*
13 *New Jersey News*
21 *MacNeil/Lehrer*
31 Italian Programming
TBS *Beverly Hillbillies*
NICK *You Can't Do That on Television*
TMC **Movie:** *Patty Hearst*
A-E *Decades: 70's*
TNT *Fraggle Rock*
TDC *Profiles of Nature: The Loon*

6:15
HBO **Movie:** *Dakota*
SHO *All the Kids Do It*

6:30
2 4 7 News
5 *Family Ties*
9 *Taxi*
11 *Happy Days*
13 *Nightly Business Report*
TBS *Andy Griffith*
NICK *Make the Grade*
A-E *Chronicle*
TNT *Bugs Bunny*
TDC *Wildlife Chronicles: Supermouse*

7:00
2 *Hard Copy*
4 5 News
7 *Jeopardy*
9 *Cosby*
11 *Charles in Charge*
13 *MacNeil/Lehrer*
21 *21 Edition*
TBS *The Jeffersons*
LIFE **Movie:** *Act of Violence*
NICK *Inspector Gadget*
ESPN *SportsCenter*
MSG *SportsDesk*
A-E *New Wilderness*
SHO **Movie:** *Winter People*
TDC *Rendezvous*
CNN *Moneyline*

7:30
2 *Wheel of Fortune*
4 *Inside Edition*
5 *Current Affair*
7 *Entertainment Tonight*
9 *Kate and Allie*
11 **Baseball:** N.Y. Yankees vs. Milwaukee Brewers
21 *This Old House*
TBS *Sanford and Son*
SC *1990 Slow Pitch Softball Championship*
MAX **Movie:** *National Lampoon's European Vacation*
NICK *Looney Tunes*
ESPN *PBA Bowling*
A-E *World of Survival*
TDC *World Monitor*

TELEVISION

CNN *Crossfire*

8:00
2 *48 Hours*
4 *Cosby Show*
5 *Simpsons*
7 *Father Dowling Mysteries*
9 **Movie:** *Ike: The War Years*
13 *Mystery: The Return of Sherlock Holmes: The Hound of the Baskervilles*
21 *New Yankee Workshop*
31 *P.O.V.*
BRV *Hogwood on Haydn*
TBS **Movie:** *Deadly Intentions*
HBO *Not Necessarily the News: The Reunion Show*
NICK *Dobie Gillis*
TMC **Movie:** *Shadow of a Doubt*
A-E *The Gallant Breed*
TNT **Movie:** *Johnny Belinda*
TDC *Secrets of Nature: Enchanted Forest Under Water*
CNN *Primenews*

8:30
4 *Ferris Bueller*
5 *Married With Children*
21 *This Old House*
NICK *Bewitched*
A-E *Eagle and the Bear*

9:00
2 *Eddie Capra Mysteries*
4 *Cheers*
5 *Glory Days*
7 *The Young Riders*
21 *Camera Magic: Images of Nature*
BRV **Movie:** *French Can-Can*
HBO **Movie:** *The Further Adventures of Tennesse Buck*
LIFE **Movie:** *Into Thin Air*
MAX **Movie:** *National Lampoon's Vacation*
NICK *Green Acres*
ESPN *Top Rank Boxing*
A-E *Breakfast With Les and Bess*
SHO **Movie:** *A Nightmare on Elm Street 5: The Dream Child*
USA **Movie:** *Nomads*
TDC *Beyond 2000*
CNN *Larry King Live*

9:30
4 *Grand*
31 *Different Drummer*
NICK *Donna Reed*

10:00
2 *Northern Exposure*
4 *L.A. Law*
5 9 11 CNN News
7 *Primetime Live*
21 *Baby Panda*
31 *EastEnders*
NICK *Saturday Night Live*
TMC **Movie:** *North by Northwest*
TDC *Hunters of the Skies: The Goshawks*

10:15
13 **Movie:** *The Uninvited*
TNT **Movie:** *Voices*

10:30
11 News
31 *Don't Wait Up*
HBO **Movie:** *Just One of the Guys*
SC **Baseball:** N.Y. Mets vs. Los Angeles Dodgers
NICK *America 2-Night*
SHO *Suzanne Somers Presents: Showtime's Triple Crown of Comedy*
TDC *The Beer Hunter: Burgundies fo Belgium*

11:00
2 4 7 News
5 *Newsline*
9 *Taxi*
11 *Odd Couple*
21 *'Allo 'Allo!*
31 Korean Programming
BRV **Movie:** *The Lonely Passion of Judith Hearne*
MAX **Movie:** *Skin Deep*
NICK *Alfred Hitchcock Presents*
ESPN *Baseball Tonight*
A-E *Isabel Sanford At the Improv*
TDC *Explore: Last Empire of Sailing Ships/Festival of Tears*
CNN *Moneyline*

11:30
2 *21 Jump Street*
4 *Tonight Show*
5 *M*A*S*H*
7 *Nightline*
9 *Arsenio Hall*
11 *The Honeymooners*
21 *Nightly Business Report*
NICK *Patty Duke*
ESPN *SportsCenter*
CNN *Sports Tonight*

11:45
SHO **Movie:** *F/X*

MIDNIGHT
5 *Kojak*
7 *Into the Night*
11 *Hill Street Blues*
13 *Masterpiece Theatre*
21 *MacNeil/Lehrer*
TBS **Movie:** *Carrie*
NICK *My Three Sons*
A-E *The Gallant Breed*
TDC *An American Album: Attack! The Battle for New Britain*
CNN *Newsnight*

12:10 a.m.
HBO *Women and Men: Stories of Seduction*
TMC **Movie:** *Topaz*

12:30 a.m.
4 *David Letterman*
9 *New Twilight Zone*
NICK *Mr. Ed*
A-E *Eagle and the Bear*
TNT **Movie:** *Lucy Gallant*

12:45 a.m.
2 *The Midnight Hour*
MAX **Movie:** *Alien*

1:00 a.m.
5 *After Hours*
7 **Movie:** *Flying High*
9 *Joe Franklin*
11 News
21 *The Other Side of the News*
NICK *Make Room For Daddy*
TDC *World Monitor*
CNN *Showbiz Today*

1:30 a.m.
4 *Later With Bob Costas*
NICK *Dobie Gillis*
SHO **Movie:** *Chinatown*
TDC *Survival: Flight 823*

1:40 a.m.
HBO **Movie:** *Delta Force Commando*

1:50 a.m.
2 News

2:00 a.m.
4 News
11 **Movie:** *Vampire*
13 *MacNeil/Lehrer*
TBS **Movie:** *The Girl in the Empty Grave*
NICK *Bewitched*
TDC *Wings: Vertical*

2:21 a.m.
2 *Nightwatch*

2:30 a.m.
4 *3rd Degree*
21 *Teens and Sex: Mixed Messages*
NICK *Donna Reed*
TMC **Movie:** *Fair Trade*

2:45 a.m.
MAX **Movie:** *Summer Job*
TNT **Movie:** *Marianne*

3:00 a.m.
4 *Family Feud*
5 **Movie:** *Alfie*
7 News
9 *Home Shopping Spree*
13 *Mystery! The Return of Sherlock Holmes: The Hound of the Baskervilles*
21 **Movie:** *Hell Town*
NICK *America 2-Night*

3:20 a.m.
HBO *Dream On*

3:30 a.m.
4 *Win, Lose or Draw*
7 **Movie:** *Title Shot*

3:50 a.m.
TBS *Three Stooges*
HBO **Movie:** *Alamo Bay*
SHO **Movie:** *Into the Fire*

4:00 a.m.
4 *Family*
11 *Trapper John, M.D.*
21 *TV Classics*
TBS *Leave It To Beaver*
TMC **Movie:** *Dr. Heckyl and Mr. Hype*
A-E **Movie:** *Captain Kidd*

FRI., AUG. 24

6:00
2 4 7 CNN News
5 *Three's Company*
9 *Who's the Boss?*
11 *Happy Days*
13 *New Jersey News*
21 *MacNeil/Lehrer*
31 Italian Programming
TBS *Beverly Hillbillies*
HBO **Movie:** *Quicksilver*
NICK *You Can't Do That on Television*
A-E *Decades: 70's*
TNT *Fraggle Rock*
TDC *Profiles of Nature: The Berlets*

6:30
2 4 7 News
5 *Family Ties*
9 *Taxi*
11 *Happy Days*
13 *Nightly Business Report*
TBS *Andy Griffith*
NICK *Make the Grade*
A-E *Chronicle*
TNT *Bugs Bunny*
TDC *Wildlife Chronicles: Wild Creatures*

7:00
2 *Hard Copy*
4 5 News
7 *Jeopardy*
9 *Cosby*
11 *Charles in Charge*
13 *MacNeil/Lehrer*
21 *21 Edition*
TBS *The Jeffersons*
SC *Sports Nightly*
NICK *Inspector Gadget*
ESPN *SportsCenter*
MSG **Tennis:** The Hamlet Challenge Cup
A-E *New Wilderness*
SHO *Conquering Space*
USA *Miami Vice*
TDC *Rendezvous*
CNN *Moneyline*

7:30
2 *Wheel of Fortune*
4 *Inside Edition*
5 *A Current Affair*
7 *Entertainment Tonight*
9 *Kate and Allie*
11 **Baseball:** N.Y. Yankees vs. Milwaukee Brewers
21 *This Old House*
TBS **Baseball:** Atlanta Braves vs. Chicago Cubs
MAX **Movie:** *Crusoe*
NICK *Looney Tunes*
TMC **Movie:** *Pulse*
ESPN Major League Baseball
A-E *World of Survival*
SHO **Movie:** *Mannequin*
TDC *World Monitor*
CNN *Crossfire*

8:00
2 *Primetime Pets*
4 **NFL Pre-Season Football:** L.A. Raiders vs. Chicago Bears
5 **Movie:** *The Stratton Story*
7 *Full House*
9 **Movie:** *Ike The War Years*
13 *Washington Week in Review*
21 *Comedy Tonight*
31 *This Old House*
BRV **Movie:** *Track 29*
HBO *Tales From the Crypt*
LIFE **Movie:** *Penalty Phase*
NICK *Dobie Gillis*
A-E *Arts & Entertainment Revue*
TNT **Movie:** *Go For Broke*
USA *Murder She Wrote*
TDC *Bill Burrud's Animal Odyssey*
CNN *Primenews*

8:30
2 *Candid Camera*
7 *Family Matters*
13 *Wall Street Week*
21 *Butterflies*
31 *Adam Smith's Moneyworld*
HBO *Dream On*
NICK *Bewitched*

9:00
2 *Newhart*
7 *Perfect Strangers*
13 *Evening At Pops: Broadway Originals: The Music of Kern, Gershwin, Porter, and Rogers*
21 *Mother and Son*
31 *Stories of New York*
HBO **Movie:** *Kickboxer*
MAX **Movie:** *The Lost Boys*
NICK *Green Acres*
TMC **Movie:** *Hero and the Terror*
A-E **Movie:** *The Court Marshall of George Armstrong Custer*
SHO **Movie:** *My Stepmother is an Alien*
TDC *War Stories: Battle for the Bulge*
CNN *Larry King Live*

9:30
2 *Wish You Were Here*
7 *New Attitude*
BRV *Style Monsters*
NICK *Donna Reed*

10:00
2 *Room For Romance*
5 9 11 CNN News
7 *20/20*
13 *Moyers: A World of Ideas*
21 *Foxy Lady*
31 *EastEnders*
BRV *Johnny Clegg*
NICK *Saturday Night Live*
TNT **Movie:** *The Last Elephant*
TDC *Discovery Showcase: Wilderness Journal*

10:20
TBS *Wrestling*

10:30
9 **Baseball:** N.Y. Mets vs. L.A. Dodgers
11 News
13 *The American Experience*
21 *Are You Being Served?*
31 *Foxy Lady*
BRV *The Jolly Corner*
NICK *America 2-Night*
ESPN Major League Baseball
MSG **Tennis:** Pathmark Tennis Classic

10:45
HBO **Movie:** *Band of the Hand*

11:00
2 4 7 News
5 *Newsline*
11 *Odd Couple*
21 *Thompson*
31 *World TV*
MAX **Movie:** *Glitch!*
NICK *Alfred Hitchcock*
TMC **Movie:** *The Delta Force*
A-E *Sara Gilbert at the Improv*
SHO *Laugh!s*
TDC *Just for the Record*
CNN *Moneyline*

11:20
TBS **Movie:** *The Birds*

11:30
2 *Pat O'Brien*
4 *Tonight Show*
5 *M*A*S*H*
7 *Nightline*
11 *Honeymooners*
13 *Great Journeys*
21 *Nightly Business Report*
BRV **Movie:** *Angele*
NICK *Patty Duke*
SHO **Movie:** *Married to the Mob*
CNN *Sports Tonight*

MIDNIGHT
5 *Kojak*
7 *Into the Night*
11 *Hill Street Blues*
21 *MacNeil/Lehrer*
NICK *My Three Sons*
A-E *Arts & Entertainment Revue*
TNT **Movie:** *Mara of the Wilderness*
USA **Movie:** *Fraternity Vacation*
TDC *Beyond 2000*
CNN *Newsnight*

12:30 a.m.
4 *David Letterman*
13 *Sneak Previews Goes Video*
MAX **Movie:** *I Was a Teenage Sex Mutant*
NICK *Mr. Ed*

12:35 a.m.
2 *The Midnight Hour*
HBO **Movie:** *Twice Dead*

1:00 a.m.
5 *Secret World*
7 **Movie:** *The Lost World*
11 News
13 *Capitol Steps II*
21 **Movie:** *Suddenly*
NICK *Make Room For Daddy*
TDC *World Monitor*
CNN *Showbiz Today*

1:10 a.m.
TMC **Movie:** *C.H.U.D. II*
SHO **Movie:** *The French Woman*

1:30 a.m.
4 *Friday Night Videos*
9 *Kiner's Korner*
13 *Today's Japan*
NICK *Dobie Gillis*
ESPN *Sportscenter*
TDC *Hollywood Chronicles: Women with Clout*

1:42 a.m.
2 **Movie:** *The Couple Takes A Wife*

1:50 a.m.
TBS **Movie:** *The Bingo Long Travelling All-Stars and Motor Kings*

2:00 a.m.
11 **Movie:** *A Wedding on Walton's Mountain*
13 *MacNeil/Lehrer*
MAX **Movie:** *Joy of Flying*
NICK *Bewitched*
TNT **Movie:** *Green Mansions*
USA **Movie:** *Combat Academy*
TDC *Women of the World*

2:10 a.m.
HBO **Movie:** *Cookie*

2:20 a.m.
21 **Movie:** *Secret Agent*

2:30 a.m.
4 *America's Top Ten*
NICK *Donna Reed*
TMC **Movie:** *Underground Terror: An Urban Nightmare*
TDC *Looking East: Taiwan--Food Lover's Paradise*

3:00 a.m.
4 News
5 **Movie:** *McCloud: Park Avenue Pirates*
7 News
9 *Home Shopping Spree*
13 *Washington Week in Review*
NICK *America 2-Night*
SHO **Movie:** *The Kiss*

3:23 a.m.
2 **Movie:** *The Failing of Raymond*

3:30 a.m.
4 *3rd Degree*
7 **Movie:** *Not As A Stranger*
13 *Wall Street Week*
MAX **Movie:** *Hellraiser*
NICK *Alfred Hitchcock Presents*

3:45 a.m.
21 **Movie:** *Spitfire*
HBO **Movie:** *Link*

4:00 a.m.
4 *Family Feud*
13 *Evening at Pops*
11 *Trapper John, M.D.*
TMC **Movie:** *The Understudy: Graveyard Shift II*
A-E **Movie:** *Hammett*
USA **Movie:** *Duel of the Ultimate*

MON., AUG. 27

6:00
2 4 7 CNN News
5 *Three's Company*
9 *Who's the Boss?*
11 *Happy Days*
13 *New Jersey Nightly News*
21 *MacNeil/Lehrer*
31 Italian Programming
(concludes at 8)

TBS *Beverly Hillbillies*
NICK *You Can't Do That on Television*
A-E *Decades: 70's*
SHO **Movie:** *The Goodbye Girl*
TNT *Fraggle Rock*
TDC *Profiles of Nature: The Cougar*

6:30
2 4 7 News
5 *Family Ties*
9 *Taxi*
11 *Happy Days*
13 *Nightly Business Report*
TBS *Andy Griffith*
NICK *Make the Grade*
A-E *Chronicle*
TNT *Bugs Bunny*
TDC *Wildlife Chronicles: Cuckoo in the Nest*

7:00
2 *U.S. Open '90*
4 5 News
7 *Jeopardy*
9 *Cosby Show*
11 *Charles in Charge*
13 *MacNeil/Lehrer*
21 *21 Edition*
TBS *The Jeffersons*
SC *Sports Nightly*
LIFE **Movie:** *Golden Gate*
NICK *Inspector Gadget*
ESPN *SportsCenter*
MSG *SportsDesk*
A-E *Who's Minding the Kids?: Survival Stories: Growing Up*
USA **Tennis:** *U.S. Open*
TDC *Rendezvous*
CNN *Moneyline*

7:30
2 *Wheel of Fortune*
4 *Inside Edition*
5 *A Current Affair*
7 *Entertainment Tonight*
9 *Kate & Allie*
11 **Baseball:** N.Y. Yankees vs. Baltimore Orioles
21 *This Old House*
TBS *Sanford and Son*
HBO *Babar*
SC *Halls of Fame: Roy Campanella*
MAX **Movie:** *Body Slam*
NICK *Looney Tunes*
TDC *World Monitor*
CNN *Crossfire*

8:00
2 *Major Dad*
4 *Cosby*
5 *21 Jump Street*
7 **Pre-Season Football:** Philadelphia Eagles vs. Indianapolis Colts
9 *National Geographic*
13 *Nature: Land of the Kiwi*
21 *Frugal Gourmet*
31 *A World of Ideas With Bill Moyers*
BRV *Notebook From China*
TBS **Movie:** *Sunshine*
HBO *The Record Breakers of Sport*
NICK *All Request Week*
TMC **Movie:** *The Endless Game*
ESPN *Women's Pro Beach Volleyball*
A-E *Life On Earth*
SHO **Movie:** *Stand By Me*
TNT **Movie:** *The Wind*
TDC *Challenge: Giant Black and Great Whites*
CNN *Primenews*

8:30
2 *Doctor, Doctor*
4 *The Guys Next Door*
21 *Julia Child*
31 *Bookmark*

9:00
2 *Murphy Brown*
4 **Movie:** *I Know My First Name Is Steven*
5 *Alien Nation*
13 *American Masters*
21 *Defending Wildlife*
31 *The Beiderbecke Affair*
HBO **Movie:** *Her Alibi*
LIFE **Movie:** *Rollover*
MAX **Movie:** *Major League*
A-E *Miss Marple: The Moving Finger*
TDC *Safari: The Benhal Tiger*
CNN *Larry King Live*

9:30
2 *Designing Women*
BRV *Madama Butterfly*
SHO *Discovery Series: Conquering Space*

10:00
2 *Face to Face, with Connie Chung*
5 9 11 CNN News
13 *Jessica Mitford: Portrait of a Muckraker*
31 *EastEnders*
TMC **Movie:** *Picasso Trigger*
A-E *Who's Minding the Kids?: The Truth About Teachers*
SHO **Movie:** *Bull Durham*
TNT **Movie:** *The Human Comedy*
TDC *America Coast to Coast: Rand McNally--Central Florida*

10:30
21 *My Pine Barrens Land*
31 *Return of Shelley*
TBS **Movie:** *Sunshine Christmas*

10:45
HBO *Women and Men: Stories of Seduction*

11:00
2 4 7 News
5 *Newsline*
9 *Taxi*
11 *Odd Couple*
13 *The Eleventh Hour*
21 *'Allo 'Allo!*
31 Korean Programming
MAX **Movie:** *Pet Sematary*
ESPN *Baseball Tonight*
A-E *Joanna Kerns at the Improv*
TDC *The Last Cause: The Final Battle*
CNN *Moneyline*

11:30
2 *U.S. Open Tennis Highlights*
4 *Tonight Show*
5 *M*A*S*H*
7 *Nightline*
9 *Arsenio Hall*
11 *Honeymooners*
13 *Great Performances*
21 *Nightly Business Report*
CNN *Sports Tonight*

11:45
TMC **Movie:** *Screwball Hotel*

MIDNIGHT
2 *Stingray*
5 *Kojak*
7 *Into the Night*
11 *HIll Street Blues*
21 *MacNeil/Lehrer*
BRV **Movie:** *The Garden of the Finzi-Continis*
A-E *Life On Earth*
SHO **Movie:** *Mannequin*
TDC *The Sporting Life*
CNN News

12:15 a.m.
HBO **Movie:** *Bright Lights, Big City*

12:30 a.m.
4 *David Letterman*
9 *New Twilight Zone*
TBS *Cousteau: Rediscovery of the World*
TNT **Movie:** *The Life of Emile Zola*
TDC *Outdoor Life: Wahoo*

12:45 a.m.
MAX **Movie:** *Hello Mary Lou: Prom Night II*

1:00 a.m.
2 *The Midnight Hour*
5 *McCreary Report*
7 **Movie:** *Death Car on the Freeway*
9 *Joe Franklin*
11 News
13 *Paul Badura-Skoda Plays Chopin*
21 *Survival of A Small City*
TDC *World Monitor*

1:30 a.m.
4 *Later With Bob Costas*
13 *Today's Japan*
TBS *National Geographic Explorer*
TMC **Movie:** *Plaza Suite*
SHO *Jeff Cesario: Back to Reality*
TDC *Wildlife Chronicles*

2:00 a.m.
2 *Nightwatch*
4 News
11 **Movie:** *My Friend Flicka*
13 *MacNeil/Lehrer*
21 *American Masters*
HBO **Movie:** *The Further Adventures of Tennesse Buck*
SHO **Movie:** *Patty Hearst*
TDC *A Planet for the Taking: Who Needs Nature?*

2:21 a.m.
MAX **Movie:** *A Man for Sale*

2:30 a.m.
4 *3rd Degree*
TBS **Movie:** *Magic Town*

3:00 a.m.
4 *Family Feud*
5 **Movie:** *Suspicion*
7 News
9 *Home Shopping Spree*
13 *Nature*
21 **Movie:** *The Hairy Ape*
TNT **Movie:** *Star Sangled Girl*

3:30 a.m.
4 *Win, Lose or Draw*
7 **Movie:** *The Land That Time Forgot Presents*
TMC **Movie:** *Empire State*

3:40 a.m.
HBO **Movie:** *The Blob*

4:00 a.m.
4 *Family*
11 *Trapper John*
13 *American Masters*
MAX *Eros International: Sexual Surroundings*
A-E **Movie:** *The Goodbye People*
SHO **Movie:** *The Adventures of Com. Crumbcake: They Shoot Dinosaurs Don't They?*

TUE., AUG. 28

6:00
2 4 7 CNN News
5 *Three's Company*
9 *Who's the Boss?*
11 *Happy Days*
13 *New Jersey News*
21 *MacNeil/Lehrer*
31 Italian Programming
TBS *Beverly Hillbillies*
MAX **Movie:** *Vibes*
NICK *You Can't Do That on Television*
A-E *Decades: 70's*
SHO **Movie:** *Critters 2: The Main Course*
TNT *Fraggle Rock*
TDC *Profiles of Nature: Sea Otter*

6:30
2 4 7 News
5 *Family Ties*
9 *Taxi*
11 *Happy Days*
13 *Nightly Business Report*
TBS *Andy Griffith*
HBO **Movie:** *Teen Witch*
NICK *Make the Grade*
TMC **Movie:** *Double Trouble*
A-E *Chronicle*
TNT *Bugs Bunny*
TDC *Wildlife Chronicles: The Big Bass*

7:00
2 *Hard Copy*
4 5 News
7 *Jeopardy*
9 *Cosby*
11 *Charles in Charge*
13 *MacNeil/Lehrer*
21 *21 Edition*
TBS *The Jeffersons*
SC *Sports Nightly*
LIFE **Movie:** *Spenser for Hire (pilot)*
NICK *Inspector Gadget*
ESPN *SportsCenter*
MSG *SportsDesk*
A-E *Who's Minding the Kids?: New and Improved Kids*
USA **Tennis:** U.S. Open
TDC *Rendezvous*
CNN *Moneyline*

7:30
2 *Wheel of Fortune*
4 *Inside Edition*
5 *A Current Affair*
7 *Entertainment Tonight*
9 *Kate and Allie*
11 **Baseball:** N.Y. Yankees vs. Baltimore Orioles
21 *This Old House*
TBS **Baseball:** Atlanta Braves vs. Pittsburgh Pirates
NICK *Looney Tunes*
ESPN Major League Baseball
SHO *Super Dave*
TDC *World Monitor*
CNN *Crossfire*

8:00
2 **Movie:** *Police Academy 4: Citizens on Patrol*
4 *Matlock*
5 **Movie:** *On Golden Pond*
7 *Who's the Boss?*
9 *Hunter*
13 *Nova*
21 *The Living Planet: A Portrait of Earth*
31 *Autograph*
BRV **Movie:** *French Can-Can*
HBO **Movie:** *Gleaming the Cube*
MAX **Movie:** *Skin Deep*
NICK *All Request Week*
TMC **Movie:** *Heartbreak Hotel*
A-E *Biography: Babe Ruth*
SHO **Movie:** *Rambo III*
TNT **Movie:** *Baby the Rain Must Fall*
TDC *Women of the World*
CNN *Primenews*

8:30
7 *Family Matters*
31 *Alive From Off Center*
TDC *Looking East: Japanese Festivals*

9:00
4 *In the Heat of the Night*
7 *Roseanne*
13 *This Old House*
21 *Nova*
31 *The 90's*
LIFE **Movie:** *Nobody's Child*
A-E **Movie:** *The Loneliness of the Long Distance Runner*
TDC *Beyond 2000*
CNN *Larry King Live*

9:30
7 *Coach*
13 *Adam Smith's Money World*

10:00
2 *Valvoline National Driving Test*
5 9 CNN News
7 *thirtysomething*
11 News
13 *P.O.V.*
21 *Camera Magic: Images of Nature*
31 *EastEnders*
BRV **Movie:** *Elena*
HBO *Dream On*
MAX **Movie:** *I'm Gonna Git You Sucka*
TMC **Movie:** *The Trouble With Girls*
SHO *Laugh!s*
TNT **Movie:** *Winter Meeting*
TDC *Profiles of Nature: Wonder of Migration*

10:20
TBS **Movie:** *Rampage*

10:30
31 *Black Adder I.*
HBO *Tales From the Crypt*
ESPN Major League Baseball
SHO **Movie:** *A Nightmare on Elm Street 5: The Dream Child*
TDC *Wildlife Chronicles: Bay of Fundy*

11:00
2 4 7 News
5 *Newsline*
9 *Taxi*
11 *Odd Couple*
21 *'Allo 'Allo*
31 Korean Programming
HBO **Movie:** *The Assassin*
SC *Halls of Fame: Joe Morgan*
A-E *Steve Allen at the Improv*
TDC *War Stories: Great Battles of WW II*
CNN *Moneyline*

11:30
2 *U.S. Open Tennis Highlights*
4 *Tonight Show*
5 *M*A*S*H*
7 *Nightline*
9 *Arsenio Hall*
11 *Honeymooners*
13 *Intercom*
21 *Nightly Business Report*
MAX **Movie:** *Hellraiser*
CNN *Sports Tonight*

11:45
TMC **Movie:** *Viva Las Vegas*

MIDNIGHT
2 *Stingray*
5 *Kojak*
7 *Into the Night*
11 *Hill Street Blues*
13 *You Gotta Have Art*
21 *MacNeil/Lehrer*
BRV **Movie:** *The Lower Depths*
A-E *Biography: Babe Ruth*
SHO **Movie:** *Eddie and the Cruisers II: Eddie Lives*
TDC *Secrets of Nature*
CNN *Newsnight*

12:20 a.m.
TBS **Movie:** *Evil Under the Sun*

12:30 a.m.
4 *David Letterman*
9 *New Twlight Zone*
13 *Austin City Limits*
HBO **Movie:** *The Expendables*
TNT **Movie:** *Mrs. Soffel*

1:00 a.m.
2 *The Midnight Hour*
5 *After Hours*
7 **Movie:** *Skyward*
11 News
21 *Politics: The New Black Power*
MAX **Movie:** *Hellbound: Hellraiser II*
TDC *World Monitor*

1:30 a.m.
4 *Later With Bob Costas*
13 *Today's Japan*
BRV **Movie:** *The Crime of Monsieur Lang*
TMC **Movie:** *Puppetmaster*
TDC *Collector's Journal*

2:00 a.m.
2 *Nightwatch*
4 News
11 **Movie:** *Thou Shalt Not Kill*
13 *MacNeil/Lehrer*
SHO *Jimmie Walker and Friends III*
TDC *Phenomenal World: The Great Balancing Act/Out Vanishing Marshlands*

2:15 a.m.
HBO **Movie:** *Twice Dead*

2:30 a.m.
4 *3rd Degree*
21 *AIDS and the Family*
SHO **Movie:** *Talk Radio*

2:40 a.m.
MAX **Movie:** *Power Play*
TNT **Movie:** *Cynara*

2:50 a.m.
TBS **Movie:** *The Midnight Man*

3:00 a.m.
4 *Family Feud*
5 **Movie:** *If It's Tuesday This Must Be Belgium*
7 News
9 *Home Shopping Spree*
13 *Nova*
21 **Movie:** *The Time of Your Life*
TMC **Movie:** *Lili*

3:30 a.m.
4 *Win, Lose, or Draw*
7 **Movie:** *The Terrorist*

3:40 a.m.
HBO **Movie:** *Friday the 13th Part VIII: Jason Takes Manhattan*

4:00 a.m.
4 *Family*
11 *Trapper John, M.D.*
13 *Adam Smith's Money World*
A-E **Movie:** *Scarlet Pimpernel*

Weekend, AUGUST 25–26

SAT., AUG. 25

8:00 a.m.
2 *Dink, the Little Dinosaur*
4 *Kissyfur*
5 *World Tomorrow*
7 *A Pup Named Scooby Doo*
11 *Benson*
13 *Wall $treet Week*
21 *Sailing With Confidence*
31 *Japanese TV*
TBS *National Geographic Explorer*
HBO **Movie:** *License to Drive*
NICK *Heathcliff*
ESPN *Fishing*
A-E *Journey to Adventure*
SHO **Movie:** *Scaramouche*
TNT *The Travels of Jaime McPheeters*
CNN *Daybreak*

8:20 a.m.
TMC **Movie:** *She's Out of Control*

8:30 a.m.
2 *California Raisins*
4 *Camp Candy*
7 *Gummi Bears/Winnie the Pooh*
11 *Good Times*
13 *Adam Smith's Money World*
21 *Carefree Camping*
A-E *A Global Affair*

9:00 a.m.
2 *Muppet Babies*
4 *Captain N*
5 *McCreary Report*
11 *Pro Wrestling*
13 *Executive Stress*
21 *Woodwright's Shop*
NICK *Inspector Gadget*
A-E *Living Dangerously*
TNT *Hondo*
TDC *Profiles of Nature*

9:20 a.m.
MAX **Movie:** *Vibes*

9:30 a.m.
4 *Karate Kid*
7 *Real Ghostbusters*
13 *One on One*
21 *New Yankee Workshop*
HBO **Movie:** *Illegally Yours*
TDC *Wildlife Chronicles*
CNN *Moneyweek*

10:00 a.m.
2 *Pee-Wee's Playhouse*
4 *Smurfs*
11 *Soul Train*
13 *Firing Line*
21 *Hometime*
TBS **Movie:** *The Magnificent Seven*
NICK *Count Duckula*
TMC **Movie:** *Wish You Were Here*
A-E *Shake Hands Forever*
SHO **Movie:** *Fade-In*
TNT *How the West Was Won*
TDC *Secrets of Nature*

10:30 a.m.
2 *Garfield and Friends*
7 *Beetlejuice*
13 *American Interests*
21 *This Old House*
31 *State of the Arts*

11:00 a.m.
4 *Alvin and the Chipmunks*
7 *Bugs Bunny*
9 *Silver Spoons*
11 *Incredible Hulk*
13 *Tony Brown's Journal*
21 *From a Country Garden*
31 *Eye on Asia*
MAX **Movie:** *Indiana Jones and the Last Crusade*
NICK *Think Fast*
A-E *Miss Marple*
TNT **Movie:** *Warpath*
TDC *Bill Burrud's Animal Odyssey*

11:30 a.m.
2 *Rude Dog and the Dweebs*
4 *Saved by the Bell*
13 *Open Mind*
21 *Victory Garden*
HBO **Movie:** *Women and Men: Stories of Seduction*
NICK *Finders Keepers*
TMC **Movie:** *Mississippi Burning*
ESPN *Gameday*
SHO **Movie:** *Dominick and Eugene*

NOON
2 *Adventures of Raggedy Ann & Andy*
4 *Alf's Tales*
5 *Wrestling*
7 *Animal Crack-Ups*
9 *Superman*
11 *National Geographic*
13 *America's Defense Monitor*
21 *Gourmet Cooking*
31 *Video Music Box*
NICK *Dennis the Menace*
ESPN *NASCAR Grand National Series*
A-E *Life on Earth*
USA **Movie:** *The Long Hot Summer*
TDC *Nature of Things*
CNN *Newsday*

12:30
2 *Story Break*
4 *Alf*
7 *Weekend Special*
13 *South Africa Now*
21 *Cuisine Rapide*
CNN *Evans & Novak*

12:45
TBS **Movie:** *Return of the Seven*

1:00
2 *PGA Tour: NEC World Series of Golf*
4 *Daily Mixer*
5 *American Gladiators*
7 *Entertainment This Week*
9 *Airwolf*
11 **Movie:** *Sky Heist*
13 *American Masters*
21 *Frugal Gourmet*
31 *Pakistani Television*
HBO *Convicts on the Street: One Year on Parole*
NICK *Lassie*
MSG *Yankee Scorecard*
A-E *Survivors*
TNT **Movie:** *Joe Butterfly*
TDC *Collector's Journal*
CNN *Newsday*

1:15
MAX **Movie:** *I Walk the Line*

1:30
4 *College Madhouse*
21 *Julia Child*
MSG **Baseball:** N.Y. Yankees vs. Milwaukee Brewers
SHO **Movie:** *No Holds Barred*
CNN *Newsmaker Saturday*

2:00
4 College Football Preview
5 **Movie:** *The Bull Fighter and the Lady*
7 *NFL Pre-Season Special*
13 *Nature*
21 *Joy of Painting*
31 *Art of the Western World*
HBO **Movie:** *Who's Harry Crumb?*
NICK *Special Delivery*
TMC **Movie:** *Arizona Heat*
ESPN **Tennis:** WCT Tournament of Champions From Forest Hills
A-E **Movie:** *The Court-Marshall of George Armstrong Custer*
TDC *America Coast to Coast*

2:30
4 *Kitchenmate*
21 *Welcome to My Studio*

2:50
TBS **Movie:** *Guns of the Magnificent Seven*

3:00
2 Major League Baseball
4 *Blueblockers*
7 *The 24th Victor Awards*
9 *Knightrider*
11 **Movie:** *Altered States*
13 *Nova*
21 *Motorweek*
31 *Fire*
MAX **Movie:** *Gorillas in the Mist*
SHO **Movie:** *Ground Zero*
TNT **Movie:** *Caxambu*
TDC *Phenomenal World*

3:30
4 *Unlimited Power*
21 *Rod and Reel*
HBO **Movie:** *Teen Witch*
TMC **Movie:** *Assassination*
CNN *Your Money*

3:45
5 **Movie:** *Marjorie Morningstar*

4:00
4 *The National's Ten Greatest Moments in Sports*
7 *Wide World of Sports*
13 *Motorweek*
21 *Woodwright's Shop*
31 *Sounds Brazilian*
NICK *You Can't Do That on Television*
A-E *Biography*
TDC *Beyond 2000*

4:30
13 *Hometime*
21 *This Old House*
31 *South Africa Now*
NICK *Out of Control*
CNN *Future Watch*

5:00
4 *For Peace Sake: Youth Speaks Out*
9 *A-Team*
11 **Movie:** *Forced Vengeance*
13 *Victory Garden*
21 *Degrassi High*
31 *Washington Week in Review*
BRV **Movie:** *A Face in the Crowd*
TBS *Hogan's Heroes*
HBO **Movie:** *The Kid Who Wouldn't Quit*
LIFE **Movie:** *Gladiator*
NICK *Mr. Wizard's World*
TMC **Movie:** *Under Cover*
ESPN **Golf:** U.S. Amateur Championship
MSG **Tennis:** The Hamlet Challenge Cup
A-E *Diamond Showcase*
SHO **Movie:** *Brainstorm*
TNT *Logan's Run*
TDC *Just For the Record*
CNN *Newswatch*

5:15
MAX **Movie:** *Runaway*

5:30
13 *Nathalie Dupree's Matter of Taste*
21 *Doctor Who*
31 *Reggae Strong*
TBS *Andy Griffith*
NICK *Dennis the Menace*
CNN *Newsmaker Saturday*

5:45
HBO **Movie:** *Dakota*

6:00
2 *Channel to the People*
4 7 CNN News
5 *Three's Company*
13 *Frugal Gourmet*
31 *Polish TV Network*
TBS *Wrestling*
NICK *Hey Dude*
A-E *A & E Entertainment Revue*
TNT *Bugs Bunny & Pals*
TDC *The Sporting Life*

6:30
4 7 News
5 *Too Close for Comfort*
13 *Wild America*
31 *Hello Austria/Hello Vienna*
NICK *SK8 TV*
TMC **Movie:** *Die Hard*
TDC *Outdoor Life: Striper*
CNN *Pinnacle*

7:00
2 News
4 *Mama's Family*
5 *Night Court*
7 *News Magazine*
9 *It's a Living*
11 *Star Trek: The Next Generation*
13 *Adventure*
TBS **Baseball:** Atlanta Braves vs. Chicago Cubs
LIFE **Movie:** *The Execution of Raymond Graham*
MAX **Movie:** *Deal of the Century*
NICK *Inspector Gadget*
ESPN *SportsCenter*
A-E *New Wilderness*
SHO **Movie:** *Eddie and the Cruisers II: Eddie Lives*
TNT *NFL Pre-Season Special*
TDC *A Planet For the Taking*
CNN *Capital Gang*

7:30
2 *A Schtick and A Dream*
4 *Superboy*
5 *M*A*S*H*
7 *Sidewalk Motel*
9 *Kate and Allie*
31 Italian Programming
BRV *Champlin on Film: Alan J. Pakula*
HBO **Movie:** *License to Drive*
NICK *Looney Tunes*
ESPN *NASCAR Winston Cup*
A-E *Challenge of the Seas*

8:00
2 *Farm-Aid Concert IV*
4 *Amen*
5 *Totally Hidden Video Kids Special*
7 *Super Jeopardy!*
9 **Movie:** *Madigan*
11 *International Star Search Special*
13 *Great Journeys*
21 *Jacques Cousteau*
31 *London Embassy*
BRV *Piaf: The Early Years*
A-E *Biography*
TNT **Football:** Denver Broncos vs. Miami Dolphins
USA **Movie:** *Slaughter*
TDC *Explore*
CNN *Primenews*

8:30
4 *13 East*
7 *Monopoly*
NICK *Bewitched*

9:00
4 *Golden Girls*
5 *Cops*
7 *China Beach*
13 *Shake, Rattle, Roll*
21 *Adventure*
31 *Mystery! The Return of Sherlock Holmes II*
HBO **Movie:** *Friday the 13 part VIII: Jason Takes Manhattan*
MAX **Movie:** *Working Girl*
NICK *Green Acres*
TMC **Movie:** *Number One With a Bullet*
A-E **Movie:** *Cuba*
SHO **Movie:** *Great Balls of Fire*
TDC *Wings: Vertical*
CNN *Showbiz Week*

9:30
4 *Empty Nest*
5 *Tracey Ullman Show*
NICK *Donna Reed*
CNN *This Week in Japan*

9:50
TBS *U.S. Olympic Gold*

10:00
2 *Paradise*
4 *Carol and Co.*
5 9 11 CNN News
7 *Twin Peaks*
BRV *Lenny Henry*
21 *World At War*
NICK *Saturday Night Live*
MSG **Tennis:** The Pathmark Tennis Classic
TDC *Attack! the Battle for New Britain*

10:30
4 *Anna*
5 *Witness to Survival*
9 *Barney Miller*
11 *Monsters*
NICK *America 2-Night*

10:50
21 **Movie:** *The Dirty Dozen*
TBS *Night Tracks*

11:00
2 4 7 News
5 *Comic Strip Live*
9 *New Twilight Zone*
11 *The Odd Couple*
31 *World TV*
BRV *Big World: Natalie Cole*
HBO *Tales From the Crypt*
MAX **Movie:** *Hollywood Chainsaw Hookers*
NICK *On the Television*
TMC **Movie:** *Cop*
SHO *Pink Floyd: The Delicate Sound of Thunder*
USA **Movie:** *Combat Academy*
TDC *Challenge*
CNN *Capital Gang*

11:15
13 *The Compleat Beatles*

11:30
2 *S.R.O.*
4 *Saturday Night Live*
7 **Movie:** *Purvis G-Man*
9 *Freddy's Nightmares*
HBO **Movie:** *Who's Harry Crumb?*
NICK *Alfred Hitchcock*
A-E *Improv Tonite*
TNT **Movie:** *Battleground*
CNN *Sports Tonight*

11:45
TBS **Movie:** *Good Guys Wear Black*

MIDNIGHT
5 *American Gladiators*
11 **Pre-Season Football:** N.Y. Giants vs. N.Y. Jets
BRV **Movie:** *Elena and Her Men*
NICK *My Three Sons*
A-E *Biography*
SHO **Movie:** *Escape to Paradise*
TDC *Discovery Showcase*
CNN *Newsnight*

12:15 a.m.
MAX **Movie:** *Indiana Jones and the Last Crusade*

12:30 a.m.
2 *Byron Allen*

1:00 a.m.
4 *It's Showtime at the Apollo*
5 *Pump It Up*
HBO **Movie:** *The Assassin*
TMC **Movie:** *Posed For Murder*
A-E **Movie:** *Cuba*
USA **Movie:** *Return to Horror High*
TDC *America Coast to Coast*

1:10 a.m.
7 News
13 **Movie:** *The Dirty Dozen*

1:20 a.m.
21 *'Allo 'Allo!*

1:30 a.m.
2 *Runaway with the Rich and Famous*
SHO **Movie:** *Stripes*

1:40 a.m.
7 News

2:00 a.m.
2 *Siskel and Ebert and the Movies*
4 *Michelob Presents...Night Music*
5 **Movie:** *Ma and Pa Kettle Go To Town*
7 *Entertainment This Week*
21 *The 90's*
TNT **Movie:** *Plymouth Adventure*
TDC *Hunters of the Skies*

2:30 a.m.
2 **Movie:** *Death Follows A Psycho*
MAX **Movie:** *I, Madam*
TMC **Movie:** *The Edge of Sanity*
TDC *The Beer Hunter*

2:45 a.m.
HBO *Louie Anderson: Comedy on Canvas*

3:00 a.m.
4 *America's Top Ten*
7 **Movie:** *Alexander the Great*
11 *Trapper John, M.D.*
21 *Nature of Things*
ESPN **Tennis:** WCT Tournament of Champions
USA **Movie:** *Daughters of Satan*

3:20 a.m.
SHO **Movie:** *No Holds Barred*

3:30 a.m.
4 *Weekend With Crook & Chase*
5 **Movie:** *Francis In The Navy*

3:40 a.m.
13 **Movie:** *One Hour with You*
HBO **Movie:** *The Expendables*

4:00 a.m.
TMC **Movie:** *The Web*
A-E **Movie:** *Scott of the Antarctic*

SUN., AUG. 26

8:00 a.m.
2 *Runaway With the Rich and Famous*
4 *Positively Black*
5 *Sunday Mass*
7 *Tiempo*
9 *Bugs, Porky, and Friends*
11 *Funtastic World*
13 *Mister Rogers' Neighborhood*
21 *Sesame Street*
31 Italian Programming
TBS *Flintstones*
HBO *Babar*
MAX **Movie:** *Young Einstein*
NICK *Heathcliff*
A-E *Journey to Adventure*
TNT *Popeye*

8:30 a.m.
2 *Wall Street Journal Report*
4 *Visiones*
7 *The Health Show*
13 *Ramona*
HBO *Wonderful Wizard of Oz*
A-E *World of Survival*

9:00 a.m.
2 News
4 *Sunday Today*
7 **Movie:** *Here Come the Tigers*
9 *Silver Spoons*
13 *Sesame Street*
21 **Movie:** *Dick Tracy's Dilema*
TBS *Brady Bunch*
HBO **Movie:** *Bloodstone*
NICK *Looney Tunes*
TMC **Movie:** *King Solomon's Mines*
A-E **Movie:** *Moon Over Miami*
SHO *Gulliver's Travels*
TNT *Bugs Bunny & Pals*
TDC *Women of the World*
CNN *Daywatch*

9:30 a.m.
TBS *Andy Griffith*
MAX **Movie:** *Crusoe*
NICK *Total Panic*
TDC *Deaf Mosaic*
CNN *Your Money*

10:00 a.m.
9 *Steampipe Alley*
11 *Laverne and Shirley*
13 *Wonderworks*
21 *TV Classics*
TBS *Good News*
SHO **Movie:** *Parenthood*
TNT **Movie:** *Tammy and the Bachelor*
TDC *American Medical Television*

10:30 a.m.
2 *Face the Nation*
4 *Meet the Press*
11 *Charles in Charge*
21 *Adam Smith's Money World*
TBS **Movie:** *The African Queen*
HBO *Not Necessarily the News: The Reunion Show*
CNN *Newsmaker Sunday*

11:00 a.m.
2 *Sunday Edition With Jim Jensen and Ed Koch*
4 *McLaughlin Group*
5 *Cousteau: Forests Without Land*
7 *Business World*
9 *My Secret Identity*
11 **Football:** N.Y. Jets vs. N.Y. Giants (R)
13 *Degrassi Junior High*
21 *Wall Street Week*
MAX **Movie:** *The Jolson Story*
TMC **Movie:** *Allan Quartermain and the Lost City of Gold*
A-E *Arts & Entertainment Revue*

11:30 a.m.
4 *News Forum*
7 *David Brinkley*
9 *Munsters Today*
13 *Degrassi High*
21 *Washington Week in Review*
HBO **Movie:** *Ghoulies II*
NICK *SK8 TV*
ESPN *Gameday*

NOON
2 *Siskel and Ebert & the Movies*
4 *Soloflex*
5 *WWF Wrestling*
9 *Out of This World*
13 *Raising Kids*
21 *Inside Albany*
NICK *Wild and Crazy Kids*
ESPN *Horseshow Jumping: Cadillac Grandprix of New Hampshire*
MSG Australian Rules Football
A-E **Movie:** *Cuba*
SHO **Movie:** *The Lady From Shanghai*
TNT **Movie:** *The Wild and the Innocent*
TDC *The Sporting Life*
CNN *Newsday*

12:30
2 *Future Stars in Sport*
4 *Blue Blocker*
7 *Eyewitness News Conference*
9 *New Lassie*
13 *Inside Albany*
21 *Wild America*
NICK *Dennis the Menace*
TDC *Outdoor Life: Striper*
CNN *Science & Technology Week*

12:50
TBS *Carol Burnett*

1:00
2 **Pre-Season Football:** Houston Oilers vs. Minnesota Vikings
4 *Greatest Sports Moments*
5 **Movie:** *The Hindenburg*
7 *Like It Is*
9 **Movie:** *Devil at Four O'Clock*
13 *Smithsonian World*
21 *Nature*
TBS *Andy Griffith*
HBO *17 Going on Nowhere*
NICK *Lassie*
TMC **Movie:** *The Deceivers*
ESPN **Tennis:** WCT Tournament of Champions
MSG Tennis: Hamlet Challenge Cup
TDC *Challenge*
CNN *Newsday*

1:30
11 **Baseball:** N.Y. Yankees vs. Milwaukee Brewers
TBS *Beverly Hillbillies*
HBO **Movie:** *Time Trackers*
MAX **Movie:** *Zorba the Greek*
NICK *Lassie*
SHO **Movie:** *Winter People*
CNN *Moneyweek*

1:45
TNT **Movie:** *Pillow Talk*

2:00
4 *A Breath of Fresh Air: New York Jets*
7 *America's Black Forum*
13 *Championship Ballroom Dancing*
21 *All Creatures Great and Small*
31 *World Chronicle*
TBS **Baseball:** Atlanta Braves vs. Chicago Cubs
NICK *Special Delivery*
USA **Movie:** *The Eiger Sanction*
TDC *Beyond 2000*
CNN *Week in Review*

2:30
7 *Ebony Jet Showcase*
31 *Ask Congress*
A-E *Shortstories*

3:00
2 *PGA Tour: The World Series of Golf*
4 *Disneyland Pigskin Classic*
5 **Movie:** *Judgment at Nuremburg*
7 *Texaco Havoline Grand Prix of Denver*
21 *Cats and Dogs*
31 *Washington Week in Review*
HBO **Movie:** *Nightwing*
TMC **Movie:** *When Harry Met Sally*
A-E *Breakfast with Les and Bess*
TDC *Safari*

3:30
9 *This Week in Baseball*
13 *A Gathering of Men with Bill Moyers*
21 *Julia Child and Company*
31 *Sneak Previews Goes Video*
ESPN **Golf:** U.S. Amateur Championship
SHO **Movie:** *New York Stories*

4:00
9 **Baseball:** N.Y. Mets vs. L.A. Dodgers
21 *Madeleine Cooks*
31 *Polish Television Network*
MAX **Movie:** *Cannibal Women in the Avocado Jungle of Death*
NICK *You Can't Do That on Television*
TNT **Movie:** *The Last Elephant*
TDC *War Stories*

4:30
11 *Star Trek*
21 *Frugal Gourmet*

4:45
HBO **Movie:** *Indiana Jones and the Last Crusade*

5:00
7 *International Race of Champions*
21 *The Lawrence Welk Show*
31 *Leon Charney Report*
BRV *The Displaced Person*
TBS *Tom and Jerry's Back to School Special*
NICK *Mr. Wizard's World*
TMC **Movie:** *The 'Burbs*
A-E *Biography*
TDC *Survival: Flight 823*
CNN *Newswatch*

5:30
11 **Movie:** *Brazil*
13 *A Walk Through the Twentieth Century with Bill Moyers*
MAX **Movie:** *Young Einstein*
NICK *Dennis the Menace*
ESPN **Billiards:** 1990 Snooker-Pool Shootout
SHO *Doin' Time on Planet Earth*
TDC *The Centenary of the Motor Car*
CNN *Newsmaker Sunday*

6:00
2 4 7 News
21 *Nova*
31 *Polish Sunday*
BRV *Ten Great Writers: T.S. Eliot*
TBS *Main Event*
NICK *Hey Dude*
A-E *Our Century*
TNT *Portrait of America-Delaware*
TDC *Bill Burrud's Animal Odyssey*

6:30
2 4 7 News
13 *Bill Moyers: A World of Ideas*
NICK *Wild and Crazy Kids*
CNN *Inside Business*

7:00
2 *60 Minutes*
4 *Magical World of Disney*
5 *The Outsiders*
7 *Life Goes On*
9 **Movie:** *Bridge at Remagen*
13 *National Geographic*
21 *Make Yourself At Home*
31 *Hellenic Television Network-USA*
BRV *Hogwood on Haydn*
TBS **Movie:** *Car Wash*
HBO **Movie:** *Moon Over Parador*
MAX **Movie:** *The Invisible Kid*
NICK *Inspector Gadget*
TMC **Movie:** *Things Change*
ESPN *Baseball Tonight*
A-E *Road to War*
SHO **Movie:** *Dirty Rotten Scoundrels*
TNT *Cousteau--Sea Turtles*
TDC *The Nature of Things*
CNN *Newswatch*

7:30
21 *This Old House*
NICK *Looney Tunes*
CNN *Sports Sunday*

8:00
2 *Murder, She Wrote*
4 *Baywatch*
5 *America's Most Wanted*
7 *America's Funniest Home Videos*
11 *Star Search*
13 *Echoes of the Big Bands with Merv Griffin*
31 *National Geographic Special*
BRV *Evita Peron*
ESPN **Baseball:** Oakland Athletics vs. Detroit Tigers
A-E *Survivors*
TNT **Movie:** *Ice Station Zebra*
USA **Movie:** *Blind Vengeance*
TDC *Discovery Sunday*
CNN *Primenews*

8:30
5 *Cops*
7 *Tim Conway's Funny America*
NICK *Bewitched*

9:00
2 **Movie:** *Fatal Judgement*
4 **Movie:** *I Know My First Name is Steven*
5 *Married... With Children*
7 **Movie:** *The Betty Ford Story*
11 *Lifestyles of the Rich and Famous*
21 **Movie:** *Ryan's Daughter*
31 *Summer Night Music*
TBS *National Geographic Explorer*
HBO **Movie:** *Dead-Bang*
MAX **Movie:** *Rude Awakening*
NICK *Green Acres*
TMC **Movie:** *Three Fugitives*
A-E *All Creatures Great and Small*
SHO *Parenthood*
CNN *Week in Review*

9:30
5 *In Living Color*
NICK *Donna Reed*

10:00
5 *Booker*
9 11 CNN News
13 *The Nat "King" Cole Show*
BRV *Gulda Plays Mozart*
TBS *Cousteau: Re-Discovery of the World*
NICK *Saturday Night Live*
A-E *Rich Little on Location*
TDC *Discovery Sunday*

10:30
9 *Golf Show*
11 *Tales of the Darkside*
31 *Best Friends*
NICK *America 2-Night*

11:00
2 4 5 7 News
9 *Arsenio Hall*
11 *The Odd Couple*
13 *Independent Focus: The Epic of Gilgamesh*
31 Korean Programming
TBS *Network Earth*
HBO *Dream On*
MAX **Movie:** *The Blue Lagoon*
NICK *On the Television*
TMC **Movie:** *Midnight Run*
ESPN *SportsCenter*
A-E *Caroline's Comedy Hour*
SHO **Movie:** *New York Stories*
TDC *Wings*
CNN *Inside Business*

11:10
BRV *Karen Kain: Prima Ballerina*
TNT **Movie:** *Battle Beneath the Earth*

11:30
2 News
5 *Sports Extra*
7 **Movie:** *Having It All*
11 *Star Trek: The Next Generation*
21 *The Casebook of Sherlock Holmes*
HBO *Not Necessarily the News: The Reunion Show*
NICK *Alfred Hitchcock*
CNN *Sports Tonight*

11:45
2 *Sports Update*
4 *George Michael's Sports Machine*

MIDNIGHT
2 *Quincy, M.E.*
5 *Kojak*
BRV *Champlin on Film: Alan J. Pakula*
A-E *Survivors*
TDC *Discovery Sunday*

12:15 a.m.
4 *Insport*

12:30 a.m.
11 *Friday the 13th*
21 *Comedy Tonight*
BRV **Movie:** *The Baker's Wife*
HBO **Movie:** *Heartburn*

12:45 a.m.
4 *Wrestling*
MAX **Movie:** *The Evil That Men Do*

1:00 a.m.
13 *P.O.V.*
TBS *Beauty Breakthrough*
A-E *All Creatures Great and Small*

1:15 a.m.
TMC **Movie:** *Gnaw Food of the Gods*
SHO **Movie:** *The Delta Force*

1:30 a.m.
7 News
11 *War of the Worlds*

1:45 a.m.
4 *Crime Stoppers 800*
TNT **Movie:** *To Forget Venice*

2:00 a.m.
2 *Nightwatch*
A-E *Rich Little on Location*
TDC *Discovery Sunday*

2:15 a.m.
4 *Missing/Reward*
7 **Movie:** *Killer Force*
HBO **Movie:** *The Drifter*

2:30 a.m.
11 *Twilight Zone*
13 *Capitol Steps II*
MAX **Movie:** *Young Einstein*

2:40 a.m.
TMC **Movie:** *Fast Food*

2:50 a.m.
4 *Smash Hits*

3:00 a.m.
9 *Home Shopping Spree*
11 *Carson Comedy Classics*
A-E *Caroline's Comedy Hour*

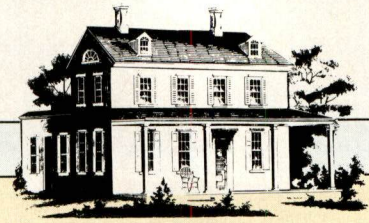
3:15 a.m.
4 *Positively Black*

3:30 a.m.
11 *Hee Haw*
SHO **Movie:** *Twelfth Night*

3:40 a.m.
4 *Father Knows Best*

3:50 a.m.
HBO **Movie:** *Dead-Bang*

4:00 a.m.
4 *Today's FBI*
5 *Naked City*
MAX **Movie:** *No Small Affair*
A-E **Movie:** *Moon Over Miami*



NEW YORK TOWN AND COUNTRY PROPERTIES

Town And Country Properties is a weekly feature. **Special rates effective with the January 8, 1990 issue:** $29.64 per line, per issue, flat rate. Two-line minimum. Approximately 36 characters equal 1 line (count each letter, space and punctuation mark as a character). Display ads are available at $437 per inch, one-time insertion. Certified check or money order must accompany copy and be received by Tuesday for the issue on sale the next Monday. Phone orders accepted only with American Express, MasterCard or Visa. Deadline for line listings is Tuesday at 5pm for the issue on sale the next Monday. **Contact Joanne DeCandia for information and billing procedures.** All ads accepted at the discretion of the publisher. Write **Town And Country Properties** Department, New York Magazine, 755 Second Avenue, New York, NY 10017-5906 or call 212-643-6500.

APARTMENT Connecticut

Furnished Studio Apt—w/Private entrance, in Westport home. Walk to station. $650/mo. incl. util. **203-454-3596**

APARTMENT New Jersey

Belleville—Newly renovated 5-room apt in 2-family house w/private entrance. Lots of windows, back yard. Walk to NYC trans! $725./mo. 201-256-4037 - owner.

APARTMENT/HOUSE TO SHARE

42nd St. - West Side—Elegant apartment. Spacious, drmn bldg, hi ceil. 212-563-6270

COOPERATIVE/CONDO Manhattan

By Owner - No Brokers—Sutton Place. 1-BR, 1 1/2 bth co-op. $285,000. Must Sell! **Day 212-644-1099; Evening 212-759-2382**

35th St. E.—1 BR, lux prewar bldg, 9th fl, drmn, garden, EIK, fplc. Maint $604/mo. $128,000 - negotiable. **212-686-6443**

COOPERATIVE/CONDO New Jersey

WEST NY 6600 BLVD EAST
Spectacular NYC view. Large, luxury 1-BR, 19' terrace. Mt incl - all utils, drmn, pool, 78% TD. 15 min NYC. Immaculate. **Reduced to $85K. Owner 201-854-0221**

HOUSE Bronx

PELHAM MANOR VIC
SPECIAL!
Once in a lifetime! Estate area of Pel Man. Prestigious loc, custom-built contemporary ranch, over 1/2 acre adj golf course, 3 bdrms, low taxes...$675,000
ANN DE SANTIS, Realtor
4550 Boston Post Rd. 914-738-1360

HOUSE Nassau-Suffolk

Sea Cliff - Fabulous Water Views & stunning sunsets from the front porch & fireside of 4-BR, 2-bath charmer. Steps from the beach. $319K. Lillian - 516-484-6767
The Prudential L.I. Realty

Southold Waterfront—128 ft, dock foundation, 1/2 treed acre, 3-BR country cottage, cathedral LR. $265K. **516-765-2197**

FLOOR THEM
Wall them in...Put a roof over their heads. Sell them the house of their dreams. Place an ad in our "Town and Country Properties" section and get results fast.
Call Joanne DeCandia 212-643-6500.

HOUSE Orange County

WARWICK, NY—Enjoy great views of the valley from the rocking chair porch of this 4-BR, 2.5 bath colonial on 6.2 acres. $259,000. Call Rosalie Gorton at Schlott Realtors - **914-986-8300**

NEW YORK Magazine Looks To The Future

FALL PREVIEW

A BOUNTIFUL ISSUE—NEW YORK Magazine's Fall Preview issue is the all-inclusive guide to the city's most eagerly anticipated season.

A PLENTIFUL AUDIENCE—Fall Preview is also the not-to-be missed advertising opportunity of the year for marketers who need to reach 1.5 million* go-anywhere, see-everything readers. For predictably excellent results, call:

212 • 643 • 6500

ISSUE DATE: 9/10 ON SALE: 9/3 AD CLOSE: 8/27

*1989 SMRB

COUNTRY PROPERTY For Sale/Rent

CIRCA 1900 FARMHOUSE
Beautiful 7 1/2 acres w/orchards & stone walls surround 1900 farmhouse. Offers 4 BR's, country kitchen, DR, LR, lge workshop area. Oversized barn completes the picture. An unmatched value at $165,000. **McKEAN REAL ESTATE 914-557-8338**

OCEANFRONT - NOVA SCOTIA
Quality oceanfront properties. Phone for free, complete list. Owner financing avail. **Bradley H. Wiseman. 718-945-2355**

WINDHAM, NY 2 1/2 hrs NYC
SKIING/GOLF/HUNTING/FISHING
The ideal spot to escape to every weekend of the year
SHERIDAN REALTY
212-245-8606 518-734-4570

Armonk/Whippoorwill—Curved drive thru luxuriously landscaped 2 1/2 acres. New 6,500 sq ft. center hall Colonial - 6 BR, 6 1/2 marble bths. WBF in spacious master suite, study & family room. 2-story entry, broad deck to htd pool, all custom features. 1,750,000 - by owner/builder. **914-273-1750**

Build On Beautiful Martha's Vineyard
3-4 BR, 2bth, winterized, house & lot $135,000-$175,000. Dr. M.P. Saunders - **(212)-662-5224 or (508)-693-9083**

New York's Town & Country Properties
Reach **1.5 Million** readers a week.
Advertise your special property here - call **212-643-6500** for more information.
Closing Dates are Tuesday's at 5pm for following Monday's issue.

TRAVEL

New York Travel is a weekly feature. **Special rates effective with January 8, 1990 issue:** $31.20 per line, one-time ad; $28.60 per line, four-time ad; $27.82 per line, seven-time ad. 36 characters equal 1 line (count each letter, space and punctuation mark as a character). The first line is available in bold print followed by a dash. Minimum ad - two lines. Add $20.00 for NYM Box Numbers. Display classified ads are available at $437 per inch, one-time insertion. Complete rate card available. **Certified check or money order must accompany copy and be received by Tuesday for issue on sale the next Monday.** Phone orders accepted only with American Express, MasterCard or Visa. **Travel Section,** Classified Department, New York Magazine, 755 Second Avenue, New York, NY 10017-5906 or call 212-643-6500. **Contact Joanne DeCandia for billing procedures and advertising information.** All ads accepted at the discretion of the publisher.

TOUR AND TRIP

Greece - Greek Isles, Mykonos
9/30-10/15 - $2,679. Call **212-884-4464**

AIRLINE

LOW FARES, ASIA & EUROPE Tokyo $850. London $540. All round-trip & other cities. Air Fair International. 17 Battery Pl. NYC 10004. **1-800-969-6668 / 212-809-3818.**

SAVE $$$ - UP TO 27%
On International Airline Tickets
• Major airlines/flights of **your** choice.
• Airline-quoted fares discounted directly.
• Save to Europe, Asia, Africa & Far East.
Call 212-868-8770 (M-F - 9-5)
Prime Connection Travel Services Div.

CRUISE

DISCOUNT CRUISES
Miss Joy 212-242-2277

SEASONAL RENTAL

Hilton Head Is.—Palmetto Dunes villa. 2 BR, 2 bth. Golf, tennis. 718-729-1845

Ideal Country Home For Rent—Stone house in Columbia County. Furn. - w/ spectac views, 100 mins from GW Bridge. 60 acres & swimming pond, w/view from Berkshires to Catskills. 4 BR, 2 bth, LR w/fplc & cathedral ceiling. Cent a/c. Deck & stone patios. Short or long-term rental at reasonable price - **212-678-1148**

WANT ATTENTION?
Place your ad in the **TRAVEL** Section. Try it... You'll get noticed!
Call Joanne DeCandia at
212-643-6500

Continued on next page.

Continued from previous page.

BED & BREAKFAST Massachusetts

CAPE COD VINEYARD NANTUCKET ACCOMMODATIONS
Inns, B&B's, houses still available.
800-448-5769

BED & BREAKFAST New York

A Manhattan Hotel Alternative—Private apts from $90 per day. 212-206-9237

Gorgeous 1-BR Apt, Hosted—Incl. bkfst, $85/night. Call 212-570-0102

Gracie Inn—Apt. hotel. E. 81st & York. Bkfst incl. $79-$150/night. 212-628-1700

Lux 3-Rm Apt—Drmn bldg, TV, cable, VCR, stereo, A/C. $100/day 212-534-1597

INN NEW YORK CITY 212-580-1900
Jacuzzis, Saunas, Fireplaces.
As Featured In Mirabella Mag., Aug. '90.

BED & BREAKFAST New Jersey

Serene, Lux—Bucolic woodland country retreat, 15 min. GWB. 201-784-9653

Spend A Few Relaxing Days With A Charming Victorian. At Cape May's most elegant B&B. * Open All Year * Spectacular Ocean Views * Beach Equipment & Tags * Bikes * Private Baths * Gourmet Breakfast * PM Tea * Victorian Splendor.
Angel Of The Sea Bed & Breakfast
5 Trenton Av, Cape May, NJ **800-848-3369**

BED & BREAKFAST Pennsylvania

Sevenoaks Farm 215-822-2164
Casual elegance on ten secluded acres in the heart of Bucks County. Relax & enjoy our gracious hospitality, full breakfasts & redwood hot tub. Brochure available.

Cliff Park Inn 800-225-6535
Historic Country Inn surrounded by long-established golf course - w/cliffs overlooking Delaware River. Chef - member Chaine des Rotisseurs. MAP or B & B plan available. Conferences. Rated 3 stars by Mobil Guide. 90 min NYC. Cliff Park Rd., Milford, PA 18337.

Where Did NEW YORK'S Well-Traveled Readers Go Last Year?

Europe	28.3%	Florida	45.5%
New Jersey Shore	30.4%	The Caribbean	19.2%
New York State	37.6%	California	37.4%
New England	32.5%	Washington, D.C.	26.1%

To Reach Our Well-Traveled Readers,
Call Joanne DeCandia in The Travel Section.
212-643-6500
Source: MMR 1989

BED & BREAKFAST Florida

KEY WEST - Curry Mansion Inn
Fabulous new wing - 15 luxury rooms, pool, breakfast, cocktails, Pier House Beach Club privileges. Romantic. Walk to everything. Off-season rates. **305-294-5349.**

INNS AND LODGES New York

Auberge Des 4 Saisons—Cozy French inn on mountains. Pool, tennis. Award winning country French cuisine. **914-688-2223**

Roslyn Village Motel, LI—A charming motel in the historic section of old Roslyn. Convenient to city. Dly/wkly. **516-621-9657**

A Seductive Retreat...On Golden Pond
A romantic interlude, dedicated to just 4 couples. Jacuzzis for two, a/c, fplcs, decks & sumptuous breakfasts. A private lake for swimming, boating, fishing & savoring sunsets. A secluded 22-acre estate, 1 1/2 hrs NYC. **Lakehouse Inn - 914-266-4239**

Montauk "The Country Inn By The Sea"
Heated pool, tennis. Golf, fishing, horses nearby. Free ocean/beach parking. A/C, TV - all rooms. Bed & Bkfst as low as $39.50 dly pp/dbl. Wknd & vacation pkgs. **Shepherds Neck Inn** - Montauk, 11954. In NY: 800-345-3511 / (516) 668-2105

The Luxurious SOUTHAMPTON INN
Located In Village of Southampton. Weight rm, tennis, pool. Home of East End Comedy & Suitors Supper Club. **1-800-832-6500 or 516-283-6500**

Troutbeck - An English Country Estate
& conference center, on 442 acres, 34 rms, pools, tennis, fireplaces. Four-star cuisine & a magical European quality. **New York Mag said: "It's just marvelous, really is."** 2 1/4 hrs from NYC. **914-373-9681**

Jeronimo's—Superb cuisine, tennis, htd pools, jacuzzi, sauna. 32 rms - w/bidets, terrs. $85 ppd. 75 miles NYC. **914-733-5652**

RESORT New York

Singles/Couples—Su Casa, Woodstock. Sports/exercise/dance. Affordable Club Med atmosphere. Broch. **914-331-5226**

Hamptons Colonial Shores Cottages
& Marina. Rms & Apts. Pool, Free Rowboats, Docking & Ramp. **516-728-0011**

Hamptons--Drake Motor Inn—Nr ocean. Pool, A/C, free docking. 516-728-1592

Shelter Island Resort—AAA. Waterfront, sundecks, panoramic views. Superb cuisine. Swim, bikes, free golf. TV color/cable. Tennis. Midweek 3 nites - $154 pp. Shelter Island, NY 11965. **800-287-5454**

Fire Island - Ocean Beach: Jerry's Rooms
& Effcy Apts - Reserve Now For Labor Day. Rated #1 - Frommers Guide to NY State. Daily & wkly rentals. **516-583-8870.**

HEALTH RESORT New Jersey

Vacation With A Purpose—Lose bodyfat, relax by the sea. Free book. 201-775-7575

RESORT The Islands

Tortola, BVI. Villa Rentals & Health Spa
(Weight Loss) 800-367-8455

HOTEL New York

Chelsea Inn - 46 W. 17th St.
Summer Rates. Charming rms w/Kitchen. From $70/day; $199/4 days; $349/wk.
In NY - 212-645-8989 1-800-777-8215

MANHATTAN SEAPORT SUITES
When you visit NYC - on business or for pleasure - stay at the Seaport Suites for less than the price of a hotel. Its furnished studio apts or 1-BR apts are clean, have 24-hour security & maid services. Min 2-day stay, from $90/day. For reservations, call **212-742-0003** or fax **212-742-0124**

Borough Your Way Out.
Stouffer Westchester Hotel
I-95 North to Exit 55
914•694•5400

VILLA/CONDO/APTS Europe

Greece - Santorini—House with views. Sleeps 4 - $600-$700/wk. 718-624-3256

MADRID - GUEST HOUSE—Double room, private phone. Maid. Use of whole house. Located on the best street. Luxurious, 3,767 sq ft apt. $1,500 (U.S.) monthly. Preferably long-term. **212-308-9574**

Fall Is The Best Time For Europe!
Many Vacation Villas & Apartments still available: **INTERHOME 201-882-6864**

French Riviera - Central Nice—Close to all. Large, furnished studio. Sleeps 3. $425/wk. Reserve early. **619-726-4385**

VILLA/CONDO/APTS Mexico

Puerto Vallarta—Lux 2-BR condo on ocean, fab views, pool, maid. 914-779-6200

VILLA/CONDO/APTS The Islands

St. Maarten—Elegant, affordable 1-4 BRs, pools, maid - have it all! 804-353-5970.

St. Maarten—New villa - on edge of coral rock extending onto sea. 2 BR/bth, full kit, pvt pool, maid, A/C. **914-778-2581**

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HEALTH AND FITNESS

New York Health And Fitness is a weekly feature. **Rates effective with the January 8, 1990 issue:** $43.68 per line, one-time ad; $38.22 per line, four consecutive ads. 36 characters equal 1 line (count each letter, space and punctuation mark as a character). The first line is available in bold print followed by a dash. No abbreviations. Minimum ad - two lines. Add $20.00 for NYM Box Numbers. Display Classified ads are available at $464 per inch, one-time insertion. Complete rate card available. **Certified check or money order must accompany copy and be received by Tuesday for issue on sale the next Monday.** Phone orders accepted only with AMEX, Mastercard or Visa. **Services And Sales** Section, Classified Department, New York Magazine, 755 Second Avenue, New York, NY 10017-5906 or call 212-643-6500. **Contact Mark Bristow for billing procedures and advertising information.** All ads accepted at the discretion of the publisher.

COUNSELING

FINDING A THERAPIST TO TRUST CAN BE HARD... WE'LL MAKE IT EASY
Manhattan Referral Service [sm] selects a licensed therapist, specially trained to help with your problems. **212-439-0322**

PSYCHOTHERAPY FOR CHANGE
Effective treatment for depression, anxiety, work and relationship problems. Exp'd & skilled. State-licensed. Reasonable fee & Free consultation. 212-645-4524

Sex Problems?—Male counselors. Private, patient & confidential. 212-832-6659.

Crisis Normalization—A short-term therapy with long-term results. This new therapy has helped hundreds out of crisis and back to life. Individual, family and group. East Side Center For Short-Term Psychotherapy - 212-941-8844

DENTAL

WHITE TEETH
No caps, bleaching or bonding.
Cosmetic dental care. $499.00
Dr. King 212-972-9299

HEALTH & BEAUTY

Electrolysis by Mala Feit, RN—Free consultation. E.57th. - 212-753-1200

REVERSE AGING
Let Hattie Wiener, Anti-Aging Consultant/Psychotherapist, teach you to transform your body & attitude. **489-3758**

HOLISTIC HEALTH

Rejuvenation—Soft-Tissue Balancing therapy. Stress relief. 212-222-4868.

Gentle Bodywork—A relaxing treatment. New East 80's locale. 212-734-4419.

Revitalization Therapy—Relax & unwind your stress away. 212-996-0957.

Sex Problems?—Unique holistic approach. Lasting results. M/F. 212-580-5335

Ancient Egyptian Body Calming—Private Sanctuary - App't. $250-$350. Oasis from pressures. **212-686-3272.**

HYPNOSIS

Quit Smoking—Only one session. Certified hypnotherapist. 212-265-2772

Therapeutic Hypnosis—Weight, Smoking. Phobias. Sessions by PhD. 420-9017.

Certified Hypnotherapist—10 years' experience. Susan Walker. 212-316-3096.

MEDICAL

HEMORRHOIDS
Treated with Lasers
- Call for FREE Consultation
- Painless, safe treatment
- Insurance plans accepted

LASER MEDICAL ASSOC.
Call Free 1-800-MD-TUSCH

Impotent? New medical method - over 90% effective. Non-surgical, safe & confidential. MD office. E. 84th. **212-840-2121.**

CLEAN UP YOUR ACT!
End constipation forever. Control weight with a unique combination of herbs. All natural. **Nature's Cleanser. 212-888-0839.**

Experienced Acupuncturist/Internist—Ling Sun Chu, MD. 107 E. 73rd - 472-3000.

PHYSICAL FITNESS

Shape Up At Home Or Office—Certified, one-on-one fitness inst. 212-628-8189.

Beach Bodies—Private in-home trainer. Best workout in town. 212-247-6934

WEIGHT CONTROL

Certified Hypnotherapist—Weight Loss. Only 1 Session. 212-265-2772

THE SPA AT GRAND LAKE, CT.
Under New Management - remodeled rooms. Lose up to 10 lbs. per week while being ***pampered.***
·3 Gourmet Diet Meals ·Free Massage Daily ·Fitness Classes ·Yoga, Spa, Indoor Pool.
Call us for the most relaxing vacation of your life!
Outside CT: 1-800-THE SPA-1
In CT: 203-642-4306.

Stop Dieting! Change Habits. Free consultation, one-on-one, your office or ours. **The Caryl Ehrlich Program 212-752-8377**

OPTIFAST
715 Park Ave. (70th St) 212-288-5473.

LOSE WEIGHT FAST
UP TO 8-10 LBS. IN ONE WEEK
CHOICE OF
- Supervised Fasting
- Low-Calorie Vegetarian Regimen

Rates start at $70 a night
Write Or Call **PAWLING HEALTH MANOR**
Box 2001, Hyde Park, NY 12538
(914) 889-4141

MEDIFAST
Weight Loss & Control Program
212-249-6829 201-567-9394

Weight Management & Medifast
- Medically Supervised Weight Loss
- Personalized Eating/Exercise Plans
- Behavior Reshaping
- Long-Term Maintenance
- Possible Insurance Reimbursement

RENAISSANCE MEDICAL GROUP
34th & 2nd • 212-686-3131

LOSE UP TO 10 LBS OR MORE IN ONE WEEK!
At the **GARDEN SPA INN** (formerly Grand Lake Spa, CT.) Our Great Program Continues With · Free Massage Daily · 3 Gourmet Diet Meals a Day · Year-Round Pool.
(800) 232-2772 (201) 303-0717
Less Than 1 Hour From NYC
GARDEN SPA INN, NJ

· LOSE 1 LB A DAY! ·
Diet specialist, MD. Men, Women, Teens. Insurance forms OK. No contracts.
MANHATTAN DIET CLINIC
212-245-5940 119 W 57th, 5th fl. Rm. 520
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Official Medifast® Center
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Men! Women! LOSE 20-30 LBS—In 1 Month. Under Weekly Medical And Psychological Supervision.
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BOAT AND YACHT

New York Boat And Yacht is a weekly feature. **Rates effective with the January 8, 1990 issue:** $43.68 per line, one-time ad; $38.22 per line, four consecutive ads; $33.28 per line, seven consecutive ads. Approximately 36 characters equal 1 line (count each letter, space and punctuation mark as a character). The first line is available in bold print followed by a dash. No abbreviations. Minimum ad - two lines. Add $20.00 for NYM Box Numbers. Display classified ads are accepted. Complete rate card available. **Certified check or money order must accompany copy and be received by Tuesday for issue on sale the next Monday.** Phone orders accepted only with American Express, MasterCard or Visa. **Boat And Yacht Section,** Classified Department, New York Magazine, 755 Second Ave., NY, NY 10017-5906, 212-643-6500. **Contact Christina Post for billing procedures and advertising information.** All ads accepted at the discretion of the publisher.

Cruise New York Aboard Mystique
Corporate & Private Yacht Parties.
Weddings, Bar Mitzvahs, Luncheons
Dinner Cruises from $32.95.
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For groups from 2 to 2,000 - choose from over 200 superb motor and sailing yachts. All are US Coast Guard-certified. On-site inspection, expert catering and ample parking. Gideon Rosen, Stan Biesky or Pam Wiley handle every detail. Call 212-627-2775.

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Exquisite Parties Afloat. Up to 120 Guests for Weddings and Priv./Corp. Events.
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ENTERTAINMENT

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THE PLACE TO BE—NEW YORK Magazine's new advertising section, NEW YORK KIDS. For more information, call Michelle Miller-Hamm at 212-643-6454.

SUMMER ENTERTAINING

New York Summer Entertaining is a weekly feature. **Rates effective with the January 8, 1990 issue:** $43.68 per line, one-time ad; $38.22 per line, four consecutive ads; $33.28 per line, seven consecutive ads. 36 characters equal 1 line (count each letter, space and punctuation mark as a character). The first line is available in bold print followed by a dash. No abbreviations. Minimum ad - two lines. Add $20.00 for NYM Box Numbers. Display Classified ads are available at $464 per inch, one-time insertion. Complete rate card available. **Certified check or money order must accompany copy and be received by Tuesday for issue on sale the next Monday.** Phone orders accepted only with American Express, MasterCard or Visa. **Entertaining** Section, Classified Department, New York Magazine, 755 Second Avenue, New York, NY 10017-5906 or call 212-643-6500. **Contact Denise Sisto or Christina Post for billing procedures and advertising information.** All ads accepted at the discretion of the publisher.

CARICATURES

Leading Caricaturist—Enliven your business or private party. 212-873-1695.

Caricatures By Giordano—Free samples. Fast. Reasonable prices. 201-778-6379

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Philip James Herman—"Caricaturist Par Excellence." 914-357-3318, 800-660-8899.

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ENTERTAINMENT/KID

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The Right Music For Any Gathering!
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Music to Match the Moment **718-229-5522**

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ENTERTAINMENT/SINGLES

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Since 1971 **212-362-8200**

PLANNING A PARTY? Call ARTIE'S Warehouse Restaurant. 539 West 21st St. Private Parties - 10-300. **212-989-9500**

FALL PREVIEW

NEW YORK Magazine Looks To The Future

A BOUNTIFUL ISSUE
NEW YORK Magazine's Fall Preview issue is the all-inclusive guide to the city's most eagerly anticipated season, with scene-stealing peeks at what's ahead in film, theater, art, nightlife, fashion, and much, much, more.

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Moran's Fabulous Foods—Unforgettable Parties - Charming Fireplaces and Patio Gardens. Personalized Service and Planning for 40-300. **Colleen - 212-989-5689.**

PARTY AMIDST NOSTALGIA
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30' Cathedral Ceiling · Skylights · Balcony

Successful Affairs—Discovers & uncovers the finest in party facilities. Our services are at no cost to you. **212-683-7574**

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For The Best Priv/Corp Parties In Town! DEZERLAND—NY's unique extravaganza. 100,000 sq. ft. of fun! 4 clubs in one. Hot Rod, Surfside Club, VIP Room, Indoor Drive-In Theater, Sing-Along & Classic Car Museum. Decor & music from 50's thru 90's. Accom 100-2,000p. With or w/out catering. Call Nancy Levy at 212-645-7384

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Has The Latest Word On Where To Find Tempting Treats And Spirited Drinks.
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INTERIORS

New York Interiors is a weekly feature. **Rates effective with the January 8, 1990 issue:** $43.68 per line, one-time ad; $38.22 per line, four consecutive ads; $33.28 per line, seven consecutive ads. 36 characters equal 1 line. The first line is available in bold print followed by a dash. No abbreviations. Minimum ad - two lines. Display Classified ads are available. **Certified check or money order must accompany copy and be received by Tuesday for issue on sale the next Monday.** Phone orders accepted only with American Express, MasterCard or Visa. **Interiors** Section, Classified Department, New York Magazine, 755 Second Avenue, New York, NY 10017-5906. **Call Steve Priesel at 212-643-6500 for billing procedures and advertising information.** All ads accepted at the discretion of the publisher.

ANTIQUES

Love Antiques?—We do the leg work. Expert advice. Below retail. Cert. appraisers. Also to the trade. Matthew Elliot Antiques **718-377-8555 or 718-253-7179**

ANTIQUES FAIR—Sept 2 & 3. Sunday & Monday Halfmoon Flea Market Grounds - Rt. 146, Halfmoon, NY Northway (87), Exit 9 East - 5 miles to open air market. General market open every Sunday, 6:30 AM. **Halfmoon Flea Market, P.O. Box 370 Halfmoon, NY 12065. (518) 383-4117**

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CLOSETS / STORAGE SYSTEMS
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Artists and Craftsmen Cooperative.
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LIGHTING

Track By Jack, Inc.—Track lighting specialists. Designs. Installations. Discounts. Everything stocked. 212-340-9111.

ADVERTISERS—Reach 1.5 million readers, intent on making their places more than livable. Call **212-643-6500.**

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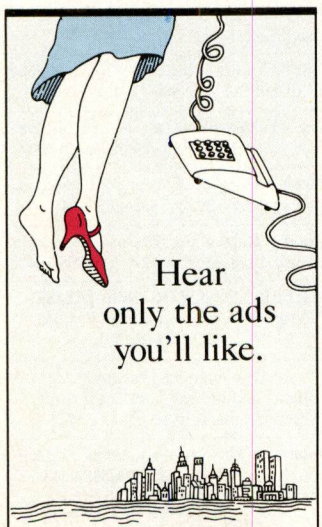

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Beau Knows Books—Attractive, athletic, 37-year-old publishing exec/author seeks bright, beautiful woman, for alliterative adventures. Should be equally well-versed in matters of mind, body and spirit (but even two out of three wouldn't be bad). Note/phone/photo. NYM J567

Handsome, Fit, Eclectic, Erudite—Professional male, 32, 6'1", desires an elegant, refined, creative culinary alchemist, 23-30, who thrives on classics, outdoors, travel and culture. NYM J569

Hey, Call Me!—Attractive, fun-loving, intelligent, energetic, very successful, relaxed, youthful, maturing 60's, homes in Florida and Israel - looking forward to meeting you...a bright, happy, slim, trim, good-looking female who enjoys boating, swimming, sun, fun, travel, dancing, skiing, cultural and world affairs. Please write me about yourself in a short note with recent photo. NYM Z213

I'd Like To Have A Down-To-Earth—Relationship with a really nice man who is over 55. I'd like to take a bike ride in Central Park, go to a play and have coffee afterwards - and pal around in New York. NYM Z223

Pretty, Playful, Smart, Sexy—Long-legged, warm-hearted, exceptional NJ lady, 25 - seeks tall, handsome, well-built Jewish professional, 25-32. Photo please. NYM Z227

Have You Read Me?—Newly available, very attractive writer, culture buff, swimmer, 42 - seeks bright, handsome professional male who prefers Bach to rock. Photo/note. NYM Z225

Opportunity Knocks Once—Jewish male engineer/MBA with dark eyes and brown hair, 5'10", 31, would like to share movies, music clubs, Mets games and shoreline walks with eye-pleasing Jewish female with lively personality and keen sense of humor, 'til death do we part. Note/photo/phone. NYM Z224

Petite, NJ, Financially Secure—Jewish female - country club golfer, mid 40's, with a lot of style and love of life. Looking for financially secure male - country club golfer, 48-60, to share life's gifts and the gift of life. NJ preferred. Note/phone/recent photo. NYM C656

This Is A Quiz—Do you want a very special man in your life? Do you want someone who will truly adore you? Do you want someone who will respect, admire and love you? If you answered correctly, proceed to the reading comprehension portion. Exceptionally good-looking, early 40's, with great body, 5'10", trim, athletic, very well-dressed, emotionally and financially secure, Jewish, divorced - seeks very special lady, 27-37, thin, very attractive, nonsmoker, to share all of life's virtues. Send essay to NYM J568. All grades final - but photo ads ten bonus points.

NEW!

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New York, New York 10163-4600

Pretty, Blue-Eyed Blond—Educated, 5'9", warm, sensual. Loves running, cycling, pets and rock. Seeks white male, 38-48, gentle, honest professional for friend/lover/lifetime companion. NYM Z228

Unpretentious—Outdoor-type, fit female, 31. Seeks normal guy in his 30's, who questions authority - a committed professional but not obsessed. Letter and photo, please. NYM J514

Shapely Brunette—Seeks sexy, Jewish professional man, 50-65, for good times, friendship and come what may. Note/phone/photo. NYM Z209

Vivacious Redhead—Very attractive, 38, 5'7" woman who is warm, sincere and athletic. Enjoys city and country living. Looking for fun and future. Photo. NYM Z232

A Pretty, Petite, Independent, LI—White Jewish widow seeks a special man who appreciates quality & class. Are you good-looking, loving, financially secure, Jewish, a nonsmoker in your mid to late 50's? Let's experience sharing, adventure, travel, dancing & fun together! Please send note/photo. NYM R002

Lover/Friend Needed—Platonic relationships are fine but not enough. Sincere Ivy professional - attractive, trim, healthy, romantic 6' male, 40 - looking for pretty, sharp, warm female. NYM Y019

Legal Secretary/Paralegal—Attractive, warm, intelligent, easygoing, down-to-earth mom of affectionate 8-year-old, early 40's (appears 30's), 5'4", 135 lbs. Seeks a sensitive, vulnerable, sincere, bright professional male for a loving, committed relationship. NYM J560

Flaxen-Haired Beauty—Vivacious, curvaceous green-eyed beauty with Suzanne Pleshette looks and voice - into theater, travel and sports. Seeks youthful, fun-loving, adventurous and self-assured gentleman. If you are caring, sensitive and like to live first class, this seductive and intelligent lady will be pleased to hear from you. Note/phone/photo. NYM Z220

Great Girlfriend Wanted—Jewish male, 32, handsome, with own business, hopes to meet a down-to-earth, unpretentious counterpart. I like rock music, reading, vegetarian food and making you laugh. Note/photo please. NYM Z219

Very Handsome Attorney—A truly exceptional guy who is sensitive and successful, Jewish, 30's - seeks very pretty, bright, caring female. Photo. NYM J563

Seeking Attractive Female—Under 35, willing to relocate to small Caribbean island. She must be slim, white, educated, down-to-earth, affectionate, with no addictions. I am an attractive, successful white male, 45, developer of beachfront resort - seeking the right woman for a serious relationship. Bio/photo/note and phone, please. NYM Z210

Out Of My Dreams—And into my mailbox. This engaging, warm, funny man, a journalist/writer, 29, Jewish, tall, handsome, Ivy-educated and athletic in body and mind - likes very bright, thoughtful, fun, arts-fortified women. Wouldn't mind falling in love with one. NYM J557

Country Roots - City Girl—Who loves life and knows how to enjoy it, is seeking successful, sensitive, sexy man who knows what he wants. I am unusually beautiful and tired of waiting. Write NYM J556

Professional, Successful Male—Handsome, 44, 6'1" and trim, with a love for golf, music and travel. I'm looking for a very attractive, slim, intelligent female, 30-45, who's also happy and secure. Note/phone and photo a must. NYM Z212

Great Neck Gal—Pretty, petite blond professional, 35, Jewish - seeks classy man for serious relationship. Photo. NYM J554

Successful, Special, Strikingly—Good-looking woman who has an extraordinary appreciation for life and knows how to make a man happy, is seeking an accomplished, 45 plus, attractive man who knows what he wants. Photo/note/phone. NYM Z211

Attractive, Kind Female—MD, Jewish, European background, mid 50's. Seeking an intelligent, educated gentleman, up to 65, with sense of humor, for companionship, friendship and possible relationship. NYM J494

Energetic And Elegant—Creative professional - bright, slender, attractive - seeks male counterpart, 30-40. Photo/note. NYM C647

Playful, Pretty, Down-To-Earth—Psychotherapist, 5'7", slim, slightly irreverent, likes good conversation, restaurants, jazz, reading, etc. Wishes to meet a man (49-60), with a sense of integrity, humor, satisfied with himself/work, only mildly perfectionistic and interested in attempting a relationship. NYM J565

Handsome, Slim, Athletic—And successful, 35, 6' gentleman seeks pretty, intelligent and communicative woman, with a diversity of interests - for romance leading to commitment. Note/phone please. Photo appreciated. NYM Z222

Part-Time Horse Breeder—Jewish, attractive, sensitive, eclectic, athletic professional, 48, 6', 155 lbs - seeks stable, slim, pretty, sensitive professional woman, 35-45, who loves animals. Photo/note/phone. NYM Z229

Can Lightning Strike Twice?—Elegant blond, pretty Jewish widow, interested in the arts. Seeks tall, healthy, sophisticated gentleman, youthful 60's, for lasting, caring relationship. Photo/phone. NYM J555

Not-So-Old Blue Eyes—Handsome Jewish lawyer, 45, 6'. Love romantic dinners any time of day. You are tall, trim and very attractive. Photo/note. NYM J579

Attractive Singer, 34—Green eyes/great smile, seeks professional Jewish male, 30-38, kind, affectionate. Pix. NYM Z231

Culturally Literate Male—Successful professional - handsome, high achiever, finds time for serious fun. Seeks career-directed female, 20's-30's, 5'5" or under, with brains and beauty. You appreciate great books and ideas, stimulating conversation and rational, secular values. Recent photo a plus. NYM Z230

Handsome, Successful Jewish Man—Seeking a best friend, 39-46 - good dining, conversation, the arts. Good times. Reach out. Manhattan preferred - but I'll reach out too. Photo/note. NYM J519

Successful, Handsome, Jewish—Professional, 40, single dad, financially and emotionally secure, slim, athletic - seeks slim, pretty, Jewish professional mom for love and marriage. Note/phone/photo a must. NYM J573

Pretty, Petite, Creative Professional—39, aerobically fit, values family, old friends, kids/fun. Seeks like-minded, nonsmoking, warm male, 30-50, with time to share outdoors, arts/maybe the heart. NYM Z236

Do You Hate The Singles Dances?—Well look no further! I'm a tall, attractive, successful Jewish male. I like theater, sports, music and just havin' a good time. I seek an attractive, nonsmoking, fun-loving Jewish female, 23-29. Note/photo/phone. NYM Y020

26-Year-Old Businessman—Very attractive, well-educated, 6', 200 lbs - seeks an attractive female, 19-29, with a great figure, willing to take chances in life. Photo/phone. NYM J562

Ready To Meet Your One and Only?—This sporty and urbane Renaissance man of 44, 5'11", with a plethora of likes and few dislikes. It would be a plus if you're under 40 and over 5'3", not skinny or smoking - but bright, pretty, zany, romantic and slightly unconventional. Note and photo will mean at least a pleasant conversation. NYM J552

Successful CFO—Blond, blue-eyed European, 44, seeks sophisticated lady under 44, for marriage - and to share hikes, gardening, classical music, adventure, travel, gourmet cooking and antiques. Sense of humor and honesty essential. Christian/nonsmokers only. Note/photo. NYM C597

Very Successful—Real estate developer. Caring, sensitive, handsome - seeks interesting, educated, nurturing, fit mate (under 34). Photo/phone/note. NYM C450

Professional Male—60, attends classical concerts - seeks female. NYM C566

Fall In Love With Me—Very attractive, slender Jewish woman, 39, long hair, pretty smile - seeks man of her dreams. Photo appreciated. NYM Z208

Tall, Handsome, Intelligent—Successful single male, 30, interested in meeting an intelligent, gorgeous, successful woman. Photo/phone. NYM J558

Bachelor Number Three—Is an attorney, Jewish, 29, 6'1", Manhattanite - who loves music (rock and jazz), theater, international foods and worldwide travel. Seeks sharp, outgoing, spontaneous Jewish bachelorette. Note/photo/phone. NYM J550

Pretty, Slim Doc—30, seeks Jewish male counterpart, 30's to share life. NYM Z239

Looking For Romance—Tall, very shapely, passionate woman with long dark hair is looking for a tall Italian man from Westchester or Rockland - at least 6'2", nonsmoker, 42-47, and who weighs around 190. If you like romantic dinners and just staying home and cuddling, where have you been? I'm waitng for you! Must be established in business and interested in marriage. Please send photo/phone with a short note. NYM J584

Korean Businessman—Let's experience and exchange Eastern and Western worlds. Seeks white or Oriental female, 20-35. Note/photo. NYM C621

Handsome And Herpes—28, white male, educated and fit. Seeks honest female for relationship of significance. NYM J559

NJ Jewish Professional, 40—Warm, sensitive, athletic - enjoys skiing, tennis, gourmet cooking. Seeks female counterpart, 29-39, for lasting relationship. Phone/photo/note. NYM Z241

European-US Resident—28, 5'11", blond, blue-eyed, fit, professional. Seeks nice, attractive female. Photo/note. NYM J551

Beautiful Artist - Enchantress—Seeks handsome, generous patron with wit, taste and wisdom. Photo please. NYM J588

Very Attractive—Outgoing blond female seeks a fun-loving Jewish professional male, 26-35 - to enjoy rock 'n' roll, the beach, skiing, wining and dining or just spontaneous fun. Note/photo. NYM J583

Is There Anybody Out There—For this sincere, professional, 28-year-old Jewish male? If there were, she would be easygoing and spontaneous; she would enjoy gourmet dining, carriage rides through Central Park, rock concerts and vacations around the world; she would be truly happy with her life while looking for someone to share it with; she would remain undemanding of a guy who could offer her everything; she would gladly send her photo along with her reply. NYM R864

Vermont—Good-looking, 46-year-old professional woman seeks athletic, well-educated, financially secure mate with sense of humor - who's an excellent skier, enjoys reading, music, nature, laughter, dining and living in Vermont. NYM Z243

Irish/English Descent—Creative, solid values, psychologically aware, pretty, 30, sparkling eyes, marriage-minded. Seeks very special counterpart under 40. Personal note about who you are! NYM R863

Seeking—Jewish professional male, 28-35, sports fanatic, for fun-loving, outgoing, bubbly brunette. NYM J582

Honesty, Friendship, Sex, Laughter—Tall, slim female, 50 - seeks available, upbeat Westchester/NYC male possessing these qualities. NYM J590

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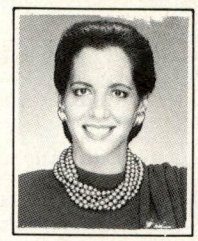

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Pretty, LI Jewish Divorcee—Seeks fun-loving man, 40's, for romance. NYM C629

Gay White Male—55, seeks healthy male, 25-45, to share city apartment, country home, life, theater, music, dinners, etc. Note/phone appreciated. NYM Z214

Attractive Thirtysomething Female—Professional - seeks intelligent and witty man to save her from the NYC middleage heterosexual wasteland. Must be literate, passionate and sophisticated. Note. Photo. Phone. NYM C650

NJ Career Woman—With MA, divorced with one young child, seeks professional white male, 45-55, for friendship and companionship. NYM C624

Fun-Loving, Romantic Attorney—Looking for sensual, sexy beauty with great legs, penchant for jazz, ocean, dancing. I'm attractive, well-built athlete - Italian, in mid 40's, love to cook for you and play house. You are 32-43, great figure, with good sense of humor, intelligent and passionate about life. Recent photo/phone/note a must. Nonsmoker please. NYM J575

Warm, Easygoing, Honest—Indo-European ancestry. Asian, successful chemical analysts (management) living in NJ, 5'2", very young-looking, well-traveled 44 year old male. Would love to meet a pretty, petite, nonsmoking, funny, intelligent woman, 30-38, with good values, enjoys politics and a warm smile for relationship. Note/photo/phone please. NYM C655

Devil's Advocate—Let's make a bargain. For your eternal soul, I'll deliver as soon as possible, a smart, funny, low-key, sexy, accomplished man (30's), guaranteed to please by sun and candlelight - if you're bright, warm, alluring and under 34. Photo appreciated. NYM J574

Handsome MD—32, 5'11", seeks attractive professional female, 25-32. NYM C627

Attractive, Trim NYC Guy—34, literate, considerate and secure, seeks sincere gal, 27-40, who enjoys ballet, theater, film and Europe. NYM C628

Dual Heritage Professional Male—33, mother - white and father - black. Considered very honest, bright, handsome and successful. But I am alone, unmarried and without children. Don't reject me without first pausing to consider me. Photo; will reciprocate. NYM J587

Asian Woman Sought—Architect, 38, 6'2", Ivy-educated, seeks Asian woman for fine dining, fun, adventure and more! Photo/phone. NYM C645

I Am Tired—Of being part of the singles scene. Downtown woman, elegant and offbeat, creative professional, Northern European, 39, is looking for a male counterpart with brains, heart, humor and looks. No need to be perfect but willing to bond and share some of my interests: travel, cooking, arts, sports, cats and kids. Note/photo/phone. NYM C646

Very Attractive, Ivy-Educated—Psychologically-minded Jewish woman - 34, 5'2", slim, fit - seeks very bright, physically fit, emotionally ready man in his 30's, who lives in NYC but craves beaches off-season, mountain air and starry nights. NYM J572

FL Gentlewoman Farmer—47, Gemini, enlightened, independent, avid angler, pilot, artist and world traveler. Willing to make some concessions for the right gentleman. Nonsmoker only. NYM B103

Tall, Thin, Attractive—Soft-spoken man, 39, Jewish, writer, seeks lady who thinks she can handle flowers, white wine, William Powell movies and being accepted. Kids and/or pets a plus. NYM C637

Handsome Entrepreneur—35, seeks a young lady with model quality looks and old-fashioned values. Note/photo/phone. NYM C638

Asian Beauty Sought—I am a handsome, highly successful, bright, witty, athletic, divorced white male with traditional values - who is monogamous, emotionally secure and easygoing. I seek a nonsmoking Asian female, under 40, who is very pretty, intelligent, caring, affectionate, chic, possesses a terrific figure and has traditional values - to share friendship, music, theater, sports, travel - and each other. Bonus points for a warm smile and great legs. Photo and handwritten note necessary for a reply. NYM C641

Herpes—If you're an understanding lady, interested in meeting a successful man, 43, 6', who enjoys fun and fine things, communicating, sports - and who hates first dates, as you do, let's meet. I'd like you to be stylish, slim, 30-40, secure, with inner qualities. Photo/phone/note please. NYM C586

New At This!—Reentering dating world. Single male, 51, 6', 185 lbs - graduate school professor/full-time private practice. Loves to work hard and play easy - likes travel, theater, movies, eating out. Any age/race. Photo/phone/note. NYM J597

Criminal Lawyer—39, 5'7", good-looking, off-beat, seeks woman with no record-of mediocrity. You are radically intelligent and unreasonably pretty. Photo/note. NYM J595

Hot Rocks—Geologist, 39, 6', 170 lbs. Friends say I'm sincere, caring and not bad on the eyes. Love to meet a pretty, slim, single white female, 25-40 for NYC fun. I enjoy romantic dinners, foreign films, picnics in Central Park, listening to jazz and meeting interesting people. Let's exchange photos/phone. NYM Z251

Romantic Realist—If you can appreciate an established businessman who is 30, Jewish, 5'10", good-looking, well-built, giving, sensitive and has a dry sense of humor, you could be the woman for me. I love to travel in the winter and have casual weekends in the summer. Seeking attractive, slim, well-adjusted and fun-loving, sensitive woman, 25-35. Photo/note. NYM Z248

Sailing, Skiing And Dancing—Are a few of the pastimes that this highly successful President of a European/American company wishes to share with a pretty, warm and intelligent lady. You'll also find me caring, romantic, affectionate and marriage-minded. I am bilingual, mid 40's, 5'10" and trim. Please send note and photo. NYM Z249

Stunning Female Lawyer—Always fun but sometimes bratty (50ish grandma). Seeks successful, confident, kind man with wit (48-60). For serious relationship. Phone/note/photo. NYM Z252

Single Jewish Male—36, nonsmoker, Gemini, 5'11", artist, funny. Loves pizza, movies, walking, WQCD, NYC. Seeks Jewish female. NYM J593

Handsome Executive, 34, 5'9", Trim—Seeks pretty "forever female". NYM G756

Professional, Financially Independent—Mature, warm and lively woman - seeks similarly inclined man, vital, literate, 59 plus, for caring relationship and shared interest in arts, culture, travel. NYM J594

Charming Young Asian—24, 5'6", slim, pretty, sexy, writer - seeks tall, attractive man, 25-50. Photo/phone. NYM J581

Handsome Jewish Attorney—30, slim, sensitive, great sense of humor. Seeks pretty, thin, Jewish professional woman under 5'7", for lasting relationship. Photo/phone. NYM J592

Woman With Ideas On LI—Very pretty, sensuous, 5'6", 130 lbs, seeks funny, bright man, 45-60. NYM J578

Professional—Attractive, warm, intelligent, easygoing, down-to-earth mom of affectionate 8-year-old, early 40's (appears 30's), 5'4", 135 lbs. Seeks a sensitive, vulnerable, sincere, bright professional male for a loving, committed relationship. NYM J560

Class Act—Attractive, accomplished, petite Jewish woman, 28 - loves NYC, the arts, sailing, biking. Seeks similar in marriage-minded man, 27-38. Note/photo/phone. NYM C642

Successful Moviemaker, NJ—I'm 41, widowed, no children and retired. That's right, retired. I'm 5'8", 167 lbs, with long, dark brown hair and bearded. I still love to travel, play tennis, swim and sit in my hot tub. I seek a woman who is intelligent, good-looking and would enjoy this life style. Age is not important. Nonsmoker. Photo and phone a must. Reply POB 579 Montclair, NJ 07042.

Attractive, Single Jewish Female—54, 5'8", professional seeks established, single, tall, Jewish professional male, 50-59, with sincere and serious intentions for friendship and romance with this ex-New Yorker living in Florida. Photo/note/phone please. NYM Z245

Beautiful, Successful Artist—Savvy, slim, fit, 41, loves pictures, words, ideas, life. Seeks sound, visual or literary star, 36-46. Photo! NYM Z247

I Just Need One—Special, beautiful lady for good-looking Jewish male, 40, so we both may enjoy the theater, dining, travel, sports, laughs, good conversation and many enjoyable surprises. Photo a must. NYM Z246

Slightly Eccentric, Responsible Male—30's, seeking woman with sense and sensibility - for romance. NYM Z242

Happy—Brunette - pretty, 31, hazel eyes, curvaceous. Seeking a special, regular guy. I am/you are kind, gentle, honest, fun, independent with eclectic interests. Note/photo/phone. NYM J586

Hoping For Companionship—With a genuine man, interested in fitness, nature, arts, dancing. North NJ professional woman, 55. NYM J577

Nice Jewish Boy—30 - aspires to mensch - tall, thin, successful, MBA, hippie-turned-capitalist. Seeks smart, petite romantic. Photo/note/etc. NYM J571

Wanted:—Pretty Jersey girl, 27-34. Reward: Handsome professional male, 38, Jewish, athletic, 5'11", nonsmoker, loyal and caring. Photo, please. NYM J596

Wanted: 100 Percent Woman—35-45, brillant, creative, intimate, funny. I am 6', trim, sensitive, gentle, loving. Goal: affectionate, sexy life together. Photo a must. NYM Z253

Beautiful Hispanic Model—38 seeks professional male - dining/arts. NYM Z250

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Pen Pal Wanted—Housewife would like to correspond with a man over 50. I am pretty, feminine, bookish, Victorian, plump. NYM Y017

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'SUNDAY TIMES' OF LONDON CROSSWORD

ACROSS

1 Mercy returned by footballer. (7-4)
9 Clean up the city. (4)
10 Fruit which makes man get a rope twisted. (11)
11 Light which brings animals back. (4)
14 Weapon I bring up if the senior officer is missing. (4-3)
16 Pet opposite of friend to religion? (6)
17 An official took it easy before the strike. (6)
18 Ineffective member of the team prepares for matches, for they keep people on the rails. (9, 6)
19 Immoral women just about ring for their cards. (6)
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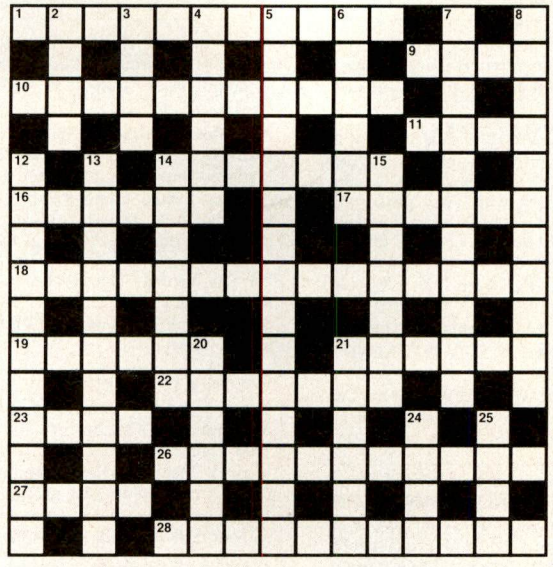
22 Played for time when unable to eat any more. (7)
23 Observe you include a footnote in return. (4)
26 The people who claim to know are wrongly cooing about the aroma. (11)
27 Bearing of one surrounded by human beings. (4)
28 Just as Cupid was love. (11)



DOWN

2 On a billet after a company has left. (4)
3 Bank which takes part in a more effective way of saving money. (4)
4 Wager one has turned into an insect. (6)
5 Maximum publicity for one who refuses capital to the railways. (6, 9)
6 Provides food and puts a note into vehicles. (6)
7 If the great work were unfinished it might make me practise. (11)
8 A ploughman's in the City? (5-6)
12 They follow vehicles when mistakes are made before starting the engine in cars. (11)
13 They indicate letters are missing, upsetting hopers after a delivery. (11)
14 Shady places in which diplomats take their ease. (7)
15 Having tried a wife, I am among the spoilt. (7)
20 Tried hard for the floating voters. (6)
21 Included in a table this cause would appear disloyal. (6)
24 Food which makes one complain. (4)
25 Painful feature of last year's epidemic. (4)

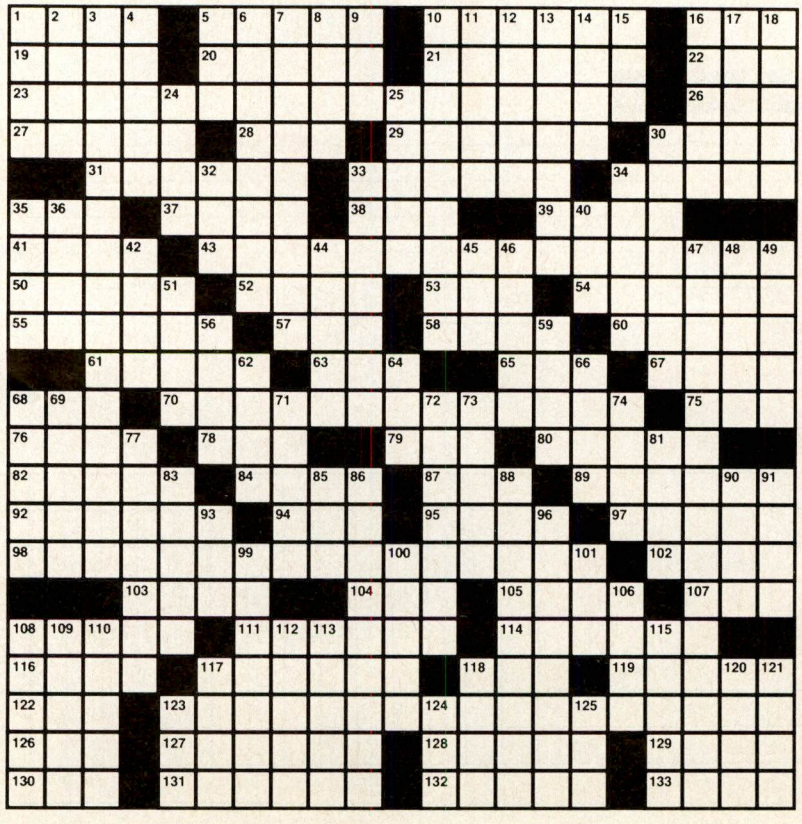
'DUAL CITIZENSHIP' : 'CUE' CROSSWORD • BY MAURA B. JACOBSON

ACROSS

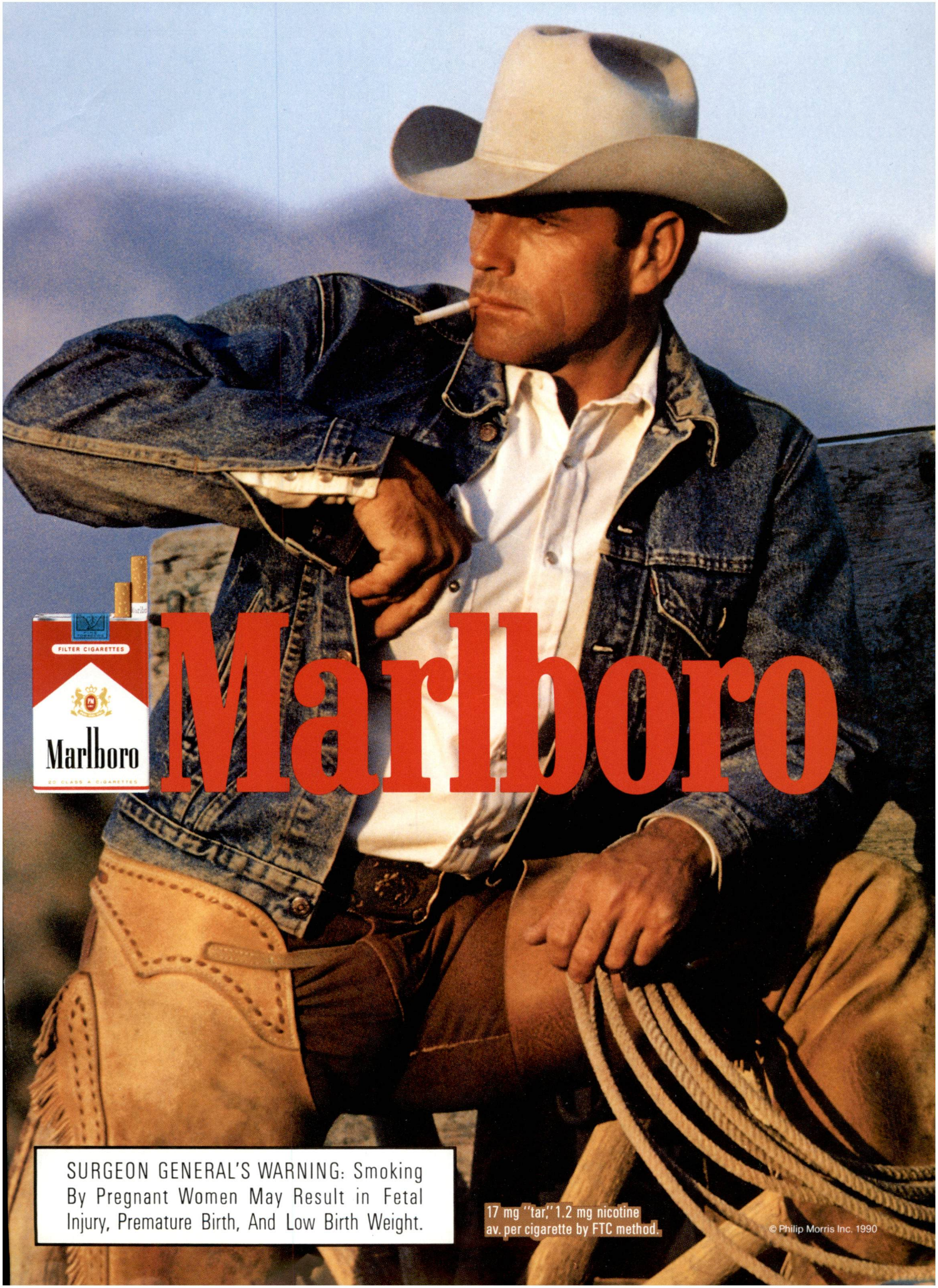
1 Bench in a parc
5 Relative of bingo
10 Square peg in a round hole
16 —— -fi
19 Ben Adhem's title
20 Wrong move
21 Baltimore bird
22 Histrionic actor
23 West-Indian Acadian
26 Room in a harem
27 Engaged in hostilities
28 First mate
29 In a rational way
30 Small branch
31 California live oak
33 Neighbor of Perugia
34 Reagan co-star
35 Slump
37 Spumante city
38 Were introduced
39 Drug cop
41 The Kingston group
43 Swiss Athenian
50 Smoke detector
52 Treasured
53 —— -Magnon
54 Saudi's land
55 Scarlett's daughter
57 551, to old Romans
58 Successful stud
60 Strict
61 Hollywood family name
63 Marshall Plan agcy.
65 Hog's habitat
67 "These —— few of my favorite things"
68 After an aitch
70 Himalayan Gaul
75 GI dog tags
76 —— vu
78 Exhumed Egyptian
79 Up for payment
80 Theater-in-the-round
82 Not worth —— of beans
84 "—— she blows!"
87 Eldest Alcott girl
89 Improves a text
92 Bohemian's capital
94 Oktoberfest drink
95 Stopper
97 Acrylic fiber
98 Carthaginian Frenchman
102 Prima donna
103 Britisher's prep school
104 Mafia godfather
105 Lackluster
107 Panhandle
108 Make inquiry
111 Audacious
114 Channel swimmer Gertrude
116 Jillian and Landers
117 Loch of song
118 Anthropoid
119 Talmadge of the silents
122 Aunt: Sp.
123 Austrian Tartar
126 Rearward, at sea
127 Flynn namesakes
128 Riveter of WWII
129 Be a loafer
130 Pumpernickel's kin
131 1776 diplomat Silas, and family
132 What to hitch your wagon to
133 TV-reception woe

DOWN

1 "Arabian Nights" surname
2 As blind as ——
3 Scandinavian Melanesian
4 Havana citizen
5 Conducted
6 Familiarized with procedures
7 Really toiled
8 Muscle resiliency
9 Killer whale
10 Franciscans, e.g.
11 Teheran citizen
12 Factions
13 Frustrating
14 Faulkner's "As —— Dying"
15 Half a score
16 Displayed
17 Port of Spain
18 Adult insect
24 Medieval strongbox
25 Plus factor
30 Bach opus
32 Somewhat: suffix
33 Yankee's land
34 Brothers, to Uncle Remus
35 Wild guess
36 Younger Guthrie
40 Altar constellation
42 Yes ——?
44 Gentleman's gentleman
45 "Exodus" hero
46 Viking
47 Portuguese African
48 Broadcast
49 Pram pushers
51 After-dinner item
56 Splice film
59 Sundance Kid's girl
62 Adjoin
64 Addition word
66 Days of old
68 Adjust to a new medium
69 Indira's father
71 Frome of fiction
72 Oversold-airline practice
73 Rods' partners
74 Captain of the "Nautilus"
77 Berber's capital
81 Schmo
83 Full of vigor
85 Jungfrau, for one
86 Prepared state
88 Direction marker
90 Hawk's opposite
91 Stumbling block
93 "Old MacDonald" finale
96 Fragrant flower
99 Basque's land
100 Andalusian city
101 Scot's negative
106 Czech city
108 Bedouin's land
109 Integrate
110 Growing out
112 "—— for the Misbegotten"
113 Actress Esther
115 Uses a recliner
117 Orpheus's instrument
118 Bible book after Joel
120 Author de la Roche
121 From scratch
123 One of the Turners
124 New Deal abbr.
125 Berliner's land: abbr.



Solutions to last week's puzzles appear on page 85.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17 mg "tar," 1.2 mg nicotine av. per cigarette by FTC method.
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