

Doug McKeon is Jonathan, a shy guy, who falls for the sexiest girl in town, Marilyn, played by Kelly Preston.



the movies

Dan Greenberg

## Parents look foolish in bright 'Mischief'

OK, parents, line up and take your licks. It's all your fault. What is? Everything imaginable. The parents did it. These days, the butler is gettling off scot-free.

As a parent, I object to the current spate of movies (Breakfast Club, "Heaven Help Us," Mischief" and "Vision Quest") which in one way or another create adolescent worlds where all problems are created by the older generation.

Youth will be served but this is ridiculous! Life is not all fast times at the drive-in with a happy ending. The media does a great disservice telling the kids that parents are the root of all evil and everything will turn out well if you go for it.

"Mischief" is one of the more annoying examples of this genre, spreading that very message and doing a good job of it. It's all the more insidious because the fill mis technically well-produced, has an engaging and energetic young cast, good music, neat old cars—would you believe a green Sutdebaker from the mid-50s — and it keeps moving at a good clip, in spite of the usually thin Hollywood, high-school romance, Piot IIs.

NET-SONVILLEY, HIGHY, leading klutz, shy and innocent

NELSONVILLE'S HIGH'S leading klutz, shy and innocent Jonathan (Doug McKeon, the tough little kid from "Golden Pond") dreams of Marilya (Keliy Preston), the sexiest girl in school, town and most of the western world. Up to a point Hollywood romance is OK, but high school was never like this, not even close. Into town, and over everybody's lawn, rides a dashing young dude on a motorcycle, Gene (Chris Nash). Nash is an appealing young man, remiliscent of, and in some ways more attractive than, John Travolta. No smug looks, just fresh and youthful energy.

gy.

Gene is from the big city of Chicago and very wise. He's also been in a lot of trouble, which turns out to be his father's fault. Dad, it seems, has had a tough time as a widower so he takes it out

on Gene.

Gene, at any rate, knows the score and takes Jonathan under his
Gene, at any rate, knows the score and takes Jonathan under his
wing to make a man of him, in the crassest sense of the phrase.
There is a great deal of discussion of sexual matters and, later,
when Gene's lesson's take effect, some pretty explicit sexuality.

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THE FILM DESERVES its R-rating, If the R-admission policies were enforced, it wouldn't be so had but we all know how loose the ratings systems is. Hooray for R-rated movies for the teeny-boppers, they're great at the box office.

Meanwhile, there are other attractive girls in town. Bunny (Catherine Mary Stewart) is praetically "owned" by Kenny (D. W. Brown), scion of the local department store owner. Kenny drives a slick red convertible, which gets banged up and reparted quite easily. As a matter of fact, so do all the cars. I wonder if they're cousins to the demon ear Christine.

The Jesson here is that it's no big deal if the kids bang up the ear, folks, unless you want an excuse to bat them around, as Gene's dad does.

Bunny has eyes for Gene but has to sneak around to avoid Kenny who considers her his girl. Kenny has help from his buddles and from Bunny's parents, who drool every time Kenny comes by.

GENE LIKES RUNNY as well and doesn't mind sneaking

GENE LIKES BUNNY as well and doesn't mind sneaking around, at least not at first. So here we have another great lesson — be deceptive, be sneaky. A bit later Marilyn tells Jonathan she likes him because he doesn't look dangerous. Marilyn, by the way, also has eyes for Gene but settles for Jonathan so friend Bunny's true love can express itself.

Let's not forget Rosalle, hovering in the background and droping french fries everywhere. She doesn't have a chance in the romanile sweepstakes, until she gets her braces off, then watch out.

out.

All these complications, of course, work themselves out in a happy ending liberally spiced with smashed cars, unhappy parents and the unwavering commitment to do whatever feels good. Films like "Mischief" represent the media at its most irresponsible moments.

Jonathan gets some tips on how to handle women from Chris Nash as the cool guy, Gene.

## Where wineries get their names

winery owners go through some tough declaions involving aspects of grape development or purchase, fer-mentation, storage, bottling, marketing and many, many more. One of these, often taken for granted, is the naming of the operation.

and many, many more. One of these, often taken for granted, is the naming of the operation.

There seems to be three kinds of names that can be chosen. There's the personal ego trip: Call It Robert Mondavi Winery, Louis Martini, Sarah's Vineyard, or Callaway, each extolling the name of the owner. Or name it after some real or assumed piece of geography: Sonoma Hills, Napa Wine Cellars, Woodtide, Ridge, Kenwood.

Then there are a blessed few who seek out original names, often with historical reference or some special meaning behind them, that deserve special attention. These names add a salight dimension to the world of wines that enhance its charms.

Here are some notable ones.

Napa Valley has the most, five, but Napa also has the most wineries. (They have the name of the control of the co

fornia history. The original site and the caves dug into the hills there to form the winery were originally owned by a couple of brothers named Grimm.

Down on Highway 29 is Chateau Chevre Winery (Goat House), so named because the original winery, still in operation, is the structure that used to house goats on a large scale business not too long ago. Indeed, evidence of its functioning thus is still visible among the tanks, presses and barreis today.

And there is Frog's Leap's neighbor in central Naps, Folice a Deux, owned by a local psychiatrist and his somewhat zany wife. It truly is their folly. In the mountains to the east of the valley is Green and Red Vineyard. The name was chosen to bonor the red of the soil and the greens of the evergreens and grape leaves that enclose the land about his beautifully isolated winery.

Sonoma has three worth noting. The

name.

STORYBOOK MOUNTAIN VineSTORYBOOK MOUN

wine 76

Richard : Watson

origins, is the Gundlach-Bunschu Win-ery, named after its 19th-century foun-ders.

meet the people who named it. It is simply called Satiety. And, further east, in the Sierra Ioohill range, is the David and Mery! Salter Winery. Wouldn't you love to go to Innch with someone named Mery! Salter? Gundiach-Bundschu, move over.

ery, named after its 18th-century founders.

In Mendocino is Whater Vineyard country from the owner is a captal on 6 ferry that works 8an Francisco Bay regularly. He was a present of a ferry that works 8an Francisco Bay regularly. He was a feet of the same for the local color it suggests.

Further south in the Paso Robles area, Pat Masten has used this family name before it became Angliciaed some generations ago: Mastantinous chart in the was dialant in the passes of the same of the same for the local color it suggests.

Further south in the Paso Robles area, Pat Masten has used this family ame before it became Angliciaed some generations ago: Mastantinous Chart in the Washington State wineries to pronounce it once, they will not forget the findians. Up in Oregon there's Serendiply Celifornia was Country was going to be named that almost was: Guence Winery in the Country was going to be named that almost was: Guence Winery in the Country was going to be named that almost was: Guence Winery in the Country was going to be named the part of the country was going to be named the part of the care of the country was going to be named that almost was: Guence Winery in the care of the part of the country was going to be named that almost was: Guence Winery in the care of the part of the country was going to be named that almost was: Guence Winery in the care of the part of the part of the country was going to be named that almost was: Guence Winery in the care of the part of th

## what's at the movies

AMADEUS (PG). Superb rendition of Mozart's life with Tom Hulee and F. Murray Abraham. Di-rected by Milos Forman.

BEVERLY HILLS COP (R). Eddie Murphy is fun-ny, but Detroit comes off second best in this cop show

BIZET'S CARMEN (PG). Lush, sensuous rendition of Bizet's opera. Stars Placido Domingo and Ju-lia Migenes-Johnson. Visually rewarding experi-

BROTHER FROM ANOTHER PLANET (Uarsted but probably PG-13), Humorous and clever, as black extraterrestrial slave escapes and lands in Harlem. Marred by murky conclusion.

CITY HEAT (PG). Clint Eastwood and Burt Rey-nolds combine forces as a cop and private eye in this free-wheeling film set in 1933 Kansas City.

THE COTTON CLUB (R). Splashy but disappoint-ing epic about Harlem nightchub during Prohibi-tion. Richard Gere, Diane Lane, Gregory Hines

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and good supporting cast. Directed by Francis Ford Coppola.

FANTASIA (G). Walt Disney's animated classic featuring a new digitally rerecorded Dolby stereophonic soundtrack.

FLAMINGO KID (PG-13). High school graduate's summer vacation before college. A very busy summer, with Matt Dillon, Richard Crenna and Jessica Walter.

THE GODS MUST BE CRAZY (PG). Nomadic tribesman discovers Coke bottle and believes it's a magic talisman. Comedy from South Africa.

HEAVEN HELP US (R). Rebellious students in strict Catholic High School. Starring Kevin Dil-lon, Andrew McCarthy and Dodnald Sutherland.

THE KILLING PIELD (R). Must-see, intense story of brotherhood amidst the horrors of war in

Cambodia, based on Pulitzer-Prize-winning arti-cle by New York Times correspondent Sydney Schanberg

MICKI AND MAUDE (PG-13). Dudley Moore winds up in trouble with Amy Irving and Ann Reink-ing. Directed by Blake Edwards.

MISCHIEF (R). Typical high school story, well-pro-duced but too explicit for young teenagers. Par-ents take the big rap for all that is bad.





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