

## Jordan '78 may have poor future

Cabernet Sauvignon drinkers with two-year-old memories will recall with deep affection the introduction of Jordan's beautiful 1976 release.

This was an elegant, eloquent, exciting wine of great complexity and charm, and cost somewhere around \$11 initially.

After the release of the bold and tannic 1977 last year (at \$15), we now have at hand the 1978 at probably \$19 the bottle.

Do not buy it expecting a repeat of either of its predecessors. It is now most undrinkable and wholly unfocused. With its hot finish and lack of tannin, it is somewhat suspect for the future. And \$19?

On a brighter note, two new Sonoma labels have recently appeared on selected local wine shelves, both of them noteworthy. De Loach Vineyards, from the Russian River area, is marketing two Zinfandels, a white and a standard. This is the grape De Loach has always

handled well, and these are fine issues, fairly priced.

THERE IS also a Gewurztraminer, Sauvignon Blanc and a rather steep but excellent Pinot Noir, full of velvety fruit and warm purple flavors.

The other new label, Fenton Area Winery from Healdsburg, is very Burgundian in nature. Their only offerings are Chardonnay and Pinot Noir, both worth investigating.

The new major label from Napa is St. Clement Vineyards, a very highly esteemed label owned by Dr. Bill Casey. St. Clement is housed in a Victorian structure just north of St. Helena and the Christian Brothers spot in which Mike Robbins started his Spring Mountain Vineyards in the early '70s.

Casey has added to the processing facilities for St. Clement and, since he began, has issued award-winning Chardonnay and Cabernet Sauvignon. His wines all require cellaring. They are

wine

**Richard Watson**

deep and complex, very Californian in style.

**LIGHT WINE UPDATE:** ... and still they come. (Have you noticed how many restaurants are now carrying them?) And a new label since the early April report in this column. There is now a Cribari Light Chablis that is, to me, the best of the lot.

It has a pleasant, sweetness and boasts a bit of body. It's more than the sweet, tasteless stuff many of them are. Its alcohol at 7 percent is on the low side, and at \$4 for a 1.5-liter bottle, it will go a long way over summer sal-

ads and other warm-weather fare.

Another excellent value: the 1.5-liter bottle of 1980 vintage Chardonnay by Inglenook. At about \$9, it is affordable, and the taste is like biting into a crisp apple. No wood, just clean Chardonnay flavors.

If the litigants settle, look for another new label soon to enjoy on Friday evenings: Falsum Crest. Aforementioned Mike Robbins has the inside track to the name's ownership, but Ben Falk (Alta Vineyard Cellar) wants to call his Falsum Crest. And others as well. For this I can wait.



Alfred Finney is the bald-headed millionaire Daddy Warbucks, who finds a little orphan, Annie, played by Aileen Quinn, brings happiness into his life.



the movies

**Louise Snider**

## It's a hard-lot life viewing this flashy Hollywood 'Annie'

When a movie is taken from a play or book, I don't expect it to be an identical copy of the original. A work that is adapted to another medium should be different.

It should be changed in ways that take advantage of the medium, but the spirit of the work shouldn't be changed — just the outward form.

That's what bothers me about "Annie" (PG). The movie just doesn't capture the charm that made the Broadway musical so delightful. One of the dramatic highlights of the show isn't even included in the movie.

That was the magic moment shortly after the little orphan and her dog arrived at Daddy Warbucks' mansion. With the help of servants, they were suddenly transformed — via scrubbing, dressing and grooming — into the curly haired Annie with her red dress and her dog Sandy beside her.

The movie doesn't have this kind of appeal. What it has is flash. There is a hard gloss about "Annie" that makes everything too bright, too strident and too mechanical.

The sound quality of the film is actually unpleasant a good part of the time, and the dancing is overly insistent. I get the feeling that the director, John Huston, thought he would lose his audience if the music stopped.

**ANN REINKING**, a sensational dancer (seen in "All That Jazz"), is wasted in this movie, in spite of its numerous dance sequences. She plays Daddy Warbucks' prim secretary, Miss Farrell, and her dancing reflects that primness. It might be right for the role, but it's wrong for Reinking.

Albert Finney cuts an imposing figure as Daddy Warbucks. However, the movie never does make a plausible case accounting for the way Annie was able to get him to accept an orphan in his home.

Aileen Quinn is terrific as the feisty, red-haired Annie, always chipper and smiling. Even so, she faces tough competition from a dark-haired, round-cheeked little girl, Toni Ann Gisoni, who plays the orphan Molly. In her own quiet way, she is a real scene-stealer.

Others in the cast include a trio of evil-scheming adults: Bernadette Peters, Tim Curry and Carol Burnett. Peters doesn't have much of a role, and Curry's is only slightly better. As for Burnett, who plays Miss Hannigan, the manager of the orphanage, she merits some discussion.

She plays her role as if Hannigan were soured all the time — stunko, blotto, drunk. I don't think drunk acts are particularly funny, and there was nothing about Burnett's interpretation to make me change my mind.

I might have smiled the first time she appeared on screen. After all, she was wearing clothes so outlandish they make Betty Midler look like a candidate for the best-dressed list. But the novelty wears off after her second, third and fourth appearances with the same old get-a-laugh-by-acting-drunk routine.

Nevertheless, a lot of people in the audience did laugh, and a lot of people will find this movie entertaining.

If I had a couple of children of elementary-school age, I might take them to see "Annie." It is certainly better for children than a lot of other current movies.

It just doesn't have the impact of the stage production.



Carol Burnett is Miss Hannigan, who hates little girls but runs an orphanage filled with them in "Annie."

## what's at the movies

**AUTHOR, AUTHOR (PG).** Al Pacino, Dyan Cannon and Tuesday Weld star in a wonderful human comedy of the problems involved when five children must raise a successful Broadway playwright.

**BAMBI (G).** Based on the children's classic by Felix Salten, this timeless tale of a young deer and his forest friends is rereleased.

**DAS BOOT (THE BOAT) (R).** Realistic and powerful drama of experiences of a German submarine crew during World War II.

**DEATH WISH II (R).** Charles Bronson in a sequel that continues the vigilante motif of the original movie.

**DINNER (R).** Comedy drama set in 1959 about five friends and their difficult transition into manhood.

**E.T. (PG).** An endearing, extra-terrestrial creature is befriended by a lonely, young boy in Steven Spielberg's newest film.

**FOXFIRE (PG).** Tale of espionage pitting American and British military intelligence against that of the Russians. The movie stars, is produced and directed by Clint Eastwood.

**GREASE 2 (PG).** Follow-up of the original "Grease" movie, which was based on Broadway musical.

**POLTERGEIST (PG).** Steven Spielberg film is a succession of special effects as suburban family is terrorized by spirits in their home.

**PORKY'S (R).** Director Bob Clark's rowdy, raunchy comedy of adolescence derives its title from the name of a notorious redneck dive, to which six lusty teen-agers are hypnotically drawn.

### MOVIE RATING GUIDE

G General audiences admitted.  
PG Parental guidance suggested. All ages admitted.  
R Restricted. Adults must accompany person under 18.  
X No one under 18 admitted.



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