



Christopher Lambert plays Tarzan, who is raised from a babe by the apes, in "Greystoke: The Legend of Tarzan, Lord of the Apes."



Tarzan, the long-lost Earl of Greystoke, is shown through the family estate by his grandfather, portrayed by Ralph Richardson.

the movies
Dan Greenberg

Tarzan story retold in spellbinding way

"Greystoke: The Legend of Tarzan, Lord of the Apes" (opening Friday at metropolitan-area theaters) is a superior two-hour, 10-minute exhibition of the motion-picture craft.

The film is well-acted, finely directed, attractively designed and beautifully photographed. It is also, in the very best sense of the phrase, "terribly British."

Whatever negatives one might express about the British Empire, it did have spirit and a sense of manifest destiny. A personal and national sense enabled it to achieve great power and extensive accomplishments.

The strength of British character and the character of 19th-century Europe permeate this film, dedicated to Sir Ralph Richardson whose last film role was as Lord Greystoke, grandfather of Tarzan.

LORD GREYSTOKE's son, Lord Jack Clayton (Paul Geoffrey), and daughter-in-law, Lady Alice Clayton (Cheryl Campbell), leave on an expedition to Africa. Shipwrecked, they survive for a while in the jungle. When they die, Baby Tarzan is adopted and raised by Kala, Primate Mother (Ailsa Berk).

The story proceeds as expected, based on the Edgar Rice Burroughs novel. Years later an expedition is wiped out by natives, leaving only a Belgian Captain, Philippe D'Arnot (Ian Holm) surviving. The now fully grown Tarzan (Christopher Lambert) aids him.

In turn, Captain D'Arnot teaches Tarzan to speak, ultimately civilizing this jungle creature and returning him to his family, where grandfather, Lord Greystoke, and his ward, Jane Porter (Andie MacDowell), are enthralled and enamored of this awe-fellow, doncha know? But we know all that, so why go see this new version? To find out whether Tarzan chooses his jungle or castle home?

No. We go to see such films of twice-told tales when they are well retold, which is certainly the case here.

WHETHER ON location in Cameroon, West Africa or Victorian England (Floors Castle, Blenheim Palace, Hadfield House, the Natural History Museum), the film is a great pleasure visually.

England's great sense of tradition, which permeates the movie, has preserved many old castles. With the fine costuming, make-up and set design, this produces a meticulously detailed, richly visual film.

John Alcott's photography in the Cameroons is lushly presented on the wide screen, with sufficient landmarks so that the audience has a sense of place. When Tarzan runs off at the end to join his primate friends, we recognize his home visually.

These primate friends are extremely realistic, and the credits for primate consultants and special primate effects are well-earned.

The cast represents the finest elements of the British theatrical establishment. Sir Ralph Richardson draws a fine portrait of the British lord in his castle. That portrait includes his foolishness, his vanity and his humanity. He is a well-rounded human being. Andie MacDowell is a lovely, accomplished actress, also in that best British tradition.

Christopher Lambert projects the tension of jungle and civilization at odds within one personality.

BESIDES THESE riches, the film makes some interesting comments about Great Britain and the 19th century's sense of progress. Tarzan, it is argued, should not return to the jungle even though he is most comfortable there. His resurrection as a civilized individual represents a victory for progress and exemplifies the superiority of British civilization. Manifest destiny at its worst.

The movie also deals with the issue of violence. To the film's credit — most notably director Hugh Hudson and writers P.H. Vazak and Michael Austin — the message about the similarities between jungle violence and "civilized" violence are muted, and subtle. But quite clearly the film notices there are predators everywhere, the civilized ones often with less reason to prey than their jungle cousins.

Another winery comes to Napa



wine
Richard Watson

And still the new Napa wineries come. Ten years ago there were fewer than 50 of them. Today something in excess of 125 are bonded producers.

The newest names are today just names: Dunn, LaJota, Boswell, Cain, Pina Cellars, Sage Canyon, the list goes on. Five years ago there were such names that are today well-known and respected: Buehler, Duckhorn, Peetola, Flora Springs, Grigich Hills, Pine Ridge, Acacia and more. Ten years ago we did not know Burgess, Domaine Chandon, Diamond Creek, Chateau Monteleone, Sterling, Raymond.

The American competitive system at work! Occasionally, one of the new wineries bursts upon the scene and, almost overnight, is established and placed in the market. This usually can occur when certain conditions are present — wine of great quality, strong promotional effort and good pedigree being most important.

Recently, another Napa winery has burst forth.

CHATEAU BOUCHANE is in the cool region of Southern Napa known as the Carneros, home of some of the best chardonnay and pinot noir grapes in all of California. Some months ago Bouchane released a 1982 sauvignon blanc, and the wine has received excellent reviews. But it is for pinot noir and chardonnay that the winery is to be known. Bouchane will, in time, reach some 6,000 cases of chardonnay and twice that of pinot noir.

Tasted recently at a promotional event were the two 1982 chardonnays, one from Napa, the other from Alexander Valley. The former was a full, complex, muscular thing, well worth its projected price (in the \$15-\$17 range). The 1981 pinot noir, from the esteemed Winery Lake Vineyard, is a deep, earthy wine that well fits the classic definition of great burgundy, "character with politeness." Bouchane is clearly aimed at the market its neighbor Acacia now holds. In my judgment, based on three samples, Bouchane has succeeded, especially with the pinot noir.

If brains, talent, money and ambition lead to success, and the combination is tough to beat,

Bouchane is a name worth learning now. It is here for the long haul, with a technically excellent winery facility, marvelous grapes, lots of money to promote itself, and, most essential, one of the best winemakers in California, Jerry Luper.

HE HAS MADE his mark the last 12 years with but two stops: Freemark Abbey and Chateau Monteleone. When he joined Bouchane two years ago it was certain something would happen there. Luper is top-flight and makes one fine wine, and chardonnay is his favorite white ("It has the least natural fruit flavor of all the noble whites and because of that it is a winemaker's wine").

There is yet another facet of the Bouchane saga, one seen by some as even more significant. At the same facility, beginning with the 1982 crush, Jerry Luper also has made a cabernet sauvignon, one designed to be marketed under his own name as a private reserve.

The wine, also tasted recently, is a lovely thing with lush fruit and soft tannins. Early indications are that this will be a highly esteemed wine when it is released.

But the most unusual aspect of this release is the marketing strategy that Luper has adopted. The wines will only be sold as a three-vintage package from the winery, two cases of each. Customers, then, will need to "futures" buy six cases at \$180 the case, paid for over three years covering the '82-'84 vintages. The subscription package is set up through retailers across the country. Half of it has already been sold.

WHILE BOUCHANE wines will all in time be

Estate Bottled, the Luper cabernet grapes will come from Rutherford, a blend of cabernet sauvignon and cabernet franc. The location is perfect: Rutherford is the home of the Beaulieu Latours, Inglenook Cask and Joe Heitz cabernets.

Bouchane and Luper (plus all that money), a most promising team.

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what's at the movies

AGAINST ALL ODDS (R). Poorly scripted, weakly directed, pretty-looking gangster story.

BLAME IT ON RIO (R). Comedy-romance with Michael Caine as man involved with his best friend's daughter.

CARMEN (R). Beautifully choreographed dance version of the opera. A very mild "R."

THE DRESSER (PG). Excellent backstage drama of touring Shakespearean company. Best picture of the year.

ENTRE NOUS (PG). Well-acted, beautifully photographed story of two women. Character motivation and dramatic credibility weak.

FOOTLOOSE (PG). Energetic dance numbers wasted in mish-mash of musical comedy and attempted drama.

HOTEL NEW HAMPSHIRE (R). Based on John Irving's best-seller about the oddball Berry family. With Jodie Foster, Nastassja Kinski and Beau Bridges.

LASSITER (R). Tom Selleck as international jewel thief working for Scotland Yard.

POLICE ACADEMY (R). Comedy about applicants to Police Academy.

SCARRED (R). Teen-age girl is educated on the streets.

SILKWOOD (R). Meryl Streep, Kurt Russell and Cher in powerful story about Karen Silkwood, plutonium poisoning and union politics.



MOVIE RATING GUIDE

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

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