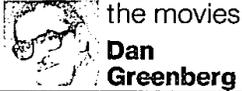




A dying man, a French Secret Service agent (Daniel Gelin), whispers an important secret to Dr. Ben Mackenna (James Stewart), a tourist in Morocco, in "The Man Who Knew Too Much."



the movies  
**Dan Greenberg**

## Hitchcock thriller builds its suspense to exciting climax

Just about every moviegoer in town will enjoy "The Man Who Knew Too Much," the latest in Universal's rerelease of Alfred Hitchcock's masterful suspense films.

This 1956 espionage-thriller starts slowly in the matter-of-fact way in which Hitchcock always lures his audiences into dark rooms, the better to scare them.

Dr. Ben Mackenna (James Stewart) in "The Man Who Knew Too Much" because he, his wife Jo (Doris Day) and his son Hank (Christopher Olsen) are befriended by a French Secret Service agent, Louis Bernard (Daniel Gelin) while on vacation in French Morocco. Slowly, slowly, from this mundane beginning, Hitchcock draws us into a web of intrigue.

The French agent, Bernard, is murdered and as he dies, he whispers something to Dr. Mackenna. That information is so important to certain individuals that they will do anything to insure Mackenna's silence. They kidnap his son, and Stewart and Day are off on an international adventure to save the boy.

AS WITH MANY Hitchcock films, the tension builds from a relatively slow and mundane beginning. We are first attracted by exotic Morocco (if you can ignore Day's rather dippy and overdone, all-American-girl routine).

Once Bernard is murdered, we are drawn deeper and deeper into the plot. Once Day drops her wide-eyed wonderment at the African landscape and begins acting like a mother whose child is in danger, the tension builds to an exciting and entertaining climax well worth the film's two hours.

Hitchcock's casting and directing is excellent and every face tells part of the story with appropriately convincing visual impact. Most notably, Rien, the Assassin (Reggie Mulder), with his thin, skeletal facial features is perfectly diabolical in the wry style Hitchcock uses to frighten his audiences.

Daniel Gelin is properly suave as the French agent and Brenda De Banzie and Bernard Miles are properly British and very convincing, playing several roles as agents of the diabolical plot.

Carolyn Jones has a small part as one of Jo Mackenna's old friends from her days on the musical stage.

**THAT DAY'S CHARACTER** had a musical background sets the stage for her performance of "Que Sera, Sera," which won the 1956 Oscar for Best Song.

"The Man Who Knew Too Much" (1956) is a remake of a 1934 Hitchcock film made in England. Hitchcock wanted to remake the film for many years and finally did so, opening production in May of 1955.

Hitchcock said of these two films: "Let's say that the first version is the work of a talented amateur, and the second was made by a professional." In any event, Hitchcock is clearly the master of suspense as he cleverly entangles his audience in a web of intrigue.

By the end of the film, the audience's emotions are deftly managed in an exciting climax between Day's tension over her son's fate and the outcome of the nefarious plot about which her husband knows too much.

Universal is to be commended for its current program rereleasing Hitchcock's films. The prints are good, and Hitchcock suspense is as masterful as ever.



Dr. Mackenna and his wife Jo (Doris Day) are accidentally drawn into international intrigue and espionage, and their son is kidnapped.

# Quality goes up for wine in jugs

Most of us prefer to talk, and write, about the fine cabernets and chardonnays we have recently drunk, those \$12-\$18 bottles we can afford only infrequently.

To carry us between those bottles, a lot of jug wine is necessarily consumed. And that is not at all bad. The quality of wines in 1.5-liter bottles is increasingly good, and, sometimes, astonishingly good.

To help us stay up with recent developments in jug wines, mostly from California, this column will review the scene today.

"Mostly from California" because some of the finest jug wines of the world come from that land of the San Joaquin Valley. We will further restrict this exploration to those wines that retail for less than \$10 the 1.5-liter bottle.

The most successful of the recent releases of the two bottlings offered by Riverside Farm, the second label of Poppiano Vineyards in Sonoma. The '82 colombard blanc is a clean, crisp yet fruity wine with none of the soggy features that sometimes comes in the big bottles.

THE '81 ZINFANDEL is a light and fruity thing, far superior to its predecessor (which is still about on some shelves and is to be avoided). In the middle price range at about \$7, these both represent some of the best jug

wines to be had today. They may be a bit hard to find but are worth the effort.

Just recently available in Michigan is Beaulieu Vineyards' issue of a 100-percent cabernet sauvignon wine called '82 claret. It is rare to see this old generic name used (unlike burgundy), but there is a sound rationale behind its selection.

The claret is a light, immediately drinkable wine with good cabernet character. Nearly \$10 the bottle, it is not inexpensive, but to pay \$5 for 750 mm of sound cabernet is, today, a good value. Ceatulle also continues to issue decent values in its chablis and burgundy jugs as well.

Best Value Award continues to be the 1979 San Martin burgundy at \$4.49. Its white counterparts, chablis, rose and rhine, are less successful.

And then there are four large producers who continue to produce excellent wines in jugs for everyday use: Fetzer Vineyards (premium white and premium red), Concannon (chablis and burgundy), Inglenook (cabernet, chardonnay and burgundy) and Sebastiani Country Wines (gamay rose, chardonnay, French colombard, chenin blanc, pinot noir, cabernet and zinfandel). Any of these, all in the \$7-\$10-a-bottle range, offers sound drinking at reasonable prices.



wine  
**Richard Watson**

FROM FRANCE, Dourthe makes both a red and a white that are excellent. The Rudolf Keller pleaseritter riesling is an excellent choice for fans of that grape, which is rarely seen in large bottles.

The one grave disappointment in the market today is the issues from Robert Mondavi, usually a most dependable producer. Its 1983 rose is thin and simple, the 1982 white is also thin and tasteless, and the 1982 red is light and almost cherry-like. This is quite a change for Mondavi. Its earlier vin-

age-dated issues were quite good. Also in the line of "new issues" but not wine are six new sets of excellent mustards made with a wine base. At \$3.99 each, this represents an unusual marketing concept, one that must appeal to all mustard lovers.

There is one using Sutter Home zinfandel, one from Dry Creek (zinfandel, one from Sebastiani, a chardonnay and a cabernet; a Marlin Gewurztraminer, and a Korrell champagne mustard. All in all, a clever idea in a world already full of excellent mustards.

## what's at the movies

**BACHELOR PARTY (R)**, Wild, rowdy and raunchy bachelor party with Tom Hanks.

**CANNONBALL RUN II (PG)**, Insulting, humorous, sterile and destructive cross-country race that goes nowhere with Burt Reynolds, Dom DeLuise and everyone else.

**GHOSTBUSTERS (PG)**, Billy Murray, Dan Aykroyd and Harold Ramis as parapsychology research students trying to rid New York of menacing ghosts.

**GREMLINS (PG)**, Technically well-done story of exotic pet whose offspring turn mean. Hoyt Axton, Zach Galligan and Phoebe Cates in a Spielberg film too gross for the under-12 set.

**INDIANA JONES AND THE TEMPLE OF DOOM (PG)**, Harrison Ford is back in another Spielberg epic adventure echoing "Raiders." Probably violent enough for an R rating.

**THE NATURAL (PG)**, A big disappointment as Robert Redford, Robert Duval, Glenn Close and other greats meander through a confusing, cliché-ridden baseball story.

**THE POPE OF GREENWICH VILLAGE (R)**, Two small-town crooks become involved in more trouble than they could imagine. Stars Mickey Rourke and Eric Roberts.

**RHINESTONE (PG)**, Hilarious laugh-riot as Dolly Parton teaches Sylvester Stallone country singing. Fine supporting cast.

**ROMANCING THE STONE (PG)**, Michael Douglas and Kathleen Turner continue to have fun in this romantic comedy complete with terrific bad guys and the world's greatest hidden treasure.

### 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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