



Mel Gibson is Mad Max in "Mad Max Beyond Thunderdome," third film in the adventure series that began with "Mad Max" and continued with "The Road Warrior."



the movies  
**Dan Greenberg**

## Mad Max returns in a tightly woven futuristic adventure

Thrills, spills and chills — that's Mel Gibson back as "Mad Max Beyond Thunderdome" — third in the series, this time in a world gone mad after nuclear holocaust.

Among the survivors are the primitive Children of the Crack in the Earth and the inhabitants of Bartertown, a sleazy collection of shanties built in an old strip mine.

Bartertown is aptly named. It's the local market town, looking (and presumably smelling) like a medieval junk heap where men in traditional armor trade for any and all remnants of what was, until recently, modern technology.

Bartertown is held together with baling wire and the willpower of Aunt Entity (Tina Turner) whose need to be somebody is indeed compelling. Turner plays it like an old-time gospel singer gone bad and provides a fair amount of pizzazz.

Bartertown's main energy source is methane gas generated from pig manure — and believe me, you don't want to be sentenced to work down there. The methane works are run by Master Blaster, an unlikely duo: Master (Angelo Rosalito) is a brainy midlevel whose technological knowledge gives him a good deal of power as he rides around on Blaster's (Paul Larsson) shoulders. With a bodyguard like Blaster and his way with pig manure, Master is indeed the master of Bartertown.

AUNT ENTITY DOESN'T like that competition and is out to master Master. Her armored guards and two nifty assistant villains, the Collector (Frank Thring) and Ironbar (Angry Anderson), are not equal to the task. The Collector has an amiable Sydney Greenstreet villainy about him while Ironbar likes to fight and takes an incredible amount of punishment. In spite of them, Aunt Entity needs help.

However, as luck will have it, along comes Mad Max, just the man for the job. Max was minding his own business, driving a truck pulled by a four-camel hitch, when the Flying Jalopy, piloted by Jedidiah (Bruce Spence) and Jedidiah Jr. (Adam Cockburn) robbed Max of all his possessions.

Fortunately, Max's pet monkey flipped a few supplies off the truck as Jedidiah Jr. drove off, leaving Max a nice long walk in the desert. The Jedidiahs are really quite charming thieves, a bit barmy and British Colonial of the old-school, but all right in the pinch. Max chases them to Bartertown and that's when Aunt Entity makes her play for power. In the ensuing struggle most everything happens, including Max being saved from the Gulag by Savannah Nix (Helen Buday) and the Children of the Crack in the Earth.

To all but the hardest sci-fi and Road Warrior fans this may sound confusing and unpromising. True, there are a few spots where the dialogue is hard to decipher and a couple of points are not well explained.

Such faults as the film has are minor and its imaginative predication of a post-apocalyptic world, equal parts primitive, medieval and technological, makes it thoughtful as well as entertaining.

THE SET DECORATIONS, costumes, mechanical equipment and weapons are well-designed to catch the flavor of this strange world. The natural settings selected, as well, complement the film's inventive conceptualization of the world after nuclear war. Gibson tops it all off with his contrasting rather plain, dry heroics, which punctuate this fast-paced adventure story populated by a lot of stylish characters. It adds up to a pretty exciting trip to the movies.



Tina Turner plays her first straight dramatic role as Aunt Entity, who rules Bartertown, a medieval bazaar in a city of the future.

## Red grapes may make white wine

A friend was recently overjoyed to tell me about a most enjoyable bottle of wine he had the previous evening at a local restaurant.

When asked what it was, who made it and so on, he could not recall the winery, whether it had come from France or California, or anything else. But, he assured me, he knew I would know what it was because it had the word "white" in the name but the wine was not at all white. It was almost pink, a salmon color. Surely I would know . . .

The more perspective among you now know that I do not choose my friends based on their knowledge of wine. I did my best with him in this situation. But the point is clear. The names by which we call those wines that are neither red nor white are most varied. Ten years or so ago they were all called roses. It was quite simple in retrospect. And most of them were rather alike in most respects: sweet, heavy, lacking in acidity coming as they did from high-sugar valley grapes with a touch of red wine blended in for color. They generally appealed most to the non-wine drinker.

TODAY, A BOTTLE of "pink" wine (using that term generically) can legally carry any of several names (including pink). It can be, and is, as appropriate to call it a white, a blanc, a rose, a blush (though there are some legal re-

strictions on this), or whatever the winemaker wants to call it.

Whatever the name selected, they all mean essentially the same thing and only the law governing the name is the law of the marketplace.

There are actually only two grapes, white and red/black. All the color in a grape is in the skin. White-skinned grapes produce a white wine, red-skinned grapes produce a red wine, except when contact between the juice and the skin is prevented, disallowing the red from the skin to get into the juice. When this occurs, by chance or design, the juice from a red grape will be white or, depending on the amount of skin contact, varying shades of pink. A "white zinfandel," then, is an off-white wine made from a red grape and is probably what my friend drank. Practically none of those in the market are pure white, but could be. The touch of color they have is most appealing and they are, accordingly, sold in white bottles.

While the making of a white wine from red grapes is only a scant 15 years old in California (it was done to manage the surplus of red wine grapes planted in the early 1970s as the wine boom was developing), it is an old and venerable practice in the champagne region of France.

There, the pinot noir, a black grape, is the principle ingredient in the mak-



wine  
**Richard Watson**

ing of most of France's champagnes and, note, these are usually devoid of any skin pigmentation traces. The sparkling roses from France, very popular in the United States, derive their color from brief contact between pinot noir skins and the juice, giving just a hint of color but not adding any undesirable color to the brew.

IT IS USUALLY agreed that the world's greatest roses come from France, especially from the Tavel region. Your local wine merchant should be able to help you select one or more from his stock. Alternative sources in France are wines from the Loire and from the lesser regions of Burgundy. They can, as well, be most pleasant though they tend to lack the intense character that Tavel wines have.

In California, the presently popular practice is the abundant making of white zinfandel. At the latest count there have been more than 25 white zinfandels released from California's

1984 crush alone. There is further a modest amount of "white," by whatever name, made from cabernet sauvignon and from pinot noir. The latter tends to produce the driest wine of the three red grape varieties, the cabernet the fullest. Again, your merchant can help you in your exploration.

From a marketing perspective it has been interesting to watch California wineries switch from use of the word "rose" to words like "blush," "blanc" or "white." Two of the more conservative, Concannon and Charles Krug, converted only with the 1984 crush. Previous issues had been "rose."

The few wines today marketed as roses continue the tradition of being rather sweet and rich, lacking in acidity. They tend to be sold in jugs, the classic varietal issues have more exotic names and considerably higher price tags. Most are worth the extra money. By whatever name, these tend to be light and most pleasant quaffing wines.

## table talk

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