

Entertainment

Ethel Simmons editor/644-1100



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wine

**Richard
Watson**

Makers taste Michigan wines

It is not often that the people of Michigan's wineries get together. It takes something special. And that "something special" happened earlier this week.

Ten representatives of Michigan's wine industry gathered to honor Michigan in its week, pour their wines and generally converse with guests, at the Lord Fox restaurant in Ann Arbor. Driving force behind this aggregation was Partners in Wine of that city, the occasion designed to illustrate the growing quality of our local wines.

Representatives came from the three corners of the industry: the older, southwest section west of Paw Paw, and the Traverse Bay area, as well as the southeast with Oakland County's sole winery, all to honor the industry in this year before our sequentennial.

There is a divided spirit among them. There are those who advocate that the future can best be realized by using only vinifera grapes to make wine, the kind used generally in the great regions of France, Germany, Italy and California.

SOME OF THESE grapes can be, and have been, grown successfully in this refrigerator in which we live. Vinifera grapes are not particularly winter hardy and they also require more sun and heat to ripen than our sometimes-too-brief summers grant us.

Another group argues that we should grow hybrid grapes, those that dependably produce decent, if not great, wines. They carry such rather unfamiliar names as Seyval, Vidal, Baco Noir, Chancellor and many more. The position goes that we should grow and use those grapes that do reasonably well, even though they are not the equal of vinifera.

It is encouraging that the scourge of past decades, the native labrusca grapes varietals, are for the most part no longer in general use. That issue is put away finally with the evolving tastes of wine drinkers.

But which course is the better? That was the hidden agenda behind much of the conversation at the Lord Fox. The answer was not easily evident.

Guided by Stan Howell from the Horticultural Department of Michigan State University, discussions were held during the event, on this and other matters both vinicultural and viticultural.

Advocates for vinifera wines, which generally means only Chardonnay and Riesling, are Leelanau Ltd., Tabor Hills and Chateau de Grand Traverse. Indeed, the first of these poured its initial release of estate-grown Chardonnay, the 1984, at the Lord Fox. A light, crisp thing, it is the product of the 1½ acres of Chardonnay that Leelanau Ltd. has.

BUT IT IS determined to expand these, along with a matching plot of Pinot Noir, using both eventually to produce sparkling wines. In 1984, birds wiped out the entire Pinot Noir crop and a third of the Chardonnay, showing that birds in the Bay area may have cast their votes for grape preferences, at any rate.

The other group, the hybrid growers, are no less strong in their beliefs as well as their winemaking skills. These include Boskydel, Good Harbor, Mawby and Seven Lakes. Probably the most preferred white varietal among this group is the Vignoles. From it both Boskydel and Mawby make wines of remarkable, high character.

Seyval is also popular, and the Aureole from Seven Lakes is a wine not to be missed if one is taking an assessment of the merits of the two kinds of grapes.

"I'm convinced we can make superior wines from these hybrids," said Chris Guest of Seven Lakes. The previously tiny winery is now undergoing expansion in both the field and at the winery. "We get good tonnage here in Oakland County (Holly area) and our sales are catching on."

Guest's wines will be shown at an October event at the Novi Sheraton, at which time he will display the one of which he is to date most proud, a 1986 Seyval.

BERNIE RINKE at Boskydel has varied the woods he has used to age his recent Vignoles, the 1984 showing very well at the event. And Larry Mawby's Vignoles, which in 1984 produced both a reg-

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Timing is right on target for 'Rosary Murders'

By Victoria Diaz
special writer

SHOOTING OF "The Rosary Murders," which began April 7 at Detroit's Holy Redeemer Church, is about to wind down—right on schedule.

If post-production work goes as planned, the movie, based on the book by Southfield author William Kienzle, and with a screenplay by Birmingham's Elmore Leonard, will have its world premiere in Detroit come October.

As filming slowly comes to a halt, the production office at Holy Redeemer one recent afternoon is still a hodge-podge of old tables, folding chairs, pots of coffee, constantly ringing telephones and extremely busy people.

Actor Charles Durning, dressed in Evert's last windbreaker and nondescript dark trousers, stands in an anteroom, serenading no one in particular in sonorous tones that may well be audible as far away as Grosse Pointe.

OCCASIONALLY, he emerges from the room to take a phone call (once from producer-director Steven Spielberg), or to chat with a visitor, looking as he often does on-screen—amiable and a little ruffled.

After some time, producer Bobby Laurel appears at the door of the office. He is not wearing a silk suit, a monogrammed shirt, or a diamond-studded, gold watch. Also, he is not smoking a cigar.

Instead, he looks a little like he might be headed for a golf game later. But right now he is carrying a briefcase and looking pretty much like everybody else—distracted.

He does not remain in the office very long. In fact, he never sits down (actually, nobody seems to) but stands near the door, talking with an assistant for only a few minutes before he rushes out, heading for the stairs and his private office on the third floor.

On the quieter third floor of the old auditorium building at Holy Redeemer is a room where film is edited, a room where the results of the day's shooting is viewed, and where there is a large, high-ceilinged costume room, filled to bursting with movable racks of clothing. Also, down the hall is the private office of Laurel, suburban Redford's No. One movie producer.

IN THE OFFICE, there's definitely no rich, wood paneling on the walls, no cushy carpet on the floor, and no magnificent executive desk. There is, however, Bobby Laurel,

Holy Redeemer '56 (and then known as Bobby Lessman), seated at a table in an old armchair, eating candies out of a Styrofoam cup and going through the contents of the ever-present briefcase—removing notes, letters, a business card and a paperback copy of "The Rosary Murders." A "Say Yes to Michigan" T-shirt has been tossed over the back of the armchair and several multicolored rosaries are on a nearby table.

"We're looking at those to see what we want to use in one of the shots," Laurel says.

It is 3 in the afternoon and Laurel, 48, is about halfway through his day. He looks tired but only a little and claims that 12-16-18-hour days are something he's almost grown used to since filming began.

The work, however, may be just beginning.

"We're shooting pretty much on schedule," says the rookie producer. "But we've got together very rigorous, tough, post-production schedule—almost unheard of."

IF THE POST-PRODUCTION schedule can't be met by October, Laurel says he will hold the picture back until the first of the year, in order to avoid competing with blockbuster Christmas releases.

"There's no way I could compete with big-budget pictures," says Laurel, whose budget reportedly is around \$2.5 million. "Not that I couldn't compete with them creatively, but because (my picture) would be taken out of theaters in order to move 'bigger' pictures in."

While the post-production schedule may be tough, Laurel believes it will be met.

"After all," he says, leaning back in the old armchair, "everybody said we could never do what we've just done."

Laurel, a Redford resident for 15 years, began securing all local backing for the set-in-Detroit murder mystery shortly after buying movie rights in 1978.

Choosing to shoot the picture in the Detroit area for economic reasons, Laurel says he wanted to shoot specifically in and around Holy Redeemer, not only because he was familiar with the neighborhood (the youngest of 10 children, he grew up in the corner of Junction and W. Vernor), but because he hopes the movie may play some part in a renaissance of that neighborhood.

"THE HERITAGE is here," he says. "Holy Redeemer was once a very proud institution. We were an athletic powerhouse. We graduated students who went on to become doc-



STEPHEN GANTRELL/staff photographer

Producer Bobby Laurel talks in his office at Detroit's Holy Redeemer Church, during filming of "The Rosary Murders."

tors, judges, attorneys. I mean it when I say that, along with making the movie, we're just as committed to seeing this institution come back to where it once was."

All in all, community support has been "extremely helpful," Laurel says. "With the exception of one thing, it's been so far, so good for everybody."

The "exception" Laurel refers to is a lawsuit filed this month by longtime friend Kienzle, in an attempt to obtain a copy of the script. Kienzle, whose contract does not stipulate script approval, sued Laurel amid recent news reports that Holy Redeemer pastor the Rev. Joseph Tobin was concerned the film company had shown main character Fa-

ther Bob Koessler threatening to break the seal of confession in one scene. Such an act is tantamount to excommunication for priests.

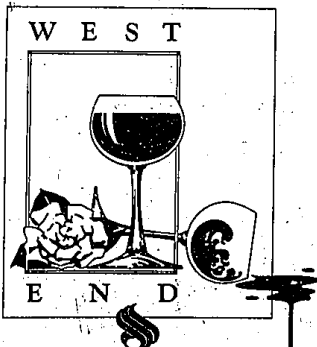
"Actually, it did not involve a scene," Laurel says. "It involved a line which may have, could have, perhaps been—but not concretely—interpreted in such a manner that may have, could have conveyed something relating to the seal of confession."

"So that there was a clear understanding with no ifs, ands, but, maybes, could have, I changed the line. It's as simple as that."

(A HEARING, scheduled for Fri-

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