

table talk

Dad's buffet

Sunday brunch at the Deer Lake Racquet and Country Club in Clarkston will be served from 10 a.m. to 3 p.m. June 15, Father's Day. A centerpiece with golf and tennis paraphernalia, a six-pack, TV set and other stuff dad likes will be featured on the buffet table. Doug Jacobs and the Red Garter Band, playing Dixieland, is a regular attraction at the brunch, served other Sundays from 11:30 a.m. to 2:30 p.m. Brunch is \$10.95 for adults, \$4.95 for children.

Father's feast

Gift baskets made up with breakfast, lunch, dinner or sweet-tooth specialties will be available for Father's Day from Chefs de Cuisine in

West Bloomfield. The gourmet food shop is taking orders for the baskets, which also will include a bottle of sparkling cider or champagne and a copy of the New York Times.

Outdoor cafe

The Bates Street Cafe has opened again for the summer, serving lunch under colorful umbrellas on the lawn, from 11:30 a.m. to 2:30 p.m. weekdays at the Community House. Birmingham's largest outdoor cafe also offers Thursday Buffet Dinner each week beginning at 5:30 p.m. before the start of the concert at the "In the Park" series. Wine, beer and cocktails are available. The cafe also will be open for private parties in the evening. For more information, call 644-5832.

'Prime time'

The Northfield Hilton in Troy has created "Prime Time," a low-priced prime rib dinner, including potato, vegetable and salad, for \$5.95. Chef John Rubenowitz prepares the special meal, served from 6 p.m. Fridays at the Wicker Works. The restaurant's full menu, as well as wine list, is available too.

Shore dinner

The Lark restaurant in West

Bloomfield is featuring a shore dinner at 7 p.m. Monday-Tuesday, June 30 and July 1. Menu highlights are fried soft shell crab and/or Belon oysters on the half shell, clam and leek soup, wood-grilled Atlantic Salmon and half of a three-pound lobster. Price for the seven-course dinner is \$37.50.

For reservations call 661-4466. On its regular menu, the Lark offers outdoor grilling specialties again this summer, as weather permits, using local hardwoods, vine cuttings and mesquite.



Sylvester Stallone is Marion Cobretti, the unbelievably tough city cop who takes on jobs nobody else can handle, in "Cobra." A gang of psychos is no match for him. Wayne Crawford plays the title role in "Jake Speed," as a fictional superhero who comes alive to help save a kidnapped woman. He isn't daunted by the real world's dangers.



the movies

Dan Greenberg

'Cobra,' 'Jake Speed'—they may be winners—but you will lose out

"Leadon," "wooden" and "unimaginative" are appropriate descriptions of Stallone's latest, "Cobra" (R), and of the less-heralded "Jake Speed" (R).

Having eliminated the Communist menace in Southeast Asia in the guise of Rambo, Stallone now is cleaning up the cities. "Crime is a disease and I'm the cure." So says the Cobra, nickname of Los Angeles Police Department Zombi Squad Lt. Marion Cobretti (Stallone), who does the dirty jobs that no other cop can.

When SWAT Teams have failed, send the Cobra and his sidekick, Sgt. Gonzales (Reni Santoni). While Gonzales consumes junk food, Cobra storms psyches barricaded with terrified hostages.

The film is mainly devoted to Cobra and Gonzales protecting a witness, of course a fair young maiden, Ingrid (Brigitte Nielsen). She had witnessed a gang of maniacal, ax-wielders at work. They are creating a new order. How or why is never specified, but when they're not clanging their axes together in union during ceremonies in an old warehouse, they're out slicing people. The Night Slasher (Brian Thompson) is most effective.

THE WHOLE AFFAIR is pretty typical of Stallone movies and the gag is wearing thin. Stallone seems to be getting stronger, more and more invincible, as each film rolls. He no longer gets captured and tortured by the evil opposition, nor temporarily on the ropes, like the "Rocky" films have led us to expect. Cobra certainly would not have had any trouble with terrorists at Cannes.

Stallone's obligatory big-battle scene pits Cobra against a continual stream of heavily armed motorcyclists but his grenades and machine pistol makes it look easy. If you enjoy stunt riders falling while Sly grunts, you'll like this scene, followed by the final brouhaha in a steel foundry where Cobra eliminates the Night Slasher and other upper-echelon psychopaths.

In addition to the dull and predictable course of events, the acting is vintage Stallone. Grunts, muscle-flexing and occasional monotone comments issue from Stallone's repertoire of one facial expression—blank. Cobra does venture into the realm of humor with the unoriginal, "You have the right to remain silent," just as Cobra flings a lit match onto a gasoline-soaked body. The rest of the acting is equally unappealing with the exception of Brigitte Nielsen, a pretty girl with an engaging smile. She screams OK.

"JAKE SPEED" is much the same as "Cobra," with one exception. Although badly developed, it does have one clever idea, not something you can say about "Cobra." Both are adventure films with "casts of thousands," numerous stunts and uninspired, conven-

tional special effects. Both are quite dull. "Jake Speed's" clever idea is, unfortunately, poorly realized.

Wayne Crawford is leaden in the title role of Jake Speed, dashing hero of "Destroyer" paperback adventures who, with his writer and creator, Desmond Floyd (Dennis Christopher), moves in two worlds: the real world of the film and the fantasy world of paperback novels.

They are "summoned" into the real world by Margaret Winston (Karen Kopins) who needs help desperately to rescue her sister, Maureen (Rebecca Ashley), from white slavers. Maureen and her companion were kidnapped in Paris and Margaret feels guilty because she had encouraged Maureen to travel. The State Department has been absolutely no help and Grandpa Winston, who is only marginally batty, suggests they need a real hero, someone like Jake Speed, the man who does everything in the "Destroyer" novels.

A clever idea, summoning up the hero of an impossible paperback series, a hero for all seasons who makes Stallonian characters appear wimpy. The idea that Jake and his "writer" are looking for a new adventure for their next novel is very plausible as they enter the real world.

But the whole thing falls flat on its imaginative face as the plot proceeds in a murky manner with flawed continuity and an almost total lack of development of this basic story concept.

IT IS ALWAYS amazing that film production companies, with access to millions of dollars and numerous talented personnel, can produce movies with such obvious stupidities.

"Jake Speed" was filmed on location in Paris, Los Angeles and Zimbabwe, but none of that cures the fact that Maureen could have been kidnapped under more credible circumstances. It hardly seems likely that she could have been chased for some time through the daytime streets of Paris with no one interfering, or even noticing. At the other end, it seems just as unlikely that the incomparable hero, Jake Speed, would rescue her and leave her girlfriend behind.

In between those two improbabilities, there is never any clear delineation between reality and fantasy-adventure novel. That's the film's major flaw. It never explores or exploits the idea that paperback superheroes can bring their impossible strengths and their human foibles into the real world.

Add to that an unending series of stereotypes and poor acting, for example, the hero's dull bewilderment and the villain's vastly overdrawn, supposedly satirical presentation, and you have a film duller and more unimaginative than the novels it purports to satirize. "You have" because I've had it.

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