

what's at the movies

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

CANNONBALL RUN II (PG). Insulting, humorless, sterile and destructively cross-country race that goes awry with Bert Reynolds, Dom DeLuise and everyone else.

GHOSTBUSTERS (PG). Billy Murray, Dan Aykroyd and Harold Ramis as paranormal 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 MUPPETS TAKE MANHATTAN (G). Gonzo, Fozzie, Animal and Scooter star in Kermit's Broadway musical, and Miss Piggy finds romance.

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

THE NEVERENDING STORY (PG). A 10-year-old boy's odyssey through a fantasy wonderland of fabulous creatures that he alone can save from destruction. Directed and co-written by Wolfgang Petersen, who directed "Das Boot."

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.

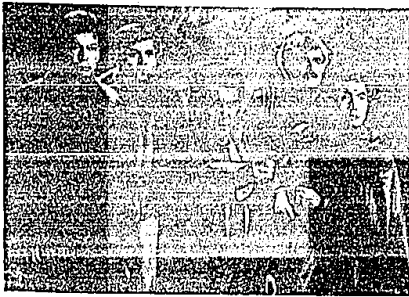
ROMANCING THE STONE (PG). Michael Douglas and Kathleen Turner continue to have fun in this romantic comedy complete with terrific bad guys and the world's greatest hidden treasure.

STAR TREK III: THE SEARCH FOR SPOCK (PG). Leonard Nimoy directs Willis Shatner, DeForest Kelley and James Doohan in the continuing adventures of the Starship Enterprise.

TOP SECRET (PG). Rock singer gets involved in East German espionage.

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.



"Star Trek" regulars size up a deadly alien menace in "Star Trek III: The Search for Spock." They are DeForest Kelley (left), Walter Koenig, William Shatner, James Doohan and George Takei.



the movies

Dan Greenberg

'Star Trek III' a cut above other space opera films

As space operas go, you won't find any more entertaining offerings than the "Star Trek" series. "Star Trek III: The Search for Spock" is no exception.

At the end of "Star Trek II: The Wrath of Khan," you will remember, Mr. Spock (Leonard Nimoy) gave his life to save the Starship Enterprise, its crew, and, most particularly, his companions of many years: Admiral James T. Kirk (William Shatner), Dr. Leonard "Bones" McCoy (DeForest Kelley), Uhura (Nichelle Nichols), Sulu (George Takei), Chekov (Walter Koenig) and Scotty (James Doohan).

They are the principals in "Star Trek III," which is directed by Nimoy, and their search for Mr. Spock's remains takes them back to the artificially created Genesis planet. Naturally, the Klingons appear (and that is their hair not Velcro) as antagonists and the usual good vs. evil space opera is under way.

BUT THERE ARE notable exceptions in standard, space opera style. "Star Trek III" pleasantly avoids the graphic violence that characterizes so many films today. There is conflict and violence in "The Search for Spock," but it is not over-emphasized.

The camera mercifully pulls away from the plunging knife, and the rather abstract quality of the excellent special effects (as when spacecraft blow up) avoids the unpleasantness of "Indiana Jones," "Gremlins" and many other movies.

The story is more thoughtful than many space operas, too. The conflict with the Klingons is important but the real goal of our heroes, their search for a companion, touches on more important, humanistic qualities such as the relationship and love that develop among comrades. That raises "Star Trek III" above the crowd.

Another positive factor is the cast's very high caliber and the real sense of character that they have developed. One can safely assume it is because of their talents — and their list of credits (acting and directing) is impressive — and because of their extensive work together since "Star Trek" premiered 18 years ago.

THE REPERTORY concept in theater has long proved a valuable means of building psychological realism for actors. Certainly that method bears fruit in "Star Trek III" where the audience is truly interested in the characters because they are very real and very human.

They are rounded human beings more interesting than the usually flat, one-dimensional "white-hats" and "black-hats" so common in such films.

The focus of the repertory concept is on a small group of actors working together over a long period of time. That emphasis is brought to bear in "Star Trek III."

IN THE MOVIE the principals pirate their own ship, the Enterprise, from Starfleet headquarters and set out to search for Spock in spite of orders to stay put. The Enterprise's large crew is absent and greater emphasis is on the principal performers.

It is interesting to note that the interaction of the principals, centering around Kirk and Spock, is a relationship that has grown more from reruns than the original television productions.

Contrary to the general feeling that "Star Trek" was on the tube forever and a day, there were only 79 one-hour episodes aired from 1966 through 1969.

But the popularity of the syndicated reruns grew and grew as the "Trekkie" phenomenon developed, encouraging "Star Trek's" creator and producer Gene Roddenberry and Paramount Pictures to produce three very successful films.

"Star Trek III: The Search for Spock" has been in wide release for almost two months and has grossed nearly \$65 million dollars. The highly special effects in "Trek III" (its fine cast and pleasant good sense with which the producers avoided gross images) all make it well worth a trip to your local movie house.



Christopher Lloyd (left), formerly of "Taxi," stars as Khan, a Klingon commander, in "Star Trek III: The Search for Spock." With him are Stephen Oake (center) and John Larroquette.

Art and wine — a poignant mixture



wine

Richard Watson

David Gaines then redid the label, this time replacing the nude with a full skeleton. BATF said no again.

Eager to market the product, the final rendition showed the vineyard only so sleeper, so skeleton. (The wine underground has it that there are bottles with the rejected labels around somewhere. They show up in auctions.)

Subsequent Kenwood issues have been a delight. The year 1976 saw a bottle of Kenwood surrounded by fruit, cheese, bread and sea shells; 1977 was Jim Kent's "Ghost Play" and 1978 was done by Charlie Mingus III. The 1979 edition had the lovely seascape with sailboat by Joseph Neary and 1980 saw "Summertime in Socorro" by Bruda Morrison.

Forty years ago, Baron Philippe de Rothschild of Chateau Mouton did a really neat thing. He caused a series of labels to be created for his wine, one each year, by notable artists.

In the interval he has used creations by Georges Braque, Marc Chagall, Henry Moore, Pablo Picasso, Salvador Dali, Robert Motherwell, Broeze Nerd and Andy Warhol. For years, Mouton was the only winery capable of doing this.

In the late 1970s, however, the idea caught on in artist-rich California. Writers and wine historians do not agree on which winery first began to use original work on labels. But the idea caught hold fast and grew.

The first of the artists to be so employed, Sam Francis, Bill Zuck, Daniel Gonsky and Sebastian Titus among them, all seemed to get into the act about the same time.

My own vote for "first" goes to the Robert Peccola Winery in northern Napa Valley. Peccola began in 1978 to commission a label for each vintage, a practice he continues today. Each has been a lovely, unusually floral creation of reds, yellows and blues.

MOST FAMOUS has been the Kenwood Artists' series. Since the 1975 vintage Kenwood has issued a prime cabernet under this series label, the first for 1978 release.

The wines have been quickly grabbed up by the public, in part because of the excellence of the wine (this coincides with Kenwood's resurgence as a winery), but also because of the attractiveness and collection potential of the labels. The first release, incidentally, was made most famous when the BATF, which must approve all labels, refused the picture of a nude sleeping in a vineyard.



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