

table talk

For sweethearts

A rose upon arrival, a Valentine dinner in the Orchard Cafe prepared by Master Chef Shaq Husain and cocktails and dancing in Whispers Lounge are part of the weekend special offered by the Novi Hilton. The package for \$99 per couple including tax and gratuities also features overnight accommodations in a room with king-size bed. Use of the Novi Hilton's indoor swimming pool, hot tub, sauna or exercise room is available, too.

Oyster pearls

D. Dennison's Seafood Tavern of Farmington Hills is giving a free pearl oyster to the first 100 couples who buy an order of rawbar oysters, clams or shrimp, starting at the dinner hour on Valentine's Day, Friday, Feb. 14. The pearls are white, blue or black and guaranteed to be cultured pearls of gem quality. Some oysters may contain double pearls.

Gourmet gifts

Gift baskets filled with gourmet specialties for breakfast, lunch or dinner are being offered for Valentine's Day by Chef de Cuisine in West Bloomfield. To order a basket for delivery to your Valentine, call 855-0190.

He's head chef

Brad Ozerdem from the Ann Arbor Inn is new head chef at La Rotisserie at the Hyatt Regency Dearborn. He has introduced such dishes as Bison Antelope and changed emphasis on the menu from French to continental. Ozerdem's appointment was announced by Executive Chef David Bidwell. Restaurant manager is John Muster, formerly with the one time Tweeny's Cafe in Birmingham. Margo Wheaton has been hostess at La Rotisserie since it first opened 10 years ago.

New manager

In another appointment, the Hyatt Regency has announced Nathaniel A. Leighy is the new manager of Giulio & Son's Restaurant. Leighy formerly was manager at Bennigan's in Southfield.

ATTENTION DINNER CLUB CARD HOLDERS

Kingsley Inn of Bloomfield Hills declares February "GET ACQUAINTED MONTH." The Kingsley Inn will honor your dinner club card, no matter what name or origin, for one complimentary entree when a second entree of equal or greater value is purchased. Please present the card to waitperson at time of arrival. The card will not be punched or otherwise devalued.

Hours: Monday through Thursday 5 p.m. to 11 p.m., and Sunday 2 p.m. to 10 p.m.

It's just our way of inviting you to get acquainted and sample our interesting menu...much more affordable than you might think.

Proper attire required. Reservations, please.

Kingsley Inn

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\$59.00

Per Person, Per Night, Double Occupancy, Deluxe Room Accommodations, Tax Incl.

Reservations: 646-7300



THE BARCLAY INN

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Presented by Anthony S. Brown Investments and Eric Yale Lutz & Associates with a subsidiary of the Radson Corporation.

Temperature affects flavor

One of the recurring issues in the world of wines is that of the temperature at which wines should be served. It is a matter of more than esoteric importance. Temperature at service influences greatly the attributes of flavors and should not be considered a mere affectation.

The old rule about chilling white wines before being served and having red wines at room temperature is essentially too simplistic. After all, how cold is "chilling," what is the temperature of a "room"? Are all white wines to be treated equally; all reds?

There is no mnemonic that I know for what to follow. Rather, I offer a principle to be understood and accepted that will carry you through most circumstances. Followed, it will help avoid some of the gross situations one sometimes encounters. (It does not cover the abomination of putting ice in wine nor does it speak to the relative merits of "warmer coolers," but nothing much will.)

The principle obtains for table wines only. A different one will be offered for sparkling wines later. Stated, I hope, as simply as possible, it says that the fruitier, fresher, apparently sweeter the wine the more it should be chilled; the more complex, dry, earthy the wine the warmer it should be.

THE RATIONALE behind this is that coolness cuts, neutralizes the fruit of a Chenin Blanc, a Riesling, a Beaujolais. Cool applies taste better than warm ones, too. Fruit drinks are usually chilled, coolers cooled. Sweeter wines have a cloying quality that needs cutting, and this can be accommodated by chilling.

Big robust wines want their flavors brought out by being served considerably warmer. The heat from a person's hands around a glass helps aromas to develop. Heating naturally (not in a microwave as a couple of restaurants are known to do when a chilled red wine is rejected at the table) enhances flavors. So, with big wines like Cabernet, Hermitage or most Chardonnays (White Burgundy), the "room temperature" applies.

Note that one red so far is to be chilled, one white not.

From all I can gather, the idea of room temperature as "proper" for the serving of red wines goes back some generations to England, great consumers always of Bordeaux wines. These were times before central heating and having a room at 70 degrees was impossible; 60-65 was more the norm. The wines came from the cellar well cooled and were allowed to warm to that level we now deem appropriate.



wine
**Richard
Watson**

Table wines to be served very cold: Chenin Blanc (Vouvray), Riesling, most Italian whites, Colombar and all rose and blush wines. Somewhat warmer (out of refrigerator a half hour before serving): Sauvignon (Pune) Blanc, Beaujolais, lighter Italian reds, Chardonnays from Macon and Chablis and some young Zinfandels.

Room temperature wines: Bordeaux, Burgundy, Sirah (Hemitage), Rioja, Chardonnay, big Italian reds and all Ports.

THE PRINCIPLE covering the service of sparkling wines is somewhat different. The idea here is not to combat fruitiness (there should be none) nor warming to release aromas (there is little). The intent of sparkling wine presentation is to chill it thoroughly (again, not lead) to help enhance the natural cleanliness, crispness, delicacy of the wine.

Sparkling wines have only hints of flavor and aroma; the drier the better, allowing only a subtle suggestion of fruit. The grapes for sparkling wine are harvested before sugars and fruit mature as they would with table wine to assure a crispness; chilling keeps it that way. Warm sparkling wine tends to feel flabby on the palate.

And warm sparkling wine bubbles vigorously and dissipates quickly, a most pragmatic reason to keep it very cold.

The next time the waiter brings a Chardonnay to your table encased in an ice bucket remove it at once. And tell him why. It sometimes seems as though the people who serve wine in restaurants know the least about proper service. Told in an unembarrassing manner most will appreciate your attempt at education. Then be or the will do a better job with me the next time I visit that place.

Woody Allen pays tribute to New York City

If Woody Allen did not exist, New York would find it necessary to invent him. "Hannah and Her Sisters," (PG-13), Allen's latest paragon to life and love in Manhattan, has a greater virtue than love and New York: It travels beyond the Hudson by telling the timeless tale of how hard it is to be human — and how much fun.

Hannah (Mia Farrow) presides as a saintly, modern, upbeat earth-mother of a rather complex family establishment whose nexus is the Thanksgiving dinner. She and her two sisters, Lee (Barbara Hershey) and Holly (Dianne Wiest), suffer, and benefit, from the rich, albeit complicated and tortured heritage of their theatrical parents, Margaret O'Sullivan (Farrow's natural mother) and Lloyd Nolan.

Much of the film was shot in Farrow's New York apartment with seven of the eight children appearing being her offspring. New York's Mt. Sinai Hospital, the RCA Building, the Waldorf Astoria, Bellevue, the Metropolitan Opera and one of lower Manhattan's most famous punk rock clubs (CBGB's) provide the background for Allen's love affair with New York and, more importantly, with so rich a life that you don't have to like New York or theater people to enjoy this film.

The complications in Hannah's life include her ex-husband, Mickey (Allen), a television director with a number of personality crises, not the least of which is whether or not life is worth living; in other words, vintage Allen with a gust of angst that would drive Freud to analysis. Fortunately, this time, the distress is restrained, pleasant, humorous and warmly reminiscent of all the terrors of the night when each of us wonders what we're doing here.

HANNAH'S SECOND husband, Elliott (Michael Caine), a successful finan-

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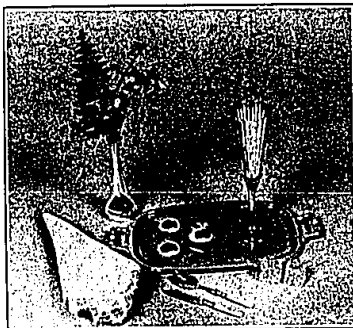
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the movies
**Dan
Greenberg**

cial advisor, develops an uncontrollable lust for her sister Lee who is living with Frederick (Max Von Sydow), an older fellow, a painter who is teaching her all about life while himself resisting its joys and temptations.

While that affair progresses, Hannah is supporting sister Holly's cocaine habit, and other assorted follies, not the least of which is a catering business with partner and friend April (Carrie Fisher), who always manages to reinforce Holly's basic insecurities by beating her out of men and the parts for which they audition.

Holly claims she only wants theatrical success, like her parents, and like Hannah, who has successfully resurrected her theatrical career now that her family is well underway. Somehow Holly doesn't ring true.

The film's rich tapestry flows smoothly and clearly. If nothing else, and there is much more, Allen tells an easily understood story, no matter how complicated its description may seem. The story has a great deal of New York ambience, but its greater value lies in warm, rich interpersonal relationships of the very human characters who people writer-director Allen's world, and everyone else's, too.

The cast is about as accomplished as any you'll see, and what their considerable acting talent provides under Allen's direction is an ensemble presentation of really nice folks going about the difficult business of living. There are moments when the realism has a seemingly rough, unpolished quality that is actually quite refined and sophisticated, providing a sense of peering in on life as it actually is lived.

Carlo Di Palma's photography is diffused to just the right level with rich earth colors so that "Hannah and Her Sisters" is filled with rich images of life's fecundity and a happy nostalgia for a non-existent romantic world that we would all like to think is going on, right now, but somewhere else, of course.



Mia Farrow is Hannah and Michael Caine is her second husband, Elliott, in Woody Allen's newest film, "Hannah and Her Sisters."

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