

At the Towne House Restaurant Continental

By JOHN DASH

The discriminating diner, looking for a touch of luxury in the medium-price range, should certainly explore the Towne House Motor Inn's Restaurant Continental, at the corner of Elmwood and Mt. Hope Avenues, a stone's throw from the University of Rochester River Campus.

Last week we sampled from the Beef and Stein Luncheon Menu, a collection of hearty sandwiches, salads, and platters priced from \$1.25 to \$4.75.

The Towne house is a unit in the Americana Hotel chain, a subsidiary of American Airlines. Louis Demetroulis, manager of the motor inn, told us that the recipes used "are basically from Sky Chef," another of the airline's subsidiaries.

Sandwiches are the backbone

of the menu at lunch. Nine items are featured on the cold sandwich block, each one served in a basket, and garnished with kosher pickles and chips.

For the heartier appetite, there is a choice of six hot sandwiches served with potatoes.

Our luncheon selection however was fillet of sole accompanied by broccoli. The portions were generous and the sole fell delicately on the palate, broiled to perfection.

Evening diners, Demetroulis explained, may select from twelve entrees ranging in price from from 3.75 to 16.50 (for a chateaubriand steak for two.)

Though they're on vacation for the next week the popular Freedom Tree, a soft rock group, charms evening patrons with show tunes and current popular songs, and Friday evening,



Demetroulis said, is the night to be in attendance.

Restaurant Continental has its busiest moments then as the place fills with young adults who appreciate the elegance and culinary, mixological and musical

pleasures to be found.

On a slow day, the restaurant serves more than 350 meals. Enough said about what Friday must be.

But back to the lunch, do not fail to splurge a bit and try dessert

chef Bill Conover's cheesecake, lathered all over with blueberries or strawberries.

That is an experience in itself and, to this writer, the crown to a thoroughly regal dining event, at the Restaurant Continental.

At Home With the Movies

NUMBER ONE [1969]
Friday, Aug. 16

Charlton Heston stars as the aging, once great quarterback of the New Orleans Saints. But the personal conflict that enters a sports star's life when the enthusiasm of spectators and sportswriters turns to scorn at the end of a waning career is less attractive to the fan than the excitement of the game.

A dramatic story can accommodate only a limited amount of game activity, and this film has chosen to emphasize the personal drama. Director Tom Gries does as well as he can orchestrating huddles, plays (in the ballet-like grace of slow motion), and the sickening crunch of tackles, but his use of flashbacks is confusing rather than enlightening.

Heston's emotional conflict over whether to quit after some humiliating failures on the field is believable enough. So is his lack of communication with his career-girl wife (Jessica Walter), which leads to a one-night affair with a more than cooperative lady sports enthusiast.

At bottom, however, there is not enough football for the fans and not enough personal story to hold the interest of non-fans.

A-III

ALFRED THE GREAT
[1969]
Thursday, Aug. 15

The makers of this elaborate British film are to be commended for their courage in attempting to bring to screen life the remote,

little known ninth-century England in which the youthful prince, later king, rallied the feuding, demoralized Saxon tribes against their common enemy, the Vikings.

The barbarism of the period, only slightly leavened by a very imperfectly realized brand of Christianity, is handled with some dignity and human credibility where mere gore and sensationalism might have prevailed.

Clive Donner's direction is marked by striking visual effects and well controlled, though necessarily bloody, battle scenes. In the last analysis, however, the film falls between stools. It is too slow paced and attentive to period details for the action fans. On the other hand, more thoughtful viewers will probably

be distressed by the catch-penny glibness and superficiality that mar the picture's efforts to make psychologically intelligible for modern audiences the three leading characters: Alfred (David Hemmings), the convinced Christian who is, nonetheless fearful of love and plagued by a latent zest for combat; Guthrun (Michael York), the ruthless pagan warrior with a grudging respect for gentler ideals; and Aelhswith, Alfred's queen (Prunella Ransome), who strives for personal dignity in an age when women were regarded as inanimate objects and who exerts some influence on both men.

A-III

A GUNFIGHT [1971]
Sunday, Aug. 18

Shoot-out pits Kirk Douglas against Johnny Cash in what

amounts, to the gunfight of the nineteenth century. Both men are "retired" gunfighters who have lived long enough to know that their earlier lives were dismal wastes and that they have little more to look forward to than an inevitable showdown with each other or with a younger, faster gun.

Both, too, are down on their uppers — Cash as an unsuccessful prospector and Douglas as the resident attraction at the local gin mill. So both eventually succumb to their own economic pressures and the bloodlusts of the supposedly respectable townspeople.

The final shootout is staged in a bull ring with plenty of heavy symbolism. There's a real let-down in the ambiguous ending.

A-III

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