

Gigi's!

Plan to spend longer than lunch time at Gigi's, where an exciting atmosphere and superb Italian cuisine make for one of the most enjoyable dining experiences in Rochester.

Located in Westridge Plaza, Gigi's is within walking distance for the goodly number of Kodakers who jam the restaurant at noon, filling it with the infectious clatter and robust good humor that characterizes perhaps a favorite neighborhood ristorante in Italia.

Prices on the handsome carte are in the lower medium range for restaurants featuring comparable atmosphere, making it a perfect family night out spot.

Gigi's tomato sauce is a subtly seasoned triumph, sweeter and lighter than the more pungent

and acid pasta draperies frequently served in the city.

Our lunch last week featured spaghetti and manicotti. Manicotti is a tubular pasta stuffed with ricotta, an Italian cottage cheese, than baked.

The spaghetti arrived at the table nicely al dente, with just a touch of bite to it. The manicotti was superb.

Also on Gigi's menu are the standard Italian dishes: a wide variety of spaghetti dressings, gnocchi (Italian potato dumplings) and antipasto. The salad proved of hearty construction and was garden fresh and liberally fortified with cheese, sausage and beans.

We closed the meal with our standard call for the house



cheesecake, which was served with a liberal topping of blueberries. The dessert wedge was generous and well assembled, an easy polish to the meal.

Service at Gigi's deserves

attention. Our waitress, Pat, was carefully attentive to the table without being overly present, and presented the same cheerfulness that characterizes the restaurant.

For large groups who call in,



Gigi's features a noon buffet, allowing folks in the area with limited lunchtime to gather for meeting or middle-of-the-week parties.

Don't miss it: Gigi's.

At Home With The Movies

SUPPORT YOUR LOCAL GUNFIGHTER [1971] Thursday, Sept. 19

James Garner plays an ingenious con man who arrives in a small mining town divided by rival mine operators, and immediately reads the situation: a gunfighter has been sent for by one of the factions but hasn't yet appeared, so what the heck, why not recruit a substitute and make a few bucks? This Garner does by latching on to rummy Jack Elam, who cannot even get his gun out of his holster, much less shoot straight.

Despite this inherent credibility gap, Garner tests his luck and sticks around, mainly because of an attraction to the daughter (Suzanne Pleshette) of the other mine operator. Under Burt Kennedy's direction, the

movie limps along with the help of an endless supply of predictabilities and yawning cliches, with the expected non-confrontation and a happy ending. Garner is too cute, Miss Pleshette too coy, and Elam too hammy. Gunfighter does not support itself.

A-II

WILLARD [1971] Friday, Sept. 20

The Los Angeles chapter of the ASPCA might be satisfied with the care given rodents named Ben, Socrates et al. during the filming of Willard, but viewers may not be as charmed. Bruce Davison (Last Summer) stars as the psychotic under-thirty son of a hypochondriac mother Elsa Lancaster.

Death spares her from the

viewer's fate as Davison plots to punish businessman Ernest Borgnine for the injustices heaped upon him and his family, and Sandra Locke vies with Ben for the poor boy's affections. Alas, Bruce trains the little beasties all too well. Tighter editing and pacing might have given director Daniel Mann a first-class horror film. As it is, Moe Di Sessa, animal trainer, runs away with the prize for his direction of the rats.

A-II

OKLAHOMA CRUDE [1973] Saturday, Sept. 21

This action-packed movie takes a "now" look at Women's Lib in the Oklahoma oil fields, circa 1900, as spunky man-hater Faye Dunaway reluctantly accepts help from her ne'er do well father John Mills and vagabond George

C. Scott, in order to keep the big oil combine run by oily Jack Palance from jumping her claim. Her wildcat well, naturally, comes up a gusher, and so does her emotional turnabout towards her reformed daddy and new-found friend.

There's plenty of old-fashioned movie action and melodrama here, the sort that makes for fairly solid adult entertainment (adult, because of some Oklahoma crudities of sight and sound). Stanley Kramer directed.

A-III

THUNDERBALL [1965] Sunday, Sept. 22

Sean Connery is James Bond, alias 007, in this adult fantasy-romp based on the novel by Ian Fleming. In this one, Bond spends much of his time underwater as he tracks down the high-class

hijacker of two nuclear-armed NATO bombers — which are being held for 100-million pounds sterling in ransom. Or else, BOOOOM! Shot mostly in the Bahamas and environs, including a walloping climax in Miami Beach harbor, Thunderball is picturesque, witty in gag-lines and imagery, and full of the clicky gadgets that make 007's life a bit more interesting. And, of course, there is the usual complement of slinky females dressing up the set.

Adolfo Celli is perhaps not the most sinister choice as Bond's nemesis, but he'll do, as will Claudine Auger as a young lovely who catches Bond's eye, and Luciana Paluzzi as another eye-ful who has him in her (gun) sights. Strictly fantasy, strictly adult fun, even in a clipped TV version.

A-III

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