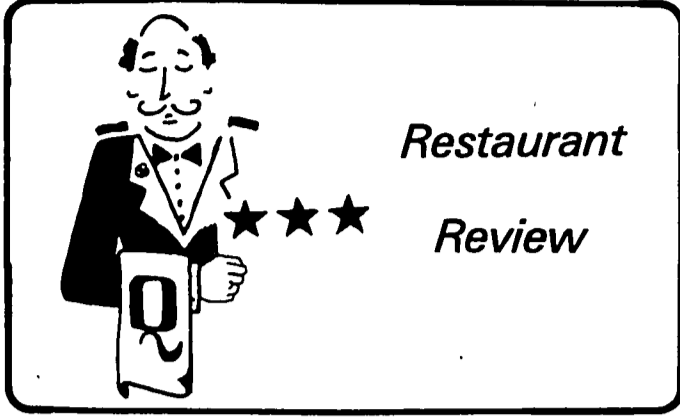


Candlelit conversation difficult Cellar's food 'non bene'



Restaurant
Review

By KATHLEEN PAVELKO
Collegian Staff Writer
The Wine Cellar

119 S. Atherton St., open daily from 5 p.m. to 10 p.m.
The Wine Cellar is the most intimate restaurant in State College—a place for lovers, where soft conversation goes well with the candlelight but not with the soft rock insistently played on the radio. Is there no place to escape canned music? If the music could be ignored, the Wine Cellar would be a very attractive restaurant. It is pleasantly dim—but not so murky the menu cannot be read—and the service is unfailingly courteous.
The problem is the food.
The Wine Cellar's rather extensive menu is almost exclusively Italian. Although New York steaks and T-bones (\$6.95) are included, the menu consists mostly of pasta sauces served with a choice of fettucine, linguine or vermicelli (spaghetti). Most entrees range from \$3.95 to \$6.95.
On a recent visit, we sampled the chicken cacciatore (\$5.25) and the veal parmigiana (\$4.95). The parmigiana turned out to be a lukewarm ground-veal patty covered with melted cheese and the Wine Cellar's ubiquitous red sauce. My companion

called it a disaster.
My chicken cacciatore was only slightly better: a half chicken breast, overdone, in a sauce of canned mushrooms and tomatoes. Both entrees were served on cold platters which made the already cool dishes colder.
Each entree at the Wine Cellar includes a side order of spaghetti with red sauce and a choice of salad or soup. The pasta was not overdone—although it was not as firm as I prefer it—and the sauce, with a touch of sugar and tartness, was quite good. The only thing wrong with the sauce is that it appears on everything.
Dessert—Mama Theresa's ricotta pie—turned out to be ricotta filling in a pre-fab crust with frozen strawberries and ersatz whipped cream (1.25). The other choice, cannoli, was no better: a very hard roll of crust stuffed with an unidentified filling that had been sprinkled with hard chocolate nuggets.
Both the espresso (\$1.60) and cappuccino (\$1.75) were served in espresso cups, making the cappuccino almost impossible to drink. More ersatz whipped cream on the cappuccino.
Despite its name, the Wine Cellar has a very limited wine list, with about 100 per cent mark-up on the State Store prices. Very few of the many inexpensive, good Italian wines available in this state are on the list. Wine is also available by the carafe, however: 17 ounces, \$1.75; 34 ounces, \$3.25.
The Wine Cellar's no stars-one waiter rating reflects the unacceptable food served by a courteous, efficient waitress in generally pleasant surroundings.

Restaurant Ratings	
Service	Food
★ Acceptable	★ Acceptable
★★ Good	★★ Good
★★★ Outstanding	★★★ Outstanding

'Man who Fell' baffling

By LEAH ROZEN
Collegian Staff Writer
"The Man Who Fell to Earth," the latest film by director Nicholas Roeg ("Performance" and "Don't Look Now"), is symptomatic of his work: It's complex, striking, provocative and it falls apart two thirds of the way through.
Now playing at the Movies, "The Man Who Fell to Earth" is a frustrating film. You spend the first two thirds of the film fascinated and intrigued by the unfolding plot of an alien (David Bowie) from another planet who has arrived on Earth. Then suddenly, without warning, the film changes directions

radically and it is almost impossible to figure out what in hell is going on.

movie review

Although there are unanswered questions and bewildering clues in the first part of the film, these are nothing compared to those in the final section. The alien travels to Earth to get water for his planet, which is suffering from a severe drought. He has brought the plans for some amazing inventions with him and sets up a giant corporation to manufacture them, raking in the money.
It seems that his ultimate goal is to build a rocket

ship to take him back to his planet and wife and children.

He builds the rocket but never gets to take the trip, remaining doomed to an earthly existence.

Director Roeg has complained that he was forced to make unwanted cuts in the film. This may be so, but one gets the feeling that it probably wouldn't have made complete sense even before the cuts.

Roeg is a strong, purposeful director. His films are extremely cinematic. Even when he fails to completely clear the obstacles he sets up for himself, it's the course of the film that's fascinating.

Bowie, in his movie debut, proves effective as

the alien because he is such a strange fellow anyway. With his hair dyed a deep orange and his skin possessing an unhealthy pallor, he projects the loneliness and dissatisfaction the visitor feels.

Candy Clark is absolutely (before she is called upon to act) as the mortal with whom he sets up housekeeping. Looking very much like a young Ellen Burstyn, she seems touchingly vulnerable.

Because so much of "The Man Who Fell to Earth" is so good, its final falling is all the more maddening since there is more that's right with it than wrong, and it's definitely worth seeing.

Is pregnancy really 'Worth' it?

CHICAGO (UPI)—Many a bright and pretty 17-year-old unmarried high school girl has become pregnant before—but tell her story in a comic strip?

Allen Saunders, the writer, and Ken Ernst, the artist, have set out to do just that in the comic strip "Mary Worth," and their presentation is believed to be the

first of its kind in that form for general circulation newspapers.

Expected to last three months, the sequence tells the story of Karen Cooper, 17, a "very attractive" high school senior, winner of first place in a national scholarship contest, potential midyear graduate with plans to accept

one of many college scholarship offers.

She also is pregnant—and refuses absolutely to name the father of her unborn child. She never will, Saunders said, and he never appears except casually, "in a flashback, I believe."

"We felt that showing the

tragedy that results from the new promiscuity that we might just possibly make some young girl who would be otherwise tempted to be promiscuous...we have a great many young girls, readers and we thought it was a healthy thing for them to read about—to show them the foolishness of ignoring the consequences.

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