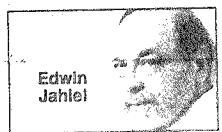


★★★ = Good ★★★★★ = Excellent

Warm after all



Edwin Jahiel

Michael's chagrin, Vincent and the Godfather's daughter Mary are in here.

Coppola's own daughter Sofia plays Mary. More of a cog than a character, she has been unfairly maligned by the press. Her very awkwardness, her lack of glamour, make her more of a credible Coppola's daughter than a performer playing acting in the grand manner. The actress are excellent. Talia Balsam is a chilling Lady Macbeth and Garcia jumps to stardom and to the title role in, let us hope, the "Godfather IV."

There are, throughout the film, some hesitations, confusions.

For Weekend

and unsmooth transitions, partly caused by a rush to edit the film in time for the Oscar eligibility deadline and partly by a laudable avoidance of overamplified situations.

In the second half, when the scene shifts to Sicily, there are more holes than in the first. But you may not really care as the film moves into the domain of Greek tragedy, Shakespearean drama, wild melodrama and eventually delirium, overwhirlwind, bloody grand opera — the latter underscored by the crosscutting between "reality" and a past performance of "The Sicilian Paragon" in which Michael's estranged wife is murdered.

The suggestion is terrifically new: Pope John may have been a lunatic, a paranoid, but not, as the thing, the Catholic faithful's perception "justice" and from the grave, Allied Italy and the Vatican, the officially.



Dennis Tyree sings at the Inner Circle in 1956.

A tradition continues

The present incarnation of jazz on First Street on Thursday is the history of jazz in that part of Champaign.

It was here, in the basement of the old First Street club, that the jazz scene has always been a part of the town.

To have jazz and blues at both places.

"When Main Street used to run under the viaduct, where the parking lot next to the police station now, there used to be a couple of places, there. There was the Spider Web and Beasley's Restaurant where they had jazz. We there also used to be a country western music place over on Locust."

The Commercial Bank used to be where the heart of the jazz scene of jazz "clubs" for a part of First Street and University Avenue," he said. "Back in the 1930s, they used to have a big dance hall on the second floor. It was called The Assembly Hall. There was a horse shoe balcony above the dance floor. They used to have dances and bands there most nights during the week. Later they turned it into office space.

Former Commercial Bank officer Tom Hogan indicated that the ballroom on the second floor was called Meekbach Hall and, in addition to dances it served as the site for gymnastics classes conducted by former Illinois coach Charlie Pond.

Gerald "Candy" Foster recalled a day when music was easy to find along First Street.

"Everything was kind of centrally located," he said. "In the '60s and early '70s, you had the Elks Lodge on Chester Street, next to what used to be the Chances R. They had a bandstand there and that's where I did most of my performing with a band called the Soul Brothers. We used to go over to the Chances R on our break and catch REO Speedwagon or One-Headed Jacks and they'd come over and watch us when they were done.

"There were five or six jazz groups that were based in town during the 1950s and '60s. There were black bands, white bands and mixed bands that played rhythm and blues and jazz. You could throw a jam session on a slow night of the week and the place would be full of musicians who just wanted to get together to play."

There was a club called the Inner Circle, just north of where the Cattle Bank is now and there used to be the Rainbow Tavern, south of where the headquarters is now," he said. "In the '60s, they used

—JOE MILLAS

aren't everything



Richard Leskosky

parman? The other side of the coin, however, is the equal and opposite discipline. Kinnick's authority on the field. At first, one expects this to be developed on a computer on his part, but it soon becomes disturbingly clear that it is the filmmaker's endorsement as an effective and proper way to manage young children.

Even more disturbing is the effect the action scenes may have on younger viewers of this supposed family entertainment. In a climactic scene, when the drug dealer's equally ruthless mother is about to shoot Kinnick and O'Hara drops her with a baseball bat, for example, there were youthful cries from the audience of "Kill her!" Parents and especially grandparents might want to think twice before taking younger children to see this one.

For Weekend

force throughout her boy's lives. She talks constantly about the hardships she and the other women faced on the homefront during the war and about how men never grow up. And her boys fulfill her prophetic remarks by remaining boys around her even though they rise to the top of the criminal underworld. The disparity is striking and recalls other cinematic mother-dominated gangsters (such as James Cagney's Co. Joy in "White Heat") except that "The Krays" is true.

This bizarre conjunction of things and ten comes often across the viewer the sense of a Monty Python skit played straight. In fact, "Another Monty Python Record" in 1972 featured a lengthy skit entitled "The Pyrrho

Brothers" which was actually based on the Krays' career — and which was scarcely more off-the-wall than this film.

Founding members of the music group, Gordon and Garry Kemp and Martin Kemp are child prodigies and their acting debuts as Ron and Reg Ray. The film is appropriately dominated, though by Billie Whitelaw as their mother. Whitelaw is familiar from a number of British films; she is also the best known interpreter of women's roles in the plays of Samuel Beckett.

"The Krays" is a strange but compelling film — certainly the oddest of the current renaissance of gangster films and well worth seeing.

— RICHARD LESKOSKY

Jazzing it up

Continued from page 5

and feel fairly comfortable and safe. They'll keep coming back.

"The Thursday night jam is new. We've been doing it for a little over a month now, so it's going to be slower than Friday or Sunday, but we're progressing."

Bates, who came back from the Virgin Islands to his hometown so his wife could have better medical attention for the birth of their first child, said he'd like to have found another good place to play his music.

"I hence seems committed to get jazz going," he said. "We've had some slow nights, but he's been willing to hang in there. It's a fun place to play. There are a lot of regulars who come in and love the music."

gather on Dec. 16 and Holmes returned to perform on New Year's Eve.

For a show featuring performers like Holmes and Floyd (Floyd first appeared locally at Candy's early this fall), the cover charge at Buddies is \$5. The regular cover charge on Fridays and Sundays is \$1.

Foster said he's happy with the progress made, so far, in turning things around on First Street.

"I take my hat off to Pete and Clarence. They've already got a good thing going. We got it going, but not as much as they do. I'm just starting. It's been rough, but it's also been a good feeling because I know I'm on the right track. People who are looking for a place where they can go and sit at a table and talk without bothering over the music are finding out about Candy's and Buddies."

"Between the two places, we've more than doubled the activity on First Street. It's not consistent yet, but it's there. In November, it was pretty packed at both places every weekend.

"I know it's working. Will it continue and will it grow? That's something we'll have to wait to see."

The News-Gazette

FILM CAPSULES

COMMERCIAL

- ALMOST AN ANGEL.** Paul Hogan plays a former thief who begins moonlighting after being hit by a car on the way off to prison. He returns to the neighborhood to help a woman who is being harassed by a pimp. **PG.** Showtimes: 1:15, 3:15, 5:15, 7:15 and 9:15 p.m. weekdays; 1:15, 3:15, 5:15, 7:15 and 9:15 p.m. Saturday; 10:30 a.m. Sunday. **Showtimes:** 10:30 a.m. Sunday through Thursday; 1:15, 3:15, 5:15, 7:15 and 9:15 p.m. Saturday and Sunday.
- THE BONFIRE OF THE VANITIES.** The version of Tom Wolfe's novel. Tom Wolfe is Sherman Mollie, a Wall Street trader whose mistress, Danes, is a divorcee who is being harassed by a pimp. **R.** Showtimes: 1:15, 3:15, 5:15, 7:15 and 9:15 p.m. weekdays; 1:15, 3:15, 5:15, 7:15 and 9:15 p.m. Saturday and Sunday.
- DANCES WITH WOLVES.** Kevin Costner as a disadvantaged Cheyenne who falls over a frontier and becomes involved with his Sioux neighbors. **R.** Showtimes: 1:15, 3:15, 5:15, 7:15 and 9:15 p.m. weekdays; 1:15, 3:15, 5:15, 7:15 and 9:15 p.m. Saturday and Sunday.
- EARL OF TENDRIL.** Dennis Quaid as a man who is being harassed by a pimp. **R.** Showtimes: 1:15, 3:15, 5:15, 7:15 and 9:15 p.m. weekdays; 1:15, 3:15, 5:15, 7:15 and 9:15 p.m. Saturday and Sunday.
- THE GODFATHER PART III.** Al Pacino and Christopher Walken as Michael Corleone and Vincent Mancini. **R.** Showtimes: 1:15, 3:15, 5:15, 7:15 and 9:15 p.m. weekdays; 1:15, 3:15, 5:15, 7:15 and 9:15 p.m. Saturday and Sunday.
- THE GODFATHER PART II.** Al Pacino and Al Pacino as Michael Corleone and Vincent Mancini. **R.** Showtimes: 1:15, 3:15, 5:15, 7:15 and 9:15 p.m. weekdays; 1:15, 3:15, 5:15, 7:15 and 9:15 p.m. Saturday and Sunday.
- THE GODFATHER PART I.** Al Pacino and Al Pacino as Michael Corleone and Vincent Mancini. **R.** Showtimes: 1:15, 3:15, 5:15, 7:15 and 9:15 p.m. weekdays; 1:15, 3:15, 5:15, 7:15 and 9:15 p.m. Saturday and Sunday.
- GRAFFITI BRIDGE.** Dennis Quaid as a man who is being harassed by a pimp. **R.** Showtimes: 1:15, 3:15, 5:15, 7:15 and 9:15 p.m. weekdays; 1:15, 3:15, 5:15, 7:15 and 9:15 p.m. Saturday and Sunday.
- HAWAII.** Dennis Quaid as a man who is being harassed by a pimp. **R.** Showtimes: 1:15, 3:15, 5:15, 7:15 and 9:15 p.m. weekdays; 1:15, 3:15, 5:15, 7:15 and 9:15 p.m. Saturday and Sunday.
- HOLMES ALONE.** Dennis Quaid as a man who is being harassed by a pimp. **R.** Showtimes: 1:15, 3:15, 5:15, 7:15 and 9:15 p.m. weekdays; 1:15, 3:15, 5:15, 7:15 and 9:15 p.m. Saturday and Sunday.
- THE KRAYS.** Billie Whitelaw as the mother of the Krays. **R.** Showtimes: 1:15, 3:15, 5:15, 7:15 and 9:15 p.m. weekdays; 1:15, 3:15, 5:15, 7:15 and 9:15 p.m. Saturday and Sunday.
- LOCK YOUR TALKING TOOLS.** Dennis Quaid as a man who is being harassed by a pimp. **R.** Showtimes: 1:15, 3:15, 5:15, 7:15 and 9:15 p.m. weekdays; 1:15, 3:15, 5:15, 7:15 and 9:15 p.m. Saturday and Sunday.
- MIRAGE.** Dennis Quaid as a man who is being harassed by a pimp. **R.** Showtimes: 1:15, 3:15, 5:15, 7:15 and 9:15 p.m. weekdays; 1:15, 3:15, 5:15, 7:15 and 9:15 p.m. Saturday and Sunday.
- NOT WITHOUT MY DAUGHTER.** Dennis Quaid as a man who is being harassed by a pimp. **R.** Showtimes: 1:15, 3:15, 5:15, 7:15 and 9:15 p.m. weekdays; 1:15, 3:15, 5:15, 7:15 and 9:15 p.m. Saturday and Sunday.
- PREDATOR 2.** Dennis Quaid as a man who is being harassed by a pimp. **R.** Showtimes: 1:15, 3:15, 5:15, 7:15 and 9:15 p.m. weekdays; 1:15, 3:15, 5:15, 7:15 and 9:15 p.m. Saturday and Sunday.
- THE RESCUERS DOWN UNDER.** Dennis Quaid as a man who is being harassed by a pimp. **R.** Showtimes: 1:15, 3:15, 5:15, 7:15 and 9:15 p.m. weekdays; 1:15, 3:15, 5:15, 7:15 and 9:15 p.m. Saturday and Sunday.
- ROCKY V.** Dennis Quaid as a man who is being harassed by a pimp. **R.** Showtimes: 1:15, 3:15, 5:15, 7:15 and 9:15 p.m. weekdays; 1:15, 3:15, 5:15, 7:15 and 9:15 p.m. Saturday and Sunday.
- THE ROOKIE.** Dennis Quaid as a man who is being harassed by a pimp. **R.** Showtimes: 1:15, 3:15, 5:15, 7:15 and 9:15 p.m. weekdays; 1:15, 3:15, 5:15, 7:15 and 9:15 p.m. Saturday and Sunday.
- THREE MEN AND A CRIBBET LADY.** Dennis Quaid as a man who is being harassed by a pimp. **R.** Showtimes: 1:15, 3:15, 5:15, 7:15 and 9:15 p.m. weekdays; 1:15, 3:15, 5:15, 7:15 and 9:15 p.m. Saturday and Sunday.
- THE THREE MUSKETEERS.** Dennis Quaid as a man who is being harassed by a pimp. **R.** Showtimes: 1:15, 3:15, 5:15, 7:15 and 9:15 p.m. weekdays; 1:15, 3:15, 5:15, 7:15 and 9:15 p.m. Saturday and Sunday.
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