

'Nashville' chronology lacks reasons

By K. Alice Betts

"I have something so remarkable, so unbelievable, so outstanding—oh, I'd better not say."

Nashville is not a comedy, musical or drama; *Nashville* is a tease.

The film's first few minutes introduce a multitude of enticing characters with an implication of an intricately woven story.

Almost three hours later the movie concludes dramatically inept, the characters devoid of their initial charisma.

Nashville is a chronological progression of life in the country music capital, Nashville, Tenn. The intermingling of characters (celebrities, fans and other players) constitutes a variety of plots and sub-plots, ultimately related to manifestations of country-western music.

Grand Old Opry

Barbara Jean (Ronee Blakley) is the undisputed queen of the Grand Old Opry in *Nashville*. She appears a mentally lame

creature, forever on the verge of nervous breakdown. Explanation of her psychological disorders is never divulged despite the predominance of the characteristic.

Rock musician and lady's man, Tom (Keith Carradine) sexually lures several predictable women. With unmotivated determination, he successfully attracts Linnea (Lily Tomlin), a middle-aged housewife, mother and gospel singer. Again, this unlikely affair is without prelude or reason.

Most baffling of characters is Kenny (David Hayward), a henpecked son wandering aimlessly around Nashville. Kenny offers no threat and demonstrates no malice, yet somehow the audience is expected to understand his climatic assassination attempt.

Theme undeveloped

Nashville's theme is as underdeveloped as its characters. Undefined motivation,

sporadic emotional sequences and unrelated events (political campaigns, etc.) seriously hamper any intended message. An educated guess imagines that *Nashville* is symbolically symbolic of symbolism.

The one redeeming quality of *Nashville* was the appropriate casting. Despite the character limitations, the superb acting

abilities of Karen Black, Henry Gibson, Geraldine Chaplin, et. al, provided an esthetic appreciation the movie lacked.

Nashville is a mystery with no solution and no intrigue past the first 15 minutes.

Your time would be better spent reading the Hardy Boys or Nancy Drew.

Arsenic' slated for stage Carradine star of drama

The Lincoln Community Playhouse will present actor John Carradine in its fall production of *Arsenic and Old Lace*.


Carradine, 67, is a veteran of both stage and screen, John Wilson, playhouse director said. Carradine's film debut in 1936 was followed by more than 300 movies.

"Carradine was one of our preferred choices; he was available and interested at

just the right time," he said.

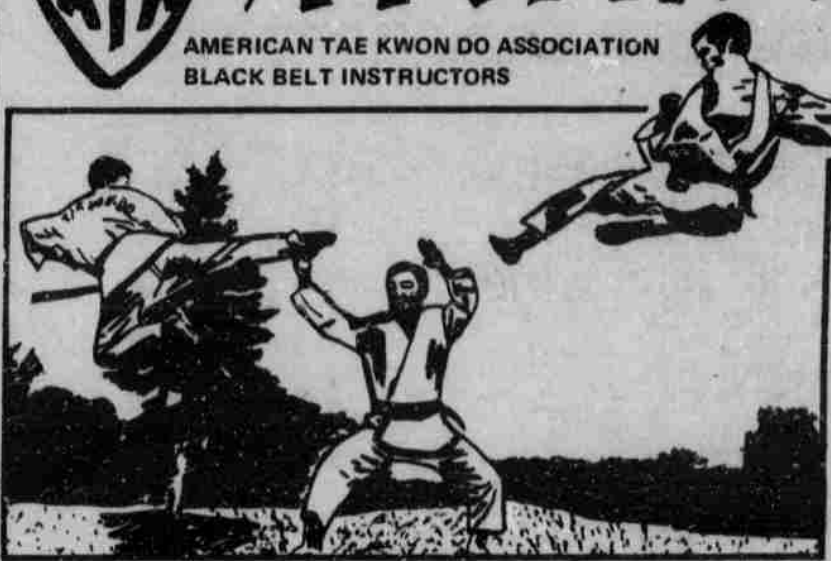
Carradine will portray John Brewster, a comically sinful man who delights in disguises of famous actors, Wilson said.

Arsenic and Old Lace will open Nov. 6 and will run through Nov. 11. Tickets cost \$5.50 for the opening night performance; \$4.50 Nov. 8 and 9; and \$3.75 Nov. 10 and 11. For reservations call the Lincoln Community Playhouse, 489-9608.



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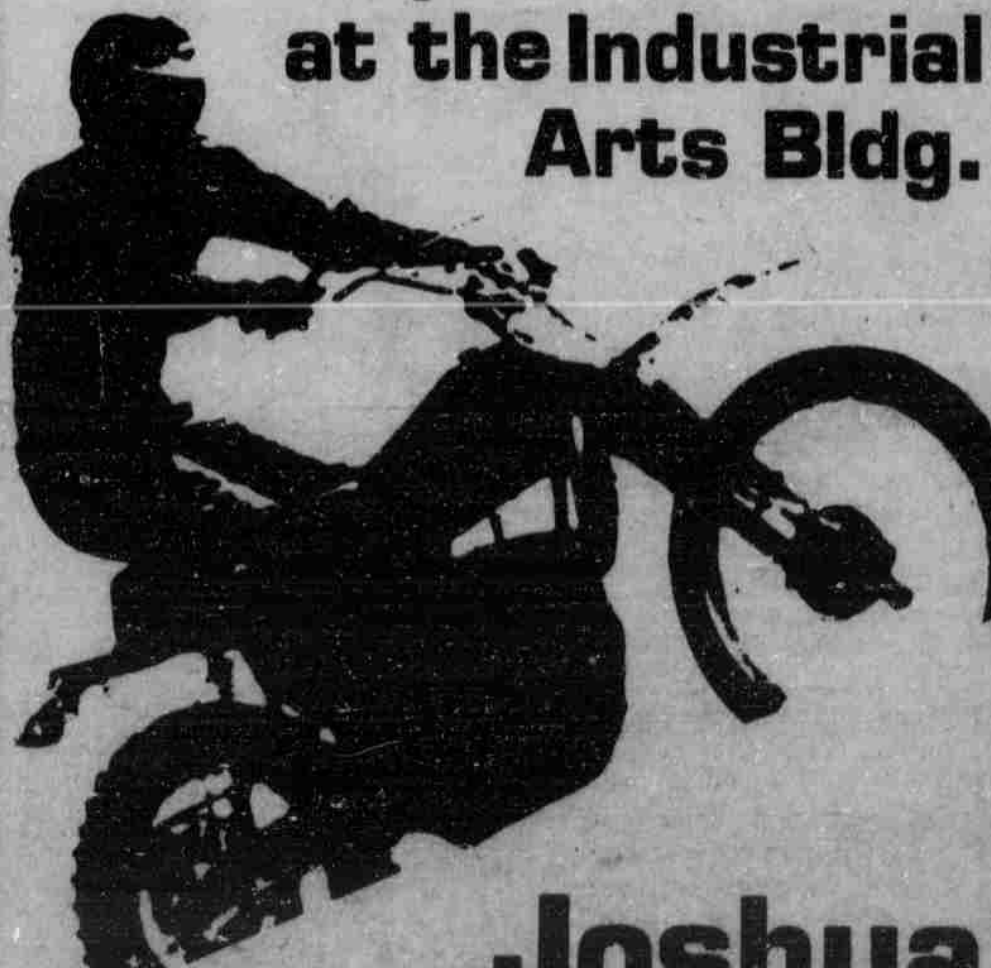
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