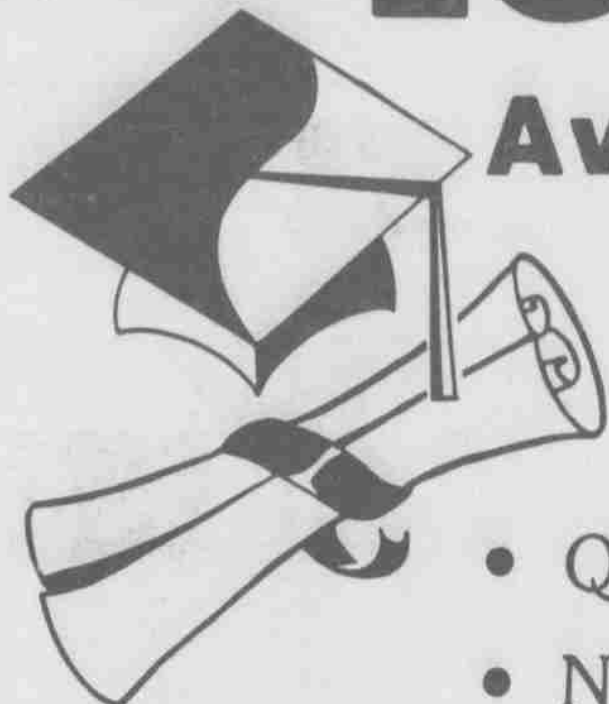


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# Shallow soap-opera dialogue, flaccid characters flaw film

By Ken DiMaggio  
Staff Reporter

In the beginning of the film, "Trouble in Mind," Keith Carradine plays an unemployed, incompetent husband whose hair and beard need a trim.

As he become more involved in petty criminal activity, his hair becomes more combed out and teased. And so does this movie, promising a good film at some vague point.

When Carradine's hair becomes more nebulous, so does this movie.

Finally Carradine's hair becomes rain-soaked and limp.

So does this movie. "Trouble in Mind," is a 1985 film with some well-known names playing the leading roles. Kris Kristofferson is the ex-cop just out of prison. Genevieve Bujold is the cafe owner, Wanda. Keith Carradine is the husband who comes to the city for a job. Lori Singer is his young, innocent wife who has just had a baby. And the seedy side of Seattle at night is where they meet.

But when they do meet, there is little conflict. Kristofferson pursues Singer with passive inter-

est. Carradine has an easy time stealing contraband cargo with a Vietnam veteran. Genevieve Bujold passively rejects advances from her old lover, Kristofferson. And Lori Singer weakly fights off Kristofferson's half-hearted attempt to seduce her.

In this film, director Alan Rudolf tries to recreate the *film noir* genre, which he does as far as capturing the weathered texture of Seattle at night.

My only trouble was caring for any of the characters.

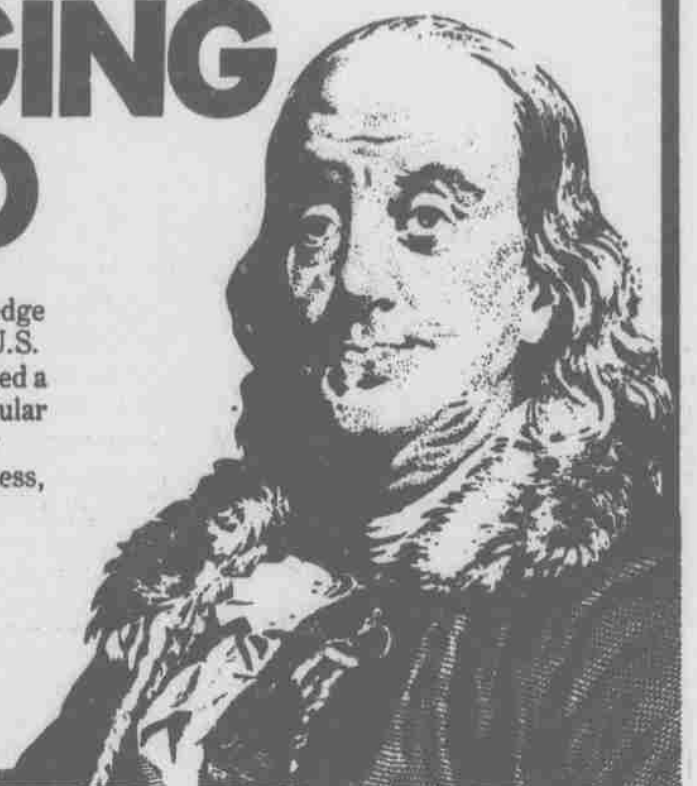
Maybe I'm old-fashioned for wanting to empathize with the characters on screen. But this film didn't have even one fleshed-out character to hate. They were all flaccid, shallow talking-heads speaking in soap opera dialogue ("I know you're a good man whose just had bad luck.").

Furthermore, this film is supposed to take place in the underworld, seen at its most menacing, at night.

But there is no bite to this world or its thinly-drawn characters. Both are vague and insignificant.

See TROUBLE on 12

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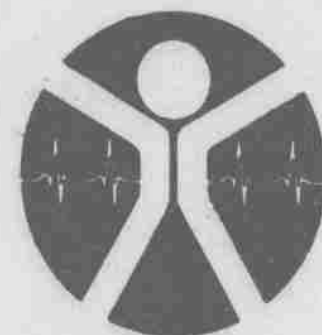


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