**Review**

**Nashville: chaotic hype**

By Mike McNamee

In this age of advertising hype, and, uh-huh, 'super-hype,' one strikes a chord for superlatives whenever forced to describe something, no matter how trivial the object. This tendency is bad enough among the general population; among those who are paid to carry on in the "biggest and bestest" fashion, it has long since passed the point of sick absurdity.

The movie Nashville draws heavily on the tradition of hype and super-sales, its advertising has touted it as the greatest film since Cecil de Mille parted the Red Sea. Radio and TV spots heavily on the use of super-loud, super-hype. The producer himself spoke of it as being as important as the great films of the past. The credits were "the damndest movie I ever saw."

The film draws on conscious use of super-hype. The credits list the 24 stars of the show (Twenty-four major stars!) by sticking them into a "Greatest Hits of the Decade" TV ad format—"Send in ninety-five-Ray Charles for your free sample."

For all its high-flown self-importance, the film is a record of the musical history of America, all by original artists!!! The effect is good for the first nine people, but by the time No. 24 rolls around, it has long since worn thin.

Unfortunately, director Robert Altman and company apparently didn't know when to stop. The hype and gimmicks were supposed to end and the movie began. Nashville is a film about a glitter world where superlatives and super-sales reign. But the hype must take over the movie—the movie is less about a super-sales heap pressure world than it is about the movie, and that's where it falls.

Altman offers us more or less what we get out of one of those soft-sell reign. The movie is to put it down, but we're not sure what to expect. After seeing Nashville, I'm tempted to use the same super-sales-laden super-statement that the movie is to put it down, but I'll resist. Nashville is not the worst movie I've ever seen. But it's a long, long way from being the best.

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