## Commercial makes film look hotter than it is

In addition to showing nauseous and disgusting images, filmmakers seem to take great stock in boring heir audience.

TV spots for "Hot Pursuit" (PG-3) are affractive, but don't be fooled. They've packed all the film's excitement into one 60-second television commercial.

Dan Burtlett (John Cusack) furnibled through a predictable series of misadventures while trying to catch up with his girl. Lori Cronenberg (Wendy Gazelle), who is vacationing with her family in the Caribbean.

Detect teams up with an ecert Loggial, to destroy drag-running gangsters whose leader. Victor Honeywell (Jerry Stiller), has kidnapped Lori and her family.

THERE'S VERY LITTLE heat in

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napped Lori and her farmly.

THERE'S VERY LITTLE heat in the pursuit, which has two speeds, slow and stop. When the film fails to bere viewers with its tedious pace and childish predictability, it falls back on that old reliable technique. The film has adolescent romance with intimations of steamy sexuality, drugs, kidnapping, murder, travel and romantic locales. Top it off with the old standard, a salty captain helping the young hero mature at sea while the storm batters their boat. That's "Hot Pursuit".— 90 minutes of dreary, childish cliches.

For more sophisticated doldrums, try "L'Anec Des Meduses" ("The Year of the Jellyish".— unrated). For almost two hours the Jellyish becalmed on the Riviera while the 18-year-old Chris (Valerie Kaprisky)-parades naked. Most of the other backed with the standard of the standard of the different problem. The problem is that Chris is mentally unbalanced. Apparently it all stems from the death for der dogs, the word.

This terrible trauma leads Chris dwite down the road to degradation, depravity and other nasty things. She as a lesshar roommate, Tani (Hedwige Thabuis), at boarding school. Tani covers for Chris while she is getting pregnant by Vic (Jacques Perrin). That was in a

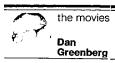
flashback and we're spared the ago-ny of her abortion while her other depravities are paraded across the screen.

CHRIS HAS an affair with a German couple and the husband is so disgusted he leaves his wife, who

Chris panders to Vic's father. Mean-while, Chris' mother is getting it on with Romain (Bernard Giraudeau), he local pimp, for whom Chris has the hots. She seems to be the only girl in the region that Romain dis-dains.

Now, the motivation for all this has to be more than the death of the

dog. Chris' father is a workoholic? Vic's wife is drowning in ennui?
So is the audience. What is truly remarkable about this film is that it packs so much activity into two-weil photographed hours that are so monotonous. Apparently the message of "Jellyifish" is that life is decadent, boring and tedlous. So's the movie.





Valerie Kaprisky is Chris, a sexually provocative 18-year-old summering in the south of France, in "L'Anee Des Meduses." The French film with English subtitles is unrated.



John Cusack is Dan Barlett, a young student who follows his giritriend to a Caribbean Island and misadventure, in "Hot Pur-suit." Also in the film are Wendy Gazelle, Robert Loggia, Monte Markham, Shelley Fabares and Jerry Stiller.

If you're not enoring after holly pursuing jellyfish, try "Ishtar" (PG-13), Best of the three, it's still no bargain. This Elaine May film about a never-has-been songwriting team, Rogers and Clarke (Dustin Hoffman and Warren Beatty), falls pretty flat on its satiric faciliane May's talented sense of comedy is poorly realized in this claborate film about the correct was made and fortune singling in a Moroccan nightcub, the Chez Casablanca. In their sparre time they entangle thereselves in Michael Eastern politics and on Arab revolution fed by Isabel Adjant.

"ISHTAR" IS GREATLY faulted "ISHTAR" IS GREATLY faulted in structuring a comedy around the Middle East's tragle problems. That hopic just is not funny, particularly the way it's handled. This happropriate subject is compounded by a one-dimensional, stereotypical had guy, the Emir, and his Cla supporter. There's pienty to satirize, but it akes more than foolish caricatures to make points about international

takes more than footst activations to make points about international of the central motivation for the chase, the map, were more clearly drawn, the filim would have been fleshed out. As presented, the situation is a weak, one-line signal for revolution. It's hard to believe the map stimulated any passion or violence. If the characters don't care, why should the audience? None of this would matter if events were a simple backdrop for enlightened mossense by Hoffman and Beatty. While there are occasional moments of hilarity, for the most part the comedy falls to strike a spark.

most part the comedy rains to so here
a spark.

Lack of energy and personal
charisma lead to "Ishtar's" downfall. The film may not be as dull as
"Hot Pursuit" and "Jellyfish," but
it's close behind.







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