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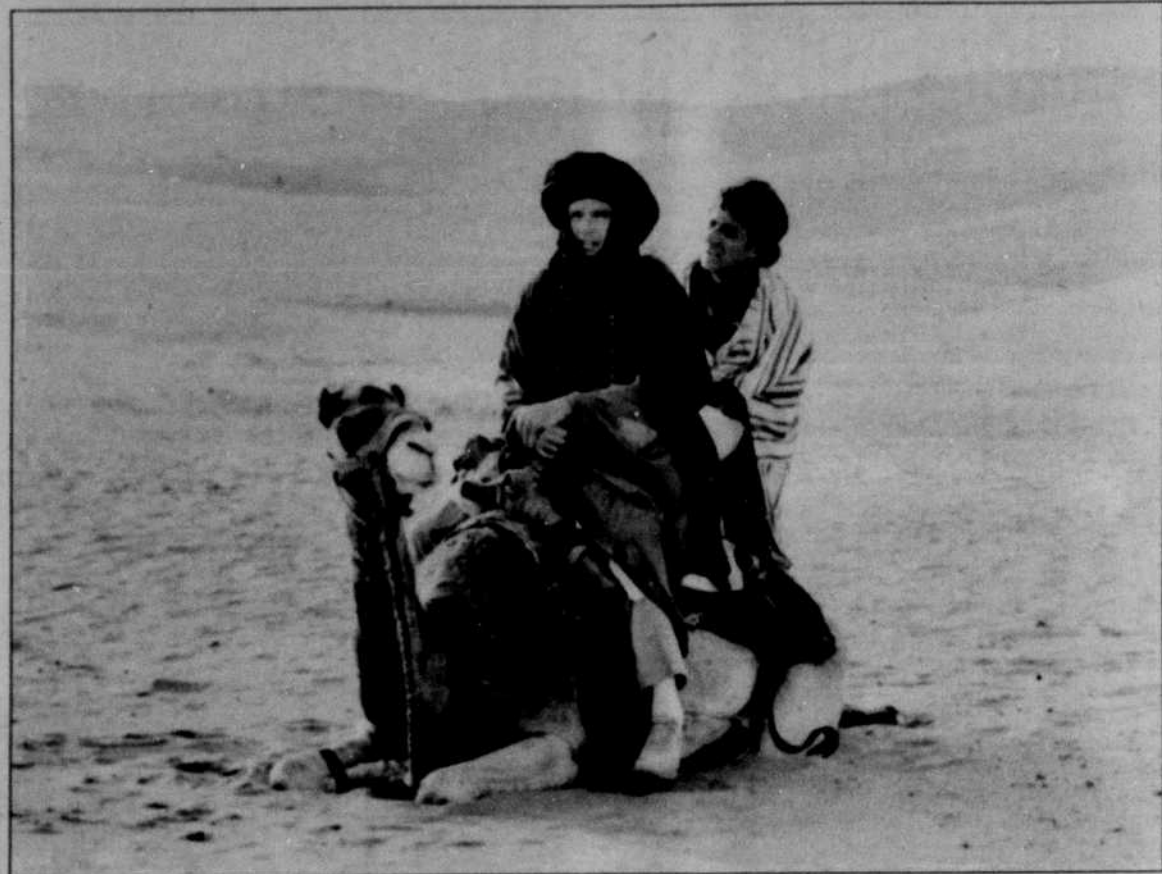
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At the movies



Courtesy Photo

Warren Beatty (left) and Dustin Hoffman play second-rate songwriters who find themselves involved with international intrigue in "Ishtar," now playing at Eugene theaters.

'Ishtar' — smooth, well-made, funny

Lyle Rogers (Warren Beatty) and Chuck Clarke (Dustin Hoffman) are would-be songwriters and never-be entertainers trying to eke out a living performing their material. But the material is so bad it drives away Lyle's wife and Chuck's girlfriend. Misfits without a hope of success in the world, they deserve each other. The question is,

very same Shirra. In the tradition of screwball comedy the threads become more and more complicated. Chuck and Lyle suspect each other, while the CIA, the Emir, and the revolutionaries suspect them both and soon the entire world is out to kill them. What's an American abroad to do?

Certainly one of the most interesting aspects of the film is the delineation between good guys and bad guys. From square one it is assumed that the CIA, led by the hypocritical Charles Grodin, are bad guys supporting a corrupt regime, and that the leftist revolutionaries are the good guys. Writer/director Elaine May has to perform cinematic gymnastics not to appear to be actually supporting a leftist revolution, however.

Review by
 Sean Axmaker

does the world deserve them? The Middle Eastern country of Ishtar is on the brink of revolution. The CIA-backed despot, Emir Yousef, keeps the country impoverished as he stuffs his private coffers. Meanwhile, an archeological team uncovers a map and a legend that could spark a holy war. These two stories join when Lyle and Chuck get their first paying gig in Ishtar. To make matters worse, the newly acquired legend tells of two messengers from afar. And if that isn't enough, Chuck helps a young revolutionary, Shirra Assel (Isabelle Adjani), before leaving the airport and that night becomes a CIA operative, as Lyle helps the

Yesteryear's crooners, for example, never suffered from mid-life crisis. Lyle and Chuck are living a fantasy life, comparing their hopelessly trite music to the work of Simon and Garfunkel (their unspoken idols). They're even worse performers, though, playing to dumbfounded audiences until they reach the tourist crowd of Casablanca that eats up bad renditions of "Strangers In The Night" and "That's Amore." Suddenly the dreams of success and stardom reappear, and Lyle and Chuck are back in fantasy land. The joke, of course, is that the fate of a country literally rests on the shoulders of these two idiots, and the joke works well.

Her solution is so farcical it's funny. But on the other hand, it is a particularly offensive example of the American world philosophy. May keeps "Ishtar" running at a breakneck pace and mixes the farcical and cynical elements well enough that the implications of the material aren't very obvious. Strong performances and a clever script keep the film continuously entertaining. In many ways "Ishtar" is a surprise, with its outrageous \$40 million price tag and six-month delay, causing some people to suspect serious trouble with the picture. The finished product is smooth, professional and very funny. It is sure to be a popular hit and finally give Elaine May the success that has eluded her career all these years.

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