A

MARTY CAESAR (Steve Guttenberg) gets in Guppy-like
residence from her boyfriend Marty, falls
hard for Sean. The twist of course is that
Sean lies about his wealth in order to find
out if Daisy really loves him for himself,
telling her that he is (like her) a starving,
unrecognized artist.
The comedy then unfolds as Daisy be-
gins to realize that she prefers at least
some monetary comforts (which she be-
lieves she could regain if she returned to
wealthy Marty); as Sean finds out how
frustrating it is to pretend to be an unsuc-
scessful writer who has been taken to
move to Kuwait because "women can't
vote"
with her. He also learns that among the
characters who quickly become tiresome
are a cast of banal stereotypes: The high-
rise window, "I don't see people down
there—I see animals sniffing each other
to see how much they're worth."
Unfortunately, Surrender is also handi-
capped by a stagnant camera style and
characters who quickly become tedious
by film's end. Uninspired cutting between
characters who quickly become tiresome
and there is no camera movement to
affect their lives.
The latter part of the film stumbles on its
own repetitive devices. And the theme of
money-lovers-lose has been quickly made
old history with Johnny Carson's disaster
on The Tonight Show.

Therefore, Surrender has little to substantiate its contemporaneity. The camera style belongs in the dark ages.

In the final analysis, Surrender is a film with few things to recommend it.