

Lookin' to Get Out

*this flick
won't disappoint you*

by Terry Dupuis

What do the following box office hits of the past have in common—Midnight Cowboy, Deliverance and Coming Home? These successful movies have something in common with the following movies which were not box-office successes: Conrack, The Revolutionary and The Odessa File. Regardless of how these films performed at the box-office, they all have one thing in common: brilliant, sensitive and inspired performances by an actor named Jon Voight.

Many critics acknowledge Voight as one of the finest actors of his generation. I would go farther than that, and state that he is probably the world's greatest living actor.

Each new performance is a highly original creation, a polished gem which reaches a new height of artistic integrity. Characterizations such as Joe Buck in *Midnight Cowboy* and the paraplegic which won the actor an Academy Award in *Coming Home* are destined to become screen classics.

Some people might wonder why if Jon Voight is such a super actor why he isn't more of a superstar at the box-office. The reason for this is the integrity and care which he exercises in choosing his screen assignments. He never accepts a role just for the money. So if no roles come along which interest him or no movies which have themes he believes in, he simply doesn't act.

For instance, the new movie which Voight now has out marks his first screen appearance since *The Champ* three and a half years ago. The film is called *Lookin' To Get Out*, and it marks a departure for Voight in a number of ways. It is the first screenplay he has written (he co-authored it with a writer named Al Schwartz). It is a movie which he is the co-producer of. And third, it marks his first venture into comedy.

Lookin' To Get Out may be lighter in tone than most of Voight's previous movies, but it still has some serious overtones to it, and it won't disappoint the actor's fans who have always associated him with a high quality superior product. In *Lookin' To Get Out* he

plays a compulsive gambler named Alex Kovak. His sidekick is a naive character played by Burt Young.

Both guys are well-meaning but a couple of losers. They operate out of New York, but they have to leave the city in a hurry one day after Alex incurs some heavy gambling debts and some loan sharks are out to get them. So our two heroes take off to the glittery gambling mecca of Las Vegas, where they succeed in getting into all sorts of situations.

Jon Voight's performance as Alex is his usual outstanding level of work. But I was surprised over the high quality performance of Burt Young as his sidekick Jerry. Young is a real delight in this movie, and a very pleasant surprise.

Ann-Margret also makes a fine contribution to the story as Alex's ex-girl friend Patti. And there is a memorable supporting performance by character actor Bert Remsen as a gambling con artist turned waiter named Smitty.

Lookin' To Get Out was directed by *Coming Home*'s director Hal Ashby. This marks the second time Ashby and Voight have worked together, and for the second time they have turned out a movie which comes up aces.

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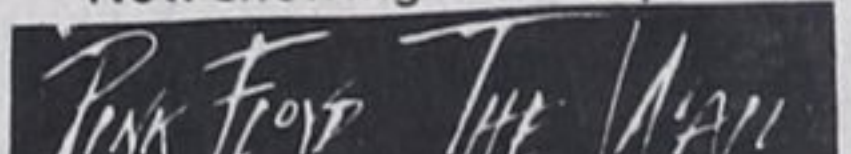
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