



Steve McQueen . . . stars in *The Getaway*.

Getaway almost escapes

Review by Jim Gray

Most often, the *intelligentsia* avoids adventure movies as if they were the bubonic plague or Rod McKuen. Consciously or unconsciously placing all action movies into the James Bond-John Wayne stereotype, they refuse to recognize any merit in a celluloid chase scene.

In the case of Sam Peckinpah's latest effort, *The Getaway*, that could be a mistake.

The Getaway is an adventure flick, there's no denying that. But it is a good adventure flick, and that's worth something.

Initially, the movie has a lot going for it. Take, for example, its ample cast—Steve McQueen and Ali MacGraw in the leading roles, with Ben Johnson of the *Last Picture Show*, Sally Struthers (of *All in the Family*), Slim Pickens (ever-present character actor) and Al Lettieri (late of *The Godfather*) in fascinating smaller roles.

The film also presents well-planned effects and cinematography and, even better, Walter Hill's glossy screenplay, taken from Jim Thompson's novel.

And, of course Sam Peckinpah's direction doesn't hurt either. Taken together they almost manage to make *Getaway* an interesting, exciting and technically excellent adventure. Almost.

Getaway revolves generally around a bank robbery which husband and wife, McQueen and MacGraw must pull off in exchange for McQueen's prison release. Complications arise when the robbery leaves the bank guard and one robber dead and McQueen and MacGraw are double-crossed by a third robber (Lettieri). Plans generally go awry, with MacGraw killing the heavy (Johnson),

and starting the duo on an incredible getaway.

In the course of the *Getaway*, Peckinpah takes them across the Texas landscape, conjuring up some most amazingly understandable, if exaggerated, vignettes of life in the United States. The scenes include a stop at a drive-in restaurant, a howlingly funny assault on a police car, a barbecued-ribs duel between Lettieri and over-sexed housewife Struthers, and final getaways in garbage trucks display humor which usually goes unnoticed everyday.

Starkly contrasted with this humor, Peckinpah periodically chimes in with a bit of savage, well-planned violence which, while essentially unemotional, keeps the audience alert and interested. This seasoning heightens the effect of the action, making *The Getaway* a delightful escape and well-done adventure. In periodically interlocking sequences of violence and humor, Peckinpah's timing is excellent.

The film's main problem, however, lies in the acting of the major roles. In the two roles which should have commanded a little more depth than the minor characters, MacGraw and McQueen come off incredibly flat. For MacGraw, it's back to *Love Story*, as she bursts forth with a zero-dimensional performance. And McQueen, as usual, takes what could be a sensitive, moving role and turns out Sgt. Friday.

Despite the two, *Getaway* is a damn good film. Peckinpah uses some trick effects and somehow makes it almost possible to overlook his stars' transgressions. Which makes him a helluva director.

The *Getaway* is good adventure fare, nothing more.

Hollywood & Vine—a big dose of nostalgia

Hollywood & Vine has come to Lincoln, bringing with it a heavy dose of nostalgia.

No, the Lincoln Street Department hasn't renamed the local thoroughfares a la Hollywood. Lincoln's Hollywood & Vine is a new two-theater complex in the Glass Menagerie shopping center at 12th and Q Streets.

Owner Peter Frederick said he felt the Glass Menagerie is a good place to house theaters showing films of the classic, *avant garde* and foreign genres.

"The shops are college oriented, close to campus and should help attract an audience interested in seeing old films," Frederick said.

"With two theaters, we have a lot of versatility in being able to show varied films," he said. "We have the Bogart classics, such as *Casa Blanca* and *The Maltese Falcon* which we can alternate with something from W.C. Fields or Mae West," Frederick said.

He added he also has booked some first run movies such as Jimi Hendrix's film *Rainbow Bridge*.

Plans for the theaters had been in the works since February 1972. The owners employed a local architect to help overcome problems as the noisy bar across the hall.

"The theaters had to be carefully designed to give the best sight lines, pictures, and sound available. We've installed the best equipment available. Our projectors have xenon lamps, which are the best light source for a steady, clear picture," Frederick said.

Frederick, who called himself a film nut, has booked some of his favorite classics for future showings. Among them are *Citizen Kane*, directed by Orson Welles, and *San Francisco*, with Jeanette MacDonald and Clark Gable.

Just because a show is old doesn't mean that renting costs will be less. According to Frederick, some older films have only two or three prints which are rented out.

"We think Hollywood & Vine are unique and that there are enough people interested in the films and in going to a nice, intimate theater in Lincoln," Frederick said. "We've tried to put the best qualities of presentation together."

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