

entertainment

'Duddy Kravitz' excellent film

The discovery of a worthwhile film that slips quietly into our contemporary movie scene is a welcome experience, especially during times when publicity feeds us preconceived visions that often determine our movie going habits. Unless you devour film reviews you probably haven't heard much about **The Apprenticeship of Duddy Kravitz**. It's a Canadian film, it has no big name, box office stars and an even lesser known director, and the film's publicity really didn't know what to make of itself. Yet it is an excellent motion picture, with only a few weaknesses keeping it from being one of the best of the year.

Richard Dreyfuss plays Duddy, the 20-year-old son of a Jewish cabdriver (Jack Warden), who lives in Montreal in the late 1940s. Duddy comes from a family of failures and the film, at core, is a treatise on a young man's overpowering ambition to be somebody.

key grip
greg lukow

Duddy would never admit it, but his success comes before his friends. He loses his dairy-maid-looking sweetheart (Micheline Lanctot) and his best friend, played by Randy Quaid (an Oscar nominee from *The Last Detail*). Quaid turns in another of his excellent backward-hick characterizations, this time as an epileptic whose hope is to someday organize all the epileptics of the world and form their own interest group. He ends up paralyzed from the waist down after having a seizure while driving one of Duddy's trucks.

Duddy's dream is to buy an isolated lake and the land surrounding it in hopes of someday turning it into a resort area. It really doesn't matter what he does to earn the money. As it turns out, he hires an alcoholic, reject film director named Friar (Denholm Elliot), and together they produce wedding and bar-mitzvah films for Jewish families. Besides, as Duddy reflected, "Toni home-perm had already been invented."

Duddy was directed with amazing inconsistency by Ted Kotcheff. He knows how to handle his actors and some of the small touches in the movie add a delicate insight to Duddy's character. Other sequences, however, are so ineptly handled that they not only ring hollow but we wonder why they are there at all.

Kotcheff has no noticeable style and the movie conveys no feeling of where it should begin or end. It seems to float through individual chronological scenes that, when strung together, come out stronger than the whole.

The movie takes a curious and often uncomfortable stand toward Semitism, especially when we get a chance to see Duddy's first bar-mitzvah film. Friar's creation is a heavy-handed artsy-craftsy essay on Jewish persecution entitled "Happy Bar-mitzvah, Bernie!" Duddy would rather have had "Lots of relatives in the picture."



Richard Dreyfuss goes after success in *The Apprenticeship of Duddy Kravitz*.

Richard Dreyfuss' Duddy is one of the best acting jobs of the year. As the graduate teenager from *American Graffiti* Dreyfuss spent most of that film walking around with his hands in his pockets in a quiet, introspective uncertainty. In *Duddy Kravitz* his portrayal takes a complete turnaround. He is nervous, fidgety and always on the move. We can get into this character yet he does a lot of selfish things we hate to see. It's the same kind of likeable-bastard role patented by Jack Nicholson and Dreyfuss adds a fresh, enthusiastic dimension to it.

Despite its pluses and minuses, it is Richard Dreyfuss that makes *Duddy Kravitz* as good as it is. His name is another to be added to the growing list of new, young American actors who have turned out marvelous performances during this past movie year.

PLAZA THEATRES

12th & P STS.

477-1234

PLAZA **1** STARTS FRIDAY

Goodbye, Minneapolis Hello, Lincoln!

"Harold and Maude" finally ended its run in Minneapolis, after 798 precedent-shattering days (or 26½ months, or 2 years and 2½ months, however you count). Some picketing neighbors, tired of looking at the same old marquee, breathed a sigh of relief. But thousands of H and M devotees, who had been seeing the movie over and over, were left wondering what they would do with their Saturday nights. "Harold and Maude" are ours now. We don't anticipate any picketing — there are a number of other marquees in the neighborhood, after all. But if the record-making crowds are any indication, we do anticipate a long, long run. Maybe even longer than the one set by Minneapolis. Can we match them? Can we beat them? Let's go.

Paramount Pictures Presents
HAROLD and MAUDE

starring
RUTH GORDON
BUD CORT

PG

PLUS SPECIAL FEATURETTE...
A Time To See

by Reinhold Marxhausen

PLAZA **2** **2nd** GREAT WEEK

"A MASTERPIECE!"

NOTHING SHORT OF A MASTERPIECE!
STUNNING! SLEEPER HIT OF THE YEAR!
IT HAS TEN TIMES THE ENERGY
OF MOST CONTEMPORARY FILMS!
—Rex Reed, N.Y. Daily News

A Paramount Picture
Presented by Paramount Pictures
A TED KOTCHEFF Film
THE APPRENTICESHIP OF DUDDY KRAVITZ

PG

PLAZA **3** NOW!

Daily at 2:30,
4:45, 7 & 9:30.

"CHINATOWN" IS SENSATIONAL!

—Rex Reed, N.Y. Daily News

Jack Nicholson • Faye Dunaway
"Chinatown" R

PLAZA **4** Jackpot for LAUGHS!

Daily at 1:45, 3:45,
5:45, 7:45 and
9:45 P.M.

It is enough to say that Aitman's cards add up to
ROYAL FLUSH

A Better Movie Than M-A-S-H!
—Roger Ebert, Chicago Sun Times

"California Split
DEALS
a winning hand."

—Vincent Canby, New York Times

"California Split is an
IRRESISTABLE
picture..."

—After Dark

"California Split is
so much
FUN!
—Howard Kessel,
Women's Wear Daily



GEORGE SEGAL
ELLIOTT GOULD R

HOLLYWOOD and VINE
THEATRE NO. 1
THE BEST OF THE NEW YORK EROTIC FILM FESTIVAL
1:30
3:30
7:30
9:30
HELD OVER
Rated X
In color from **Saliva** Saliva Films
THEATRE NO. 2
...THE ULTIMATE "X"
Oh! Calcutta!

stuart
First **The Harrad Experiment***
and then they were ready for a...
DAILY AT 1:30-3:30
5:30-7:30-9:30
HARRAD SUMMER
...are you?
A Dennis F. Stevens
Cinema Arts Production

* Encouraging liberated relations between coed students.
In Color [Original Soundtrack Album Available on Capitol Records]

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