

# DUDDY KRAVITZ

by Sue Monaghan

A score of popular movies in the last half decade have been characterized either by outrageous and often obscene humour, or by hard-hitting "look-at-ourselves, -our-society, -our-values etc., commentary. On rare occasions a movie is exceptional when it succeeds in combining these two winning aspects, as for example in the case of MASH, Little Big Man, and The Graduate. "The Apprenticeship of Duddy Kravitz" soon to play at the Scotia Square Cinema is exceptional.

The movie is loaded with scenes and situations and characters often obscene, sometimes sad, but always extremely funny. The comedy ranges in style and sophistication, from a cadet drill sergeant marching stiff-upper-lipped through a pile of horse manure, to the showing of an amateur film "Happy Bar Mitzvah Bernie" done in sociological documentary style, with inserted clips of to name a few, African tribal dancing, a circumcision, a jitterbug contest, the slaughtering of a cow, an ad-



vertisement for maidenform bras—upside down.

So gifted the author, Mordecai Richler, in the art of outrageous comedy that the serious story might have been lost had it not been so well dramatized.

"Duddy Kravitz" reduces the Capitalist dream to nutshell proportions. Richard Dreyfuss plays the hyperactive Duddy, a poor young man compulsively seeking fortune and property in order to win attention and respect from family and ghetto neighbors, and to fulfill a platitude of his beloved grandfather—"A man without land is nobody". He attempts various get-rich-quick enterprises at first with over-eagerness and

incompetence until experience and disillusionment turn him into a ruthless but successful businessman.

To achieve his goal he uses, abuses, and finally estranges himself from the woman who loves him and an employee who follows and respects him.

In the end Duddy has land and is somebody except in the eyes of those who know him and loved him. His grandfather's words had become an ethic to him, promising happiness and fulfillment. Instead he is left in a frenzied inertia searching for more, more more wealth and land.

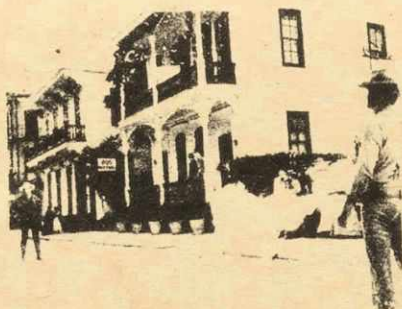
Added to Dreyfuss' splendid performance, all members of the cast give more than adequate portrayals of Richler's characters communicating much in surprisingly small amount of film. They could each in their own film provide good entertainment. Combined with Dreyfuss they have made an exceptional movie—for my money, a classic.

## Blazing Nobodies!

by Peter Costwell

About a week ago, I was asked to go see and then write a review on the picture "My Name Is Nobody", that played at the Casino theater for the past seven weeks. Now I realize that it is a long established fact that a Western movie has never lost money at a box office usually because the free lifestyle and raw action pictured in these films have traditionally appealed to the Western mind, however, "My Name Is Nobody" has condensed these two features of Western to the point of absurdity.

The movie consisted basically of totally unrelated incidents involving the two



main stars Henry Fonda and Terrance Hill... They both played the part of quick draw gunfighters, the former being about to retire and the later just starting out on his career. Unfortunately this is the only solid fact of the whole movie with the possible exception of the fact that Terrance Hill has this obsession with this certain band of 150 members

who are after Henry Fonda. If that last sentence didn't make much sense it's probably because it didn't make much sense to me either. This was largely due to the lack of plot which I believe contributed to the sense of bewilderment that was felt by many.

Despite the movies few good points—excellent photography and a good set, the story was not realistic but it did have plenty of good action. This probably explains why it was held over for 7 weeks but in my opinion the amount of action was not worth the disastrous lack of plot and quite frankly I wouldn't recommend it to anyone.



inject some of their own style. These changes in the songs were mostly changes in speed and lyric presentation and added to the song rather than detracting as happens in many cases when a band changes a big name song.

This brings me to the thing that impressed me most, the highlight of the show had to

be "21st Century Schizoid Man". This song is the acid test for any band's coordination, there are places in the song where all the instruments must come to a dead stop at the same time. Even King Crimson had trouble with this song. Devotion did it to perfection and also used the song for some extended

soloing by each member.

I hope that Halifax will see more of Devotion in the future and that more people will get out to see them. If they can write things of their own along the lines of what they are playing now they should be the top Canadian band within a year.

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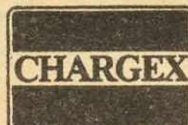
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