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quences tend to pile up haphazardly in a stream-of-life fashion, further erosions to coherency and a moral viewpoint are evident. **Thursday, 8 p.m., Channel 5** *Saga is 146N*

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VOICE DECEMBER

PIX

Ted Kotcheff's **THE AP- PRENTICESHIP OF DUDDY KRAVITZ**

(1974), from a screenplay by Mordecai Richler, based on his novel, with Richard Dreyfuss, Micheline Lanctot, Jack Warden, and Randy Quaid, aims more for sympathy than censure in Dreyfuss's canny incarnation of a Jewish-Canadian hustler. Cynical rationalizations tend to dilute the novel's stronger sense of aesthetic and ethical consistency, but the topic of options open to second-generation immigrants is never less than fascinating. The result is that *Duddy* is quite memorable as a colorful cavalier of crass commercialism, but his *Apprenticeship* is less of a timeless morality play. Thanks to the wit and energy of the in-depth supporting cast, there is also a great taste-be-damned vitality to the storyline, and Kotcheff directs every scene as if there were not going to be another. As the se-