Little Fauss is a dumpy, down-home backwoods boy, big with a big motorcycle. Big Halsy is a tough, capable roughhouse who knows his way around. Little Fauss and Big Halsy is a fast-moving picture with minimal plot and excellent performances by the two principals, Robert Redford and Michael J. Pollard.

The action is centered around the two main characters and a girl (obviously forming the "eternal triangle") with a setting involving some of the most realistic California desert scenes on recent film. The plot calls for Halsy (Redford) to use Fauss as a means of re-entering national motorcycle racing. The function of the girl isn't entirely obvious, but eventually Halsy and Fauss split up in a dispute over her body.

The acting of Redford is especially notable as being another step in the formation of a new "super star." Redford's characteristic wide-mouthed grin is as distinctive as Clint Eastwood's cigar. The part of Big Halsy, Pollard makes the role of Little Fauss into a living character, one can see him changing with exposure to types like Halsy and cities like Los Angeles and New York. Pollard makes the role of Little Fauss into a living character, with plenty of action scenes and very little artistic value. The exact opposite is accomplished; by the conclusion of the picture, Fauss and Halsy's positions are reversed. It's basically a re-issue of the traditional good vs. bad conflict, but done in an attractive way. There's a lot of fun in this film. Little Fauss and Big Halsy, starring Michael Pollard and Robert Redford in the title roles, and Lauren Hutton as Rita Nebraska, will be opening soon at the Cheri Theatre Complex.

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