

A rock chronology takes pulse of youth

By FRANCES TAYLOR

With the release of "American Hot Wax" our American movies have completed a film history of the music of young people from the 50s through today's disco sound.

No one producer, not even a dozen producers, were aiming at showing us what was important to young people in that period or why certain music met their needs. Entertainment was the objective; it dictated the choice of subject matter.

Today we have "Saturday Night Fever," a realistic contemporary movie that is based on the lives of most of the kids in the United States. Yesterday there was Alan Freed, the hero of "American Hot Wax" and the creator of the term rock 'n' roll in the 50s when Elvis Presley was a rising star, before the Beatles, Bob Dylan or the Rolling Stones. There was "Woodstock" with its sadly short history as the kids' Woodstock Nation, a country of imagination and hope and a longing for personal and international love instead of war.

"American Graffiti" gave us another aspect of the importance of their own music, old rock 'n' roll, to youngsters.

All these movies, and many others that have used rock significantly, together offer us a way to understand our young people.

* * *

Rock is an expression of the joyful abandon, the exuberance of motion, the freeing of sexuality from restrictions imposed from above and outside the society of youth.

Movies have done an important job in showing this, although no one set out

to explore the reasons rock filled natural needs. Letting go is important to young people. We may pay lip service to this knowledge by nodding agreement when serious studies show human sexuality is highest in men during their teen years. But as parents we are bewildered when music treasured by our young is music full of sexuality.

"American Hot Wax" brings vividly to the screen the participation of young people in the rock shows of Alan Freed in the 50s. At those shows Woodstock was conceived, in a sense. And Woodstock was a confirmation of the years of folk and protest music just before that event.

* * *

"Saturday Night Fever" is where the music is today. The movie is absorbing entertainment that never says, in words, how important music is to youngsters. But it makes the statement in dramatic, emotional terms.

In a future year someone on a campus will assemble these and a few other movies, study them, show them in sequence and conclude that rock was a life-saving outlet for the loneliness, frustration and daily pressures that are experienced in our time by our young people.

The humor of these years shows through, too, in all these films. Raucous or bittersweet, rock or country music, urban black sounds or hillbilly white music, they all matter to their audience. And they all tell us things we must know if we are to understand and enjoy each other. That's a large achievement for American movies. We salute the power of music and movies.

GENERAL CINEMA THEATRES
\$1.50 'TIL 2:30 P.M. FOR STARRED(*) FEATURES

ESSEX GREEN

W. ORANGE 731-7755

* **"AMERICAN HOT WAX"**
2-3:50-5:40-7:30-9:20 (PG)

* **"COMA"**
MICHAEL DOUGLAS
1-30-3:35-5:30-7:45-9:50 (PG)

TOTOWA CINEMA

ROUTE 46 256-8484

* **"CASEY'S SHADOW"**
WALTER MATTHAU
2-4:40-7:10-9:40 (PG)

* **"THE FURY"**
KIRK DOUGLAS
2-30-5:7:40-10 (R)

MORRIS HILLS

ROUTE 46 335-9300

* **"GRAY LADY DOWN"**
CHARLTON HESTON
2-4-6-8-10 P.M. (PG)

* **"THE FURY"**
KIRK DOUGLAS
2-20-4:50-7:20-9:40 (R)

BRUNSWICK SQ.

ROUTE 18 238-2998

* **"THE FURY"**
KIRK DOUGLAS
2-10-4:35-7:9:30 (R)

* **"COMA"**
MICHAEL DOUGLAS
2-4-6-8-10 (PG)

MORRIS CTY. MALL

HANOVER TWP. 539-7966

* **"CLOSE ENCOUNTERS"**
2-4:45-7:15-9:45 (PG)

* **"COMA"**
MICHAEL DOUGLAS
2-15-4:30-7:9:15 (PG)

WOODBIDGE

ROUTE 12 & ST. GEORGE AVENUE
E. J. KORVETTE CENTER 636-4474

* **"GRAY LADY DOWN"**
CHARLTON HESTON
2-15-4:40-7:15-9:40 (PG)

* **"CASEY'S SHADOW"**
WALTER MATTHAU
2-4-45-7:15-9:45 (PG)

HUDSON MALL

ROUTE 440 433-1100

* **"THE FURY"**
KIRK DOUGLAS
2-15-4:45-7:15-9:45 (R)

* **"COMA"**
MICHAEL DOUGLAS
2-4-6-8-10 P.M. (PG)

BLUE STAR

ROUTE 22 322-7007

* **"THE BIG SLEEP"**
ROBERT MITCHUM
2-4-6-8-10 (R)

* **"AMERICAN HOT WAX"**
1-40-3:30-5:25-7:20-9:25 (PG)

* **"CASEY'S SHADOW"**
WALTER MATTHAU
1-30-3:35-5:40-7:50-10 (PG)

PALACE CINEMA

ORANGE 674-9100

* **"SATURDAY NIGHT FEVER"**
JOHN TRAVOLTA
(R)

MENLO PARK

ROUTE 1 549-6767

* **"AN UNMARRIED WOMAN"**
JILL CLAYBURGH
1-3:15-5:30-8-10 (R)

* **"HIGH ANXIETY"**
MEL BROOKS
1-30-3:30-5:30-7:30-9:30 (PG)

SOMERVILLE CIR.

RTS. 28 & 202 526-0101

* **"AMERICAN HOT WAX"**
2-4-6-8-10 (PG)

* **"THE FURY"**
KIRK DOUGLAS
2-30-5:7:30-9:45 (R)

RUTGERS PLAZA

EASTON AVE. 828-8787

* **"CASEY'S SHADOW"**
WALTER MATTHAU
2-15-4:45-7:30-9:40 (PG)

* **"JULIA"**
JANE FONDA
2-30-4:45-7:30-9:45 (PG)

BRANFORD NEWARK

623 5236

UNION TWIN 1 UNION 686 4373

TWIN #1 WAYNE 785 0556

STANLEY WARNER RT 4 QUAD PARAMUS 487 7909

CO-HIT
BRANFORD
"THREE TOUGH GUYS"

PG

1959. New York City.
The battleground
was Rock and Roll.

American Hot Wax
It was the beginning
of an era.
You shoulda been there.

MILLBURN MILLBURN

376 0800

ROYAL BLOOMFIELD 748 3555

UNION TWIN 2 UNION 686-4373

WALTER MATTHAU



PG

CASEY'S SHADOW

CRANFORD CRANFORD 276 9120

TWIN #2 WAYNE 785 0556

11 ACADEMY NOMINATIONS

JANE FONDA
VANESSA REDGRAVE
PG

JULIA

STANLEY WARNER RT 4 QUAD PARAMUS 487 7909

8 ACADEMY NOMINATIONS
"CLOSE ENCOUNTERS OF THE THIRD KIND" PG

STANLEY WARNER RT 4 QUAD PARAMUS 487 7909

KIRK DOUGLAS
JOHN CASSAVETES

"THE FURY" R

STANLEY WARNER RT 4 QUAD PARAMUS 487 7909

MEL BROOKS
"HIGH ANXIETY"

RITZ ELIZABETH 353 2112

NOMINEE BEST ACTOR
JOHN TRAVOLTA
"SATURDAY NIGHT FEVER" PLUS
"LIPSTICK"