

'Rock, Rock, Rock' Jumbo Size Disk Talent Package

NEW YORK—In "Rock, Rock, Rock," a Vanguard Productions movie featuring deejay Alan Freed, a jumbo sized record talent package has been assembled and presented in a way to cash in on current teen-age musical trends. The pic, skedded for simultaneous release December 7 in 70 New York theaters, and in over 400 all over the country in the next 30 days, is a successful commercial translation of the rock and roll revues Freed has been producing the last few years into the cinema idiom.

"Rock, Rock, Rock" is a low-budget film of no great dramatic pretensions. The story is a frail framework which is all but lost in the parade of acts—and that is perhaps inevitable. It's hard for teen-age actors, personable as are the leads, Tuesday Weld and Teddy Randazzo, to vie for attention in competition with a fire-ball like young Frankie Lymon or a master showman like Chuck Berry. The music is the thing, and has the ex-

citement and abundant entertainment values of revues that have packed hordes of youngsters into the Apollo Theater and Brooklyn Paramount for "live" shows of this type.

Teddy Randazzo, of the Three Chuckles, is male lead and featured in four songs. He is a clean cut, good looking youngster who looks the part of a teen-ager who tries for and wins an amateur talent contest. In both his pop and in his rock and roll style songs, he is a controlled, exciting stylist. The songs of Tuesday Weld are dub-ins sung by Connie Francis. The dubbing process has not been done in an entirely satisfactory way, nor is the voice of Miss Francis right for Miss Weld. The latter, however, is a young blonde beauty, a junior edition of Eve Marie Saint, who could keep viewers' eyes glued to the screen even if the sound of Florence Foster Jenkins' voice issued from her lips.

Chuck Berry, doing his current "You Can't Catch Me," is the most impressive act in the picture. He mimes the lyrics of the tune with hands, feet, face and body movements, all but making a humorous ballet of it. His performance alone is worth the price of admission. Frankie Lymon and the Teen-Agers are also impressive visually. When Lymon belts out a song, he seems all but ready to burst from an uncontrollable excitement. Acts like these are the meat of the show, and are absorbing enough to help one forget that there is a story involved here at all.

Several top vocal groups like the Moonglows, the Flamingos and the Bowties turn in smooth, well-paced selections. The last named group has a memorable scene with six-year-old Ivy Schulman, a petite moppet who sings "Rock, Pretty Baby" with the aplomb of an experienced hand four times her age. Lavern Baker is sexily sophisticated in "Tra La La" and Johnny Burnette is on hand to inject a touch of rockabilly in "Lonesome Train." The bands are those of Alan Freed, Jimmy Cavallo and Al Sears.

"Rock, Rock, Rock" is aimed squarely at the teen-age market. It depicts scenes familiar to them and gives them a generous sampling of the various kinds of music that they buy on records. Promotional tie-ins are obvious. The pic could be a good hypo for disk biz generally, for its 20 tunes are available on 16 different records on a variety of labels. Producers of the film were Max Rosenberg and Milton Subotsky. Gary Kramer.