

Three for the Road

US TV : 1975 : dir. Boris Sagal : Mary Tyler Moore : 74 min
 prod: : scr: Jerry McNeely : dir.ph.:
[Leif Garrett](#)
 Alex Rocco; Vincent Van Patten; Julie Sommars

Ref:	Pages	Sources	Stills	KBytes	Ω □ ∅ Z ∞	Copy on VHS	Last Viewed
5306	2½	3	4		3 - - - -	No	unseen



All stills shown from *Star Galaxy* (www.zzzz.com) though whether taken from the pilot film or the ensuing TV series is not known. Garrett looks radiant, as ever.

Halliwell's Television Companion review:

"A photographer widower travels across America on jobs, with his two sons, in a camper. Acceptable family fare which led to a shortlived series. (The series ran to 13x50 minute episodes. Producer: Jerry McNeely; music: David Shire and James Di Pasquale)."

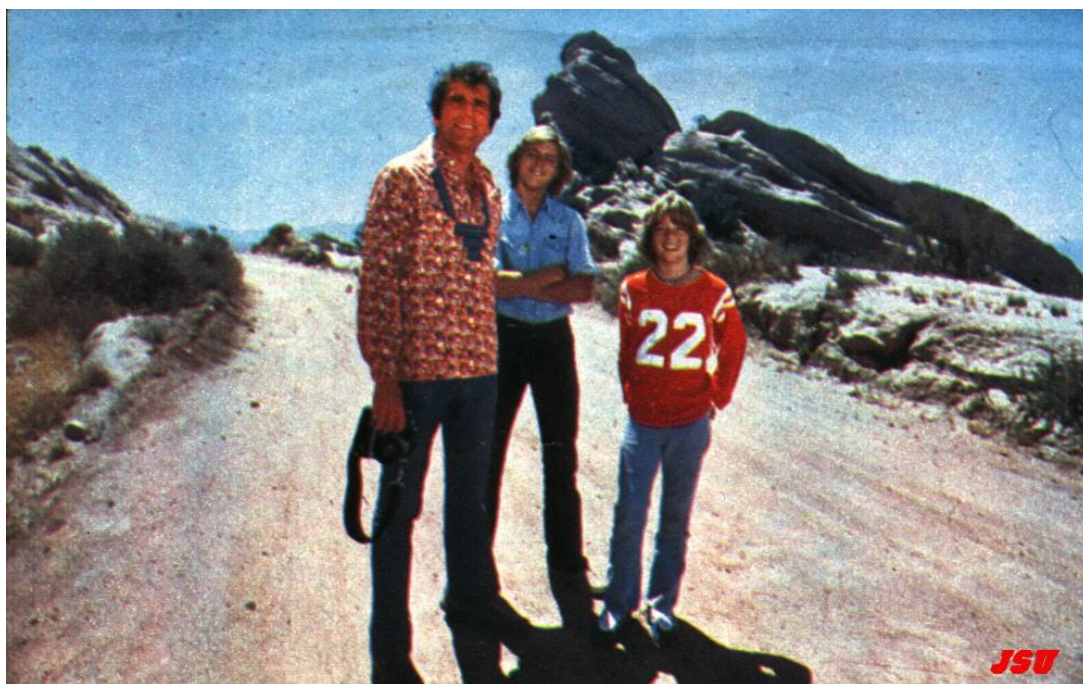
Speelfilm Encyclopedie review:

"A well-meaning but rather sentimental show. Rocco is a photographer and father of two sons

who take to the road when their mother dies. A romance develops between Rocco and Sommars that does not turn out the way they wished. *Average*"

Movies on TV and Videocassette 1988-89
 review:

"Sentimental yarn of the photographer-father of two sons who take to the road after the death of his wife. **"



*There's three guys (count 'em), and that sure looks like a road to me. **It all begins to make sense.***

[no listing in "Leonard Maltin's Movie and Video Guide 2001", "The Critics' Film Guide", "The Good Film and Video Guide", "Rating the Movies (1990)", "The Sunday Times Guide to Movies on Television", "The Time Out Film Guide", "TV Times Film & Video Guide 1995", "Variety Movie

Guide 1993", "Video Movie Guide 1993" or "The Virgin Film Guide"]

No further information currently available. Not to be confused with the 1987 film of the same name with Charlie Sheen and Kerri Green. It sounds a bit like an all-male "**Partridge Family**" only without the icky songs, which is a definite bonus. A father/son bonding road movie, although they might as well have been white water canoeing, schooonering about the Pacific, or on safari in Kenya. The scenic backdrop changes, the emotional displays remain the same. Quite how they eked 13 hour-long episodes from such a thin premise is a major worry.

California Ganymede *par excellence* Leif Garrett was 13. He was in a series the following year with the inspired title "**Family**", but failed in 1977 to get his own series from the pilot "**PETER LUNDY AND THE MEDICINE HAT STALLION**", about a boy Pony Express rider. From 1974-77 he was in numerous quickly forgotten films such as "**THE HORRIBLE HOUSE ON THE HILL**" (74), "**GOD'S GUN**" (76) and "**ME AND DAD'S NEW WIFE**" (76), topping these off in 1978 with the critically lambasted Bee Gees musical "**SERGEANT PEPPER'S LONELY HEARTS CLUB BAND**". The acting career was looking none too propitious.

Happily for Leif (though not, perhaps, in the long run) during the same period he was elevated to the status of major teen pop icon, and his pin-ups wallpapered many an adolescent bedroom. Unlike Cassidy and Osmond, his fame was not exported successfully to the UK, but in the states he hit the celebrity big-time sufficiently to require extensive therapy in his twenties. Chastened but unembittered, the adult Leif Garrett is still on the music scene, bearded now and less narcissistic, but he has eaten of the fruit of the tree of fame and not gone quite mad, which in these times must be something of an achievement.

See subject index under **ROAD FILMS**, pending further information.