

# Guinness film scheduled



Larceny is the name of the game in "The Lavender Hill Mob" (1951), starring Alec Guinness (right) and his willing accomplice Stanley Holloway. The classic film appears on "A Guinness Festival," Saturday, June 26, at 8 p.m. on the stations of the Nebraska ETV Network.

## Summertime blues

By Deb Gray

Neil Sedaka, Steppin' Out, MCA

It's hard to get excited over Neil Sedaka...he's not what you could call a magnetic personality. This album makes arousal even harder. We have heard all this before: the perennial choir-boy voice, the same professionalism, the same slickness.

There's no denying that Sedaka is good at what he does—writing tunes molded to the AM market. But this is largely throw-away stuff, even by Sedaka's standards.

Most of these songs fall into two categories, and they're both annoying. First, Sedaka cloys us to death with his goody-two-shoes sentiments. "Sing Out", "Here We Are Falling in Love Again" and "You Gotta Make Your Own Sunshine" are Carpenter fare at its most tutti-frutti.

Others, like "I with a Heartache", try to convince us that Sedaka has been shafted by the plasticity of "Cardboard California" (another title from the album) and all his years of deprivation before the big time. When, actually, he wrote his first hit song when he was not yet 20 and has written hits—not all recorded by him, but hits nonetheless—ever since.

"Good Times, Good Music, Good Friends" could have been a really good gospel tune, if not marred by its strange instrumentation—adding Dixieland clarinet and banjo to a gospel foundation.

"Steppin' Out", in spite of some dumb words, is a pretty good rocker. "Bad and Beautiful" opens to strains reminiscent of "The Girl from Ipanema".

I hate to say this album is a total failure, but with lines like "Twinkle, twinkle superstar", the only way from here is up.

The Kinks' Greatest Celluloid Heroes, RCA

This isn't the best thing musically, but for those who are into camp, and for those infatuated with Ray Davies' unique vision, this will be entertaining—at least through the third listening.

This is another Kinks attempt at a loosely constructed concept album, this time about the "fantasy world of villains and heroes"—vignettes of a star-studded life.

Most of this stuff is more interesting from a lyrical, not musical, standpoint. There's much camp here, which, unless you're really into it, gets old fast.

"Holiday" is a music hall number out of the 20s. "Skin and Bone", a bee-bop 40s tune, talks about the dangers of carbohydrates and mashed potatoes. "Alcohol", which opens with Phantom of the Opera organ meanderings, breaks into robust Dixieland.

"Muswell Hillbilly County" is about a West Virginia hick who dreams of places like Oklahoma, New Orleans and Tennessee. In "Celluloid Heroes", Davies moves to Hollywood Boulevard, where he wishes he also could be immortalized in concrete, like Greta Garbo and Marilyn Monroe. "Celluloid Heroes never feel any pain/Celluloid heroes never really die," he says.

Davies ends the album with "(A) Face in the Crowd", where he envisions the day when he will take that "final bow", when his career will end. "I've got to realize, I'm just an ordinary man. I don't want to lie to myself anymore," he says.

This album is by no means destined for immortality, but because of the incisive Davies persona, it is interesting.

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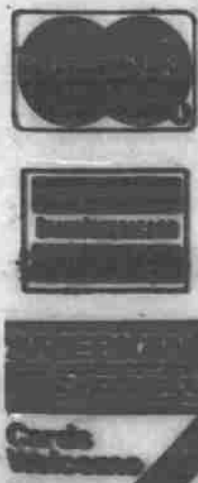
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