

Bad taste show a rip-off

Fifty dead chimps highlight Lampoon revue

By RALPH ASHFORD
If you don't like National Lam-
pooon magazine then you won't like
the National Lampoon Comedy
Revue either — it's every bit as ig-
norant, satirical, derogatory and
profane. Personally, I found it ex-
tremely funny. It just depends on
your sense of humour.
Quite frankly, most of their
material is done in bad taste, but

that's the essence of their humour
and they don't ask you to like it.
An example of bad taste? How
about the Dead Sullivan Show? With
highlights that include Jim Croce
and 50 dead chimpanzees. Celebrities
in the audience included
Jayne Mansfield. Someone in the
audience objected to this bad taste
and was promptly told to "take a fly-
ing fuck at a rolling Tim Horton

donut".
What gives the material credibility
is the use of real people. There's an
interview with Presidente Allende, a
Sonny and Cher song routine with
Steven Weed as Sonny and Patti
Hearst as Cher (sung to the tune of
Bang, Bang), a skit called the Rhoda
Tyler Moore Show in which Rhoda is
a funloving blind girl. And so on.
Perhaps the most enjoyable

moments of the show were the im-
pressions performed by the cast of
the revue. Some of these included
Marlon Brando, Robert Mitchum,
Robert Kennedy, Truman Capote
and an excellent impersonation of
Joe Cocker.
But think twice about going to see
the show. Calling it a rip-off would
be an understatement. The admis-
sion was \$3.50 and that doesn't in-
clude the customary cold-cut buffet.
You must check your coat, and since
the beer is only sold in quart bottles
you must spend \$1.90 if you wish to
drink.

If money is no object then perhaps
having to see the same show twice in
one night will bother you. That's
right. They repeated the first show.
And that's a drag.
The entire second show was
swamped with remarks and heckles
from the audience because most of
them had sat there for over an
hour to see some new material. The

same skits and jokes simply weren't
funny the second time around.
In light of the irate audience, the
revue did a few new skits and added
some new punch lines. By the mood
had already been broken and nothing
they did in the second show went
over very well.
However, there was one thing they
did in the second show that made
most of the audience laugh. They cut
their hecklers to ribbons and even-
tually they started in on Toronto
audiences in general. It was obvious
that the troupe was annoyed and this
was reflected in a rather poor copy
of the first show.
At the end of the night the revue
was considering doing a different act
during the second show. In other
words, if you do decide to go, there
is a chance you might not have to sit
through the same show twice.
The National Lampoon Comedy
Revue is currently playing at the El
Mocambo until Saturday.

Koffman's space voyagers get lost, album runs out of gas after Neptune

By DOUG TINDAL
Anyone who has come to enjoy the
fluid, melodious sound one usually
associates with Moe Koffman will
get little pleasure from his latest
double album, Solar Explorations,
released by GRT.
The album purports to be a
journey through the solar system
with one stop-off — and one song —
for each of the nine planets. It would
have been vastly improved had the
journey been cut short.
Neptune emerges as by far the
most attractive of the planets. It
opens with a vision of a soft tropical
night, complete with whispering
trade winds and waves lapping at the
coral sand. As the day breaks, the

surf rises and the mood becomes one
of exhilarating gaiety.
If you think this sounds more like
a representation of Neptune, the sea
god, than of Neptune, the planet,
you're right. But then, what does
Moe Koffman know about a chunk of
rock at the end of the solar system
anyway?
And from there on it was all
downhill.
Take Earth, for instance. The song
begins with a mindless array of dis-
sonance, a plausible musical
representation of the primordial
ooze. Then, with no interim develop-
ment, it becomes a parody of the un-
melodious frenzy of the industrial
world.
If the purpose of art is to reflect

reality, Koffman may have produced
an artistic success with this song.
The question that immediately
springs to this reviewer's mind is,
"Who cares?"
Pluto on the other hand begins
well, seeming to express something
of the frigid loneliness that is its fate
at the edge of the solar system. But
after three minutes of undirected
cacophony, the song has revealed all
the heartfelt yearning of a pint of
sour cream.
Pluto, you may recall, was also the
name of the Greek god who exer-
cised domain over the dead. He
probably would have enjoyed this
cut.
All in all, this is not an album for
listening to. This is an album for put-
ting on as quiet background music
when flushing the toilet or working
with a chain saw.

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by the University of Alberta drama

department. Deadline for script en-
try is February 1, 1975; results are to
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tact: Ben Tarver, The Clifford E.
Lee Award, Dept. of Drama, Univer-
sity of Alberta, Edmonton, Alta.

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