

A talk with a Kid cont . . .

"really honest films about relationships. Did you see *sex lies and videotape*? That's, like, to me, a perfect film. That's a comedy, but it's a rich comedy; it's also a drama. And it's got really fascinating, drawn out characters. It's very honest about what it has to say."

"Sexuality in film is unbelievably dishonest," he explained, "and I'd like to be really honest about sexuality."

This brings Thompson to the controversiality of his material, which has caused a minor uproar about the morals of the show. "No one's really at fault," he explained. "CBC has to be stringent on what gets on and what doesn't, and HBO (the American pay network, also showing *The Kids in the Hall*) is pretty good, although, there are certain limits that HBO won't even cross yet."

On the other hand, Thompson said the CBC has "let us do things that I don't think anyone's ever done on CBC before."

He credits the CBC's new liberal attitude to programming chief Ivan Fecan who, along with Lorne Michaels, helped get the Kids on Canadian television. "He's one of the guys who's championed us from day one. He fights like hell to get stuff on. He's got people fighting him, to stop the CBC changing." Although he said he "loves the freedom of cable (HBO)," he also described the CBC as

"much more lenient than an American network would be. We wouldn't get a lot of this stuff on NBC. I think Canadians are generally a more liberal people."

Thompson is fully aware of the Kids' uniqueness. "In some ways, I think we're like a transition troupe; I don't think there will be [one] like us in the future. You won't get, I think, a troupe of five homogeneous males who are middle class, because Canada is changing so rapidly. Thank God! I don't know if there should be a troupe like us again."

Reflecting the changes taking place in Canada, the Kids' humour is not typical satire and parody, à la *Saturday Night Live*. "We write about what personally gets to us," he said. "We don't write about Bush and Reagan."

"We're radically different from *SNL*," he emphasized, "[because] they didn't find each other. Even *SCTV* didn't find each other. Python did."

And how do the Kids feel about being the new Monty Python? To Thompson, the label is ironic. "As a kid, I didn't like Python; I hated it. I hated all the boys in school that quoted it," he said. "I just turned right off and fled to the sanctity of *Maude*, because that's what I was into . . . I was a little gay kid, I was a fag. *Maude* was there for me, far more than Python was."

But, like drama, Thompson is beginning to enjoy Monty

Python. "I let myself, finally, start to watch them," he explained. Yet, he does not condone comparisons between his group and their's. "It's kind of a drag being compared to people constantly," he said.

Thompson believes one show the Kids are compared to, *Saturday Night Live*, is similar in that it "came out of a certain generation of comedians that really spoke for the time that they were in. They really liked each other and wanted to work together. And they had a history together before, which the casts that have come since don't have. They were definitely trying to get things on television," he said, "that had never been on before."

Following *SNL*'s tradition, Thompson believes he has helped the group go places it wouldn't have otherwise. "They weren't playing women when I first came in. I thought that should be addressed," he said, "because it's easy for a gay boy to play women. I think I allowed them to femme out, which I think was important. I think being honest about what I was has definitely affected the troupe."

And being honest seems to be what Thompson feels comedy is all about. Compared to acting, he says, ". . . being a comedian is much more honourable, because you're saying what you think. It takes your mind and your emotions."

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