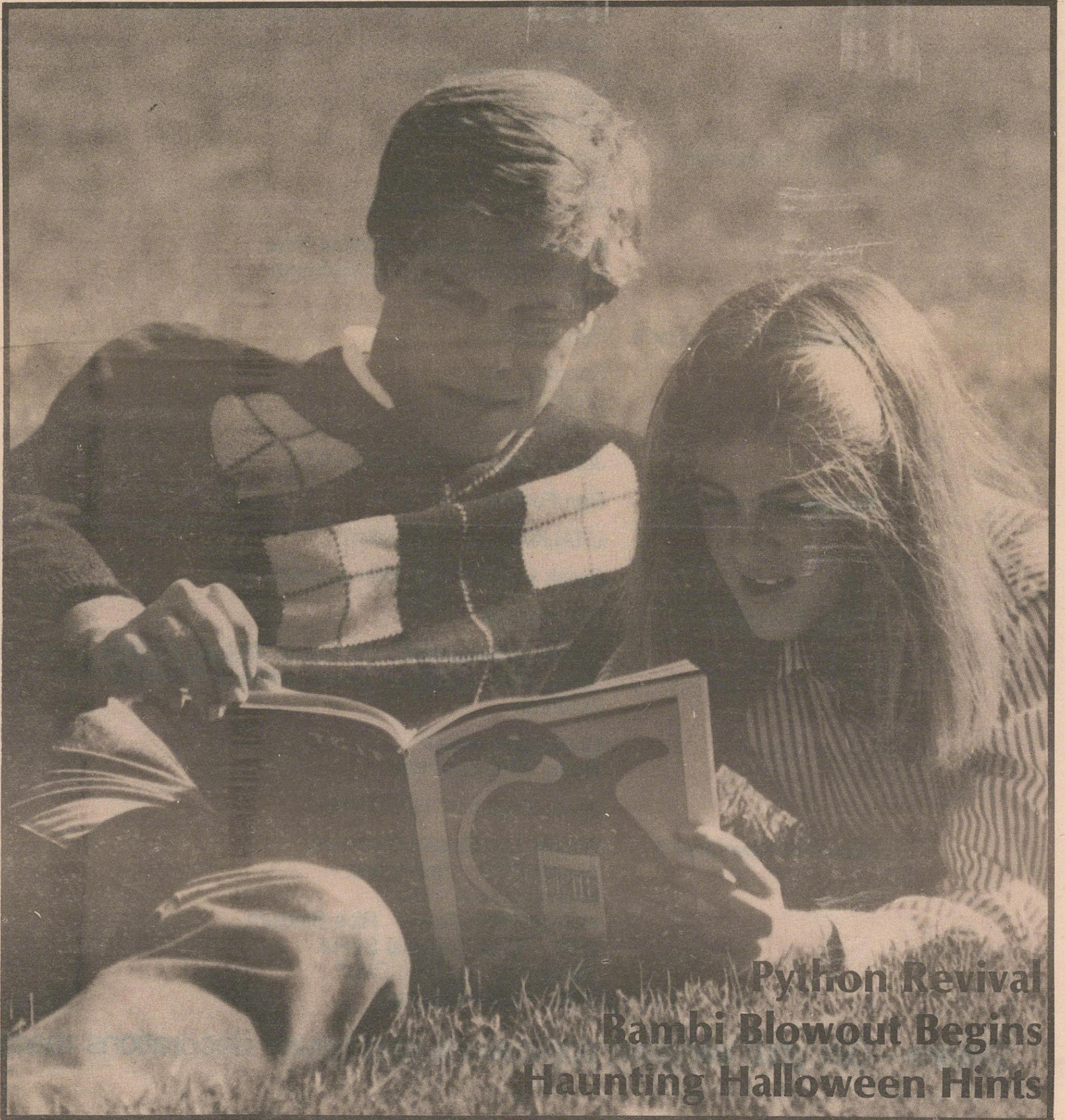


# **The COLLEGIATE**

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**Python Revival  
Bambi Blowout Begins  
Haunting Halloween Hints**



# ENTERTAINMENT

## Python fans are happy again

by Bradford Boyle

The original "Monty Python's Flying Circus" is back. The University's T.V. station, KUED - Channel 7, is re-running the series. The program airs weeknights at 10 p.m. Most students are familiar with the more recent Python products, such as "Monty Python and the Holy Grail," "Life of Brian," and the most successful film, "The Meaning of Life." But it seems that only a handful of U students have seen the original series that got the Python group off the ground.

Monty Python is composed of six members including John Cleese, Eric Idle, Michael Palin, Terry Jones, Graham Chapman, and Terry Gilliam. Gilliam is the lone American. He doesn't appear much in the series, as he is the animator. Monty Python ran on BBC off and on from 1969 to 1974. A total of 45 episodes were filmed, 13 in each of the first three seasons, and six in the final one. The first 39 were the episodes PBS ran before, although KUED did show the final six in 1979 as part of their fund-raising week. (These six episodes were done without John Cleese although he did help with the writing.)

The debut of the series was Oct. 5, 1969 at 10:58 p.m. on BBC.

Many wonder about the name. "Circus" was in the original BBC contract identifying the group. This evolved (deteriorated?) into "Flying Circus." Kim "Howard" Johnson said in *The Complete Monty Python* that Monty Python originated "because Monty seemed like a sleezy sort of name, and a Python is an unsavory animal." A couple of alternate titles the group didn't use were "Owl Stretching Time" and "A Horse, a Spoon, and a Basin."

Although the group was a great success in England, fame in America was non-



Monty Python crew airs on KUED-Channel 7, 10 p.m.

existent. A compilation of some of their best skits was put together into a movie and released in the U.S. in '72 as "And Now for Something Completely Different." It didn't attract much attention. But the Python's fate was to change. Ron DeVillier, programming director for KERA-TV, the PBS affiliate in Dallas, stumbled onto some obscure video tapes with a strange name in the vaults of Time-Life, the American distributor for the BBC. He liked what he saw. Within a year, audi-

ences were watching PBS in record numbers to see Python.

So goes the history of the group and of the series. Why the sudden return to KUED after all these years? Maria Smith, director of Programming Services at KUED, explained that when the show ran the first time on PBS, PBS owned the rights to the show. Eventually, those rights expired back to the Python group, who leased them out to the highest bidder—a syndication service. Recently those rights

again became available, so PBS has leased them once again.

Ms. Smith said that all 45 original episodes will be shown on weeknights, running until mid-December. A break will be taken for a month or so, and then the series will begin again. PBS has the rights to show the complete series up to four times within the course of the next two years.

KISN FM 97 is the local sponsor for the series.

by Mario Naves

### RATING SCALE

Masterpiece	****
A Very Good Record	***½
Recommended	***
For Fans Only	**½
Average	**
Garbage	*½
Time For A Wax Meltdown	*



## Record Reviews

### Elvis Costello and the Attractions "Punch the Clock" (Columbia '83)

In theory two female back-ups and a full-time horn section shouldn't jibe with Costello's particular brand of wordplay but on vinyl it works more often than not—the problem here isn't the added support but Costello himself. After the revelatory hat-trick of "Get Happy!," "Trust" and "Imperial Bedroom," Costello just isn't as convincingly a bitter schlemiel as he was six years ago. While a line like "I wish you luck with a capital 'F'" does have its charm, too often the lyrics are so self-consciously clever that they become contrived and empty. Couple that with music that is more arrangement than song and you end up with an album that is best appreciated in bits and pieces rather than as a whole. Sounds great on the radio though.

Rating: \*\*½

### Talking Heads "Speaking in Tongues" (Sire '83)

If the Heads' claim to fame is their obsessive commitment to rhythm then this is the Talking Heads album all the others have been leading up to. The band is well integrated. It creates a sound so spare and tight that the rhythms don't flow as much as twitch, which is as it should be with this group. Though I prefer the quirky humanity of the straight-forward lyrics of "More Songs About Buildings and Food," David Byrne's stream of consciousness is perfect for neurotic dancers. Great song: "This Must Be the Place"—which proves, once and for all, that even eggheads have hearts.

Rating: \*\*\*\*

### Violent Femmes "Violent Femmes" (Slash '83)

Wherein the vital question is answered: What would an adolescent Lou Reed have sounded like, pre-Velvet Underground? Not that Gordon Gano is the artist Reed is (not yet, anyway), but Gano's sensitive-jerk-who-never-made-it-to-the-junior prom shtick is honest enough to be interesting most of the time; even when he's annoying he can be endearing, after all, what other rock star in recent memory has so deserved a good spanking? So when the songs do become mean spirited Gano's whine carries just enough humor to let the listener know that situations shouldn't be taken at face value and the klutzy, good-natured sound of the band carry the songs when Gano doesn't. But if lyrical and musical growth doesn't set in soon this could be the novelty group of the 80s.

Best moment: the resigned, melancholic "Good Feeling"—Ray Davies would have killed for this song.

Rating: \*\*\*