

entertainment

Teenage Head blasts York punks



Teenage Head, the darlings of Hamilton — (from left to right) Gord Lewis, Nicky Stipanitz, Frankie Venom, Steve Mahon.

By Evan and Warren Adelman
When Frankie Venom, lead vocalist for new-wave group extraordinaire, Teenage Head, struts onto stage and recites the everlasting words, "Rock And Roll," you know that there's no turning back.

Teenage Head are a seasoned, polished and outright professional Canadian attraction whose appeal is steadily engulfing interested listeners. This feat, and no small feat at that, has been accomplished, via the summit of rock and roll enthusiasm they create.

Critically acclaimed both at home and abroad, given standing ovations throughout the club and concert circuit and hailed as the next best thing since "My Mother The Car," there is no doubting the remarkable and overwhelming talents of this rock quartet.

With Gord "Legs" Lewis, guitar, providing a solid foundation for their musical adventures, Steve "Mr. Personality" Mahon laying down the fundamentals required for powerful and shuddering bass accuracy and Nickey Stipanitz holding down the fort in the percussive department, it is blatantly obvious why EPIC Records has

seen fit to release product by Canada's "tightest, toughest, little rock and roll band," Stunning the recording industry with a magnificent debut single (Picture My Face/Tearin' Me Apart: E-4-8273) has only been a minor indication of the potential which surrounds this persevering aggregation. Teenage Head provides "music with a beat," and for this generation of music lovers, there ain't nobody who can do it better.

Wednesday, October 11th saw Teenage Head performing to a capacity crowd at Bethune's Tap n' Keg. From beginning to end, the Tap's patrons were entertained both visually and aurally; the latter being the most impressive feature of the evening. Teenage Head's performance was at the least, outstanding, and it was their superb musicianship which left the most significant impact on the crowd. With the exception of a few minor technical difficulties early in the first set, the duration of the event progressed as intricately as clockwork. Everything entailed within their actions were split-second, nothing was coordinated by random chance and because of this, the show's spontaneity was nothing short of fascinating. As well, it is their in-depth knowledge of what an audience appreciates which helps to make their creativity shine through.

Teenage Head adopted a new policy to coincide with Wednesday night's gig, which called for a heavy concentration on original material. York students were introduced to some brand new songs which were showcased for the first time in front of a live audience. Included in this premiere were, "I Wanna Love

You" and "I Got No Sense." Tap n' Keg customers were also treated to those compositions which have made Teenage Head so popular, including tunes like "Lucy Potatoe," "Disgusteen," "Top Down," "Bone Rack," "Curtain Jumper" and "Kissin' The Carpet." It wasn't until their rendition of "Little Boxes," however, when a member of the audience was



Frankie at a recent Hoeseshoe gig recruited to play harmonica that the rest of the crowd became involved participants, either as dancers or background vocalists.

The dance floor was expanded to accommodate the influx of students who wished to "shake, rattle and roll" and everyone was encouraged to get up and dance.

Teenage Head could not have asked York's students for a more positive reception and their delight was projected in an energetic and captivating two hours.

Student jazz

By Elliott Lefko

Bearded and broke ("I just spent my last quarter at Funland") twenty-two year old Del Dako would pass for the average York student if it wasn't for a piece of brass that he is forever fondling. Along with a few other fondlers, Dako has recently been found to be spending so much time behind closed doors that it is hard to separate the piece of brass, also known as a saxophone, from the human being.

The York Jazz band (as Dako and company are also called) are Larry Cramer, trumpet, drummer Curtis Smith, piano player M. Eisenman and bassist Alan Henderson. Last September the five, as York jazz students, got together to play bassman Henderson's tunes. The chemistry was right and it wasn't long before they were "gigging" in front of an audience at the Beverly Hotel (now a punk palace).

Next the group entered the Canadian stage band festival in Winnipeg, in the small group category. Against minimal competition (for most of Canada's top young jazz players are in big bands) York won and the boys headed home with excitement in their heads but little cash in their pockets.

Del Dako: "Curtis Smith, out of the enthusiasm of our victory, sent a tape of our music to the Montreux Jazz Festival committee hoping to draw an invitation. The festival is the jewel of all jazz festivals and an invitation had never been offered to a Canadian band before. This time though, we got one. All we needed now was the money to keep it alive."

It was late but a grant was secured through a trustee on the board of directors of York, representing Bata shoes. York kicked in some funds, in exchange for some concerts in 1978-79. A hastily organized benefit took place on July 10. It was now only

ten months since their inception but the York Jazz band was on their way to Montreux.

Dako: (on Montreux) "What was it like? A fun filled two weeks! Their are three categories of groups at the festival. 1) The big guys like Maynard Ferguson, the Brecker Bros. etc. 2) The unknown European jazz bands. 3) Student bands like ours. Because of our late acceptance into the festivities our appearances were limited. We did get to do a television show and a radio broadcast for CBC Europe, that I imagine is being played over there.

At nights we jammed at the after hours musicians club. Meeting and playing with those musicians was a great experience. The high point of the trip, in fact, at least for our bass player was meeting the great European bassist Nils Orstead henning Pederson, a man he had long admired."

After returning the band was faced with a \$5000 deficit, money they had borrowed to complete the finances for the trip. The first of a series of concerts for York, in Curtis F, was cancelled due to the strike. A benefit to raise funds is being scheduled for November. (Excalibur will announce the date). However, work around Toronto is their next ambition.

Currently Toronto is limited in its jazz clubs. George's Spaghetti House is considering the group for its new faces program. Dako, Smith and Cramer were able to do some work last August for the Toronto Percussion Centre. But any future gigs are currently up in the air. They have a manager and are looking for future work in the United States.

So right now Dako and friends can still be found behind the closed doors of York's jazz classrooms. However, it is only a temporary occurrence for whether as a whole or separately these five young men have some important music to put down.

York painters exhibited

By Lydia Pawlenko

"Only the top art schools were involved. The work that came from York was the most intellectual, enticing and experimental." beamed sculptress Jocelyn Morton-Koshuba of York's Visual Arts Department.

and art dealers", explained Linda Beatty, Artventure coordinator.

The new Royal Bank Plaza provides a spectacular setting for the art works, which were recommended by the heads of 25 selected participating art schools. Each of the changing monthly art

or integration. The fur is smothering eggs on one side, while eggs have been placed on nails on the other side. The overall feeling has to do with a certain amount of enclosure in the box and in the eggs themselves."

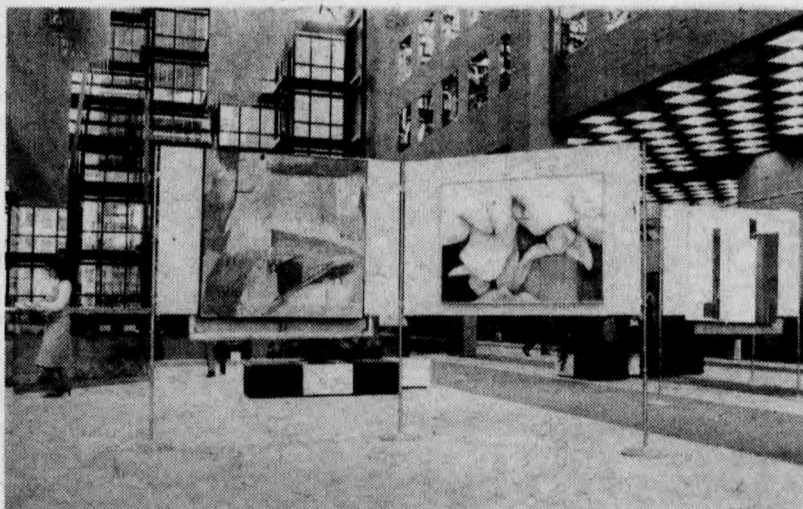
"We have become able to figure out who the students have as instructors," said Linda Beatty. "The artists teaching at York are probably more interested in using colors and materials in a 'painterly' way. Underneath it all, it shows that they are concerned with the formalist concepts of art."

Ms. Beatty believes that by mixing schools at the exhibitions, a competitive feeling has resulted. "The quality has become higher with each exhibition."

This is a pilot project for the Royal Bank, whose concern is "helping to make art accessible to the average person in his/her everyday environment." Mrs. Mary Francis Hewitt of public relations is happy that Artventure has received significant exposure. "We get a lot of calls and letters from all over the country, a lot of comments. This is certainly not a stagnant exhibition."

Currently the "Painting II" exhibition in the Artventure series includes works by York visual art students Tim Kamino, Julianne Silver, Virginia Fifield, Barbara Milne, Suzanne Spiegel, Kristin Phillips and Penny Vipond.

This display continues through October 27, in the Upper Banking Hall of the Royal Bank Plaza at Bay and Front Streets. It is open Monday through Friday from 9:30 a.m. to 4:30 p.m.



Part of the art currently displayed at the Royal Bank Plaza.

It is hard to be humble about the talented, imaginative young artists that have so well represented York in the prestigious Artventure series of exhibitions sponsored by The Royal Bank.

"Artventure is an invaluable experience for student artists from two points of view. Not only do they have the opportunity to participate in a professionally organized exhibition and measure their work against that of their peers, but it is also a maturing experience for them to submit their work to public scrutiny knowing that it will be viewed by professional art critics

presentations feature works in different mediums — painting, sculpture, printmaking and drawing.

The first Artventure exhibition, a display of paintings, opened on April 19. The sculpture exhibition was scheduled to coincide with the Tenth International Sculpture Symposium, held at York May 31 through June 4.

Louisa Lum, in her third year of visual arts at York, created an "egg piece" that won overall second prize in the sculpture exhibition. Ms. Koshuba described the creation as, "a visual contrast