

Teenage Head coming to York October 14th

# York's booking seats to Hawaii with Teenage Head

**Editor's Note:** The CYSF is hosting a dance with Teenage Head in Vanier Hall on October 14th. Currently in the studio recording, the band's newest single is *Let's Go To Hawaii*. Their second L.P., *Frantic City*, went gold in 1980; their latest album is *Some Kinda Fun* (Attic).

Excalibur's Joel Guthro interviewed the group's lead singer, Frankie Venom, this week.

**Excal:** When people hear of the band *Teenage Head*, what do they think of?

**Frankie Venom:** A lot of people think that the name *Teenage Head* right away depicts punk, but they don't actually know what *Teenage Head* was. *Teenage Head* was the second album put out by a group named the Flamin' Groovies way back in the early 70's. People think we're a punk band, but that's not true, we're rock n' roll.

**Excal:** Do you remember the Cedar Lounge back in 1977?

**F.V.:** In London, yeah. I guess you could say we were a little punky then, but that was just the beginning.

**Excal:** What did you think of those days?

**F.V.:** They were fun, but we didn't make a dime. We had a great time. Everybody was like a serious, serious following then. It was more or less a big drunk.

**Excal:** Like Lobos. (Short for Lobo Tomy, one of their followers who used to pull his pants down on stage).

**F.V.:** You still remember that eh? Too much. He's driving a truck now as a matter of fact, he's straightened right out.

**Excal:** What happened with Attic records?

**F.V.:** As of July, this summer, we were off the contract legally and as of this point we're starving to get in the studio again, but unfortunately, we can't afford too. So what we've done over these last few weeks is demos in a rehearsal space with an eight track. We're going to send them out to various companies along with the other three records and see, if we can snatch onto an American deal, that's what we want.

**Excal:** What kind of exposure do you have in the United States?

**F.V.:** We were down in the States in

78-79, but we just literally went down for more or less a good time. We didn't have any record companies behind us, and Attic unfortunately didn't release our product in the States. So it was pointless for us to tour there.

**Excal:** Sounds like you need someone to promote your band in the U.S.

**F.V.:** Exactly.

**Excal:** Maybe you should go down there and tear the place apart.

**F.V.:** Yeah, it's about time. We've been across Canada four or five times. You can only play the same venues so many times without burning yourself out.

**Excal:** What would you be doing now if you weren't in *Teenage Head*?

**F.V.:** I don't know, I haven't really given it much thought. I'd probably be fixing cars somewhere. I was taking auto mechanics at Mohawk in Hamilton, but that was a while ago, seven or eight years. But I hope it never really comes to that. When are we playing York?

**Excal:** Thursday, October 14th.

**F.V.:** Is this the first one of the year?

**Excal:** No, we've had the Spoons, The CeeDees and Maja Bannerman.

**F.V.:** Did you say the CeeDees?

**Excal:** Yes.

**F.V.:** Do you know of a place called the Rex Hotel?

**Excal:** Yes.

**F.V.:** The CeeDees were there on Saturday night, a really good band, but the Rex Hotel is a place for people on welfare. There's four people in there drinking draft and here's a band.

**Excal:** I'm really curious why there hasn't been proper promotion for your band in the U.S.

**F.V.:** The whole thing revolves around the record company. Attic wasn't really pumping the money into the band.



Frankie Venom: The lead vocals behind Teenage Heads poisonous bite.

**Excal:** You feel you've been screwed around somewhat.

**F.V.:** Anyway, that's history, I'd like to forget about it. I think we deserve a break. Big deal so we have a gold album in Canada, that's nothing.

**Excal:** *Teenage Head* comes to York and all of a sudden we need extra security. How do you feel about that?

**F.V.:** When we do book a lot of gigs they do go out of their way to get extra security, mostly because they're so gullible they think what happened two years ago is going to

happen again which is a bunch of shit. If they want to hire extra security that's fine with us as long as we don't have to pay for it.

**Excal:** What kind of music influenced you, apart from the Flamin' Groovies?

**F.V.:** Well definitely they were a big influence obviously we listen to the Beatles and the Stones, New York Dolls, Iggy, The Stooges, MC5, you know that kind of stuff...rock 'n roll.

**Excal:** Rock 'n Roll will never die.

**F.V.:** Right on.

Heeere's Joanie...

## Rivers is a Carson laugh-alike

Marci Rubinoff

Although the show Monday night at the O'Keefe Centre was billed as "Joan Rivers and Friends", it could just as easily have been called *The Tonight Show Not Starring Johnny Carson* and subtitled *Ode to the Underdog*. The three-tiered presentation was basically a large dose of ethnic minority humour offered by way of monologues long since perfected on the American talk show circuit.

Bursting onto the stage amid a flurry of black sequins and marabou, Miss Rivers asked "Can we talk?" and then proceeded to do so nonstop for the next 50 minutes. Her boisterous banter covered subjects ranging from Richard Simmons' sexual tendencies to the revolting qualities of cottage cheese and the horrors of the gynecological checkup. She even managed to slip in several plugs for that new Hollywood pastime of defaming the *National Enquirer*: "What else do you read on the toilet?" Also in top form were the much-loved verbal attacks on showbusiness and political elites. In fact, her assaultees were such a famous group--everyone from Marie Osmond and Mick Jagger to Jerry Brown and Rex Reed--that it would almost seem an insult to be left out.

While much of the material would have been familiar to those who know Miss Rivers as guest host for the oft absent Johnny Carson, it was still remarkably fresh--a situation due in no small part to the tremendous energy the lady expends on stage. Her efforts certainly did not go unappreciated as proven by the two standing ovations she received at the end.

Opening the show was Johnny Yune, whose Japanese-Korean parentage served to explain his obvious bafflement with the multiplicity of double entendres that flood the consciousness of English speaking North Americans. "We were dancing and she shouted 'Get down!' so I hit the floor." As well as warming up the audience, his patient, rather tame delivery worked to emphasize this confusion.

He also proved himself to be in fine voice with a surprisingly polished rendition of the Italian standard *O Sole Mio*.

Second on the bill was Pete

Barbutti. He has appeared with Merv and Johnny and Mike but is probably best known for his Canadian variety show *Pete's Place*. His humour was very Canadian and very timely whether he was welcoming the Quebecers to Canada or trying to get the imaginary 'Guelph' off the bottom of his shoe.

## Thanksgiving in the city

Irene Turjansky

All the world's a stage for the Yorkaffiliated Trinity Theatre--especially now that they've taken their unique brand of theatre to the streets.

Founded by York's theatre performance professor, Alan Richardson, the company just finished a successful series of biblically-based plays for young people at the Adelaide Court Theatre.

They're now ready for their own festival. A *Fall Fair* is an autumn celebration which will include "plays, music, artists and craftspeople" as well as "mask-making, play-making for children and many more indoor and outdoor activities". Beginning at 11:00 a.m. and running until 10:00 p.m. on Saturday, October 9th, the Trinity troupe will present performances of *In The Beginning*, *Man of Dreams* and *No Escape*. The fair will host the premiere performance of Richardson's *St. Francis* and York University's Children Ensemble will present *Narnia*, an adaptation from C. S. Lewis.

Acknowledging that Trinity is a special theatre company, assistant director Shawn Zevit said, "We wanted to go into areas that have been ignored by others and become involved with the community. We don't want to be divorced from the people we're playing to."

Comprised mainly of York students and grads, Trinity "started out at York over some coffee grounds," according to Richardson, the Artistic Director. "We had an idea to develop a stagecraft through a working family ensemble."

Somehow, "family" does seem to aptly describe this tightly-woven theatre group whose exuberance and

lively interaction give rehearsals a carnival atmosphere.

Trinity's members still closely identify with York University. Some were involved with the York Youth Connection, a summer camp the York Theatre Department is participating in during the Fall Festival.

It is the theatre's intention, Richardson explains, to bring established personnel such as himself, writer Eileen Thalenberg, clown mime artists Dean Gilmour and Michelle Smith together with York grads Shawn Zevit, Ric Sarabia, Walter Villa, Anne Cook, and York students Ilse von Glatz and Rose Kutrara.

Their shows, which are composed of everything from colourful clowning and mime to creative interpretations of Old Testament stories, give children and the child in every adult the opportunity to participate in live theatre.

A Fall Fair

Sat., Oct. 9

11:00 a.m. - 10:00 p.m.

Holy Trinity Church, Trinity Square

(behind The Eaton Centre)

For further information

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