



Gagnon's astute perception

By SHELLEY RABINOVITCH

Charles Gagnon, internationally famous photographer, has an exhibit of some of his best black-and-white photographs on display in room N145 of the Ross building here at York.

A study of basically inanimate objects, his 35mm stills are some of the most refreshing and expressive works around.

One photo in particular is an example of his astute sense of perception: Old Orchard Beach 1966 (No. 4), a 1950's type of pin ball print in which a few teens seem to be having a rollicking time with the machines.

The still I found most enjoyable was his Couple, Old Montreal, 1969 (No. 45). A quaint restaurant is the backdrop for the cook and his wife (the waitress), posing in a loving manner for the

camera. Perhaps this appeals to me even more as I am a Montrealer at heart.

One most striking feature of Gagnon's works is the fact that he will almost never show a whole figure. Heads, arms, and shoulders make a motley assortment for the camera.

Born in Montreal, Que. in 1934, Gagnon studied only briefly in his hometown before moving to New York City where he first studied design at Parsons School in N.Y. and later took up painting in the Art Students League of N.Y.

Gagnon has exhibited his works in such places as the Paris Biennale des Jeunes in 1961, and later opened his first one man exhibition in Montreal in 1962.

His works are on display Monday through Friday from 10:00 to 4:30, Sundays 2:00 to 5:00.

By Stan Henry Record reviews

Grand Funk rescued

Thank heavens for Todd Rundgren. As producer of We're an American Band, he has rescued Grand Funk from the musical pit that made them such a commercial success and artistic failure under the guidance of Terry Knight.

The title track, now blazing its way to the top of the AM chart, is indicative of the rest of the album. It lacks the depth and complexity of many other groups, but it never pretends to be anything more than four guys jamming together and having a hell of a good time.

Grand Funk showed hints of greatness on two earlier albums, Closer to Home and E Pluribus Funk. The promise of those records emerges here with none of the heavy-handedness that obscured

whatever creative sparks were trying to emerge.

The new Grand Funk is at its best in songs such as Stop Lookin' Back and Black Licorice, where Mel Schacher's bass sets up a solid background, Craig Frost flies across the keyboards and Don Brewer and Mark Farner let loose with raw power on drums and guitar.

Farner's and Brewer's voices have improved considerably and often manage to give Grand Funk the silky smokiness of Rare Earth, but with a lot more guts.

It used to be the thing to hate Grand Funk, but those days are gone for good. Like Deep Purple and Led Zeppelin, another heavy-metal group has found its niche, but this time it's an American band.

Jethro Tull's Passion Play

A Passion Play, Jethro Tull's latest opus, is nothing more than warmed-over out-takes from Thick as a Brick.

Like Thick as a Brick, it lasts for the record's two sides and tries to tell some sort of socio-historico-politico-religious piece of allegory in the tedious manner that Jethro Tull does best.

The album is replete with messages on The Purpose of Life and The Meaning of Death and other Relevant Insights. It comes in a variety of musical styles, including an inane half-spoken half-played fairy tale that bridges sides one and two.

Where Thick as a Brick had its moments of flight and exhilaration,

A Passion Play seems to stumble through and hit a good passage almost by accident. The good parts are there, to be sure, but you have to wade through so much muck to get there.

Jethro Tull's only redeeming quality is the musical excellence of Ian Anderson and the boys, regardless of what they happen to be playing. Anderson's vocals and flute are sprightly and clear and the backup work shifts from strings to synthesizer to guitar with a minimum of effort.

A Passion Play is certainly worth more than one listen from dedicated Tull buffs, but only in the sense of examining an experiment which has failed.

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