

Terry Crawford talks about sex and her music

by Gary P. LeBlanc

The *Terry Crawford Band* is a working class rock'n'roll outfit from Ontario. Though well-received throughout Canada, the Maritimes are probably where they are most popular. I spoke to Terry Crawford herself at the McInnes Room last Friday night.

Gary: Are Maritimers different from other Canadians?

Terry: Yeah, they are. I think they come out and have a lot more fun than other audiences.

Gary: You were saying we didn't have as many hang-ups...

Terry: Well it's true, you don't. You come out just to have a good time and you don't care what anybody else thinks. You spend your money and you want to make it work for you.

Gary: You won a poll recently in *Music Express* as the sexiest female. Were you flattered, or do you think it makes things out to be a meat market?

Terry: It flattered me. It's a thrill, a pleasure, one of those little unexpected things that sort of creep up on you.

Gary: A compliment.

Terry: Yeah, a compliment!

Gary: How much is sex connected with rock'n'roll? Does it play a big part?

Terry: I find music is kind of 'sexy' although I don't like that word so much. It makes me move the way I do, so it must.

Gary: Do you find it erotic then?

Terry: I relate and react to other people. I've always been a tease. I like to tease. It's fun. So yes, rock'n'roll is very sexy.

Gary: So you think this teasing tension is part of rock'n'roll?

Terry: Well, it's my way of making friends. It's like, when I tease a guy, his girlfriend will just die laughing because she can't believe how he's getting sucked in. But I don't mean to suck people in. It's so she can laugh at it too.

Gary: So it's like a friendly, small sort of game?

Terry: That's exactly what it is.

Gary: I was going to ask if you were planning another record, but...

Terry: We did just do our third record.

Gary: Is it much different from the others?

Terry: We're a little more in control. It's more powerful, stronger. On the other albums we were concerning ourselves more with my vocal maybe. I think the band is something to contend with on this album.

Gary: What made you decide to work at music full time instead of any other job like bank manager or barber?

Terry: There's more money in rock'n'roll than being bank manager (laughs) I don't know, when we started out about 12 years ago, it was fun.

Gary: In high school?

Terry: Yeah, and when we started getting gigs and getting paid for it, it just seemed to absurd, so ridiculous to get paid for something you enjoy doing. It's fun and that's why we're still doing it. We get a little better and a little further up the ladder and think "well, maybe this dream come true isn't so far away" so we keep plugging at it.

Gary: What was the first record you ever bought?

Terry: Probably Glen Campbell. I don't know. I joined the band and I never had any records. I thought, 'gee, if I'm into music, I might as well have some records.' So I joined one of those stupid Columbia House record clubs and they sent me records. I can remember getting a Janis Joplin one, but I never listened to it. I don't listen to music at home at all. I don't think I've ever bought one for myself.

Gary: In rock, besides yourself, who is your favorite female singer?

Terry: I really like Dionne Warwick and Lulu. Last year we played with a group called Toronto and I really like Holly's singing a lot.



Kertesz photography a remarkable exhibit

by Michael Brennan

If a Henri Matisse exhibit was running in Halifax it would probably make quite a wave of publicity (at least I hope it would).

There does happen to be a very important exhibit circulating through North America that is now in Halifax and it's getting very little promotion from the press or otherwise.

The show is *Andre Kertesz: a Lifetime of Perception*, running at the Art Gallery of Nova Scotia on Couburg Road, and is an absolute must for anyone interested in art — photography, painting, or anything.

Andre Kertesz is a very well-known and greatly respected photographer throughout the world. He's influenced every important 20th Century photographer from Walker Evans to Robert Frank and

beyond. In short, he's a great 20th Century artist and to miss this exhibit would be a loss to anyone.

There are some 200 photographs in the show (selected by curator Jane Corkin in cooperation with Kertesz himself) spanning a 70-year period from Kertesz's European beginnings (he's Hungarian) to his Washington Square, New York City photographs taken in the last decade. They are grouped thematically by Corkin, not chronologically.

When you first walk into the room you're simply overwhelmed by the number of works. They seem to horribly crowded together and my first impression wasn't positive. It seemed impossible to view the show as I had hoped, with lots of space. But I was wrong because once I began to look, I became

totally engrossed by each image.

In many ways the lack of space is enhancing. Those walls explode with imagery, vitality and energy. The more you look at these photographs, the more you're overcome by their power. Kertesz has an insatiable curiosity for life and a wonderfully deep eye. His sense of composition and the photographic shot is amazingly ingenuous and creative.

On my second visit to the exhibit I was exhausted completely. There is so much to his work. I realized then what Kertesz did for photography even if I couldn't pinpoint it exactly.

What Kertesz did for me was to give a picture a directly personal, very human touch. There's a vast mystery to all of his pictures. He combines images in a thoroughly

unique, incongruous, almost hazardous manner — every bit as innovative and mesmerizing as the surrealists and cubists. Much of his work is crude yet it is beautiful.

I liked the earlier works from Budapest and Paris done in the 1910's and 20's best. His photographs of Hungarian peasants and Paris Café life are very warm and happy and very sensitive. There are many famous prints among these, my favorite two being "Satiric Dancer" (Paris, 1926), a powerful, penetrating image I will never forget, and "Wandering Violinist" (Hungary, 1921), a shot of a half blind peasant playing his violin on the street with his children. The violinist (and Kertesz too) seems very moved by the music.

Next, I liked his still life, especially the recent New York ones.

He combines the craziest little sculptures and objects about his apartment and transforms them into startling images. There's a funny looking miniature sculpture of some half-bird/half-human creature raising its finger in a few of them and the light Kertesz captures

resonates. There's even a Campbell's Soup can in one photograph (Hurray to Andy Warhol!). Kertesz seems like a most wonderful, vital man.

There are many more photographs to this exhibit and it's worth all your while to see each one of them. And you can go back — you have to really. The exhibit runs for at least another few weeks so don't miss it. It's a great privilege to have it here in Halifax.