

# arts & entertainment



## That was no lady, that was a fiberglass casting!

By Michael Zangari

The emotions I felt as I walked through the rooms containing Duane Hanson's realistic human sculptures at Sheldon Memorial Art Gallery must have been similar to the feelings of the archeologists who first entered the burial chambers of the great pyramid.

In some strange way, the exhibit, which runs through Dec. 12, is a tomb.

It is a burial grounds for a grisly Americana, where the hieroglyphics are not painted on the walls, but stand frozen around the chambers in mute testimony to some distant, but ever present form of life.

Hanson's sculptures are made from castings of actual

The sculptures are of older people, workers, tourists, and such specific things as a heroin addict nodding out in the corner, and one of a painter.

All of the sculptures eyes are averted, so that they are either looking down or into space. It adds to the illusion that these sculptures are a frozen representation of day-to-day life.

The detail on the individual sculptures vary. There are five o'clock shadows on some of the men, and hair on the pot bellies of some of the workers.

Particularly effective are the works of the older people. Most are seated and alone and carry a mood of their own, which is separate from the rest of the exhibit.

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after  
midnight



persons, but it is his detail work—the skintone, the hair and the clothing—that gives the forms uncanny realism. And realistic they are.

A Sheldon employe said he approached a figure of an old woman after closing to inform her that the exhibit was closed, and found himself facing the cold stare of one of the sculptures.

He went on to say that "the place is real spooky" at night.

### Double takes

The place also is "real spooky" during the day.

On first entering the exhibit, I found myself doing double takes on just about everything. Initially, it is difficult to differentiate the sculptures from the onlookers.

To make matters worse, several people were curious to see if visitors would approach them if they stood motionless.

People do approach, and receive a nasty jolt when the "sculptures" move. It makes walking around a traumatic experience. It also makes for an interesting series of comments on reality.

Hanson's sculptures are of real people. That is to say they are not of the glossy, Madison Avenue "beautiful people."



Photo by Scott Svoboda

Duane Hanson created the realistic polyresin and fiberglass sculptures on display at Sheldon Memorial Art Gallery. The pieces in the exhibition portray "real" persons—the same persons from which they were cast.

## Pure Prairie League's latest is consistent, mellow

Review by Carla Engstrom

Pure Prairie League/Dance/RCA APL1-1924.

What makes Pure Prairie League's latest album worthwhile is the overall sound. It's just nice.

The album is consistent throughout. No one song is more spectacular than the other, it's just an unavoidably pleasant album.

The consistency that *Dance* exhibits is one that is lacking in most of the country-rock releases in the last few months.

*Dance* is a combination of country-rock, bluegrass and a certain amount of jazz.

Band members John Call and Billy Hinds were jazz musicians originally.

Call had been a jazz bassist prior to creating Pure Prairie League.

Hinds was playing in another jazz band when other members of the group invited him to join Pure Prairie League. Hinds has been with the group since their first album, *Bustin' Out*.

*Bustin' Out* was well excepted critically, but did not sell well. The record was ahead of its time in that the music was heavily flavored with a countryish sound.

The album might have faded into obscurity, but people began to pick up on the album, and reassured the company to re-release it.

Some time later, the song "Amie" was re-issued as a single and became a sleeper hit for the group.

"Amie" was part of two songs. The other song, which didn't appear in the single version, was "Falling in and out of Love."

On *Dance*, the two opening songs on both sides of the album stand apart from the rest of the material. "Dance" and "Tornado Warning" are more uptempo and rockish than the rest of the album, but not as heavy-handed as most power rock songs. It retains a light sound.

George Powell, the lead vocalist for the group, has an unpolished country voice. He carries the overall Pure Prairie League sound.

"Dance" is probably the best example of the group's combined talents.

There is no question that the song is country-rock oriented, but there are hints of a jazz influence as well as a bluegrass fiddle.

The song has gotten the most attention of all the album's cuts and a majority of the FM radio airplay.

The remainder of the album is fairly mellow.

"In the Morning" sounds like a cowboy's lament. Some nice production work puts fiddles in the background, like a distant square-dance, as the cowboy sings about having to leave his love.

The lyrics are simple, but effective.

"I use to wait for your face to appear in my doorway, but I can't wait anymore. . ." he goes on to sing, "you have nothing to say, it's better this way."

The overall effect is nice, if somewhat melancholy.

Much of the bluegrass influence in the band can be traced to group member Michael Reilly.

Reilly has said his Kentucky up-bringing exposed him to "hillbilly" music.

On the song "Fade Away," Reilly does the vocals. The tune is done in an honest, unpretentious manner. Reilly Reilly's vocals give a folk-song quality to it. Because of it, the song is successful.

"Catfishin'" is a wishful sort of nonsense song that makes you tap your feet. A jazz feeling in the song, moves things along.

"San Antonio" is sung with a feel for the legendary Texas pride. "San Antonio" seems to be sung with that in mind, as Powell's voice sadly reminisces about the city.

Songs like that are sung all the time, the only thing that seems to change is the place.

The only disappointing song on the album is "All the Lonesome Cowboys."

The tempo is much too fast for the message, and nobody appears to be too lonely in the song.

Pure Prairie League will be giving a concert in Lincoln's Pershing Auditorium at 8 p.m. Sunday, along with Tommy Bolin, the former lead guitarist for Deep Purple.

Country-rocker Richie Furray, who was originally scheduled to be on the bill, cancelled.



Photo courtesy of RCA

Pure Prairie League will appear Sunday at Pershing Municipal Auditorium. The group's new album, *Dance*, is a blend of country-rock done in a consistent, mellow style.