

CAMPUS MUSIC

Kay Logan appears for Logan Series anniversary

JOE GOETZ
staff writer

The Logan Music Series concert last Monday celebrated its twentieth anniversary.

McGarvey Commons was filled with students, faculty, staff, and members of the community all helping to celebrate the occasion.

Probably the most notable member of the audience, who was entertained by a fantastic performance from the Cavani String Quartet, was Mrs. Kay Logan herself. Mrs. Logan was thrilled to be returning to Behrend to help kick off the twentieth year of the series.

As the principal flautist for the Columbus Symphony for 20 years, Mrs. Logan has been actively involved in music for years. As a graduate of Ohio State University and the University of Illinois, Mrs. Logan began a long career involving music, including work with Denniston Chamber Music of America, and a second career as a special education music teacher.

Although this is the twentieth anniversary of the series, Mrs. Logan has been supporting the performing arts for much longer.

"One of the first grants we gave out was to the Cavani String Quartet. That was back in 1985."

After the death of her husband, Mrs. Logan decided how to continue the work her late husband began with his foundation to support the arts.

"I took a tour of Behrend and started talking with administra-

tors about what was missing from campus," she said.

Mrs. Logan decided to begin a chamber music series on campus that would be free to the public and students. Her goal was to show everyone that chamber music was not just "violins and cellos."

From year to year, Mrs. Logan is in close contact with

those in charge of the series, including Dr. Gary Viebranz, Director of Instrumental Ensembles.

"We talk about what we're looking at, and how well they fit with the idea of the series," said Viebranz.

There are so many aspects to the Logan Music Series, but Mrs. Logan claims the educa-

tional value it represents for the campus to be one of her favorites. Those feelings are echoed by the members of the Cavani String Quartet.

"I remember once when we performed here, there was a women's studies class in attendance," said Cavani violist Kirsten Docker. "I liked the idea of interdisciplinary learn-

ing that Behrend incorporated into the series."

"We got into some very intense discussion with that class," added Merry Peckham, cello player for the quartet. "We covered everything from women in culture, to music in culture, and even women being musicians."

"We want to continue striving to get better," said Logan.

As a group who has performed at Behrend several times before, the quartet unanimously agreed.

"We'd love to come back at some point," said Peckham. "We stay involved with the series because of Kay Logan. She gave us a grant all the way back in 1985 and we've worked with her ever since."

In addition to the Logan Music Series, Mrs. Logan is responsible for the purchase and restoration of the Logan house located on Station Road. Several banquets and special events are held there throughout the year.

The Logan Series will continue Thursday, Oct. 8 with Bassoon in the Wind, bringing jazz standards, bebop, rhythm and blues, and original compositions to McGarvey Commons.



Heather McGovern / The Behrend Beacon

Kay Logan has been the head subsidiary of the Logan Series which features many bands, such as the Cavani String Quartet.

STUDENT SPOTLIGHT

Student balances school and theatre

CHELSEA MARKLE
staff writer

Kevin Nelson lives for the theatre. Nelson is a freshman at Penn State Behrend, and an active member at the Erie Playhouse.

Nelson is one of the lead dancers in the show and the youngest member of the cast at only 19 years old.

Nelson has been doing theatre and shows since he was only seven years old.

"I couldn't imagine my life without it," he says.

This is his first playhouse production. Nelson was asked by the music director to audition for *Chicago*.

The director is his old high school choir director's husband and a good friend. When he heard the Erie Playhouse was doing the infamous Bob Fosse themed show, Nelson "just had to go for it."

Many freshman find it difficult to handle the transition from high school to college. To still be able to maintain their schoolwork and extracurriculars is no easy task. The same principal goes for Nelson. "It's been really hard," he said.

"I have class pretty much everyday from 8 a.m. to 5:30 p.m. and then I have to be in the dressing room by 5:45 ready for hair and makeup," said Nelson. "It's difficult to maintain because they are both such priorities in my life, but somehow, I manage it."

Being a member of the Erie Playhouse has helped Nelson get his foot in the door with even larger productions. He is now currently in the running for the new Broadway tour of *Spring Awakening*.

Chicago has been running for almost two weeks now and "the audience just progressively keeps getting bigger," said Nelson.

After a great review from the *Erie Times*, the show has already sold out completely for this upcoming Friday. Tickets are thirteen dollars and can be bought at the door.

The Playhouse is in its 93rd season of production this fall, and their opening show this year is *Chicago*. *Chicago* is a show of "murder, violence, and show business."

"There's nothing better than a live production," said Nelson.



Marcus Yeagley / The Behrend Beacon

While finding it tough to balance play life and school life, Nelson scrutinizes over his time management.

SPEAKER SERIES

Author visits Behrend to speak to students

NATHAN CARTER
staff writer

"I'm not quite sure about what happens when you take a raccoon pecker bone into an airport," M. Glenn Taylor professed between laughs. "I'm not quite sure if they do a full body search, or what."

This might strike someone as very odd, but it was a material element used repeatedly in the speaker's visit to campus, *The Ballad of Trenchmouth Taggart*. To better understand the book and the author's visit to campus, it is important to look at his roots.

"The first book I really got into was called *Somebody Up There Likes Me*," said Taylor. "It tells his story of growing up with a passion for underground boxing, eventually bringing him to the point of being a middleweight champion. And at nine years old, that was the point where I began writing little stories."

After much historical research and the acquisition of the desire to publish his state pride, he wrote his first novel, *The Ballad of Trenchmouth Taggart*. Published through West Virginia University Press, it was a Fall 2008 Barnes & Noble Discover Great New Writers selection and later became a finalist for the 2008 National Book Critics Circle Award.

Taylor spent much of his time advising many of the young writers in attendance.

"It's overheard and token, but putting your ass in the chair and putting pen to paper gets it done," said Taylor.

As a teacher of English and fiction at Harper College in suburban Chicago, it seemed odd to have a character like Trenchmouth.

When one student question his protagonist's origin Taylor said, "There wasn't really a set



Contributed Photo

Taylor's book was a National Book Critics Circle Award finalist.

origin, so I'm going to not answer your question in a sense that the history I've researched really pulled the character to the surface. In my research and writing, he just came to me."

After reading the novel, readers were excited to attend the speaker series in the REDC when Taylor came to campus on Sept. 24. After an introduction by Dr. Noyes, Taylor began with a reading from the middle section of the book and brought his vision of the character even closer to the foreground.

Next, he decided to give a speech on authenticity in the realm of literature, bringing several important aspects of writing and history to the spectators. He finished with a reading of the prologue in his upcoming novel, *The Marrowbone Marble Company*, which he had just sent to the publisher.

His excerpt consisted of the same stylized, history-filled aspects as his first work, *The Ballad of Trenchmouth Taggart*.

After meeting author M. Glenn Taylor and hearing him discuss his novel and different aspects of the writing world, everyone should check out his work. It's very intelligently written, yet simple to read. He brings great characterization to light and the return of the American novel.

THE PLAYLIST

Sci-Fi Crimes can't be incriminating

EVAN KOSER
culture editor

The end of August marked the release of the fifth studio album release from the Chicago-based band, Chevelle.

Don't say it. "Mainstream." Well of course they are; they managed to take some of the heaviest bass sound waves and turn it into marketable money.

As with many of their songs on every album, their new album, *Sci-Fi Crimes*, focuses heavily on the raptures of vocalist Pete Loeffler. With a mixture of harsh vowels, crescendoed sound and whispered [at times spoken] word, Loeffler presents a sound unique to Chevelle. I challenge any reader to present a sound comparable to theirs, and I don't mean just the genre.

I want actively heavy bass. I'm talking absolutely in-your-face, indistinguishable bass. The kind that takes the foreground of the music by storm, overwhelming the charming guitar openings with a clamorous thundering.

That's where Dean Bernardini, the bassist for Chevelle stands out among the ever-crowded population of musicians. Bernardini strays from the constant support of stale

bass lines and really takes his instrument for a walk. The first song on the album, "Sleep Apnea," more than exemplifies just what Bernardini is capable of.

However, Bernardini's role is only amplified by a duo of stringed excellence. Their single, "Jars," not only shows off the bassist's skills, but Loefflers as a guitarist as well. Unlike many of the bands in the saturated world of music, Loeffler doesn't rely on the raptures of vocalists. Rather, he keeps things simple by complementing the bass, not overwhelming it.

But the trio doesn't just owe their brilliance to Bernardini, or guitarist and vocalist Loeffler. The band of brothers has drummer, Sam Loeffler, to thank for quite a bit of their orchestration.

[Sam] Loeffler approaches his bass pedal and snare as if he were a five-man drum core. That is to say, he pulls no punches. Incorporating every element of percussion a typical drumkit has to offer is no easy task; even for geniuses akin to Neil Peart. By no means am I comparing Chevelle to Rush, but I am calling into question the skill of some of this music-saturated world's less compe-

tent drummers.

It isn't just hard-rock, or soft-metal, or post-grunge, or neo-metal-post-core-grunge-metal-neo-natal-rock-core-post-alt metal [that's the joke] that Chevelle serves as a perfect example for. No good "rock" band is without their ballads, and *Sci-Fi Crimes* is no exception.

By ballad, I of course mean that [Pete] Loeffler picks up an acoustic guitar and plucks a few chords for "Highland's Apparition." It's here, little more than halfway through the new album, that listeners are greeted by Loeffler's lyrical prowess. You can have as great a singer as you want, as great an instrumental part as you can, but you've got nothing without words to mean something.

So often, you get mindless dribble. The type of drama you'd easily hear in every high school [sometimes college] hallway. The type of angst that every teen tries to put on a pedestal. Or those absolutely cliché songs about love, and struggle with depression.

"I don't think you're nervous enough," begins Loeffler in the chorus, taking it further about - get this - the "apparition."

"It happened to show its own

face / Search for the souless ends / Now point him towards rest."

What in the world does that even mean, you might ask? Listen to the song. It's the eeriness of the guitar dropping out combined with Loeffler's melodic, strident voice that can and will make your spine tingle.

Of course, I could go on about a myriad of different bands that aren't publicized. Hundreds of underwhelming, disappointing bands that fly under the radar. I could do that, or I could let them stay there, until they find their ways to the media spotlight on their own.

Is that the goal of all bands? Not at all, but that's not to say it isn't helpful - that it isn't worth it. Besides, not everyone is in it for the money and not everyone is even happy when their favorite band is suddenly listened to two years after the fact. Get over it. You can't have a monopoly on any sound, no matter how unique it may be.

Unfortunately, that even includes the trio of brothers from Chicago known as Chevelle; even they are going to lose their shine. Eventually, nothing stays golden forever.