

'A Place of Peace': Leos' art is both soothing and dazzling

By VICTORIA JAFFE Collegian Arts Writer

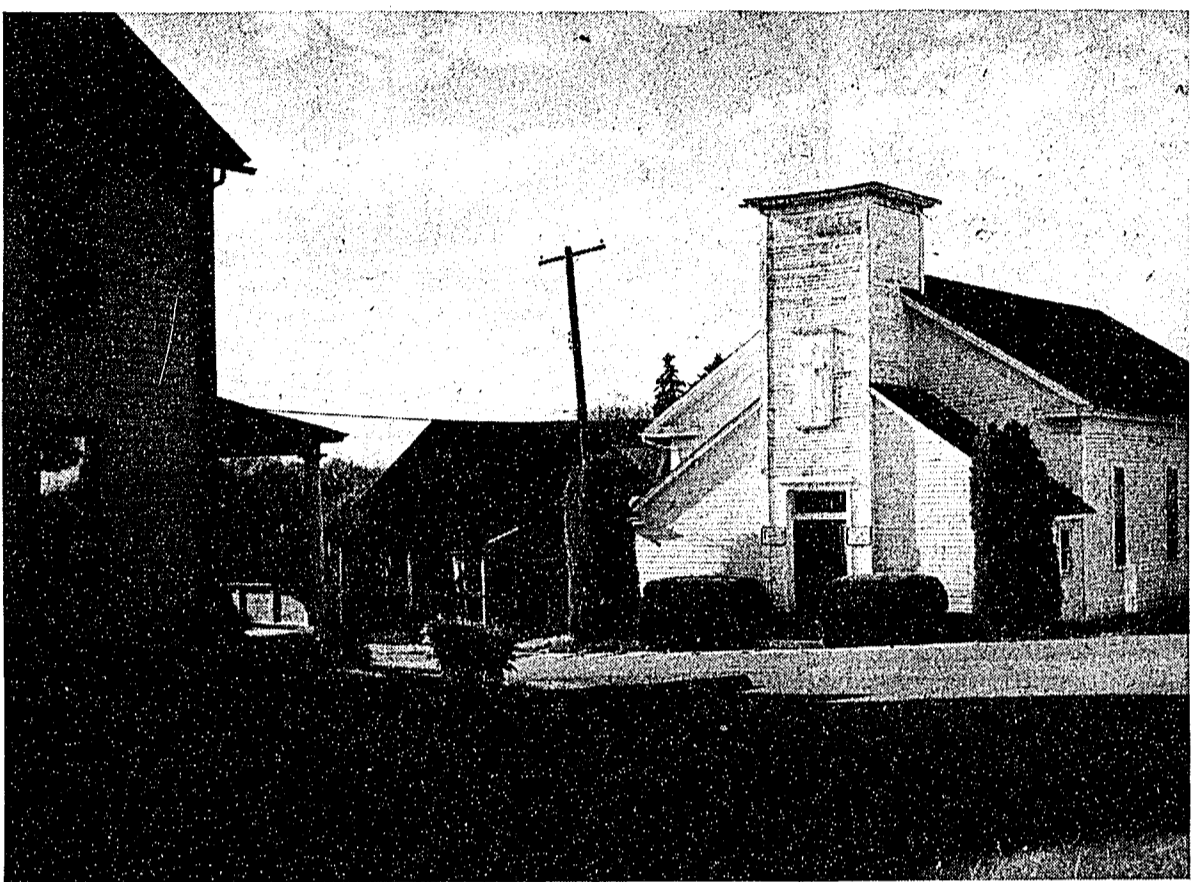
"It's not so much the subject, but how you see the subject," photo-journalist Ed Leos said about his exhibit, A Place of Peace, currently on display through July 7 at the Douglas Albert Gallery.

A Place of Peace is primarily composed of photographs taken outside at the Boalsburg Military Museum grounds. The black and white handprinted photos get their impact from Leos' creative capturing of lights and shadows. What might be considered dreary or depressing subject matter is transformed into a subtle play of lights and darks.

"1918" shows a tombstone in honor of a man from the 10th Machine Gun Battalion. It does not emit the eerie feeling of a grave, but rather a calm, soothing tone. Hand-colored red flowers add a dash of rosy color to the photo and interact with the mixture of lights.

The other two pieces in this exhibit that Leos hand-colored are "Germanium" and "Old Glass." "Germanium" is not a realistic rendering of a common houseplant, but a startling contrast of bright green leaves glistening in a ray of sunshine, against pale gray tree trunks in the background and a black-shaded red clay pot on the windowsill.

"Old Glass" also has a dazzling lights effect as the green, yellow and orange colors of the outdoors pale next to the refraction of light from the window glass. Leos developed it as a black and white photo and then used transparent oils to create an almost surreal look. Gallery owner Douglas Albert said, "This also adds a touch of realism that some people don't see in black and white," he added. "Ed Leos, who was a professor of photojournalism



Ed Leos' "Greek Orthodox Church" photograph reveals all the small-town simple charm of its inconspicuous subject. It is one of the works on display in his exhibit, A Place of Peace, now showing at the Douglas Albert Gallery.

at the University from 1962-1978 and now resides in Lemont, as an "eloquent photographer who brings out the beauty in subtle scenes rather than going for the high drama." This subtle beauty is evident in the Boalsburg Military Museum pictures, and it is not surprising that Leos visits the shrine about four times a week. He goes to escape the noise of the "city" and can almost compare the Boalsburg shrine to New York's Central Park, Leos said. Leos is originally from New York. Leos said that he was "hit right in

the gut" after seeing all the men in their 20s who gave their lives for their country. Two stones set in the rear wall of the shrine really made an impact, he said. The stones mark the memory of two men, a first lieutenant and a captain who were both killed at the same time and in the same place — on Nov. 11, 1918, the last day of World War I. "These were two young men who had a lot to look forward to and then were killed; the place has a deeper meaning than most people realize," Leos said. Leos does not impose a super-

heavy meaning upon his photos, they are more likely to inspire individual contemplation in each on-looker. His "Greek Orthodox Church" photograph takes an inconspicuous church in Lemont and reveals all of its small-town simple charm. As the sun hits the front of the building and the white clouds rest overhead, the effect is serene and still, yet full of life. The Douglas Albert Gallery's summer hours are — Tuesday, Wednesday, and Saturday from 11 a.m. to 6:30 p.m., and Thursday and Friday from 11 a.m. to 8 p.m.

Soprano soloist Young brings intimate warmth to classical evening

By RON SWEGMAN Collegian Arts Writer

As the lights dimmed and attention turned towards conductor Markand Thakar and the Penn State Philharmonia. Saturday night, a feeling of intimacy settled in, which did not relinquish its hold on the audience until the evening was over. This second in a series of three Schwab Auditorium concerts was highlighted by the operatic vocals of guest soprano Eddy Pierce Young, who is currently a visiting lecturer at the University. Her emotional performance in the second act seemed to absorb both listeners and performer alike.

review

The mood was set quickly with the performance of Richard Wagner's Siegfried Idyll, a piece dominated by swelling strings and beautiful melodies from the woodwinds. More subdued and less dynamic than most of Wagner's other famous works, it created a warm, romantic feeling, which let the audience sit back and relax rather than cling to the edge of their seats. As it slowly faded to an end, the listener was caught up in a dreamy spell, which would last the entire evening.

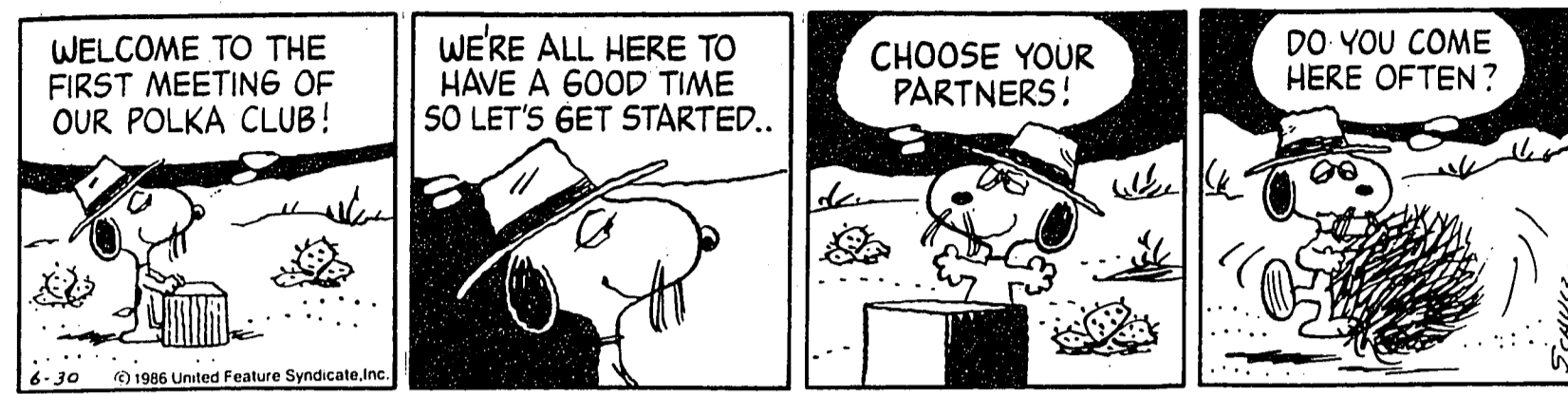
Next came a wonderful performance of Wolfgang Amadeus Mozart's Exultate Jubilate, a Mozart composed during that composer's last visit to Italy. The opening movement was bright and full of energy. Young, wearing a bright green dress and smiling to the audience, sang rolling arpeggios with ease, although at times her voice seemed wobbled by the strings accompanying her.

It was during the slower, recitative sections of the piece that Young's virtuoso soprano shone most brightly. Her emotive vocals and quivering vibrato lulled the audience into contentment. She appeared to be singing to each individual rather than the audience as a whole. The intimate atmosphere she created continued into the final section, which, despite its endless repetition of one word, "Aieletta," never became boring or monotonous.

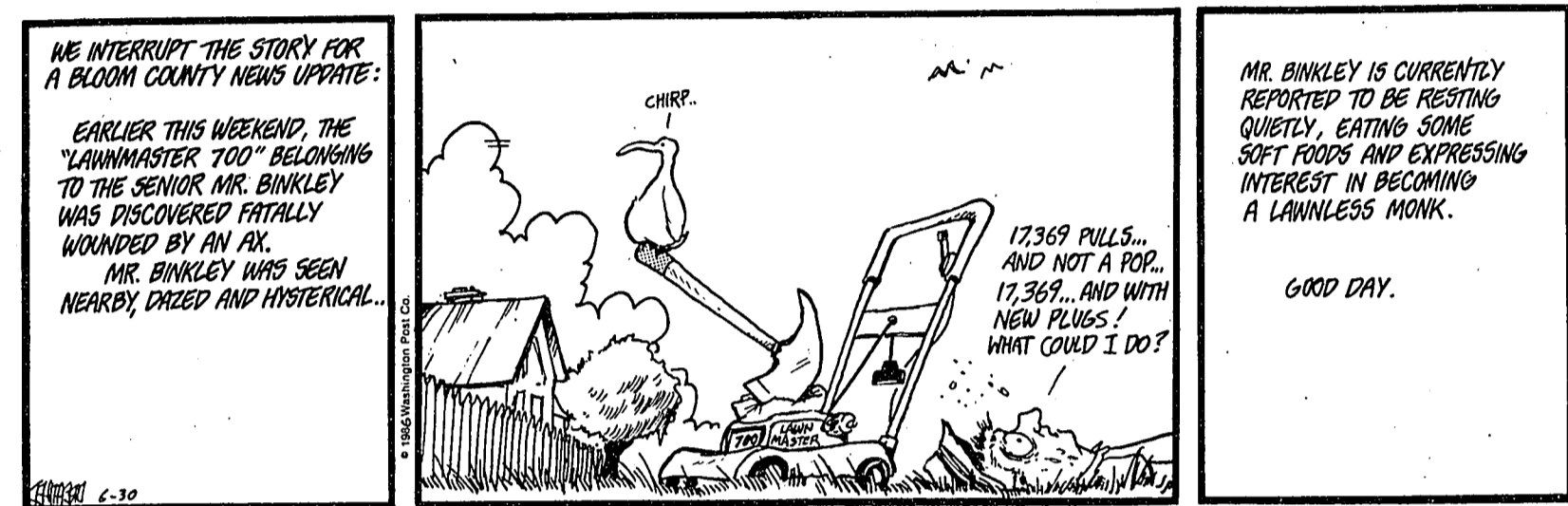
The evening concluded with a performance of Franz Schubert's Symphony no. 3 in D Major, written by the composer in 1815 at the age of 18, it is not performed as often as some of his other symphonies. The Philharmonia did an excellent job of bringing this seldom-heard piece to life. The opening sections of this work reminded one of Mozart's typically light and airy works, as the clarinets, flutes, and french horns combined to produce a feeling that suggested that composer's influence. As the piece progressed, the cellos and bass took control, adding to the melody and overall power so that by the end, the listener was brought back to earth from the intimate world created earlier.

Once again, the Music at Penn's wood series has provided the University with the opportunity to experience some excellent musical performances. Judging from the size of Saturday night's audience, there is plenty of room for more participation among the area's residents. Next Sunday's performance is the last in the series and will feature violinist Charles Castleman. It offers an excellent opportunity for adding something extra to your weekend.

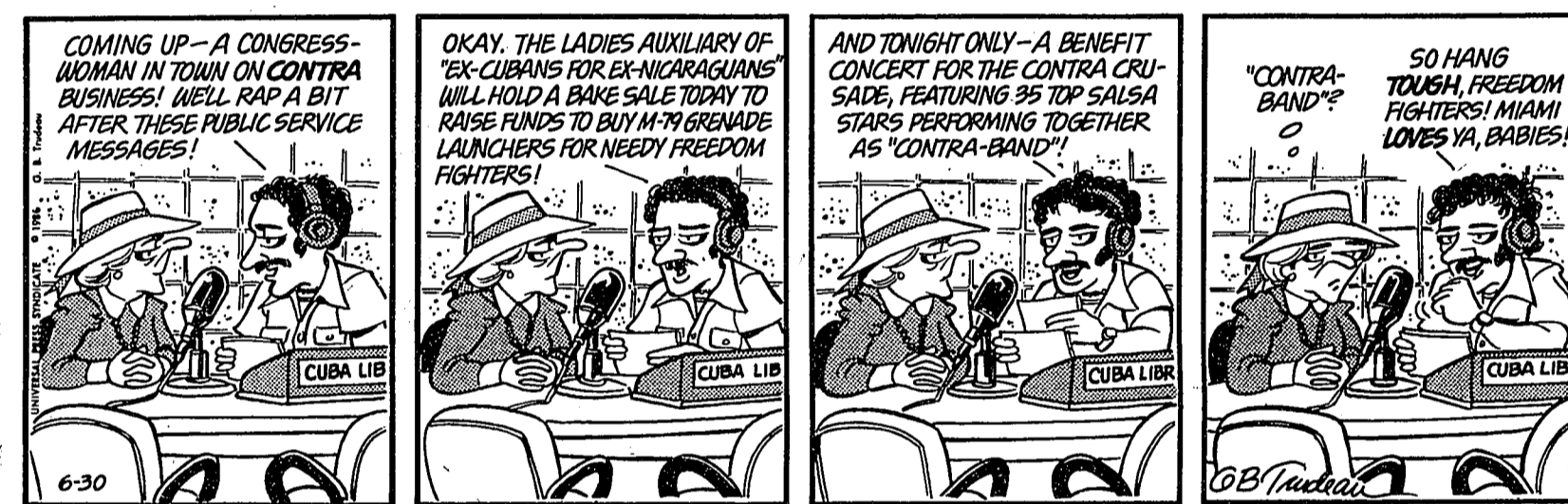
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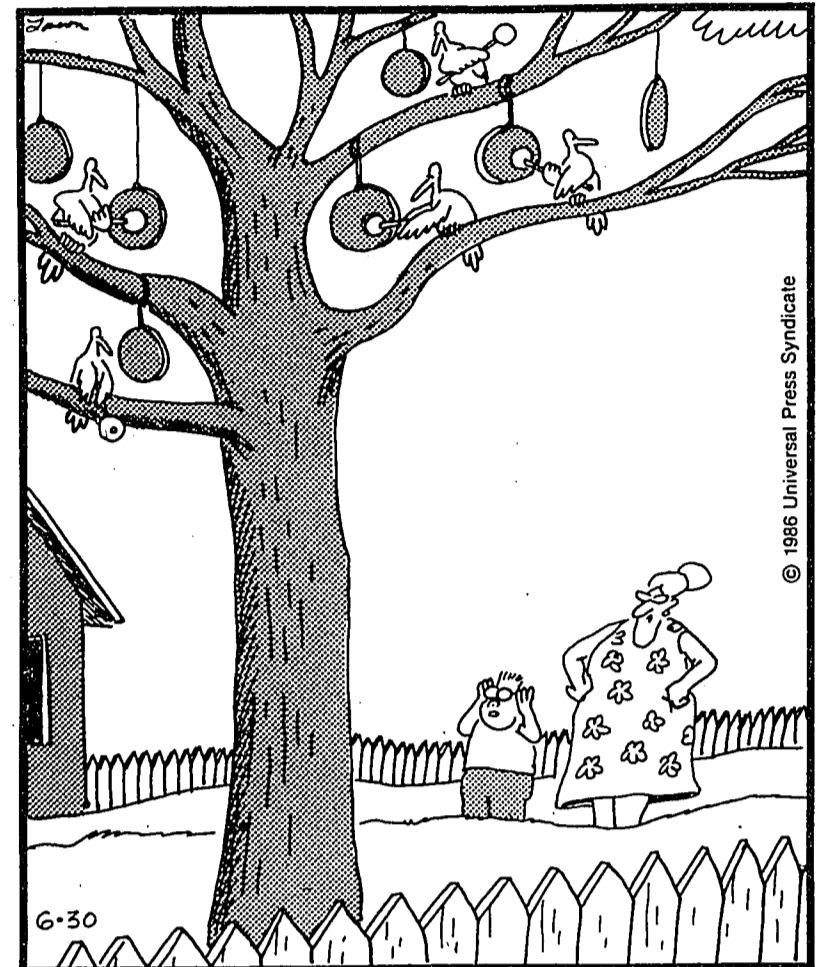
bloom county



doonesbury



far side



Mitch Easter finds that big plans aren't easily carried out

By PAT GRANDJEAN Collegian Arts Writer

"Nothing is easy, some things take time," says Mitch Easter in "Exile," a song of his recent album release Big Plans for Everybody. And though he may not have anticipated it, those words apply perfectly to his attempts to complete the record and reestablish his band, Let's Active.

"This past year has been really different," he admitted. "This record was delayed — it was supposed to come out last fall, then it was supposed to come out in January, then it got held to March. I just couldn't stand working on it for months and months — I mean, what can you do?"

However clever he might have been, until now Easter didn't seem to have much capacity to engage the listener's ear track after track. This album changes that, and probably because it more fully reflects his love of musical lunacy and his own range of influences.

In part, these include the Beatles, Rolling Stones and Jimi Hendrix, as Easter first started playing guitar in 1967, when he was 12 years old. "The summer I started playing guitar was like, the year every kid got a guitar. I really did always like records and stuff, but I didn't know anything about music. It was such a social thing — just the best. If you were horrible at sports, like me, then you could do that."

"Not too long after I started I met a guy who knew all the Hendrix songs, and I got into a band with him. It was just incredible. He was a really good guitar player — it made it all seem real mysterious and great. The music I'd played was insipid stuff anybody could work up, and then all of a sudden we were getting feedback and everything," he enthused. "As things have come along, I dug 'em. Now I look back and sort of like 'em all."

Easter also confessed that he "likes" all of the songs on his new album, though his feelings about "Talking to Myself" — which became popular with WFSU-FM listeners in late spring — "is about having been sort of unhappy, and starting to feel better. Feeling better is a confusing state to be in, 'cause you're so used to the other stuff. That's what it's all about," he said.

He prefers writing songs in the first person, which makes them more personal and yet allows him ways to detach himself. "There's a certain amount of potential iciness involved past efforts, which reflected great interpersonal disappointment and cynicism. Much of Big Plans' grace derives from the fact that for the first time on record, Easter seems positively unsmug. "There's a lot of stuff in there

of people on each track... I figured, if it worked okay with just me on it, then why not use it? By the time it was finished, it sounded there. It wasn't real hard to mix," he added. The final product is an elaborate, colorful panorama that recalls the pop experimentation of the 1960's and '70s, from the use of psychedelized backwards guitar on "Writing the Book of Last Pages" to the ripping Led Zeppelin-style leads on "Route 67." Big Plans is certainly dramatically different from both the murky and claustrophobic Cypress and qoot, which sounded brighter but tended to recycle "British invasion" inspired riffs ad infinitum.

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Forced to sit down and take time off from recording, producing and touring, Mitch Easter ponders the future of regional rock music. When he looks into the crystal ball, what does he see?

that has to do with not really knowing if this is for real, or if it's gonna last. "Talking to Myself" — which became popular with WFSU-FM listeners in late spring — "is about having been sort of unhappy, and starting to feel better. Feeling better is a confusing state to be in, 'cause you're so used to the other stuff. That's what it's all about," he said.

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in the song is a real person or another character... I figure romance is the classic subject matter of pop music. There's an endless number of ways to talk about it. It used to be possible to write about Norse gods and stuff, but you can't really do that anymore." Critics have claimed that the sound of Big Plans is almost too lush — that it veers dangerously close to a "made for Top 40 airplay" enterprise. Easter finds this accusation ironic. "This is not a fancy studio record at all," he insisted. "It was done on 16 tracks — which is like the format of 1971. I think this album has a 'hit' sound, but it's a far cry from the mainstream. It's not exactly retro, but not exactly non-sounding, either," he said. "I do think there's a lot of stupid values in the way things are put

Theory, Beat Rodeo and Art In The Dark, to name a few, this has proven to be a mixed blessing. "When you work with other people, lots of times it's fun because they're real excited and they have good songs, but lots of times it's hard 'cause you have to talk the ideas into things. (Some) bands come in and they're real conservative, and they just think them coming in and playing, and then listening back to it is all there is to it," he said.

R.E.M. was, apparently, the band he had in mind when describing this scenario. Easter explained, "When we did the Chronic Town record, a long time ago, it was like the first time they'd been in the studio. They just loved the process and wanted to make funny noises and stuff. But between that and doing Marmar, they had to do a track with this producer who did everything that they hate — he made them play the song a million times to get it perfect, he put synthesizers on it, and they were just furious with that, and they were just furious with that."

"By the time we started working on the Marmar album, they had really become suspicious of producers. They just saw every idea as into and stupid — but really, I think everything we talked them into doing. I'm glad we did. Most records can benefit from a little 'bitting up in the studio.' In the time spaces between writing on Big Plans for Everybody and waiting for it to come out, he worked on several record projects that will be released this year, involving the bands Game Theory, Waxing Poetics ("Mike Mills" — of R.E.M. — "worked on that some"), Hyaa! ("they're really good"), and George Hamilton V ("a country guy from Chapel Hill, N.C.").

His compassion for the groups he records remains consistent. "It's really obvious to the sort of thing where the band comes in and the product that comes out doesn't sound anything like the band — they can't look at it and go, 'we did this,' 'cause the producer has changed everything. I think that's a drag. I really want to work with the band and get something they like at the end of it."

And for now, he's particularly glad to have a chance to work on his own big plans, and isn't bothered by the prospect. "It's actually a pretty comfy job in a lot of ways — there's an incredible amount of freedom and weirdness that you don't have in a 9 to 5 job. And it's a really good way to see all these places. I sort of feel that you just don't much. Those guys who go on writing these 'hit' record songs' should be marched off a cliff."

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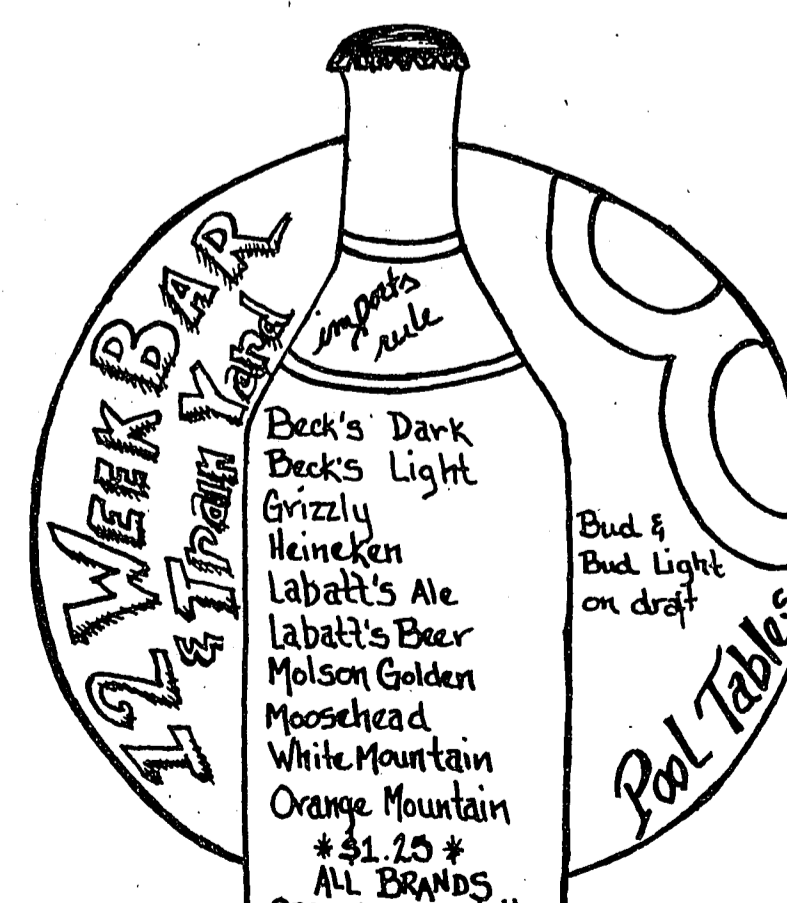
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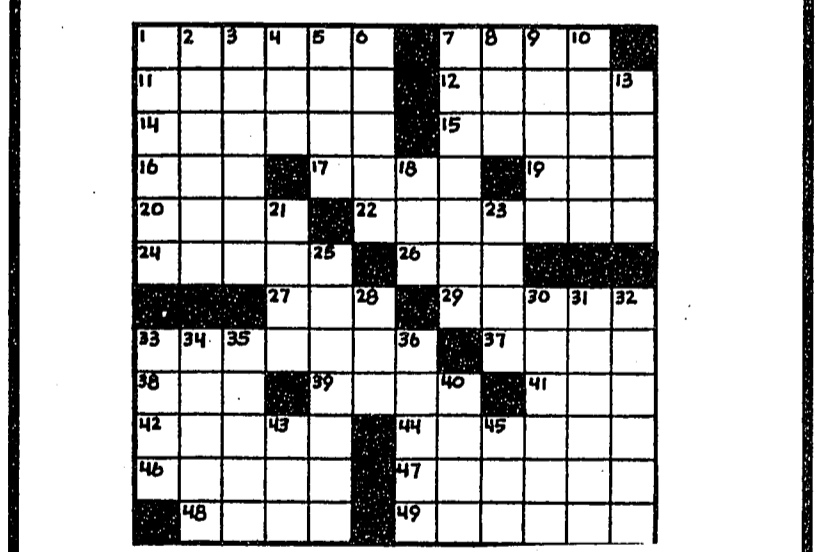
Music at Penn's Woods

Markand Thakar, Music Director Charles Castleman, violin Schwab Auditorium Barok Mozart Beethoven Sunday, July 6 7:30 pm Romanian Folk Dances Violin Concerto no. 5 "Turkish" Symphony no. 1 in C Major Tickets: \$4, \$2 Available at the Eisenhower Box Office or call 863-4415. A FREE chamber music concert featuring works by Mozart, Prokofiev, and Mendelssohn will be presented at 3 pm in Eisenhower Chapel on Sunday, July 6. June 21 - July 6, 1986 The Pennsylvania State University, State College, Pennsylvania

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- Down 1 Stormed glassware 2 Copper alloy 3 Gavel 4 Indian 5 Hebrew precept 6 Fatters 7 Tardy 8 White yam 9 Angle 10 Sharp mountain range 13 Autocratic leader 18 100th of a yen 21 Dilemmas 23 Malay lugger 25 Chinese fabric 28 Garland 30 Sovereign's residence 31 Click bottle 32 Firethimbers 33 Borders 34 Heather 35 Napery 36 Valuable violin 40 Owl 43 Leucothea 45 Fly tarva



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