

# Exhibit brings light to art

By Allegra O'Neill  
COLLEGIAN STAFF WRITER

In response to the university's lack of interest in visual arts, some Penn State students have taken matters into their own hands.

The Borland Order is an exhibit that expresses the negative feelings of artists in the group Penn State Exhibiting Artists. The exhibit opened on Thursday and is located in 125 Borland.

The Borland Order refers to the way things need to be done, preserved and accounted for in Borland Gallery, PSEA co-founder Jessica Rommelt said.

"If you ask a fine arts student about where they have showed work on or off campus they probably won't have a long list of places," co-founder Anna Brewer (junior-arts and architecture) said. "This is why Penn State Exhibiting Artists was formed, to search out spaces and organize

shows for students to get their work out of their studios and into the public eye."

The exhibit has eleven participating artists and a wide variety of art including paintings, performance, sculpture and video.

"Each piece is a visual expression of frustration — frustration about the restrictive art venues for undergraduate fine arts students at Penn State," Brewer said. "As artists we thrive on dialogue about our work."

The Penn State Exhibiting Artists is a Penn State visual arts club that was started by students for students interested in the visual arts by giving them a way to further their interest.

"Penn State Exhibiting Artists' goal is to increase visibility of Penn State Artists through public exhibitions, many being group exhibitions," Rommelt said.

Brewer expressed her concerns with the venue given to them for the exhibit.

"The floor is distracting with four different colors, acting as a giant eye sore the minute you walk into the space," Brewer said. "The walls essentially can't be touched or altered, whereas in most galleries you are free to do what you want as long as you repair it."

Rommelt (senior-art) expressed similar concerns when it came to the lack of attention paid to visual arts.

"We are tired of being a 'barely there' population on the Penn State campus," she said.

Rommelt said she is also frustrated that students put so much time and effort into their work and the university isn't respecting that when it comes to showing that work off.

"So we had to approach this exhibition as a statement against the structure we are forced to be a part of," she said.

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Members of the cast of "The Prime of Miss Jean Brodie" re-enact a kissing scene Friday night at The Pavilion Theatre.

# Dedication, teaching bring meaning to play

By Heather Panetta  
COLLEGIAN STAFF WRITER

Audience members were sent back to school Friday night at the Pavilion Theatre — though it might not have been how they remembered it.

Students in the Penn State School of Theatre performed "The Prime of Miss Jean Brodie," which followed teacher Jean Brodie and four girls in her class: the Brodie Set. The performance takes place at Marcia Blaine, a girl's school in Edinburgh, Scotland, in the 1930s.

The play begins in a convent with a journalist interviewing a nun named Sister Helena, who wrote a book influenced by a teacher — Miss Jean Brodie.

The rest of the play occurs in a series of flashbacks.

By the end of the play the audience figures out that Sister Helena was Sandy, one of the Brodie Set.

Brodie plans to make her girls the creme de la creme and the play follows her questionable teachings to the Brodie Set. Brodie tells them about her past romances, painting and Fascism under Benito Mussolini.

The play deals with loyalty, dedication and teaching — and what can happen when those things go too far.

It isn't until the end of the play when the audience questions Brodie's teaching when one of her set, Mary, leaves for Spain to join her brother who is fighting in a civil war, and dies in a train bombing.

Throughout the play, Brodie said if people wanted to get rid of

her they'd have to assassinate her. For Brodie, her assassination was losing her job as a teacher.

It isn't until Mary dies that Sandy tells Mackay there is a possibility Brodie encouraged Mary to go Spain, and Brodie is dismissed from the school.

Audience members said they empathized with the play's complicated characters.

Sisters Malerie and Rachele Vaughn came to the show to fulfill a requirement for their theatre class.

Malerie Vaughn (junior-elementary education) said she understood how Brodie felt by the end of the play.

"I sympathized with her because if you were in her shoes, you'd feel the same way," she said.

Rachele Vaughn (freshman-veterinary and biomedical science) said the play was really good and the actors did Scottish accents well.

She said her favorite character was Mary, the outcast of the Brodie Set, with her stutter and shy demeanor.

"It seemed like everyone didn't like her, so I felt bad for her," she said.

Elizabeth Rocznik, from Scranton, Pa., came to the play to see her daughter play Mary.

Rocznik said she was supportive of Brodie and her teachings.

"No matter what you say about Jean Brodie, she did inspire her students to do what they thought," she said. "I don't think Sister Helena would have become who she was without that."

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# Concert revives 400-year-old music

By Josh Bollinger  
COLLEGIAN STAFF WRITER

An orchestra brought a State College audience as close as they could get to hearing music the way it was supposed to sound when it was written 400 years ago.

Cleveland-based Baroque orchestra Apollo's Fire played Monteverdi's "Vespers of 1610" at the Schwab Auditorium on Friday night.

Instead of using modern orchestral instruments, Apollo's Fire used original and replicas of instruments from the pieces' time period.

For conductor Jeannette Sorrell, using exclusively modern instruments for the performance was never an option. Using any other instruments would sound "completely different," she said.

Sorrell pointed out a large version of a lute in particular, calling it "a cross between a lute and a giraffe."

The way the orchestra's instruments were made and their tonal range — among other things — are different from modern instruments, she said.

Ben Cossitor (junior-music education) said reverting back to Baroque period instruments is an impressive feat, because the instruments had been changed



Representatives from Apollo's Fire Monteverdi's Vespers of 1610 speak before the performance in the Schwab Auditorium on Friday night.

over the years for various improvements. In addition to the different sound of the archaic instruments, Sorrell said every performance of "Vespers of 1610" will be dramatically different because Monteverdi didn't leave behind a complete score of his work or indicate much of the dynamics or instrumentation.

"The performers and the conductor make an enormous amount of decisions with how this piece sounds," Sorrell said.

Cossitor described the mood of the music as intimate, soft and almost dozing at times. But when the whole ensemble played together, the music became overwhelmingly beautiful.

Monteverdi expert Marica

Taconisaid Monteverdi gave voice to a new type of expression in a bold, dramatic and mystical manner. "Vespers of 1610" is considered revolutionary and the first opera masterpiece by many because it has elements in it that were new for that time, she said, adding that some of these are still used in music today.

Taconi said she remembers when she bought "Vespers of 1610" as a sophomore in high school and couldn't stop listening to it.

"In the first notes something really grabbed me," she said. "Every time I hear this work I get very emotional."

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