

The GOSHEN COLLEGE Record

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Goshen, Indiana 46526

Friday, November 22, 1974

Reviews

Is our ethnicity really drama?

by Jackie Stahl

Again after viewing Urie Bender's *Tomorrow Has Roots* one recognizes the difficulty of writing and producing Mennonite drama. The pageant will be presented over 50 times to audiences ranging from conservative non-theater goers to more theater-sophisticated college and seminary students.

This variance in dramatic exposure combined with the obvious personal involvement of the Mennonite audience helps one appreciate the conditions under which Bender was working. He was commissioned to write a play for the Mennonite Kansas centennial and the result was the two hour and 20 minute patchwork of scenes given last Saturday and Sunday evenings in the Union auditorium.

I have seen four Mennonite pageants in the past year. Two were Bender's, one written for the South Dakota centennial and the other for the Manitoba centennial. I find it impossible now to distinguish the action in one from the other.

Mennonites do not write dramas; they write pageants, pageants into which they cram every possible tidbit of Mennonitism. This picture show of ethnicity they label "drama."

Tomorrow Has Roots follows the typical formula for Mennonite "drama." The same question is asked, "What does it mean to be a Mennonite?" And the same exposition follows: go back to your roots and discover the faith of Felix Manz. (Seemingly a Mennonite play can't exist without a drowned martyr.) Beyond being one lone candle in the darkness one is never shown how this faith is applicable to today.

Ironically, the pageant is so didactic that it strains to instruct and so presents no recognition or

believable reversal in its treatment of the skeptic on stage or in the audience.

There are few symbols or allusions. The audience is not permitted to ponder. Instead, watching the pageant transports one back to Sunday School class where now the cardboard activity sheet figures can talk.

The strength of the play was its technical experiments. The choreography, if not flawlessly executed, was creative and unique to most other Mennonite productions. The tapes of various Kansas Mennonite choirs provided familiarity and relief from the numerous pageant scenes.

The rear projections, produced by slide projectors behind the burlap scrim, also reduced the monotony of the stage action. The recurring centennial symbol brought unity to the production which the dialogue often lacked.

Much of the dullness on stage can be attributed to this discontinuity. The major connecting device was the wooden trunk which appeared in most of the scenes. The transition from present to past and back again simply happened.

The abrupt ending of the wheat dance was not in the original script. The director, however, was concerned that the "rust brown gold" scene was becoming a pantheistic worship of the wheat. Therefore the jarring transition back to the present as once again the stage dictates interpretation instead of suggesting it.

The three schools, Hesston, Bethel and Tabor, must be recognized for the obvious effort expended in this centennial celebration of the Russian Mennonite emigration. However, as long as we write plays which accomplish little more than putting Mennonites on stage, one questions the value of the effort.

Amish art in library

by Jon Cuttrell

An exhibit of Folk Art from Amish homes around the Goshen area will be on display in the Good Gallery until December 18. Some of the works are purely functional articles that show a highly developed degree of craftsmanship and the mark of traditional Amish design.

The typical austerity of this design is evident in the use of black in the harness, buggy, costumes and older quilts. But by no means is this conservatism consistent in all the works shown.

The quilts are little short of riotous in color. This has been traditionally an area of exception to the rule of subdued expression. The designs are comparable to recently popular op art.

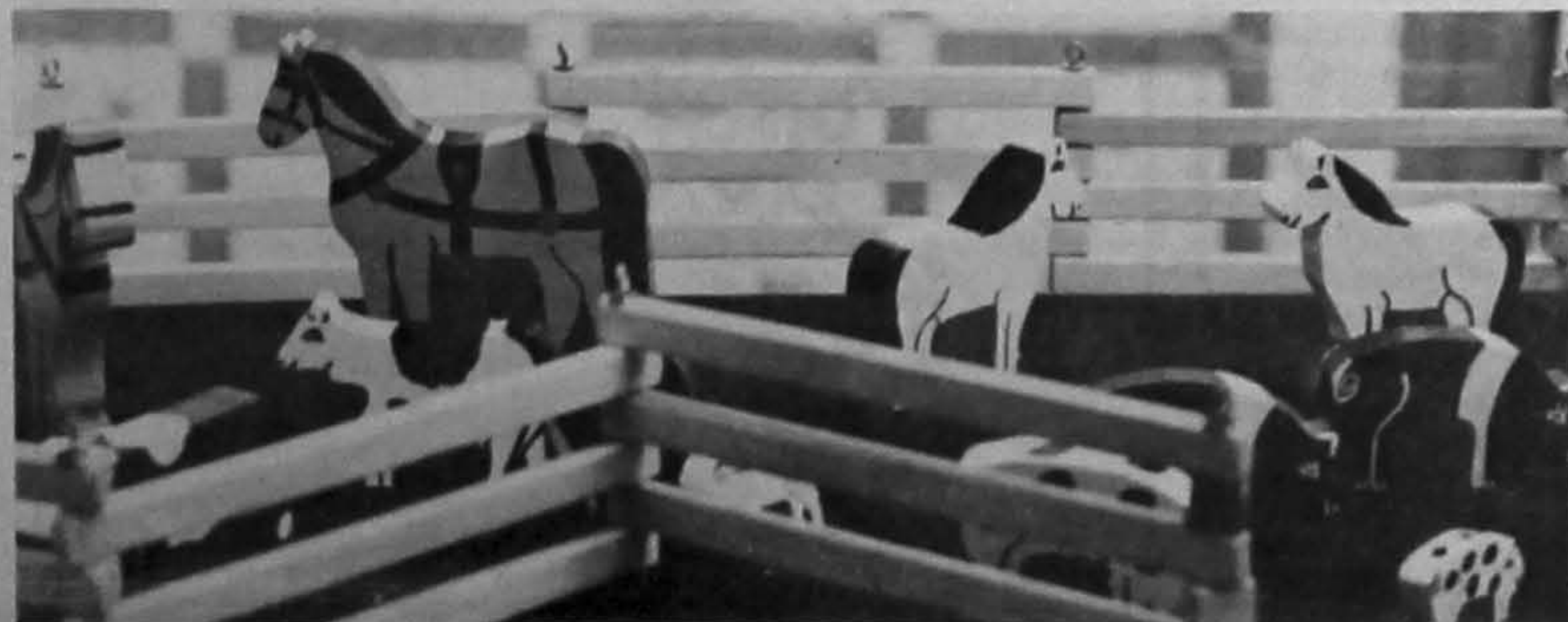
One rather absorbing piece is a young person's interpretation of the crossroads of life. It reflects the moral and religious teaching of the Amish as well as incorporating individual expression. This

and the foil plaques are of more socio-ethnic interest than of aesthetic value.

There is an indication that contemporary culture is making inroads on Amish life. The use of Redwood and kitchen cabinet hinges in the coffin, tinfoil in the plaques and Marine plywood for the buggy imply as much closeness to Murphy's Mart and the trailer factories as to the barn and fields.

There may be even a drifting away from innocent art into kitsch as the small religious subculture is swallowed up in the mainstream monoculture. The tradition represented in this show may be vanishing and is already tainted by the vulgarities of commercialism.

The wooden farm animals may not be factory produced but neither are they lovingly carved by a father for his children. They are in fact made in Pennsylvania under the influential eye of the tourist eager for a peek into this quaint culture.



NEWSHORTS

Bach Choir sings this weekend

"Songs of the Church," opus 37, by Sergei Rachmaninoff, the Russian composer, will be sung by the Elkhart County Bach Choir on Friday, November 22 and Sunday, November 24. Both performances will be held at 7:30 p.m. at the Associated Mennonite Biblical Seminaries Chapel of the Sermon on the Mount. Admission is free.

Battle of Culloden shown Monday

This Monday's humanities presentation, *Battle of Culloden*, will be screened at 7:30 p.m. The film, produced by the British Broadcasting Company (BBC), is a documentary of the mid-18th century conflict between English and Scottish forces.

Aside from good photography and good historical realism, *Battle of Culloden* makes military combat then as chilling as hot war today.

Goshen branches into Ireland

The Irish heart, from the cottager to the man of letters, will be available to the student via this summer's Ireland portion of Goshen in Europe.

The three term session, under the direction of English Profs. Fisher and Dueck, will formally offer up to eight semester hours of English credit in writing and literature. Informally, it will offer a chance to meet and live with the Irishman in roles ranging from farmer to academian.

The first and last three week periods will be spent touring Western Ireland, stopping to attend summer school and a writer's school (led by distinguished Irish authors) and to make excursions. The remaining four weeks offer an opportunity to earn room and board while living with a family.

Prof. Fisher outlines "a rather Spartan existence" in order to reduce costs. Transportation will be exclusively bicycle. Lodging will be "sleeping bag in open barn, hostel, or 'bed and breakfast places,' " depending on the weather. Such transportation, besides cutting costs, will provide a closer touch with the countryside and more opportunity to meet people.

Anyone seeking further information is directed to the Profs. Fisher and Dueck. The English bulletin board also outlines the tentative study and travel schedule.

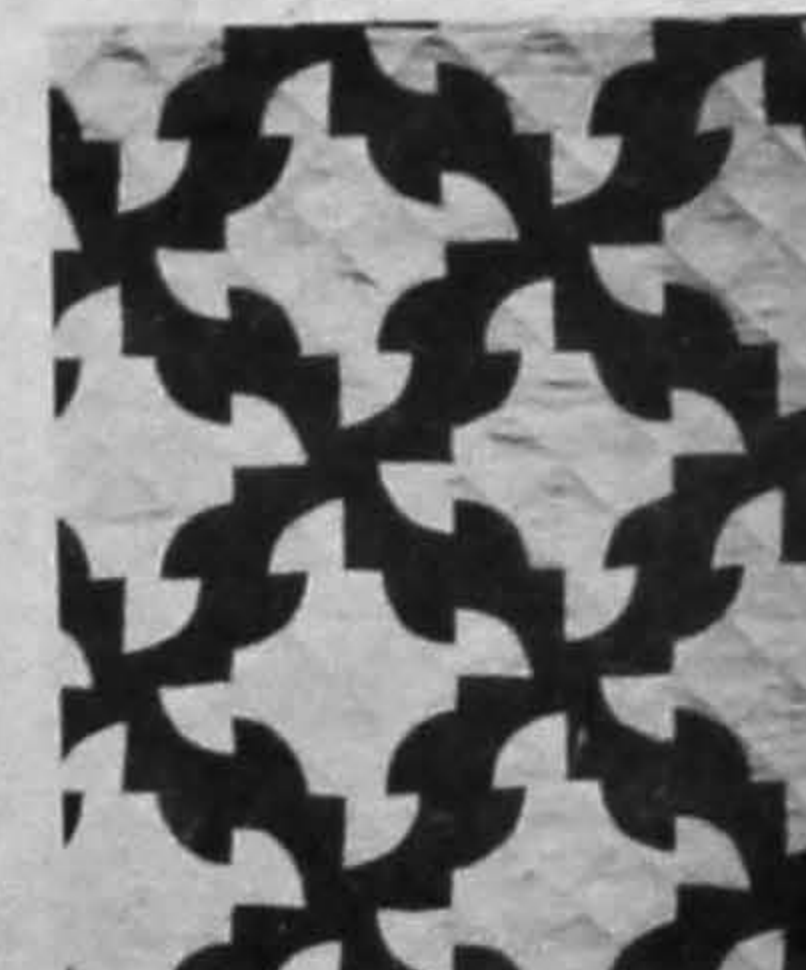
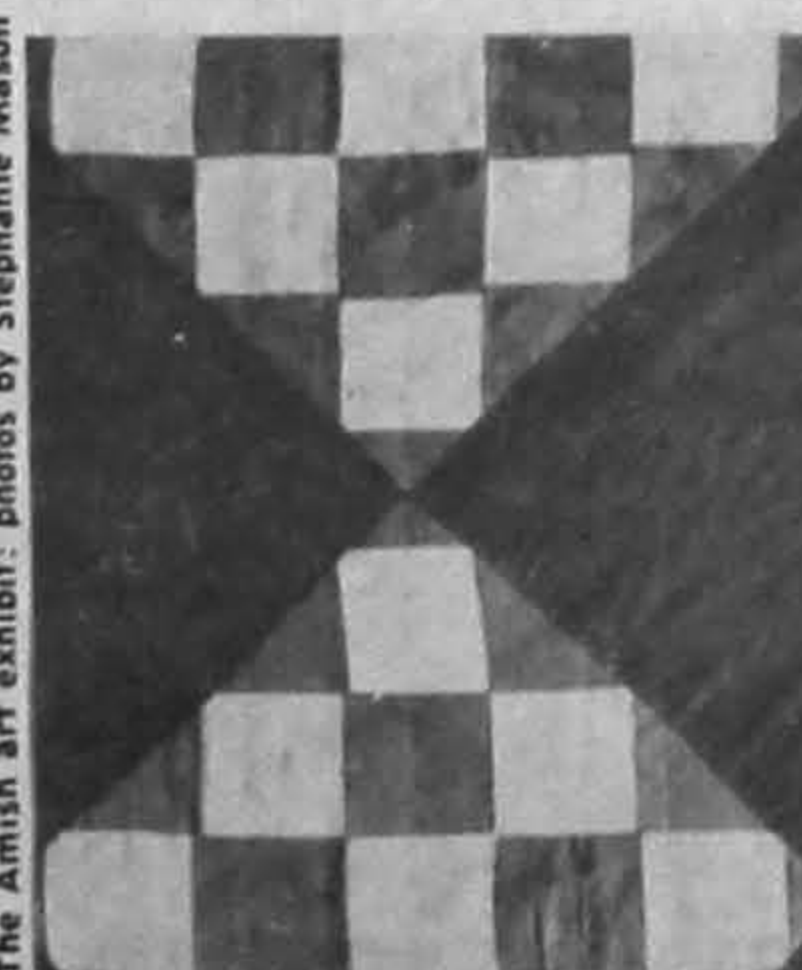
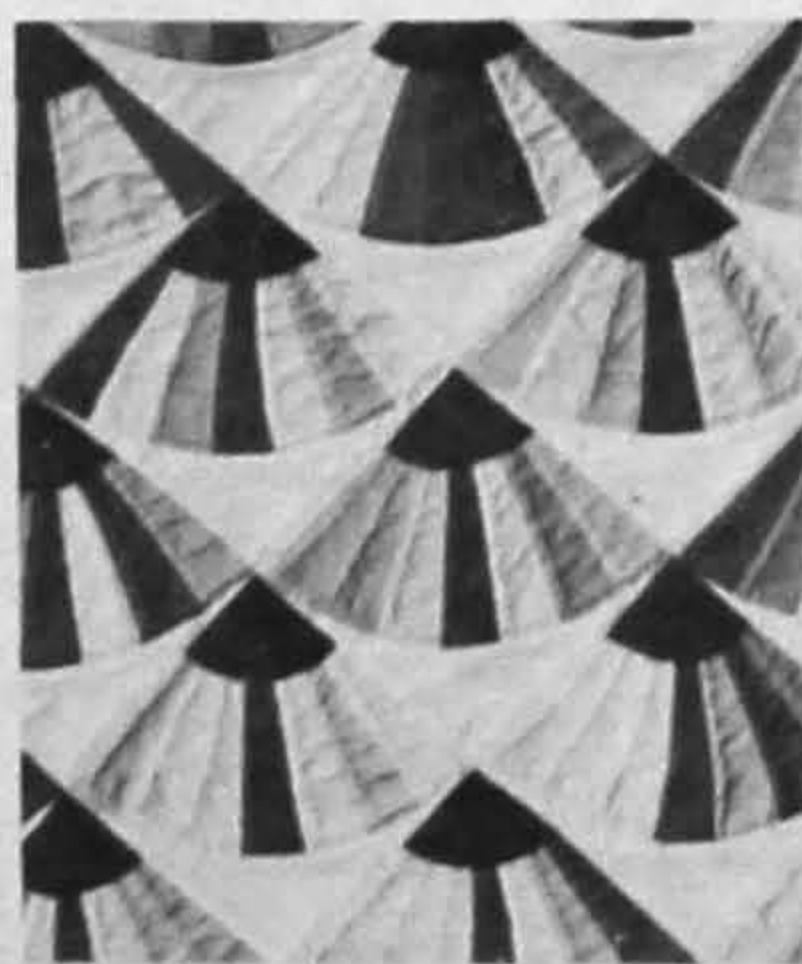
Ice-cream eating contest held

High Park fourth residents staged an ice-cream eating contest in the cafeteria last Wednesday evening. Contestants: Ray Miller, Terry Epp, Rollie Kauffmann, Galen Kauffman and Roger Ruth. Ruth took first place with 38 dips.

Free cokes at variety show

Everyone is invited to a variety show at 8:00 p.m. this Sunday, November 24 in the Student Union auditorium. Admission is 10 cents; free cokes and pretzels will be offered. Spectators should bring along pillows and blankets to cushion the floor.

The variety show will present "new" performers as well as GC "regulars." Unexposed talent includes a comedy routine, boys' choir, barbershop quartet, jazz band and ventriloquism act. Bonita Yoder will emcee the program.



The Amish art exhibit: photos by Stephanie Mason

Be merry perhaps, but eat and drink a bit less

Three weeks ago Newsweek put a starving central Asian kid on its cover. The accompanying article contained some frightening figures. But do they shock us anymore? "Ten million will probably die this year — most of them children under five years old." Does it faze us? We react pretty much as we did to the casualty lists from Vietnam.

We need to break out of that insulation; we're dealing with real human lives. The Intercollegiate Peace Fellowship conference held here last weekend focused on this famine. The chief question of course was, "what can we do?" Suggestions included: try to convince beef-raising Mennonites to grow grain instead (I assume we've all heard about the food wasted in producing meat), eat less meat ourselves, eat smaller meals and waste less.

But so we fix smaller meals with less meat. What will that do? As some suggest, the short-term effect may simply be the slowing down of the rate of increase in the price of meat and an accelerated increase in the price of grain. Nevertheless these possible temporary effects don't alter a probably fundamental fact: we North Americans must eat less before others can eat adequately. To be sure, farmers should switch from cattle-raising to grain-farming and cultivate more land, but that won't do it. We simply must eat less.

The change will hurt. We'll pay more (barring federal subsidies) for less attractive meals, and our cattle-raising Mennonite brethren may almost go bankrupt. In a sense we have nothing to gain and everything to lose. But in somewhat simplistic and moralistic jargon, it's probably "a choice between our extravagance and their basic food."

North Americans don't hold all the responsibility. Other people overeat too, but that's really beside the point. Like Strategic Arms Limitations Talks, if we wait for multilateral action, we may get nowhere at all.

Which is why I propose that we change our eating habits now. Our eating less in the cafeteria won't free much food — if any. Earl might just use the extra money for more expensive dishes. The proposed "alternative" food line with a reduced-meat diet may not save much money either because of the cost of preparing another menu.

Simple eating here at the college has value not because of immediate tangible results — there are none. Its value lies in the permanent changes induced in our eating habits — changes prerequisite to convincing others to eat less. Our simple eating will come to nothing unless the majority of North Americans follow suit, and we will convince no one unless we eat the way we speak.

Some suggest we all eat a simple meal on Thanksgiving. Perhaps, but remember Thanksgiving and Christmas don't starve people. Consistently lavish daily meals do. We need not feel guilty celebrating occasionally — we must change our daily consumption habits and persuade other North Americans to do likewise. Somebody has to begin somewhere; I suggest we start here.

The Gay Liberation Front issue touched on both the concept of academic freedom and the problems involved in bringing homosexual propagandists onto a campus where students live in crowded, segregated dormitories. It should not be dismissed lightly. Perhaps in two weeks, emotions will have subsided enough to allow rational discussion. I invite your opinions in the Wild Hairs section. MR

WILD HAIRS



To the editor:

Mennonites, in general, have always gotten "there," although they have usually been late. It was their conservative agrarian heritage which kept them a step behind the "world." Formerly there existed a good deal of ambivalence about the phenomena of resistance to the "world" followed by acceptance of all that was once rejected; an uneasiness about this business of always getting there late.

History has moved to the point now where Mennonites are being forced to take a slightly different tack on this assimilation process. Integration is far enough advanced that they must try to derive some virtue from it, to see it more positively. So they have decided to be a particular type of "model" for barbarians. (This conflict centering on models as it related to evangelism-sectarian withdrawal has been going on for some time. Therefore, the use of the word "particular.")

Goshen College stands in this tradition and the Vietnam era was, I think, the decisive period when the conservative vestiges of agrarian Mennonitism were shed and a new tack on the model concept adopted. Ironically enough, (but true to my hypothesis) the war that signalled the death of American liberal civilization has been followed by unabashed acceptance of liberal civilization at GC. Better late than never.

All the essentials of liberal civilization are accepted with a few minor criticisms. These essentials include liberal education, technology, class differentiation based on capitalist economics, professionalism, etc. The criticisms are mainly centered on sexual "deviancy." Mennonites are now really only ordinary puritans. The furor over the "sexual attitudes" article and the refusal to allow gay liberation people to speak on campus which

Are Mennonites really a distinct minority?

occurred simultaneously with the appearance of the president of Goshen Rubber in Convocation where all sorts of capitalistic tripe was peddled, speaks to the point. The biological and moral sphincter tightens around sex and money. Both are hoarded-possessed in repressive fashion.

Incidentally, the Mennonites as pacifists followed secular radicals in opposition to the war, partly because they had been conned by the selective service system and realized it, and partly because their religion was a plain and simple opiate. Despite the protest come lately, they never did realize that it was poor blacks and working class whites who were forced to fight for the ruling class and that a few former ethnics and children of the bourgeoisie in college could escape.

The important point of continuity in this process of assimilation has been the perpetuation of the myth of sectarianism; the use of the model in a different way. Although GC is no distinct minority it is important to continue to think so.

Among other things this serves the purposes of: preserving identity; preserving a romantic uncritical view of Menno history; and preserving the liberal status quo. The continuation of the distinct minority image is crucial. Only, to begin with it meant "I'm essentially different and therefore better." Now it means "I'm better because I can do the same thing in a superior fashion because I am also Christian." The religion is slapped on at the end like a cake frosting, a religion that is usually pietistic and in the political mainstream.

The ambivalence is gone. GC is still the model. All remains intact. You're barbaric. We're OK. Marx once said (quoting Hegel) that all history occurs twice: first as tragedy, then as farce. Certainly that applies to the continuing myth of the separate sect called Mennonite. James Rempel

Old Mennonites made official name change

To the editor:

Jackie Stahl's concern for clarifying the subtle differences between "title terminology" in various branches of Mennonitism was commendable and interesting in the November 15 issue of the Record. ("Old Mennonites prefer no titles.")

However, to use the obsolete term "Old Mennonites," no less than 10 times (it gets rather old), is inconsistent with her emphasis on fine-line accuracy in the rest of the article. The Record should be aware that three and a half years ago (August 1971) the Old Mennonites got together for church restructuring in Kitchener, Ont., and officially changed the church's name to the "Mennonite Church" (note that "the" preceding the name is neither capitalized nor part of the name.)

Since the name "Mennonite Church" had not been "taken" by the General Conference Mennonites, Evangelical Mennonites, Mennonite Brethren, Conservative Mennonites or any other Anabaptist body heretofore assembled, the "Old" Mennos took it.

Though using the term "Mennonite Church" may sound arrogant to some, the Record should recognize that the change is official. Besides, some of us couldn't see exactly what was "old" about our church anyway. That was a title I've never preferred.

Dan Shenk

Editor's Response:

The term "Old Mennonites" never was official. Historian C. Henry Smith, a General Conference Mennonite, coined it for his book, *The Story of the Mennonites*, because he didn't know what else to call you folks.

For one branch of Mennonites to call themselves the "Mennonite Church" with no other clarification — isn't that just a bit presumptuous — or at least confusing? Anyway, as long as a General Conference Mennonite writes the article, a General Conference Mennonite lays out the paper, a "Dunkard" copy edits and a General Conference Mennonite edits, Old Mennonites will probably remain Old Mennonites.

The Record

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Saturday, November 23, 6:00 p.m. Campus Forum: "Vietnam, the Continuing War," with Max Ediger, Atlee Beechy and Roy Umble
Sunday, November 24, 10:45 a.m. Perspectives: Freedom
Wednesday, November 27, 8:30 p.m. The Music Emporium. Contemporary American Composers: William Schuman

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Mexican dancers present LM

by Eleanor Olson

Tomorrow night at 8:00 p.m. the spectacle of dance, costume and music south of the border may captivate GC's LM audience. The 37-member cast of Carnival de Mexico will represent a wide variety of cultures within Mexico in its performance. The atmosphere will be that of a grand-sized Mardi-Gras.

Javier de Leon, the director, has had a great deal of ex-

perience with touring companies. For many years he was responsible for Fiesta Mexicana, a program similar to Carnival de Mexico. His troupes have toured America, Great Britain, countries in Europe, Asia and the Orient.

The Carnival will begin with a parade showing off the potpourri of culture, costume and music from Mexico. Several numbers are specialties in and of themselves. In performing Los Par-

dos, the dancers wear costumes resembling silver birds. Vaqueria en Yucatan illustrates the customs of Mayan civilization. Another, Las Veritas, makes elaborate use of sticks for rhythm.

Carnival de Mexico may be one of the more exciting LM's this year. For those who don't have tickets yet, they are available at the Office of Community Relations. Prices are \$4.50, \$4.00 and \$3.50.

'Superstar' lacks the positive

by Becky Bontrager

Jesus Christ Superstar will be shown tonight in the Union. Admission is 75 cents.

When this movie first came out in mid-1973 it was lambasted by critics for offenses all the way from faulty theology to anti-Semitism to promoting a Charles Manson-type Jesus. A critic for Christianity Today praised it for the ecumenical thrust it provides in bringing all flavors of Christians together against it.

Despite the furor, Norman Jewison's Jesus Christ Superstar stands out as a monumental film. Rice and Webber's musical score is the basis for this powerful 20th century statement about Christ and his mission which must move all of us.

The stark Israeli desert is a backdrop for the arrival of a tourist bus containing a theater company which dons costumes and proceeds with the "play within a play."

Judas is portrayed by Carl Andersen. He is the character with whom the audience identifies most. He asks our questions for us.

Ted Neeley is a calm and sometimes obscure Jesus whose followers eagerly plead their zealot cause with him. He rejects their conception of his Kingdom telling them none of you "understand what power is; understand what glory is." Instead he gives them a riddle: "to

conquer death you only have to die."

The main theme throughout this movie is the misunderstanding by Jesus' followers of the nature of his mission. Even after Judas' "reincarnation" he still has the same questions: Did you know you were going to die? Was that a mistake?

The largest flaw in the movie is the degree to which this limited thesis is taken. The sun sets behind an empty cross in the last scene as the bus containing the actors (minus Jesus) pulls away. No one comes to an understanding of the new order Jesus had come to proclaim, least of all Jesus, for all we hear from him in this film is what the kingdom is not.

Jesus Christ Superstar remains an exciting and colorful movie that will move you if you are willing. But remember that the story doesn't end with a sunset. Tomorrow is Easter.

GC stomps b-ball foe; netters conclude year

Goshen premiered their "potentially powerful" hoop squad last week in a 66-point (104-38) win over visiting Concordia. The incredible mismatch could have been supported by drama enthusiasts everywhere.

What 1300 fans saw was a farce, a la basketball, with the Concordia Saxons doing most of the acting. Billed as a college team with a 2-0 record prior to Monday night's encounter, the Saxons resembled an outfit one remembers from junior high days.

Nevertheless, Goshen looked impressive. In holding Concordia to 38 points, the 74-75 team set a GC record for least points allowed. The defense, showing good ball-hawking and overall hustle, shut out the Saxons completely for a span of almost 11 minutes (late in the first half and the beginning moments of the second) while scoring 29 points in that same period — going from a 36-19 lead to a 65-19 advantage.

The Maple Leafs had a huge height advantage and controlled the boards easily. As a result, the big men inside set up continual fast-break opportunities which GC converted into easy scores.

Goshen shot a glittering 54.3 percentage from the field while Concordia hit only 20 per cent of their shots.

The scoring for GC was distributed evenly as Paul Keim and Lynn Gerber each notched 16, Steve Mast and Loren Nofsinger tallied 14, and reserves Dwight Harrison and Kurt Horst put in 12 and 10, respectively.

Don Jantzi, back after two years in V.S., snared 15 rebounds to lead that category and Mast hauled down nine.

For Goshen supporters who arrived early and saw the Leaf junior varsity make their debut, the evening consisted of at least some excitement.

Goshen battled through two overtimes before edging the Glen Oaks frosh 75-71. Joe Liechty stole the ball with two minutes left and his lay in gave the Leafs a two point margin before Mark Keim iced the barn-burner with two free throws. Keim led GC scorers with 26 points.

Tomorrow evening, Goshen will face a real test as the Leafs journey to Spring Arbor, Michigan for a 7:30 p.m. game. Last year, the Spring Arbor club notched 21 wins and just missed going to the NAIA national tournament and boast five returning lettermen, including a 6'8" center and 6'6" forward.

Volleyball

Goshen's volleyball squad closed out the 1974 season with two wins over Anderson and Marion Tuesday, to finish the year sporting an 8-5 record.

The contests followed a fairly successful showing in the state tournament at Huntington last weekend, where GC battled to the quarter-finals before bowing to the eventual state runner-up, Ball State.

"Trying to overcome our lack of height with some scrappy team defense was the way it went most of the season," summed up Coach Berdene Wyse. "The girls played well as a unit but when we went against teams which were larger than us, we had a tough time," Coach Wyse added.

The Leaf netters lost just two women to graduation: Betty Carr and Sharon Borom. The rest of the relatively young squad should return next year.

The junior varsity team improved drastically throughout the season. Starting out slowly with three straight losses, the JV squad then turned around and captured their last five matches, including easy wins over Anderson and Marion last week.

Basketball tryouts began this week as Coach Ruth Gunden started preparing the women cagers for the upcoming hoop season beginning in January.



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Sports scores

Saturday, November 23
Basketball, Spring Arbor, Away.
7:30 p.m.

Monday, November 25
JV and Varsity, Manchester, Away, 6, 8 p.m.

Friday and Saturday, November 29, 30
Goshen at Mennonite Classic, Tabor, Kansas

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Performances:
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Saturday (matinee) Dec. 7 (3:30 p.m.)

Tickets:	Friday	Saturday
Reserved seats	\$5.50 & 4.00	\$4.50 & 3.00
General Admission	\$3.00	\$2.00

For reservations and ticket information, phone the Morris Civic Auditorium box office at 232-6954. Tickets may be ordered by mail by sending a check or money order and a self-addressed, stamped envelope to: Morris Civic Auditorium, South Bend, IN 46601.

Sports schedule

Basketball
Goshen 104, Concordia 38
Goshen JV 75, Glen Oaks Frosh 71 (two overtimes)

Volleyball
Goshen over Anderson (15-12, 15-2)
Goshen over Marion (15-12, 16-14)

State Tourney
Taylor over Goshen (16-14, 9-15, 7-15)
Goshen over Indiana State (15-10, 13-15, 15-10)
Goshen over Evansville (15-2, 15-3)
Ball State over Goshen (2-15, 3-15)

JV
Goshen over Marion (15-7, 15-3)
Goshen over Anderson (15-3, 15-3)



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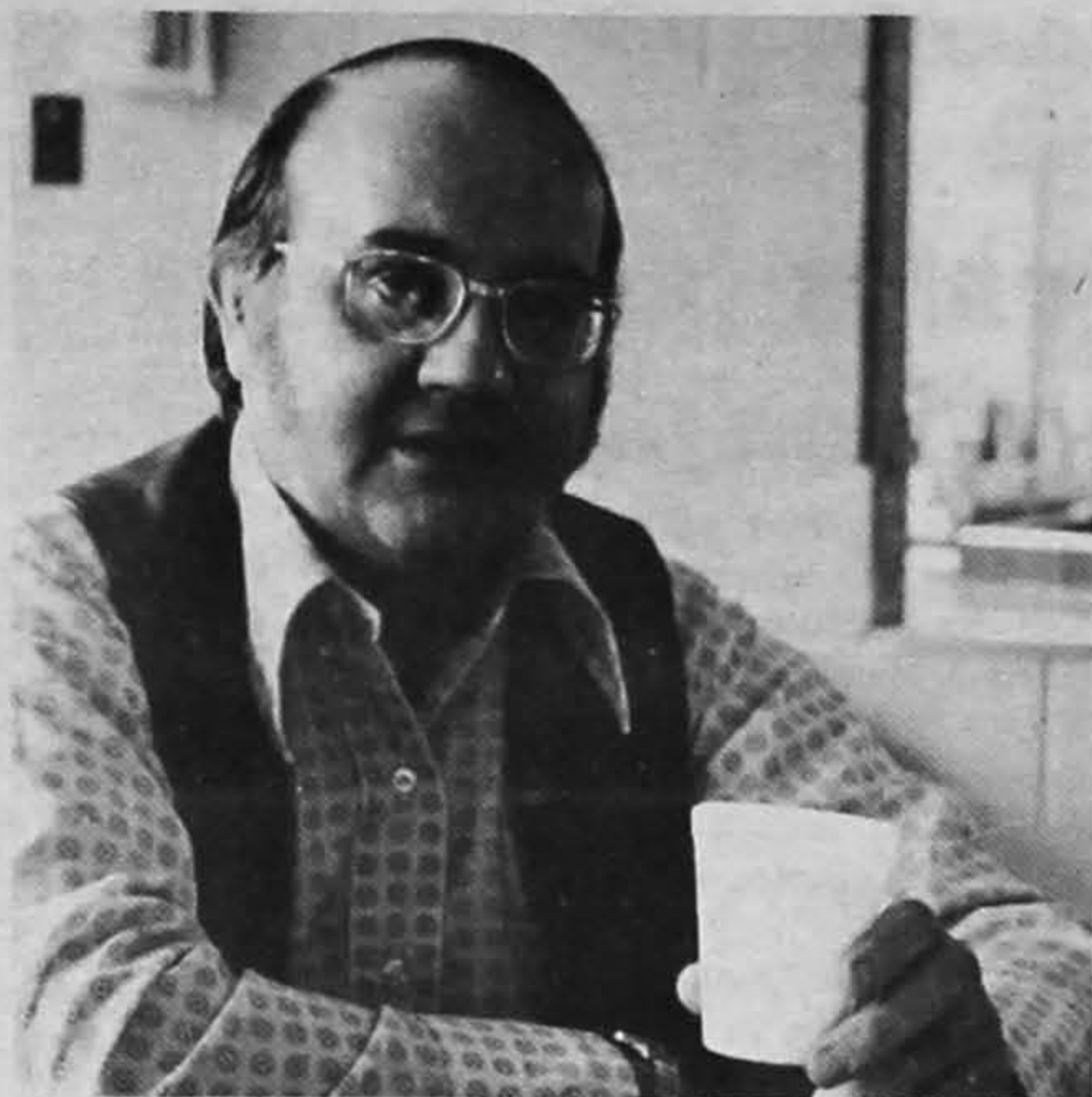
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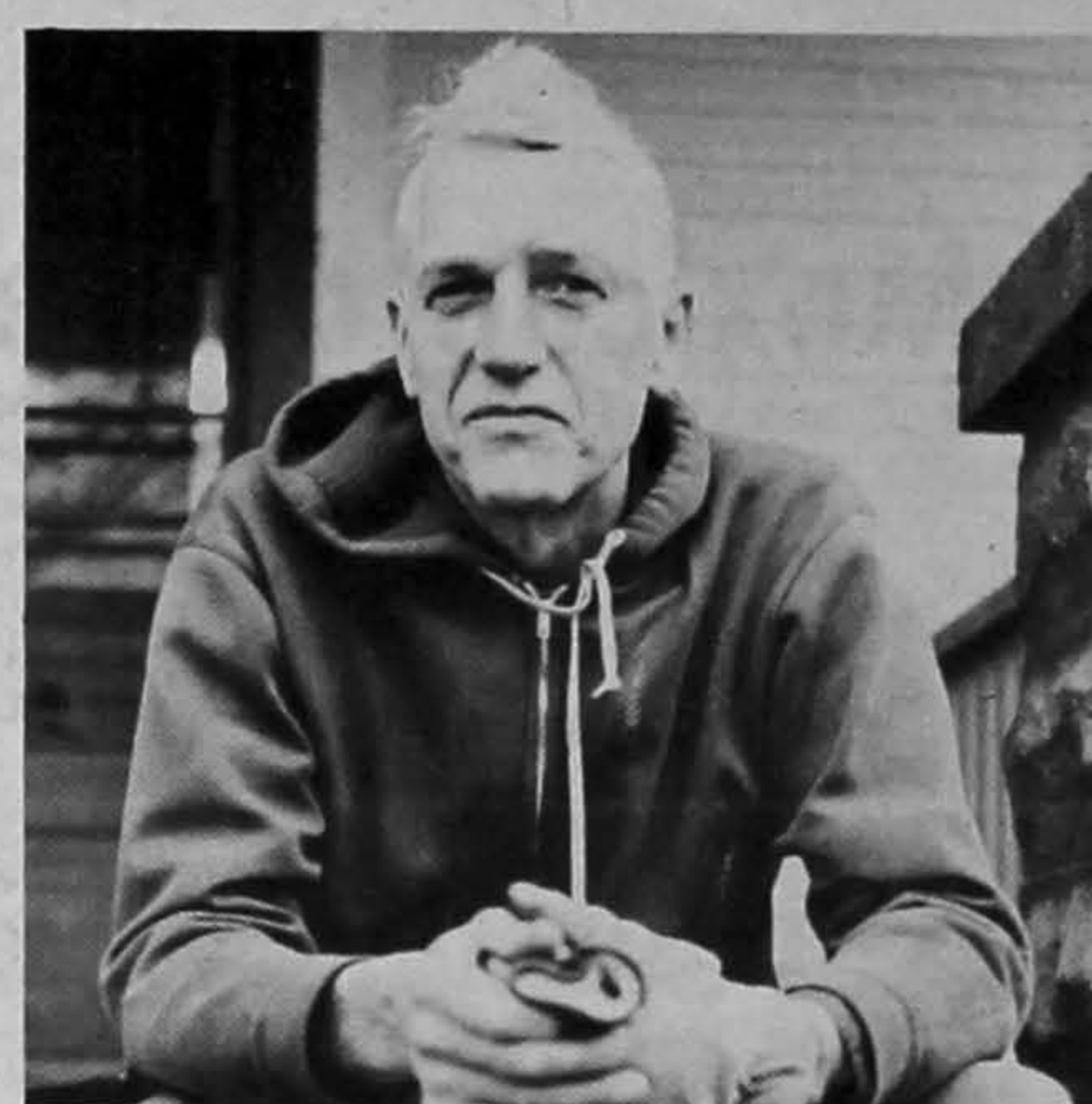
Abner Hershberger

photo by Mary Clemens



Mary Oyer

photo by Stephanie Mason



Nick Lindsey

photo by Stephanie Mason

Menno art: Must plows always plow?

Editor's note: This article is the first in a two-part series on Mennonite involvement in the arts. The second article, appearing December 6, will deal with the kinds of works Mennonite artists produce and with the question of whether there exists such a thing as "Mennonite Art".

by Leonard Beechy

— Conrad Grebel on congregational singing: "It can serve no good purpose. He who sings poorly is annoyed, and he who can sing well becomes proud."

— Danzig, 1697. Painter Enoch Seeman, placed under the ban by his Mennonite congregation for violation of the second commandment, was reinstated after promising to limit himself to landscapes.

— Herald Press, aware that the works of contemporary Mennonite writers will not pay for themselves, must aim at the fundamentalist market for operating revenue.

So runs one side of the story of Mennonites and the arts. Another

side is the long-standing history of artistic accomplishment within — sometimes on the fringes of — the brotherhood (see next issue). The questions are apparently centuries-old: Can artistic expression find a place in the Mennonite world-view? Why the alienation of the Mennonite artist?

The following comments are excerpted from conversations with three persons involved with the creation, performance and/or analysis of art at GC.

Associate Professor of Art Abner Hershberger, whose works have appeared in a number of traveling exhibits including the current Indiana Printmakers Exhibition, described his experience as an artist accountable to a Mennonite constituency:

"The question of having my work understood in the church has been something of a struggle, but I've found that the more concerned I am with 'reaching all those people out there' the less my work communicates at all, the less integrity it holds for

me. There are varieties of gifts in the church; someone else may have the gift to interpret."

"The layman needs to do his homework, too. I would like to see all of us become relaxed enough not to know all the answers: to be comfortable when everything is not clear. I'm encouraged by what the gallery in the library has done for the college in this regard in the past several years. I welcome that kind of confrontation of the person with the art."

Mary Oyer, professor of music, working with a medium which is somewhat more trusted in the church, brings another perspective from her broad personal experience with how Mennonites prefer to worship:

"I feel no great need to put art into the church."

"In our western situation there is a kind of music which we value for its own sake; music which we isolate and put on concrete stage, much as a picture is isolated by a frame or a piece of sculpture by a pedestal."

"At this point in my life, that seems to me quite different from the use of music in church. There I think the music should have a closer relationship to function, an organic relationship to the people there. A hymn is judged useful in terms of amateur participation, not according to how it measures up to Beethoven."

"I haven't always felt that way. I used to think we needed to educate, to elevate people's taste. Now I'm backing off from thinking that what I find to be good must be absolute. In a community of believers there must be a leveling. Cultivated tastes must adjust to simpler and vice versa."

"I don't think, though, that the Mennonite artist should be judged by his usefulness to the church. Our chemists aren't being used, and neither are the gifts of most people. When I first began teaching there was a lot of strong feeling that one could not go into the arts because one had to give himself so much more fully than is true in other fields. I have serious questions about that. I think a businessman may sell his soul to his business just as easily as an artist to his art."

"Since coming back from Africa I've been somewhat suspicious of the elitist in art. We've made much too great a separation between art and life and I'm not interested in perpetuating that difference."

Nick Lindsay, poet in residence, offers an outsider's view from close up:

"Art inseparable from life." Amen. This is in a way very Mennonite; that is, if the plowman could call the plowing 'art,' it would be all right; it would be clean. But this eliminates any person called 'artist'—these plowmen who insist that the plow always may not turn earth, that the teacups not have bottoms. In the USA, then, art is unacceptable to the utilitarian view of life. So it strikes me that what Mary Oyer discovered in African could also be discovered in Lancaster—that art is not to be separated from life (though in Lancaster it seems that the art is drowned in the useful).

The one who fashions the mask because the mask is an essential part of the dance which is a necessary part of life — he understands their doctrine differently.

Mennonites are not by and large a harsh people; but they measure up full measure — red, white and blue — with the rest of America in harshness to art. Those scripture references (which they seek in art and do not find; are icons, too, you know, the verbal icons of an image-worshipping tribal people called the Mennonites — to whom I am so grateful, a healing and excellent people. Nevertheless, let it be noticed that this is so.



Under scrutiny

by Lissa Burkholder
Natural Sciences 310:
Conservation 3 hours

"A study of the needs and best methods of conservation of our natural resources, with emphasis on soil, water, forest, rangeland and wild life. Includes first-hand study of erosion, conservation practices, farm woodlots and at least one all-day field trip."

Prof. Lester Zimmerman's class meets at 8:00 a.m. every Monday, Tuesday, Wednesday and Friday. After attendance has been taken, students can take down the outline he writes out on the blackboard and listen to the lecture, but they claim most of what they hear is in the textbook anyway.

They may see a film reminding them to throw their paper in the wastebasket and keep off the grass. Or they may take a field trip. They have taken three so far. Once they went to Witmer Woods to plant trees and identify leaves and once they went to Battle Creek, Michigan to see the Kellogg Bird Sanctuary and Experimental Forest.

Since the class is mostly elementary or secondary education majors, everybody has to keep track of all the films they see in case they might want to show one to their future classes.

Some people even say the class itself is taught on a junior high level. They have to do quite a bit of outside reading in magazines, but they do nothing with what they have read, explained one student. They only keep a

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notebook showing Zimmerman what they have read.

They also have to make up an experiment. "I know that Lester hates people to walk on the grass," chortled one girl, "so that's what I wrote my demonstration on. I said I would plant grass seeds in two plots. One I would let grow and the other I would pound down everyday, and then I would use the data to show how one grew better than the other."

The trick is that they don't have to actually do the experiment.

They only state what group they would present the experiment to, and then pretend they've actually done the experiment.

The students also complain about the level of the tests. One essay question reportedly was, "How can I help conserve the forest?" Evidently, since Zimmerman's speciality is soil, the test is heavily weighted on that subject. Students complained that the questions could be quite picky.

Author's note: Number in class — 30. Number in survey — 7.

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