

# DORDT DIAMOND

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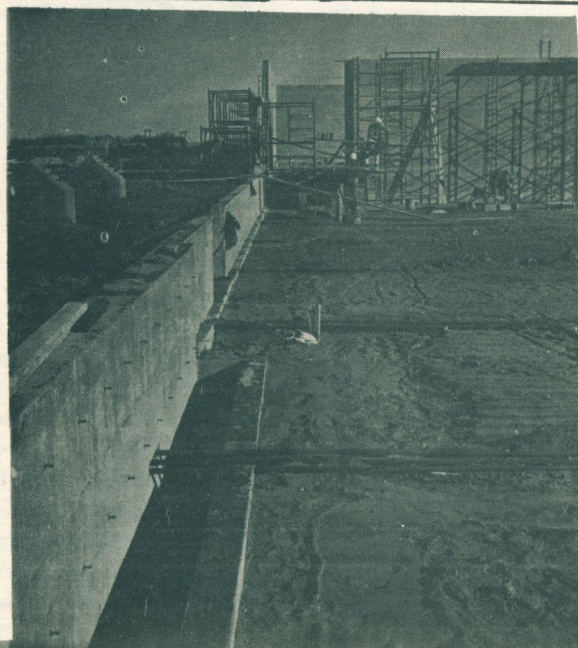
## Dordt Music Department Presents Fall Festival

Friday evening, November 17, the Dordt College Music Department staged its annual Fall Festival. Many students, area residents, and friends attended the performance, held in the Sioux Center Public Auditorium. The evening began with the Concert Choir, followed by Don Grey, trumpeter, playing "American Caprice." The Concert Choir then presented a variety of secular numbers and the Negro Spiritual "Kum Ba Yah" sung by the Male Chorus.

After a 10 minute intermission, a brass quintet composed of Del Vande

Kerk, Don Grey, Glen Schaap, Jim Veltkamp and Dave Bloemendaal played three short selections of "tower-music" by Johann Pezel. Mrs. Trena Haan then conducted the Chorale Choir as they sang "Gloria," "Here Is Thy Footstool," and "Hear My Prayer." Concluding the varied evening's performance was the Concert Band, under the direction of Mr. Dale Grotenhuis.

The community is now looking forward to the Chorale Christmas Concert on Sunday, December 17.



Dordt's new physical education building takes form as construction progresses steadily.

## Rev. Haan Completes Speaking Tour

Before a crowd of some 1400 Christian School teachers convened in the Grand Rapids Civic Auditorium, President Haan delivered the keynote address of the Midwest Christian Teachers Association Convention. The convention was a two-day affair also featuring such men as Dr. Stanley Reed, noted History professor of the University of Guelph in Ontario, Dr. Henry Stob of Calvin Seminary, and Dr. Donald Bouma of Western Michigan University.

Rev. Haan spoke on the theme "Servants of Christ," basing his message on Ephesians 6:6. He reminded the audience of Christian teachers from Michigan, Wisconsin, Illinois, Indiana, and Ohio that the role of a teacher is that of being a "slave of Christ."

Following this speaking engagement, Rev. Haan left for Waupun, Wisconsin, where he conducted the Reformation Rally, using as his theme "Unfinished Business." He spoke before a 300-plus group at Central Christian High.

## Van Til, Students Attend Philosophy Conference

Philosophy professor Nick Van Til, Mr. John Van Dyke, Orlin Hogan, Don Sinnema, and Sylvan Gerritsma attended a Philosophy conference on November 11, at the State University in Ames, Iowa. The speakers for the afternoon session were Dr. David R. Crownfield, Assistant Professor of Religion and Philosophy at the University of Northern Iowa, and Dr. Emerson W. Shideler, Professor of Philosophy at Iowa State. The evening speaker was Dr. Novack, Philosophy Professor at the University of California at Berkeley.





## EDITORIAL

Rod Compaan

During the past year or two at Dordt College as well as in our Christian school system, the question of personal appearance has been a topic of some discussion. Although Dordt has not yet taken a stand on this problem, many Christian schools have attempted a solution. But there seems to be a question in the minds of many students why they are not allowed to wear long hair, beards, tight "mod" clothing, or extra-short shirts and dresses, and the paraphernalia which accompanies them. There are several points which merit consideration when one attempts an answer.

The Bible has little to say on this subject, but what we do find is basic to an understanding of the true Christian response to the question. Paul states in I Timothy 2:9 that "Women again must dress in a becoming manner, modestly and soberly, not decked out with gold or pearls, or expensive clothes, but with good deeds as befits women who claim to be religious." Paul also says, "Urge young men to be temperate, similarly, in all things..." Titus 2:6.

From the passage above it is clear that Paul is commanding both young men and women to be moderate in their choice of wearing apparel and personal appearance. "Fine," you say, "but Paul doesn't say anything about long hair, beards, or mini-skirts." No, he doesn't. Thus the question of what is moderate or acceptable must be asked, since Paul has said that moderation must be our guide. The answer is not difficult as it may seem. Moderation in personal appearance is directly relative to the society in which an individual is living. Take, for instance, 100 years ago. Beards were a common sight, dresses were ankle-length, and hair was long, both on men and women. Today, however, a woman wearing such tresses would be considered, to say the least, odd.

The other extreme, the mini-skirt, is to many people vulgar. Long hair and beards carry with them today the connotation of a hippie. "So what?"

He said to his disciples, "Causes of stumbling are bound to arise, but woe betide the man through whom they come. It would be better for him to be thrown into the sea with a millstone round his neck than to cause one of these little ones to stumble." — Luke 17:2.

"And therefore come away and leave them, separate yourselves," says the Lord; "do not touch what is unclean." — II Corinthians 6:17.

According to the above verses, one may honestly wonder about the sincerity of the profession of the guy or girl who continues to look like "the flower people" even after he or she has professed a life devoted to Christ and His service. The evidences of separation from the world which are a prerequisite of such a confession are sometimes hard to find. Christ wasn't fooling when He talked about the millstone. The fact that some Christians are offended by their long-haired or short-skirted fellow believers should be enough to cause some deep soul-searching on the part of the offenders. Much as we would like to think so, our consciences are not the final guide in such matters.

This is not to say that we as Christians must completely withdraw from the world, don black dresses and suits, and retire to our own little corner. Christ, in Matthew 6:1, says, "Be careful not to make a show of your religion before men; if you do, no reward awaits you in your Father's house in heaven." We are in this world to be a witness to the glory of God, not to magnify our own achievements. Thus anything which would interfere with the witness by drawing attention to ourselves and away from God would fit into this category of "showing off" our religion.

The answer to the question should now be apparent. Christ has warned us about offending our fellow believers, and also against making a show of our religion. Paul has stated that we must not remain a part of the world, but rather show that we are separate from its evils and excesses. Thus long hair, beards, and mini-dresses are not to be worn by sincere Christians, not because of what they are, but because of what they represent in the world today.

I do not mean this editorial to be a comment of any sort on the dress and appearance of Dordt students in general. Most of the students on campus exhibit a mature, Christian attitude. But it would be well for all of us to examine ourselves prayerfully and sincerely in the light of the Bible to see if we are meeting the standards God has set for our lives in regard to these matters.

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### Statement of Philosophy Presented to Faculty

The 55-page philosophical statement entitled, "Scripturally Oriented Higher Education" has been presented to the faculty and, pending their approval, is slated to be reviewed by the Board of Trustees later in the school year.

Prepared by the Committee of Institutional Goals and Purposes, the document was approximately three years in the making. It was primarily created to serve as a guideline in the self-study which is necessary to fulfill Dordt's obligation as a candidate for North Central Association accreditation. In addition, the statement was designed to serve the incoming professors by introducing them to the college goals and purposes and by explaining the philosophical basis for academic and campus activity. Further, the new statement of purpose intends to be more specific in regard to the campus activities than the original document.

The six-man committee is composed of Mr. Merle Meeter, chairman; Dr. Ribbens; Prof. N. Van Til; Mr. N. De Jong; Mr. J. Van Dyke; and Rev. B. J. Haan, who is the primary author of the document.



## Male Chorus Performs

The Male Chorus under the direction of Mr. Dale Grotenhuis gave a performance in New Holland, South Dakota, on November 10. They presented another concert on November 14, in Edgerton, Minnesota.

On December 3, Miss J. Ringerwole will give a recital on the new Wicks pipe organ in the Second Orange City Christian Reformed Church. Miss Ringerwole traveled to Morningside College November 10 to show European slides from her American Guild of Organists tour. She concluded the evening by performing a short number on Morningside's new Holtkamp organ.

## Indianapolis Symphony Orchestra Performs

On Wednesday evening, November 8, many of Dordt's students and faculty members traveled to Orange City to attend the first of this year's concert series, a performance by the Indianapolis Symphony Orchestra. The orchestra's musical director and conductor is Izler Solomon. The program consisted of the following numbers: "Overture, 'La Scala Di Seta'" by Gioacchino Rossini, "Envoy for Orchestra" by Bernhard Heiden, "Overture Fantasy, 'Romeo and Juliet'" by Peter Tchaikovsky, and "Symphony No. 4 in E Minor, Op. 98" by Johannes Brahms. The members of the Concert Association are now anticipating the second concert of the series to be held on January 22, 1968.

## The Norman Invasion Interrupts Studies

The Norman Invasion erupted at the Dordt College Student Union at about 9:00 P.M. on November 15 drawing an audience of 400-450 students. The Norman Invasion is a five man combo with Norman Bomer as lead singer, Dale Dieleman, Dale Bovenkamp, and Brad Te Paske as guitarists, and Jack Bakker at the drums. This is the combo's first performance at Dordt College. The hour-long program consisted chiefly of pop hit selections, and ended with some requests by the audience.

## Thalians Perform At Northwestern

Last Wednesday evening a unique venture took place for the Dordt Thalians. At the request of Prof. England of Northwestern College in Orange City, the Thalians moved the entire cast and set of their Fall production J.B. for a special performance there. The play was done in connection with Northwestern's Consecration Week. After dining with the students of Northwestern in their dining hall, the scene shifted to the college chapel for the evening's performance.

Immediately following the play, the cast mingled with the audience to discuss J.B. with them. After this informal seminar the set had to be taken down and carried back to Dordt. Those who took part in the dramatic exchange enjoyed it immensely and hope that more of the same can be expected in the future.

## Speech Dept. Adds Library Story Hour

Speech 104, class speech for the elementary school teacher, has added to its out-of-class activities the library story hour. Each Saturday morning five Dordt students meet with preschool, kindergarten, or first grade students at the Sioux Center Public Library for story hour. The story hour has been planned to give practice to future elementary teachers as well as entertainment for the children attending.

## Dordt Debate Team Begins Season

The Dordt College debate team began its season on November 10 and 11 with a two-day debate tourney at the University of South Dakota, Vermillion. The proposition under debate for this year is as follows: resolved that the Federal government should guarantee a minimum cash annual income to all citizens.

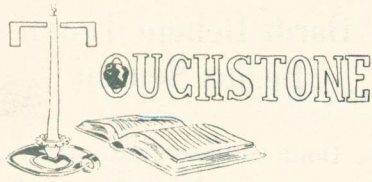
The tournament at Vermillion was a varsity tournament requiring debaters to have one year of college experience. The debaters representing Dordt College were Barb Jabaay, Dean Vander Veen, Ronald Oostra, and Reynold Siebenga. Although winning only one of eight total rounds, the debaters did well against high competition.

A second debate tourney is scheduled for November 18 at Westmar College, Le Mars. Dordt will be sending three teams to this event. Debating the affirmative will be Betty Vreeman, Jack VanVliet, Arlen Vis, and Gary Halbersma. John Byker and James Vanden Bosch will be debating the negative.



The Norman Invasion provides a break in mid-term week as it entertains an overflow crowd in the student union.





by Ken Veltkamp

Golding, William. Free Fall. New York, 1959.

William Golding's Free Fall was written in a German prison camp. The speaker of the novel, Sammy Mountjoy, is reflecting his past experiences, not in the order in which they occurred, but in the order of their importance to him.

The message of the novel is a quest to find the incident in his life which deprived Sammy of his freedom. Early in the novel, Sammy implies that he has had a taste of freedom:

I could take whichever I would of these paths. There was nothing to draw me down one more than the other. I danced down one for joy in taste of potatoes. I was free. I had chosen (p. 5).

In an attempt to find freedom Sammy is looking for a pattern of life which will enable him to realize a basic system of coherence. "I have hung all systems on the wall like a row of useless hats. They do not fit" (p. 6). He realizes that life offers many patterns, but he cannot find one that fits his particular situation. Marxism is a system, but the word itself implies to him that it will not last a lifetime. Reason and education are also mentioned as hats that do not fit.

Sammy makes a reference to the Christian system as being inadequate, because he really never tried it. This idea is a basic criterion which one can use in interpreting this novel from a Christian point of view. The novel portrays a searching for a system of coherence which will never be found, because the speaker is looking in the wrong place. Sammy is looking back at his sin-filled childhood for a synthesis, while he should be looking upward in faith to salvation offered through Christ. He is continually looking for unity in the surface qualities of his past experience, instead of looking at the God of creation.

Such evidence validates my belief that Free Fall is not a Christian novel.

There is evidence, however, of a moral obligation. Sammy looks at his past with a slanted eye. He cannot see how one can find freedom in the evil of the past. As he recalls situations, he realizes the filth and worthlessness in which they occurred. In the prison cell, the stolen fagcards, desecration of the altar, and betrayal of the innocent Beatrice do not appear to the speaker as virtuous deeds. Neither do they answer the question regarding his lost freedom.

From a Christian perspective, one must say that Sammy will never find freedom. He is looking for it in a sinful society. Society is his judge of good and evil and not God's Word. Society offers no freedom in its superficial coherence. God alone can offer Sammy a system of coherence.

The title Free Fall may imply that Adam had a choice at the fall. He had the freedom to choose one or the other. It may also imply that Golding believes that man is freely falling through space as a metaphor for man's place in the universe. On the basis of the conclusion of the novel, I believe the last interpretation of the title is more accurate. Sammy finds no system. He seems to be passing freely through the universe. Golding may have alluded to the fall of Adam, but I do not believe he uses it as a step towards salvation through Christ. It is used only to show the meaninglessness of man. It explains Sammy's feeling of insecurity.

In making a Christian review, one might ask what is necessary to make the novel Christian if it is not Christian. Free Fall might be called a Christian novel if Sammy were able to synthesize his past experience into a coherent system orientated to the Scriptures through the enabling, enlightening grace of the regenerating Holy Spirit.

## SPARKLES

by Betty Vreeman

"NO, SHE'S MY GHOST!"

You aren't seeing double. And you don't have to walk up to Mary and Marilyn Aalsema or Jan and Joanne Jasper when you see them together and ask: "Are you twins?" — because they obviously are! Identical in the Aalsema case and awfully close in the Jaspers'.

In an extremely interesting and entertaining interview (conducted at midnight in my dorm room over a bedtime snack) both twins admitted that quite a few people at Dordt still come up and ask THE QUESTION (and sometime they may give vent to their feelings about constantly answering an obvious question with a "No, she's my ghost," but I don't believe it). And there are many who can't tell them apart. There is even the story of Professor Apol who goofed on which Jasper was in his class and which one he was talking to—and here's where I make a confession. At 12:30 that night I discovered that the Jasper who plays the French horn in band is not the same one who played in J.B. (much to my embarrassment and their amusement.) We all make mistakes.

I learned being twins is really fun in some ways—there is always someone your age right in your family; there are some fun stunts you can play...but there are problems also. What do you do when you are buying dresses alike and you see one you love and there is only one and not two in your size...or the conversation that took place every single morning for eighteen years (until they graduated from high school):

"What shall we wear this morning?"

"What do you want to wear?"

This problem was solved with both pairs of twins when they started college and cultivated the habit of dressing differently.

I also discovered during this interview that the identical twins, the Aalsemas tended to be much more alike in personality, character traits, and interests—which include, by the way, chess and sports of all kinds as well as reading, nature hikes, and

(Continued on page five)



## SPARKLES, Continued....

just plain walking. They are mirror images — Marilyn is right handed, Mary left (or maybe it's the other way around.) Mary is the one with the long hair and the short name, and Marilyn the short hair and the long name—which is the only way to tell them apart this year—last year they didn't give any clues. The Jasper twins are alike in many ways; for example, they are both excellent organists and interested in drama and music. But Jan is the one with the middle parted hairdo, extensive interests in reading, cooking, and gardening (and doesn't believe in going steady—yet); and Joanne is the one with the side part who much prefers needlework and crafts to her sister's interests (and does believe in going steady).

All of which brings me to the only real gripe all the twins have—that people seem to regard them as a unit and fail to recognize their separate, distinct personalities. I think something can be done about this, though. I could tell you many more things about the twins—what kind of teachers Mary and Marilyn are going to be, and why Jan is planning to be a missionary and Joanne a social worker and what they did on S.W.I.M. this summer, and how twins mis up teachers and dates and...but I'm not going to because I'd like everyone to have the same enjoyable experience I had talking to the twins and getting to know them. They aren't anybody's ghosts.

## CRITIQUE OF J.B.

by Prof. Donald Morton

Dordt College dramatists offered a creditable interpretation of the play, J.B., to enthusiastic audiences. The play, by Archibald MacLeish, is based upon the Biblical story of Job. J.B., however, is a modern play in which suffering may be precipitated by a drop in the stock market or the fall of the Bomb.

Modern though it is, J.B. now seems somewhat dated. The playwright worked very hard in the early 1950's to involve his audience in the problem of suffering.

The task was doubtless more difficult than it is today; the horrors of Korea never impressed themselves upon American society as do those of Vietnam upon the children of the flower generation. Nor was American Society as intensely concerned with poverty, ignorance and civil strife. Students today are already tuned in. The playwright's efforts to involve them are therefore redundant and frustrating. A cryptic conclusion, though perhaps necessary, is also unsatisfying. J.B., if rewritten today, would find its motif in the possible resolution of the problem of suffering, rather than in the message that suffering is real. MacLeish may nevertheless have abetted such progress as has occurred.

To Calvinist audiences, MacLeish seems mildly hysterical. To Calvinists the problem of suffering follows that of sin. God is just and holy and good. Man is not innocent. The ori-

gin of evil and of suffering is therefore an interesting problem but not a troublesome one to a man who through faith has found peace with God. For even within the mystery, could he but probe it, a man would find that God is love. Even if a man would repudiate God's goodness and say that it is God who should suffer and die, would he not find upon Golgotha reason for repentance? The hypothesis, ("If man is innocent..." "emphasized by J.B.'s repetitive "show me my guilt") locks credibility to an audience that is sensitive to God's holiness and man's sinfulness.

There was no curtain. Roustabouts lounged languidly about the stage as the audience arrived. Director Koldenhoven's invention of an inquisitive reporter who interrupted the play occasionally from the audience was probably unnecessary to any clarification of the play. The interruptions were consistent, nevertheless, with the playwright's intent to involve his audience. They were therefore successful, and the director's boldness commendable.

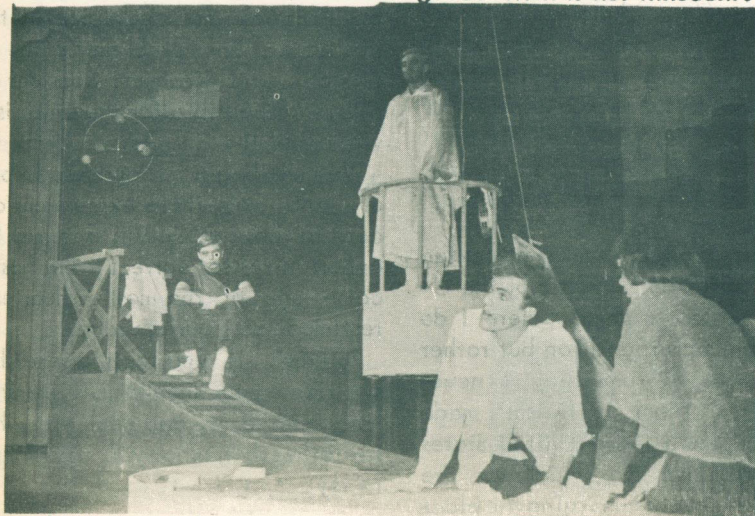
John Schuurman's J.B. was consistently good and occasionally powerful. Schuurman involved his audience in his suffering.

David Bloemendaal and Gerald Ebberts were an effective team as Mr. Zuss and Mr. Nickels who, in the play plan God and Satan. Ebberts darted about his nasty business, bringing motion and interest to an otherwise largely immobile play. Bloemendaal managed to look ambiguously angelic.

Carol Addink as Sarah, J.B.'s wife, was both attractive and convincing.

The most notable flaws involved projection. Supporting actors occasionally failed to speak distinctly and even turned their backs to the audience. The comforters made me as uncomfortable as they must have made J.B.

The poor women who got caught in an air raid and who then crawled about the stage like the remnants of a Greek tragic chorus were a fascination. Also, Charlotte Keller's interpretation of her role was remarkably professional. We hope to see her play a larger part in subsequent productions.



The Dordt Thaliens perform Archibald MacLeish's famous J.B.



## LETTERS TO THE EDITOR

Mr. Editor:

It is a comfort to Dordt students that the basic Christ-commitment so revered at Dordt is present in similar educational institutions. How can a Christian dare to challenge another Christian's Christianity? (e.g. by referring to their writings as "Chimes of the Hippie intellect"). Or to their "concrete perversions" such as criticism of the United States' government (whose humanistic atheism is hardly better than communistic atheism). How can one charge that the voice of that institution is one that "shuns everything that name (i.e., Calvin) represents"?

Much good-will between our Christian colleges has existed in the past. We should not attempt to tear down this good-will, or even remain content with the existing amount. Instead we should strive for a greater spirit of Christian good-will. Then we are beginning to live in imitation of Paul who said, "...with all lowliness and meekness, with longsuffering, forbearing one another in love; giving diligence to keep the unity of the Spirit in the bond of peace. There is one body, and one Spirit...one Lord, one faith, one baptism, one God and Father of all, who is over all, and through all and in all."

Bob Vander Plaats  
David De Ridder

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### REPLY

Messrs. Vander Plaats  
and De Ridder:

Thank you for being concerned enough to spend some time on the subject with which I dealt in my editorial on the Chimes. No one else seemed that concerned.

My main response to your criticism is that you criticized not what I wrote, but what I did not say or even contend. You have accused me of challenging "another Christian's Christian-

ity." The main thrust of my editorial was that we as Christians and as members of the Christian Reformed Church must be concerned about the use of our name (i.e., the name of Calvin through the Chimes) in a manner which contradicts our Reformed beliefs in both statement and manner. You have equated my criticism of Chimes with an attack on Calvin College. On the contrary, I challenged concerned Christians to become actively concerned about a publication which is not distinctively Christian and in fact is detrimental to the witness of Calvin College and our church. I have not challenged the Christianity of another Christian, but rather the outspokenly unChristian production of those who are purportedly Christian.

Perhaps if you read Chimes for yourself you will notice that Reformed Doctrine and Christian standards are ignored, and editorial comment in such areas as literary reviews, music and movie reviews, and human conduct are based on humanistic presuppositions and pragmatic liberalism. Hedonism seems to be the most popular standard in the Chimes reviews, and any Christian evaluation of the arts is omitted. Editorials do not deal with application of Reformed Doctrine to our Christian lives, but with the Chimes' liberal political positions (which they do not attempt to defend on a Christian basis), with attacks upon the administration of Calvin College which they claim is preoccupied with "suppression and fear of student freedom..." with rebellion against the distinctively Calvinistic community ("an education is much more desirable at an institution where one is respected as an individual and not merely consider an extension of a small and self-conscious Protestant community"), and with markedly unpatriotic pronouncement on current affairs.

You also accused me of attacking the Chimes for its criticism of the United States government. Here I do not see a misinterpretation but rather an invention of something I never mentioned. The only criticism I made in any reference to the United States government was an attack on the Chimes' statement concerning the place of Communism in newly emerging na-

tions. Nowhere did I criticize the Chimes for disagreeing with the U.S. government. For certainly I never hesitate to disagree with the current asininity which rules the administration of our government.

The Chimes states: "The opinions expressed in Chimes are not necessarily those of any person, but of the Chimes as an organization," and "Views expressed are not to be construed as being representative of the college administration, faculty, or student body." And so it is technically true that to equate Chimes with Calvin is unwarranted. But in the minds of most of our Christian community, the Chimes does represent Calvin, and indirectly us. And so we have a definite obligation to enforce what pressure we are able in a corrective action on the Chimes. In this light I suggested refusing to promote the Chimes in our library, but such a suggestion was generally taken lightly and laughed off. But I was serious. We must begin somewhere to protest against that which is a detriment to the witness of our church. Of course, the Chimes in usual fashion condemned my action as a refusal to face important issues. Thus they illogically dismissed my criticism which was not intended to be a call for facing current issues in a Christian perspective. And so they continued to further their illogical defense by stating: "Many people who believe in 'putting your money where your mouth is' were apparently shocked when Chimes did so." (i.e., through their march on Washington). Actions on erroneous positions by no means rectify those positions. The problem is the approach, and we must consider ourselves responsible for the unChristian witness of the Chimes.

We must begin our concern in prayer, and from there express our concern to those at Calvin who may have opportunity to correct what has become one of the most disheartening testimonies of our church.

Perhaps, if you take issue with my position, you should criticize it as I have stated it, and deal with what I say rather than what you may want me to say.

Norman Bomer



## LETTERS TO THE EDITOR

Nov. 14, 1967

Dear Thaliens:

Allow me first to congratulate you and your Director, Mr. Koldenhoven, for another admirable performance on stage. In many ways did I again enjoy the drama of J.B.

However, I would like to ask this question: Does the possible mis-interpretation of an art work justify the dissection of that artwork by means of inserted "interviews"? I feel that such a method does violence to the integrity of the artwork during its performance. I do not listen to a symphony to be interrupted by an analysis of its themes, and neither do I wish to view a painting in scattered parts. A drama must also be felt as a whole — it must speak for itself during performance — critique and interpretation follow!

The two interviews which were inserted both seriously detracted from the impact of the drama. It was perfectly obvious that the actors assuming the roles of Zuss and Nickles were not emerging on stage as God or as Satan. Anyone who knows Dave and Gerald will realize that neither of them could be called God or Satan — both actors are human! Thus there was no necessity for the first interview — your drama audience realizes that drama is artistic imagination and not actual fact. In the second interview, certain lines revealed that the tragedies which would befall J.B. were set in contemporary scenes, thereby taking away their effect — and had not the whole drama up to that point been in contemporary settings?

I sympathize with your attempt to seek a solution to the problem of performing J.B. (is it really a problem?). Yet, I must object to the method you have chosen for this particular performance. You cannot justify the "interview" artistically! If you feel that you have an important obligation to your audience to seek ways and means such as the "interview," then also remember your obligation to the artwork as a whole. Do not assault the artwork, nor insult your audience!

Yours sincerely,  
Bert Polman

REPLY

Nov. 16, 1967

Dear Bert:

Thank you for the time it took to put into writing what a number of students have also asked: "Does the possible mis-interpretation of an art work justify the dissection of that art work by means of inserted 'interviews'?" Since the actors have for the most part abandoned the scene, I shall offer a few comments in reply to your question.

First, I do not think it so much a matter of fearing a "mis-interpretation" as it is hoping for a better understanding. The only interruption which might have helped to interpret the play was omitted. MacLeish's view of life became more and more clear to the actors, especially those involved in the last scene. As a result they acted the meaning articulately and made comment on this scene superfluous. A lot of things happen to a play while it is in preparation, things that can not be clearly predicted when the play is chosen. However, we felt some things would be misunderstood; and these things we hoped to clear up with the interruptions. For example, it was necessary to understand that no one pretended to play God, that Zeus and Nickels as abstractions of reality abstracted once again in the play within the play, and all this so as to give symbolical substance to the conflict. Now, the regular theatre goer knows this; but unless this understanding is there in the mind of the viewer, he will be tempted to make unfortunate criticisms. In short, he will mix reality — the realness of his own faith-life, perhaps — with stage reality.

This suggests a second comment. For the Christian drama group especially, the audience is more important than the play. You seem sure that our "audience realizes that drama is artistic imagination and not actual fact." Our opinion is that such a generalization can not be made, particularly with this play because of its un-natural form. If then we are right, it would be morally wrong to present such a play as J.B. without also giving proper understanding. We would be choosing to remain faithful to the art work at the expense of the audience, casting the two into improper precedence. An audience is made up of God's image-bearers whose hearts take in the presentation either to God's glory (if the response to the stage reality is right before God) or to God's dishonor (if the response is turned away from God and to self gratification or to pious criticism which does not recognize God's law in aesthetics). At the same time your criticism is correct; we have distorted and intersected an otherwise wholeness of the play by interrupting. This is the dilemma we face, but not really a dilemma, as I see it; for we have chosen to love the audience more than the play. This, I believe, is the first principle in the Christian theatre.

Notice that I have not qualified anything I have said with question of propriety. This is not to say that propriety need not be exercised. For instance, there is some subject matter, though it may be essential to the whole aesthetic endeavor, which can not be presented on a stage by Christian actors. But you have not asked about that, so I'll let it rest for now.

Mr. James Koldenhoven



J.B. performances stir mixed reactions.



# Intramurals

## FOOTBALL

The intramural schedule is still as loaded as ever with a variety of sports being played or planned,

The football finals, of course, have been played since the Diamond's last appearance. In the first tournament game on October 26, the vicious Sophomore Gestappos fell beneath the bombing of their classmate team, the Blitz Krieg.

In the next game, the fearsome Mafia knocked off the Freshman Buck-neers in a 13-0 contest.

Later in the evening the Mafia and Blitz Krieg played for the championship. The Mafia repeated their first performance of the evening and took the game 13-0 to become the '67 champions.

The Sophomores evidently found football their sport, compiling a total of 75 intramural points. The Juniors followed with 60 points, the Freshmen came next with 55, and the Seniors brought up the rear with 30 points.

## TABLE TENNIS

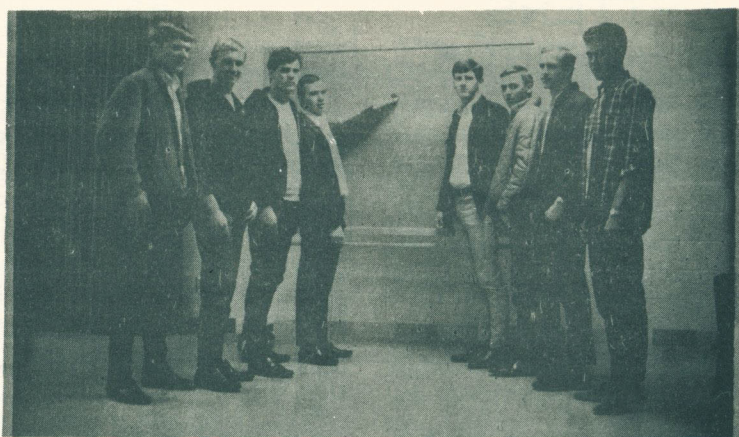
There were eight teams in Dordt intramural's answer to "The Mating Game," the table tennis doubles. All were composed of Juniors and Seniors. The final game saw Arch Vanden Bosch and Mamie Haan defeat Harv Vander Top and Bev. Nydam. The totals revealed that the Juniors had 78 points, the Seniors 22, the Sophomores and Freshmen 0.

## Cross Country Ends Season

Dordt's cross-country squad finished off its short season on October 30 by handing Midwestern a 26-30 upset. Their victory set the Defenders' season record at two wins and four losses.

The contest was close over the entire rugged four-mile track. In an exciting finish, Midwestern's Robert Brekke crossed the line with a 25:21 and forced Dordt's Willy VerHoef to settle for second with his fine 25:22.

Also finding places in scoring slots and staying very much in the race were Cal Stam, Stan Visser, Larry Van Wieren, Larry Meyer, and Arn Beukelman.



The victorious Mafia reveal one of their winning patterns for the benefit of their victims.

## GIRLS VOLLEYBALL

The girls' "net set" volleyball teams have been battling for position in their respective leagues. The standings have been completed through Nov. 13.

### WHITE LEAGUE

1. Mugwumps (Jr.)	5	0	-
2. Sassy Ones (Sr.)	4	1	1
3. Twinkies (Sr.)	4	1	1
4. Late Comers (Sp.)	3	2	2
5. Lively Set (Fr.)	2	3	3
6. Konk-outs	2	3	3
7. Novices	1	3	3 1/2
8. Utnapishtis	1	5	4 1/2
9. Last Recruits	0	4	4 1/2

### BLACK LEAGUE

1. Upsetters (Sophs.)	6	0	-
2. Smiterines (Jr.)	6	0	-
3. Doodles (Jr.)	5	2	1 1/2
4. Volley Victors (J.)	3	3	3
5. De and Do's (F.)	2	4	4
6. Vollaires (Soph.)	2	4	4
7. No-Ones (Fr.)	2	4	4
8. Blanks (Fr.)	1	5	5
9. Unpaids (Fr.)	1	6	5 1/2

## Defender Coach Picks Varsity

On November 29, the Dordt Defenders will take on their first opponents in a home game with Briar Cliff. This Wednesday night contest will set off a full slate of 20 games extending to March 2. The season's second game will be December 2 at Westmar.

The team has undergone considerable change since last year. The Varsity squad will see the return of only four of its lettermen: Gene Hospers, Gerald Bovenkamp, Larry Van Wieren, and Gerald Stiensma. Jim Schaap, Paul Schelhaas, Jim Krosschell, and Ken Stam will be taken from last year's Junior Varsity. Five Freshmen also have good chances of seeing varsity action. They are Tom Rickers, Arlo Kreun, Larry Louters, Dennis Van Voorst, and Warren Vander Pol.

The ten-man Junior Varsity squad will also open their season on the 29th in a home game with Sioux Empire College. Junior Varsity Coach De Wit is very optimistic about some of the Freshmen prospects.



The '67-'68 Defenders take a break from their practice session to pose for the Diamond Camera.