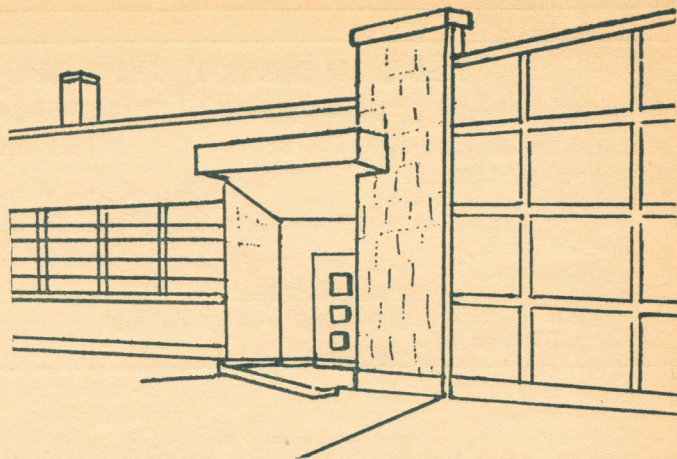


# The Dordt Diamond

Student Publication of Dordt College,  
Sioux Center, Iowa



Volume IV

Friday, February 24, 1961

Number Nine

## PLANS ARE COMPLETED FOR THE SPRING FINE ARTS PROGRAM

### To Be Directed by Mr. Grotenhuis

On Thursday and Friday, March 9 and 10, Dordt College will present this year's second Fine Arts Program which will be staged in the Dordt College Auditorium at 8:00 p.m.

The second program will be similar in structure to the first Fine Arts Program of November 4 and 9, but the selections presented will be different. There will be variety ranging from the sacred to the secular, musical to dramatic, and instrumental to vocal.

With John Rozeboom as narrator, the program will be set off by a duo-piano number, "Jesu, Joy of Man's Desiring." A clarinet sextet

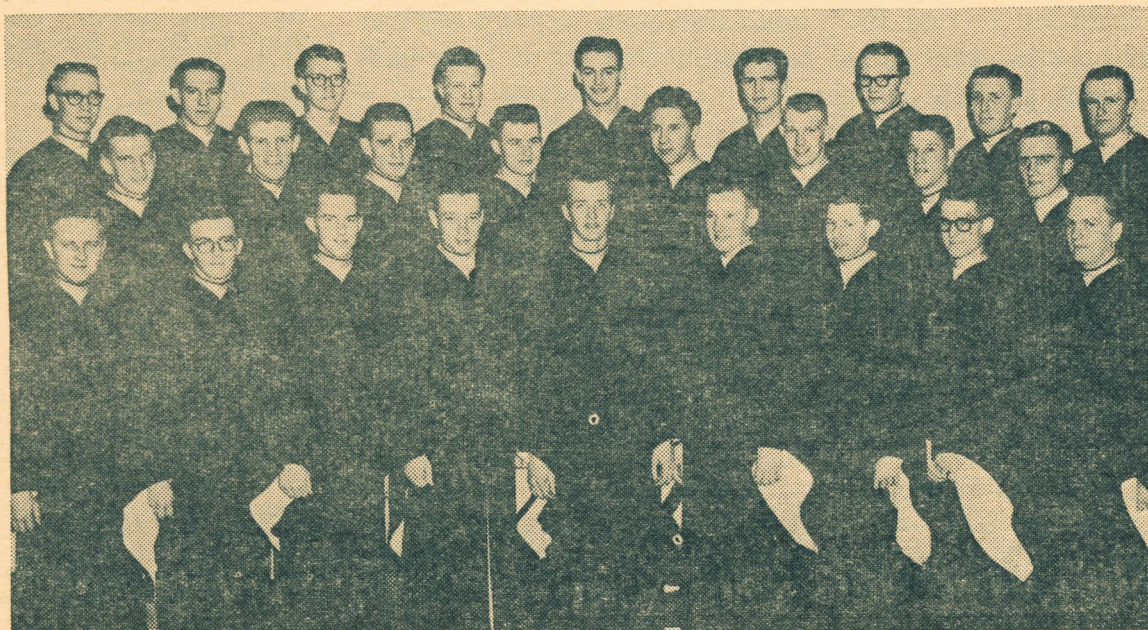
will then play "Sanctus." Art Hav-  
erhals, a baritone soloist, will sing  
"He That Dwelleth in the Secret  
Place of the Most High." A trom-  
bone and tuba quintet will play  
"Ye Watchers and Ye Holy Ones."  
As a duet, Dennis Rynders and Lu  
Anne Bultman will sing "Create in  
Me a Clean Heart, O God." This  
sacred portion of the program will  
be concluded with "Praise We Sing  
to Thee," sung by the faculty quar-  
tet.

The first of the secular numbers  
will be two songs by the Girls Chor-  
us, "Come Again Sweet Love" and  
"Little Sir Echo." Three numbers  
will then be sung by the male chor-  
us, "Marianina," "It's a Grand Night  
for Singing," and "The Girl With  
the Flaming Red Hair."

After a brief intermission the  
madrigal singers will present  
"Sweet Nymphs That Trip Along,"  
and "Fire, Fire My Heart." For a  
humorous presentation Myrna Band-  
stra will make several impersona-  
tions after which the Barber Shop  
Quartet will sing "Sweet Kentucky  
Babe" and "You Tell Me Your  
Dream."

The Fine Arts Program will be  
concluded by the male chorus' sing-  
ing of "Liza Jane," "Sweet Betsy  
From Pike," and "I Ride an Old  
Paint."

Tickets for this program may be  
purchased at the door or in advance  
at the College for 75c per person.  
The proceeds will help finance the  
student activity fund and the com-  
ing choir tour to Lynden, Washing-  
ton.



The Male Chorus, one of the Vocal Groups Featured in the Fine Arts Program



## THE DORDT DIAMOND

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The Madmen

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## --EDITORIAL--

Recently, we students have become quite aware of the extensive promotion program being projected by the Dordt executive board, the Dordt faculty, and the Dordt Boosters' Club. Such thoroughly planned endeavors as the Dordt Days as well as other efforts throughout the year are designed to stimulate the interest of our people so that they might continue and supplement their monetary and prayerful support, and so that they might encourage their young people to attend Dordt College.

No persons are in a more opportune position to augment this program than are we students at Dordt.

All of us have acquaintances to whom we are profoundly indebted and grateful for their contributing toward the financing of our college education. To these people we must personally express our sentiments by relating to them what it means to us to be thus enabled to attend Dordt. Let us strive to bring these friends to the realization that Dordt is their college, not only supported by them but serving them and established to prepare their young adults so that they might become instructors of their children and pastors of their churches.

To high school students let us disclose the multiple merits of Dordt College — particularly how its God-glorifying aims and advantageous size render it a uniquely efficient institution. We must emphasize to these our friends that Dordt is not an institution to be attended by those who wish to "breeze" through two years of college, but it is a Christian liberal arts college designed for those conscientious students who desire a broad "education whereby every expression of personality and culture will be dominated by the spirit and rule of the Word of God."

We Dordt students, then, constitute a link between our college and our people — a link which is of paramount importance to the future of Dordt College. Certainly, we shall all employ every opportunity to convey to these our faith in Dordt and to stimulate in them a sincere loyalty to her.

P.K.

## Twelve Angry Women

Rehearsal for the play "Twelve Angry Women," to be presented March 22 and 24, has commenced. The cast, consisting of Beverly Visscher, Linda Tebben, Lavina Boersma, Janet Timmer, Sharon Koopmans, Katie Haan, Thelma Statema, Yvonne Ligtenberg, Helen Van De Weert, Maxine Scholten, Shirley Kumlien, Helen Kalsbeek, and Betty Beekhuizen, meets for one hour at 6:00 Monday through Thursday evenings and at 3:00 Friday afternoons.

## Concert Program Of The Choir Is Released

The choir is practicing daily in preparation for the April 5 - 14 choir tour to the West Coast. In addition to the four hours of full rehearsal and two hours of sectional rehearsal each week, rehearsals are planned for some Wednesday evenings.

All of the concerts on tour and the local concerts will generally follow a program which has been arranged by Mr. Grotenhuis. The concert will be opened with "O Sing a New Song" by Warren Angell. Written in Italianized Latin, "Cantate Domino" will be their second selection.

Included in the program are two selections from Brahms' Requiem, "Blessed Are They" & "How Lovely is Thy Dwelling Place," "Sine Nomine" by Ralph Vaughn Williams will be their next song followed by "Psalm 100" which was composed by the director, Mr. Grotenhuis. In keeping with the Lenten season, the choir will sing the "Galilean Easter Carol" by Shure.

Two negro spirituals will be featured: "Set Down, Servant" arranged by Robert Shaw and "Ain't That Good News" arranged by Dawson. "While Stars Their Vigil Keep" arranged by Luvaas and "O Man, Thy Grief and Sin Bemoan" by Ralph E. Williams musically portray the birth and death of Christ respectively. The program will then be concluded with "Open Our Eyes" by Macfarlane and "A Mighty Fortress is Our God" by Luther—Mueller.

In addition to the concerts on the choir tour, the choir will present a local concert in the Bethel Christian Reformed Church on the evening of March 12. March 19 they will sing in the Central Reformed Church in Sioux Center during the late afternoon and in the Ireton Christian Reformed Church in the evening. On March 26 there will be an evening concert in the First Christian Reformed Church of Orange City. After the choir tour there will be a final concert in the First Christian Reformed Church of Hull on April 23.



The Touchstone

Leonard Verduin, Christian Reformed minister of the Campus Chapel at Ann Arbor, Michigan, has written an article entitled "None Except Reformed" in the January, 1961, issue of the **Reformed Journal**. His observations are a direct attack on those proponents of "close communion" who claim the sacrament for Christian Reformed people only. However, he is not attacking "close communion" for he says, "The institution of 'close communion' - - - can continue; - - - it should continue." Nor is he striking out against our present system whereby one outside the Christian Reformed Church may find access to the Lord's Table. It is those people who appeal to Article 61 of the Church Order as the ultimate support for their narrow approach to "close communion" who bear the brunt of the attack. This Article says, "None shall be admitted to the Lord's Supper except those who have made a confession of the Reformed religion. . . ." The Reverend Verduin says, "We wish in this paper to submit evidence that the word 'Reformed' as used in said Article may very well mean no more than 'Protestant,' that it was not meant as a correlative of, let us say, 'Baptist' or 'Methodist.' In that case Article 61 can hardly be said to sustain the weight hung on it." To verify this hypothesis as fact he lists six examples taken from the period in which the Church Order was written which use the word "Reformed" as a synonym for "Protestant."

"A Well-Appointed Church Music" was written by Howard Slenk, "on leave from Calvin College to study music at Ohio State University . . ." and was published in the December, 1960 issue of the **Reformed Journal**. The topic is treated under three headings, "The Principles of Worship," "Violation," and "Suggestions."

In his consideration of worship principles, he takes as his theme the Biblical text, "God is a Spirit, and they that worship him must worship him in Spirit and in Truth." He emphasizes the facts that the people are to worship **him**, they are to worship **him**, and they are to worship him in **Spirit** and in **Truth**.

Slenk treats violations of worship by music in so far as they violate two standards. They are: music "must be well-appointed . . . and it must be correct." He claims that "special" music and the choral anthem too often do not lead to an integrated service; thus, they often violate the first standard. As a violation of the second standard he criticizes the choice of music with such phrases as: "catchy tunes and jazzy rhythms," "a shallow nineteenth-century style," "barber-shop harmonies of Singspiration and Hom-

er Rodeheaver," and "sentimental ditties of a converted night-club singer."

Howard Slenk then suggests the co-operation of the organist, choir, and minister in the planning of an integrated service and commends the great hymns, psalms, and chorales to organists and choirs. After showing that teachers, music committees, consistories, and ministers are also responsible in the choice of "music worthy of God," he concludes with the following lines: "... the God we worship is perfect beyond human comprehension. Music performed to His glory must be governed by a consistently self-critical and dedicated standard of perfection."

A.H.

The Temper of the Times

I imagine I could write concerning the chaos in the Congo or about the jeopardy in the United Nations. I could discuss the magnitude of the problem which poses as a threat to our solid American economy: unemployment. Being scientific, I could examine the recent, remarkable Russian break-through in the field of science. I imagine I could dogmatize on the peril of communism. Surely, all of these matters are of international significance, and interesting insights could be made. However, in this issue I prefer to change the tune of this column a bit and write about something close to home, but something which is also "international," in a certain sense of the word. I refer to The International Male Quartet, and their concert which was presented in Orange City February 14.

At the very outset, I will concede that I am not an established critic in any field, much less in the field of music. However, I would like to make a few brief comments about this quartet and the concert they presented.

With regard to their name, I do not believe they are worthy to be called The International Male Quartet. If they are to have this title, I would like to see small places such as Sandy Hollow, Middleburg, or Lebanon classified as nations, and in that sense they could be known internationally. This is the opposite extreme, and I imagine they should be classified somewhere between these two extremities. The point I would make is that I do not feel they are worthy of their name.

Why do I say this? A primary objective of a quartet should be to establish a blend. Each of these fellows has a good voice and undoubtedly is a soloist in his own right. Possibly a concert of solos would have been more worthwhile, because their attempt at blending

certainly left something to be desired. Also I feel their style was hardly complimentary as they sang "Glory to God" in much the same flippant manner as "Man is For the Woman Made." There seemed to be a superficiality in their singing, and I believe music loses its true meaning when a depth of feeling is no longer present.

Turning from their manner of presentation, I wish to comment on the content of that presented. Certainly, all who attended would have violent objections here. I would doubt their sincerity when they sing "Song of Penitence" and "Glory to God," and later follow through with "Porgy and Bess Medley." Certainly it is sacrilegious when they sing, "It ain't necessarily so, what you're liable to read in the Bible," and then go to sacrilegiously sing about Methuselah, Moses, and Jonah. This disrespectful kind of song can only destroy whatever effect the previous religious numbers may have had. I certainly realize that they would want to present a variety concert; however, I am equally convinced that they could have presented some variety and still remained somewhat concerned and consistent about what they sang. I believe the concert would have been greatly improved and still have variety had they omitted this disrespectful singing. They did present some of their songs well, and the effect could have been much improved.

I meant to be critical in this column; possibly another writer could be as complimentary of this quartet, as they did have some good points. I believe that the efforts put forth to add cultural benefits in this area are appreciated by all. I am quite sure that the Dallas Symphony Orchestra will make up for this poorer concert.

J.V.L.

The Madmen  
A Candid Look at Dordt  
and the World

A few days ago History 102 encountered a rather commonplace chapter entitled, "Feudal Society—the Peasants and Nobles." In spite of the very sane appearance of the chapter, Mr. Van Til's lecture that day proved to be quite entertaining. You will agree that feudalism and the age of chivalry offer a number of humorous possibilities, and so with due regards to Mr. Van Til and Mark Twain I shall proceed.

Last summer a Dordt lad, whom you all know and like, worked as a squire for a twelfth century gentleman in northeastern France. How he managed to get himself back in the twelfth century, I don't know; but for that matter Mr. Twain didn't know either, so I guess I'm excused. Anyway it seems that this friend of

(Continued on page 4)



# Dordt Ends Season With 3 Victories In 8 Days

## Defenders Defeat Sioux Falls College

On Saturday, Feb. 4, the Defenders surprised almost everyone as they captured their first victory of the season by defeating the B team of Sioux Falls College by a score of 54-36. The first three minutes of the game were close, but then our boys seemed to find themselves and began to steadily pull away. Jerry VerMeer and Tom Den Ouden led the Dordt attack, working as a team to get open shots from almost directly under the basket. We led by 16 points at the half and were never in any danger for the rest of the game.

Ver Meer led our scoring with 18 points, followed by Den Ouden with 15. Johnson and Bonde had 9 a piece for Sioux Falls.

## Lose to Northwestern "B"

On Monday, February 6, the Defenders dropped into the loss column but gave Northwestern's B team a rough time before bowing out. Northwestern won the game by superior rebounding, sometimes getting as many as three shots on offensive rebounds before our boys could pull it down, and as a result tallied 12 more field goals than we did and won, 74-52.

Jerry VerMeer and Tom Den Ouden led our scoring with 14 and 11 points apiece, but were out-scored by Vaas and Wierda of Northwestern, who had 21 points apiece.

## Defeat Freeman

The Defenders closed their regular season avenging themselves an earlier defeat by beating Freeman on Friday, February 10. The game was close all the way, and we led by only 3 points at the half. In the second half the Defenders tightened their defense, and steadily increased the lead to the end. The final score was 65-53.

Ver Meer and Den Ouden led our scoring with 25 and 20 points apiece, while Beeker and Preheim put 15 each for Freeman.

## Lose To Wessington Springs

On Saturday, February 11, the Defenders journeyed to Wessington Springs, South Dakota, where we played in an invitational tournament. In the first round, Dordt was matched with Wessington Springs and lost by nine points, 52-43. The game was close all the way until the final minutes, when Tom Den Ouden fouled out after scoring 21 points, and then Wessington Springs began to pull ahead to their final lead.

## Clobber National American Baptist Seminary, 111-67

In the consolation game played at Wessington Springs Saturday evening, Dordt closed its '60-'61 basketball season by running up one of the largest scores in its entire history. The Defenders jumped to an

easy early lead and were never in any danger after the first two minutes. Coach Blankespoor subbed freely throughout the game, and everyone entered the scoring column.

Four of our boys scored in double figures. Jerry Ver Meer scored 36 points to lead all scoring in the tournament, followed by Claude Zylstra with 19 points, Russ De Jong with 16, and Ted Charles with 10. Keple led NABS with 30 points.

## Intramurals In Full Swing

With the close of the basketball season, the intramural tournaments began, and Dordt won steadily for the first time this year. The intramural basketball games are over now, with boys Team 4, made up of Bill Van Tol, John Vander Lugt, Lloyd Kempema, Melvin Van Boven, and Stan Vanden Berg, emerging as champions. In the girls tournament, Team 5, made up of Betty Beekhuizen, Ruth Veldboom, Marcia Lubben, Pat. Kobes, Maxine Scholten, Albertha Van Zanten, Kate Mulder, and Donna Eden, were champs.

D.G.

## The Madman - - -

(Continued from page 3)

ours was looking over the countryside one day when he was approached by a knight out looking for a squire. Squires were very scarce that year due to a recent disastrous children's crusade, thus our friend was hired with no experience at all for \$50 a week.

In the company of his new boss, he arrived at the castle, or rather a sturdy wall with a moat around it. He was informed that a castle was planned, but due to a castlebuilders' strike, and a shortage of steel, the thing would have to wait a while. Meanwhile the wall would suffice. He soon learned that a sturdy wall is very comfortable, especially in winter. This convenience, along with an innerspring pile of straw, made life quite pleasant.

In the course of his stay at the castle, this Dordt lad struck up an acquaintance with a damsel from a neighboring fief. It seems that his big night came once when he had borrowed his boss's horse along with a suit of armor, and in full array had gone forth to see the damsel. At any rate, so he planned. Due to some maladroitness in his handling, he wasn't deposited on his horse until a week later. That did not end the matter however. After he finally did arrive at his maiden's place, and had made amends for his tardiness — well, to make a long story short, and a short column shorter, the tin gate on his helmet slammed shut at exactly the wrong moment; and that was that.

J.R.

## Fourth Audubon Film To Be Shown



Charles E. Mohr

"Pastures of the Sea," the fourth in the series of the Audubon Wildlife Films, will be presented Thursday, March 2, at 7:30 p.m. in the college auditorium.

Many forms of ocean life will be depicted in "Pastures of the Sea." The film will show the antics of porpoises, puffins, and seals, as well as the habits of the guillemots, clams, jellyfish, lobsters, and other sea creatures. Various microscopic plants and animals will be studied.

The narrator for this color motion picture film will be Charles E. Mohr of Valley Forge, Pennsylvania.

Narrator Charles E. Mohr holds A.B. and A.M. degrees from Bucknell University. He did graduate work at the University of Pennsylvania and Columbia University. He was the former president of Pennsylvania Academy of Science and the American Nature Study Society. From 1939 to 1947, Mr. Mohr was Director of Education at the Academy of Natural Sciences. For twelve years, he directed the National Audubon Society's educational center at Greenwich, Connecticut. Presently, Mr. Mohr is the director of Swiss Pines, a nature center near Valley Forge.

The nature trips known as "Expeditions for Everyone" were initiated by Mr. Mohr in Philadelphia. He is co-author of the books, *Celebrated American Caves and Hunting With the Camera*. Many of Mr. Mohr's nature articles and photographs have appeared in the *Audubon Magazine*, *National Geographic*, *Life*, and *Frontier*.

The Audubon Screen Tours are sponsored by Dordt College. Admission is by season ticket only.