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Hold Hands and Run-Where a Christian Theatre Consortium Might Decide To Go (Part I)

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The opening address delivered by Mr. Koldenhoven to the New World Theatre Consortium Conference held at Dordt College on April 17, 1975.

We have often heard of each other, you of us, and we of you, but we have never come face to face in quite this way. Colleges of similar confessions, directors and scholars of theatre, along with our friends in high school drama programs and our friends in the professional theatre—not many of us at this point of consortium development, but enough to begin a community—we are finally together. Let us make the most of it!

What will we say to each other in the short time that we are together? What can we share, take home, and put to valuable use or integrate with our own thoughts and

ideals? Where is the best place to begin? How much can we assume about each other? How fast can we get to the nuts and bolts of theatre and the problems which we must of necessity face? And how long can I go on asking questions before setting out a program for this one hour presentation?

So, with almost careless abandon I discard a host of thoughts and subjects and decide on this introduction to the NEW WORLD THEATRE CONSORTIUM, CONFERENCE I: 1) The Dynamics Behind a NWTC, 2) A Ground Motive for NWTC Explored, and 3) Some Problems with Theatre Identified.


The Dynamics Behind A New World Theatre Consortium

The dynamics behind this first conference of NWTTC lie partially in the immediate circumstances surrounding frustrations faced by Dordt College in dealing with its theatre program. The frustrations we face are related to criticisms which seem to beset almost every kind of theatrical venture we attempt. The criticisms do not seem to increase in volume, or in number, but they are there pestering us—we in legitimate theatre work, in opera, and in film. This is annoying, to say the least, but these criticisms have the good effect, too, of forcing us to give justifications, if not publicly, then to ourselves and to our students. Perhaps it is true for you, as it is for us, that our supporting church and its constituents have come through recent reevaluations regarding the theatre, especially the “film arts,” and there are still a number of unsettled people. Our close relationship to the Christian Reformed Church, where reevaluations in the arts have only a short history, creates tensions which are directly felt. Where the Christian Reformed Church formerly, as late as 1951, took an official stand against “theatre attendance” (meaning movies), it now has refined that position to say that there is a legitimate form of artistically qualified film arts which can not and should not be disregarded by official ban. The new position, formulated in 1966, reads in part:

All this indicates the need for film critique in the Reformed community—in distinction from the Church—the solemn obligation to go to work in this field. The idea that our colleges might introduce courses in the subject of cinematography and that our Church publications might provide reviews is worthy of further consideration.¹

Our own experience in theatre (dramatic performances) has shown that there is still a great deal of confusion among our constituents regarding the performance of

legitimate theatre.² Nor do we who sponsor and direct such productions agree in all instances in our choice of theatre material to be performed, in our perspective with which we prepare the play for production, or in our determination relative to cutting offensive material from script. Reasons for choosing one play over another, as



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well as variations on the perspective governing the preparation of a production, remain considered academic matters, and are, to use military jargon, “contained and secure.” There remains, however, that aspect of theatre which is always very public, and that relates to what is or what is not cut from a script. A few in our public audience object to drinking or drunken scenes in our plays. More object to dramatic material which depicts or verbalizes on any aspect of sexuality. A larger reaction comes from the use of profane, blasphemous, or obscene language. Other objections have come in protest of “immodest dress” worn by actors and actresses, even when these costumes were, in their historical period, quite appropriate. There is a small element which objects to theatre for the reason that it disobeys the direct teaching of Scripture not to make images.

While these problems may or may not be part of your experience in your communities, it is obvious that we can not make a conference work solely on the basis of problems. We should look to building a Consortium on purposes not problems.

Therefore, the problems just named should encourage us to clarify ourselves, identify our purposes, and answer objections out of a positive perspective. The problems, I am inclined to think, are symptoms of greater concerns and greater misunderstandings which deserve our attention. Therefore, I turn to a second consideration in the dynamic that has brought us together, a dynamic of purpose which will, hopefully, bring us together again, in even larger numbers.

Within our various confessions as Evangelical Christians, representing seven different colleges and seven different theatre departments, we have something in common. Our confession that Christ is Lord of life puts us on a common footing, gives us a place to begin. Our confession that what we do in our departments must recognize Him as Lord also gives us a commonality. I trust that you realize that such search for a common bond is not in any way to be construed as progress towards an Artaud-like experience in the theatre of sensation. Such phrases now met, like NEW WORLD and HOLD HANDS AND RUN, should be received within the rigorously realistic understanding that what we are doing, as professional theatre people, is very much related to this world, this experiential creation (if you will), the here and now, the substantial present. The dynamic, then, which should guide us in the formation of this and future conferences, might be stated in the following statement of purpose:

- 1) We do not by NEW WORLD mean to suggest, in name or in practice, that we will usher in a sudden and renewed form of theatre, or come to sudden and profoundly new insights regarding theatre as we know it, but that—
- 2) As a Consortium we mean to solicit each other's good will and sense of responsibility in theatre-related projections and problems, and, as Evangelical Christians renewed in Jesus Christ, consort for the effective renewal of our task in

life; and that—

- 3) We should pledge ourselves to furthering, through scholarships, performance, and experiment in new forms of theatre, what we have rightfully taken as our responsibility and calling, namely theatre.

Rather than elaborate on these statements, furthering the ineffectiveness of well-intended confessional propositions, it might be better to turn to some clarifications of the ground motive found in the potential of a NEW WORLD THEATRE CONSORTIUM.

A Ground Motive For New World Theatre Explored

Establishing a ground motive is another way to identify a dynamic. And the ground motive which has structured my life and which gives guidance and meaning to what I say and think is this: 1) that I am a human being, a creature, fully responsible to God and man, called to a task in life; 2) that as I have been renewed in Christ, I am no longer bound (in principle) by ideologies and practices of false origin, but am free to respond completely and wholly to God and to his creation, of which I am part; 3) that the creation is a design subject to the laws intended for it, and that I, as a human agent capable of obedient or disobedient response, am called to manage effectively that creation, for the praise of God alone; and 4) that what informs me in this direction is the illumination of the Word of God.

I hesitated for some time before including these statements, for they should become evident to anyone listening to me explore some aspects of theatre as I intend to do. I hesitate, too, for I realize that each one of you is entitled to your own statement of personal ground motive, and I would not want this conference to become a debate on the differences which might lie between us. My reason for proceeding with the above statement is quite singular: as I deal with the following con-

cepts in theatre, I want you to know clearly where I stand. We might better, I thought, proceed from an open integrity than from sheltered ambiguity.

Religious Ground Motive Defined

I should spend a little time now showing that what I mean by the religious character of a play and a play production is not the same as moralizing, teaching, and liturgy, but that any man-made thing is qualified by a religious response.

It is so easy to assign theological doctrine, confessions, and pious mores to religions, and free one's self of what is inescapable (though repressable): that we are religious beings. Perhaps you know the rhetoric. We are creatures which confess certain truths and who hold certain faiths.

dynamic -- the driving force of the play -- is any different than Fry's The Lady's not for Burning. Yet the latter would not appear in church, I would guess. Does this mean that Sleep is religious drama and that The Lady is not? Does this mean that the first play is religiously qualified and the second is not? That really is as foolish as saying that T. S. Eliot's Four Quartets is religious, but his Murder in the Cathedral is not. Can you imagine Four Quartets being read at a worship service? For my own purposes I prefer to use the label chancel drama to designate a play which would serve liturgically in a worship service, so as to allow the word "religious" (or "religion") to be used as one (of many) qualification which can be applied to any theatrical piece.

Second, I do not find it useful to

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You have heard it said that all that we do is religious, and that our most fundamental action is qualified by our religious stance. We have all heard that, but perhaps we have avoided that condition when working out our disciplines. Our discipline at hand is theatre, so permit me to relate theatre and the word "religious."

First, I would like to avoid language which labels theatre commonly performed in church sanctuaries as religious drama. I saw a performance of A Sleep of Prisoners by Christopher Fry done in a Presbyterian church. A Sleep of Prisoners is certainly useful (to be pragmatic for the moment) for performance in a church building. It has a metaphysical quality that lends itself to such use. But I don't think its religious

apply the religious test to every play I meet, and certainly not as a first test. I find that the longer I read at a certain writer the more I am inclined to settle for myself just what kind of religious spirit informs his work. The plays of Luigi Pirandello seem to be informed by a brand of existentialism which requires an act of authenticity. Albert Camus' central meaning for life is found in death itself. Tennessee Williams seems to find meaning in social adjustment. But often I have difficulty making such simple judgements, indeed, defer making them, since they would be at best tentative. For example, I still have difficulty identifying or labeling the religious dynamic of Shakespeare's plays. Each play seems to be an experiment with

a slightly different religious perspective, from the obvious Anglo-Catholic theology of Measure for Measure, to the ambiguity of fate and providence of Hamlet and Macbeth, to the nearly naturalistic life force of King Lear. Miller's Death of a Salesman also provides reason for delaying such a judgement. An argument could be made for social-economic injustice in the play, or another for the dignity of man, or for a Sophoclean-like idea of hubris. Each of these, if argued out to its end would provide a slightly different answer to the question: What is the driving religious spirit of Death of a Salesman? My conviction holds, however, that something deep inside every human being cries out to say: This I Believe. And I also hold that this basic faith or confession or religion (whatever it is finally called) informs the work of each man, each playwright. It may be disguised, it may be fictionally colored by his effort to explore beyond his own belief, and it may be terribly unconscious, but I believe in the basic truth of Scripture, and reaffirmed psychologically by Sigmund Freud, that we have in us that which will come out and influence our actions. Long before psychoanalysis, the psalmist wrote, "out of the heart are the issues of life" (Prov. 4:23).

Creational Ground Motive Defined

On the question of how the creation and the theatre are related, I do not expect instant clarity, or even ultimate agreement. No one has difficulty appreciating the Christian view that a tree, or a rock, or a mountain are examples of created reality. Nor is there a problem appreciating the same view which says that man (or a man) is an example of God's handiwork. But a problem arises when we try to show that theatre is somehow part of the creation.

Probably the thing that gets in the way of seeing this in a play, and finally a theatrical performance, is the fact that so much of theatre, as in the other arts, depends on man as medium. A playwright, with his own creative ability organizes,

arranges, and proposes in and through a form that also is subject to change. A modern dramatic form does not look like a classical form, or a neo-classical form, or even like the form used only a short time ago by the same modern author. This instability, as it seems, this changing style, changing experience, and changing perspective of the playwright gives to theatre its effervescence, its transient and ephemeral quality that no one readily calls God's creation.

And the changes that have occurred throughout the history of the theatre in acting style, stage setting, and technology simply add to the appearance that theatre is ephemeral and capricious. Sophocles' play, Antigone, was performed with little movement, no sets, few if any costume changes, and with masks to allow three actors to perform eight roles. If performed in this presentational style today, no audience would stay until intermission. The medieval Cycle play was played on a wagon, and faithfully (more or less) portrayed the content of the Bible, with backgrounds representing a variety of places, with mansions of Heaven and Hell controlling the visual effect of the set, and with acting no more professional than perhaps six rehearsals would allow. If performed in that style today, with so little attention paid to professionalism, shoppers on a shopping mall would stand still no more than a few minutes to see this atrocity on wheels. History shows that from these homely street plays, theatre grew into spectacles in the eighteenth-century which produced elaborate masques and machine plays that cost royal courts exorbitant amounts of money. The Italian introduction of the proscenium arch and the introduction of massive operatic productions offered a whole new experience for the theatre-goer. This is to omit discussion of the nineteenth-century well-made play, the simplistic morality of the melodrama, the burst of realism at the end of the century, and subsequent reactions to realism, and the recent experiments with Happenings, and other theatrical Celebra-

tions.

Documentation of these reference points in theatre history seem unnecessary, for one is soon convinced, even with this impressionistic sketch, that playwriting and theatre are difficult to compare with natural reality. It is for this reason, I think, that Christians have endorsed the idea that God created the heavens and the earth, but that theatre sprang up with the weeds and thistles when Adam and Eve fell. This conclusion obviously discourages Christians from taking the theatre seriously. But there is in the essential nature of theatre that which is no less determined by the fiat of Creation. True, what is observed on the stage is conditioned by the responding artist. There are the thoughts of the artist, the artist's selection of material, and the appropriate arrangement of those materials. Indeed, the religious heart of the artist, his attitudes towards God and man, seriously qualify what an audience beholds in a performance. But the fact remains that when the artist responds, as he does in writing a play, he responds in a way that is theatrical. He can not help himself. A theatrical conception must of necessity be theatrical. Whatever it is that compells him to be theatrical is predetermined by the fiat of Creation.

In developing the point that theatre is no accident or curse, it might be useful to deal first with something smaller and then to draw some parallels. I recently heard a folk singer sing about a gambler. As he began the song I became wary, for I expected him to extol the virtues of some riverboat ace. The singer did something else, however. The lyrics of the refrain go like this:

It's not for the money
It's not for gain;
I like gambling for the game.

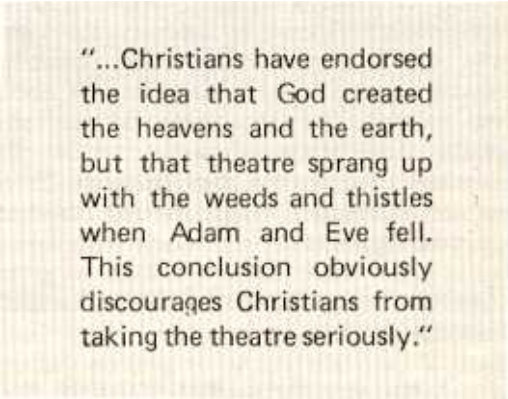
My response changed on the second and third repeat of that refrain, for I recognized my own experience with playing family games. The attraction to Monopoly, to Michigan Poker, or to Bridge need not be in the winning, but in the way the game goes. There is something inherent in game

which makes it game.

The analogy is that as there is something peculiarly game about Monopoly, there is something peculiarly theatre about Sophocles Antigone. Whatever it was that held 15,000 Greeks for an hour and a half to watch Antigone in 441 B.C., is the same thing which holds an audience for two hours today as they watch Death of a Salesman. It goes without saying that these two plays are as different as they are years apart -- different in all respects except that they both are theatrical. And this is where I call on Christians first to make their assent, with the promise to work out the details later: that there is in the creation something as identifiable as tree and rock, and mountain, and that identifiable something is theatre.

Problems With Theatre Identified

Within the framework and broader purpose of introducing the idea of the NEW WORLD THEATRE CONSORTIUM, I have proposed a partial guiding ground



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motive. Two aspects of that ground motive were explored: the inescapable religious qualification of everything done by man, and the creational character of theatre itself. These two realities, it seems to me, are inherent in the nature of things and are insights conditioned by an anthropology and epistemology generated by a

broad reading of Scripture. I have not quoted Scripture at each turn of my argument, as some of you might demand, for I am uncomfortable doing so. My discomfort, frankly, lies in a deep sense of not doing justice to the entire Word of God when parceling out only selected texts. If you are comfortable in using proof texts, you may certainly do so. I speak only to my own predilection which says that my convictions about anthropology and epistemology are confirmed and reaffirmed by Scripture and by science and history.

In the final section of this address, I would like to outline what I consider to be the basic problems we face as professional people of the theatre. I have mentioned, as you recall, a set of popular objections to theatre. These objections, however, can not be met firmly or convincingly unless we have first dealt with some fundamental confusions and misunderstandings about what theatre is. The popular objections, I am inclined to think, are the natural result of professional confusions and misunderstandings.

When I propose solutions, I mean only to urge your participation in developing them. The three fundamental problems which I hope to identify are these: 1) the problem of confusing scientific, media, and pragmatic judgements about the theatre: 2) the problem of confusing reality with stage illusion; and 3) the problem of assuming that language (as an aspect of theatre) is the primary conveyor of meaning.

Scientific, Popular, and Pragmatic Judgements Confused.

I am concerned that someone may wonder at how I can refer to a scientific view of theatre which is an art. But more, I am concerned that we do not confuse what we are doing when we make our own personal judgements of a theatrical piece.

By a scientific analysis of theatre I mean a judgement that is rooted in a thorough knowledge of the history of this art form, a judgement which has at least a

fair understanding of the history of theatrical aesthetics, and a judgement which is informed by a contemporaneity in social, economic, and political events. An academician is most likely the one to give the best scientific judgement on the theatre. His reading of theatre history, for example, will provide him with the information necessary to identify the Roman influence in the Alceste-Dubois scene (Iv, iv) of Moliere's The Misanthrope. The scientific judgement in this scene puts into perspective the verbal abuse given Dubois by Alceste, in the tradition of Plautus and Terence, and relieves the scene of its potential attack by the pragmatic moralists (to be discussed later) who might charge the playwright with social impropriety. Similarly, someone equipped with knowledge of theatrical aesthetics will bring to the Willy-and-the-Woman-in-the-Hotel scene in Death of a Salesman a precedent in expressionism originating with such playwrights as Johan August Strindberg and George Kaiser. With the expressionists, playwriting was not limited to slice-of-life detail, for the theatre opened up its potential for going inside the mind of a character by portraying auxiliary scenes. Such scientific knowledge, the equipment of the academician, offers an approach and distance to what might otherwise be construed as a bit of explicit sexuality in Miller's play. The theatre aesthetician, too, as interpreter, will recognize the Woman as a symbol of American economics to whom Willy compromises his love for Linda, his wife, as well as his family, and sells out his humanity. This understanding again distances the aesthetician's personal relationship to the scene and provides cognitive and not a sensational experience. My claim is, if it has been lost in the illustrations, that a scientific explanation of theatre is ultimately the most thorough explanation, and the one which can most successfully allow theatre to be theatre in the creational sense.

I have not elaborated on the third ingredient of the scientific aspect of theatrical judgement, viz., an informed contem-

porary point of view which takes into account present-day social, economic, and political events. A revival of Aristophanes' Lysistrata might illustrate this point. This play, barely remembered by even the academicians was revived during the late 1960's because of its anti-war sentiment. It was also, it must be noted, revived because of current social liberalization of morality. Lysistrata is about the women of Troy who withhold from their husbands and lovers any sexual enjoyment until they promise to stop fighting.

Before moving on to popular judgements about theatre, I should answer, or forestall, a couple of questions which may have arisen in this discussion about the scientific judgement of theatre. First, it may be questioned why I separate a contemporary knowledge of society, economics, and politics from a history of

A second question which may have occurred to you by now is why I have not included in this scientific-analysis type of judgement any reference to, let us say, the academician's own peculiar anthropology or more specifically to his religious bias. My answer is that this analysis-prone academician will have made judgements of profound importance already in his coming to grips with theatre history and with theatrical aesthetics, and he will have made these judgements according to his own view of man as based on his religious perspective. In other words, I am assuming that the now nearly famous academician (haven't we heard reference to him enough!) is himself a religious person, whether secular or Christian, let us say, and in his coming to grips with history, aesthetics, and contemporary life, has made formulations, based on his own commitments,

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theatre and theatrical aesthetics. The reason for this distinction lies in three other aspects of theatre: 1) of all the art forms, theatre tends more than others to be extremely conscious of social history; 2) when discussing theatre, it is always imperative to remember that a play is a cultural record -- whether of a former age or the present one; and 3) a play -- whether old or new -- has contemporary reasons for being produced which often relate directly to social, economic, or political events. I find it extremely useful, in any case, to see a theatrical event in terms of both the history of theatre and aesthetics, on the one hand, and in terms of its cultural reference points on the other.

of the predicaments into which theatre has come. For example, long before making judgement about the production of Lysistrata in 1969 he would have made judgements about the Greek theatre in which it was first produced and about contemporary society in which the play is newly revived. Moral assessments about contemporary society, as well as political judgements, for the academician of theatre, precede and anticipate Lysistrata. He is not shocked or surprised in his contemplative and reflective calling as a scholar of theatre, though he may well be heartily sorry about social, economic, and political conditions which anticipate the theatre reflecting those conditions. The academician

who acts responsibly will make his anthropology and epistemology the condition and environment in which he structures his judgements and teaches theatre. But he will guard against confusing his religious commitments with what the theatre is. He must know when he is judging social, economic, and political environment and when he is judging theatre.

Moving on now to a second kind of judgement passed on theatre, we turn to

“There is that very large audience which expects from theatre that it entertain. It is this expectation which created Broadway, and which, in reaction against this entertainment syndrome, produced Off-Broadway and Off-Off-Broadway...”

what I am calling media judgement. I assign this title to the reviewer of theatre, the critic employed by the media. He is, in Edward Albee's terms, the one who “serves as a buffer between the audience and the artist and is the prime determinant of public taste.”³ It is Albee's belief that the American public is not capable of making judgements about the theatre, for the American public is, frankly, inordinately lazy and generally indifferent about what is and what is not good theatre. The American public, according to Albee, is both incapable of making judgements for itself and at the same time inclined to expect someone else to make these judgements for them. To that awesome and culture-shaping task comes the media art critic. The half has not been told regarding the power of the theatre critic in our society. He is the now-famous Walter Kerr of the New York Times, Jay Cocks of Time, and Mike Steele of the Minneapolis Tribune. T.E. Kalem, a Time critic, with the

expected hauteur of that weekly magazine, demonstrates that Liv Ullmann's performance in Lincoln Center's Vivian Beaumont Theatre, as Nora in Ibsen's Doll's House is dull and monotonous. She misconceives the role, says the critic, for she moves neither towards “self-awareness or emancipation.” We are left, says the critic with neither “exhilaration or poignance in her departure.”⁴ The play is destined for a seven-week run, and the house is sold out. So ends the review. Even if you as a viewer of the play assert your own opinion about the performance of Liv Ullman or about the production in general, insisting that you spent your time well (an untimely pun), it is the purpose of Kalem to leave you mildly suspicious that your tastes have failed you and that you made a mistake in enjoying the production. Kerr admits, according to Albee, that his (Kerr's) duty is “to represent the taste of his newspaper audience.”⁵

In spite of his powerful position, the theatre critic is a melange of commitments. But above all he can not be honest. On the one hand he has to say what his reading public expects him to say, while on the other hand he wrestles with some fragments of aesthetic knowledge and theatre history. Notice the two quotations of Kalem. With “self-awareness” the critic purports to be grounded in an Aristotelian aesthetic, while with “emancipation” he caters to current half-feelings about women's liberation. The either-or statement proposes that there are two ways to read Doll's House and two ways to perform it. And the second quotation leaves the reader of the review two ways to be emotionally stirred. With these two statements -- hardly a respectable instruction in aesthetics -- Kalem gives a protracted criterion for his readers in viewing an artistic masterpiece performed with a gifted actress. With these fragmented measurements, against which the critic finds the performance wanting, the public is given its first notice that Liv Ullmann is a falling star, or was never meant to be on stage.

The third type of judgement brought

to theatre is that which I am labeling the pragmatic judgement. I shall try to show that this view is determined largely by an audience which does not have the training to see theatre from its historical or aesthetic background, but does come to the theatre with utilitarian values.

There is that very large audience which expects from theatre that it entertain. It is this expectation which created Broadway, and which, in reaction against this entertainment syndrome, produced Off-Broadway and Off-Off-Broadway in the last two decades. This entertainment enterprise often found its fortune in such musicals as The Fantastiks and Hello Dolly. The dinner theatre of today finds its best shows, too, to be musicals, for example, I Do, I Do. Not that all Broadway successes have been musicals. But music adds that final touch to an entertaining piece which allows for an intellectual and emotional disengagement. And this is where entertainment-oriented theatre is at; it is basically an escape theatre.

A large segment of the Christian community, ironically, partakes of a similar spirit, for it also asks that theatre do something. What this community wants is not first of all entertainment in that commercial sense, but spiritual entertainment, which is usually called edification. It is this audience which will flock to see films such as Survival or Run for Your Life.

Both audiences expect theatre to do something to them; both enjoy sensationalism; both refuse the intellectual demands of artistic theatre; and both prefer escape routes, entertainment theatre audiences into the bizarre irregularities and coincidences of "this world," and edification theatre audiences into the mystery and grace of "another world."

Both kinds of theatre (I am thinking of the Christian film for lack of examples from stage plays) depend on clichés and sensation. The entertainment theatre employs the triangular love affair, the unexpected caller, cuckolded husband or parent, unabashed young love, and a nagging wife. The edification theatre (film) em-

ployes a young Christian thrust into the world, befriending the unfriendly skeptic, illness unto death, and being alone with God. The entertainment theatre ends in a spectacle of embraces or grudging acquiescence, while the edification theatre specializes in conversion and suffering.

My point regarding the pragmatic judgement has been quite singular: that there is one audience which demands that the theatre entertain them, while the other demands that they be edified. A brief sketch of how Western society came by its pragmatic demands of theatre art will be taken up in connection with the next question regarding the confusion of reality and stage illusion.

Part II of "Hold Hands and Run" will be featured in the September issue of Pro Rege.

Footnotes

1. Acts of Synod, Christian Reformed Church Publishing House (Grand Rapids, Michigan, 1966), p. 341.

2. "Legitimate theatre" is a term used to define theatre which depends on plot, character, and dialogue for its development. It excludes theatre which is heavily dependent on music, dance, or film technology. Although legitimate theatre is the primary concern of this address and of the Consortium, as proposed, references to films will be necessary. The American film viewing audience is much larger than the legitimate theatre audience which is less than 3% of the population.

3. Edward Albee, "The Playwright vs. the Theatre; or, The Creative Artist and His Environment." A lecture delivered April 28, 1974, River Falls, Wisconsin.

4. T. E. Kalem, "A Doll's Hearse," Time (March 17, 1975), p. 73.

5. Albee, Ibid.