Creativity & Imagination

The role of the fine arts
Rembrandt, Milton, Michelangelo, Bach — the list goes on and on, and the names are familiar. Once, the church was keeper and sustainer of the fine arts, nurturing artists, musicians and writers such as these; the fine arts reciprocated by bestowing to the church the greatest of masterpieces, contributing some of the most important creative works in Western culture.

Somewhere along the path, however, the church and the fine arts parted company. This dichotomy between the fine arts and the Christian faith, surprisingly, is a relatively recent development. Throughout the church’s history, the arts not only have been practiced and celebrated in everyday life, but also have been an integral part of worship. The Israelites crafting the Tabernacle, Solomon building the Temple, David writing his psalms — all used the arts to offer praise and adoration to God.

People today frequently view the arts and the artists as highbrow, too self-important; they hide in their cultural ignorance with statements such as, “I don’t know much about the arts, but I do know what I like.” The nature of contemporary fine arts tends to be wholly secular and highly esoteric, a fact which makes Christians all the more nervous and uncomfortable.

Secular culture generally views Christians as being behind the times, appearing mediocre at best on all levels — including the fine arts. From an evangelistic standpoint, this means there is a large populus which we may never reach; because we are culturally ignorant, we cannot speak their language. It is like saying a missionary should not have to learn a foreign language to minister in another land, but that the people with whom he works should learn English. Cultural prejudice that exists within the church stems in part from undeveloped imagination.

The artist can reveal the miraculous in the mundane — man, created in the image of God; man, maintainer of God’s fearfully-wondrous Creation. This is revealed in the striking orange, red and yellow hues of an impressionist’s sunset; this is revealed in the nature of man as characterized on the theatre stage; this is revealed in the emotional rise-and-fall of a sonata; this is revealed in the phrasings of the writer who delves into new facets of man’s personality and his relationship to this world.

God, after creating the universe, formed man and woman in his likeness; to them He gave the ability and desire to create and communicate with more than words. We are reflections of our Creator and his creativity, yet Christians, the very people who should use the fine arts to worship and praise God, have become utilitarian in their religious dogma. Why replicate that which is common when God has provided the ability to seek and serve him in new and diverse ways?

“Fine art,” said Victorian essayist John Ruskin, “is that in which the hand, the head, and the heart of man go together.” We, as Christians, should use our hands, head and heart together to praise and worship God. We, as Christians, should be open to receiving and expressing, in ways appropriate to our culture, the gifts of creativity and imagination so graciously bestowed by our God.

Praise the Lord.
Praise God in his sanctuary; praise him in his mighty heavens.
Praise him for his acts of power; praise him for his surpassing greatness.
Praise him with the sounding of the trumpet, praise him with the harp and lyre, praise him with tambourine and dancing, praise him with the strings and flute, praise him with the clash of cymbals, praise him with resounding cymbals.
Let everything that has breath praise the Lord. Praise the Lord.

Psalm 150 (NIV)

— Kurt E. Bullock ’81, editor
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Letters of appreciation for the life and work of Dr. Rediger continue to flow into the office, along with thoughts on the Middle East situation; also, a reader responds to a earlier letter concerning South Africa.

Dr. Milo A. Rediger

The tributes to Dr. Rediger brought back so many memories of my years at Taylor and the faithful service of the Rediger family. In my most vivid memories of Dr. Rediger, he was never too busy to smile and say “hello” or “good morning” to a student hurrying to class.

I also appreciated (and still appreciate) his belief that faith and education should be integrated, as well as his sense of fairness that permeated the Taylor University family. I feel most privileged to have attended Taylor during the administration of Dr. Rediger.

Sheila (Solomon ’69) Beers
Argos, Indiana

I enjoyed and benefited from reading the many articles by and about Dr. Milo Rediger in the Taylor magazine honoring him. I met Dr. Rediger about three years ago in connection with our mutual interest in Chuck Colson’s Prison Fellowship Ministry.

I cannot say that I knew Dr. Rediger well nor was a close friend. However, in my brief association with him I was much impressed by his kindness, his compassion and his desire to minister to that powerless and unlovable element of society occupying our prisons.

I did not find in this edition of the Taylor magazine any reference to Dr. Rediger’s work with Prison Fellowship. This is probably another illustration of the many Christian ministries with which he was associated but which he did not publicize. As always, he was finding a way to serve quietly and effectively but without self-aggrandizement.

Of the many quotable items from Dr. Rediger’s articles, I believe my favorite was: “People are more important than paper and policy; caring is better than manipulation; serving is better than power. In fact those who desire power should not have it; those who have it will not enjoy it, those who enjoy it will abuse it.”

Although my friendship with Dr. Rediger was brief and casual, I shall always treasure it.

Leslie Duvall
Indianapolis, Indiana

Of Jews and Gentiles

For a long time I felt that we who accept Christ as Saviour are the true Jews.

I came across the suggestion some time ago that this is not true. Whoever it was who suggested it said that a Jew is a Jew and a Gentile is a Gentile. The Jews descend from Shem and the Gentiles are the descendents of Japheth (sons of Noah). We (Gentiles) are not natural branches (John 15) but have been engrafted into the tree.

The suggestion was made that the Jew who has accepted Christ is a “completed Jew.” We are all saved by Christ’s substitutionary or vicarious sacrifice on the cross and his intercession for us (Acts 16:31; Eph 2:8,9).

The above suggestion concerning the Christian Jew was very enlightening to me.

Charles Hoffman ’49
Marysville, Ohio

Not yet out of Africa

I want to thank Pam Tolmay for her courageous and insightful article on Christian peacemaking witness in South Africa. I reread the article after noting an objection to it in the winter, 1989, Taylor magazine.

It has always been easier for Christians to address the issues of the inner journey, one’s inward walk with Christ. Evangelism has generally urged the establishment of one’s personal relationship with God through Christ. To go out into the world has generally meant this kind of Christian witness.

To address all the issues of the outer journey is much more risky, delicate, and dangerous. I believe the outer Christian journey must grow out of the inner one and concern itself with human justice issues worldwide if it is to be a complete journey. For me it means to look carefully at who holds power and how it is used; to listen carefully to the “least of these, my children,” not just to those in comfort of authority: and finally, to examine carefully and prayerfully my own role and responsibility in bringing justice and peace where they are violated.

The Dutch Reformed Church of South Africa can make the incredible leap from its theological validation of the policy of apartheid in 1948 to confession that this very stance is sinful in 1989, then Christians worldwide can look upon this dramatic shift as a model. From the heart of the crisis has come a risky stance claiming responsibility for and complicity with an evil policy and a call for its end.

I am personally humbled and challenged by this position.

Louis (Smith ’64) Minks
Leverett, Massachusetts

Kudos and congratulations

The Taylor magazine, spring 1989 issue, is one of the best, if not the best of the issues thus far. The series of articles on the Middle East complex situation is “tops.” The scholarship and essential honesty and the balance of the various authors is to be commended and emulated.

We are eternally thankful we chose Taylor for our college preparation of the full life we have lived and enjoyed. Most importantly, Taylor gave us such a solid Christian base for our future careers. Again, congratulations on the superb issue of Taylor magazine.

Kenneth E. Hoover ’31
Irene (Winer ’32) Hoover
Sun City, Arizona
Taylor tops the list for building moral character

Taylor University has been selected as one of the top three colleges which "best exemplify campuses that encourage the development of strong moral character among students."

Along with the University of Notre Dame and Wheaton College of Illinois, Taylor University stood out as "the best of the best in the opinion of college presidents," according to the Templeton Foundations' announcement. All four-year, accredited colleges and universities were eligible for the honor roll; 1,400 ballots were mailed, and a total of 719 colleges were nominated.

The designation was bestowed by The 1989 Templeton Foundations Honor Roll for Character Building Colleges. An annual listing, the honor roll was compiled by polling college and university presidents and directors of development of all four-year, accredited institutions of higher education across the country.

Ninety-two schools representing 30 states comprise the 1989 honor roll, with Indiana and California boasting the most honor roll schools with seven each. Three percent of honor roll colleges were public institutions, 27% were private, and 70% were church affiliated. Average enrollment for honor roll colleges was 2,785, with Brigham Young the largest school (29,800 students) and Judson College in Alabama the smallest school (305 students) on the honor roll.

Marketing Research Institute (MRI) conducted the survey; presidents and development directors at the 1,400 colleges contacted were allowed to nominate five to twelve schools for the honor roll. The project is sponsored by the Templeton Foundations, founded by John Marks Templeton, in the belief that our country's institutions of higher learning should not only turn out individuals of strong intellect but of strong character as well. It is the Templeton Foundations' hope that the honor roll "might be of some help to future college students and their parents and to those whose generosity supports higher education." - KB

‘Little Bear’ teaches kids how to deal with abuse

Hundreds of children have been taught an important lesson this year through the story of a little bear.

Ten students have split responsibilities in the play “Little Bear,” which was performed 18 times before 13 schools in the Taylor University area. The program is part of the community outreach department of Taylor World Outreach.

“Little Bear” is a play which teaches children how to deal with sexual abuse. It demonstrates that their first ideas about what to do in an abuse situation, such as hiding, are often incorrect.

There are a narrator and four characters: Little Bear, Little Moose, Big Bear and Big Moose. The problems begin when Big Bear tries to hug Little Bear in uncomfortable ways, and Little Bear asks the audience of children

Carrie Lucht as Little Bear and Lynette Howland as Little Moose (left) discuss what Little Bear should do after being hugged in uncomfortable ways by Big Bear. The young audience is captivated by the characters (far left) and participates by offering suggestions, at the same time learning proper ways to react.

Rediger endowment fund established

A memorial endowment fund has been established in honor of the late Dr. Milo A. Rediger, president emeritus of Taylor University. Anyone wishing to participate in this fund may do so by sending a check made payable to Taylor University to the President's Office.

Residence hall named in honor of Bergwalls

A decision to name the newest residence hall in honor of Evan Bergwall, former president of Taylor, and wife Jeanne has been approved by the board of trustees. Jeanne Bergwall has accepted the offer.

The 156-bed facility is presently under construction and on schedule to house students this fall. Located west of the Hodson Dining Commons, Bergwall Hall features rooms with individual climate control and personal bath facilities.

Dedication ceremony for the new hall is tentatively scheduled during Homecoming '89, October 27-29.

Students open campus to conference visitors

Many students were involved in welcoming the thousands of visitors to Taylor's campus this spring for two conferences.

During April, both Youth Conference '89 and the National Student Leadership Conference brought high school and college students from across the country to Upland to find out more about Taylor University and Christian leadership.

Taylor University students were involved in both conferences, organizing, planning and operating them as well as providing housing. Many of the high school students at Youth Conference were introduced to Taylor for the first time through students who led discussion groups and assisted as altar counselors.

Dr. Tony Campolo and Dr. Bill Enright were keynote speakers for the eighth annual National Student Leadership Conference. Primary goal of the conference was to bring effective Christian leadership into today's world, says David Flood, vice president for leadership services and student organizer of the conference.
what they think she should do. As the hugs get progressively worse, children often suggest that Little Bear hide by going to the house of her friend, Little Moose.

According to Carrie Lucht, who played Little Bear for most of the performances, one group of children even suggested she hide in the audience and that they would protect her.

“I try to work with the kids as much as I can,” says Lucht. “We always go out into the audience after the show to give the children ‘good’ hugs.”

Although the Taylor students involved in the play don’t often receive much feedback from the schools, some children do talk to them after a performance. “After one of our performances,” says Lucht, “we had gone out to hug the kids and one little girl came up to me and said, ‘Little Bear, I know exactly how you feel.’”

The situation was difficult for Lucht; the girl had been molested by her mother’s boyfriend for six years. “I had trouble because I hadn’t been molested, and I had to stay in character in order to help this girl,” Lucht says, “so I encouraged her to talk about the problem.”

While Lucht feels her semester has been rewarding because of her involvement in “Little Bear,” it also has been an eye-opening experience. “I became involved because I love drama,” said Lucht, “and I didn’t think about the fact that we would be working with kids on such a touchy issue. There are so many children that have been molested. We have a lot of contact with the children and through that we have become aware of the problems.”

The experience has also helped Lucht in her decision about a career. Because of her participation with “Little Bear,” she has decided to work in family counseling with children as her main focus.

Other students participating on a rotating basis in the play were Steve Barron, Karen Brown, Trudy Byrnes, Andy Chen, Deanna Gunter, Lynette Howland, Susy Peterson, Jill Richmond and Therese Trejo. Marion Giles, coordinator of community outreach, supervised the students. — AC

**Campus gains important insight into wellness**

An estimated 500 people attended Taylor University’s first Wellness Fair on Tuesday, April 11.

The fair, held in the Hodson Dining Commons, featured six booths which concentrated on different dimensions of the whole person. It drew people from outside the

Taylor campus as well as students, faculty and staff.

Physical fitness was only part of the fair’s focus. Booths also offered information about spiritual, social, emotional, vocational and intellectual wellness.

Two of the most interesting features of the fair were a free demonstration of Microfit, a computerized fitness assessment program, and blood testing.

According to Lou Roth, director of the Haakonsen Health Center, about 90 people participated in the blood testing, which was conducted by Dr. David Brewer for $20. The turnout was so positive that blood testing will be offered on several occasions during the next school year.

President Jay Kesler and Provost Daryl Yost, along with Laura Hutson, coordinator of office services and personnel, and Terry Eberle, managing editor of Marion’s Chronicle Tribune newspaper, participated in a demonstration of Microfit. The demonstrations, held throughout the day, were a chief attraction for students and others attending the fair.

The fair was designed to fulfill one of the goals of Taylor’s newly formed Wellness Committee. “We wanted to try the fair on a
small scale to see if there was any interest.” Tim Herrmann, chairman of the Wellness Committee, said. “We plan to ask outside groups, such as the American Heart Association and the American Lung Association, to come and set up booths next time.”

One of the possibilities for the committee is the creation of a “Wellness Week” which will feature chapel speakers, a possible fitness run and perhaps Student Activity Council events also geared to wellness.

Many counseling services are available on campus for those interested in the wellness program. The Office for Student Development offers vocational and spiritual counseling as well as psychological counseling, while the Learning Skills Center in the Zondervan Library offers educational assistance. — AC

**Office of the President, parents exchange ideas**

Parents’ Cabinet members met with administrators to voice opinions on key issues which affect their children — an opportunity provided by the Office of the President through the Parents’ Association.

The idea for the discussion, which originated with President Jay Kesler and Provost Daryl Yost, came about as a way for parents to share in the education of their children at Taylor University. “We view them (Parents’ Cabinet members) as a recommending group,” says Kesler, “because parents have a large stake in Taylor.”

Both parents and administrators received an education during the April 22 meeting in the Hodson Dining Commons.

Administrators discovered the diversity of parental opinion, says Tom Beers, associate vice president for university advancement and director as well as founder of the Parents’ Cabinet. “There was a great deal of diversification concerning our expectations,” he says. “Although there was not total agreement on any one issue, there was total agreement that Taylor University should not change anything in its Life Together statement.”

Although parents have a great diversity of opinion on ideas and issues involving student development, some agreement was reached during the meeting. “There was a unanimity about Taylor as an evangelical school which allows for academic freedom that does not exclude unpleasant subject matter,” Kesler says.

Topics which fell under the category of student development were cheating and plagiarism, dancing, substance abuse, entertained, AIDS and sexuality.

Kesler believes that students are mostly interested in dancing that is sexually enhanced, rather than other forms of traditional dancing, such as ballroom dancing. He and parents agreed that there is nothing scripturally against dancing. However, there is some disagreement on the specific reasons for excluding social dancing from campus activities.

The issue of substance abuse was reinforced by an annual survey which regularly produces low figures for drug and alcohol problems on campus. Many parents applauded Taylor University’s stance on abstinence.

However, some parents felt that alcohol in moderation is not wrong, and Kesler mentioned that Taylor University, or any other Christian institution, cannot build a case for abstinence from the Bible. He presented the illustration of Taylor as an “intentional community” where persons choose to follow certain convictions. “Taylor does not claim that it is right or that others should act differently,” says Kesler, “but that this is what our institution should be.”

Kesler also believes that the annual survey’s low numbers on substance abuse show a “trend whereby Taylor students are becoming more concerned about integrity and honor.”

Parents had some interesting ideas concerning Taylor’s recent controversy over its VCR policy. Some suggested that VCRs could be allowed in residence hall lounges and proposed that a movie-lending library could be created. Walt Campbell, associate vice president for student development and dean of students, responded to the suggestion in support of the current policy and mentioned the need for “building a climate” for students at Taylor.

Future meetings are planned for the parents, along with Kesler and Yost, to discuss other areas, such as curriculum, financial aid, and cultural atmosphere, at Taylor University. — AC

choices by using VCRs. Others who felt the policy should be changed pointed out that students should be allowed some degree of experimentation while they are at Taylor.

Those opposed to a change in policy felt that creativity would be stifled and time wasted because of VCR use, and that the values that are taught in many movies are contrary to what Christians should be doing. Potential misuse of VCRs was an commonly cited reason for opposing change in the policy.

As feelings and opinions were aired throughout the semester concerning VCRs and their use, more people believed the policy should be upheld. After numerous votes in many different meetings, new policies to replace the existing one were all voted down. The current policy will now stand until the Student Life Committee decides to make a motion for the policy to be reviewed again.

**Guests give campus a spiritual boost**

Three weeks devoted to spiritual renewal provided an uplifting spring semester for Taylor’s students, faculty and staff.

Spiritual renewal week featured Dr. Bill Gillham. In three chapels and four evening sessions in early February, Gillham — nicknamed “the Okie in an earssuit”—spoke to the Taylor community and numerous visitors on “Victorious Christian Living.”

Gillham focused his ideas on ways in which people can have the “victorious Christian life” that God has designed for mankind. “We need to see our true identity as Christians, and this will then allow Jesus Christ to express his true identity through us,” Gillham says.

March saw the arrival of “the Peanut Butter man” on Taylor’s campus for Marriage, Family & Singleness Week. Bill Butterworth, who authors a column in Moody Monthly magazine called “The Peanut Butter Family,” discussed “Growing Relationships” during his daily addresses in chapel and evening services.

The success of last year’s initial spiritual emphasis meetings directed to faculty and staff was so overwhelming that a week of sessions was once again planned. Dr. John Bernbaum, vice president of the Christian College Coalition and director of the
American Studies Program, provided the special messages of spiritual renewal.

Women's success sparks spring sports

Baseball
Team Record: 16-18-1
Team Honors: Third place, Christian College Tournament, Cocoa, Florida.
Individual Honors: Kyle Haas, All-ICAC second baseman, team hitting leader (.358); Paul Newitt, 1989 Trojan Club Baseball Award winner; Jeff Atkinson, team pitching leader (6-2 record).

Golf
Team Honors: First place, Huntington Invitational, Grace Invitational; second place, Manchester Invitational, NCCAA District III; third place, Tri-State Invitational; fourth place, ICAC tournament; sixth place, NAIA District 21 tournament.
Individual Honors: Dan Dupon, Trojan Club Golf Award winner, All-ICAC, All-NCCAA District III; Dan Ross, All-ICAC, All-NCCAA District III; Jim Thornton, All-NCCAA District III.

Softball
Team Record: 12-14
Team Honors: Third place, Christian College Tournament, Cocoa, Florida.
Individual Honors: Jan Canze, Trojan Club Softball Award winner, team hitting leader (.392), team slugging leader (.541), team leader in runs scored (19).

Men's Track & Field
Team Record: 48-20
Team Honors: Second place, Manchester Invitational; third place, NAIA District 21, Huntington Relays; fourth place, ICAC meet, NCCAA championships; seventh place, Little State championships.
Individual Honors: Paul Meriwether, seventh place at NAIA Nationals in long jump, NAIA All-District 21 in long jump, NCCAA All-American in long jump, All-ICAC second team in long jump and 200m; Jerry Gerig, NCCAA Academic All-American, Trojan Club Male Track Athlete of the Year; Kevin Roth, NCCAA Academic All-American, All-ICAC second team in steeplechase; Bryant Steans, All-ICAC in 100m; Trent Mays, NCCAA Academic All-American; Nate Phinney, NCCAA Academic All-American.

Despite bout of malaria, Dickey enjoys Africa trip

David Dickey, director of Zondervan Library, brought home from Africa more than the souvenirs he packed in his suitcase.

Dickey spent six weeks, from March 8 through April 26, in Malawi, a small country in east central Africa, doing what he does best: cataloging books. One month after his arrival in the U.S., Dickey was just recovering from a bout with the malaria he contracted halfway around the world.

The inter-cultural library exchange was part of Indiana University’s African Studies program. Malawi’s President Banda is a graduate of IU. A close connection between the university and the country of Malawi has existed for 25 years.

In the past few years, five representatives from IU’s library system have traveled to Malawi to visit the libraries of the University of Malawi. There they assessed the problems and potentials of the library system. Five representatives from the University of Malawi travelled to the United States to observe American library systems; four of these representatives came to Taylor’s Zondervan Library last fall to see the latest in library automation.

There was enough money left over to send one more US representative to Malawi. David Dickey was presented with the opportunity and jumped at the chance. Before long he found himself in the Chancellor College library in the city of Zomba.

Although his task was not clearly defined at the time of his departure, Dickey quickly saw where he could do the most good. The library’s holdings included a valuable resource of microfilm that had been donated by the British Museum and Oxford University. On microfilm were dissertations, manuscripts, letters, diaries and more, all relating to the country of Malawi. Unfortunately, the resource went practically unused because it had never been sufficiently cataloged. Dickey immediately set to work.

While in Malawi, Dickey also found the time to visit college libraries in other parts of the country to assess their needs. “They’re a long way from automation,” Dickey says, though he pushed for a CD-ROM union catalog between the four colleges that make up the University of Malawi. “I would like to spend more time on the other campuses,” he adds. “And I would like to spend more time with the faculty, staff and students of Chancellor College.”

The trip was a learning experience for Dickey. “I changed a great many attitudes and generalizations about the African people,” he says. “There seems to be this bothersome attitude among many people that if it’s American, it’s better.”

Dickey said he was treated very hospitably there. His malaria hasn’t tainted his memory of the trip at all. “I would go back tomorrow, if the opportunity was there,” he says. — JB

Revitalized foundation charges into second year

Like Rip Van Winkle, The William Taylor Foundation groggily awoke about a year ago after some forty-odd years of sleeping to find a strange, new world facing it.

When it dozed off in the late 1940s, The William Taylor Foundation had done its job, having assisted in saving Taylor University from bankruptcy in the mid-1930s. But as it closed its eyes, it left behind a still-struggling institution occupying about 20 acres of land — the north end of what is now the campus. Its physical plant was made up of a number of old wood-frame buildings, with its most modern facility having been Maytag Gymnasium, constructed in 1932. Taylor University was primarily a teacher-preacher college tucked away in the wilderness of Indiana.

When The William Taylor Foundation awoke and was reactivated in the summer of 1988, it found a world-renowned institution of higher education occupying 240-plus acres of land with a physical plant valued in excess of $30 million dollars, an annual budget in the amount of $20 million dollars, and a student body of nearly 1,700. In fact, the institution graduates more students annually than it had in its total enrollments during the 1930s and ’40s.

It was soon realized that there was an entirely different set of needs that faced the
awakened foundation, and these goals and challenges The William Taylor Foundation assumed were of great importance. The first goal was to find the right person to become full-time executive director of the revitalized foundation. Chuck Newman, a 19-year veteran of Taylor’s business office and planned giving department was available; he assumed duties as executive director in July of 1988.

Next, it was necessary to eliminate a current debt to Taylor of $8,000 and over a three-year period develop the approximately one-and-a-half million dollars in income-producing assets necessary to become self-sufficient. After that, a concentrated effort would be to generate assets under its own management sufficient to pay the bill for other elements of the institution’s program; thus, planned giving and other fund-raising activities could ultimately be supported outside of the Taylor University budget. When this goal is accomplished, all resources designated for the institution will provide for the academic program.

Finally, this concentrated effort will continue to assist in building the endowment to secure the future for untold numbers of students.

The immediate role of The William Taylor Foundation is to work in the estate-planning area, providing technical and field assistance and assisting Taylor’s constituents as they put together tax-wise financial plans for their future. The foundation also is involved in trust management, real estate management and asset management.

During its first year of operation, The William Taylor Foundation has erased the $8,000 deficit and accumulated over one million dollars in assets.

Future projects include the remodeling of Sickler Hall (presently the communication arts building) to become the foundation’s headquarters and a gallery for the display of the Compton and other collections. The William Taylor Foundation also is exploring the feasibility of such profit-making enterprises as a motel and retirement village for the Taylor University community.

Gifts of appreciated assets, such as real estate, stocks or businesses, will greatly assist these and other projects. Frequently the tax benefits received as a result of such gifts are of such magnitude that it becomes beneficial to the donor to make the gift. Future gifts through wills, trusts, annuities and real estate while maintaining a life estate for the donor can also provide many benefits. The William Taylor Foundation is available to discuss any such possibilities. — CRN

Another women’s track title tops spring sports

A fourth-consecutive NAIA District 21 championship for the women’s track team highlighted an otherwise mediocre spring sports season at Taylor University.

The men’s track team failed to capture a single invitational title, both the softball and baseball teams fell two wins below .500, and the golf team, despite winning two invitational, failed to place well in the conference and the NAIA district meet.

The women’s track team amassed 193 points to second-place Huntington College’s 120 points to earn its fourth-straight district title. Unfortunately, the women came up short at the season’s other two big meets, placing second to powerhouse Malone College in the NCCAA championships and second as well to St. Joseph’s College at the Little State meet.

Women’s Track & Field
Team Record: 57-11
Team Honors: Champions, NAIA District 21 (fourth-straight year); second place, NCCAA championships, Little State championships; third place, Manchester Invitational, Butler Invitational; fifth place, Huntington Relays.

Individual Honors: Jenni Scott, NCCAA All-American in sprints, NAIA All-District 21 in 100m, 200m, 400m relay, sprint medley relay; Carrie Boyd, NCCAA All-American in sprints, NAIA All-District 21 in 400m, 400m relay, sprint medley relay; Teresa Veach, NAIA Scholar-Athlete, NCCAA Academic All-American, NAIA All-District 21 in 400m low hurdles, 1600m relay; Shannon Warfield, NCCAA All-American in 100m hurdles, NAIA All-District 21 in 100m hurdles, 400m relay; Marcia Walker, NAIA All-District 21 in long jump, Trojan Club Female Athlete of the Year; Susan McAllister, NCCAA All-American in javelin throw, NAIA All-District 21 in javelin throw; Angie Ruckman, NAIA All-District 21 in sprint medley relay, 1600m relay; Lon Arnold, NAIA All-District 21 in 400m relay, sprint medley relay; Betsy Zezender, NCCAA Academic All-American; Tammy Gerstung, NAIA All-District 21 in 1600m relay; Jill Snyder, NAIA All-District 21 in 1600m relay.

Artists’ series offers variety, excellence

The Taylor University 1989-90 Performing Arts Series features artistic excellence and a variety of attractive programs.

The world-famous Chinese Golden Dragon Acrobats and Magicians of Taipei open the season on Saturday, September 30. This group performs breathtaking feats with the grace and precision that are an integral part of the Chinese culture. Their show is dazzling, non-stop family entertainment.

A more relaxed evening is planned for November 18 when the Basham Duo will present a violin/flute concert. Glenn Basham, violinist, is concertmaster for the Fort Wayne Philharmonic Orchestra and 1986 winner of the National Young Artist Competition. His wife, Leelo, is a flautist with the Fort Wayne Philharmonic and past member of the Lansing Symphony.

On December 9, Rediger Auditorium will become the drawing-room of Mr. Pickwick’s country
estate for a family holiday entertainment of Christmas carols and selected scenes and stories based loosely on Charles Dickens’ The Pickwick Papers, A Christmas Carol and Cricket on the Hearth, and Dr. Clement Clark Moore’s “A Visit from St. Nicholas.”

The Indiana University Jazz Ensemble, under the direction of Dominic Spera, will add its musical magic to the St. Valentine’s Day mood on February 10. Spera, Professor of Music at Indiana University, has gained international recognition as a composer-arranger as well as a performing jazz artist. The ensemble will play all styles of jazz with an emphasis on songs with a romantic theme.

Sixty-two young artists, ranging in age from 10 to 14 years, make up The Singing Boys of Pennsylvania who will perform a concert of music ranging from sacred and classic to a rich assortment of choreographed American folk music. They have toured internationally under the direction of Dr. K. Bernard Schade, Professor of Music at East Stroudsburg University in Pennsylvania, and will appear at Taylor on March 31.

A season ticket for the Series is offered at a significant savings over individual ticket prices and includes the convenience of assigned season seats. Persons interested in renewing season tickets or becoming a new subscriber should call (317) 998-5289 after August 21. Individual ticket sales information will be publicized prior to each event.

**Brewers honored as Distinguished Parents**

Dr. David and Marilyn Brewer were named Distinguished Parents for 1989 during graduation weekend ceremonies.

The annual honor is an Alumni Association Chamber of Service award. David Brewer is campus physician at the Haakonsen Health Center. He and Marilyn, as members of the Parents’ Cabinet, have been instrumental in creating and operating the annual craft sale which takes place during Parents’ Weekend. The sale raises dollars for the Student Assistance Fund, an account available to all students who have unusual and immediate need of money.

Marilyn Brewer also was instrumental in the compilation and

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**Graduates challenged by Taylor, one of their own**

Taylor University graduates received a challenge from more than one speaker during annual baccalaureate and commencement ceremonies on Saturday, May 20.

Baccalaureate speaker Kenneth N. Taylor, best known for his translation of The Living Bible, charged the 322 graduating seniors to seek direction in their lives. “If you insist on running your own lives,” Taylor said, “I would compare it to the oil tanker in Alaska that ran aground with the third mate at the helm. God wants to direct your life. Are you going to go into life under the direction of the third mate—you? Or under the direction of the Captain?”

College Tournament in Cocoa, Florida, over spring break. Jan Canize led the team in hitting, slugging percentage and runs scored.

The baseball team took the opposite track, winning only four of its last 16 games — including victories in the final two contests — to finish with a 16-18-1 record. All-conference second baseman Kyle Haas, a freshman, led the team with a .352 average; sophomore Jeff Atkinson was the top pitcher, posting a 6-2 mark. The team frequently started as many as eight freshmen, and 18 players on the 21-man roster will return next season.

A third-place finish at the NAIA District 21 championships was the best the men’s track team could do in its four big meets. Paul Meriwether was a bright spot for the team, winning the NAIA District 21 long jump and then placing seventh in the NAIA Track & Field Nationals. — KB

President Jay Kesler conferred an honorary doctor of humane letters on Taylor during the morning ceremony. Besides The Living Bible, of which over 125 million are in print, Taylor has written more than 20 books and is widely published in Christian periodicals.

A somewhat-unexpected speaker was senior Brad Newlin, who was celebrating not only his graduation but also his birthday. Newlin, diagnosed this winter as having a rare form of cancer, was invited to the podium by Aaron

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Liz Bell was bubbling over with pride (left) following graduation; other seniors were eager to express their gratitude to those who count most (above, right). Kenneth Taylor (center), known for his translation of The Living Bible, charged the graduating class to let God direct their lives.
Neuman, class president; he received a standing ovation, then a rousing chorus of "Happy Birthday."

"It's pretty hard to look intelligent when you have a tassel sticking to your lip," Newlin joked. "But seriously, you're all going to go through something like this in your lifetime. Maybe not cancer—but something that is going to test you. I hope that my standing here is testimony that, with Christ, you can do it. You can make it."

In all, Kesler conferred 326 degrees during the commencement exercises. As has become custom, Provost Daryl Yost handed towels of servanthood to the graduates after they received their diplomas. — KB

Last Birds leave Taylor after Swallow's closing

Three years ago, 42 young men moved out of Swallow-Robin residence hall for the last time. It was the year they closed the Birdhouse down.

Six of those 42 residents were freshmen at the time; they had become accustomed to living without a residence hall director but under the leadership of 33 seniors and juniors. This May, four of those six graduated from Taylor; remembering Swallow-Robin brings back both good and bad memories.

Bitter recollections of the closing ("We were pretty ticked," recalls Ray Nairn, one of those freshmen who graduated this year) remain, but good memories quickly come to mind, too: serenading the women's dorms the first week of school and the ensuing water fight with "Weinies" (residents of Wengatz Hall); activities with a sister dorm; the Bep football draft; the annual Swallow-Robin Italian dinner, complete with chauffeur service; awards banquets held off campus; and a drive-in movie in the back parking lot.

"We had great PAs (personnel assistants), and that really helped," remembers John White, a computer science and math major who will graduate next fall. "We were spoiled in Swallow-Robin; we became used to the freedom."

"We had a lot of freedom, but we respected each other," chimes in Nairn, who graduated with twin degrees in business and psychology. "Everyone looked out for one another in Swallow. The freedom we had leads to some abuse, but it also leaves great opportunity for personal growth."

That perspective comes following three years of radically-altered life in Sammy Morris Hall. "Swallow-Robin was a much more mature environment to live in," Nairn laments, adding that the special activities they were accustomed to came to a screeching halt.

"We were totally dominated by freshmen and sophomores in Morris, and there was no maturity," he adds. "The senior and junior leadership we had in Swallow-Robin forced us into a college mindset as freshmen. The freshmen and sophomores in Morris still have a high school mindset."

White agrees. "We learned from the upperclassmen, and they learned from the guys the year before, and they in turn from the guys before them," he says. "It was a trend; it was a tradition handed down. Freshmen need leadership and role models."

The fate of Swallow-Robin hangs in the air; the board of trustees tabled any action on the building at its spring meeting. Some possibility remains that the structure will be renovated for student housing.

Nairn would rather see the university be good stewards of funds and use the dollars to build a larger residence hall; White still has sentimental attachments to Swallow-Robin, though he says it will never be the same. "You would have totally new people, a totally new dorm," White says. "They can reconstruct a new dorm in an old shell, but it wouldn't be Swallow-Robin. The traditions have been broken."

"I would comment them for rebuilding it, but I couldn't call it Swallow-Robin."

"The traditions died with us when they closed the dorm," Nairn concludes. "We could have been the torchbearers, but they took the torch away from us. I would have liked to live there for four years and keep the traditions alive." — KB

Key positions available at Taylor

Taylor University is currently seeking qualified candidates to fill two important positions: University Editor, and Director of the Taylor Fund. The University Editor serves the institution by effectively communicating news and information to external publics through the university's publications. The primary communications vehicle is the quarterly TAYLOR magazine, with a circulation of over 22,000.

The Director of the Taylor Fund serves as the chief manager of the institution's annual giving program. The Taylor Fund generates over one million dollars a year to the university through a broad program of direct mail, phonathons and special events.

Persons interested in either position should contact: Dr. Charles R. Jagers, Vice President for University Advancement, Taylor University, Upland, IN 46989, (317) 999-5225.

Community, Taylor welcome Wal-Mart

Taylor University helped stage a community celebration on April 3 in welcoming the Wal-Mart to Grant County.

Don Soderquist, vice chairman and chief operating officer of Wal-Mart Stores and father of three Taylor graduates, was special guest speaker. Held in the Rediger Auditorium, the event was jointly sponsored by Taylor University and the Marion/Grant County and Upland Chambers of Commerce.
Fine arts provide means of glorifying God for his creation

One of the most frequent questions asked me now that I have come to the world of higher education is, “What are the surprises that you have encountered in your new job?”

Overwhelmingly for me, the surprise has been the predominance of utilitarian thinking in building the case for the importance of a college education. I was totally unprepared for the evaluation of education based upon such terms as “marketable skills,” “the needs of industry,” and “dollar return on your educational investment.”

I had, rather naively, supposed that these phrases as related to training rather than education. I had never questioned the need for a trained work force, but had always thought of education as something other than purely vocational preparation.

For me, education was related to the development of the person and his or her understanding, appreciation and enjoyment of the world. Education was the process of sensitizing one’s consciousness to the broader view in order to become a more humane member of society and to know enough of the history, physical composition, social theory, literature and psychology of man and the world to avoid repeating the mistakes of the past unnecessarily. It was hoped, in addition, that one could develop an understanding and an appreciation for music, theatre and art to enjoy life to a fuller degree.

You can imagine my surprise when I discovered these ideas were under attack by many as being old-fashioned, impractical, or at best, luxuries to be pursued by a few professional intellectuals. To very many it seems the value of a college education is measured in terms that make the diploma a kind of union card to insure greater material reward. “Man cannot live by bread alone” is replaced by “what we need is more bread.” Some say that the very idea of liberal arts is outdated in a modern world.

At Taylor, we in no way deprecate the value of applied education, nor do we deny the need for the marketplace and the economic systems and technology that undergird it. Almost all Taylor graduates will have to earn a living through working and in most cases vocational preparation will be necessary, and increasingly more so as technical complexity increases. It is firmly believed, however, that a student with a solid liberal arts education will find vocational training made more comprehensible because it can be seen as a part of the whole. It is further believed that the contribution made in the workplace will be enriched by a broader set of values brought to bear on activities and decisions as a result of liberal education. The fine arts must be encouraged within the context of education precisely because they are not, in the final analysis, practical.

Man is not an extension of machines, nor does he exist solely to manipulate them for production or profit. Mankind is the creation of God who has made both male and female, not only to subdue the earth, but to enjoy it as well.

Theology is the bridge that connects utility to aesthetics by defining man as created in the image of God, rather than a product of impersonal evolution.

Theological is the bridge that connects utility to aesthetics by defining man as created in the image of God, rather than a product of impersonal evolution.
A peek behind the curtain

The typical audience sees little beyond the spectacle of the stage. Yet, behind the curtain unfolds an unseen drama as the actors, crew members and directors unite their abilities to pursue a single vision — in this instance, *The Crucible*.

The stage lights exude heat, baking the actors beneath them and adding to the stuffiness of the small theatre. Despite the temperature, the audience sits in rapt stillness. On stage, Danforth shouts, “What are you, Proctor? You are combined with anti-Christ, are you not? I have seen your power; you will not deny it!” The audience responds to the intensity of the scene; throughout the house, several people shift uneasily in their seats, and the rhythmic sound of a program being used as a fan begins its faint rattle. Sweat glistens on Proctor’s temple, tracing a faint line from under his wig. “You are pulling heaven down and raising up a harlot,” he cries. As the third act comes to a close, the audio
Theater's character . . . reflects a deeper purpose. It allows people to explore issues, ideas and values in a way that differs from logic or empiricism.

Once rehearsals move past the memorization stage, Dr. Jessica Roussel (left), director, positions herself at the back of the auditorium and takes voluminous notes in her ever-present black notebook; these she shares with the cast either following the rehearsal or before the next practice. Notes of another kind are in store for Heather Long (left, below), who finds opportunity to study during a break in practice. "Witch!" cry Lynne Kinzer, Jenifer Voskuil and Elisabeth VarnHagen (below, l-r), accusers in "The Crucible."

What the average audience observes in a theatre production is limited. This scene from The Crucible (see sidebar) is all that even the most astute audience would view in a production at Taylor University's Little Theatre. Considering the weeks of practice and preparation that occur before the play's debut and the number of people working behind the scenes during its actual performance, the audience has seen only a fraction of what truly comprises the production.

Like an orchestra, a production must have unity of purpose and action to achieve harmony. In this ensemble, not all of the musicians can be seen, but their music is nonetheless audible. It is as if the violinists displayed their skills on stage before the audience while the other musicians played from different positions in the theatre — the horns performing in the light booth, the flutes behind the curtain, the percussion instruments from the costume shop. Yet all are working together; the notes of their varied instruments rise and blend to produce a score from Mozart, or in this case, Arthur Miller. Through rehearsal and commitment, a production can reach such unity while, in turn, focusing on greater purposes.

Theater plays an important and diverse role on Taylor's campus. Fundamentally, it is part of the institution's fine arts program, a means of involving students in all facets of the fine arts. Theater's character, however, reflects a deeper purpose. It allows people to explore issues, ideas and values in a way that differs from logic or empiricism. Toby Shope, a senior theatre major, finds satisfaction in this aspect of
“You have to do what works,” Judd says. “It doesn’t matter where you begin, just as long as you get the job done. Theatre is not a permanent thing; it must be built for the moment.”

The Crucible still tests an audience’s mettle

By Jessica Rousselow, director

We are all familiar with the Ruskin quotation which has been engraved in granite slabs on the face of the Zondervan Library, “All books are divisible into two classes. The books of the hour, and the books of all time.”

As it is with books, so also with plays. Arthur Miller’s The Crucible must certainly be included among those plays which are “for all time.” In fact, it is the amazing quality of universality and timeless nature which makes the experience so powerful for audiences in this the last quarter of the 20th century. Its durability is perhaps particularly remarkable since the play deals with a relatively minor episode in our national history, the Salem witch trials which were conducted in the spring of 1692. For a period of several months, this placid, rural Massachusetts town was walked through a fire, refining and purifying some while devastating and destroying others. The village was caught up in a wave of mass hysteria where “no one knew at what hour the harlot’s voice” would cry out his or her name. If one was “cried out,” the only options were either to be condemned to death as a witch or wizard or “to sign” a false confession of guilt. The confessions were only considered valid if they also implicated their friends and neighbors in the “conspiracy to topple Christ’s kingdom in Massachusetts.”

Miller has been very clear in communicating the fact that he chose to write about the Salem witch hunts because in the early fifties he found himself living in a nation embroiled in yet another politically-motivated witch hunt—one in which he himself would eventually be “cried out”; one in which he would have to choose to participate in the new political reality and call out his friends, or suffer the consequences of condemnation. In the introduction to his Collected Plays which appeared in 1957, Miller wrote of The Crucible:

“I saw forming a kind of interior mechanism of confession and forgiveness of sins...new sins which were being created monthly...I saw accepted the notion that conscience was no longer a private matter but one of state administration. I saw men handing conscience to other men and thanking other men for the opportunity of doing so.”

For many of us living today, the political witch hunts of the fifties are no more immediate than the Salem witch hunts. Why then do we still find ourselves so deeply moved by Miller’s drama? How do we account for the play’s enduring ability to move us to the deepest level of our psyches? The critic John Ferres writing in 1972 answered the question this way.

“Miller believes a man must be true to himself and to his fellows, even though being untrue may be the only way to stay alive. Out of the ordeal of his personal crucible, each of the principal characters comes to know the truth about himself. In order to confront his essential self, to discover that self in the void between being and seeming, a man must strip away the disguises society requires him to wear.”

Admittedly, Miller faces us with a hard vision. Perhaps many of us are more comfortable with Danforth’s vision of the social order—a simpler society in which the lines of demarcation between good and evil are more clearly articulated for all to see. A society in which it is immediately clear whose “book” we have signed. The Crucible calls this comfortable, polarized world into question. Miller confronts us with the very real possibility that at some time we too may be called upon to walk through the ring of fire. Will we gain or lose our souls in our private Crucible? — JR

To those auditioning, this process can be quite intimidating. “I was terribly nervous, especially for the group audition,” confides Lynne Kinzer, a freshman. “I didn’t really know anyone, and we had to run up on stage for the parts we wanted. But it’s not going to turn me away from future auditions. Once I started doing it, I wanted to keep going.”

It's 11:30 on a Wednesday night, and the theatre's sound system blares “End Game,” a song from the popular musical Chess. The stage is alive with people. Jason Powell, a member of the set crew, hammers nails into a wooden platform. Above him, Lauri Mullens, positioned on a large, metal-framed ladder, adjusts the
“Makeup is creative. I like to see people transformed before my eyes— to watch them become 20 years older,” Heather Long states. “It’s fun to see the actors’ reactions, too . . .”

Actors rehearse on stage long before the set’s final elements—lighting, props, and costumes—are all in place. Note (below) the irregular platform shapes and triangular backdrop which create a feeling of divisiveness.

The set for The Crucible was designed by Eddie Judd, a communications studies major. He first developed the plans for the stagecraft and design class taught by Dr. Oliver Hubbard, who designs the majority of sets for Taylor theatre. After gaining Hubbard’s approval, Judd revised his plans to fit the Little Theatre’s stage.

The week following cast selection, the process of building the set began in earnest. The floor plan was laid out on the stage using tape as guidelines and an inventory of available materials was conducted. A crew of seven workers then proceeded with construction, utilizing the material available and purchasing supplies as needed. Judd describes the process as “piecing together a puzzle”; if wood is available to build a platform, it is built.

Judd chooses to follow Hubbard’s design philosophy. “You have to do what works,” Judd says. “It doesn’t matter where you begin, just as long as you get the job done. Theatre is not a permanent thing; it must be built for the moment.”

This is not to say that the set was randomly thrown together; Judd designed a stage that would symbolically depict the play’s theme. Most obvious are the two large triangles that dominate the background of the stage, surreally designed to resemble a broken, distorted steeple. Judd created these to suggest the division that had occurred in Salem’s church.

Steve Barron, a theatre major also studying under Hubbard, developed the show’s lighting design. He chose to enhance the surrealistic mood of the set by creating a lighting pattern that imitated the blotchy glow of candles and conveyed a sense of distortion. Using a plot that depicted Barron’s positioning of the lights, the crew first hung and then aimed each fixture. Next, individual lights were focused and gels creating various colors added. Finally, the crew modified the pattern according to the director’s suggestions.

During this process, Thom Verratti, a computer science major and chairperson of the light crew, programmed the computerized system that controls the lights. This allows the crew to run the lights smoothly and consistently for each performance from a perch in the light booth at the rear corner of the theatre. “I think lights are appreciated and noticed by the audience,” Verratti says. “I prefer to believe that, next to acting, we have the most emotional impact on the audience. Lights have a live-performance feel to them. We in the light booth are performing as much as the actors.”

It’s a Saturday morning, and most students are catching a few extra hours of luxurious sleep. At rehearsal, Jack Lugar sits on a bench in the gallery of the theatre. He pouts its green vinyl with his fist, harshly whispering a line. Unable to restrain his character any longer, he thrusts his body forward and fiercely mutters to himself. Abruptly he stops, repeating a line aloud in his own voice, then repeating it once again in the voice of John Proctor. Pacing, he repeats it a third time, searching for the correct interpretation.

The rehearsal process normally begins on the Monday following cast selection and lasts five weeks. The actors are required to meet for approximately three hours a night, Monday through Thursday, and again on Saturday morning. Roussele outlines the schedule in advance, considering how far the play needs to progress by certain dates.

Blocking, or the way an actor moves on stage in relationship to the set and other actors, is worked on during the first two weeks. Memorization of lines, obviously crucial, comes next; until memorization occurs, actors usually have difficulty developing their character. Because of The Crucible’s Old English syntax and grammar, this stage of the rehearsal process was particularly difficult. Shope admits that the high point of the play was finally remembering his lines. “It was frustrating,” he concedes. “I worked and worked. I cued myself using a tape recorder. I wrote down every line I had on paper and went over them a billion times. This has been the most difficult show I’ve ever done.”

A final and most complex step of the rehearsal process is character development. This involves understanding a character’s motives and, most importantly, reacting properly and accordingly to them. Each actor has his own technique for accomplishing this. Valerie Flower considers herself an internal actress; before she can physically portray
The theatre has been likened to a sculpture in ice. And indeed, the hours that were put into carving and refining The Crucible have now melted away, leaving only a puddle of experiences.

Her character, she must study her role and understand how it functions in the play. Lugar, a communications studies major, chooses to work externally before bringing his character inward. “I feel a lot of the character is in the physical portrayal and voice inflection. At the beginning of the play, John Proctor is a proud farmer; he stands up straight, legs apart to take up space. By conveying this externally, I can accept it internally as well,” Lugar says.

The air is heavy and smells of dust and long-forgotten objects. But the room is bright and cheerful. Sunbeams stumble through the dirty window panes and play among the discarded thread, assortment of hangers and crumpled sacks that litter the floor. Once a section of the library, the second story of the Ayres building now houses the costume shop. Instead of shelved books, clothing from previous shows are arranged on either side of the aisles. Poised on her chair, Elyce Elder sits amidst piles of material, coaxing a pair of knickers through a sewing machine. She cuts the thread and observes her finished product. She suppresses a giggle, realizing she has sewn them together incorrectly. Grinning, she folds the knickers and places them at the bottom of a nearby pile.

Elder, a sophomore, and junior Kim Evans together headed a crew of six people that constructed or redesigned the various costumes worn by the cast of 22 characters. Three weeks before auditions, research was conducted to determine what type of clothing was worn during the early 1600s in northeastern America. Following this, the appropriate patterns and material were ordered. On the first night of rehearsal, each cast member was measured; the cutting and sewing began soon afterward.

While costumes are being constructed upstairs, Heather Long designs faces downstairs. As head of the makeup crew, Long first organized her crew of eight and planned a schedule, assigning members to different performances. She next took an inventory of all the makeup available, determining what she would need to purchase later. Her final preparatory task was to design a folder of each character's applied evenly, that eyes are lined properly, and that cheeks are hollowed or highlighted as needed. After working makeup for six years, Long still finds the process rewarding. “Makeup is creative. I like to see people transformed before my eyes — to watch them become 20 years older,” she states. “It’s fun to see the actors’ reactions, too. Someone said today, ‘I look like my dad!’ That’s good; that’s what you should look like,’ I told him.”

Properties completes the framework in which the actors move, providing objects that round out the characters and add realism. Jeff Bennett and Mandy Hess co-chaired this crew of five for The Crucible. “Properties’ role is interpreting how the director wants the set completed and giving her exactly what that is,” Bennett summarizes. This process, however, is more detailed than it may first appear.

Please turn to ‘Peek’ on page 44
Imagination, reality and responsibility

BY DR. OLIVER F. HUBBARD, JR.

Though drama has long been a tool of religion, Christians today often look askance at theatre. How far dare we go with our creativity and imagination? Should we portray the realities of a fallen world? What responsibility do we, as Christians, bear? The director of theatre at Taylor shares a Christian perspective of the art of theatre.

I am going to talk about theatre—because theatre is what I do. However, it is not the doing of theatre that I want to discuss, but rather the dramatic sensibility itself, which all human beings possess, but which finds its ultimate expression in the art of theatre. I plan to address two major, interrelated areas in this article. The first is the nature and expression of creative imagination as it relates to our responsibility to fulfill our potential as personal-spiritual beings created in God’s image. The second is the expression of creative imagination as it relates to giving form and meaning to reality in terms of actual and imagined experience, specifically considering the role theatre can/should play in that process.

I want to make it clear that this article represents the tentative conclusions of my own struggles with imagination, reality and theatre. I am certain that there exist other interpretations of the issues I will be raising, and I certainly will not exhaust these two areas of consideration in this article. My purpose is not to persuade you of the correctness of my positions, nor is it necessarily to convince you to see reality as I see it. My purpose is to be true to my own experience, and internally coherent and consistent in my pursuit of truth. If I do little more than stimulate your imaginations, then my efforts will have not been in vain.

Like all good evangelicals, I willingly recognize and embrace the principle of biblical authority. Therefore, it seems only prudent that the first chapters of Genesis be given an opportunity to focus our discussion. As you are no doubt aware, this terrain has been well trampled. Many evangelicals have pondered these chapters in relation to human creativity, and I would gladly commend several of them to your perusal. I simply add my insight, my perception of reality to that of the others who have preceded me.

To be created in the image of God implies a wide range of attri-
This is the promise and potential of theatre: that reality can be expressed incarnationally, whole and face to face; and in the presence of that expression, we can come to understand others and ourselves in a way that few other mediums of expression can provide.

Chief actors a decade apart: Janette (Lister '63) Greene (far left, seated), Edward Percy and Reginald Denham's "Ladies in Retirement"; Linda (Kukak '72) Haubold (left), Jean Giraudoux's "Madwoman of Chaillot"; Jim Van Oosting '73 (opposite page). Henrik Ibsen's "Ghosts."

tributes unique to persons. To my mind, however, in the first chapters of Genesis we find clear revelation of three attributes which I believe to be the most pervasive and encompassing of human existence: the power of creative imagination, the ability to give form and meaning to reality through verbal expression, and the commission to responsible action. As a result of this, it is my opinion that in order for human beings to fulfill the potential that having been created in God's image implies, we must understand and accept the responsibility for giving form and meaning to reality through the expression of our creative imaginations.

Let us look briefly at a few of the relevant factors found in these first chapters of Genesis. The first factor we notice is that God possesses Spirit. When we come to consider the creation of human beings in his image, we should expect that these creatures would likewise possess spirit. At this point, however, what I want us to notice is the imagery used in verse two of chapter one. "The earth was formless and void, and darkness was over the face of the deep, and the Spirit of God was moving (brooding, hovering) over the face of the waters." Through the yielded creative imagination of the writer, God reveals a powerful image of creative imagination, itself, at work. Those of us who have attempted to bring into existence that which was developing itself in our creative imaginations will recognize the truth conveyed through the image. Have we not looked on the dark, formless deep, and have not our spirits brooded over the face of that deep? Then, perhaps with inspired confidence, or with trembling apprehension, we expressed into existence that which previously had not existed and thereby gave form and meaning to reality.

So, we are told, it was with God in the beginning. The most obvious and awesome attribute of God we have revealed is that of creative imagination expressed. The emergence and continuance of reality, the natural and supernatural order, all that is seen and unseen is the direct result of a creative imagination which had the urge (we dare not say need) to express himself: "Then God said, 'Let there be light.' and there was light." In like manner, we are told, all of creation was expressed into existence.

When we come to the account of mankind's creation in verses 26-28 of chapter one, we find the second relevant factor we need to consider: What does it mean to be a creature like God? At this point we can only deduce the content of that image from the revelation of God we have been given, which is expressed through his action in the process of creation. This much we can say: we, like him, are spirit; we, like him, possess self-consciousness; we, like him, possess the ability to give form and meaning to reality through the expression of our creative imaginations.

As we can only deduce the nature and image of God from the record of his actions, so we can only fully understand the nature of mankind as a creature of action functioning in an essentially dramatic context. This dramatic character of creation is conveyed most strikingly in the first recorded action required by God of this creature. In chapter two, verse 19, we are told that God "... brought them (every beast and bird) to the man to see what he would call them; and whatever the man called a living creature, that was its name." In other words, man was charged by God to demonstrate his creative imagination by expressing himself in a manner consistent with the way in which God had expressed himself in the action of creation. In so doing, man revealed the image of God within himself by giving form and meaning to reality, and assuming responsibility for the creation.

This brings us to the third relevant factor we must include in our consideration, and that is what has come to be called "the fall." I certainly do not presume to address this matter in any detailed or comprehensive manner, but to simply deduce from the record what seems to be pertinent to our discussion of creative imagination and responsible action. It appears that in direct disobedience to the expressed word of God (a possibility obviously inherent within the human personality), mankind usurped from God the prerogative of expressing creative imagination in terms of good and evil. We can only assume from the narrative that this was a prerogative God deliberately withheld from mankind. As a result of this disobedience, we can only surmise that the intended quality of creative imagination was altered, as
I am not speaking categorically against entertainment and edification as dimensions of artistic expression. What I am suggesting is that our artists have the potential and responsibility to prepare solid food for the rest of us.

good and evil became variables of reality. We are thus given an explanation for the source of good and evil, those polarities that constitute the actions of mankind throughout recorded history.

Despite the fall, however, I would hold that creative imagination still remains the focal point of our having been created in God’s image, and although impacted by the forces of good and evil released into the world, persons are still responsible for giving form and meaning to reality by expressing that creative imagination in an historical context that is essentially dramatic.

This brings me to the second major area of consideration, the expression of creative imagination as it relates to giving form and meaning to reality in terms of actual and imagined experience, specifically considering the role theatre can/should play in this process. We must continually reaffirm that as human beings, having been created in the image of God, having been given dominion over all the earth, and having usurped the prerogative of discerning good and evil, we are not only capable of, but responsible for, giving form and meaning to reality in our world. We are not, as the rest of creation, merely at the mercy of external forces and events that seem to have an objective reality apart from human consciousness. Creative imagination allows us to ascribe meaning to those forces with which we contend, and to translate external events into true experiences that ultimately have spiritual consequences.

Richard Courtney, an education theorist, speaking of the relationship between actual and imagined experience and our dramatic sensibility, states, “Our inner drama is what makes us human. We think ‘as if’ — we imagine. Then, as a result, we act ‘as if.’ Imagining lets us consider possibility, and it is this which is uniquely human. Even the upper primates cannot imagine possibility, and they do not act ‘as if.’” This relationship between the reality of actual and imagined experience and the power of creative imagination is important in our understanding the role theatre can/should play in giving form and meaning to reality.

The Apostle Paul, in 1 Corinthians 13:12, provides this intriguing insight into the reality of actual experience: “At present we are men looking at puzzling reflections in a mirror. The time will come when we shall see reality whole and face to face. At present all I know is a little fraction of the truth, but the time will come when I shall know it as fully as God now knows me.” He has considered life as he lives it and concluded that the reality of actual experience is like looking at puzzling reflections in a mirror. The imagery he uses has been used by others to express similar truth.

When we look to the reality of imagined experience, we find the same imagery being used by Shakespeare when he describes the purpose of theatre as “…to hold, as t’were the mirror up to nature; to show virtue her own feature, scorn her own image, and the very age and body of the time his form and pressure.” The purpose of theatre described by Shakespeare is a worthy one which the true theatre artist takes seriously. Theatre is the artistic process through which we give expression to our creative imaginations and our innate dramatic sensibility. In the theatre we can take our “as ifs” and we can literally incarnate them on stage. In so doing, the reality of actual and imagined experience coalesces for the duration of the performance, and we can be given the rare opportunity to understand better the fragmented, disjointed, puzzling reflections and shifting patterns from the reality of actual experience. Through the reality of imagined experience, we can vicariously participate in the life situations of others, while at the same time maintaining our own personal identity.

Theatre is immediate, it exists only in the present, it is experience which is at one and the same time actual and imagined. This is the promise and potential of theatre: that reality can be expressed incarnationally, whole and face to face; and in the presence of that expression, we can come to understand others and ourselves in a way that few other
Theatre at its best should be an experience wherein we recognize that which is true about ourselves and others; that which helps us to fulfill our potential as creatures made in the image and likeness of God.

The role of the theatre artist is the same as any other artist — to give form and meaning to reality in an attempt to grasp it whole and face to face. The calling of all artists, whether or not they are Christian, is to honestly struggle with the reality of actual experience and to give form and meaning to that reality through the expression of creative imagination. The result may be an unbridled exuberance at the wonder of life, and an uncompromising celebration of human sensuality, or a tirade of uncensored anger in the face of cosmic injustice. Whatever content the expression contains, however, must be true to the experience of the artist who is crying out to us, as Dorothy Sayers expresses it, “Look! Recognize your experience in my own.”

The search for truth and authenticity, I am afraid, is one to which we ascribe more in theory than in practice. The arm of the law is strong in us, and seems a more secure guardian than the wings of the Spirit. If our art must aspire to expression beyond mere entertainment, then we prefer that aspiration be expressed as “edifying art.” Edifying art is that expression of the creative imagination of the pseudo-artists who give form and meaning to reality by finding nothing more than clever, innovative ways to restate the beliefs and opinions their audiences already endorse. As Dorothy Sayers again puts the case, “... ‘edifying art’ may only too often be the pseudo-artist corruptly saying: ‘This is what you are supposed to believe and feel and do — and I propose to work you into a state of mind in which you will believe and feel and do as you are told.’ This pseudo-art does not really communicate power to us; it merely exerts power over us.”

Most of the contemporary religious drama, religious music, and religious painting is pseudo-art, aimed at edifying and pacifying its audience with the most superficial and obvious symbolism, while reaffirming the most unequivocal manner the clichés of Christian experience. A stroll through any Christian bookstore will corroborate this charge. The situation is accurately assessed by Franky Schaeffer when he writes, “... one could sum it up by saying that the modern Christian world and what is known as evangelicalism in general is marked, in the area of the arts and cultural endeavor, by one outstanding feature, and that is its addiction to mediocrity.”

Please do not misunderstand my point. I am not speaking categorically against entertainment and edification as dimensions of artistic expression. Indeed, the truest artistic expression will contain elements of both. What I am suggesting is that our artists have the potential and responsibility to prepare solid food for the rest of us. However, if we turn our heads away from the solid food because our tastes have been satiated with pabulum, we not only discourage our true artists, but we deprive ourselves of the maturity into which our Father would have his children grow.

The primary role that theatre should play within our communities is not merely another avenue for diversionary entertainment, nor merely another tool to utilize in propagating our beliefs. Theatre at its best should be an experience wherein we recognize that which is true about ourselves and others; that which helps us to fulfill our potential as creatures made in the image and likeness of God. This is the calling to which we aspire at Taylor University. It is the focal point of our endeavors in the theatre arts, and lies at the heart of a liberal arts education. — OH

Drama: Jim Rapson ’80, Mindy (Date ’83) Anderson, Shakespeare’s “Hamlet”; Joe Maniglia, Brian Smith, both ’88 (middle), Peter Shaffier’s “Amadeus.” Comedy: ’82 grads Randy Wyatt, Dave Shipley (above) Philip King’s “See How They Run.”
Ray Bullock is professor of art at Taylor University, having joined the institution in 1966, and has written several articles over the years for Taylor's magazine. He holds BS, MAEd and EdD degrees from Ball State University.

Is visual art dead in the church?

BY DR. RAY E. BULLOCK

The church was once patron of the visual arts. Today, Christians tend to be wary of contemporary religious art, suspicious of its elusive nature which combines mystical reality and abstract symbolism. Artists are thus reluctant to concentrate on religious images, and so the quality of visual art in the church is visibly ill.

The sale of visual art has reached impressive figures and museum attendance is booming, which would seem to indicate an unprecedented interest in artists and their work. But, ironically, this interest in visual art has not been paralleled in the church. The Christianity that spawned the use of significant and marvelous works of Western visual art is apparently no longer a prevalent force in the promotion and acquisition of the visual arts. The diversified forms of the church in America have allowed for little patronage or support and have permitted visual art to languish — and are the poorer for it.

Music has historically been accepted by the church, and theatre is now making inroads into Protestant church services, fast becoming an accepted as well as effective medium of worship. But, visual art is relegated a marginal position in the church. If utilized at all, visual art in the church exists as trite, stereotyped kitsch or, at best, antiquated religious images. Little of the visual art found in the church today can be considered fine art, rarely serving a religious function and apparently existing for its own sake.

Several factors have contributed to the demise of religious visual art in the Protestant church and militate against the church's willingness to support the visual arts and the artist. Because of its uneasy acceptance by the majority of American society, contemporary visual art continues to occupy an uncertain position in the church. While few will deny that visual art is highly desirable in the church, there remains the hesitant-acceptance of contemporary images...
Christians are fundamentally hesitant and distrustful of artistic illusion because it seems to be deceptive. However, religious art has always been imaginative. Many artists have painted angels with wings and devils with horns, and some have even portrayed Hell in their religious pictures, using only creative imagination.

or symbols for the purpose of worship. In wide sectors of the Protestant branch of the church, the Reformation bias against images is still very much with us. Even without that bias, the contemporary church doesn’t appear to think about its religious experiences in a visual manner as the early church did. There also remains the constant, lingering subconscious standard of achievement established by images portrayed by Renaissance and Baroque artists for the church which holds viewers breathless in museums and cathedrals. These classical conceptions have obscured our thoughts and thinking about religious art so profoundly that they pose a dilemma for the contemporary artist. Pluralistic value systems in our culture, not only concerning the arts but religion as well, also prohibit agreement on the appropriate symbols and images for use in the contemporary church.

Historians have been content to call “religious” any art associated with the established traditions of the church if it tells a sacred story or enjoins proper behavior, or endeavors to promote and sustain truth. Therefore, religious art generally refers to an extremely wide range of works of art depicting biblical scenes and characters, art work related to ecclesiastical practice, as well as homiletic and moral representations. Widely circulated popular prints of works of visual art might be categorized as “religious” — but these are usually of sentimental prettiness and persuasion; they capitalize on evangelical imagery or nature treated in such a way as to transform a landscape or genre subject into a supposedly religious experience.

The paradox is that religious art may contain little spirituality. Spiritual art does not come to us with definitive labels, and its creators may not necessarily think of their work as reflecting spiritual quality. Furthermore, spiritual art frequently addresses or attempts to address the questions and concerns an artist may have about man’s place in the world and his ultimate relationship with his Creator. Religious art, on the other hand, tends to deal with the answers to religion which have been established institutionally by the church, reflecting the expression of collective ideas about man in his relation to God. Sometimes it does possess spiritual qualities but at other times, even when it is successful in its mission, it functions primarily as historical religious education or as a visual sermon. Visual art has attempted to clarify the spiritual essence of various times in the history of the church but also has been rethought by each age in light of ethical and religious experiences.

The early Christians used abstract signs called chrisma or calligraphic signs since they tended to be suspicious of the free-standing statue, which reminded them of the false gods of the pagans and made them mindful of the admonition of the First Commandment to shun graven images. Painted images, on the other hand, particularly given the stylistic conventions that were to develop, created forms that were less directly identified with natural figures. The icon makers eventually worked out a representation in which the image became thoroughly human but also highly stylized. As Christian dogma developed, this form of symbolic interpretation of reality became more favored and was strictly regulated by the church. Visual art was less likely to please the aesthetic sense of the eye than to impress upon the beholder the significance of the doctrine of salvation.

In late medieval time, Gothic images appeared with more earthly and realistic, or repre-
A last supper or a crucifixion ... does not belong to any particular age or time. Christians and artists in all eras have interpreted and applied their personal imagination to these recurrent themes, and the vastly different interpretations illustrate variation in conception, imagination, emphasis and emotion.

Although he was an agnostic, da Vinci's representation of Christ's last supper has become the standard religious painting of our time. An interpretation by Salvador Dali (right) is commonly spurned by Christians, primarily because of the artist's bizarre lifestyle. Is either painting a more correct or more spiritual interpretation?

Visual art has always been a reflection of the society in which it was produced. In this sense, visual art changes rather than progresses. The resulting history of religious art, like all history, is a graphic record of that change. The continually-changing images the artists have given us for nearly two-thousand years and the diverse images they provide us today simply indicate that artists have personally struggled to form images from their own understanding of man's relationship to God. The image of God, the acts of creation, the image of Jesus, episodes from the scripture, church dogma and doctrines have been visualized and transformed by artists throughout history.

Christians are fundamentally hesitant and distrustful of artistic illusion because it seems to be deceptive. However, religious art has always been imaginative. Many artists have painted angels with wings and devils with horns, and some have even portrayed Hell in their religious pictures, using only creative imagination.

Another complication peculiar to the problem of how Christians are to confront religious art concerns the issue of the artist's relationship to Christ. Does one have to be a believer to produce quality religious art? Of course not. Numerous Renaissance and Baroque artists executed significant works of visual art that continue to provide us with religious meaning today. Many of these artists were far from Christian in their beliefs, attitudes and behavior.

Probably the most widely displayed and accepted piece of art in both the church and home, is The Last Supper by Leonardo da Vinci. Da Vinci was not a devout Christian and has even been called an agnostic, and yet we accept without question his interpretation of the Last Supper. Recent research has even called to our attention the lack of authenticity of the scene portrayed by da Vinci, and many art historians view the painting as simply a deep psychological study of the personalities of the apostles as they reacted to Jesus' words in different and revealing ways. The painting is obviously influenced by classical art in its organization of a formal connection of figures dependent upon facial expression and gesture in a conception of drama. A last supper or a crucifixion, of course, does not belong to any particular age or time. Christians and artists in all eras have interpreted and applied their personal imagination to these recurrent themes, and the vastly different interpretations illustrate variation in conception, imagination, emphasis and emotion.

Although we accept the interpretation of Christ's last supper by da Vinci, a similar painting by the same title, The Last Supper by 20th-century surrealist artist Salvador Dali, is frequently rejected by Christians. The rejection of this painting, as well as other religious subjects by Dali, is partially biased by his shrewdly-public, outrageous and eccentric behavior which is unacceptable to Christians. Although more traditional in content than his early work, this painting does not attempt a literal portrayal but through stylization enhances its mystery with super-imposed images, unusual view, and the presentation of incongruities in a meticulous, photographic technique. Salvador Dali postulated a Freudian universe and painted everything he treated in a
To most spectators, contemporary religious art does not appear to be a confident art, but a hesitation between mystical reality and abstract symbolism characterized by elusiveness. It is, however, common for the arts to be indirect and symbolic in the way they bring ideas to our attention.

Names, faces and thoughts of the artists award their sculptures personality at Taylor University

Three men sat casually amidst the bustle of students entering Dr. Ray Bullock’s “Arts as Experience” class. The strangers, conversing lazily in their small cluster—an occasional remark evoking a loud guffaw from the tallest—were indifferent to the attention that they were beginning to attract. To the students, however, the three men were considered famous (or infamous, depending on opinion of their work) at Taylor long before they arrived on campus.

The curious glances that the men received were a result of names and faces finally being connected to the anonymous structures that had graced Taylor’s lawns in the past three months. These guests were being recognized as the sculptors of the monumental-sized works of art brought to Upland early in December. The trio consisted of artists Richard Tucker, constructor of “The Hurl”; Robert Sestok, constructor of “Space Grip”; and Roger Machin, constructor of “The Flexing of Florida, Part I.”

Having the sculptors participate in a symposium on their work was the final step in a long and tedious journey for Craig Moore, assistant professor of art. Since joining Taylor in 1979, Moore’s goal has been to bring sculpture to the campus. Opportunity to realize this dream appeared last fall. While reading Marion’s Chronicle-Tribune newspaper last fall, Moore noticed a photograph of an imposing sculpture. The caption read, “Sculptures to be given away to a good home—all you have to do is move them.”

Through a series of inquiries, Moore discovered that the pieces were part of a project called Sculpture Chicago. Described as a “museum without walls,” the project had been funded annually by corporation and foundation gifts as a means of making art and artists accessible to the Chicago public. Sculpture Chicago, established in 1983, featured large-scale, outdoor sculptures developed by emerging artists. Over the past six years, thousands of art patrons and students had visited the historic South Loop neighborhood where the sculptures of 38 artists had been constructed. Recently, the site of the project had been sold to a real estate company for the development of condominiums. As a result, the sculptures had to be relocated or destroyed.

After meeting with the director of the project, Taylor was deemed a suitable recipient of the sculptures based on its status as a nonprofit organization. This left one problem as gigantic as the sculptures themselves: How to transport three of the structures to Indiana. The series of obstacles that followed appeared insurmountable. “When one door would close all of a sudden, I would try another door,” Moore says. “I kept trying doors until I finally got through this maze. It’s unbelievable how this whole thing worked out.”

Options for moving the sculptures, such as renting a crane at $500 per hour, were turned down. Carl Moellering, a board of trustees member and owner of a Fort Wayne construction firm, helped to overcome this hurdle by volunteering the use of three semis and paying for use of a crane. A second obstacle was obtaining special permits. To move a large structure in downtown Chicago, particularly when the object is bigger than the square footage of a semi trailer, costly and time-consuming approval must be granted. And finally, as the whole move was in progress, the sculptures and trucks were impounded overnight and the drivers arrested. Again, Moellering came to the rescue. After an entire semester of effort, the sculptures arrived at Taylor with only a knock out of “The Hurl” to attest to their difficult journey.

As for the campus, the new arrivals met with a barrage of varying opinions. Moore anticipated

hallucinatory manner, even when he took biblical themes as his subject.

One’s religious views may enhance an aesthetic experience or detract from it, and knowledge concerning the background of the artist may inhibit or prevent a religious experience when viewing a work of art with religious content. It may also be true that the intensity of aesthetic enjoyment will vary with the degree of religious sensitivity of the observer, but it is not obvious that a particular religious sensitivity is necessary to appreciate genuine aesthetic worth.

In our time the arts, and particularly visual art produced by the contemporary artist, seem isolated from a large portion of society. There appear to be no absolute, universal laws of good art, no definite rules binding on the artist, to which one can appeal in evaluating the merit and quality of contemporary religious art. To most spectators, contemporary religious art does not appear to be a confident art, but a hesitation between mystical reality and abstract symbolism characterized by elusiveness.

It is, however, common for the arts to be indirect and symbolic in the way they bring ideas to our attention, and this stylization enhances its mystery. Symbols can be used to indicate a force or mood rather than the literal portrayal of the object or event itself. All of us in our contemporary society are for more symbol-conscious since symbols and signs are used to open up levels of meaning. Twentieth-century religious art has, in fact, much in common with both the signs and symbols used by the early Christians. Visual art requires an intellectual response—its action simply imprints an idea in some matter.

Is visual art dead in the church? The answer is obviously no. But the quality of visual art in the church is visibly ill, and the prognosis is not favorable. Prophecy
The primary function of religious art is to evolve visual terms for concepts which concern, for the most part, the invisible. The function of visual art in the church is not necessarily for decoration or beauty in a romantic sense, but to establish a climate for celebration of worship.

This controversy, noting that it was to be expected when sculpture had not been previously displayed on campus. The fundamental element of his goal, however, was being realized; students were developing an awareness of art, and from this awareness could spring appreciation.

Paralleling Taylor’s reactions to the sculptures were the artist’s reactions to the relocation of their sculptures. Although the artists were instrumental in placing their pieces on campus, the drastic change in environment could not help but alter their perspectives. Tucker, whose sculpture is composed of three layers of concrete over steel and galvanized screen and weighs six tons, notes that “The Hurl” had not seemed as large with the Sears Tower looming behind it; in Upland, things are “scaled down,” emphasizing its actual size. He prefers his sculptures to be located near walkways or patios where people are forced to walk around or jump into the works.

Machin is more optimistic about the relocation of his piece, finding it more “whimsical” in a rural setting. “The Flexing of Florida,” built of galvanized steel, concrete and copper, was created with the hope that the 40’ x 22’ structure would eventually tarnish. For its new rural location, Machin decided not to wait upon nature’s process and tinted the sculpture green himself. He remarks, though, that his piece was not built for a huge, open area, and feels it has become “a little lost” in its new environment. Sestok is perfectly content with the placement of his “Space Grip.” “It’s kind of nice to have the ‘Space Grip’ here at Taylor. I don’t know where I’d put it in my yard,” he quips about his 22’ x 10’ x 10’ foot welded steel pipe creation.

Despite the array of views put forth by both the campus and the artists, the visit of these three sculptors personalized their imposing structures, providing a valuable link between the isolated visual arts and their actual creators. Each man brought to the Taylor classroom individual experiences and beliefs that were uniquely expressed through his sculpture. Although his piece is often associated with the idea of modern technology, Sestok shared that the inspiration for “Space Grip” came at a low point in his career. Torn between pursuing art and earning a steady income, he struggled to grasp whatever inspiration would come, and the thought of interpreting his feelings through a three-dimensional piece occurred. He explained his idea by saying that “... art has a lot to do with space — not outer space, but personal space. Space you have in your mind.” From this idea emerged a small-scale model of a fist.

Machin, on the other hand, developed his sculpture from his personal view on “... the futility of man’s attempt to approximate nature.” Originally from England, Machin had never visited Florida, seen palm trees or watched a rocket lift off until 1984. After this experience, he was struck by the redundancy and waste of technology. In response to his feelings, he sketched his idea for “The Flexing of Florida, Part I.” The design combines the shape of a palm tree and structure of a rocket. It also captures man’s age-long fascination with flight by suggesting the structure of an umbrella, representing the various contraptions men have invented to achieve flight.

Regardless of the varying opinions and interpretations of the sculptures, one basis for agreement remains firm: art deserves respect, if not for its beauty or meaning, then simply for the dedication and skill required to create it. “We leave these sculptures with you now,” Machin says, summarizing the point. “I’m not saying you can do what you want with them by any means. We hope that you’ll respect them, whether you like them or not.” — JH

This article aims to explore the primary function of religious art in the church, emphasizing its role in establishing a climate for celebration of worship. Whether through sculpture, visual art, or other mediums, religious art serves to evoke visual terms for concepts that concern the invisible, ultimately contributing to an environment conducive to spiritual growth and reflection.

The future of religious art in the church is laden with numerous pitfalls since religious art is often de-emphasized and never destroyed, which makes it challenging to thrive. Art is always in the process of formation, and each new phase does not always point to the final destination. Therefore, to predict what will become of religious art in the future is a difficult task. However, we need a reopening toward religious art which is both dynamic and innovative rather than turned back toward traditional formalism and conventionalism. But unless the church demands a powerful Sacred Art with themes for our time, the artist will continue to be reluctant to concentrate on religious images and symbols.

There is no simple resolution since the relationship of the artist to the church has never been an easy one, and may never become so unless the artist and the church achieve a feeling of mutual need. And when the church does play the patron, it has historically been inclined to place restrictions upon and make demands of the artist by prescribing an aesthetic theory or at least a criterion of what art should be. The challenge, therefore, to the visual artist and also to the architect is to capture the sensitivity, the tradition, and the conviction of the expression of people who worship in a particular way and place.

The primary function of religious art is to evolve visual terms for concepts which concern, for the most part, the invisible. The function of visual art in the church is not necessarily for decoration or beauty in a romantic sense, but to establish a climate for celebration of worship. The church’s essential mission is to introduce and proclaim the faith. The visual artist can only supply the prelude to the worship experience, which simply enhances the church’s primary responsibility of proclaiming the saving Word. — REB
Playwright

The restaurant was a perfect setting, and a suitable romantic protagonist was quickly crafted — but before long all the characters in Jason’s mind screamed in silent rage. This piece of fiction earned the author a first-place award in Taylor’s annual student literary magazine, Parnassus.

BY THOM VERRATTI ’90

The other people in the restaurant knew how fancy it was, of course; their own presence there was enough to convince them of that. But only Jason noticed the subtle touches that really made the place classy: the rustle of water glasses carried by stiffly upright waiters, soft hidden light which flashed from the maître d’s polished brass buttons, even the peculiar acrid smell that accompanies freshly ground coffee and distinguishes it from freeze-dried. Jason noticed all of these things from his table for two in the corner, and he was pleased. [The restaurant was a perfect setting for a drama; so of course Jason was composing as fast as his mind could scribble mental notes.]
He was thinking frantically, but no suave or sophisticated lines came to mind. Lisa was still looking at him expectantly, and for the first time he noticed that her eyes seemed to hold private jokes of their own.

RENDEZVOUS
by J. Matthews
a romance in one act

(The setting is an expensive, trendy restaurant on Milwaukee’s East side. Several diners are quietly chatting at tables set stage center. At stage right we see a young man waiting alone at a table. The lighting is subdued, with candles at each table, and soft music is drifting from a string quartet seated at stage left.)

Actually, there was no live music on Tuesday nights, but if Jason hummed along a bit he could almost imagine that the piped Muzak was indeed a tuxedoed string quartet. [Now all that he needed was a suitable romantic protagonist.]

HE: (addressing the audience) I remember the night that she fell in love with me. I had met her only a few weeks previously, but already I was completely infatuated with her warm smile, her peculiar habit of cocking her head when she spoke, her curiosity which darted from subject to subject like a whimsical hummingbird. After I called her repeatedly, she finally agreed to meet me at the chicest place in town for dinner. Naturally, I was prepared to do whatever it would take to charm my way into her heart. (HE turns from the audience to the wine list. A WAITER enters stage right and stops at his table.)

WAITER: Good evening, sir. Would you care for some wine tonight? Perhaps a half-carafe of . . .

HE: A full carafe of your best. I’m expecting someone.

Jason was interrupted by the sudden appearance of a waiter, who was obviously pleased to have found a college student to condescend to. Jason sent him away after ordering a carafe of ice water, just to stay with the script. He wasn’t sure if the waiter would have asked for ID, but he certainly didn’t want to display his ignorance of fine wines by attempting to order one.

(SHE enters the restaurant stage left and crosses to the table.)

HE: (rising and pulling out her chair) Hello, darling; you do look lovely tonight. May I take your coat?

SHE: Thank you. (SHE sits carefully, as if the chair might break beneath her, and looks around.) This is a beautiful place. Do you come here often?

HE: (smiling) No, just on very special occasions.

(SHE laughs, embarrassed. There is a pause; a moment of awkward silence as they gaze at each other, before her eyes drop to the menu.)

Not too long a pause, Jason was thinking. Just enough to establish her interest. He went over the scene again in his mind, mouthing his lines silently and staring hard at the empty chair across from him. He had just about got the timing for the awkward pause, and was practicing letting his gaze drop, when he noticed Lisa grinning at him from the door. She bounced past the hostess, threw her jacket over the coat rack as she passed, and flopped casually into her chair before Jason could even stand up. “Hi,” she said breathlessly.

“Sorry I’m late, but I got off the bus at the wrong stop and had to walk a bit.” She leaned toward him conspiratorily. “I didn’t realize this place was so nice,” she confided in a stage whisper. “I feel a little under-dressed.”

Jason looked at her. She was wearing jeans and a U of W sweatshirt, and she had a vinyl backpack slung over one shoulder. He considered saying “Hello, darling,” but decided that his moment had passed. “No, Lisa, you look great. Really, I uh — should have mentioned that the restaurant was fancy.”

“Well, this is very sweet of you, Jason. McDonald’s would have been fine, but this is really special.”

Jason cleared his throat in what he hoped was a modest cough, looked down at the table, trying to smile shyly, looked back up at Lisa and realized that it was his turn to say something. “Uh, yes, yes it is, a very special place.” He was thinking frantically, but no suave or sophisticated lines came to mind. Lisa was still looking at him expectantly, and for the first time he noticed that her eyes seemed to hold private jokes of their own, and dancing lights laughing at the world around them. “In fact, he said, remembering, “I only come here on very special occasions.”

“Well, there’s nothing very special about an Intro to Accounting study date. I assure you,” Lisa grimaced. “But the thought is still appreciated.” She had unzipped her backpack and was stacking the table with practice ledgers, a sheaf of looseleaf notes, and two huge textbooks. Jason sighed: he had forgotten to bring his bookbag. He remembered feeling that he was forgetting something as he left the dorm, but after checking his wallet a few times and straightening his tie, he had decided that it was just nerves. Actually, Jason realized, he had completely forgotten that he had asked Lisa out to study. He had been so excited when she said yes that . . .

But Lisa was frowning worriedly at him. “Jason? Are you okay?”

“Oh, yeah, yeah, I’m sorry. It’s just that I forgot to bring my books, and . . .”

“That’s all right.” Lisa carefully gathered up her papers and stacked them neatly on the floor. “We can just talk then. It would be a shame to ruin a good dinner with debts and credits anyway, right?”

“Right,” Jason laughed, a little too wildly. He had no idea what they could talk about. What could he say that would interest her?

HE: Do you realize that this is our anniversary?

SHE: (curiously) What do you mean?

HE: We first met exactly one month ago. Remember the art gallery?

SHE: The Escher exhibit?

HE: I was glad to find someone who really knew what she was talking
For a moment, the idea of a female actually impressing Rodney intrigued Jason, and he began to set the scene up in his mind. She would have to be different—noticeably different, maybe a biker or a punk rocker . . .

about. Most of these museum-goers are mere amateurs who like to think they know something about art.

SHE: (warming to the subject) Oh, I'm no expert, really. I've read a few books, that's all.

HE: Well, you impressed me. Very much. (SHE is flattered.) Anyway, I'm glad we had the chance to go out and talk afterwards. You know, that evening was one of the best I've ever had.

SHE: (cocking her head) And you wanted to see me again.

HE: Yes. To talk about art, of course.

SHE: (a bit disappointed) Oh, yes. Escher. (HE winks at her; SHE catches on and laughs musically.)

Jason knew that he wanted to discuss their friendship, and mentioning their meeting would be a good lead into that. But somehow Lisa introducing herself in Fine Arts class a few weeks ago wasn’t quite as romantic as the notion of meeting her in an art gallery. He could just picture Lisa with a floppy beret, eyeing a portrait critically and remarking on the artist's use of shading. Jason was still wondering how he should begin as the waiter sidled up, took their order, and left.

She was chatting away casually, and Jason had to force his attention back to her words. "I met your roommate Rod the other day at dinner," she was saying.

"Oh, yeah?" Jason tried unsuccessfully to sound enthusiastic.

In his estimation, Rodney ranked right up there with professional sports and integral calculus as overwhelmingly boring conversation topics. He really couldn't picture Lisa as having much interest in Rodney — she was certainly too levelheaded for that. "What did you think of him?"

"He's a really sweet guy. Does he have a girlfriend?"

"A . . . girlfriend?" Jason's head was spinning. "No, he doesn't." Rodney was a sweet guy — that was his problem. If he wasn't such a sweet guy, Jason could poison him or push him out a window or something. As it stood, Jason just had to watch girl after girl fall for his boyish grin and his preoccupation with stuffed animals . . . Jason almost gagged at the thought. Yeah, Rod had girls pounding down his door trying to get to him, and what did he do about it? Nothing! Jason wondered what kind of girl it would take to impress Rodney. For a moment, the idea of a female actually impressing Rodney intrigued Jason, and he began to set the scene up in his mind. She would have to be different — noticeably different, maybe a biker or a punk rocker . . .

"He's really cute, but he never says more than two words to me," Lisa was despondent now, her laughing eyes downcast. Suddenly they focused on Jason. "You could help me, Jason. You’re so creative . . . you’re probably the most creative person I know. And you know Rodney. Tell me what I could do to let him know I like him."

Jason felt surprisingly challenged rather than put off by her request. "Well, Rodney is very . . . cute is a good word for him. I mean, he’s into cuddly pets, and loose sweaters, and . . . and pink."

Lisa laughed. "So should I wear pink cuddly sweaters?"

"No, no, that wouldn’t work at all," Jason leaned back in his chair and stared off into space for a bit, studying the mental scene for inspiration. "I think that what Rodney needs is something to throw him off track. He just isn’t affected by traditional flirting — it passes him right by."

"What do you suggest?"

"Well . . ." Jason's eyes narrowed in the pause that followed, his mind racing. Mentally he put Lisa and Rodney in a featureless room together. What would surprise Rod?

"To begin with, you can forget about all of the typical tricks. He’s not going to fall for giggling, moony eyes, or prank phone calls. And you can’t play off his ego, since he doesn’t have any to speak of. No, first off, you need to be a bit uncon

Poems from the 1989 Parnassus literary magazine

Sojourner-Truth

She walks the night on wonder winds
Her breeze compels the blind
As little children try to reach
Inside her playful mind

She moves with grace around their hands
A dance on thoughts of old
She sees so well they cannot know
What they can never hold
• Lisa Snapp

"i reached into my"

"Trust lost"

Trust lost when fears
fear surrender and sacrifice

Not of common problems
but the
slowly cried clutch
of one who'd like to keep
dangling himself
over a
cliff of his choice.
• John Bollow

Rave, Beauty

Rave, Beauty!
Rave at the darkness of ignorance,
which hides you from desired eyes that could see and understand.

Rave, Beauty!
Rave at the dull crowds
that blindly pass without admiring, or even noticing.

Rave, Beauty!
Rave at the repulsive shell,
which imprisons you, allowing no rays of light or color out.

Rave, Beauty!
Rave at the breeze of death,
which steals your chances and quiets your longing cries.
• Jeff Kiger
Jason had his fingers pressed to his temples; he was sure that he had gone insane and that everyone in the restaurant was staring at his maddened, ravaged visage. Actually, he realized, Lisa was ordering dessert.

When I was nine
I lived somewhere else...

there were dragons
in every scuffblue mailbox; you could see their ivy smoke
scrawl up the brick
at night
by the light of the streetlamps
that really were hideouts
for aliens
that could read your mind
(if the light hit you.)
the foggy,
sixty-degree nights were
best
I used to see
such important things.  
• Thom Verratti

vential, to startle him. And don't hang all over him — it scares him to death. If you don't let him think you like him, you could probably have him following you around like a puppy . . . .

Jason trailel off as he realized what he was doing. Rod following Lisa around like a puppy? Was he crazy?? Here they were, eating steaks that represented two weeks of spending money, and he was trying to coach her on how to pursue his roommate. This wasn't the way things were supposed to be at all!

HE: I've waited for this moment for all of my life. (HE and SHE are leaning across the table, hands clasped, staring deeply into one another's eyes over the flciering candle.) I want to show you the world, dearest. I want to promise you the moon and give you the sun. Our love is like a red, red rose, and now it has only begun to blossom.

Together, our love can conquer all . . . .
LISA: (interrupting) Oh, come off it, Jason! Couldn't you be more original than that?
(Pandemonium breaks out in the restaurant as all of the candles explode into fountains of sparks shooting to the ceiling. The sprinkler system triggers and dumps several gallons of cold water on the entire restaurant. Loud, melodramatic organ music is all but drowned out by the screams of diners. Only HE sits, frozen in mid-cliche, as an ambulance siren begins to wail in the . . . .)

Jason had his fingers pressed to his temples; he was sure that he had gone insane and that everyone in the restaurant was staring at his madden, ravaged visage. Actually, he realized, Lisa was ordering dessert.

He was still trying to regain control of his invaded script as Lisa spooned down the last of her butterscotch sundaes. It was useless, he knew — the scene was shattered. Lisa was still talking excitedly, thanking Jason for his help, brainstorming ideas. Jason contributed monosyllabically from time to time, but mostly he just sighed and looked into his water glass morosely.

Lisa was laughing. “Jason? Am I losing you again? You seem so preoccupied tonight.” Her eyes were amused — obviously, Jason thought, at his expense. “You're not jealous, are you?” She was deliberately goading now! Jason was suddenly angry. She knew perfectly well what she was doing, and it was unfair! He knew that he couldn't compete with Rodney. Why did she have to rub it in?

“Because if you're jealous . . . .” Lisa was continuing. Jason decided to ignore her completely. For all he cared, she could drop through the door right then and he would just walk away. Whistling, “Don't be. I really don't think Rodney's my type at all. I was just curious as to what you thought interested people to each other. And I like your answer.

Being unexpected, different, throwing people for a loop — that's really the best way to attract them, isn't it?”

Jason was mentally humming with his fingers stuck in his ears. In fact, he almost missed the waiter who came and took his money. He didn't care, he didn't want to listen to her talk about flirting or being conventional; he just wanted the whole fiasco to be over. And he wished that he didn't want her so badly.

“And I have to confess . . . I know it was rude of me to talk about Rodney so much, but . . . .” Lisa was obviously enjoying this, Jason thought. “. . . I really wanted to shift gears on you and see how you'd react. I wasn't sure if you'd see through my ruse or not, but it really doesn't matter, does it? It worked! I mean, it was completely unexpected, wasn't it?”

They were out the door and standing in the cool night air by this time. Jason had intended to take the bus back to campus with Lisa, but he decided now that he needed a long walk alone instead. He couldn't believe that he had been so stupid! How could he have thought that Lisa would follow the script? He looked at her now, standing in the lights of the city street, and she was more beautiful in her sweatshirt and jeans than he had ever imagined her. Her eyes were open wide, and they seemed to want to share something humorous with him. Then they dropped to the pavement.

“Would you like to go for a walk, Jason? It's a beautiful night.”

All of the characters in Jason's mind screamed with silent rage at the inconsistency of all things feminine. Mumbling an excuse, he left her standing there, sprinted two blocks to the bus stop, and steamed the several miles back to the unmink-and-cuddly half of his dorm room, where he immediately rolled a fresh Lisa into his typewriter and proceeded to write her into exactly the two-dimensional oblivion that she deserved. — TV
Campus media:
From extra- to co-curricular

The annual recently completed its 93rd year of existence, the newspaper its 75th. A television studio and radio station have been added to campus in the last 25 years, and now Taylor is taking a closer look at how best to link academics with the extracurricular, student-run media.

Anyone who has attended Taylor University knows about the Echo and the Ilium, the campus newspaper and yearbook. Some yellowing copies of the Echo and a few dusty editions of the Ilium can probably be found in the attics and on the bookshelves of most former students. Both publications have survived over the years and they are currently in good health.
Campus media functioned primarily as extracurricular activities staffed and supervised by interested students and faculty. While good things happened with that arrangement, there were also some persistent problems.

Steve Barron (previous page, seated) relays the day’s news from the WTUC studio. Bill Hatfield (standing) has brought some continuity to the radio station by serving two consecutive years as director of WTUC. A blank sheet of paper can be a frightening item; Kathy Cherwek (right) is one of the many people who record history annually in the thousands of sentences of text filling the Ilium yearbook. Filling pages with news and information was a weekly grind for Jen Blum (below), who served as Echo editor this year.

More recent students, at least those within the past two decades, also remember WTUC Radio, with its checkered past of starts and stops and unreliable reception in the residence halls. New equipment, a new cable system, and faculty supervision over the past ten years have brought more consistent quality to radio operations and broader campus attention and participation. The newest campus medium is WTVT, a television station made possible by the campus cable system. Periodic news and special features are produced by students for broadcast on campus.

Until 1984, campus media functioned primarily as extracurricular activities staffed and supervised by interested students and faculty. While good things happened with that arrangement, there were also some persistent problems. There were no formal links between campus media and academic programs, resulting in lost opportunities for using the media as learning laboratories to support classroom instruction. A consistent pool of media-trained students for staff positions did not exist, and so inexperienced staffs had to be recruited and trained each year. Too, there was little coordination of campus media to accomplish common goals because each one set its own goals and was operated independently.

The Communication Arts department, with the mass communication major, has provided both a logical academic home for campus media and an opportunity to address the problems. Begun in 1979, with emphasis on radio, television, and print journalism, the mass communication curriculum and its faculty could provide the training and supervision needed by the media, and the media could offer students practical opportunities for developing their skills. In the fall of 1984, all administrative, supervisory, and instructional responsibilities for campus media
The links to academic programs that have been forged in recent years have strengthened both the curriculum and the media and offer opportunities for continued improvement of both in the future.

were given to the Communication Arts department.

The previous supervisory committee, known on campus as the Media Board, was dissolved and replaced by a Media Advisory Council whose primary functions are to provide analysis, evaluation and feedback for the improvement of campus media and the enhancement of learning opportunities for students. The Council has representatives from various campus groups, but it also includes media professionals from off-campus who periodically review students’ work and offer feedback and instruction.

Involvement in campus media is still open to all students, but minimum training and experience standards have been set for the top editors’ and managers’ positions. All mass communication majors are required to participate in campus media a minimum of three semesters. Students in Basic Reporting and Newswriting classes routinely submit articles to be considered for use by the campus newspaper and yearbook as part of their assignments. Students in Radio Production classes make significant contributions to the campus radio station. And for the past two years, the regular campus television news program has been produced by students in television courses for broadcast on the campus cable television system.

Campus media at Taylor are now defined as co-curricular rather than extra-curricular. They still serve the function of keeping the campus community well-informed, and they are still student-operated. During the 1988-89 school year, over one hundred students participated in the four campus media. The links to academic programs that have been forged in recent years have strengthened both the curriculum and the media and offer opportunities for continued improvement of both in the future. — DJ
Play it again...

Electronic music is everywhere — including Taylor University. And so how do computers, synthesizers and other new-fangled gadgets fit into a traditional music curriculum? Quite well, thank you!

**BY KURT E. BULLOCK ’81**

There is a beautiful black-and-white stage of the piano-like keyboard with the swiftness and precision of the pianist. A raspy, computer-generated voice, perpetually warbling the “ahhh” of an opera singer, permeates the room, its pitch following the steps of the dancing fingers.

Abruptly he turns to another keyboard — a computer keyboard. Once again the fingers go to work, this time pouncing rapidly as they generate commands. One last poke, and he turns away to relax in his chair, just a hint of anticipation in his posture.

Almost instantly the voice repeats itself, though he touches neither keyboard, and behind it is heard a piano in harmonic counterpoint. He listens to the blend; he watches the music on the computer monitor. Like a choreographer, he is ready to alter any movements that do not lend themselves to the beauty of the performance he is seeking.

Meet James Kenniv, and welcome to his world of electronic music.

“I don’t think the computer is a shortcut to the creative process,” Kenniv quickly announces to those who view technology with Orwellian distrust. “It’s a tool, and it should be used as a tool in composing. You hear what you are creating; you know what it will sound like in the end. But to let it take over the creative process is wrong.”

While the creative process may not be tainted by the use of synthesizers, computers and other electronic gear, to say that it has been enhanced may be a dramatic understatement. Through the use of Musical Instrument Digital Interface (MIDI), a language developed in the ’80s to link computers and synthesizers, musicians have been blessed with an immediacy that leaves time-honored traditions in the dust of conventional music studios.

As an example, say that a musician envisions a phrase of music and sits at a piano to experiment with the passage. Traditionally, he would have to write out each part by hand — a practice called notation — and then coordinate a time and location for the various instrumentalists to meet and play his arrangement. If the piece did not have the right feel, he would have to go back to his studio and alter the arrangement, then once again bring the other musicians together to practice, and eventually record, the completed creation.

The process is much simpler for the electronic musician. While experimenting with the phrase of music, he can link his keyboard to a computer and capture what he is playing through digital electronics. Played back, the computer repeats each note exactly as it was input from the synthesizer keyboard, much like a tape recorder. The difference comes in manipulation; once captured by the computer, any notes can be changed in pitch or duration, eliminated or added, or the entire piece transposed and time signature altered — all with the computer keyboard.

Once other parts of the arrangement are added, the entire piece can be listened to without bringing in any outside musicians — all through the wonder of electronic music. French horns, violins, timpani, harps and all other acoustic instruments can be closely mimicked by the synthesizer; an entire orchestra can be heard through the abilities of a couple of synthesizer keyboards.

Beyond simply listening to a full symphony rehearse and play the arrangement over and over from the privacy of a small room, the notation of each part can be produced on a high-quality laser printer. An entire score can be generated from the computer without the composer once lifting a pencil or pen.

“By afternoon I can have a printed copy of something I conceived only that morning,” remarks Kenniv, a senior music composition major.

“The possibilities are intriguing. It opens new doors because I become quicker than the traditional guy.”

“It seems simple. It seems immediate. And it is easier to go into an electronic music library and record an orchestra than it is to bring the members of an orchestra together...”
“Artists are beginning to see that the computer and synthesizer are just tools. They themselves don’t make better musicians; they simply enhance skills and abilities.”

for a recording session,” says Jerry Giger, head of Taylor University’s music department and a recent convert to computer technology. “It was so tedious to write parts out by hand when I was in college. Now I can do it in half the time — and it’s fun!”

Traditional music training has not been discarded at Taylor University — far from it. But traditional techniques of learning music theory and composition have been greatly enhanced by use of the computer and the synthesizer. “We believe in a comprehensive musicianship. It’s part of a liberal arts education,” states Giger. This year, he estimates that only about 20% of Taylor’s music students were involved in electronic music — but that will change.

Already, Richard Parker, professor of music, has been using the computer for sight-singing and ear training; a music lab is set up for those purposes in the Zondervan Library. Giger sees music theory classes utilizing the computer to teach traditional theory; other possibilities include a required electronic music course (offered now as an elective), or perhaps a computer literacy program instructing how to run an electronic music studio. He wants students to be able to program a synthesizer as well as compose and notate music on a computer, and to be literate in music software for computers. “I think it will pump new life into our students,” Giger says, “even those with a traditional background.”

His views were reinforced at the annual meeting of the National Association of Schools of Music (NASM), an accreditation and service organization for college music programs, in November. “One of the issues they brought up was the presence of electronic music on our campuses,” he says. “If you turn on the radio, 80% of the music is either electronically induced or enhanced. It’s so immediate that new students already have the skills before they begin college.”

NASM requires that music students have exposure to electronic music. “That means computers,” says Frederick Shulze, professor of music and electronic music course instructor. He estimates that one-third of the music majors are interested in the computer. “The computer is where it’s at right now. I see it being used a lot in composition — not just for electronic music, but for all notation.”

Shulze points out that computers have been used for decades to generate electronic music, first through the limited and time-consuming process of inserting punch cards. Later, computers were utilized as a mathematical tool for exploring the parameters of sound. They have been used more productively in recent years as a sequencer — a tool which digitally records information input from a synthesizer or computer and can be manipulated and played back — and as a notation device. Commercially, electronic music is used in nearly all film scores, TV scores and pop/rock albums.

The blend of traditional music and electronically-enhanced music has not been altogether smooth. “The tradition in serious music is to stay away from the electronic music medium,” Kenniv says. “They are considered two separate fields, and ne’er the twain shall meet.” Giger believes his staff has “a fair amount of openness” to electronic music and uses the NASM conference as an indication that electronic music is here to stay. “Five years ago there would have been great resistance to what was said there,” Giger remarks. “But we don’t want to turn our schools of music into electronic music schools,” he quickly adds. “We want to teach the best of both.”

Taylor’s program is in its infancy. An electronic music lab has been set up in a small room in the Hermanson Music Center; as far as equipment goes, “We have the bare minimum at the moment,” Giger says. “But
“The technological advancements are great, but it is the ability that someone has, the knowledge he adds to the technology, that will make it phenomenal. You can buy all the software you want, but unless you have the talent, you can never be a trend-setter.”

Music is usually played into the computer sequencer with a synthesizer keyboard (below); once in the computer, individual notes or the entire piece can be manipulated (right) before the song is transferred to tape (far right).

by the music department to help complement the present equipment.

Kenniv has been the music department’s electronic music guinea pig. “They turned me loose in the studio and said, ‘Learn how to use it,’” he says. What he has learned is that creating electronic music is not as simple as it may appear. “People don’t understand that it takes a lot of work. What you hear may sound simple, but the process of creating it took a lot of thought and time.”

“There’s a lot more skill involved in creating synthesized music than most people think,” Giger concurs. “But it still doesn’t take as much skill to play a synthesizer as the classic pianist has developed.”

“Skill comes out of the need to do something; in pop music, you develop the skills that you need,” he continues, adding that once a musician has developed traditional skills, he can play anything. “We do not want to abandon the traditional methods of acquiring skills.”

The classically-trained composer is using the computer to write music, although it sounds “minimalist,” Shulze says, and as a storage device. For his classes, Shulze has his composition majors write their pieces to the computer so that they can hear what they have created. “It’s very valuable for them to hear, particularly from an orchestral point, what they are doing,” he says. And while students won’t be using computerized texts, “We will be using the computer for composition and notation. Instead of copying music in ink, they’ll run the score off on the printer,” he says. “It will be very much a time-saving device — once they learn the program.”

Kenniv plans to use the equipment next year when he creates a soundtrack for a production video aimed at high school students. “That’s where we can use the synthesizer and all of its abilities,” he says. “We can make a video sound like it was produced in a professional studio.”

And although Giger believes the synthesizer will overtake the piano as instrument-of-choice in the home, “I don’t think it will ever replace a good acoustic instrument,” he says. “But I think it’s another instrument that must be reckoned with. If you want to be a concert pianist, though, the synth is not the way to do it.”

Kenniv agrees. “The technological advancements are great, but it is the ability that someone has, the knowledge he adds to the technology, that will make it phenomenal,” he says. “You can buy all the software you want, but unless you have the talent, you can never be a trend-setter. What’s going to happen is that any ‘Joe Blow’ with money can buy the technology — but he’s going to have to be talented to produce quality music.”

That touch of reality in Kenniv is comforting, and although he is truly enthusiastic about electronic music, he is concerned about “overkill” in the market. The time-saving shortcuts are all quite pleasing, but he fondly recalls the time-honored, traditional methods. “There’s something to be said for working with a piece over and over until you’ve mastered it,” he explains thoughtfully. “There’s something very intimate about writing notes by hand onto staff paper. Artists are beginning to see that the computer and synthesizer are just tools. They themselves don’t make better musicians; they simply enhance skills and abilities.” — KB
West Michigan
A recruitment emphasis night was planned in cooperation with the alumni and admissions offices on March 9; over 125 attended. The response to this was gratifying and will result in further attempts to expose Taylor and her programs to prospective students in the West Michigan area. Bob ’81 & Wendy Brummeler lead the Taylor Club Council in the West Michigan area; Karen Muselman, with the assistance of students, provided the programming for this event.

Cincinnati, Ohio
Approximately 60 attended a dinner with President Kesler on March 9. Kim (Summers ’80) Slade, president of the Cincinnati club, made arrangements for this event. Chuck Stevens showed the multi-media presentation and gave a campus update followed by Kesler’s address.

Columbus, Ohio
Dinner at the Jai Lai restaurant was the setting for this March 7 meeting, organized by Larry & JoAnne (Metcalf) Powell, both ’72. President Kesler was guest speaker, and George Glass and Betty Freese represented the alumni office.

Tulsa, Oklahoma
Wally ’59 & Marlene (Wilcox ’60) Roth, along with the assistant of Ron ’84 & Julie (Ringenberg ’88) Moser, hosted a reception on March 18. George Glass provided a campus update and showed the multi-media presentation to 28 alumni, friends and prospective students — some of whom had driven 200 miles to attend this meeting.

Tampa, Florida
Don ’42 & Bonnie (Weaver ’44) Odle hosted a dinner on March 31 in East Lake Woodlands at which President Kesler was the guest speaker and George Glass was the emcee. Over 140 attended, including the Taylor golf team and the Taylor Chorale, which provided music.

Upcoming Taylor Club gatherings

July 14-25
Upland, Indiana
Bus trip to California.

July 27
West Michigan
Summer picnic with Wynn Lembright, vice president for student development and services.

August 13
Northwest Indiana
Summer picnic.

September 23*
Northeast Ohio
Dinner with President Kesler.

October 6*
West Suburban Chicago, IL.
Dinner with President Kesler.

October 8*
Central Indiana
Worship service with President Kesler.

To Be Announced
Fort Wayne, Indiana; Cincinnati, Ohio; Berne, Indiana
Picnics for alumni plus new and returning students with representatives from Taylor University.

* denotes tentative
Trustee known as a friend of Presidents

1846

DID YOU KNOW that Taylor University had a trustee who knew every U.S. President who had held office during the 19th century?

His name was Richard Wigginton Thompson, an at-large member of the board named at Taylor University’s inception. Thompson was born near Culpepper Court House, Virginia, on June 6, 1809.

In 1825, Thompson’s father took him along on a visit with Thomas Jefferson. Later that same year, he met General Lafayette and stood by as his father presented the hero a pair of military field glasses that had belonged to George Washington. From that point on, the younger Thompson became acquainted with every President, including McKinley, who held office that century.

Thompson pursued classical studies, then left Virginia in 1831 for Louisville, Kentucky, where he clerked in a store. He later moved to Lawrence County, Indiana, where he taught school. While in Indiana, he studied law and was admitted to the bar in 1834, beginning his legal practice in Bedford.

Having served in both houses of the state legislature, Thompson was elected on the Whig ticket to the U.S. Congress. Following a move to Terre Haute, Indiana, in 1843, he was once again elected to Congress. Thompson later served President Hayes’ administration as Secretary of the Navy, and in 1881 was appointed chairman of the American Commission on the Panama Canal.

Thompson was a personal friend of Abraham Lincoln; often, they rode the law circuit together. Thompson served as an advisor to President Lincoln during the Civil War.

Throughout his life, Thompson was a prominent layman in the Methodist Episcopal Church. In 1894 he wrote two volumes based upon his recollections of the Presidents he had known.

Music prof creates innovative groups

1927

DID YOU KNOW that a Taylor University music professor created two popular programs during his four years of teaching?

His name was Professor Kenneth Wells, and he taught in the music department from 1927 through 1932. Professor Theodora Bothwell was head of the department at the time.

The first program Wells inaugurated was a Glee Club, initiated in the fall of 1929 and comprised of only male voices. Wells carefully selected voices from Taylor’s abundant supply of male talent and trained them to produce artistic results in ensemble singing. The Glee Club filled a niche, long empty, in the music activities of the school. The climax of its first year in operation came during the last week of school when a concert of both sacred and secular numbers was performed in Shreiner Auditorium.

Wells also created a brass band with a slightly different twist — the group featured only one type of wind instrument, the trombone. Wells was considered a top trombone artist of his time, as well as an outstanding composer, vocalist, and song evangelist, and so crafted the trombone band in the fall of 1930.

Following his tenure at Taylor University, Wells traveled many years throughout the United States as vocalist and song leader with Uncle Buddy Robinson, one of America’s greatest evangelists of this century. Wells resides today in Whitefish, Montana.
First AD introduces collegiate sports

1931

DID YOU KNOW that Taylor University's first athletic director came in the fall of 1931 and within three years had developed an intercollegiate athletic program, consisting of basketball, baseball, tennis and track?

His name was A.H. "Hersh" Cornwall, and he was appointed by President Robert Lee Stuart "to direct the play of the Taylor student." Before joining Taylor, Cornwall was multi-sport athlete at Southwestern University and a coach at El Dorado Junior College, both located in Kansas.

Before his arrival, Taylor sports existed only on an inter-class and inter-society basis — the seniors, juniors, sophomores and freshmen competing in one league, the Philos and Thalos battling it out in the other. By his third year at Taylor, Cornwall had created an intercollegiate-intramural combination program, leaving the societies to literary, rather than athletic, ventures.

Cornwall's first activity was completion of a shower room in the newly-built Maytag Gymnasium. Student volunteers contributed to that project, as they did the improvement of the existing baseball field and track. Another first-year change was the process whereby athletic letters were awarded, Cornwall appointing a five-member faculty committee to handle the task.

In his third year, Cornwall developed an intercollegiate program. His basketball team won its first three games and finished with a 10-5 record; Cornwall also coached the tennis, baseball and track teams, although he had student assistance with those sports. Tennis was actually the first Taylor sport intercollegiately, winning two matches against Huntington College in the spring of 1933.

Television was a rather new medium, but Taylor was using the magic of TV to reach the community.

1958

DID YOU KNOW that Taylor University was one of the first Christian colleges to develop its own television program?

In 1958, Taylor University had both a television and radio program broadcast to the general public. The television program, called "Focus," was telecast over WLBC-TV in Muncie, Indiana; its format was that of a discussion, utilizing the various departments of instruction as found at that time within the university, each department participating with programs corresponding to their fields.

Taylor's radio program was called "Chapel Meditations."

Orlan Lehman was technician of the program operations, and David LeShana was director. LeShana and wife Becky, both graduates of Taylor University's Class of 1953, were serving at the time as the college's evangelists. Dr. LeShana is now president of Seattle Pacific University.
Willie Hunter weds missions, medicine

Sociologists say that our nation is moving out of the "me" generation and into a "social consciousness" era. Willie Hunter x64 finds that theory to be fact in his work with Medical Group Missions, a branch of the Christian Medical & Dental Society.

Medical Group Missions (MGM) sends groups of medical personnel into third-world countries to establish projects in needy towns and villages. Hunter had been a volunteer with MGM while he and wife Jan served as missionaries with the Evangelical Mennonite Church in the Dominican Republic during the early and mid '70s. Since joining MGM full-time in 1977, and especially since becoming director of the program in 1984, Hunter has noted a growing sense of missions in the physicians, dentists and other personnel with whom he has worked.

Hunter believes two projects the church earnestly backs are medicine and education. "They go hand-in-hand, and nobody does it better than the church. As healing comes, both physical and psychological, discipleship must follow," says Hunter, whose program functions within mainstream evangelism.

MGM is a marriage of medicine and the gospel, a ministry of patients and participants. It sends out about 1,500 volunteers in the help and caring professions each year to serve over 125,000 patients; dentists and doctors bring their own supplies and medicines. "It's an interesting group of people," says Hunter, who attended Taylor from 1960-62 and later earned degrees at Fort Wayne Bible College and Arizona State University. "They're paying to work, rather than being paid for working."

Hunter says there is some comparison to a MASH unit in terms of facilities and environmental conditions. Occasionally the work environment is good, similar to an operating room in the United States; at other times the conditions are, at best, adequate. Hunter cites an example during a two-week stint this spring in the Dominican Republic.

Rooms on an upper floor of a school building were converted into a make-shift operating theatre in which 340 surgeries took place. Hunter points out that teams take every precaution possible in those conditions to see that patients receive the best of care.

Participants' reactions are "overwhelmingly positive," Hunter says. "Some of the most radical changes take place in the people who go to work. They are changed spiritually." The excitement generated through the volunteer work with MGM is evidenced by the number of workers who serve on further projects; return rate for MGM volunteer personnel is around 90%.

MGM works in the Dominican Republic, Honduras, Mexico, Ecuador, the Philippines, Uganda, Zaire, Rwanda, Jamaica, Belize, Burundi, and Nicaragua. The organization requires an invitation, usually initiated by the churches. This invitation, however, must be confirmed and supported by the highest-level health care agency in the nation.

"Unless they want us, we will not go," says Hunter. "Because they want us, they treat us very well."

The governments are aware that MGM functions as a branch of an evangelical, medical organization. "The word 'Christian' in our name is there for a reason," Hunter states.

"We bring literature, we speak openly and clearly of the gospel, and we associate with the churches. The people who come to our clinics will see and hear that we are Christians."

Along with his Christian Medical Society work, Hunter is also president of the board of directors of the Centro Cristiano de Servicios Médicos in Santo Domingo; Jan is the center's director. The Centro Cristiano de Servicios Médicos consists of an optical center and the Dr. Elias Santana Center, founded by Hunter, which specialize in optometry and ophthalmology but offer services in medicine, surgery and dentistry as well. It has a three-year residency program in ophthalmology and is staffed by 25 Dominican physicians and dentists, 104 employees in all; in 1988, the center served 90,000 patients.

Persons interested in serving with Medical Group Missions can write to the organization at PO Box 830689, Richardson, Texas 75083-0689, or call 214-783-8384. There are other ways to help, too, such as providing old eye glasses or other health equipment. "We don't ask for money," Jan says, and smiles. "We ask for garbage. We desperately need eyeglasses."

"We're not fund raisers in any way," Willie Hunter adds. "We go after people, not money."

Through all the hustle of administrative details and headaches surrounding political snags, the Hunters are genuinely excited by the method God has given them to serve him. "I have a calm at the center of things, knowing that this is what God has intended for me," Willie Hunter says. "But there is always the edge out there, the sense of not knowing what will come next."

"But the invitations keep coming in. If God opens doors, we intend to go through them." — KB
1916
Amy (Spalding) Taylor died September 23, 1988. Her sister, Joyce (Spalding '23) Evans, lives at 25 South Hazel Dell, Bloomington, IN 62707.

1922
Walter E. Whitmore, who attended the Academy, died on January 24 at age 87. He lived in Lostant, Illinois, and had been engaged in farming all his life. His son, Walter G. Whitmore ’64, lives in Hazelhurst, Wisconsin.

1939
Dr. Arland Briggs died May 21 following a prolonged illness. Arland had served as pastor of Community Presbyterian Church in Deerfield Beach, Florida, for almost 30 years until his retirement in 1981. Twice he was honored as Minister of the Year by the South Florida Presbytery for his outstanding leadership in his denomination. He leaves his wife, Margaret (Slyter), and children, Doug ’67, Cynthia ’73 and Barbara (Briggs ’76) Guenther. • Word has been received of the death of Priscilla (Snyder) Wurtz on March 6. Priscilla lived in Holiday, Florida.

1941
Glenn Rocke died May 1 following an extended illness. Glenn and Ina (Rowell ’42) served for a number of years with the Mennonite Church in Zaire. In recent years they have made their home in Illinois. Ina may be addressed at Box 293, Groveland, IL 61535. • John Zoller died May 12 after a long illness. John served for 30 years as a Navy chaplain, including assignment in the Antarctic for which a glacier was named in his honor. Following his retirement from the Navy, he returned to the United Methodist pastorate, and was serving Port Royal U.M. Church until his death. His wife, Dorothy, resides at 6002 Magnolia Street, Burton, SC 29902.

1942
After fifty years of marriage and fifty years in the ministry, Bill & Ella McKee have retired to the Twin Towers United Methodist Retirement Community in Cincinnati, Ohio. For eight years until 1977, Bill was administrator of the Baptist Home & Center in Cincinnati. During the next nine years he served two small country churches in western New York where the Lord used him to restore them to active ministry. Since then he has faced some major health problems, but now he and Ella are praising God for good health and other blessings. Their address is 5092 South Ridge Drive, Cincinnati, OH 45224.

1944
Lois Chandler served for 35 years with the Christian and Missionary Alliance in Viet Nam and Penang, Malaysia. She is now living in Lakewood, Ohio, where she has a part-time position tutoring eleventh-graders in the vocational department of Lakewood High School. Her address is 1271 Thoreau Road, Lakewood, OH 44107.

1947
A memorial service for Florence (Schoeder ’47) Martin was held at the First CMA Thai Church of Bangkok on March 4, following her death on December 22, 1988. Although it had been twelve years since she and her husband returned home from Thailand, their thirty-year ministry to the Thai people is remembered with great appreciation. Florence’s husband, Rev. Marvin Martin, and other family members were guests of the former mayor of Bangkok when they attended the memorial service. Rev. Martin’s address is 605 East Park Street, Wayzata, MN 55391.

1948
Garfield Thompson retired June 11 from the New York Annual Conference of the United Methodist Church after 38 years of active ministry. The first ten years were spent at Seaford U.M. Church on Long Island and the last 28 years have been at Trinity U.M. in Windsor, Connecticut. He and wife Eleanor will move to Oceans on Cape Cod in October.

1949
Beatrice (Chambers) Powers is now retired after 13 years as children’s librarian with New York City area libraries and 21 years as catalog and reference librarian with the San Diego County Library System. She lives at 11472 Matinal Circle, San Diego, CA 92127. • In April, John & June Strahl were honored by Greenville College as the first inductees into the newly-established Sports Hall of Fame. John and June have both had long and successful coaching careers at Greenville. The athletic director referred to them as “cornerstones of Greenville College athletics.”

1950
Dr. William Hayden, pastor of First Baptist Church, St. Albans, West Virginia, was honored in February by his congregation upon the completion of five years of ministry at the church.

1951
Robert Gibson was found beaten and shot to death in his home on April 1. He was a former music and language teacher, and was currently employed by CPP-Pinkerton, a detective service in Niles, Michigan. He lived in South Bend, Indiana. • In addition to his extensive practice in hand surgery, Bob Schenck is president of Hand Therapy, Ltd., with seven locations in the Chicago area. Bob and wife Marci, a writer and public relations specialist for a Chicago hospital, live at 1100 North Lake Shore Drive #33A, Chicago, IL 60611. • Norm & Eunice (Berg) Wilhelm were honored in February by The King’s College for their contribution to King’s athletics. Norm was honorary chairman of the college’s thirty-third annual invitational tournament which he founded in 1956. The Wilhelms currently reside in Montreal, North Carolina.

1952
Carlyle Saylor is director of the Doctor of Ministry program at Gordon-Conwell Theological Seminary and serves as part-time interim pastor of Trinitarian Congregational Church in Wayland, Massachusetts. His wife, Avis, serves as associate in supervised ministry in the Formation for Ministry Office at Gordon-Conwell. Their address is 56 Postgate Road, Hamilton, MA 01982. • Sheila Thompson, wife of Rev. Alfred Thompson and mother of Leonard Robbins ’87, has completed the MDiv degree at New York Theological Seminary and been appointed to the Sag Harbor United Methodist Church on Long Island. The Thompsons live at 2992 Manor Street, Yorktown Heights, NY 10598.

1956
Dorothy (Sheetz) Plumb died March 16 from complications following heart surgery. She leaves her husband, Bill.
and daughters, Beth '84, Sue '85 and Nancy '88. Dottie and Bill served together on the Taylor Parents' Cabinet while their daughters were at Taylor. Bill's address is Hartford Road, Mooresville, NJ 08057.

1957
Bob Gilkinson, a Taylor University Trustee, represented Taylor on April 16 at the inauguration of The George Washington University president. Bob and Joann (Lloyd) live in Virginia. • Don & Barb (Benjamin '59) Love have returned from the Philippines to provide care for Barb's father and brother. Don is employed in a hospital lab and together he and Barb speak to nearby missionary groups, churches and clubs. Their address is Route 2, 11922 RD 16, West Unity, OH 43570.

1958
Barbara Sumwalt succumbed to cancer on March 7. She had taught, first in public school and then in Christian school, for thirty years. She lived in Hartford City, Indiana.

1961
Oris Reece was named Grant County Coach of the Year at the end of his first season of coaching varsity girls' basketball at Mississinewa High School in Gas City, Indiana. In addition to his coaching responsibilities, Oris teaches 7th-grade health and science at nearby Southern Wells High School. His wife, Linda (Butman '67), is a teacher at Upland Elementary School. The Reece family live at 4600 S 100 E, Upland, IN 46989.

1963
Robert Gardner, an Oak Ridge National Laboratory researcher, has been elected a fellow of the American Association for the Advancement of Science. He was honored for his research on ecosystem analysis and the estimation of uncertainties associated with predictions of environmental models. He and wife Sandra (Krehbiel) live in Oak Ridge with their children, Nathaniel and Jeremy. • Keiko (Shiminu) Kiguchi and her husband, Shotaro, visited the Taylor campus in March. This was Keiko's first trip to the states since she returned to Japan in 1963. Keiko teaches English to 2nd- through 6th-graders at Toyo Eiwa Girls' Primary School, a Christian school of Canadian background. Shotaro, an artist, is a member of Niki Art Group and Japan Artists Association. They have two sons, both of whom are juniors in college. The family lives at 7-5-9 Tamagawa Gakuen, Machido City, Tokyo 194, Japan.

1966
Dennis Buwalda, pastor of Holt, Michigan, United Methodist Church, has been elected president of the North Central Jurisdiction Fellowship of Communicators. He and wife Carol (Stroup '67) and family reside at 1951 Heatheron, Holt, MI 48842.

1967
Bill & Linda (Sweet) Williams are delighted to announce the birth of Sally Joan on March 17. Bill is minister of music at the Church of the Open Door. Linda is on extended maternity leave from teaching first grade. Sally joins sister Anne, who will major in piano at Moody Bible Institute this fall, and brother Tom, who is entering high school. They live at 111 Canterbury Road, Elyria, OH 44035.

1968
Russell Clark, Jr., received the Doctor of Ministry degree from United Theological Seminary in February. Russ is senior pastor of Bexley United Methodist Church in Columbus, Ohio, where he resides with wife Mary and daughters Hannah, Corrie and Kelsey at 50 South Remington Road, Columbus, OH 43209. His parents are Russell '47 & Trudy (Johnson '70) Clark of Upland, Indiana. • Jeff Dye is president of Experiential Therapists, Inc., in Houston, Texas, sponsor of "Escape to Reality," a form of group therapy effecting behavioral change through immediate experience. He lives at 10211 Timber Oak Drive, Houston, TX 77043, with daughters Erica (18) and Bryna (15). • Eugene Habecker, president of Huntington College, received the 1989 Christian Management Award in February from the Christian Ministries Management Association, to which he has also been elected a Director. In July Gene begins a six-month sabbatical from his presidential duties at Huntington to teach in the doctrine of ministry program offered by Fuller Theological Seminary in Adelaide, Australia; participate in a Lausanne Institute program in Manila, Philippines; and teach and do research at the University of British Columbia in Vancouver. Home address for Gene, Mary Lou (Napolitano) and their children, David, Matthew and Marybeth, is 901 Ray Street, Huntington, IN 46750.

1969
Dan Boyd is the official photographer for CART (Championship Auto Racing Teams), and in that capacity travels 30,000 miles a year from coast to coast. His home base is still in Upland, Indiana. • When Bill Cummings conducted the first service on April 9 at Bear Creek Community Church, a congregation he founded in Stockton, California, over 200 mostly non-churched people attended. He had employed mail and telemarketing techniques to canvass the area for a number of weeks prior to the first service, at which three people accepted Christ and about 50 indicated an interest in membership. Bill's address is P.O. Box 690986, Stockton, CA 95269. • Grace Esthér was born November 20, 1988, to Harold & Becky (Rodgers '72) Mally. Older children are Sarah (10) and Stephen (4). The family lives at 660 West 9th Avenue, Marion, IA 52302. • Jim & Sandy (Kashian '72) Sieber have moved to the Rochester, New York, area after fifteen years in Michigan. Jim has been promoted to the position of Corporate Controller with Curtis Burns Foods, Inc. The Siebers and their boys, ages 11, 8 and 5, reside at 30 Trotters Field Run, Pitsford, NY 14534. • Curtis & Elyne (Yarnell '71) Whiteman and their children, Shaun (14) and Tara (9), live in Carpenteria, California, a small beach town near Westmont College where both teach. Elyne has just completed the PhD degree at USC, Los Angeles, and teaches dance and exercise classes at Westmont. Curt is associate professor of religious studies. They will accompany 42 students on a semester-long trip to Europe this fall.

1970
LCDR Robert A. Brown has just completed a three-year tour of duty as a Navy chaplain assigned to Marines at Camp Lejeune, North Carolina. He has been selected to study religious education for a year at Trinity Evangelical Divinity School in the Chicago area where he will move with wife Cindy and their children, Karen (13) and David (10).
Lynn Lightfoot has been awarded the PhD degree in clinical psychology by the Union for Experimenting Colleges and Universities, a national university offering degree programs for experienced adults. Lynn’s address is 342 Valencia, Gulf Breeze, FL 32561.

Howard Taylor represented Taylor University on April 7 at the presidential inauguration at Occidental College in Los Angeles. Howard is vice president for development at Fuller Theological Seminary.

Richard Trapp completed the EdD degree at Ball State University in January. He is assistant principal at Yorktown High School. Wife Lynn (Jurasek) is assistant director of educational programs at Minnetrista Cultural Center in Muncie. Daughters Mallory (11) and Megan (6) are students at Yorktown Elementary School where Mallory recently won the 5th-grade spelling bee. The Trapp family lives at 9013 West Tulip Tree Drive, Muncie, IN 47304.

JoAnn (Kinghorn) Rediger is music director at First United Methodist Church in Marion, Indiana, where she conducts musical groups, both choral and instrumental, for all ages. She and husband, Dr. Wesley Rediger ’68, and their two children live at 2127 West Maplewood Drive, Marion, IN 46952.

Jane (Gratz) Holliday is a counselor in the children’s unit of Charter Beacon, a psychiatric hospital in Fort Wayne. She has a son, Nicholas (1). Her address is 446-7 Wallen Hills Drive, Fort Wayne, IN 46825.

Gundar Lambertz is a minister in the Christian and Missionary Alliance, and in March he became pastor of Danville Alliance Church. He and wife Kathy have four children: Sarah (8), Abe (6), Matthew (3) and Rachel (1). Kathy teaches the two older children at home. Their address is 333 North Jefferson Street, Danville, IN 46122.

Joseph & Joy (Leonard ’76) Moravec announce the birth of Kaylee Elizabeth on September 29, 1988. Her sister, Jorie Lynn is 9. Joy is director of continuing education for Trinity Evangelical Divinity School, and the family’s new home is at 5419 Oakview Lane, Gurnee, IL 60031.

Julie (Freeze) Wagner and her children have moved to 1517 Northaven Drive, Jeffersonville, IN 47130, where they will be nearer parents and grandparents following the death of Julie’s husband, Bill, last January.

Taylor University was represented by Susan (Fisher) Harrison at the inauguration of the chancellor of the University of Wisconsin-Stout on May 6. Susan is assistant professor of computer science at University of Wisconsin-Eau Claire.

Curt & Sharon (Gates) Snell welcomed Brian Elliot into the world November 29, 1988. Curt is administrative pastor of Trinity Bible Church in Phoenix, Arizona, and Sharon is busy at home with Brian and his sisters, Lauren (6) and Lindsey (3).

Ann Kemper, a United Methodist missionary in Nigeria, has been appointed director of studies for the Diploma in Christian Ministry, a four-year course in English for high school graduates. She also teaches advanced English at Banyam Bible College. Her address is P.O. Box 659, S.U.M.U.M.B., Jos, Nigeria.

Ron & Meribeth (Sprunger) Kyarbill and their daughters, Morgan Elizabeth (2) and Hannah Jo, born March 1, left for South Africa on March 28, where Ron will study for the PhD at the University of Cape Town and work part-time as senior researcher for the Centre for Intergroup Studies. Their address is c/o Centre for Intergroup Studies, University of Cape Town, Rondebosch 7700, South Africa.

Doug & Michelle (Van Vlierah) Davidson joyfully welcomed Arielle Marie to their family on March 17. Doug is a computer analyst and Michelle is at home with Arielle and Andrew (3). The Davidson family lives at 826 Colwell Street, Maumee, OH 43537.

Keith & Brenda (Tansey ’81) Bowman live at 700 Fondulac Drive, East Peoria, IL 61611, where Keith operates his own agency, Bowman Manufacturing Sales, Inc. They have four children: Austin (8), Megan (7), Molly (5) and Abby (2). They would like to hear from their Taylor friends.

Kurt & Nancy (Nordin) Cornfield and son Kyle announce the birth of Kirstyn Ellyn on March 7. Their address is 29 Earl Street, Corning, NY 14830.

Michael Reger, vice president of corporate development for Medical Center Hospital and the East Texas Hospital Foundation in Tyler, Texas, was honored in the May issue of Healthcare Forum Journal as one of 26 “Maverick and Revolutionary” healthcare executives chosen from across the U.S.

Craig & Rhonda Steiner announce the birth of Rachel Renee on February 20. The Steiners reside at 620 Blueberry Lane, Fort Wayne, IN 46825.

Jerry Swale was married while attending Chicago Medical School in 1982 on a Navy scholarship. For four years following medical school, he served as a Navy flight surgeon. He is currently completing a residency in ophthalmology at University of Missouri-Kansas City. Wife Beth writes Sunday school curriculum and short stories at home while caring for Steven Andrew (3) and Matthew Ernest (2). They live at 8521 West 78th Terrace, Overland Park, KS 66204.

Jodi & Sandy (Wessels) Flynn announce the birth of Katelyn Joelle on January 21. They live at 159 Renfrew Street, Arlington, MA 02174.

Dennis & Patti (Millikan ’82) Hansen announce the birth of their first child, Brian Dane, on October 10, 1988. The Hansens’ home is at 36 Chestnut Hill Drive E., Denville, NJ 07834.

Brad Koenig and Kathleen Dallinga were married January 14. Brad is employed at the International Linguistics Center in Dallas, Texas. They live at 200 Jellison #704, Duncavel, TX 75116.

Charles & Beth (Jacober) Long and daughter Alexandra “Alex” (2) welcomed the arrival of Charles Alexander Jr. on Valentine’s Day.

Charles is head men’s soccer coach at the University of West Florida. Their address is 10155 Guidy Lane #10, Pensacola, FL 32514.

Tim Lugbill has joined the staff of the National Association of Manufacturers, Washington, DC, as a legislative analyst. He will focus on international trade, foreign investment, product liability and campaign finance reform.

Jim & Kathy (Kuechenberg) Mozdzen and Daniel James (2) announce the birth of Kelly Lauren on March 16. Jim is a self-employed graphic designer.
with his own advertising studio, and Kathy is a homemaker. The Mordens live at 234 South 15th Street, St. Charles, IL 60174. • Matthew Alan was born April 27 to Mark & Dawn (Riley) Slaughter. The Slaughters live in Indianapolis where Mark is a pastor. Their address is 5802 North Parker Avenue, Indianapolis, IN 46220. • Bob Sprunger is youth pastor at First Mennonite Church in Berne, Indiana. He formerly served for eight years as assistant pastor of Calvary Mennonite Church in Washington, Illinois. His address is 656 Center Street, Berne, IN 46711.

1982

Rachel Lynn was born April 23 to Bill & Miriam (White) Parrott. Bill is manager of Radio Shack and Miriam is at home with Rachel and Daniel (3). They reside at 29034 Edward, Madison Heights, MI 48071. • Crystal Schulze and Richard G. Reed Jr. were married on July 23, 1988, and now live at 3003 Bembridge, Royal Oak, MI 48073. • Rachel Anne was born May 8 to Robert & Vicki (Cruse) Sengel. The Sengel family lives at 344 Larchmont, San Antonio, TX 78209. • Priscilla "Kris" Wilson and David E. Solberry were married June 18, 1988. They recently moved from Florida to Indiana where Kris will complete the PhD degree in psychology at Ball State University. David works for Continental Airlines. They live at 739 Berkeley Drive, Fortville, IN 46040.

1983

Cyndy (Harper) Driggs and her husband, Jerry, work as a coaching team. Cyndy is a county high school basketball coach and Jerry is her assistant. They have gained considerable recognition for the success of their team effort. They live in Chillicothe, Ohio. • After five years at Corning Glass Works, Inc., as a technician and Direct Computer Control machine programmer/analyst, Sharon Hicks married Kevin Smith of Cleveland, Ohio, on January 2, 1988. Pastor Dave Hicks ’79 participated in the celebration. The couple moved to London, England, for a year while Kevin did research toward a PhD from Yale University. They are now residing at 191 Wooster Street, Apt. 2B, New Haven, CT 06511. Sharon has accepted a position as coordinate measuring machine programmer/operator and mechanical inspector in the quality control department of an aerospace firm, while Kevin continues his studies at Yale. • Rob Knowles has been granted the MD degree from Bowman-Grace School of Medicine, Wake Forest University. He is now doing a surgical residency at Roanoke Memorial Hospital in Roanoke, Virginia. • Todd & Brenda (Weaver) Riffel announce the birth of their first child, Matthew Douglas, on December 10, 1988. Todd is teaching fifth grade in Pomona, California, and completing his master’s degree in education. Brenda received her master’s degree in business and is employed by Aerojet Electrosystems in Azusa. Their address is 1840 East Olive Street, Ontario, CA 91764. • A daughter, Jacqueline Nicole, was born to Jay & Vicki (Ferre) Schindler on November 7, 1988. Jay is district sales manager for ESKCO, Inc. After teaching for four years in a Christian school, Vicki is now a full-time homemaker. Their address is 1250 Panta Gorda Circle, Winter Springs, FL 32708. • Mark D. Walker was ordained January 15 at the Oregon Baptist Church in Terre Haute, Indiana, where he has served for four years as minister in Christian education. He now serves as assistant/youth pastor at First Baptist Church in Alexandria, Indiana. His home address is R. R. 1, Box 229, Alexandria, IN 46001. • Brian Zehr is the director of ministries at Ginger Creek Community Church in Glen Ellyn, Illinois. He and wife Becky live in Warrenville, Illinois.

1984

Brett & Lynne (Belt) Cowell had a baby girl, Hannah Lynne, on October 18, 1988. Brett works for Arthur Andersen & Co. as a technical consultant, and Lynne is a homemaker. They reside in Oak Park, Illinois. • Tom x87 & Janice (Shipley) Jentink are the proud parents of Kade Garrett, born December 2, 1988. Tom, who received his BS in aeronautical engineering from Purdue, will receive the master’s in August. The family will then move to Hampton, Virginia, where Tom will work for NASA Langley. Janice worked for three years as an operations assistant for the chemistry department NMR facility at Purdue. She is now at home with their son. • Dwight & Diane (Rutter ’86) Kingdon have moved to 621 Meiring Way, #1201, Cincinnati, OH 45202. Dwight left General Electric Consulting Services last fall to begin his own information systems consulting firm in Cincinnati.

1985

Lisa Boyd and Andy Campbell were married September 10, 1988. Taylor participants were Paul Harris, Andy Varner, Scott Hammond, Lois Kellbach ’84, Kathy (Ludwig ’84) Teela, Angie (Green x85) Boyd, Steve Campbell ’79 and Steve Boyd ’81. Andy is finishing his fourth year of medical school in Chicago and Lisa is a social worker at The Labms Inc. in Libertyville, Illinois. Their address is 5240 North Sheridan Road, Chicago, IL 60640. • Marty Carney received the master of divinity degree from Northern Baptist Theological Seminary in June 1988, and is now serving as minister of youth and singles at First Baptist Church in Middletown, Ohio. Home address is 2 Shafter Street, Middletown, OH 45042. • Andy & Juli (King x86) Elliot had a son, Drew Ian, on June 15, 1988. They are moving from Oregon to Madison, Wisconsin, this summer for Andy to begin work on a PhD in social psychology at the University of Wisconsin. Their new address is 4025 Wimmenac Avenue, Madison, WI 53711. • Gerald & Linda (Grant) Krzeszowski announce the birth of Andrew James on
1988

Kevin & Kathy (Pople '85) Hartman announce the birth of Adam Michael on April 11. The Hartman family lives at 410 Lemondale Lane, Florissant, MO 63031. • Susan Miller is assistant to a commissioner at the U.S. Consumer Product Safety Commission in Washington, DC. She lives at 5004 Dalton Road, Chevy Chase, MD 20815. • Donald Sauer and Karen Ruben were married December 28, 1988, in Ripley, West Virginia. Taylor participants were Todd Wesswick, Tim Pasheley '85, Vance McLaren '85, and Bob Raymond '87. • Barry & Lisa (Bushong) Von Lanken have a second son, Aaron Tyler, born April 28. Brother Jason is 2. The Von Lankeins live at 3814 Webster Street, Fort Wayne, IN 46807. • Cindy Wright received the master of science in social work degree from the University of Louisville in August 1988. She is now coordinator of the domestic violence program at The Salvation Army Family Social Service Center in Indianapolis. Her home address is 330 Maplebrook, Fishers, IN 46038.

1987

David Bachman is living with a Guatemalan family and studying Spanish while he works as communications director for AMG in Central America. His address is AMG International, APDO 2936, Guatemala City, Guatemala, Central America. • Greg & Lesli Beaverson announce the birth of their daughter, Jordan Leigh, on April 3. The Beavers' address is 5801 Eubank NE #127, Albuquerque, NM 87111. • Kenneth Browner and Shawn Wright were married July 2, 1988. Taylor participants were Bill Starr, Rob Church '88 and Wade Russell '86. Ken is assistant manager at DAMAR Homes in Mooresville, Indiana. Shawn, a 1988 Ball State graduate, is a home economics teacher for the Indianapolis Public Schools. They live at 3641-C Brendon Way Court, Indianapolis, IN 46226. • Kari Crawford is a planning analyst at Crum & Foster in Basking Ridge, New Jersey. She is engaged to marry Joseph Gibbon of Morristown in September. Her current address is 22 Alexander Avenue, Parsippany, NJ 07054. • Kelly Kamentz and April Sewell '89 were married March 4 in Springboro, Ohio. Taylor participants were Kent Nelson, Terri Leino '89, Angie Mullet '88, Trent Kamentz '88 and Steve Swing '88. • Lori Kendall married Paul Barnette on April 1 in Upland, Indiana. Taylor participants were Cathie Wolfe, Peggy (Kendall '82) DeWaele, Julia Wixstrom '86, Robert Freese '60, Rick Jones '78, Jane (Vanzant) '58 Hudson and Lara Lemon '89. Lori and Paul live at 6300 West Michigan #D14, Lansing, MI 48917. Paul, a Purdue graduate with a degree in mechanical engineering, works for Electronic Data Systems. Lori works for Michigan National Bank.

1988

Lori Lynne Boren and Scott Lee Bower were married March 25 in Anderson, Indiana. Rev. Jim Mathis '64 officiated and Laura Wilson, Marty (Cleveland '78) Songer and Phil Brewer '89 were in the wedding party. The couple lives at 9120 Kungsholm Drive #E, Indianapolis, IN 46250. • March 25 was the wedding date of Wendy Rutherford and Wayne Dietrich in Nantucket, New York. Groomsmen were Steve Ticknor and Aaron Neuman '89. Eric DeHaan flew from West Germany to be Wayne's best man. Wayne and Wendy reside at 103 Caraway Road #2B, Reistertown, MD 21136. • David Hinman is a seminary student at CBNI University in Virginia. He and Lissa Groff '89 will be married this summer. • Karl Knarr and Jenny Diller '89 were married April 22 in New Haven, Indiana. They now live at 455 East Washington #209, Escondido, CA 92025. • Robin Worst and Pedro Rosario were married August 20, 1988. Taylor friends participating were Jeff Miller, Joe Maniglia, Leigh (Hammond) Carlson, Dina (Donaldson) Carlson, Walter Cullman '89; and Jim Beers, Steve Kornelsen, Brent Reinhold and Ann Miraglia, all '90. Robin and Pedro are both enrolled in graduate studies at Western Michigan University, Robin in clinical mental health and Pedro in administration with a sports emphasis. In addition, Pedro is employed as assistant director of the KCP program which provides cultural experiences for disadvantaged junior high school students and motivates them to academic excellence. The Rosarios reside at 363 Jason Court, Kalamazoo, MI 49002. • Kris Sampley married David Kubal September 10, 1988, at the Estes Chapel of Asbury Theological Seminary. Taylor participants were Becky Shannon and Marcy Root '89. Kris is a free-lance writer in Lexington, Kentucky, and David is in the last year of his M.Div program at Asbury Seminary. They live at 139 East Main Street #11, Wilmore, KY 40390. • The wedding of Angie Smith and Willy Wood '86 took place August 6, 1988. Taylor participants were Janelle (Walton) Craplicki, Bertha Hilson, Lisa Anderson, Larissa (Wolf) Van Vleet, Rich Stanislav, Rob Church, Mike Yoder, Mark Cornfield '85, Dan Chilcott '87, Jeff Raymond '86 and Mark Bowell '85. Angie is a kindergarten teacher and Willy is working toward the EdD and coaching track at the University of Georgia. The couple lives at 1794 South Lumpkin #6, Athens, GA 30606. • Tammy Widdoes married Mark Mcmahon '89 on February 4. Taylor participants were Lynn Robb, Kara (Mitchell) Hutchison, Jeff Miller, Michelle Hoekstra '89, Steve Vandemark '87; and Doug Widdoes, Lisa Moritz and Coreen Konya, all '90. The couple lives in Scottsdale, Arizona.

1989

Andrew Elam assumed his duties as executive director of Crossfire Ministries in Butler, Pennsylvania, on February 15.

Items published were received before May 23. Mail Alumni Notes entries to Betty Freese, Alumni Notes Editor, Taylor University, Upland, IN 46989.
‘Peek’

Continued from page 15

Props must be located that fit the play’s time period and the set’s style. If the theatre department does not own the necessary objects, then they must be borrowed from antique shops or private owners, rented or constructed. Personal props, such as canes or glasses, must be supplied early on in the rehearsal process so that the actors can become comfortable working with them. Larger props are usually brought in a week before the show. By the first technical rehearsal, the properties crew is responsible for changing the set as quickly and quietly as possible after each scene. “My biggest fear is that everything won't get on stage,” confides Hess. “Each prop is out there for a purpose. And if one thing is missing, you’re in deep trouble.”

It’s the night before the show opens. Rousselow sits in the top row of the theatre, notebook spread open on her lap. “Okay, let’s run through the curtain call,” she directs. Dust sparkles beneath the lights, making the completed set seem to shimmer with a life of its own. A voice from the light booth breaks the silence: “Fade for four seconds?” From behind the curtain, whispers and muffled giggles can be heard. One unruly voice stands out above the rest, reminding, “Watch for the curtain!” The lights come up, and the cast uncertainly flies out onto the stage. “Bow, bow, bow! Everybody bows!” instructs Rousselow.

Once a show reaches the stage of technical rehearsals, a majority of the director’s work is completed. Up to this point, Rousselow has advised and overseen the actors’ development. “Directing is a little like parenting in that each child is a different child,” she surmises. “This is true for a play cast, as well. I try to understand what each particular person needs from me and work with them at that level. I’ll do anything I have to do to make the show work — talk, explain, get onstage and demonstrate; yell, if I have to, but not very much.”

Gretchen Burwick and Steve Barron, Rousselow’s assistant directors for The Crucible, ran the show from behind the curtain once the performances began. Using headsets to communicate with the light and sound booth, the assistants deliver all cues to change lights, sound and props. They also keep the backstage area running smoothly, carrying props, holding back curtains, and reminding actors to be quiet. During the rehearsal process, Burwick described her job as a jack-of-all-trades; she recorded blocking, worked with the actors on interpretation and difficult scenes, ran errands, and selected all of the music used by the sound crew.

The final bow has been taken; the last audience has dispersed, and the actors have congregated in the makeup room, scrubbing away final traces of a character they will leave behind. Laughter and chattering garlands the area, adding to the celebratory mood that accompanies a successful run. Rousselow and Lugar linger in the gallery of the theatre; Lugar’s lengthy frame towers over Rousselow as he emphatically waves his arms, describing a jumbled line that he had to recover that night. With a mischievous look, Valerie Flower peers around a corner; aiming carefully, she sprays the back of Rousselow’s legs with a stream of water from a plastic squirt gun. Rousselow attempts to remain stern, but a smile tickles the corners of her lips and slips into a grin.

Theatre has been likened to a sculpture in ice. And indeed, the hours that were put into carving and refining The Crucible have now melted away, leaving only a puddle of experiences. The work that the “sculptors” devoted to the play was not transitory. They were sharing a personal part of themselves that will continue to exist beyond their performances.

All involved in the production brought to the stage their own unique reasons for participating. Some find it a means of deepening their understanding of people and relationships. “I act because I like to get inside other people, to understand other people who differ from me,” states Heather Long. “It makes me aware of how I react to other people.”

Several actors and crew members feel that theatre allows them to praise and serve God with the talents He has given them. “Working in costumes is my way of worship,” says Elyce Elder. “I see worship in art and theatre. Not only is it exciting to see your work on stage — alive — but this is also where I see God the most.

Still others have a special vision for their gift. “I’ve always felt a strong call in my life to go into missions, and I’ve always had a strong desire to work in theatre. I know that somehow God is going to put these desires together,” confides Valerie Flower. “A dream I’ve always had is ministering to a non-Christian world through theatre. I think that could happen. The time is right. I just don’t know how or when.”

This, then, is what is concealed behind the curtain — a union of people, contributing individual ideas, talents, strengths and beliefs, dedicated to a common goal. But that goal is not necessarily the entertainment of the audience during the performance. Rather, it is the hope that, through the artists’ activity, the audience will catch a small glimpse of something far greater.

It is the hope that the audience will catch a glimpse of human life — their lives — and the role that each man plays in his own personal drama.— JH
Taking the job to task: One grad’s search for employment

Glancing around nervously, I met the eyes of several chuckling individuals surrounding me. My first inclination was to quickly escape the room that seemed to grow smaller by the second. Panic-stricken, I wondered what blunder I had made until I remembered that everyone had presented himself as a president, vice-president, or some other upper-echelon position in a major corporation. I had introduced myself as “a recent college graduate seeking a position in the communications field.”

On that blustery October 1987 day, I had journeyed to a neighboring suburb for a breakfast meeting of the International Association of Business Communicators, a professional organization dedicated to fostering communication excellence. As a Taylor University alumna in a new home, I was exploring yet another route in my quest to locate an entry-level communications position.

It was the summer of 1987 that I first arrived in the Detroit metropolitan area with a bachelor’s degree and aspirations to further my penchant for writing. Newly-married and eager to begin my first “real” job, I carried several ounces of enthusiasm—not to mention optimism—as I commenced my new life.

As the initial excitement dimmed, the day-to-day challenges of functioning in a new area soon became a reality. The novelty of the situation was greatly diminished, and I began to understand that locating a position in my field was a more arduous task than I had envisioned.

Under the direction of Walt Campbell ’64, former dean of career planning and now dean of students, I served as a career planning assistant for two years. During that time, I believed, practiced and touted the advantages of sound career planning. To this day, I maintain that it behooves students to prepare a résumé, utilize career library resources and participate in job fairs.

However, although many Taylor students follow and memorize the ABCs of career planning, some are unable to find a job during their senior year. According to the statistics from Taylor’s Career Development Office, 32% of the class of 1987 was employed full-time or undertaking postgraduate studies at graduation. The remaining 68% of the class was continuing to seek full-time positions. I was one of the latter percentage.

Reflecting on those first few weeks in my new home, I believe that the sustaining factor throughout my job search was an attitude of determination. Cognizant that employers were not going to arrive at my door and ask me to join their companies, I worked diligently to pinpoint a corporation at which I could put my communication skills to use. Unfortunately, not many companies hire greenhorns. But I was certain a job was available—finding it was the dilemma.

Focusing on that hope, I forced myself to maintain a daily schedule that allowed me to actively pursue my endeavor. Although the frustrations of rejection letters and telephone calls were sometimes overwhelming, I recognized that complacency would not assist me. I would be dishonest, however, if I lead anyone to imagine that I faced each day with a “can-do” spirit. On the contrary, it seemed as if the stacks of classified ads, the numerous follow-up telephone calls and the circulation of résumés to prospective employers were endless.

While distributing my résumés one afternoon, I decided that the only way I was going to penetrate today’s job market was to make contacts in the area—and what better place to start than the Taylor Career Network (TCN).

As Taylor alumni, we are fortunate to have fellow graduates and friends who are willing to assist one another in the job search. These persons have placed their names in the TCN, a voluntary organization of people committed to supporting the needs of Taylor students and alumni through Taylor’s Career Development Office.

In the Detroit area, people like Scott ’83 & Laurie (Mason ’82) Price, as well as others, were willing to either speak or correspond with me. For instance, after leaving a message on the Prices’ telephone recorder, I received a call from Laurie. Not only was she interested in getting to know me and convey her “Taylor experience,” but she also had gathered information to help me.

Another individual with whom I spoke was ready to leave for a meeting, but when his associate mentioned my reason for calling, he immediately made arrangements to speak with me. In addition, several people went beyond their call of duty by passing my name, résumé and background along to their colleagues.

It was through one of my Taylor contacts that I was invited to attend the October breakfast meeting. Following the meeting, the group’s president shared our earlier telephone conversation with a woman looking for a 1987 graduate with my educational background. After two interviews, my plight finally was concluded.

Thanks to a strong desire to find a good job and the kind assistance of fellow Taylor friends, I am now challenged, both personally and professionally, as a public relations practitioner for a company which specializes in the communications, transportation, hospitality and real estate industries. Under the tutelage of a competent boss, I have the opportunity to learn about my chosen field, the business world and myself. Furthermore, I am afforded experiences that are shaping my future.

As chapters continue to unfold in my life, I often reminisce, nostalgically at times, about my Taylor days. I applaud the efforts of Taylor’s faculty, staff and administration for equipping students with the needed skills and thoughtful insight to design a blueprint for their professional careers. More importantly, I am thankful for family members who taught me to seek God and reach for the stars in his plan for my life. — JHR
Taylor through a child’s eyes: Memories of a faculty kid

I recently re-read the history of Taylor University so well written by Dr. William Ringenberg. It was quite interesting, and I remembered a number of the happenings Dr. Ringenberg wrote of. But I began to realize that I had a different view of the events at Taylor than Dr. Ringenberg did. I was a child there, living under the shadow of the heating plant chimney from 1925 to 1945. This is where my brother Bob and I played, explored and learned. This is how I remember Taylor.

My earliest memory is of being in the play “Bluebeard,” performed in Sickler Hall. I played the part of the little child to whom this gruesome tale was told as a bedtime story. My mother made me a new pair of pajamas for the event. I enjoyed having new pajamas, but I was terribly embarrassed at having to appear in public in them.

Toward the end of winter each year was one of my favorite events — the style show that Irma Dare and her home economics department presented. During the year, the home economics students would make various garments in their sewing classes; these were modeled at the style show. Often they would make clothes for their younger brothers and sisters, and since the children wouldn’t be able to model the clothes, faculty children were drafted. For days we practiced our pirouettes and curtsies. The reason I loved being in the show was that for one winter afternoon I got to wear ankle socks instead of a panty waist and long white stockings. I can still feel the wonderful freedom of my legs when liberated for a few hours from those stockings! All I know about modeling and curtsying I owe to “Aunt Irma”.

I never missed attending a commencement, though I don’t recall any of the speakers. I didn’t go for the speeches; I went for the procession. On that day my father, George Fenstermacher, would go through the yearly ritual of donning his academic robes. Since he was conductor of the orchestra, he and I would wait on the porch of the Maytag Gymnasium for the approach of the faculty procession. Dad would pace up and down, while I went around and around one of the pillars.

Finally, across the campus we could see Grand Marshal George Oborn leading the faculty in their colorful academic attire. When the faculty reached a certain spot, Dad would go in and start the orchestra on “The War March of the Priests,” or in alternate years, “March” from Tanhäuser. I would stay on the porch and watch the procession go by me.

First would come Dr. Oborn, still looking slightly harried from trying to coax all the faculty into line. Then came Dr. Stuart and Dr. Ayres, towering over the rest of the faculty, their robes blowing in the wind; though similar in height, they were distinctly different in personality. There would be Miss Draper, looking a little disheveled in the wind, and Miss Bothwell, looking dignified and poised — no wind dared to ruffle her hair. Miss Dare would pass, giving me a smile and a “hello.” Then would come Dr. George Evans, looking esthetic and other-worldly as befits a Greek and Latin professor; Earland Ritchie, who always had a big smile; Miss Guiler, looking as if she felt out of place in such distinguished company; Dr. Howard, kind and somewhat frail-looking; and Dr. Huffman, appearing a bit pompous and distracted.

Finally, the seniors would arrive in their plain black robes. They always looked unusually subdued and a little scared. “The War March of the Priests” would end, and one more class would graduate from Taylor.

Summers were the best time. This was before the days of summer school and basketball camps, so almost all the students would be gone from the campus, leaving it to us. We climbed on the rocks of the flagpole in front of Magee, played tennis on the tennis courts, and roller skated on the wonderful looping sidewalk in front of Magee. That made a perfect skating rink because we could go around and around. I broke my nose once trying to do some fancy skating that should have been attempted only on a rink.

We climbed the fire escapes and tossed the fish in the pool in the Sunken Gardens. Summer after summer Jane and Paul Ritchie, Robert and Danny Oborn, W.H. Barnard, Bob and I and any other kids who were around would gather in the Sunken Gardens and play Capture the Flag. Those were perfect grounds for that game; I always feel sorry for other children who have to play Capture the Flag in less-perfect places.

One summer during the Depression, a “Goofy Golf” craze swept through the faculty. Recreation in those days had to be completely without cost, and “Goofy Golf” filled that requirement. Empty tin cans were set in the ground, placed around the campus to make an 18-hole course. All you needed was one golf club (any variety) and an old tennis ball. The children weren’t allowed to play such a grown-up game, but we tagged along after our mothers and fathers as they played. I’m not even sure now if they allowed women to play.

Another summer Dr. Wengatz and his wife, missionaries to Africa, lived at Taylor while on furlough. The faculty decided to celebrate the Fourth of July with a family picnic, and Dr. Wengatz planned to treat the faculty to a fireworks display. The picnic was held on the lawn at the south end of Magee. Boxes of fireworks were piled by the dorm steps, ready for use. That was before the days when every town produced fireworks displays, so children and adults alike were eagerly waiting.

Finally it was dark enough to begin. Dr. Wengatz lit the first one; it misfired and landed among the boxes. Suddenly we had fireworks going off all over the place! I ran up the steps of the dorm to escape and met Dr.
"Progress" and time have made their mark. Faculty we knew in the prime of their lives are now retired or gone. The Ad Building, Magee Hall, the Post Office, the Sunken Gardens, and even that symbol of stability and permanence, the heating plant chimney, all have vanished. I used to know where the sewer tunnels were. Now I no longer know the names of all the buildings.

Wengatz coming out the door carrying the big fire hose. Fortunately, no one was hurt. We were slightly disappointed to have our treat over so quickly, but it was certainly exciting while it lasted . . .

Holidays were always special times, although Halloween was a time of tension for us. My father was the dean of men, and that meant our house was fair game. We always took in our clothesline and anything else moveable. My father never spent an easy Halloween evening. He always worried about what his boys were up to that night — and usually with good cause . . .

Being dean of men had its own perils. For years we had quite a collection of firecrackers on our closet shelf, illicit items that had been confiscated from various dorm rooms over eight school years. My parents never knew how best to dispose of them. Their honesty wouldn’t let them use confiscated goods for their own or their children’s pleasure, yet they were afraid to put them in the trash for fear someone would find them and be hurt by them.

In time, the problem became more awkward because Indiana law made firecrackers illegal. We all suffered occasional waves of guilt when we thought of the contraband in our closet. When the United States entered World War II, my parents thought the solution had come: they would shoot them all off the day the war ended. However, when that happy day came, Mother and Dad weren’t in Upland. I don’t know what ever happened to the firecrackers. Perhaps they are still on the shelf . . .

One summer my brother and I worked in the basement of Swallow-Robin, pasting the labels on the Taylor newsletter. We were paid on a piece-rate basis, supposedly computed so we would earn about 35 cents per hour. However, we developed our own system which increased our output, so we were actually earning about 80 cents an hour — an unheard of rate in those days. I only hope the labels stayed on in spite of our speedy system, and that all of the newsletters actually arrived. Working with us in the basement was a student, Bob Wilcox. Bob must have been one of the kindest students Taylor ever had. We learned what a decent human being was that summer. Bob remained our friend long after . . .

Shortly before school started one fall, my dad came home for lunch extremely upset. He had caught one of the incoming freshmen doing a hand-stand on the rail of Swallow-Robin’s third-floor porch. My dad was aghast at the "hare-brained" students Taylor was now attracting. The student’s name was Don Odle, and I hear he turned out all right after all . . .

When fall arrived and the students came back to the campus, the school held a large picnic for the students and faculty and their families down by the Mississinewa River. The big feature of the picnic was the annual tug-of-war between members of the freshman and sophomore classes. My brother and I would follow the two straining sides as they see-sawed back and forth across the river. Sometimes it was possible to climb into one of the trees leaning over the river and watch from above. We always rooted for the freshmen, since they were the newcomers and inexperienced.

After the tug-of-war was over, everyone lined up for the serving of food. Irma Dare was not only head of the home economics department, but also dietician for the student food service. I always thought we had baked beans and potato salad at those picnics because she knew I loved baked beans and potato salad . . .

Even though we lived next-door to the heating plant, we didn’t visit there often. It was too scary with the huge piles of coal and the long boardwalk over what seemed to me a bottomless pit which led down to the huge furnaces. Once we lost a couple of bantam chickens Miss Faust had given us in the heating plant innards. My vision of hell used to be the inside of the heating plant, with modifications. I think it still is . . .

I think my brother Bob and I attended every event held at Taylor — all the recitals, basketball games, plays, track and field days, Philo-Thalo contests, Youth Conferences, lyceums. Many memories come rushing back — Jeann Blackburn doing back-flips as cheerleader at the basketball games; Don Odle dribbling pigeon-toed and setting the scoring record for Maytag Gym; Floyd Seelig performing “When Ruby Played” during alumni programs; Miss Bothwell walking her dog, Ebenezer; Phyllis Steiner singing “I Need Sympathy”; temperance orations in the Philo-Thalo contests, words filling the air; the blind organist visiting campus, performing his annual concert; speaking out one German phrase, “Verstehen Sie Deutsch?” to Dad’s German students, counting on them not to be able to further the conversation much beyond that, either; listening to the orchestra rehearse on Tuesday evenings; inspecting the mammoth bones Dr. Furbay excavated; going on the campus tours at Youth Conference time to try to embarrass the student guides with our superior knowledge of the campus . . .

Now “progress” and time have made their mark. Faculty we knew in the prime of their lives are now retired or gone. The Ad Building, Magee Hall, the Post Office, the Sunken Gardens, and even that symbol of stability and permanence, the heating plant chimney, all have vanished. I used to know where the sewer tunnels were. Now I no longer know the names of all the buildings.

I’m thankful Taylor has progressed to bigger and better things. But I’m grateful that I knew it when an “interdepartmental meeting” was when Earland Ritchie and my father happened to meet on the street corner on their way home to lunch — and when anyone spoke of “the Taylor family.” I knew it included me. — DV
Strength, compassion emerge through inner-city survival

Her home is the large multi-purpose room at Jesus People USA in the Chicago neighborhood of Uptown. She sleeps on a mattress next to her mother, and 9 p.m. is bedtime at the shelter, she says. At five years old, completely unknown to her, she is a victim of the cruel world in which she lives.

Her name is Sophia, and she and her home have changed my life forever.

I met Sophia during my month in inner-city Chicago over interterm, 1989. I was one of 20 college and seminary students participating in the mini-term program of the Wesleyan Urban Coalition (WUC) of which Taylor is a part.

Before leaving on this trip, my experience of the city was limited to two summers spent working in a private research organization in downtown Washington, DC. There, I learned to love what I thought was the city. The fast pace, the long hours, the controversial political topics, and the important people all intrigued me.

I felt important dressing in my slits every day, walking with all the other business people to the downtown office. I learned the rules of the game, and I liked the power I felt knowing them. I enjoyed mingling with the powerful people invited to the reception held for the author of a new book on the problems of South Africa. I found the work exciting and important, and I knew that I was developing my skills and discovering new horizons that I had never dreamed were possible.

Yet, as a newcomer to the city, I did also notice the homeless and the poor, even if it was only through a glimpse from a subway car or while waiting for a bus.

I went to Chicago last January because I thought I wanted to experience the other side of the city, to push myself beyond my comfort zone. I loved the “big city” atmosphere and wanted to see if there were a place for me in it that extended beyond the downtown office buildings. I had no idea what God was waiting to show me.

As a part of the WUC program, students spend four hours a week attending lectures on the city and urban ministries from such well-known urban authors as Ray Bakke and David Claerbaut, plus work 20 to 25 hours a week in an inner-city ministry of their choice. I served as a para-legal for the Austin Christian Law Center (AACL) in the neighborhood of Austin. The center provides free or low-cost legal services to the poor of Austin by networking with downtown law firms to utilize their willing, Christian attorneys.

Through my work at AACL and the volunteer hours I served at other inner-city ministries, God opened my eyes to people with tremendous pain and need in their lives, the way he had opened my eyes to the power and prestige in the lives of others.

I was forced to deal with violence and death as I stood in the office as the coffin of a 25-year-old gang member was carried down the stairs in front of me. He had been killed and put in a trash can by the rival gang in Austin for lacing cocaine with sugar.

I was shovelled out of my middle-class, small-town idea of family life when I conducted an interview at the Center with a grandmother trying to gain custody of her three grandchildren. Their mother, a drug addict, was feeding them dog food and had never been married. The children, the oldest of whom was 16, had three different fathers, one completely unknown and untraceable.

I was brought to tears when little Sophia looked up at me and announced that God loved both black and white people, and I realized that to her young mind it was that simple. She hadn’t yet tasted the bitterness of racism that runs so rampant in the city she calls home, but had only grasped onto the truth that God loves all people for who they are, and not for the color of their skin.

I was challenged to re-evaluate the use of my financial resources when I watched a prostitute my own age solicit from the bus stop across the street in order to earn close to the amount of money I had in my pocket. I was knocked from my righteous position when honked and whistled at in the same way as she had been as I waited for the bus. It was then I realized that prostitution is not selling one’s self, but selling sex and allowing one’s self to be used as an instrument for the disease of others.

I discovered that despite all this, the inner city was appealing. It was as appealing as Washington had been, but for a different set of reasons. In the midst of all that the inner city was, I saw a beauty there that I had not experienced anywhere else in the world. It was a beauty found in the people who survived there. The poor could be rude, thankless and intimidating, and yet many of them possessed more strength and compassion than other Christians I knew.

Until that time, I had always thought that city ministry was only for those willing to abandon the “world” and live in poverty with those already in poverty. I then realized that city ministry needs people willing to not abandon the “world,” but to use the power and the prestige gained from it to change the lives of the people in need.

It takes people committed to years of schooling in order to make a difference in the poorest of communities — people who realize that God gives talents so that his followers can serve others with them, not so the talents can be abandoned in order to serve in his name. It takes people working to change individual lives, and people willing to dedicate their own lives to changing the systems which cause the individual pain. Christ called the intellectuals to minister to the slummers as surely as he called those with no education and only a heart to serve.

Most of all, however, it takes people willing to get their hands dirty, and to see the work before them not as a step down, but as a step toward heaven. — RH
Taylor University has been selected as one of the top three colleges which “best exemplify campuses that encourage the development of strong moral character among students.”

That distinction comes by way of the Templeton Foundations Honor Roll for 1989. Along with the University of Notre Dame and Wheaton College of Illinois, Taylor University stood out as “the best of the best in the opinion of college presidents.”

The project was sponsored by the Templeton Foundations, founded by John Marks Templeton, in the belief that our country’s institutions of higher learning should not only turn out individuals of strong intellect but of strong character as well.
On stage, behind stage . . .

Actors, lights, makeup, set — those who witnessed the spring production of *The Crucible* saw the polished efforts of dozens of students and their director. What they did not realize, perhaps, was the amount of time and effort involved in producing the show. After weeks of rehearsal, set construction, costume sewing, technical designing and prop collecting, veteran actors such as Jack Lugar (right) donned costume and makeup and gave a stellar performance (below right, with Valerie Flower). Other actors, such as Jenifer Voskuil and Elisabeth VarnHagen (below left, 1-r), tried their hand at drama for the first time on the Taylor stage.