

Revelation and Reason

An editorial entitled "Faith and Reason" appeared in this column a few Sundays ago. Ascending one step in the epistemological hierarchy, we arrive at revelation. Revelation is ultimate and supports faith and reason. Reason does not contradict revelation, but if carried beyond its proper domain, it gives the appearance of doing so.

By definition, in the Christian tradition, revelation is the self-disclosure of a living, acting, personal God and the resulting knowledge becomes doctrine in the Church. Reason, on the other hand, is more limited in range and includes all philosophical and empirical methods of arriving at truth. However, many modern minds do not comprehend the fact that revelation does not give scientific results and science does not give us the results of revelation. The Personal God to whom Jesus prayed reveals what He will, to whom He will, when He will, and His reasons for doing so are above our complete understanding. Jesus himself was the perfect revelation of the mind and character of God, and his mighty works of healing and cleansing proved His unique relationship to God the Father. Once and for all, He demonstrated what the great Jewish philosopher, Philo used as a key presupposition—that God transcends the world which he created and He acts as a free agent who is not limited by the nature and structure of His creation. In revelation, God imparts to man what he could not otherwise discover. Had God not revealed to mankind that society would be redeemed through the blood of Jesus Christ, neither the sociologist nor the historian could give us the assurance of progress because their knowledge and insights are finite. This revelation that Christ has overcome the world gives encouragement to the faithful to press onward toward the goal of God's Kingdom, even in a generation which spends as much time at war as in peace, in which suffering has reached an all-time record, and the Anti-Christ seems to be nearing victory over the forces of good:

—Duncan Brackin

by Bill Peterson

Reviews And Previews

Spring for Sure, a musical by Catherine McDonald and Wilton Mason playing for the last time tonight is the Carolina Playmakers' tour show this season. It is certainly a success, but the production two years ago was so well received that repetition ventured little.

The book is amusing and more than adequate for a musical. One can not always hear all the gag lines, but the gloomy vest-nesses of Memorial hall are penetrated sufficiently to establish the droll humor and agreeable wit of the writing. The music is enjoyable and often noteworthy. It perhaps succeeds most constantly in the comic pieces sung by Coretta and Professor Brown, although "We Can Start on Love" is an adept love song.

Virginia Wilson acts and sings Cindy Higgins with charm and skill. Unfortunately she is called upon to sustain most of the rather slow opening scene, and the direction often makes her sing while traveling back and forth across the stage like a puppet on a pulley. She has such ability that she overcomes these handicaps. Laurence Stith, who plays Jeremiah, has a pleasant, somewhat insecure voice; he sings "I Admire the Way You Look" with particular ease.

Nancy Green nearly stopped the show twice. The audience wanted more of both her songs, one of which, "Thar's Gold in Them Thar Hills," is the most clever in the show. Because of her clear diction, excellent musical comedy voice, and adroit

sense of pantomime, Miss Green is a delight to hear and to watch. Elaine Gibson makes Millicent an effective caricature of a sophisticated penthouse dweller. Hansford Rowe displays proficient comic technique as Professor Brown.

Many lesser roles are acted and sung competently: Molly Swain has an unusually fine voice; Virginia Young and Anne Edwards are charming as two of Cindy's friends; Jean Hillman does a superb bit of pantomime in a pair of high-heeled shoes.

Lillian Prince as Maw Higgins and Frances O'Neal as Mrs. Van Devere contribute a carefully acted paradox of similar opposites. Their song, "Terbaccy's Terbaccy," illustrates Miss McDonald's genial impartiality; her mountain mother and city matron discover that corn cobs pipes and white lightning are equivalent to cigarettes and gin.

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