

Jesus Revolution, Part I

By ED MYERS

Editor's Note: This is the first part of a series by features writer Ed Myers on the Jesus Movement. For a personal view on what Jesus can mean for all of us, see Barb York's article.

"Therefore, if any man or woman be in Christ, they are new creatures; old things are passed away. —I Cor. 5:17.

A movement of young but extremely fervent Christians is springing up all across the country. One minor example, in fact, is Christ Chapel on this college campus, which does a booming business these days.

The mainstream, however, seems to radiate from California and lessen in intensity as one moves eastward. "The New Rebel Cry: Jesus is Coming" (Time, June 21, 1971) gives a breakdown of the Jesus Revolution.

"Straight People" form the numerical majority. They are interdenominational and evangelistic; yet they also dress relatively well and seem to be of Middle-American stock.

"Jesus Freaks" (also known as "Jesus People" or "Street Christians"), on the other hand, blend a strong countercultural lifestyle with their religious fervor. The resultant mixture makes them bold enough to stop and preach to lurching businessmen who rush about during their hour's respite.

Also, there is the Catholic Pentecostal movement which, like its predecessor, the Protestant neo-Pentecostals, invokes extremely emotional and sporadic behavior in the name of Christ. Jerry Harvey, an initiator of the Catholic Pentecostal trend in San Diego, described to

Time what happened when he invited in a few Protestants "to show us how to do it their way. The poor nuns who were there actually turned white."

The size and popularity of the Jesus Revolution is increasing. Originating in California in 1967, it has turned on literally thousands of youths in diverse ways and for diverse reasons.

Ed Myers is a special major in the Ideas of Men and a nice freak.

Any exact count of youths in the Jesus Revolution is impossible. However, the number and popularity of Jesus happenings surely reflects a burgeoning movement. *Godspell* is an off-Broadway hit based on the Gospel of St. Matthew. *Jesus Christ Superstar*, well known in these parts, is itself on Broadway. Some of the top hits of the past year are *My Sweet Lord* and *Put Your Hand in the Hand*. Jesus

rock groups, furthermore, flourish: *Hope, Dove*, and *The Joyful Noise* are the names of just a few. Also, many established rock stars are into Jesus—Eric Clapton, Johnny Cash, Paul Stoney of *Peter, Paul, and Mary*, and also Jeremy Spence of *Fleetwood Mac*.

In addition, Jesus rock concerts are apparently quite popular occurrences. Time reports that 8,000 attended the Jesus Rock Concert at Stanford University in California. Edward Plowman elaborates upon these happenings in "Taking Stock of Jesus Rock" (*Christianity Today*, Feb. 26, 1971). He reported that the *Jesus People's Festival of Christian Music* at the Hollywood Palladium was attended by three thousand. Youth for Christ sponsored a two-day Faith Festival in an Evansville, Indiana, stadium. Attendance amounted to fourteen thousand! Finally, about 3,000 youths received Christ at the *Sweet Jesus* (Continued on page 9)



EDWARD AND HARDING, a two-man musical group, will appear at The In Oct. 11-13. Performances will be 9 and 11 p.m. each night.

On Finding Jesus

By BARBARA YORK

I suppose the first Jesus freaks were the disciples of Jesus. They were freaks in the society in which they lived because they exhibited such a strong zeal for what they believed that it caused many people to take violent opposition to them, to say the least. This zeal occurred only after the death of the one whom they had been following for three years. At first, his death left an embittered, disillusioned huddle of eleven men who were fearful for their own lives now that He was gone. They were left homeless and jobless, with an angry city at their backs, capable of doing to them what it had done to Jesus.

Then something radical happened to turn the entire situation around. Mary Magdalene, one of Jesus' followers, became very upset upon discovering that the tomb where he was buried was empty. Then Jesus appeared to her and later to the eleven disciples, also. The meaning of Jesus' resurrection had an inevitable implication for the destiny of these men's lives.

Jesus had commanded them to stay in Jerusalem until the coming of the Holy Spirit. This very literally was the fire of their zeal. Jesus had said, "You will receive power to testify about me with great effect, to the people in Jerusalem, throughout Judea, in Samaria, and to the ends of the earth, about my death and resurrection." (Acts 1:8)

Barbara York, a Young Life member, is a freshman from California.

Something very important had happened. They had come face to face with the very power of the living God. This, and only this, could have supported these men through all that the early Christians were to endure—torture, persecution, brutal death—to spread the news of Jesus' death and resurrection to the ends of the earth. With this news they succeeded in turning the world upside down, just as it had done to their own lives.

Experiencing the power of the living God in your life will turn your life upside down, too. Understanding the death and resurrection of Jesus is the key to opening the door to this power in your life.

Jesus took up the burden of our sin, individually, when he died on the cross. Sin is not what the world commonly categorizes it to be: lying, cheating, "I don't smoke or chew, or go out with girls who do." Sin cannot be qualified by the world's stan-

dards of do's and don'ts. Sin is simply choosing to go your own way and not God's; it is being indifferent to God; it is not seeking out a personal relationship with Him. The letter "I" is in the middle of the word sin, and it is "I" who is the guiding motivation of my own life instead of God. God is perfection; His standard is perfection. Even though He is a loving and merciful God, He also is just. This is why something had to be done to wipe away the condemnation of imperfection or sin in our lives.

When Jesus died on the cross for us, it is as if we were the guilty defendant. When the death sentence was given, the judge got out of his seat and said, "I (Continued on Page 5)

Sounds

Joni M, The New Riders Return

By LESLIE LICKSTEIN

The new album by Joni Mitchell entitled *Blue* (Reprise) has Joni going off into new musical directions. There are several excellent cuts on the album especially the title song, "Blue," which says in its lyrics, "Well everybody's saying that hell's the hippest way to go/Well I don't think so/But I'm gonna take a look around it though/Blue, I love you."

There are some famous musicians that assist Joni Mitchell on this album; among them are James Taylor and Stephen Stills. There is an influence of James Taylor on this album. It shows in the repetition of lyrics and a slight bluesy feeling exhibited in several songs. This is exemplified in the song "All I Want" which says, "I want to make you feel better/I want to make you feel free"

The influence of James Taylor weakens the songs of Joni Mitchell. It ruins the beautiful rhythm and feeling for lyrics that is shown in her previous albums.

Mitchell's lyrics are usually beautiful personal reminiscences of events in her past. However, the album lacks this quality. A song such as "Corey" has a beautiful rhythm with lyrics as weak as the usual songs on AM radio (maybe that's why this song was played on AM radio.)

Any person who is in love with Joni Mitchell's music, go out and buy this new album. For you other people, just keep playing her previous album, *Ladies of the Canyon*, and hope

that Joni Mitchell returns to her beautiful lyrics and melodies present in that album.

By STEVE HULLINGER

Well, here it is kids, what we've all been waiting for. After two years of touring with Grateful Dead and playing on three of their albums, the long-awaited New Riders of the Purple Sage album has arrived. The album follows somewhat in the spaced-out, folkish-country-bluegrass vein that seems to be in the vogue.

One important aspect of this album is that it's another of the San Francisco rock-commune records, the first of which was *Volunteers* by Jefferson Airplane. Then came the Jeffer-

son's *Starship* and then David Crosby's album. Along with the New Riders, here are Jerry Garcia on pedal-steel guitar, ex-Airplane Spencer Dryden and ex-Grateful Dead Mickey Hart, both on drums and percussion.

As the personnel might indicate, this is quite a good album. The songs are both quiet and mellow, with traces of the Byrds and the Dead's music to be found.

The cover is a true piece of art, and it gets my vote for the best album cover of 1971. Since the release of the album, certain things have happened which put it in another perspective.

For example, the New Riders no longer tour with the Grateful Dead, because they are prepar-

(Continued on Page 10)

Carnal Knowledge

By DAVID GEORGE

Carnal Knowledge, perhaps director Mike Nichols' greatest achievement, is a story of man's conquests in pursuing sexual pleasure. It is a concrete picture of the male chauvinistic abstract which is becoming so popular today, ironically perhaps due to the women's lib movement. However one-sided it may appear, it is of course, a movie about man's attitudes and conceptions about women. With this realization, the movie can be viewed in an entirely different light.

Beginning innocently in a college dorm room, Sandy (Art Garfunkel) and Jonathan (Jack Nicholson) are two best friends who are desperately trying to outdo each other, each competing to find a girl and make her his own. A minister, having seen the film, was disgusted with the loose language, thinking it was and is not that way in a men's dorm. Needless to say, the scenes on campus and in nearby bars are realistic, often bitter, and sometimes a slap of criticism on a college man's naive face. Let's hope not. If so, perhaps it will soon change. Moving on: after Jonathan discovers how easily Sandy got what he wanted from a girl attending a neighboring college (Susan: Candice Bergen), he pulls the usual trick and, behind his best friend's back, dates and makes it with his best friend's girl. The whole thing seems outrageously surface and simple. The internal conflicts which inevitably result move the audience to sympathize with all three corners of the famous triangle. The thick plot thins out. Jonathan is left alone while Susan and Sandy—"That's a girl's name"—plan an outing in the woods.

Changing Mood

The mood in the remainder of the movie is changed from sympathetic humor to disturbing disillusionment. While sheltered on campus, Art Garfunkel's performance is outstanding, while Nicholson seems out of place. But, continuing the story line: Sandy has married Susan and has become a successful doctor; Jonathan has prospered in business, and has "conquered" (Continued on Page 7)



IF ONLY WE COULD HAUL IT AWAY SOMEPLACE AND WORK ON IT QUIETLY...