Those Running In Student Elections

(Continued from page 1) Eddie Johnson Mike Parker Stephen Philpy Bruce Russell Phillip Schrab Keith Singleton Mike Stafford Michael L. Tiner David Wohlschlegel

ENC

Bell alar

l, day-da

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Ron Sparks COLLEGE OF LIBERAL ARTS phomore Kathleen Adams Kathy Morgan Mike Todd

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George Elliott Zukotynski At Large Robert Bard Louie Gohmert Travis Henderson

Kent Hamilton

At Large

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Jerry L. Bohannon

Larry F. Matula Greg Moses COLLEGE OF SCIENCE LAW-PURYEAR Donald Hackler Linda Benavides Ed Minnich Judo Gundersheimer John Nash Mark Herrington MOSES-DAVIS GARY Craig Leever

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McINNIS-SCHUMACHER Najmud Dowla Larry Walker WALTON-HOTARD Paul Szatkowski

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What in the HELL is the



Kent Ellis, Evangelist

"JUST A CHRISTIAN"

"JUST A CHRISTIAN"

In our day, and for many generations past, if a person identifies himself as a Christian, it is quite likely that he will be asked: "What kind?" If he claims to be no "kind" of a Christian, just a Christian, and to belong to no denomination, only to the body of Christ, he will probably be regarded as a fanatic or eccentric, who has a misguided purpose, deluded mind, or an impossible dream. Current religious conditions make it difficult for many to conceive of a Christian only. A person who is neither Catholic nor Protestant is an enigma. People are usually perplexed, incredulous, insulted, or amused by such a claim.

But why should this seem incredible? What could be more desirable or simple? What "kind" of Christians were the Apostles? To what denomination did they belong? Would not a person have to be very uninformed or very partisan to contend that the Apostles were denominationalists, going about establishing different religious bodies, which taught and practiced different things, being separate from one another?

What about the converts of the Apostles? Did they belong to different denominations, or to any denomination? If so, how and why? What had they done to become part of any denomination? We know what they did to become Christians, members of the body of Christ, but what had they done to make them part of anything more or other than that? It is obvious that the Christians of which we read in the New Testament were not denominational in any respect. They lived, died, served the Lord, and were saved, never so much as having heard of denominationalism. If this is what they did under Apostolic direction, this proves it is the Divine will and that it can be done. We should and can do the same.

We can be what they were by doing what they did. If fol-

We can be what they were by doing what they did. If following the teaching of Christ and his Apostles made their first followers Christians only, it will do the same for us. The word of God only makes Christians only. If we distinguish between human tradition and Divine revelation, and follow only the latter, it will make us Christians, nothing more, less, or else.

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Christman, type-yAscension—The London Cornet and Saethut
Ensemble

| 3.59 663 | Indemnth, Paul: Organ Sonatas I, II, and
| III, Simon Preston—organ
| 3.59 665 | Schutz, Reinrich: Cantate Domino (Double
| Chair Metesty Reinrich: Cantate Domino (Double
| Chair Metesty Reinrich: Cantate Domino (Double
| Chair Metesty Reinrich Schutz Choir, Syaphonie Sacrae Chamber Essemble
| Abrechtsberger, Johan George: Concerto in
| Flat Major—Hummel, Johan Mepomuk:
| Concerto for Trampet and Orchestra in E
| Major—Mozart, Leopold Concerto in O Ma| Indigno Mozart, Leopold Concerto in O Ma| Indigno

| 7.19 | 11 Cavalli: La Christo: London Philharmonic Chrehetra-based two records et al. 259 | 540 | 545 | 545 | 545 | 545 | 545 | 545 | 545 | 545 | 545 | 545 | 545 | 545 | 545 | 545 | 545 | 545 | 545 | 545 | 545 | 545 | 545 | 545 | 545 | 545 | 545 | 545 | 545 | 545 | 545 | 545 | 545 | 545 | 545 | 545 | 545 | 545 | 545 | 545 | 545 | 545 | 545 | 545 | 545 | 545 | 545 | 545 | 545 | 545 | 545 | 545 | 545 | 545 | 545 | 545 | 545 | 545 | 545 | 545 | 545 | 545 | 545 | 545 | 545 | 545 | 545 | 545 | 545 | 545 | 545 | 545 | 545 | 545 | 545 | 545 | 545 | 545 | 545 | 545 | 545 | 545 | 545 | 545 | 545 | 545 | 545 | 545 | 545 | 545 | 545 | 545 | 545 | 545 | 545 | 545 | 545 | 545 | 545 | 545 | 545 | 545 | 545 | 545 | 545 | 545 | 545 | 545 | 545 | 545 | 545 | 545 | 545 | 545 | 545 | 545 | 545 | 545 | 545 | 545 | 545 | 545 | 545 | 545 | 545 | 545 | 545 | 545 | 545 | 545 | 545 | 545 | 545 | 545 | 545 | 545 | 545 | 545 | 545 | 545 | 545 | 545 | 545 | 545 | 545 | 545 | 545 | 545 | 545 | 545 | 545 | 545 | 545 | 545 | 545 | 545 | 545 | 545 | 545 | 545 | 545 | 545 | 545 | 545 | 545 | 545 | 545 | 545 | 545 | 545 | 545 | 545 | 545 | 545 | 545 | 545 | 545 | 545 | 545 | 545 | 545 | 545 | 545 | 545 | 545 | 545 | 545 | 545 | 545 | 545 | 545 | 545 | 545 | 545 | 545 | 545 | 545 | 545 | 545 | 545 | 545 | 545 | 545 | 545 | 545 | 545 | 545 | 545 | 545 | 545 | 545 | 545 | 545 | 545 | 545 | 545 | 545 | 545 | 545 | 545 | 545 | 545 | 545 | 545 | 545 | 545 | 545 | 545 | 545 | 545 | 545 | 545 | 545 | 545 | 545 | 545 | 545 | 545 | 545 | 545 | 545 | 545 | 545 | 545 | 545 | 545 | 545 | 545 | 545 | 545 | 545 | 545 | 545 | 545 | 545 | 545 | 545 | 545 | 545 | 545 | 545 | 545 | 545 | 545 | 545 | 545 | 545 | 545 | 545 | 545 | 545 | 545 | 545 | 545 | 545 | 545 | 545 | 545 | 545 | 545 | 545 | 545 | 545 | 545 | 545 | 545 | 545 | 545 | 545 | 545 | 545 | 545 | 545 | 545 | 545 | 545 | 545 | 545 | 545 | 545 | 545 | 545 | 545 | 545 | 545 | 545 | 545 | 545 | 545 | 545 | 545 | 545 | 545 | 545 | 545 | 545 | 545 | 545 | 545 | 545 | 545 | 545 | 545 | 545 | 545 | 545 | 54

3.59 9455 Carmina Burana—Authentic ments—The Early Music Qur 2.59 9456 Venetian Polychoral Music



| 3.59 9512 Harpsichord Music played on ancient instruments from the Metherlands, Italy, Germany and England in the 17th and 18th Centuries.
| 3.59 9515 Back, Moham Sebastian. Coffee and Peasant Contatas—Concentus Musicus Vienna (using original instruments)
| 3.59 9522 Cariman Burnan—Folume II: 13 Songs after the Benediktheuror Manuscript—The Early Music Quartet (original instruments)
| 3.59 9526 Die Afte Orgel (The Mistoric Organ): Epistel, Evangelien, and Great Organs played by Siegfried Middebriand Ars Antiqua: Organum, Motels, Conductus and Other Early Polybony—Capella Antiqua Musick (using original instruments) Instruments)
| 3.59 9530 Recorder Concertos—Concentus Musicus, Vienna Recorder Concertos—Concentus Musicus, Vienna Capating Types Marsicheria.

L'OISEAU LY LA CONCRETATION DE CONCRETOS: L'Ensembel Orchestral de L'Oiseau-Lyre

3.59 106 Four Italian Oboe Concertos: L'Ensembel Orchestral de L'Oiseau-Lyre

3.59 127 Bach, Johann Sebastian: Magnificat—Bustebude, Dietrich: Two Canatalas The St. Anthony Singers and Kalmar Orchestra.

4232—Vienna Choir Boys and Chorus Viennensis. Concentus Musicus, Vienna (with original instruments) Three Record Set Boxed with Illustrated Booklet

4252—Waxi. The Large Organ Works tehude, Detrich. Two Cantatas The St. Anthony Singers and Asimar Orchestra.

3.59 137 Folk Songe: English Appalachian, French. Danish Welsh. German and Irish Sattista Violti—Guardet in C. Minor, Dean-Pierre Rampal—Hute

7.19 261 Bach, Johann Sebastian: Goldberg Variations. Swy 388—George Malchom—Anapsichord, Two Record Set Stavinsky, Igor: Cantata. Mars. St. Anthony Singers, English Chamber Orchestra

3.59 265 Stavinsky, Igor: Cantata. Mars. St. Anthony Singers, English Chamber Orchestra

3.59 265 Stavinsky, Igor: Cantata. Mars. St. Anthony Singers, English Chamber Orchestra

3.59 267 Shotakwich, Dimitri: Quintet for Pinon and Strings, Proboline's Serge: Quintet in G. Minor, Op. 33 for Obbe, Clarinet, Violin, Viola and Double Brass.—Melos Ensemble

3.59 269 Palestring, Gievanni Perluigi da: Missa Sine Namine, Missa Ecce Ego Ioannes—Choir of the Carmetite Priney, London

3.59 270 Italian Concertes—The Academy of St. Martin: the Fields with Barry Tuckwell.

3.59 284 Seethouse Ludwig van. Serenade in D. On.

| Arx Satigua: Organian, Malets, Commission and Other Early Polyphony—Capella Antique and Other Early Polyphony—Prox Arte Piano Quartet in O. Minor and E. Flat Major—Pro Arte Piano Quartet in O. Minor and E. Flat Major Proc Arte Piano Quartet in O. Minor and E. Flat Major Proc A

horn

3.59 284 Beetheven. Ludwig van: Serenade in O. Op.
25 for Flute. Vidine and Vidla, Weber. Carl
Maria von: Trio in G. Minor. Op. 63 for
Flute. Celo and Piano

3.59 285 Mozart. Wolfgang Amndeus: Piano Quartet in
G. Minor and E. Flat Major—Pro Arte Piano
Quartet

Mezart. Telemann—Theu Mertess—
Trumpet
Siaen and Martin with Aurele Micolet
playing flute and Gertergo on piano
Brahms, Johannes: Sacred and Secular
Choral Music—Monteverdi Choir, NamDurstet

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