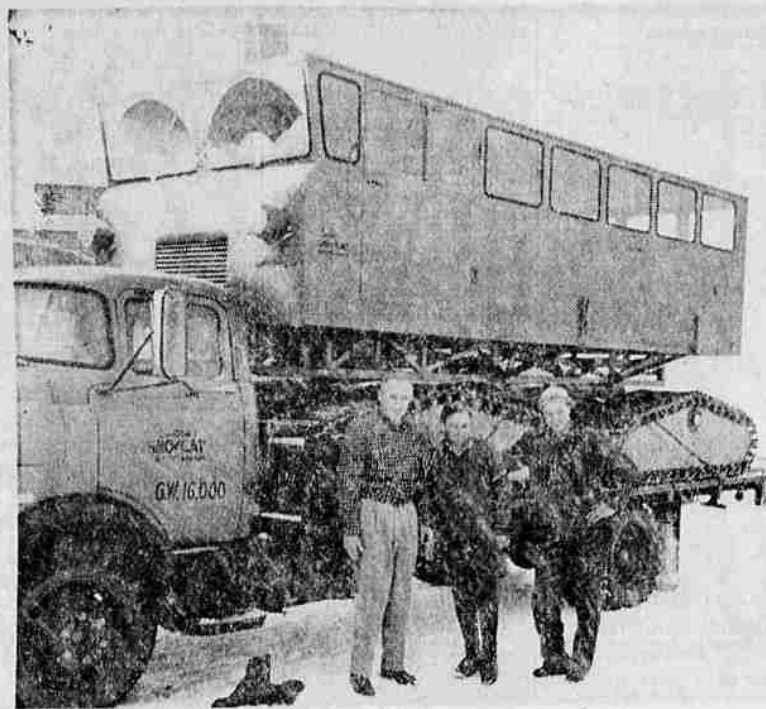




LARGEST SNO-CAT—George Bannister, (at left) representing Tucker Sno-Cat Corporation, Medford, is shown with Erich Sailer, ski school director at Timberline Lodge, and Kaare Nielson, transportation department head at Timberline, after delivering the largest Sno-Cat manufactured at the corporation.

Tucker Delivers Sno-Cat to Timberline

Portland—The largest Sno-Cat to be used in any ski area in the United States was delivered to Timberline Lodge at Mt. Hood last week end.

The 20-passenger Cat was built by the Tucker Sno-Cat Corporation of Medford, and was specially designed for passenger transportation. The \$15,000-dollar Sno-Cat was patterned after the same type of vehicle that is being used in the Antarctic for scientific exploration.

This brings to three the total Sno-Cat fleet at Timberline Lodge, all of them built by the Tucker corporation. George Bannister of Tucker said that production on this vehicle was over 2½ months because of the made-to-order

features such as the bus-type seating and the observation windows which are not built in other Cats of this size.

Richard Kohnstamm, area operator at Timberline, was one of the first to try the Cat on the slopes of Mt. Hood. He explained that the Cat would be used mostly for the transportation of skiers to the 10,000-foot level of Mt. Hood, for sight-seeing tourist trips, and for emergency operations for rescue or forest service work.

Manti Temple (Mormon Church of the Latter-Day Saints) in Utah cost one million dollars. It was built in 1879 on a foundation of solid rock.

Five Men Appear In Court Thursday

The Jackson county district attorney's office cleaned the slate of scheduled criminal trials before the holidays by bringing five men to court Thursday afternoon.

Leo Patrick Davis, North Front st., Medford, and Joe Francis Dubuque, 242 Beatty st., appeared in Circuit Judge James M. Main's court on charges of burglary not in a dwelling involving the Graff and James Construction company tool shed near Ashland. They pleaded guilty previously.

Judge Main ordered a pre-sentence report on Davis, and suspended imposition of sentence for three years on Dubuque.

A pre-sentence report was ordered for William S. Warren, 2532 Table Rock rd., who pleaded guilty to charges of obtaining personal benefit under false pretenses. He was charged with using a credit card which did not belong to him and obtaining \$62.75 in merchandise from a service station in Medford Nov. 28.

Judge Main also suspended imposition of sentence for five years on Jack Byron Gundlach, 25, of Lozier lane, Medford, who had pleaded guilty to contributing to the delinquency of a minor. In suspending imposition of sentence the judge ordered him to stay away from all minor girls.

Jack Kenneth Colwell, Merrill, Ore., pleaded guilty to charges of non-support, and Judge Main suspended imposition of sentence for two years on condition he support his children to the best of his ability. He placed Colwell on probation.

THE SHAPE OF THINGS

Religious Art for Space Age Awaited

By RICHARD HIRSCH
Director

Allentown Art Museum
Surrounded at Christmas, by outpourings of art, mostly religious, frequently commercial, we might consider a question.

Will this Space Age have a religious art of its own?

And, by the way, what is religious art? At Christmas-time this seems an easy question. Most of us would be tempted to say: Religious art, illustrates a religious story. At Christmas, religious art, many of us believe, can be summed up by a Virgin and Child by Botticelli, a procession of the Three Kings from a medieval manuscript, a drawing by Leonardo for the Virgin of the Rocks, the stone shepherds, kneeling, carved on a capital in a 12th Century cathedral, such as Moissac, a Flight to Egypt by Giotto.

Not Accurate Answer

This is a simple answer. Happily, it is not accurate. Happily for the implied answer furnished by these examples would give a negative answer to our question regarding a religious art of and for the Space Age.

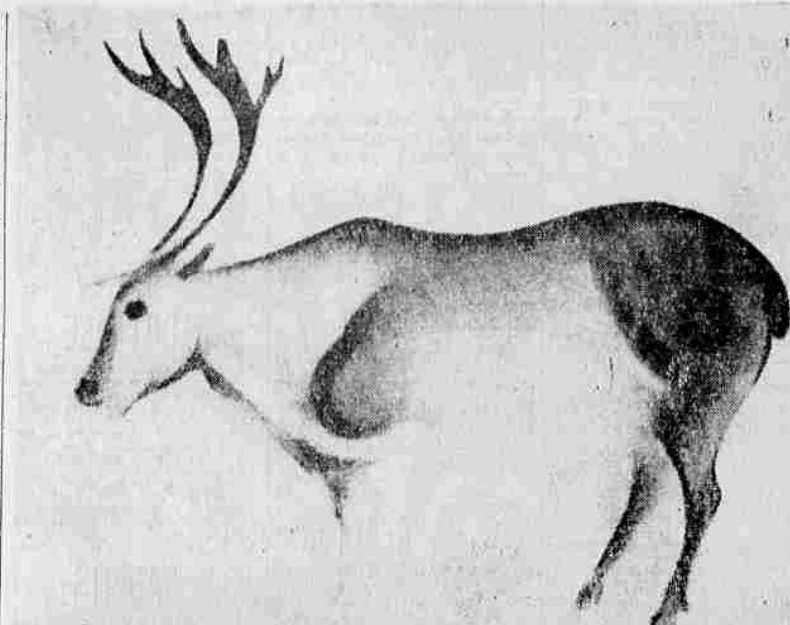
The French contemporary architect, Le Corbusier, has spoken of the present drama of our arts and artists as being "the anguish of being useless." Our people are pursuing the arts, turning out acres of painted canvas, tons of twisted metal. This is being done by tens of thousands of painters and sculptors who talk and write a lot about their despair, their aimlessness, their shattered sensibilities.

Perhaps, then, it is not surprising that the obscurely private symbols which they serve up from their tortured egos carry inspiration only to a small public of the like-minded.

'Random Forms'

For it is not the function of art to be carried out by those who are blind, even when they feel compulsions to paint or to contrive carefully-planned "random forms." The enduring art of the age must be something else. Fortunately, a look at the Stone Age can guide us.

Any study of the cave man takes us to his arts, his animals, splendidly alive, painted for all time on the walls of his less accessible cavern chambers, the symbols which he engraved on his javelin heads, on his bone fish hooks. Always, it is pointed out that these arts involved the cave man's approach to the great issues of his world, a hunter's world, where magic was needed to cope with hostile forces. Art, to the cave man, was the channelling and evocation of these powers which, without the artist, he would lack.



CAVE PAINTING—Reindeer painted, perhaps 30,000 years ago, on the cave walls of universe. Can we, in the Space Age, have Font de Gaume. Such paintings had a mystical purpose, interpreting the Stone Age's art that will satisfy a similar end?

This was religious art. It aimed at renewing the face of the world which man's hunting might deplete. In this art, man mystically looked out at the universe as he understood it and sought to make himself harmonious with it, with its laws. This was 30,000 years ago.

No Other Purpose

The early Greeks, likewise, had no other purpose. Their arts, when they still intensely believed their myths, move us deeply, witnessing a search for harmony with a universe mirrored in their understanding. When they lost much or most of their faith they yet gave us splendid shapes, but seen from the outside. The Roman copyist went a step further, producing mere decorative art, barely skin deep.

Startlingly, the universe of our times has exploded to infinite dimensions. From the planetary systems of the atom, whose discovery has made the material world into a concretion of blazing energy, to the inconceivable vastness of a universe where we know that galaxies race ever outward in a glory of cosmic speed, we have our mind furnished with such images of towering grandeur as man has never known before.

These, infinities are ours, they are our new world, as the drama of the hunt was the cave man's world, as the myth was the Greek artist's world, as the pictorial representation of the Gospel for those who could not read was the world of the medieval centuries.

Like the ages before us, we have an objective world. To compass it spiritually, to be at home and at peace in it, we need perception, we need to be guided across a bridge of harmony. Like earlier ages, we need the artist, as prophet, to build us such a bridge. As in earlier times, this will be a slow process since the objective world will always be interpreted by a subjective artist. But what a challenge!

The key word here is harmony, a vision of order-objective order—where the untrained eye and mind see only unrelated fragments or reality.

The cave paintings taught broad lessons of the cycles of nature to the individual hunter involved only in the tragedy of the big one that got away. The Greek sculptor heightened the perception of the onlooker, pointing out that man and woman were beautiful because they reflected another and higher Beauty which was divine. The medieval artist pointed out the nature of man's redemption and the examples that would lead him to salvation.

Unmoved at Display
Currently, our artists point mostly to their metaphoric, Freudian, navals. Predictably, most of us are unmoved at this display. Somehow, our artists are out of step.

More superficial than Romans, who traded superstition for religion, less intense over their discoveries than the Baroque artists of three centuries ago who traded craftsmanship for fervor, our peo-

ple are on the sidelines of their calling, anguished, as Le Corbusier says, by their uselessness.

This need not be so. First, however, the artist must realize that art—to be art—must be religious, that the artist—to be an artist—must take up his task as seer, as prophet.

Look at Universe

Then, he must look to his objective universe, finding ways to resolve its breathtaking riddles, meaningfully, for the eyes of his fellowman. Lastly he must lead us on to the praise of the marvels which he has perceived. This is his function. Carrying it out defines religious art.

We can read now. What we can read, the artist need no longer illustrate. But the orderly grandeur of the more sublime Creation about us needs interpretation. Only the artist in awe of humankind can achieve this notation of the new song of the spheres.

The Gospel at Christmas says: "And they shall be taught of God." But, first, there must be humility, then, praise.

(Copyright 1960, General Features Corp.)

The State of Missouri's name derives from that of a tribe of Sioux Indians who were called Missouris.

Equipment Installed

Pacific Telephone-Northwest is adding two lanes to its communications super-highway that speeds over Medford via the Baldy mountain microwave site. J. H. Creager, local manager for the company said Friday.

Western Electric crews are installing transmission and receiving equipment on Baldy mountain and the other microwave sites extending from Portland south to the state line.

When the \$225,000 job is complete, both a north and southbound channel for communications will have been added to present facilities.

This will make a total of six channels from the south and three from the north. Each of these channels is capable of carrying some 600 messages or one TV program.

Since the Pacific Northwest is linked with the national TV networks via California, the three extra northbound channels are needed to bring programs in from over the nation.

This is the second major addition to a microwave radio system since it was put into service in the summer of 1956.

Built to provide high quality transmission of both TV pictures and long distance calls, the \$4 million system has proved to be almost invulnerable to winter storm damage.

Each of the nine stations has built-in devices such as automatic switches that transfer a TV picture over to a standby channel in 2/1000 of a second—faster than is humanly possible—when necessary.

Standby sources of power are provided at each point should commercial electricity fail. A diesel generator takes over automatically. At four of the more remote locations a propane gas engine provides a second power reserve.

Relay stations are located at Siskiyou summit, Ashland; Baldy mountain, Medford; King mountain, Grants Pass; Mt. Nebo, Roseburg; Harness mountain, Cottage Grove; Blanton hill, Eugene; Peterson butte, Albany; Silverton and Carver.

At the Oak st. long distance building in downtown Portland, the radio relay connects with existing systems to Seattle and to Spokane.

Other communicable diseases reported during the week included pink eye, Central Point 1; and whooping cough, Medford 8.

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Merry Christmas

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