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Houghton Basketball Teams Close '06 Season

The men's and women's basketball teams ended their 2005-2006 season in February, but neither team made it into the post-season. The men's team lost to Daemen on Tuesday, Feb. 14th and finished with a 4-21 overall record and 1-13 in the American Midwest Conference. The women lost to Ursuline on Saturday, Feb. 18th finishing 7-19 overall and with a 4-14 record in the AMC.

Houghton's men couldn't seem to improve upon last year's 4-22 record, but they did have a couple of stand-out individual performances. Sophomore forward Adam Griggs earned AMC North Division honorable mention and junior guard Luke Mortenson was named to the AMC North Division Third Team for their play this past season.

Griggs was second on the team in scoring. He averaged 16.1 points per game and also averaged 4.1 rebounds per game. He scored 32 points in his career-high game against conference rival Roberts Wesleyan.

Mortenson led the Highlanders in scoring, averaging 17.4 points per game, and was second in rebounding with 5.1 per game. He scored the team-high 69 three-pointers during the

season and reached double figures in scoring in all but one game. He also scored the season-high of 37 against rival Roberts Wesleyan.

Junior forward Allen Goodman finished first on the team in rebounding and third in scoring. He had 133 total rebounds (5.3/game) and averaged a total of 10 points per game.

The Highlander women also couldn't improve their record from the '04-'05 season, but it was obvious that the team had improved since last season. The team lost a few close games, including two over-time games to Carlow and Daemen, both of which were conference games. Head coach Skip Lord said, "I definitely felt that we were a better team than we were a year ago. Although our record was the same, we also played a stronger schedule, and we played the strongest teams in our conference closer." The Highlanders also pulled off a few big wins in the conference, defeating Point Park, Carlow, and Ursuline.

Sophomore guard Lauren Foster earned AMC North Division Third Team honors after leading Houghton in scoring with an average of 18.7 points per game. She had a team-high 56 three-pointers and shot 76% from the free-

throw line. Foster scored at least 20 points on 11 occasions and scored over 30 points in three games.

Junior forward Sarah Bishop had a productive year as she led the team in rebounds averaging 9.2 per game. Bishop finished second on the team in scoring, as she averaged 14.7 points/game.

Looking at recruiting, Lord is hoping to build on the last two seasons, as he has already signed Leah French from Owego, NY and Erika Forland from Long Island. When asked about recruiting and how these two women would impact the team next season, Lord commented, "We work hard to find players who will fit HC [Houghton College], succeed in the classroom, represent Christ and can play at this level. Leah French, a 5'10" small forward from Owego, has scored almost 1,300 points in high school. She is a great fit and will add to HC as a whole as well as the BB program. The same is true of Erika Forland, a 5'11" forward/center from Long Island."

-Benjamin Loos
Guest Writer



ONE – The Campaign To Make Poverty History

Images of hungry children in third world countries and the stories of men supporting their families on the waste of the upper class are hard to ignore; tugging at the hearts of any human being. They flash across the television screen as we pick out our name brand clothes, grab a three dollar cup of coffee, silence our cell phones, and walk into class for a pricey education. Guilt and shame, however, will not facilitate the helpless. The answer lies in action. Action is our only voice.

The ONE campaign which grew out of a 2002 tour across the mid-west by Americans seeking to raise initiative in the fight against AIDS in Africa is one such action. The program has grown into an international fight against disease and poverty stricken people. The campaign boasts, "We believe that in the best American tradition of helping others help

themselves, now is the time to join with other countries in a historic pact for compassion and justice to help the poorest people of the world overcome AIDS and extreme poverty."

Directness is one of the prime qualities of the ONE campaign. They don't skirt the reasons behind poverty or look deep into the cause; they simply beat the problem. The campaign aims at providing for the specific and obvious needs of the people. They recognize, "that a pact including such measures as fair trade, debt relief, fighting corruption and directing additional resources for basic needs - education, health, clean water, food, and care for orphans - would transform the futures and hopes of an entire generation in the poorest countries."

ONE is not just a name; it holds significance in the mission statement of the campaign. They hope to redirect 1% of the

U.S. budget towards aid in poverty affected countries. Over time 1% of our budget, which would accumulate to \$25 billion could make a world of difference. "We commit ourselves - one person, one voice, one vote at a time - to make a better, safer world for all," affirms the campaign.

A group of Houghton college students recently attended the Faith and International Development conference at Calvin where the ONE campaign was presenting. Our students were drawn to the goals and insight of the campaign and have brought its efforts to our campus. Elizabeth Weaver and Kate Hoogerhyde were among the students who attended the conference.

"I didn't realize how much it was going to impact my life. The Conference really opened

cont'd on p. 2

The Houghton College Choir's Eventful Spring

The excitement was palpable as sixty-eight amateur choristers walked through the stage door past half-amused security guards. We negotiated flights of stairs, several of us carrying steel boxes filled with velvet purple robes. Some of us were in silent awe; others chattered with contagious exhilaration. The tiny dressing room could hardly contain our combined energy. Finally filing onto a brightly lit stage before rows of rich red seats, the Houghton College Choir made its Lincoln Center debut.

Dr. Brandon Johnson, Director of Choral Activities, was dreaming big when he started to plan our tour through the northeast. Despite initial setbacks, Dr. Johnson organized a veritable festival of choral music to be presented on Wednesday, March 1st at Lincoln Center. In addition to Houghton's College Choir, ensembles from Temple University, the Aaron Copeland School of Music, and Westminster Choir College regaled the audience with works by Bach, Brahms, Caldwell, Clausen, Whitacre, and others. In a grand finale, Dr. Johnson led more than two hundred vocalists in singing a traditional Irish blessing.

While experiencing Lincoln Center from a performer's perspective was an incredible thrill, our choir was focused as much on ministry as on

basking in the spotlight. As Tour Director Don Schussler reminded us in a pre-performance devotion, we were there not as choral "superstars" but as servants of Christ. Just as Christ washed the feet of his disciples, our charge was to serve one another and our audience by proclaiming the love of God through music. In doing so, we ourselves were changed.

The program of the College Choir's northeast tour was entitled "Prayer...beyond language, borders, and time." In the course of ten days, we sang prayers of sorrow, devotion, comfort, celebration, and joy in 12 concerts and many, many rehearsals. We shared with our extended Christian family at churches in five states, and we sang for several secular audiences as well. Maintaining a positive and patient attitude is not always easy in the midst of a rigorous tour, but many shared that they felt that barriers were felled rather than erected over the course of our tour. After tour, many among the choir expressed that the sixty-nine individuals that embarked upon this adventure seem to have emerged as one family.

What is the next adventure for the Houghton College Choir? The answer is threefold. First, last week we finished recording our New England tour program.

At the moment, the choir is also rehearsing new music. We will be joining with the chorus and orchestra of the University of Rochester to present Brahms's Requiem. The one-time only performance will be given Saturday, April 22nd at the Strong Auditorium in Rochester. This opportunity was extended to anyone interested in joining the choir, including students, faculty and staff.

Also, rehearsals for the College Choir's tour of Eastern Europe are well underway. From May 27 to June 8, the sixty-eight members of the "Eurochoir" will visit five European cities, sharing a program of musical prayer. Tour stops will be made in Estonia, Latvia, Lithuania, Poland, and Germany, and the choir will spend a day working on a service project in Latvia. It is the choir's goal to present to the best of our ability a message of prayer that reaches beyond language, borders, and time. ♦

-Elizabeth Overhauser
Staff Writer

ONE, cont'd from p. 1

my eyes to how I, as a young college student, can work at shaping and changing many of the issues of injustice, poverty, and world health that exist in the world today," recalled Weaver. The returning students have big plans for the campaign on our campus and hope that it will make the lasting impact to inspire action.

The ONE campaign highlights the fact that money does not always have to be the predominant issue in curbing serious world issues. We, as college students, know that it is often hard to give when there's little to give. In this case, involvement can trump direct aid in the form of a call to action in order to raise awareness and back those that can make a difference. ONE suggests writing letters to congressmen and women asking them to either look toward raising the U.S. foreign aid budget or redirect the current funds. "We want people to know that you don't have to spend money on helping the world....you can write a letter and be just as effective. It's practical and do-able. That's what's most important," stated Hoogerhyde.

Throughout this coming week (March 20-24th) there are opportunities to become involved in the ONE campaign on our campus. There will be booths in the basement of the campus center helping students write letters to their representatives. "We were drawn to the ONE campaign because it is not a monetary campaign rather is asking people to use their voice to draw awareness on Capitol Hill to these issues," stated Weaver. Information, documentaries, forums, and discussions will be held all week as well. Boasting the white armband may be fashionable, quoting Bono may be trendy, but to make a difference, take action! ♦

-Lindsay Yandon
Staff Writer

Spring Religion Colloquium With J. Richard Middleton

Those who were around during the Fall of 2003 may remember Richard Middleton. The department of religion and philosophy in conjunction with the Theological Society at Houghton College will again be bringing Middleton to Houghton for a spring religion colloquium on March 30. Middleton will be giving two lectures. The first will be titled "A Spirituality of the Ragged Edges: The Psalms of Lament as a Resource for the Postmodern Church." It will present the Psalms of lament as a rich resource for addressing human disorientation in a manner that is both faithful to God and thoroughly honest about the difficulties of life. Middleton's second lecture is entitled "Does God Come to Praise Job or to Bury Him?" and deals with the speeches of God at the end of the book of Job. He will argue against the typical interpretation of these verses that understands God as trying to abase Job with an overwhelming show of power for daring to question God.

Middleton is an associate professor of Biblical studies at Roberts Wesleyan College with a part-time joint-

appointment as associate professor of Bible and culture at Northeastern Seminary. He has authored a number of books including *The Liberating Image: The Imago Dei in Genesis 1*, and has co-authored *The Transforming Vision: Shaping a Christian World View*, and *Truth is Stranger Than It Used to Be: Biblical Faith in a Postmodern Age*, which received a 1996 Book-of-the-Year award from *Christianity Today* magazine and is used as a textbook for the First Year Honors Program in London. Middleton is a graduate of Jamaica Theological Seminary in Kingston, Jamaica and the University of Guelph in Ontario. He specializes in Old Testament theology and the Christian worldview.

Both lectures will be given on March 30, the first from 4:00-5:15 in Schaller Hall, the second from 7:30-9:00 in the Center for the Arts recital hall. ♦

-Laura Kristoffersen
Staff Writer



Spring Writing Festival: The Writer In History

Wednesday, March 29

8:00 P.M.-- Keynote "Things are Seldom What They Seem: The Literature of Espionage" John Wilson

Thursday, March 30

10:00 A.M.-- "A Journalist's Life in Africa" Justin Niati Noon
Faculty Forum-- "The Journal as a Cultural Influence" John Wilson
1:15 P.M.-- "Writing Historical Fiction" Tim Stafford
2:30-- "A Poet on Her Poems" Julia Kasdorf
3:30-- Coffee Break
3:45-- Student Readings
7:30-- Student Readings
8:00-- Poetry Reading: Julia Kasdorf Reception and book signing

Friday, March 31

10:00 A.M.-- "A Conversation with Julia Kasdorf" Allison Brown
and Kelsey Harro
Noon-- Women's Luncheon Hosted by Laurie Dashnau
1:15 P.M.-- Student Readings
2:15-- "Books & Culture: The Role of the Journal in Culture"
John Wilson
3:30-- "Cultural Inheritance and Journalistic Perspectives: A
Dialogue" Tim Stafford and Justin Niati
7:30-- Student Readings
8:00-- Fiction Reading: Tim Stafford

*Daytime events will occur in the Willard J. Houghton Library. Evening events will be held in Chamberlain Center 123/125.

Featured Guest Writers:



John Wilson is the founding editor of *Books & Culture*, a bimonthly review published by *Christianity Today International* and editor at large for *Christianity Today* magazine. His essays and reviews appear in a variety of publications. He is the editor of a series of anthologies, the most recent volume of which is *Best Christian Writing 2006* (Jossey-Bass). He and his wife Wendy have four children and--as of December 31, 2005--one grandchild.



Julia Kasdorf has published two collections of poetry with the University of Pittsburgh Press, *Eve's Striptease* and *Sleeping Preacher*, which won the Agnes Lynch Starrett Prize and the Great Lakes Award for New Writing. She has also published a collection of essays, *The Body and the Book: Writing from a Mennonite Life*, and a biography, *Fixing Tradition: Joseph W. Yoder, Amish American*. She is associate professor of English and women's studies at Pennsylvania State University. She is currently editing an anthology of poetry about Brooklyn titled *Broken Land* and is working on a third book of poems, *Poetry in America*.



Tim Stafford is a senior writer for *Christianity Today*. He is the author of a trilogy of historical fiction: *The Stamp of Glory*, *Sisters*, *The Law of Love*. Among his many other books are *Knowing the Face of God*; *As Our Years Increase*; *The Student Bible* (with Philip Yancey); *Love, Sex and the Whole Person*; and *Never Mind the Joneses*. He has served on the editorial staff of *Campus Life Magazine*, and helped found *Step Magazine* in Nairobi, Kenya and Accra, Ghana.



Justin Niati spent 11 years as a professional journalist in the Democratic Republic of the Congo, Paris and London. He has been editor of the *Orphan's Voice* and, in addition to his current role as Assistant Professor of French at Houghton College, serves as the editor of *Target French Africa*, a church newsletter focusing on French speaking African countries. He was imprisoned for his writings in 1990.

Scott Windsor Coffeehouse

The stage was set this past Thursday, March 23, with a fairy-dream-like, mermaid-lagoon feel for the backdrop, with just enough tulle twinkle lights to make it complete for Scott Windsor, frontman for the up-and-coming band Umbrellas, to perform for a CAB coffeehouse. After introducing himself, Windsor began the night by singing the opening lines of "Emergency":

"I always tell myself to be patient/
but my left hand shakes against your new couch/
Control of the situation just fell through
my fingers/
and I heard her say/
you can't keep living as if you're dying."

I was taken off guard by his voice when he first began singing because it was noticeably higher than his recorded voice usually sounds. He later explained that he was battling sickness, explaining his altered voice that night. Though it was received with mixed reviews from students in the crowd, I thought his sound that night was fresh, pure, and enjoyable.

Windsor occasionally takes solo gigs, used

to performing alone because of his years as the man behind The Lyndsay Diaries. And as the only member of Umbrellas who was involved in both the studio recording and playing music live, he is the man closest to the music. Although some of his lyrics are darker, they manage to be compelling rather than depressing, which enables Scott and his bandmates to push past an emo classification, and to establish themselves as an indie band with a wider-reaching influence.

He tried to tempt students into dancing by playing the upbeat (though slightly catchier when performed by the whole band) song "Black Dress." However, the students in the campus center would have made Dr. Brittain proud because the mood of the crowd remained tranquil and unresponsive. With only his guitar as accompaniment, Windsor also played the piano-based "The City Lights," Umbrellas' most popular song at the moment. It has been played on the television shows *Grey's Anatomy* (a show second only to *American Idol* in ratings) and *Alias*, giving the band even more well-deserved exposure.

The night went by quickly, and, although

he played eleven songs, it felt like he was done with the show sooner than I expected. He played a good mixture of songs from Umbrellas' debut self-titled album and a few songs from his collection from the Lyndsay Diaries. Umbrellas are currently working on their sophomore album, and I look forward to its release and the continuing success and recognition the band is sure to get. Saying goodbye to Houghton, Windsor left us with one last song "Lady Luck," ending the night with the lyrics

"Tonight we'll say goodbye/
Tonight for sure/
So I try to take a picture/
With my mind/
So as not to forget/
How beautiful, how beautiful/
You are."

I was left wishing that he could stay here with us for just a little while longer. ♦

-Rachel Varughese
Staff Writer



Arts

today's music

Sushi and Sound: Lunch With Composition Graduate Fred Brown

Outside the window a small fountain jets a stream of water spreading through the warm air and trickling into a pond filled with bright orange fish. Palm trees blow while busy traffic rushes by. It is February. It is seventy five degrees, and I am in a sushi bar in Orlando. Across from me on the other side of the booth is Fred Brown, a 2005 graduate of the music composition program here at Houghton. He has since married Elizabeth Krantz and currently attends Full Sail College in Winter Park where he is working towards an associate's degree in recording arts.

Fred looks over the menu. We talk about the difference between nigiri and sashimi, tuna and salmon, and finally sound design and foley work, the two careers he wants to pursue after earning his degree.

"Sound design is often creating complex sounds. There is a process of mixing sounds to get things where you want them to be." Fred says. "For instance, a building falling in the film King Kong may actually be a lion growl mixed with scraping stones and a reverse gun shot. This process is used a lot with fantasy films where the sounds of a dinosaur or monster, let's say, have to be created. It is used not for realism, but for effect."

The waiter comes to take our orders. A large group of people shuffle in the door behind us and are seated as they begin to conduct a meeting. I overhear they are the Florida folk tale foundation.

"Foley work on the other hand is mostly synchronizing and is simpler. Sound effects are added for films in post-production in real time in what is called a foley stage. A foley stage is basically a big room filled with doors, different types of shoes for different footsteps, and all sorts of junk that makes sound. The point is to be as realistic as possible. In some films, sound has to be removed for various reasons. One example would be the construction of other sets during filming. It is the foley artist's job to fill in those sounds and make it believable."

With the folklore foundation passing motions and applauding randomly I do not notice the spilt soy sauce on the table that soaks into my notes. "How has your time at Houghton helped you or prepared you for the job path you have chosen and the compositions you are currently working on?" I ask the question that has to be asked. The question that he has probably heard from all his relatives and colleagues. A question that is more or less, "was it worth all the money?"

"Well, first of all, it gave me an education.

I know that is the simple answer, but I know a lot about many different things in general that I would be ignorant of. Musically, my work is very textural. Being introduced to that and discovering my style has made me aware of sound and their effects. By writing music it gives me a better understanding of it. Dynamically, I try to see how much I can do without melody and without chord progression. That style, which I picked up from first playing instruments and then writing music at Houghton, has made me very aware of texture and sound. Sound design just made sense to me."

Our waiter comes around the corner with our sushi on a compartmentalized platter with salad, rice and soup. I say something about the ginger as I push it aside. "Do you not eat your ginger?" Fred asks. "No, please help yourself." I reply. Using his chopsticks he reaches across the table to grab the pink slices. "Why did you become a composition major?" I ask.

"Starting out performing, I felt like an instrument. My role was a tool for the composer. I pushed the buttons. I wanted to explore other aspects of music. I recently watched a documentary about Robert Moog and he was commenting on something that I would definitely agree with, and that is that now a days with recording, it's music made by yourself. You can do it alone in a room and present it to someone by yourself. The concept of it can isolate you, which can be good in giving you a focus on your own art and sound, but can also have detrimental effects. I also feel there will always be a place for performance or 'folk' music."

A lot of folk music was played communally. They were the players, the listeners and the composers. And many different versions of songs existed and changed over time. I like that sense of community, that relationship between the composer and the musician, and I wanted to try to bring that out in the open more as a composition major. I wrote pieces that allowed for, sometimes required, elaborations and interpretations on the instrumentalists part."

The folklorists are asking for boxes and rushing off. "Meeting adjourned" someone says. Our waiter comes to clear our empty dishes, and I finally realize the sticky dried soy sauce soaked into a page, into my sleeve. But not wanting to interrupt, I hide the spill as Fred continues, "Music should always be in touch with the community. Otherwise what does it matter? Art should be relevant to others but also not get stale. There is a necessity to do things differently in order to create more diversions.

It is the natural progression of art. But there are some experimental composers who try to blow the lid off of everything, questioning what music is in order to find the limits of it. I am thinking specifically of John Cage and his piece of silence.

Trying to define music is ridiculous. It is always changing. Those experimental composers were, at times, expressly trying to advance music instead of having any emotional relevance to the current day. I try to do both and am constantly struggling with that balance." Fred's music consists of many sounds and samples and is often warm and rich and at other times dark and desolate. He creates emotion, landscape with sound.

Standing up to leave we thank the hostess and head towards the door and the warm weather awaiting us-- weather that is both a nice break from the cold for me and from the heat for him.

"Looks like you spilled a little soy sauce" he gestures to my notes. Holding the door I look out at the cars, the trees, a tiny reptile on the pavement. I hear the traffic, the breeze, the water, all of it sound, music.

"Yea. I guess I did." ♦

-Adam Sukhia
Columnist



Pick A Professor

The Star has added a new feature--
The Faculty Book Review.

Send in suggestions for which
professors you'd like to hear from to
star@houghton.edu

*ALL of the 2005-2006 issues of the
Houghton College STAR are now
online!!*

Go to the Houghton College website,
and click on "Current Students" to
find our website listed under "Student
Organizations with websites".

Muhammad & Mary

The Moment Before Your Life Changes Forever

Up to this point, I haven't struggled with a column as much as the one you are reading right now. A good friend of mine, who also happens to be my editor, asked me to write on her favorite Annunciation painting, executed by the master Renaissance painter, Simone Martini.

The painting is part of the Orsini Polyptych (a panel-painting with five subjects) and is confusing, frustrating, and just plain weird. During the early Renaissance there were five stages of depicting the emotions the Virgin Mary underwent when the angel Gabriel announced to her that she would give birth to the Son of God: disquiet, inquiry, reflection, submission, and joyful acceptance. This painting falls solidly into the 'disquiet' (—I would venture to say disgust—) category. I was tempted to liken it to Cloyppel or Titian's *Rape of Europa* because Mary's face is twisted in an agony that goes beyond shock. Her lips curl in a snarl, and her face contorts as it attempts to twist out of Gabriel's gaze. With her one free hand, she pulls her tunic tight about her neck. Even Gabriel seems unsure that he has called the right number.

Flash forward to the night of May 25th, 1965 and one of the greatest images in our nation's humble history. Muhammed Ali had already become the heavyweight champion of the world a year earlier in a surprise upset against the great Sonny Liston. Now, a year after their title fight, a rematch has been scheduled. Ali had already professed himself to be "King of the World," words the world did not want to hear from the young black man still known as Cassius Clay— but this night would change his life forever.

They called it "the phantom punch," because most people never even saw it. They claimed the fight had been fixed by the mob. They said that Liston took a dive.

One look at this photograph and you can tell that Clay has just done something superhuman. His body looks as though it is trying to re-accept his right arm, this arm that has just stopped time. The reporters in the background look as though they can't accept what has just happened and just sit there, dumbfounded. Even Clay didn't accept his victory. In this photograph he isn't gloating— he

is yelling at Liston to get up and fight him.

So what brings these images together? The answer is found in what makes a great image to begin with. Where do you depict a human hero in their arc of greatness? Michelangelo depicted David (because Muhammad Ali wasn't around yet) just before he slew Goliath, his leg tensed expectantly but his arm slack. It is always in this moment, just before the human being breaks through the clouds and becomes a god, that they are the most human. They can seldom live up to this moment. After this, they can only be gross parodies of the legends they have created. This is the moment in which we find Mary. She has not yet become the Virgin Mary, but she is no longer whoever she was before. We see her shedding a skin, just as we see Ali popping out of his. It is a painful image, just as Ali's muscles in his chest and abdomen seem to be straining to the point of misery. These are both figures being transfigured, hatching from human shells into historical icons. ♦

—Beave Soreysen
Columnist



Featured Artist: *Eileen Cain*

Oil on canvas by senior Eileen Cain. The magnitude of the proportions in Cain's pieces automatically gives her work a sense of monumentality. At four feet by six feet, the stretcher bars on which the canvas is hung had to be specially constructed out of 2x4s and plywood. The entire contraption was strapped together precariously. "It was hard," Cain recalls. "Making a painting this big is definitely a physical act. I'm either down on my knees trying to work on the body or on my tip toes to try to reach the top."

The physicality of the process is particularly appropriate for a subject like the tango. "It's like a dance in itself," says Cain, who has been dancing for as long as she can remember and helps pay for her education by teaching lessons to local children. "I want people to feel like they could just step in and take over. Dance is another form of expression, like painting or sculpture. It's living art. People make it with their bodies."

In composing her images, Cain attempts to isolate a moment of passion when the viewer is "swept away by the intensity and the sharpness and the expressions on their faces." She is interested in the idea that the issues that make us uneasy can turn out to be most elemental to our existence. "Tango is an uncomfortable dance because it makes us think of those things," she says.

She is also interested in the far-reaching implications of the experience of living within a physical framework. "I see everything as associated with the body, like how an orange just sits in your hand just perfect for a hand to wrap around or looking at windows and doors and watching people go through them."

For Cain, learning to be that comfortable with a holistic view of "the spirit and the body, the soul and the mundane" has affected the way that she paints and helped her to reconcile issues of sexuality and body image. "I've been struggling with accepting the body and its imperfection, and it's only lately that I've been coming to terms with it. There are emotions that go along with that—an increase of sensuality as well as contentedness." ♦

—Kelsey Harro
Managing Editor



The Silent People Whose Work We All Enjoy

Waking up for those 8 a.m. classes is definitely a pain that I wish no one had to go through in college, but it's less painful when one considers waking up at 5 a.m. and following the same routine every day for years on end, which is what blue collar workers all over the county and the world do to earn a living. Close to home, we have our own group whose work many times is imperceptible to us. Houghton College's Facilities employees, encompassing maintenance and custodial staff, are a group of people I have learned to love for their abundant skills, immeasurable wisdom, incomparable work ethic, and admirable humility. They can't always shake hands with while at work, but stopping to talk with them for a few minutes, leaves you with a good feeling. What do these 21 additional adults on campus, who are not faculty or administration, have to teach you? After getting to know each and every one of them personally during the past couple of years, they have taught me that even though life is tough for all of us, it is more enjoyable when we take special delight on the priceless things in life—an often expressed but true sentiment. They have also taught me that serving others, with a genuine desire is a fulfilling activity.

While these two lessons sound clichéd—because they are preached too often and practiced too meagerly—I can assure you that, on the whole, our dear custodial and maintenance workers practice them with honor.

When the weather conditions are not favorable, many of them leave their homes at the wee hours of night to plow our campus' roads, parking lots, and walkways; they set up sandbag barriers to prevent Shenawana Hall from flooding or replace a boiler pump so the girls in Gillette Hall are kept nice and warm for the remainder of the evening. These hard-working ladies and gentlemen are ready to help around campus—either by cleaning a student's mess, moving a professor's office around, unclogging a hair-crammed sink in Lambien Hall, or repairing a student's car the day before Easter break. Their friendly chatter, packed with local slang and jokes, can crack up even the most uptight. Their valuable job could not be fulfilled without the help of roughly 300 student-workers.

Even though there are several places around campus that are in shabby condition, there are projects underway to address these issues. At the moment, we are working on the Wesley Chapel renovation and the Third Floor

Library addition, which in the end Houghton students will enjoy and benefit from. Many other smaller, but important, campus beautification projects are soon to begin for us all to enjoy.

Maintenance workers can't take care of every single work order request immediately—there aren't enough hands—but they strive to work as efficiently and effectively as possible. If you have a maintenance request that hasn't been resolved and is really bothering you, please report it to your RA, RD, or HR, so they can let the Maintenance Office know about it. When you see custodial or maintenance workers, greet them and smile, let them know how much you appreciate all they do, chat with them for a few minutes, bake them some cookies, or just pray for their lives—they're very welcoming people. Doing this—regardless of your status as professor, student, administration employee, or visitor—brings them joy and builds on the concept of community that we are to be modeling. We all live here together and we are all are crucial elements of the Houghton community. Let's not leave anyone out. ♦

—Inti Martinez
Guest Writer

Letter To The Star

Hello!

I read the last issue of the STAR today, and I felt offended and mildly disturbed by the comics page. The comment about "those bastards (Russians)" seems to be quite a evil racist remark. If the comic said "those bastards (black people)" or "those bastards (Muslims)" that would be judged as inappropriate and cause quite an uproar. So, as the only representative of my people on this campus, I would appreciate if the *Star* did not enhance people's stereotypes about the classic "evil" Russian. Relating any race to the word "BASTARD" in a Christian community doesn't seem right to me. I think that the best comics made are those that are funny without insulting anyone, but the *Star* seems to have a difficult time with this.

A peaceful Russian trying to survive in this
"Christian Community",
Stas Salnikov

Mr. Salnikov,

I'm very sorry that you were offended. We did not desire to offend you or any of your people, Russians. We didn't mean to encourage anyone to embrace any stereotypes of Russians as "evil". We just thought of the comic as a joke

and did not read into it as deeply as we should have. We will strive, once more, to be more careful in the future.

I did, however, detect some bitterness in your sign-off, "A peaceful Russian trying to survive in this "Christian Community". I'd like to encourage you to be optimistic about this place. It seems a little extreme that you would

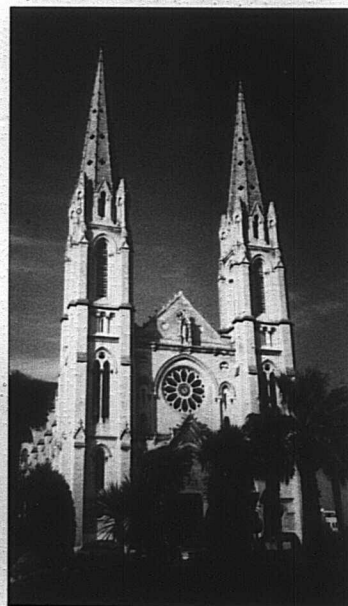
question the values of this community simply because the people in it are flawed.

Thank you for writing in,

Christine DiFonzo
(Editor-in-Chief)

Houghton Abroad Aix-en-Provence, France

Submitted by Hannah Bae, who spent a semester with Cultural Experiences Abroad in Spring 2005. Pictured here is the Cathedral in Nimes (right), and view from the coastal town of Bandol (below).



Citgo, Hugo Chavez, The US And Houghton Citgo

Part 1 of 2: to be continued next issue

The issue of changing the Houghton Citgo to another supplier is an important one. If one goes on the website of Citgo and/or the Government of Venezuela, one finds that Citgo is a totally owned Venezuelan government corporation. This has not been a problem until Hugo Chavez was elected President of Venezuela. As President, he has used Citgo as both an economic and political tool for the destabilization of other duly elected governments of Latin America and his stated goal has been to damage, if not destroy the power of the United States Government or, at the very least, the influence that the United States enjoys in Latin America.

People to People Diplomacy and the Cuba-Castro Connection

He has also stated that he has no quarrel with the people of the United States, only with the government. But, like the duly elected government of Venezuela, the government of the United States is duly elected and represents the people of the United States. Chavez is using an old Marxist-Leninist-Soviet-Communist-Socialist tactic here. Marxists have always divided national groups into at least three parts – conducting different types of relations with the government, the political party, and the people.

Government to government relations between socialist and non-socialist nation-states have always operated on different levels than those of party to party and people to people. Government to government, socialists have maintained legal formal relationships with their socialist and non-socialist, even capitalist fellow nation-states. While doing so, they have also sought to undermine those same non-socialist and capitalist governments by working party to party and people to people.

Party to party, socialists only work with other socialist or communist parties in fellow nation-states, but in doing so they work for the downfall of those countries' governments. People to people, socialists, since before 1848, have supported, funded, organized and promoted insurgent and terrorist groups working above and underground in those same countries whose governments (many of which are duly elected) they are trying to overthrow.

Chavez and Castro: Government to Government, Party to Party, People to People

Hugo Chavez has demonstrated that he is working on all three levels to accomplish the same throughout Latin America and hopes to

find success even in North America. (Read the news accounts of his speeches and activities.) He is working very closely with Fidel Castro on his and Castro's (longstanding) plans for revolution in Latin America. The plan – from their own writings and lips – is to foment revolution in the hemisphere.

Granted, the plan has changed from Castro's late 1950's through December 25, 1991 crusade to accomplish all this through force. Today's socialist-communist dictators are much more sophisticated: They are at least beginning to take power in the democratic socialist way – through the ballot box. Of course, if this does not succeed, they can always revert to the force of revolution from above. Although this revolution, however it might come, is unlikely to succeed in North America (with the exception of Mexico), it is problematic for American foreign policy as well as the foreign and domestic policies of every nation in the whole Western Hemisphere.

The United States Track Record in Latin America

Granted, the United States' track record toward Latin America is not pristine. (At least since the promulgation of the Monroe Doctrine in 1823, the US has been meddling in Latin American Affairs.) However, the record is also clear that the US, while having ulterior motives, has also used the Monroe Doctrine and its successive policies (the Roosevelt Corollary, Taft Dollar Diplomacy...) to uphold the original purpose of Monroe – protecting the hemisphere from the interference of alien powers, especially those pesky European imperialists.

While Latin Americans have stated they do not need to be protected, history proves otherwise. (Among other examples, investigate Napoleon III's takeover of Mexico and enthroning Maximilian in Mexico, while the US was preoccupied with the Civil War, and the attempts by the British, Germans and others to take over Latin American countries and ports which led to the US Roosevelt Corollary and Dollar Diplomacy)

Yes, the Norte Americanos did invade and occupy Mexico, Nicaragua, Santo Domingo, Cuba and other counties a few times, but they always gave them back, most almost immediately. Right now we are only in a few places, including Puerto Rico (which we give the right to vote in referendums every few years allowing them to choose whether or not they want to stay in the unique and very profitable position of a US territory – receiving all the benefits of American citizenship, except the right to vote in Presidential, Senatorial and Congressional elections, and government largesse, without having to pay any of the taxes).

You have to add Guantanamo Bay, Cuba, but that is a really special case, as can be seen in the recent controversy over Al Qaeda detainees, and Guantanamo is also a leasehold dating back to the early 20th Century. The other territories of the US are a few small islands where our status there and their status with us have never been controversial.

By Blaine David Benedict, PhD

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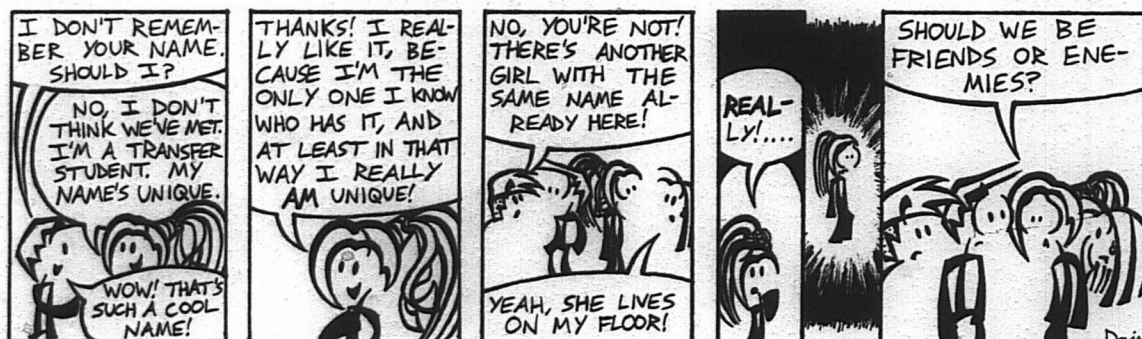
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