

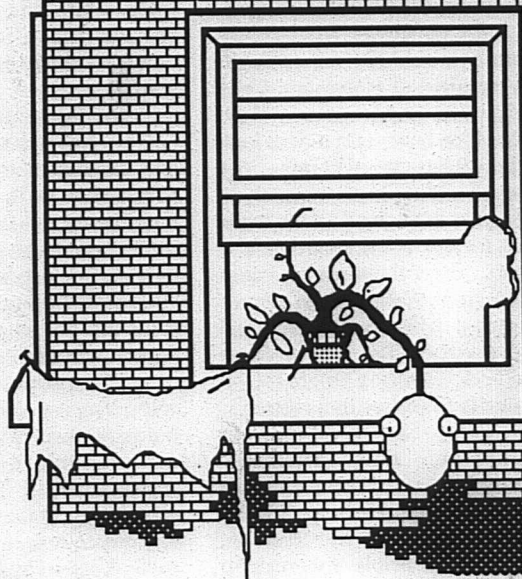
the Houghton Star

Vol. 81 Issue 8!

FEATURE:

WINTER
HUGS

lanthorn
men's bask
letters, and
more



16 Dec. 88

feature : minorities

5% may seem like tokenism at first - patrick bamwine

Larry Ortiz is the only full-time minority professor that Houghton employs. Ortiz attributes the current poor representation of minorities at Houghton to three factors: "Houghton College tends to recruit faculty and staff who follow very closely the beliefs and expectations of the college. Therefore, the pool of candidates is automatically limited, and the number of available minorities is smaller yet. Also, there are few minorities in the Wesleyan church."

"Historically," he continued, "the college hasn't tolerated differences well, in terms of belief, behavior, and the interpretation and expression of Christianity. Minorities who are Christians, but who may have differences with the college's denominational positions on standards of community conduct, will find Houghton a difficult place to work and live."

"Lastly, the isolated nature of this community excludes minorities operationally. There are very few people or cultural props to support minorities. It would be especially difficult for an unmarried black or Hispanic to live in this homogenous community."

Commenting on the opinions of students and faculty toward minorities, Ortiz said, "There is a wide range of attitudes. Some people are genuinely interested in learning about minorities and working with them. But there are also definite racist attitudes, and ignorance."

"Very few have had any substantial involvement with

minorities. And they fail to recognize the significance and beauty of the differences between us. Instead, they expect minorities to be no different than they in terms of actions, values, and feelings."

Asked under what conditions he would like minorities to be recruited at Houghton, Ortiz gave two suggestions: "First, Houghton has to take a close look at how it has excluded minorities and be willing to change—then, integrate them at all levels (trustees, faculty, administration, and staff). Second, minority issues need to be reflected in course content—in history, literature, and social science. The current course on Black Literature taught by Jim Zoller is a positive indication."

Peter Roman is one of Houghton's four admissions counselors, and claims a Puerto Rican heritage. He is specifically charged with minority recruiting. He is responsible for making contacts with black and Asian churches in upstate New York, and he hopes to attract more students of Caribbean backgrounds.

The current enrollment of minority students is about 45 (5% of the total). This figure excludes internationals. Roman hopes this figure will double next year. Roman estimated that fifty student applications for next year were sent by minorities.

Asked for his opinion on why the percentage of minority students is so low, Roman said that in the past, efforts to recruit minorities haven't been as great as they could have been. He also noted that most minorities are attracted to inner cities, and there-

fore Houghton's location is not favorable. "However," added Roman, "more minorities would choose Houghton if our faculty and staff weren't so overwhelmingly white and if there were specific indications that they wouldn't suffer any social hardships."

On the same note, Sharon Givler, chairperson of the Women and Minorities committee, recalled that in the 70's a black member of the faculty found it difficult to stay at Houghton, and left. "This indicates," she said, "that a lot of things need to change if we can honestly, and with integrity, recruit minorities."

The purpose of Givler's committee is not only to increase the recruitment of women and minority faculty and students, but to address the difficulties these groups would face at Houghton. The committee, said Givler, tries to "look at the Houghton environment and recommend ways in which it can be altered so as to provide a comfortable atmosphere for minorities."

Changing the population of a community is a sensitive matter, and the possibility for offence is always present. "It may look like tokenism at first," commented Dean of Students Robert Danner. The intent of the committees is to foresee such problems and deal wisely with the circumstances (many unknown) arising from the organized change in the college's ethnic makeup.



Professor Jim Zoller has encountered a degree of racism in the essays of some of his former students, caused, he believes, by ignorance. Consequently, he taught a course in Black Literature this semester, hoping to attack this problem using the words of black authors.

Including himself in the "us" of Houghton College, he hopes the literature "will make us more tolerant and less racist." Recognition of the class is important for what Zoller terms a culturally "monolithic community."

The poetry of Langston Hughes and the autobiography of Malcolm X are among the literature that Zoller places in his students' hands. But course material for Black Literature is not confined to the written page. In addition to reading poetry and prose, students have seen a play produced by the Ujima Theatre Company in Buffalo, and have attended a poetry reading presented by poet Amiri Baraka.

The literature of Black Americans is still a newcomer at Houghton College (it was taught once before, by Zoller, during Mayterm, 1985). Zoller holds a "reasonable hope" that the course could be offered regularly (at least once every three years).

Zoller's concerns, however, are not exclusively social concerning this body of literature. While he stresses the themes of racism and its effects, he also presents black literature as possessing its own literary merit. For example, he finds *Betsy Brown*, by Ntozake Shange, to be "compelling and intelligent" in its own right.

He hopes that interaction with such literature will show his students that "racism is cultural as well as individual." A solution, then, is more complex than "being polite to dark-skinned individuals."

Zoller hopes that the black students in the class will be able to see reasons for being proud in who they are while reading the works of those who share their heritage. For white students, he sees Black Literature as an opportunity to identify with American writers of whom they can be proud.

Alicia Beckford, a black student, chose to take this class so she could explore her own racial background. Beckford called the selection of literature "excellent," and said it shows, honestly, the context in which black authors were and are writing. Beckford is

disappointed, however, with what she believes is a low level of student interaction during class time.

Patty Carole, a white student, was aware of many works of black literature, and was excited to be exposed to new works. During Zoller's class, she has attained "a deeper understanding of the black person's struggle, and has "enjoyed the quality and beauty" of the writing. Carole wishes that she had learned more about how Marxism and communism related to black Americans in the twentieth century.

Pleased with student response, Zoller has seen looks of understanding on some faces in his class. In general, he believes that students have begun to understand the complex issue of racism, and have recognized the quality of the writing.

the other side of the coin - dave perkins

What's it like to be white at Houghton? "It troubles me, to be honest with you," admitted Rand Bellavia, a white student. He sat at a table full of other whites, who nodded in agreement. "It's the norm, you know, to be white," said another white. "The pressure from that fact alone is enormous."

If you are white, and attend or teach classes, there is no escaping other whites. "Every class I teach has white students in it," said white professor Cameron Airhart. "Often, they all begin to look the same to me."

Often, whites are confused

by Houghton's admissions brochures, which portray Houghton as 25% black and Oriental. "When I got here," said a white freshman, "I was bewildered. It was so white. I encountered a black student, and begged her to take me to Houghton."

Being white at Houghton can be traumatic. My fear is that our emphasis on minorities will undermine the support that whites at Houghton need in order to feel at ease.



minorities

interview : dan chamberlain - dave wheeler

Q

You were quoted in U.S. News and World Report (Oct. 26, 1987) as saying, "The percentage of minority students is increasing in our society and decreasing in our colleges. We must do more to prepare such students for college and also provide them with incentives and assistance for attending college."

Yes, that's right.

Q

Are there any specific programs being implemented currently at Houghton in order to accomplish this?

Besides the committee on minorities and women, chaired by Sharon Givler, and Peter Roman, who is now in charge of minority recruitment, we have added a Puerto Rican faculty member, Jose Velasquez.

Also, the Christian Consortium, which includes Houghton, has placed a proposal before the PEW Charitable Trust Foundation for a grant involving "internationalizing the curriculum," among other objectives. This grant would give the colleges money to use in reaching out to minorities. We could identify young people who have the ability and the desire to teach at a Christian college. Since all thirteen Consortium colleges are working together, we can provide a better pool, more opportunities for positioning such people.

Are any minority groups aside from blacks and Hispanics being affected?

There is also a modest grant which assists in the recruitment of American Indians. American Indians are not a sizable group in relation to such minorities as blacks or Hispanics, but they are underrepresented in our colleges.

Q

Has the board of trustees been altered?

There is now a minority member

on the board of trustees—the first black member. We have four women trustees as well. When I arrived, we had one.

Q

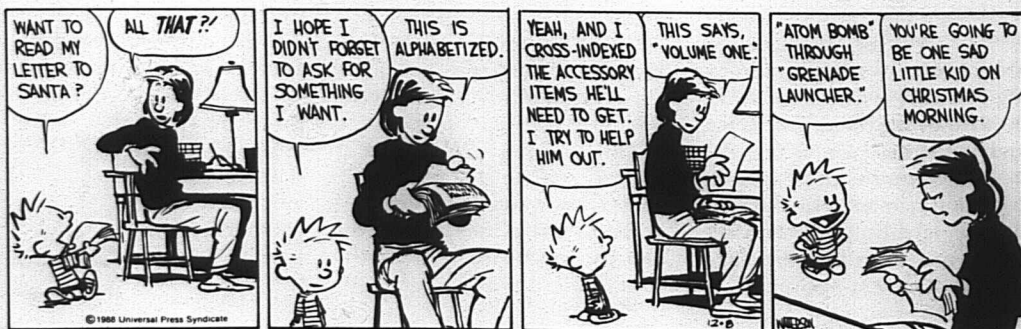
The word "minority" is ambiguous, and some feel that referring to people as "minorities" serves to reinforce prejudice. Can you explain what you mean by "minority"?

The focus of my concern for "minorities" is those groups which are underrepresented in our student body, faculty, and administration. For example, our student body is about five percent black. We could double that and we'd still be under the national average.

Q

Are there reasons to believe that the percentage of minority college students will increase?

Demographers tell us that by 1995, New York State will see a decline



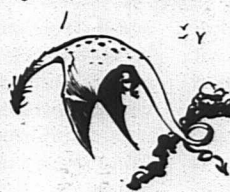
A LONE KNIGHT CHARGES UP THE HILL TOWARD THE GIANT CAVE AT THE TOP.



IMMEDIATELY THE MONSTROUS DRAGON LUNGES OUT AND SPENS A RAGING FIREBALL!



THE KNIGHT IS FRIED TO A CRUNCHY CRISP... HIS ARMOR FUSED INTO A SOLID PIECE! THE DRAGON CIRCLES OVERHEAD, DARING OTHER FOOLS TO COME AFTER HIM!



DID YOU BRUSH YOUR TEETH?

COME HERE AND SEE!



(continued)

of around 40% of the number of graduating high school students. Of this number, the percentage of blacks and Hispanics is increasing, while the percentage of white, middle-class young people, currently the prime college-going group, will decline more rapidly than the average. Hispanics represent an increasing number of *potential* college students, if they are given the opportunity. In other words, the number of people entering college is decreasing, while the number of minorities is increasing, and potentially, the percentage of minorities entering college will increase. This isn't far into the future; these students are now in grade school.



Is this a nationwide trend?

Yes. America will soon be the third-largest Spanish speaking nation in the Western hemisphere, behind only Mexico and Argentina—and in the world, Spain. By the turn of the century, we may very well pass Spain.

Furthermore, our society is becoming urban, and in any given city, when all the "minority" groups are counted together, they

often constitute a majority. In order for Houghton to serve such a society, we must *know* about it.



Bringing minorities to a school like Houghton affects two groups: the minority group, which gains the educational opportunities, and the rest of the people here, who are exposed to other cultures and ways of life.

Yes, that's correct.



Do you think that the benefits to one group outweigh the benefits to the other, when minorities come to Houghton?

I think that both groups of people benefit from interaction with each other. As Christians, we ought to realize that there is to be no race-consciousness, and as educated people, we ought to go beyond the limits of our parochialism. We are living in the world; college should prepare us for it.



Do you anticipate that minority students and faculty will have any difficulty fitting in with

Houghton society?

Since "Houghton society" is basically white, middle-class, and similar in background, certainly. I think that's a great challenge. We have to be very careful that we build the proper support mechanisms.

The questions here seem to be: "How can the minorities gain support and understanding?" and "How can we deal with incidents in which minorities are not treated fairly?" If we all came from multi-racial communities and thus had all worked through these kinds of situations, there would be no problem. Since this is not the case, we must deal with these questions in a way that is Christian, humane, and in the best interests of what provides a liberal arts education. We must attempt to build a Christian community in which there is clearly no room for racial prejudice and which should certainly increase our vision and education.



the Minefield (& responses to the last one)

yes, virginia, there is discrimination - mick williams

explosives and insights - helmut kostreba

We use the term "discrimination" so casually that it loses its impact. Discrimination based on age, sex, or color is wrong in God's sight, based on Jesus' parable of the Good Samaritan. It is legitimate, however, to discriminate based on unpleasant habits or evil beliefs or practices. No one can help being young or old, male



or female, black, white, or Asian. People do, on the other hand, have choices as to their presuppositions

and their actions. There needs to be a certain tolerance of divergence, but limits may legitimately be set. There is no need for sadness about smoking bans now being enforced in some public places, because smoking is volitional and often harms others. Similarly, prohibiting homosexuals from teaching children is not wrong, because the homosexuals' perversion is due to personal choices rather than through genetics. Thus, there are times to deny someone normal treatment, but biological reasons are not legitimate grounds.

a courageous faith - rick phillips

I am glad you are writing "The Minefield." Each week you say something provocative. Your recent article on philosophy was no exception.

You answer Tertullian's ancient question, "What has Athens to do with Jerusalem?" by saying that Athens must be known so that we are aware of its dirty, subversive tricks. In other words, know philosophy to counteract its evil effects upon your fellow Christians. You do allow for philosophy to make some positive contribution to the Christian, but your overall imagery is that of philosophy as "radioactive waste." I suggest a different view.

Christian theology is heavily indebted to Greek philosophy. The theology of the Church arose not only from the Bible, but from Hellenic culture where Greek philosophy had a profound influence. Many of the early church fathers used the works of Plato to help

them give a reasonable account of their faith. Later in history, Thomas Aquinas crowned the rise of scholastic theology, which had its roots in Aristotle, with his *Summa*. I will not list further examples of how Christian theology springs from philosophy, for I am no expert, but a strong case can be made for the positive value of philosophy to the Christian.

Although the tone of your article was rather defensive, I am glad you encouraged students to see themselves as competent to study philosophy. The Christian church needs people to get past a defensive faith and exercise a courageous faith. Studying philosophy may be a step in this direction. An excellent resource is *Philosophy for Understanding Theology*, by Diogenes Allen.

I suggest we answer Tertullian's ancient question like this: Know philosophy to better know your theological heritage.

Paul's warning against hollow and deceptive philosophies in Col. 2:8 is not a free ticket to sweepingly bedevil philosophy, Mick. Wisdom and knowledge (*sophia*) and the love thereof (*phileia*) are handled in scripture in a neutral way. Paul made use of philosophy, just as insight in philosophy helped Luther and Calvin look at the prevailing perceptions of scripture and Church tradition in a new way. More recently, bright minds like J. Moltmann have made us aware that Greek philosophy has strongly influenced the evangelical reading of the Bible. Without that deeper understanding of philosophy, we might still be living with a medieval understanding of Christ and scripture.

Spiritual maturity, according to Paul or James, is not produced by reading scripture alone, but through the Holy Spirit in us who uses God's word as a tool for better understanding. Those who are sincerely wrong, Philosopher or Ignoramus, might be impressed by our Bible knowledge, but are won by our compassion. Thus, reading philosophy merely to equip ourselves with tools to pull the same philosophies down deprives the reader of a remarkable opportunity to understand the sincere mind. If our Christian friends become cynical or pessimistic, it is not just because they encounter "unclean" philosophies, but because evangelical, fast-food answers often do not answer some of the deeper questions of our sincere friends. Rather than condemning philosophy, it might be better to help those who seek answers to those nagging questions through life in Christ.

other letters

from: the ad hoc committee on chapel viruses - (chair: william o'byrne)

As students and practitioners of religious education committed to the integration of religious educational theory and practice with findings from the social sciences, we think it of dire importance to inform our Community of Faith of a set of socio-religious phenomena operational in our community worship services (i.e., chapel). Said phenomena are observable in three distinct yet interdependent forms (certainly apropos to both our theological and homiletical traditions). Employing an overworked but effective medical metaphor, the phenomena are perceived as "viruses."

The first, identified as the H.I.B. virus (Hymn Introduction Babble) is observable during the organist's introduction of the hymn. As persons are finding the appropriate hymn, they carry on diverse communication—from normal talking to energetic discourse! When the organ is played *forte*, the H.I.B. virus apparently induces a comparable volume increase among those so infected. The virus evidently short-circuits learned appropriate behavior. The effects of the H.I.B. virus are especially disconcerting to sincere worshippers and chapel visitors who expect our Community of Faith to exhibit an attitude of reverence in worship.

A second infection is the S.D.H. virus. It is evidenced at the close of the singing of a hymn, at which time many worshippers Slam Dunk Hymnals into the hymnal racks, resulting in a corporate rat-a-tat-tat reminiscent of a drummer's tattoo or a convulsing machine gun. One might appreciate the S.D.H. cadence at

the close of "The Battle Hymn of the Republic" or "The Fight is On, O Christian Soldier" as a kind of contemporary *Selah*, but hardly as an affirmation of faith following a devotional hymn. The S.D.H. virus seems to attack the nerves controlling the muscles of the hand, interrupting one's grasp on the hymnal on its way to the bottom of the rack.

The third and most devastating malady is identified as the C.D.S. virus: Conversation During Service. Again, certain persons carry on conversations, unabated, through announcement, hymn, prayer, Scripture reading, special music, and even sermon. The C.D.S. virus seems to attack the section of the brain controlling courtesy, propriety,

thoughtfulness, and sensitivity to the needs of other, resulting in behavior most closely associated with Piaget's pre-conceptual stage (ages two to four) labeled "ego-centric." Furthermore, it seems to produce elevated estimations of self-importance, with similar devaluations of other persons and their rights and sensitivities in public worship.

While several observers have discussed some obvious and even bizarre methods of treatment of the symptoms of these viruses and others, no cure has yet surfaced. Therefore, in our ongoing attempt to comprehend the complex etiology of these viruses, we invite observations, case studies, and research designs from our Community of Faith.

to dave perkins, from dave wheeler

It is true that, as you say, "the purpose of a review is not simply to thank people for their effort, but to talk about the good and bad of the play." People realize this. I submit that the negative reaction that you received about your review of Ten Little Indians is based not on the fact that you offered criticisms, but on the fact that many of your criticisms stemmed from a misunderstanding of the play and the characters.

For example, you state that "one would not expect to meet a group of people so condescending, loud or senile," and criticize the cast members for acting "as though they found the other guests to be on the low rungs of evolution." You proceed to blame these "negative" aspects on the

cast. The characters, however, were condescending, loud, and senile people (Chris Daniels' character obviously so) who found the other guests to be on the low rungs of evolution. I found some of the guests to be on the low rungs, also. Some, like the amoral and inconsiderate Anthony Marston (portrayed by Eric Brown), were off the ladder entirely. Blore was an obnoxious boor, Emily Brent a "religious fascist" as you put it, and Lombard admitted (falsely) to causing the deaths of twenty-one men. Is it any wonder that these people would be disgusted with each other? (I'm not even mentioning their societal/stratification differences). To attribute negative characteristics of characters in a play to the actors seems rather misplaced.

letter

jay preskenis

Maybe it was satire and I took it all too seriously. Maybe there is no truth in what I've thought—if not, scrap it. I went to a movie last week: *Hope and Glory*. I was both saddened and disappointed. The movie at the outset was very thought-provoking to me. We have not had a war fought on American soil in quite a while, and after seeing a glimpse of what it would be like, I'm thankful we haven't. I was forced to consider the validity of war. Maybe WW II can be justified. In that respect (of causing me to think and sort through ideas) the movie was probably valuable.

However, many other things were disheartening to watch. I

watched a mom cry when a blimp was shot down, yet she showed little sympathy (if any) for a girl whose mom had been killed in a bombing. I saw this girl, Pully, get over her mom's death quickly and later allow a gang of boys (ages 10 or 11) to glance down her underwear in return for a necklace (which they had salvaged from the rubble). The audience (us) seemed to think this scene was hilarious. After all, Pully did have to knock some boys away who were gazing too long, and then she did have to encourage another to look by saying, "C'mon, it doesn't bite." A five-year old girl and a ten-year old boy witnessed their mom and older sister

physically fight with the result being that their mom said it was okay to bring a boyfriend home as long as they were in "love." And no doubt they were in love; they had already had sex in an abandoned house. Well, she did bring her boyfriend home and her little sister made this comment to her brother after sneakily observing them in bed, "Maybe after they get more experience they won't wiggle around so much." This was also funny.

A dehumanization of human beings, a lack of honest communication in relationships, and a casual laugh at things that probably aren't that humorous. I don't support that. However, maybe the reason I disliked the movie was that I saw so much of my character in it.

WHY DO I HAVE TO WEAR THESE DORKY CLOTHES AND GET MY HAIR COMBED?!



WILSON

YOUR DAD'S GOING TO TAKE YOUR PICTURE. HOLD STILL.



I DON'T WANT TO GET MY PICTURE TAKEN!

IT WILL JUST TAKE A FEW MINUTES. WE'RE GOING TO PUT THE PICTURE OF YOU IN OUR CHRISTMAS CARDS SO EVERYONE CAN SEE WHAT YOU LOOK LIKE NOW.



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WHAT A DUMB IDEA. WHY ARE WE DOING THAT?



SO WE WON'T HAVE RELATIVES DROPPING BY TO VISIT.

DEAR...

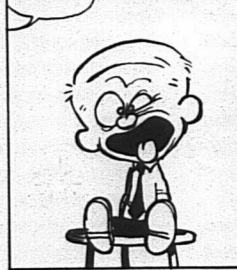
READY? OK, GIVE ME A NICE SMILE.



THAT'S GOOD. ONE... TWO...



...THREE! **click**



MY HAIR'S GETTING MESSED UP, DAD!

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It's revival time for the basketball team. After suffering through a 6-22 season last year, the team is looking to turn things around. This success will take hard work.

Coach Steve Brooks is planning on having the most well-conditioned team in District 18. This, he feels, will compensate against teams that may have more talent than Houghton. To meet this end, Coach Brooks implemented a conditioning program at the beginning of this year that lasted for four weeks.

The program consisted of running and jumping—as we may all well have guessed. But there

was a twist: the jumping was done in the pool, using the water to both add resistance to the exercise and reduce the stress on the knees. According to senior Brad Starkweather, this four-week conditioning period drew the team closer together. "Seeing others work hard really motivates you," he said. This team unity should help Houghton reverse last year's disappointing trend.

With a roster including eleven freshmen, the task of transforming them into college-level players faces both the veterans and Coach Brooks. While Brooks places the burden of leadership on the veterans, returning junior Sean O'Hara and senior Geoff Steadman believe that it is partially the freshmen's responsibility to provide leadership for the team, especially since such new-comers as Bill Lanero, Dave Binkowski, and Bryan Adams may see a lot of playing time.

This year's team faces a strong district. Their challenge will be to bring their record up over .500, so that they can play in the district playoffs. There is a feeling that this season's talent is close to that of any other district 18 team, but it is yet to be seen if they can play together as a team with the necessary leadership to win.



Women's basketball : 2 - 4 coach Skip Lord

W	Alfred U.	61-60
L	Buff. State	42-61
L	Keuka	56-81
L	Daemen	58-64
W	Roberts	86-35
L	U. Buffalo	64-82

Men's Basketball : 3 - 7 coach Steve Brooks

L	Roberts
L	Daemen
L	Point Park

all by about 10 points, eighty-something to seventy-something



CLICK



arts

a renaissance woman - dave stevick

Karen Buck, a senior English literature major, is not only a poet, but a violinist and a painter as well. When asked what sort of fine artist she considers herself, she replied, "I feel like I have all three swimming around inside," but is also convinced that she is "an apprentice to all of these with no intention of ever being a master." Throughout high school and college, Karen's music was "almost all-consuming." After graduation, she expects that music will play a lesser role than her painting and poetry.

Karen has found that the techniques she learns as a painter have been helpful as she writes poetry. "I've been taking a course in watercolor this semester," she said. "It is a very loose and free medium—easy to lose control of. Painting is a slippery kind of

thing, much like a poem. Painting has made me more aware of the ways in which words can be manipulated, much the way paint is."

When asked how she incorporates her Christianity with her poetry, Karen said, "I don't see Christianity as something separate from me which I have to add somehow. I don't consciously try to evangelize through my poetry, but I often find myself explaining to someone how God deserves the credit for my creativity."

When speaking of her works, Karen points out that she is imitating God. "I'm creating. I'm doing something like He did." Her philosophy, along with the influence of her watercolor painting, can be seen in one of her recent poems, "Seascape."

not the guru - patty carole

Our literary magazine, the *Lanthorn*, has had an illustrious tradition. For over fifty years, it has featured the poetry, prose, and artwork of students. With the help of some staff, the editor has always assumed the grave responsibility of choosing which submissions actually get published. Since the selection process is entirely subjective, many have been upset, sad, or frustrated because they didn't know whether their work was rejected because it was inherently bad or simply because the editor didn't like it. For this reason, the editor has come to be known as the all-knowing guru behind the desk. If any *Lanthorn* editor has tried to avoid this stereotype, it has been Don Vogel.

In chapel, Don presented himself as a nice, funny, approachable kind of guy. He sent an appreciative note to all those who submitted artwork or a piece of writing, explaining how he understood the work and what he liked and didn't like about it, and encouraging them to discuss his responses with him during his office hours. In this way, Don tried to minimize the bitterness or frustration writers or artists might have felt if he criticized or rejected their work.

Don wanted to vary the emotional tones of this *Lanthorn* because he wanted it to represent Houghton students. Not every poem is heavy and dark, because not every student



Seascape - Karen Buck

Creator said
 "Be sea, be land"
 And set the heaving waters
 Churning after shore.
 Boiling surges rush on sand,
 Sifting shells and pebbles
 Through long nimble fingertips.
 A swirling fury climbs its back
 In race toward ochre canves,
 Impatient to see patterns on the strand.
 Then flows a subtle, foaming wash
 Rearranging quick and furtive,
 Fluent in the language Time.
 They all on cue
 Slip back to sea
 To sigh,
 To brood,
 To murmur,
 Once again.

proclaims "death, terror, and destruction." Some of this fall's poems are as cheerful as daffodils and some are as bleak as mid-winter's moaning winds—because Houghton students are all different. Don has also talked to many international students and has asked for submissions; this fall's *Lanthorn* has several poems written by these students.

If there is a theme to the *Lanthorn* this fall, that theme is variety. Don did not want to produce a "how to be depressed manual" or a "cheerful ways

(continued, page 11)

Homogeneous," because it calls up images of homogenized milk, is a good word to describe the Houghton community. We are very white. Many people see this as a disturbing fact, because, they feel, this means that Houghton does not have the diversity it ought to have.

The administration is going out of its way to recruit faculty and students who come from minority groups. The committees, the planning, and

carole continued (from p. 10)

to start off your day" magazine. He has made the effort to change the *Lanthorn's* focus from a magazine of Houghton's artistic elite to a publication that every student can relate to.

This *Lanthorn* ought to be different than most. Poems and stories by people who don't often write poetry will be in there. Don has encouraged students who write, draw, or photograph, but are sometimes too afraid to submit. It is true that the *Lanthorn* often publishes the familiar few who might expect their works to be published because they've been in the *Lanthorn* year after year. Don is especially satisfied with this year's *Lanthorn* because it has allowed "fringe artists" the chance to have their creativity displayed.

So, pick up a copy and surprise yourself with this unique publication. And if you see Don Vogel, press him, and he might give you the endearing "beep" that he made famous in chapel. And a *Lanthorn*.

the creation of a job in Admissions specifically for bringing in minority students culminate in what Patrick Bamwine called an "organized change in the college's ethnic makeup." This seems positive. Houghton will be more diverse.

If plans work and the number of black students double and more minority faculty members are hired, we will necessarily have a more "diversely colored" community. But by the tone of the discussion, we want more than that. We desire a racial diversity such that the different groups will learn from each other by challenging parochialism and offering different answers to questions about values and acceptable social behavior. If this is not the case, then the concern with having a multiracial community is only an effort to bring more color to Houghton, or create minority percentages that look better than other schools.

"Black" or "Hispanic" does not always mean a challenge to parochialism. There is a black singer named Tracy Chapman whose song "Fast Car" received frequent play on radio stations this summer. The persona of the song had quit school to look after her drunkard father, a

decision that is selfless and a challenge to the values of a typical middle class child. But this quality is not emphasized in the song. Instead, the woman has aspirations. She remembers a time when she rode in a boyfriend's car and had a feeling that she could be someone. Far from the selflessness of a hard choice, the thrust of the song is an affirmation of the American Dream. She wants a piece of the pie. The values communicated through Tracy Chapman's song are nothing new to white, middle class college students. The persona wants to "buy a bigger house and live in the suburbs."

In our attempt to be a more diversified community, the word "minority" should be understood as "under-represented points of view." If an ethnic diversity coincides with this, fine. But to recruit only on the basis of skin color is racist and runs the risk of intensifying the homogeneity of thought present at Houghton College.



ANNOUNCING THE HOUGHTON COLLEGE LITERARY CONTEST

Categories:

Fiction (15 page limit)

Informal Essay (not to exceed 2000 words)

Poetry (Nothing longer than *The Odyssey*)

Deadline is January 25th. Materials should be submitted to the *Lanthorn*.

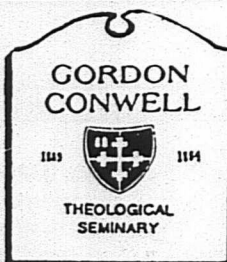
Lionel Basney, poet, essayist and professor of English at Calvin College, will judge poetry.

Shirley Nelson will judge fiction. She is the author of the novel, *Last Year of the War*.

Bob Hudson, an editor with Zondervan, will judge the informal essays.

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