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SGA Proposes Major Structural Changes, Intends to Seek Approval from Student Body



SGA discussed the proposed measures during their weekly Wednesday meeting in the CFA building.

GRETCHEN REEVES

After years of running on its current two-party system, the Student Government Association (SGA) voted Wednesday night to eliminate its Senate positions and will be passing the motion onto the student body for approval.

Serious conversations about changes in structure began after SGA expanded its senate from 19 to 24 members at the end of the 2012-2013 academic year. The expansion, which was intended to draw in students from previously unrepresented or underrepresented disciplines on cam-

pus, resulted instead in a large number of empty seats. "I think that was a time for us to watch and see how student government went," said Greg Bish, director of student programs. "I think that was the beginning of this conversation about what student government is effective in doing right now. That conversation has initiated coming up with options."

With input from Bish as well as Robert Pool, vice president for student life, SGA originally worked with three potential models for next year's government structure. The first option was a resumption of the current model, while the

second under consideration involved an elimination of the student senate and the instatement of one class representative per graduating class. Under the second model, the cabinet would also be altered from six positions to eight, removing the speaker of the Senate; bringing in an executive officer of student life, an officer of committees, and an officer representing nontraditional students; and replacing the chaplain position with an executive officer of spiritual life. Class cabinets will have their senator positions removed

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Conversations About Race Continue

SARAH SLATER

In response to the "Shades of Black" incident that took place in February, and in order to further campuswide education on the topic of race, Student Life and Spiritual Life will be hosting several dinner discussion panels before the end of the semester to continue the conversation on race at Houghton. According to Rob Pool, vice president of student life, the intent behind the events is for students to come to a fuller understanding of "where people are coming from individually" in order to help "shape a better community picture" on Houghton's campus.

Mike Jordan, dean of the chapel, stated that while it would be difficult to coordinate too many events before the end of the semester, "we'd like events to continue into the fall." Jordan also said that he was "working hard to bring in speakers to chapel next year who will be able to speak to the realities that divide white Christians and Christians of color."

According to the Community Covenant, which all students sign, the Houghton community pledges to "seek to be a community of inclusion... [and] joyfully celebrate one another, rejoicing in our uniqueness, diversity, environment, heritage and calling." The Covenant also condemns "discrimination and prejudice (whether of race, gender, ethnicity or socioeconomic class)."

After the Shades of Black display, which showcased the stories of African and African-American students of varied backgrounds, was vandalized in February, Student Life took action to identify the person responsible—an alum of Houghton. That evening, Greg Bish, Director of Student Programs, gathered students who had been involved in planning and who were featured in the display for a discussion. One of the key pieces of information that emerged from this dialogue, according to Pool, was that "those who were victimized should not be the ones tapped to help solve or address it" but that "it really needed to be an institutional response." The diversity events that will be occurring are a direct response to those prior events/

Pool stated that while it is "the student's responsibility to learn, to grow, to discuss, to grow and to change," the college has "a major role" in planning events and providing resources and forums at which education on race-related topics can occur. Jordan echoed that concern, stating that while the college is seeking to be "very open to student input, especially the input of students of color," the college is simultaneously

Newbrough Named Distinguished Steinway Artist

BEN LAYMAN

William Newbrough, Houghton professor of piano, has recently been named as a Distinguished Steinway Artist by piano manufacturer Steinway & Sons. This recognition places him alongside many piano greats in Steinway's collection, ranging from Rachmaninoff to Billy Joel, and many others.

The process began when Newbrough was looking to buy a piano for personal use after having much experience with Steinway pianos in the studio and the practice room. He was able to strike up a relationship with the manager and owner of Denton, Cottier, & Daniels, a Steinway dealer located in Buffalo and Rochester, and the oldest one in the country and one that Houghton had established connection with in the past. Becoming a Distinguished Artist for Steinway requires a nomination from a dealership or individual with close connections to the company, a nomination that Newbrough received from



Newbrough at his instrument of choice.

the aforementioned manager.

After this, Newbrough was invited to apply by for the recognition of being a Steinway artist. "I had never really thought about it so much for myself," he comments. "The artists

they have there are just, ones that I have admired for years and are of such stature in the piano world." The application process was lengthy, con-

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POLITICS // Term Limits: A Good Idea?



LUKE LAUER

SARAH HUTCHINSON

According to a public opinion poll taken last year, Congress is less popular than cockroaches, traffic jams, and root canals. In fairness, it is not unusual for Americans to be dissatisfied with congressional performance, but popularity levels of Congress are at their lowest in recent American history. A Gallup opinion poll reports that currently congressional approval rests at just about 15%, well below the historical average of 33% since Gallup began polling in 1974. Across the country, Americans are crying for congressional reform.

A popular grassroots movement to reform Congress advocates the imposition of term limits on federal lawmakers. In the current American political system, term limits in the House and Senate do not exist. A legislator can be voted into office and, granted that they survive elections every few years, they could stay in office for life. Most supporters of a term limits reform hope to limit legislators to about 12 years in their office--which translates to two terms in the Senate and six terms in the

House. (Of course, a Representative that serves six-terms could also have the opportunity to run for the Senate for an additional two.)

According to a Gallup poll taken last year, nearly 75% of American adults favor instituting term limits, with 21% against. The same poll indicates that this reform measure has support across both party lines and across all age groups. It's a popular reform proposal, but is it a good one?

Supporters claim that this type of reform is directed towards "career politicians," who they claim pursue office for their own interests rather than on behalf of their constituents. From this point of view, "career politicians" are more concerned about re-election, not legislation, and are beholden to special interest groups and lobbyists, rather than to their vocation as a representative to their home district. In effect, these Americans view incumbents and long-serving senators and representatives as "what's wrong with Washington."

Ultimately, the main goal behind the term limits movement is to reform and perfect representation. Term limits seem like a good way to get the "bad" politicians out who might otherwise be kept in place by political machinery and the nearly insuperable advantage of incumbency. Supporters of a term limits reform, like conservative Pulitzer Prize-winning columnist George Will, claim that instituting term limits will change the motivations that politicians have in running for office. Imposing term limits would purportedly turn Congress into a "rotating citizen body." The added effect of a "rotating citizen body" would be that it would be a pool of new ideas and new approaches to the issues, with less corruption.

One can see the appeal of a "citizen body" in Congress--the kind idealized by Frank Capra's movie *Mr. Smith Goes to Washington*. It is reasonable for voters to be more comfortable if "someone like me" were elected into office. However, in contrast to these claims, one could pose the following question: is lack of experience now a

job qualification?

Like any other job, elected legislators are subject to a learning curve, which takes time to establish. Among the key things that newcomers learn in Congress in their first year is the organization and structure of Congress. To clarify, this does not refer to procedure but to the expected norms of Congress as a social institution.

Indeed, Congress, like all governmental structures, is a social body. There are certain norms that legislators are expected to adhere to. In the American system, this includes apprenticeship of junior members to senior members, restrained partisanship, institutional (read: House or Senate) loyalty, individual specialization in key policy fields, and reciprocity between members. Put together, these norms create something we could call "institutional memory"--a collective set of guidelines and know-how within the institution. Newcomers to Congress do not have this information-set going into office, it's something that they have to learn on the job. In turn, these norms ultimately produce better legislation by the mere fact that they produce better legislators.

The effect of term limits on institutional memory would be largely negative. Think about it: no sooner would a legislator learn the ropes around Congress or experience major pieces of legislation with senior members or begin to specialize in a policy field before they would be turned out of office not by voters, but by a ticking clock. Sure, there are many remarkably talented people that can serve in Congress, but there is a benefit to re-electing members that are already familiar with the information-set to do their jobs well. Rapid turnover in Congress--a rotating "body of citizens"--would decrease the power of institutional memory and would be akin to trying to build a legislative institution on shifting sand.

Although not perfectly analogous, the recent influx of legislative newcomers (who--largely--campaign against so-called "career politicians") in the current Congress has provid-

ed a glimpse into what a future with term limits might look like. The current Congress has been marked by new members (such as Ted Cruz [R-TX] of government-shutdown fame) who actively have resisted following the historic norms set before them. The result has been, frankly, creating a toxic atmosphere on the Hill that makes legislative work unrewarding and has driven many members--often those used to working across the aisle--away.

In response to senators like Cruz and others who have disrupted congressional norms, many senior members of what has been dubbed as the "problem-solving caucus" have decided to not seek re-election. As former senator and famed bipartisan Olympia Snowe (R-ME) penned in an editorial in the *Washington Post*, "the Founding Fathers intended the Senate to serve as an institutional check that ensures all voices are heard and considered...Yet more than 200 years later, the greatest deliberative body in history is not living up to its billing. The Senate of today routinely jettisons regular order." After three terms in office, and despite being a key compromiser and legislative-veteran, Snowe has decided to retire.

Other senior legislatures agreed with Snowe. For example, in a statement to the *Detroit News*, Representative John Dingell (D-MI) said, "I find serving in the House to be obnoxious....This is not the Congress I know and love. It's hard for me to accept, but it's time to cash in."

To conclude, "the establishment" isn't the problem--it's actually one of the greatest strengths of Congress. Imposing term limits on Congress would not just be an ineffectual reform, it would only make things worse. ★

Sarah is a senior political science major.

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STEINWAY *from page 1*

cerning details such as educational pedigree, performance history and future engagements, and perhaps one of the most important, what pianist you have studied under. Dr. Newbrough was a student of Leon Fleisher, another Distinguished Steinway Artist. Newbrough was also required to list his professional recordings and DVDs, as well as provide a testimonial of his opinion on Steinway pianos to be published by the company. The recognition from Steinway is described as a partnership, representing a kind of brand loyalty for fine craftsmanship.

Following sending in his application, Newbrough did not hear anything for the company for eight months, but was contacted soon after a performance at Carnegie Hall. "I would not be surprised if they had a representative there just doing some final verifications," he says. Newbrough is most excited about the potential doors that the honor affords for both the music department, and Houghton College as a whole, cit-

ing the benefits of being connected to a good dealership. "I'm hoping this will potentially ... manifest in an opportunity to be an all-Steinway school." Newbrough also mentioned Steinway's relationships with other individuals in the music world, hoping to make further connections for future Houghton performances, as well as the visibility that having a Distinguished Steinway Artist at an institution provides. "I would hope that it would be a tremendous draw for students in terms of student recruitment."

The honor is just another to add to Newbrough's extensive list of accomplishments, both nationally and globally, but the artist remains humble, looking upward. "Whatever honors are bestowed on me, I direct them heavenwards," he says, adding that this particular recognition is just one more opportunity to reveal the glory of God. "For me, I never see a recognition as an end in itself ... through my performance career, I'm always looking at what are these kinds of things that can open doors for ministry." ★

Student Filmmakers Participate in CAB's Eighth Annual Film Fest



The Film Fest awardees pose for a picture.

LUKE LAUER

SARAH HUTCHINSON

This year's Film Fest, which took place last Saturday, April 5, boasted an array of original student films and drew an audience of over 120 students.

Houghton's Film Fest is an annual CAB-produced event. Students were asked to submit their own work earlier this semester, to be judged by a panel of faculty, staff, and students. The final nominations were announced on April 3 into the following categories: best picture, direction, editing, cinematography, sound, and actor. Other awards included: best animation, comedy, commercial, creating awareness, documentary, drama, and narrative.

This is the eighth year that CAB has hosted the Film Fest, but according to Greg Bish, director of student programs, this year showcased some of the finest work in Film Fest history. "Eight years ago, we created Film Fest when there was minimum academic support for video...in the past few years we've seen a dramatic improvement." Bish credited this to the expansions of Communica-

tions major, but stressed that, "we continue to look for ways to encourage all students to submit films."

The black-tie event was hosted by David Davies, assistant professor of composition and theory, and Mike Jordan, dean of the chapel, who announced the winners of each of the categories. CAB members presented each of the winners with "Willies" and prizes such as newly-released Hollywood films such as Frozen and The Hobbit.

Cory Martin, a senior majoring in communications, was awarded a total of six "Willies" during the evening, including "best picture" for his short drama, "Rivers and Roads." In an interview, Martin said that all of the films he presented "were from a digital video class that I took last semester." "Rivers and Roads," according to Martin, was a project that was helped by conversations and assistance from friends.

Other winners that took home "Willies" included Raphael Derungs, senior; Evan Symanski, junior; Mason Wilkes, sophomore; Joshua Duttweiler, junior; and Steve McCord, senior. ★

RACE from page 1

trying to avoid making students feel "if anything's going to get done, they have to do it". Spiritual Life's role in this process should be extremely important as well, because "Making room for each other, listening to each other, not jumping to conclusions, finding ways to live peaceably together--these are essential [Gospel] things", Jordan said.

The defacing of the Shades of Black was described by Pool as "eye-opening" to a "lack of understanding among some of our students," as the person responsible was an "an outgrowth of the experience here in this community" while other students responded with "gross ignorance" to the fact of the privilege white students experience.

Jordan stated that one of the important things he learned was "how very important it is to mourn with those who mourn." Jordan also said that that when someone has been deeply hurt "the Gospel doesn't call us to defend ourselves, nor to lecture the person about why their pain is illegitimate." As a Christian liberal arts college, it is important that

we have continue to explore "each other's stories about what the Gospel does for us; and students from a dominant white culture need to listen attentively to the stories of non-white Christians even when it's a bit jarring to them," Jordan said.

For those not personally affected by the incident but who condemned it and the attitudes who produced it, Pool recommended continuing to speak out in support of their fellow students who were hurt. He commended those who responded with "with genuine, visible expressions of support" for their fellow students and friends after the defacing of the Shades of Black display. Jordan called for bravery on the part of white students who may have been "reluctant or unwilling to see if they actually had something to learn from the experience," saying that the Houghton community needs to have "the humility to listen to others' pain and examine our own hearts."

According to Pool, the freshman class this year has the highest percentage of racially diverse students in Houghton's history; at present, the incoming first year class for the fall is set to surpass that record. ★

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SGA from page 1

and are encouraged to downsize further.

"My role is asking them ask the good questions," explained Bish, "but it's their role to figure out how to restructure." He added, "The CCCU [Council for Christian Colleges and Universities] has a Listserv and there are people that are constantly asking these questions. They ask what everybody is doing at their schools. We're not the only ones going through this."

According to Bish, important questions revolve around the current purpose of student government on the Houghton campus. "Last year, the perception of the role of the student government was that it was to protect the students from the administration, and that is a very old model versus partnering together to put student

input into the student experience, which is the organic model that students want."

Pool made comparisons with SGA's previous performance. "Last year, I would say there was quite a bit more dialogue and proposals for change and legislation," he said. "This year it seems to, for whatever reason, not have been as active. It ebbs and flows."

One recent issue involving student dialogue concerned an SGA-drafted resolution addressing the vandalism of the "Shades of Black" exhibit, which was intended to serve as a condemnation of the action on behalf of Houghton students. The organization voted to withhold the document from distribution amongst the student body, opting instead to share the statement with President Mullen and her staff, Bish, Pool, and Dean Mills Woolsey so as to refrain from "inciting further conflict" over the issue.

SGA President Ben Hardy explained the implications of the vote, saying, "I think it's indicative of the system we have right now not being functional because senators don't feel that they speak for the student body enough to tell the student body what they said, and that's a really big problem. That alone is indication that something needs to change, whether it's the membership or the structure."

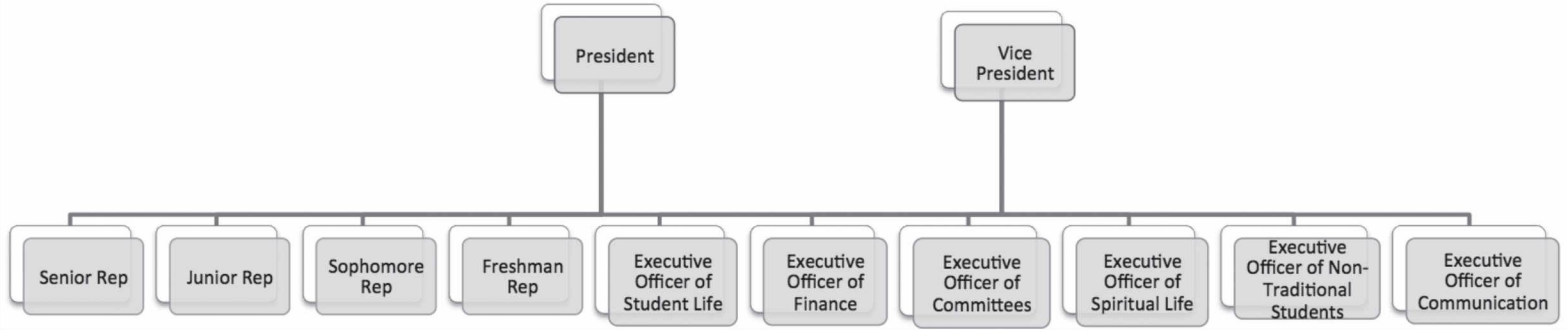
"To be honest, it perplexes me why they would create a resolution and not share it with the student body," added Pool. "We try to model Christ in many ways to minimize conflict, but sometimes the greatest strides and growth happen with conflict, with civil conflict, with civil discourse, and creating a resolution is civil discourse."

As part of an effort to uphold transparency and include civil discourse via student input, SGA held a meeting

Wednesday night for members to vote on the new government structure for next year from the two approved options. However, non-member student presence was minimal. "I don't think students take advantage of the things which are there which allow transparency," said Hardy. "Senate meetings are open--anyone can come to Senate, anyone can talk at Senate. However, because [we have] an inefficient system, people don't really feel like it's necessarily worth their time."

Final voting on the new system resulted in 19 in support of the new structure with two against. Non-member students will be able to vote in an online poll, choosing to approve or reject the new structure, starting from Friday afternoon to Wednesday before campus closing time. ★

Student Executive Council (SEC)



The proposed structure consists of a council comprised of 11 voting members, each tasked with individual jobs. The Executive Officers are tasked over specific areas and the Class Reps, each represent their class, working together to run the Student Government Association.

The Lyric Theatre Presents: *Children of Eden*



Students at *Children of Eden* rehearsal

LUKE LAUER

AVA BERGEN

Friday, April 11, marks the opening of the Lyric Theatre’s production of *Children of Eden*. Written by the critically acclaimed John Caird (*Les*

DAILY CALENDAR

11 / FRIDAY

Children of Eden

7:30 PM | Wesley Chapel

Athletics

3 PM | SB vs. Alfred University

4 PM | MT @ Utica College

4 PM | BB @ Stevens Tech

12 / SATURDAY

Children of Eden

7:30 PM | Wesley Chapel

MLK Service Day

8 AM

Local Farm Workshop

9:30 AM | Meet in Van Dyk Lounge

14 / MONDAY

Graduate Recital: Caleb Lawson, collaborative piano

6:30 PM | CFA Recital Hall

Student Recitals: Stephanie Laselle, voice and Nathaniel Kitchen, bassoon

8 PM | CFA Recital Hall

15 / TUESDAY

CAB Coffeehouse

8 PM | Java 101

Athletics

4 PM | BB vs. Alfred State College

16 / WEDNESDAY

Student Recital:

Luke Ogden, voice

6:30 PM | CFA Recital Hall

Athletics

7 PM | WLAX vs. Alfred University

4 PM | MT vs. St. John Fisher

5 PM | SB vs. RIT

5 PM | MLAX vs. Hartwick College

Miserables) and composed by three-time Grammy and Academy award-winning Steven Schwartz (*Godspell*, *The Prince of Egypt*, and *Wicked*), *Children of Eden* is the book of Genesis retold through the format of a musical drama.

When asked what makes this particular production compelling, Director Mitchell Hutchings enthused, “I am excited to work with these students because of their commitment to a well-crafted end product, many of these singers and actors have won prizes in their given discipline at very high levels.” *Children of Eden* remains popular with audience members worldwide, not only for the quality of the music, but also for the fun of seeing familiar biblical characters brought to life on stage. Senior and Student Director, Aaron Young, commented, “It’s really a story about God’s

faithfulness. The big question through the whole show is will God follow through? It’s heavy stuff to think about how Adam and Eve must’ve felt, but there’s also a lot of fun.”

In an interesting coincidence, the musical’s opening falls closely behind the release of *Noah*, a film that has sparked controversy due to its deviation from the Old Testament text. *Children of Eden* is also a creative interpretation, and certain artistic licenses are taken. However, unlike *Noah*, those involved are producing the show with reference to their own Christian worldview. The message conveyed is ultimately one of the fidelity of God, or “Father” as he is named in Act One. Sophomore, Tim McGowan, who plays the role of Adam, remarked, “It’s not biblical Genesis, it doesn’t claim to be either. I just came in with a really open mind.” Though *Children of Eden* strays from

biblical accuracy, to focus on and rage about inconsistencies would be to miss the point.

Young observed, “Reading the script, a lot of the cast raised their eyebrows and were like ‘I don’t think that’s how God would do it.’ I think, if you stop and think about that phrase, that’s the adventure of the Christian life, figuring out who our God is. If we want to be empowered, gospel-bringing believers, we need to stop and understand other people’s worldviews.” The musical humanizes the characters in Genesis providing insight into their probable motivations, hopes, and fears which are not wholly present in the biblical text. The writers explored and read between the lines.

Children of Eden is director Mitchell Hutchings’s first musical production at Houghton College. When asked why he chose this particular show he said, “I saw *Children of Eden* while I was still a student at Western Carolina University, and I completely fell in love with it. I liked its theme, and I liked that it was willing to talk about some tough issues.”

When asked about the impact the musical has made on his life so far, Young enthused, “I can say this is one of the best musical experiences I’ve ever had. Working with the cast, with the chorus, I’m shocked at how well they’re getting along. I have sort of a ‘proud parent’ moment every rehearsal. Our faith unifies us, our love for music, our energy, so yeah, I would say we are a family.”

Children of Eden is a production that breathes new life into the Old Testament text, humanizing the characters of Genesis and providing insight into stories we’ve been told since Sunday School. It will be performed in Wesley Chapel, Friday and Saturday, April 11 and 12. Tickets are available for purchase in the Campus Center. ★

Looking Back at the First Season of Veronica Mars

SARAH HUTCHINSON

“Sarah, you have to watch this show.”

Like most fans of *Veronica Mars*, I heard about the show word-of-mouth.

“Really? What’s it about?”

“It’s about this girl who’s trying to solve the murder of her best friend. It’s really good. You should watch it.”

So began my high school obsession. *Veronica Mars* soon skyrocketed to become my favorite TV show as I powered through the 11th grade. Strong, relatable, female lead? Check. Clever dialogue? Check. Intriguing mystery arcs? Check. Neo-noir feel? Double check.

Admittedly, I was watching reruns of the series at that point. Though *Veronica Mars* reached high critical acclaim for its first season, which aired in 2004, its ratings were never quite able to keep up. The show was abruptly cancelled after its third season in 2007, without too much thunder.

But there was still a lingering rumble. For years afterwards, hardcore fans were pressuring Warner Brothers—who owned the *Veronica* rights—to make a feature-length movie. The film was finally realized last year when a *Veronica Mars* movie initiative on Kickstarter raised enough cash,



Kristen Bell as Veronica Mars.

VERONICAMARS.WIKIA.COM

in addition to shattering Kickstarter records. In less than 24 hours, the project reached its initial \$2 million ask, but fans still kept donating. In the end, over 90,000 fans contributed to a total of \$5.7 million to make the movie. Filming began shortly afterwards and the movie premiered on March 14 of this year, ten years after the first season’s premiere and six years after the final season’s cancellation.

I’ll admit it: I was not one of those 90,000+ fans. I never donated to the Kickstarter project, despite my younger self’s proud dedication

to the show. Veronica and I used to be friends, a long time ago, but to be honest, I hadn’t thought of her lately at all. In many ways, I wanted to put my high school days behind me.

Nevertheless, the hype has brought me back; this semester I found myself powering through the first season all over again, nostalgically remembering what I liked about the show so much in the first place and what I still love about it now—years later.



HOLLY CHAISSON

Houghton's Literary Magazine Burns Bright

Lanthorn

In an average week students regularly see the campus publications *The Houghton Star* and *The Drawing Board* strewn about. To break the monotony about twice a semester a different type of publication hits the stacks, Houghton's literary magazine, *The Lanthorn*. With its debut volume hitting campus in May of 1932, *The Lanthorn* has been an outlet for student writers to showcase creative work outside of the writing classroom. Current *Lanthorn* editor Ben Murphy, senior, compares the *Lanthorn* to other non-academic functions around campus; "the student juried art show allows any student to put their work out there [and] Java provides a venue for people to play their own music. We do the same sort of thing, I think."

Often run on a low budget, the *Lanthorn* publishes a range of creative writing, both poetry and prose, and artwork as well. And while the *Lanthorn* may have obvious appeal to both English and Writing majors, the magazine accepts and encourages work from all majors, a tradition they have strived to maintain.

With that in mind, the *Lanthorn* has served as a sort of jumping off point for writers to kick-start their careers. Current Academic Dean Linda Mills-Woolsey, vice president for academic affairs, and several of her editorial staff are all prime examples of writers that continue to benefit from their experience

and involvement with the *Lanthorn*. Mills-Woolsey herself has published a range of work, mostly poetry, and a number of her group who first published in the magazine went on to have writing careers.

Writing careers aside, the *Lanthorn* offers experience for those applying to graduate school and jobs outside of the professional writing sector; 2013 *Lanthorn* Editor alumna Hannah Hanover, added that "participation and publication in a college's literary magazine or compilation is highly desirable when applying to graduate school, or even creative positions in the job market."

While the *Lanthorn* has the potential to provide valuable professional experience for writers, according to Murphy, it provides an important outlet in offering anonymous publishing, "[it] allows for a safe space for emotions and narratives that may not jive with typical Houghton-friendly issues." Moreover for students who, like Murphy, "think of words as [their] art," the *Lanthorn* plays a major part in "providing a place for wordy-art."

Like every longstanding publication, the *Lanthorn* has consistently undergone changes, and this year is no different. This year's editors worked to "establish a recognizable symbol [marketing brand]," for the *Lanthorn* according to Murphy, and co-editor senior Abby Buckingham handling the design with the help of Caffeinated Creative Studios, in hopes to "better cement the magazine's presence and identity in

students' minds," according to Murphy.

Along with this redesign, the magazine has shifted towards encouraging more prose works. "Some years the *Lanthorn* has been very poetry heavy," said Murphy, who sees the turn towards prose reflecting his own work as a fiction writer, and added, "I imagine this sort of thing will shift along with whoever is the current editor." As far as design goes, Hanover mentioned that she and her staff worked to "[bring] back a larger, fuller format for the bi-annual *Lanthorn*, complete with vibrant color photos and art." Additionally, a special trend with the *Candle* has been publishing a "special feature" edition, last year's featured staff writing and art, and this spring's featured only flash fiction and haikus.

An enduring Houghton tradition, the next hurdle the *Lanthorn* faces is the digital age. As the number of college newspapers publishing online continues to rise, the question of the power of print lingers. Murphy weighed the pros and cons, saying, "I think the benefit to print is that we can leave them lying around campus for people to peruse and then leave behind...Also because the edition is selective (we publish probably around 30% of what we receive) I think the quality of work and satisfaction gained from getting in would certainly go out the window," and on the other hand, "I think there could be something said for a digital version or counterpart of the publication, though it would take a more tech and design savvy editor than myself."

With the technology debate unsettled, the *Lanthorn* will no doubt continue its tradition of publishing student work and serving as a true creative outlet for writers campus-wide. ★

VERONICA *from Page 4*

The first season opens in the aftermath of a series of traumatic events in the life of the teenage main character, Veronica Mars. It starts with the murder of her best friend Lilly Kane--daughter of billionaire software developer Jake Kane and sister of Veronica's ex-boyfriend. When Veronica's father, Sheriff Keith Mars, goes after Jake for Lilly's murder, the town goes crazy and forces Keith out of office. The Mars family soon become outcasts and Veronica's mother skips out of town shortly after. Keith gets a private investigator's license and Veronica learns "the tricks of the trade" under her father's tutelage. Throughout the season, she applies the skills she learns at her dad's PI agency to solve Lilly's murder.

Most of the exposition is told via flashback sequences scattered throughout the season. This helps ground the viewer in some solid character development, particularly on the part of Veronica who, during the flashbacks, is portrayed as a preppy, popular pushover. When the dreamlike flashback ends, however, viewers are thrown sharply back into reality. Instead of a teen fairytale-esque Veronica, we see a spiky-haired outsider with a razor-sharp tongue and a hard-boiled attitude. It's clear that Lilly's death changed Veronica deeply--in some bad ways, but also some good.

Despite her prickly exterior, however, Veronica is not immune to vulnerabilities. Throughout the season, Veronica solves one minor, standalone case per episode (whether it's dognapping, school bomb threats, or rigged student council elections) alongside piecing together clues to several other cases that test her confidence and personal strength. The most prominent (and central) of these cases is her best friend's murder, but throughout the series she also attempts to resolve her rape, her mother's disappearance, and her true paternity.

Ultimately, the season turns on Veronica's relationship with her dad--perhaps one of the most positive parent-child relationships ever portrayed on TV. As Veronica narrates in an early episode, "[My friends] gave me a choice. I could stand by my dad or I could stand by [my boyfriend] and my dead best friend's family. I chose my dad. It's a decision I live with everyday." Whether her faith in her dad, and the sacrifices she made in sticking by him, will be rewarded is left unresolved until the final episode when Veronica solves the murder (not without a dangerous confrontation with the killer.)

All told, the first season of *Veronica Mars* is jam-packed with great character development, strong mystery arcs, and subtle nods to classic noir films. To date, it remains one of the most entertaining shows I've ever seen--and something I still love even seven years after I first watched the show. Hello again, Veronica, I'm glad we're still friends. ★

Photo of the Week // Jon Eckendorf



Dark, gloomy day in Geneseo.

JON ECKENDORF

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What are the moral dimensions surrounding

the immigration debate and how should

Christians respond?



LUKE LAUER

PETER NELSON

In 1783, George Washington proclaimed, “the bosom of America is open to receive not only the opulent and respectable stranger, but the oppressed and persecuted of all nations and religions, whom we shall welcome to a participation of all our rights and privileges”. Rhetoric portraying America as a melting pot and refuge for those desiring freedom has echoed throughout our history; however, immigrants

have rarely been accepted with open arms. The debate over the impact of immigrants on the economy is well documented, but unsettled. Restrictionists argue that immigrants rob native-born Americans of their jobs, and cost society through their dependence on public assistance. Other criticism surrounds the threat of a changed culture stemming from a general xenophobia which hopes to retain a homogenous national identity.

There’s a paradox in international law regarding immigration. The right of humans to freely leave any country for economic reasons and political refuge is guaranteed by the 1948 Declaration of Human Rights. However, the declaration also recognizes that the “will of the people shall be the basis of the authority of government”, which establishes the framework allowing governments to decide who its citizens may be, as well as delegating control over their borders. Essentially, people have a right to leave their country, but no right to enter another.

The moral dimension of granting political or religious asylum is pitted against the economic welfare and nationalistic sentiments of countries in this debate. The moral

dimensions of the debate would seem to discredit “xenophobic” fears of illegal immigration, but threats to national security must also be taken into account. The vast and numerous geographic channels that make it possible for people to be smuggled into the country also ferry drugs and weapons across our border. The conservative fear of an insecure border is legitimate; however, a desire to physically secure the border doesn’t discount the possibility of immigrants being accepted into the country via legal channels. Often these two views are at odds, but shouldn’t be. There are millions of undocumented immigrants living in the United States, and more will enter the country illegally if policy allowing a broader entry of immigrants isn’t employed.

A large population of undocumented immigrants comprises the agricultural sector of America’s economy. In California, agricultural operations have relied on undocumented Mexican workers to provide produce at lower

prices. It’s also argued that these jobs are so undesirable that Americans are unwilling to perform them. Undoubtedly, we’ve benefited economically from this group of people, so it would seem that they’re due a debt of hospitality through the naturalization of citizenship. It’s also undeniable that these people drain public resources, but the only way these people will be able to contribute to society is if they’re accepted into it. The U.S. can’t support allowing entry to every person who desires it, but could improve the situation by amnestying current undocumented workers, and allowing more people into the country than the current quota system allows.

America wasn’t established for the preservation of a white/European nationalism, but as a sanctuary for the persecuted. George Washington dignified foreign peoples wishing to gain entry into America as “respectable strangers” worthy of sharing in our established rights. As Christians, we should be mindful of the conditions (economic, political, and religious) that lead immigrants to our borders, and weigh them against the costs of their entry into the country.

Leviticus 19:34
You shall treat the stranger who sojourns with you as the native among you, and you shall love him as yourself, for you were strangers in the land of Egypt: I am the Lord your God. ★

Peter is a junior political science major



LUKE LAUER

REBEKAH KIMBLE

In 1892, Annie Moore became the first immigrant to cross the threshold of Ellis Island and soon came to symbolize the 12 million immigrants who entered America between 1892 and 1954. Since then, millions of other people like her have immigrated to America in the hopes of attaining a better life.

But the Commission on Immigration Reform has concluded that the number of legal immigrants is too high, leaving us with the question of how to deal with the Annie Moores of today – a difficult but important question for Christians to consider.

Unfortunately, as Drs. Mark Amstutz and Peter Meilaender explain in “Public Policy and the Church: Spiritual Priorities,” “Christian groups have become somewhat noteworthy for issuing unhelpful statements” about this topic. Many Christians argue for an open-door policy loosely based on biblical passages about migration, hospitality and human dignity without due consideration of the differences between biblical culture and our own.

So how should Christians respond to the immigration issue? First, they need to abandon the idea that the Bible prescribes a particular policy suitable to the U.S. Clearly, the Bible says nothing about it, and although Scripture certainly endorses the value of human dignity, that principle is too general to offer specific guidance on the issue of immigration policy. Second, Christians need to reconsider the moral dimensions that surround the issue, specifically whether immigration limits are morally justifiable, and if so, whether there is a moral imperative to give preference to one group of immigrants over another.

Here Dr. Meilaender offers a way forward. He believes that Christians can make a strong moral case for immigration limits and argues that we determine the morality of such limits based on

our relative obligations to two basic groups of people: members and potential members of American society. He explains that although “we owe something to each person simply by virtue of his or her humanity,” we have special obligations to persons “for whom we bear special responsibilities” – e.g., our fellow members of American society. On Meilaender’s view, defending their interests takes precedence over our obligations to outsiders. Christians often view this as fundamentally self-interested, but Meilaender disagrees; he argues that we are obligated “to preserve [our] common life” and that such an obligation stems not from “a narrow focus on personal self-interest” but from an obligation to fellow members of American society. In other words, once Annie Moore becomes a member of our society, we bear a special responsibility for her – one that is stronger than our responsibility to potential members.

But this naturally raises another question: Whom should we allow to immigrate? We could randomly choose immigrants based on the lottery system, or we could give preference to immigrants based on an agreed-upon set of qualifying circumstances (what I call a categorical system). Whereas the lottery system acts indiscriminately, the categorical approach allows officials to take morally compelling circumstances into account. Say, for instance, that members of Annie’s nuclear family are U.S. citizens or that Annie can’t return to her own country due to a reasonable fear of persecution. In both cases, our moral obligation towards her exceeds our obligation to immigrants in general – thus

indicating that the categorical system is, in at least some instances, morally compelling. Politicians and the media largely ignore the issue of legal immigration, choosing instead to focus on the (much more controversial) issue of illegal immigrants. Currently, however, 1.1 million people legally immigrate to the U.S. each year, and Americans need to respond with moral sensitivity to the high number of Annie Moores who desire to enter the U.S. through the appropriate channels. ★

Rebekah is a junior history major

The debate over the impact of immigrants on the economy is well documented, but unsettled.

America wasn’t established for the preservation of a white/European nationalism, but as a sanctuary for the persecuted.

Many Christians argue for an open-door policy loosely based on biblical passages about migration, hospitality, and human dignity.

But this naturally raises another question: Whom should we allow to immigrate?

Disce aut Discede / Why I Don't Care About Abortion



LUKE LAUER

LYDIA WILSON

In the aftermath of the L.I.F.E. Club panel, a good portion of the resulting conversation has been devoted to whether or not the question “When does life begin?” was properly addressed. No matter the speaker’s opinion about the panel as a whole, all voices seemed to agree that this is vital question that needs to be addressed before any dialogue concerning abortion can occur. I have to say, I think this precondition is incredibly damaging, regardless of which position you take.

The motives of those who ask this question are the same: to determine whether or not abortion can be considered morally wrong,

and therefore punishable by the law. Pro-lifers push toward conception. Pro-choicers push toward birth. Each wants to feel justified in their argument. They want to feel irrefutable. And so they seek out ultimatums. Is abortion murder? From each side comes either a resounding yes or no. The problem is that this becomes the beginning and end of the conversation. No middle ground can be reached. And few people have realized that this is perhaps the most irrelevant question anyone could be asking.

To begin with, let’s look at what’s being said. There are those who are pro-life. They see abortion as a definitive act of killing. Something was created, and abortion destroyed it. They want abortion to be completely illegal. They are “anti-abortion.” If that’s one side of the argument, then the other side should be... “Pro-death”? No, that’s not it. Are they “pro-abortion”? No, that’s not it either. Pro-lifers are anti-abortion, but they are facing off against those who identify themselves as pro-CHOICE. Is it just me, or are “life” and “choice” not exactly opposites? Perhaps the reason the arguments between the two camps haven’t been

going anywhere is that they aren’t actually arguing about the same thing.

No one, I can guarantee you, no one besides Daniel Tosh is out there in the world swinging a sign that reads “We should have abortions!” Rather, the appeal is this: “We should have the RIGHT to have abortions!” Most of you reading this will likely believe that abortion is killing, and that killing is wrong. You’ll also most likely think that no one should have the right to kill. But since there’s also no one out there (I’m guessing) with a sign that says “We should have the right to murder!” there must be something different about a b o r t i o n . There’s clearly a reason that anyone would fight to allow this action, or to contradict its immorality. So, these are the questions that we should be asking, to replace the extraneous question of life: What are the reasons for abortion? And, what can we do to eliminate those reasons?

A person’s choice to have an abortion is, of course, inspired by any number of unfortunate factors: poverty, rape, incest, age, violence, medical issues, mental instability, and any number of extreme situations— there

are babies born into slavery and prostitution, babies born destined to end up abandoned. Whether or not you agree that all of these circumstances merit an abortion, certainly you can see how some of them do, or at the very least, you can recognize the need for a system that can be responsible for the infants it prevents from being aborted. You can recognize the need for improved sex education. You can recognize the need for a change.

So, is abortion murder? Who cares? The truth is, abortion does not matter. It doesn’t. If the main bone you have to pick is simply a question of the beginning and end of life, you need to broaden your focus to include any kind of death—death from war, death from starvation, death disease. All of these deaths, including death from abortion, grow out of the same causes—poverty, power and control, lack of education, terrible situations. Untimely deaths will not cease until these causes are eradicated. So in the meantime, yes: women should have the right to have an abortion. And, no: we should not talk about whether or not that’s wrong. Because the way to prevent abortion, and war, every other kind of injustice in the world is not to tell people to “just stop.” The way to prevent it is to make it unnecessary. That’s an enterprise I think everyone can support, be they pro-life or pro-choice. ★

Lydia is a senior art and writing major

If the main bone you have to pick is simply a question of the beginning and end of life, you need to broaden your focus.



The mission of the Houghton Star is to preserve and promote the values of dialogue, transparency and integrity that have characterized Houghton College since its inception. This will be done by serving as a medium for the expression of student thought and as a quality publication of significant campus news, Houghton area news, and events.

Letter to the Editor

Dear Editor,

I’m writing about an article that has been on my mind for a while. In the final issue of last semester, Word On The Street asked students, “What are your hopes for next semester?” A freshman named Ian said, “I just really want to see revival at Houghton.” I get a little irritated when people talk about revival, especially when they don’t qualify it. What do you want? A Christian spiritual revival is technically what happens when a percentage of the population puts their faith in Christ. But there’s such a small percentage of non-Christians at Houghton, that revival is impossible, by its definition. So what does Ian want? Does he want a renewed discipline to spiritual activities? For the non-covenant abiding students to become serious about

their faith? If you talk to any student on campus, really talk to them and get to know them, I think you will find that almost every one of them is going through a spiritual journey. They may not always seem like they are seeking God by their actions, but I think that’s just because we don’t know most of them well enough to really know about their spiritual habits. So I wish Ian and others who say they want “revival on campus,” would qualify their statement. What is it you want? Is it for the tiny number of “non-Christians” at Houghton to become Christian? Is it for those you deem to be unspiritual to change? Or is it simply that being in a Christian fundamentalist culture, we like to throw big, spiritual sounding words around?

Best,
Raisa Dibble

SPEAK OUT

Letters to the editor should be 250 words or less

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Artist of the Week

Lydia Wilson

//senior art and writing major

“I love my flawless fiancé Andy and my ravishing roommate Lauren. I enjoy writing and making art about them both. I also harbor soft spots for glitter and anyone with good eyebrows.”



LUKE LAUER

Titles & Media

Left to right from top

I Change My Mind,
ink and thread on hemp paper

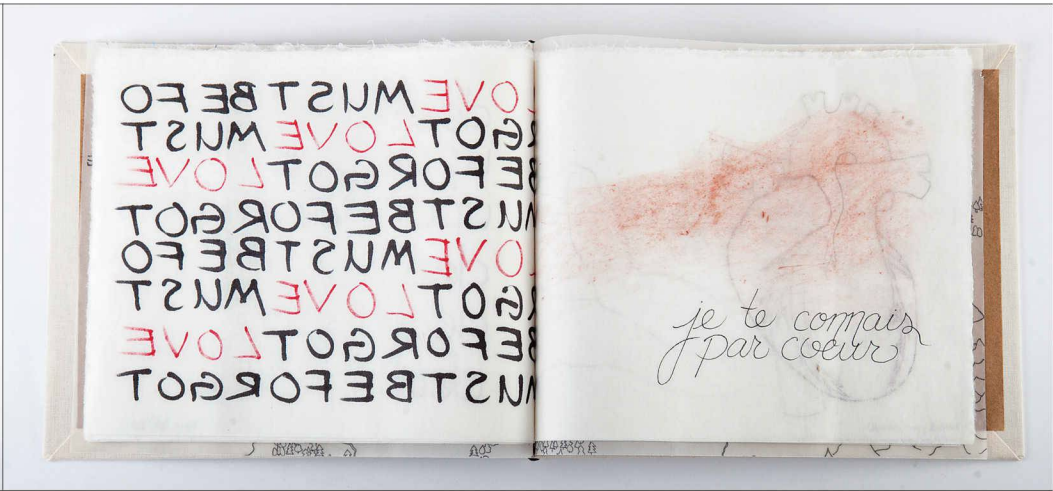
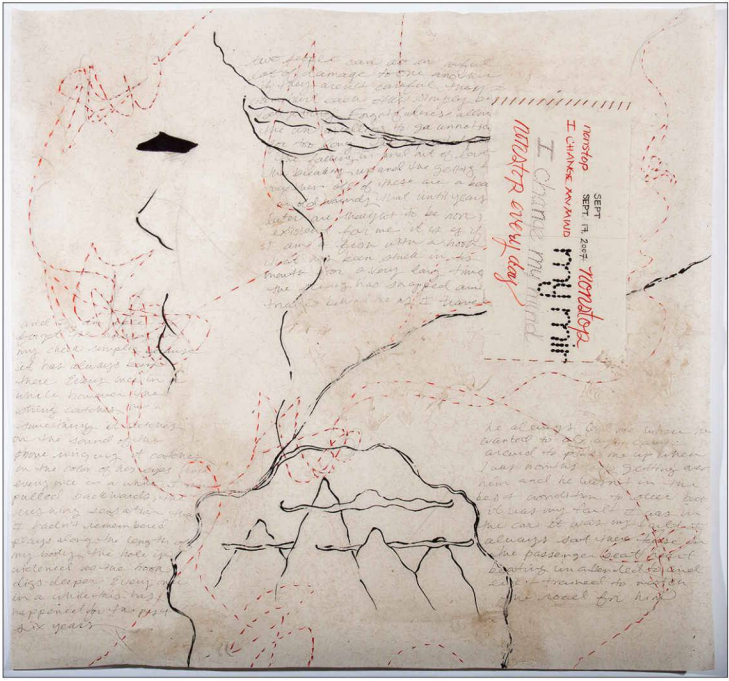
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from the beginning,
book arts

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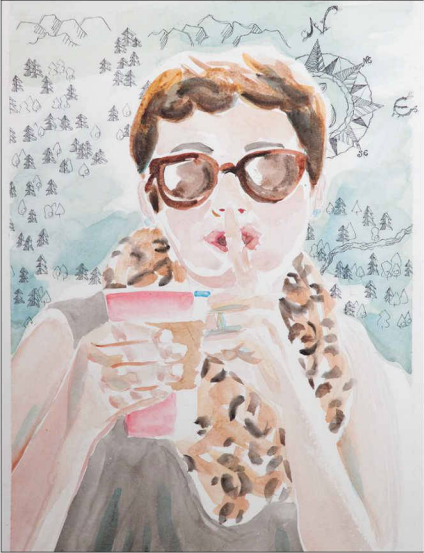
Shh!,
oil on canvas

Lauren in Narnia,
watercolor and ink



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“If you can see yourself as an artist, and you can see that your life is your own creation, then why not create the most beautiful story for yourself?”
-Don Miguel Ruiz