

Dr. Esther Jane Carrier

Dr. Carrier Resigns Position After 27 Years of Service

Dr. Esther Jane Carrier recently resigned from her position as associate librarian of the Willard J. Houghton Library. Prior to accepting the associate librarian position this past fall, Miss Carrier served as the head librarian for 27 years.

Dr. Carrier came to Houghton in 1950 after she had earned a bachelor of library science degree at Carnegie Institute of Technology, and a master of arts degree at Pennsylvania State College. In 1958 she received a master of library science degree from the University of Michigan, and a Ph.D. followed in 1959.

When Miss Carrier first came to Houghton, the library was housed in Luckey Memorial Building. There was a closed stacks system, which meant that the librarians had to get the books students wanted. There were about 30,000 volumes at that time, quite a difference from the 133,000 books the library now has.

When asked to cite some of the changes she has seen over the years at Houghton, Miss Carrier shrugged her shoulders and said, "When you're here all the time, I guess you don't notice the changes so much. But I suppose that the largest change as far as I am concerned was the erection of the Willard J. Houghton Library in 1964. This, of course, freed us from the closed stacks system and allowed us to develop our collection."

Dr. Carrier said that her time at Houghton has been filled with rewarding experiences. "When working in a service-oriented capacity such as a librarian," she explained "it's a rewarding experience every time you help a student find something." But she went on to mention that one of her most exciting experiences was helping to plan the present library. "In planning the building," she said, "we stressed flexibility and right now we are seeing that the building is indeed flexible." She was, of course, referring to the very recent rearrangement of the stacks, tables, and removable walls in the library.

Asked how she felt about these changes, as well as policy changes in the library this year, Miss Carrier wanted to clarify the fact that the librarian does not make changes alone. Of course the librarian has some influence," she said, "but these large changes in policy boil down to administrative changes. The library staff works hand in hand with the college administration."

Miss Carrier's last day at the Houghton library was Jan. 13. This past week she moved to Lock Haven, Pennsylvania, where she will serve as the reference librarian at Lock Haven State College.

The 1976 Boulder was dedicated to Miss Carrier. When asked about it, she said, with a warm smile, "I consider it one of the highest honors I've ever received." In the dedication, the yearbook editor said, "There is not a student or teacher that she has not helped either directly or indirectly through her work. Those of us who have had a chance to work with her closely know her as a warm, shy, and charming woman."

Dr. Esther Jane Carrier is among those who have made Houghton the college it is today, and for this we owe her our thanks and respect.

— Michael J. Chiapperrino

Board of Trustees Meets Again Authorizes Purchase of Computer

The full Board of Trustees met this past Friday and Saturday for one of their three annually scheduled meetings. Among general business the trustees selected the Pastor of the Year Award. This is given in honor of Claude A. Ries. The recipient this year is Rev. Ira Taylor, who is presently serving at a Wesleyan Church in Toronto.

The Trustees also authorized the purchase and installation of a new computer. It is to be ordered this week. Delivery will take three to four months, and it is hoped that the computer will be in service by this fall. The computer will be used for administrative and instructional purposes. There is another major proposal that would add seventeen new terminals to the computer. If passed it would greatly increase the educational services of the computer. This will be discussed at the spring meeting of the Trustees.

Then each of the four standing committees of the Trustees gave their reports. The Academic Affairs Com-

mittee brought up issues on faculty promotion and tenure. There was also news from the Buffalo Campus. Enrollment is up and the continuing education program is going well. For the Student Development Committee, Dean Massey shared some goals, concerns and information on the general picture of this area to give the trustees an overall perspective. The Development Committee presented information on the new Physical Education facility. They shared an "awareness program" with the Trustees. This is a presentation of slides and drawings to help point out the purposes and goals of Houghton College. Blueprints of floor plans and projections were looked at and although these aren't final, consent was given. There was also a call for more work toward financial support of the new gym.

The Finance Committee reported on the annual audit. The school budget was in the black this last year. They also discussed the salary scale and worked on several legal considera-

tions.

An interesting innovation for the Trustees visit was worked out in connection with Dean Massey and the Student Senate whereby a select group of students were host to the trustees at dinner Friday evening. This seemed to be met with positive reactions. The next meeting of the Full Board of Trustees is scheduled for May Commencement Weekend.

Warmth of Hawaiian Islands To Hit Houghton January 28

Ever been to Hawaii? Seen the sun set on the wide Pacific, the hula dancers, surfed the Pipeline, seen the hula dancers, climbed active volcanoes, seen the hula dancers? If not, then here's your chance! On January 28th, at 7:30 p.m. the Y.A.O.

(Young Administrators Organization) is sponsoring the presentation *Hawaii: The Picture Islands*. Last year Y.A.O. brought a similar Kodak presentation about Scandinavia to Houghton. In these shows, two 16mm movie projectors, several slide pro-

jectors, sound tracks, live dialogue, and three large screens combine to create an experience you won't soon forget. And what would you expect to pay to view this multimedia spectacular? Three dollars? Two dollars? No! The tickets are available free of charge.

The members of Y.A.O. hope to make these presentations an annual event. As previously stated, the tickets are free, so the costs of bringing the Kodak people here are absorbed by the Y.A.O. The only thing they get out of it is the administrative experience involved in setting this up. Interaction with Kodak's representatives may offer other learning opportunities, but *The Picture Islands* is presented as a service to the college community. Tickets may be obtained at the campus center stairs during meals, the week preceding January 28, or by writing Joe Fote or Y.A.O. intracampus.

This will be one of the first showings of the Hawaii presentation. It took about three years to make, and will include insights into every aspect of life on the Islands from the world famous sights that we have all seen pictures of, to the farming that we don't see.

So, come out of your igloo on January 28 at 7:30 p.m. You may not get a tan, but you will save the air fare.

Intended

Ruth Bean '80 to Jim Brown '78

Getting It On With a Deck of Credit Cards:

by Carol Pine

The bronze, 18-year-old beach-god strolls into his local jock shop, picks out the Cadillac of surfboards and pays for it with a personal credit card. The teenage girl with a steady paper route and stunning sincerity secures a local bank loan for a new, ten-speed bike. Three young college graduates have a yen to sell jeans in their own retail shop. No experience, but lots of energy. They convince a local bank to advance them \$5,000 to start the venture.

While credit was once the exclusive privilege of well-to-do, mature Americans, the consumer picture has changed dramatically. Consumers over 50 remember a cash-on-the-barrelhead society when nothing was theirs until they could pay for it. In full.

But no more. Today's consumers buy now and pay later. Our affluent society has become the credit society. We know that we can flash a few plastic rectangles embossed with meaningful numbers and gain instant consumer acceptance. We are not in the mainstream until we have at least one installment loan. Buying with cash in the seventies, *Time* magazine

recently pointed out, seems as outmoded as the crew cut.

The variety of goods and services available on credit is astounding. Of course, there are the traditional items such as cars, homes, clothes, appliances, furniture, food and airline tickets. But a person can also rent a Los Angeles apartment, or rent a car, or buy ski-lift tickets in Aspen on credit. He can buy taxi rides on credit and finance veterinary services for his ailing terrier on credit. If he's a culture buff, he can buy original paintings and sculpture on credit. He can even charge his annual church donations or enroll in a college evening course on credit.

No wonder some people collect credit cards like they once collected baseball cards. The plastic rectangles stamped Master Charge, American Express, Amoco and Visa are just as good as currency. Sometimes better. National Car Rental System, Inc. Credit Card Manager Connie Conradi says the average middle-class American has 12.8 credit cards, but there is also the extreme example: Walter Cavanagh is reportedly the most avid credit card collector in the country. Earlier this year, Cavanagh, a phar-

macist who earns about \$27,000 a year, said he owned approximately 800 credit cards. Cavanagh apparently collects them for fun and routinely stores all but a few in a safe-deposit box. If Cavanagh actively used his 800-plus cards, however, he would have an estimated line of credit approaching \$9.3 million in a single month.

In some ways, to avoid buying on credit seems, somehow, un-American. Certainly, if we bought goods and services strictly with cash, the economy would be slowed down considerably. But it is not all patriotism and consumer conditioning that leads us to buy on credit. Inflation, coupled with recession in recent years, has made living tough for everyone. No wonder young married couples are scrambling to buy homes — not because homes are a bargain. Far from it. They're scrambling because the \$50,000 home they admired this year will cost an estimated \$75,000 by 1981.

The conditions and statistics speak clearly. *Time* magazine reported in February that the U.S. population had grown 44 percent since 1950, but the total amount of outstanding consumer installment debt multiplied

more than 12 times to roughly \$179 billion (that figure, by the way, does not even include home mortgage debt). We are truly a credit society and young adults are the people who depend on credit most. "Their wants and needs exceed their income," says Ronald McCauley of the Chicago Federal Trade Commission regional office. "For the first half of a person's life, he has more time than money . . . and in the second half, it's the complete opposite."

But there is frustration among young consumers. They watch their parents buy on credit, so they try to do the same. They have more money than their parents did thirty years ago and they choose to spend it — at last count, about half of all 16-to-21-year-old Americans had jobs. Modest jobs like babysitting and cutting lawns, to be sure, but jobs just the same. The jobs plant up to \$20 a week in the pockets of typical 17-year old.

With money like that to spend, young people are rapidly lured into the credit world. There are junior charge accounts and student charge accounts available sometimes for con-

(Continued on Page Three)

Editorial

My staff and I have put out eleven issues of the *Star* so far this school year and are planning another twelve issues for the coming semester. During that time I have learned much about Houghton. I shied away from editorials in the first semester because, unlike Confer and Hawkins, I did not have a desire to change Houghton College. I didn't want to say something for the mere fact of saying something.

After a semester, however, of being in a vise between the administration, which is suspicious of anything the *Star* may write, and the students, who are never satisfied with anything the *Star* may do, I feel I must write.

I want to begin with a basic problem. Many students have the wrong idea about the college. That is they come to Houghton expecting a change in lifestyle. This is their big chance to get away. Yet when they get here, they find just as many rules, if not more, which the college demands they uphold. Students usually end up doing one of four things. 1. Conforming, 2. getting away with as few as possible, 3. ignoring the rules even while on campus (usually finding themselves at some point in the Dean's office), or 4. working to change the rules. These last become involved in the senate, on committees, (by tradition) control the paper, and/or put up a general clamor to the administration. And, if not at the beginning, these people soon have the rest of the student body backing them up or at least discussing the issues.

Since most of the changes asked for are changes in practice — tennis courts open on Sunday, dancing, voluntary chapels — a student can spend four years here groping for little changes; suffering a large amount of frustration and despair. The reason changes come so slowly, is that to change a practice the school has to alter a part of its philosophy. The obvious answer is to change the philosophy directly, but that is not likely since ultimately that means changing the doctrines of the Wesleyan church.

Students often fail to realize that Houghton College, for whatever else it stands for, is a business. It is trying to make a profit. Witness the concern when the enrollment is down. Houghton is a business that offers services to people (in this case, an education, which students should come looking for instead of a lifestyle). Like any other business they must have a minimum amount of people buying those services to stay in business. Students, therefore, are little more than customers at the college.

At least they would be if they went to a state college. Houghton is unique in that here the church and the state are one, with the church setting down the laws. Together, these two regulate a student's academic, social, and to some extent the quantity and quality of religious life. Houghton even goes so far as to demand adherence to these rules while off campus, which I think is asking more than they have a right to.

On campus however, they have the prerogative to enforce a method of student development. Therefore, if a student is seeking a new lifestyle here, he has to change the philosophy by which this business is run. This college, more so than many others, can keep their philosophy intact longer because of the geographical location. The only real pressure they have from the outside to change is what little is brought here by the students.

Under these circumstances, the fight to liberate the Houghton lifestyle wears on tediously and progresses very slowly. But if students would give up looking for a new lifestyle within Houghton they might be able to concentrate on things that are really needed like another Christian Education teacher, or a better equipped library.

I suppose the struggle to liberate the Houghton student will go on forever, and I believe it should, just to keep Houghton from stagnating into a Bob Jones. What I am arguing for is that students should concern themselves more with the business end of Houghton. We should do more clamoring for better services from Houghton and less for fewer restrictions by Houghton. We pay for the services, we submit to restrictions. Which fight would be more worth the while?

— Nic

Lecture Series Review: Dr. Barcus On Literature

A little publicized lecture series presented last week Thursday night, "caught", in the words of Dr. James Barcus, Chairman of Houghton College English department and speaker for the evening, "several whales, some perch and other fishes."

Dr. Barcus' topic for the evening was "Is Literature Possible Today?" Dr. Barcus subtitled his talk "Four Authors in search of a novel." He did this for the mere fact that the large part of his presentation dealt with four novels produced between the years of 1969 and 1973 which had one common theme stated in an epigraph from *Hombolt's Gift*, written by Saul Bellow. That is "And now I had to think about talent in this day, in this age. How to prevent the leprosy of souls."

He prefaced his comments on these four novels with a discussion of the poet's search through history for the answer to "How does art fit in society today?" Aristotle seemed to have his doubts on how the poet fit into society. The classical poets felt the muses gave them place. Dr. Barcus also made reference to Byron's dismissal of the muses; Milton's joining of the muses with the Eternal God; the Nineteenth century poets (like Coleridge, who admitted the loss and Wordsworth, who could not accept the loss), struggle with

loss of poetic power; and then the novelists' entry into the search for their place in society. All of these were made with references for the benefit of several different whales or colleagues present.

The four novels Dr. Barcus chose to discuss were asking, in his opinion, what our technological society was doing to art? In his words, "Our technological society is inimical to art, and art, if it survives, has to take on a new form." In Dr. Barcus' opinion, the four novels were four authors attempts to answer that question.

Dr. Barcus began his discussion with Norman Mailer's novel, *Of a Fire on the Moon*. Barcus said Mailer was saying in his novel that art is strangled by technology. Norman Aquarius, the main character in the book, placed great concern on the fact that the death of Hemingway coincided with President Kennedy's announcement that Americans intended to land on the moon. One was the death of America's finest novelist or artist; the other the birth of America's worship of technology. Norman searches for a hero among the astronauts and finds none. The vehicle assembly building becomes the first cathedral of technology and it wasn't called St.

(Continued on Page Four)

Letter to the Editor

An open letter to the faculty and administration of Houghton College:

As a senior entering my final semester at Houghton, I can say that my association with this college has generally been beneficial. However, I feel it is important to call attention to a serious deficiency in our institution which is at the root of many of our shortcomings as a community. I speak of the lack of spiritual leadership in Houghton.

It seems to be a Scriptural principle that wherever Christians are gathered, whether in a church, a college or a community, the more stable and stronger believers are expected to lead, guide and correct their younger, less mature brethren. When younger Christians do not receive strong leadership, they are forced to try to fill this void on their own. Houghton students have been struggling in this void for too long. The average student does not have the spiritual maturity nor the life-experience to be a suitable guide and example to his peer, and I believe that Houghton will be handicapped until our older believers begin to exercise firmer and more personal leadership towards the students they live and work with.

While the typical Houghton professional feels a strong and correct commitment to his home and to his occupation, the responsibility to be a leader and an example in the Body of Christ has been neglected. Some faculty and administrators have had much influence in shaping students' lives, but this has not been the norm at Houghton, and our student body (and ultimately our institution) has suffered because of this void in our community life. Many students, especially young Christians, are hurting because they don't sense the availability of mature believers to turn to for guidance and encouragement. Houghton College is weakened because many (if not most) are either unaware of or else ignore any responsibility to be role-models and examples for younger believers to follow.

Many students come to Houghton because it is a Christian college. We could have attended any number of schools if we wanted merely good academics or a small-college atmosphere. We obviously desired a Christian perspective on our studies as we prepared for a career. A more understated but still quite common motivation for coming here is personal spiritual development. Many of us came anticipating interaction with professors and administrators in the meaningful relationships that the college catalog hints at. We sought the intangible dimensions that should make a Christian college unique. We were frequently disappointed.

Students find that while professors and administrators generally handle their duties competently, any thought of interacting with students (especially in a spiritual sense) appears completely foreign to many. The majority apparently view their responsibilities as ending with class lectures and a devotional. Spiritual interchange of any depth is minimal. The

old complaint that the opening prayer is the only thing that marks our education "Christian" is all too true. Unfortunately, in many students' eyes this act is the only thing that identifies their profs as Christians.

What is needed is a re-evaluation of priorities on the part of faculty and administrators in respect to their roles at Houghton. Responsible fulfillment of occupational duties, while commendable, is not enough — any respectable educator has this commitment. What should set Houghton apart are lives being invested in one another in a way that distinguishes us from any other respectable academic institution. Students generally recognize and appreciate effective teaching, but many (though not all) have come to Houghton for something more, and that is Christian growth. This process will be handicapped until strong and effective role-modeling and leadership becomes a priority on the part of older, more mature believers.

I am not calling for "palsey-walsey" relationships between students and faculty-administrators. Nor am I calling for more faculty-student get-togethers and other artificial attempts to promote "interchange." Students are looking for older Christians who can give guidance, advice, correction and encouragement. We need people

whose lives are examples to us, who can give us insights into adulthood, into marriage, into lifestyles and priorities, who can and will share their experiences and wisdom with us. Nor would this be a one-way process. Students can give life to their elders, too. This type of two-way relationship may sound idealistic, but that is the way the Body of Christ is intended to function. Anything less is a compromise.

Finally, this is not a call for faculty-administrators to be carbon copies of those currently engaged in student relationships. "I'm just not like so and so" is not an acceptable excuse. Faculty-administrators need to lead, to exert personal influence in their own way. Their own personality, experiences, insight and lifestyles can shape what they offer to students. But until leadership is seen as something more than grading tests or sitting on committees, Houghton will continue to be a weakened community. The Scripture speaks of men who are responsible, who have healthy family lives and manifest the fruits and gifts of the Spirit. These are leaders, and Houghton needs older men and women who won't settle for merely being "teachers" or "administrators." Houghton needs examples of Christian maturity for the diverse student body to follow.

Mark Cerbone

Mayor McCheese Murdered Suspect Arrested in East

The alleged murderer of Ms. Lynne Braithwaite's McDonaldland glass was apprehended today in the basement of East Hall where she had been hiding for some months. The murder occurred at 11:15 p.m. on the night of October 6, 1977. Ms. Carol Dixon has confessed and given her story to the press.

The glass was all alone in the sink room at the time of the fatal occurrence, sitting on the blue shelf above the sink in its usual spot. Ms. Carol Dixon, entered the sink room and noticed that her arm from the elbow down to the wrist was quite dirty and needed to be washed. As she lifted up her forearm and began to scrub it, she gave "Mac" a brutal punch in his "Mayor McCheese" and the glass went crashing onto the sink, breaking into a very unsightly mess.

Dixon worked silently and quickly. Soon she had all the pieces put into a wastebasket. However, Dixon cautions Ms. Braithwaite and her equally as beautiful and exotic companion, Ms. Lamb, not to go into the sink room with bare or stocking feet because small pieces of the victim's remains, which she might have missed in the hurry, may still be on the floor. Ms. Dixon, in her total and complete confession of the crime, wished to express her sincere and heartfelt apology to Ms. Braithwaite, but insists it was accidental.

Dixon has been charged with criminal negligence and will be serving time at the Houghton Reform School, Houghton, New York. Her term will run until early May, 1979. There is no chance of her getting out early for good behavior.

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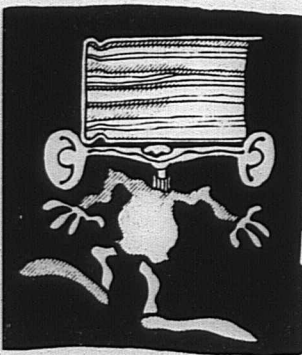
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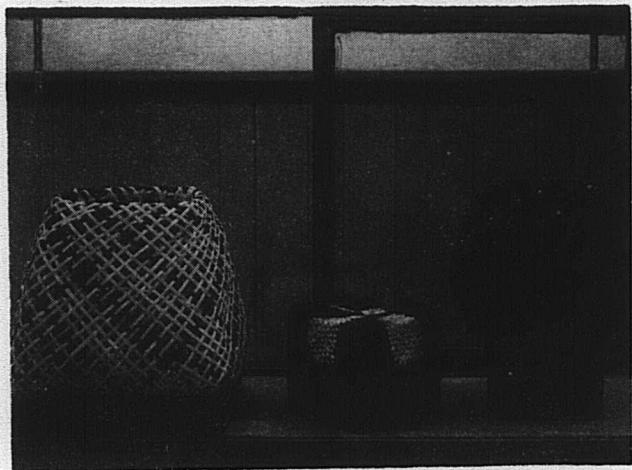
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The Houghton Student



McQueen, Shefrin Display Art Pieces Collages and Baskets Fill Gallery Room

Currently on display in Wesley Chapel Gallery in the art work of John McQueen and E. Jessie Shefrin, a husband and wife artist team from Alfred University. Mr. McQueen, whose speciality is Basketry, obtained his M.F.A. from Tyler School of Art, Philadelphia, PA and has held teaching positions at both Moore College of Art and Purdue University. In addition, his work is included in many privately owned collections throughout the Mid-Atlantic states and has been exhibited in the Delaware Art Museum, The American Craftsman Gallery, Hadler Galleries, both in New York, and the National Museum of Modern Art in Japan, to name just a few.

E. Jessie Shefrin, the other member of the team, whose speciality is Lithography, earned her B.F.A. at Alfred University and M.A. at the University of New Mexico. She has exhibited at Pratt Graphics Center, New York, Albright-Knox Museum, Buffalo, Memorial Art Gallery, Rochester, Delaware Art Museum and

holds honors from the Philadelphia Museum of Art, The University of New Mexico as well as the Whitney Museum in New York.

These Artists who themselves hung the show, have by virtue of their careful arrangement of each particular piece, literally transformed the Gallery Room beneath Wesley Chapel into a work of art. Mrs. Shefrin has deliberately integrated the room's wall space so as to enhance the overall spaciousness of her work. It is also significant that she has not framed nor even matted her drawings thus reducing traditional confinement and allowing the eye to wander about freely as well as to extend beyond the borders. Thus the dominant visual element in these hung works is space.

If at first glance these collages seem meaningless and haphazard, look again. Upon closer inspection one realizes this is hardly the case. In fact the artist has very consciously and systematically built up her design by the successive layering and

overlapping of forms and planes with the end result being a multi-leveled collage including both elements of embossing and relief surface.

In terms of brilliance, these collages are not overtly very colorful but that is not to say that there is no color at all. In fact the colors are buried beneath glazes of opaque whiteness, seemingly striving to break through. This creates an intriguingly subtle, muted effect. The perspective seems confusing. The artist is, however, presenting the viewer with not one simple perspective but a variety of different angles with which to view the work. It is in this sense "Impenetrable" composition-wise, much like the art of the Cubists, especially Cezanne. Mrs. Shefrin's art work is truly visually dynamic and creative.

Perhaps the part of the exhibit best appreciated and rightly so by the most people is John McQueen's Baskets. These baskets manifest a superb example of fine craftsmanship. So excellent are these particular works that in my opinion they should not be considered mere "crafts" but "true art" in the highest sense of the word. Mr. McQueen's baskets are not just baskets in the sense that they primarily serve a receptacle function, but actually they come very close to being sculpture. By virtue of their high quality they have been freed of the tyranny of the idea that "form follows function." In fact when dealing with pure art "form need not follow anything." These baskets are meaningful in and of themselves. Their rich earth tones and rugged textures are most appealing to the eye.

In my opinion, this particular show deserves a four-star rating.

— Ann Marie Post

Credit Cards Continued

(Continued from Page One)

sumers as young as 12. There are "campus debt accounts" and "keen teen accounts." By the time he reaches college, that young consumer is included in the majority if he already holds at least a department store credit card.

After studying the success of its young credit card test program for 18 months, Master Charge in Florida reports that among all youthful applicants with an accepted co-signer, 80 percent have been approved, the average line of credit is \$301 per person and the average balance for young people with Master Charge cards turns out to be a respectable \$134.

National Car Rental agrees that most people under 24 are not bad credit risks. The company also points out that if a young person already has a Master Charge card or other major credit card, it's easy to rent a car from National.

"Like Master Charge," says Matt Waters, director of credit for National Car Rental, "we want to give young adults the credit they deserve." National has rental offices located in a number of major college towns and rents to students on a cash basis with a cash deposit in advance, provided the person passes the credit qualification procedure. However, the firm much prefers to rent to students who carry one of the major credit cards.

But there can be credit problems caused largely by lack of experience. An 18-year-old college student in Arizona, for example, was turned down for a credit card because he was

already "overburdened with debt." A Colgate student who had been using his father's oil company credit card by agreement ran up a \$200 gas bill and was forced to sell his car. Critics of young consumer credit who really want to get tough remind us of the student loans that will never be paid off — to be specific, the federal government cites \$500 million in loans that are in default. That's 10 percent of all student loans issued. By next year it is estimated that an additional 145,000 student default claims worth \$127 million will be filed.

COLLEGE POETRY REVIEW

THE NATIONAL POETRY PRESS

announces

The closing date for the submission of manuscripts by College Students is

FEBRUARY 15th

ANY STUDENT attending either junior or senior college is eligible to submit his verse. There is no limitation as to form or theme. Shorter works are preferred because of space limitations.

Each poem must be TYPED or PRINTED on a separate sheet, and must bear the NAME and HOME ADDRESS of the student, and the COLLEGE ADDRESS as well.

MANUSCRIPTS should be sent to the OFFICE OF THE PRESS.

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Artist Series Review:

Encore Performance

The Houghton College Artist Series began its second semester concerts last Friday evening in Wesley Chapel. Presenting the program was the Dorian Wind Quintet, a woodwind quintet from New York City. Founded 17 years ago, the current group of instrumentalists has been together for eight years, and includes flautist Karl Kraber, oboist Charles Kuskin, hornist Joseph Benjamin, bassoonist Jane Taylor, and clarinetist Jerry Kirkbride.

Bassoonist Taylor introduced the first number, the *Concerto after Vivaldi* by J. S. Bach. The piece was

written by Antonio Vivaldi for two violins and orchestra, and was subsequently transcribed for organ by Bach. Bach's work was in turn transcribed for woodwind quintets by Morchai Rechtman of the Israeli Philharmonic.

From the very first chord, the results of the group's long association were evident. The careful balance of timbres coupled with excellent control of dynamics and articulation brought life to the music. Throughout the technically challenging work the melodic lines were deftly handled, passing smoothly from one instrument to the other. There were, however, occasional sections in which rapid accompanimental figures in the upper winds seemed labored. Overall, the work was most enjoyable, and set the tone for the evening.

Next on the program was another Rechtman transcription, this one the *Quintet in E♭ Major Op. 4* by Beethoven. Originally written as a wind octet, Beethoven transcribed the work for string quintet, making some major revisions, and it is from this revised work that the transcription was made. The first movement exhibits many of Beethoven's characteristic style traits, with abrupt dynamic changes, frequent accents, and unexpected modulations. All were handled with ease by the relaxed, confident quintet.

The Andante second movement gave hornist Benjamin a chance to demonstrate the full range of his considerable talents. At times he played with a subdued sound in the lower register, providing a firm yet unobtrusive foundation for the melodies above him. Later he took over the solo line with a free, soaring tone. His transition from one style to the other was always smooth and effortless. Throughout the evening Benjamin stood out, even in a group of outstanding soloists.

The third movement, a minuet, opened with a chirping figure in the flute and continued in a series of light-hearted exchanges between the various instruments. The presto Finale got off to a blazing start in the clarinet part. The movement never lost its drive, building to false cadenzas in both the flute and clarinet before racing toward a close. This work was definitely the highlight of the evening, and the quintet was called back for an extra bow before intermission.

The second half of the program consisted of two contemporary works, *Quatuor for Flute, Oboe, Clarinet, and Bassoon* by Jean Francaix, and *Kvintet, Opus 43* by Carl Nielsen. In the *Quatuor* the moods ranged from a bubbling allegro in the first movement to a lyrical, reflective andante, with two more allegro movements rounding out the piece. Employing a variety of rhythmic and harmonic devices, and making good use of instrumental combinations, Francaix produced a colorful work which the quartet executed brilliantly.

In introducing the Nielsen *Kvintet* oboist Kuskin noted that the composer "stretched the ranges" of a couple of the instruments. The oboist had to play a brief section on the English horn, while for the final note of the work the bassoonist had to add an extension to her instrument to play a low A, one note below the instrument's normal range. The piece demanded a great deal from each performer, and all were equal to it. The resultant applause brought the quintet back for an encore, a short piece by Jacques Ibert.

An ensemble which plays with a consistently high degree of technical and musical polish is rare indeed. The Dorian Wind Quintet is such a group, and for that their performance here will be long remembered.

— Robert Mills

Concert Review:

Phil Keaggy Band

On the first Wednesday night of this semester, Phil Keaggy and his band returned to Houghton for a music and worship engagement as they personally celebrated their first anniversary as a top class touring ministry. As a musical extension group of Love Inn, a Christian community located in the finger lakes region of New York, they illustrated the Lordship of Jesus Christ through a variety of musical and performative efforts.

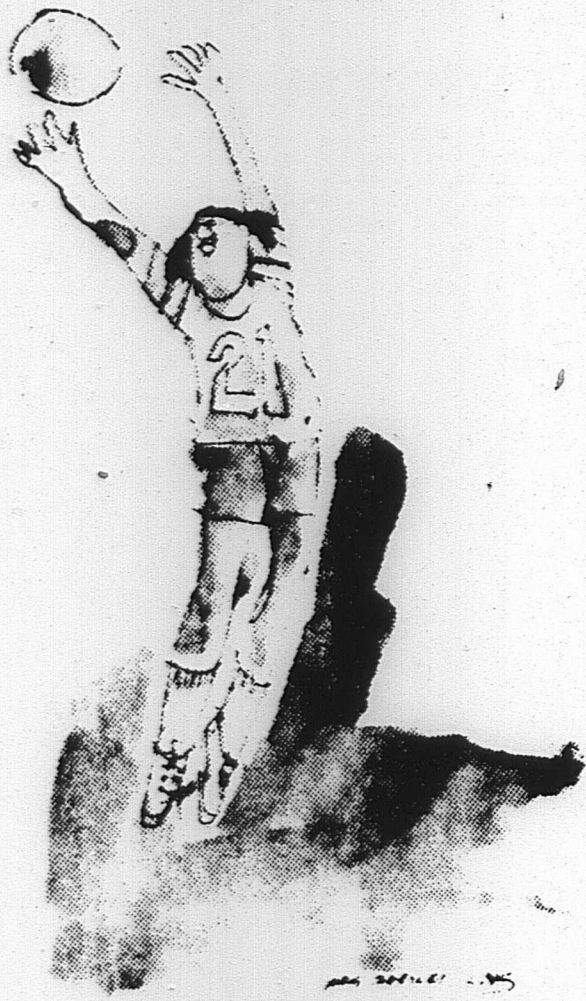
After opening with two instrumental numbers, the full band delivered the recognized Keaggy sound of positive, full bodied rock music, framing Keaggy's unmistakable sound works on guitar with a balanced composition of keyboards, rhythm guitar, percussion and bass guitar. Within the show of almost totally new music, one could still recognize the familiar sound of "Take Me Closer" from Keaggy's second album as well as the title cut from his first album, *What a Day*. In "Ryan's Song," the climate of the sound went beyond mere performance as Keaggy expressed the intimate tragedy of his only son's death.

Moving into a solo set, Keaggy disclosed his acoustical and classical finesse in a series of songs culminating in a ballad simply entitled "The Gospel." Employing hand percussion on the guitar face, as well as liquid, tactful fingerings, and poetic words carrying his spirited, precise voice, Keaggy demonstrated that he does not need other musicians to satisfy the trained ear while delighting the casual listener.

A love song by Phil Madera, the keyboard player, served to close the solo portion of the concert as a final set of music combined a few jazz jams, laced with intermittent instrument solos, with a spontaneous musical adaptation of a Psalm. A few traditional praise choruses joining the audience and the performers followed by an a capella encore of Psalm 84 brought the concert to a close.

Recognizing the nature of the Phil Keaggy band as both performance and ministry, I tried not to expect a type of performance as much as a quality of experience. Their concert here a year ago displayed a more raucous, commercial sound with a greater number of familiar tunes, which then drifted into the usual energetic close out of worship. But last week's performance exhibited a higher degree of professional music control and intentional restraint on emotionalism which threatens occasions such as Jesus music concerts. The audience was neither carried nor driven away. Yet the intensity of the music remained enthroned by its complex, fresh quality. As the lead-off in a series of four Jesus music events here at Houghton this semester the concert has set a trend in which I hope the remaining three will follow. I will not be unhappy if these events: John Michael Talbot (3/11/78), Noel Paul Stookey (4/9/78), and the second Chapter of Acts (4/19/78), are as proper a blend of music and ministry as Phil Keaggy was last week.

— John Cox



Highlander Hoopsters Looking Better Still Brian Rhoades Breaks Houghton Record

The promise of good looking basketball has become a reality in Houghton. The Highlanders turned in two impressive victories during and after the winter break, to even their record at 6-6.

The cagers were ahead by 22 at one point in last week's home game against Eisenhower. Houghton eventually won by 11 points, 91-80. Doug Smith and Tim Hartman shared the scoring honors by pumping in 21 apiece while Russ Kingsbury chipped in 18. On an "off-night" for Brian Rhoades, the big Kingsbury out-rebounded the bigger Rhoades 16-13. Even with this 13 rebound game, Brian leads the nation (NAIA) in rebounding with a 21.7 average.

Gordon College held a tournament during Houghton's vacation and the team made the trip to this annual event. In a "one loss, you're out" tourney, Houghton missed a big win by 2 points, losing in overtime to

Barrington 69-67. Rhoades, the 6' 10" center, showed the crowd at Gordon what he could do and broke a Houghton record in the process. The Highlander standout (he can't help it) swiped 38 rebounds — a new record for one game — and also lead in scoring with 19 points. Kingsbury popped in 17 and Hartman scored 12.

The following day, Houghton competed against Berkshire in a consolation round of play. Our boys got their scoring machine together and trounced the opponents 96-52. Jeff

Hoffman set the example with 20, followed by Brian Kosa and Tim Hartman with 14 and 12. Johnny "B" Baldwin, just up from the "minors", made the most of his playing time and scored 11 points. All of the players who took to the court (11) scored at least 2 points. Rhoades again lead the rebounding with 15 and was named to the All-Tournament squad.

The next game is a big one: Roberts Wesleyan. Be up at the Academy tomorrow evening and support Highlander basketball.

Literature Continued

(Continued from Page Two)

Peter's but VAB. The machine became the work of art. The rocket is the Shrine. Von Braun, the originator and the force behind the space program, heralds it as great a step as that the aquatic life first took when they crawled out of the water on to dry land. And although the lift off was spectacular, the landing on the moon was dull. It was too far removed, too easily faked. Maybe even one of the biggest cons in the world. Norman's attempt to revive the mysterious failed. Technology had murdered art, had murdered magic. But still if "the universe was the lock, metaphor was the key, not measure." And metaphor (which was another term for literature) existed even in NASA, as witness "The Eagle has wings."

Saul Bellow followed hard on Mailer with his novel *Humboldt's Gift* in which Dr. Barcus found the belief that "Art is swallowed up by the crass American culture." Without going into all the detail of the life and dreams of von Humboldt Fleisher and Charles Citrine (not to mention Charles' lovers), the eventual outcome was that neither could get around pragmatic America. Although

their worn out plots became box office successes, these two authors (or semi-authors) did not find in them the values they sought. These two were not the first to go down trying to combine worldliness and art. In the words of Charles Citrine you "can't make capitalists out of artists."

Dr. Barcus then turned to Bernard Malamud's novel, *The Tenants*. In this novel, Black culture, invested in Willie Spearmint, and Jewish culture, found in Harry Lesser, clash. Both authors are rejected by society and society is rejected by both authors. Harry Lesser believes that form is art while Willie Spearmint affirms that "I am art." In the course of the novel, Lesser becomes a freer artist by having relations with Irene, Willie's black girl. Willie's writing, by Lesser's influence, becomes more formalistic, but loses all its power. This book has three endings and one conclusion. The result, Dr. Barcus says, is that art is slaughtered by society.

The final authority, referred to by Barcus in his lecture, was Vladimir Nabokov and his writing *Pale Fire*. The book consists of 18 pages of forward, which is readable "but we are tempted to skip it" (although it gives the best advice on how to read the book); a poem called "Pale Fire," which is 999 lines of "impenetrable verse"; 100 pages of notes and comments on the poem, which fails; and finally an index. Among all this there winds an outrageous plot that is not worth elucidating here. Nabokov, according to Barcus, is a wordsmith. The book is full of wit and puns. If you read the book, he traps you, and if you stop, he traps you, for in Nabokov's words we are "boorish if (we) refuse to play with him." For Barcus this "is a joke book. The whole thing is a joke," including art.

These four authors have a "new vision of the craft and thus literature. . . Literature is not absolute. . . The artist is not a special person with supernatural gifts. Literature shifts with the psychological and social forces. Literature is tied to the market place. Literary documents only attempt to do something which succeeds or fails at a certain point of history. Literature is essentially what people buy."

During a question time afterwards, Dr. Barcus said that these novelists were almost at the level of the National Enquirer. The standard is set by what people buy. Dr. Barcus carefully avoided any attempt to define his beliefs on what literature is, especially when he side-stepped a question asking if literature was becoming determined trash?

Dr. Brian Sayers countered Dr. Barcus by bringing up the question that maybe these authors weren't saying that the standard was set by what people buy, but that too many people think that is the case.

—Steven Kooistra

Semester Enrollment Declines

Second semester began with about 1160 students enrolled at Houghton — that's 22 less than the first semester. There are 42 new students who are either transfers or returning students who did not attend here last semester. A number of them attended secular colleges before coming to Houghton.

About 64 students left Houghton. Many were January graduates; others went on for training elsewhere. About seven freshmen departed for various reasons, such as finances.

The College is reportedly within its budget, and the slight drop in enrollment has not had a negative effect financially. Enrollment is always down during the second semester because of a fair-sized number of graduating students.

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Security Relocates in Luckey

Houghton College security department has been relocated since the beginning of this semester. The department, which was formally located in the building in back of Gao dorm, is now operating out of the basement of Luckey Building. Larry Whitehead, head of Security and assistant to the Business Manager, commented earlier that he would rather have security operating out of Luckey Building because most of his day is spent there.

Some of security's equipment is still in the old building, Whitehead said, but as for security staff check-

ing in and so forth, it is now operating out of Luckey building. Whitehead also said that he hoped that the situation with the location of security was only temporary because the space is inadequate. He hopes to be able to occupy more rooms in Luckey's basement.

Aside from security relocating, the lost and found department has been changed to the upstairs of the Campus Center near the dean's office. The proctors of the Campus Center are now totally in charge of the lost and found.

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