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the houghton STAR

Houghton College's Student Newspaper Since 1909

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Dec. 2, 2011 • Vol. 108, No. 11

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"LIBERTY IN NORTH KOREA" TO SHOW FILM ON CAMPUS TODAY

by ANDREA PACHECO

It was this time last year when the tensions between North and South Korea were made obvious to the world, when both countries drew firearms, resulting in the death of two South Korean marines.

The incident is not an isolated one. It is part of an ongoing tumultuous story and crisis that characterizes North Korea today. The Democratic People's Republic of Korea is currently one of the world's last standing communist nations. Since its emergence in the years and chaos after WWII, North Korea has been mostly led by its "Dear" or "Great" Leader, its eternal president—although deceased since 1994—Kim Il Sung. Kim's persistent idea of "Juche," or self-reliance, has formed the country's extreme isolation and often hostile international relations. Kim's son, Kim Jong Il, is currently the leader of the Korean Worker's party, officially taking over in 1997.

Amongst international political and military tensions throughout the years, North Korea has also had nuclear power incidents and experiments, which has become one of the key issues causing global tensions. Peace talks of ending this in recent years have proved to be somewhat fruitless, many times ending in North Korea simply walking out. After South Korea granted a fairly long grace period to the North, providing aid and giving compliance, the new South Korean presidency headed by Lee Myung Bak has moved on to much stricter assistance policies. Consequently, tension between both Koreas seems

to grow increasingly.

To talk about the human rights crisis in North Korea seems "so unrealistic and aloof. They have no rights. They can't think of rights. Life is far more important than rights, and they don't have time to think about rights because their life is at stake everyday," according to junior Kate Jeong. In fact, amidst political and military crises that accompany the story of North Korea, the economic crisis cannot escape our notice. Reports of hunger, famine, and poverty are prevalent in what little news leaks out from North Korea. According to the BBC, aid agencies estimate approximately two million deaths since the mid-1990s because of hunger and famine. Furthermore, North Korea's overall repression of speech, information, and constant stream of propaganda has deemed them the title of worst violator of press freedom by the media rights body, Reporters Without Borders. Horror reports of political concentration camps, forced abortions, contracted labor, and refugees fleeing to surrounding countries are common.

With these difficult stories and statistics, world response becomes imperative to people, especially to those who have a chance to hear about it. Liberty in North Korea (LiNK) is a U.S. based, non-profit organization that addresses the North Korean human rights crisis. It is currently the only one of its kind focusing its sole attention on North Korea. Their representatives, or Nomads, are here in Houghton tonight as part of their ongoing awareness campaign. Juniors Esther Lee and Scott Martens have

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FACULTY LECTURE ON MICHELANGELO'S "LAST JUDGMENT"

by ANNELISE HEIN

Wednesday evening, professor Ted Murphy, art, delivered a lecture entitled "Literary Sources in Renaissance Art: Michelangelo's Riddle in his 'Last Judgment'" as part of the Faculty Lecture Series. His lecture, aimed at a general audience of students, faculty, and members of the community, revealed Murphy's investigation of why Michelangelo included a self-portrait in the fresco "The Last Judgment." The fresco, located in the Sistine Chapel in Rome, depicts the Second Coming of Christ and the judgment of humanity. Murphy focused on the image of St. Bartholomew, who is said to have been flayed alive, holding his skin. However, on the martyred remains is not Bartholomew's face but Michelangelo's. Scholars puzzled by this enigma typically regard it as the artist's expression of his exhaustion with his craft. Murphy, however, said, "To me, the link is found in literature, and principally in Dante's 'Divine Comedy.'" He then proceeded to lay out a series of elaborate connections between literature, art, history, mythology, and spiritual experience that led him to his understanding of Michelangelo's decision to depict himself in St. Bartholomew's flayed skin.

According to Murphy, Renaissance intellectuals and artists often drew parallels between Greek and Roman mythology and the Bible. For example, the mythological god Bacchus, the god of wine and fertility, was connected to Jesus as the Second Adam because Bacchus, according to the myth, was born two times. To



Professor Ted Murphy lectured on the literary connections of Michelangelo's "Last Judgment."

highlight this connection of Jesus as the Second Adam in Renaissance thought and art. Murphy displayed Annunciation paintings which place images of Jesus and Mary alongside images of Adam in the Garden of Eden.

Another connection between literature and mythology, which Michelangelo incorporated into "The Last Judgment," comes from Ovid's "Metamorphoses" Book VI and is found again in Dante's "Paradise" Canto I. In Ovid's story, Marsyas loses a competition with the god Apollo and is flayed alive as a penalty. As he is being flayed, Marsyas cries, "Why are you pulling me out

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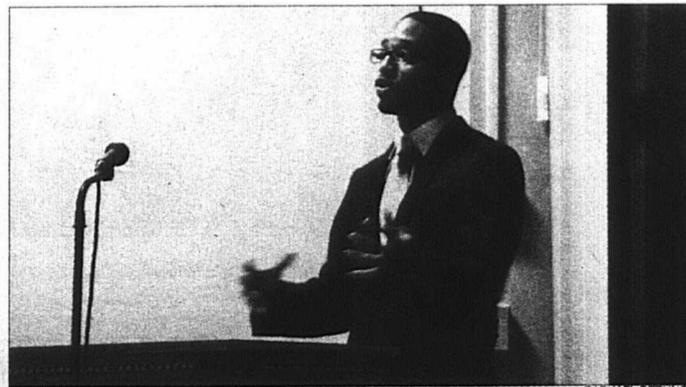
Malcolm X and Martin Luther King Jr.: Seekers of Justice

by SAVANNAH DOVIAK

After numerous students and professors filed into the south end dining room Wednesday, junior Julian Cook took the podium and presented on the topic of justice through the works of both Malcolm X and Martin Luther King Jr. as the Heritage Club's fall event.

Houghton's Heritage Club is a student organization that works to promote and acknowledge different heritages. Cook, a Bible and African studies major, named his presentation "Malcolm X and Dr. King on Justice." "They asked me to speak, and this is what I felt I wanted to share," said Cook of his topic. His presentation compared and contrasted the works of Malcolm X and Martin Luther King Jr.

"I think that Julian Cook did a wonderful job of presenting both sides of the argument and destroying pre-conceived notions of Malcolm X and Martin Luther King Jr.," said freshman Randal Smith. Cook explained that his purpose in giving the presentation was to get away from the common stereotypes that both Malcolm X and King were



Julian Cook discussed the civil rights leaders for the Heritage Club's fall event.

linked with when dealing with justice. People often see Malcolm X as a radical racist and King as a more accepting activist, but this was not always the case. Despite the common misconceptions regarding the two men, Cook argued that Malcolm X may be more polemic, but he was no more radical.

Cook walked his audience through the lives of each leader and discussed the major transformations that occurred in

each man's life. Cook wanted to develop and create a sense of appreciation for each man's ideology and fight for the pursuit of justice. Destroying the ill feeling for Malcolm X, Cook described the major transformation he faced when making his hajj to Mecca and his travels through Africa. Cook also described the work of King who wanted to see empowerment from his race and, although he fought for non-violent actions, was a strong

supporter of boycotts.

Cook asked his audience to name the first word that came to mind when hearing first Malcolm X, then King. People threw out typical stereotypes for each person, like "black power" and "racist" for Malcolm X and "civil disobedience" and "non violence" for King.

Cook explained how the practices and ways of going about things of both men were very different, but that the persistence of each man to stop the injustice to the black race was very similar.

"I liked how Julian created an argument and expressed himself largely through fact and allowed us think about how we felt, rather than forcing his opinion on each person," said freshman Imani Chambers, who was excited to learn about the two men.

At the end of his presentation, Cook answered questions and offered to speak privately with those who were interested. He showed his love and interest for social justice and left his audience thinking of their own views and how they, too, can make a difference. ★

WORLD / Economic Domino Theory in the Eurozone, Pt II



by CHRIS HARTLINE

On Wednesday, the Dow Jones Industrial Average surged 490 points, almost 5% in response to the announcement by the Federal Reserve that it was initiating a secondary capital injection in the European market. This was the largest one-day jump since March of 2009, but was it enough to salvage the economic quagmire that is the European Union?

As the European dominoes have continued to fall—due mainly to the inability of those countries to maintain a sustainable level of debt—financial institutions across the world have developed strategies to limit the crisis and prevent the spread of this fiscal cancer. With the interrelated nature of the worldwide financial system, this is not just a European problem; it is a problem for East Asia, the Middle East, and it is a problem for the United States.

The first step for the heads of the US financial system was to assess the exposure of American banks to European debt. Last Wednesday, Ben Bernanke, Chairman of the Federal Reserve, announced that US banks would undergo a "stress test" over the course of the next few weeks. This is, in essence, an effort to analyze the books of the six dominant financial institutions and determine the amount of European

debt present.

These institutions—Bank of America, JPMorgan Chase, Citigroup, Wells Fargo, Goldman Sachs, and Morgan Stanley—currently hold approximately 66% of the US GDP, or about \$9 trillion. Most of them have engaged in complex transactions known as foreign exchange swaps, which are defined as "an agreement to exchange stipulated amounts of one currency for another currency at one or more future dates."

These transactions allow for more flexibility in financial dealings and serve as a hedge against future alterations in the exchange rate, but they also increase exposure to international debt. A source at the Treasury Department revealed that initial estimates of US exposure range from \$1-\$2 trillion and could reach as high as \$3.5 trillion; the most vulnerable are Bank of America, JPMorgan Chase, Citigroup, and Goldman Sachs.

In terms of American institutions, the only solution available to them is to play the confidence game. On Tuesday, in response to this stress test, Standard & Poor's, one of three ratings agencies on Wall Street, downgraded the credit rating on all of these banks and many of their European counterparts. As they seek to maintain some level of confidence, one strategy has been to constantly move money throughout the market as a means of reducing the actual debt and European exposure present on their balance sheets. The financial confidence game is a fickle beast.

While the American banks seek to maintain confidence, the Treasury Department and Federal Reserve, in tandem with their worldwide counterparts, have sought to address the crisis at its core. European countries are being crushed under a mountain of debt and they lack the necessary liquidity to write-down their debt; as a result, their credit markets are practically frozen stalling

any economic activity.

The lynchpin of European economic activity is France—specifically the French banks. All the major European nations—particularly Germany—and the United States have large sums of money in these institutions. Moody's, another of the three ratings agencies, originally announced that they would be downgrading both the French banks and France itself today, which would have led to the nightmare scenario.

A simultaneous downgrade of France and its financial sector would result in a large-scale run on the banks in which major financial institutions, such as American and European banks, as well as countries themselves, such as Germany and the United States, would attempt to withdraw their money at the same time. Since the current financial system is built on leverage and no bank in the world has enough liquid capital to return the money of all of their investors, the entire system could potentially collapse.

On Wednesday, the Federal Reserve in collusion with the European Central Bank (ECB), the Bank of England, and the central banks of Canada, Japan, and Switzerland announced an immediate process of quantitative easing. Since Europe as a whole, and France in particular, needs to increase liquidity to write-down their debt, this process would involve an infusion of capital in the market.

According to the source at the Treasury, since the Federal Reserve cannot legally lend directly to France, they have lent money at a 0% interest rate to the European Central Bank which will then loan to the International Monetary Fund which will loan to France. This capital injection will allow France to write-down a substantial percentage of their debt and potentially stave off a cataclysmic financial event.

Moody's announced on

Wednesday that it will hold off on downgrading the credit rating of France and its banks for 10 days, meaning the complete process of loan and write-down must take place over that period. The capital injection was the only legal action the Federal Reserve could take. It is now up to the European Union nations to handle this fiscal crisis in a responsible way, but in many ways the damage may already be done.

There is a perspective broader than economics in which the Eurozone crisis may have dangerously destabilized the worldwide geopolitical balance. The European Union has been brought to the precipice of financial ruin and is still hanging by a thread. In many ways, it has always acted as a constraint on the power of individual nations within it and surrounding it.

The destabilization of the EU has created an excuse for Germany to possibly drop the euro and leave the Union altogether. It has, by default, strengthened the geopolitical positions of nations like Russia and China and created a relationship of dependence, evident by the fact that exports from China to Europe have dropped precipitously over the last month. Russia's increased strength has the potential to simultaneously result in further destabilization in the Middle East as their influence in countries north of Afghanistan grows.

None of these scenarios are in America's interest. The geopolitical balance in the world over the last decade has been tense, but it has been a balance nonetheless. The US government and the US financial institutions have done all they can to maintain confidence and liquidity in the worldwide financial markets. Now it is up to the Eurozone to ultimately fix the problem they have created. ★

IN THE NEWS



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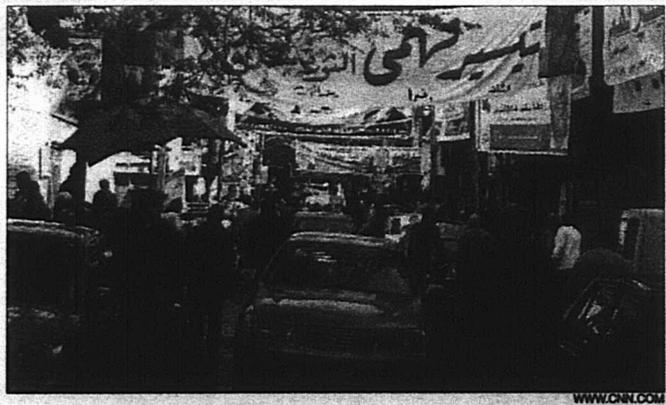
BRITISH EMBASSY ATTACKED IN IRAN | (ABOVE) An estimated 200 protesters, comprised of mostly students, stormed the British embassy in Tehran on Tuesday. The attackers burned the British flag, ransacked buildings, and set fire to the first floor of the embassy, causing extensive damage. Britain believes that the Iranian government consented to the attack and has responded by expelling Iranian diplomats and closing the Tehran embassy. The attack puts further strains on the already tense relationship between the two countries.

ELECTIONS IN EGYPT | (RIGHT) The first elections were held in Egypt on Wednesday since the expulsion of Mubarak earlier last fall. Results were not expected until Thursday and, as of Wednesday evening, all was calm in Cairo.



WWW.THENATION.COM

CLINTON VISITS BURMA | The secretary of state visited Burma this week and met with the Burmese president and political activist Aung San Suu Kyi.



WWW.CNN.COM

HOUGHTON CUTS COLLEGE-SPONSORED PLAYS

by KATHERINE BAKER

Would you have gone to see October's "The Glass Menagerie" if you had known it may have been the last college sponsored play?

The college plays have traditionally been sponsored by the Communication department. After this fall's production, professor Douglas Gaerte, Communication department chair, cancelled the college plays indefinitely.

"When professor Bruce Brenneman [theater] retired, we didn't have anyone to direct the college plays. One of the concerns was that we wanted to make sure that students had drama opportunities," said Gaerte. "We asked Nic Gunning if he would be willing to direct the college plays, because he had experience, and we wanted to make sure that we had a drama production that students could participate in."

Gunning directed the plays for a few years, but according to Gaerte, it seemed as though there was not as much need to do that as there once was. "Last year, there were nine productions on campus by various groups," said Gaerte.

"Attendance has been low, and if there are too many productions, they tend to draw against each other."

Junior Carly Trask and sophomore Amy Coon, students who have been heavily involved in the college plays, stressed that there is a difference between college plays and student-led productions such as Encore. "It's frustrating that I like to act and now that the college play is gone, there is nothing really coming to replace it," said Trask.

"I've been involved in student-led productions, and they are very different from the professional atmosphere that Nic brings," said Coon. "Students come to the college play practices ready to work, lines memorized, and they take it more seriously. There's a different mindset."

Gaerte reflected on the benefits of student productions and said, "It doesn't seem like there's a great danger that there's not going to be drama going on, and if there's not a college production, students have been willing to start their own productions."

Gunning agreed there are many merits to student productions and said, "I definitely don't have any

problems with the student groups—they are a great supplement to having college sponsored theater. However, I don't see them as a replacement for that."

Students who participated in college plays were previously able to earn course credit in Communications through Gunning's theater workshop. As a Communication student who was planning to take Gunning's theater course, Coon said that "the college play is an investment that is beneficial for everyone and that draws prospective students, like me, to Houghton. We are hoping that we can show how much this is hurting us, Nic, and the college, and maybe the decision will be turned around."

Although there is no longer a theater course offered for Communication credit, Gaerte said that "at some point in the future, I know the College would like to hire a theater faculty member so that we can offer more theater coursework. That depends on enrollment and whether or not there is money to add another faculty position, and currently we can't do that."

"As awesome as it would be to have a new theater concentration, the College already cut it once,"

said Trask. Houghton, at one time, offered a minor in Communication with a concentration in theater. Coon pointed out that if Houghton wants to hire a new theater faculty member to direct the college plays, "we should transition and keep Nic as a director until that happens."

"If I had known this fall's production would be the last college play," said Gunning, "I would have chosen a larger play than 'The Glass Menagerie' so that more students could be involved. Some seniors were waiting to participate in the spring production, but now there won't be one."

Gaerte is grateful to Gunning for being willing to direct some plays for the College. "I have a strong interest in making sure theater at Houghton is as healthy as it can be, and it certainly seems to be so with all the student productions," said Gaerte. "Budgets are tight so we don't have the resources to add a new theater faculty member, but I hope someday that can happen."

"I'm passionate about theater, and I love Houghton," said Gunning. "It's been a great experience using those skills for the betterment of the College." ★

MURPHY *from page 1*

of myself?" In "Paradise," Dante references this scene in describing a radical spiritual conversion, "as when Marsyas by thy hand was dragged forth from his limbs unsheathed." Dante's depiction of flaying as a radical conversion is "in essence," according to Murphy, "why Michelangelo put his face on the skin."

By putting himself in Bartholomew's flayed skin, Michelangelo portrayed his own spiritual conversion. Murphy further supported his conclusion by quoting Michelangelo's own poetry, in which he says, "For the still trembling soul...you alone can pull from within my outer shell." Murphy also cited Michelangelo's statement to Vittoria Colonna: "You have pulled me from myself." Colonna was

Michelangelo's spiritual mentor and under her guidance he underwent a spiritual transformation. Essentially, Michelangelo was stating through his poems, letters, and paintings that he was a new man.

The literary connection that led Murphy to interpret "The Last Judgment" as, at least partially, a statement of Michelangelo's radical conversion is a new idea. Murphy said in an interview that the idea occurred to him about 10 years ago when he was teaching Renaissance Art History, but he does not want to be mistaken for a scholar. He said, "I'm not a scholar. I'm a painter." Nevertheless, Murphy's excellence as a thinking artist cannot be denied. "I heard a lecture by him, and if I were here longer, I would fill a semester with his classes," said Rachel Mayer '11. ★



Murphy lectured to a full room in the library Wednesday evening.

HAVE AN OPINION?

Quiz

If you think you have been sexually harassed at Houghton, who should you contact to get more information and find out about your options?

- A. Dr. Phil. What were you thinking?
- B. Stephen Colbert. He's keeping the fear alive.
- C. Don't tell anyone. We don't talk about those kinds of things at Houghton.
- D. Betsy Sanford. Her office is in Fancher Hall, a short walk away.

Look for the answer on page 6.

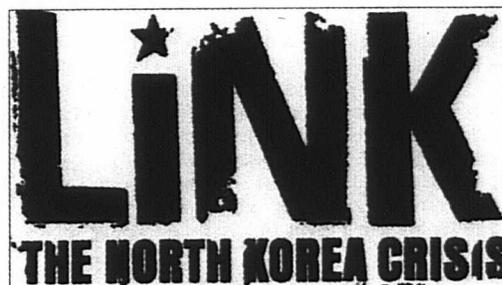
KOREA *from page 1*

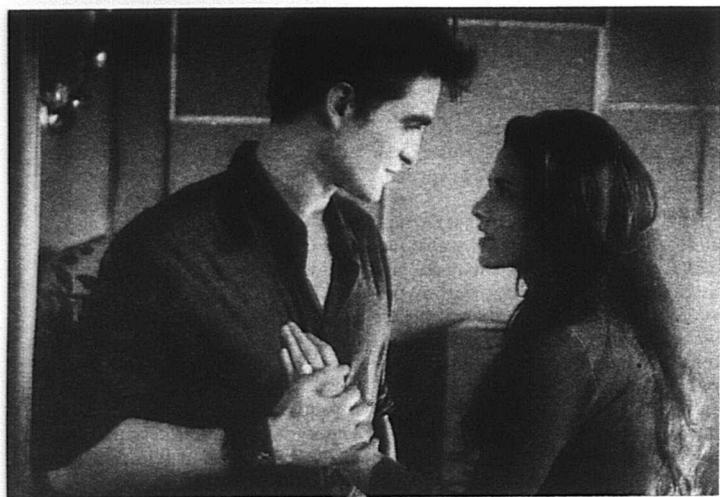
been in communication with representatives from LiNK and have made a conjunct effort with GCF and ISA to bring them to campus for the first time. They will speak on LiNK's vision and action on behalf of the oppressed North Koreans, as well as share a free screening of their new documentary, "Hiding," which shares the stories of refugees.

Sophomore David Jung recently returned from his mandatory military service and said, "I care about them and want to do something for [North Koreans], and I think this event is going to

give me more information about injustice in North Korea and maybe give me a new direction of how to pray for them and meet their needs." Lee added that the crisis is "something we need to be aware of and then become participants against, not because LiNK has cool videos and a creative Web site, but because we are fellow humans sharing the same space and time in history who believe in God's rightful creation."

"Hiding" will be shown at 7 tonight in the CFA recital hall with a discussion and Q&A session to follow. Alternative chapel credit will be offered. ★





The fourth installment of "Twilight", which follows Bella and Edward's wedding and pregnancy, is the most graphic of the series.

Breaking Dawn: "Profoundly Irresponsible"

by LINDSEY HOUGHTON

The 18th of November brought the much-anticipated release of "Breaking Dawn: Part 1," the fourth installment in the Twilight movie saga. Obviously, I had to go.

I was interested to see how the filmmakers were going to bring "Breaking Dawn" to the screen, given some of the book's more graphic elements. Here's the basic movie plot rundown: after almost two years of being really, really ridiculously in love, Bella has finally graduated high school. This means she can now completely forgo any thought of college or higher education in order to marry her one true love, Edward (of sparkly vampire fame). After having the most beautiful wedding ever, Edward and Bella are off to their honeymoon on the Cullen's private island, where fairly violent (and explicit) vampire/human lovemaking occurs—Bella wakes up from her first night of passion covered in bruises (I'm serious). Then, much to both Bella and Edward's shock and Edward's horror, it turns out Bella has become pregnant with a half-vampire/half-human baby. Bella feels an immediate connection to the child, while Edward immediately wants to kill it. Bella wins out, but the infant begins to slowly suck the life from her still-human body, culminating in an extremely graphic scene birth scene where Bella's spine snaps from the inhumanly strong infant kicking inside her and ends with Edward literally ripping open Bella's womb with his teeth (it was gross). After a werewolf/vampire battle and nearly-dead Bella being injected with vampire venom, the movie ends with Bella opening her blood-red vampire eyes for the first time.

As far as the technical aspects of filmmaking go, the movie was good. Bella's haggard pregnant body was very believable. The acting has gotten consistently better and better throughout the series, and the main characters seem to have now hit their strides. Kristin Stewart has moved past the incessant stuttering and blinking that characterized her performances in the first installments and Taylor Lautner, who in the first movies seemed to have been cast primarily for his face and body and not at all for his acting talent,

delivers a convincing performance in "Breaking Dawn." Except for one hilariously bad scene featuring a voice-over telepathic werewolf showdown, the filmography of the series has really improved since the original "Twilight."

Here's the thing though. I've read all the books, I've seen all the movies (so far), and I just can't get past the fact that Bella and Edward have a relationship that should not be emulated. By anyone. Ever. In a series aimed at teens and even pre-teens, the message that comes across is not a healthy or even a responsible one. Throughout the series, Bella and Edward hurt and manipulate others under the guise of "protection." Bella's father Charlie gets consistently and systematically kicked to the curb throughout the series, and "Breaking Dawn" is no different. When Bella gets pregnant with her supernatural baby, they tell Charlie that Bella is deathly ill and going to a clinic in Switzerland. Bella then tells her frantic father, who last saw his daughter in perfectly good health on her wedding day, not to visit her or worry about her, and hangs up the phone. That's it, and that's unfair. Charlie is her father, and has only done right by her. He deserves more than that.

It's not just Bella though—Edward is incredibly manipulative, but under the guise of "it's for your own good" and "I'm doing this to protect you"—hallmarks of an abusive relationship. The most striking example of Edward's manipulative tendencies comes during the honeymoon sequences, when Edward withholds sexual favors from Bella (again under the guise of "protection") until she literally begs him, with tears in her eyes, to have sex with her. In a movie marketed to teens and pre-teens, the story of a girl who wakes up after her first sexual encounter covered in bruises inflicted by her husband and then spends the rest of the honeymoon trying to convince him that it's okay, she knows he didn't mean it, that she understands that he just loses control sometimes and that actually, she really wants him to do it again is, to quote the NPR review of "Breaking Dawn," "profoundly irresponsible." I have to say that I agree.

It wasn't very good, is what I'm saying. ★

Lastoria Publishes Christian College Sex Study

by AMBER PAYNE

Dr. Mike Lastoria has, for many, become a friendly, humorous, and appreciated presence in the Houghton College community. A clinical member of the American Association of Marriage and Family Therapists, he has been the Director of Counseling Services at Houghton since 1982 and teaches classes for the Psychology department. He recently published, along with a list of contributors, a monograph entitled "Sexuality, Religiosity, Behaviors, Attitudes: A Look at Religiosity, Sexual Attitudes and Sexual Behavior of Christian College Students." The work is an assemblage of data collected from a 2009 survey of over 2300 students from 19 Christian colleges, including Houghton.

Those who are looking for relatable narratives or touching stories of how young adults tackle the ever-confusing world of sexuality will not find them in this publication. The work, 96 pages long, is mainly filled with tables, figures, graphs, and analyses; in other words, it is not intended for the average reader. Lastoria asserted that the intended audience is "those working in higher education, with a specific target of those working with Christian college students." So, think VPs for Student Affairs, Deans, Programming Directors, and RDs. The study began as an initiative of Jacob's Well, a volunteer group in Houghton whose "goal is to help facilitate discussion of sexuality...and related topics in an appropriate way."

Lastoria did find himself "mildly surprised" at what some of the data revealed. For instance, he was caught a bit off guard by the high percentages of students that still claimed virginity. His reaction is related to the fact that research he conducted in the early 1980s had strikingly similar percentages, and the culture's views on sex has certainly changed in the past three decades. Lastoria attributed the stability in these figures to "shared Christian values that have an enduring effect." It is important to remember that his sample represents those students who generally possess a strong commitment to orthodox Christian values—those choosing to attend Christian liberal arts institutions. This sample is certainly different from a sample

checking the box "Christian" for broader surveys.

Lastoria's research also supported the notion of the "virgin gap" found in Donna Freitas' work "Sex and the Soul." The gap represents the confusion or differences of opinion on what exactly constitutes a "virgin." The study showed a 14% gap in the number of students claiming the label virgin to those that had experienced oral, anal, or vaginal sex. Lastoria also spoke about the confusion some Christian college students have over the definition of sexual addiction. He believes that young Christian adults have difficulty differentiating between the challenge of managing normal sexual drives and dealing with actual sexual addiction.

Readers who have made it through the preceding four paragraphs are to be commended—there seems to have been a renege buzz concerning the topic of sexuality among the student body with the nuance of "we are tired of talking about this!" Some have endured four solid years of articles, lectures, plays, suggested readings, and campus visits, all with this same theme. Has "sex" become the new clichéd topic to be joked about in Spot, Drawing Board comics, and dining hall conversations like the term "community?" Although Lastoria understands this desire to "push back," he stressed that when it comes to healthy discussion about sexuality, "we are still very bad at it"—despite the constant conversation. Rather than becoming "tired of talking about it," he implores the community to "get used to talking about it. Open and mature conversation about sexuality is like spinach. You don't want to eat it, but you need to. It's good for you."

Students interested in the complete survey results may pick up a copy of the monograph free of charge at the Counseling Center. For further insight into viewpoints on sexuality and Christian lifestyle, Lastoria recommended the following literature: "The End of Sexual Identity: Why Sex Is Too Important to Define Who We Are" by Jenell Williams Paris; "Sex and the Soul: Juggling Sexuality, Spirituality, Romance, and Religion on America's College Campuses" by Donna Freitas; and "Sex for Christians" by Lewis Smedes. ★

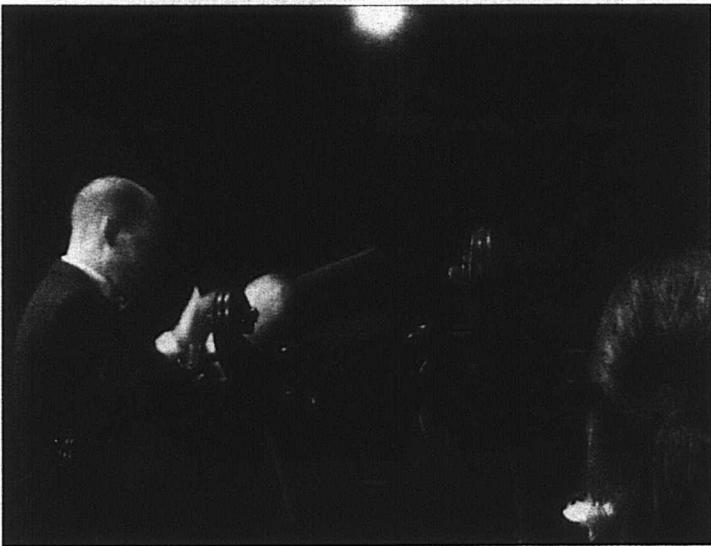


▲ A picture of me learning to weave in a Karen village near Chiang Rai, northern Thailand. Elizabeth Pisanello '13

**PICTURE
of the WEEK**

Enter our biweekly photo contest by submitting to [HoughtonStar@gmail.com!](mailto:HoughtonStar@gmail.com) Please include photo credit and a brief description.

A PRISM UNLIKE ANY OTHER



ANDREA PACHECO

Charles Hudgins left his art collection of over 800 pieces to Houghton College after he passed away this past June; a select few are exhibited in the current show.

by MEGAN SPECKSGOOR

Houghton's annual musical extravaganza is upon the College once again this holiday season, but this year Prism has both undergone a significant change in schedule and offers styles and features unseen in last year's performance. Perhaps the biggest alteration to the usual proceedings of the festive recital is that the entire ensemble will be gracing the stage both on campus

and off campus at churches in Rochester and Buffalo.

The theme this December is "Heaven and Nature Sing: Bringing the Joy of Christmas to All," and according to junior Dan Austin, who is in Men's Choir, the repertoire includes a host of traditional songs composed in full orchestra and choir arrangements, a few multi-cultural numbers, and even a section from Messiah. Austin said, "I've been in high school choirs and done tech crew before, so I'm used to intense rehearsals," but as a Prism choir newcomer he is impressed with the sheer amount of effort it takes from multiple parties to make 130 or so pages of music and hundreds of performers unified and successful.

"I'm realizing the work that goes into it," said Austin, who hopes that concert attendees will "respect" this diligence. "I think it's a great idea to bring the program to other places," added Austin, "especially for music majors who are practicing the kind of touring typical of their occupation." Austin noted that he thinks the music this year is "exciting," but, aside from that, students and community members should consider attending even if just to seize the opportunity to see close to every active musical ensemble at Houghton on one stage. "It's impressive just because of its magnitude," said Austin.

Freshman Keith Stoltzfus, also in Men's Choir, is a Prism first-timer as well. Stoltzfus admitted that a performance of this enormity takes work, but praised the professors and leaders involved for their patience and encouragement.

"Dr. Johnson is good at keeping up morale, Dr. Casey is an excellent

musician, Dr. Davies' composition is great," and each of these individuals "keep it upbeat" without "sacrificing musical excellence." Stoltzfus also said that due to individual motivation and excellent leadership. "This is going to be a production of very high quality."

Senior cellist Monica Lord, now a Prism veteran, said that unlike last year, "This year Prism is focused on large ensemble works—there are no small chamber groups playing scattered around the chapel. The entire production remains centered around the orchestra, which never leaves the stage." Although this technique may not provide as much visual variety as in past years, Lord assures attendees that this year there is "much more interactive artwork than in any previous prism." She also said, "I know a lot of performers involved in Prism find it to be a meaningful representation of the holiday and its celebration through Christian perspective."

As a part of this celebration, one of the modes of interactive artwork Lord refers to is the implementation of dancers to accompany the music this year. "It's a good addition, because it adds more visuals," said senior Jennifer Stumpf, a Prism dancer, and serves to showcase "different forms of art." Stumpf said that the process has been "intense," but that it is "worth the effort and time" to be involved in a college tradition that is a "big part of Christmas at Houghton."

Andrew Dibble, member and president of College Choir and Assistant Conductor of the Woman's Choir, said, "This year's Prism builds on the traditions of Christmas programs found in the Lutheran Choral Tradition. There is far less emphasis on small, chamber ensembles in exchange for large spectacle productions. Philharmonia will be doing a number of selections with the Houghton College Mass Choir, giving the whole program a sense of grandeur." In reference to the ensemble's off campus tour this year Dibble said, "Organizing stage logistics, hundreds of hours of rehearsals, three greyhounds of students, along with all of the musical idiosyncrasies of each individual hall is a huge task," but he believes that when put in perspective "it is a small price to pay for the privilege of spreading the good news of Christ through the affective gift of music."

"The Christmas Story is a powerful story, and is not revered with enough frequency," said Dibble. "Combining the power of language and music with the inception of the redemption story is a chilling experience" that he thinks "none should miss."

For those who were unable to attend the opening performance of Prism last night, there will be another show at 8 p.m. tomorrow in the Wesley Chapel. ★

MEN'S BASKETBALL

by NICK FREDETTE

College basketball is in full swing around the country, and the Highlanders are no exception with five games into the 2011-12 season. As of Monday, the men's basketball team was 2-3 after picking up losses at Notre Dame and Malone, a win at Keuka College, and splitting games at the Turkey Drive Classic tournament hosted at the College each fall. The Highlanders are a new team this year with a high level of talent and will look to be competitive in every game they play.

The team has several new players, including two new starters to whom they will look for good performance on the court this year. Freshman Matt Dean of Fillmore, NY, and junior Chris Confair of Rancho Cucamongo, CA, are both new to Houghton this year and have quickly adjusted on the court to put up some impressive numbers. Dean is a guard who was a prolific scorer in high school and has certainly maintained his work ethic at the college level. He is the third leading scorer on the team, averaging 10.2 points per game, and has been shooting an impressive 92% from the free throw line as well.

"We have a lot of new players this year and a lot of impressive talent," said Mike Amico, junior guard from Las Vegas, NV. "It will be interesting to see how we can come together as a team throughout the season."

Another big part of the Highlanders' success thus far has been its two players from the "Golden State" of California. Both Confair and senior Mike Muñoz hail from Rancho Cucamongo, CA, and have been putting up big numbers so far this season. Confair is the team's leading scorer with 19.2 points per game, while Muñoz averages a double-double, with 14 points and 10 rebounds per game. They are talented scorers with the ability to get to the rim as well as hit the outside jumper, and this plays tremendously into their explosiveness on the court. When on the court together, Muñoz and Confair show a palpable chemistry that has helped them to do well so far this year.

These three are indeed productive scorers, but several other players have also been giving stand-out performances. With a height of 6'8", freshman Michael Bova has been a huge defensive presence for the Highlanders, with six blocks on the season so far. Senior Jake Bowman, juniors Mark O'Brien and Mike Ball, and freshman Matt Ball have also been productive for the team.

The men's basketball team has a tough non-conference schedule this year but will also look to be competitive in the American Mideast Conference. One of their recent non-conference games ended with a win against Keuka College in Keuka, NY. The team started strong with a good shooting performance in the first half, but struggled offensively in the second. Fortunately, the team played solid defense and capitalized on its first-half lead to pick up the win. ★

SPORTS RECAP

WOMEN'S SOCCER:

SAT 11/5

vs Northwood Univ. - L 0-6

Season Record: 17-4-1

MEN'S BASKETBALL:

FRI 11/18

vs Penn State-Brandywine - W 82-72

SAT 11/19

vs Mohawk College - L 68-74

TUE 11/22

at Keuka College - W 65-63

TUE 11/29

vs Buffalo State Univ. - L 74-89

Season Record (as of 11/30):

2-4-0

UPCOMING GAMES:

TUE 12/6

at Univ. of Akron-Wayne @ 6:30 PM

WOMEN'S BASKETBALL:

FRI 11/18

vs Penn State-Brandywine - W 89-44

SAT 11/19

vs Cobleskill College - W 63-48

TUE 11/29

vs Mansfield Univ. - L 61-82

Season Record: 4-1-0

UPCOMING GAMES:

FRI 12/2

at St. Xavier Univ. @ 6PM

SAT 12/3

at Olivet Nazarene Univ. @ 3PM

All information from
<http://athletics.houghton.edu/>

Were You Aware?

by RENEE ROBERTS

In the late 1700s, what is now Houghton was inhabited by Seneca Native Americans. They were, at the time, the most powerful of the Iroquois tribe. During the American Revolution, Britain recruited the Seneca tribe to attack the settlers living on the frontier settlements. When

the Treaty of Paris finally ended the Revolutionary War, the Treaty had no stipulations for the Native Americans who had so greatly helped Britain. However, the Americans thought the Native Americans should be driven from their land. In the end though, the Seneca were allowed to keep their land, which eventually helped to promote peace in the area.

Cutting Theater: The Elimination of a College Asset



by CARLY TRASK

I don't know who I am without theatre. How melodramatic is that? It's not so much that my identity is lost without it, or that my sense of self is shaken. It's more that, without theatre, a piece of my identity it is gone. When I think about who I am as a person, as a woman, as a Christian, I think about acting.

I started acting in high school. I only had minor roles until my senior year when I got the lead in our school's play. I fell in love. I fell in love with all of it: with the stage, interacting with my cast members, being critiqued and praised by my director, the late nights, the dramatics. When I came to Houghton I knew I had to be involved in theatre. I've acted in four plays since my freshman year, and been in a fifth as stage manager. I wish I could talk about each of those experiences, but I wouldn't be able to stop. My theatre family here is just that: my family. There are no better words, nothing else to describe it as. They are my family.

Nicolas Gunning is our director. He's the director of the college plays, but he's also so much more than that. Nic holds it together. Before I came to Houghton, my experience with directors was that they tell you who to be on stage, and you work to become that person. Never before have I had someone hold merit in my opinions on a character. Nic gave me that artistic freedom, within limits, so that I could grow. He understood the exact balance of molding me into a better actress, but also allowing me to do what I want with my character. Theatre to me at Houghton is acting under Nic's direction. I wouldn't want to have it any other way; he's my director. He has seen me at my worst, when I'm inwardly beating myself up for not understanding my character, and at my best, when I perform on a closing night. My acting level and skill can be chalked up to Jesus, Nic's careful direction, vision, and molding, and my hard work. Amy Coon, a sophomore, talks about what Nic has done for her: "Before Houghton, I had problems looking people in the eyes; Nic recognized this and helped me to change by [giving me] confidence...both on the stage and offstage as well."

I can understand the argument of making an attempt to build theatre on more of an academic level, even if I'm not a fan of the college play being cut. The big issue here, for me, is that the academic expansion isn't even happening. And, how is it going to happen? How is it that money can be spent on a new academic program when majors are being cut now? It can't happen. So, now we're at a standstill. Rachel Stowe, a

senior, said, "An opportunity that meant the world to me and dozens of other students is gone." There is no replacement, nothing in the works.

I understand that there are student theatre organizations, but they are not the same, and they are not put on by the College. Stowe expounded on this and said, "The college production...

offers a sense of professionalism that I believe is impossible to achieve in a student production." That is not to say that the student groups are not talented; they are. But, it's not the same. They are two totally different types of theatre. The student groups do lack a certain professionalism that the college play offers.

This whole decision to cut the college productions does not seem well-thought out to me. Just in the fact alone that it was cut in the middle of the year, when the spring play was already on the college calendar, the Academy auditorium was already booked for us, and Nic was already reading plays, shows that considerations were not made in this decision. It looks impulsive to me, and it does not look good. The reasoning that there will be a new program being built is faulty. Dr. Gaerte said that it is dependent on funds and enrollment, but, one, the College is going to lose more money building this "program" than they

were when the college plays were running, and, two, enrollment is going to go down without a college theatre program. As

of now, the College has to tell prospective students that we do not have a college theatre program; there are only student-run groups. I wouldn't have come to Houghton if there had not

been a college play. Coon said that "when applying to transfer to Wheaton College last year, the main factor that kept me at Houghton was theatre with Nic." Stowe said that she was wary of coming to Houghton because of the lack of theatre programs when she was a freshman. She goes further to say that, "Houghton cannot call itself a liberal arts college without college-sponsored theatre."

Who am I without theatre? My best memories at Houghton are with my theatre family. I love my cast members and my director, and without them I wouldn't be who I am. I still have them in my life, but theatre has been stripped from me. That is wrong. Houghton is not the college I love without theatre.

Carly is a senior psychology major

The Penultimate Word / Against a Fluffy Democracy



by ELISA SHEARER

I'm not a political analyst. Obviously (It might be foolish for me to even point that out, it's so obvious, and if it was I'm sorry for the redundancy but I needed a personable opener). But I am concerned - as a student and as a person - by the unquestioned, inherent value in the word and idea of "Democracy" as it's used in American culture.

I understand the need for a fanatic search for government other than despotism, especially in the past, and especially in the very early history of the United States. Democracy was the ideological banner under which the United States stayed United, after all. And the deification of the ideal upon which the government was sort of constructed seemed to be a pretty good plan - it tried something new, at least; it's not common birthplace or allegiance to an individual or even language or religion via which Americans traditionally identify themselves, but work ethic and political representation.

And that's a good and noble thing. But "Democracy" as we use it now is lacking in substance, only reminiscent of the word's original purpose and ideals; a fluff word - a word that's lost its weight, meaning, and context. Something we can tack onto any object to make it instantly American and socially approved.

And the need for quick and easy social approval is, I think, rooted in the decomposition of political efficiency in the form of the partisan two-party system. The two-party system, whether it is the best model of an election-based political system or not, focuses all public attention and energy on competition for competition's sake. The goal of traditional political debates has been skewed from clarification of one's views to beating one's opponent.

Bill Keller, New York Times columnist and previous executive editor, suggests that the rabid opposition effect is increasing over time. We are in "The Age of Shouting," politically and culturally, Keller says - where politicians study talking points more than policy and semantic slip-ups receive more attention than real inconsistency. He suggests that the current political scene will be slow to make any real progress towards culling the approach of economic entropy if it continues to value short-term popularity over long-term benefit. Attempting to cling to empty ideals has caused politicians' relationship with the public to become an empty thing in itself; all intentionality is replaced with the rabid defense of platitudes to which we glue our identities, and any sense of common benefit is drowned out by the cry to defeat any opposition.

Jon Stewart, host of "The Daily Show" and wonderful person, was a guest on "Crossfire" - a CNN show that involved a man in a bow tie and another man wearing something blue sitting at dramatically angled tables and asking political figures loud questions - in 2005. I highly recommend watching the interview to absolutely everyone. He called out the show for being culturally destructive and deceptively theatrical: "What you do is not honest. What you do is partisan hackery."

Democracy is a good and beneficial thing, I think, especially for everyone who is not a) a despot or b) stronger than every-

one else. But it doesn't just magically self-perpetuate - it requires the constant activity and thought of the public because it is literally constructed of the public. "You have a responsibility to the public discourse," Jon Stewart, a satirical newsman, said to the hosts of a show on CNN. Socially responsible and informed discourse is needed, and we're not going to get it by

finding cheap ways to win arguments. It's going to take work and a widespread social movement towards real discourse to keep "Democracy" in the American lexicon as anything more than a buzzword.

Elisa is a senior English and psychology major

Answer to the quiz on page 3:

D. Betsy Sanford



Betsy is Houghton's Sexual Harassment Officer. Her job is to help students, faculty, and staff, understand their options for taking action to stop sexual harassment.

Her office is on the first floor of Fancher Hall. Ext. 6650. She can be reached by email at betsy.sanford@houghton.edu

For more information, go to the quick links employment page, and follow the Sexual Harassment link.

FROM THE EDITOR'S DESK / The Abiding Influence of Words



JORDAN GREEN

by KRISTEN PALMER

On April 14, 1968, Senator Robert Kennedy was scheduled to attend a rally in Indianapolis, Indiana. It was intended to be a routine campaign stop, but because of the murder of Martin Luther King Jr. earlier that day, the city's police chief urged him not to go. Indianapolis police did not feel like they could vouch for his safety among the predominately African American crowd who did not yet know about the assassination. Kennedy went anyway.

"I have some very sad news for all of you," reported Kennedy. "And that is that Martin Luther King was shot and was killed tonight."

The crowd gasped with horror. Kennedy proceeded with a powerful impromptu speech.

He said, "For those of you who

are black, considering the evidence evidently is that there were white people who were responsible, you can be filled with bitterness and with hatred and a desire for revenge... We can move in that direction as a country." Or, he implored, they could make an effort, similar to Martin Luther King's, to "replace that violence... that is spread across our land with an effort to understand, compassion and love."

He reminded his audience, who may have been "tempted to... be filled with hatred and distrust of the injustice of such an act against all white people" of his own story. "I can also feel in my own heart the same kind of feeling," he said. "I had a member of my family killed, but he was killed by a white man."

"What we need in the United States is not division... not hatred... not violence and lawlessness—but is love and wisdom and compassion toward one another," he closed. We need a "feeling of justice toward those who still suffer within our country, whether they be white or whether they be black."

The crowd interrupted with applause.

Indianapolis was one of the few cities that didn't break out into riots and violence that night following the death of King.

I first listened to Kennedy's speech in my American Public Address class and remember being amazed at the power of his words and the effect they had on that crowd.

Words are powerful. We need to choose them carefully. We can use words to build up or tear down, to inspire or discourage.

At the Star, we value the importance of words. Our goal is journalistic integrity, not iconoclasm. At the end of last year, we, as a staff, read

"The Elements of Journalism," by Bill Kovach and Tom Rosenstiel. The authors outlined 10 elements of journalism: (1) Journalism's first obligation is to the truth. (2) Its first loyalty is to citizens. (3) Its essence is a discipline of verification. (4) Its practitioners must maintain an independence from those they cover. (5) It must serve as an independent monitor of power. (6) It must provide a forum for public criticism and compromise. (7) It must strive to make the significant interesting and relevant. (8) It must

keep the news comprehensive and in proportion. (9) Its practitioners have an obligation to exercise their personal conscience. And lastly, and very importantly, (10) citizens, too, have rights and responsibilities when it comes to the news.

So, as we close this semester and look toward the next, hold us accountable. Never underestimate the power of words as we communicate together about what is important here

Citizens, too, have rights and responsibilities when it comes to the news.

at Houghton. And we will strive to do the same.

Kristen is a senior English and communication major

Which Presidential candidate is the most physically attractive?



Barack Obama

41%

Rick Perry

16%

Mitt Romney

16%

Jon Huntsman

27%

Out of 44 votes

How do you feel about Houghton cutting college-sponsored plays?

- a. I'm aghast! Theater is my life!
- b. It's sad, but it doesn't affect me greatly.
- c. I never went to see them anyway..

Vote in this week's poll at www.houghtonstar.com



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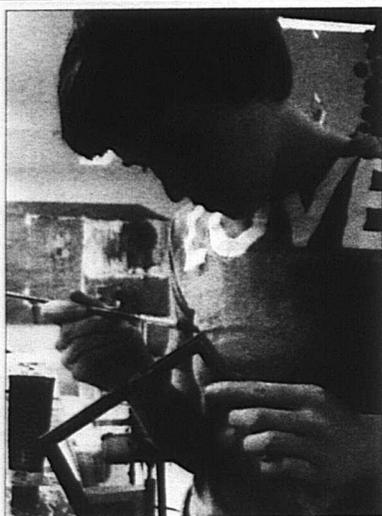
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ARTIST OF THE WEEK



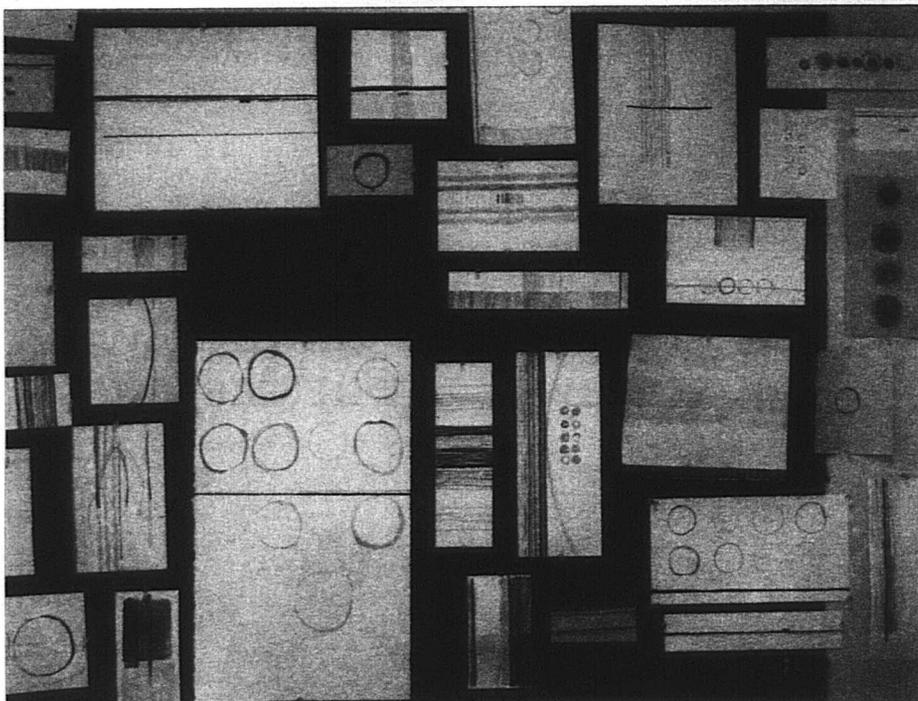
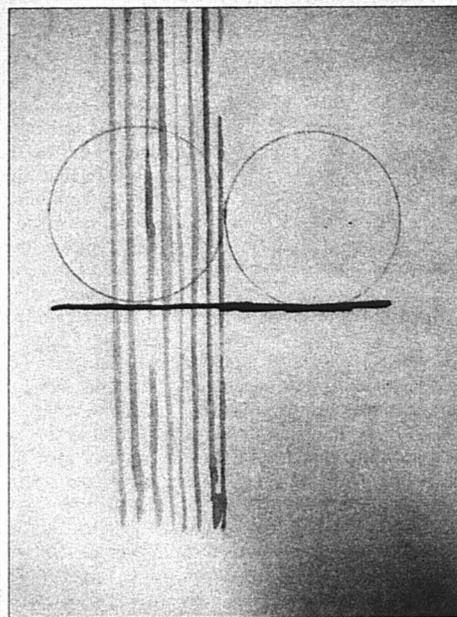
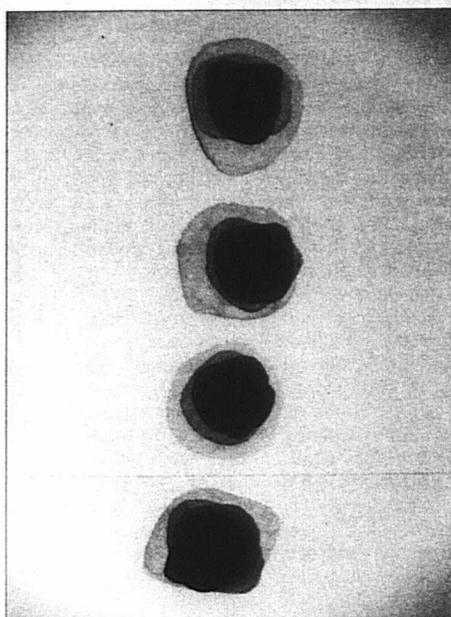
ANDREA PACHECO

MONICA LORD

Just as every artist is different, so the purpose of every artist's art is different. For me, creating artwork serves as a visual stream of consciousness or representation of myself, giving me an entirely new language in which to define my thoughts and emotions. Learning to allow myself to naturally find and express the images already a part of my subconscious has been a beautiful, meditative process that has in many ways widened my understanding of my personal existence. Ideally my artwork will not exist just for myself, but for the benefits of other people too. Whether or not anything I make will ever become truly worthwhile to another individual, however, will take many years to determine and only time will tell what affect my artwork will have on anyone besides myself.

Monica is a senior music and art double major, with concentrations in printmaking and painting.

*Top (l-r): The Time Alive, watercolor, graphite; Untitled, watercolor, graphite
Bottom: assorted prints and watercolors*



9	6			2	4	3		5
	2	4			7		1	
		5				2		
		9		1	5			
2			7		3			4
			4	8		9		
		3				7		
	8		5			4	9	
5		6	3	7			8	2

SUDOKU

To win a free Java drink, bring your finished puzzle, clearly marked with your full name and CPO, to the Star office in the basement of the Campus Center (deadline: WED 12/7 by 6PM)

11/18 Sudoku Solution:

6	9	7	4	3	5	2	8	1
2	1	4	8	7	9	3	6	5
8	5	3	1	2	6	7	4	9
7	4	5	6	8	2	1	9	3
9	2	6	3	5	1	4	7	8
1	3	8	9	4	7	5	2	6
3	7	2	5	6	8	9	1	4
5	6	9	7	1	4	8	3	2
4	8	1	2	9	3	6	5	7

Last week's sudoku winner was LOIS LEETE! Your Java card will be sent to you through campus mail.