EDITOR’S NOTE

I don’t remember May 4, 1970.

I was 3 years old when the students broke windows on Main Street. When Allison Krause placed a flower in the rifle of a Guardsman. When the National Guard shot into a crowd of angry protesters. When months of fear and frustration exploded in Kent.

I don’t remember Woodstock.

Hendrix, Joplin, Baez. I know their music. I still see guys my age who can’t resist air-guitaring it when “Purple Haze” blasts on the radio. But I was 2 years old when about 450,000 flower children made a pilgrimage to a farm in Sullivan County, N.Y.

I don’t remember Watergate. Or King’s assassination. Or lovebeads. I never made “groovy” an essential part of my vocabulary or complained about the oppression of the establishment. I wore short skirts, but they weren’t minis, and when they were fashionable, I was taking spelling tests and playing tag at recess.

Yet although many undergraduates are about my age, they seem to have embraced the ’60s era. (A friend of mine once said that the 1960s really started around 1965 and ended about 1975 or so. Just about the time of the annoying advent of disco.)

The signs of counterculture are reappearing: co-eds sporting tie-dyed shirts and John Lennon glasses; Pink Floyd playing to two sold out crowds at Cleveland Stadium in September; Joan Baez proclaiming “Good morning, Children of the Eighties. This is your Woodstock, and it’s long overdue” at the 1985 Live Aid festival; a renewed and growing interest in LSD. Why the revival? Perhaps the students of the 1980s have listened to stories about that psychedelic era from older siblings. Perhaps they are slowly becoming more aware and more concerned about what is happening in their world. Perhaps they have simply grown tired of designer clothes and techno-pop and want to latch on to “what’s new.”

For whatever reason, there is a ’60s revival.

When we began planning this issue of the Chestnut Burr last September, we had just finished a summer celebrating the Beatles’ Summer of Love and were seeing a flock of tie-dyed shirts around the campus.

So we went with it. Inside this issue of the Burr you’ll find a story describing our generation, the post Kennedy, post baby-boomer kids. You’ll also see stories on political activism and LSD use among students of the ’80s. And of course any ’60s revival issue wouldn’t be complete without an article on tie dye. I don’t remember the ’60s. But the 80s, well, that story’s still unfolding.

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The house that 'Mac' built
Jim McDonald has put together a successful basketball program at KSU

By Scott Volpe

The basketball. Perfectly round. Burnt-orange, hard, grainy, feeling of both leather and rubber.

The basketball. It beckons to that natural inclination in all of us to pick it up and hold it for a moment. To bounce it. The motion, unlearned, is nonetheless natural and instinctive.

We launch it on a parabola to its home, a nearby metal hoop anchored in midair by cotton cords. The sound of the ball as it nestsles ever so briefly in the netting, then passes through, is a soft "rip," a velvet pop that is sweet, and gives us a mild sense of the accomplishment of perfection.

And again the ball is on the floor. And again, it beckons.

Since he was a boy in New York, Jim McDonald has heard the siren sound of the basketball. And he has always answered.

He answered when it called him to the Newton High School team in Elmhurst, N.Y. In return, it helped him become the captain of the team, all-league, and All-Borough of Queens in 1952.

He answered when it called him to Bowling Green State University after two years in the Army. In return, he was rewarde with a scholarship and two years as co-captain of the Falcons.

And he answered when it called him to Ottawa Hills High School in Toledo to serve as head coach for four years. Then to Sylvania High School in suburban Toledo as head coach for six years. Then to the University of Toledo to serve as an assistant to head coach Bob Nichols for 12 years.

In return, he was rewarded with the head coaching job at Kent State March 22, 1982.

At the time, not too many members of the coaching fraternity considered the Kent State job a reward.

Eighteen men had taken their coaching pratfalls at KSU in a 67-year-history of futility that rivals the ever-falling governments of Italy. KSU coaches had produced winning records only three times.

McDonald's immediate predecessor was Ed Douma. He managed a 46-60 record in four years. Before Douma it was Rex Hughes, whose teams went 27-63 in three years. Before that it was Frank Truitt. Eight seasons produced a 43-81 record for Truitt, and he was considered a good coach.

'"I took care of that when I got the job," he said. "I knew what the guys who were here before me had tried to do. I didn't promise the world. I didn't think that was my style."

"I told the administration and the search committee that I was not a quick-fix guy. I thought I was capable of winning, and I told them that we would be competitive relatively quickly, but I wouldn't turn it around overnight."

As tough as it seemed to be, McDonald says he was happy to take on the challenge of the KSU program. During his 12 years as an assistant at Toledo, McDonald had become a tough-minded defense specialist. He had a knack for developing sticky one-on-one defenses and became an invaluable member of Nichols' staff.

During McDonald's dozen-year stay with the Rockets, his defense was one of only six teams to rank in the nation's top 25 in both team defense and defensive field goal percentage. The Rockets ranked in the top 20 defensively five times, and in the 1976-77 season, ranked second in the nation in defense, allowing just 59.4 points per game.

But during his last couple of seasons, friction began to develop between McDonald and some of the newer members of Nichols' staff. There were disagreements over the lines of responsibility among the coaches. Some thought McDonald had too much responsibility; others thought he could no longer get the recruiting job done.

"It got to a point where I had been there too long," McDonald said. "I wanted to do something else with my life, and felt that if I would have stayed, I don't know where it would have gone. I was tied in to the defensive end, and didn't know if I was growing. I made up my mind to leave."

McDonald said he began what was an uncomfortable job search. Uncomfortable because he didn't think he played the job-hunting game very well, and uncomfortable because he didn't know where he, his wife, Nancy Anne, and family would end up.

But the opportunities were there, and as the search wound down, KSU was not his only choice. McDonald said he was being courted by a small college, a Division III school, at the same time he was talking to KSU.

"I'm sure I would have liked it there, too," he said. "But I wanted something more. I took the Kent job because it was Division I, although that wasn't the main..."
Duly contracted by Kent State University, Jim McDonald went about the task of building his house from scratch. His office is by no means grandiose. It is functional; the no-nonsense office of a no-nonsense coach.

Memos, letters and assorted papers crowd his oversized, polished oak desk. Behind the desk sits a man who could, well, be your uncle.

Tall, balding and bespectacled, Jim McDonald, 52, looks more like a mathematics professor than a basketball coach. In conversation, he is soft-spoken. His words are carefully measured. He has little, if any, hint of an accent that would scream "Noo Yawk." It is hard to think of him as a gruff drill-master.

Yet, to go to a Jim McDonald practice session can be like spending three hours at a Parris Island boot camp.

"High school was nothing compared to these practices," said Bill Toole, a graduate assistant on the KSU staff who played guard for McDonald from 1983 to '87. "He puts you through a lot of hard work, and it was tough. It was especially tough as a freshman with the hard work and all, but when you look back, you miss it."

At each Jim McDonald practice, players are literally taken back to square one. You almost expect the coach to hold up the ball and say, "Guys, this is a basketball."

Dribbling drills, shooting drills, footwork, defensive stances, ghost offenses, the snap pass, the chest pass, the pivot, one-on-one, two-on-two, three-on-three, three-on-two, two-on-one...and then work begins on the week's game plan.

"We have a teaching program, not a managing program," he said. "A lot of years coaches went and got the best players and just kept them happy. Those guys may be successful, but we're not that way. Our players will learn basketball through drill work. If a kid doesn't want to be taught like that, or put up with that, he'll have a tough time here."

McDonald says as long as he's fair, and as long as his players know he puts them before himself, then the long, tough work is the only way he knows to get the program where he wants it.

He said when he first came to KSU it was hard to recruit good players who also were good students. Although he is bending a few more ears these days, it's still tough.

"There was no tradition to go with," he said. "Now, we've been to an NIT, and we've been to the finals of our league championship twice. The problem is that we haven't won it, so I really can't use it to recruit."

"I use a program I put together in the past five years I was at Toledo."

The foundation of that program, said McDonald, is the credo that "academics come first, basketball second and social life third. I know it sounds corny, but I'm sincere."

"When I got here, there were players who never graduated. That's not the way I do things. We do compete for players with programs that do produce pros, but you can't let your kids live on that. I think that at the end of four or five years of college, you shouldn't be back out on the street."

"I've heard coaches say they don't care if a kid graduates. They've exposed them to the good life and a level of social life they wouldn't have seen. I have trouble with that."

So McDonald looks for a particular mix when recruiting. He looks for workers, both on the court and in the classroom. And he and his coaching staff do a lot of homework to find them.

Assistant coach David Grube, who is in his second year on McDonald's staff, says the first thing they try to find out is how well the potential recruit performs — in the classroom.

"Sometimes it's tough to find players if you don't want to compromise, if you want the whole package," Grube said. "But I don't think we are willing to compromise, and that makes it tough to find a good match."

But, Grube said, finding that balance in a recruit is easier at a school like KSU than at the bigger basketball mills.

"With the type of players we recruit," he said, "they're more receptive than those who want to play pro basketball. We don't get blue chippers. But, we can be selective."

"No one has ever disputed that your degree from KSU will be meaningful."

Since the coaches already know the prospect can play, they then want to find out his level of commitment to the game.

"I need to know if a kid is coachable," McDonald said. "Is he a gym rat? I want a guy who will play when he has to. I want them to play on their own in the off season, and I don't want to have to ask. They need to be committed to the game, and yet, we hope their sense of priority is to get an education. If that isn't important to them, they are going to have trouble here."

Having trouble here. It is a recurrent theme with McDonald and his staff. They say they try to be as up front with a recruit as possible, laying out what is expected of him, and what he can expect in return. There is little deviation from the rules.

Toole is one player who did not have trouble here. By the end of his career, he led the team in scoring and played a key role in the Flashes' story-book season of 1986-87.
Toole, recruited by KSU out of Bay Village High School, may have been the prototypical McDonald player. An excellent student in the classroom as well as on the court, Toole indeed did graduate in four years and earned the basketball title of honor, that of “gym rat.”

Toole also had been given a look by Indiana State, St. Francis and Miami, but said he wanted to stay close to home. Choosing KSU, he said, was easy.

“I didn’t think about their reputation,” Toole said. “I thought coach was a good person. He sold me on Kent, and really Indiana said he wanted to stay close to home. He just lays down the law and that’s the way it is.”

McDonald said he had no timetable in mind as far as building a winner. He says he is not goal-oriented when it comes to a time frame for his program.

He said he would like the program’s success to become self-perpetuating. Yet he doubts that can ever happen.

But his staff is more optimistic of the program hitting its stride than the coach is.

“I think the test of a program is continuity,” Grube said. “To say you are rebuilding is negative, but to say you’re reloading, that’s positive.”

That record, 19-11, was the best a KSU team has put together in 20 years. And McDonald’s five-year run at KSU has been tainted by only one losing season.

In his first year, with a handful of players who had never experienced a winning season on the college level, McDonald produced a 15-13 record.

His next year, his Flashes were the surprise team of the MAC, going 17-13, playing in the MAC Tournament Championship game, and receiving a bid to the National Invitation Tournament. The following season was an 11-16 disaster.

“We thought we could get the job done,” said Toole, who was a starting junior guard that year. “But we didn’t respond as a team. We did things individually, and were more selfish.”

If there has been a zenith to the Jim McDonald era, a time when the talent, the will, the chemistry and the magic all came together to play out one of college basketball’s remarkable, albeit obscure dramas, it was the Cinderella 1986-87 season.

The Flashes put one of their most experienced teams on the court last year, starting three seniors, a junior college transfer and a sophomore.

In January, another transfer student, 6-foot-7 forward Jay Peters, came from Grove City College in Pennsylvania.

Within a month, Peters had proven to be a powerful force on the inside. He took the team lead in rebounding and was second in scoring to Toole. His inside presence took considerable pressure off Toole, who was then able to use his outside shooting skill to its full potential.

About the same time that Peters cracked the starting lineup, McDonald made, what was for him, an unorthodox move. He placed in the starting lineup a freshman, Eric Glenn. Although only 6-3, Glenn displayed a knack for inside scoring, and added to the team’s rebounding strength.

With a set lineup and well defined roles for the whole team, the Flashes reeled off seven straight wins and found themselves chasing first place Central Michigan into the first week of February.

But the road through January was not smooth. McDonald found out that Peters, who he gave a scholarship to believing the junior forward had two years of eligibility remaining, did not. The NCAA ruled that because Peters’ four semesters at Grove City covered three calendar years, and the spring semester at KSU covered a fourth, Peters was finished as a college basketball player at the end of the season.

What was ahead for McDonald, his team, and especially his standout guard, no one could have been prepared for.

On Sunday, Feb. 8, the day after a tough win over Western Michigan, Toole felt flu-like symptoms coming on. He was awake with a fever and nausea all that night, and on Monday morning called one of the team trainers, asking to be taken to the Health Center.

There his temperature rose, he became delirious, then lapsed into a coma.

He was transferred to Robinson Memorial Hospital in Ravenna, where he was diagnosed as suffering from spinal meningitis, a viral infection of the lining of the brain.

Doctors said he was near death when he was brought to the hospital and were uncertain as to the speed and extent of his recovery. He remained comatose, in intensive care, for two days.

McDonald said that he didn’t know at first how sick Toole was. But that night, he was told that Toole nearly lost his life.

“It was hard for me to concentrate on basketball when Bill Toole was sick,” he said. “Basketball was not a positive thing for me then. We had TV and press here that were never here before. I understand it was news, but it was hard for me to accept. I thought, ‘Why Bill Toole?’ I never heard him say a bad thing about anyone. He should have been the least likely guy to have something bad happen.”

The following Wednesday, with Toole still in the hospital, still unconscious, the team boarded a bus for Athens and a game with Ohio University. McDonald says it may have been the toughest day of his professional life.

“I was sitting on the bus, and I almost got off when we got up to (Interstate) 76. I really did have thoughts of that. Here we were leaving a guy who was struggling for his life, and we were going to play basketball.

“But we got to the hotel, and got a call from his dad saying that Bill had said a couple of words and it looked better.”

At the time, McDonald had refused all comment on Toole’s situation. He refused to relate it to how it affected him, his players and the makeup of the team.

KSU won that game and its next before falling to Eastern Michigan, effectively knocking Flashes out of the conference race.

The Flashes took second place in the MAC, and, with a weak but game Bill Toole remarkably back in the lineup, they advanced to the final game of the MAC Tournament, where they lost a 63-62 thriller to regular season champion Central Michigan.

“I don’t know about this year’s team,” McDonald said in October. “I know we won’t score a lot of points. You just don’t make up what we lost (Toole and Peters) right away. We will also be very inexperienced.”

McDonald does know that something special came together under his gym roof last year. Something that will be hard for those who saw it to forget.

“I can understand people getting upset (about not going to a post-season tournament),” he said. “We were a Cinderella team, everything going well, then our number-one star gets sick. But we hung in, and got to within a point of winning our league championship. It didn’t happen, but some people just didn’t want to see it end. It was a good story.”

Volpe is a senior majoring in news editorial.

Winter 1988 Chestnut Burr 5
The signs of the counterculture of the 1960s seem to be reappearing; co-eds sporting tie-dyed shirts and John Lennon glasses, a sold-out Pink Floyd concert at Cleveland Stadium last September, a new and dangerous interest in LSD.

Many of today's college students were toddlers during the psychedelic '60s. But for one reason or another they have embraced that era. Our cover story section is about that revival. On this page and the next nine pages you will find stories that take a look back at the '60s.

John J. Gargan
Professor of Political Science

Jerry M. Lewis
Professor of Sociology & Anthropology

Betty Kirschner
Assoc. Professor Sociology & Anthropology

Marcia M. Stoll
19, Sophomore Rhetoric & Communications

Jess F. Ballenger
26, Senior History

Tommy Jackson
24, Senior Communications

Robin Jennings, David Shearrow and Megan Leonard modeled for this section.
On the heels of the hippies, another generation comes of age

By Andrea Louie

NOTE: What follows is a collection of ideas and thoughts gathered from actual, separate interviews with the listed individuals; their voices are their own. The SPIRIT is the author.

TIME: 1980s
PLACE: KENT, OHIO
SCENE: Concerned, pensive University professors. Intense, passionate students. A cluttered desk strewn with textbooks, magazines, papers and a Walkman.

FADE IN MUSIC...

People try to put us down
Just because we get around ...
Talkin' about ...
MY GENERATION — The Who

ACT I: THE COLLEGE AGE

SPIRIT: A voice offstage
Listen for the pulse of my generation, hear the heartbeat. Reach for the anthem of youth ...

Hey, three of you are college professors; you've seen students through a decade — what do you hear, what do you feel?

GARGAN: I knew the world for me had undergone a radical change when I went to a cross country district meet two, three years ago. I was standing at the finish line. I remember three or four women — WOMEN athletes — cross the finish line and collapse, collapsing from sheer exhaustion ....

And as if I'd never had an insight in my life, it just struck me that they were athletes. Not women. Not men. But athletes. And from that day on, I knew that any distinctions were artificial.

SPIRIT: And that generation has come of age. Look at us: We're the kids who grew up on Alpha Bits with all the sugar and little tennis shoes without the Velcro straps. And now we're on the way to becoming irreparably ourselves.

So tell me, what do you hear, what do you see?

LEWIS: It's not much fun to be a student anymore. It was a hell of a lot more fun in the '50s and '60s. When I was in college, we used to just sit around and talk about ideas. Kids don't do that anymore. I mean, they even schedule their recreation. My God! College should be fun.

SPIRIT: So tell me, you're my generation. Whose summons did you heed? Why did you come?

JESS: I came to college just because I didn't like the way my life was going. I wanted to be a poet and a philosopher, so I didn't mind just doing some rinky dink job. I was an orderly in a hospital. But I found out being a poet is hard work. So I went to school.

TOMMY: I came to college because of peer pressure, survival. I feel that it is a necessity in our society. It puts you in a certain bracket of life.

LEWIS: They say they gotta do all this stuff, and do it well. But we ask for it. We force you to do well.

MARCIA: College isn't as relaxing as I imagined. But understand: education makes me happy. But not the "essence of college." That's stressful.

Philip Leiber
LEWIS: Students of the '60s may be more interesting, but students of the '80s are easier. Kids used to be more demanding intellectually. Professors like that.

If you have a vision of a course, students today will follow that vision, alpha to zeta. But I wish they’d fight back a little. If I get a good question, it makes me think better.

JESS: I used to think of college as a career mill, that people came through to get a piece of paper, that no one cared about learning. But I was surprised what a good experience I’ve had. I’m interested in scholarship.

I go out of my classes with more questions than I started with — and that’s a good thing. But it’s frustrating.

LEWIS: Good questions make you glow.

JESS: But sometimes I regret coming to school. In some ways it’s odd — I never have time to read, to think. I pass my classes, but I don’t learn anything. I don’t have time to learn about things I like.

ACT II: THE POSTPONE GENERATION

SPIRIT: Oh, but how sad. So my generation plays Peter Pan, whizzing around on a moonlit dream? Postponing the responsibility, adulthood, hiding behind the comfort of the home, of the womb? Is this the youth...

KIRSCHNER: I don’t agree. Students postpone things until they can afford them. The country has flouted its economic wealth, and now students coming out of school haven’t been able to take part in it.

SPIRIT: So tell me, you’re my generation. Is what they speak of true?

TOMMY: For younger students, it’s the idea that “we can do it tomorrow.” Not that they’re putting everything off. They know they’re still young. When you’re older, you know time is precious. At 16, I thought I was invincible, I just couldn’t die.

SPIRIT: Hear the anthem of the youth...

GARGAN: The thing that intrigues me is not the issue of postponement — it’s the impatience to achieve. I see that as something different from old-fashioned ambition. You run into large numbers of young people lusting for advancement in a short period of time.

SPIRIT: Listen here to the anthem of the youth...

LEWIS: Settling back. Now that bothers me. During the Vietnam era, you had a natural issue that was pervasive, emotional. Now there’s no natural issue, and the result is that people just aren’t socially aware.

JESS: I just don’t understand how people could find politics boring, there’s so many interesting things.

TOMMY: There’s a difference between being aware and being interested. It doesn’t really interest me, to be perfectly honest, but I am aware.

LEWIS: It’s structured apathy. You are forced to be apathetic because you work so hard. You have tests. Term papers. Professors said, “You will be good students.”

We were more sensual in the ‘60s, more pleasuring.

KIRSCHNER: In some ways it’s like the ‘60s, but the issues are different. It’s harder to be idealistic because the role models are so different. Even religious leaders are tainted, politicians are tainted, athletes are tainted. It’s hard to have heroes.

ACT IV: HEROES AND TEACHERS

SPIRIT: And who has been the teacher, the mentor?

GARGAN: The investment my generation made in you, plus the major social developments, permitted you to be what you are.

But what are you going to transfer to the next generation? What are the mechanisms to transfer those values?

SPIRIT: They are my generation’s values. We want excellence now. Success now.

GARGAN: This concept of paying dues is something that this generation hasn’t accepted. Despite the confidence, you will discover the complexity of it all. It’s about learning your craft, waiting your turn.

You’d better gain wisdom, or you’re likely to find yourselves in a situation you’re incapable of dealing with — it’s not age, but wisdom.

SPIRIT: We want wisdom now.

GARGAN: Just because you’re making money doesn’t mean you know what you’re doing. And not knowing what you’re doing can lead to real harm.

A little humility isn’t a bad virtue.

SPIRIT: Listen to the pulse, hear the anthem of the youth...

Why don’t you all fade away...

I’m not trying to cause a big sensation...

Just talkin’ about my generation...

This is my generation.

Louie is a senior journalism student majoring in news editorial.
Activism:
A lost cause?

By Cindy Zetts

Tie-dyed shirts do not a counter-culture make.

Although college students of the 1980s seem to have embraced the clothes and music of the 1960s, they appear to have bypassed one part of that other-era culture — active protesting.

Some would go as far as to say that student activism today is virtually non-existent when compared with the 1960s.

"We were going to rallies every other day," says Jerry Lewis, a professor of sociology and anthropology. "We were holding teach-ins and talking to students."

Lewis came to Kent State in 1966 as an assistant professor. Although he spent some time in the Army in the 1960s, he participated in anti-war activities and protested U.S. involvement in Vietnam. He remembers what the campus was like then.

"We organized marches of 7,000 people — that's a quarter of the campus. Today those things just aren't happening."

Lewis says students are not as committed today as they were in the 1960s.

"Today's students are thinking more about how romantic activism is," he says. "We were committed to being activists because we had no choice. We were really committed."

Lewis says although he thinks activism is virtually non-existent, those who are involved are very committed.

"I'm not denigrating those who are involved," he says. "They work as hard as we did, if not harder because not as many people are involved to help lessen their load.

The numbers have fallen because students are concerned about themselves, says Chad Meyers, co-vice president of Progressive Student Network. PSN made headlines in the Daily Kent Stater throughout last fall with cries for an "Autumn of Activism."

"Students today are selfish," he says. "They are not concerned about foreign policy. They are concerned about making money."

Laura Hartman, vice president of the Central American Solidarity in Action Committee, says professors in the 1960s encouraged activism, but today's professors don't.

"The administration has a lot to do with what students think," she says. "Opinions are discussed (today), but the faculty are distancing themselves from things."

Hartman says that students aren't as active today because they are more conservative than they were in the 1960s.

"The attitudes today are more like those of the '50s," she says. "They want to settle down and take the safe way out."

Part of the problem could be a lack of one major issue.
Rallying for change: We can never recapture the '60s.

"There is no natural issue today," Lewis says. "The Vietnam War and the draft gave students of the '60s something to protest about. It was a rallying point. Today we don't have that kind of an issue.

"I thought the Persian Gulf might become that issue, but I'm not so sure now. I guess it's because there's no draft. But I figured students would be upset about American forces being in the Gulf and would come out against that. So far that hasn't happened."

Gina Tabasso, PSN treasurer, says a war in the Persian Gulf might cause many more students to actively protest, but the situation would still be unlike the 1960s.

"We can never recapture the '60s," she says. "This is a new era.

"I don't think it (the protests of the 1960s) is ever going to happen again."

However, some would say activism is on the rise. Out of concern, interest, boredom or peer pressure, students may be getting more involved — if not at Kent State, than in other parts of the country.

"KSU is no indication of what activism is about," Hartman says. "Across the nation, students are protesting. In California and in Madison (University of Wisconsin), thousands are protesting the CIA and the (Persian) Gulf.

"Activism at KSU today is proportional to activism in the '60s compared to other schools. In 1970 KSU was no Berkeley. It was no Ann Arbor."

Nara Abercrombie, president of Students for Peace, an anti-nuclear group, says students are starting to realize they can do something about the problems in the world.

"Students' consciousness is being raised because of world events today," she says. "Students are realizing they can change things."

Tommy Jackson, executive director of Undergraduate Student Senate, says he sees students entering an activism "zone."

"History repeats itself," Jackson says. "Protesting like that (the 1960s) can happen again.

"Things are not totally like the '60s and '70s, but there are traces of that era today. We may see an era like that in the '90s."

Lewis says one issue in particular may bring students to the activism forefront.

"I see students possibly coming together on the AIDS issue," he says. "Look at the rally in Washington (in October). That's the closest thing to a '60s-like rally I've seen in a long time."

Lewis says activist groups have to de-romanticize what they are doing to get others involved.

"The activism core is there, but it's not taking in the numbers," Lewis says. "Social concerns today cause a few to become really active, but those few tend to look back to the '60s and make activism something romantic.

"We were active because we had to be, not to get exposure or for any other reason. We had no choice. Students have to realize activism is not supposed to be romantic."

Zetts is a junior majoring in news editorial.
By Tonya Vinas

Inga Walker remembers the boy well.

"I remember having a patient five years ago meeting in group (session)," said Walker, director of the Adolescent Unit at Cleveland's Glenbeigh Hospital. "He would start flashing back, 'freaking out' if you will. And he would say things were crawling on him, and he would say, 'Did you see that trail?'"

Walker's patient was suffering an LSD flashback, the kind of freaked-out hallucination the long-haired teenagers in Go Ask Alice had at their post-addiction low points.

Rehabilitation centers like Glenbeigh saw a lot of this psychedelic drug in the late 1960s. They're seeing it resurface these days.

Fifty percent of the adolescent drug users Glenbeigh treats are using LSD. Walker said this is a 40 percent increase over the last two years.

"I don't know why it's back," Walker said. "For some reason kids go in trends."

Sometimes, they go in dangerous trends. The National Institute on Drug Abuse reported 517 emergencies or deaths related to LSD for the last six months of 1985. For the same six-month period in 1984, the NIDA reported 398 such incidents.

Research on LSD is cloudy because the drug is so subjective. The only long-term effects appear to be flashbacks. The danger of the drug is mixing an altered state with reality — hard edges look soft, staircases don't descend.

Although most scientists believe LSD isn't physically addictive, the increase frightens Walker. The escape from reality can become an emotional crutch, she said. If LSD becomes unavailable, the user will turn to another drug to replace LSD, to escape again.

"You will rarely see one of our patients addicted to just one drug," she said. "Many of our patients state that they used whatever drug was available to feel 'normal.'"

"I think any drug is harmful. I can't say any one drug is more harmful than
LSD, lysergic acid diethylamide, is made from ergot, a fungus that grows on rye and wheat. A Swiss chemist accidentally swallowed a small amount of the fungus in 1943 and discovered its hallucinatory effect.

LSD, or acid, came into vogue in the 1960s as a mind-expanding drug.

Guru Timothy Leary preached its eye-opening effects, and the Grateful Dead were said to have attached small hits of LSD to their concert tickets. Usage peaked in 1967, one year after the drug was put on the illegal narcotic lists at all U.S. police stations.

A dosage as small as 100 micrograms of a gram will cause a hallucinatory experience called “a trip.” A trip can last anywhere from eight to 24 hours. But a flash-back trip may occur days, weeks or years after LSD has been taken.

Randy Kline of Portage County Alcoholism Services remembers hearing about LSD use increasing on the West Coast at a conference in September 1986.

“The drug usage trends seem to travel West Coast, East Coast and then here to the Midwest and then to the South,” he said. “They were saying to look for LSD this summer and fall.”

In Roanoke, a city of 100,000 in southwest Virginia, 60 people were arrested at a July 1987 Grateful Dead concert for possession of LSD. Roanoke police said they were the first LSD arrests in two years.

And like Reeboks and rugby shirts, KSU students want to be part of the trend.

“I’d say a lot of people trip here at Kent,” said Archie, a KSU transfer student who uses LSD off and on. “A lot of people.”

So far, Archie’s trips have been “safe.” He said he usually trips for 12 hours on one hit.

“I always trip fast because I get excited,” he said. “It’s kind of neat to look at people’s teeth (when you’re tripping) because teeth always look like they’re green.

“The worst thing is to go to the bathroom. I hate those small rooms, those stalls.”

Archie first took LSD in the summer of 1985, the summer after his senior year at a private northeastern Ohio high school. He was 17 years old, and he had the encouragement of four of his suburban friends.

“They reinforced me by saying nothing bad would happen,” he said. “They did it a lot. They did it five times before I did.”

Since then Archie has tripped 10 times — five in his first month at Kent State.

“It’s been like a party,” he said.

And the party’s not private. Katie, a senior in the Fine and Professional Arts College, tried LSD for the first time at Kent State. She took her first hit with three friends at her house.

“People were just talking about it around me,” Katie said. “It was really enough to make me more curious than I already was.”

Katie’s curiosity wasn’t satisfied. The trip didn’t work for her, and she spent the evening watching her friends “laughing a lot.” The dealer who sold her the hit told her to take the whole thing. But, under the
advice of a friend, Katie only took half.

"The weird thing was that I didn't feel a thing," she said. "No altered state, no visions, no euphoria."

She said she doesn't know if she'll take the drug again. But she knows she isn't frightened.

"There aren't many negative comments," she said. "No one (of her friends) ever really had a bad trip."

Lt. Dan FitzPatrick of the KSU Police said LSD is the third most prevalent drug on campus behind marijuana and cocaine. FitzPatrick said he hasn't seen a statistical increase in LSD, but the department's intelligence reports show an increase.

"We don't have a starting point since it's black market," FitzPatrick said. "There's no way to tell how much is out there. But our intelligence reports on LSD show a significant increase in the sale and use of LSD since 1980.

"It's easy to make. The precursors are commonly available, and with some chemical expertise, people have been known to make it."

FitzPatrick said LSD is hard to detect because it is small, odorless and easily disposable. Behavior, he said, is the drug's only giveaway. And behavior isn't solid evidence.

Archie usually trips with a group of friends when going downtown, he said. He doesn't know where the LSD he takes comes from. He just knows when it's around.

"I'm always getting it from someone, who gets it from someone, who gets it from someone who gets it," he said.

"It's not like something you're dying to do. It's not addictive. Like Saturday, Ken said, 'Hey Arch, there's trip around. Do you want to get some?'"

Archie said yes. He tried "window-pane" for the first time.

"It was like in plastic, and it comes in blue," he said. "It's like four square hits, and you cut it.

"It tastes kind of like battery acid. The plastic dissolves. They're really little. Tiny."

The LSD Archie usually sees comes on paper in colorful designs — stars, hearts, animals. The hits sometimes have names according to the design — Mr. Natural or Red Dragon. The user puts the paper on the tongue so the drug enters the bloodstream quickly. The user eventually swallows the paper.

Archie said he usually pays $4 for a hit, less than he'd spend to get drunk.

Even though he doesn't drink when he trips, Archie likes to go to bars. He likes being around people when he's on LSD.

"It's mind-expanding," he said. "I don't know how to put it, but it is. You don't think about things the same. I really can't explain it.

"I can't take it if I see people arguing when I trip. I can't handle serious situations. I think if you got into a fight when you're tripping, you'd kill them because you wouldn't feel it. You're hyper."

Archie said he thinks LSD is harmful. But somehow, the experience outweighs the danger.

"I don't know. I don't plan on doing this the rest of my life. These are wild years."

Vinas is a junior journalism student majoring in magazine.

14 Chestnut Burr
Fit to be tied
A psychedelic symbol of the '60s becomes a fashion statement

By Samantha Shook

Seven students crowded around sinks and pots in the back of the Craft Art Studio in the Student Center. They wrapped and tied up T-shirts with rubber bands and dunked the lumpy material into pots of dye.

Two of the men wore fraternity sweatshirts. One woman wore a brown sweater and a fashionable scarf tied at her neck. The rest were in jeans and sweatshirts.

They were practicing the revived art of tie dye. Once the trademark of hippies of the 1960s and a badge for the Deadheads of today, tie dye has gone mainstream, said the studio has offered tie dye workshops for about three years. Lately, the fibers in fabric, which makes brighter, longer-lasting colors. The tie dye of today is much more colorful than the tie dye of the 1960s, he said.

Birosh, a senior general studies major, said the studio has offered tie dye workshops for about three years. Lately, the workshops have been filled to capacity, and the studio has turned people away.

"Hey, it's getting popular," Birosh said. "And it's easy to do. It's like painting Easter eggs."

Birosh made an orange and yellow tie-dyed shirt during the workshop. She said the workshop process is simple: just dunk part of the shirt into a light Rit dye, then again in a darker dye, rinse it out and let the color set awhile.

"It's very hit or miss; you never know how they'll turn out," she said.

B.J. Clayton, Student Center programming coordinator, said the studio may start offering tie dye workshops every week instead of once a month.

"There's been a real resurgence this year," said Clayton, who has tie dyed for about 10 years. "We get everything from frat guys to hippies. They wear them to Grateful Dead concerts and Christian rock concerts."

Mark Janson, a senior nursing major, has been making and selling tie-dyed shirts for about 2 1/2 years. He sells his shirts at Grateful Dead concerts, local bars, and the newly opened Nirvana Imports store in downtown Kent. He said all kinds of people are buying his shirts, and he sells all he makes.

"If I had more, I'd sell those, too," he said. "I thought it would peak out the previous summer. But this summer was even better."

Both Janson and Birosh attribute the renewed popularity of tie dye to the renewed popularity of the Grateful Dead.

Don McPhee, a senior history major and self-described Deadhead, said the Dead also are attracting a younger audience.

"It's kind of neat to see in a way," he said. "You've got these 20-year-olds who take off the business suits for tie dye."

"Then you see the 18-year-olds getting into it. But when it gets to be 13- or 14-year-olds, it's kind of spooky," Janson said the trend toward wearing very bright clothing also has helped make tie dye popular again.

"First it was Jams, then it was bright Hawaiian shirts," he said. "The logical next step would be something handcrafted, something individual like tie dye."

Janson uses procion dye, which is stronger than the Rit dye the Craft Art Studio uses. Procion dye bonds with the fibers in fabric, which makes brighter, longer-lasting colors. The tie dye of today is much more colorful than the tie dye of the 1960s, he said.

Birosh agreed that students are wearing tie dye "because they look neat," not to make a statement about the '60s. She said she wears tie dye for a simple reason: she likes the colors.

"I don't try to make a statement since that's about impossible now," she said. "I just think, 'Well I've got a yellow tie dye. It'll go with tan pants and a brown sweater.'"

Janson said wearing tie dye is a reflection of the '60s, but it is a shallow one.

"I think it's generated by the baby boomers looking back on the '60s with nostalgia," he said. "But it's purely appearance. It's fashion, it's taste in music. But it's none of the big causes brought back again."

McPhee said some of the newer tie-dye fans may be interested in a 1960s revival.

"Or it may be curiosity," he said. "Or desperation, trying to find something else."

He said while tie dye has gained in popularity, it has lost in meaning.

"It used to be an expression of individuality," McPhee said. "Now everybody and his brother has one. I'm just waiting for a Sergio Valente tie dye."

Tony Trigilio, a senior English major, said he used to wear tie-dyed shirts and pants.

"A couple of years ago, I was a laughingstock," he said. "Now everybody thinks they're neat. It's really sad."

Shook is a junior journalism student majoring in news editorial.
For love and life

400,000 march in Washington for the rights of homosexuals

By Lisa Katz

They talked of liberty and of the rights denied them. They shared concerns, insecurities, anxieties. They opened their hearts in a wave of compassion and tried to open the minds of others.

They wore black buttons with pink triangles, the symbol of the gay rights movement. And they carried a message: Silence = Death.

"Nobody here wants to die," said one, a Kent State student named Bev.

The demonstrators joined in Washington to march on the Capitol, and their unity came from their similarities — their homes, jobs, families and hospital beds. They were individuals, but they had a common cause. For that one dreary day in October, their purpose and desire cleared the clouds of despair away for these Americans.

About 15 Kent State students, members of the Kent Gay/Lesbian Foundation, made the journey Oct. 11 and were joined by more than 400,000 others when they reached their destination.

Some were not unlike the KSU group — young and energetic with everything to live for. Others were run down and in the grip of disease without much time to live.

And yet all of these people came together on that October Sunday devoted to the same cause — gathering strength to continue from that place and carry on.

"Being here is really a powerful experience," said Sandy, secretary of KGLF. "Society doesn't see us as people and individuals. It's nice to come and be able to be yourself."

The theme of their march on Washington: "For Love And For Life, We're Not Going Back!" It was a march against injustice — a march for the rights of gay and lesbian people.

But the mood of the day was set far from 17th Street and Pennsylvania Avenue, starting point for the march to the Capitol. Thousands drove and flew in from across the country. Many then opted to use the Metro public transit system — some by bus, others by rail.

Singing and posing for snapshots, a group of about 10 men and women waited at the Rockville Metro Station. Empty seats greeted them when the train rolled into the station — the norm on a Sunday morning.

"Are we ready? Are we ready?" asked Janet, a 40-year-old woman from Bethesda, Md., as she rallied her small band of marchers. They said they were, and quickly boarded.

A lesbian couple sat on the grassy Ellipse, listening to the various speakers before the march began. Having participated in the mass wedding the previous afternoon, the two were spending their honeymoon with family.

The sign they had propped up next to them on the ground was a symbol of the traditional "just married" signs generally displayed on the bride and groom's car. But this sign was different — a symbol of the differences of lesbians and gays, while at the same time a symbol of the similarities between gays and straights. Two thousand couples had proven the day before that homosexuals, too, could marry.

Written on the sign?
"JUST MARRIED - Dykes from Dairyland."
Two gay couples share a quiet moment during the march.

'Til Death Do Us Part: Lesbian newlyweds celebrate after participating in a mass wedding.
High anxiety took on new meaning on the Ellipse that Sunday as the thousands — civil rights and anti-apartheid activists, advocates of rights for the physically and mentally handicapped, those favoring equal rights for women — united for one cause: The plight of gay and lesbian people.

They said it wasn’t pity they sought, but the understanding and encouragement of those outside their number. And many of those on the Ellipse were not homosexual — just aware of the needs of those who are.

"I’m here to affirm the rights that gay people should have," said Melanie, a KGLF member. "I don’t think it’ll have any direct effect on the administration, but I think somebody will notice."

Other Kent State students at the march agreed.

"It’s real helpful for people to be out here and see it’s OK (to be gay)," said Scott, a general studies major. "This many people can’t be wrong."

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Timothy C. Bammann

In memory: A quilt is stre
AIDS victims led the march. Some walked — slowly. Others navigated the parade route in wheelchairs. They formed a human chain, holding hands as they moved from the White House down Pennsylvania Avenue to the Capitol. They gathered strength from each other, and also from those along the parade route — many of whom reached across to touch and hug those suffering from the disease.

And those who have already perished at the hands of the disease were remembered by those still fighting it. Earlier Sunday morning, a quilt was unveiled in memory of the dead. Each block in the quilt represented a different victim. Friends and family had submitted momentos and memorabilia from each victim's life.
Traditionally, homosexuals have been rebuked by society as being different and bad, not right. But in Washington that weekend, life took a new twist for the gays who gathered there.

It was the first national gay rights march since 1979 — a response to the U.S. Supreme Court's decision that upheld the law for sodomy prosecutions and to the government's response to the AIDS crisis.

Marchers demanded passage of the congressional gay rights bill, the end to discrimination against people with AIDS and the repeal of laws that make sodomy between consenting adults a crime.

They were met by cheering crowds — hecklers were few. One contingent of Christian fundamentalists, five in number, mocked the marchers — displaying signs expounding upon the evils of sodomy, homosexuality and the urgency with which gays and lesbians "should repent."

But others gathered to watch the march seemed objective, if not supportive of the marchers.

"This is their forum," said one woman, who with her husband observed and cheered as the marchers filed past on 17th Street. "Every voice should be heard and now they're having their day...their chance."

"It's important to remember," said one woman, a member of the Michigan contingent. "We must all stick together if we hope to beat this (AIDS) thing."

Others agreed, emphasizing the importance of unifying against the dangers in this world — disease, or more human threats.

"It's as if they think only people with perfect minds and perfect bodies are good and decent," said one woman from a wheelchair as she addressed the pre-march crowd on the Ellipse. "We all deserve to live," she continued. "You're wonderful — we're all different.

"If you're out there and you're gay and you're proud, say so."

And they did.
This is their forum: Sign-bearers show support.

Carol Cefaratti

Katz is a recent journalism graduate who majored in news editorial.
You have to separate the stage act from real life.'

By Elaine Fleming

On Monday, March 25, 1968, the last episode of a zany comedy series known as "The Monkees" was broadcast across America.

It was the same day Lawrence Thomas Saltis was born in Columbus, Ohio.

Eighteen years later, The Monkees were playing to sold out crowds at the concerts of their 1986 reunion tour. Their resurgence in popularity was not limited to those who had watched the show in the mid-1960s. MTV had rebroadcast the original episodes — often called the first music videos — and given The Monkees exposure to the younger generation.

Larry Saltis was part of that younger generation. The 19-year-old from Akron was one of 3,500 people who waited in line in New York on a hot August day to audition for Columbia Pictures’ new television show "The New Monkees." He got one of the four parts.

Saltis now lives about 10 minutes outside of Los Angeles in a quiet neighborhood in Sherman Oaks. He rents a two-bedroom, French-style home, which he shares with his puppy, a West Highland Terrier named Kylie.

Saltis has a friendly, open manner and a matter-of-fact way of speaking. He seems quite comfortable with life. The 6-foot, 170-pound 19-year-old is candid and unaffected.

"I'm a pleasant person," Saltis says. "I like to take things as they come."

Saltis took four hours of acting lessons five days a week in the months prior to the filming of "The New Monkees" in July.

Over the summer he worked 16 hours a day with only two weekends off, filming the season's 13 shows. The series premiered at 6 p.m. Sept. 19, on Channel 19, WOIO.

"The New Monkees" is a half-hour comedy show about four guys in a band who have just struck it rich with a hit album. They live in a mansion the bass guitarist has bought with profits from the album.

The mansion comes with a sophisticated butler and a computer named Helen, who helps compose songs and offers advice.

Each episode of the comedy series contains a three-minute music video featuring the four band members.

Saltis' co-stars are Dino Kovas, 21, of Dearborn, Mich.; Marty Ross, 28, of Los Angeles; and Jared Chandler, 20, also of Los Angeles.

Kovas, like Saltis, auditioned for the show in New York. Chandler was among the 1,500 who auditioned in Los Angeles.

Ross came to Los Angeles from Milwaukee six years ago to make it as a musician. Lead singer of "The Wigs," he was singled out when producers went to see his band play at a nightclub in Los Angeles.

In the New Monkees, Saltis is the lead singer and plays lead guitar, Kovas plays drums, Chandler plays bass guitar and Ross plays rhythm guitar.

He expects some people to draw parallels between the personalities of the New Monkees and those of The Monkees, labeling "Larry" as Davey Jones, "Marty" as Michael Nesmith, "Dino" as Mickey Dolenz, and "Jared" as Peter Tork.

Viewers might wonder how The Monkees feel about a show that is essentially an updated version of their original.

"They're quite bitter," Saltis says. "They're quite bitter for reasons I can understand...almost."

However, since "New Monkees" premiered, its opponents have quieted down, he says. This could be because of the moderately low ratings, he speculates.

According to Arbitron, which determines TV show ratings, the show had a 7 share in last October's ratings period. This means 7 percent of the televisions turned on during the show's time slot are tuned in to watch "New Monkees."

Richard Sullivan, a programming spokesman for WOIO, describes "New Monkeys" ratings as "fair," and says...
that the show does best among children, teen-agers and younger women. One of the major differences between The Monkees and The New Monkees is musical background.

"Three of us are musicians," Saltis says, referring to himself, Kovas and Ross. The original Monkees supplied only the vocals for the early records and session musicians were hired to play the instruments.

Of the New Monkees, Chandler is the only one who is an actor first and a musician second. He took bass guitar lessons while the others took acting lessons to prepare for the show.

Saltis says his acting classes have taught him how difficult acting is. An actor must not only be psychologically open to what his character is feeling, but those feelings must be conveyed to the audience.

"You don't want to show your true self — you have to separate the stage act from the real life," he says. "When I'm on stage, I'm a different person.

"What you see on the Monkees show isn't me." His character is the shyest, but the one who chases girls the most.

"(My character falls in love) with every girl who walks on the set," he says, laughing. But Saltis says he differs from his character considerably.

"I'm not a 'looker' in real life and I'm certainly not one to fall in love with everyone who comes next to me," he says.

His on-screen clothes also are not typical of his real-life garb.

"I'm just not basically the flashy type," he says. "In real life, I do like to stay modern, but I keep it to a point."

Saltis comes across as a down-to-earth person, and this is how his family sees him.

"He's quite unimpressed with himself," says his mother, Gayle. "He just assumes that that's how you're supposed to be."

Saltis' mother and father and his 16-year-old brother, Heath, live in Bath, Ohio. His father, Lawrence Saltis, is a neurologist at Akron City Hospital. His mother manages commercial properties in Kent.

Saltis was born in Columbus. His family moved to Wisconsin when he was 7, then to the Akron area when he was 8. He graduated from Revere High School in 1986. During high school, he was captain of the varsity soccer team and was interested in karate. But his primary interest was music.

Five years ago he started a band called "Scheme" with Heath and some other guys.

Scheme played at high school dances, private parties and Akron City Hospital residents' dances.

Gail Saltis says she and her husband went to high school dances for four years, running sound and setting up equipment for the band.

"I had to sign all of their contracts because none of them were old enough," she says.

Both parents encouraged their sons to develop their musical abilities early on.

"It was sort of mandatory in our house (for them) to play a musical instrument," Gail Saltis says. "They had to pick something and learn to play it."

Saltis picked up a guitar at age 7 1/2. "We had moved to Wisconsin and he was sort of blue about not having his friends, so we started him on guitar lessons," Lawrence Saltis says. "After the initial hump, he really took to it."

By the time Saltis was 10 1/2, the family had moved to Akron, and he was taking master's guitar classes at the University of Akron.

Saltis enrolled in the liberal arts program at Kent State during fall 1986. He was having trouble getting into the School of Music because he had concentrated on rock guitar after finishing his classical guitar classes at Akron U.

He would have had to go back and relearn all his classical material for acceptance in the School of Music. He decided against it because he just didn't have the time. "Mostly my plans were to get a good liberal arts education at Kent State and then probably go on to (graduate school at) Berkeley, to the College of Music," Saltis says.

Saltis was a student at KSU for just three weeks before moving on to the New Monkees.

Saltis began writing songs for Scheme when he was 15. At 16, he met a promoter from a major record company through a friend who worked at a record store.

The promoter sent a tape of Scheme's original music to the record company and began working with Saltis, writing songs.

"When I got this job, he was sort of disappointed, but it worked out for the better," Saltis says. "They really set me up with some really good writers out here."

Since moving to Los Angeles last winter, Saltis has worked with some well-known composers, including Albert Hammond, who wrote "Nothing's Gonna Stop Us Now" for Jefferson Starship, and Bill Como, who wrote "Crazy for You" for Madonna.

One of Saltis' songs, "Corner of My Eye," was chosen for The New Monkees' album, which was recorded last summer and is now available in record stores.

Lawrence Saltis says his son has really grown during the past year. "He's learning to be a lot more reliant on himself," he says. "He's meeting some important people, and he's handling himself well."

Saltis' parents were responsible for getting him to audition for "The New Monkees."

Both saw the advertisement on MTV and suggested he audition. But
Saltis initially rejected the idea. "He wasn't very interested at first because he thought it was such a long shot," his father says. "But I was persistent about it with him."

Saltis recalls, "My dad said, 'Maybe you ought to go,' but I said, 'No way - I won't make it.'"

He says he forgot about the auditions until the following week when he came home and found two airline tickets to New York lying on the kitchen table. His mother went with him to the auditions.

"They sent me - I had no choice," Saltis says. "But I ended up loving it and making it."

While he had doubts about making it, his parents were convinced he had a good chance.

"We (sent him to New York) knowing how well he plays," Gail Saltis says.

MTV sponsored the nationwide auditions.

"I waited in line for four hours, got in there and had a 30-second interview with one of the producers of the show," Saltis says.

His mother was waiting in an outside room while he auditioned. She noticed most of the guys leaving had plastic hats that said, "I Survived The New Monkees Audition." Saltis was not given a hat because he was one of about 60 who were called back.

At the interview, the producer asked him what he was doing at the time and whether he could sing and play guitar.

"Of course, I told him I was going to Kent State and everything, and he said, 'Great, we'll see you tomorrow.' So that was the first cut," Saltis says.

For the audition the following day, Saltis needed his guitar but hadn't brought it with him. He sent for it by Federal Express.

The second time around, he played a song by INXS called "This Time."

"They stopped me and said, 'Great, can we see you in 10 minutes?' So I made the second cut."

The third test was an improvisation. Saltis had to sell a watch to someone.

"That was probably the hardest part, the mind-racking (part)," he says. "I'd never acted before so it was quite an experience."

His parents weren't too surprised when the producers asked him to stay in New York another week. He was one of the finalists for the show.

"Some of our friends who know him had said, 'If he makes it by the initial screening process, he's going to be tough to beat,'" says Lawrence Saltis.

"And he's awfully good-looking. He takes after his mother," Gail Saltis says it shocked their friends that they allowed their 18-year-old to relocate to Los Angeles by himself.

"But the same things are there that are here," she says. "Drugs, drinking...it seems to be more concentrated there, though."

Their biggest concern was that he would be lonely.

"I'm sort of homesick," Saltis says. "I'm not drastically homesick - I'm having a good time doing my job."

"I guess when you go from a nice place like Ohio — and a lot of people don't refer to it as being nice, but you learn that it is — after you come to L.A. for just two months, you start to yearn for home."

"You know, I like home," he says, laughing.

"California, to me, is the 'Show and Tell State,'" Saltis says. "Everybody's got their own little gimmick and it's fun when you're meeting people out here because they always have something about them — they always have some joke on their mind or some way of acting, like, 'Hey, I can do this.'"

Saltis also says he notices a difference in the way children are brought up.

"There's not a strong family bond. The majority here just live on their own — they're very independent kids."

Saltis says his strong family background was one of the factors in his favor during the final screen test.

"They (the producers) took a particular liking to me because I was the innocent one of the group and because of my family life," he says.

His high school record also seemed to impress them.

"They had gotten my grades from high school and checked those out before I even knew it," Saltis says. "I had about a 3.5 all the way through in advanced placement classes."

"My executive producer (Steven Blauner) treats me and Dino like we're his sons. We're invited over to his home at any time."

He describes his job as "sort of a lonely occupation" because he can't socialize freely.

"You come home and you really can't converse with a lot of people, mainly because out here, you're almost a star," he says. "You can't really carry on a conversation because they want to pull your hair or whatever it may be.

"That's a big difference from September (1986) when I was studying at Kent State and lifting weights. Here, I come home and I stay in a lot."

But he says he is getting used to publicity, and it doesn't bother him.

"Privacy is just something you have to take hold of and try to keep," Saltis says.

Back in Akron for a brief vacation last fall, Saltis had to leave one of his brother's football games during halftime because of excessive attention. Although he admits the recognition can be "tiresome," he says he realizes it is part of the job.

"I wasn't forced into this life," he says. "I took it upon myself to go ahead and have the occupation. And I'm the one who has to accept the differences or whatever comes along."

"As long as I like my job, I'm going to be happy."

Fleming is a senior journalism student majoring in news editorial.
By Tony Ondrusek

Through his travels, Carlos Vargas-Aburto shares his technical expertise with the world. But he’s also shared a bit of that world with Kent State.

"He's brought something to Kent's School of Technology that it was lacking — an international flavor — new attitudes and ideas that we otherwise wouldn't have," says Bob Conkle, a graduate assistant in the School of Technology.

David Mohan, director of the School of Technology, says the impact of Vargas' travels has enhanced the school overall.

"Anytime that we (scientists) can be involved with other peoples, it's a benefit to us," Mohan says. "We have a better understanding and an opportunity to share information, and we'll continue to support Carlos with his involvement."

Vargas, 38, is an associate professor of aerospace technology. Born and raised in Mexico, he came to the United States for the first time in 1971. In 1985, he began teaching at Kent State and continues to travel extensively throughout the world to promote interaction among foreign scientists.

"I think that it's beautiful that I'm able to do that," he says. "Interaction between people of different countries is necessary to prevent misunderstandings and threats of war in the world."

In October, Vargas spent two weeks at the International Centre for Theoretical Physics (ICTP) in Trieste, Italy, working with scientists on microprocessor applications. The center is co-sponsored by the International Atomic Commission and the Tokyo-based United Nations University (UNU), of which Vargas is both a consultant and instructor.

In March and April of 1986, he and Bob Frazier, a 27-year-old graduate student in the School of Technology, spent four weeks training physicists at the University of Collina in Mexico under the direction of the UNU and the ICTP.

Vargas also has done research and teaching in Brazil, Colombia, Denmark, Ethiopia, Thailand and Canada. "I feel that my international exposure has provided me with a well-rounded background," he says.

"I've come to realize, also, that things that happen are not only a result of what I do, but also depend on what is going on around me in the world."

Mohan says he has no reservations about giving Vargas leave time from the School of Technology for his international travels.

He says Vargas' expertise in microprocessors and his extensive travels have definitely enhanced the School of Technology's visibility on and off campus.

"We also benefit in that Carlos has access to some fine facilities in other countries that we would like to emulate here in the school (of technology)," Mohan says.

In addition to his research and instruction in microprocessors abroad, Vargas is involved in several research projects both at Kent State and with NASA's Lewis Research in Cleveland.

At the KSU Liquid Crystal Institute, Vargas has been working with display technology, specifically liquid crystals, which are used in devices such as digital watches. Kent State is recognized as the first in the world to develop liquid crystals.

For the past five years, he has been working with NASA in the development of solar cells for space applications.

Paul Aron, department branch chief at NASA's Photovoltaic Branch, says Vargas’ work is first rate, and he is impressed by his seriousness and professionalism.

"He is very dedicated, as are most scientists who are really into what they do," Aron says. "And he actually gets paid for doing something that he enjoys."

"I'm not really pursuing a career or anything," Vargas says. "I'm just doing what I like to do, which is research and applied physics."
Vargas says he also appreciates his teaching responsibilities.

During fall semester, he taught Pulse and Digital Systems, Electronic Technology and Orientation. He also is coordinator for the graduate division of the School of Technology.

"Teaching puts into perspective many of the ideas that I develop doing research," Vargas says. "Sometimes the students may not always see things as I do or believe in everything as I do, but I relate my experiences and the implications I have gained through research.

"My students can be very motivating. They question and discuss new ideas and present me with challenges. It just encourages me to go farther."

Students and faculty alike agree that Vargas is meticulous in his research and expects his students to put forth effort to achieve results.

"He's pretty driven and has big goals clearly in mind," says Julius Soroka, a graduate assistant at the School of Technology. "That doesn't always make him the most popular person around here."

Soroka says Vargas makes it clear that he expects certain standards from his students.

"There's not really any pressure, but you have to be willing to work with him," he says. "You have to be able to show him results, and if not results, at least a valid attempt at achieving them."

Mohan agrees.

"Carlos has high personal standards and has high expectations for people to put forth effort," he says. "He sees the learner as having definite responsibilities."

When Vargas came to the United States, he went to Tuscon's Kitt Peake Observatory to complete his thesis. At the time, he was completing his degree requirements for a bachelor's degree in physics at the National University of Mexico in Mexico City.

In 1973 he entered a master's program at the University of Michigan, and received his Ph.D. in aerospace and atomic physics five years later.

There he met his wife, Christina Tonsi-Vargas, who is now a consultant for Computer Task Group, a personal computer software company. They married in 1977. Vargas returned to the National University of Mexico in 1978 with his wife and began teaching and doing research at the school's Institute of Geophysics and Institute of Physics.

Early in 1984 he accepted a position with Mexico's public education system as the assistant director of the General Office for Scientific Research and Academic Improvement.

He and his wife's decision to return to the United States in 1985 was based on several factors. One was the financial crisis occurring in Mexico at the time. The other was that Vargas wanted to return to teaching.

"My position was good," Vargas says. "I was working at the highest levels in the (Mexican) government, but I still wanted to return to academia."

He began teaching here at Kent State in 1985, and says he is satisfied with his current position in the School of Technology.

"In a way I'm happy here," he says. "I'm able to do the things I like, such as research and teach and still maintain my international activities."

Still, Vargas hopes that eventually the school may be able to expand by creating a lab for research in microprocessor computer applications.

"I think a lab here (in the School of Technology) would be of benefit to the students," he says. "It would also enable us to work with other areas of the University, such as the Liquid Crystal Institute and the physics department. I would like to see the school get more involved with this."

With all of Vargas' activities—teaching, research, travel—it seems he has little time for anything else.

"Sometimes I feel bad that from 9 at night till 5 in the morning I do nothing with my time but sleep," he says.

But Vargas says he tries to spend as much time as possible at his home in Brainbridge with his wife and their three children: Aimee, 8, Betsy, 5, and Carlos, 3.

"I especially like to reserve weekends for my family," he says. "We're a very close family. It's like in Mexico, a cultural thing, where families are very close. That's the way we are here."

His wife, Chrissie, says sometimes he has no choice but to stay at home.

"I'm pretty used to his traveling around the world," she says. "That's part of his job."

"But when I'm forced to travel on business, then staying home with the kids becomes part of his job."

Ondrusek is a senior majoring in news editorial.
PATZWAHL

"I love working with college-age people. They keep me crazy."

By Deanna Parks

The training room is empty except for the lone figure perched on the edge of the whirlpool, soaking his swollen ankle in the 50-degree water.

Suddenly, the music piped into the room changes, and the country sounds of John Anderson’s “Swingin” can be heard over the drone of the whirlpool’s engine. A tall, lanky, red-haired woman strides into the room, flailing her arms wildly as she dances to the song and accompanies Anderson in her best Southern accent.

Whether she is scheming up a practical joke to play on some unlucky member of the athletic staff (such as the time she took out a personal ad for anyone interested in a menage a trois — with the phone numbers of two of the women’s coaches) or dancing around the training room in a bout of spontaneous craziness, Carol Patzwahl says she “tends to keep things light around here.”

Patzwahl, who graduated from Ohio State University in 1981 with a bachelor’s degree in physical education, has been doing her best to keep things from getting too serious in and out of the Memorial Gym for the past six years.

“I love working with college-age people...they keep me crazy,” she says. “For the most part, they’re an extremely motivated group of people.”

This is Patzwahl’s final year at KSU. She plans to leave after marrying in May. Her fiance, Bob Moss, is also a trainer, but she calls him a “paper trainer,” because he is strictly a professor at Western Michigan University.

Although Patzwahl’s happy-go-lucky nature makes it easy for her to get to know athletes, she still makes a conscious effort to do so.

“It’s also easier to treat an injury when I know the athlete personally,” she says. “I can’t expect someone who’s hurt to have confidence in me to take care of them if they have no idea of who I am.”

Patzwahl steadfastly stands by her belief that an athlete’s health is most important. She will not knowingly allow an injured athlete to compete if there is any possibility of further injury or permanent damage.

In a rehabilitative sense, a trainer’s responsibility is to try to restore the athlete to as good, if not better, condition than he was prior to sustaining the injury, she says. This is accomplished through intensive, supervised treatment sessions, generally two to three times a day.

A typical therapy session might involve 20 minutes of icing, flexibility exercises for regaining proper range of motion, weight-lifting for strengthening to prevent re-injury, a 15- to 20-minute workout on a stationary bicycle and finally another ice treatment.

“We also act as a kind of liaison,” she says, “between the athlete and coach, the athlete and the doctor, and the doc and parents.”

As this go-between, she says, the trainer assists in bridging any type of “language gap” and is able to explain medical terminology.

She says she always takes time to show the injured athlete diagrams or demonstrate with the skeleton that stands in the corner of the trainers’ office. This allows the athlete to actually see what has happened and what must be done to correct it. “It’s a lot easier for them to see what it takes to get better if they understand as much as they can about their bodies,” she says.

The long hours are not much of a problem for Patzwahl, but she does say it helps to have understanding friends and supportive people in her life.

The most difficult part of her job is the need for flexibility.

“I never make any decisions,” she says, somewhat flustered. “If a coach decides to change a practice time, or a game gets rescheduled, my life changes...It doesn’t matter if I have plans. They get put on hold.”

Patzwahl has worked closely with John Faulstick, head athletic trainer at KSU, for seven years. She says they share the same philosophies but often take different approaches to the same situation.

And from what does she receive her greatest satisfaction?

“If I like watching an athlete do well after coming back from an injury...and knowing that they wouldn’t have done as well had I not been there.”

Parks is a senior journalism student.
A little light music

The Ohio Light Opera moves into its 10th season

By Kathleen Gorman
Photos by Steve Berend

After weeks of rehearsals and nightly performances, Ken Kramer reached a point last summer when he couldn't learn the words and music of the new operetta.

He and the rest of the 28-member cast of The Ohio Light Opera had been tirelessly putting together five other operettas, and five weeks without a day off had worn him down. Kramer agonized over the script and couldn't memorize a thing.

Finally, the troupe had a day off—a day without singing, a day without costumes or makeup or encores.

He woke up the next morning with the show memorized.

"By the time you reach the fifth or sixth show, everyone has reached the end of their tolerance—what they can put in their brains," said Kramer, who has been with the performing troupe since its beginning a decade ago. "That day off let the tension go."

The Opera, the resident professional company of the College of Wooster, is well-known for its lively repertoire, which includes the works of Gilbert and Sullivan and the most invigorating samples of other composers. Freedlander Theatre, the 400-seat auditorium.
where the troupe now performs, regularly sells out. The company has received rave reviews, and each season's tickets are more difficult to come by.

Yet the troupe does not have the luxury of several months of memorizing and rehearsing to mold its season repertoire of seven different operettas. Rather, it works at a frenzied pace — blocking, practicing, perfecting each show within weeks, and even days.

James Stuart, a professor of music, founded the troupe 10 years ago. It was a forum for all the funny, lively works of Gilbert and Sullivan, which Stuart had been performing for years. He gradually expanded the repertoire to include Viennese, French and American composers.

The Opera now performs seven different operettas each season — four Gilbert and Sullivan selections and three others.

Last summer's season, which featured eight Kent State students and instructors in the cast, included such works as Gilbert and Sullivan's HMS Pinafore, Rudolph Friml's The Vagabond King and Johann Strauss' Vienna Life!

Stuart said the summer season at Wooster is a one-of-a-kind way to experience light opera.

"My object for the repertoire is to offer pieces you would not find in a regular stock opera," he said. "And we're not interested in doing a South Pacific or The Sound of Music. They're very nice, but you can go anywhere to see them."

Kramer, a part-time instructor of voice at Kent State's Stark campus, said the pace is quite a bit quicker than a college production in which the performers have several months to work on one show.

"You practically live, breathe and eat what the shows are. It teaches you your limits."

Susan Wallin, a two-year Light Opera veteran, said she feels drained after a season filled with performances.

"By the end of the summer you're ready to leave," said Wallin, a Kent State graduate student in vocal performance. "After awhile, you lose track of the days. You know all the shows so well that you could sing them in your sleep.

"Lots of times you do."

David Nolin, a Kent State graduate student who has been with the company for four years, said the grueling schedule can be taxing both vocally and emotionally.

Wallin said the singers are expected to have the first four operettas memorized by the time they arrive in Wooster during the third week in May. Within the first three days, they finish the first selection and move on to the next several operettas.

While the troupe is performing the first three operettas, it is learning a fourth. It then performs nightly shows with four different operettas and begins working on a fifth.

The rotation continues until all seven operettas are finished — and then the company begins to get a few more days off.

"It's very tiring," said Wallin, a soprano. "If you're not careful, you can do some vocal damage."

Wallin said no one sings during morning rehearsals, which last from 9:30 to 11:30. The troupe then takes a break for lunch before rehearsing for three hours in the afternoon. Later in the evening, the singers will either have a long rehearsal or will perform one of the shows.
Nolin said each member averages about two or three solo roles, and the rest of the time he or she is a member of the chorus.

"You have to contribute to the chorus," he said. "People who come in and don't contribute in the chorus — save their voices for the lead roles — generally don't come back."

The cast members are housed near the theater during the season. They eat together, work together and often spend their days off together, taking short trips to Cleveland or other nearby cities.

The constant practice and constant performing bring the Opera players together quickly, often creating a kind of family among the cast, Wallin said.

"You're there with 28 people you don't know. And then you're friends," she said.
The 1987 Freshman Class: 820 hamburgers and 26,600 sexual fantasies

By Samantha Shook

The 1987 entering freshman class is the largest in KSU history. This class of 3,826 students takes up more space, eats more food, buys more books, walks more miles, uses more water and converts more oxygen to carbon dioxide than any other freshman class ever.

What follows is a typical day for the freshman class, which has been compiled with the help of statistics from Student Life, Residence Services, Food Service, the U.S. Statistical Abstract, Harper’s Index, first-hand observation and guesswork.

******** It is morning. All around campus in Apple, Altmann, Engleman and Allyn in Koonce, Korb and Clark, in Fletcher, Manchester, Dunbar and Verder, in Musselman, Munzenmayer, McSweeney, Metcalf, and McDowell, 3,826 freshmen are yawning, stretching, rolling over and peering out of one eye to look at the clock. Sixty-five percent debate going to their first class with 45 percent going and 20 percent staying in bed, returning to one of the 1,460 dreams they will have this year.

In the bathrooms, students hop into showers for an average seven-minute wash, using about 798 gallons of water and flushing about 266 gallons of water down the toilets. Hundreds of hair dryers are plugged into sockets and 33 lbs. of toothpaste are squeezed onto toothbrushes. Female freshmen apply 15 lbs. of make-up, and with mascara, add about 9 feet to the length of their eyelashes.

Back in their rooms, 90 percent of the students don bluejeans. They choose tops from a random array of sweatshirts, turtlenecks, shaker knits, T-shirts, button-downs, V-necks, vests and cardigans. They load up an average 15 lbs. of books and go to class.

They scatter over campus, walking to Bowman and Satterfield, Williams and Cunningham, Van Deusen and Henderson. They debate in Theory and Practice of Oral Discourse; they relate in General Psychology. They evolve in Earth Dynamics; they solve in Intuitive Calculus. They ponder in Intro to Philosophy; they wander through History of Civilization I.

And somewhere, someone is daydreaming their first of an average of seven sexual fantasies for the day.

Stomachs grumble, and freshmen head for the Student Center, Prentice, Eastway, Tri-towers and Stewart. They consume 820 hamburgers, 100 roast beef sandwiches, 2,666 slices of cheese, 1,333 pieces of pizza, 1,425 orders of french fries, 2,282 cartons of milk and 456 orders of chicken fingers.

Then it’s back to classes where freshmen take about 18,630 pages of notes. About 125 students fall asleep. Those who are awake and listening expend 14 watts of power in deep thought.

About 765 students head for the commuter parking lots and drive home. The rest return to residence halls. A small percentage study.

An unknown percentage of students consume an immeasurable quantity of beer and about 100 lbs. of pizza.

Then students rest, sleep and dream dreams, 40 percent in color, 23 percent in black and white.

Modern Romance

By Tonya Vinas

A n honest account of college romance as overheard in the Hub one Tuesday night:

Girl: Oh God, did I tell you I had lunch with Mark at Wendy’s today?

Guy: No, huh-uh, why?

Girl: Oh, he said there’s just no way it will work out between us because I just don’t want to give him the time. I don’t know.

Guy: Hey, I speak from experience, commitment is nowhere, especially from people like you and me. Right now I'd just rather be with my friends anyway.

Girl: Yeah, I know. I just don’t have the time for relationships with swim team and classes. I don’t know why I keep trying. The girls in the sorority never see me. I’m the only one there without a boyfriend, though.

Guy: Well, sometimes I get lonely, but, hey, I don’t want any bullshit. Listen, just forget about Mark. Just have some fun.

Girl: Yeah, you’re right.

(Pause)

Guy: Um, do you have my number?