Most of us are so absorbed in our majors and our own circle of friends that we forget to enjoy the university. After college, we might not get the opportunity to see so many lifestyles and hobbies. Kent State has diverse activities and classes anyone can join. This semester, The Burr presents a view of what KSU has to offer.

In our cover story, Associate Editor Joan Smith and Photo Editor Rick Harrison take a look at KSU's film makers. Theirs is not the Silver Screen of Tinsel Town, but instead one of art museums and film festivals. These students are trying to break the tradition of slick, commercial films.

Breaking tradition is not easy. Some KSU graduates and education students head from the sheltered college environment to tough teaching jobs. Dedicated professionals like George Zvolensky, who teaches at Akron's Kenmore High School, and Tami Burnett, who works with hearing-impaired children, strive to make a difference in the lives of their students.

Kent State's faculty also tries to make a difference. Andrea Tecza, an instructor in the dance department, involves herself in dance and her students' lives to help them be better dancers and better people.

But becoming a better person sometimes involves painful experiences. One Kent State graduate had to face her fears of breast cancer when her mother died from the disease. Finding the strength to deal with a tragedy, she learned to cope, and she learned some precautions college-age females should be aware of.

Yet we shouldn't forget the fun of college life, either. We look at students like Ric Blevins, whose family brought him to Kent State to help lead the basketball team to the NIT, and Rachel Schwartz and Mayo Miller, whose parents help determine the future of Kent State. Our photo story shows KSU at the wee hours of the morning, when some students work and play while most of the world sleeps.

And the '80s are over. In the Lighter Side, we review the events of a decade and look ahead to the '90s.

Finally, graduation — we all want to leave here with a degree in hand. Staff writer Terri O'Rourke details the steps needed to march down the aisle and get that diploma. To those of you who made it in December, congratulations. And for those who will still be here, see you in the spring.

Barbara Guthrie, Editor

About the cover

Photo by Rick Harrison

Rick Benton with a camera he uses in Film Making II class

The Burr copyright 1989
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Life behind the lens
KSU film makers focus on the independent route to the Silver Screen .......................................................... 2
Art professor Richard Myers explains the use of an optical printer to his Film II class. Myers was instrumental in establishing Kent's film sequence in the late 1960s.

KSU’s film makers focus on the independent route to the Silver Screen

Story by Joan Smith
Photos by Rick Harrison

The images on the screen appear scratched because the film has been transferred to videotape. But somehow that adds to the disturbing effect. Black and white close-ups of emaciated faces flash between scenes of unexplained violence and rooms cluttered with an artist’s supplies, while an undercurrent of grating, primitive noises ties the work together.

Minutes later, a spoof on professional wrestling, complete with strait-laced announcer and foul-mouthed superstar, brings to mind the worst of “Saturday Night Live.”

Students in Richard Myers’ Film Making II class sit in the aged wooden chairs in Room 108 of Oscar Ritchie Hall, absorbing these and countless other images from student-made films in the complacent manner of those accustomed to the unusual. They’ve been through Film Making I. They’ve been exposed to the best, and most bizarre, examples of independent film. And they’ve learned more about the medium in
that one semester than most people will in a lifetime.

Independent film — film that is written, produced, directed and edited by one person — is on a different plane from the polished glamour and ripping violence of the average Hollywood movie. It is relatively obscure, surviving on the screens of art museums and film festivals with little appreciation from mass audiences. But each semester at Kent State, Myers does his best to educate students on the virtues of the art.

Myers started the film sequence, which consists of Film Making I and II and as many independent studies as a student wishes to take, in 1968. Students from every major are welcome, though the original idea was to offer art students the chance to work with moving images.

“We started it off with the idea that it would be a course that dealt with sequential time — an adjunct to what they were doing in painting, drawing and printmaking,” Myers says. “In other words, they wouldn’t look at film as a way of making stories or a way of getting to Hollywood, but as another tool that would allow them to make the same kind of statements they were already making in the other arts.”

Along with sharpening artistic skills, film allows students to expand their visual thinking.

“Film is a time art, like music,” Myers explains. “We’re talking about images in succession on the screen ... you can do a lot of things in film that you can’t do in other areas. “You can deal with simultaneity and develop an idea in a completely different way.”

In recent semesters there have been as many radio-television and English majors in the classes as art majors. Reasons for enrolling range from improving journalistic skills to following a friend’s suggestion, and the variety of students adds a different perspective to Myers’ teaching.

Rather than focusing solely on the improvement of artistic vision, the courses are designed to introduce students to a genre perhaps unknown to them. Starting with surrealist and German expressionistic films from the 1920s and 1930s, Myers shows his classes scores of independent works. This alters most students’ perceptions of the medium.

“Most of the films that I show right off the bat, the students are confused by, or they think they’re dull,” Myers says. “They’re so used to being entertained by film that it’s hard for them to look at a film in terms of lights and darks, or movement and the rhythmic aspect of images.”
Graduate assistant Mark Alexander packs up to leave the crowded Filmworks office for the day.

"Nobody looked at the lights or darks or the movement of Gilligan's Island. Most television that kids grew up with was really radio... the people making most TV shows are not out to give you brilliant photography or to make poetic statements."

Danny Wilkins, a junior Russian major who took Film Making I and II, admits he had some trouble staying awake during some of the films Myers showed, partially because Film Making I started at 7:45 a.m. and partially because of the films themselves.

"You're so conditioned to being entertained," he says. "It's something you have to develop an appreciation for."

In contrast to the narrative, fiction film produced so frequently for the big screen, independent works do not necessarily rely on plot to convey their meaning—if they have a set meaning at all. The point is not to entertain but to innovate and expand the boundaries of the medium.

In one Film Making II class, Myers told his students about several projects by artists such as Andy Warhol, for example, made a six-hour film of a person sleeping. Other works run up to 36 hours or focus on a single image, such as a person's face, for their entirety.

Getting students to watch those films is difficult, and convincing them of the artistic value may be impossible. But eventually, Myers does open eyes to the vast possibilities film making offers the artist.

"I ask them to forget all about Lethal Weapon II and Rain Man and MTV, and we start at the beginning with what a camera can do," Myers explains. "We talk about sequential time, about editing film... we talk about motion, rhythm, direction, contrast."

Such talk is not meant to be memorized in theory. Instead, it is designed to set students' feet in a unique direction when they start shooting.

In Film Making I, students work with eight millimeter film in shooting and editing a soundless film. The technical skills they develop in that class simplify their task in Film Making II, where they work with 16mm film so they can concentrate more on the concept and artistry of their project. Film Making II students also add sound, if they choose.

The wonder of independent film, Myers says, is the individuality of the final product. Unlike big-time productions, where "hundreds of people are involved... writers, directors, producers, editors, cameramen, actors, wardrobe people," the independent film is the baby of one creator. Each student handles every aspect of the production, except acting. This emphasizes the artistic side of the medium, Myers says.

"A painter does a painting by himself, and a poet writes a poem by himself. He's not asking 17 other people to help him write it," he explains. "So this puts us in the realm of artists who make films."

One advantage of this method is the ability to change the direction of the project halfway through shooting.

According to Wilkins, "The film kind of takes over. It's very rare for someone to have a certain idea when they start the film and stick to it all the way through. "While you're working on it, the film dictates what direction it's going in."

Mark Alexander, Myers' graduate assistant and a studio art major, has taken over teaching Film Making I courses this year. He says he wants his students to be loose when creating, even though they are "very aware that they're dealing with a medium they've never used before."

"I try to get them thinking that they're in a film all the time, of sorts. They've grown up with TV, with moving images, all their lives. They shouldn't be alienated to it at all."

Some students, such as Chris Shambaugh, adjust quickly to the medium. Shambaugh, a junior studio art major with a concentration on film, won $1,000 last year in the Ann Arbor Film Festival for the work he produced in Film II.

Shambaugh's film features a series of staged interviews with people who were asked why they smoke. Their responses ("I want to have small babies") are interrupted by footage of people smoking and a man having trouble running. An animated figure of the running man cuts across almost every scene.

The animation was the most time-consuming part of the production.

"I had six pieces of paper, with different stages of this man running," he explains. "I would tape it to the wall and take three frames, and then I would put the next one up, take three frames and so on... it took forever."

But the most difficult stage of any film, he says, is waiting for it to come back from the lab.
And Myers doesn't necessarily insist on resisting it. While he does frown on regurgitation of Hollywood plots or images, he does not look on every Tinsel Town director as the evil enemy. He admires film makers such as Charlie Chaplin and Orson Welles, who maintained control over their pieces regardless of how many people worked under them.

But Myers' goal is not to produce sleek, mainstream footage; it is to raise the film literacy of a few students at a time.

Myers recalls reading about a study years ago revealing that for every novel a student reads, he sees 20 movies. Yet for every film course on a college campus, there are 20 courses in literature. At Kent, about 80 people participate in the film courses or independent studies each semester.

Such a paradox frustrates Myers, but he says he does not anticipate any drastic change in the near future, mainly because of the lack of understanding of independent films.

"The public has a hard time with some of the more avant garde, more difficult films," he says. "They just don't understand them; they think the artists are crazy."

Even Filmworks, an organization run by Myers' students and devoted to showing offbeat creations that students might not see elsewhere, has stopped showing many of the more avant garde films, he says. The audience simply stopped coming.

Educating the public about these kinds of films is difficult, because it takes work on the part of the audience, he says.

"When you get people in your auditorium, you have to have extensive program notes. You might even have to have a lecture about the film at the beginning and end. Sometimes that doesn't sit well with audiences," he says.

"I could be facetious and say Elvis on black velvet will sell any day before a better work by a local artist. I think it has a lot to do with the taste level of the public."

Myers said one of the frustrating parts of his job is showing students works he respects, only to have them yawn. "But I've had an awful lot of students say at the end of the semester, 'I didn't always agree with what you showed us, but you made me look at films a different way,'" he says. "That's pretty satisfying."

While many of Myers' students will not continue to make films after they have taken the courses, they have increased their awareness of the immense variety of films that have been made.

Those who do continue may never be able to support themselves through the medium. Myers, who has been making films for 25 years, says the vehicles for showing such films are limited, and the most film makers can hope for is to get onto public television. Generally only documentaries make it to that vein, Myers says.

Shambaugh echoed Myers' sentiments, saying he doesn't expect to make a living through film.

But that hasn't discouraged either of them. While Myers would rejoice if every major city in the United States devoted one theater to independent works, he says he will continue making films simply because of the personal statements he can make with them.

At the same time, he will continue trying to raise awareness of the art of film, even if none of his students ever hits the big time.

"I have no Spike Lees. I have no George Lucases to my credit," he says. "But I have an awful lot of people who are still making inventive, original films."
If students procrastinate, they might encounter pitfalls and an extra semester at Kent State.

Congratulations! You've made it to the last semester of your academic career, and you can smell that diploma.

You imagine yourself at graduation ceremonies, sashaying to the stage and grabbing that well-earned piece of sheepskin. Adoring family members look on, full of pride in your accomplishments.

As your last semester is about to begin, you reflect on all you've achieved and how you survived college life.

You recall how you tolerated living with your roommates, parking your car in another zip code, risking your life trekking through the frozen tundra that forms in January in front of the Student Center and standing in bookstore lines reminiscent of those formed during the Great Exodus. After clearing those hurdles and jumping through those bu-
graduation

reaucratic rings, you figure it's time to relax and take it easy. But resting on your laurels now could buy you another 15 weeks of university food and LERs if you don't follow some simple last-semester guidelines.

Even if you follow all the rules but do it too late, you probably won't graduate. Just ask David Magyar.

Magyar, a general studies major, says he came back to Kent this summer to complete his general studies degree and his minors in psychology and political science after working full time for two years.

Although Magyar will complete his requirements in December, he says the college of Arts and Sciences refused to allow him to participate in graduation ceremonies.

"I don't feel it was necessarily a good decision on the part of the university," Magyar said. "Although the justification that deadlines need to be met is a good one, I feel my specific situation should have been taken into consideration. I wasn't on campus in March when the application was due. By the time I met with advisers, got my schedule and turned all the appropriate wheels, it was too late to address graduation."

Nancy Mitchell, assistant dean of Fine and Professional Arts, says students can avoid surprises and disappointments like Magyar's by preparing for graduation in their junior year. Meeting with an adviser and requesting a credit check are good first steps.

"Checking credits in the junior year gives students enough time to correct any errors or fulfill requirements they may have missed," she says. "The key to the graduation process is to keep in touch with your college and be aware of where you stand in your program. Waiting until the end of your
course work and then checking credits is useless if you’ve made an error.”

Mitchell says comparing required curriculum with completed course work will be easier when the University implements a computerized degree audit system, which will enable colleges to inform students of outstanding requirements at the end of each semester.

After your junior year is completed and you’ve finished your credit check, the next step toward graduation is filling out a graduation application, which is due the semester before you expect to finish your course work.

“December applications are due the tenth week of the immediately preceding semester, and May graduation applications are due the second week of the fall semester,” Mitchell says. “That may seem very early to most students, but we need the time to process all the applications, check the credits and pinpoint any potential problems in requirements.”

Mitchell says procrastinating seniors who miss the application deadline can appeal to their college, but the response isn’t always positive.

“We can’t function if students don’t follow deadlines, so although students may appeal, they may not be able to march in ceremonies until the following semester,” she says. “We address appeals on an individual basis, but the decision depends largely upon what stage we are at in reviewing students’ records for graduation. It’s impossible to admit late applications if the process is too advanced.”

Mitchell says if a student misses the deadline and his or her appeal is refused, the colleges will provide that person with a letter of completion, which states that the student completed all required course work.

“Students normally request the letter of completion when they interview for a job,” she says. “All they have to do to receive the letter is to submit a written request to their college. The college will send the letter either to the student or to any interested third party designated by the student.”

Graduation checks and credit analyses are just one facet of seniors’ responsibilities. Compiling an appropriate resume and securing a job after graduation are essential.

David Baumgartner, director of the Career Planning and Placement Center, says his office can help. “We offer a variety of services to students — everything from resume critiques to workshops to on-campus interviews,” Baumgartner says.

The Career Planning and Placement Center charges $10 for students to sign up for on-campus interviewing, but Baumgartner says resume analysis and access to the thousands of posted job listings are free.

“The important thing for students to remember is not to take the job-search process lightly,” Baumgartner says. “Get a good resume and develop appropriate interviewing skills.”

Once you’ve completed your credit check, filled out your graduation application and finished your resume, make sure you pay those three-year-old parking tickets and library fines, or the bursar will visit you.

Les Carter, KSU bursar, says unpaid parking tickets, outstanding library fines and any other unpaid bills wind up in his department.

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Extra Curricular Activities

Major fun, minor expense, and all on campus.

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"We get them all," Carter says. "Parking Services sends us tickets that haven't been paid within a given period of time, the library submits bills, the Health Center submits them and so does intramurals. If you haven't paid your bills, we know about it."

Carter says paying debts is more a moral obligation than a requirement for graduation.

"University policy stipulates that outstanding bills won't prohibit students from graduating," he says. "But upon graduation, we have five collectors whose job it is to make sure we get our money. It's not a pleasant experience to be pursued by collectors, so students should pay up.

"Keep in mind that when students get into the real world and want to buy a car and a home, they may as well have already established a decent record of paying off debts. If they don't, they may not get that car or that home, and they only have themselves to blame," Carter says.

If completing all these steps while juggling classes seems like too much, don't despair. There's help on campus for seniors suffering pre-graduation blues.

Deborah Rosch, assistant director of the Psychological Clinic, says it's not uncommon for the clinic to counsel stressed-out seniors.

"I do often see a lot of seniors coming about the time they begin thinking about graduating," Rosch says. "Seniors often wonder about how they are going to adjust to the real world, how they'll handle losing the support of their close friends, and what they'll do with their lives once they're done with school."

"The most important thing for seniors to do is not to consider their feelings unusual. Having doubts and anxieties about moving from the academic world into the professional one is normal. Students especially shouldn't feel ashamed about seeking therapy. That doesn't indicate a weakness, but a strength in being able to realize it's all too much," she says.

To better cope with leaving friends and the security of the university, Rosch suggests taking the time to reflect on the past few years.

"Seniors should allow themselves to take the time to stop and think about what it means to them to say goodbye," she says. "It's so easy for them to get caught up in details. They need the time to stop and say goodbye in order to make a constructive transition. Remember, if students think they need professional help, they should get it."

Completing a degree is an honorable achievement, but it's one that can be potentially elusive and overwhelmingly stressful if time isn't taken to ask the right questions. So before you start humming that graduation march and clearing a place on your wall for that diploma, Magyar suggests taking the logical steps to ensure your place on the graduation roster.

"The best way to deal with the bureaucracy is within its rules," he says. "Everyone tries to buck the system and hopes it will swing their direction. I thought the university should have another set of rules for people in my position, but they thought otherwise. Play by the rules. That's the only way to go."
Out of the shadow

What her mother's death from breast cancer taught one woman about life, love and helping others

Story by Diane Magyar
Photos by Rick Harrison

Sandy died of breast cancer when she was 41. She left her two children, then 20 and 18, and her husband. She fought a long, lonely battle. But this is not her story. This is her daughter's story. This is the story of any woman whose mother has had breast cancer.

Kim had to stand by helplessly while her mother died. She was only 18 when her mother, Sandy, found out she had breast cancer. Sandy fought her battle with cancer, and after two years, lost. Kim could not fight. Kim could only watch and wait. Her mother's waiting is over, but after five years, Kim Klein, 23 and a May graduate of Kent State, is still waiting.

"I used to think I would die when I was 41," Kim said. "Both my mother and grandmother died of breast cancer when they were 41. I would get up every day and think, 'live for today.' I didn't think I had much time.

"When I am really depressed, I still think that way. But I try not to be that way. I don't want to live in the shadow of death."

Kim's fear of death is well-founded. Breast cancer is the leading cause of death in women. According to the American Cancer Society, 43,300 women will die of breast cancer in 1989, and 142,900 new cases will develop in the United States. About one in 10 women develop breast cancer some time during their lives.

And for women like Kim who have a history of breast cancer in their families, the Cancer Society says the chances of getting it are even greater.

Even though Kim is younger than most women who get breast cancer, college-age women can get it and must take precautions against breast cancer, especially women who have a history of the disease in their families. The first question a doctor asks a patient with breast cancer is, "Do you have daughters?" For Kathy Bahas, this question was a traumatic one. She was the first person in her family to have breast cancer, and now she is afraid her two daughters will get it.

"My girls now have a history of cancer, and I am responsible for that," Bahas said. "I can't really blame myself for that. It isn't something you can control. But I still feel responsible."

Bahas, who is now a volunteer for Reach to Recovery, an organization affiliated with the American Cancer Society to counsel women with breast cancer, said her doctor wanted her daughters to have an exam. Both of her daughters, who are now 24 and 27, have regular exams and have had a baseline mammogram.

Mammography, a low-dose X-ray, can find cancer too small to be detected by a physical examination. It is also helpful in determining if a lump is malignant.

Bahas said one woman who came to the Cancer Society for information eventually had both of her breasts removed as a preventive measure. She had a long history of breast cancer in her family. Her grandmother, aunt, mother and sister all had breast cancer, and she decided not to risk getting it.

Kim said she would not have her breasts removed to prevent cancer.

"When I get breast cancer, I mean if I get breast cancer, I think I will have a double mastectomy," Kim said. "I still believe that had my mother had both breasts removed in the beginning, she would still be alive today."

Although Kim's mother passed on the predisposition to breast cancer to her daughter, Kim said her mother also left her a legacy of love, compassion and knowledge. Because of her mother's example, Kim is already taking precautions. She has exams by a doctor every year, and she does a self exam monthly. But she is still scared.

"I try not to think about the bad part anymore," Kim said. "I try to live my life without thinking about death."

But Kim says it is hard to think about her mother and not just remember the
last six weeks of her life. She has to make an effort to think of the happy times and to think of her mother as healthy and full of life.

"Mom was more worried about the way Mike (Kim's brother) and Dad and I were handling it," Kim said. "But I could tell she was really worried. When she found a lump in her other breast less than a year later, Mom was sure she would die. But she pretended to us that it was a minor setback. She was very brave."

In the beginning, Kim had a hard time dealing with her mother's cancer and eventual death. She covered her fears by being strong — she let her family and her mother's friends depend on her for comfort. But she had no one.

Kim stopped seeing most of her friends during the time her mother was sick. While most of Kim's friends were going to college football games and sorority parties, she started dating a man 35 years older than she was.

"Kids my age couldn't understand this kind of loss," she explained. "He could because he had been through the ups and downs of life. I also got tired of hanging around people I knew because I'd have to answer questions about my mother and my feelings."
"While we were dating, I told myself the age difference wasn't a big deal. I thought we would both die at the same time anyhow. He would die around 76, and I would die at 41."

They started dating soon after her mother found out the cancer had returned in her other breast. Kim eventually realized that she had to handle her mother's death and get on with her own life. As she grew stronger, she became more independent and ended the relationship soon after her mother died.

"Looking back, I can't believe I stayed in the relationship as long as I did," Kim said. "It was so unlike me. But then, I wasn't exactly myself at the time."

Kim has put her mother's death behind her, but she still enjoys talking about her mom. She is now living with a man who is only two years older than she is. They share the same dreams and interests. They also share some of the same past.

"Randy knew my mother, and that is a strong attraction for me," Kim said. "He is able to talk to me about Mom and remember her in the same way. Although he only knew Mom for a few years, he says she was more a mother to him than his own mother.

"His love for my mom is one of the reasons I love him. If it were the only reason, I don't think it would be healthy, but it is only a small part of my love for him."

Kim received her nursing degree from Kent State last May and is now working at University Hospital in Cleveland on the oncology floor. She decided to work with cancer patients after her experience with her mother's death. She said she feels her mother's death has made her more compassionate to cancer patients and their families.

"I still can't say, 'I know what you are going through' to the families," Kim said. "No one knows for sure how they feel. But I think I can be more sensitive to their needs than other people are. I tell the families about my experience, and they seem to trust me more. They really open up to me."

Sometimes Kim finds dealing with the death of a patient difficult.

"When I have taken care of a patient for days or weeks, I sometimes get emotional when they die," Kim said. "But I don't think there is anything wrong with getting emotional and crying. The families know I really care.

"Sometimes I can't help thinking about my mother, but I don't think I dwell on it. I do know my mother has helped me to be a better nurse. I sometimes want to just rush around passing out medicine and doing my job. But from my mother's experience, I know the patients need me to take my time and talk to them. I may run down the hall to get to their rooms, but when I go in, I slow down and smile at them. I think my mother would be pleased."

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FALL 1989
Preventive measures

At some point in their lives, one in every 10 women will have breast cancer. The American Cancer Society reports that, through early detection, more than 87 percent of breast cancer patients can be saved. Jay Cranston, director of the KSU Health Center, said physicians at the Health Center will do breast exams, and he recommends that college-age women have a breast exam done by a physician during gynecological exams. A monthly breast self-exam is more important, Cranston said.

"Between the ages of 18 and 22, a routine exam by a physician is not usually indicated unless the woman has a history of breast cancer in her family," Cranston said. "But a self-exam should be a part of every woman's routine."

If a lump is found, the Health Center refers the patient to one of the two mammography clinics in Kent. Images Breast Care Center is on North Water Street. The Kent Mammography Center, affiliated with Robinson Memorial Hospital in Ravenna, is also on North Water Street.

Sue Eichler, a technician at Images Breast Care Center, said mammography can detect much smaller lumps than self-exams.

Women who have had breast cancer should have a mammogram every year, and women with a history of it in their families should have a baseline mammogram in their early 20s.

According to the American Cancer Society, signs of breast cancer include swelling, puckering, dimpling and redness or skin irritation that persists. Other signs are changes in nipples, including a whitish scale, distorted shape, inverted nipple or nipple discharge. Symptoms should be reported to a physician. For more information about breast self exams and breast cancer, contact the American Cancer Society in Kent at 678-8888.

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Master of
Andrea Tecza uses compassion and a love for the art to motivate students to succeed

Story by Barbara Guthrie
Photos by Steve Berend

As African drums beat softly in the background, Andrea Tecza dances. Her face shows a half smile of concentration as she flows through the moves on the floor, extending her arms and bringing them back in. After the music ends, she stops, looks up at the class and begins talking.

"I thought we'd start with the 'x' today," she tells the class of six dancers. "Here's how to do it. And one, and two..." She counts out the exercise, stretching and folding her body as she lies on the floor.

"We'll do them together, okay? Is everybody all right?" She waits until everyone nods before signaling to the percussionist to start the music.

Tecza, an assistant professor of dance, has loved dance since she was 3 years old. That passion for dance brought her to teaching.

Because Tecza is committed to the art, she is an asset to the department and to the students, says Darwin Prioleau, director of the dance department. Tecza's teaching reflects her love for the art and her involvement with students.

Before class begins and while students warm up, Tecza plays music and runs through a few steps for the day's lesson. She chats with students, asking them about dance and school. The class, level IV modern dance, has only six students. They have plenty of room to move in the large studio.

When she starts the class, her enthusiasm shows in the way she leads them through the dance. After participating in the exercise a few times, Tecza walks around the brightly lit studio, giving advice.

"Don't force it," she shouts to the class, pausing to feel a student's muscles to make sure she is holding the position properly.

"Today we have a lot more emphasis on the anatomical in dance," she says later. "There's more study of muscle function and joints — what they're doing and how they're doing it."

Tecza is concerned about students as people, not "dance machines. I don't just teach dance, I teach people to dance," she says.

Lisa Luke, a senior dance major, says Tecza's style of instruction sets her apart from other instructors.

"I took beginning ballet, and it was at the ungodly hour of 8:50," Luke says. "But Andrea was so enthusiastic, and her love of the subject showed through so much that I jumped out of bed every Tuesday and Thursday for it."

Prioleau says Tecza works well with beginning students because she wants them to think dance is fun.

"She makes them feel confident and see that there is fun in it," Prioleau says. "She is particularly effective with freshmen because they're scared. They have a goal to reach in four years, and they're afraid they can never reach it. Her personality makes them relax and have fun."

That enthusiasm is not accidental, Tecza says. She wants to motivate students to do their best.

"I had an educational psychology professor who told us, 'You become a teacher because of the best and worst teachers you've had,'" she says. "I had some teachers who did things that I said I'd never do. Others I would look at and say, 'I want to be that way.'"

"Some of my teachers seemed bored with the subject, and others seemed to enjoy it. The ones who liked the subject made the classes much more interesting. An enthusiastic teacher can make any subject exciting, and I want to make dance exciting for the students."

"I discovered I really missed the college scene," she says. "While I worked at the Canton Ballet, I was taking classes at..."
the University of Akron, and an instructor there told me to talk to Kent State. There were two openings, and when I saw the job description, I laughed because it was exactly what I would do. They wanted someone with a concentration in one area of dance who could teach other areas.

Tecza came to Kent State in 1980, and she was nominated for a Distinguished Teaching Award in 1984. She says she likes teaching here because college students are more serious than the young children at the Canton Ballet.

"I enjoy college students a lot because they are more motivated on their own," she says. "It is the students' own choice to take my class. They could take swimming or English at that time, but instead they chose to be here.

"With college students, I can fan the flames of that motivation and see the maturity that occurs in four years."

Kari Turkal, a junior dance major who has worked with her for two years, says Tecza made a difference in her life.

"She inspired me. I think it's mostly in her attitude," she says. "She cares about the students. She loves dancing, and she pushes that off on her students."

Tecza's desire to motivate students to love dance goes beyond work in the classroom. Prioleau says Tecza's total involvement in dance shows most clearly in her extra work with students. As adviser of the Kent Dance Association, Tecza takes on responsibilities that help students outside the structured teaching environment.

"Through the Kent Dance Association, I try to bring in an artist or a company to do a residency, that is, to perform and teach a few classes," Tecza says. "A lot of students haven't had exposure to professional dance companies, so we bring companies here as much as possible. They need to see other ways of teaching."

About five years ago, Tecza decided Kent State students needed more opportunities to see dance, so she worked with the group to start a student dance concert. Her proposal was accepted by the university, and the group has held a performance every year since then.

"She has offered something unique to this university," Prioleau says. "Everyone in the university has the option of not going too far and seeing groups dance."

Luke, a former officer in the organization, says Tecza works closely with the dance association members.

"She cares a lot about the organization and gives students guidance," Luke says. "When students slack off, she takes up the slack—not because she wants to save face, but because she really cares about getting dance activities to campus."

Tecza says she works to involve all her students in the art.

"With non-majors, I think it's important to have them see how what they're learning in dance class can be used outside of class in such things as posture or knowledge of culture," she says. "With majors, I need to give them the skills and tools they need to go on as professional dancers."

Luke agrees that Tecza wants students to love dance and work hard at it. She also helps students decide if dance is right for them.

"I wasn't sure if I wanted to major in dance, so I took beginning ballet," Luke says. "She spotted me right away. She said, 'You look like someone who needs a project. How about working on the dance calendar?'"
Tecza leads a ballet class in an exercise. Her enthusiasm in teaching motivates her students to do well.

"So I did that for her, and she kept coming up with more and more for me to do. She slowly drew me in. "Finally, she came out and asked me, 'Do you want to dance?' She told me to think about it. When I told her I wanted to, she said, 'Go for it.'"

But the more difficult case is when a student wants to be a professional dancer but can't quite master the art, Tecza says. That is when she talks with him or her.

"When students intellectually understand dance, but there is something in their body that keeps them from it, that is very frustrating for them," she says. "I have to tell them that their dreams of being a professional dancer probably aren't going to come true. I tell them of other career options that can keep them near dance. I try to reassure them that it's all right not to be a professional, that they can continue involvement with dance in other ways."

Because of hairline fractures in her legs, Luke can no longer dance without risk of serious injury. When she realized she had to quit dancing, Luke turned to Tecza for guidance.

"She is one of the few teachers who really reaches out," Luke says. "After four years in the dance program, I found out I was injured, and I went crying to her. We talked on the phone for an hour. She listened. She cared. She said, 'This is ripping you apart, and I understand what you're going through.'"

Tecza tries to be there for students when they have problems or when they just want to talk. Turkal says she is always willing to discuss dance.

"During midterms and finals, we have consultations that are supposed to last about 15 minutes, discussing techniques and what we can improve," she says. "Andrea and I end up talking for an hour about dance. You can ask her anything about anything, and she can give advice."

Seeing students succeed is what Tecza loves most about teaching.

"My best experience in teaching is seeing results," Tecza said. "We just had a student (Kari Turkal) accepted into the Tom Evert Dance Company (in Euclid), and it's been great to see her develop as a dancer." Dance also plays an important part in Tecza's life away from the university. For about 20 years, she has performed and choreographed pieces for festivals. Tecza often holds workshops and gives presentations on dance.

And for the last five years, she has blended dance with Christian worship. A year ago she formed the Leavendance Company, which specializes in sacred dance, with Kathryn Mihelic, who is now director. Tecza is associate director, and she says she gradually grew into the role.

"I have too much dancing to do."

"I used to dance at the Newman Center's midnight Mass before Christmas," Tecza says. "I had also performed in Masses there. Once I moved to Kent from Hudson, Kathryn kept asking me to help out. She'd say, 'I need you to help with this dance,' or 'Can you choreograph this dance?' I kept getting more involved."

The Leavendance Company performs at the Newman Center and other area churches. Though at first some people had a hard time accepting dance in church, Tecza wants people to love dance as a form of worship.

"You have to be delicate about dancing in church to get people used to the idea," she says. "I told them that when you sing in church, you're not showing off — you're expressing spirituality. It's the same way with dance."

But more than anything else, Tecza wants people to realize dance is important. Dance is an integral part of American culture, she says, and she will go to great lengths to keep students excited about the art.

Tecza says she tries to motivate students in her classes in two ways: by helping them understand that proper position is important and by helping them with dancing skills.

"The importance of dance comes across in discipline," she says. "They have to take off their shoes when they come in the dance studio, and they have to wear leotards and tights so I can see their muscles. I tell them I have to see their muscles to make sure they are dancing properly."

"They also learn that the art is important. That comes after experience when they have the skills. It's like a runner's high. They say, 'This feels great.' Especially when they improvise, they realize that it really is an important art."

But Luke says much of the students' appreciation for dance comes from Tecza's teaching style.


Tecza agrees that she wants the classes to be exciting.

"I never teach the same way twice," she says. "I always say I'll just use something in the next semester, but it's fun to come up with different combinations to keep the students interested."

"Some day I'll give my class notes to my nieces and nephews, and maybe they can write a book on teaching dance. I could do it myself, but I have too much dancing to do."
Roger Thurman's normally soft-spoken demeanor perks up as he breaks into rhetoric on Kent's diverse history. There's something about events long past that sparks Thurman into a frenzy of facts and figures, rattling off bits of information collected from old-timers or retained in his 34 years of Kent residence. His wide-eyed expressions and almost overly excited voice seem to indicate that he, too, is amazed at what transpired in this sleepy little town.

"It used to be impossible to sleep around here at night because of all the crashing from slamming railroad cars together at the yards by Franklin Avenue," he says matter-of-factly, peering out over his thick, brown-framed glasses in hopes that he's gotten some interest. "And the town didn't get its partying reputation from the college, but from the railroad being here. It was a place for the yard workers to unwind after a long day of work."

Thurman's vocation is one that envelops itself in history. In his shop, a former grocery on Franklin Avenue, a virtual museum of musical history hangs along the walls inside the red-brick building. There the guitar craftsman remedies generations of these instruments, from an old claw-hammer banjo to a hot pink electric guitar.

Closing its 15th year of operation, Thurman's Guitar and Violin Repair operates as a learning business, where Thurman admits he constantly rediscovers the guitar in his daily work.

"We're always looking for ways to improve our abilities without compromising what we want to do, which is repair and guitar making," he says, hiking up a sleeve on his red-and-blue flannel shirt as David Howard, Thurman's assistant for five years, strums an electric guitar in the background.

For Thurman, who looks younger than his 42 years, his whole labor of love with the guitar sprang out of aggravation. His first encounter with the instrument came from friends who played guitar and a concert in 1967 where he saw Spanish guitar master Andres Segovia perform in Washington.

A short time later, he bought his first guitar for $7 in Texas while awaiting his shipment to Vietnam.

"It was hard to play, so the first thing I did was redo it at the shop on the Air Force base where I was staying," Thurman recalls. "I just did it without a second thought. I sanded it down with a belt sander and refinished it and tried to make it play better." After spending a year and a half in Vietnam, Thurman purchased his first "real" guitar, a Martin classical, but found it difficult to play. Realizing the difficulty in mastering the instrument was more the fault of his guitar than himself, he brought the guitar in for repairs in an adjacent town.

"When it was time for me to pick it up, I went into the shop and found that the guy working on it was literally standing at a grinding stone, bouncing the frets on the stone and putting these divots in it," says Thurman, squirming in his wooden straightback chair as a miniature bust of Schubert glares over his right shoulder. "So I knew I'd been had. I ended up taking it to the Martin Company in Bethlehem, Pa., where they readjusted it."

After seeing his beautiful instrument mistreated, Thurman sent for a guitar-making book out of the Whole Earth Catalog and soon became so wrapped up in the book that finishing up his studies at Kent State took a back seat to crafting a beautiful instrument. He eventually dropped out but returned later to earn his undergraduate general studies degree in 1985.

Soon he began learning to play classical guitar because "if I was going to build them, I figured I'd better know how to play one as well," Thurman says.

His first homemade guitar didn't turn out too well, but the next one was better, he recalls.

\[
\text{Thurman became so wrapped up in guitar making that he dropped his studies at Kent State. He later earned a general studies degree.}
\]
Thurman, who bought his first guitar for $7 while awaiting shipment to Vietnam, learned to play classical guitar because "if I was going to build them, I figured I'd better know how to play one as well."

People then started bringing in instruments to repair, which Thurman admits knowing nothing about. "I started devising ways of repairing things through trial and error and reading from books," he says. "Finally I felt like I wanted to have my own place."

That place was the former store at 900 Franklin Ave. that he moved to in October 1974. Inside, a large glass counter boxes in the open workshop where various pieces of guitar and tools lay strewn about. His tools are either handmade or bought used, besides one new power tool and original purchases made at Sears in 1973. Though his workshop might seem rough around the edges, there hasn't been a lack of repair work for him.

"The repair business has been gradually a matter of being here long enough and having your name in the Yellow Pages and doing good work," says Thurman, whose shop was recently named an authorized Martin Guitar repair facility, enabling him to do warranty work. "The key to success is treating people's guitar work seriously and responsibly. We try to give them the guitar back with the problem fixed and playing better than it ever did before."

While repair is at the forefront of Thurman's business, he still works at building handmade guitars, having five in various stages of production now. He also distributes a newsletter and holds classical and New Age guitar recitals in the building's basement hall. Lessons are also given after hours by Howard.

Success in guitar repairing comes from the realization that many players consider their guitars alter egos, and expect their instruments to be treated as such. "The secret to guitar repair is knowing the player, how they play, and seeing the limitations of the instrument they bring for you to fix and reconciling that with their budget so that everyone's satisfied," Thurman says.

The future remains bright for the guitar, Thurman says, because it is basically a new instrument. For those interested in beginning to play, Thurman aims them in the direction they are interested in. To him, a would-be student already has his mind set on what kind of music he wants to play.

"That's the beauty of the guitar," Thurman says, stretching out his long legs and folding his arms behind his head. "It's a real democratic instrument."

The Burr 19
A couple walks through the Student Center Plaza at midnight.
Nocturne

On a deceptively quiet campus, some students work through the wee hours

Story by Will Pfeifer
Photos by Rick Harrison and Todd Anello

Like most nights at Kent State, this one meant an almost subliminally active campus. The end of daylight hours didn’t mean the end of activity so much as its suppression. As usual, the lights went down, but they didn’t go out. Against the backdrop of a dark campus, a few luminous windows marked activity, and a few people worked, played and studied while most of the world slept.

Midnight conveniently divided “normal” hours and the night itself. Visiting hours in the residence halls ended amid a rush of guests leaving halls of the opposite sex, and most places on campus grew quiet, dark and empty. Most, but not all.

Residence halls closed at midnight, the Student Center closed at 1 a.m., and even that traditional college student’s lullaby, “Late Night with David Letterman,” ended at 1:30. But for the real hard-core night owls, things were just getting started.

At 2 a.m. at Verder Hall’s area desk, recently moved from Prentice Hall, Tonya Pugh held down the fort at the desk while security aide Mike Mutschelknaus stood by in case any trouble erupted. Actually, both admitted things were pretty uneventful.
Vanessa Anderson searches for the phone number of a WKSR disc jockey who decided to skip his graveyard-shift show.

“It’s not exciting anywhere,” Pugh said as she scanned a long list of addresses. Besides handing out keys and answering the phone, Pugh had to forward all the mail.

“I didn’t think it would take me this long,” Pugh sighed as she leafed through the inches-thick list. “I’ve just got to look up their names for everything.” But Pugh, a junior public relations major, said she really didn’t mind the work or her late shift.

“I like it,” she said. “After I forward the mail, I can do my own thing.”

Mutschelknaus, a senior English major, was also having a quiet evening. Wearing a Van Halen shirt under his yellow security jacket, he filled out a few blue slips from excitement earlier in the evening but said things were pretty slow.

“There were a few peeping toms, but mostly just guys in dorms after visitation,” Mutschelknaus said. “We see a lot of that... doors are always being propped open.”

By 2:30 a.m. Verder Hall and the campus surrounding it had grown even quieter. A few students sat in the Verder lounge doing homework, and the clamor of several competing radio stations echoed from the design studio. Because of the state of the dorm transmitters, it’s doubtful that one of those stations was Kent State’s WKSR. But a dutiful disc jockey was still awake, spinning the wax at the studio in the Music and Speech Building.

Sophomore economics major Kevin Kosar was remarkably calm as he maneuvered around the cramped studio, changing records. Kosar’s calm was surprising not only because it was his first night as a disc jockey, but also because he didn’t get quite the training he thought he would.

“I expected there to be someone to ease me into this, but it was 15 minutes of training, then — BAM!” Kosar admitted he had some “serious dead air” earlier in his 2 a.m. to 4 a.m. show, but he said the late shift offers a lot of freedom.

“Freedom to not show up, apparently,” he said, referring to his absent trainer.

“The only good thing about starting this late is I can blow it and there’s maybe three people listening.”

Kosar said the day that was finishing up with his debut radio show had been going since a 7:45 class many hours ago. Between the two, he had gone to a number of classes, worked at a pharmacy and gotten his only “rest” in his car on the way to and from work.

The clock on the studio wall said 2:45, but it also sported a sign reading “Kent Clock — Always Behind.” The other studio clock had a criss-cross pattern on its face, indicating the times disc jockeys were to make station breaks. Kosar’s time was coming up, so after Kiss’s “Rock and Roll All Night (And Party Every Day)” faded, Kosar made his regular plea for listeners.

“I’m playing music, and no one knows I’m out there,” Kosar said with more irony than bitterness. “I feel like I’m the only person on the planet that’s alive.
"The building's empty. The streets are largely empty — I feel like it's after a nuclear war, and I'm the only one around."

Kosar said his last name does get noticed by people, and he admits he is related to Bernie of the Cleveland Browns.

At 3 a.m. outside the Music and Speech Building, the campus was even quieter than before. Everything on campus was either brightly lit or pitch black. The number of lighted rooms in the dorms had dwindled from forming an intricate pattern of light and dark squares to a simple geometric design of four bright vertical lines — rest rooms, laundry rooms, study lounges and stairways.

Most other buildings on campus were lit brightly, but silent cleaning crews instead of students lurked in the hall.

Few places on campus had any concentrated student activity. The art studios were closed, the Daily Kent Stater had been sent off, and even the architecture studio on the fourth floor of Taylor Hall was closed. But to those students in a major renowned for its constant all-nighters, it's never too late to work.

Relegated to the Lake-Olson studio, about a dozen students struggled with X-Acto knives, foam core and illustration board. These students were up at this hour to work, not play.

Both John M. Hollo and Rob Armstrong, second-year architecture majors, said they were staying up all night to finish projects, but first-year major Jerry Karle said he planned to catch a few hours of sleep — just so he could wake up in an hour or two and type an English paper.

Still, students in the architecture major seem to get along reasonably well, despite the late hours.

"We get to be a pretty close family around here," Hollo said. "It's nice to know you're part of an elite group."

Karle explained. "When you're walking home with your books in the middle of the night and people see you, they say 'He's been working all night — he's an architect.'"

By about 4 a.m., when the architecture students were getting back to their foam core and X-Acto knives, the campus was almost perfectly still. An occasional security aide still wandered from building to building.

Elsewhere, Tonya Pugh was waiting for her replacement. Mike Mutschelknaus was preparing to take off his security jacket and call it a night. Kevin Kosar was spinning the last platter of his debut. Except for a few architecture majors and other scattered students, those not already asleep were thinking about it.

Just so they could get up in a few hours.

Two o'clock in the morning found Tom Sofranko, a graduate architecture student, working by a cardboard model of Cleveland in the Lake-Olson studio (left). Above, a student works on an art project in the Oscar Ritchie Hall studio at 1:30 a.m.
The narrow halls of Kenmore High School are packed with students as George Zvolensky hurriedly darts through the traffic. In just five minutes between classes, he escorts a student to the guidance office, talks to a cheerleader about the homecoming parade on the way to the main office and gets change for a $10 bill. He makes it to class by bounding up the stairs two at a time and racewalking to his room.

"I move faster than most people, I guess," he says. He has to. Zvolensky — call him Mr. Z, as everyone else does — teaches at Akron's Kenmore High School, a school with more than 1,400 low and middle-income students in the city's southwest side. He doesn't have a room of his own, so he has to move from a high-ceilinged basement classroom to a smaller room on the second floor at 11:30 a.m.

"If you're going to be in education, forget the lazy business," he says. "Those who are not lazy — they are in the majority."

Mr. Z is one of many KSU graduates and education students teaching in urban school systems of Northeast Ohio. These are the schools you "hear about," the schools with Drugs, Crime and Teen Pregnancy. But those problems exist at any high school, and the students in these urban schools are pretty much like any others.

"A lot of (education) students have misguided attitudes about what urban life is like," says Jane Applegate, the assistant dean for teacher education in the College of Education. "Once they get experience there, they realize people are people wherever they are."

Zvolensky spends time trying to help each student. "I have a real bad habit. I try to do everything, and I just can't do it. I want to help the whole world, but that's not possible."
The College of Education places student teachers in Akron and Cleveland schools each semester. And the college is beginning programs that give elementary education students specific training to teach in an urban environment.

Although Zvolensky didn't student teach at Kenmore, he has lived in the area and is familiar with the backgrounds of his students, he said.

"I went into the present situation with eyes wide open, knowing what I would find," he says.

Kenmore High School takes up a whole block just north of Kenmore Avenue in a working-class, wood-frame neighborhood a few blocks off the expressway. The school is a sprawling brick and concrete edifice with parts built as early as 1916 and as recently as 1981.

The streets outside and hallways inside are crammed with students before classes start. The marching band practices in the parking lot behind the gym to a cadence shouted through a megaphone.

In front of the school is a reminder of the school's urban character — a blue and white police car and van are parked by the front door, waiting. A teacher later explains in the busy hallway that the police are looking for somebody, and they heard he'd be here in school today. Mr. Z says that although the scene is typical of what you might expect of an urban school, it's not typical for Kenmore.

"I wish you didn't have to see that," he says with a sigh, "because that just doesn't happen that much here."

During classes, the halls are clean and quiet. Teachers talk animatedly about witch burnings or Nielsen ratings under the American flags hung in each windowless, fluorescent-lighted room. A few students sit in their grade unit offices, waiting for punishment for this morning's infractions.

If you want to see graffiti, don't go to Kenmore. The outside is nearly spotless; the few lockers that do have scrawlings on them bear crude insignias of relationships or heavy metal bands. A boys' restroom, like in most other high schools, smells faintly of day-old marijuana smoke, but the porcelain and paint is nearly free of defacement.

In his second floor classroom, Mr. Z's students are restless. It's a Friday, and the periods are short. At an assembly first thing in the morning, the school's Homecoming court was introduced to stumps and cheers of more than 1,000 students.

Mr. Z's teaching style is direct, a little informal. He moves from student to student, working to get a response from each one in turn when he asks a question or gives an example. He says he tries to make the subjects relevant to his students, to make the dry material in the books current and interesting.

"You folks know I'm a child of the '60s," Mr. Z tells his second-period government class. "You know what that makes me?"
"Old," answers a girl in the front row, laughing.
Mr. Z smiles. He was probably expecting this. But on to the point of the lesson.
"No, that means I have different ideals. What are my ideals about racism...Racism is what?"
"Fear," he answers, writing it on the board with yellow chalk. "What are we afraid of? Are we afraid we might like somebody if we really got to know them?"
The students smile.
"I have a real bad habit," Mr. Z admits later. "I try to do everything, and I just can't do it. I want to help the whole world, but that's not possible."
Zvolensky came to teaching later than most. He worked in industry in Akron before he started taking education classes at Kent State at age 38. He graduated in 1986 with several certifications in both special and general education.
"When I was in industry, I saw that so many handicapped children weren't well schooled," he says. "And rather than complain and grouch, I decided to do something."

The majority of Kent State education students, like Zvolensky, want to stay in the area, Applegate says.
"Most of our students are local, and they want to stay in Northeast Ohio," Applegate says. "And we've always had people who want to teach in urban schools."

One of those students is Gloria Buritica, who did her student teaching this semester at Central Intermediate School and Collinwood High School in Cleveland.
"Central isn't as bad as I thought it would be," Buritica says. "I was really apprehensive after seeing the neighborhood — there are buildings boarded up all around it. I thought it was going to be my worst nightmare of teaching at an inner-city school.
"But once I got inside, it's like any other school system. The kids seem like any other kids to me."

Buritica plans to teach in urban school systems because of her interest in bilingual education. When she came to New York City from Colombia at age 6, she had trouble learning English, she said.
"I had a bilingual teacher, but he came in only a few minutes a day," Buritica says. "I remember the art teacher would teach totally in English, and I would never understand it."

When her family moved to Salem, she
met another student who spoke Spanish and could translate for her. Finally, she learned English. Since then, she's wanted to be a teacher.

"I want to help students not to think of Spanish as just a subject," Buritica says. "In this day and age, Spanish is by and large a heavy necessity because of all of the Spanish-speaking people in this country."

"If I can get that point across to students, I think my job will be worthwhile."

George Zvolensky's mission in teaching isn't as specialized as Buritica's. He teaches special education students at Kenmore — the students whose records contain phrases like "low functioning," "attention deficit disorder" and other educational euphemisms. Mr. Z hates those attached labels and wants his students to succeed just like any others.

"I have the developmentally handicapped students, but I don't want them identified as such," he says as he sits in the carpeted teacher's lounge, smoking a cigarette. "That gives them a chance to be people.

"You can't tell by the content of my classes. You can't tell the difference between my government class and another government class except by speed — we go a little slower.

"I don't like labels. I know my kids grow by stimulation like anyone else."

And urban schools like Kenmore, particularly the special education programs there, aren't just minimum-wage training mills, he says.

"I don't limit them from being the best possible person they want to be," Mr. Z says. "There are a lot of kids who come in and don't have many things going for them."

"With our help, they are able to go through a course and get a job that pays well. That's important."

He proudly tells of one former student working his way up the ladder at a local machine shop and another who's working at the warehouse for the Akron Board of Education. He tries hard to find good jobs for his students, pounding the pavement on Saturdays and using business contacts to give his students a chance.

"I want kids to be productive for themselves, not for me," he says. "I hate that dead-end, bottom-line stuff."

Although he loves his job, Zvolensky said he gets frustrated sometimes by things that are beyond his control. "There is a negative side to this job — kids whose parents don't really care, who say that since they're in school, it's your problem now," he says. "A lot of the families have no father, a lot have no money.

"You see some kids who just don't adjust, and you wonder, 'What did I do wrong?'"

He does what he can. Remember the $10 in change he got at the office in his mad five-minute rush? He needed it to lend to students for lunch money.

In his health class in that echoing basement room, he tries to help with other problems. In his discussion about sleep, he asks a girl how often her baby slept when she got home and how long she sleeps now. The answer — more than 12 hours a night, now — bothers him, and he asks the girl to tell her pediatrician about it.

"My kids are at their hormonal peak," he said before the class. "I try to preach abstinence."

He gets a chance when he asks one boy what he likes to do for fun, and the answer is, "Chase girls."

"There's more to life than just chasing girls," Mr. Z replies to the suppressed laughter in the room. "Sometimes it's best to wait until they chase you."

And occasionally, the problems get a little too much for him.

"I come home in tears a lot," he says. "But I realize I can't do everything. I just have to think I did something good that day."

Third period, the class is geography. That's not all Mr. Z is teaching.

He stops periodically to help a red-haired student in a white T-shirt with an English composition. Then he sits with another student, going over a reading on First Amendment rights. The other nine students are supposed to be working on a geography quiz, matching the postal abbreviation with the correct state.

Discipline can be a problem sometimes, Zvolensky admits. It's a big school, and some of the students come with problems he can't know about beforehand.

"Some people come with all kinds of baggage, and you have to accept that," Mr. Z says. "You work with it and find underneath there's a beautiful person."

The job is hard work. Mr. Z has 15 students in geography, each with a different educational level. It's not unusual for him to be doing several different things at a time.

"I burned out on one career, so I took another," he says. "At my age, I'll die before I burn out, so it's OK."

A student rests his head during Mr. Z's discussion of sleep and dreams to do a little dreaming of his own.
Tami Burnett was at recess when she noticed that all of her classmates had gone inside. She would be late for class again, and the teacher would make her sit in the corner. She spent many afternoons sitting in the corner because she didn’t go in when the teacher called. Burnett wasn’t disobedient; she just couldn’t hear.

“Our kindergarten teacher used a whistle to call us in from recess,” Burnett said. “By the time I realized that all of my classmates had gone inside, I was late for class, and my teacher made me sit in the corner.

“I hate the feeling of being isolated because I am hearing impaired, and I would like to prevent other hearing-impaired children from having all of those bad experiences I went through. That is why I am majoring in deaf education.”
Burnett is one of a handful of students in the deaf education program in the College of Education. The program, which began in 1947, is one of the oldest and largest preparation programs in the United States for teachers of the deaf. Harold Johnson, co-director of the deaf education program, said Kent State's program is different because of the students' commitment to learning and the program's commitment to the advancement of the deaf culture.

Students successfully completing the program can be certified at the Ohio and national levels with specialties in early childhood development, elementary education and multi-handicapped teaching, Johnson said. The Council of the Education of the Deaf can endorse students in up to two of the three concentrations. Only two other teacher preparation programs in the United States match the certification options offered by Kent State.

Johnson outlined the qualifications for being a teacher of the hearing impaired. "The first thing a teacher of the hearing impaired has to be is damn good," he said. "After that a teacher must be a motivator, a functional linguist, a liaison, a curriculum specialist and an advocate of the deaf."

Burnett said she is qualified to teach the hearing impaired because she understands their situation. "I'm going to teach the hearing impaired because I know what it is like," she said. "I've been there. I can relate to them and be an example of what they can become. They don't have to feel limited because they are hearing impaired. I know what will and won't work in the classroom."

Mainstreaming, for example, doesn't work with every student. Through mainstreaming, hearing-impaired children attend public schools to avoid isolation from the hearing community. But Burnett said mainstreaming wasn't the right method of education for her.

"When all you can do is lip read, it is very difficult to survive in a public school," Burnett said. "The teacher might turn her back on the class to write something on the blackboard, and if she is talking, I wouldn't know what she said."

"If someone in the back of the class is asking a question, by the time I turn around to read their lips, I have missed the question. And by the time I turn around to find out what the answer is, I've missed that, too. It is sink or swim in a public school, and I had to learn to swim real fast."

Two popular methods of teaching the hearing impaired are the oral and the total communication methods.

Oral communication concentrates on teaching speech and writing without using lip reading, sign language or at times even normal speaking gestures.

Total communication, however, emphasizes all teaching methods, including
speaking, writing, pictures, gestures and sign language. The total communication method has become more popular.

Anne Melfo, a graduate assistant in the deaf education program, said the oral method is popular with parents of hearing-impaired children, but the total communication method is more beneficial.

"Many adults prefer to communicate with their children without the use of sign language," Melfo said. "However, depending on the nature of the hearing loss, that is, the extent of the loss and at what age the loss occurred, not all hearing-impaired children can speak. Some can and others simply can't."

"In my opinion, signing is the most efficient means of communication for the hearing impaired. To demand that deaf children speak is like demanding that blind people write. It is unfair."

Melfo said some hearing-impaired people will be unable to communicate if signing is ruled out.

"Depending on the nature of the hearing loss, some students will do very well with hearing aids, and their speech will be easily understood," Melfo said. "However, there are those that have profound loss and need to have the benefit of sign language as their mode of communication."

Melfo said signing in the classroom can increase scholastic achievement because the children know exactly what the teacher is saying, instead of guessing when she explains a new concept.

"Signing has been proven to increase academic comprehension," Melfo said. "For instance, a biology teacher would be able to teach a new concept to hearing-impaired children by using pictures and sign language, other than assuming that the child was understanding merely by lip reading."

"Even the best lip reader only understands every third or fourth word and is constantly filling in the rest. Lip reading only does not work well when a child is trying to learn a new concept."

Burnett agreed that signing is more beneficial to the hearing impaired than the oral method.

"I felt like I missed out on so much because I couldn't sign when I was in school," Burnett said. "It is very hard to read someone's lips if they have an accent, an unfamiliar way of talking or even if they have a beard. Signing is basically the same with whoever you are talking with because everyone's hands are basically the same."

"I learned sign language once I came to Kent, and since then I have felt like I was more of a part of the academic community. I still miss out on things, but I realized that I wasn't dumb. I have so much confidence now. Signing is a universal way of communicating among the deaf."

Two variations of sign language are prominent in the deaf culture: Signing Exact English, in which every word is translated, and pidgin English, which uses the American signing system and follows English word order, but only functional words are signed.

Teaching the hearing impaired takes a lot more than just knowing how to sign. Charmaine Strohmeyer, an undergraduate in the program, said most of her classmates who major in deaf education choose the profession because they knew someone who was hearing impaired. Strohmeyer has always been fascinated with sign language.

"I learned the manual alphabet when I was five and used it like a secret language with my sister," Strohmeyer said. "Combined with my interest to teach, I decided to major in deaf education. I didn't choose the field because it was the noble thing to do. I chose the field because I had the skill and the desire."

Strohmeyer said teaching the hearing impaired requires effort to teach in new and exciting ways.

"For the past two centuries teaching the hearing impaired has been very unsuccessful," she said. "Ninety percent of the hearing impaired are functionally illiterate when they graduate, and the average reading level is fourth grade. Those with profound hearing loss, however, are at a first-grade level."

"The two main predictors of academic success are the degree of hearing loss and the child's socioeconomic class, both of which the teacher has no control over. Therefore, the teacher must search for alternate channels to teach the students."

Strohmeyer said teachers of special education must rewrite textbooks to supplement a curriculum they develop.

"The lesson must be as visual as possible, and the language must not be too sophisticated that the children can't understand," she said. "You have to know each child individually and their abilities and difficulties — how they sign, lip read, hear, and how their mind works."

The benefits of teaching the hearing impaired far outweigh any frustrations, Strohmeyer said.

"Because the majority of the hearing-impaired children are very passive, I am really excited when I see communication between the children," she said. "When I watch them reach out with more confidence and communicate with their classmates, I really feel a sense of accomplishment."

"The biggest reward I've received from working with the hearing impaired is coming to appreciate the ability to communicate through speaking and hearing and watching them learn."

Nancy Seeger, a graduate student in the program, said the rewards of teaching are not only seeing students learn, but showing them how to learn.

"Most teachers think they have to teach the hearing impaired everything," Seeger said. "I want to teach them how to learn and how to communicate."

Hearing-impaired children have given Seeger a second language and a new perspective on what it means to be different. They have also developed her sense of humor, she said. Seeger wants to give her students an opportunity to see their deafness as a characteristic rather than a deficit, as well as to see them become familiar with the deaf culture and to have pride in that culture.

Burnett said pride comes from knowing what you can and can't do as a member of the deaf culture.

"The only thing a hearing impaired person can't do is hear," Burnett said.
Back on home court

Ric Blevins’ family brought him back to Ohio and gave Kent State a shot at the NIT

By Chris Owens

Ric Blevins leans his 6-foot-7-inch frame back in the Memorial Gym bleachers. The headphones to his Walkman are sitting around his neck — silent for now. He is relaxed, seemingly comfortable fielding question after question. Until one.

Would he rather play in a gym full of fans or just shoot around by himself? Blevins takes extra time to answer.

"I love playing by myself," Blevins finally says. "I love being creative."

Then he seems to remember last season, when he played forward for Kent State and helped lead the team to the NIT. The Flashes' appearance in a post-season tournament was only its second in school history.

"There was this kid from Indiana, Kip Jones. He just graduated from Purdue last year," Virgil Blevins says. "They always billed him as Indiana Jones over at Five Star.

"Well, they were having this one-on-one contest, and it came down to the finals between him and Ric. So when Ric blew his doors off, Howard Garfinkel, who runs the camp, called him up to the stage to give him an award, and he introduced him as Ohio Richie."

Blevins had gone to the Five Star basketball camp for the first time during the summer after his sophomore year. He was not an instant star.

"It showed him what he had to work on if he wanted to compete with the better players," Virgil said. "The competition wasn't that great in this area. He was usually the tallest guy in the game. I could see where it could be boring for him."

Blevins averaged 22 points a game as a junior at Champion High School in Warren. He was a solid basketball player at a small high school — not credentials that stick in coaches' minds. Kent State was one of the few schools to show any interest in recruiting him. The week he got that nickname turned things around.

"There were probably 25 or 30 coaches who came to the house," Virgil said. "You hear anything and everything. A coach from West Virginia came about 8 p.m. and stayed until midnight. We were standing in the driveway when he was leaving, and I told him, 'Coach, if you were a used car salesman, I would have bought four cars off you.'"

West Virginia University was among Blevin's final five schools, which also included the University of Pittsburgh, Marquette University, the University of Rhode Island and Providence.

Kent State Coach Jim McDonald realized there was no longer any chance of
getting Blevins.
"At the time, I had a feeling he wanted to get away from the area," McDonald said. "I was into his house (for a recruiting visit). I think he got close to the coach from Rhode Island who was working the Five Star camp."
Ric had, indeed, become friends with Brendan Malone, who was going to begin his first year as head coach at Rhode Island the upcoming season. And Blevins was one of the first players he signed.

Returning home
It was the fall of 1986 and Blevins was beginning his sophomore year at the University of Rhode Island. He was trying to adjust to a new coach. Fifteen days before the season began, Tom Penders was named to replace Malone, who left to become an assistant coach with the New York Knicks. The optimistic Penders was a change from the get-in-your-face-and-cuss-you-out coach Malone was, Blevins said. But the coaching change was not going to change Blevins' role.
"I was recruited as a shooter and that was it," Blevins said. "I was still going to be a scorer, but I couldn't guard anybody man to man.
"If we were playing against a team

Ric Blevins loves basketball — whether he is just shooting by himself (right) or playing an impromptu game with his teammates (below).
that played man-to-man defense, I didn't even bother putting on my jock because I knew I wasn't going to play. My role was to come off the bench and start shooting from the outside against a zone defense." In five games against the University of Massachusetts, which is one of the weaker teams in the Atlantic 10 but one that plays a man-to-man defense, Blevins did not play.

Virgil said Ric's primary job was to shoot the ball, and the coach did not even want him inside the 3-point line. This did not satisfy Ric, but he was not thinking about transferring to a school closer to home until he found out his father was having heart problems.

Ric's parents had decided to let him make the decision about which school he wanted to attend. And now Ric was facing another big decision — but one much easier to make. His father was facing triple-bypass surgery in December, and Ric decided quickly that it was time to make a move.

He talked to Penders and told him he wanted to go to Kent State. Ric says no other area schools entered the picture because he remembered McDonald from when he recruited him in high school.

"I pretty much recruited Kent," Blevins said. "It wasn't a situation of who was interested in me. There was nowhere else I was really interested in going." Penders had to wait until the season was over to call McDonald, according to NCAA rules. By April of 1987, Ric was on his way back home.

"I was happy that with my condition, he would want to come home," Virgil said. "It made me feel like I raised him right."

"My dad's a lot happier now," Ric said. "To give him the opportunity to watch me play makes me feel really good." There are other advantages of going to school 35 minutes from home rather than in Rhode Island.

"I think he likes to come home and unwind and rest — and get his laundry done," Linda Blevins, Ric's mother, said.

Turning the corner
It was a Wednesday during December of 1988, and the Kent State basketball team boarded its flight to Tennessee to play in the Coca-Cola Classic tournament at the University of Tennessee-Chattanooga. There had been no indication that the Flashes would do anything more this season than what their early 4-4 record indicated.

Ric was getting back his rhythm after spending a season on the sidelines as all

"The MVP thing is icing on the cake," Blevins said after helping KSU win its first in-season tournament title since 1975-76.

"The only drawback to Blevins' tournament performance was that his parents were not at the games. Ric's sister Michelle had a school activity during the tournament, and they decided to settle for watching Ric's games on television.

Readjusting
It was the summer of 1989, the summer before Ric's last season at Kent State. He returned to the Five Star Camp for six weeks as a counselor, just as he had done for the past four years. Now he coaches a different group of players each week at the camp that gave him a name. He has seen changes in himself during the past two years playing for McDonald.

"I've matured as a coach," Ric says. "I started off as a wild man going around yelling at the guys and patting them on the head. I think I've got a little of Coach McDonald in me now. I'm calmer."

McDonald has also seen changes in Blevins.

"I've seen some subtle changes in him ... I questioned his work ethic when he came here, and I think I had reason to," McDonald said.

Ric said he has matured as a person. The kid who didn't have time for a girlfriend until his senior year in high school because of basketball now realizes there are other things in life.

"You can't take this 100 percent seriously all the time," Ric said. "You've got to be able to stop and get away from it." But that doesn't mean he wants to quit playing altogether after this final season of college ball. "I've been playing basketball for so long, I don't really want to give it up," he says.
Rachel Schwartz sat on her living room couch with one leg tucked under her, talking about her family, complaining about the lack of adequate parking on campus and chatting about life in her first apartment.

She seemed like any Kent State student — and she is — except that she also is the daughter of university President Michael Schwartz.

Most people don't realize who her father is, Rachel said, and that's fine with her.

"If someone asks me where my father works, I say, 'Kent State,'" she said. "If they ask what he does, I say, 'He's an administrator.' And if they want to pry further, I say, 'Well, he's the president.'"

"I've had one or two students who have heard my name who will ask. But there's a lot of Schwartzes on campus."

Sometimes people don't believe her when she tells them, Rachel said, laughing. "I'd expect them to give me a hard time, but to tell them and have them not believe ...."

Rachel, 20, said she has no problem with people who complain about her father in front of her — and sometimes she
Rachel says she admires her father's work at KSU.

When Ken graduated in his master's degree in social psychology from Kent State, his older brother, Curtiss House, the home for university presidents and their families until the Board of Trustees agreed to buy an off-campus home for the president last year. Curtiss House is being renovated into headquarters for the Alumni Association.

Growing up on campus presented some unusual circumstances, she said. For example, every Halloween a sorority would bring a pumpkin and sing for the family. Once, students gathered beneath the basketball hoop in protest of some now-forgotten issue.

The basketball hoop had been specially made by technology students for Rachel, then in the eighth grade, to practice her jump shots for her school team. The hoop, too, had been controversial among university officials because it was not considered presidential, she said. She expected that would be the first to go in the current renovations.

President Schwartz said he made each of his children meet a "special condition" to attend Kent State — they had to live away from home.

"The experience of living away from home is too valuable," he said. "I probably don't see her any more than any other parents who have their kids at a distance do. Unless she's doing laundry."

Rachel laughed at the "special treatment" she has received as the president's daughter.

"I got up and walked to my art class at 7:40 this morning so I could be there for a class at 8:10. Now, if I could drive there and park in front of the building with an E-1 permit, that would be special treatment," she said.

"I have to walk everywhere. Where am I going to park — Dix Stadium? But my dad said he'd give me a ride anytime I call."

Rachel, a junior elementary education major, spent her first year in college at Bowling Green State University. Although she liked living away from home, she decided KSU had the better education college and returned to Kent last fall. She lived in a Manchester Hall double last year and moved off campus in August.

"I got a 3.8 at BG, and I was nobody's daughter there," she said a little proudly. "So the As I get here are legitimate. No one is giving me these grades. I got one B in a class here at Kent. That was a really tough class."

She has worried about teachers giving her advantages, although she said she doesn't think that has happened. When she interviewed for acceptance into the College of Education's Alternative Teacher Education Program more than a year ago, she wondered if the professors on the selection team would be biased. After discussing it with her father, she decided she couldn't do anything about it if they were.

"If you just let me into the program or class because of who my dad is, then that's your problem," she said. "But now that I'm in, I'm going to work hard to be the best person in it."

Schwartz said he has not seen any bias toward his children by professors or administrators.

"Faculty have treated them as anyone else," he said. "They've been very, very good about that. It's never been the least bit awkward — for me. I'm sure it has been for her sometimes."

But being the daughter of the university president has its advantages, too — like passes to the President's Box for football games at the stadium or seats with backs at basketball games in Memorial Gym.

Rachel clearly admires her father.

"I've had so many people in this town say, 'Since your dad took over, he's really turned it around.' He has, and he works hard at it," she said. "He works harder for every student on campus than every student does in his classes."

That hard work is evident in the selective admission standards, she said.

"Before, I think it was, 'If you can't go anywhere else, you can always go to Kent State,'" she said. "Now, it's, 'You can't even get into Kent State.'"

She said she doesn't get defensive when she hears criticism.

"Most of the time I don't think they're listening to what he's saying, so what's the point of me arguing," she said. "He's a smart man, and he values education more than anyone else I know. I really think he's brought this university up."

"They're getting the best education they can get here, and it's never enough. It's just a fact of life."
Mayo Miller: A positive change

Story by Jennifer Aylsworth
Photo by Tom Wood

Everything about Mayo Miller looked comfortable.

The top of her long blond hair was pulled back off her face, neatly secured in a hair clip. Her striped jersey shirt was untucked over faded old Levi's ripped halfway up the left leg seam and held shut by a safety pin. Two gaping holes in the jeans exposed her left knee — holes she insists were not intentional.

A far cry from three years ago, when each side of her head was shaved, and hair hung in her face. A far cry from one year ago, when her hair-spray-glossed hair radiated from her head in all directions.

"I've changed a lot," Mayo acknowledged. "I don't think it's necessary anymore. I don't need to impress people with my looks."

Mayo, a sophomore, has seen a change in herself since she came to Kent State. Her mother, KSU Trustee Alicia Miller, has been a role model.

"I really look up to my mom. She's very intelligent," Mayo said. "She's casual. She just does what she has to do, and nothing ever bothers her. I'm just the opposite. Everything frustrates me. I wish I could be more like her."

Alicia describes Mayo the way her daughter described her.

"I admire her too," Alicia said in a separate interview. "She has a nice easy way in the world. I tend to get too caught up with things."

The biggest change for Mayo was in getting to know herself, Mayo said, and living in a Metcalf Hall five-person room last year didn't help.

"No matter where I went there was always somebody," she said of last year's room. "Now I've gotten to the point where I go for a walk around campus, and I don't even see anybody. I mean, I see them but I don't."

"I do it so I can get my mind clear. I can completely close myself off from the world."

Mayo, 19, is undecided about her major, but she said she wants to study studio or fiber arts.

Mayo said her mother's job didn't influence her decision to come to Kent State. Alicia, who was appointed a trustee in June 1987, is a novelist. She, Mayo's father, William, and her 18-year-old brother, Seth, live in Chagrin Falls. Mayo's older brother, Mason, is a junior at Case Western Reserve University.

"(My mother) really was looking into Kent before I was. She thought it looked really good and had lots of potential," Mayo said. "I didn't really want to go far away, either."

Few people on campus realize she is the daughter of a trustee, she said, although she doesn't care if they know.

"Most people say, 'Oh, so you get free tuition,' and I say, 'No, I have to work and pay tuition just like everyone else,'" she said. "Once, some friends of mine had to go to Conduct Court, and they asked if my mom could come down and get them out of trouble. I said, 'Well, no . . . '"

Her mother offered to help Mayo get out of the five-person room last year, but Mayo declined the offer.

Alicia said she admired Mayo's desire to be "an ordinary student" and work out the roommate problems herself.

"I don't know if I could have gotten her out of that situation anyway, but I would have tried," she said. "I don't know how she survived."

Mayo now shares a room in Allyn Hall with her best friend, Susan. Mayo and Susan are collaborating on a project — trying to get the underclass residence halls changed to a 24-hour visitation policy. They are circulating petitions in each of the halls and are discussing the matter with residence services officials.

This kind of direct action is part of the "new" Mayo.

"I've never decided to take action directly," she said. "I've never been on student council or anything. People are always complaining (about the policy) but no one ever puts their foot out to do it. This is the first time I've ever done it."

Mayo said she has seen changes in her mother, too.

Alicia said she was proud to see how her daughter has grown up. "When she had all that hair in her face (in high school), I told her, 'In a few years, you're going to look back at yourself and laugh.' And she told me, 'Oh, I know that — but we'll laugh together.' "

"She and I don't share a lot of interests, but we're very close friends."
Nearly every garage sale has one: A dusty cardboard box, lid ripped off, edges worn away, filled with old records. They are not the pliable vinyl discs we listened to as teen-agers, but the hard-plastic records familiar to our parents—remnants of a past we never knew.

Many of us can remember hanging out at the record store, spending hard-earned allowances on the latest releases, cellophane-wrapped expressions of our personal tastes.

Now, not only have our musical tastes changed, but the way we listen has changed as well.

With the introduction of compact discs, or CDs, to the market, vinyl albums are quickly becoming golden oldies. Many larger record stores carry only new top 10 releases on vinyl. The largest selection can be found on cassette and CD.

Camelot Music in Chapel Hill Mall began carrying strictly CDs and cassettes about 10 months ago. Fred Miller, a manager at Camelot, cited a drop in record sales as the reason. Not many people are complaining.

"A lot of students shop here, and they seem very pleased with our format," Miller said.

Many students are willing to pay the higher price for CDs because of the better sound quality.

Annie Gray, a criminal justice major, said compact discs are a wise investment. "You can't beat the quality of a CD," she said. "They are more expensive, but they'll last longer."

National Record Mart in Summit Mall is one store still hanging on to recent vinyl releases. Yet Carmarry Duke, third manager at NRM, said eventually it will switch to selling only tapes and CDs.

"Our major sales are in CDs in the pop-rock category. We changed over several weeks ago, dropping all older released albums," she said.

Locally, Spin-More Records on East Main in Kent has not been influenced by the larger stores.

"We carry CDs, tapes and records, and tapes are the most popular," Dot Peachock, a buyer for Spin-More, said. "They're convenient. They travel from home to car to anywhere."

But Barb Rogers, a sophomore sociology major, is willing to pay the higher price of a compact disc.

"I like CDs more than tapes," she said. "You have to pay more, but it's a quality sound. There is definitely a difference in sound between tapes and CDs. If you have a quality sound system, you can't get any better than this."

Heatbeat Records on East Main has experienced high CD sales.

"People are coming back with CD players in their rooms and apartments," said Chuck Rutzan, owner of Heartbeat. "My CD sales have doubled since last spring."

"We're carrying very few vinyl releases. We carried more last year, and eventually I can see CDs taking over the vinyl market."

Though vinyl is becoming a rarity in record stores, CDs have yet to overcome cassette sales. Most store managers said tapes are the highest-selling items.

Even with the new technology—CD players that can be installed in a car, or portable CD players—compact discs and the equipment needed to play them carry a higher price tag.

"Prices have dropped some," Rutzan said, "but there's no reason for distributors to drop their prices any lower. The public went for it. They bit. I don't see prices coming down on CDs, and I don't see them overtaking cassettes as they have with vinyl."

With the growing popularity of compact discs and the established market in cassettes, vinyl records are fading from store shelves. The black vinyl we bought at the record store as teens has turned into a glossy, golden disc. Before long, the remnants of our past will be filling that dusty old box at the garage sale.
Keeping time with fashion

By Robin Daugherty

No longer do watches exist solely for their time-telling function. In today's image-conscious society, fashion exceeds the function. Practicality is out.

"People are looking for an attention-getter, rather than a timekeeper," says Cindy George, general manager of Cooper's Watchworks at Chapel Hill Mall. "They want something that everybody and their brother doesn't have."

Gone are the plain-faced watches with matching metallic Speidel bands. Watches have entered a classier domain, and many old favorites are well on their way to becoming passe. Digital watches and Rolex look-alikes are out, as are brand names.

The switch from the big names to small company brands doesn't affect the quality of the watch, George says. Many larger firms distribute watches, so in most cases only the name has changed.

Gender is also a fading distinction in the fashion watch world.

"All of my watches are considered ladies' watches," George says. "It's the larger, the better for a woman. Larger is more fashionable."

Junior Holly Preston has always preferred men's watches. She finds them much more comfortable and attractive than women's.

"They're great," the advertising major said. "The face is bigger, and you can read the numbers better. I think it makes a definite fashion statement."

Men aren't getting into the fashion watch fad with as much fervor as women. Both George and Pam Bash, accessories department head at Stow-Kent May Company, notice men look for simplicity.

"They aren't getting into the colorful watches," George says. "They like a thin, sleek look without anything abstract... maybe with Roman numerals." Bash said men tend to buy round, plain-faced watches with crocodile bands.

As for the women, anything goes. George and Bash say mother-of-pearl faces and floating rhinestone watches are two of the hottest looks, while moon watches and scarf watches still sell fairly well at both stores.

More unusual looks include interchangeable safari bands, holographic faces, dual faces and spider-shaped second hands. The styles are endless.

Jane Zargari, a senior psychology major, owns "six or maybe seven" fashion watches. Her collection includes a pink scarf watch, a white Swatch-style one and a lavender watch with a matching mother-of-pearl face. But her favorite is her black plain-faced Gucci.

At Cooper's Watchworks an average-priced watch sells for about $40, and prices at May Company are similar. Bash says Guess Watches, their most popular, sell for $50 to $95.

George says rapidly changing tastes account for the low prices.

"People can buy several watches," she says. "Or, they may get tired of the one they have and not feel guilty about replacing it."

Zargari uses such a philosophy when she adds to her collection. "You know how some people buy different colored shirts," she says. "I do that with watches. I don't buy any the same."
Fuzzy photographs from high school are all most KSU students talk about — photos that make them snicker when they realize they really did dress and look like that just six or seven years ago.

College students probably looked a lot like high school students of the time. Issues of the Daily Kent Stater from the early '80s show women in monogrammed sweaters, while men favored jeans and flannel shirts. Are those people laughing at their old photos, too?

Hairstyles were fairly simple then; short hair was "out," and the Farrah Fawcett look was disappearing quickly. Now anything goes, including sprayed hair sticking straight up in a Mohawk, five-inch bangs that defy gravity, thanks to super-hold hairsprays.

Swatch watches kept the time for most of the '80s and sneakers became a fashion statement. Jeans were stone-washed. Tie-dye came back and designer underwear was a new craze.

The best new gadget to hit the campus was the boom box. Sunbathers on the fields, hacky-sack players and skateboarders — before they were banned from the Student Center Plaza — had "boxes" to help pass the time or get them moving.

For live music students went to Filthy McNasty's in the early '80s to hear bands like Nasty Habits and Easy Street. In the mid-'80s the "Filthy" was dropped. In 1989 the name changed again to "The Draft House." Students can still dance there, but to fewer live bands.

The '80s brought changes for most bars. The drinking law changed twice, each time raising the drinking age and decreasing the customer base. Most Kent bars survived, but some changed owners and names.

The Robin Hood, for example, was the hot spot from 1985 to 1987, complete with broken bottles and beer on the dance floor, and pool tables on the upper level. Today the building is called "The Varsity Club," with new owners and a fancy face lift. It is touted as "the only night club in Kent." The Townhouse was popular at the same time and outlived the Robin Hood, but its name also eventually changed — to Rocky's. Now it's back to being the Townhouse — not too big a change since the old Townhouse sign was never taken down. But some things, like Ray's Place and JB's, never change.


Ground was broken in spring 1989 for the new May 4th memorial. Controversy over who would design and fund the project began in 1985 when the May 4th Memorial Committee decided a memorial should be built. A scaled-down version of Chicago architect Bruno Ast's design was finally chosen. The decade will end with the completion of the memorial next to Taylor Hall.

Kent State University also had its share of facelifts in the '80s. From 1982 to 1985, $36.1 million was spent on campus improvements, including the renovation of McGilvrey Hall.

In 1983 the School of Fashion Design and Merchandising became a reality with contributions from Jerry Silverman and Shannon Rogers. Celebrities and a laser light show helped open the Kent State University Museum in 1985.

1985 was also the year the university celebrated its 75th anniversary, and The Burr went from yearbook to magazine format.

The Liquid Crystal Institute was moved from North Lincoln Street to the new LCI building between Smith and Williams halls in the summer of 1986.

In 1983, the university began planning to make the University School into the Student Services Center. By May 1988 departments started moving in, and by fall the offices were completed.

Construction began on Rockwell Hall in 1989 and should be completed in February 1990. A glass walkway now connects the fashion school and museum.

Enrollment increased during the '80s. In the fall of 1980, enrollment was 18,983; 1984 enrollment was 20,000, and this fall enrollment reached the peak of the '80s — 23,727.

In the '90s KSU might see even higher enrollments and new dormitories. A new Child Development Center and a math building should be completed in the '90s.

With or without such changes, however, there will always be students working toward their degrees, working toward that diploma they hope will improve their futures.
Reflections on a decade
By Paula Ryan

Disco died. What more can one say about the '80s? Reagan led the country — or slept through most of it and let his staff worry about the details. He stepped into office on the day of the most patriotic event of the decade — the day 52 U.S. hostages were released after 444 days of captivity in Iran.

That was almost as memorable as the day Reagan was shot. The media made that event into a show by playing the tape again and again. The same treatment was given to the Challenger tragedy, when seven astronauts died in a malfunctioning shuttle.

The decade started innocently enough. “The Blues Brothers” opened in the summer of 1980. Yuppies made an entrance and seemed to spawn the greed generation. But from there things began to change. Mount St. Helens erupted in May, John Lennon was assassinated in December, and in 1981 John Belushi died of a drug overdose.

Drugs became a symbol of wealth and a fight for Nancy Reagan. “Just say no,” she told the country. But many people just chuckled at her slogan. Len Bias, the Celtics’ No.1 draft choice, died of an overdose.

Then the ultimate devastation hit — AIDS. The disease of the '80s.

But what about the trivial stuff? Clothes changed. The preppy look was “in” for a while. Then almost anything was acceptable — sweats, all black, thrift shop specials and even conservative coordinates. No single fad or style dominated.

Health-conscious advertisers were another change in the '80s. The “ME” generation got responsible. Smokers especially became aware of the trend when some cities banned smoking in public, and airlines fined smokers for lighting up on board. Cher encouraged people to “get firm” and “get tough.”

Exercise made the scene. Jane Fonda told us to “feel the burn” on tape, record and even video cassette. Workout clothes evolved from old sweats to trendy tight lycra outfits.

Aerobics might be the one fad that has gone the distance in the decade. People can’t get enough of jumping around and sweating to trendy music.

While exercising, most people had a Sony Walkman, or a cheaper imitation, strapped to their waists with a favorite tape spurting sound through those tiny holes.

The decade saw a change in the music on that tape, too. The '80s began with Blondie, REO Speedwagon and Journey as some of the big names in pop. Old names became popular again along with new ones, many with the help of that new cable program called MTV.

With the help of MTV, Michael Jackson taught us how to moonwalk and Madonna made young girls scream and the bra a fashion accessory. Boy George and Culture Club showed how musicians other than those in Kiss could wear makeup.

The Rolling Stones had their farewell tour, only to tour again in 1989. Prince, George Michael, Bon Jovi, Duran Duran, Guns ‘n’ Roses and Bruce Springsteen are some of the others who made it to the radio play lists. Rap music was a new sound in the '80s — a music genre that let people play records backwards without fear of finding evil messages.

The '80s also created a new way to play all this music — the compact disc. If you walk into a music store in the mall, the walls are lined with cassettes and the center racks are filled with rows of CDs. Records are nowhere in sight.

And now, at the close of the decade, what do people play on their state-of-the-art CD players? New Wave and other disco-type dance tunes.

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