

Vol. 15, No. 1 Spring 2001

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Spectrum

The Magazine for Columbia and Montour counties

Stables
Eatery

Walking for a Cure
Handcrafted Music

Preserving the
Past in the
Susquehanna
Valley



New
Challenges

New
Opportunities



At first glance, Louis Foshay's woodcarvings look like flowing and expressive creations, full of life and color. A closer look reveals the feathery texture made by each careful stroke of his carving tool. Look even closer and the cleverly hidden seams emerge where separate pieces have come together to form a finished creation. Details like these help tell the larger story of the process that goes into creating one of Foshay's carvings.

The same may be said for Columbia and Montour counties. It is the people of our community that create its unique cultural landscape. In this issue of *Spectrum* magazine, we sought out just a few of the people who make Columbia and Montour counties unlike anywhere else in the world.

We quickly learned that Louis Foshay was not the only creative force living in the Foshay home. His wife, Madeline, has been knitting blankets by hand for years. Recently, she has begun knitting hats, scarves, and ornaments on a high-tech knitting machine.

Our other articles include stories about a woman who makes her living raising plants and animals from the ocean, a man who has revived the

Behind the Lines

a Millville woman who plans to walk to Indianapolis, Ind., raising money along the way to help find a cure for Lowe Syndrome.

The centerpiece for this issue is a colorful showcase of one of the Susquehanna Valley's greatest missions to preserve our unique history and culture. We looked at what Olde Cloverleaf Village is now and what it will become in the next few years. Perhaps more importantly, we looked at what makes the Village's creator, Bob Cameron, work so hard to bring this unique landmark to Montour County.

Our previous issue, an investigative report on sex crimes in Pennsylvania, won top honors in a 10-state region from the Society of Professional Journalists as the best magazine produced more than once a year. Now, we are pleased to bring you a celebration of Columbia and Montour counties; a mosaic of the people that make our community a distinct feature on the Pennsylvania landscape.

—Eric Hunt

colonial art of creating ornamental iron, a guitar maker, a female welder, and a couple who works with stained glass. We also found a practicing "doula" and

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In Our
53rd
Year



On

Bringing the ocean to Montour County

Dry

by Louis Williams

Land

To say that Judy Shaner, a Turbotville resident, is a fish out of water is an understatement. More than two hours from any body of salt water, Shaner's shop, "The Salt Box," in Montour County, is a place where salt-water fish, coral, sea anemones, and all sorts of sea creatures thrive. As owner and the only employee, Shaner has turned what used to be her two-car garage into one of the most well-respected salt-water aquarium shops in the area.

"We try to keep all of the conditions true to the animal's natural habitat right here in our shop. It is our own little piece of the ocean," says Shaner walking into the humid air of her shop.

Shaner, originally from a small town half-way between Anchorage and Fairbanks, Alaska, had no experience with electricity or any other modern commodities as a child. When she moved to New England in 1959, she realized her

love for the ocean while living along the coast. "I would go to the ocean as much as I could," she recalls. Her love for the ocean and its inhabitants eventually led her to raise and live with animals from the sea. For the past 12 years, Shaner says she has been studying the art of propagating corals, raising fish, and maintaining salt-water aquariums.

"For the first two years I would go to sleep with all of these books," she says pointing at a bookcase full of

books ranging in content from marine biology to chemical compounds. Often, when she didn't understand something, Shaner says she wrote the authors.

"I am just an old lady who needs to know," Shaner says of her quest for knowledge which helps her in her other endeavors, like the construction business she once owned, her love for arts and crafts, and her current interest in landscaping.

Shaner says she started her business with a shop in Hughesville



Top: A plerogyra coral or "bubble" sways in the water of Shaner's tank.



Left: Fish, like the Blue Hippo Tang, scatter at the sight of visitors.

but decided she wanted to move when she realized her ability to control the conditions in the place she rented was limited. After her shop became established and gained a solid customer base, Shaner was able to afford to move her store. As she searched for a new location, the advantages of having her animals as close to her as possible became evident. Currently, The Salt Box is located off of a small road in the heart of Montour County farmland.

"I am very comfortable with what I have," she says. "I am in love with nature and it is great to have my animals so close to my house." The shop, which sits just

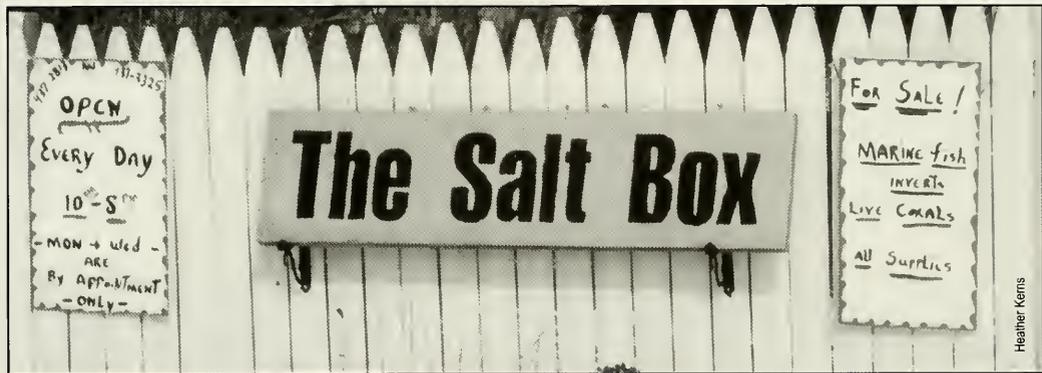
make a purchase but to sit and talk and discuss their tanks. I think of myself as more an aquarium advisor than anything else," she says. One reason for Shaner's small but loyal customer base, she says, is her environmentalist approach to raising fish.

"I do not use any chemicals. The ocean doesn't use chemicals to control its water so why should I," says Shaner. There is nothing high tech in her store.

The difficulties in keeping a salt-water tank in good condition with healthy animals are numerous. Although the water in most freshwater tanks may be attained

animals in my tank. That is why I have insisted on learning to do it all myself," she says.

As well as selling her creations and running her business, she also considers herself an advisor to people who are trying to learn to start their own tanks. As an advisor, Shaner says she has devoted much of her time trying to educate the people with whom she works. In an attempt to interact easily with people from all over the world who share her hobby, Shaner has taught herself how to maintain her own website (www.sail.to/saltbox.com) where you can see pictures of her animals and ask questions she will answer.



yards from her living room window, carries more of a lounge atmosphere than a business. "You can hear my birds chirping from my house if you listen closely," said Shaner. Chairs and small couches are arranged all over the small shop, seeming to invite customers to stay and sit for a while.

"The second time someone comes into our shop they are my friend," says Shaner. Without the use of any advertising other than a small ad in the *Yellow Pages*, Shaner says The Salt Box's customer base has grown primarily from word of mouth.

"I know all of my customers very well," she says. "Many of them come from as far away as Baltimore and come not just to

from any faucet, Shaner must make her own water. Shaner not only mixes her own salt water but also filters her own

She also writes a weekly column for marine merchants organizations, including the American Marine Dealers' Association (AMDA) of which she was just named North-Central Director.

"I am an extreme environmentalist and all I want to do is make the lives of these animals as good as they can be," says Shaner. While Shaner has spent some time in more populated areas, she thinks she has found a place she loves. "I have everything I need right here," Shaner says. "I have my fish and my friends and my computer to communicate with other people. I do not think that I am going to be leaving here very soon." S

“ We try to keep all the conditions true to the animal's natural habitat right here in our shop. ”

water, cleans her own rocks, and propagates all of the coral that sit in her tank. "The only thing I am not interested in doing is breeding fish," Shaner says. "Doing all of these things myself is not only cheaper but also provides an environment that has less stress for the plants and



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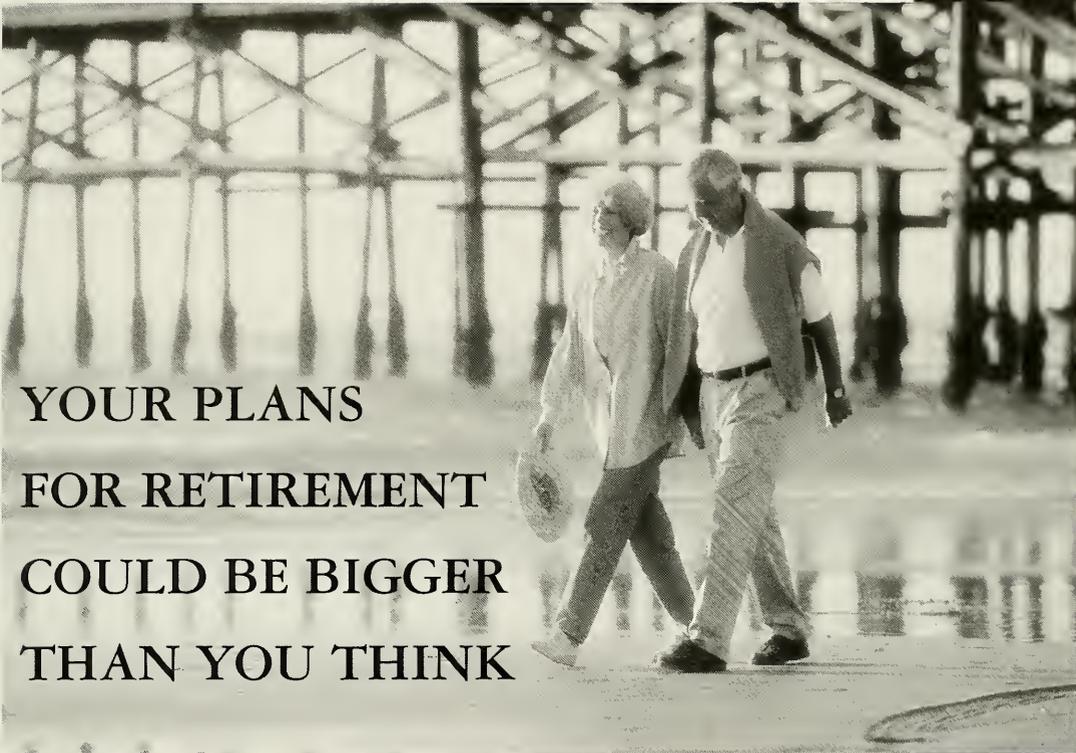
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Revolution

by Ken Fetterhoff

A local business back the art



Keener prepares to bend a strip of iron for a statue.



Robert Keener

The small workshop of Roaring Creek Ornamental Iron is cluttered with finished railings and scraps. Sparks shoot over Robert Keener, owner of the shop, as he cuts a piece of iron.

Keener, 54, Catawissa, does the only thing he has always wanted to do, shape iron.

Keener opened the shop in 1981 after working in the coal mines for 15 years. "I wanted to get out," he simply says.

It was after a mine collapsed not far from where he was working that he decided to get out. "Most of the people who were either hurt or died in that collapse I knew," he says.

In the prime of his life, Keener started over. "My father helped me out a lot," he says. "He worked as a blacksmith all of his life, and he had some idea about how to run a business," he says.

Keener started Roaring Creek with the help of his wife and three friends. "I've always had an interest in shaping iron," says Keener. "Whenever my dad had scraps of iron around I

would heat them up and make different shapes," he says.

Keener's shop is the only one in the region. "It has really surprised me," Keener says, "I thought by now there would be more shops."

Keener and his other employees have watched the business grow from a tiny shack in Orangeville to a spacious barn in Catawissa. "My father and I were a little skeptical that an ornamental iron place would do any business," he says.

Roaring Creek handles 10 to 12 orders a week, sometimes twice that many in the summer.

The shop makes everything from cast iron fences and railings to special orders, including decorative items. "Most people just come in looking for something practical like a railing, but sometimes we get the special orders," says Joseph Yasbeck, an employee at Roaring Creek. "The special orders are stuff like train sets and model cars that take awhile to make,"

says Yasbeck.

"The special orders are my favorite," says Keener. "You can be as creative and detailed as you want to be," he says. "This is when you really have to know what you are doing."

Keener often holds workshops for people inter-

ested in making ornamental iron. "I think people really enjoy them and it gives us a chance to bring people out to the shop," says Keener. "This is an art and something you can't teach overnight but I think most people have fun with it," he says.

The biggest order Roaring Creek received was for a statue commemorating the Revolutionary War, purchased by the city of Pittsburgh. "It took us almost six months to complete the statue," says Keener. "It stood over six feet tall and weighed almost a quarter ton."

"We had done a small statue of George Washington for the city of Allentown and I guess that's how the mayor of Pittsburgh heard of us," says Keener. "We had heard they were commissioning the work and we put in a bid," he says. "I know it wasn't the lowest bid but, somehow,

ary Art

ssman brings
f iron making.

they chose us," Keener says.

Keener says he would enjoy working on another project like the Revolutionary War statue. "We actually shut down the business for about four months so we could get things ready," he says. "It was extremely hard work, especially with such a big statue and every detail had to be perfect." The statue now stands outside of city hall in the middle of a small garden.

"It's a great honor to have something you slaved over for six months on display for the world to see," says Keener. "That is one of the

rewards of this business; if your work is good, people will get to see it for a long time," he says.

Keener also creates iron railings for commercial and industrial use. "We can do most styles of railings, from the simple to the most intricate of designs," says Keener. Roaring Creek has created most of the iron railings on the campus of Bloomsburg University.

"I plan on staying in this business for a long time," says Keener. "It's something I love doing, and it beats working in the mines." S



Tools made on display at Roaring Creek Ornamental Iron

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Doulas of North America

Maternal Instincts

by Heather Kerns

A timeless practice helps mothers cope with childbirth.

help mothers become more in touch with their intuitive ability to nurture their children.

Mael's first encounter with a doula was at her sister's house in Virginia. Her sister was giving birth to her sixth child with the assistance of a doula. Mael says the group of women sat in a room and shared feelings about what was happening. Mael describes it as the ultimate peace-

there is such a high risk of malpractice," Mael says. "The doctors and nurses do a good job, but there's such a conservative line. They are a lot more invasive in that they have to do a lot more testing to cover themselves." In addition, she says in this area having a doula isn't an option "because it's not an accepted way of giving birth. A doula can't comfortably practice in a hospital."

Mael has worked with 10 women. Her focus is on the postpartum period, rather than the birth itself. Mael says personal

After childbirth, daily routines along with new feelings and emotions often seem burdensome to mothers. Lisa Mael, Bloomsburg, says she has dedicated her life to helping women cope with motherhood by becoming a doula.

"Doula" is a Greek word that means "woman helping woman." She helps guide the new mother in the postpartum period by listening to the mother and helping her understand certain feelings, as well as helping with daily life chores.

Mael studied at the Seventh Moon Perinatal Support Services, Englewood, New Jersey. Here, students are taught the guidelines to follow when working as a doula. The purpose of the course is to understand the meaning of the word "support." Doulas are able to

fulness. "There was an aura around the house. This baby was being born," Mael says. After this experience, Mael decided to look into the practice further and soon realized she shared the same beliefs as a doula.

"We've become very removed in the way we deal with this," Mael says. People all over the world "are afraid of feelings," she says. The idea of expressing one's feelings is something that is slowly being experimented with. "Birth is not a medical process," Mael says, "until there are high medical risks." She says giving birth is an emotional learning process in many ways.

"The problem with the medical community is that



Lisa Mael

Heather Kerns

experience led her to concentrate most of her energy on this aspect of the practice.

Mael had her third and fourth child in Columbia County. A young Mennonite woman helped her through her pregnancy. "It was nice to have someone help, but I was only able to see her twice a month," Mael says. "We [doulas] are more geared toward having a lot of support, to creating a bond," she says describing the importance of constant companionship.

Because Mael is not originally from this area, she didn't have the aid of family members. "It was just a lonely place to be," Mael says. In the Amish culture, Mael says it is a tradition for women in the community to help a new mother by living with her for a while and helping with everyday housework. "When it's all over, your husband goes back to work and you're left feeling overwhelmed. That's when I decided to have an emphasis on the postpartum area," Mael says.

A postpartum doula helps the



Lisa Mael (center), a practicing doula, helps a mother hold her new born baby after an underwater birth.

Courtesy of Lisa Mael

the baby," she says, "then everything else comes naturally." A first-time mom that she cared for had a difficult time making this connection with the baby.

"It was Mother's Day and this woman was literally a wreck. She didn't even have the instincts to pull the baby in to her and hold her close." Mael says she showed her how to hold the baby. She says the mother

of the doula. During one experience, she felt she was becoming a "cleaning service."

As she got more involved with the mother, however, Mael learned she was asking for those services because she was too overwhelmed to do them herself, and she needed them done for her own peace of mind. However, she says, it is important not to

"Women have known these things since the beginning of time, we just forgot to tell each other for a while."

new mother with everyday tasks such as cleaning, laundry, and shopping. In addition, she will talk with her about the whole experience, guiding her through any confusion or concerns.

"The essence of what I was trained to do," Mael says, "is be there and allow the mother to re-establish herself as a person with this new baby. When the mother is able to connect with

didn't understand how important it was for the newborn to be close to her, she was the only connection the baby had to the outside world. "It was very beautiful to watch her evolve into a mother. She became so knowing of the situation," Mael says.

One of the hardest parts about her job is knowing where the fine line is, Mael says. There are times when a mother may ask too much

invade the mother's space.

"You're there, but it's almost like you're invisible," Mael says. "You have to respect where that woman is."

Doula is merely "passing on from mother to child what we know already," Mael says. "My favorite quote is 'Women have known these things since the beginning of time. We just forgot to tell each other for a while.'" S

CARVING

A MILLVILLE ARTISAN SHARES HIS PASSION FOR WOOD CARVING.

by Eric J. Hunt

Beads of sweat form on the forehead of Louis Foshay, 60, as he releases the character he has created inside his imagination from the block of wood he holds in his hands. His workbench almost disappears beneath a dusting of woodchips until what emerges is a unique and inspired addition to the array of characters that fill his Millville home.

A hummingbird carved from black walnut, a dolphin, various old world santas, gnomes and canes, are only a few items that Foshay has hand carved.

Foshay greets visitors with the kind of warm enthusiasm one usually finds only in young children. He is a man who follows his heart and trusts his instincts.

"I'm more of a kid today than back when I really was a kid," says Foshay.

Inside his home, two parakeets chirp along with the soothing trickle of a small fountain, creating an atmosphere of



comfort and ease. Foshay made the fountain because he and his wife, Madeline, didn't like the one they bought, he says. The Foshays don't do things like everyone else.

"If somebody pushes me one way," he says, "I go the other way." Since the couple got married in 1961, they have tried to live by their own rules.

For the first 11 years of their

marriage, however, Foshay worked as a machinist and says he was forced to play by the rules of the industry. After that experience, he says his desire to become his own boss increased so much that in 1972, when the machine shop folded, he took more control of his life.

He began working as an electronics repairman from his home in Spring Valley, New York.

a Niche



Louis Foshay



Heather Kerns

“Those days we didn’t have much money,” Foshay recalls, “so I couldn’t buy Madeline any jewelry.” Instead, he made it for her. Like a natural silversmith, he made rings, earrings, and necklaces out of pure silver and raw turquoise. In order to shape the turquoise to his liking, he made an abrasive, motorized wheel-cutter.

By 1978, the area of New York

Spring 2001



Heather Kerns

where they were living became too developed and superficial for the kind of life they were looking for. "When we moved to Millville we wanted to be self-sufficient," Foshay says. They began growing their own vegetables. They raised pigs, ducks, geese, rabbits, turkeys, and chickens. They made their own sausages and cured their own ham in their own smokehouse. "We even had golden pheasants and peacocks for a while," he says.

"Everything on the table for Thanksgiving dinner was our own doing," Foshay says. Even the cider came from homegrown apples pressed in a cider press he made from his own cherry wood. But, Foshay says he kept looking for new projects.

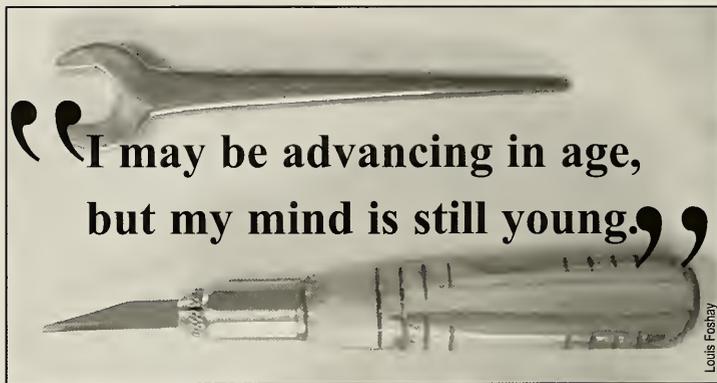
"I've tried to take on every challenge that I could possibly take on," he says. By the 1990s, Foshay was meeting challenge after challenge with his impressive, highly developed—self-taught—skills. He says he decided to try something new.

"It was totally out of my charac-

ter!" Foshay says, surprising even himself. He made a large wooden flute and wrapped a section of it in an intricate Native American-style bead pattern.

"Supposedly it's very difficult to

I wouldn't classify as carving." He made the violin from scratch, using his own home-cured cherry wood. The only part of the violin he considers "carved" is the head, which is "scrolled." Most of the



Louis Foshay

bead all the way around an item," Foshay says, but "I figure things out." A few years later, Foshay made another flute, which he sold to a man in Vienna, Austria, with the help of the Internet.

He continued his work with beads, making barrettes for Madeline, until he switched again. Foshay began carving wood only three years ago and since then he's become one of the best craftsmen in the region.

"When I was working for industry, it was nice," Foshay says. "You got breaks and sometimes you could goof off. Here I don't take breaks or goof off." When he gets hungry, "I grab a sandwich, gobble it down, and go right back to work."

As he holds a picture of a beautiful, handmade violin he recently sold, Foshay notes, "some of the stuff

wood Foshay uses for woodworking he gets from his own trees. But not all of it.

From a township sign, old kitchen cabinets, and some scrap wood, he made an old style Appalachian fretless banjo. A bluegrass artist in the area bought the banjo and still plays it. Although he loves woodworking, Foshay says his real passion is carving.

Influenced heavily by Native American craftsmanship, he set out to carve "dream warriors" and "kachinas." He used detail-oriented power tools, a common practice among woodcarvers, although he says he usually tries to avoid it.

"I don't classify that as carving," Foshay says. Nevertheless, the dream warriors and kachinas were enough to get him into his first woodcarving show, he says, which provided the inspiration he needed to "really start carving."

"I looked around at some of the carvings and said 'I can do better than this,'" Foshay recalls. Since then, he has put in an average of 40 hours a week creating and carving characters that are full of expression and personality. His wife has dubbed some of his earliest carvings "woodies."

Each woody begins as a section of a tree branch, brought to life as Foshay carves a face into one



MaryJayne Reibosome

Foshay carves an old world Santa in his workshop.

side. The trees he used for most of the woodies came from a white cedar tree branch his father gave him. It began to bend down so much, Foshay says, that it went into the ground and took root. He took the branch, planted it, "and from that tree I've been making more trees."

Foshay begins most of his carv-



Heather Kerns

ings with a block of kiln-dried basswood from locally grown linden trees. The wood has few knots, and the grain is tight and smooth, perfect for carving. After gathering

carves until something truly original emerges.

Sometimes it takes nearly two months to complete a single carving.

CONTINUED ON PAGE 18

a STITCH in time

by Eric J. Hunt

Madeline Foshay has been knitting by hand since she was a young girl. Three years ago, she says she received a knitting machine from a friend in New York, and it wasn't long before her husband had to make a revolving yarn tree to accommodate all the rolls of yarn she needed to keep up with her own blossoming hobby. The afghans and blankets she made by hand show intricate, Native American-inspired craftsmanship and obvious patience. She says she wonders how she ever did it by hand.

"I'd never go back to hand knitting," she says, "Now I could knit 200 stitches at once if I wanted to." In 25 minutes, she can knit up to 680 rows. However, with her time limited by her full-time job as an accounting specialist at Bloomsburg University, Foshay says she has only scratched the surface of what she will do when she retires in two years. Still, she has already made dozens of hats, scarves, and ornaments that could compete with any of the store-bought equivalents.

"There are so many things [the machine] can do that I haven't had time to get into," Foshay says. The complexities of the machine's mechanical carriage are enough to baffle even an experienced machinist.

"I've worked on all kinds of machines," her husband says, "and noth-

ing is as complicated as this thing."

By inserting a card with a pre-punched pattern into the machine, Foshay can use two colors of yarn at once to make a hat or a scarf



MaryJayne Rehsbome

with a picture knitted into it. She even makes her own punch card patterns. With each action of the machine, one entire row is knitted.

To some, it may seem as though the machine is actually responsible for the superior quality of the finished products, but the ability to use the incredibly complex machine is a skill in itself that takes years to master.

Foshay says some of the more challenging pieces she's created are baby clothes. She's made cardigan sweaters with elephant and sailboat patterns knitted into them, and baby dresses with scalloped edges.

"The longest part is putting the pieces together by hand after I've knitted them on the machine," she says.

But Foshay says the time she puts into her products are worth it. She sends all the left over inventory to the Boys and Girls Club of Delaware County, Spinning Arrow Unit in Oaks, Okla. She says that the project is part of the Christian Children's Fund for Native Americans in the area that need assistance.

"They have a 'power store' when the children can purchase merchandise with points that they earn from doing homework, and chores," Foshay says. She and her husband have sponsored five Native American children in the past 25 years. Foshay is one-eighth Cherokee; her great-grandmother was a Cherokee from North Carolina. She says she's very proud of her heritage and says she likes being able to help. *S*



Heather Kerns

ing. Once a carving has been completed, however, he says it only takes him two weeks to repeat one for a customer. If he is particularly happy with a carving, Foshay says he makes a permanent pattern that he will use again. But no carving is ever exactly the same.

"The pattern is just a jumping off point," Foshay says. Each one becomes its own creation by the time he has completed it. Many of his carvings become so intricate that he says he has to use small, thin dowels to put separately carved pieces together. The carousel horse took four months. From only a photograph, he carved and painted an exact replica of a carousel horse from Knoebels Grove, Elysburg.

Perhaps as fascinating as the carving skill he has developed is that Foshay doesn't buy most of the knives he uses—he makes them.

"Good knives are too expensive," he says.

"If you break one," he says, "that's thirty-five bucks out the window. I'm too frugal a person to do that." Instead, he makes them

"I don't believe in wasting anything if I can help it," he says. Even the chips and shavings from his carvings are used as mulch in his wife's flowerbed and herb garden. Foshay has made the kind of life he has always imagined, but he plans to continue taking on challenges.

In March 2001, he received \$500 for winning first place in the national Poor Man's Tool Contest held by *Wood Carving Illustrated Magazine*. His prize-winning creation was a dust collector made

from what many would consider household junk.

"I may be advancing in age," he says, "but my mind is still young." S



from his own chestnut wood and a two-dollar pack of utility blades from the local hardware store. He shapes each blade to create a variety of knives. He makes knives from screwdriver handles, old industrial hacksaw blades, sharpened nails, and reshaped wood chisels. Making his own tools gives him a sense of accomplishment, he says. He even made the cabinets where the tools are stored.

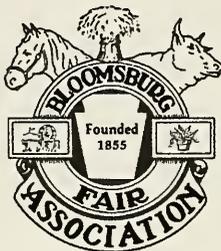


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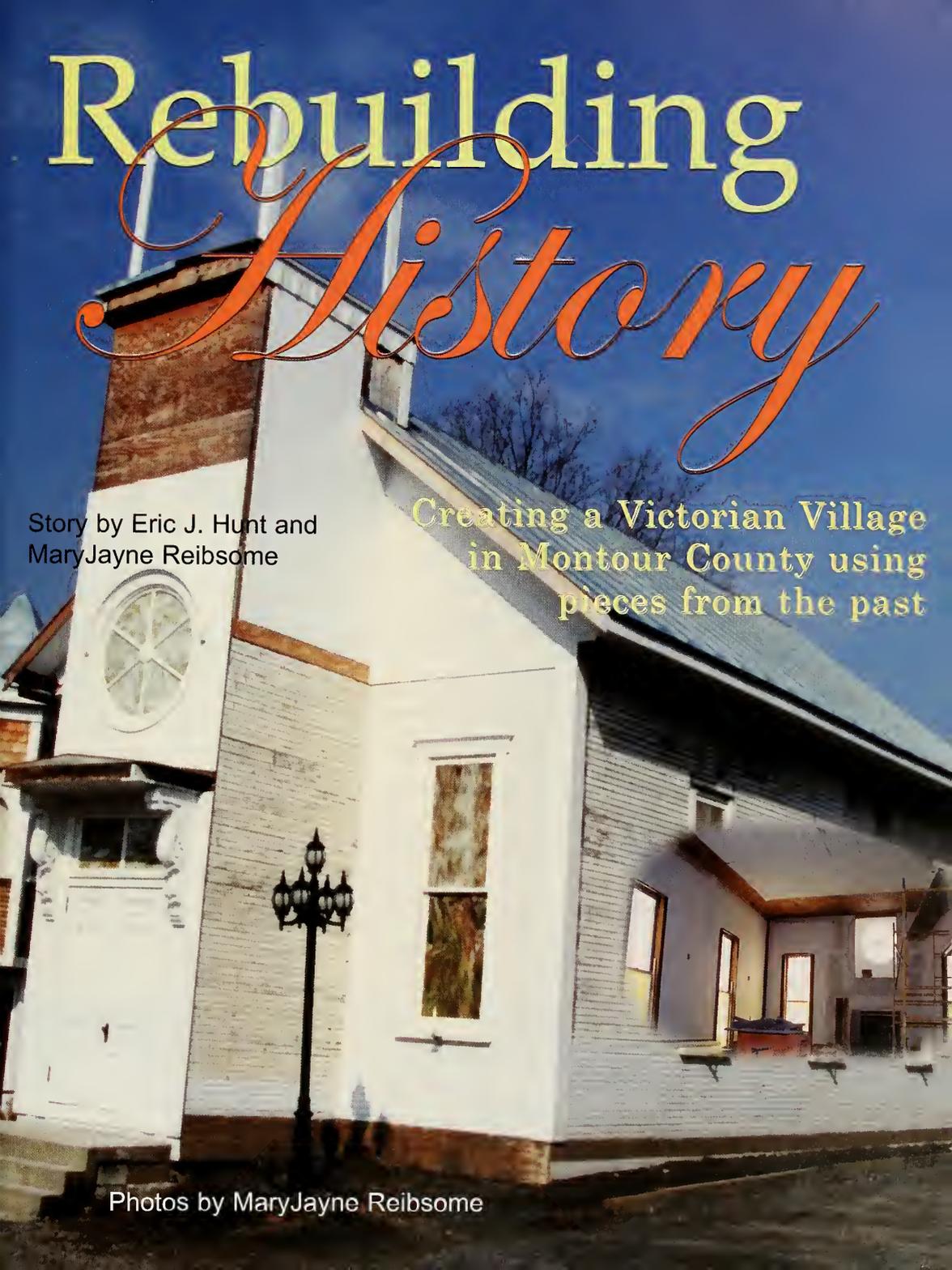
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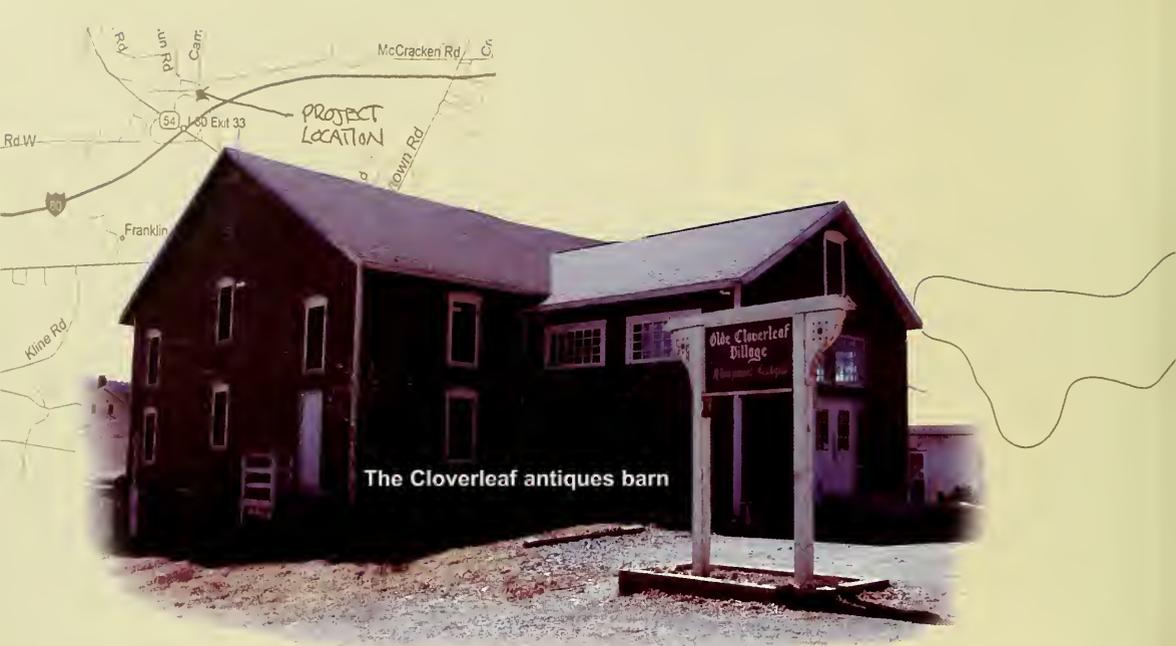
Rebuilding *History*



Story by Eric J. Hunt and
MaryJayne Reibsome

Creating a Victorian Village
in Montour County using
pieces from the past

Photos by MaryJayne Reibsome



The Cloverleaf antiques barn

Bob Cameron has a vision. It started in his imagination when he was a child; today, at 47, his vision is becoming a reality. For six years, Cameron, a resident of Danville, has been moving 19th century buildings to Olde Cloverleaf Village in Valley Township, off Route 54, in Danville.

"With a book on the right subject I can do anything," says Cameron, owner and creative force behind the Village. This kind of ambition has driven Cameron to create a unique landmark of local history and culture that has helped preserve and celebrate the heritage of the Susquehanna Valley.

After graduating from Danville

High School in 1972, Cameron left his self-made roofing business in Danville and earned a bachelor's degree in microbiology and animal science from Penn State, and a master's in environmental management from the University of Houston.

Cameron then began working for Tenneco, now known as Pactiv, a transnational corporation headquartered in Lake Forest, Ill., whose products include everything from recycled paper to nuclear aircraft carriers. The first environmental scientist for Tenneco, Cameron eventually became vice-president of environmental health and safety, in charge of scientists

and engineers on six continents.

"One day I could be in Washington, D.C., talking to the government regarding a new piece of legislation," he says, "and the next day I could be backpacking in the Rocky Mountains looking at an endangered species." For 21 years, Cameron traveled the world. Among other places, his work took him to China, Romania, and to Berlin as the infamous Wall fell. "It was a fun job," he says. So why would he want to leave all that? Cameron says he likes to "go for the max" in one particular field, then start all over again.

"You never stop learning, no matter how old you are," he says.



Olde Cloverleaf Village, Danville

Sharon Duff, Scotland, hosts an authentic British tea at the Victorian manor.



Although this attitude is characteristic of Cameron, tragedy helped him decide to return to Pennsylvania.

His wife was diagnosed with what Cameron says was the worst form of brain cancer possible. "They sat us down in the doctor's office, I'll never forget," he says, "and they looked at us and said 'we suggest you go home and get your things in order. You have two months to live.'"

Cameron informed his colleagues at Tenneco that he was going back to Pennsylvania to take care of his wife and 1-year-old son. "I was traveling so much and I didn't want to leave my son with nannies," Cameron says, so he told Tenneco he would love to keep doing his job,

but his wife and son were his first priority.

Cameron's wife fought and lived two more years, he says, although near the end of that time she had to be placed in a wheelchair. "That's why all my projects are handicapped accessible," Cameron says, "I know what it's about." He was 34 when she died; his son was three.

"So from my little farm I ran the world-wide operations of Tenneco's scientific and environmental departments," he says. At that point Cameron says he began thinking about what he could do locally.

Cameron says he watched as buildings throughout the Susque-

hanna Valley kept being demolished with no regard for their historical significance. "In Asia and Europe, people revere things that are old," he says, but in this country, "we bulldoze it over, get rid of it."

His disillusionment continued as he witnessed the "McDonaldization" of society creep into the Susquehanna Valley. "It's the same shops, the same restaurants, wherever you go," Cameron says. "I think it's a shame that we're losing what sets us apart as individuals." So he decided to bring it back. He picked up where he had left off as a child and outlined all the pieces that would eventually make up the Olde Cloverleaf Village, but one



Right: Donelle Weatherill, Danville, bakes a pizza in the hearth oven at the Stables Eatery.

Below: Vegetables roast over an open fire.



piece was missing, he says.

"Five years ago an angel walked into my life," says Cameron. She was a gift manufacturer's representative and was evaluating shops to do business with when she walked into the Cloverleaf barn. "For me it

was love at first sight," Cameron says. He and Debra Bornmann were married one year later in a surprise wedding in the one-room schoolhouse, on grand-opening day of the village. Cameron says the ceremony served as a symbolic

"dedication of the Village."

Debra has experience working in retail and with major manufacturers, and has also contributed a valuable outsider's perspective to his project. Originally from Texas, Debra has fallen in love with the

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Susquehanna Valley, says Cameron. The décor in the Victorian manor's tea room is Debra's creation, along with other interior decorating schemes found throughout the village.

When Cameron began building in 1995 on the four acres of land he purchased, he says he found only the remnants of an historic farm originally owned by the Fenstermachers, a wealthy family from Philadelphia who built the farm in the 1890s to escape urban life. Only a run-down Victorian manor, a barn, a wagon shed, and an old mill were standing on the present site of the Village.

Cameron restored the buildings and has built the Village around them, adding emphasis to his belief that Americans are too quick to tear down, erase, and start over. The old mill posed a huge engineering challenge, Cameron says.

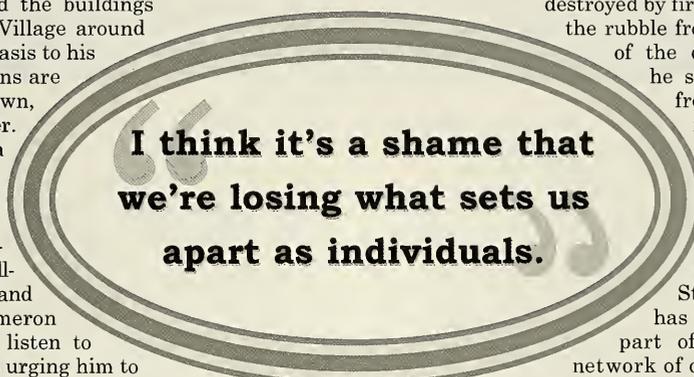
"Everyone kept saying 'why don't you bulldoze this building and get rid of it,'" Cameron says. Rather than listen to the advice of others urging him to take the easy way, he decided to build around the mill instead. "That was fun," he says.

Since then, Cameron has moved 20 buildings, some in sections. "In order to preserve these works of art, dismantling must be done carefully," Cameron says. "After a century or more, wood siding, ornamentation, and other small dimension wood dries out and can become brittle." Another problem with dismantling a building are the "mind sets of government agencies, public utilities, and private owners," all of whom Cameron says, "see the bulldozer and wrecking ball as the most expeditious method to eliminate a building."

Cameron says yet another problem in saving historic buildings is provided by the state's historic commission. He says its philosophy is that it's preferable to destroy a building than relocate it. Ironically, he says, the Ryde Methodist Church

that is currently being reconstructed on site was previously moved in the early 19th century.

All historic parts of the Village have come from within 100 miles of Valley Township and were built or made before the 20th century. Most, Cameron says, are from the 1890s. Cameron likes the 1890s because Pennsylvania was one of the world's leading industrial centers during that period. The state led the nation in oil production and was second to Illinois for miles of railroads. The timber industry was booming and the anthracite coal veins dominated the world energy economy.



I think it's a shame that we're losing what sets us apart as individuals.

One of Cameron's favorite parts of the Village came from Centralia, a Pennsylvania mining town that still smolders today from anthracite coal mine fires that began decades ago. He says he was able to capture some of the remains of St. Ignatius Church as it was being demolished, but was saddened that he couldn't salvage the entire church.

It was during that move that Cameron almost lost his life. He had contracted with the demolition company to obtain all the items he could in three days. Under pressure to move the building as soon as possible, the contractor hurriedly connected chains to a dome Cameron wanted to save. As the multi-ton dome was being moved to a trailer, the chains holding the dome broke.

"I was able to push the dome and leap to safety with only minor

injuries," Cameron says. "We ended up with 20 dump-truck loads of debris on our back lot."

Although he could only preserve part of the original building, he says he's glad he got some of it because the church is so rich in coal region history and legend. As one legend goes, a priest from the church during the 19th century had denounced the region's most infamous gang of labor sympathizers, the Molly Maguires, for murder.

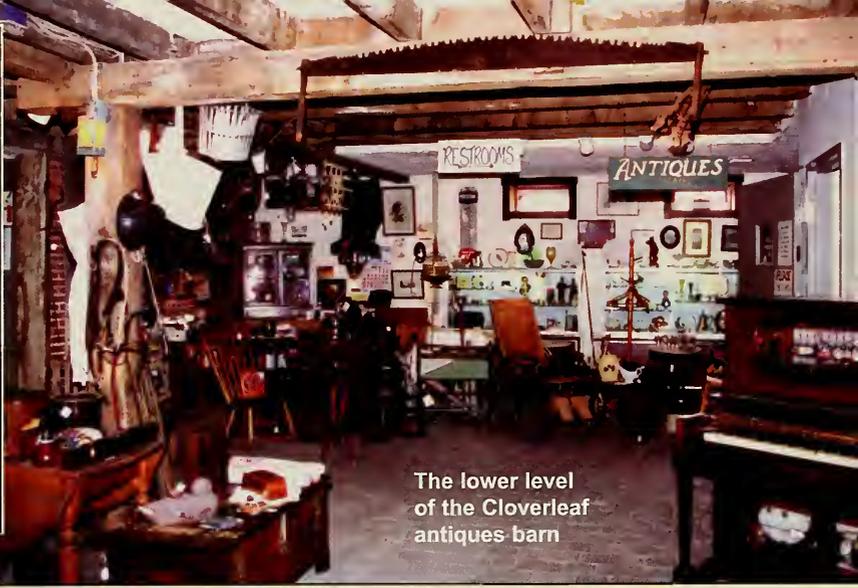
When the Mollies got word of the denouncement, Cameron says they entered the church, beat up the priest, and warned him that Centralia and the church would be destroyed by fire. As Cameron took the rubble from the original site of the demolished church, he says smoke rose up from the anthracite fires still burning below.

"In my mind this church was the epitome of Centralia," Cameron says. What's left of St. Ignatius Church has been worked into part of the intertwining network of old, local buildings that make up the Village. Cameron tells the story as his guests walk across floor planks once visited by coal miners who fought against worker exploitation.

The Stables Eatery is another of Cameron's favorite. He moved the structure from its original location on Lower Mulberry Street in Danville to the Village in 1998. The post and beam, two-story structure had to be completely disassembled and reconstructed. Cameron says his father used to trade ponies at the stables when he was a boy. Today, the Stables Eatery boasts oven-roasted fare and hearth-baked cooking—all by wood fire. An antique buggy sits at the top of the stairs of the second floor dining area.

One of Cameron's more recent additions to the Village is an entire church that he moved from Ryde, southwest of Lewistown. "Where do you find an historic church that is

Cameron tells guests about a saw used to cut blocks of ice from the river.



The lower level of the Cloverleaf antiques barn

available?" Cameron asks. A gentleman from Lancaster, he says, came by his Village with a small advertisement.

The ad read, "historic church for sale," but came to his attention on the last day of bidding. Cameron says he rushed to talk with the minister. He explained what he wanted to do and that the church would remain intact and would be restored.

"All the other bidders wanted to tear it apart," Cameron says. The minister was ecstatic at Cameron's offer and quickly accepted. "But then reality set in," he says. "I had to go out there and physically move a church." To transport a building, Cameron says he either has to move the entire structure or separate it into sections. In some cases he must dismantle a building piece by piece. Each building is different and must be moved differently depending on how it was built.

The one-room schoolhouse in the Village, brought from Strawberry Ridge, was moved in six sections, he says. To move the schoolhouse intact for eight miles proved too expensive. Cameron says that PPL, CATV, and Bell Atlantic wanted \$60,000 to raise their lines.

Cameron says there is a story for

nearly every part of Olde Cloverleaf. One large rafter that hangs above an entrance to one of the buildings has an arch roughly carved out of it. He adds the beam was part of a barn that housed a horse so huge that it was necessary to carve an arch just so the giant beast could pass beneath it. The wagon shed originally on the site had birds' nests attached to the beams when Cameron started the restoration. He preserved the nests, consider-

when delivery was expected on the last car, he got a call from the driver.

"The car was sitting up in Berwick and they wanted more money to deliver it," Cameron says, shrugging, "so I told them to take it back. I said I didn't want it." Cameron was renting a huge crane to place the cars and couldn't afford delays. He says there was silence on the other end of the phone until someone said "we'll be right there."

Perhaps the greatest testimony to Cameron's ecologically-sound philosophy lies beneath the brick floor of the Olde Cloverleaf barn. Cameron says the barn is heated and air-conditioned "with the most energy efficient system we have available to us right now." The barn uses a geothermal system he installed himself.

The people who work with Cameron are incredible craftsmen, he says, "they are people who know what I want." Anything they take from a site is used in the rebuilding process or is recycled. "We don't waste anything," Cameron says. Most of the craftsmen at the Village have other jobs, but they work for him because they love it and because they have passions similar to his own.



Inside the schoolhouse

ing them part of the building's history.

The bed and breakfast in the historical train cars began by laying a rail line and moving several 55-ton turn-of-the-century train cars, complete with mirrored ceilings, from Wilkes-Barre. Cameron says that

As carpenter Roy Keener, 62, Muncy, was working on the roof of one of the buildings, Cameron says Keener turned to him and said, "We've left quite a trail of buildings behind us since we started." Keener has been working with Cameron since the project began in 1995. "These restorations are more unique and more challenging than anything I've ever done," Keener says. He is currently restoring the one-room church, which will house the art center.

Cameron calls Olde Cloverleaf "a recreated historic village, 20 buildings with a focus on arts, education, and music." It is one of the few places where the 60 local artists and artisans affiliated with the Village can showcase and sell their work.

One woman makes small baskets entirely from pine needles, intricately woven by hand. Braided rugs and chair pads are hand crafted by a vision-impaired man. Hand-made sterling silver jewelry and heavy wooden bowls that take an average of one year to complete also add to the array of local artistry that fills "Artisan Alley" inside Cameron's inter-connected patchwork of buildings.

With an average of 1,000 visitors a week and the use of the schoolhouse as a tourist center for Columbia and Montour counties, Cameron says people come from all over. During festivals, he says the Village may host as many as 1,000 people at one time.

Each year, seven festivals are held on the Village grounds, each with its own specific theme. The Winter Carnival, Springfest, Father's Day Bash, Heritage Day, Herb and Garlic Festival, Oktoberfest, and Victorian Christmas typically have six to nine musical groups, such as bluegrass, hammered dulcimers, acoustic guitar, Caribbean and barber shop singers. Free horse-drawn carriage rides are given during the summer and fall. The Heritage and Herb & Garlic Festivals offer educational seminars and demonstrations.

Sharon Duff, 26, Kilsyth, Scotland, began working at the Village as the hospitality manager in 1999 on a three-year work visa. Once a month, she hosts an authentic British afternoon tea at Cameron's Victorian manor.

"People come expecting a cup of tea and a scone," Duff says in a lilting Scottish brogue, "but we tell them to come hungry." The tea includes four courses, accompanied by a pot of "her majesty's house blend"—a tea commissioned for Scotland's Queen Victoria.

Olde Cloverleaf also has a sister village in Ireland, Upper Church in Tipperary. "They contacted us and asked to be our sister village," Cameron says, "so we established this exchange program." During

dinner and performing arts theatre, with a brew pub and old world market house. Also planned are a woodworking shop, a quilting shop, a "cidering" operation, a pottery shed, a train station—moved from Pottsville—and a European archway with living quarters above and a goldsmith and wine tasting room below. "Then I'm done," he says. But that's only the first project.

Cameron says his second project will be to create the Susquehanna Valley Museum Complex. The complex will include a natural history museum containing dinosaur skeletons and information on Pennsylvania historical geology, an Indian village with long houses, and an Old Northumberland County museum that spans the period from initial European contact with Pennsylvania's Native American population to the Industrial Revolution of the late 19th century.

The third project, Cameron says, "will have to remain a secret." All three of the projects will be close to each other and will preserve local history and culture. Cameron says that historical villages like Olde Cloverleaf Village are the last hope for buildings destined for the wrecking ball. He emphasizes that in a village atmosphere the buildings enjoy far more exposure to the public while providing educational insight on the benefits of preservation. Cameron's ambition, creativity, and determination have paved the way for the creation of a village he has imagined since his childhood, but like Robert Frost, he has miles to go before he sleeps. Even when it is finished, Cameron says, "I will never stop learning." S

I was able to leap to safety with only minor injuries.

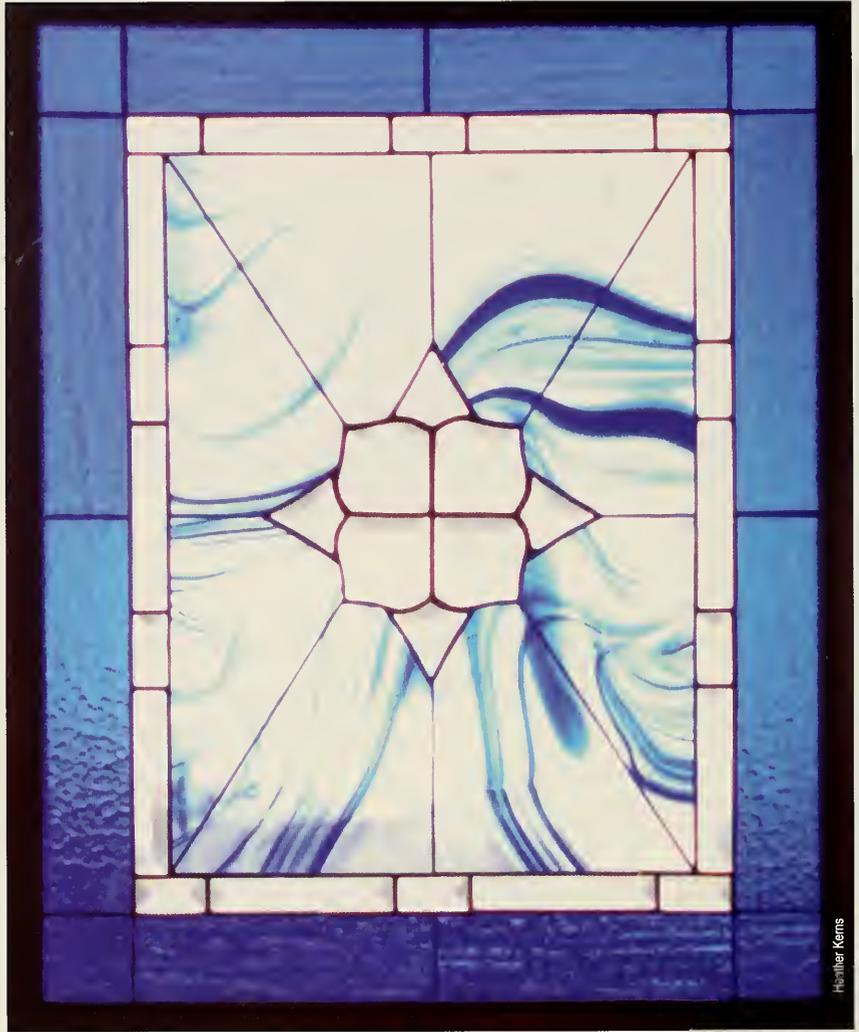
2000, Olde Cloverleaf Village hosted its first exchange student. Cameron says he hopes to send university students from the Susquehanna Valley to Ireland as representatives of the Village in the future.

Cameron says he will complete three projects before he rests, all in the same general vicinity. The first is the Village, which he hopes to finish by the end of 2002. Along with a bath and soap shop, the Velvet Cow ice cream parlor, a clothing store, a Christmas shop, nature store, a three-floor antiques barn, and even more delightful places to shop already on premise, plans are being made for a chocolate shop. After that, Cameron says he intends to create a European-style street, a 300-seat round barn



Modern Design in Art

The art of constructing stained glass fell unexpectedly into the lives of a Washingtonville couple.



by Robert H. Brown, Sr.

Little did David Dalton, a resident of Washingtonville, know that an inexpensive birthday gift for his wife, Angela, would change the direction of their lives. The stained glass craft kit he gave her in 1990 introduced the couple to a new world of possibilities. From that modest beginning, the Daltons created the Olde Town Stained Glass Studio in the mid 1990s. The term

“stained glass” is misleading.

Metallic salts and oxides are added to the glass during the manufacturing process to produce the desired colors. Adding gold produces rich reds, while silver creates yellows. Mixing gold with copper gives shades of green or a darker brick red color. Adding cobalt yields the rich and popular dark blue.

Following its zenith during the middle ages, the use of stained glass declined. It was during the 19th and early 20th centuries that its use again became common. The 1960s gave rise to another resurgence in the use of stained glass not only in windows, but also as decorative panels and lighting fixtures.

Recently, the couple completed a 25-inch by 44-inch panel, based upon a window design by Henri Matisse (1869-1954). The panel is made of jewel-like gold and yellow tones to represent the sun and flowers on a background of cobalt blue.

On the workbench, the couple had begun work on a window for the Trinity United Methodist Church, Danville. The 24 by 60 inch window is the largest piece the Daltons can construct in a single section. The window combines both a center portion of stained glass and a wide border of clear glass. Angela says although the studio has many books of designs, most customers already have a general idea of the design they want. David likes to work on pieces in the Victoria style with lots of straight cuts, while Angela enjoys the challenge of working on more intricate designs of flowers and birds.

While straight cuts generally break as intended, inside cuts are more difficult. A space of 1/32 of an inch must be allowed between each piece of glass in order to fit into the comes—“H” shaped strips of pure lead used to hold the pieces of glass together.



When each piece of glass has been fitted into its came, every “joint” is brushed with flux to insure a per-

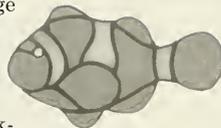
fect bond when soldered. The solder melts at a lower temperature than pure lead and does not damage the comes when joined, creating a perfect bond.

The final step is to force cement into the crevices between the glass and the came. The piece is polished and a protective wax coating is applied. Reinforcing rods are added for strength. A clear glass panel is often placed on the outside of a stained glass window to protect it from the elements.

Design shadings are added on with “vinegar trace” paint. The paint is a mixture of ground glass and pigment, which is combined with gum arabic and vinegar. When all the designs are painted, the pieces are fired in a kiln to melt the ground glass and, therefore, become an integral part of the needed sections.



the glass edge is covered with a thin copper strip slightly wider than the thickness of the glass.



Using a tool called a “fid,” the extended edge of the foil is bent and pushed onto the surface of both sides of the glass. The finished pieces are placed on the pattern and the copper is then coated with flux and soldered. The solder will adhere to the copper but not the glass, making a rigid bond equal to the came method. The soldered joints and comes may be



Angela Dalton carefully works on a stained glass pattern portraying Jesus Christ for a local church.

tinted or left the natural silver gray color. Tiffany employed the copper foil method to make his famous lampshades and other intricate designs.

Since each piece the Daltons make is a “one-of-a-kind,” the final price varies from piece to piece. The hours spent in design and construction, along with the cost of materials determine the final cost.

Some day, David and Angela hope to give up their present professions and devote full time to joining bits and pieces of stained glass together to form beautiful examples of the glassmakers’ art that will last a lifetime. S

The studio stocks over 200 shades and hues of glass. In the design of the window for the Trinity Church, a soft marbled textured brown glass was needed to simulate the wooden cross.

In addition to the lead came method of joining the pieces of cut glass, the Daltons also employ the copper foil method. This modern innovation invented by Lewis Comfort Tiffany (1848-1933), was the first major change in the making of stained glass pieces in almost 2000 years. Each side of

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- Taking - the -

A Millville resident will walk 600 miles for a cure.

Ann Keefer sits back in her chair contemplating what her next move will be. Keefer has a long road ahead of her preparing for a moment in the spotlight. It's not fame she seeks, although her 15 minutes of fame will last about a month.

Keefer will walk across four states to raise money for Lowe Syndrome. Keefer, Millville, is a grandmother, bank network administrator, and aunt of a three-year-old boy who has Lowe Syndrome.

She will put on her walking shoes, leave her home, and embark on a month-long trek at the end of August. The 600-mile walk will end in Indianapolis, where her nephew, Larry Barnett, and his family live.

"My sister, Michelle, and I have always been there for each other," says Keefer. "I have wished over the years that we lived closer to each other," says Keefer "especially since Larry was born with Lowe Syndrome." Larry was born nine weeks premature and spent eight weeks in the special care and intensive care units. He has undergone several surgeries and his health has been failing steadily for the past several months, says Keefer. "I have struggled that we are so far away from each other, and have on several occasions wondered what I could do to make a difference in her life and others

who share the same story," she says.

"I like to run, walk, and do some light weightlifting for exercise," she says. These joys have become more of a hobby and a weekly routine in her life. Keefer says running is a great time to clear her head and think of the

long do you think it would take to walk from Pennsylvania to Indiana? I would've loved to have been at his place of work to see the look on his face," she says. Since the middle of last summer, Keefer has been committed to helping families affected by the disease.

Keefer has the support of her employer, First Columbia Bank & Trust Co., where she is an assistant vice president and assistant operations officer. She hopes to generate large corporate sponsorships and many individual donations. A kick-off fundraising event is being planned in Pennsylvania, and ideas are being explored for a closing ceremony and fundraiser



"I know in my heart that I can make this happen with the help of my family and friends."

things she most appreciates."

It was during one of Keefer's six mile runs that an idea overwhelmed her. She decided to create a large-scale fundraiser for Lowe Syndrome. "I knew it would have to be something big to be noticed and to make people listen," says Keefer.

"From that day on," she says, "I have been so excited about this and I know in my heart that I can make this happen, with the help of family and friends." Keefer says she broke the news to her husband, Joe, while he was at work, asking him over the phone, "How

in Indianapolis. "We will hold a motorcycle rally, 'Lowe Road Rally,' and a golf tournament is also planned," says Keefer. The closing ceremonies will be held at Indiana University/Purdue University Soccer Stadium where there will be media coverage, and a benefit concert.

Keefer has started to contact local businesses and local health clubs, and is developing a full media campaign. Her story will be featured in the August issue of *Family Circle* magazine in a series dedicated to hometown heroes. "I will be putting Larry's picture on T-shirts and flyers. Not only do I

LOWE-Road-

by Ken Fetterhoff

want to raise funds in the local area, I want to raise funds and awareness about this disease all along my route to Indianapolis," Keefer says, noting, "it's hard to put a number on what my goal is."

"I work out six days a week which is hard with working full time but I have dedicated myself to this cause," says Keefer. She visits Bloom Health and Fitness three times a week working out for over three hours. "On days when I don't go to the gym I walk anywhere from ten to twelve miles but that will be building up as I get closer to August," says Keefer.

Lowe Syndrome, also known as oculo-cerebro-renal syndrome, is a rare inherited metabolic disease that affects males. There are only 191 reported cases in the United States and four in Pennsylvania. The disorder is characterized by lack of muscle tone, multiple abnormalities of the eyes and bones, mental retardation,



Keefer takes a break and receives some instruction from Bob Groshak, her trainer at Bloom Health and Fitness.



Spring 2001

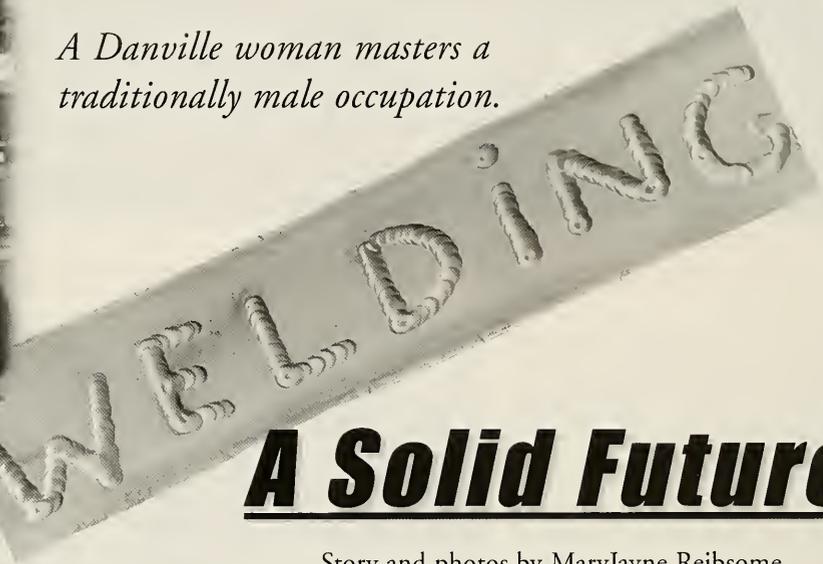
Keefer starts her daily workout on the treadmill at Bloom Health and Fitness.

short stature, and kidney problems.

"I'm sure I'll have blisters but that pain will be worth it if I can bring an awareness to what Lowe syndrome is all about," Keefer says "My number one goal is to bring Lowe syndrome out on a national level," she concludes. §

For more information visit:
www.600milewalk.org

A Danville woman masters a traditionally male occupation.



A Solid Future

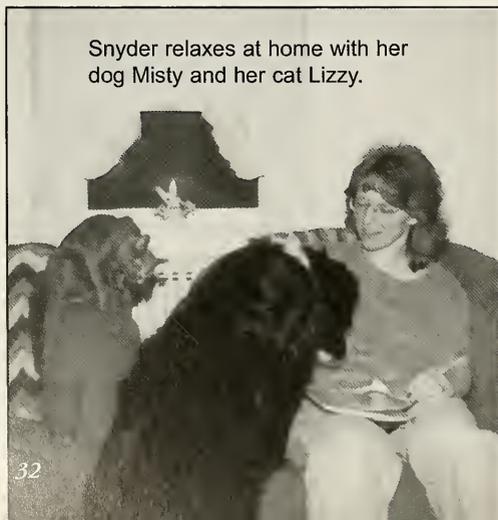
Story and photos by MaryJayne Reibsome



white-hot flame cuts through a piece of metal shooting sparks into the air. The end of the cut metal clangs to the floor. Kathy Snyder extinguishes the flame and flips up her face shield, revealing shoulder length brown hair and a ready smile.

"This isn't something I dreamed about doing the rest of my life," Snyder says, emphasizing, "People look at me and say, 'what do you do here?'" Snyder, 43,

Snyder relaxes at home with her dog Misty and her cat Lizzy.



is the owner and operator of Haupt's Welding, Danville.

"I've met other girls who are welders, but girl welders are rare," Snyder says. Fewer than 6 percent of all welders are women, according to the U.S. Department of Labor. "I don't consider myself a woman's libber—I'm just doing a job and put 100 percent into my work," Snyder says. She graduated from Danville High School in 1975 after completing computer programming courses at Colombia-Montour Area Vocational Technical School.

"I could see the classroom across the hall where my brother was taking welding courses," says Snyder, "I remember wishing I could have taken welding instead of computer programming." But, Snyder says girls weren't encouraged to take those kind of courses in the 1970s.

After graduating, Snyder worked at Geisinger Medical Center as a computer programmer until the

birth of her first child.

Snyder began learning the trade in 1983 as a part-time job, working by her father's side welding aluminum swimming pool parts. She recalls her Dad spending hours in the evenings after work welding thousands of pool parts. "I thought, how hard could that be?" Snyder says. Today, aluminum welding accounts for 99 percent of her work; she specializes in repairing and balancing boat propellers. Along with repairing lawnmowers, car heads, and fuel tanks, she has made hand railings for Geisinger Medical Center and area churches, repaired pots and pans and wheel chairs for local nursing homes, and designed the lift gates used in the Geisinger parking lots.

Snyder says that in the beginning men were leery of a woman welder. "They used to go to my brother, Skip, and say 'I don't want her working on my parts.'" Her brother, Glen "Skip" Haupt, Jr., owner of Skip's Portable Welding, Sumbury, subcontracts the steel work from his sister's shop.

"I tell them that if they want the best in aluminum welding they have to go to her," Haupt says, pointing

out that complaints are usually from a new customer who's never seen her work before.

A typical day finds Snyder at the shop at 8 a.m. She banters light-heartedly with her brother

as they load pieces of angle-iron onto racks. Light filters through the white panels built into the walls and overhead lights that glare down, but don't reach the far corners of the shop. Sedi-

ments from grinding, welding, and cutting leave a gritty residue on the surfaces. But Snyder doesn't let things like that get in the way of her job. "All that slop—grease and grime—it's just part of the job," says Snyder, adding that sometimes she sings her hair or catches her clothes on fire.

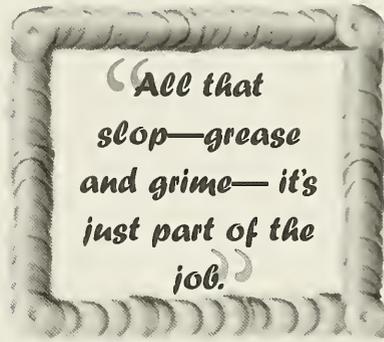
Her quilted flannel shirt is dotted with burn holes from flying sparks and a smudge of dirt rests on her cheek from her work gloves. Snyder jokes about her appearance and recalls times when she had to go to the bank to make deposits or run errands during the day.

"There's just not time to clean up and sometimes I feel like a bag lady," she says. She laughs at the memory of a mechanic at a local garage telling her that he liked her perfume—"essence of fuel oil."

Snyder says she likes being a woman and when it comes time to unload heavy equipment or oxygen tanks into the shop she doesn't get upset when men tell her to 'get out of the way and let me do it—you're a girl.' "I appreciate things like that. It saves my back," says the petite 5'3", 120-pound, Snyder.

In 1994, after working with her father for 11 years, Snyder took over the family business.

"I was a little leery at first," says her father, "She was young and there aren't too many lady welders out



Snyder tack welds a box while brother Skip holds the pieces together.



Snyder uses a torch to cut a piece of metal.

there, but she learned how to handle the business side, as well as the aluminum welding. She's sound as a dollar and her work is superior."

Everything was good for three years until tragedy struck. Snyder's husband, Jared, was diagnosed with cancer in 1997. For the next two years, Snyder worked the business with her two employees, leaving several times during the day to care for her terminally ill husband, making trips to the hospital and helping visiting nurses in their home next to the shop.

"My husband was my first priority and my mind wasn't on the business," Snyder says. Snyder's husband of 25 years died in 1999. Not long after, Snyder says her accountant gave her more devastating news. "If I wanted to save the business, I had to let my employees go," she says, "It was one of the toughest things I had to do."

Her cousin had worked there for 23 years and her son-in-law for two years. "My cousin was devastated

and hurt, but this was my dad's dream and I couldn't let it go down the drain," she says.

Snyder says she believes that a woman can do anything if she puts her mind to it. "When we were growing up, some of the things we learned was how to chop wood, do carpentry work, and change the oil and tires on our car," says Snyder, pointing out, "My mother told my sisters and me, 'I want you to be girls, but I want you to know how to do things for yourselves, because you never know what is going to happen and I want you to be able to take care of yourselves.'"

And that is exactly what Snyder is doing. "Welding is what I'm going to do as long as things go good," she says, adding that she is looking forward to the summer months when she can open up the big bay door in her shop and work in the fresh air and sunshine.



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In Tune

by Louis K. Williams

With no experience other than a high school wood-crafting class and a love for music, John Dillon, Bloomsburg, has become one of the most well-respected guitar makers in the country.

Dillon, a native of the Bloomsburg area, moved to the southwest United States in the early seventies to pursue a career in the music industry. Dillon spent time performing in the smoky club and bar scene of New Mexico. When his career as an artist became tedious he searched for a way to make some extra money. He found a new outlet for his artistic talent after playing a handcrafted guitar made by notable luthier (a person who crafts stringed instruments) Max Krimmel.

"It was the best sounding guitar that I had ever heard and I knew that I would like to try to make my own," Dillon says. After deciding to start to make his own guitars, Dillon made the six-hour drive from his home in Taos, New Mexico, to Krimmel's workshop in Boulder, Colorado. Upon asking Max Krimmel to take him on as an apprentice, Krimmel bluntly refused, and sent Dillon away with a guitar making book and instructions to return when he had finished his first guitar.

For the next year Dillon used his own creativity to figure out how to make quality guitars with very primitive tools and little knowledge.

Each time he would finish an instrument it would be taken and critiqued by Krimmel.

"I think that the way I was taught was very beneficial because it allowed me to use my own creativity, make my own mistakes,

and develop my own style," says Dillon. The art of guitar crafting is especially tedious, and it took Dillon about a year until he was satisfied with his results.

"Although I sold my guitars from the beginning, I think that it took me 12 or 13 guitars before I really thought that they were very good," says Dillon. "I knew that I had made a good guitar when I was ready to set down my Martin guitar and start playing my own guitars." Now it is very rare for Dillon to use any guitar other than his own when he performs.

Dillon decided to return to Bloomsburg in the early 80's to take some time off from his music career to help his family's flower business. "I worked in the flower business for about 12 years after I came back to Bloomsburg," Dillon says, "before I realized my heart was not in it." After making a guitar for his son Michael, Dillon began to construct guitars again. He finally acquired

many of the tools necessary to make a good guitar and set up a workshop in the basement of his current home, which he calls the "Art Ranch."



John Dillon

One of John Dillon's guitars was built for Nashville songwriter Dave Gibson.



Tory Dillon

"koa wood guitar"



Dillon spends 100 to 200 hours creating each guitar.

The process of making one of Dillon's guitars takes a lot of patience and precision. It can take anywhere from 100 to more than 200 hours to finish a single guitar. Customers who are interested in having a guitar built for them play a huge role in designing the guitar Dillon will construct. Body styles, wood types, inlay materials and designs, size, color, finish, and the number of strings are all taken into consideration when building one of Dillon's hand-crafted guitars.

"I usually invite a customer to my workshop so we can sit down and talk about what they want in their guitar," Dillon says. Due to the time and effort he puts into making one of his guitars they are often very hard to sell. "It is like putting a kid up for adoption," says Dillon. The price range of his guitars can range anywhere from \$2,000 to about \$8,000. They have been purchased by well known country artists like Trisha Yearwood, Steve Earle, Tish Hinojosa, Dave Gibson, and Hank Williams, Jr.

Dillon's guitars are different from many mass-produced versions. He uses cedar wood to line the inside of his guitars. "I think the smell adds a nice touch to the guitar. I think that I am one of the only people to do that," says Dillon. Besides his cedar lining, Dillon's guitars are unique because they have only one metal joint that connects the body of the guitar to the neck. All other joints in his guitars are connected by special joint glue that requires a

great deal of pressure and time to set correctly.

The procedure Dillon employs in making a guitar is also unique. He uses many primitive tools that he has either invented or perfected to achieve the sound he wants from a guitar. "My music playing definitely lends itself to making my guitars," says Dillon. "Being able to hear the sounds that come from a guitar helps in the development process."

Dillon has signed and numbered all of his 79 custom made guitars. He also keeps the sound hole cut out from each guitar for identification purposes. "This is something I will work on forever. I will always have a guitar in the workshop," says Dillon.



Heather Kerns

Dillon who has continued his guitar-making hobby and turned it into a business also still spends a great deal of time playing and promoting music. He currently brings out-of-town performers to Bloomsburg every weekend to

play in town and stay at his home. Every Saturday, Dillon has a show on the Bloomsburg University radio station (91.1 WBUQ) that showcases his guest performer for the week. Then on Saturday night Dillon plays with his guest at Phillip's Emporium, a local coffee shop. The promotion part of John Dillon's hobby has been centered on trying to bring more recognized

bands to local venues.

Master luthier John Dillon has brought not only his knack for making beautiful instruments but also his love for music to the Bloomsburg area. His love for craftsmanship and fine detail has given him a hobby and an art form that he will utilize for the rest of his life. S

Information on Dillon's shows and upcoming music events can be found at his web site: www.artranch.net



John Dillon hosts a weekly singer/songwriter night at Phillip's Emporium.

Heather Kerns

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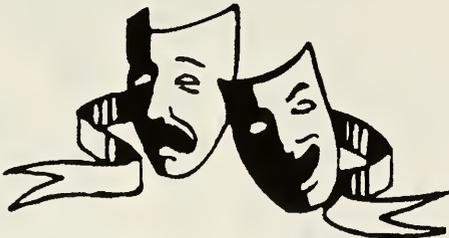
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Behind The Lines

Maybe you caught that perfect sunset or flower in bloom in your backyard. If your pictures were taken in Columbia or Montour County, we'd like to hear from you.

In this issue of *Spectrum Magazine* you'll find out something new and interesting about a feathered friend—the crow. And read about a woman who found the benefits of swimming as a form of exercise to help ease her aches and pains of injuries, and how she shared her knowledge with others.

In our cover story, Butch Woolsey spreads goodwill and smiles when he dresses up as Santa Claus for the Christmas season. He's a Harley motorcycle biker who knows the true meaning of Christmas as he shows that the human spirit can overcome personal tragedy and find healing in the selfless gift of giving throughout the year.

Read about other advocates of peace,

the Quakers, who are active in area communities. In these times of world upheaval, the Quakers offer

simplistic lifestyles and realistic views on societal problems. Discover what the Society of Friends is all about and what being a Quaker means to area residents.

Following in a traditional theme, meet three generations of the Latranyi family who produce secret family recipes of fine wines at The Susquehanna Valley Winery. The family's winemaking tradition that first started in Hungary has now taken root in a vineyard on a Montour County farm.

Finally, take a step back in time and view Bloomsburg's historical restaurants as they were in the early years.

We hope you enjoy this issue of *Spectrum Magazine* as much as we've enjoyed discovering these stories in our own communities.

—MaryJayne Reibsome

Spectrum Magazine

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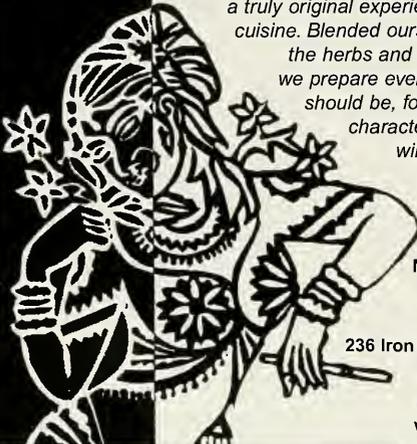
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Spectrum

Winter 2001-2002

Vol 15, No. 2

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A Man for All Seasons

Story by MaryJayne Reibsome

Photos by Karen Woolsey

*"His eyes - how they twinkled!
His dimples how merry!
His cheeks were like roses,
his nose like a cherry!"*

-Clemmet C. Moore

His long, flowing white beard can pass the test of a child's curious tug; his compassion brings joy to young and old alike.

Dressed in an 18th century costume, a red velvet robe trimmed with faux fur and white satin, and half-spec-

tacles perched on his nose, Butch Woolsey, Lewisburg, is the perfect St. Nick. For 16 years he has played the role.

Each December, Woolsey visits nursing homes, day care centers, private homes, and public places, bringing to life one of the most beloved characters of

the holiday season.

But, for Woolsey, 48, it's more than just donning a Santa suit and going to work. He's fulfilling a vow he made to his daughters, Angie and Missy.

"They made me promise never to shave my beard and to always play Santa at Christmas," Woolsey says.



His first appearance as jolly old St. Nick was in 1985. Angie, then eight years old, was at Evangelical Community Hospital, Lewisburg, diagnosed with cystic fibrosis, a chronic lung disease.

"I bought a \$19 Santa suit and a can of silver spray for my hair and beard," Woolsey remembers, "Angie and the other children in the ward enjoyed the visit from Santa." That was Angie's last Christmas. She died the following year.

"You know outcomes—you can try to prepare yourself for it, but it's never easy," Woolsey says quietly.

A year later, Woolsey found himself playing Santa for his youngest daughter, Melissa, when she was also hospitalized for cystic fibrosis.

From there, he started making house calls to friends and acquaintances. Woolsey says he won't do commercial sites, like malls or stores, but he's been "adopted" by the Chef's Silver and Gold Association to play Santa at various parties and area nursing

homes sponsored by the club.

The Association is for employees and their families of the Chef Boyardee plant, Milton, where Woolsey has worked for 31 years. Woolsey has the perfect personality to play Santa, according to George Connolly, president.

"What Butch does for us [playing Santa] there isn't enough money in the world to repay him," Connolly says, noting, "he brings happy smiles to kids of all ages." Connolly says that many of the nursing home residents pull on Woolsey's beard to make sure it's real; the women especially like hugs and kisses. He also recalls a resident at one of the nursing homes saying, "Oh, Santa, you came to see me." An aide later told Woolsey the patient hadn't spoken in months.

Only one Christmas was Woolsey unable to play Santa.

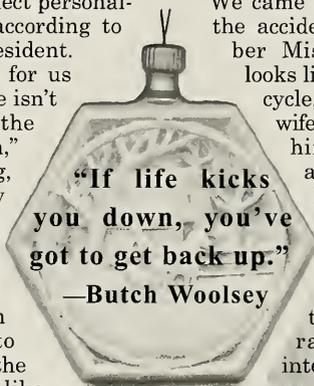
In November 1992, a truck

struck him and his motorcycle. His wife and daughter were following behind in a car, but had made a quick stop to run an errand.

"We came upon the scene of the accident and I remember Missy saying, 'that looks like Daddy's motorcycle,'" says Woolsey's wife, Karen. "We saw him laying there and he kept saying he was OK, but he wasn't," she says. Woolsey was hospitalized for 18 days for a shattered arm, a separated pelvis and internal injuries, and was off work for six months while he recovered.

The next year, Woolsey became an emergency medical technician (EMT) for the William Cameron Engine Company, Lewisburg. He and Missy, 16, took classes together and she became a junior EMT.

"I wanted to become an EMT to



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help Missy and to know what to do for her in an emergency," Woolsey says. He recalls an incident when she was at home on oxygen.

"I found her slumped over; I had her prepped and to the hospital before the ambulance could respond," Woolsey says. The physician noted he had probably saved her life, he adds. Missy, like Angie before her, died from cystic fibrosis. She was 17.

"After the death of my daughter (in 1998) people asked me if I still would play Santa," Woolsey says. "In the memory of my daughters I continued, so I play Santa and I have lots of kids."

Sometimes Woolsey's sleigh is an ambulance or his 1983 Liberty Classic Harley-Davidson motorcycle. Once he dressed as Santa during his shift as an EMT and responded to a call to help an elderly woman.

"The doors were locked and I had to crawl through a window to get inside," he says, grinning. "Santa doesn't always come down the chimney."

All of Woolsey's activities are gifts of himself. He doesn't ask for payments for his Santa role or his work as an EMT.

"Sometimes I get cookies or a couple of bucks for gas," he says. "That's good enough for me."

"He's incredible with the residents," says Mindy Bartholomew, activities director at Kramm's Health Care Center, Milton. Woolsey "is the best Santa the center ever had," she says.

"He'll lean right down over a bed to hug a patient," Bartholomew says, "and if they're blind, he'll let them feel his face and beard."

Bartholomew remembers seeing another side of Woolsey—without his Santa suit. It was during an ambulance call.

"Here's this guy dressed like a



"I don't care what anyone thinks; I dress to be me."

biker, all black and leather, taking a resident to the hospital," Bartholomew says. She adds that the residents like him because he talks to them and tells them what is happening.

In his black bandana, jeans, boots and leather vest, and mirrored glasses, Woolsey looks like a typical biker.

"I don't care what anyone

thinks; I dress to be me," he says. He remembers having to wear a hat and earmuffs to school after he had an ear operation when he was eight.

"Kids can be cruel—although they don't mean to be," Woolsey says. "I don't like hats—that's why I wear a bandana, even to work." He wears mirrored glasses because his optometrist pre-

scribed them for an eye condition.

Woolsey has tattoos on both of his upper arms; not surprising for a biker. What is surprising is that he received his tattoos after the deaths of his children. The one on his right arm is an eagle with the names of his daughters April, Angie, and Missy inscribed underneath. (April, the Woolsey's first child, died when she was eight days old.) On his left arm is a tattoo of a "guardian angel" with Missy's name inscribed.

"Missy collected guardian angels and when she died her mother started wearing one of her pins," Woolsey explains, "I don't wear jewelry, so I got the tattoo instead."

But when Christmas rolls around, Woolsey swaps his biker outfit for his Santa costume.

He says he upgraded his Santa suit from a \$19.95 to a \$300 hand-crafted, red velvet, old world Santa suit he wears to parties. Woolsey says he wants to look as authentic as possible.

"Last year I spent four hours in a barber's chair bleaching my hair and beard," Woolsey says, adding, that this year he won't have to do that since his beard is starting to whiten naturally.

Woolsey has an event almost every day in December; his wife drives him to the parties and makes sure everyone is ready for "Santa" to make his appearance. She also takes pictures and gives duplicates to the hosts.

"She is my greatest supporter and is always there for me," Woolsey says.

Karen Woolsey agrees that the month of December can get quite hectic.

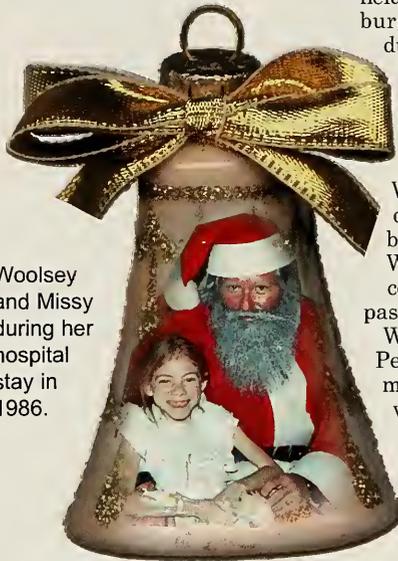
"To me it's like God gave him this gift—to be able to make people happy," she says. "People react to him. Their faces light up, their eyes get big, and they have this big smile of joy."

Standing in the living room of the house Woolsey built himself, he gazes at a family portrait of Angie, Missy, his wife and himself. He shrugs his shoulders, and looks away.

"Life goes on," he says. "Other people out there go through the same or worse problems. If life kicks you down, you've got to get back up."

Woolsey talks about Missy and how she watched her sister suffer and die from CF, never saying a word about her own fate. Her bedroom ceiling is papered with hundreds of get-well balloons she received. "She asked me to put them on her ceiling so she could see them all," Woolsey remembers.

Woolsey and Missy during her hospital stay in 1986.



Although Woolsey knows he will never be a grandfather, he's not bitter.

"You should never outlive your children," he says. "Life doesn't always work out the way it should, but at Christmas—to see those kids smile and to get gifts is wonderful."

Woolsey knows first hand how wonderful it is to receive a special gift. This year he was the first recipient of the Wm. Cameron Engine Co., "Missy" Woolsey 2001 Memorial Award presented to an outstanding EMS attendant.

"It brought a tear to my eye," says Woolsey, gazing at the award in his hand.

The Pennsylvania Cystic Fibrosis Inc. (PACFI) also started an

"Angie and Missy Woolsey Scholarship" program in 2000. Persons with cystic fibrosis and financial need can apply for the scholarship to further their education.

Betty Hollenbach, past president, says that both Woolseys "are willing to share what they've gone through and they would do anything to help other children with CF."

Each year the Woolseys help with the Christ Kindl Market held during December in Mifflinburg. The PACFI sells apple dumplings at the market and, says Hollenbach, "Butch is always there to set up and tear down; Karen helps man the kitchen."

After this holiday season, Woolsey will judge a "chili cook off" sponsored by a Mifflinburg restaurant, to benefit CF. Woolsey has been judging the contest each February for the past ten years.

Woolsey will then help at the Pennsylvania CF golf tournament held in Milton. In May, he will climb aboard his Harley and ride for the Geisinger's Motorcycle Miracle Tour, which he has participated in since it started in 1986. Summer finds Woolsey riding for the Zellemyer Charity Ride, and in the Fall he saddles up for the Don Reed Evangelical Community Hospital Motorcycle ride for hospice.

Woolsey's outlook and continual support to help others at Christmas and throughout the year proves he is, indeed, a man for all seasons.

"People helped us when we needed it," Woolsey says, "we try to live each day in the fullest. God gives us the ability to cope and it always seems to work out." **S**



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Quakers remain an active part of
the local community

Preserving the



The Catawissa Meeting, built in 1775, is an historical landmark.

Peace

by Shari Sanger



MaryJayne Reibsome

Born just eight miles from the Millville Meeting, Richard Wenner never set foot inside the structure until years later when he decided to become a Quaker. For the past 25 years, Wenner, now 74, has been a member of the Millville Meeting, but before that he says he knew little about the religious beliefs of the Society of Friends and, like many people, maintained misconceptions about it.

"They think we're off-beat, kind of non-traditional or freakish," says Wenner. Most individuals remember the term "Quaker" from early education, but simply recall that William Penn, a Quaker, founded the Commonwealth of Pennsylvania, later known as the "Quaker State," but they remain ignorant of the principles behind the Society of Friends, the more formal name for Quakers.

In 1701, Penn signed the Charter of Privileges, an historic constitution affirming that resi-

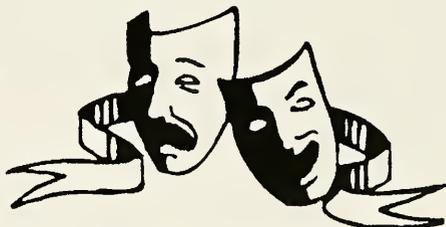
dents of his new Pennsylvania colony, largely Quakers, could worship as they chose. The document was important for launching religious freedom. It held that there was no established religion in the commonwealth and affirmed the right of an elected assembly to meet and legislate as it chose.

Quakers are strong advocates of peace. "Because we are pacifists, some might view that as being unpatriotic," Wenner says. Friends declare themselves to be conscientious objectors at times of war. About 1,000 Quakers were conscientious objectors in World War II, working in hospitals, rural reconstruction, and other areas of civilian public service, says Wendy Chmielewski, curator of Swarthmore College Peace Collection. Other Quakers enlisted in the military.

"The way Quakers can square the idea of fighting with their conscience is that we are very convinced that individuals are able to discern what God calls upon them to do," says Peggy

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Morscheck, director of the Quaker Information Center. "This is how a Meeting could be supportive of someone who went into fighting."

Most Quakers who enlisted distinguished themselves as soldiers, according to Jack Sutters of the American Friends Service Committee. "That is the astonishing aspect of this," he says.

There are two types of Quakers, convinced Quakers and birthright Quakers. Wenner is convinced, meaning that his parents were not Quakers. Instead, he sought out the religion for himself. "My wife and I thought the Quaker religion was a more helpful way for our children to learn about Christianity," Wenner says. "Most Quakers today are convinced."

"People don't think of Quakers as a part of today's world because they don't look like the guy on the Quaker Oats can," says Anne Wilson, sociology professor at Bloomsburg University.

This is partially because

Quakers are pictured as living in a sect like the Amish. "There was a time when Quakers were like today's Amish," Wenner says, "but that has disappeared over the years." Quakers used to wear plain clothes like the Amish to show simplicity. "This simplicity is often misinterpreted," says Hal Pratt, Millville Meeting member.

not very obvious, people tend to think that Quakerism does not exist today. "We're a very small group, but a very active and vibrant group," Loomis says.

Although the Society of Friends has seen increased membership over the years, membership is stagnant, Wenner says. Because Quakers don't recruit, it is very

"I was a pacifist before I was a Quaker."

—Richard Wenner



"There are some who think that Quakers don't have television or other luxuries." While simplicity to the Amish is seen in the way they dress and live, simplicity to Quakers is the thought of eliminating the extras in life and deciding how to have what is important in their life, Pratt says.

"The Amish live apart because they feel they have to be separate to preserve their beliefs," Pratt says. "Quakers believe that they can preserve their beliefs and become a part of society."

A belief of many people is that "Quakerism must not be something in today's world because Quakers don't wear their faith on their sleeve," he says. "You have to find Quakerism. It doesn't come to find you."

"Quakers are fairly quiet. We don't go looking for converts," says Paul Loomis, Millville Meeting member. "It's not very obvious who is or isn't a Quaker." Because it's

easy to be a member of a Meeting, but not join. A person can be an Attender and continue in that status without ever becoming a member, Wenner says. There are about 93,000 Quakers in the United States and almost 400,000 worldwide, according to the Friends World Committee for

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What's in a Name?

The term "Quaker" was derived when people outside the faith noticed that its member's voices quivered when they felt the Spirit.

It started out as a derogatory phrase. The original name of the religious group was "The Friends of Truth," which was later shortened to "Friends." Society made fun of them by calling them Quakers.

Consultation membership statistics for 2000.

Of the four Quaker meeting houses located in Columbia County, the Millville Meeting is the only active meeting house in the area. It has almost 60 members, Wenner says. The other meeting houses are located in Catawissa, Greenwood, and Roaring Creek. Catawissa Meeting, built in 1775, is the oldest of the four and is a historical landmark.

At meetings for worship, the principles of good will and friendship, the root of Quaker belief, are expressed by its Protestant followers.

"I was always a traditionalist as far as Protestantism was concerned and I felt that I should stay in the traditional denominations of the religion," Wenner says. But after the bicentennial observation of the United States he changed his mind. Along with the influence of his wife and children, Wenner



The interior of the Catawissa Meeting, used for worship, meetings, and school, reflects the simplicity of the Society of Friends.

turned to Quakerism.

"Others were skeptical about my decision, including my brothers and sisters, and some neighbors," he says. "I was a pacifist before I was a Quaker. Quakerism

has given me an anchor for why I believe all that," he continues. "It has reaffirmed my feeling for the sanctity of life."

Quakerism is not as strict as some people think. "Just about

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every other church has a set of beliefs that members sign on to. Friends believe in a continuing revelation, where God reveals new things to everyone all the time," says James Dalton, of Millville Meeting. Quakers believe that one's perception of God is limited when beliefs that were written in the past are preached every Sunday.

"People also question how theologically sound our religion is because we have no minister,"

says Wenner. Friends believe there is an "Inward Light" in which God is within and part of each human being and not a separate entity. Therefore, no minister is needed to tell members what to believe since God speaks to every person. Instead, an individual may speak at a meeting when he or she has the urge to do so. "I thought I was the

“
It's not very obvious
who is or isn't a
Quaker.”

—Paul Loomis

only person who thought this way, but found there was a group who also felt this way," Pratt says. "Quakerism matched my existing philosophy."

One of the greatest things about Quakerism, Pratt says, is there is no mold someone has to fit. "People think that all Quakers think alike," he continues.

Friends see no reason to take oaths since truth is something that should be told all the time. While some Quakers will not pledge allegiance to the flag, others will, he says. "Liberty and rights are meaningless if you can't exercise them," Pratt says.

Friends believe all humanity is equal in God's sight and can live together peacefully and be improved to perfection. This was evident in the friendly relationship between Quakers and the Indians, their vigorous stand against slavery, and their role in the women's rights movement.

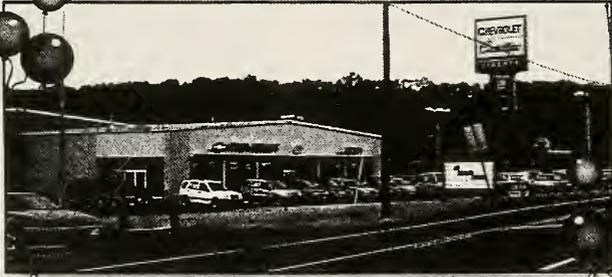
Quakers have pioneered decentralization, Wilson says. "In school we are taught to elect leaders in things such as student council," she says, "but Quakers got rid of this principle. They see everyone as equal and try to develop the potential in everybody."

"Some people who admire us, admire us for equality," Wenner says.

"Quakers are a group of friends who worship in spirit and truth, seeking God's help and understanding," says Anne Foulke, a member of the Millville Meeting. Some believe that Quakers don't

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celebrate certain holidays or traditions, like other religions. "We celebrate the holidays, but we don't go all out," Foulke says. The meeting houses are not decorated for holidays like churches are in some other religions, she says.

Other traditions, like weddings, are slightly different. Weddings are held in a meeting house during a regular meeting for worship. Members and family and friends of the bride and groom witness the marriage.

"Like all other meetings for worship, there is no minister," Foulke says. The couple selects their own vows and recites them to one another and then both of them sign the marriage certificate, followed by two witnesses.

"There's a period of silence where anyone who is at the wedding may speak their thoughts if they feel moved to do so," Foulke says. After the period of silence, everyone who is present signs the marriage certificate.

"Because of the Quakers, couples can get married in Pennsyl-

vania without a minister, regardless of whether or not they are a Quaker," Wilson says. Wilson herself, who is not a Quaker, had a Quaker-style wedding underneath a Willow Tree at her home. "There was a strong sense of community," she recalls. "Instead of a show where you feel like you're on display, there's a show of support."

Other traditions are different, though. "Funerals are more like a memorial service," Wenner says. The body of the deceased is not presented and is buried some other time. Funerals are more of a gathering to remember the person as they were, he says.

Although the Society of Friends has beliefs and traditions that differ slightly from most of society, Quakers are part of today's world. "We didn't want to be different from other people," Foulke says. "We are just like everyone else." *S*

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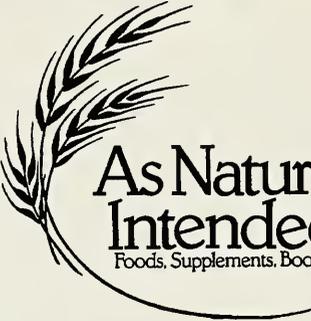
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Vintage Wines

Story and Photos by
MaryJayne Reibsome



Mark Latranyi dumps crushed grapes into the press at The Susquehanna Valley Winery.

Aged in Tradition

The leaves are turning brown and withering on the vine; the grapes are starting to shrivel. Kolby Latranyi, 8, wanders through the family's three-acre vineyard at the Susquehanna Valley Winery, Danville, searching for a few remaining grapes missed during the mid-September harvest.

"Here's some," Kolby says triumphantly, as he plucks a handful of the dark purple fruit and pops one in his mouth. "Oma says we can eat all the grapes we want during the harvest," Kolby says,

"that's what they're here for." ["Oma" is grandmother in German.]

In a pasture adjacent to the vineyard, a white horse grazes unperturbed as a noisy flock of honking white geese chase after a flock of black ducks. The ducks flee into the vineyard, quacking in protest, and line up single file like soldiers on patrol guarding the grapes.

"The ducks eat the bugs and grubs, like the Japanese beetles, that destroy the grape vines," says Hildegard Latranyi, Kolby's

grandmother and co-founder of the winery. She says no pesticides are used on the grapes and the animals supply the fertilizer. She and her husband, Miklos, started growing grapes on this farm in Cooper Township in 1968, and sold their first bottle of wine in 1987.

But, the idea of growing grapes started long before 1968. In 1956, during an anti-Soviet uprising in Hungary, Miklos Latranyi escaped with two friends and immigrated to the United States, settling in New Jersey.

"He was a student at the uni-



versity there and was politically involved," Hildegard Latranyi says. "If he wouldn't have escaped, he would have had a bullet in his head."

Miklos brought with him the knowledge of grape growing and winemaking he had learned on his own family's vineyard near Lake Balaton in Hungary. Hildegard came to the United States from Germany a year before to learn English and to visit the country.

"I only planned to learn the language and stay two or three years and return to Germany," she says. But, her plans changed when she met Miklos at Bloomfield High School, in New Jersey, while taking evening English classes. They married in 1958. Later they bought the Danville farm and planted the vineyard.

Latranyi says she and her husband were looking for a weekend getaway and retirement place.

"We looked at real estate catalogs and when Route 80 opened up, it wasn't a long drive from New Jersey." Latranyi says they liked the area right away, adding, "It's beautiful here."

Hildegard Latranyi moved to Danville with her sons in 1972. She ran the winery while Miklos stayed in New Jersey working as a pharmaceutical research scientist in neural pharmacology (how the brain reacts to medicine) for Schering Plough.

For 27 years he made the three hour drive on weekends to visit his family and work at the winery. He retired from Schering Plough in 1998 and moved to Danville.

Along with working the farm and the vineyard, and running the winery, Hildegard started a cleaning company in 1975; her husband named it American

Scientific Maintenance.

"He thought it was a good name since he was a scientist and also because he wanted it to be listed first in the phone book," she says. Together, she and her young sons ran the winery and their father helped out during weekends and vacations.

When he was 18, Mark Latranyi, their son, spent two months in Germany at the Heinrich Schneider Winery in Edenkoben, one of the grape growing areas of Germany.

"There was always something exciting going on there," he remembers, "we drank the wine while we worked and I got to help in every aspect of the winery."

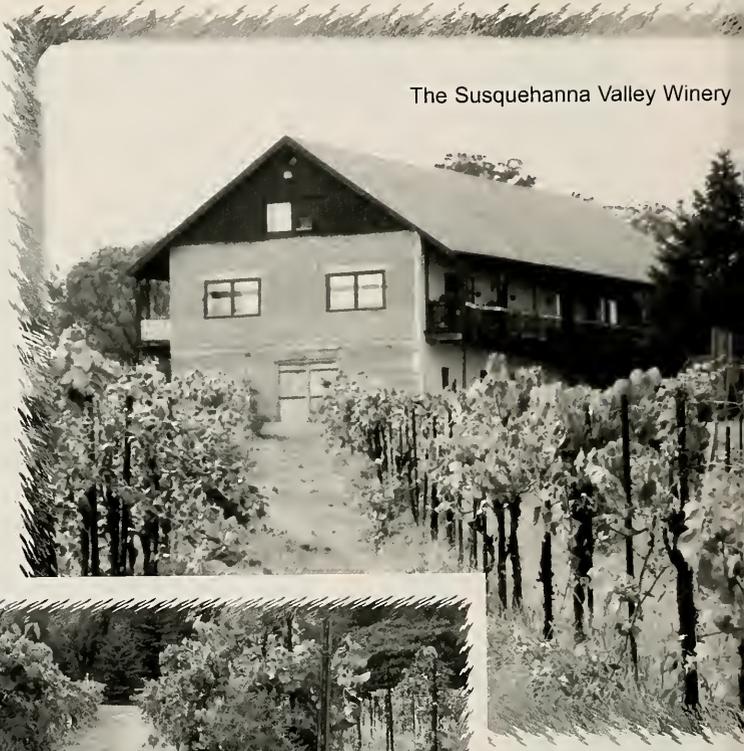
The Susquehanna Valley Winery isn't as big as the one in Germany, but it still keeps the family busy. His sons, Kolby, 8;

Easton, 6; and Hunter, 3, help out with the chores at the winery, feeding the animals, weeding, picking the grapes, and bottling the wine.

Two weeks after the September harvest, Mark Latranyi is in the winery workroom "pressing" the last of the grapes into juice. The sweet smell of crushed grapes is almost overpowering, and Latranyi's hands are stained dark purple as he dips the grapes out of a holding barrel with a bucket and dumps them into the pressing barrel. His sons, wearing black rubber work boots, hang around the barrel, their faces stained with purple mustaches from sampling the juice.

"The squeezing is the hardest, dirtiest, and messiest part," Latranyi says, as he dumps another bucket of grapes into the

The Susquehanna Valley Winery



Left: ducks patrol the vineyard looking for bugs to eat.



Hildegard and Miklos Latranyi label wine bottles with the help of grandsons, Kolby and Easton.

barrel. "You have to be patient and let most of the juice run out before you actually start the press," he says.

Latranyi points to the barn beams on the ceiling of the workroom stained with brown blobs of what were once grapes. He calls them "Erik's learning experience." Two years ago, the brothers took over the winemaking from their parents; they now take turns working at the winery.

"The saying 'sell no one before its time' is true," Latranyi says,

adding, "you can't rush the process if you want to make it right." He says Erik, 35, was pressing the grapes too fast and the barrel exploded. "The pulp was on him and everyone and everything in the area," Latranyi says, grinning, pointing to the white wall splattered with brown stains.

It wasn't the only learning experience for the winery's next generation.

Latranyi says that sometimes during bad growing seasons it's necessary to get grape juice from other wineries. He recalls a time when he and Erik transported 20 barrels of juice home in a rented truck from Erie.

Usually the winery adds sulfates to stabilize the juice to keep it from fermenting, Latranyi says, pointing out, "there wasn't enough in one of the barrels and it exploded in the back of the truck."

This year, Latranyi says that the growing season was good and the grapes are sweet and juicy. "We pick the grapes and check the sugar content," Latranyi says, adding, "we know right away the content of alcohol the grapes will produce." He says a 10 percent alcohol content is the best.

"Most people drink wine for the flavor and taste," Latranyi says, pointing out that if the alcohol level is too high it distracts from the taste of the wine. Using a "Refracto Meter" that measures the "brix" (sugar content) Latranyi checks to see if the grapes are ready to be picked. After they are crushed and

pressed, the density of the liquid and sugar content are measured with a "floating measure." After adjusting sugar content, yeast is added for fermentation to start. The liquid is put into plastic 55-gallon barrels and left to ferment for three months. The wine, Latranyi says, is made "the old fashioned way" without the use of heat or artificial colors and flavorings. A minimal amount of sulfates are added to the wine to prevent it from fermenting once it is bottled. "Racking," the process where the wine is pumped into clean barrels leaving the sediments behind, takes place after Christmas. A second racking takes place in the spring. "It helps to clarify the wine," Latranyi says. Each barrel is equipped with a "fermentation lock" that prevents air from getting into the wine, (which would turn it into vinegar), and allows carbon dioxide produced by fermentation to be released. "The wine is aged in the barrels for about a year," Latranyi says, "then it's run through a filter, bottled and labeled." The winery produces about 2,000 gallons a year.

But, there is more to the wine business than just processing the grapes, Latranyi says. The vineyard has an average life span of about 25 years and after that the vines start to lose their productivity. Rotating the vines is important for crop production. "Over the years we rip out older vines and start all over with new ones," he says, "then we must wait five or six years for them to produce grapes." Grapes are best when it's damp in the spring and dry in the summer. Too much moisture can cause fungus to grow and the grapes don't ripen properly, Latranyi says.

The wines processed by The Susquehanna Valley Winery include Sweet Concord, a fruity, sweet wine made with concord grapes; Sweet Niagara, a sweet white wine, made with Niagara grapes; Melody, a blush wine; Symphony, a semi-dry wine; Duet, a dry red wine; Gluhwein,



Kolby Latranyi discovers grapes left over from the harvest.



(“glow wine” in German) a spiced wine, served warm or cold; and Harmony, a middle of the road wine between Duet and Concord wines, reintroduced this season.

Although the ingredients seem simple enough, it's the blending of the different grapes that makes the wine. Eight to ten types of grapes are used in various combinations.

“It's our secret family recipe,” Kolby says seriously.

And family is what the Susquehanna Valley Winery is all about. Adjacent to the wine tasting room is the family's dining room. “We've had lots of get-togethers here,” Latranyi says, adding that various clubs and organizations come for wine tasting. Hildegard Latranyi says the nuns from Maria Joseph Manor, Danville, bring patients. “The nuns bring the cheese and crackers and I supply samples of the wine,” she says, adding, “It's a nice outing for them.”

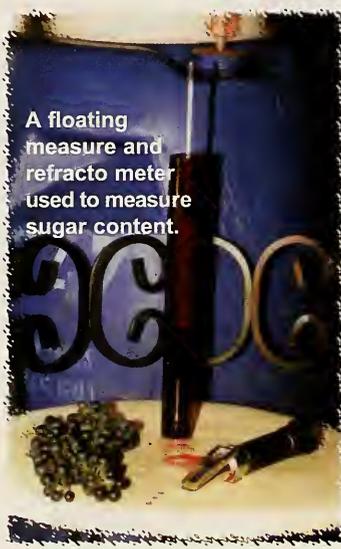
The winery also creates custom labels for special occasions like weddings and holidays, and makes gift baskets, filled with cheese, crackers and other treats,

and of course, a bottle of wine.

Advertising for the Susquehanna Valley Winery is mostly by “word of mouth,” Latranyi says. The only other advertising is two road signs on Route 11. Wine purchases can be made only at the winery on Mount

Zion Road, off Route 11 between Danville and Bloomsburg. Latranyi says he's had offers from local restaurants and is looking to expand from the premises in the future.

The future of the winery is now in the hands of the sons. Hildegard says she is “burned out and ready to retire”; her husband likes to travel and has been back to visit his brother in Hungary. She says he hopes to purchase land near the family vineyard there, as a “getaway place,” where the tradition of grape growing in the Latranyi family first had its roots. *S*



A floating measure and refractometer used to measure sugar content.



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The Crow Rebuilding a Reputation

by Carol LaPlante

My 6:30 wakeup call didn't come from my alarm clock but from the highest trees in the nearby woods. Several dozen early morning crows were flying in to take part in some kind of ancient ritual, which was impossible to ignore. As a city dweller, I had never seen or heard anything like this before.

I knew very little about the American Crow—*Corvus brachyrhynchos*. (*Brachyrhynchos* means short beak.) I knew only that it was shiny and black, brazen and social, loud and noisy. It seemed to be well known that crows destroy the farmers' corn crops and defy the scarecrow sentinel, but is this true? There are many misconceptions and much unknown information about the crow.

Henry Doraski, a farmer in the Numidia area, believes crows aren't a big problem. "They don't destroy large numbers of corn plants in my field, and I've even found that they help me out by eating up insects and dead animals," he says, noting "crows are hunted more for sport in this part of Columbia County."

Bill Bitler, a Bloomsburg farmer, says that crows aren't a problem at his farm either. "The crow is a very intelligent bird and I've found that I've had to change some of my ways of farming," he says, noting "crows love to pick the corn plants from the outside two rows of the cornfield, so I leave these rows empty now." The only problem he says he had is crows pecking through the black plastic irrigation paper in order to get at the bugs underneath it. It's a nuisance but not a big problem, Bitler says. There is an old farmers' saying about the planting of corn, says Rachel Bitler, his wife, "One for the row, one for the crow, and one to grow." According to the Cooperative Extension bulletin, *American Crows*, complaints associated with crow damage to agricul-

ture were more common in the 1940s than today.

Douglas Gross, an ornithologist from Orangeville, believes that crows aren't a big problem in eastern Pennsylvania. Gross notes that crows eat a lot of June Bug grubs which are uncovered by plows each spring in cornfields around Pennsylvania. "Even older accounts give fascinating records of crows consuming large amounts of cutworms and beetles," Gross says.

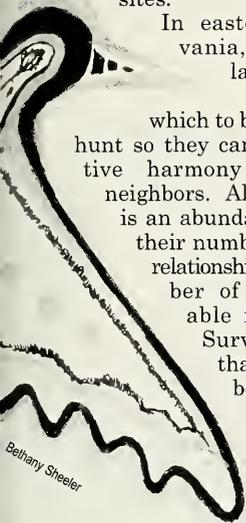
The crow has been a helper in the fields as early as 1845, when it was called "abundant" in Cumberland County. The raven, a look-alike, however, decreased in numbers as cultivation took place because it prefers the seclusion of forested areas.

Crow damage is not a big problem with crows; roosts have become the modern dilemma. Roosts form in the fall and by mid-December as many as 50,000 to 100,000 birds may congregate in an area. Local crows are joined with those migrating out of northern areas, forming large, noisy flocks.

In Milton, a roost of thousands of crows existed since the early part of the twentieth century. In recent years, thousands of crows have roosted in



Milton in riverside trees; these particular crows have become a nuisance because of the residue they leave. Residents were tired of the problem and asked for help. According to the *Milton Standard Journal*, "The first attempt to drive the crows away involved playing recordings of predators calls near where the birds had been nesting." Since that method didn't work, the police decided to try a stronger method. Propane cannons, which made a noise like a shotgun, were set up in several locations in order to disperse the crows over a wider area. The Milton police got approval to shoot the crows if the roost didn't break up, but the crows dispersed and were given a reprieve. In the fall and winter, crows spend their nights in scattered roosting locations around Milton. As spring approaches, these large roosts diminish as crows leave for their breeding and nesting sites.



In eastern Pennsylvania, crows have large, rural territories in which to breed, live and hunt so they can live in relative harmony with their neighbors. Although there is an abundance of crows, their number is small in relationship to the number of acres available for territory. Surveys indicate that crow numbers have not changed appreciably; populations appear to be more scattered during much of the year. This change had resulted apparently from the crows' response to changing land use patterns. Farming has become more prevalent in areas with larger fields. Woodland areas are generally smaller, and trees and other resources in urban sites provide crow habitat.

Kevin McGowan of Cornell University says that crows didn't start moving into towns and cities until the late 1950s. The move occurred around the world with other corvids (jays, magpies, ravens, and others). "The change may have been because it became illegal to discharge firearms in urban areas around the 1950s," he believes. Although we don't know the reasons, crows have adapted to city life. It may have been the abundance of discarded food and also the protection offered by new laws forbidding the discharge of firearms in cities. Although the city is not the best place for a crow to roost, city parks and cemeteries have the necessary tall trees for roosting; city lawns provide earthworms and insects; city dumpsters are open and available. The bright lights of the city enable the crow to see better at night, helping to elude nighttime predators, including the owl. However, hunting and scavenging are more difficult during droughts, and opportunities to feed the nestlings with quality sources of protein are fewer. This may be why the city crow is not as large as his country kin.

Some naturalists believe that the crow mates for life. The American Crow is a cooperative breeder, a behavior rare in birds. The crow may lay from two to six blue-green, 1-1/2 inch speckled eggs; the average is three, and two of those three resulting offspring will be alive and with the parents the next year to help raise another family. The incubation is about 18 days; the young fledge about 35 days.

McGowan found that "crows never chase away their offspring, and the young may remain at home for years" helping their parents raise the newer generations. Because the crow does not breed before it's two years old, it will help feed the incubating female,



The American Crow is completely black.

and the nestlings and fledglings, defend the territory and the nest, and stand guard over other family members while they forage. The care of the young is a family affair.

The crow is an omnivore and will eat over 600 different food items. It can be found feasting at fast food restaurant parking lots or enjoying bugs, eggs, worms, roadkill, mice, berries, corn, and many other items which are available in its territory. Crows, who have remarkable memories, will store food on the ground and in trees, then conceal it, coming back much later to retrieve their treasure. Crows have been seen to store frogs, catfish, and corn whenever they have too much to eat. They will follow a coyote to a fresh kill and wait for the hide of the prey to be torn apart because the crow does not have the ability to rip and tear tougher flesh. The crow will follow a weasel and tweak its tail in order to make the aggravated weasel drop its prey, a little trick that requires no hunting on the clever crow's part. Flocks of crows range widely for food, up to 30 miles a day in winter, according to the Pennsylvania Game Commission.

Playtime appears to be important to crows. They have been seen hanging upside down for no apparent purpose; they will move about in a dancing motion unrelated to courting; they will mimic sounds of other birds, and do barrel rolls and fancy flying for the sheer enjoyment of it. Once aloft, the crow can fly at 25-30 mph, but with a strong tailwind, can hit 60.



The crow gets berries of varied sizes into its mouth so they can be eaten later.

The crow and the raven (often used interchangeably) have shared a long history with human beings; even ancient man was fascinated by them. Ravens were often given credit for being carriers of both good and bad omens. Crows and ravens have been used as symbols in the mythology and legends of almost all of the earth's peoples. The crow was used as a sentinel and as a symbol for the ancestor's spirit in ancient Egypt's *Book of the Dead*. The crow was a popular bird in the Dreamtime stories of the original Australian tribes. "The Catfish and the Crow" tells how the crow inadvertently created the Milky Way. In China of 2,000 years ago, the soul of the sun was believed to take the form of a crow; the raven, as solar bird, was a symbol of the Chou dynasty. In Celtic mythology, the god of war, Bodb, was believed to change into a crow when he flew over battlefields. Many Celtic sailors carried crows on board their boats as good luck; if they got lost at sea, they could release the crow and it would head for land. In Scandinavian folklore, the mighty Thor's companion was a raven who was a message bearer and scout. Ravens were well-respected by the Norse and were a symbol of Odin, king of their gods. Odin had two ravens, Hugin and Munin (Thought and Memory) who flew around the world each day to collect information about the world and returned to Odin's shoulders

each evening to whisper what they found.

In Aesop's "The Crow and the Pitcher," the crow, almost dead from thirst, can't reach the water at the bottom of a pitcher. As a solution, he collects stones and one by one drops them into the pitcher until the water is within reach. The moral of the story: "Necessity is the mother of invention."

The intelligence of the crow is well documented. Experiments indicate that American crows can count to 3 or 4, are good at solving puzzles, and quickly learn to associate various noises and symbols with food.

The crow and raven appear at various times in the Bible. In the story of the great flood, Noah first sends out a raven while at sea to search for dry land. Later the raven returns, but neglects to tell Noah that the flood has ended. Because of this, ravens were viewed as selfish. It is also believed that crows were beautiful, almost tropical, birds in Paradise, but when Adam and Eve were thrown out of Paradise, crows began to eat dead animals, and that's why they became black. Legend says crows will again become beautiful tropical birds. Ravens have appeared, less commonly, in Christian legends as symbols of virtue and solitude, and in the stories of St. Bernard. For the most part, in other cultures and religions, crows and ravens have been portrayed with more positive and useful qualities.

Perhaps, the Native American legends of ravens and crows are better known today. According to some of the Northwest tribes, the kindly raven created the world and taught humans how to survive in it. For Tlingit Indians, the crow is the main divine character. He organizes the world and gives it civilization and culture. The raven was often given a significant position on the totem poles of Native Americans in British Columbia. The Haida used the raven for an explanation of how the earth was formed. The story

tells of the raven swooping down, grabbing freshwater in its talons and letting some of the drops accidentally fall to Earth, forming the lakes and rivers. For the Haida, the crow steals the sun from the sky's master and gives it to the earth's people. On the Haida totem poles, the top figure is usually the clan crest, the raven being one of the most common figures represented.

Although crows may not be the colorful, seed-eating songbirds that we entice with expensive feed and feeders to come to our yards, these busy, shiny black birds have survived in spite of us and have even helped clean up our environment. We may not always like to hear their raspy voices or observe their gregarious habits, but we should not dismiss crows as having no value.

These interesting birds have definitely been understudied and misunderstood. They deserve our respect and acknowledgement because, "If men had wings and bore black feathers, few of them would be clever enough to be crows," according to famed preacher Henry Ward Beecher. **S**



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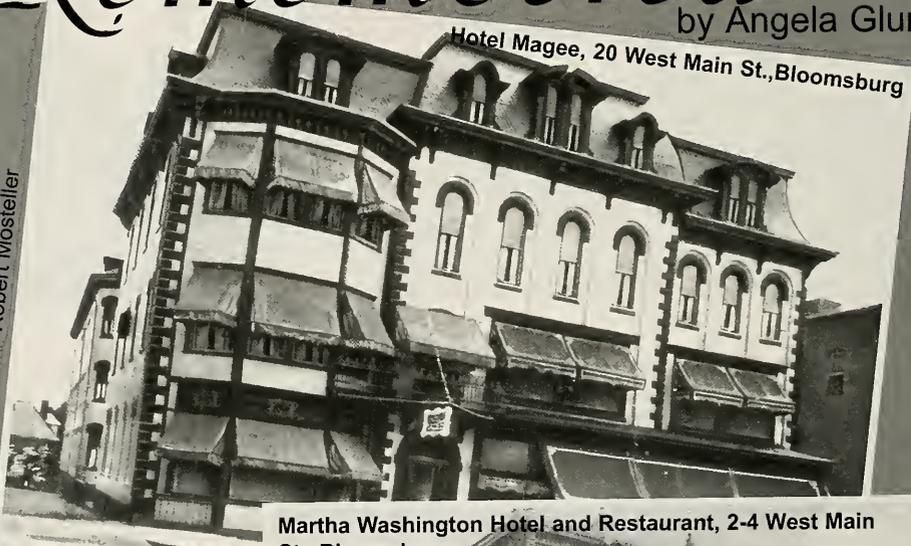


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Local Rest *Remembered*

by Angela Glunz

Robert Mosteller



"I cooked at Magee 42 years ago. Chicken and waffles was our main thing every Sunday. They had a mini bake shop across the street. We went there every night at midnight to bake breads, donuts, cookies, and pies," says Martha Hartman, 82.

Martha Washington Hotel and Restaurant, 2-4 West Main St., Bloomsburg



"They were very nice and courteous people. They had the best homemade pies in there," says Betty Johns, 68.

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Revitalize w

Local woman's recovery leads to creation of water aerobics class

Story and photos by Jeremy Grad

On a cold morning in early January 1993, Sally Keys searched throughout her home, looking for her beloved cat Poohder. Not finding her cat upstairs, in the living room or in the kitchen, Keys opened the door to her basement. On the top stair, Sally found Poohder, under her foot. A moment later, Keys fell down the stairs and landed on the basement floor. She felt a searing pain in her left leg. It was broken, twice.

Keys was in rehabilitation three months learning to walk again.

She had taken a water aerobics class the year before and credits the pliability she gained with giving her the ability to quickly regain her mobility.

"I think that water aerobics gave me such flexibility," Sally says, "that when I fell down the steps, I was flexible enough to travel down them without having other injuries."

That summer, Keys organized

Aquacize, her first water aerobics course. That Aquacize class had 18 students. Two years later, nearly 70 were enrolled for the twice weekly session.

A typical Aquacize class begins with 15 minutes of stretching and warmup exercises, followed by 30 minutes of aerobic maneuvers. A 15-minute cool down period, meant to slowly return the heart rate to normal, caps the class.

Beverly Harding joined the class in 1999 after suffering a ruptured disc and a slipped disc.

"I had back surgery," Harding says. "And my doctor recommended that I should have this therapy. He said swimming was very good for it because you can do more in the water than you can out without hurting yourself."

After Harding finished rehabilitation, she continued to attend the water aerobics course.

"I also have arthritis, bad, and it helps that," she says. "It makes me feel better, keeps me limber."

Water aerobics is thought to

alleviate the pain associated with arthritis by increasing joints' range of motion and muscle strength while relieving pressure.

"Flexibility is very important," Keys says. "The more you keep your joints flexible, it helps keep the arthritis at bay and just eases the pain of the arthritis because you're working against the resistance of the water."

This summer Beverly Harding's husband, Sam, a heavy equipment mechanic, joined the class.

"I have trouble with my legs and ankles," Sam says. He also had a heart problem, and he tries to do everything he can to exercise. "I work all day on cement all the time. When I get home at night, I don't feel like walking. My feet and legs hurt. Something about being in the water, it doesn't bother you."

Ruth Ann Carroll, a retired administrative assistant from Ricketts Glenn, has been involved with Aquacize since 1995 and also suffers from joint problems.



Aquacize



Top: Sally Keys leads a class of Aquacizers at the Nelson Field House pool.

Bottom: Aquacizers catch their breath between exercises.

"My knees are bad and the only exercise somebody can do with bad knees is in water," she says. "It does make you feel better, even when you come out of it. If I miss a week, I know it. And if I miss a couple weeks, I really know it."

"Nobody can explain how good you feel when you swim, but you do."

—Ruth Ann Carroll

Carroll says Aquacize has given her renewed confidence.

"Nobody can explain how good you feel when you swim, but you do," Carroll says. "If you're exercising, you mentally feel better. I could swim a couple of miles. I can't walk more than an eighth of a mile."

Sherry Carpenter, a freelance
Winter 2001

writer, has been an Aquacize student for five years.

"It's a lot of fun," she says. "It's informal. We laugh a lot. We share things with each other. It's just necessary."

Carpenter's long time friend, Joann Johnson, who worked for 45 years as a registered nurse before retiring, is also an Aquacize student. "I feel a hundred percent better when I do," she says. "I feel I really need the exercise. It's fun too. It's fun to be with friends."

Inge Allen worked as a cook at a nursing home 15 years before retiring. For the past four years, she's been an Aquacize student.

"I've made friends here," Inge says. "After every season we have a get-together. I enjoy it. It's refreshing and I feel it's healthy."

"You just don't want to quit in an hour," Carroll says. "An hour just doesn't seem long enough."

Sally Keys' students may soon have to quit Aquacize for good. In fall 2001 the Aquacize course was discontinued by the University's

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