

Vol. 16, No. 1

Spring Summer 2002

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Spectrum

The magazine for Columbia and Montour counties

An Under the Sea Adventure

Strokes of Determination

Cancer Doesn't Stop Folk Artist

Frozen in Time

The Art of Ice Sculpting

Lasting Impressions

*Rebecca Ermisch
Dresses Bloomsburg*

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Sharp edges of ice reflect sunlight as Dave Giron chisels a block of ice into a finished sculpture. The sculpture, made with patience, melts in a few hours depending on surrounding temperatures. Most of the other creations you will discover in this issue of *Spectrum* magazine last much longer.

You will read about a few of Columbia and Montour counties' artists and art forms including quilting, ceramics, painting, sculpting, dancing, and photography.

We discovered a Bloomsburg woman who brings life to local theatres through costumes, a pet lover who uses canvas to portray animals' personalities, a Millville woman who develops her grandmother's hobby of quilting to a new level, a dancer who teaches her passion to others, a Bloomsburg woman who pursues painting despite ovarian cancer, a woman who molds ceramics on her potter's wheel, a Berwick illustra-

Behind the Lines

The cover story, featuring photographer Jimmy May, depicts his diving adventures at Grand Cayman. He captures brightly colored fish, vibrant coral, and flowing tentacles of small marine life.

You will also encounter the talents of your neighbors on the page dedicated to the winners of last issue's photo contest.

We sought out only a portion of the creative masters of Columbia and Montour counties in this issue of *Spectrum*. Our community is a medley of many talented people like the ones featured. Enjoy discovering the innovative individuals around you and visit them to see more of their artistry.

—Bethany Sheeler

tor whose art reflects our landscape, a woodturner who creates detailed ornaments on his lathe, and a man who wraps wire into exquisite jewelry.

Spectrum Magazine

Volume 16, No.1 Spring 2002

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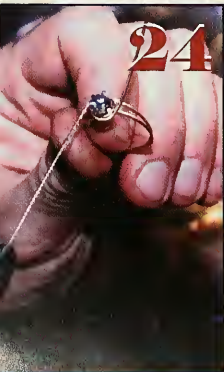
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Say ~~"Cheese"~~ *Bones*!



Gabe
and
Joan

Joan Bechtel's subjects bark, lick, and scratch, something few artists have to worry about.

"It's hard to get animals to hold positions when they're posing," says Bechtel, a veterinary assistant in Bloomsburg and a professional artist for over 25 years. "Sometimes I have to go back several times if they are shy of new people or are excited," she says.

Bechtel, 47, begins her portraits by taking 25 close-up and background photographs. Often she'll

spend several hours with a dog to understand its personality.

In the past 12 years, she has painted portraits of more than 100 pets in watercolor, pencil, or pen and ink, bringing the "soul and personality" of her subjects to paper. Although dogs are her specialty, she's also done portraits of ferrets, horses, cows, cats, and fish; sometimes even people "if they happen to accompany their pet."

"I love interacting with animals," Bechtel says. "Each one has a different personality and character." **S**



"Spade"



"Troy"



"Once in a
Blue Moon"




"Wild and Free"

Melting Away

*Local carvers sculpt
ice for leisure*

STORY AND PHOTOS
by Shari Sanger



Dave Giron uses a chainsaw to get the basic form of a swan.

The piercing rattle of a chainsaw drowns out any talk. Passers-by stop to satisfy their curiosity. Pairs of eyes are frozen, watching Dave Giron's every move as ice shavings fly from the blade as he shapes a swan at Bloomsburg University.

"You have to have patience," says Giron, operations director of Aramark food service at the university. "It's very easy to chip away more than you intended to if you don't take your time," Giron says. "If a work is ready to be displayed, there is timing involved."

Much like the fate of his creations, a carver's ability to keep up with the rising trends of ice sculpting has gradually been melting. Ice sculpting has grown

30-40 percent in the past 10 years, says Alice Connelly of the National Ice Carving Association (NICA). While there are thousands of carvers in the United States, only about 200 live in Pennsylvania, she says, adding that there are fewer professionals who carve ice full time for a living than those who carve for leisure.

The popularity of ice sculpting depends upon geographic location and is more common in larger cities where there is more business.

"I don't see a high demand for it," says Giron, who sold his work in the area for almost four years but stopped. For the past nine years he's been carving vases, baskets, and swans, some

of the most popular sculptures, for students at Bloomsburg University to enjoy.

Most carvers are introduced to this art in culinary school where a course in ice sculpting is usually offered. "People eat with their eyes," says Tim Bradley, Danville. "Presentation is a key part of the culinary field. If they see an ice carving in the environment, they know that the chef put great time and care into his work."

Bradley started sculpting butter about 10 years ago, at the same time he was taking an ice



“As long as it doesn’t melt before people see it, I’ve done my job.” ~Tim Bradley

sculpting class at the Culinary Institute of America, America’s premiere college of culinary education. “I thought that I could mold it, so I used a block of solid butter and went from there,” he says. Bradley carved a sleigh, turkey, and snowman from butter for holiday get-togethers. “People hated to dig into it during dinner,” he says.

One year later he began working with ice. “You can take a block of essentially nothing and turn it into a masterpiece,” Bradley says. Now, he occasionally does ice sculptures for banquets at Magee’s Main Street Inn, Bloomsburg, where he is executive chef.

Making an image out of ice isn’t easy, though. It requires taking a standard size 300-400 pound block of ice, purchased from an icehouse, and carving it inside a freezer. If it’s cold enough, the ice can be carved outside. But, the ice has to soften before it can be carved.

“When you put an ice cube in warm soda it breaks right away. That’s what would happen if you didn’t let the ice soften before carving it,” says Dan Phillips, associate director of Aramark at Susquehanna University. The best temperature for the ice is between 10 and 32 degrees Fahrenheit, he says. A “rule of thumb” is that an ice block at 75 degrees Fahrenheit will melt one inch per hour, Giron says.

The basic tools to carve ice are a chainsaw for the basic form of the sculpture, and specialty chisels for detail. Some carvers also use files, drills, irons, hairdryers, and even paint guns.

“It’s a unique art,” Phillips says. “Most people do it for recreation or for fun.”



Dave Giron chisels a harp, the base for the swan sculpture.

Aside from what these carvers can do with a block of ice in four to six hours, the art itself is changing.

The art of ice sculpture has evolved to where it is sometimes difficult for one person to be both a quality chef and a quality ice sculptor, according to the NICA. Since many ice sculptors are chefs, learning high level ice sculpture techniques is often too time consuming to be part of the effort.

However, ice sculptures are still centerpieces at weddings and at sea. Some cruise ships offer carving demonstrations for passengers.

However, the rising trend of ice molds has an effect on the prevalence of ice sculpting, Bradley says. The ice mold is filled with water then frozen. The mold is cut open to unveil an ice sculpture. However, sculptures that come from ice molds are often not as clear and don’t have the clean cuts that carved sculptures have.

The melting of the sculpture after long hours of work is just

inherent in the craft, Bradley says. “As long as it doesn’t melt before people see it, I’ve done my job.” S



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A Perfect Fit

Rebecca Ermisch's costumes dress up the community

by John Elliott



Devon Lyons

A golden undergarment evolves into a finished costume on display.



The golden cloth glides smoothly and quickly through a 1986 Pfaff sewing machine under the gentle execution of Rebecca Ermisch's fingers. Her eyes focus on the threaded needle as it pumps up and down through the fabric that will eventually become the queen's dress in the play "Cinderella." At 7:30 on a Monday night her workday is not yet over, but she doesn't care.

She loves what she does. That is why Ermisch has been able to keep the Costume Shop running for the past 16 years.

"Clothes make first impressions and you have to give the audience a visual of what the character is about," Ermisch says. "I like the challenge of fitting the clothes to the character."

Ermisch, a Nescopeck resident, got involved in costuming by taking home economics classes in junior and senior high school, where she found herself staying late after class. At Bloomsburg University, she joined the theatre club "just for fun."

There she helped the small, over-worked staff make and design the costumes for the performances. It was then that she realized she had a talent for it.

"It was something I enjoyed and something that people recognized that I could do," Ermisch says. From about 1968 she just kept doing costumes.

After graduating from Bloomsburg State College in 1971, Ermisch



Mary-Jayne Reibsome

Rebecca Ermisch puts the finishing touches on her latest costume.

continued working for the school's theatre department until the directors with whom she worked retired. At that time, Ermisch began working in community theatre.

In 1974, Ermisch began tailoring for Al's Men's Shop, of Bloomsburg. While there, she got work on the side.

"People kept coming to me for costumes," says Ermisch, who began costume work for Bloomsburg Theatre Ensemble at the time.

Armando "Al" Lenzini, owner of Al's Men's Shop, encouraged her to open her own costume shop. In 1986 The Costume Shop opened for business.

"It was an uphill battle," Ermisch says. "What we needed to do was create a need for The Costume Shop." Ermisch attributes some of her success to more women being in the workforce, leaving few people with adequate sewing skills.

The interior of The Costume

"I like the challenge of fitting the clothes to the character."

-Rebecca Ermisch



Earl Naugle

Sean Anthony in the 2002 Bloomsburg High School production of "Cinderella".



Devon Lyons



Mary-Jayne Reibosome

Rebecca Ermisch cuts a fabric pattern to make a bonnet.

Shop consists of wall-to-wall costumes along with masks and gag toys. Ermisch estimates that there are 1,000 costumes available in her shop; of those, she designs and creates about 90 percent.

Ermisch, 53, works from 9:30 a.m. to 5 p.m. daily, taking a break before returning to the shop at 7 p.m. She sometimes stays until midnight to make sure the costumes will be ready on

time. It takes an average of 10 hours to make just one costume, Ermisch says.

June and July are usually the slowest times for business, she says. This year is an exception because she will be designing the costumes for Bloomsburg's bicentennial celebration.

"If I do have some time off I'd like to travel," Ermisch says. "Since I'm indoors most of the time working on my costumes, I

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like to travel to places with nice scenery."

In August, the shop prepares for Halloween, the busiest time of year. "Halloween alone generates about 60 percent of our income," Ermisch says.

Last Halloween, The Costume Shop rented out over 660 costumes. This figure increases by 20 to 30 costumes each year, she says.

The Medieval and Renaissance wardrobes are the most popular outfits for Halloween, Ermisch says. But the popular Halloween costumes must be ordered early.

"This year's first Halloween order came on February 25," Ermisch says. "My regular customers know that if they want a particular costume, they have to come early."

After Halloween, the shop cleans the costumes, which lasts until the beginning of December. Ermisch's mother, Beatrice, helps with the cleaning, which requires everything from hand-washing the costumes to sending them for dry-cleaning.

Ermisch gets orders for local

high school plays and performances, which is most intense during the Christmas season.

Ermisch is kept busy with plays, musicals, and other costume-required performances. Because of her work at Al's and for individuals, Ermisch has cut back on commercial costuming.

But she isn't without help. Her sisters, Twylah Naugle and Bonnie Bobersky, assist with her duties. Naugle mainly handles the financial portion of the shop; Bobersky usually helps at Halloween.

Ermisch spends much time at the Bloomsburg University library researching fashions from different eras so her costumes are accurate. She is also an avid movie fan.

"I am a big movie buff," says Ermisch with a laugh. "I watch the movies differently than normal people would. I'm able to pick up on some discrepancies from era to era," she says.

"I feel privileged to be able to do what I do," Ermisch says. "It's nice to make a contribution to the community in some way." S



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Following

Machine quilting becoming more

Her eyes focus on the quilt pattern that lays on the table in front of her. The humming of the machine causes no distraction. The sunlight shining through the patio room windows feeds Valeria Hill energy as she hand guides the machine to follow a laser light, tracing the pattern onto a customer's quilt.

While many Pennsylvanians remember their grandmother quilting by hand when they went for a visit, hand quilting has almost disappeared. As more people have full-time jobs and not much free time, machine quilting has become increasingly popular for people like Hill, a long-arm machine quilter from Millville.

Hill recalls watching her grandmother quilt. "When I think back, that was probably one of the reasons I had an interest in it without even realizing it," says Hill, who has machine quilted for seven years. She sewed for many years and then turned to quilting. "It was torture," Hill says of the first quilt she made on a sewing machine. "The quilt was too bulky to work with on the machine. It took the pleasure out of it for me," she says.

Because of this, she and her husband attended a machine quilt show and decided to purchase a long-arm quilting machine. The \$14,000 machine and table has been the basis of Val's Quilting, her three year home quilting business.

"The machine makes it so much easier the whole way around," Hill says. "The time you save by using the long-arm machine offsets the price of the machine." Long-arm machine quilting has been around for at least 20 years, but is becoming more common.

The Gammill Optimum machine unit weighs about 425 pounds

and requires four adults to carry it, she says. It has three rollers—one for the pieced quilt top, a second roller for the backing, and a third for the combined layers. A laser traces the pattern and the machine is hand-guided to follow the laser.

Surrounded by racks of thread and piles of her own projects that remain untouched, Hill works eight hours a day hand-guiding the machine. This doesn't leave much free time to do her own projects. On the wall hangs a quilt that took over 30 hours to make by machine, not including time it took her to piece together the top.

On her desk lays one block of a quilt top that took her six hours to make by machine plus time spent quilting the layers together. The top will include 18, 16-inch applique blocks.

Using the long-arm machine saves more than half the time when putting together the three layers of a quilt, compared to quilting it by hand, Hill says. "You can be more productive." If someone wants to make quilts for all his or her children and then carry that tradition over to their grandchildren, she says, "it enables you to reach that goal before you die."

People who have no desire to hand-quilt because of the time involved or those who only like to hand-piece quilt tops take advantage of her services. The biggest challenge, she says, is someone who has a quilt top, but has no idea what they want done with it. "Making recommendations is sometimes hard," Hill says.

The rest isn't easy either.

Hill, a registered nurse, works at a hospice two weekends a month. "I cut back because I needed to invest more time into

quilting since this is my business," she says.

Other local quiltmakers also work additional jobs.

"My biggest challenge is keeping up with another full-time job," says Sharon Kashner, owner of the Contrary Wife Quilt Shoppe in Danville. She sets up her shop in the morning before going to work as secretary at the Penn State Cooperative Extension Office in Danville, checks back during her one-hour lunch break, and again after work. During the day, family and friends help sell the fabrics, tools, books, and patterns at the shop. "I've done about 18 quilts and have that many more projects in different stages in boxes," says Kashner, who machine quilts because of her busy lifestyle.

Hand quilting has not disappeared altogether, though. There's been a resurgence in the past 15 to 20 years, Kashner says. People today hang quilts on walls as opposed to using them to keep warm like in the past, she says.

Some fear that the uniqueness of hand quilting is reduced by the increased practice of machine quilting.

"People stopped quilting by hand when machine quilting became more economical and faster," says Marie Rebeck, who started hand quilting at age 6. Rebeck helped stretch quilts to the frame and thread needles for the Women's Relief Corps, in Berwick, an organization whose members were a descendant of a civil war veteran. She went along with her grandmother, a member of the organization. When the Corps wasn't needed anymore, the group quilted tops to raise money in case another war broke out, she says.

This experience gave her initial

a New Pattern

popular

story by
Shari Sanger

interest in quilting. "Quilting by hand is for love and emotional satisfaction," Rebeck says. "The hand quilt is always different. There are never two alike."

Rebeck has a quilt made of scraps of her daughter's, mother's, grandparents', aunts', and uncles' clothing. It was pieced together in 1965 and quilted in 1971 by her grandmother, with her and her mother's help.

Rebeck says she doesn't quilt as much as she used to because she has osteoarthritis, a wearing away of the joints. "If my life wasn't so full I would quilt more," says Rebeck who is also a beauty salon owner and basket weaver.

"Every time I look at my quilts, I

can picture my grandmother quilting and her stories about the pattern she used," Rebeck says. "When you give a quilt to your daughter that's been hand-quilted by her grandmother, it will mean a lot more than a machine-quilted one."

Susan Mordan, still a dedicated hand-quilter, agrees.

In the past "it wasn't unusual to go to someone's house and see a quilt in a frame," Mordan, of Danville, recalls of visits with her grandmother, aunt, and mother. "You



Marie Rebeck displays a quilt made of scraps of family clothing. It was started in 1965 and completed in 1971.

MarjDayne Reiborne

Valeria Hill traces a pattern onto a quilt using the long-arm quilting machine.



Shari Sanger

don't see that too much anymore."

Machine quilts can be purchased at a department store, she says. "It doesn't mean the same." She compares it to using a bread machine to make bread. "It's just not the same as getting your hands into it," she says.

"Hand quilting occupies your mind. It's something you can do and think about other things at the same time," Mordan continues. "I feel like the things on my mind are going right into the quilt."

In 15 years of quilting, Mary Knysh, of Bloomsburg, has always encouraged people to experience a mix of machine and hand quilting to see the different textures produced by each. "The texture of a quilt is its personality," says Knysh, who teaches two quilting classes at Bloomsburg University when she's not on the road promoting her ethnic music—African drum circles. Although machine quilting has risen, she believes there are still many hand quilters. "People always return to what is simple and accessible," Knysh says.

The cost of machine quilts is cheaper because it takes less time

than hand quilting, says Hill, who charges between \$65-\$95 for a standard Queen size quilt, plus 50 cents per yard of thread. The price also depends on the complexity of the pattern.

Mordan charges 50 cents per yard of thread to hand quilt.

Popular patterns are the double wedding ring (circles), lone star (diamonds), nine patch (squares), and log cabin (straight strips). Hand quilters are able to use fancier designs because they are giving it more time and detail, Mordan says, adding that machine quilters tend to use simpler patterns because of the limits of the machine itself.

While this may be true, the purpose of long-arm machine quilting is to "stay as continuous as possible and look for the pattern to flow," Hill says. "Sometimes simple is pretty."

Regardless of the quilting method used, one thing remains constant—the satisfaction of creating a beautiful art form.

"I love that I can take someone's quilt and make a memory for them," Mordan says. **S**



"It's getting away without going away."

—Pete Chapala, *Triboro Weekly*

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Becoming the Music

by Angela Glunz

Danielle Ferro shares her passion for dance through teaching others

A twitch below her right eye and a rush of adrenaline is what Danielle Ferro says she feels when dancing.

"I feel the music and know exactly how to respond," Ferro says. "There's no bigger high. Hearing the audience clap is a tremendous feeling."

Ferro says she started dancing because of her mother and uncle. "This was definitely the draw," she says. "I feel that I have an innate connection with music that controls me subconsciously."

Ferro, of Bloomsburg, began dancing when she was five years old. By 9, she was dancing at Marya Kennett School of Ballet and Gymnastics, New York. The program consisted of intensive ballet training, with six-hour classes six days a week. She also took jazz classes on Sundays.

"The whole notion of me dancing professionally was discouraged by my mother," Ferro recalls. "She thought I would starve."

Ferro stopped performing after graduating from Barnard College of Columbia University, where she double-majored in dance and art history. In the future, she plans to return and perform in New York.

"Dance to me is another way of being

able to express myself, Ferro says. "It's the most powerful and pure form of expression I use."

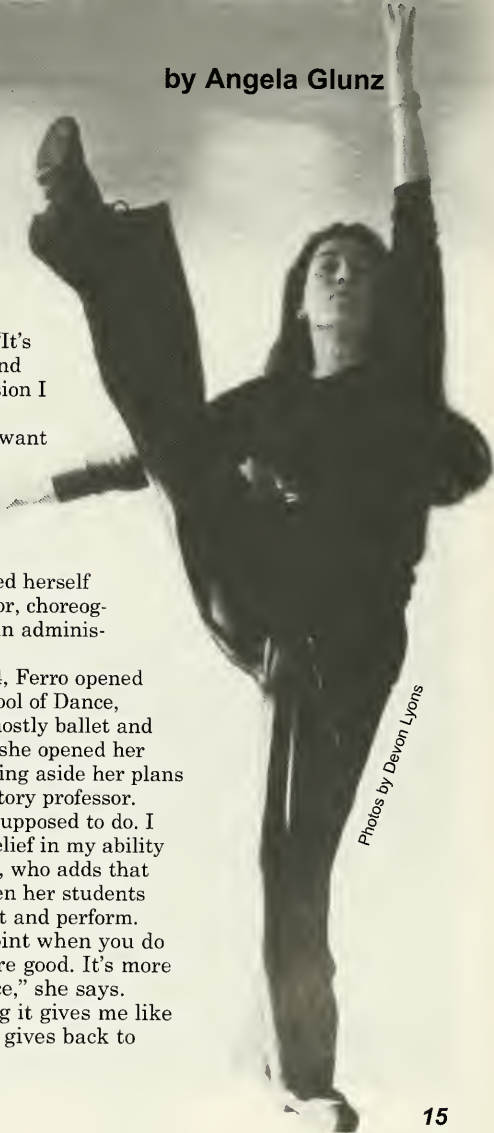
She didn't always want to be a dancer, but she knew she would be involved in some aspect of dance. She pictured herself as a company director, choreographer, or working an administrative job.

In September 1994, Ferro opened the Bloomsburg School of Dance, where she teaches mostly ballet and jazz. Six years later she opened her Berwick studio, putting aside her plans to become an art history professor.

"This is what I'm supposed to do. I just have so much belief in my ability to teach," says Ferro, who adds that she is motivated when her students understand a concept and perform.

"There comes a point when you do things because you're good. It's more than that with dance," she says.

"There's something it gives me like nothing else. Dance gives back to me." S



Photos by Devon Lyons

Below *the* Surface

photos by
Jimmy May

story by
MaryJayne Reibsome

*“The more I dove
in the ocean, the more
I wanted to take
photographs.”*

Swimming in calm water 15 feet below the ocean's surface, Jimmy and Jean May, experience their first salt water dive as partners. Above, the sea churns with six-foot swells from waves breaking over the Molasses reef at John Pennekamp Coral Reef State Park in Key Largo, Florida.

“When we surfaced we had to swim 75 yards to the boat,”

Jimmy May says. “We were both sick from the motion of the high swells and swallowing salt water.”

The dive lasted 15 minutes and May didn't take any camera equipment so they could “get the feel for diving.” The Florida excursion in 1997 was better than fresh water dives the Mays took in lakes and quarries in northeast

Pennsylvania. Ocean visibility was 35 to 45 feet in clear water, compared to two to 10 feet in fresh water in quarries in Reading and Allentown, May explains,

Divers at Hammer Head Hole, Grand Cayman





Night dive: closeup of sponges and sponge brittle starfish.

adding that ocean diving is perfect for photographs.

Close-ups of multi-colored fish, tiny sea marine crustations, and corals, to long shots of scenic underwater landscapes, are some of the brilliant colored images he has captured.

“The more I dove in the ocean, the more I wanted to take photographs,” May says. “It seemed like a natural, logical progression for me, considering what I do.”

May, 33, has been shooting news photos since 1984. He was a photojournalist for the *Citizen’s Voice*,

Wilkes-Barre, for 11 years before moving to the *Press Enterprise*, Bloomsburg, in 1999. In 1996 he received an associate’s degree in commercial art photography from Luzerne County Community College, where he currently teaches photography classes.

May received a Scuba Schools International (SSI) certification as an open water diver in 1987 and is a certified master diver with specialties in night diving, limited visibility, search and recovery, stress and rescue, underwater photography, navigation, and dry suit. He has logged 100 dives.

Jean May, 37, a registered nurse at Wilkes-Barre Mercy Hospital, received her SSI certification in 1992.

May is now photographing underwater life



Southern stingrays at “stingray city,” Grand Cayman

in Aruba; St. Thomas, U.S. Virgin Islands; Fiji; Grand Cayman; Puerto Rico; Cozumel, Mexico; Belize; Roatan, Honduras and the Florida Keys. While it's beautiful below the sea, photographing under water is difficult, May says. Sand particles kicked up into the strobe lights, air bubbles from other divers and subject placement, all can ruin a shot, he says.

"You never get a chance to go back and do a shoot the same way," he says. "Fish move, you have air and depth limits, and time constrictions."

The Mays average four dives a day when they're on vacation—two in the morning and two in the afternoon, limiting one roll of film per dive since changing film under water is impossible. Sometimes they dive at night with flashlights.

"You can see different life in the ocean at night like octopi, iridescents [micro plankton] and sleeping parrot fish," May says. "Your background for your photo is black since your lights only reach a two to three foot area."

May's photography equipment includes two Nikonos cameras with multiple focal lenses and close-up kits, and three strobe lights, all specially designed for under water. He uses 35 mm print film instead of slides so he can print his own enlargements. That way, he says, he can have control over the final color of his prints. While May is busy taking photographs, Jean searches for interesting subjects for him to shoot. Along with universal hand signals used by certified divers, the Mays created their own underwater set

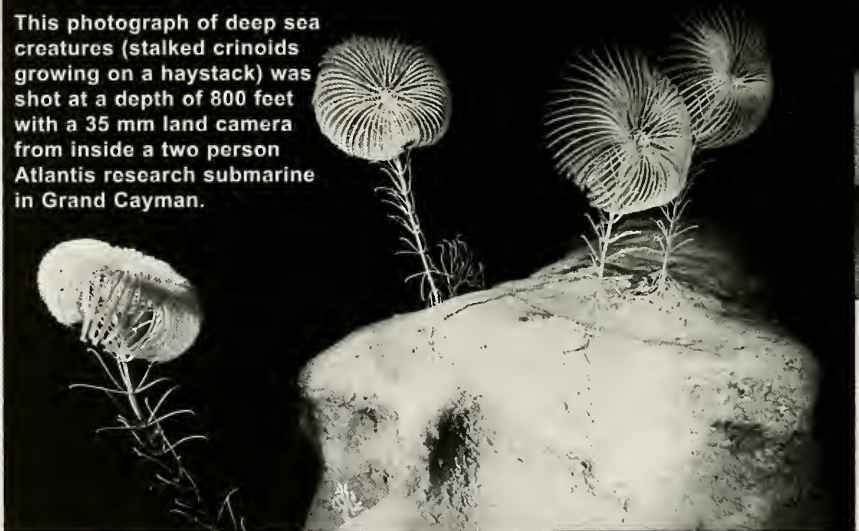
“You never get a chance to go back and do a shoot the same way.”

—Jimmy May

Closeup of a giant anemone and a crab.



This photograph of deep sea creatures (stalked crinoids growing on a haystack) was shot at a depth of 800 feet with a 35 mm land camera from inside a two person Atlantis research submarine in Grand Cayman.



of hand communications.

"I can tell her where to go and how to move when I'm trying for a certain photograph or she can

show me when she's found something," May says, noting, they also use underwater air hammers that

(continued on page 20)



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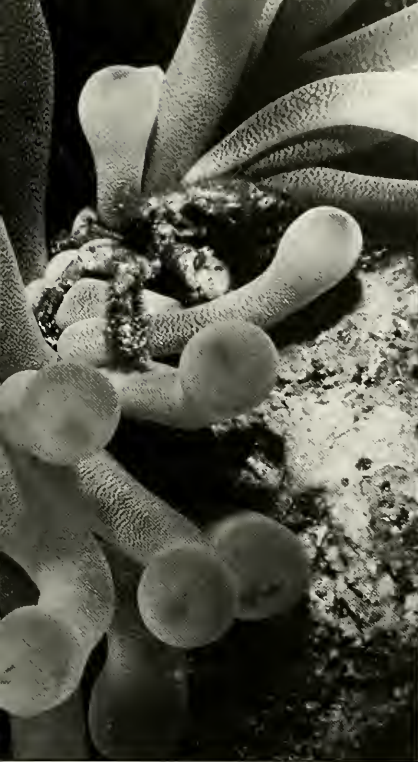
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produce a loud noise to get each other's attention.

May says the key to being an underwater photographer is not to touch or impact anything on the reef.

Taking pictures under water is different from taking pictures on land, May says.

"Your body is more buoyant in salt water than in fresh water and you have to learn how to balance air in your buoyancy compensation device," May says. "You need to neutralize yourself in the water so you're not rising or sinking, otherwise you're banging into the coral." May has scars on his legs from his early dives while trying to take photographs.

"Focusing a camera under water is more difficult since subjects appear closer to you because water magnifies things," May says. "And you have to be constantly thinking about where you are, your air, your partner."

Both Mays wear computers to maximize their dive time, with a backup computer on their wrist for safety.

The Mays were married in Fiji—in traditional island ceremonial gowns. They had hoped to photograph clown fish during their honeymoon trip, but were disappointed after discovering they were diving on the wrong side of the island.

"You have to go to certain areas of the world to get particular fish and coral species," May says, adding that he and Jean are already looking ahead to their next voyage into new territory—the Bahamas. S



Jean May swims along the 1,000-foot wall at Jack McKennedy dive site, off of Seven Mile Beach, Grand Cayman.

Photo Contest Winners

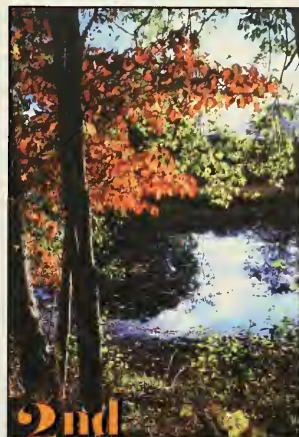


1st

Jeff Brouse, Danville, captured this North Shore Railroad train last winter at a Montour County train crossing.

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2nd

Diane Gessic, Bloomsburg, shot this colorful fall scene at Bowersox Pond, Legion Road, in Columbia County.



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Shaping Up

STORY AND PHOTOS
by Shari Sanger



Robert Rosand hollows an icicle ornament globe on his lathe.

Wood chips fly as Robert Rosand, 51, uses a shop-made bent angle tool to shape a small globe for an icicle ornament he turns on his lathe. A box fan blows the chips from his safety glasses and onto his arms and workbench. He then drills a hole through the globe to hollow it and refines the shape inside. Now he can begin sanding.

In the basement of his Bloomsburg home, Rosand creates wooden Christmas tree ornaments, bowls, lidded boxes, candlesticks, and other items made mostly from walnut, maple, cherry, and occasionally burl.

"It's a subtractive process," he says. "You start with something and remove stuff until you are happy with the product."

The lathe, a rotation tool, dates back 3,000 years. Turning is the process of shaping an object mounted in a lathe into a rounded form by applying tools against the

workpiece as it spins. Plain turning creates objects with every section a perfect circle. Ornamental turning, however, works upon the plain-turned shape to apply ornamentation using an externally powered cutting device. The resulting cut surface shows elabo-

“You’re ecstatic to take a block of wood and make it round.”

rate decoration.

For beginning woodturners, “you’re ecstatic to take a square block of wood and make it round,” Rosand says.

But for a man who has made more than 5,000 tree ornaments, it’s sometimes hard to maintain the enthusiasm. The ornaments, which he sells for \$30-\$70 “are a good money-maker, but after awhile you get tired of it.”

Imagination is an important

requirement to maintain enthusiasm.

“What makes a good woodturner is the ability to try the work and then modify it,” he says.

Born in Brooklyn and raised in Long Island, Rosand later joined the Navy and was stationed in Charleston, S.C. After four years in the Navy, he helped build houses for the man who would become his father-in-law. It was here that he met Susan, whom he married four years later, in 1973. They moved to Pennsylvania where he majored in psychology at Bloomsburg State College and went to graduate

school at the University of North Carolina. “Two years into it, I just got tired of it. I wanted to start making money,” he says, adding that being away was also a strain on his marriage.

That’s when he saw an article about the lathe and decided to buy one. He has been woodturning for the past 20 years. More than 10,000 items later, he has no regrets to spending the occasional 12-hour day in his workshop. “I’m

not one to sit around and analyze things. I just kind of do it," says Rosand, who also bicycles 30-40 miles almost every day with his wife, a first-grade teacher at Salem Elementary School, Berwick. She also paints some of Rosand's wooden creations.

"It's a collaborative effort," he says.

"It's a hard life, though," he says, thinking back about how he got started. "I wasn't sure how to sell." Someone told him about a Lewisburg flea market, the first place he sold his work, and from there he set up a display at craft shows.

"You're basically a traveling store. You have to pack up all your items and sit around all weekend, hoping and praying that someone will buy your stuff," he says of craft shows. Entry fees, ranging from \$5-\$800, can be a disadvantage, he says.

"Sometimes your wares sell really well. Other times you're left wondering what happened."

The price of his work ranges from \$20 to \$500. "You can't force people to buy," he says.

Rosand didn't like this style of sales. So he applied to join the Pennsylvania Guild of Craftsmen. He went through a jury process, sending pictures of his merchandise to assure its quality. His memberships in the American Craft Council and the American Association of Woodturners have earned him name recognition, important for selling, he says. It has allowed him to send his products to galleries all over the country.

Although the galleries keep about half of the retail price for the items, it's worth it if the items sell well, Rosand says. Compared to travel time and expenses for a craft show that might be eight hours away you might make out better, he says.

"Many people ask if I'm more of an artist or a craftsman," Rosand says with a smile. "I always say I'm more of a craftsman who sometimes does artsy things." *S*

Robert Rosand



Finished icicle ornaments



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STORY AND PHOTOS

by MaryJayne Reibsome



Holding two long pieces of gold wire in his left hand, wire sculptor Brian Mariano slowly pulls the shiny strands through the thumb and forefinger of his right hand in a repetitive motion.

"Heating the wire with your body helps anneal [temper] the wire and make it more pliable to work with," Mariano says.

Mariano, 37, sitting at his worktable, his legs crossed Indian style, peers intently through magnifying glasses as he works the wire into the shape of a ring. With painstaking care, Mariano gently but firmly coaxes the wire into swirls around an aquamarine gemstone. The gold gleams warmly under the work lamp and flashes of light dance off the multi-faceted stone. Mariano's hands look big working the small, delicate ring; his thumbs are mushroomed out on the sides from the pressure he exerts when making the intricate pieces of jewelry.

"It all depends on how much pressure it takes to shape the piece," Mariano says. "After about four hours of making rings my thumbs start to go numb."

Pliers, wire cutters, and a wire twister are the only tools Mariano uses to crimp, cut, and twist the jewelry into shape. Most of the work is done with his hands and "a feel" for the wire. A bend or kink in the wire can ruin the project, Mariano says, pointing to a bag filled with bits and pieces of jewelry that he refers to as his "upset bag" of projects gone awry.

"Look at that!" Mariano exclaims as he holds up two broken pieces of flat wire he was using to wrap around the ring's shank. Patiently, he unwinds the broken halves and starts again—over, under, over, under—keeping a rhythm as he wraps the wire around and around.

Mariano considers himself a wire sculptor, not a wire wrapper.

"Traditional wire wrappers use stiff wire and the result looks too squiggly and not fluid—it's not what I like to do," Mariano says, adding that sculpting with soft wire is like sculpting with clay.

"Work it too long and it becomes hard and difficult to work with," he says. "Not working it long enough and your work won't flow and can collapse."

Once the piece is finished, Mariano buffs out scratches using jeweler's rouge, a natural clay substance, and a felt pad to bring out the gold's brilliant shine.

Mariano uses 14-karat gold wire filled with either brass or copper to give the jewelry inner strength. Some wire is round; others flat; silver wire is also used.

But the wire is only a showcase for Mariano's favorite pieces—the



Brian Mariano prepares to shape the wire into a pendant.

stones. Pearls, opals, granites, gemstones, and amber are only some of the stones he uses. He also incorporates gemstone beads and hand-carved cameos in some of his creations. His favorite, however, is cabochon (shaped smooth and round like a dome)—the traditional type of stone used before faceting was discovered. Faceting is a process of cutting surfaces onto a gem.

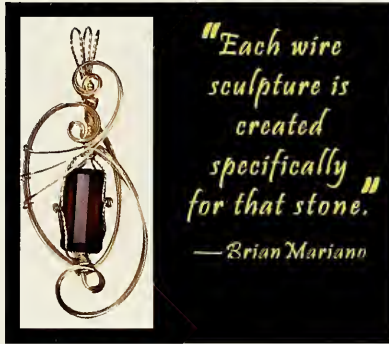
"Each wire sculpture is created specifically for that stone," Mariano says. "I get a picture in my mind of what it needs to look like and each piece represents a part of myself."

Mariano's first love of jewelry came during his senior year at Mansfield State College in 1988. A psychology major, he took a jewelry course to finish his credit requirements for graduation and discovered he had an aptitude for jewelry making.

After graduating, he tried different careers—bank manager, jewelry store attendant, probation officer, and a nursing home adminis-

trator, before becoming a Generalist at Geisinger Health Plan, Danville, in 1996.

"The title pretty much explains what I do there," he says. "Anything the health plan needs



me to do whether it's traveling, office work, or customer service."

Mariano says that the jobs he held before working at Geisinger were "too structured and didn't fulfill the creative energy," adding that he likes interacting with people.

During his career search, Mariano never lost the desire to create jewelry and, over the years, made different pieces, mostly with beads.

"I could never find any medium where I could express myself creatively," he says. "Everything was too structured and rigid."

However, Mariano's interest was rekindled last winter when his wife, Amy, brought home some gold jewel-

ry pieces.

"I can make that kind of jewelry," he told her and started researching the technique.

A year after designing his first piece, the Marianos began attending jewelry shows.

"Getting into a juried show isn't easy," says Amy Mariano, who takes care of the management side so her husband can concen-

trate on sculpting. "The jewelry must pass before five or more judges," she says.

Mariano says he enjoys the shows because he can interact with his customers, creating small pendants and rings while they watch. Some pieces are fluid in design and resemble musical clefs; others are shaped in squares and triangles. Necklaces, bracelets, rings, pendants, and pins are designed in various arrangements, most centered around a stone. Some are two-toned, silver and gold in the Egyptian style.

"Wire wrapping dates back 4,000 years to the Egyptian era," Mariano says, adding that it's only been within the past century that wire jewelry has become fashionable.

Fashioning wire is Mariano's passion—he once spent three days on a watch and says he loses track of time when he's sculpting.

"Sometimes I actually have to grab him when it's time to eat—he's like a kid with a video game," his wife says.

Mariano charges \$20-\$300 for most of his creations.

"It all depends on the size and type of stone and the amount of wire used in each piece," he says, pointing out that wire jewelry is an inexpensive way for people to own 14K gold jewelry.

When Mariano isn't working at his day job or creating jewelry, he flies his powered parachute. Sometimes, he says, he thinks about sculpting when he's in the air, explaining that flying is just a different expression of creativity.

"For me, flying is freedom and being part of the earth and sky," Mariano

says. "It feels like nothing is holding you back."

He believes that when you find whatever you do well in life, everything clicks into place.

"Flying is equal to sculpting—when I'm making jewelry, I'm at peace," he says. S



Illustrating a County

“Turned Out”

Carol Slusser Fraind
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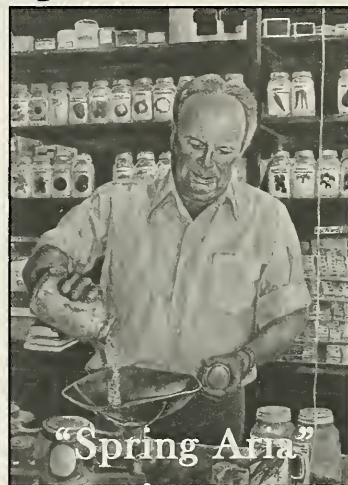
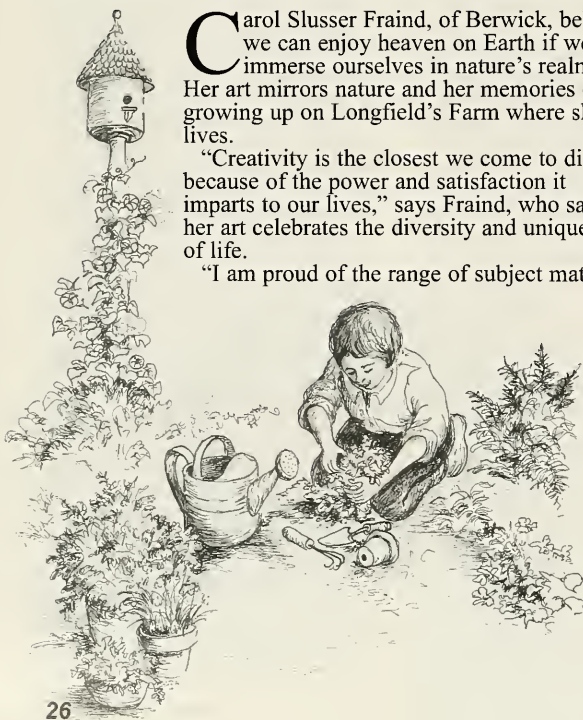
Carol Slusser Fraind, of Berwick, believes we can enjoy heaven on Earth if we immerse ourselves in nature’s realm. Her art mirrors nature and her memories of growing up on Longfield’s Farm where she lives.

“Creativity is the closest we come to divinity because of the power and satisfaction it imparts to our lives,” says Fraind, who says her art celebrates the diversity and uniqueness of life.

“I am proud of the range of subject matter

and the various media of light and changing seasons that inspire me,” she says.

In addition to the “Spunk and Spirit” series, featuring portraits of interesting people she has encountered, she is launching a new collection entitled the “Sacred Realm.” She also has several children’s books in various stages of development. **S**



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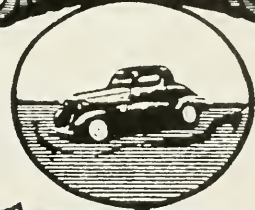
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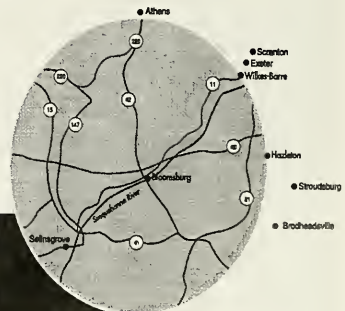


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Strokes of DETERMINATION

by MaryJayne Reibosome

Sitting at her worktable, Mary Karnes paints a brightly-colored kitchen scene of a blue crock, white pitcher, and a red recipe book onto a 10 x 12 piece of pine. She worries about texture and color. But unlike most artists, she also worries about burn and frostbite injuries since she lost feeling in her fingertips and toes while undergoing chemotherapy treatments for ovarian cancer in 2000. But that doesn't stop her from pursuing her passion.

"The loss of feeling doesn't affect my painting," Karnes says with a shrug, unconsciously pinching her forefinger and thumb together. She pauses a moment, then says with conviction, "I won't let it affect it."

Karnes wasn't about to let cancer disrupt her painting, making sure the doctor scheduled her surgeries and treatments around the week of her annual trip to Columbus, Ohio, to participate in a toile painting convention where she learns new painting techniques with artists from throughout the world.

"I was bald, baseball-capped, and tired, but I still attended classes," Karnes says.

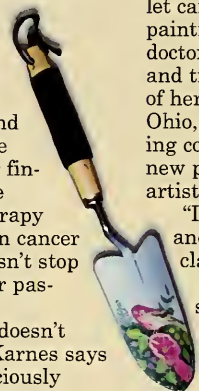
Garden spades, saw blades, sleds, boxes, trees, slate, bottles—any surface that paint sticks to is a canvas to Karnes. She holds out a necktie she painted with the names of her father's children and grandchildren, trying to decide where to add new ones.

MaryJayne Reibosome



“Creating a project from wood or tin sounded far more interesting than learning how to cook.”

—Mary Karnes



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Growing up in Bloomsburg, in a family of 10, Karnes credits her grandmother for her creative talents, with whom she spent hours with doing "crafts, sewing, and artsy things." Her first charcoal pencil and artist tablet were gifts



from her grandmother.

"I remember sitting for hours sketching animals, a family member's portrait from a photo, or a still life," she says.

Whether it was Girl Scouts, Sunday School, 4-H, or Vacation Bible School, Karnes says she always "loved the craft sessions."

At Bloomsburg Middle School, she and another girl asked to take "shop" instead of the traditional

"home economics" and were the first at her school to cross the gender barrier.

"Creating a project from wood or tin sounded far more interesting than learning how to cook," Karnes says.

Karnes was 16 when her father, Claude Renninger, opened Renco

Hardware, Bloomsburg. She worked there nine years before becoming a member service representative at Philadelphia Federal Credit Union, Bloomsburg.

"Occasionally, you might see something I've painted for sale at Renco or at a school craft show," Karnes says, "but, usually I give my

painted articles to family and friends."

When Karnes, 41, isn't at work, she usually is painting at home, and spending time with her "very supportive" husband, Bill; and sons Levi, 12, and Nick, 17, who know how important painting is to her.

Karnes' battle against cancer isn't over. She says her doctor suspects it may be returning and she has started drug therapy.

"If that doesn't work, it'll be chemotherapy treatments again," she says, a slight smile touching her lips, "but it better not interfere with my painting." *S*




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Behind the Wheel

Sue Grace sells her business to develop a new ceramics line

by Nikki Nolte

Sitting at her potter's wheel with blues or classic rock playing in the background, Sue Grace, 49, is happiest and most comfortable. Inspired by her mother, a painter, and her grandfather's artwork, Grace began drawing at age 5 with pencils on paper, because her mother said painting was too messy.

Grace's grandfather, an accomplished stonecutter, moved to the U.S. from Italy during the Great Depression. "My mother inherited his artistic ability, and I think I inherited hers," Grace says.

Born in New Jersey, Grace moved to Bloomsburg in 1970 to major in art studio at Bloomsburg State College. This was her first formal art education and where she discovered ceramics.

As a single mother of two children, ages 5 and 8, Grace opened Grace's Pottery in 1983 in downtown Bloomsburg as a constant source of income and to provide a sense of security for her children.

Almost two decades later, the store began to weigh on Grace emotionally and financially. "What I really wanted to do is sit at the wheel and play with clay," says Grace, who wanted to refocus her creativity and develop a new ceramics line. Grace recently sold her store to concentrate on her pottery.

"Right now I'm trying to wholesale to other shops and branch out," says Grace, who is making more pots and selling less. "I'm making a group of pottery that I can ship to other shops on a production scale," she says. Her pottery retails from \$3 to \$150.

Grace is devoting this summer to

developing the new line and experimenting with what will sell. "The ideas that I've stored over the years are just coming out," she says.

The references of Grace's new line are primarily from nature and surrounding landscape. She now uses stoneware instead of the functional porcelain she previously sold in retail stores.

"Porcelain is difficult to use because it warps and changes shape. I'm switching to stoneware so I have a totally different texture and color to work with," Grace says. "The bad news is that it'll probably take me a year. The good news is I'm having a blast."

Although she is putting her piggy banks, painting, drawing, patchwork bags, and tie-dye aside, Grace says she enjoys creating a

new ceramics line. "I feel that there is no other industry that gives this much freedom," she says. **S**



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Professional wrestling is a passion for Bloomsburg University student Jon Trosky.

Spectrum jumps into the ring with Trosky as he balances his life as a professional wrestler and a mass communications college student.

After reading this issue, you will discover that many other people in the area share that same passion in their own interests.

In this issue, *Spectrum* puts the spotlight on a select few individuals representing the Columbia and Montour counties who have taken their hobby or craft to the next level of application and enjoyment.

We bring you a local record collector, whose musical interests include the strange and bizarre and invites you into the disturbingly unusual world of celebrity records.

We also show you a local musician who collaborates with artists

Behind the Lines

overseas, a retired Army colonel who sells his crops at the diminishing farmer's market in Bloomsburg; our cover story is about two local women who make soap from nature's backyard in rural Pennsylvania.

Our feature story reveals the problems with security at the Columbia County Courthouse in Bloomsburg and brings insight into how the county commissioners are dealing with the dilemma.

Spectrum is an award-winning magazine produced by the journalism students of Bloomsburg University. While we have been honored as an All-American magazine for 12 consecutive years and received recognition from the American Scholastic Press Association, Columbia Scholastic Press Association, American Bar Association and the Society of Professional Journalists, we hold our greatest responsibility to you, our readers. *S*

— John Elliott

Spectrum Magazine

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Retired Army officer returns to roots
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No matter who you are or what you've accomplished, the desire to release an album seems to be unbearable. Just ask

Sylvester Stallone or Linda Carter who have both released eardrum-blistering LPs that have delighted dozens.

For anyone who actually listened to these records one question remains: Why?

If the celebrities involved had absolutely no singing talent, then why give them a recording contract? Five words: Jim Nabors and Jackie Gleason.

While Nabors' and Gleason's records were never monster hits, they

were popular enough to convince record executives to give some-

one like "Beverly Hillbillies" star

Buddy Ebsen

a chance to embarrass himself or even allow someone like

Leonard Nimoy to devote a song to Bilbo Baggins on one of his album,

The Two Sides of Leonard Nimoy. It should be noted that although Nabors was operatically trained and Gleason only performed the conducting duties on his albums,

Nabors did release *Shazam!*, an album recorded entirely as his Gomer Pyle character and Gleason released *And Away We Go*, an

When Egos Attack

A Look at Celebrity Records

album featuring eight songs done in the style of his most famous characters, including Ralph Kramden.

The Teen Idol craze was another factor. For every Ricky Nelson there was a Jerry Mathers.

With most celebrity LPs, it was an out-of-control ego, or a chance to earn even more money that led them to the recording booth, but in this case

most of the stars were forced into recording albums. As Patty Duke revealed in her autobiography, *Call Me Anna*, every song she recorded was, "a painful extraction from my psyche."

A painful attack on one's psyche is how most people would describe these particular records and for the most part they're right. But what people tend to overlook is that these records offer a hilarious peek into the delusions of strangers. "There's something reassuring about a celebrity revealing their faults," area record collector John Gordon says. "It's almost like proof that they're human, that even celebrities aren't perfect."

Far from perfect is exactly what someone might express especially

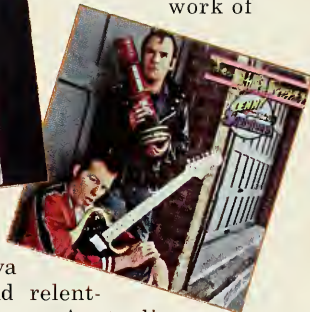
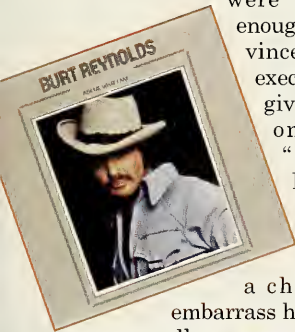
after listening to beloved over-actor William Shatner scream the words to "Mr. Tambourine Man" or listen to Uri Gellar whine out lyrics on his self-titled LP.

If the LPs are anything to go by, then the world of celebrity LPs is filled with shame, laughter, and pity.

Although for the past decade the output of celebrity albums has been more than just a little sparse, the field has been enjoying a renaissance, thanks to the work of

over-exposed diva J.Lo and relentlessly angry Australian Russell Crowe. It seems as long as TV personalities and ego-driven movie stars exist we'll have no shortage of albums rotting in the discount bin of Sam Goody. S

— Mike Sullivan



You can usually find Maxwell

Bloom at a flea market sitting cross-legged with a look of determination on his face as he skims through a bin of dusty, damaged LPs, desperately searching for an obscure album on his want-list.

Bloom, a Danville record collector, specializes in the odd and obscure. "Moog, Lounge Pop, Do-it-yourself, Religious, Celebrity, Rock-a-Billy, you name it I've heard it," Bloom says, "but don't ask me to name a favorite." With over 5,000 records cluttering his apartment, "sometimes it's difficult to find the bed."

Bloom's love of the musically strange developed not far from home. "Growing up, my father owned a record store," Bloom says. "Now what I always thought was funny about my father was that he hated rock and roll music and yet he always had a wide variety of the latest rock albums. I guess he knew where the money was. With so many records at my disposal I never knew where to turn so I always picked the albums with the strangest covers," he says.

Bloom's unorthodox way of selecting albums was always

You Mean You Actually Like That?

by Mike Sullivan

a crapshoot. "Nine times out of ten the record had nothing to go on but its pretty cover," Bloom says, "but every once in a while you would just stumble across something other-worldly and fantastic. The cover art may look stiff and campy, but the music inside is truly anything but."

In his 20s, Bloom was part of a psychedelic rock group, The Liquid Stairs. "When I look back at those years it isn't the fact that we were terrible that shocked me," he says, "it was the fact that we somehow managed to get these dive bars to book us."

Although the Liquid Stairs' performing days were few, Bloom sees a positive side to the band's failure. "At least it managed to support my addiction to records," Bloom says. After the collapse of the band, Bloom drifted from job to job.

"After the band broke up, I had

no clue what to do with my life," he says. "Every horrible minimum wage job you can think of I usually had a uniform for it."

Bloom's bad luck in the work force changed when he developed an interest in computers.

"I was always fascinated by computers," he says. "At first I just

played around on the keyboard just to see what would happen but after awhile the goofing around developed into something bigger and before I knew it I'm a computer programmer. That's quite a departure for a guy who started out in a rock band," Bloom says.

Whether Bloom is singing in a band or repairing a computer, his first love will always be unusual music. He has a special system to uncover only the oddest music. "There's a number of factors," Bloom says. "The most important factor is money. A lot of these records can be found dirt





Mike Sullivan

Bloom rummages through his collection of 5,000 LPs, searching for that special record.

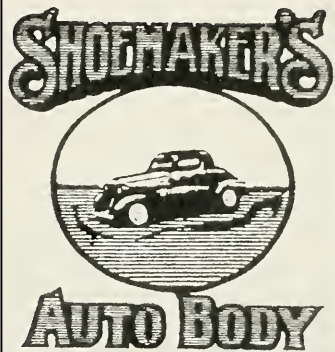
cheap in the bins of a thrift store. But sometimes the record you're looking for is going for \$500 on eBay and that's when you have to make the decision whether or not you're going to eat for the rest of the month."

Bloom doesn't collect unusual CDs. "The compact disc is just one of many things wrong with the world today," he says. "It's sterile, way too fragile, and just an ugly little thing. However with the record there's some artistry to it. Most of the cover art is big and beautiful while the sound is earthier and just more natural."

With seemingly infinite records at his disposal Bloom reveals his favorite LPs. "Slim Goodbody's 'The Inside Story' never fails to both make me laugh and creep me out at the same time," he says. Goodbody was a children's show

host who wore a body suit that had muscles and organs painted on. "The songs on the album are just as odd as Slim," Bloom says. "I also get a kick out of the LPs that *Mad* magazine released in the '50s. 'Throwing the High School Basketball Game' on *Mad Twists Rock and Roll* manages to be both amusing and mildly touching."

In a world where most creative endeavors are becoming more generic and less interesting, it's nice to know that somewhere out there is music that isn't afraid to take risks. As long as that music exists you can be sure that Maxwell Bloom will be scouring the bins at a flea market to find it. *S*



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WRESTLING

by John Elliott



His dark, wet hair hangs over his scowling face as he emerges onto the stage with a menacing glare. His red and black outfit of a tight shirt and ripped pants matches his intimidating persona. He screams into the microphone, daring anyone to meet him in the ring. He throws his body mercilessly at his opponent, drawing gasps and hoots from the crowd as his body smacks hard against the floor. He is Supreme Lee Great (SLG), an outspoken professional wrestler in the World Xtreme Wrestling (WXW) independent league who is loved and



AGAINST A DREAM

hated by the fans.

Out of the ring, Jon Trosky is a mild-mannered and easy-going college senior majoring in mass communications at Bloomsburg University. He wears glasses, keeps his hair pulled back in a pony tail, carries around a lap-top computer, and is on the dean's list with a 3.5 (A-) G.P.A.

Trosky says he's a college student trying to find a backup in case "SLG never makes something of himself."

"There's nothing screwed up in here [his mind] that's a split personality," he says, "but it's almost

like having a split personality. Doing SLG is a great high for me. It's an escape from reality and my own little world I can go into."

"It's almost like being two different individuals," Trosky says. "One has his career goals of being a professional wrestler and making it into the WWE [World Wrestling Entertainment, formerly the WWF] and Jon Trosky has his career goals of doing whatever I'm going to do with college."

Trosky began wrestling in second grade, competing in amateur, scholastic wrestling competitions in his hometown of Mountain Top. It developed into high school wrestling at Crestwood

High School where he was one of the top heavyweight wrestlers in his district. Trosky won the District-2 Pennsylvania Inter-scholastic Athletic Association (P.I.A.A.) AAA title in 1998.

But his appeal to professional wrestling began even earlier.

"When I was about five-years-old I started watching wrestling on TV and the moment I started watching I got hooked," Trosky says. "I honestly knew at that point that's what I wanted to do."

While Trosky was competing in amateur wrestling for his high school, Supreme Lee Great was making his debut in a makeshift backyard-wrestling ring at Trosky's house.

"For a solid five years I competed in backyard wrestling," Trosky says. "I now consider that to be one of the greatest mistakes I've ever made in my life."

"I got a couple of real bad injuries, including an almost broken neck and a badly hurt knee over silly stuff, and those injuries now comeback and are reoccurring to me," Trosky says. "Backyard-wrestling is completely stupid to do. You can kill yourself or one of your friends very easily."

Trosky eventually stopped his backyard-wrestling and got into a professional independent wrestling league, the Worldwide Wrestling Alliance [WWWA]. His first professional match took place



Eric Shaffer

Pat Trosky

Supreme Lee Great (in red) performs an Air-Albright Suplex.



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on May 22, 1999, and he wrestled professionally for about six months, earning little money.

“I get paid whenever there is money available to be paid out to the wrestlers, which is rarely. Almost all of the money goes directly back into WXW,” Trosky says.

But Trosky was still wrestling without professional training or guidance and was putting himself at risk every time he stepped into the ring.

“I did what I saw on TV pretty much,” Trosky says. “And there were a lot of things I didn’t do right.”

It wasn’t until he joined the Wild Samoan Training Center in Hazleton that he learned how dangerous his prior wrestling was. At the training center he was taught the proper way to wrestle by former WWF superstar wrestlers Afa the Wild Samoan and Samu the Headshrinker.

“Jon was a cocky kid when he first came in,” says Afa, who has known Trosky for over four years. “But he quickly adjusted himself to the mellow guy he is today. He grew up a lot since then.”

The training, which cost \$3,600 and was paid for by his grandmother, lasted four months and left Trosky with a new appreciation for the career he was beginning.

“Your body becomes caloused to the ring,” he says. “Eventually you become used to the pain.”

Even after Trosky graduated from the training school, he continued to train at the Hazleton center to work on and improve his wrestling skills and began wrestling for the WXW at the Hazleton arena, where he quickly became a vital part of the WXW crew.

“Jon plays a big part in our show and helps in almost every way,” Afa says. “He is one of my

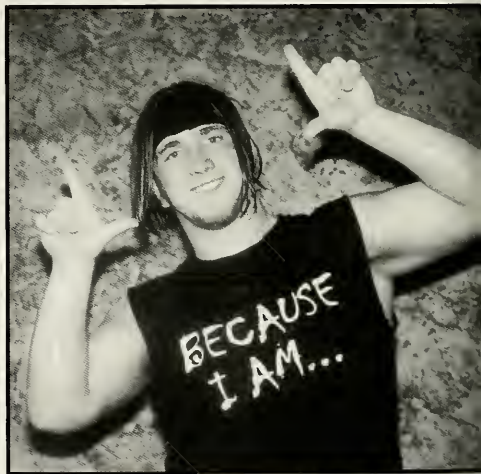
trainers, he controls the music, and he even helps to come up with some of the ideas for the show. There isn’t a thing he doesn’t know how to do.”

The following two years were a learning period for Trosky as he made connections within the business, and traveled around the country, all the while encouraged by his parents, who also provided financial support.

“I had extremely supportive parents,” Trosky says. “They are my backbone and my foundation if anything goes wrong.”

His mother, Patricia is an assistant city editor at the Wilkes-Barre Citizen’s Voice; his father, Frank, is a nurse.

“Many times I wanted to jump in the ring and beat the hell out of the guys who are beating him,” Frank says. “But it’s part of [his] job.”



Top: Supreme Lee Great, a.k.a. Jon Trosky, is picture perfect.

Right: As a senior mass communications major at Bloomsburg University, Trosky maintains a 3.5 G.P.A. and is a member of the Dean’s list.



"We just want Jon to be happy," Frank says. "It's fun to see your kid excited and I'm amazed that he got as far as he did. It's an amazing feat for him just to be there."

In that same learning period after he had finished his training, Trosky was given an opportunity and a glimpse of fame when he was invited to try out in MTV's 2000 "WWF Tough Enough" program, a reality-based television show where 13 contestants train under the eyes of WWF superstars for the opportunity to be the two finalists that begin careers in the WWF.

Trosky made it to the final 200 contestants of the original 5,000 applicants before being cut, but appeared on the "Tough Enough" casting special on television, where he was shown cutting a promotion with the microphone.

The disappointment of not getting selected only motivated him further to work on his wrestling.

He was invited to wrestle on both national and international wrestling tours for Afa and Samu, including a USO/American Forces tour, August to September 2002, that included visits to Japan, Korea, Guam and Hawaii.



"Doing SLG is a great high for me. It's an escape from reality..."

"It gives you a whole new appreciation for the people you're wrestling for," Trosky says. "It was a great experience. To be able to go out there and perform for people who would die for you and protect your country is a great honor."

Coming back from the tour to Bloomsburg University, Trosky begins his life once again as a student by day; and a wrestler for WXW on most weekends, hoping to be in the right place at the right time and get an opportunity to wrestle in the WWE.

In the meantime he maintains his own website [www.supremeleegreat.com] which among other promotions, offers a replica action figure of himself for \$30.

"Jon's a young, bright kid and one hell of an athlete," Afa says. "It's just a matter of him getting recognized."

Trosky's biggest obstacle in his quest in becoming a professional wrestler in the WWE is his size. Trosky is 5'7" and 200 lbs, which is small compared to today's superstar wrestlers in the WWE.

"There's not a lot you can do about it," Trosky says. "You can't teach size, but I feel my heart can beat anyone's size. Hopefully talent will pull me through."

Trosky knows that waiting for an opportunity will take time and patience and compares the waiting process with a "giant game of chess."

"There is going to be a lot of ups and downs as you go through it and if you don't play it right, you're going to lose," Trosky says.

Trosky doesn't plan to lose this game. **S**



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Creating Cultural B

story and photos
by Joe Marsicano

On a night when crowded bars, cheap drink specials, and party-going college students are common in Bloomsburg's nightlife, Jeremy dePrisco lounges at Rose Marie's, a local restaurant. His fingers slide across the strings of his Ovation guitar, captivating his audience with smooth, intricate music, and creating the illusion of working class life while growing up in a small town as an Italian Buddhist.

"Does anybody remember a band called Men At Work back in the '80s?" dePrisco asks his audience. Immediately, someone yells, "We're trying to forget!"

The man's comment comes off as if dePrisco planted him there to generate a few laughs with the middle-aged crowd. After the crowd falls silent, dePrisco begins playing "Down Under," a hit from the Australian band.

DePrisco's favorite part of performing is connecting with his audience and getting them involved with the music. "It's great when I really nail a vocal to a song and the audience understands it," dePrisco says. "Whether they're singing along

or getting the song intellectually, it's a great feeling."

DePrisco is not a typical performer by today's standards. He prefers the laid-back atmosphere of smaller venues of coffee-



houses and small clubs.

"There are a lot of smoky bars that I can't play because of my sinuses," dePrisco says, "but it's all this area has to offer and I can't play in that atmosphere. If you're not healthy, you can't sing."

DePrisco is an accomplished solo artist. He has released two CDs and is in the midst of several

collaboration projects.

His debut CD, *Mandala*, was released in 1999 on Blue Buddha Records. The CD is a 12-song compilation from his first 10 years of songwriting, transgressing from solo work to a full band presentation.

Cadillacs and Tarantulas, his second self-produced CD, was released in spring 2002. *Cadillacs and Tarantulas* contains gritty, character-based songs about 8-tracks, gravediggers, spiders, Internet porn, prostitutes, epic Hindu battles, Chinese food, and teen pop divas.

The Hazleton native evokes Tom Waits' musical style on the album by using Waits' stripped down songwriting formula based on characters and moods, a method that gave Waits a cult following in the 1970s as a folk singer.

"The idea of knowing people who ruined their life with drugs and alcohol is real," dePrisco says. "But the songs on *Cadillacs and Tarantulas* are character developments in my songwriting."

DePrisco's collaboration projects are usually done over the Internet by exchanging MP3 files

UZZZ

and e-mails to artists overseas who are also interested in working with a new musician. DePrisco overlays lyrics and music given to him on a computer software program designed to create music. Then he adds different instrumental tracks and sounds, such as mandolins, flutes and hand drums to the lyrics, or writes songs based on the music given to him. When the song is finished, he receives feedback from his collaborators, allowing him to tweak the song's style even further.

One of dePrisco's collaboration projects has him working with Indian vocalist Sandhya Sanjana. Their collective efforts have produced "The Sound Will Save You." Sanjana and dePrisco combine Indian classical vocals with jazz and world music, creating a bridge for musical styles in the East and West.

Another of his projects involves Paul Rodericks from Goa, India. He has collaborated with Rodericks over the Internet, producing "She's a Zombie," "Way Beyond Redemption," and "Can She Swing?"

DePrisco's current project has him showcasing his musical talent in a local band, Dark Honey. They play a classic rock set, an

oldies set, and original recordings. DePrisco, 29, (vocals, guitar, bass) and Dave Blackledge, 52, (guitar, vocals) form the acoustic duo.

"They're a very good band," Ruth Kranig, owner of Rose Marie's, says. "We started booking bands

"Any songwriter uses some elements of real life, and some of it has to do with your imagination."

— *Dave Blackledge*

in the summer and had them ever since. They bring a nice following to the restaurant."

The contrasting styles of dePrisco and Blackledge blend to give Dark Honey its unique sound. It combines dePrisco's music with

Blackledge's bluesy, humorous and straight-from-the-gut musical style. The result is tuneful bits about amusing characters and small town life.

"My songwriting style deals with blunt comedy and real life situations," Blackledge says. "Any songwriter uses some elements of real life and some of it has to do with your imagination."

Dark Honey plays covers, including Kenny Rogers' "The Gambler," Van Morrison's "Brown Eyed Girl," Jim Croce's "Roller Derby Queen," Tom Waits' "Downtown Train," and songs by Neil Young, Bob Dylan, Jethro Tull, Cat Stevens, and the Rolling Stones, among others.

"I was deeply into Jimi Hendrix, Jethro Tull, Live, Davy Graham, and Rush," dePrisco says. "All the bands I liked were into creating sounds and using a progressive, very layered and complex songwriting style."

Dark Honey also performs original songs written by dePrisco and Blackledge that offer the audience a sampling of their own seasoned music and songwriting talents.

"We both would rather play original songs," dePrisco says, "but the audience prefers cover songs."

“It’s great when I really nail a vocal to a song and the audience understands it.”

Prior to his creation of Dark Honey, dePrisco played in several regional groups, including Cheshire Grin, Looking Glass, Ranzan, Psychosis, and Amethyst.

When dePrisco moved to Bloomsburg from Harrisburg, the traveling distance caused him to break up with his former band, Fragments of Zen. In the summer of 2001, he met Blackledge on an Internet musician’s board. After exchanging e-mails, they discovered they shared the same passion for music and decided to get together for a jam session. The meeting between the two resulted in the formation of Dark Honey.

“Our name was inspired by a line in ‘Stay Close, My Heart,’ a poem by Rumi translated by Andrew Harvey in *The Rumi Collection*,” dePrisco says. “It’s the whole idea of being more than what you appear to be.”

Although dePrisco is new to Bloomsburg, his musical interest goes back to his childhood in Hazleton.

When dePrisco was a teenager, his parents introduced him to the world of music. His father was an accomplished guitarist and his mother played the bass, an instrument he found in his parents’ attic.

“I started playing bass because it was a lot easier than the guitar,” he says. “The bass had four strings which was easier to learn than a six-stringed guitar.”

Listening to the radio also

broadened his influence in music. His father had an old Blaupunkt German radio that received short wave international bands and soon had him interested in different music ranging from South American salsa to various Italian styles.

When not performing, dePrisco

helpful for working on projects.”

DePrisco said he still dreams of expanding his musical horizons while helping his wife, Audra, a teacher at Greenwood Friends School, Millville. His ambition is to take his wife’s interest in the historical and ethnic perspectives of cuisine and combine it with the cultural learning involved with his songs.

“My ideal job would involve traveling the country or the world with Audra,” he says. “I would be on a team of people traveling to remote locations to do on-site archival recordings of artists and native peoples. I would also assist Audra in her role as a restaurant critic.”

“I would continue to write and record my own music, fiction and non-fiction while potentially helping her with her own small business in the specialty foods industry,” he says.

DePrisco says he must balance his job at Geisinger Medical Center, working as a software trainer, with his passion for music to make ends meet.

“The music is not lucrative,” he says. “If I want common things, I must work and I plan on buying my own house someday. My wife and I are going back to school because getting an education is important. But with my music, I can do what I want. It allows me to meet new people and try different things.” **S**



stays busy with maintaining his music-based website [www.mindspeak.com] and enrolling in a creative writing class at Bloomsburg University.

“I wanted to work on my songs and non-fiction writing,” he says. “The class gives me a method of working out ideas and concepts on songs. It’s been tremendously

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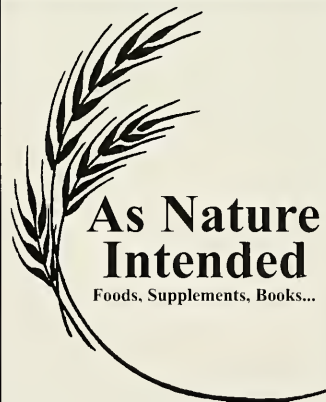
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Sue Hayward (left) and Amy Telesky (center) mix up a batch of Cranberry Delight Soap.

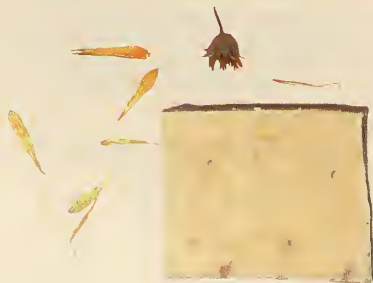
Making a Natural

The late-morning autumn sun shines down on the 1860 white farmhouse.

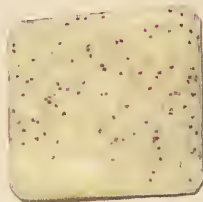
In the kitchen, Amy Telesky and her mother, Sue Hayward, are making Cranberry Delight soap. Both women were raised in the 142-year-old house in Frosty Valley, Danville—Hayward was born there. Soap making may have been a necessity for their predecessors, but these two women have made it into a 21st century enterprise.

“The way we make cold process soap hasn’t changed much,” says Telesky, 32, owner of Frosty Valley Naturals. “The differentiating factors are that we use vegetable, nut and fruit oils instead of animal products and lye in place of pot ash.” Cow and goat milk and bee’s wax are the only animal by-products used, she says.

“This isn’t old fashioned,” Hayward, 50, says as she crushes bright red cranberries in a food processor before dumping them in a white bowl and heating them



Calendula soap



Lemon Poppyseed soap



Lemon Meringue soap

story and photos by
MaryJayne Reibsome

Cather

*Two area women turn an old idea
into a 21st century enterprise*



Lavender goat's milk soap



Carrot Complexion bar



Milk and Honey soap



in the microwave oven. Wearing jeans and old T-shirts, the women work together measuring ingredients. For accuracy, Telesky says she prefers working with ounces and grams instead of measuring cups and spoons. Along with the cranberries, they add apricot nectar, olive oil, grape seed oil, and almond oil, using a candy thermometer to monitor the temperature.

Telesky uses a separate bowl to mix cold water and lye, stressing caution when using an alkali. At this stage a stainless steel bowl and spoon, and a glass thermometer are used to prevent the lye from permeating the utensils. She says that plastic or wood utensils soak up the lye and cannot be used again for food.

Before adding the cranberry mixture to the lye, Telesky explains that the temperature of both mixtures is critical at this stage.

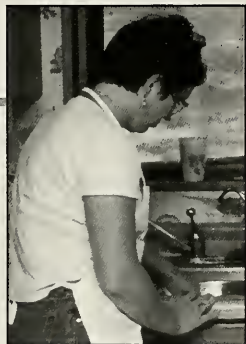
“When you mix an alkali with a non-alkali the temperatures must

be within five degrees of each other,” she says, “or they won’t mix well and the reaction isn’t right.”

Once the ingredients are mixed, Hayward starts the long process of stirring the soap until trace is achieved. Trace is when the mixture thickens to the point where you can drop some of the mix back into itself and it leaves a trail. This stirring process can take up to 45 minutes, depending on the interaction of ingredients. It is then that essential oils are introduced. Essential oils are derived from plants through distillation or steam. Telesky measures three aromatic capfuls of tangerine essential oil into the bowl, as Hayward is stirring, saying that the combination of tangerine oil, cranberries, and the oils, make a therapeutic soap that’s beneficial to the skin.

“Since we leave the skins and seeds when crushing the cranberries, it acts as an exfoliant and

Top: Plastic containers are used for molds. Below: Telesky wears safety glasses to mix up the lye.



Easy Soap Recipe

INGREDIENTS:

3 lbs. Vegetable Shortening (1 can)

6 oz. lye

12 oz. cold water

~Melt/heat the shortening in an enamel pan on stove.

~Place cold water in glass bowl and slowly add lye while stirring with a stainless steel spoon. Stir until water is clear. (Remember: always wear eye protection and stir in well ventilated area.)

~When the shortening and lye are at approximately 100 degrees Fahrenheit (both should be within 5 degrees of each other)

pour lye into shortening while stirring.

~Continue stirring until trace is achieved. (Trace is when it thickens to the point where you can drop some of the mix back into itself and it leaves a trail.)

~Next add herbs, essential oil, or spice for color (tumeric makes yellow....paprika makes orange.)

~Stir and pour into molds.

~This recipe fits in an 8"x8" container, but other containers such as Pringles cans or specialty soap molds work fine also.

~Put molds in a warm, insulated place and let set for 24 hours, then cut. Place on rack and let cure for 2-3 weeks.



Once the soap has cured, Hayward trims the soap into personal sized bars by hand using a vegetable peeler. The trimmings are used in hand-milled soaps including the pie and marbled soaps.

the citrus fragrance is a mood lifter," she says, adding that grape seed oil contains high-grade vitamin E and cranberries are rich in vitamin C—both are antioxidants.

Now that the soap is ready to pour into molds, Telesky checks the pH with a test strip.

"It's 10," she says with a smile, explaining that soap should have a pH between 7 and 10 so it won't irritate the skin.

Next they pour the soap into three white plastic 5"x9" containers, and Hayward stirs each one until she "feels the mix is right."

After two days, Hayward will pop the soap out of the molds and cut into shape. Then the soap must cure.

"With time, the pH will go down," Telesky says. "Any lye base soap must cure at least two weeks, some taking up to eight weeks," she says, noting, "if the Ph stays above 10 we grind it up

and make laundry soap."

Once the soap has cured, Hayward uses a vegetable peeler to trim and shape the soap into personal sized bars.

"We try not to waste anything," Hayward says, pointing to the pile of thin strips of soap that will be used in other hand-milled soaps like marble soap and topping for pie shaped soaps.

Hayward grows vegetables on her Columbia County farm; Telesky grows flowers and herbs in her backyard garden in Milton.

Tomatoes, cucumbers, carrots, and red beets are used in some of the soaps for color and nutrients. Spices, including paprika, turmeric, and cinnamon, are also used for color and fragrance.

The flower garden was the inspiration for the first batch of soap.

"I grew some calendula flowers and said, 'Mom, I want to make soap,'" Telesky remembers. "Then

my step-dad asked, 'Can you make me some oatmeal soap?' And that's how we got started!"

After graduating from Bloomsburg High School in 1989, Telesky attended Virginia Polytechnic Institute State University, and received an associate in science degree. There, she says she learned how man-made products are harmful to your body.

"Everything people use on their skin is absorbed into the blood stream," she says, adding that the uses of nicotine, nitroglycerin and birth control patches show how effective the method is in introducing products into the body.

One of the examples she uses in her workshops is Triclosan—an anti-bacterial agent. It's widely used in toothpastes, deodorants, detergents, cosmetics; anything that is made with anti-bacterial properties.

"The problem with Triclosan,"

says Dr. Cindy Kepler, assistant professor of Chemistry at Bloomsburg University, "is when used frequently, it eventually becomes ineffectual in killing bacteria." Kepler explains that bacteria will adapt and become resistant to the products used to kill it.

Telesky says she suffered from eczema and was sensitive to many products including perfumes, deodorants and soaps. Today she makes most of the soaps, lotions, and creams she uses, as well as those for her husband, Nick, 31; and their two daughters, Tacie, 4; and Sydney, 1. Telesky created a baby soap she calls "Sydney's Bath Bar" that she says took her two years of testing before she liked the results. She has made a soap containing coffee and coffee grounds, a hunter's soap that masks odors, a hand soap that eliminates odors like onions, aromatherapy soaps and "Tacie's Bath Fizzers." Fizzers are soothing bath tablets made with cornstarch, baking soda, citric acid (vitamin C), and essential oils.

Soap isn't the only product Telesky creates; she offers a complete line of soaps, lotions, deodorants, salves, and creams.

Telesky creates the recipes and her mother makes some of the oils. Although Hayward makes several oils including calendula, peppermint, sage, and oil of oregano, some come from the grocery store.

"I'm cost control and pricing," Hayward says, using her 13 years of experience as a sales representative for a local toy distributor. Telesky works as a supervisor at ConAgra Foods in Milton, after giving up her job at Beverage Capital, Baltimore, in 1999 to come back to the area.

"I wanted my kids to grow up around their grandparents,"

Telesky says. "I wanted them to know the benefits of family life and living in a rural community."

Telesky says she enjoys the challenge of creating new recipes, but adds that finding time to get everything done can be frustrating. But after a hectic workweek, Saturdays find mother and daughter in the old farmhouse mixing up a batch of something similar to what their predecessors made 142 years ago.

Frosty Valley Naturals can be purchased at As Nature Intended and the Centre of Health and Wellness, Bloomsburg; and at Natural Food And Garden and Ard's Farm Market, Lewisburg. Or go online at www.frosty-valleynaturals.com.

"Everything people use on their skin is absorbed into the blood stream."

—Amy Telesky

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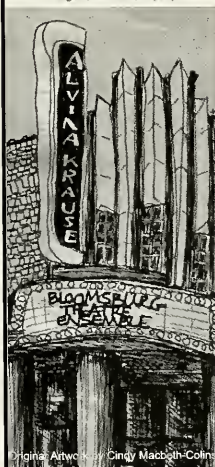
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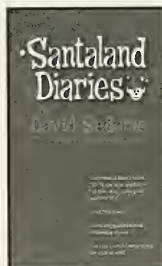
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COURTHOUSE



Columbia County Courthouse, located in Bloomsburg, was built about 1850

Columbia County Fixes Outdated Gaps in Security

by Debbie Massic

While the nation has increased its security because of terrorist threats and increasing violence, security at the Columbia County Courthouse “is nil,” according to County Sheriff Henry Roadarmel Jr.

“The Courthouse is the least secured in the commonwealth,” he claims.

Commissioner Leroy Diehl sees the situation differently.

“I think courthouses all over have been improving security in the last year,” he says, noting, “we’re ahead of other sixth-class counties. Luzerne updated its just last year.”

A state law may require that all buildings where

judicial procedures are held need security, whether in courtrooms, or the chambers of judges and district magistrates, according to Montour County Commissioner Bernie Swank.

“It was not always mandated that a courthouse be secured, but we’ve been told that down the line it will be,” she says.

The Columbia County Courthouse on Main Street, Bloomsburg, was built about 1850. Since then, it has had few security features added.

A metal detector is located in front of Courtroom One, the main courtroom, but no one monitors it. The detector is only used for the main courtroom on criminal trial dates and days of jury selection or a jury trial, says Roadarmel. All main doors to the

USE

SECURITY

courthouse are unlocked as well.

A state law requires licensed weapons to be stored in lock boxes in the front of the courthouse. An 8" x 12" sign hangs on the front door of the courthouse stating the instructions, but no one enforces it, says Roadarmel.

"We've had people come in here with guns that were not authorized, and we had to escort them out," he says. "They're not arrested, they just failed to see the sign."

As he pushes for additional security, Roadarmel finds an obstacle.

"I've tried to develop a security system, but I've been shot down by the county commissioners who say it's not necessary and there is not enough money," he says.

Security systems average between \$50,000 and \$75,000.

"We've been discussing it for the 10 years I've been here," Diehl says. "A lot of people thought it

wasn't necessary. It's going to cost a lot of money."

Roadarmel did have an alarm system installed in 1997 throughout the courthouse, so that he could be alerted in an emergency. If a situation occurs where help is needed, a button, located in almost every office of the courthouse, can be pushed that alerts the sheriff and deputies. Previous commissioners agreed to this system. It is used about two or three times a year, Roadarmel says.

This system isn't comparable to the security systems of most county courthouses. Montour, Northumberland, Luzerne, and Lycoming, and most federal courthouses are fully secured with metal detectors, X-ray machines, and cameras, according to Roadarmel, and they have been for 20 years.

During a trial at the Multnomah County Courthouse in Oregon, 1979, a man shot and killed his ex-wife's lawyer, wounded his former spouse and then killed him-

self. The courthouse lacked any security at that time other than the sheriff's deputies, according to Sgt. John Melligh of the Multnomah County Sheriff's office.

That particular event did not immediately change security in

Multnomah's Courthouse.

Unarmed, uniformed public safety officers were added soon after.

It wasn't until 1994, that the courthouse installed a perimeter security system consisting of metal detectors and X-ray scanners. Officers now check everyone coming into the courthouse and all their baggage. The sheriff's office holds any non-deadly weapons people carry. The sheriff deputies are armed, and facility security officers in the courthouse are also available to handle situations, but are unarmed.

"We do random searches on everyone including the governor," Melligh says. "We know they don't have weapons, but it helps us keep a sense of security. Sometimes, we do come across knives that are illegal."

In the county's Arraignment Courthouse, located across from the main courthouse, a milk carton with gunpowder, a fuse, and numerous weapons were recently found, according to Melligh. Since then, security has increased.

"You never know what's going to happen," Roadarmel says. "There's an act of violence about every 10 days here, usually threats by ex-

"We'll do whatever it takes to do the job, but we're not going to do it halfway."



Amy Balfour

Leroy Diehl



Anyone who enters the courthouse will be searched for weapons and dangerous items. Security personnel will inspect all bags, boxes, and other closed containers for possible weapons.

All licensed weapons required by state law will be stored in lock boxes in front of the courtroom preventing any violent threats inside the building.

Left: Deputy Sheriff James Arter keeps a watchful eye over Courtroom One.

husbands in support cases.”

“About 80 percent of violent outbursts we see come from cases that deal with family matters, like child custody and divorce, which was the case when the lawyer was shot in 1979,” Melligh says. “People are unstable and their emotions run very high.”

“Our biggest problem is individuals who are upset with the court system, especially those dealing with probation,” Sgt. Claire Heath of the Montour County Sheriff’s Department says.

Although there have been no situations where anyone was killed or injured in the Columbia County Courthouse, the possibility of one occurring exists. No courthouse employees have complained about feeling unsafe, Diehl says.

“The bar association and lawyers are especially concerned with it,” says Gail Kipp, the county’s chief clerk.

Columbia County is a relatively small county, with a population of 64,151 as of the 2000 census and its size doesn’t guarantee or protect it against violence.

Columbia County Courthouse handles about 1,200 criminal and 2,000 civil cases a year, with 12 sheriff’s deputies transporting up to 25 prisoners a day. The county prison currently holds 140 prisoners, which has increased 50 percent in the last few years, Sgt. Tom Gible says. The maximum capacity of the prison is 200 prisoners and he expects it will reach this number in the next five to 10 years. With the increasing trials and prisoners, the risk of courthouse violence increases.

Montour County has a population of 18,236. Everyone who enters the Montour County Courthouse passes through a metal detector, which is manned at all times when

the courthouse is open, according to Sgt. Heath. The metal detector was recently installed in January 2002.

“Heightened security measures due to September 11 made us decide to increase our security,” Heath says. “It seems everybody is going through some type of change in security.”

In addition, Montour County wanted to get a jump on the soon-to-be mandated law requiring judicial facilities be secured, Swank says.

More features are being added to the Montour County Courthouse. A buzzer system is being installed in each office in the courthouse in the event someone tries to run through the metal detector. The sheriff’s department will be the central security location for the buzzer system. Also, courthouse employees will be given photo IDs and only one entrance will be

“We’ve had people come in here with guns that were not authorized, and we had to escort them out.”

“It was not always mandated that a courthouse be secured.”



Arny Balfour

accessible with a code entry.

Cumberland County, with a population of 213,674, had its courthouse security updated in 1997. Security guards and deputy sheriffs guard the two entrances to the courthouse. A metal detector and X-ray device secure the inside of the building, and surveillance cameras watch the outside. The courthouse sees about 2,500 criminal cases a year, about four times as many miscellaneous cases, and civil cases.

“Thank God nothing bad has happened here since the 1950s,” Sgt. David Zeigler of the Cumberland County’s Sheriff’s office says. “We just want to maintain an extra visual.”

“I’ve heard commissioners are talking to contractors about secured locks and security systems, but they haven’t talked to me yet,” Roadarmel says of the Columbia County Courthouse. The Commissioners are planning to increase security, but not with the sheriff. “We have no reason to talk to the sheriff because this is the commissioner’s job,” Diehl says.

Roadarmel recommends that security cameras, guarded metal detectors, locked doors, limited access to the courtrooms, and the use of security cards among employees are implemented by trained and educated operators.

A Courthouse Security Policy has recently been drafted, according to Diehl. The plan was given to the court

system, the bar association, the county’s negotiations lawyer and all court supervisors to review. It is based on policies from three or four other courts, modified to fit the situation at the Columbia County courthouse, says John Ash, the county’s director of personnel.

The plan includes locking all exterior doors, except the front door, which will have security personnel present. Video cameras, video tape recorders and metal detectors (stand-alone or hand-held) will be installed to monitor the entry and exit of all persons to the courtroom. Handicapped persons can enter through the handicap accessible entrance on the east side of the courthouse after ringing a buzzer and speaking to a security officer through an intercom.

Anyone who enters the courthouse will be searched for weapons or dangerous items, as will any bags, handbags, boxes or other closed containers. Any potential weapons found will be held in a secure area until the visitor leaves the courthouse.

The security guards will be trained and have knowledge of the Pennsylvania Crimes Code and Rule of Criminal Procedure, according to the plan. They will be issued a gun that will remain hol-

Columbia County has the “least secured courthouse in the commonwealth,” according to Roadarmel.

stered unless their lives or the lives of an employee or visitor are in danger. Diehl says they would prefer the guard to be a retired police officer, who will be in charge of two other guards.

All employees of the courthouse will receive a copy of the plan and will sign it after it is adopted. Everyone, including the judges, must agree to abide by all the rules.

They will be expected to abide by the same guidelines as visitors, Diehl says. They cannot let anyone in a side door, for example, or they will be subject to punishment.

A great deal of planning has to go into the system because no one wants to spend a lot of money to have just anyone use the courthouse doors, Diehl says.

The Commissioners want to make sure the system works and takes into considerations all entrances into the courthouse. They have not determined punish-



Amy Balfour

Along with the existing metal detector, video cameras will be installed to monitor the entrance and exit of all persons inside the courtroom.



Amy Balfour

ments for visitors who violate the Courthouse Security Policy, but employees will be subject to appropriate discipline, which may include dismissal.

"We'll do whatever it takes to do the job, but we're not going to do it halfway," Diehl says. "Once it's done, no changes can be made."

He expects the system to be ready by the beginning of 2003. Equipment and renovations will cost about \$15,000, not including the salaries of the security guards, Ash says.

Hazards to a courtroom can include the prisoners being tried. They are sometimes violent, unpredictable individuals, and even though they may be prevented from car-

rying weapons, the threat of defendants becoming violent is evident. Some lengths to which counties go to contain the inmates may be too much.

Stun Tech Inc. has developed the REACT stun belt that prisoners wear under their jumpsuits that "shock" them if they get out of control.

The Human Rights Action Network and Amnesty International believe the belt could potentially be used as torture, which is prohibited in Title 18 of the United States Code. It is a greater risk to those with a heart ailment. Both groups continue fighting the use of these belts.

Despite the dangers, Diehl remains confident with the current security system.

"I think other areas may need increased security, but I think we're fine without it," Diehl says. "If someone has a reason to come after you, they'll do it when you're at home or going to your car, not here. I'm in the minority, so we're going to address the concerns of folks." S

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The Corn Colonel



The Bloomsburg farmer's market in 1965

by Joe Marsicano

Working at the farmer's market in Bloomsburg for 13 years has left Bill Bitler with a crop of memories. Bitler remembers going to the market with his grandparents when he was a child in the 1940s. He says he remembers growing up on his grandparents' farm and growing corn, tomatoes, and other crops. He says he also remembers the warmth of summer and the smell of freshly picked fruits and vegetables permeating the morning air.

After graduating with a master's degree in business at Penn State and serving 30 years as an Army ordnance officer, Bitler, 63, retired as a colonel in 1989 and returned to his roots, harvesting crops on his grandparents' farm.

Bitler's wife, Rachel, 58, made an easier transition into farm life. "I married a farmer," she says.

The Bitlers operate their produce stand near the post office. Like the other farmers, their stand is open Tuesdays, Thursdays, and Saturdays, June 1- Oct. 31.

"Our major crops are corn and tomatoes," Rachel

beans, "and little dabs of other things."

While many area supermarkets offer the same fruits and vegetables, the farmer's market offers fresher products.

"It makes sense to come here because things are going to be fresher and you can talk to the person who grew the item," she says. "People know what the vegetables were sprayed with, and that they were picked fresh. It's the next best thing to growing it yourself."

The Bitlers' crops are picked "one or two days before they're sold at the market."

Nevin and Nancy Raup of Bear Gap also believe that farmer's markets offer a quality and home-style product. The Raups have been at the Bloomsburg market 21 years.

The Raups grow cauliflower, spinach, cabbage, potatoes, and other vegetables for their stand. They also sell Indian corn and squash for the

"It's the next best thing to growing it yourself."

—Rachel Bitler

Rachel Bitler

Bitler says, but they also plant potatoes, peppers, cucumbers,

Joe Marsicano

Thanksgiving holidays.

"They're a lot fresher than a supermarket," Raup says. "The farmer's market is definitely fresher, bottom line."

Above average temperatures and a severe drought this season caused the Bitlers to lose most of their major corn crop.

"It was a terrible year," Bitler says. "It was very dry but the extreme heat made it worse. If you have more than a couple of days over 85 degrees, the blossoms won't pollinate, they'll fall off, and you'll have a lot of plants with nothing on them."

Bitlers' stand is only open for five months a year, but the work and labor to make their produce available for sale is a year-long effort.

"I spend the next month [November] getting ready for next year," Bill Bitler says,

"because I'll start ordering seeds and supplies for next year. Plus, we have to trim the brush around the fields and make lots of firewood—then I can sit around the fireplace at Christmas time."

The farmer's market is only a mere glimpse of a bustling past.

"There were many vendors back in the early days," Bitler says. "There were only six farmers this year. It's dropped off because it's too much work and there's too much physical labor involved."

Nancy Raup says the decline of the market can be blamed on people moving out of the area seeking high-income jobs.

"Nobody wants to work here anymore," she says. "My kids are grown up and won't do it so it's hard to find people. The farmer's market is a dying art." *S*




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Don Binstenine
Founder



We are proud to have been a part of the local community for the past 25 years, and show our loyalty by performing honest and straight-forward business policies. As the president of Liberty Chevrolet-Cadillac Inc., I take pride in the company's success in the area. You're not just a number here. You're a friend. My dad believed in being active in the community in which he lived. I have the same philosophies and plan on making my life here.

I invite everyone to stop in and see why we really are...

"Easy To Deal With!"



Dan Binstenine
President

LIBERTY
CHEVROLET-CADILLAC
420 CENTRAL ROAD, BLOOMSBURG



MON. thru FRI.
8:30am-8:00pm
SAT.
8:30am-3:00pm

784-2720

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Bloomsburg~

New
Challenges

New
Opportunities

