



The Voice

*The Gadfly shall find out
who is wise, and who
pretends to be wise.*
-Socrates

January 28, 1988

Bloomsburg University

Bloomsburg, PA 17815

CGA vote strengthens Voice financial growth



Members of the executive board of the Community Government Association ponder on the issue of the financial self-sufficiency of *The Voice*.
Photo by Chris Lower

by Melissa Harris
for *The Voice*

The Voice's proposal to become financially self-supporting in the future was passed at the Monday night meeting of the Community Government Association.

According to the proposal, CGA funding for *The Voice* has steadily decreased for the past three years while advertising revenue has increased.

A separate operating account for *The Voice* would be established in the University Trust which would receive any advertising revenue and pay operating expenses.

The Voice would build up reserves to be used on an ongoing basis.

Ten percent of the advertising revenues would be designated as stipends for the publication staff, increasing the stipends currently paid to the staff, the proposal states.

The new proposal also approved editors taking internship credits in addition to receiving stipends.

The advertising staff would also be eligible to receive a 10 percent commission on new advertisements sold. Advertising managers, however, would not be eligible to receive commissions because they receive stipends.

Before voting, CGA senators received an amendment suggested by the executive council stating, "In any semester in which an editor or manager is receiving academic credit, he/she shall not be eligible to receive a stipend or commission."

The Senate defeated the amendment 21-18 and passed the proposal. In other business, CGA announced

that the off-campus shuttle bus routes from last semester will be in effect until maps of the new routes can be published by the university in approximately two to three weeks.

Anne O'Brien, CGA corresponding secretary, reported to senators that the Board of Student Government Presidents has decided that students who wish to join Commonwealth Association of Students (CAS) will no longer send \$2 to the Bloomsburg CAS chapter.

David Gerlach, executive assistant, discussed the alcohol seminar he attended at Susquehanna University with Dean of Student Life Robert Norton and Director of Student Development Dr. Jack Mulka.

After two alcohol-related deaths at Susquehanna in recent years, Susquehanna, along with other schools, is trying to motivate students to be responsible with alcohol.

Student Trustee Karen Cameron

announced that petitions for the elections to executive council for next year are available at the Information Desk and are due Jan. 29.

The Senior Banquet will be Friday, April 22 at the Woodlands. The senior class dues, which are \$10, must be paid in order to go to the banquet.

A number of meetings were scheduled including: Governing Board, Wednesday, Jan. 27 at 6:30 p.m.; Student Organizations, Wednesday at 3 p.m.; and Awards Committee, Tuesday, Feb. 2 at 1 p.m.

The senators were reminded that the Bloodmobile would be collecting donations in Kehr Union this week.

They were reminded that the Town-Gown meeting will be held the first week in February.

As well, they were informed that a new pay phone has been installed near the McCormick Center for Human Services.

Theta Chi: not yet a Bloomsburg chapter

ness for IFC this Sunday will be to come up with probationary requirements pertaining to Theta Chi.

"We will probably use guidelines similar to those used with Gamma Epsilon Omicron."

Smith said it is not possible to predict at this time when the colony will obtain a permanent status on campus.



The first major snowstorm of this semester made many roads impassable and sidewalks treacherous. Be careful of walks like this one.
Photo by Ben Garrison

FBI probes Hart contributions

by Kim Murphy

L.A. Times-Washington Post Service

The Department of Justice said Tuesday that the FBI has been asked to investigate allegations that Southern California video producer Stuart Karl improperly funneled campaign contributions to Democratic presidential candidate Gary Hart in 1984 and 1988.

John Russell, a department spokesman, said that Justice Department officials contacted FBI agents in Los Angeles Monday to discuss the probe, launched in the wake of news reports that Karl had secretly reimbursed his employees for contributions to Hart and put a Hart aide on his payroll in 1986 and early 1987.

Federal election law limits individual contributions to \$1,000 per election and also establishes criminal penalties for hiding the true source of campaign contributions.

Rama Middell, a former senior executive assistant at Karl's now-defunct video company, Karl-Lorimar Home Video, has told reporters that Karl asked her and other employees to donate to Hart's 1984 campaign in order to get around the \$1,000 contribution limit.

Other former Karl employees told the Orange County Register last week

that Karl pressured workers into making contributions and then reimbursed them.

"That's illegal, if that's what in fact took place," said one Justice Department official, who asked not to be identified.

"That would be a violation that we would be very interested in," he added.

However, Hart could not be held criminally liable for any of the purported contributions unless it could be established that he knew the money had been secretly funneled from an unreported source, officials said.

Russell said the investigation, requested by U.S. Attorney Robert C. Bonner in Los Angeles, is a "preliminary" probe that will focus "on whether these contributions that the employees made violated federal criminal statutes."

Bernie Schneider, general counsel for Hart's 1988 campaign, said "no laws were violated by the campaign, to my knowledge. We're looking at it, and Gary's made it very, very clear that he wants his campaigns to be conducted in not only a legal way, but at a standard that exceeds legality."

Campaign officials said they have

Index

Volunteers are needed for the annual Alumni Phone-a-thon, to be held in late February.

Page 3

A personal interview with Gary Larson proves he's not on The Far Side.

Page 4

For highlights of last night's basketball game, see Page 8.

Commentary page 2
Features page 4
Comics page 6
Sports page 7

Bloodmobile helps BU students

by TJ Kemmerer
News Editor

Acute Lymphoblastic Leukemia (ALL), a disease which affects white blood cells, has been part of the life of one Bloomsburg University student for the past eight years.

Daniel Gray, 21, was 13 years old when he was told he suffered from ALL.

An abnormal production of white blood cells is the main affliction of the disease.

Gray describes ALL as cancer of bone marrow. "That's why you have an abnormal production of white blood cells," he said. "Young blood cells that don't function correctly crowd out normal blood cells that fight infection."

Currently, Gray is in remission, his body is free of the cancer.

Remission, as described by Gray, is when the cancer cells are gone. "It

is held there by medicine, like chemotherapy. Then you are taken off the medication to see if your body can function without it," he said.

Chemotherapy is a broad spectrum treatment, which requires blood transfusions to replenish the blood cells lost during the treatment.

Gray states, "Chemotherapy knocks the system down. It kills the bad cells. It also kills the good white blood cells and red blood cells. It's not selective. So your (blood) counts drop."

Platelets lost during chemotherapy are responsible for the clotting of blood. Without a proper level, a person could suffer from internal bleeding.

According to Debbie Snyder, a registered nurse at Geisinger Medical Center, it takes about 12-14 units of platelets for each transfusion, depending on the weight of the patient.

Another product needed by chemotherapy patients is hemoglobin, the oxygen carrier of blood.

Hemoglobin is obtained through transfusions of packed red cells, described by Snyder as platelets and red blood cells taken out of whole blood. This is done to limit adverse reactions to transfusions to whole blood cells.

When Gray is in need of blood products, he can use up to one transfusion a day.

Even though there has been a shortage of blood products, receiving blood has never been a problem for Gray. He states, "If there ever was a problem, they never told me."

Gray feels that donating blood is very important for everyone. "If the blood wasn't there, I wouldn't be here. I would donate, but with all the medicine I have had, I could never be able to."

Commentary

A story of 'principals'

by Ellen Goodman
Editorial Columnist

What follows is a tale of three high schools. Eastside High, Hazelwood High, James Madison High.

The first of these, Eastside High, Paterson, N.J., is run by a principal named Joe Clark. In case you have missed Clark on television, he's the man who patrols his hallways like a para-military ruler of an unruly country, armed with bullhorn and baseball bat.

The second, Hazelwood High, Missouri, is run by Robert Reynolds. This man has used a more delicate instrument to exercise his authority: a blue pencil and scissors to snip real life from student news.

The third, James Madison, is wholly fictional. It springs from the imagination of Bill Bennett, the secretary of education, who created it as a showcase for an ideal curriculum.

At first glance, the three high schools seem unconnected; separate. But in some subtle way, they are current variations on the same theme. They suggest the return to control, the stiffening of authority in the schools, the growing popularity of law-and-order education.

The Eastside success story is in some ways the ripest. Joe Clark's school (and make no mistake, it is HIS school) was more a haven for drugs and violence than for education when he took over. It was a prototype, the worst-case scenario of inner-city anarchy and neglect, in need of a savior.

In his first year, Clark kicked out 300 of his 3,000 students. Last week, threatened by the school board for ex-

pecting 60 more who were failing, he filled an auditorium with his fervent supporters: Eastside students and parents.

Hazelwood High is a less tumultuous place, but is not without its problems. Teen-age pregnancy, and the aftermath of divorce, for example. When the school paper tried to publish stories about these issues, the young journalists were censored by the principal.

Last week, the Supreme Court supported the school. It gave the principal, indeed any principal, the right to censor virtually anything. In the words of Justice White: "A school need not tolerate student speech that is inconsistent with its 'basic educational mission.'

James Madison High School is happily unencumbered by any students at all. Yet the curriculum that Bennett wrote for this school is also about toughening schools from the top down. Bennett describes the course of study this way: "Our children should know about continental shift and quadratic equations, about Gothic architecture and the Gettysburg address, about what a symphony is and about who Shakespeare was and what he wrote."

James Madison isn't a cafeteria high school where students pick and choose courses. It offers something more like a sit-down meal where students are expected to swallow what is served.

What are we to make of the tale of three high schools? As a parent I have one set of feelings. I cheer the sheriff who cleaned up Eastside High and

made it safe. I empathize with the Hazelwood principal who wants power over the messages going to the young, at least under his own roof.

I would sign up my children for meaty fare at James Madison High School.

But as a citizen, I wonder about how easily we settle for control. How quickly we retreat to authoritarian habits.

The educational hero of the hour, Joe Clark, is also an autocrat who raises test scores by expelling the low scorers. The victor in the Supreme Court has forgotten what Justice Brennan writes in his dissent: the "mandate to inculcate moral and political values is not a general warrant to act as thought police...." Those who call for higher standards can also signal a return to a rigid curriculum at Madison High.

There is a scent of authoritarianism in the tale of three high schools. It goes beyond the idea that Teacher Knows Best.

Our concern that 'things' are out of control prompts us to shore up the framework of our institutions. Anxiety about the future, that vague sense of national slippage and hard times ahead, gets reflected in a mandate to shape up the young.

These are good, caring impulses. But the best high schools when they work are like the smoothest adolescence—and maybe just as rare. They're a place of transition from childhood to citizenship, a time when the controls are gradually handed over. I missed those chapters in the tale of three high schools.



Senator not satisfied with executive board's actions

To the Editor

I am taking this opportunity to profess my pride in our Community Government Association. After "discussing" *The Voice's* newly proposed budget for over two months, we finally called it to a vote and it has been passed.

However, my joy for the senate's success is overshadowed by some statements made by the executive board during the meeting in regard to the entire matter.

First there was the ever-articulate Jim Fritchman, CGA vice president, "We, the members of exec board felt that the whole problem with the issue was the question of stipends versus credits so that is why we (again exec board) added the amendment D-6." (Parenthesis mine).

For those who are not on the CGA senate, the amendment to *The Voice's* proposal stated that, "In any semester in which an editor or manager is receiving academic credit, he/she shall not be eligible to receive a stipend or commission."

When the amendment went to discussion, several senators stated their dissent to the proposed addition to the proposal. John Walker, representing the Junior Class, said, "I think that for all the work involved in what they do, the stipends are very trivial."

"As for internship credits and the stipends, I know for a fact that I'm hoping to get an internship this summer and make quite a bit of money doing it."

After Walker finished, another senator who I was unable to identify due to my seat, raised the question, "Are paid internships available in other areas?" To which Fritchman quietly replied, "Yes."

Then still another senator, again her

name obscured due to my seat, said, "It is their budget, and I think that they should be allowed to do what they want with the money." An interesting point that hadn't been raised up to this point. My mind was almost made up. Then, my decision was made for me.

Marie Graziano, project coordinator and member of the executive board, said, "If there was all this discussion about it now, we should have been discussing it in earlier meetings."

She's right, you know, WE CERTAINLY HAD ENOUGH OF THEM!!!

The only flaw in her argument was the fact that the other meetings were totally monopolized by the executive board arguing and bantering with the then Editor-in-Chief of *The Voice*, Donald Chomiak.

We heard from Executive Representative Tim Kurtz, "Well, Don, if the stipends are insignificant compared to the work you do, then you could do without them couldn't you?"

We heard from Jim Fritchman, "Uh, how do we know that you won't load the paper with ads so you can increase your revenue and thereby increase your stipends?"

Other statements were made during the harangues that were unattributable due to lack of order. Statements like, "Have you ever thought of paying the reporters instead of the editors?", "If *The Voice* is a class, why do you get paid to do it?", and "Why do you get stipends when no one else does?"

If this weren't enough, we then have Kris Rowe, parliamentarian on executive board, tearfully say, "I busted my butt to do these parking surveys and didn't get a dime for it!"

That explains why she didn't have

the new bus route ready for distribution at the beginning of the semester, she was too busy looking for pity.

Every session ended with the same motion to table the issue "due to its complexity" and I actually began to think that maybe there was something I had missed when I read through the document when it was first given to me so many weeks ago.

I began to think that *The Voice* was trying to pull one over on the senate and I was ready to vote "no."

Then when Fritchman made his statement about D-6, I realized that senate had no input whatsoever on any of the two amendments already approved or the newly proposed one.

I finally realized it was not *The Voice* staff trying to dupe me, or us, but actually our own exec board!

THEY made all the amendments, THEY asked all the questions and THEY made us, or me at least, feel incompetent to make this decision. I realized I wasn't alone then as several senators spoke their minds, for the first time on the issue.

And Graziano had the audacity to say we should have made these comments earlier?

My perspective on CGA has certainly changed. I don't know how much I can trust my exec board anymore. I, for one, will keep a watchful eye on its members from now on. The senate must be aware of what is going on. Hell, the students should be aware of what is going on.

Do you?

The "C" stands for Community. The student-elected senate makes the decisions not the executive board.

Maybe someone should tell them that.

ONE DISAPPOINTED SENATOR

Roommate attack brutal

To the editor

Mr. Roberts article "The Trouble With Roommates" is a vicious attack on people who are overweight. There are so many colorful, eye-opening events that happen during your first experiences with roommates that I find it distressing that he chose to be superficial, prejudiced and unimaginative.

Supporting his immature concept is the statement, "No one could give birth to two of those within a four year period." Also his sarcastic comment hinting that the college should have warned him about his fat roommate with a picture further supports my statement.

Mr. Roberts exhibits some talent for writing humor, but perhaps he could go easy on the physical traits and attack personality. After all, it's personality that counts. That is a lesson he failed to learn living with people.

Glenn Bateman

Whatever it is, your opinion counts

by David Ferris
Staff Troublemaker

Welcome back to the hallowed halls and steamy sidewalks of Bloomsburg University. I trust you had a pleasant holiday.

I've had numerous requests to do another article on how to write letters to the editor, or editor-letterizing as I called it last time around.

First let me assure you that we encourage you to write with your opinions. We like to get mail, even if it doesn't say nice things about us. More importantly, I and many other editorialists write with the primary purpose of forcing people to think. I don't necessarily intend to make you agree with me, but I hope that at least get you to examine your own feelings about the subject at hand and determine for yourself why you feel as you do.

Often I'll make a statement in my articles that is diametrically opposed to the actual way I feel, in order to point out certain patterns of logic. Usually this is disguised with humour. Since everything else I write is also disguised with humour, the reader is (hopefully) forced to consider my arguments at depth in order to determine my true meaning.

Let me also point out that we do not expect you to write letters with the eloquence of Shakespeare. That would be interesting, however...

"O Registrar, O Registrar,

Thou hast scathed the depths of my soul

With thy burning arrows of incompetence..."

Your opinion is valued, regardless of the quality with which it was applied to paper. Most of you reading this are college students or faculty, so we would like to see a level of writing skills commensurate with that distinc-

tion, or at least high school level. I have seen a number of articles and letters from people who were obviously quite intelligent and felt strongly about the subject matter, but the writing skill displayed would place them somewhere in elementary school. I'm not talking about a few misspelled words or a dangling participle, I mean these people couldn't write down a proper sentence if their lives depended on it. No punctuation, over a third of the words misspelled, dismal grammar.

The common reaction to this sort of thing is to reply, "What I said was important, not the way I said it." True, to an extent, but the problem is that if the author's writing is that bad, the person reading is not able to decipher the intent. I've seen notes in which I could not determine whether the writer was for or against the topic as they had left out or terribly misspelled key words and phrases.

This should not deter you from submitting letters to the editor. I would hope that if your skills are a bit lacking, you would have the desire to improve them in order to become a better person. Keep in mind that few things impress an employer more than the ability to write well.

Before submitting your work, ask a friend (preferably someone who can read) to look over the piece and offer advice and constructive criticism. With useful feedback, you can find the areas in which you are lacking and concentrate on them. Practice is also essential.

We don't expect a submission to be in term paper format either, but you really should make an effort to type the letter or at least print neatly in ink.

You must also sign your letters and include a phone number. We can withhold your real name if you re-

quest, but *Voice* policy requires that we have a signature before we print. This minimizes the papers' liability in the event of a fraud.

Writing anonymously is acceptable in many cases, such as when the author divulges personal experiences that should remain private, but most of the time you should not be afraid to use your real name. Many readers will place less credence on your argument if you are not brave enough to state your case publicly, using your own identity. After all, I use my real name on all the rubbish I put out and I haven't been mugged yet. (Of course, the fact that I'm a homicidal psychopath with no moral restraints and a nasty disposition may have something to do with my prolonged survival.)

Now I must move on to the contents of the letters. Remember that this page is an "Opinions" page, devoted to editorials and readers' opinions. By definition, everyone has an opinion, even if that opinion is apathy. You cannot realistically criticize a person for being opinionated in their editorial or letter on the Opinions Page.

Try to keep some originality in your remarks. Quite often, especially concerning hotly debated topics, the vast majority of letters contain the same old arguments that have been thrown around for years. No new ground is broken, no new points brought out.

This is largely because neither side is listening to the other and each ignores the cliches and slogans of the opposing team. Try to find a new angle and avoid those slogans!

One specific point: keep away from the two cliches that seem to be in every other letter to the editor these days. "Wake up and smell the coffee" was clever when Ann Landers first used it thirty years ago.

Since it is usually used to imply "if you disagree with me or have an opposing opinion you are being unrealistic", it's underlying value is dubious at best.

The second editor-lettering no-no is the sarcastic build-up structure consisting of a mocking version of the opponents' stand stated as a question, followed quickly by "I think not". The build-up technique is acceptable, sarcasm is certainly a mainstay of editorial literature, but that "I think not" bit has to go. That line went sour when the Roman senators kept using it to reply to Julius Caesar's letters from France.

When you are replying to a specific article or letter, try very hard to discuss the actual contents of said article/letter. Too often a letterizer will reply to a letter on a topic, the budget for instance, but neglect to address any of the points in the original piece. They ramble on using the usual collections of cliches and express a general dislike for whomever wrote the first article and finish off by telling them to wake up and smell the coffee.

This is fine for a discussion over lunch, but hardly makes a useful rebuttal to the offending submission.

Again let me emphasize that we encourage you to write in with your thoughts and opinions. We only ask that you make them legible and intelligent.

Now, if you'll excuse me, I have to get working on a letter of my own.

*Scranton Commons, den of despair
Thy toast doth not sate the longing
of my maw*

*And thy potatoes, mashed though
they be by the retinue of contract,
Do indeed embody lumps, so as to
invoke the rage of my roommate...*

Editor-in-Chief.....Karen Reiss
Managing Editor.....Tom Sink

News Editors.....Lisa Cellini, Tammy J. Kemmerer

Features Editors.....Lynne Ernst, Glenn Schwab

Sports Editor.....Mike Mullen

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Advisor.....John Maitlen-Harris

Voice Editorial Policy

Unless stated otherwise, the editorials in *The Voice* are the opinions and concerns of the Editor-in-Chief, and do not necessarily reflect the opinions of all members of *The Voice* staff, or the student population of Bloomsburg University.

The Voice invites all readers to express their opinions on the editorial page through letters to the editor and guest columns. All submissions must be signed and include a phone number and address for verification, although names on letters will be withheld upon request.

Submissions should be sent to *The Voice* office, Keh Union Building, Bloomsburg University, or dropped off at the office in the games room. *The Voice* reserves the right to edit, condense or reject all submissions.

Plan ahead

The Bloomsburg University will be at Bloomsburg University today between 10:30 am and 4:30 pm in the KUB. All students are urged to donate blood.

The Bloomsburg Student Concert Committee is now accepting applications. Applications may be picked up at the Information Desk of the KUB. Deadline for all applications is Friday, Feb. 5, 1988. For further information contact Jimmy Gilliland at 389-4344.

The Inter-Fraternity Council presents the IFC All-Presidents Talk Tuesday, Feb. 9 at 7 pm in Multi-A, KUB. Anyone who is interested in pledging a fraternity must attend.

The Pennsylvania Federation of Democratic Women is accepting applications for a scholarship from any female Pennsylvania student in the junior class who is interested in making a career in politics or government or who is preparing to teach government, economics or history.

Applicants must have a Democratic family background or be an active participant in the activities of the party.

The deadline for applications is April 15, 1988. For application forms write to: Ms. Barbara Bruno, 2090 Potts Hill Rd., Etters, PA 17319.

Students who have been residents of West Virginia for at least one year and are full-time undergraduates may apply for a West Virginia Higher Education Grant.

Completed forms must be returned by March 1, 1988. Contact Mrs. Kishbaugh, Financial Aid office, Room 19, ben Franklin Hall, for applications.

QUEST will be hosting a cross-country day ski Jan. 31, 1988. The course will take place at a local cross-country ski resort and the cost (\$17) includes ski equipment, trail pass, lessons and transportation.

For more information call QUEST at 389-4323 or stop by the QUEST office in Simon Hall.

QUEST Outdoor Adventures is offering a snowshoeing day hike on Jan. 30, 1988. All participants will meet at Centennial Gym at 6 a.m. The price of \$17 includes transportation, equipment, instruction and lunch.

For more information call QUEST at 389-4323 or stop at the QUEST office in Simon Hall.

The first performance of the Bloomsburg University Celebrity Artist Series during the spring semester will be the award-winning Broadway musical comedy "The Music Man", and will be performed at 8 p.m., Sunday, Feb. 7, in Mitrani Hall of Haas Center for the Arts.

Tickets will be available in advance at the Information Desk in the Kehr Union Building (389-3900) or at the box office the night of the performance.

The Bloomsburg University music department is featuring a faculty recital at 2:30 p.m. Sunday, Jan. 31, in Carver Hall Auditorium.

The concert is free of charge and open to the public. For more information, contact the music department at 389-4284.

A few brave men are needed to play: "Skirmish: the friendly war game." For more information call Rick Shaplin at 387-1662.

Foundation sponsors annual phone-a-thon

by Dawn D'Aries
for The Voice

Sponsored by the Bloomsburg University Foundation, the Annual Alumni Phone-a-thon is expecting to raise \$150,000 this year, and has been scheduled from February 29 through April 29.

According to Sue Helwig, assistant director of student development, the phone-a-thon raises money for scholarships, faculty research and development, equipment, alumni services such as Homecoming, and the Celebrity Artist Series.

Helwig estimated that 15,000 phone calls to alumnists by 400 callers would raise about \$150,000.

The BU Foundation is seeking volunteers, including students, faculty members and staff alumni, to call on Mondays through Thursdays from 6:30 p.m. to 9:30 p.m.

Volunteers will receive a half-hour training session prior to making calls at the phone stations in Carver Hall.

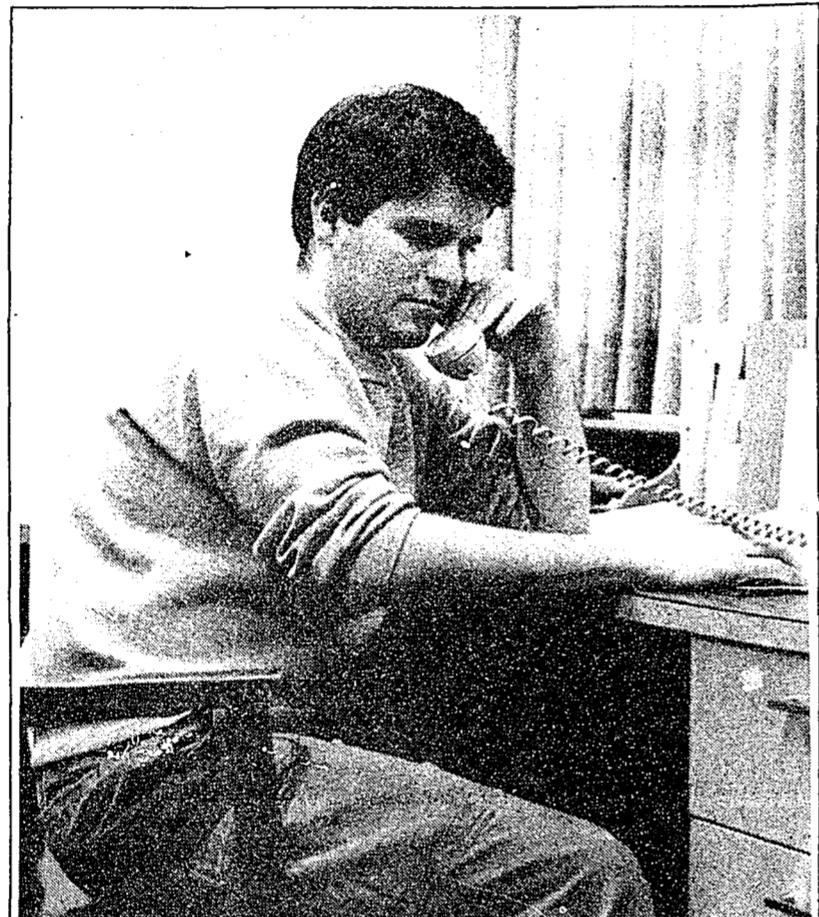
Professors from the Business, Mass Communications and Communication Studies departments are encouraging their students to participate in the phone-a-thon. Dr. Richard Alderfer, Communication Studies professor, said the experience allows students to develop a good rapport with alumni while raising money for the university.

Last year, the six-week phone-a-thon exceeded a goal of \$80,000 by raising \$103,000.

By averaging 150 pledges a night, the BU Foundation hopes to reach this year's goal.

"Getting on the phone and talking to a person is the best way to get a response," Helwig said. "A phone-a-thon is the next best thing to being there."

Students interested in participating should visit the Development Office in Carver Hall or call 389-4213.



Newly appointed CAS coordinator, Mike Mullen, answers a call concerning his new position.
Photo by TJ Klemmer

CAS seeks funding

by John Risdon
for The Voice

The Commonwealth Association of Students will no longer receive student monies via donation request slips, according to CAS coordinator Michael Mullen.

Previously, these slips were sent with each student's tuition bill.

The Board of Student Government Presidents (BSGP) decided to omit the slips from next semester's bill, resulting in the loss of a major source of income.

According to a memo sent by the BSGP the slips will be omitted because no local campus CAS organizations exist in the State System. The CAS constitution states that the organization does not exist on a state wide level.

The BSGP believes the lack of membership indicates the student opinion is not represented accurately. The fourteen elected leaders of universities in the state system feel there is a better way to represent student opinion in the State System of Higher Education.

CAS helps students voice opinions

regarding university policies and issues such as tuition increases, state grant reductions and more. The organization's goal is to present and protect student viewpoints of issues.

Mullen is currently struggling to revive student interest in CAS.

"It's important for CAS to keep an active voice," said Mullen. "If we don't, tuition will keep going up, and available funds for student aid will continue to diminish."

Although Mullen said that the omission of the CAS donation request slips will decrease funding significantly next semester, he hopes organizational operations will continue.

"Only a minority of students donate. We raised enough funds to continue this semester." He added that students will be able to donate next semester.

Mullen plans on running an election drive to register and involve students politically. He stressed that CAS needs interested volunteers and will meet in February. Anyone interested can contact Mike Mullen at 389-4457.

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A group of Bloomsburg University students brave the arctic-like weather following the first major snowstorm of the spring semester.
Photo by Ben Garrison

Lower level of education probed

by Barbara Vobedja
L.A. Times-Washington Post Service

The mystery began two years ago, when schoolchildren across the country sat down to take a reading test.

Nothing appeared unusual: Nearly 70,000 students penciled in their answer sheets, as American youngsters have for two decades in the federal government's testing program.

But something went wrong in this latest round of tests - reading scores for two of three age groups dropped dramatically, raising the possibility that either the tests were seriously flawed or 9- and 17-year-olds had suffered drastic declines in their reading ability.

Dozens of possible explanations have been examined - everything from a new color of ink in the test booklets to the possibility that the children were upset when they took the test, which was partially administered Jan. 28, 1986, the day the space shuttle Challenger exploded.

But after months of study, both the

Education Department and the Educational Testing Service, which administers the "nation's report card," are still perplexed.

"We have gone down every alley we could imagine and some that seemed even a little frivolous trying to find what might have made a difference," said Archie E. Lapointe, director of the National Assessment of Educational Progress (NAEP), the testing program administered under a \$4 million annual contract to ETS. "We're as baffled today as we were a couple of months ago."

This is the first time federal test givers have run into such inexplicable test results.

The reading tests are part of a battery of tests given to a national sample every two years to measure the academic progress of the nation's schoolchildren.

In this case, reading tests were given to students aged 9, 13 and 17. And while the 13-year-olds showed the normal rate of progress, which was predicted by trend data compar-

ing performance over a period of years, the other age groups showed a full year's drop in achievement.

In other words, if the 17-year-olds were expected to read at an 11th-grade level, the test showed they were reading only at a 10th-grade level.

The notion that students across the country, in two age groups, could perform so poorly was both horrifying and unbelievable to test givers and federal officials.

And if reading ability had dropped as much as the tests indicated, other standardized tests would have shown similar slides and teachers across the country would have noticed the problem.

First, NAEP delayed releasing test results scheduled to come out in September 1987 and initiated an investigation.

Then the Education Department turned over the matter to its own blue-ribbon panel to investigate.

Neither investigation is complete, but Lapointe and Finn agreed that the mystery will probably not be solved even with the release of their studies.

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Bloomsburg University

presents...

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\$5 entry fee

Deadline: Feb. 9

Film:

Warm up with:



Tonight!

7 & 9:30 p.m. Caver Hall

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Tues. Feb. 2nd at 6pm KUB

Table Tennis (men's and women's) and Darts!

Wed. Feb. 3 at 6pm KUB

Chess and Backgammon

Sign Up Now At Info. Desk!! \$2 Entry Fee

Winners will represent BU at the ACU-I Regional Tournament at West Virginia University on Feb. 26th & 27th



A personal interview

Larson not on the far side

Dan Geringer
Daily News Staff Writer

Gary Larson certainly looks harmless enough. He is not, of course. He is highly dangerous to people who believe that there is such a thing as normal life. But he looks harmless enough.

He's built small and he's got thinning blond hair and wire-rimmed glasses and a shy, hesitant manner and a soft, bookish voice. And even though he's on a major league 30-city author's tour to promote *"In Search of The Far Side"* (Andrews, McMeel & Parker, \$4.95) - his latest collection of zen with wits, ya-gotta-break-a-few-eggs-to-make-an-existentialist cartoon-Larson's carrying his own luggage. And you can see that his arms are feeling the strain, just like a regular person's arms would.

And when you ask him about the origin of the lunatic laughter that, in the short space of five years, has turned *"The Far Side"* from an obscure weekly cartoon in Seattle into an outrageous daily First Thing I Turn To event in more than 125 newspapers nationwide, he manages to look about as innocent as a 34-year-old cult figure can look and he says:

"It's a mystery to me. I don't have a good handle on it. I don't pretend to understand it. Every time I think I have a clue, the whole thing goes up in smoke. It's a little scary sometimes. I mean, you should see the ones that don't see the light of day."

Like the one with the puppy dog standing near the operating table begging the surgeon for scraps.

"Is it a gene?" Larson ponders. "Or environment? My favorite childhood book was 'Mr. Bear Squash You All Flat.' Mom read it to me over and over again. It was about this bear who sat on everyone's houses and squashed 'em flat. Finally, Mr. Bear sits on Mr. Porcupine's house. And Mr. Bear gets cured of his nasty habit. Fast."

Remembering what Mr. Porcupine

did to Mr. Bear, Larson allows himself a ghoulish little grin. But the grin leaves as suddenly as it appeared, and Larson replaces it with his earnest look. "No one was killed," he says quickly. "Mr. Bear didn't kill anyone. He just squashed their houses. And it wasn't like my mother came to me every night and said, 'Now Gary heh, heh, heh, it's time for another chapter of 'Mr. Bear Squash You All Flat' heh, heh, heh.' She never did that. Really."

So if it wasn't Doris Larson's motherly guidance, what compels her mentally impaired son Gary to draw a guilty-looking witch standing in a middle-class living room and being yelled at by an angry middle-class couple who have just returned from an evening out. "Now let me get this straight," the husband screams at the witch. "We hired you to baby-sit the kids, and instead you cooked and ate them both."

Or the after-hours maternity ward scene where the janitor is removing newborn babies from their cribs, rubbing them on his T-shirt, and suspending them from the ceiling. "Late at night and without permission," the caption explains, "Reuben would often enter the nursery and conduct experiments in static electricity."

Or the murder trial where the prosecuting attorney and the assembled spectators are shocked when a cow with a desperate look on its face suddenly jumps up and shouts, "All right! All right! I confess! I did it! Yes! That's right! The cow! Ha ha ha! And I feel great!"

Larson would have you believe that he sits quietly at home in Seattle, under his stuffed warthog head (which is dead), close to his pet horned frogs and his snakes (which are alive), waiting for a suggestion to enter his brain. A suggestion like, "I feel like drawing a duck today." or "Elephants. I'm thinking elephants."

And then, almost subconsciously,

Larson will enter the Weird Area and emerge with something like "The Elephant's Nightmare" in which an elephant sits at a grand piano in a sold-out concert hall. He is staring neurotically at the keyboard. He is paralyzed by fear. He is thinking, "What am I doing here? I can't play this thing! I'm a flutist for crying-out-loud!"

Larson would have you believe that he is a regular guy. "I don't feel like I'm a character who's stepped right out of my cartoons," he says sincerely. So why does he have a best friend like Ernie Wagner, the reptile curator at the Seattle Zoo? And why did he feel compelled to fill Ernie's bathtub with 50 pounds of hippopotamus manure?

"Because," Larson replies somewhat defensively, "Ernie's practical jokes had gotten to a level where it was clear to me that unless he was stopped, someone was gonna die."

He pauses momentarily to reflect on the dangers of knowing Ernie. Then he sighs and says, "Don't get me wrong. My friend Ernie is a regular kind of guy. It's just that sometimes he scares me. I'm not sure if he knows that certain boundaries exist. I don't know if . . . Wait a minute. Retract everything I said about a regular kind of guy." Ernie is not a regular kind of guy. He's capable of having normal moments. But he's not a regular kind of guy."

In 1978, Ernie asked Larson if he wanted to go to Mexico to hunt snakes. "Who wouldn't want to go to Mexico and hunt snakes?" They were camping in central Mexico, up in the hills. Larson had a deep-seated fear of scorpions. He describes Ernie's whip scorpions as "large, black, and basically harmless. But if looks could kill, you'd take one look at them and you'd die."

"Early one morning, I was lying in my sleeping bag, all zipped up, half-

See LARSON page 5



Gary Larson takes time out from his busy schedule to answer some questions about his life, his friends and *"The Far Side."*

Vampire film has lots of action

by Pat Andrews
Staff Writer

The Program Board's film committee is off to a good start with their first Carver-packing success of the semester, *"The Lost Boys."* This is the first of several summer releases obtained by the university for the spring semester.

"The Lost Boys" is not the typical dracula story set in the heart of Transylvania in an old rustic castle with bats and a coffin. This is a modern day thriller mixed with comedy that takes place in Santa Carla, California, an oceanside town.

These vampires are not exactly caped Casanovas like their famous predecessor either. Actually, they are overgrown motorcycle riding teenagers who have quite an appetite for human flesh and blood.

The film is about a family; a mother and two sons, who move from Phoenix, Arizona to Santa Carla, the murder capital of the world. The incredibly high mortality rate is largely due to the fact that Santa Carla is infested with the Undead, more commonly known as vampires.

The film instantly picks up pace when Michael, the oldest son in the family, falls in love with Star, the girlfriend to one of the four teen vampires. Blinded by his emotions, Michael is intentionally led to the Undead's lair where he falls victim to the whims of peer pressure and drinks the blood of one of the vampires, thus turning himself into a half-vampire.

Meanwhile, Michael's younger brother Sam learns that the city is being overrun by vampires from two Rambo-wannabe brothers, Edgar and Allan; better known as the Frog Brothers.

The Frog Brothers add a lot to the comical side of the story. They tell Sam that they have dedicated their lives to the American Way, which to them means destroying all vampires.

Soon after realizing that his own brother is a half-vampire, Sam desperately turns to the Frog Brothers for help. Edgar and Allan give Sam two alternatives; either kill Michael by driving a stake through his heart or do the same to the leader of the Undead, which would return Michael to his

normal state of being. After a little debating, Sam convinces the brothers to kill the leader, despite the fact they don't know who the leader is.

Dressed in army fatigues and equipped with gunbelts packed with stakes and squirtguns, the Frog Brothers and Sam begin their pursuit of the American Way.

Everything comes together when in Sam's house, the Frog Brothers and Sam defend Michael and two other half-vampires from an attack of the remaining Undead, including their leader who has been dating Michael and Sam's mother. In the end good prevails and the Frog Brothers satisfy their pursuit of the American Way, and Michael returns to normal. But this came about only after an incredibly bloody vampire massacre.

"The Lost Boys" was definitely suspenseful and sometimes very humorous, which made it an overall good movie. *"The Lost Boys"* was just one of the many films being offered by the Program Board. Students can look forward to future movies offered during the coming months.

FOCUS gives film opportunities

Director/producer Steven Spielberg and director John Badham are among the film industry co-sponsors supporting the 1988 Twelfth Annual Nissan FOCUS Awards, the largest national student filmmaking and screenwriting competition in the United States.

Principally sponsored by Nissan Motor Corporation in U.S.A. and additionally supported by Eastman Kodak Company, FOCUS (Films of College and University Students) gives hundreds of aspiring young filmmakers and screenwriters from schools across the country the chance to have their films and scripts seen and critiqued by some of Hollywood's leading producers, directors, actors, and agents, as well as provides the opportunity to win over \$100,000 in cash, automobiles and prizes.

The competition's popularity among the nation's film students has been growing as a result of the successes achieved by former FOCUS winners.

The FOCUS Competition is open only to feature-length screenplays or 16mm films produced non-commercially in conjunction with an American educational institution.

In addition to cash and automobile prizes, all FOCUS winners are flown to Los Angeles for an expenses-paid 5-6 day stay at the Westin Bonaventure.

ture with FOCUS board members and film industry leaders.

The winners' stay in Los Angeles culminates in a gala FOCUS Award Ceremony, traditionally held at the Directors Guild Theatre.

By offering financial support and industry recognition, FOCUS helps ensure that winning students make the contacts necessary to break into the highly competitive film business. The professional respect the project receives is evidenced by the many prominent artists and executives who serve on FOCUS' Boards of Judges and Governors, such as Milos Forman, Randa Haines, Robert Wise, David Puttnam, Randal Kleiser, Joe Dante, Tony Bill, Federico Fellini, Ingmar Bergman, Robert De Niro, Neil Simon, David Lean, Sidney Lumet, Chuck Jones, Faith Hubley, Carol Littleton, George C. Scott, Sydney Pollack, and David Wolper.

FOCUS was originated 12 years ago by Nissan Motor Corporation in U.S.A. to encourage and reward students seriously concerned with the art of film. As FOCUS Board member Jack Lemmon said in his recent letter to the nation's communications professors, "We can't give shots for talent, we can't send for it from some catalogue, we cannot even guarantee that exposure to it will 'take'. However, we can encourage it to be the best that it can be. Whatever the result

of that encouragement, to fail to do so might just kill it, and that would be an unforgivable crime."

Over the past 11 years, more than 170 young filmmakers and screenwriters from more than 45 different schools have won FOCUS honors.

The deadline for entries in the Twelfth Annual Nissan FOCUS competition is postmarked April 25, 1988. For more information, including rules booklet and entry forms, contact your school's communications, speech, film or creative writing department, or write to: FOCUS, 1140 Avenue of the Americas, New York, NY 10036; (212) 575-0270.

In addition to the awards competition, FOCUS exhibits its winning films at established film festivals throughout the world, and makes available winning short subjects, free of charge, for screenings at colleges, universities, museums and libraries, enabling other students and educators around the country to share their peers' success.

The FOCUS Film Distribution program is underwritten by Eastman Kodak Company.

Contest is open to all

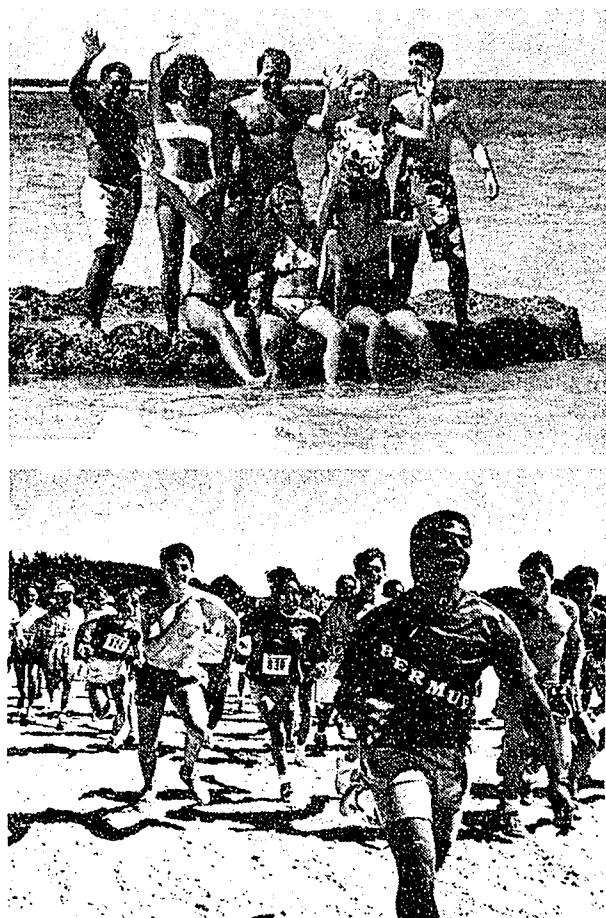
The Coastal Classic Poetry Contest is offering \$1000 in cash prizes. Besides the \$500 Grand Prize, there is a \$250 First Prize, a \$100 Second Prize and three Third Prizes of \$50 each. All poems will be considered for publication in the *"1988 American Anthology of Contemporary Poetry."* Winners will be notified by May 1, 1988.

Each poet may enter one poem, 20 lines or less, on any subject, written in any style. Poem and poet's name and address must be typed or printed on one side of a sheet of typing paper. Poet should keep a copy since entry can't be returned. There is no entry fee for this contest.

Entries should be mailed by February 15, 1988, to the Coastal Classic Poetry Contest, Great Lakes Poetry Press, P.O. Box 56703, Harwood Heights, Illinois 60656.

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From the Glovebox

Super Sports proved popular cars

by Glenn Schwab
Features Editor

In the early 60's the Beach Boys went to the top of the rock charts with a song titled "409," which was about a teenager who was saving his "pennies and dimes to buy a brand-new 409." The 409 was Chevrolet's new-for-1961 high-performance V8, available only in an Impala Super Sport. The 409's engine quickly became an automotive legend on both the racetracks and street. The sight of those chrome 409 emblems on the fender of an Impala SS was more than enough to strike fear into the hearts of rival stop-light racers.

Unfortunately, legends sometimes die quickly, as happened with the 409. This engine was dropped from production in late 1965 and replaced by a new generation of larger displacement motors. While the 409 may have faded from the scene, Super Sports certainly didn't. These cars went on to become the mainstay of Chevy's performance image in the 60's through the 70's.

Basically, Super Sports were regular passenger cars that were outfitted with performance options like heavy-duty suspensions, Positraction rear axles, beefed-up four-speed manual transmissions and, of course, high-output engines.

As mentioned, the 1961 Impala was the first car to carry the Super Sport logo, which was originally designed to showcase the new engine. After the disappearance of the 409, the Impala SS continued to be made until 1969, when it was dropped from the Impala lineup due to declining sales.

The next Chevrolet car to be offered in an SS version was the compact Nova, which was an upscale version of the Chevy II. Although the Nova debuted in 1962, an SS option wasn't

offered until '63 and then it was mainly a dress-up package consisting of SS quarter panel emblems and extra chrome trim, with no engine larger than the standard 194 cu. in. six cylinder available.

This was a disappointment to hotrodders of the time because they knew the lightweight Nova would be capable of excellent performance with a hot engine between its fenders.

Their prayers were answered in 1964 when Chevy shooched its famous 1957 Bel Air powerplant into the little Nova, proudly proclaiming in sales literature, "A 283 cu. in. V8 never found a happier home."

Despite its late model year introduction this new V8 Super Sport proved very popular, selling 10,576 units in 1964, over thirty-five percent of total Nova production.

This initial popularity was an indication of greater things to come for the Nova, which came to be a favored car among budget-conscious performance buyers, generating good sales throughout its entire model run. In fact, the Nova proved so popular that its SS version was offered for 14 consecutive years, through 1976, making it the longest-selling Super Sport in Chevy history.

1964 was the year the mid-sized Chevelle was introduced and naturally, a Super Sport model was in the lineup from the beginning. The Chevelle SS remained a sedate looking car until 1966, when Chevrolet gave its sheetmetal a facelift that turned it into the first high visibility SS, a successful attempt to cash in on the growing "image" market. This restyling gave the Chevelle a mean new look, its blacked-out grille emphasized by the large chrome and white SS 396 emblem set in its center. These cars also boasted a specially designed hood

with side mounted louvers that allowed cool outside air to be fed into the carburetor, increasing performance. And performance was the watchword for this Chevelle SS because under its hood lurked a revised 396 cu. in. version of the famed 1963 Mark II Daytona Mystery Engine, which replaced the aging 409.

The 1967 Z/28 Camaro proved to be such an attention getter that it overshadowed its less well known Super Sport cousin. While nowhere near as rare as the Z, the first SS Camaro was a unique car in its own right. This '67 had as its exclusive powerplant the new 350 cu. in. small block V8. This engine would prove to be incredibly popular, going on to be used in millions of General Motors cars up through the present day. This Camaro was also a high visibility musclecar with large SS emblems mounted on the fenders, grille and rear deck. Unfortunately, the Camaro has a relatively short Super Sport history, only having been produced from 1967 to 1972.

A latecomer to the Super Sport family was the Monte Carlo 454, referred to as "the fascinating ghost" by automotive author Terry V. Boyce due to its limited production run of only 5,742 cars from '70 to '71.

This poor sales showing was mainly because of two factors. First, in 1970 Chevy already had an abundance of performance cars so little publicity was given to the Monte. Second, while 1970 was the high-point year for American automotive performance, ever-rising insurance costs and the soon-to-be enforced emissions regulations mandated by the government put a damper on the sale of performance cars, as more Americans began to favor luxury and economy over sheer horsepower.



The command staff for Air Force ROTC Spring Semester are: Row 1 (left to right) Dale Sinnott, Susan Eck, and Chad Garver. Row 2 (left to right) Dave Lescio, Dave Lunger, Gina Walker, Neraida Grieco, and Keith Presing.

Photo by Chris Lower

B represented at Light Exposure '88

by Imtiaz Ali Taj
Staff Writer

When ever I go to an opening of an art exhibition at Bloomsburg University, there are some questions that come to mind. Are there any art lovers at this institution? And if there are, why aren't they at the art exhibitions on campus? Is it the lack of publicity which keeps the students away? Similar thoughts came to my mind during the opening of Light Exposure '88 held last Monday.

Light Exposure '88 is a national photography competition sponsored by Bloomsburg University and Lycoming College which is now on exhibition in Haas Gallary.

Rome Hanks, the originator of Light Exposure and photo instructor

at BUP and Lycoming College said "I started this competition so that the students at Bloomsburg will be able to see a wide variety of professional work at the national level."

So, how many students saw it? Not many. This is the second year that Light Exposure has been held. The judge was Ken Graves, a nationally recognized photographer and a professor of art at Penn State University.

There were 728 prints entered from all over the nation, and only the top 70 prints were included in the exhibition. First place went to Joan Cassis (Baltimore, Md.), second place was awarded to Scott Borden (Tucson, Ariz.), and third place was won by

Daniel Pohlman (Holly, Mich.). The three honorable mentions were Kathleen Langston (Furnace, Pa.), Marshall Lupp (Essexville, Mich.) and Imtiaz Ali Taj (Bloomsburg, Pa.).

"The juror didn't know any of the people who entered, and he was not given the names. That way his decision was not biased," Hanks added.

Taj was not the only BUP student whose work was chosen for exhibition. Others were Sue Kelly, Theresa Bahner, Jo Benson and Jody Hoffman. Hanks said that he is honored that five of his students were selected, considering they were competing with people who have been taking pictures in the professional field for several years, and that one of them (Taj) got honorable mention.

Disney offers band positions

Talent scouts will be seeking the best of the best for Disneyland and Walt Disney World All American College Bands and Walt Disney World All American College Orchestra during January and February in the following cities:

They must bring their own instruments except piano, drum set, timpani and xylophone. A resume and photo are also requested. Musicians must be at least 18 years old and college students.

transportation and weekly salary are provided.

"Every summer is different," said Radock. "The camaraderie of the kids is tremendous." Students are chosen not only for talent, but also personality and showmanship, he said.

NEW YORK CITY - Jan. 23-24, Del Terzo Studios, eighth floor, Carnegie Hall.

WASHINGTON, D.C. - Jan. 26, Catholic University of America School of Music.

BOSTON - Jan. 21, New England Conservatory.

For 11 weeks, from early June to mid-August, the All American College Orchestra performs three shows nightly on the America Gardens stage in Walt Disney World Epcot Center.

The All American College Bands play six sets daily in the Magic Kingdom and Disneyland.

More than 1,000 are expected to audition for the 84 spots, said Bob Radock, manager of the Disney Entertainment Work Experience Program.

Interns work five days a week, eight hours a day, including a 2 1/2 - hour daily clinic. Furnished housing, local

education is an integral part of the summer program, according to Radock. The daily college workshops are college-accredited and students have an opportunity to interact with top artists and industry spokespersons for firsthand knowledge of what it takes to be a professional.

For more information, write Disney Instrumentals Auditions '88, P.O. Box 10000, Lake Buena Vista, Fla., 32830-1000, or call at 305/345-5710 from 10 a.m. to 4 p.m. Monday through Friday (EST).

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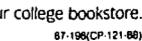
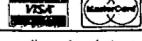
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87-196(CP-121-88)

Larson tells of his life and work

from page 4

way between sleep and wakefulness. Semi-conscious, Ernie walked over to me carrying his jar of whip scorpions and nonchalantly dumped them all into my sleeping bag. I was brought into full wakefulness by the sound of Ernie laughing hysterically.

He was just standing there and holding the empty jar. I heard his laughter. And then I saw the jar, which I suddenly realized as the jar, now vacant. And I realized what he had done."

"And I came out of that sleeping bag real fast. And didn't even consider the zipper."

It was a typical Ernie joke, Larson says. "All of his jokes have the common theme of horror. That's how Ernie lets you know he likes you. And remember, the scorpions weren't *poisonous*."

Ernie would never have thrown poisonous ones in there. That's what I mean by his normal moments."

Nevertheless, the whip scorpions led directly to the Hippopotamus Manure Revenge. It had been bad enough, Larson says, when Ernie cut the tails off a bunch of frozen mice (snake food) and tied them together into a fringe and taped them across the rear window of Larson's car. And Larson, innocently thinking that it was only a piece of shag carpet hanging back here, drove to his job with the

mouse tails prominently displayed in his car window.

He was working, at the time, as an anti-cruelty investigator for the Humane Society.

He had forgiven Ernie that one, but the whip scorpions caused him to join forces with other Ernie-victims and enter the perpetrator's apartment in a stealthy fashion.

"Originally," Larson says, "we had thoughts of filling his house with live chickens. Serious thoughts. But we finally decided on the hippo manure. Fifty pounds. In the bathtub. I think it made quite an impression."

Larson notes that ever since that day, Ernie has stopped the practical jokes. He notes this in a somewhat cautious manner.

"I am really reluctant to discuss the matter of the hippo manure," he says. "If Ernie ever thought that it was *punitive* in nature, well, he would be highly offended. He would almost certainly strike back. In a *dangerous* manner."

There's no chance of this paper ending up in Seattle, is there? I mean, really. Is there?"

I make no promises. You spill your guts on the East Coast, I tell him, you take your chances. And then I bring up the ugly business of the Hit Dog.

Back in the late '70s, Larson was driving his Plymouth Duster down a

country road near Tacoma, Wa., on his way to an interview for the anti-cruelty investigation job with the Humane Society when he hit a dog. Is that a FarSide cartoon or what?

"I want to make something very clear," Larson replies. "I'm not at all *proud* of that incident. I was on my way to the interview and this bunch of mutts suddenly ran across the road. And I hit the last one in the bunch."

I mean, he ran off afterwards, but I know I really thumped him. I think I thumped him pretty bad."

"People hear about that and they look at me like these kinds of things happen to me all the time. Like it's something I would find *amusing*. But being involved in it wasn't funny at all. Really. I mean, I'm the kind of person who will swerve off the road to avoid hitting a small frog. I mean, I'll swerve off the road and hit *humans* or something to avoid hitting a small frog."

I tell Larson that sounds like a FarSide idea. This man swerves off the road to avoid a small frog and plows through a bunch of people and then brings the car to a screeching halt and wipes the sweat off his brow and says, "Whew! That was a close one!"

Larson looks at me like he is shocked and mortified at the mere thought of such a cartoon.

Then the ghoulish grin creeps slowly across his face. And he says, "Hmmm . . ."

OSTLER ON SPORTS
**Until Sunday,
 this game will
 rattle the nerves**

Scott Ostler
 Los Angeles Times

We are the media and we are on our way to San Diego for Super Bowl XXI.

Don't bother meeting us at the airport. Our plane, the *Enola Gay*, will drop us somewhere over Sea World. Who says that it never rains in California?

Don't send taxis. We will sneak into town, like any self-respecting guerrilla commandos.

You've heard of the Three Amigos? We are the 2,387 Amigos, or whatever the latest count is.

Our mission? Bring the Super Bowl to life for the readers on the home front. That's our cover, anyway. The players and coaches will set you straight. To them, our mission is simple: Search and destroy. So far, in finding and destroying, we're 0 for XXI.

Each of us is armed with a toothbrush, press pass and, as Mark Twain said: "A pen warmed up in hell."

Mine is a 39-cent model (Louisville Libeler) that leaks like a cheap rowboat, spreading fear in its wake of muddled metaphors.

Don't try to pick us out in a crowd. We are the crowd. The National Football League Big Brother Program keeps us herded together in hotels and assembly rooms, for the protection of the players in particular and society in general.

Still, we are sneaky. In the old days, we were easy to spot. We wore cheap, rumpled suits and frumpy fedoras with "Press" cards in the hatband. We've gone undercover. Now we often wear clean clothing, some of it purchased within the current decade. Our socks match. We jog and play tennis and eat with utensils, all for deception and camouflage, of course.

Don't be fooled by the recreational props. We are coming to work. To probe, dig, pry. To blow the lid off this annual debacle, to tell the real story, the story "60 Minutes" and Ted Koppel wouldn't touch with a 10-foot boom mike.

Why? Because if we admitted we were here in hopes of overhearing a couple of good Dexter Manley quotes and milking them for a week's worth of front-page stories, we would grow despondent and jump off hotel roofs.

We are armed for destruction.

We have sophisticated weaponry. At press headquarters, in a back room, we keep a large apparatus that twists quotes out of context. It looks something like a taffy-pulling machine. We also have a word-garbler, to assist us in misquoting players who have nothing to say, and a detonation chamber for taking trivial issues and blowing them out of proportion.

We are the enemy. The coaches and players know this. Mike Ditka sarcastically offered to let us call the first Beat play of each quarter. A brilliant idea, but too little, too late.

The entire week before the NFC playoff game, Redskins Coach Joe Gibbs had a gag order on his players. At the sight of a reporter, Redskins fled like frightened deer, crashing through the woods. Cornered, they sweated bullets and pleaded the Fifth.

It worked. Thanks to Operation Zipline, Viking receiver Darrin Nelson dropped that would-be touchdown pass.

We are, as baseball pitcher Bob Ojeda said, "The media maggots." That's not quite the swashbuckling Woodward-Bernstein image we favor, or even Slap Maxwell, but it's colorful, and we can appreciate a well-turned phrase as well as a well-turned stomach.

The Super Bowl players and coaches, whose collective IQ would approach genius level, are good sports. They realize we have a job to do. They just wish that, this week, we could do it in some other city. We are carriers of the dread poxes, hoopla and hype, which we will spread like typhoid throughout the free world this week.

To the league and the teams, we are like plutonium or asbestos — prolonged exposure can result in death, or worse. Avoid us like the plague? We are the plague. Lock the doors? We'll come through the woodwork. Wisely, the league allows us complete and free access to the players. For one hour each day.

Do not try to buy an egg in San Diego this week. Pete Rozelle bought every egg within 100 miles and had them scrambled into Mt. Cholesterol, to be served at our daily breakfast, while we wait for our shot at the players. A well-fed predator, the reasoning goes, is less likely to attack.

It makes no difference. Once allowed in the interview hall, we are piranhas in savage packs. We would prefer intimate one-on-one encounters with the gladiators, but there is a numbers problem. The solution would be to limit the press-credential allocation to 45, or to expand each team's roster to 2,000.

We conduct in-depth interviews ... 10-deep around each star, the rear guard hoping a favorable wind will waft quotes within earshot. We quickly identify the talkers, the colorful quotesmiths, then close in for the kill. One Dexter Manley or Howie Long is worth 100 superstar cliche-slingers.

We silently pray that Dexter does not get laryngitis, and that John Elway does.

We write our stories, turning C-minus college non-grads into profound philosophers, converting borderline linebackers into brazen kamikazes. Then we come back the next day and listen politely while the glorified player, who has been drinking all night, playing Pac-Man, reading comic books and writing a Super Bowl diary for his hometown newspaper for more money than we're getting, refers to us as a distraction.

Since about last Monday, we have been getting on the players' nerves. And vice versa. Together, united, players and maggots, we get down on our knees and pray for the only thing that can save us all - a football game.

SUPER BOWL XXII
Defense only thing Mann and Manley share

By Greg Garber
The Hartford Courant

Though they are at opposite ends of the spectrum, both on the football field and off, Charles Mann and Dexter Manley are probably the best matched set of defensive ends in the NFL.

"Look at them," Redskins defensive line coach Lavern "Torgy" Torgeson said Tuesday with a wave of his arm. "Two different planets."

The world has always revolved around Manley, who held court in the seats at Jack Murphy Stadium. More than 100 media types — reporters, television crews and photographers — crowded around Manley, who spent the first few minutes of his interview taking pictures with his own camera. John Elway aside, Dexter Manley promises to be the media star of Super Bowl XXII.

"In my mind, we've already won the game," Manley is saying. "You have to think that way and we do. We've been bred (sic) real well, so I think we'll win."

This is classic Manley — a maximum effort with a few stylistic flaws.

Meanwhile, Charles Mann is under control, talking in utterly serious tones about the Denver Broncos offense the Redskins will meet Sunday. There are all of eight reporters and one local television crew recording his observations.

Much of Mann's time is spent talking about Manley, something that, instructively, doesn't bother him. Listen: "Dexter always goes all out to make the big play," Mann says. "Sometimes I have to compensate for that by playing more under control. If there's a mobile quarterback, like Elway, he'll kill us if I'm not under control." How then, to explain the fact that Mann has more tackles and sacks than his more famous counterpart on the right side?

"It's a couple things," Mann says. "I think with Dexter's big season last year (a team-record 18 sacks), people started keying on him more. And then he starts making all those statements, and that gives people even more incentive to play well against him."

"Me, I've been quietly doing my job and sneaking up on people. It's sort of how I operate."

Not for long. Offensive linemen around the league — the Giants' Karl Nelson and Minnesota's Gary Zimmer —

man, for instance, will tell you that Mann is a much better football player. He finished the 12 union games with a career-high 80 tackles, the most by a defensive lineman, and a team-high 10 sacks. It was the first season he surpassed Manley's sack total, one reason he was voted by his peers to his first Pro Bowl.

Mann was chosen in the third round of the 1983 draft. His 14 sacks led the Big Sky Conference his senior year, but professional scouts were concerned about the Nevada-Reno player's hyperactive metabolism. There were times when he played with just 215 pounds on his 6-foot-6 frame.

Eventually, Mann's weight work increased his body to 270 pounds. His first professional start included a resounding tackle of Rams quarterback Vince Ferragamo for a safety, the Redskins' first in seven years. He was a starter a year later, joining Manley in Washington's four-man line. According to Torgeson, Mann has improved each season.

"He came into his own this year," Torgeson says. "When Dexter got hurt (in preseason), I think he saw an opportunity to exert himself, to make a difference. Charles is a more complete player than Dexter and it takes pressure off of some of the other players. He's good against the run and he's learned to use a combination of strength and speed, depending on what's necessary."

Mann made his first national splash in the Redskins' opening playoff game this year — he sacked Chicago quarterback Jim McMahon three times. Mann admits he has matured over the past few seasons, that he is prepared to deal with the increasing recognition. "If I had had success early, I don't know how it would have affected me," Mann says. "But now that it's here, I can handle it. I don't mind being the second banana, because it's the role I've chosen. On the other hand, I don't think I take a back seat to anyone on the field."

Off the field and in between plays is where Dexter Manley has made his biggest impression. Largely, it has been negative.

"I know because of my actions on the field and some of the things I say, most of the opposing players think I'm a jerk," Manley says. "When R.C. Thielemann came over from Atlanta, he told me the word was out on me around the league. I'm a hotdog."

This is the man who said, "I'm going to ring his clock" when the Redskins faced the 49ers and quarterback Joe Montana, who had recently undergone back surgery. Two

weeks ago, he got into a war of words with Chicago Coach Mike Ditka, who said Manley had "the IQ of a grapefruit."

Clearly, Manley is an intelligent man; he just didn't make many good decisions until this past off-season. He finally admitted to himself that he was an alcoholic and faced the problem with a one-month visit to the Hazelden Foundation in Center City, Minn. He says he hasn't had a drink since.

He didn't talk to the press for much of this season — "to stay humble," he said — but the playoffs have brought out some vintage material.

"If we don't stop John Elway, we'll be sucking on raw eggs. We're done, history," said Manley, who then added, "You're all (the media) a bunch of suckers is the essence of what I'm saying."

Manley's form on the field has returned as well, after a terrifying moment in preseason. He went down screaming, clutching his knee, in the first preseason game Aug. 14 against the Jets and missed five straight games. If ligaments had been snapped, not torn, Manley would have missed the entire season and the Redskins might not be here in balmy San Diego.

As it was, he came back in bursts. There were two sacks and a season-high five hurries against Atlanta. And another three sacks vs. the Giants. Manley finished the season with 8 sacks and 39 tackles. He has been steady in the playoffs, though not spectacular. Manley was in on two sacks of Minnesota's Wade Wilson, sacks partially attributable to the attention offensive lines now pay to Mann.

Manley's game is speed and finesse. As a 6-3, 257-pound rookie from Oklahoma State in 1981, the fifth-round draft choice ran a 4.55 40-yard dash — the fastest time in Washington's minicamp. He started half of the games that year and became a fixture, though his attention span on certain running plays often wanes.

Most people here seem to think the Redskins' chances are directly linked to the performance of Manley and Mann against the Broncos' offensive tackles.

"No doubt about it," Manley says, flashing some incredible teeth. "We're the key."

The quote is related to Mann, who squirms and rolls his eyes. He says, "There he goes again."

So far, three blimps at the big event

By Tony Kornheiser
The Washington Post

By now everyone who watches sports on television knows that the line of demarcation between an average, nondescript event and a Big Event is a blimp. Sorry Charlie, but if you don't rate a blimp, you just don't rate, you're basically cat food. Official certification of just how big a deal this Super Bowl is came on Tuesday when the Goodyear blimp, the Slice blimp and the Fuji blimp were all in the sky over San Diego. Three blimps! And it's not even the weekend yet. At this pace by Sunday we could see a world record for blimps. And speaking of blimps, how is it that John Madden doesn't endorse a blimp? He endorses everything else. (I know he's afraid to fly, but they could attach wires from the blimp down to the Maddencruiser, and he could drive and pretend the blimp was a kite.)

So okay, besides more blimps, what else might we see by Sunday? How about Ollie North? (Mike Downey of the Los Angeles Times suggested that North's favorite Redskins player was Jay Shredder.) Ollie's obviously a pretty good player. He gave the Redskins a pep talk before they left Washington, and they cheered for him. Maybe the next scheme he cooks up that completely circumvents the Constitution of the United States he'll give it the code name Counter-Trey. Ollie ought to come on out here, and modestly, as "The Vance." The Vance was piqued at so many bring his friend Poindexter, since this is a good Navy people asking him about his hairstyle, which, incidentally, he town. If there's a trend, maybe next year G. Gordon also calls "The Vance," making for some very confusing Liddy can greet everyone at training camp. To continue conversations at the styling salon. Why, after all, should so the politicalization of the Redskins we probably ought to many people care about The Vance's hair? Don't all football have George Bush and Dan Rather out here, too. Rather players wear a Boz Cut and dye the upswept hair on top and the rat-tail in the back a bright orange? The Vance probably interviews, Bush's wimp factor will be gone, and the would have preferred to be asked about beating the zone defense, and the reporters who clamored for tales about his

on a biology slide, ever-shifting pods of reporters gather around a player, ask questions, get answers, and move on to recombine around another player. The stars, of course, get the most attention. John Elway can't burp without it being heard live in the top 100 American TV markets and most of Western Europe.

As you might have expected, Dexter Manley attracted oncoming waves of reporters, most of whom were trying to bait him into saying something inflammatory or idiotic — either would do. (At one point I heard him say about the Redskins, "We've been breaded real well, and we think we'll win." I'm not sure if Dexter thinks this is the Super Bowl or the Pillsbury Bake-Off.) But Dexter wasn't about to start ranting that he'd ring Elway's clock, or clean Elway's chimes, or wax Elway's car for that matter. Indeed, he praised Elway, and recapitulating his gastronomic theme, said, "If we don't get to John Elway, we'll be sucking raw eggs." My own ever-shifting pod moved away from Dexter when a reporter, probably sent here from Billboard, asked Dexter to sing the Redskins' fight song.

You hear a lot of truly thoughtful questions asked during Super Bowl Week. For example, Rich Milot was asked: If you were an animal, what kind of animal would you be? He answered, "a badger," passing up the preferred WCXR Classic Rock answer: Eric Burdon. Some players, however, tire of such eclectic questions, like Vance Johnson, who prefers to refer to himself, name Counter-Trey. Ollie ought to come on out here, and modestly, as "The Vance." The Vance was piqued at so many bring his friend Poindexter, since this is a good Navy people asking him about his hairstyle, which, incidentally, he town. If there's a trend, maybe next year G. Gordon also calls "The Vance," making for some very confusing Liddy can greet everyone at training camp. To continue conversations at the styling salon. Why, after all, should so the politicalization of the Redskins we probably ought to many people care about The Vance's hair? Don't all football have George Bush and Dan Rather out here, too. Rather players wear a Boz Cut and dye the upswept hair on top and the rat-tail in the back a bright orange? The Vance probably interviews, Bush's wimp factor will be gone, and the would have preferred to be asked about beating the zone defense, and the reporters who clamored for tales about his

earrings and The Three Amigos and all his self-promoting marketing plans, they were just missing the point. It's not like The Vance came here just to get famous. "I did that last year," The Vance said.

And then there are those few players who, even with all this hype going around, are ignored. Blissfully alone with his camera was Denver wide receiver Rick Massie. A replacement player now on injured reserve, Massie sat in the stands, gazing around him, trying to drink it all in. "I'm a small town kid — Paris, Ky., 12 minutes outside Lexington. Nothing big ever came out of my town, so to some people I'm kind of a hero. I want to share this with them. I brought my camera so I could take pictures to show to everyone back home, they'll want to see everything: players, reporters, everything.

"I'm a scrapbook person anyway. I got Muhammad Ali's autograph in 1974. I've gotten John Elway's autograph for my friends, and snuck one in for me, too. I'll bring back every souvenir I can: the newspaper stories, the sheet listing our itinerary, I'm even saving the envelope my room key came in. They gave me a bag when we got to our hotel. I've got 100 bags, I'll probably never use it. But it says 'Denver Broncos-Super Bowl XXII,' and the folks back home will want to see it.

"See, you spend your whole life hearing about something like this. You never really think you'll actually be a part of it. When it comes, you want to get everything."

He ducked his head, embarrassed at the way he sounded. "You probably think that's corny," he said.

"Not at all," I said.

I asked if he'd like me to take his picture with the scoreboard in the background — you could see him in his jersey next to the writing that said Welcome to Jack Murphy Stadium And Super Bowl XXII — so he'd have it for a souvenir. He smiled as bright as the sun.

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SPORTS

Huskies take a pair from visiting West Chester

Men snap three game skid with eleven point victory over Rams

by Lincoln Weiss
Staff Writer

It was a tale of two halves. Really! The Bloomsburg Huskies played the worst half of basketball I have ever seen in the first half of last night's PSAC East game against the West Chester Rams as West Chester took a 14 point lead.

But the Huskies then played one of the best halves I have ever seen them play in the second half as they outscored the Rams 50-25 and won the game going away 75-64 to snap a three-game losing streak.

The second half comeback was anchored by freshman guard Kevin Reynolds from Bethlehem Catholic as he scored all 16 of his team high points in the second half.

Reynolds, the game's MVP, played like a poised senior at the point-guard position last night as he hit key free throws towards the end of the game to help seal the victory.

"I felt we had to go out and have some fun out there," Reynolds said, referring to the feeling he had at halftime. "He (Bloomsburg Coach Charlie Chronister) said we knew what we were doing wrong and we should just go out and play."

The game was almost a must win situation for Bloomsburg who were already 0-2 in conference play with losses to Millersville and Kutztown.

"We were down losing two league games," said sophomore forward Dallas Wilson who played his most solid game of the year scoring 12 points. "But we had to go out and play our best...and come away with the win."

The game was a real character builders as the Huskies came back by as many as 19 points.

"We know we can come back now

and win the close ones," freshman Bob Coppolino commented. "I feel pretty confident going into Mansfield Saturday night."

The game did not start well for the Huskies. The Rams scored 16 unanswered points and opened up an early lead 26-7 with seven minutes and 57 seconds left in the first half.

But West Chester started turning the ball over and Bloomsburg closed the gap to 14 by halftime.

Bloomsburg opened the second half with a 15-5 run with solid rebounding and scoring by Craig Phillips and Joe Stecanski to cut the lead to 44-40 with 12 minutes and 10 seconds left in the game.

The Huskies then took the lead 57-55 with a 17-10 run in which Bloomsburg hit three pointers in that stretch. They took the game over and

hit key free throws to finish the game with a 75-64 win.

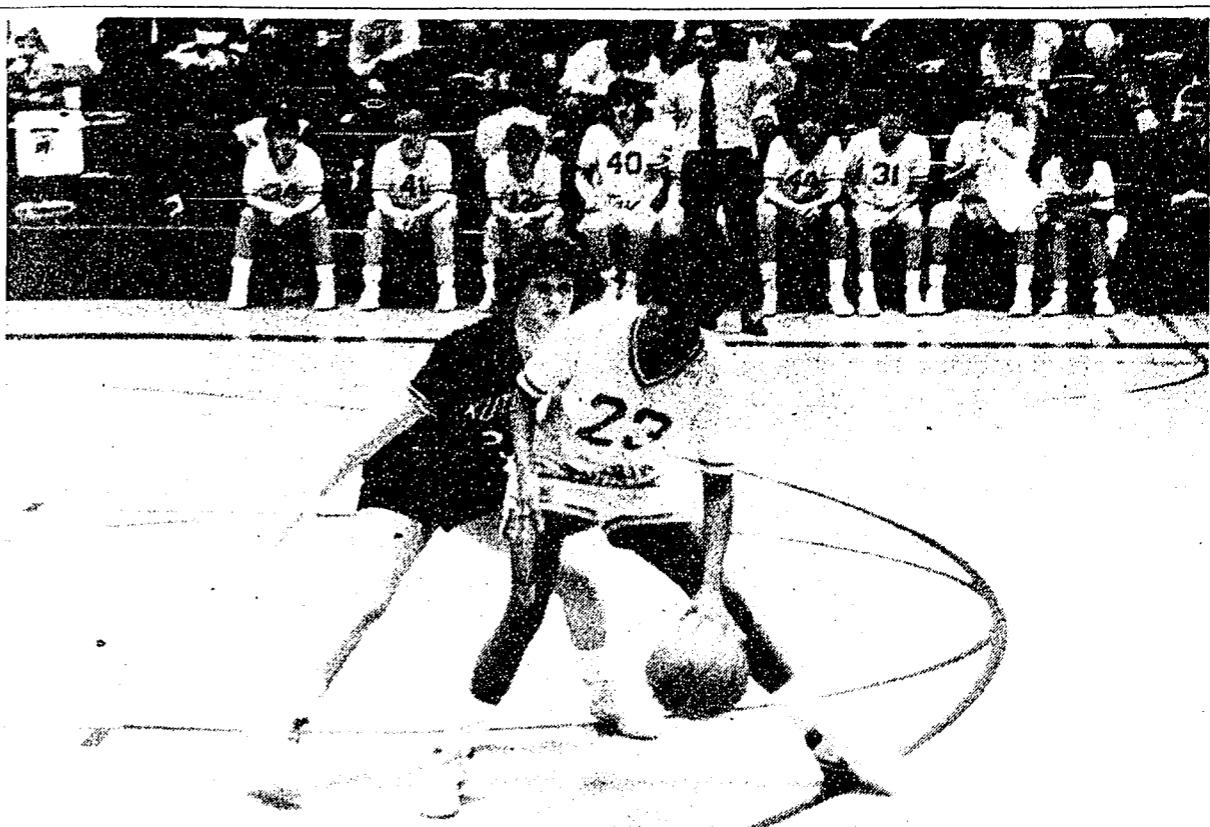
West Chester's Mark Caprarola led all scorers with 23 points. Reynolds scored 16 points for the Huskies and Phillips grabbed 14 rebounds to go with his 13 points.

Bloomsburg is now 1-2 in the PSAC East and 11-5 overall. West Chester dropped to 2-1 in PSAC East play and 7-8 overall.

Bloomsburg now prepares to face off against Mansfield this coming Saturday at Mansfield. Game time 8:00.

From there the team will face Philadelphia Textile, a powerful non-conference team that will give the Huskies some competition.

After the brief stint with Philadelphia, the Huskies will return home to take on visiting East Stroudsburg.



Freshman Nina Alston got her first start against the Golden Bears of Kutztown and turned in a stellar performance last night in her second start in a row.

Alston nets 21 en route to 77-59 blowout of Rams

by Mike Mullen
Sports Editor

"Starting is a lot different from coming in off the bench," Bloomsburg University guard Nina Alston said after the Huskies' 77-59 victory over West Chester, "there is a lot more pressure."

Alston handled the pressure of starting quite well in addition to the added pressure of trying to come back after falling behind very early, 10-2.

"They were playing Theresa (Lorenzi) very close, and I had to shoot to open her up," the freshman who got her first start against Kutztown this past Saturday said, "if it was there, I took it."

She did take them, too. Alston exploded for 19 first half points to bring back the Huskies from their

eight point deficit to take a commanding lead into halftime, 34-22.

The Huskies leading scorer, Lorenzi, who was held to just two first half points on 1-3 shooting from the field, still finished with 20.

"We played a diamond and one against her and it worked for the most part," West Chester head coach Dieder Kane said after the game, "But it was my mistake in thinking she (Alston) would eventually stop hitting her shots. I kept thinking that there was no way she's going to keep shooting that well; I guess I was wrong."

After taking the lead, Bloomsburg was never seriously challenged the rest of the game.

"We played a good game tonight," Bloomsburg Head coach Joe Bressi said, "They played that junk defense

on us (the diamond and one) and shut down Theresa, but people have got to realize that we are not a one dimensional team anymore, we have (Donna) Cooper and (Barb) Hall making shots. We just have to be patient on offense."

Cooper finished with 11 points and two rebounds while Hall had six points and eight rebounds.

Patience was the word early on as the Rams demonstrated good ball movement in opening their lead, then they fell apart when Bloomsburg's defense picked up the pressure.

"Their press really bothered us," Kane said, "It wasn't that tight of a press at times, but they were quick and had some effective traps."

"We used a 1-2-1-1 for this game," Bressi explained. "It's not our normal

press but it still worked. We didn't have a lot of turnovers, but we did succeed in using up a lot of clock making them take bad shots. Then we dropped back into our man defense. That's our game plan, press until their worn out, then make it hard for them to score with man to man defense."

The Rams leading scorer, Linda Vidovich was held to just eight points, mostly due to her foul trouble. She had three in the first half and picked up a fourth early in the second half.

"Her foul really hurt us," Kane said, "She's plays strong and when she's in foul trouble she loses her aggressiveness and doesn't make those strong moves that make her effective."

Gretchen Scott played well on both ends of the floor. "We got her late

because of field hockey, but she earned a starting spot in early January," Kane said. "She's a defensive specialist but can score, too." Scott finished with nine.

Bressi summed up the victory with one word, depth.

"We have so many players. Carla (Shearer) although she hasn't been scoring is so valuable in other areas, Elaine wolf is still doing a solid job out there and Becky Pigga, our starting point guard is out with an injury, when she comes back on Monday we will be very strong."

But the story of the game was Nina Alston. She summed up her game saying, "I definitely played better tonight than against Kutztown. I was nervous against them, but tonight I handled the pressure a lot better."

Bloomsburg grapplers have busy and successful break

by Mary Ellen Spisak
Staff Writer

Last Friday night, the Wolfpack of North Carolina traveled to Nelson Field House, only to be defeated by the Huskies 21-14. Good as Gold wrestler of the night was John Supsic, who captured a 13-10 win over 6 and 3 Mark Annis. Supsic used takedowns and near fall points to lead Annis through all three periods. His quick succession of moves startled the Wolfpack 118 pounder.

Dave Kennedy, at 126 lbs., used two takedowns and an escape to counter fourth ranked Mike Stokes. Kennedy compiled 1:32 in riding time to tie his opponent 6-6.

At 134 lbs., the Wolfpack's Mark Mangrum could not escape fast enough as Tony Reed used two takedowns and a reversal to make the score 6-4. With an advantage of 1:43 in riding time, the final was 7-4. At this point the Husky grapplers were

ahead 8-2.

Darrin Cummings wrestled well on his feet with a series of escapes and a reversal. But his opponent, Joe Cesari, former North Schuylkill state champ, used successive takedowns against Cummings. Cesari tallied 2:16 in riding time to win 15-6.

Scott Turner, ranked second at 150 lbs., held Husky Roger Dunn to the mat for 9 back-points. And with 3:48 in riding time, scored a technical fall over Dunn.

The 158 lb. match held much anticipation for the third period to conclude, as Dave Morgan was to advance his flawless record to 18-0. In the second period Morgan used two takedowns to lead his opponent 4-2. In the third period, he added six points in takedowns and an escape to make it 11-4.

The score final was 12-4, over Rod Mangrum after Morgan gained 2:08 in riding time.

At 190 lbs., Ty Williams returned to his hometown only to see just how tough the Huskies wrestle. Scott Brown shot with agility and was ahead in all three periods, picking up 1:03 in riding time. Williams was no match for Brown as he was held to the mat a series of times. In a great match that would make the team score 21-11, Brown won 7-6.

At Hwt., third ranked Mike Lombardo used a takedown and an escape to win over Ron Ippolite. After adding 1:21 in riding time, Ippolite lost 4-0.

The Golden Eagles of Lock Haven

lost 3 of their 10 matches as the Huskies defeated the Golden Eagles 25-12.

Action at 158 saw Dave Morgan use a quick six to hold his opponent, Steve Toboz to the mat in 5:45 in the third period. In the first and second periods, Morgan used a series of takedowns adding up 8 points and scored backpoints to make the score of the match now 19-3.

John Supsic, once again won for BU as he countered his Golden Eagle opponent, Corey Jones 4-3, at 118 lbs.

At 126, Dave Kennedy didn't let Owen Hibbard off the mat for long, as he shot for five takedowns and used 2 backpoints and an escape. Kennedy picked up 1:50 in riding time to make the final 14-4. Kennedy beat one of Clarion's best mat men to advance his record to 13-3.

134 saw Kent Lane challenged by Clarion's new recruit Gary Jones. Lane used 4 points in takedowns, but was countered by the quick escapes of Jones in the first and second periods. Jones attained 3 points in his escapes, but Lane was too experienced as he added 2:33 in riding time to make the final 5-3.

Tom Kuntzleman, at 142, wrestled opponent Jim Kennedy to the mat for 4 takedown points, 2 for a reversal and 2 for backpoints. With 1:00 in riding time, Kuntzleman beat his opponent 9-4.

A tough match-up at 150 saw Darrin Cummings wrestle against 2 takedowns, 3 backpoints and an escape by his opponent Brian Burk. The match final was 5-8, but our grapplers still lead 13-3.

It was almost "one of those close matches" at 167 as Mark Banks was tied by his opponent 2-2 at the end of the second period. But, in the third period, Banks added 4 points with a takedown and a reversal to make the bout score 6-3 in his favor. Banks had 2:37 in riding time and won 7-3.

At 177, Gerry Armengau of the Golden Eagles pinned Tim Holter in the second period at the 4:52 mark. The team score was now 22-9.

190 saw Scott Brown wrestle a

tough bout against John Flaherty (12-2), and as Flaherty picked up a takedown and two escapes, also adding 2-7 in riding time. The final was 2-7.

The final bout, in Hwt., was won by Ron Ippolite, as he used a takedown and escape to beat Kurt Angle (15-5) by a final of 3-2.

The BU matmen won the match by a final score of 25-12. Good as gold was Ron Ippolite.

On December 11th, the Bald Eagles of Lock Haven brought their 15th ranked team to Nelson Field House to challenge our Husky grapplers. BU saw winning action at 134, 158, and Hwt. While Neil Turner's team captured the other bouts.

Dave Kennedy received Good as Gold wrestler of the night after his 8-6 decision over his opponent. Kennedy upped his record to 8-2 as he used a series of takedowns, escapes and gained 1:27 in riding time to win 8-6 at 134.

At 118, John Supsic was held to the mat as his opponent Craig Corbin had two takedowns, an escape and backpoints. Corbin used 3:10 in riding time to win 12-1.

Tony Reed, at 126, coming off an injury, tied 3-3 with Jeff Husick in the first period. After gaining four points in escapes, Husick, the NCAA qualifier, used a takedown and 2:37 in riding time to win 10-7.

142 saw Tom Kuntzleman wrestle aggressively as he used three takedowns, 3 backpoints and an escape to tie Gary Chaddock in the third period. But Chaddock compiled 1:26 in riding time to win 10-9.

Lock Haven's Thane Turner beat Roger Dunn at 150. Turner used backpoints and takedowns to compile 3:39 in riding time. The final score was 10-0.

At 158, Dave Morgan held onto his perfect record as he beat John Barret 2-1. Morgan is ranked 8th at 150 and continues to add to his victories.

The big match at 167 saw standout Mark Banks meet with 8-1 Jody Karam. Banks wrestled aggressively, but the experienced Bald Eagle was

quick with takedowns to beat Banks 7-0.

At 177, undefeated Brad Lloyd pinned Tim Holter in the first period.

NCAA qualifier Bill Freeman, held Scott Brown to the mat for a gain of ten points in backpoints and takedowns to win 12-4 with 1:03 in riding time.

Ippolite wrapped up our third win by a 3-0 score over standout Mike Mazza.

The final score was 28-9.

Results of BU vs Shippensburg: 118- Casey won by forfeit over Curt Pearson

126- Reed over Claudio Valeri 14-5 (Reed riding time 3:06)

134- Craig Padua over Hinton by a pin in 2:83

142- Keith Blessing over Diaz 14-5 (Blessing riding time 1:35)

150- Pat Klinedenst over Dunn 8-4

158- Morgan pin Bob Jameson in 2:03

167- Banks pin McAnally in 2:14

177- Holter pin Bill Schaninger in 2:24

190- Brown won by forfeit over Bob Hart

Hwt.- Tim Bouersox pin Evans in 3:1

Final score BU over Ship. 34-19

Results of:

Virginia Duals

BU over Lock Haven 20-19

N. Iowa over BU 26-6

Minnesota over BU 19-15

Iowa St. over BU 26-12

S. Illinois Edwardsville over BU 22-12

Millersville vs. BU

118- Supsic over Brown 12-3

126- Yinger over Grant 8-4

134- Kennedy over Wiley 9-3

142- Silsley over Cummings 5-4

150- Dunn tie Schopf 4-4

158- Morgan over Fair 6-1

167- Banks over Harkins 13-5

177- Holter over Gold 15-1

190- Cooper over Brown 8-5

Hwt.- Ippolite over Scheib 8-2