

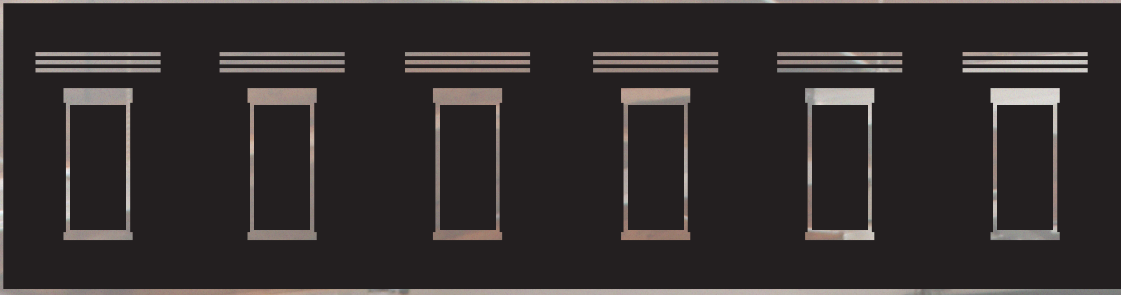
# Neighbors



No. 137

November–December 2015

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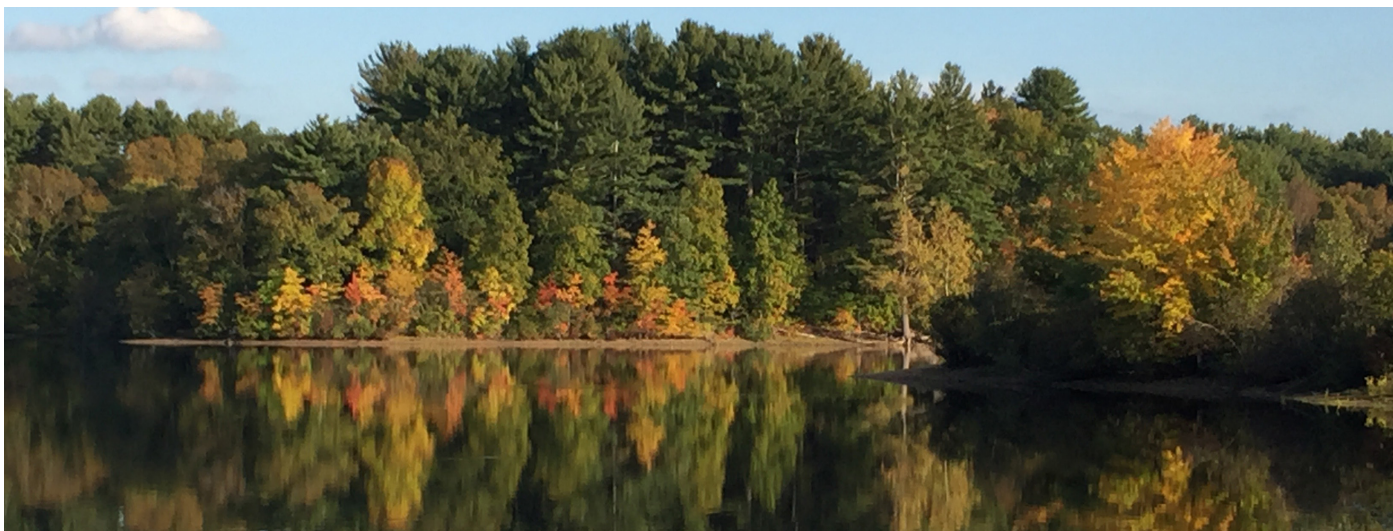
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## In this issue

- 4 Power to the People by Loretta Wrobel
- 5 Letters and emails
- 6 Grandchildren: Thinking About Seven Generations by Mark Svetz
- 8 On Farmers Markets, Pumpkins and Raking Leaves by Dennis Pierce
- 10 Caring for an Aging Mother, Part 2 by David Corsini
- 12 Two Social Problems, Two Social Solutions by Phoebe C. Godfrey
- 14 Ashford Artist Lance Arnold by Margaret Czepiel
- 16 A Bed for the Moon by Bob Grindle
- 18 The Wisdom of BDS, or the Least We Can Do by Edmund J. Smith
- 20 Patience and Insanity by Dan McGinley
- 22 The Healing Practice of Reiki by June Hyjek
- 24 How to Start A Bakery, Part III by Andrew Gibson
- 26 Clarifying Gandhi #8: Keeping Silence
- 28 The Divje Babe Flute by Tom French
- 30 Understanding Lyme Disease by Dr. Lauren Young
- 31 A Holiday Gift of Music Lessons by Ruth O'Neil
- 32 Our Community Calendar compiled by Dagmar Noll
- 33 Artists' Open Studios of Northeastern CT Welcomes You submitted by Suzy Staubach
- 35 Pageau Trust Grant Recipients Acknowledged submitted by Nancy Pare
- 36 24th Annual Connecticut Children's Book Fair submitted by Suzy Staubach

Dear Writers and Photographers-  
During the storm of energy needed to put this paper together there is often something I forget. In this calm moment before I upload this issue to our printer, I want to thank you for all your work. Many of you have given your time and creativity, at no pay, for a number of years. We have created, what one reader called, "A gift to the community." I, and our community, will be forever indebted to you. Tom

....And much more!

Cover photo: Three young calves check out a photographer.

Photo by Karen King

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The Purpose of Neighbors:

- To encourage reading
- To provide a place where ideas, writing, artwork and photographs of area residents can be shared
- To encourage people to get involved in their communities

- To begin to solve national and global problems on a local basis
- To provide useful information
- To serve the inhabitants and environment of our region

Neighbors is published bimonthly by Neighborspaper LLC.  
Thomas A. King, member

Neighborspaper LLC is a member of the Ashford Business Association and the Mansfield Downtown Partnership.

# Power to the People

By Loretta Wrobel

While attending two compelling events, my senses were triggered by how fraudulent a country we are that shouts to the world that we support equality, justice and peace. Additionally, I was convinced that young people hold the action keys in the quest for a more humane and sane world.



Sitting transfixed at Real Art Ways, viewing the documentary, *The Black Panthers*, I was thrown back to the turmoil of the late 60's and early 70's when disempowered people were finding their voices. This engrossing film had riveting footage of the bold and courageous young Panthers, responding to centuries of oppression, armed and standing with "black is beautiful" pride. The footage of black men and women in black leather jackets and berets, toting weapons with fists raised, present a vision of a people coming together to say "No more."

Initially, the Panther Party, formed by Bobby Seale and Huey P. Newton, was created to practice vigilance and enable black people to exercise their rights guaranteed by the Second Amendment. As the party grew in numbers and strength, fear took charge and the Black Panthers were described as a nationalist hate group. J. Edgar Hoover, head of FBI, designated the Panther Party "the greatest threat to the internal security of the country."

I was appalled and disgusted with my country after viewing all of the police violence and disregard for people of color back in 1968. What immediately terrified me was the reality of present 2015 police repression, excessive violence and brutality towards black people, especially young males. What did we learn and how advanced are we today as a country?

The movie eloquently portrayed the strength, charisma and revolutionary fervor of the Black Panthers. Elaine Brown, leader of the Party from 1974-1977, criticized the filmmaker for not presenting the tenets of the Party and the reason for the party's existence--black oppression and injustice. After reading her statements, I understood her anger and dissatisfaction, as I don't believe the director, Stanley Nelson, gave prominence to the Party's *raison d'être*, providing an army of warriors to fight America's oppression and mistreatment of an entire race. The Black Panthers indeed were a political and cultural force and were fighting for their lives. Sadly, in America nearly half a century later the insistence that black lives matter is still a radical notion. Shame on America. The movie revealed that women were a vital part of the Party. I found that surprising and refreshing.

The next event that turned up the heat on my rage was the Storrs Tree of Life Conference focusing on the Palestine-Israel conflict. The objective was to educate about the long struggle for justice and peace in the Holy Land. The goal of

Tree of Life is to encourage everyone to operate as change agents to bring a peaceful solution to the conflict by securing universal human rights for Palestinians and Israelis.

The speakers were Gideon Levy, Israeli journalist, Suhail Khalilieh, Palestinian and Head of Settlements Monitoring Departments, and Aleen Murad Masoud, born in Palestine and a cultural ambassador. Aleen is a musician and teaches refugee children. I learned about the history of the struggle between Israel and Palestine from Suhail. Gideon talked of America's support for Israeli continued occupation of the Palestine settlements in the West Bank and Gaza and the need for international support to end Israel's aggressive policies and practices.

Aleen, the youngest, floored me as she was filled with hope and optimism. She spoke passionately about growing up in occupied territory as a Christian Palestinian. She talked enthusiastically of living in harmony with her Muslim neighbors. She reiterated the necessity of working together for peace, justice and maintaining an acceptance of differences. She sang the John Lennon classic "Imagine" with a sweetness and honesty that offered hope to all of us.

I walked away from both happenings filled with deep trust that as horrible as it is there are opportunities to correct, change and believe in the ability to make a difference. The members of the Black Panther Party made a difference when they empowered a generation of pride in one's race and a sense of the beauty of the black body. The young Palestinian ambassador demonstrated the magnetism of clear thoughts, intentions and sense of purpose. Rousing and energizing!

My anguish at our Country can be categorized as industrial-strength. Why are we supporting Israel's aggressive occupation of the Palestinian settlements and the mistreatment of the inhabitants? What kind of a democracy are we? Have we not seen the horrors of colonial oppression? Let's wake up, America. Are we supporting Israel because Israel's continued occupation means colossal profits for our military industrial complex? Is this really about money?

We have given the authorities the opportunity to change their ways. They have failed miserably. There is no greater time than the present for people to take the power to create a decent, fair and just world with acceptance of and tolerance for difference and a celebration of collaboration among groups.

We are fighting on many fronts during these times of global upheaval, disasters, political failures and oppression. One can pick from several conflicts and injustices. I see an immediate need for all of us to stand up for our specific causes. I encourage young people to use their elders to gain historical perspective so that together we will indeed return "Power to the People" and create a world of sanctity for all humans. When a twenty-year-old can hold the vision, we all can contribute to more peace and justice for all. Learning from the lessons of the civil rights movement and focusing on justice and sharing rather than gathering profits and extracting from our earth, we may have a fighting chance.

# Letters & Emails

Dear Editor:

From November 30 until December 11, Paris, France will host the 21<sup>st</sup> Session of the Conference of Parties to the United Nations Framework Convention on Climate Change. This is a crucial conference since it needs to achieve a new, international agreement on the climate, agreeable to all countries, with the goal of keeping global warming below 2 degrees Celcius (3.6 degrees Fahrenheit).

Climate scientists are in agreement that it is essential to keep the temperature change from global warming below 2 degrees Celcius for the period from 1780 until 2100 to avoid catastrophic climate change.

The most important greenhouse gas is carbon dioxide that stays in the atmosphere for 100 to 200 years. That means that 879 billion tons of carbon dioxide that humans have emitted since the beginning of the industrial age (1780) is still up there. This carbon dioxide is causing most of the climate change that is severely affecting the entire earth.

Scientists estimate that we can put another 565 billion tons of carbon dioxide into the air by 2050 and not exceed two degree Celcius by 2100. Unfortunately we are emitting over 35 billion tons of carbon dioxide per year. At this rate, we have 16 years before we reach 565 billion tons. If that happens, we cannot keep the temperature rise below two degrees Celcius.

In the nineteenth century, Europe was the leading emitter of carbon dioxide; in the twentieth century, it has been the United States. Since there was much more carbon dioxide emitted by humans in the twentieth century, the United States is responsible for the largest amount of carbon dioxide in the air of any nation in the world

While China leads the world in total carbon dioxide emissions per year (10.3 billion tons), the US is second with 5.3 billion tons of carbon dioxide emissions per year. China has about 19% of the world's population and the US has 5% of the total population, so the US far surpasses China in carbon dioxide emissions per person (17 tons per year to 7.4 tons per year). The US emits more carbon dioxide each year than the entire continent of Africa.

Thus the United States should take the lead at the Paris Conference in establishing a fund for developing nations, not only because of all the carbon dioxide we have already put into the air, but also because we continue to be one of the leading emitters in the world. Of course other developed countries need to join us in providing funds for developing countries to help their people without burning fossil fuels.

Pope Francis in his encyclical, "On Care for our Common Home," says "A true 'ecological debt' exists, particularly between the global north and south, connected to commercial imbalances with effects on the environment and the disproportionate use of natural resources by certain countries over long periods of time. ---the countries which have benefited from a high degree of industrialization, at the cost of enormous emissions of greenhouse gases, have a greater responsibility for providing a solution to the problems they have caused."

Gary Bent, Mansfield Center



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Willimantic, Now and Then:

# Grandchildren: Thinking About Seven Generations

By Mark Svetz

*"There is a fair maid in this town.  
Alas, she has my heart beguiled!"*

These words from an old drinking song resonate sweetly with me right now, since our granddaughter was born a few weeks ago. She does have my heart beguiled; those searching eyes, deep with a knowledge she hasn't had time to acquire, somehow pierce my soul, and I am her slave.

Liz and Gregory delighted us with a beautiful baby girl – Miriam Joan Svetz – at the end of August, and I am transported! Miriam and her parents live downstairs from us, and we are so happy to be sharing this time and place with them; she often comes upstairs to be with us while her mom and dad get some much needed rest or time to get ready for work.

We have had opportunities to walk her around town in a stroller. One Saturday morning, we visited the Farmers' Market and the Food Co-op. This experience recalls for me the times I spent walking around Willimantic with Miri's dad, exploring all the treasures in this enchanted little city that has become home for all of us. Those were wonderful days, and I am looking forward to reliving them with Miri.

For much of the past year, I have been living in this strange tense – past, present and future all at once – thinking about Miri's arrival and all the fun times ahead as well as the rich memories I cherish of Gregory's life. This past summer, all the chores I did took on a deeper meaning. Now, I was building a shed for the wood to keep Miri warm this winter; I was making trips to the dump so Miri wouldn't get hurt on the trash. I could imagine picking grapes from our new vine to make jelly with Miri.

Now really, I could stop right there. We can all, I'm sure, take this story to our own warm spots and cherished memories. But really, what I'm thinking about is the idea of



the 7<sup>th</sup> generation. As I understand it, this idea comes from the Constitution of the Iroquois Nations, and basically calls for the people to consider the impact of their decisions on future generations. I have always heard people speak of making a better world for their grandchildren, and in this way, I believe all people think of future generations. It is part of our culture, even if corporate bottom lines seem to have become more important than our families' futures. The Iroquois were forward-thinking people to put it down like that, and we could learn from them..

But seven generations? That's quite a long time, isn't it? Or is it? We now live with three generations under one roof in Willimantic. Those three generations might end up representing some 150 years. I can remember my Great-Grandmother, who was probably born in 1870 or 1875. That puts me in the middle of a generational span of more than 200

years. It would have been wise to have thought of all those years and all those people whenever a decision was made. I'm not sure that was the case.

And yet, we live in a house that was built 100 years ago. I expect it to last another 100 years and more. So someone was thinking quite a few generations ahead when this house was built, as were we last year when we had a new roof put on. It isn't that much of a stretch (although it takes some assumptions!) for me to



Miriam, at 5 weeks old, checks out her Grandpa. Sarah Winter photo

imagine Miri's grandchild living someday in our apartment.

So, I will put another coat of wax on the floors; I'll probably vote for third party candidates for most political offices, just to do my part to break up the two-party cabal we are living with. I will walk whenever I can, plant a garden and generally work toward sustainability. All so that Miri's (or someone else's!) grandchildren can have a house and a community. My life seems the richer for it.

And I feel grateful to Miri right now. This beautiful child, one of so many born on that day in August, and on every day before and since, reminds me that we all do – and have always done – every single thing we do for each one of those children, some now grown old and some yet to be born. For this delighted grandpa, Miri is the reason for everything right now,

but I know she only symbolizes all the children – past, present and to come.

I am thinking about generations a great deal these days, particularly the three that Miri and I span. Gregory was about five years old when we joined the buyers' club that eventually became the Willimantic Food Co-op. We used to go together to unload and unpack the food in the basement of St. Paul's Church, where the Covenant Soup Kitchen is now. When I push Miri into the Co-op now, she might see the children, or even grandchildren, of some of those people from so many years ago at St. Paul's.

I know many young people who have been around the Co-op, and the community at large, since they were young children. Their parents and all the rest of us at the Co-op and all of the smaller communities in northeastern Connecticut have been looking out for the 7<sup>th</sup> generation by building a strong community for them to live in. We all have to wax our floors and look after our roofs, but we also have to help our neighbors, buy our food from local farmers and do business with local people as well.

Whatever else might be going on in the world seven generations from now, I am certain our great, great, great grandchildren will need homes and communities to shelter and nurture them. That, I'm convinced, is the real work we've all been doing: Building communities. And if we have failed in that, we have failed our grandchildren.

As I sit here with these thoughts, Miri is in her little bed beside me, sleeping peacefully. I find myself aware that she will need many things as she grows, most important, she will need a community to nurture her spiritually, physically and economically. If we can build and maintain that community for her and all of us, we will have done our job for every generation to come. As I stare into Miri's eyes, those deep trusting eyes, I have a sense of what she trusts me to do.

With apologies to Robert Frost, I will say that "Willimantic's the right place for community. I don't know where it's likely to go better."

*Mark Svetz is a Tutor at Quinebaug Valley Community College in Willimantic. You can read more of Mark's writing at [www.sarahwinterclothworks.com/writing](http://www.sarahwinterclothworks.com/writing).*



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From the Ground Up - Buying Local in Connecticut

# On Farmers Markets, Pumpkins and Raking Leaves

By Dennis Pierce

My first indication that local produce tasted different from what you buy in the grocery chains came when I did a stint for nine years as a Market Master for the Storrs Farmers Market. This baptism to “a taste of place” came at a time when farmers markets began to become a destination. The Storrs Market, when I was involved, was the largest in the state in the early years. To counteract the devastating effects of the modern commodity driven food system, local small scale farmers were now finding a place to offer their produce and homemade goods. As years past, Farmers Markets sprung up in every town almost like weeds. Connecticut has over 100 farmers’ markets and can be found in virtually any town, seven days a week. The popularity of the markets mirrors the benefits - fresh, local products, friendly farmers that are the face behind the food you’re buying, and a community gathering place for everyone to enjoy.

Nearly all the farmers’ markets in Connecticut are affiliated with the Women, Infant, and Children (WIC) and/or the Senior Farmers’ Market Nutrition program according to the Department of Agriculture’s web site. These programs provided eligible WIC clients and seniors access to fresh fruits and vegetables. Looking for more information on local markets and their hours check out NOFA’s web site at <http://www.ctnofa.org/Farms.php>

And yes, the markets continue to grow. Local community members sometimes referred to as locavore’s, want to support this desire to purchase local produce not only to purchase wholesome, nutritional foods but also preserving the richness of the land. You see field fresh produce lasts longer and knowing who grows your product provides a sense of confidence and security. In order to succeed, local farmers practice sustainable farming. They preserve the land preparing it for generations to come. The local fare movement emphasizes environmental health, economic profitability and social wellbeing. Quite different from the mass production of industrial farms where more is better. Local farmers use their land in the most productive way possible without depleting its fertile wealth or polluting the environment. Never been to a market? Try making it your New Year’s resolution.



Pumpkins are all around us and are selling at a decent price. If you have a cold basement or garage buy a few and store them for the holidays. When guests stay over for Thanksgiving or Christmas whip up a batch of the following pancakes and sit back and take all the praise.

Pumpkin Pancakes with Candied Walnuts and Orange – Maple Syrup (Serves 4)

Ingredients for pancakes:

- ¾ cup of flour
- 1 t. baking powder
- Pinch of salt
- 1 ½ t of pumpkin spice
- 1 whole egg & 1 egg yolk
- 2 T. of maple syrup
- 1 c. of milk
- 1 ½ cups of roasted local pumpkin (or you can use canned)

Directions:

Preheat oven to 250 degrees  
In a bowl mix together flour, baking powder, salt and pumpkin pie spice. In another bowl whisk together the egg and yolk with the maple syrup, then whisk in milk.  
Pour liquid over the dry ingredients, add the pumpkin and stir to combine.  
Heat wide, non-stick pan over medium low heat. Add 1 T. of butter. As soon as butter melts ladle 4, 3 – inch pancakes.

Cook pancakes for 4 minutes, flip and cook for another minute or so. Transfer to plate and put in oven to keep warm.  
Repeat with butter and remaining batter.

Ingredients for candied walnuts:

- 1 egg white
- ¼ t. finely grated orange zest
- 1 c. chopped walnuts
- ¼ c. of sugar

Directions:

Preheat oven to 350 degrees. Line a baking sheet with either parchment or foil.  
In a medium bowl, whisk egg whites until foamy  
Add the orange zest and toss the walnut pieces into the egg white mixture.  
Sprinkle in sugar, mix



Place nuts on lined baking sheet in a single layer  
Bake for 8 minutes, stir and bake for 5 more minutes

Ingredients for orange-maple syrup:

1 cup of maple syrup  
4 T. butter  
Juice of ½ of an orange

Directions:

Put the syrup, butter and orange juice in a small pot and warm over medium heat  
Stir and set aside  
To serve, place a stack of pancakes in the center of four,

Neighbors 9  
preheated plates. Top with warm syrup and sprinkle with nuts.

I am losing the battle against the leaves in my yard and I have already started to burn wood in my stove. Wood was hard to find this year. Next year I'm buying in June when the prices are lower. One day warm and then another too cold. My dog, Tinker likes the fall. There are plenty of leaves to roll around and her favorite place is in front of the fire. Take time to enjoy the holidays. Let's hope for an easy winter. If you have a suggestion or a farm or local grower you would like featured in this column drop me a line at [Codfish53@Yahoo.com](mailto:Codfish53@Yahoo.com). Peas be with you.

*Photo by Dennis Pierce.*

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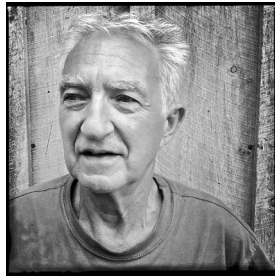
# An Aging Mother - On To Assisted Living

By David Corsini

My mother, Ruth, at age 98, told me about several falls and seeing children in her house that were not there. Also she had made calls to the neighbors and acted strangely when they had come to check on her. It became clear that she could no longer stay alone at home. Visits from a caregiver for three hours twice a week and my visits of Thursdays were not sufficient. At that point Ruth used a walker, had failing eye sight but could still read and operate the TV, radio, and telephone. Because of many factors, including the fact my mother wanted to stay near her two sisters and friends in MA, my sister and I ruled out moving her to CT or VT. I worried that my mother was too incapacitated for assisted living and perhaps needed a nursing home. My sister came from VT and, hoping for the best, we began to visit assisted living facilities. The first two we visited were too formal, institutional and "cold." But Emeritus at Wilson Mountain in Dedham, MA had a director and assistant director, both women, who were warm and helpful. They claimed that the staff had been stable for seven years. A single occupancy suite with a sitting room, separate bedroom, bathroom, small sink and refrigerator, and a sunny bay window was available. There were cats that roamed the corridors. Although it was an institution, it had a better "feel" than other places we visited and, importantly, the room was acceptable to my sister. We brought Ruth to evaluate the situation and to be evaluated by the nursing staff. Happily, my mother approved the room, and thankfully, the Emeritus staff accepted my mother.

The cost of room and board was between 5 and 6 thousand a month. My sister, brother-in-law and I brought items from her home: bed, desk, chairs, side tables, paintings done by my father, etc. It was a comfortable arrangement. Ruth would receive help dressing in the morning, undressing at night, assistance with three showers a week and there was housekeeping and meals in a dining room. She took her own medications which I set up in a pill box each week. Her room was on the second floor with a moderate walk to the elevator for the dining room. She could manage that trip with her walker. She had regular table mates that were pleasant even though my mother did complain to me that one was a Republican that said nasty things about Obama.

Ruth lived in this facility for 3 years and 5 months. I visited on Thursdays and would take my mother to doctors, the hair dresser, to visit her sisters, and to a local park where she liked to watch dogs and children play around a lake. Often we



would pick up a sandwich from a deli and have a picnic either at the park or outside Emeritus. One of Ruth's favorite lunches was the hot dog special- two hot dogs, cole slaw and fries.

Since I am "not allowed" hot dogs at home, the second hot dog was a treat for me.

We also employed two outside caregivers to visit my mother for several hours on three days each week. These caregivers were wonderful companions to Ruth and would e-mail reports of their visits to my sister and I. There was one unfortunate incident involving one caregiver who failed to set the brakes on the wheelchair. The wheelchair went off the curb and my mother was spilled out. A visit to the emergency room revealed no significant damage but Ruth did get two black eyes and looked a little bit like a raccoon for two weeks. After this incident Ruth would let out a little scream every time her wheelchair came a little bit close to a curb.



My sister would come from VT quite often and stay a few days. Ruth also would make several trips to VT each year for an extended stay. Often I would be involved with either bringing her to VT or back from VT. Ruth was a good traveler and could make the three hour trip with only one stop but, traveling a long distance with my hundred year old mother, was anxiety-producing.

Emeritus is a corporation with assisted living facilities in many states.

During the three years and five months my mother was there, there were many changes. There were five directors, four changes in head nurse, many changes in direct care staff, as well as changes in food services and activity coordinators. While the grounds outside the facility always looked immaculate, the conditions inside fluctuated widely. After a year the very good director left and was replaced by a man who was not very competent. The staff was unhappy. Some good staff left and the physical and emotional conditions in the facility deteriorated. The public bathrooms did not smell good. The cats disappeared.

It was interesting how over the years, when I came on Thursdays, sometimes there would be a hum of busy people and the staff seemed happy and were easy to find. At other times, there was little activity and I had trouble finding staff. It was a roller coaster of good times and bad. While I never felt that conditions had gotten so bad that my mother was in danger, there were times when I worried and made inquiries about state level resources that would monitor assisted living facilities. Unless I made a report of possible abuse, there were no monitoring resources.

Critical to health and happiness of the clients is the quality of the direct care staff. There were frequent changes in the direct care staff whose language skills and empathy varied greatly. Supervision of that staff was irregular. Occasionally

Ruth would complain about how an aide treated her and I would talk with the director. Things usually improved, but still my sister and I were concerned. I felt fortunate that there were some aides, particularly one Haitian and one Anglo, who took a liking to my mother. They treated her like their own mother. Even though these two caregivers were only part of the care staff, their special care made a great deal of difference. From the age of 98 until after she turned 100 Ruth could read and work the radio well enough to get the weekly opera broadcast. She was even alert enough to be interviewed about her love of opera on National Public Radio during intermission of the Metropolitan Opera performance on the occasion of her 100<sup>th</sup> birthday. Her responses were inspiring and her voice was loud and clear.

By the time she turned 101 there had been significant changes. Her eyesight became too limited to read and she lost the ability to control the TV and radio. Her ability to manage the phone also decreased. I could have opened a used phone store with the number of phones I bought in an attempt to find something my mother could use.

While she retained an impressive number of phone numbers in her head, with her poor eyes and arthritis she could not punch the numbers fast enough to complete a call. She repeatedly asked me to call the phone company to complain about the woman who said: "Please hang up and try again." And then she would either forget to turn off the cordless phone or would hang up the corded phone incorrectly. When I tried to call her, I would get a busy signal for hours. A call to the main desk to get someone to go to her room to fix the phone did not always work.

At some point Ruth lost the ability to manage her medications. Each week I would set up a week's worth of medication that was kept in a locked drawer and administered by staff three times a day. After age 101 she needed to be taken

by wheelchair to the dining area three times a day and needed more general care particularly with toileting. During Ruth's three and a half year stay at Emeritus, the biggest problem was episodic anxiety. During one period a consulting psychiatrist brought the anxiety under control with medication. But Ruth's anxiety returned and was a big factor in her needing to leave Emeritus.

In this facility residents wore a help button they could push to call for assistance. At 102 years of age Ruth became anxious at night and would press her call button with great frequency. She became the champion bell pusher and that was not a good thing. When she pushed her button, staff would come and stay to comfort her. They would leave and soon Ruth was pushing her button again.

Things began to fall apart. There was a period when there were no calls from Ruth's button because the button was broken and no one had checked. That sure was one solution to the frequent calls. Then she had a fall and was taken by ambulance to the emergency room. Emeritus had not notified me, my sister or Ruth's doctor. My sister and I had a meeting with the director and nurse who complained about my mother's demand for contact and strongly suggested we hire outside help to stay with her at night.

At this point, with the room and board fee increases, the cost for medication supervision, and the increased fees for number of patient contacts, the monthly cost was more than \$8,000. And my mother was not getting the care she needed. It was time for a nursing home and a time for us to panic. My sister and I had a list of nursing homes and, with great anxiety and a sense of urgency, our search began. Our finding a nursing home and the final 17 months of Ruth's life will be the subject of my next piece.

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# Two Social Problems, Two Social Solutions

By Phoebe C. Godfrey

*The old economy of greed and domination is dying. A new economy of life and partnership is struggling to be born. The outcome is ours to choose. David Korton.*



In the last month, I have been thinking about two social problems – that are both local and global in scale – and trying to come up rational ways to solve them, acting in coherence with my role as a sociologist. What I didn't realize was that they are both created by the same distorted priorities of our current economic system that serve the goals of profits for the few, as opposed to securing “just, sustainable and joyous livelihoods for all” (David Korton, Living Economies Forum). These two social problems have to do with impediments in place along the pathways between supply and demand when it comes to people to people transactions that are done for the benefit of all involved, as opposed to people to profit to people ones that are done for the benefit of the few. Let me explain.

The first social problem has to do with food and the challenges CLiCK (Commercially Licensed Co-Operative Kitchen that is a non-profit) is having in trying to create pathways between the local production by small scale farmers of raw fruits and vegetables and the marginal market demand for locally processed food products. On a large scale this pathway between farm, processing and consumer is easily handled by global food corporations that buy in massive amounts from industrialized mono-cropping farms that then process a product for the purpose of turning a large profit once the product is finally purchased. This can easily be illustrated by looking at the differences between the prices of raw fruits and vegetables versus the products that they become once processed. For example, potato chips cost 100 times more than the potatoes from which they are made illustrating the hefty profits involved. Hence, what CLiCK is trying to do is to move the food from one local actor (the farmer), to another local actor (CLiCK), to the final local actor (the consumer) while simultaneously enabling all actors to benefit in ways that, as Korton states, are just, sustainable and joyous and which therefore enhance livelihoods. However, the pathways are not set up to make this people to people movement an easy endeavor. The options in place for small scale local farmers are to sell their raw goods at farmers markets or through CSA's and / or to leave any processing either to their own very small scale endeavors or to the big farms. Likewise, for CLiCK the options in place are to have enough capital to buy raw fruits and vegetables in bulk and to then focus on processing for a profit, as opposed to for the collective good in terms of increasing the availability of locally processed foods. And for the customer the options in place are to buy locally grown

raw fruits of vegetables or to buy processed ones that have been grown, processed, packaged, shipped, marketed and sold all for the purpose of profiting large food corporations. Thus, when it feels to me like CLiCK is struggling in terms of how to process locally grown foods, even on a small scale, I have to remind myself, and others at CLiCK, that we are literally swimming against the corporate tide. We are trying to create economic and social pathways on a local scale that connect people to people along the chains of supply and demand with the objective being something other than profit.

The second social problem I have been thinking about is the global crisis of refugees, be they from Syria, Sudan or even local. If one thinks about a refugee as one who has no home, regardless of why, then we can classify our own homeless as internal refugees. This tragedy of people who have no ‘home’ is for me heightened because we live across the street from a majestic Victorian house that has been vacant for over four year. This once exemplary model of Victorian architecture was damaged by student tenants housed by an unscrupulous landlord, then consequently condemned by the town and finally vandalized of all its copper pipes and metal parts. Now it is held by a bank that seemingly has no interest in selling for a reasonable offer, as testified by someone who wanted to buy it. And yet there are 4 million Syrian refugees, most of whom have headed to Europe although there is a plan in CT dubbed “10 in 10”, which calls for placing 10 families in 10 towns in CT. Additionally, there are over 4000 homeless in CT on any given night many of whom would also welcome being housed in a home in any 10 towns in the state. In connecting this issue to the food one already discussed, we see the same pattern. The empty house on my street is available along the people to profit to people pathway but not on the people to people one. The idea that it be used to solve a people problem without serving the interest of profit is not one that is socially supported, although it makes perfect people to people sense. In fact, I was please to see that under the “10 in 10” project there is the proposal to fix up unused housing although it has not been said how this will come about, but obviously I am not the only one seeking potential solutions. Such solutions are ultimately to find ways to put people over profits and to thereby remediate the multiple levels of waste- not just wasted housing, but wasted food, wasted lives, wasted resources and all the carbon waste that comes from such unsustainable economic practices.

In returning to Korton's quote at the beginning I would like to add an amendment: The old economy of greed and domination will continue to die and a new economy of life and partnership will continue to be born if we so choose. I know my choice –working to create “just, sustainable and joyous livelihoods for all” – do you know yours?

## Upcoming Programs at the Connecticut Audubon Center in Pomfret

### Art Exhibit

Birding Through the Years with Paint and Brush

by Wildlife Artist David C. Stumpo.  
Opening Sunday, Nov. 1, 2-4 p.m.  
Exhibit through Dec. 31 at the Center,  
218 Day Rd. in Pomfret.

Sterling resident and exquisite watercolorist David Stumpo's many bird paintings return. Come feast your eyes on his exhibit of framed originals, limited edition prints and note cards. Free to the public.

### Walks

Wednesday Noon Walks

Nov. 4 through 25

Join Connecticut Audubon Society volunteers for fresh air, exercise, good company and naturalist lessons along the way. Seniors and parents with babes in backpacks welcome. Free to CAS members; \$3 non-members.

Owl Walk

Saturday, Nov. 28, 6 p.m.

Join Andy Rzeknikiewicz as he attempts to call in various owl species. Screech, Barred, and Great-Horned Owls are the likely ones at this time of year. Maybe a Saw-whet will show up? We carpool to several locations and the majority of our owls will be seen from the road. Call to register at 860-928-4948. Cost: \$5 CAS members; \$10 non-members.

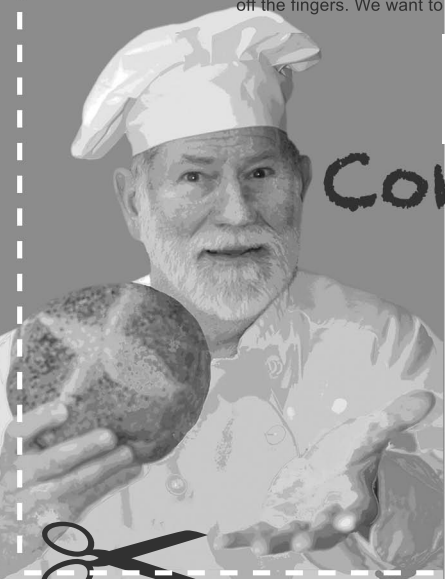
### Event

Holiday Nature Store

Opening Saturday, Nov. 21, 10 - 4 pm  
Store open thru Wednesday, Dec. 23  
The Center at 218 Day Rd. in Pomfret will be stocked with gifts for all ages. We will have bird feeders, bird houses, suet, gardening gifts,

*continued on page 36*

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# Ashford Artist Lance Arnold

By Margaret Czepiel

The vestibule to Lance Arnold's home studio is designed to look like the night sky. The dark blue painted ceiling, peppered with twinkling lights creates the sensation of floating in a midnight sky. Passing through the makeshift planetarium, I step into a room filled with colorful shapes and designs, Lance's studio, which rests above the three-car garage. On the floor there is a foam alphabet mat, the kind you might find in a Kindergarten classroom, across from it sits a shelf of jewelry boxes and fairy houses and on the other side of the room a makeshift swing hangs from the ceiling. A salmon skull, beautiful driftwood, bird feathers, fishnets, even a pair of sunglasses can be seen scattered around the studio. Every surface is covered from floor to ceiling with colorful glass, and sculptures in various stages of completion.

Lance is a flotsam found object artist, meaning he takes things that he has found in nature and repurposes them into stunning art. Lance, dressed in blue jeans and a Hawaiian shirt, explains that flotsam is something that floats in water and jetsam is something that has been jettisoned off a boat.

"Jetsam can become flotsam if it floats," Lance explains, "but most of the material here is flotsam, things that get to the shore and accumulate at the high tide mark and I can pick them up." He was a decorated high school science teacher at Tolland High School for thirty-five years and used to take his students down to Bermuda where much of his found objects and flotsam originate. Lance has collected unique objects for his art from the Connecticut and Rhode Island shores, forests around his Ashford studio and even the desert from around his son's home in Palm Springs. He creates sculpture with these objects and glass panels that can be hung against a window. All of Lance's glass panels are round, so that his buyers don't have to worry about the measurements of their window. The glass panel will always fit in front of it so the sunlight can shine through.

Glass is where Lance got his start as an artist and a forager. His childhood home bordered a refuse dump and as a boy he would often explore the shards and find unique pieces among the mundane green glass of broken soda bottles.

"I was the spoon man," Lance recalls, "I had this shtick going with a spoon man jacket where I replaced the buttons with spoons and I made these elaborate wind chimes

out of spoons." He brings out a binder with a worn plastic cover, an archive he has kept since 1977. The pages are yellowing towards the spoon man era, but contain a sketch and date of nearly every piece that Lance has created. "I look back and say, 'oh I was doing a lot of sculpture then' or 'I've been doing a lot of painting why don't I switch it up,'" he

adds. Lance has recently recorded his 1,522nd piece. His style has evolved to include paintings, sculpture, jewelry boxes, pins, and even fairy houses.

Lance's style of glass-sculpture making was introduced by American artist and designer Louis Comfort Tiffany (son of Charles Tiffany, founder of Tiffany & Co.) during the 19th and early 20th century. Tiffany used this technique to create his famous stained-glass lamps and other crafted luxury goods. Using the tools of a glass cutter, a soldering iron and solder, which is a low-temperature melting alloy that comes on a spool resembling yarn, Lance demonstrates how to fuse two pieces of glass together. He wraps foil around the exterior edge of a piece of glass and uses the soldering iron to melt solder onto the foil which creates the artistic bead

around the edge and fuses the two foiled pieces together.

"This is what Tiffany found out, the old guys before him were using a lead channel between panes of glass." He hums as he melts the solder into a neat bead connecting the edges of the glass shapes with the iron. When he finishes, the front of the object now crudely resembles a dragonfly. He passes the soldering iron and the roll of solder to me. "Would you like to try?" Together with my clumsy hands and his sturdy ones we finish the makeshift dragonfly and leave the solder to cool and solidify, as the dragonfly becomes a souvenir of my day.

I sit on the simple swing between shelves of Lance's art, just a short plank and two inch-thick ropes. "I always wanted a swing inside the house." Lance shows me how to keep my feet so I can swing among the glass without breaking anything. "I like to waddle, as I call it," he says, "I sit, not going back and forth but just rocking side to side to think." The blurred, abstract world that comes from swinging fast is the effect that Lance creates in his painting. Inspired by, and reminiscent of Rothko and de Kooning, Lance's art takes a more natural perspective to the abstract expressionist school. Lance uses his muse, the outdoors, plus the inspiration of these abstract expressionists to make works of art centered around a simple vine or a couple lemons come to life. Lance is beginning to receive recognition; his pieces have been shown at the Vernon Art Center as well as major shows throughout New England and New York.





Lance has called Ashford home since 1978. "It's a very nice, quiet town," he says, "the people are good as far as I can see and help each other out. I like my neighbors and we all look out for one another." Lance tells me about a beer hour that he started for the people in his neighborhood to gather once a month and discuss what was going on. "We would talk about things like, so-and-so down the street is sick, let's do something nice for them like plant a garden."

Lance's talent for creating art alluding to Rothko and inspired by nature makes him one of the artistic treasures of Eastern Connecticut. He brings his career as a science teacher to his art by paying homage and giving back in his own way to the natural world. "This road we're on now ends in a dead end, in a circle," Lance gestures towards the west, "and there's a small cart path called Burma Road at the circle that if you follow it far enough goes all the way to Moose Meadow. But between the circle and a small brook about a quarter mile in I have hidden twelve of my fairy houses." These are the types of fairy houses that would blend right in with the deciduous forest path. Lance has made them out of small stumps and wooden remnants painted with brightly colored doors and windows.



This is probably cool enough so you can take this little widget along with you, and have some nice color to hang somewhere. Lance hands me my dragonfly, which is now solid as the three pieces of purple, pink and blue glass are held together with the cooled solder, and I head back through the starry-night vestibule. Lance pulls down on a thin rope and opens a trap door on the ceiling. The stars part and I can see eight feet up through the square in the ceiling to a small, uninsulated room with windows overlooking Lance's garden. "I like to go up there at night in the winter when there's a blizzard. The way the snow swirls down through the spotlight that's on the house is just incredible." I imagine the billowing snow to be similar to the blurred world that comes from swinging in a room full of Lance's art and colored glass. The brief moments when the concrete natural world can become ever so abstract.

*Photos of Lance Arnold and his art by Tom King. Visit Lance during Artist Open Studios. See article in this issue.*



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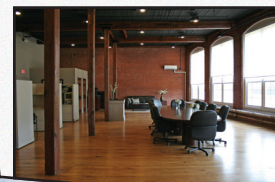


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16 Neighbors

Looking Up:

# A Bed for the Moon

By Bob Grindle

I am very much a people person. Always have been. But, several years ago while stationed briefly at Edwards Air Force Base on the western edge of the Mojave Desert in California, I fell in love with solitude as well. Not especially daunted by the military's admonishments about poisonous snakes and scorpions, and strictly in violation of air base policy, I would often take long solitary walks into the nighttime desert to indulge a fascination dating back to early childhood. At

some point early in my life I learned that the night sky is always up there—like those glow-in-the-dark stars you stick on a child's bedroom ceiling, that suddenly disappear when you turn on the lights—just waiting for the return to darkness. Daytime and its marvelous blue skies may hide the stars, but they are up there still. I no longer wish upon a star, but the old nursery rhyme, 'star light, star bright, first star that I've seen tonight...' still inspires a deep sort of dreaminess as daylight fades into twilight and then into deep darkness. I mention learning to love solitude despite enjoying being with and around

people because there is something so intimate and one-on-one when star gazing, rather like the mesmerizing state you can feel when staring into the flames of a fire or campfire, that it almost feels like an out-of-body experience. Like a prayerful connection between you and your cosmos, it seems that human companionship is unlikely to add anything.

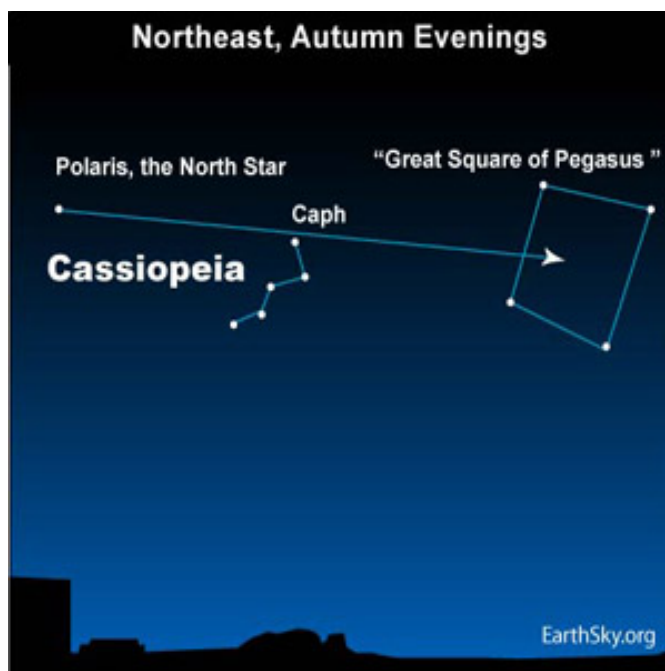
Still, I always look forward to gathering with others and sharing observations and questions about what is going on over our heads. Solitude is certainly not for every moment. During the pleasant give-and-take of a star gazing get together with others, there are always questions about which star or planet this or that bright overhead object might be; recollections about moonlit or starlit nights and about shooting stars and campfire stories all add up to the sort of memories that make time together out under the stars feel so special.

In David McCullough's fine book *The Wright Brothers*, Wilbur and Orville travel to Kitty Hawk, North Carolina to gather information and experiment with the first model of their design for a "flying machine." This was the

outer banks of a much earlier time and there were no modern conveniences or facilities, only a very few, very hardy souls scratching a living from the sea by fishing. The Wright boys had to camp out while, as Orville put it, we learned about flying from the birds. In a letter home to sister Katharine and their father, the Wright's speak of the incredible array of stars every night that shed enough light so Orville could read his watch by it.

During last month's lunar eclipse we were fortunate to have almost perfect conditions for viewing. Warm temps so

we could sit comfortably outside, crystal clear skies, a perfect conjunction of Earth, Moon and Sun, and a beautifully positioned Harvest Moon in the middle of a panoramic slightly southern sky. I've talked to people who peered at the Moon from a living room or bedroom window during a TV commercial break or while sitting on their south-facing porch or lawn; ECSU students who viewed it from the quad in mid-campus and from telescopes provided by the Astronomy Department; and my wife camped out with me with Adirondack chairs and telescope behind the Hampton Town Hall. There is no bad place, or time, to look up and feel that deep, DEEP, sense that each one of us is part of all that is.



It's worth knowing that there are no planets visible in the November, or the December, night sky. Venus, kind of awe inspiring, like its namesake, is brilliant in the early morning sky, along with a lesser Jupiter, and perhaps Mars, low on the Eastern horizon, reddish, conveniently reminiscent of its warlike myth. I keep harping on this: go out often, look up and don't try to remember everything. Like learning a new language, small, but frequent bites of a few pieces of information at a time are the key to learning what's going on overhead.

Many people know the best way to find the North star, Polaris, is to look for the Big Dipper. The two stars on the outside of the bowl point toward Polaris and the direction north, but that only works when the Big Dipper is visible above the horizon. Fall is generally not a good time to look for the Big Dipper because in this season it appears very low above the northern horizon in the early evening hours. Here in northern Connecticut, the Dipper actually comes very near to dipping below the horizon. Buildings, hills, trees and other obstacles



might block parts of the Big Dipper that are still above the "ideal" flat horizon. Your next option is to find the constellation Cassiopeia, the Queen. When looking north, about half way up toward the top of the sky, you'll notice an easy-to-pick-out upside down wide, lazy letter W. The three central stars of the W point toward Polaris. Cassiopeia is your "backup plan" for finding north because it is located on the opposite side of Polaris from the Big Dipper. When the Dipper is low on the horizon, Cassiopeia is high in the sky. When Cassiopeia is low in the sky, you can always count on the Dipper to show you the way. Polaris, a supergiant of a star, more than 2,400 times as bright as the Sun, is more than 25 trillion (25,000,000,000,000) miles distant. In our night sky it is pretty much at the center of the top of the sky and everything rotates around it, the one star that almost never changes its location.

You might notice a square of rather bright stars slightly above Cassiopeia with nothing much inside the square. That's the 'Great Square of Pegasus', body of the Winged Horse that delivered Jupiter's thunderbolts. My wife laughs at the idea that this oddly off-kilter square with long, imaginary legs and a hockey stick shaped head could ever be thought to be a horse. In Persian (i.e. Iran and India) mythology this great square is actually a bed where the Moon sleeps. Somehow, while looking up at the sky of an evening or night, a bed for the Moon is a dreamily appealing image, and much more satisfying than a warrior horse. Perhaps in a future article it would be worth exploring the roots of why so much of western mythology seems to be based on war, murder and mayhem, while Native American, Middle Eastern and Oriental myths are much more focused on our planets natural systems.

## Forever Plaid: Plaid Tidings

Submitted by Robin Rice

Everyone loves to hear those great hits from yesteryear...so now's your opportunity to head back in time the Windham Theatre Guild presents Forever Plaid: Plaid Tidings opening Friday, November 6th at the Burton Leavitt Theatre.

The legendary Plaids come back to earth to spread yuletide joy with the greatest Holiday hits of the ages. This show offers the best of Forever Plaid tied-up in a nifty package with a big Christmas bow on top! Filled with Christmas standards that have all been "Plaid-erized," the boys are back to do their Christmas Special. Sprinkled among the Christmas offerings are audience favorites like their riotous three minute and eleven second version of The Ed Sullivan Show - this time featuring the Rockettes, the Chipmunks and The Vienna Boys Choir, and a Plaid Caribbean Christmas which puts the "Day-O" in Excelsis!

Forever Plaid: Plaid Tidings runs November 6, 7, 13, 14, 20 & 21 at 8:00pm, Thursday the 19th at 7:30pm and a Sunday matinee on November 15th at 2:00pm. Tickets are \$22 for adults, \$19 for students and seniors, and \$14 for children under 12. UCONN/ECSU/QVCC Students pay \$14 with student ID. Call 860-423-2245 to reserve your tickets of visit windhamtheatreguild.org on-line.

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# The Wisdom of BDS, or the Least We Can Do

By Edmund J. Smith



There has been considerable debate over the efficacy of the BDS (Boycott, Divest, Sanctions) movement, its opponents from the left contesting that it has no material impact on the Zionist project of usurpation of land, oppression of people, and extension of the military might of its ally, the United States. From this point of view, only direct, militant opposition by Palestinians themselves is thought to have the necessary force of disabling the engine of domination. Such a position, besides relegating all but direct opposition to the ranks of do-gooder liberalism, sadly misunderstands the situation of power of apartheid-style governments such as Israel. Specifically, the imperative of securing favorable public opinion from the international community requires an enduring impression of fairness and democracy. This impression is pursued extravagantly by Israel through a vast public relations campaign, until recently succeeding amazingly with people otherwise standing with the cause of freedom and genuine democracy. For years, Israel has sold the world the myth of it being the ‘one true democracy’ in the Middle East. Since the first reports of the Intifada, however, the veneer of democracy has begun to wear thin.

Opposition to BDS from the right is, of course, predictable, since its existence implicates the injustices identified above. Those who refuse to examine the catastrophic history of the Palestinian occupation will necessarily find no redemption in the BDS movement. The cozy relationship of the U.S. to Israel, coupled with the classic rationale for overwhelming force given by Israeli officials, supply a context in which American opposition to Israel’s domestic policy translates as anti-Semitism as well as anti-patriotism. Remembering Samuel Johnson’s quote, ‘patriotism is the last refuge of the scoundrel’, perhaps the former claim is worth addressing here.

Aims of the BDS movement, in its own words:

*The campaign for boycotts, divestment and sanctions (BDS) is shaped by a rights-based approach and highlights the three broad sections of the Palestinian people: the refugees, those under military occupation in the West Bank and Gaza Strip, and Palestinians in Israel. The call urges various forms of boycott against Israel until it meets its obligations under international law by:*

*Ending its occupation and colonization of all Arab lands occupied in June 1967 and dismantling the Wall;*

*Recognizing the fundamental rights of the Arab-Palestinian citizens of Israel to full equality; and*

*Respecting, protecting and promoting the rights of Palestinian refugees to return to their homes and properties as stipulated in UN Resolution 194.*

*The BDS call was endorsed by over 170 Palestinian*

*political parties, organizations, trade unions and movements. The signatories represent the refugees, Palestinians in the OPT, and Palestinian citizens of Israel.*

Israel has also become less mindful of its democratic reputation as its depredations in Gaza and the West Bank have come to the attention of the international community. Despite its growing shamelessness, the point at which public opinion rises to tidal levels spells bad news for any reactionary state. It is bad for business, which is always the bottom line.

Much to Do About Nothing?

The pattern of dispersion of the Palestinian people from their homeland has followed a logic quite similar to that employed by the United States in its own campaign of annihilation against Native Americans. During the latter, the governing premises include such fictions as ‘these people really don’t have any land, because they are nomads’ - a statement that conflates the issue of private property and the human right of safety and security of home. Additionally, every act of destruction meted out on the vanquished has been framed in terms of defensive measures. Such was the case of ‘Operation Cast Lead’, in which over 300 hundred children and over 100 women were reported killed, or in ‘Operation Protective Edge’, as illustrated by this table:

| Casualties and losses  |  |
|--|--|
|  | <b>Palestinians</b>  |
| <b>Israelis</b>  | <b>Gaza Health Ministry:</b> 2,310 killed, <sup>[a][21][22]</sup> 10,626 wounded <sup>[21]</sup> |
| 66 soldiers and 6 civilians (1 Thai) killed, <sup>[17][18]</sup> 469 soldiers and 87 civilians wounded <sup>[19][20]</sup> | <b>UN HRC:</b> 2,251 killed <sup>[b][23]</sup>   |
|  | <b>Israel MFA:</b> 2,125 killed <sup>[c][24]</sup>   |
| <sup>a</sup> 70% civilians <sup>[22]</sup>   |  |
| <sup>b</sup> 65% civilians <sup>[23]</sup>   |  |
| <sup>c</sup> 36% civilians, 44% militants, 20% uncategorized males aged 16-50 <sup>[24]</sup>                              |  |

indicating the diminished estimates of civilian categories and introducing the strange category of ‘uncategorized males, 16-50’.

These inclinations to negate and trivialize the deaths of innocents, coupled with the perpetual destruction of infrastructure through piecemeal incursions, coupled with periodic annihilative attacks, has rendered the territories an imprisoned mass of people struggling against a malicious occupation army that has cornered them into an oversized cell, in which resources of food, water, employment, electricity, and the rest are manipulated like instruments of torture, provided or withdrawn as needed to ensure compliance with the Israeli

government's imperative to 'quiet the territories'.

It should be recalled that as disturbing as fatality statistics are, they only represent one significant effect of the Occupation. There are many others, namely: the impoverishment and debasing of a people, the isolation of a people from world affairs, the enforcement of conditions of punishment, often torture, upon dissidents, the theocratic relegation of a people to 2<sup>nd</sup> class. The destruction of homes and displacement of families. The list goes on.

On the Hypocrisy of 'Never Again'

In referring to the imperative not to repeat the Holocaust, the crimes that it embodies are commonly conceived of as a singularity, of the sort that causes other debacles of mass murder to pale in comparison. On two levels, this assessment is disturbing. The first could be adduced from the premise that it represents the worst of all acts of human evil, thus is most in need of remembrance and subsequent prevention. This is a fatuous claim, on two grounds. The weighing of sets of millions of murders against one another can only serve to place some atrocities in the shadow of others, as if there was a contest of significance. Secondly, if the singularity is characterized as such because it applies to a specific people, than the operant premise is that the acts of murder are not the problem as much as is the aiming of those acts against a specific people. The latter renders human rights as a charitable project, eclipsed by concerns for one's tribe.

In any case, the chief justification for Israeli aggression against Palestinians is the claim of anti-Semitism practiced by the latter, within the historical context of the Holocaust; which is used as the context according to which preemptive violence must follow. Ironically, the slogan 'never again' (besides it transparently self-serving intolerance for genocide against only one's own people) invites the very dangers it defends against. No greater threat to a people is the act of oppression carried out in a people's name. A far greater guarantor against future harm towards Israel's Jews would be a political solution in which reparations featured prominently (as with Germany). Meanwhile, the daily exercise of military rule, demolitions, resource depletion, and the rest create a case for an ever-growing set of grievances, including crimes so vast that no reparation plan can hope to fully address them. Hence, the wisdom of the BDS movement, however disproportionate the scope of the problem it seeks to address. BDS is an international movement. To learn more about its activities, including recent gains, check out <http://www.bdsmovement.net/>.

Post Script

The above endorsement of the BDS movement in no way implies this author's belief in it being 'the solution' to the problem of Israeli genocide against Palestinians. As the title states, it is 'the least we can do'. All acts of resistance, short of the taking of innocents' lives, are on the table. As daily reports from the 'unembedded media' generate new evidence of daily carnage wrought by the occupation, it should be remembered that the 'business as usual' in Israel is sufficient reason for the toppling of Zionism, quite apart from the periodic atrocities too large for the mainstream media to ignore.

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A Quiet Corner Film is Born, Part XIII

# Patience and Insanity

By Dan McGinley

I'm trying to remember when we first started this entire project, looking at an editing program that was not the original editing program, of footage taken by cameras that are a far cry from that first little Sony Handycam, and a far cry from any film with a decent budget to buy decent equipment.

I dug into the film clip archives and saw Jim Bailey playing a wide assortment of popular songs with an old acoustic, in an Ellington pub. The date was July 8<sup>th</sup>, 2013, and I was testing the capabilities of two Panasonic movie cameras and a large Rode mic.

I would have to go deep into the little Sony's memory to find our earliest work, starting in 2012, and if I wanted to really find the beginning of this film, go to a meeting with director David Bettencourt and a Hollywood screenwriter, discussing our plans in a Providence studio . . . and even before that, a corner table at Dunkin Donuts, sitting with my friend Steve Aukerman and discussing the chances of making an indy film, based on the techniques laid out by Robert Rodriguez.

Steve was calling me insane (a daily occurrence by nearly everyone) and unrealistic (true), explaining that we had no access to real thespians.

"You can't just recruit locals and pawn them off as actors and actresses," he said. "It's going to be obvious and look cheesy. If you get local drama students, they will overact and over-project their lines."

"But we know what's good and bad," I would say. "We can spot academy award performances and we recognize great movies when we see them. It's simply a matter of explaining what you need and then executing, as many times as it takes. Plus we bribe people with beer and pizza. Duh."

Fortunately, we found that multiple takes are easy in the digital age. Quick multiple takes without burning film is absolutely the greatest advantage over celluloid besides special effects, and those seem to be overused and abused these days. When we shot the opening bar scenes in Danielson, I was working with a natural talent named Ken Theroux. He is also a very savvy perfectionist, who would study lines and question things like intonation and expressions during delivery. We were averaging about eight or nine takes for every scene, and I was driving people nuts by constantly saying, "That was a great take! Unbelievable! Let's do another one . . ."

The shoots would take several hours back then, but now they are rarely more than two. The crew has simply embraced their roles and know we can shoot until everyone

thinks the result is great. These digital cameras store every shot on a mini VHS tape, which simulates celluloid at 24 frames per second. There is no endless stream of film to worry about, costing ten times as much time and money. We simply shoot everything a few different ways, and pick the very best. I have a library of VHS tapes holding every scene filmed in this venture, so nothing is lost and anything can be referenced pretty fast.

Now we are averaging about three to five takes every scene, and often one or two for anything under five seconds. You can see the results of digital in big features, whereas

there is a very rapid revolving door concerning new stars. You don't have to remember reaves of lines for when the cameras get rolling, or master countless acting techniques. Directors can coach on the fly and reshoot in seconds, without burning film. There will always be famous talent bringing in viewers, but fresh faces seem to appear more than ever, as technology becomes more forgiving. We can do several takes quickly, until we see a performance worthy of any marquee thespian.

Our biggest challenge in making this film - observed by real estate agent-turned-actor Ed St. Jermaine - was losing cast members before all of

their scenes were shot, or having them unavailable as weekends blew past, and real life interceded. This hit us in a big way, and really tested our patience. If you have a main character in a lot of scenes, they are committed to finish and simply can't "disappear." Everyone seems excited and dedicated once filming begins, but as months or even years go by, their enthusiasm can come and go with the changing seasons, and who can blame them? A first-time filmmaker with a zero budget, and no deadline? Hardly the stuff of Hollywood legend (yet you still can't count us out).

At one point we lost access to a very vital actress, which really could've destroyed the film. Months went by as she became unavailable due to a busy schedule, and the cast was getting worried. Fortunately, there was one saving grace that helped us avoid catastrophe.

So as an "insurance policy" (and damn good plot twist), we filmed her getting killed. It was a miraculous save, and we could continue toward the film's conclusion.

Bring on the next challenge: After having to cancel a bar location late last year, I managed to secure it again with a single caveat; once we scheduled the shoot, nobody could back out.

Sure enough, on the morning of this shoot, our leading



actress in the scenes became horribly sick, and couldn't make it. This was absolutely devastating, and when I asked if she knew someone who could be a double, she came up blank. She probably whispered to a friend that I was "insane and unrealistic." This would be the right thing to do.

So I asked the bar owner if he knew anyone (because why not?) and he came through with a woman that could've been our star's twin sister. It was amazing, and the bar itself became a cinematic centerpiece, with extras acting as Louisiana good old boys and everything appearing bluesy and southern.

Patience and creative resilience has paid-off, and so we near the end.

We shot the concluding scene at a beautiful lake in Somers, but even though everyone was in the zone, I was not impressed with this ending. After riveting scenes in various locations and years of work, this mellow conversation by a lake did not make my bones rattle. When you come this far, it better be a memorable ending.

And then it hit me; something someone mentioned about a truly spectacular place that they had access too, and the wheels started turning, while insanity ran from reality with my imagination and screamed willy-nilly through the Land of Fantastic and Riveting Endings.

Man how I want to wrap this film, but sometimes it's just one more take, or a discerning eye and ear for what will really work. And patience . . . unlimited patience.

Or insanity.

## Carnivorous Plants in Connecticut

Submitted by David Colberg


The Connecticut State Museum of Natural History, part of the College of Liberal Arts and Sciences at UConn, presents "Carnivorous Plants in Connecticut and Around the World," a lecture by Dr. Matthew Opel, Department of Ecology and Evolutionary Biology. The lecture will be held at the Connecticut State Museum of Natural History on the UConn Storrs Campus, Saturday, November 14 at 1 pm.

Certain groups of plants struggling to survive in nutrient-poor soils, such as those found in bogs, have become predators, evolving adaptations to attract, capture, digest, and absorb nutrients from animal prey. Dr. Matthew Opel, horticulturist at the UConn department of Ecology and Evolutionary Biology's research and teaching greenhouses, will introduce carnivorous plants that grow right here in southern New England, as well as more exotic species, with a slide presentation and demonstrations with live plants.

This program is free and advanced registration is not required. To contact the Museum, visit <http://www.cac.uconn.edu/mnhcurrentcalendar.html> or call 860-486-4460.

Presented by the Connecticut State Museum of Natural History and Connecticut Archaeology Center, part of the College of Liberal Arts and Sciences at UConn.

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# The Healing Practice of Reiki

By June Hyjek



Reiki is a holistic modality that involves the channeling of energy to help smooth the flow of energy through the body. The word “Reiki” itself comes from two Japanese kanji words – REI, meaning universal spirit, and KI meaning life force energy. Basically, Reiki is spiritually guided life force energy. Even more basically, Reiki is about channeling universal, unconditional love.

One of the more commonly known forms of holistic healing, Reiki is relatively easy to learn and practice. Although the word Reiki means universal life force, it refers to the energy itself, not the techniques used in this modality. The most common system of techniques is called the Usui System of Natural Healing, named after the founder of the system, Dr. Mikao Usui. That said, the practice is still widely known as Reiki. A more advanced form of the practice is called Karuna, founded by William Rand of the International Center for Reiki Training. The Karuna system addresses specific healing issues and negative patterns, while bringing the practitioner to a higher level of intuition and focus.

In the Usui system, there are three levels of Reiki practitioners, while the advanced Karuna system has two. Although Reiki energy can be channeled at each level, the student/practitioner has greater access to the sacred symbols and the Reiki guides, and their level of natural vibrational energy is raised with each successive level. In a Reiki treatment, the practitioner places his/her hands on or a few inches above the recipient at specific points in the body. Actual touch is dependent on the client’s wishes. The practitioner creates the intention for healing to occur and, using specific hand positions, channels universal Reiki energy to help the recipient’s energy to flow smoothly.

It is important to note that, although the Reiki practitioner is the “healer,” in the Reiki concept the practitioner is simply acting as a channel. In this way, when a practitioner performs a healing, they receive one as well.

A Reiki treatment does not generally focus solely on one specific area, but works on the entire person. It is a holistic practice that helps to eliminate toxins and looks to treat the root cause of dis-ease, not just the symptoms. It works on a very fundamental belief that all matter (including the body) is energy, and that through the mind/body connection, easing the flow of that energy can help to accelerate healing on physical, emotional and spiritual levels.

A Reiki treatment can be beneficial by:

- Relieving stress and pain
- Stimulating the immune system to promote healing
- Tapping into the body’s natural ability to heal itself
- Relaxing muscles Releasing emotional blockages

Although Reiki can help promote healing, it cannot cure all ills. The practitioner works on the premise that the healing is for the recipient’s greatest good, and that their growth path may very well include experiencing pain or disease. In this case, a Reiki treatment to smooth the energy flow can still be beneficial by helping to create an optimum healing environment for both mind and body. To find a Reiki practitioner, go to the Door Opener website: <http://www.dooropenermagazine.com>

So why am I talking about this soothing energy therapy in this particular issue? Thanksgiving is around the corner and the Reiki practice embraces the values of gratitude and the abundance of love. When families get together, conflicts often arise, so holding on to these values of gratitude and love can have as much a place at the Thanksgiving dinner table as the turkey. Keeping the Reiki ideals in mind can help to create a Thanksgiving experience of unconditional love, celebration of family, and gratitude for all that has been provided for us.

So when your family gathers around the table in anticipation of good food, laughter and reconnection, try this Thanksgiving blessing. The blessing is taken from the formal Reiki Ideals and presents the idea that to change our beliefs, patterns and feelings, we start with just one day at a time.

On this day, I will let go of anger.

On this day, I will let go of worry.

On this day, I will give thanks for my many blessings.

On this day, I will do my work honestly.

On this day, I will be kind to my neighbor and every living thing.

May it bless your family and your table on this Thanksgiving holiday.

*As a MindBody Wellness Coach, Certified Hypnotherapist, Reiki Master and award-winning author, June Hyjek offers extensive experience in helping clients manage their pain and stress, working with them to move through life’s transitions with grace and peace. She is the author of “Unexpected Grace: A Discovery of Healing through Surrender” and a meditation CD, “Moving into Grace.” Her book and CD offer hope, comfort and insights to help us move through the difficult times we all face in life. ([www.aplaceofgrace.net](http://www.aplaceofgrace.net) or [www.junehyjek.com](http://www.junehyjek.com)) Look for her Holistic Health Column in each edition of Neighbors. June welcomes comments and suggestions for topics and can be reached at [june@aplaceofgrace.net](mailto:june@aplaceofgrace.net).*

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Crumbling gatehouse at Powell Pond in Tolland.  
Victim of pyrrhotite in concrete? Bill Hoboth photo

Dear Reader-

Please consider contributing to Neighbors- Write an article about a person you admire or a local program you believe is important. Take a photo of a friend, loved one or pet. Write a poem or a piece of flash fiction. These pages would be full of press releases without submissions from local residents who care about each other and their community. T. King, Publisher

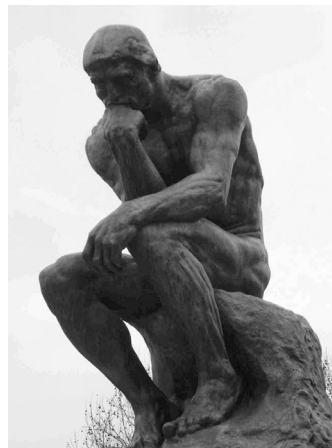
## The Think and Do Club Wants You!

Submitted by Edmund Smith

What is the Think and Do Club? We are a group of folks who get together every week to talk philosophy. From these talks, some pretty cool thoughts happen. These, as thoughts often do, may turn into some pretty interesting, different behavior, from person life style choices to decisions to go forth and change the world.

What kind of things do we talk about?

To date, we have discussed such wide-ranging topics as global warming, evolution, the nature of consciousness, the political economy of banking, the origins of the universe, and racism. We have also begun to explore the formal branches of philosophy,



such as metaphysics and epistemology. But we are not limited to any one discipline or topic, because life itself... philosophical!

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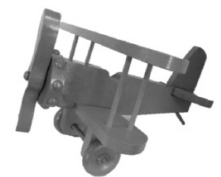
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# How to Start A Bakery, Part III

By Andrew Gibson

P-s-s-st! Wanna know a secret? Farmer's markets! Got an artisanal product everyone (not just your Mom) says is awesome?

Don't get carried away! 'Awesome' is the most overworked word in the language. So don't head for the bank just yet either. You'll need to test your loved one's 'awesome': Try your luck at a farmer's market.

Maybe your Mom was right. Or maybe she's just trying to get you to move out of the basement. You'll find out soon enough.

If it's for real, FM's are almost too good to be true for you and every other little guy with a dream.

Most of us artisanal types come to the trades after normal careers. We are the group that buys the old chicken farm in Vermont and proceeds to starve. We basically don't know what we are doing. It's what comes of sitting in a cubicle for 25 years.

Artisanal types need to boot up quickly if they are to survive. There is only so much Mom can do. The laws of physics are waiting for us, ready or not.

That other mom, Mother Nature, is not gentle about enforcing those laws. She produces hurricanes, for heaven's sake.

Incubators. Farmer's Markets are incubators, widely accessible and open to just about everyone. My first market, Lyme, was an accidental incubator. Some of the garlic for my garlic bread came from 'The Last Green Valley Garlic Farm' in Canterbury. Mark, the farmer, thought the bread was marvelous, He said I needed to be at Lyme, too. "Call Chip" he said "and use my name" He insisted the bread would be a hit.

He was right. I was off and, if not exactly running, I was lacing up my sneakers. So, your first job is to investigate FM's. See if there are products like yours. See if there is room for you if there aren't. The market will allow for some duplication but unique is best. Now the experimentation begins.

Quality: Consumers can get a ho-hum tomato anywhere. You need to grow a superior tomato. Yet 'Superior' is only a place to start; not a place to end. You've got seconds to grab attention. For instance:

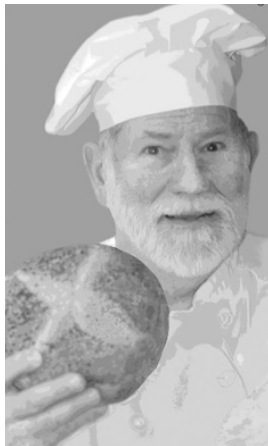
The occasional customer will ask,

"Do you make a plain bread?"

To which I respond,

"And compete with supermarkets? Why would I do that? And why would people bother with farmer's markets if all they wanted was plain?"

The fact of the matter is, plain doesn't sell. It isn't what the public wants. Most visitors go to farmer's markets for



'special', not for 'everyday'. Those who go to FM's for 'plain' are lost souls. We are obliged to help them to the exit while pointing the way to the big boxes.

Everybody has one good idea. And it probably isn't plain either. Lighting a fire under that idea is a challenge. If you aren't obsessing over the idea, head back to the rocking chair.

The front porch is safe, if dull.

Otherwise, you'll be up to your eyebrows soon enough in details you never considered: Packaging. Labeling. Distributing. Investing. Relentlessly looking under rocks for opportunity. Those are just for starters. FM's force them to happen. You will get your first whiff of success at an FM.

Digression: Artisanal isn't a protected term. It should mean hand-made in small batches. In fact, it can mean anything. When you see it on a label at the supermarket, it is neither hand-made nor small batch. You should run.

Farmers markets are about small, hand-produced, back to the earth food. This is a dilemma: Everyone expects their tomatoes to be perfect no matter where they come from. The FM tomato must look perfect, which is to say corporate, or it will be passed over. Just a fact of life. Just because you are local doesn't mean you can look like it.

One hundred fifty markets. There are 150 farmer's markets in Connecticut. Some are successful, Some take any vendor with a pulse. Join those that will have you. You can gradually move up.

Once accepted, here are two reasons you may not make money at a FM: not enough people show up or they don't want your product when they do. Mostly, the reason is the second one. It is easy to blame a market for your poor showing. Are you terrific? Is it obvious?

Your product needs to follow the farmers market ethos. The market and the people who shop in them like simplicity, nutrition, freshness, local and honesty. They are willing to pay, except those who are looking for 'everyday'. What 'everyday' folk get is sticker shock. They don't grasp the costs of producing artisanal. For instance, in addition to its other virtues, Connecticut Gourmet bakes with many local products. It's a good idea for you, too. It hits all the right buttons. It is also expensive.

Connecticut Gourmet sells in 30 farmers markets. Some markets are closed to us. They have sufficient bakers. Ethical markets will not invite you to join if you are a threat to existing vendors. You must wait, as we do, until an opening occurs.

There are 6 additional markets that Connecticut Gourmet wants to join. It will in time. I send them a message every so often to let them know I'm available. The more self important they are, the less likely you will hear back.

Arrogant? Maybe. Annoying? Yes, but it doesn't matter: Keep trying. If you are put off because someone won't



talk to you, get into another line of work. You never know when a vacancy occurs or when a market master resigns; you want to be ready when they do. Keep trying. Rejection is everywhere at first.

Cost: We budget \$6000.00 to cover all 30 markets. Figure a seasonal charge of \$300 per market which includes health department fees and insurance. Fees are based on the number of weeks the Market is open.

The summer market season runs from May 1<sup>st</sup> to Oct 31<sup>st</sup>. Some markets run later. Some start later. Some go year around. You will probably make the fee back at the first market of the season. We do.

Vendors: Shoppers and vendors are special. Sounds boastful, doesn't it? It isn't. Vendors are bright, entrepreneurial, dedicated to their products and proud of their accomplishments. It shows. For all the effort it takes to do what they do, they aren't whiners. You can't complain and build at the same time. Doesn't work that way.

Many vendors grow their business while they have a day job. Some are faceless bureaucrats by day and caped crusaders by night. One way or another, we're all livin' the dream.

But are any of us in love with what we do? No, so cut out the romanticism. There is nothing romantic about work. Folks often come up to me and say,

"Isn't it wonderful you get to do what you love?" I'm inclined to say, "Are you kidding? Up at 3AM? Fighting with staff? Yer nuts" But I don't. I smile and say, "Yeah, its great!"

It is apparently important to them that we all appear slightly stoned. The public thinks that we sit in the moonlight, arms wrapped around our cows, singing duets, but that isn't what happens. Cows can't sing. Where do they get these ideas?

Anyway, you will get a loyal following by folks who'd like to do what you are doing. They just lack the required impulse to conquer the world and invest their life savings to do so. You will get to know them by name. Reward? Among other things, I've never had a bounced check. It is a function of the kind of people that shop farmer's markets.

Equipment. You need a tent you can erect yourself. You need a folding table, a banner, signage, table drapery and anything else to make your booth look good. We eat first with our eyes so give them a banana split.

Labeling. Everything must be labeled and ingredients listed. Customers won't buy any thing polysyllabic. If they can't pronounce it, they won't buy it. A compelling booth, good signage and great ingredients are standard. You may not get a sale, however, until you can pop a bit of what you produce onto their tongues. Moral? Take samples.

Licensed kitchen. You will need a licensed kitchen. FM's require it. Licensed kitchens are hard to come by. Connecticut Gourmet was lucky but it took three tries before landing a (semi) permanent home. Under certain circumstances, Connecticut Gourmet will return the favor to start-ups looking for a kitchen if their product is special.

Laws are changing in Connecticut to permit licensing of home kitchens. That will help the start-up entrepreneur. But

whatever the source, FM's will require that you submit copies of licenses.

The kitchen issue will introduce you to public regulation. You may have led a regulation-free life until now. Not any more you won't. Whether we are talking health dept, fire, engineering, building, zoning, water & sewer or anything else, there are a lot of rules to absorb.

Fortunately staff, at least at Windham Town Hall, are cooperative and patient but rules are rules. If you are planning on the long-term, put on a smile. Take the rules and their practitioners seriously. You will need the latter someday. You don't want a reputation of, say, a jerk.

Insurance: All FM's require that you carry insurance. Nobody sues farmers markets so the insurance is cheap. You must indemnify the market and possibly the town which hosts the market. The face amount is one to two million. It isn't expensive but it is necessary.

Without the opportunity to test its products in Farmer's Markets, Connecticut Gourmet would still be a gleam in my jaded eye. The fact that the company had two seasons to get its act together made it possible for Connecticut Gourmet to start a operation which is now morphing from just a 'Bakery' to a 'Gourmet Market and Bakery'. Garlic Cheese, anyone?

One quality may be the most important: adaptability. There isn't one assumption that I made in the transition from exclusive Farmer's Market vendor to brick and mortar retailer that proved to be true. Not one.

The conclusion: you need to be prepared to adjust and take risks you hadn't counted on. You will make investments you hadn't budgeted. There is no substitute for careful planning.

But 'planning' is like having a 'superior' product: You must have both but neither promises a thing. Two exceptions: (1) You are promised almost no social life. What little you get, you will abandon early and head for bed. You are also promised (2) hard work. You won't love either one. Having both is like hitting yourself with a hammer: its great when it stops. What's the payoff? Relative independence and self-sufficiency.

Welcome.

*Andrew Gibson left a cozy retirement to create an artisanal gourmet market and bakery business named Connecticut Gourmet. He is located at 1569 West Main Street, Willimantic., He can be reached at agibson@snet.net. Follow Connecticut Gourmet on facebook. See also connecticut-gourmet.com*

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# Clarifying Gandhi #8: Keeping Silence

By P.K. Willey, Ph.D.

Gandhi's life, his powerful and indomitable adherence to his ideals reverberated throughout the Earth in his lifetime. Whenever a human being strives with their utmost courage and integrity to embrace their ideals through every means at their disposal, they have an atmospheric effect. In that effort, his intention towards the ideal marks the atmosphere he identified himself within. His contemporaries, as Mother Theresa, Dorothy Day, and posthumously, Dr. M.L.King, Jr., Mandela, Galtung, and many more, felt that twang. World wide, the possibilities of living a life of truthfulness, simplicity, human caring, came to the global platform of daily awareness for 100's of millions. Gandhi's example was to globally popularize non-possession, voluntary poverty, trusteeship, and local self-reliance. He was great leavening for the genuine advancement of the human race.

Besides his conscious use of speech, Gandhi also explored no-speech – keeping silence. Gandhi loved the practice of silence. It was in silence that Gandhi could touch the forms of speech – his thought, feeling, awareness, that was often drowned out through other forms of speech. Silence provides inner physical stillness from the vibratory effects of the voice in the body. People in ill health can easily attest to the strain and exhaustion that normal speech causes to the bodily system.

As a purposeful act, keeping silence, stilling our tongues, our verbal reactions, simultaneously stills our thoughts, and creates our own portable cave of peace and quiet within us. Keeping silence is natural to us, profoundly simple and powerful.

Gandhi's every minute was jam-crammed with activity and demands for his communication. There were times in jail when he wrote over 80 letters a day, going on and on with his right hand, and then switching to his left when those muscles ached. The stream of unending visitors, political and otherwise, wearied and exhausted him. Through deliberately and consciously keeping silence Gandhi sought mental solitude and as far as possible, social solitude, along with physical restitution.

Gandhi found in keeping silence, that his ability to commune harmoniously with the totality of his environment was enhanced. He told friends:

“The Divine Radio is always singing, if we could make ourselves listen to it, but it is impossible to listen without silence.”<sup>1</sup>

Gandhi became uncompromising in keeping silent for one full day each week. The entire world became aware that it was on Monday. He found those days to be beneficial physically and spiritually. To a friend who was urging him to



While not attending the Round Table Conference in 1931, Gandhi spread his message of the necessity for Indians to spin their own cotton, even though it meant the unemployment of thousands of millworkers in England. The people gave him their wholehearted endorsement.

On a Monday, he gently rebuked in a hand written note:

“My silence gives me peace of mind. It helps my sadhana [spiritual effort]. If I broke my silence to please you, I would have to break it for others also. So please understand and stop urging me to speak.”<sup>2</sup>

For Gandhi, observing silence in the later years of his life became an increasing psychological and physical necessity. He cited the following reasons why silence was also physically important to him:

“There is a perceptible drop in blood-pressure when I observe silence; medical friends have therefore advised me to take as much silence as I can.

There is no doubt whatsoever that after every silence I feel recuperated and have greater energy for work. The output of work during silence is much greater than when I am not silent.

The mind enjoys a peace during silence which it does not without it. That is to say, the decision to be silent itself produces a soothing effect on me. It lifts a burden off my mind.

My experience tells me that silence soothes the nerves in a manner no drugs can. With me it also induces sleep.

To produce the effect I have described, silence has to be liked. No one, therefore, need be silent out of love or imitation or merely for the knowledge that it produces on me or the effect described by me. The best thing would be to take silence on medical advice.

Needless to say, that here I do not refer to the spiritual need and effects of silence.”<sup>3</sup>

Gandhi advised others to consider taking silence for its spiritual benefit:

“The vow of silence helps in the search for truth. To keep it, one should refrain from speaking or from communicating anything by writing, or do it only for immediate practical purposes.”<sup>4</sup>

When Gandhi attended the Indian Round Table conference, of the Federal Structure Committee in UK, 1931, an observer, Rt. Hon. Vincent Sankey shared his observation notes about Gandhi’s use of speech and silence:

“The first meeting of the Committee was held at St. Jame’s Palace, London, on September 14th. It was Mr. Gandhi’s silence day, and he did not utter a single word. On Tuesday, the 15th, he made his first speech, the following note was made at the time:

‘Mr. Gandhi spoke very slowly and deliberately, 57 words a minute. He spoke for nearly an hour without a note. He put his hands together and seemed to pray before he began. He sat next to me. He wore sandals, a loin cloth, and a large white shawl or cape. He asked for independence for India and control of army and finance.’

How Mr. Gandhi managed to stand the physical and mental strain of that Conference has always been a marvel to me. Without fail, he was there at the beginning and he remained till the end of the day’s work. A note made at the time tells me that on some days as many as 87,000 words were spoken.”<sup>5</sup>

Sankey’s observations also indicate the keen interest that people all over the world had about Gandhi.

During May 14–29, 1944, Gandhi took 15 days of silence as his health was bad. He rejoiced in it. In a prepared speech at a community evening prayer meeting (these were open to the public), he shared the ways silence helped him to experience harmony within himself:

“What a good thing is silence! I have personal experience of it. The joy one derives from silence is unique. How good it will be, if everyone observed silence for some time every day! Silence is not for some great men; I know that whatever one person is able to do can be done by everyone, given the effort. There is a saying amongst us that through silence everything can be achieved. There is much truth in this saying.”<sup>6</sup>

Closely intertwined with oral silence is also physical and mental solitude. For people busily entwined with

*continued on page 38*

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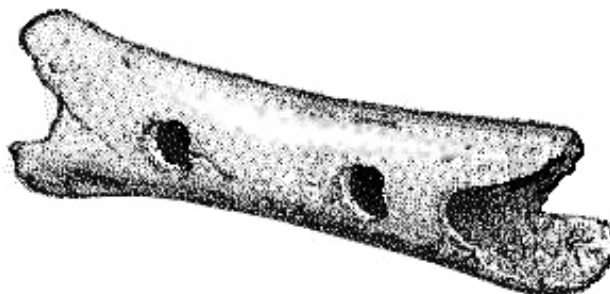
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# The Divje Babe Flute

By Tom French

What we are musically is a matter of how the human brain has developed, and in particular, how we mentally process musical information of rhythm and pitch. But when and where did it all start? Music of many types surrounds us. We can look back to J. S. Bach and note that the traditions of harmony and musical line had become standardized in the mature Baroque and remains as the basis of jazz, pop, folk, as well as classical music in our Western European civilization. Or we can look back to the earliest notation of plainsongs and chants in the first century, when melodies were first pictured and re-create the same tunes. Or we can look back to the studies, writings and philosophies of the ancient Greeks that classified the qualities of musical sounds and derived the mathematical basis of vibrating pitches, and know these fundamentals of sound are definitely true. Still further, we can approach the ancient Mesopotamian and Egyptian civilizations by noting their instruments and indeed deciphering a 3200 year old song and zither tune. But the last 3000 years of human existence is essentially 'just yesterday' compared to the full timeline of human development. We know that our brains are much older. And we can truthfully suspect that the human musical mind goes much farther back in the unwritten human prehistory.

In the popular context, the image of cavemen is perhaps our earliest idea of humans. Have you wondered what they did musically? Drumming seems to be an obvious answer. It is basic rhythm and requires only something to hit including your own body. Lullabies are considered to be the earliest of song possibilities. But what did the song of a cavewoman or caveman sound like? Music seems to have always have been used to provide calming moments. Indeed, silence is usually interpreted in the mind as a fear of the unknown. But music also has a longstanding purpose to incite the human adrenalin for the hunt or the battle. The sound image of loud banging, punctuated by vocal whoops and calls comes to mind. What we think about this prehistory really comes from our present experience with music and observations of less technical world cultures. We still use music to calm our lives and to also incite them. Archeology has uncovered the earliest art: drawings of animals significant to the sustenance of cave dwellers. Refined images were meaningful to cave dwellers. But a cave is also a natural amplifier (as well as an art museum) bouncing sound off hard stone, much the same as your shower stall where you may enjoy hearing your own reverberating voice. The song of a caveman could have been a very powerful reverberating sustained tone rather than grunts and groans. We can't know how cave people sang, but we also shouldn't underestimate what their songs might have been. We think of cave people as grunting and groaning because we don't know their language, but it was likely sophisticated enough to communicate easily with others. And although drums are made of materials that



rot quickly, the best connection to pre-historic music is the instruments they created.

In the Divje Babe cave near the town of Cerkno, Slovenia a flute was found. Northwestern Slovenia borders on Italy to the west and Austria to the north and is part of the Alps. The horizontal cave, located toward the top of a high ridge about 740 feet above Idrijca River, is 148 feet long and up to 49 feet wide. It served as a shelter for many waves of peoples as archeological digs have uncovered about 600 artifacts in ten levels of digging, and 20 fire pits or hearths. The bone flute was found near the bottom at the eighth dig level near a hearth. Carbon dating estimates the flute to be 43,100 years old, the oldest musical instrument ever discovered.

In Europe at this time of the late Pleistocene era and the origin of the Divje Babe flute, there were two cultures. The Mousterian culture, characterized by flint tools and associated hunter gatherer industry, was the final culture of Homo Neanderthalensis. Neanderthals had inhabited Europe for 200,000 years. By about 39,000 years ago they had disappeared. The second culture was the Aurignacian, which lasted from 45,000 to 35,000 years ago. The Aurignacian culture, characterized by stone tools, but also standardized bone and antler tools, was the initial culture of the more modern Homo Sapiens, who had then more recently migrated out of Africa. Whereas Neanderthals tended to live locally year round, Homo Sapiens traveled seasonally over greater distances to procure reindeer herds. Thus was the meeting for two species of the genus Homo in Europe. DNA studies give evidence that there was interbreeding, but suggest that Homo Sapiens may have introduced diseases that Neanderthals could not survive. Technically, Homo Sapiens, our immediate evolutionary ancestors were also more fit for survival than Homo Neanderthalensis.

Was the flute made by a Neanderthal or a Homo Sapien? Authenticated Aurignacian five finger hole flutes made from a vulture's wing bone and a well-known three holed flute made from a cave bear mandible bone are dated to about 35,000 years ago. Such flute types have been found in several European locations. Homo Sapiens definitely played music. The Divje Babe flute was made from the hollow bone of a 1 to 2 year old cave bear's left foreleg bone. The fragment includes two round finger holes, and broken ends indicating two more

holes. The bottom side of the flute has a thumb hole which can also control scale pitch and assist in articulating octave overblows. The alignment of the top holes are spaced so as to produce two whole steps and one half step, the equivalent of playing Do Re Mi-Fa. Using the fragment as a guide, models of the Divje Babe flute have been reproduced. (On the internet you can view videos of the flute and listen to the music that can be produced on the flute.) Ivan Turk, the discover of the Divje Babe flute, suggests that it was a Neanderthal instrument from the other aspects of the cave layer #8 in which it was found, including the fact that cave bear was a common Neanderthal food source. The flute is the only known Neanderthal instrument, from a race that within 4000 more years would be gone.

The most notable feature of the Divje Babe flute is its capability of producing melody that is similar to our present day music, the Do Re Mi-Fa, or the So La Ti-Do (which is the same spacing of 2 whole step intervals and one half-step interval). Throughout musical history we continuously find that humanity prefers certain sounds that conform to a basic scalar family of notes. But perhaps the ancient Greeks answered this question when they determined that basic pitches conform to simple ratios of a string length. Stop a string lightly at the half length, 1:2, and you produce the first overtone, an octave, the same note that the full open string plays. Stop it at the 2/3 length on either end, 2:3, and you produce a 2<sup>nd</sup> overtone five notes above the first overtone, a fifth. Stop it at the 3/4 length, 3:4, and you produce the 3<sup>rd</sup> overtone the original fundamental tone, but now two octaves above the fundamental. This 3<sup>rd</sup> overtone introduces interval of a fourth. Likewise 4:5 yields a major 3<sup>rd</sup> interval above the 3<sup>rd</sup> overtone and 5:6 produces a minor 3<sup>rd</sup> above the 4<sup>th</sup> overtone. Further overtones produce the whole step and the half step. Thus in nature, overtone vibrations measured in simple ratios result in the basis for a scale. Any vibrating string, although you hear only the fundamental full string length, is actually sounding all the notes simultaneously, which produce the pleasing resonance or timbre. (In a flute or other wind instrument, a column of contained air is the vibrating 'string'.) But more important the structure of a scale appears where specific notes have precedence over other notes: the octave, fifth, and fourth being most dominant and the thirds less dominating. Each resonance is weaker than its earlier overtone and the infinity of higher ratios are essentially silent or basically silent noise. But the audible range has introduced the octave, a logical distance of seven notes back to a sound of itself at the start, the limit of a scale. The intervals of the 5<sup>th</sup> and the 4<sup>th</sup> for most of recent history are known as the perfect intervals, a very pure hollow sound, characteristic of ancient music up through the first millennium. In the second millennium music began to focus on the major and minor third intervals, that filled out the hollow fifth or added to the hollow fourth the pleasant feeling of bright cheery major or a dark subdued minor. Our music has since been major minor triadic chordal harmony for the last 500 years. Over the course of history, humanity has focused on and preferred the stronger intervals in both scale and harmony. The stepwise motion of melodies is justly understood as a way of moving between dominating tones. The octave is the home

tone at two places. Notes a fifth and fourth away function as temporary destinations of a tune. Jumps within a tune outline the major or minor harmony within a melody.

The mind of the Divje Babe flute maker was searching for the same music for which we search, the natural sounds. The Divje Babe flute exhibits a fairly sophisticated arrangement of thumb and finger holes and it was not likely his first effort. Technology 43,100 years ago was limited, but we build our stringed instruments and blown instruments based on the same natural vibration intervals. Our technology has enabled us to make the sounds louder and control them more precisely. What the Divje Babe flute teaches us is that the Neanderthal mind and brain musical ability, although the Neanderthals were not our direct evolutionary ancestors, was musically like our own musical brain. Likewise the Neanderthal musical and artistic brain seemed to be as capable as the Homo Sapien brain in musical judgement, or more likely they both preferred the natural primary sounds to cacophony. It is also reasonable to understand that musical thinking was with mankind at the evolutionary beginnings of mankind. Even now we feel that animals embody a music, such as the repetitious songs of birds and maybe other animal sounds from other animal species. What is most remarkable, if you listen to the recreated music of the Divje Babe flute modeled instruments, is that you can actually understand the sound as definitely being music. From 43,100 years ago, it still speaks to our mind. That is more powerful than the many languages that have come and gone in forty thousand years. Of all languages, the language of music has persistently dominated our connection with each other, and now connects us with those of us that were the humans of the late Pleistocene. In the last 35 years, there has been dramatic new understanding of how our brains process music, but that's another story; or better said, another tune.

*Tom French is an Eastford musician, who currently leads the free Fiddle & Song sessions, an ear approach to playing the violin. Your comments and questions are most welcome at [tomfrench@charter.net](mailto:tomfrench@charter.net)*

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# Understanding Lyme Disease

By Dr. Lauren Young

Connecticut, the home of Lyme disease in the US, remains one of the most highly affected regions of tick-borne illnesses. The disease is caused by an infection from the bacteria *Borrelia burgdorferi*, and according to the Center for Disease Control (CDC), there has been up to 30,000 reported cases annually.

A bite from an infected nymph deer tick, also known as a blacklegged tick, is the most common route of transmission to humans. Because nymph ticks are about the size of a poppy seed, it can be extremely difficult to discover a bite.

## Symptoms

Symptoms of Lyme disease vary greatly among individuals. Because *B. burgdorferi* is a spirochete, meaning a spiral shaped bacteria; it has the ability to invade almost any tissue within the body. The symptoms individuals experience depend on what body region becomes infected. Extreme fatigue, joint pain, headache, neck stiffness, and brain fog are some of the most common manifestations.

## Diagnosing

The diagnosis of Lyme disease is one based on a combination of exposure history, clinical presentation, and lab testing. Because of the size of deer ticks and the inconsistent development of the related rash, it can be nearly impossible to know for sure if there was an exposure. Symptoms can vary greatly and often mimic other illnesses, making a diagnosis based on clinical presentation also difficult. To complicate the matter further lab testing has its own limitations as well.

The CDC recommends a two-tiered approach including the ELISA and Western Blot tests to help with diagnosis. Each test is performed to assess for the presence of antibodies against *B. burgdorferi* in the patient's blood. The problem with these tests are the high false negative rates, meaning there is a large percentage of people who may have Lyme disease, however the results come back negative. Studies report that false negatives can happen in up to 35% of all cases.

While this two-tiered approach is the most commonly performed, other tests do exist, and can be used to help provide additional support for diagnosis. Polymerase chain reaction (PCR) tests are used to identify the presence of DNA fragments specific to *B. burgdorferi*. Additionally, a culture test was released in 2011, which theoretically could help eliminate the ambiguity of other tests. While PCR and cultures are not commonly performed at conventional medical centers, certain Lyme literate doctors often utilize them to help determine the presence of the illness. Such doctors are striving to use better testing to provide the best care for their patients.

## Treatment:

The conventional treatment for Lyme disease, in accordance with the CDC, is a 10-21 day course of antibiotics, typically doxycycline or amoxicillin. Because of the difficulties in making an immediate and accurate diagnosis, treatment is often delayed, making a full recovery more difficult. While this preliminary treatment approach is sufficient for some, it is not always enough for others.

Ridding the body of the bacterial infection is a crucial component of treatment. While this is the job of antibiotics, it can be hard for complete eradication. Since *B. burgdorferi* is a spirochete and can infiltrate deep into the body, it often resides in areas of poor circulation, making it difficult for the medicine to reach all necessary locations.

Another reason why such treatment may not be sufficient is because this approach relies on addressing only one specific factor of the illness, killing bacteria. As mentioned before, *Borrelia* has the ability to infect and injure many regions of the body, including the brain, organs, and the musculoskeletal system. While antibiotics work to eliminate the bacteria, they do not address the harm already done to the body. The best approach for treatment is to not only stop the progression of the disease by eliminating the bacteria, but to also support the areas already weakened by the infection. The treatments we use at our clinic are individualized to each patient, helping to progress towards a more complete recovery.

## Confounding factors:

Treating Lyme disease by focusing on eliminating the bacteria rather than treating the whole person is one reason some people do not fully heal. Another major factor is the presence of co-infections. While Lyme disease is specific to an infection from *B. burgdorferi*, ticks often carry other types of bacteria, viruses, and even parasites. Common co-infections found in our area include Ehrlichia, Babesia, Anaplasma, and Bartonella. It is important to identify and treat any co-infections that may be contributing to a person's illness.

## Staying Safe

Speaking with your doctor on ways to prevent bites, what to do if bitten, and additional information on testing and treatment can help keep you and your family safe. More information can also be found on the Center for Disease Control's website, as well as on LymeDisease.Org.

Keep in mind that a holistic approach, one that treats the whole person rather than just the infection, often yields the greatest success.

# A Holiday Gift of Making Music

By Ruth O'Neil

When my father turned 60 years old, my siblings and I gave him the gift of a month of guitar lessons and rented him a nice acoustic guitar from the Guitar Workshop (that was located on Rte 195 in Storrs.) My dad had been a classically trained tenor from his teens, usually having the lead part in many local theater productions. Some years of piano in his youth helped him write a handful of love songs, some of which he has recorded on a CD. The gift of guitar lessons were his return to more formal music pursuits. Today over 25 years later...he still plays, pulling out his beautiful Taylor, that he bought in person from their El Cajon CA factory!

A simple gift, a non-material gift; one never knows where music lessons may lead. At this holiday season, presenting a dear one with a month or two of lessons...could very well open a door of unexpected new challenges and musical joy. Often it is an incentive for the recipient to try something he or she had to talking about wanting to do...or something they never dreamed they could do. I teach piano at Manchester Community College in the Non-Credit Division. One spring I had a student whose husband had given her the gift of taking the course I teach. She struggled as the weeks went by; learning the language of music, coordinating right and left hand etc. The course is long since over but she is still taking lessons and loving to play her favorite songs. (I recall another student, who course was paid for as a gift...who attended a few sessions then withdrew knowing it was not for him.)

A certificate for lessons can be a great gift for a child...curious about trying out the violin, piano, guitar, ukulele and so on. A grandmother called us from her home in Maine asking to purchase a gift certificate for her young granddaughter who lives in Coventry. We sent Gramma a gift certificate package which she put under the tree to be opened on Christmas morning. This student became very accomplished and continued lessons until the demands of high school necessitated that she stop.

Then there was the young woman who came in to the store, had us restore a family heirloom violin to give to her husband for Christmas, along with a month of lessons. Two years later, just a few months ago, he timidly walked through our door asking if the certificate was still good (which of course, it was). He wanted to use it and surprise his wife after he learned to play a few simple tunes.

So there is joy in this gift. We see it in the giving, the "redeeming" and the sense of success recipients experience. If there is someone on your holiday gift list for which music lessons might be fitting, do feel free to stop into Song-a-Day Music or give us a call at 860-742-6878.

As for my father, although his fingers are getting a little stiff and his voice a little hoarse, I know he will be strumming a few of his beloved French Canadian carols come this December.

*Ruth O'Neil is the owner of Song-a-Day Music Center 2809 Boston Tpke. Coventry (See ad in this issue.)*

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# Our Community Calendar

Compiled By Dagmar Noll

Circle, Unit 101, Storrs.

## November 5, Thursday

**Speak Out:** Speak Up, Speak Out On Immigrant Rights, 3:00p.m. Stories about the obstacles and barriers immigrant students and families face. Guest speakers. Free! Eastern Connecticut State University Student Center Lobby.

## November 6, Friday

**Clean-Up:** Willimantic Trash Mob, 5:00p.m.-5:30p.m. Help tidy up town! Bring gloves and bags to the Crosby Lot and clean up along lower Main Street, Willimantic. Info: 860-423-1878 bevishistory@yahoo.com

**Storytelling:** Snapshots: Winning and Losing, 7:30p.m. \$15-20. Slice of life snapshots featuring storytellers Jim Harriman, Carolyn Stearns and Jennifer Munro. CAST Children's Theatre, 113 Summit Street, Manchester. Reservations: jambproductionsinfo@gmail.com

**Live Music:** Patty & the Percolators, 9:00p.m. Free Spirit Cafe, 341 Kelly Road, Vernon, CT.

## November 7, Saturday

**Fundraiser:** Book Sale, Tag Sale, Tea and Crafts, 9:00a.m. - 3:00p.m. Goshen Congregational Church, 157 Church Road, Lebanon, CT. Info: 860-642-4336

**Books:** Ann Nyberg, "Slices of Life" reading & book signing, 2:00p.m. UCONN Co-op, 1 Royce Circle, Unit 101, Storrs.

**Live Music:** Voce Concitato, 7:00p.m. A cappella ensemble at Emanuel Lutheran Church, 60 Church Street, Manchester. Free! Donations accepted.. Info: 860-644-1383

**Storytelling:** Snapshots: Winning and Losing, 7:30p.m. (See 11/7.)

**Community Food:** Roast Pork Dinner, 5:00p.m. \$8-12. Proceeds go to local fuel bank. St. Joseph's Parish Hall, Dayville. Info: 860-774-0106

## November 8, Sunday

**Storytelling:** Personal Story Workshop, 1:00 p.m. & Open Mike @ 3:00p.m. \$15-20. CAST Children's Theatre, 113 Summit Street, Manchester. Reservations: jambproductionsinfo@gmail.com

## November 9, Monday

**Film:** The Kennedy Half Century, 7:00p.m. Free! Unitarian Meetinghouse, 46 Spring Hill Road, Storrs. Info: 860-428-4867

## November 10, Tuesday

**Poetry:** Poetry Reading by Doug Anderson, 6:30p.m. UCONN Co-op, 1 Royce Circle, Unit 101, Storrs.

**Live Music:** Quiet Corner Fiddlers, 7:00p.m. Dino's Restaurant, Route 14, Canterbury. Info: 860-423-5403

## November 12, Thursday

**Books:** Avi Morris, "Crocodile Mothers Eat Their Young" reading and book signing, 6:00p.m. UCONN Co-op, 1 Royce

## November 14, Saturday

**Bazaar:** Douglas Manors Annual Holiday Bazaar, 9:00a.m. Baked goods, crafts and tag sale benefits the residents of Douglas Manor. 103 North Road, Windham. Info: 860-423-4636.

**Skill Share:** Gardening Workshop, 10:00a.m. - 11:30a.m. Share best practices and discuss pitfalls. Experienced gardeners welcome. Goodwin Forest Conservation Education Center, 23 Potter Road, Hampton. Register: 860-455-9534 emma.larusso@ct.gov www.friendsofgoodwinforest.org

**Puppetry:** "Isidor's Cheek", by Sandglass Theater, 1:00p.m. & 3:00p.m. Ballard Institute and Museum of Puppetry, 1 Royce Circle, Suite 101B, Storrs. Info: 860-486-8580 bimp.uconn.edu

**Kids:** Candle Dipping, 2:00p.m. The Kid's Club at the Mill Museum learns about early lighting through artifacts and activities. Windham Textile & History Museum, 411 Main Street, Willimantic. www.millmuseum.org Register: 860-456-2178

**Live Music:** Belle of the Fall, 7:00p.m. \$10. Indie/Folk Duo. Table reservations available. BYOB with cork fee. The Packing House at The Mill Works, 156 River Road, Willington. Info: 518-791-9474

## November 15, Sunday

**Donations:** Snowshoe Donation Drive, 10:00a.m. - 5:00p.m. Donate functional snowshoes for folks to use in snowshoeing programs. Goodwin Forest Conservation Education Center, 23 Potter Road, Hampton. Info: 860-455-9534 emma.larusso@ct.gov www.friendsofgoodwinforest.org

**Books:** Christmas Spirits Book Launch Party & Performance, 1:00p.m. - 3:00p.m. Hear some of this special Christmas story and get your signed copy. Mountain House, 50 Stearns Road, Storrs, CT.

**Nature:** Soil Science, 1:00p.m. - 3:30p.m. Consulting Conservation Scientist Kip Kolesinskas walks us through the world beneath our feet. Goodwin Forest Conservation Education Center, 23 Potter Road, Hampton. Register: 860-455-9534 emma.larusso@ct.gov www.friendsofgoodwinforest.org

## November 16, Monday

**Walk:** Senior Walk, 10:00a.m. - 12:00p.m. Easy to moderate casual walks on forest trails. All welcome. Goodwin Forest Conservation Education Center, 23 Potter Road, Hampton. Info: 860-455-9534 emma.larusso@ct.gov www.friendsofgoodwinforest.org

**Music:** Fiddle & Song, 3:30p.m. - 5:00p.m. And 6:00p.m. - 9:00p.m. Early session for children, late session for adults. Learn to fiddle by ear. Eastford Elementary School, Eastford. Info: tomfrench@charter.net 860-974-0197

## November 20, Friday

*continued on page 34*



# Artists' Open Studios of Northeastern CT Welcomes You

Submitted by Suzy Staubach

Enjoy the lovely rolling countryside of northeastern Connecticut. Connect with artists working in this little known area of the state. Spend an afternoon or a weekend taking in Artists' Open Studios of Northeastern Connecticut.

Artists' Open Studios of Northeastern Connecticut will be held Friday, Saturday and Sunday November 27, 28 & 29 and Saturday and Sunday, December 5 and 6 from 10 am to 5 pm each day. The tour features ninety-two artists, including eighteen group shows and forty-one individual open studios. Artists will show paintings, ceramics, woodcarvings, furniture, sculpture,

weavings, quilts, jewelry, fiber art, drawings, photography, glassworks, furniture, metal works and mixed media. Studios are located in 18<sup>th</sup> and 19<sup>th</sup> century houses, purpose-built outbuildings, old mills, along rural roads, in the small mill towns Eastern

Connecticut is known for. Printed tour guides with maps are available at many area businesses and online at [aosct.org](http://aosct.org)

AOS is an opportunity to visit with artists working in the beautiful Quiet Corner of Connecticut, see what they have been making, and how they do their work, and if you like, purchase a piece. It

is a free self-guided tour open to all. For a map and complete listing of artists visit <http://aosct.org>.



Photo at left is of noted ceramic artist Barbara Katz in her Mansfield studio. The photo above is of Windham sculptor David Corsini installing one of his pieces. He is a mixed media artist working with found objects.

Photos contributed by Suzy Staubach.

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## 34 Neighbors

*Community calendar continued from page 32*

**Clean-Up:** Willimantic Trash Mob, 5:00p.m.-5:30p.m. Help tidy up town! Bring gloves and bags to Jillson Square and the town Christmas tree, Willimantic. Info: 860-423-1878 [bevishistory@yahoo.com](mailto:bevishistory@yahoo.com)

**Live Music:** Open Mic, 7:00p.m. Acoustic musicians, film makers, poets, comedians and creative artists are invited to perform at The Packing House at the Mill Works, 156 River Road, Willington. Performers must call to register in advance. Info: 518-791-9474.

**November 21, Saturday**

**History:** Mill of the Month visits Bridge Street, 2:00p.m. - 3:00p.m. Learn about cotton factories that used to be on Bridge Street. Park at the shopping center on Bridge Street, Willimantic. \$6-8. Sponsored by the Windham Textile & History Museum, Willimantic. [www.millmuseum.org](http://www.millmuseum.org) Info: 860-456-2178

**Activism:** Fracked Gas Pipelines, 3:00p.m. Gary Bent will discuss the dangers of fracked gas pipelines in our area. Info: 860-429-2629.

**November 22, Sunday**

**Community Food:** Tea Around the World, 4:00p.m. Annual "Just Desserts" international tea with tables and desserts from different countries. Features a talk about tea by Pearl Dexter of "TEA Magazine". \$12-15. Windham Textile & History Museum, 411 Main Street, Willimantic. [www.millmuseum.org](http://www.millmuseum.org) Info: 860-456-2178

**November 23, Monday**

**Music:** Fiddle & Song, 3:30p.m. - 5:00p.m. And 6:00p.m. - 9:00p.m. (See 11/16)

**November 27, Friday**

**Crafts:** Wreath-making, 10:00a.m. - 12:00p.m. Or 1:00p.m. - 3:00p.m. Make a seasonal wreath to hang on your door. Ages 8+ welcome. Goodwin Forest Conservation Education Center, 23 Potter Road, Hampton. Register: 860-455-9534 [emma.larusso@ct.gov](mailto:emma.larusso@ct.gov) [www.friendsofgoodwinforest.org](http://www.friendsofgoodwinforest.org)

**November 28, Saturday**

**Crafts:** Birdseed Ornaments, 10:00a.m. - 12:00p.m. BYO cookie cutters and paper rolls. Ages 4+ welcome. Goodwin Forest Conservation Education Center, 23 Potter Road, Hampton. Register: 860-455-9534 [emma.larusso@ct.gov](mailto:emma.larusso@ct.gov) [www.friendsofgoodwinforest.org](http://www.friendsofgoodwinforest.org)

**Kids:** Fun with Food Webs, 1:00p.m. - 3:00p.m. Learn about the connections between species, including predators and prey. Ages 9+ welcome. Goodwin Forest Conservation Education Center, 23 Potter Road, Hampton. Register: 860-455-9534 [emma.larusso@ct.gov](mailto:emma.larusso@ct.gov) [www.friendsofgoodwinforest.org](http://www.friendsofgoodwinforest.org)

**Film:** "Pollack", 7:00p.m. A film about the life and career of the American painter and abstract expressionist Jackson Pollack. \$5. Table reservations available. BYOB with cork fee. The Packing House at The Mill Works, 156 River Road,

Willington. Info: 518-791-9474

**November 30, Monday**

**Music:** Fiddle & Song, 3:30p.m. - 5:00p.m. And 6:00p.m. - 9:00p.m. (See 11/16)

**December 4, Friday**

**Clean-Up:** Willimantic Trash Mob, 5:00p.m.-5:30p.m. Help tidy up town! Bring gloves and bags to the Garden on the Bridge, Main Street, Willimantic. Info: 860-423-1878 [bevishistory@yahoo.com](mailto:bevishistory@yahoo.com)

**December 5, Saturday**

**Puppetry:** "Lollipops for Breakfast", by Bonnie Duncan, 1:00p.m. & 3:00p.m. Ballard Institute and Museum of Puppetry, 1 Royce Circle, Suite 101B, Storrs. Info: 860-486-8580 [bimp.uconn.edu](http://bimp.uconn.edu)

**December 6, Sunday**

**Celebration:** First Sunday at The Mill Works Open Studios, 12:00p.m. - 5:00p.m. Open studios, factory tours, puppetry, live music, Gardiner Hall Jr. Museum and more. Free! The Packing House at The Mill Works, 156 River Road, Willington. Info: 518-791-9474

**December 6, Sunday**

**Live Music:** Karen Graves & Lara Herscovitch, 4:00p.m. Proceeds benefit the Covenant Soup Kitchen. Bread Box, 220 Valley Street, Willimantic. Tickets: 860-429-4220

**December 7, Monday**

**Skill Share:** ServSafe Class, all day. \$150. CliCK, Willimantic. 860-786-7907 [clickwillimantic@gmail.com](mailto:clickwillimantic@gmail.com)

**Music:** Fiddle & Song, 3:30p.m. - 5:00p.m. And 6:00p.m. - 9:00p.m. (See 11/16)

**December 8, Tuesday**

**Live Music:** Quiet Corner Fiddlers, 7:00p.m. Lakeview Restaurant, Coventry. Info: 860-423-5403

**December 12, Saturday**

**Live Music:** American Brass Quintet, 4:00p.m. Emanuel Lutheran Church, 60 Church Street, Manchester. Frr! Donations accepted. Info: 860-644-1383

**December 14, Monday**

**Music:** Fiddle & Song, 3:30p.m. - 5:00p.m. And 6:00p.m. - 9:00p.m. (See 11/16)

**December 18, Friday**

**Clean-Up:** Willimantic Trash Mob, 5:00p.m.-5:30p.m. Help tidy up town! Bring gloves and bags to the entrance to the East Coast Greenway on Ash Street, Willimantic. Info: 860-423-1878 [bevishistory@yahoo.com](mailto:bevishistory@yahoo.com)

**December 21, Monday**

**Music:** Fiddle & Song, 3:30p.m. - 5:00p.m. And 6:00p.m. - 9:00p.m. (See 11/16)



## Pageau Trust Grant Recipients Acknowledged

Submitted by Nancy Pare

Recipients of the 2nd annual Leo J. Pageau and Rose Pageau Trust grants gathered together at the Windham Country Club on September 24<sup>th</sup> to be acknowledged for their great work in the community. Checks from the Pageau Trust were presented by Co-Trustees, Attorney Patrick M. Prue of the Prue Law Group, Michael G. Pallein, CPA and Norman Gavin a family member of Leo and Rose Pageau. The total amount given this year was \$85,000.00.

Forty-seven groups represented perhaps the greatest collection of community service organizations in one place at

one time, gathered together for the sole purpose of benefitting the Windham area.

Leo and Rose Pageau were long-time residents of Windham and wanted to give back to the community. To accomplish that goal they established and funded the Leo J. and Rose Pageau Trust. With that intent in mind they directed the Trustees over an extended period of time to use the Trust to benefit community groups in the Windham area. Specifically the Trust funds are being used to help local libraries, educational and school projects, area beautification efforts, support youth sports programs and meet the needs of the areas less fortunate.

## Interested in adopting a pet?

Visit our Ashford Sanctuary, Saturdays 1-3pm and be prepared to fall in love...



Spend time with cats and dogs available for adoption or just come for a tour!

Application (in advance) is required to adopt a pet. For more information, contact our Helpline at **860-242-9999** ext. 302 or [Helpline@OurCompanions.org](mailto:Helpline@OurCompanions.org)

Adoption meetings are also available by appointment anytime!



[www.OurCompanions.org](http://www.OurCompanions.org) 860-242-9999

### HOLIDAY NATURE STORE

Shop **LOCALLY** this Holiday Season!  
At our big red barn, the Center at Pomfret  
Saturday, November 21 – Wednesday, December 23  
Mon thru Fri - 9am to 4pm  
Saturday 10am to 4pm • Sundays - Noon to 4 pm

Connecticut Audubon Gift Memberships  
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[www.ctaudubon.org/center-at-pomfret](http://www.ctaudubon.org/center-at-pomfret)

# 24th Annual Connecticut Children's Book Fair

Submitted by Suzy Staubach

Legendary children's book author Anne Rockwell, with her daughter Lizzy Rockwell, an author and illustrator in her own right and sometime collaborator with her mother, will be amongst the authors and illustrators at the 24th Annual Connecticut Children's Book Fair November 14 and 15. Anne Rockwell, who has written more than 100 books, pioneered non-fiction for very young readers. Other authors and illustrators include Aaron Becker, Jeanne Birdsall, Sophie Blackall, Pierre Collet-Derby, Elisha Cooper, Brian Floca, Tommy Greenwald, Sandra Horning, Alan Katz, Cynthia Lord, P.J. Lynch, Barbara McClintock, Emily Arnold McCully, Ross MacDonald, Florence & Wendell Minor, Spencer Quinn, Sergio Ruzzier, Stephen Savage, Richard "Huck" Scarry, Jr, Jane Sutcliffe, Pamela Zagarenski.

The Connecticut Children's Book Fair, which takes place on the UConn Storrs campus in the Rome Ballroom, is one of the few such book fairs in the US with free admission. Authors and illustrators will give presentations and autograph copies of their books. Children can meet storybook characters such as Clifford the Big Red Dog. More family fun includes crafts, stories, and music.

The Connecticut Children's Book Fair is a project of the UConn Libraries and the UConn Co-op Bookstore to benefit the Northeast Children's Literature Collection. For more information call 860-486-8525 or go to [bookfair.uconn.edu](http://bookfair.uconn.edu).



Barbara McClintock (left) in her studio with Natalie Merchant. McClintock, a resident of Windham Center, will be at the Connecticut Children's Book Fair. She won the Sydney Taylor Book Award for her illustrations of *My Grandfather's Coat*. The setting and characters were based on the Windham area and illustrated Merchant's *Leave Your Sleep*.

## *Audubon continued from page 13*

nature books, children's books and games, puzzles, field guides, freshly cut Christmas trees, holiday decorations, handmade evergreen swags, works by local artists, jewelry, unique gift baskets and more.

### Citizen Science Program

#### Wildlife Tracking:

##### Training/Monitoring Hike

Saturday, Dec. 5, 9 a.m. – 3 p.m.

(Additional monitoring hikes TBA)

Our wildlife tracking volunteers monitor study sites in Willington, Canterbury, and Woodstock quarterly. We now have over ten years of data showing regular presence of fisher, river otter, mink, red fox, coyote, as well as, the occasional black bear, moose and porcupine. These sites also provide perfect habitat for

white tailed deer, raccoon, beavers, and a variety of rodents. You can begin or continue training to become a Citizen Science Wildlife Monitor by completing six training hikes that suit your schedule throughout the seasons. Training fee per hike: \$50 CAS members/\$60 non-members. Registration with project coordinator, Paula Coughlin is required. For information call Paula Coughlin, Citizen Science Coordinator, 860-928-4948; [pcoughlin@ctaudubon.org](mailto:pcoughlin@ctaudubon.org)

### Programs at TRAIL WOOD

93 Kenyon Road  
Hampton, CT 06247

#### Second Sunday Walk

November 8, 2:00 p.m.

Stretch your legs, breath in the fresh air and enjoy the beautiful natural surroundings. Trail Wood rarely disappoints. Bring binoculars and a

camera if you are so inclined. Cost: Free to CAS members/\$5 non-members.

#### Full Moon Walk

Wednesday, Nov 25, 7:00 p.m. (day before Thanksgiving)

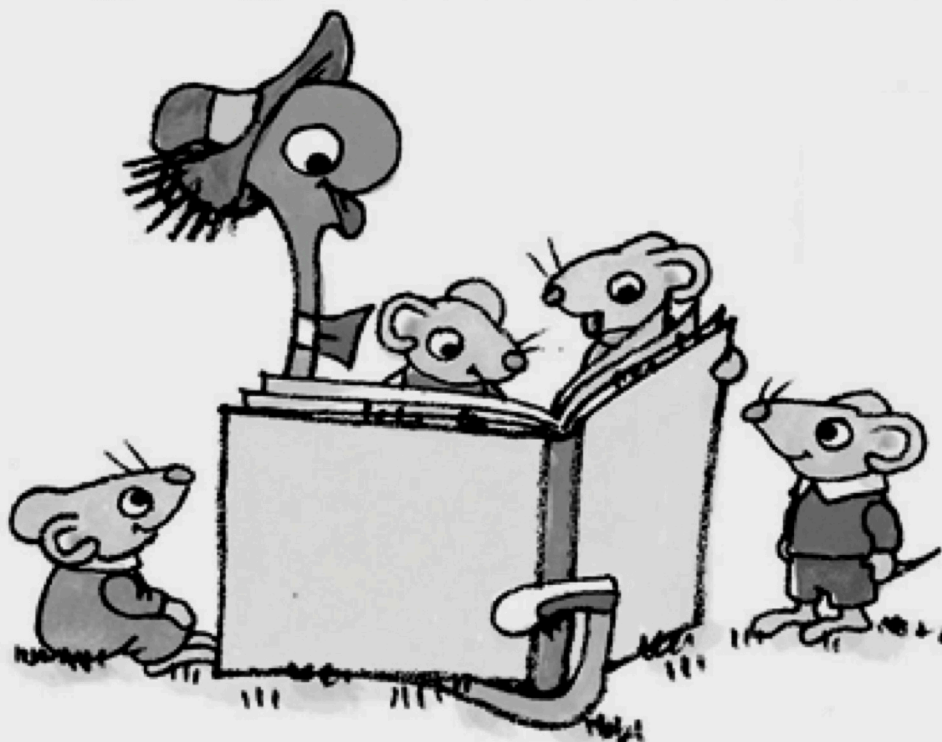
Trail Wood is beautiful by moonlight. Pull yourself away from the demands of the day, slow down for a bit on our trails and listen for the denizens of the night. Cost: Free to CAS members/\$5 non-members

#### Monthly Bird Walk

Thursday, December 17<sup>th</sup> at 1p.m.

Join Andy Rzeznikiewicz in search of wintering bird species. We will look for horned larks, ducks, hawks, sparrows, yellow-bellied sapsuckers and more. Cost: \$5 members/\$10 non-members.

Please join us for the 24th Annual  
Connecticut Children's  
**BOOK FAIR**



November 14 & 15, 2015

Saturday & Sunday from 10:00am to 5:00pm  
Rome Ballroom, South Campus, University of Connecticut

Authors and Illustrators

Aaron Becker, Jeanne Birdsall, Sophia Blackall, Elisha Cooper, Brian Floca,  
Tommy Greenwald, Sandra Horning, Alan Katz, Cynthia Lord, P.J. Lynch,  
Emily Arnold McCully, Ross MacDonald, Barbara McClintock, Florence  
& Wendell Minor, Spencer Quinn, Anne Rockwell, Lizzy Rockwell, Sergio  
Ruzzier, Stephen Savage, Huck Scarry, Jane Sutcliffe, Pamela Zagarenski

Sing A-Longs, Crafts, Stories, and special guests Junie B. Jones,  
Pete the Cat, and...Clifford the Big Red Dog.

For more information - 1-800-U-READ-IT

[bookfair.uconn.edu](http://bookfair.uconn.edu)

Facebook @CTChildrensBookFair or Twitter @CTKidsBookFair

A project of the UConn Co-op Bookstore at Storrs Center  
& the UConn Libraries.

Illustration from Richard Scarry's Best Lowly Worm Book Ever (c) 2013  
by The Richard Scarry Corporation.



## 38 Neighbors

*P.K. Willey continued from page 27*

community life, physical solitude is a real treat once one develops a taste for it. Gandhi advised friends and co-workers who were followers of the Vishnu sect<sup>7</sup> to experience the joys of it of keeping silent for some hours each day, or more:

“One who cultivates solitude will never be unhappy anywhere, for he sees only Vishnu in all places...With some effort, everybody can cultivate such love of solitude...Try and cultivate it.”<sup>8</sup>

It is in silence, that the subtle forms of speech, our thoughts, and the movements behind them, take place. Gandhi was to eventually see that the things we think are exceedingly powerful in both their inward and outward effects upon ourselves, others, and our environment.<sup>9</sup>

His yearnings for humanity and situations manifested itself most poignantly to him in prayer. He noted:

“My greatest weapon is mute prayer.”<sup>10</sup>

Gandhi’s disciplined regard for speech in his lifetime, reaffirmed to millions, their own inherent ethics; his personal example awakened millions to the necessity of revitalizing and moving towards this ideal. He saw that by themselves, the opportunity for people to become aware of the ethical use of speech needed the support of not only culture, but governance:

“Teaching of fundamental ethics is undoubtedly a function of the state.”<sup>11</sup>

As individuals we are challenged by his example to hold public media as well as governance accountable for the actualization of ethics in social and political life, to come to our aid in developing societal and personal ethical understanding and awareness.

Encouraging an Indian public besotted with colonialism’s velvety dreams, Gandhi goaded individuals to make their own inquiry, to their own conscience, and start their own quests for harmony:

“Man is the maker of his own destiny, and I therefore ask you to become makers of your own destiny.”<sup>12</sup>

*Conclusively*

Gandhi demonstrated through his life an acute awareness of the ethical role of speech, and clearly observed his own penance of speech and silence.

The questions we face now are, how can we help a youthful generation exposed to the abuse of speech through innumerable licenses? How can we help them to know the inner and outer sanctity, cleanliness, and peace that comes from thought and speech striving ever for harmony with truth within themselves? How can we impart an appreciation of silence?

The cord between the generations has been frayed if not broken, and almost made irrelevant by technology’s

advances, particularly by increasing technological advancement of communication devices, means, and methods of using them. This has made the skills of one generation almost useless to the next. The inner passing down of knowledge, of how to live and be, is most affected. Our own awareness of speech and its counterpart, silence, is perhaps one of the ways.

Once we start and are able to engage our social and political institutions to observe ethics in speech, peace will begin to unfold. Individual recognition of our own inherent longing for peace through the ethical use of speech, and the healing elixir of silence, is our first step.<sup>13</sup>

PK Willey, [www.earthethics.org](http://www.earthethics.org)

## End notes:

1 Gandhi, M.K. (1955). Truth is God. Navajivan: Ahmedabad: 60.

2 Gandhi, M.K. (1956–1983). Collected works of Mahatma Gandhi. Navajivan: Ahmedabad. 72: 112.

3 Ibid. 70: 286.

4 Gandhi, M.K. (1956–1983). Collected works of Mahatma Gandhi. Navajivan: Ahmedabad. 31: 528.

5 Radhakrishnan, S. (2005). Mahatma Gandhi: Essays and Reflections. Jaico, Mumbai: 266.

6 Gandhi, M.K. (1956–1983). Collected works of Mahatma Gandhi. Navajivan: Ahmedabad. 83: 44.

7 Gandhi always tried to appeal to the highest ideal of the different religious persuasions in the followers and people around him. For Muslims, he would speak of the Koran, to Sikhs of Guru Nanak or the Granth Sahib, to Christians, of Jesus and Christian ethics, etc.

8 Gandhi, M.K. (1956–1983). Collected works of Mahatma Gandhi. Navajivan: Ahmedabad. 57: 36.

9 That our thoughts affect us, our bodies and our environment is now born out by both psychological and physical sciences, and the new movement in physics. Numerous articles by medical and research professionals attest to the growing awareness of the role of our thoughts to physiological development, and much more: Dr. Gladding, MD - <https://www.psychologytoday.com/blog/use-your-mind-change-your-brain/201305/is-your-brain-meditation>, the work of Dr. J. Dipenza, DC, and many more ably unites physical science and its dawning awareness of our awareness, perception and physiology as being both influencing and influenced by intangible realities. <http://www.drjoedispenza.com>

10 Tendulkar, D.G. (1920). Mahatma: Life of Mohandas Karamchand Gandhi. Ministry of Information and Broadcasting, Government of India, New Delhi. 5:21.

11 Gandhi, M.K. (1955). Truth is God. Navajivan: Ahmedabad: 151.

12 Gandhi, M.K. (1956–1983). Collected works of Mahatma Gandhi. Navajivan: Ahmedabad. 26: 294.

*Photograph courtesy to author by Sri Amrut Modi, Sabarmati Ashram, Ahmedabad, Gujarat, India.*

SMALL BUSINESS  
**SATURDAY** *Holiday Show*

**NOVEMBER 28, 2015**  
**10 a.m. - 4 p.m.**

St. Phillip The Apostle Church Social Hall  
 Route 44 Ashford, CT 06278

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*And Much More!*

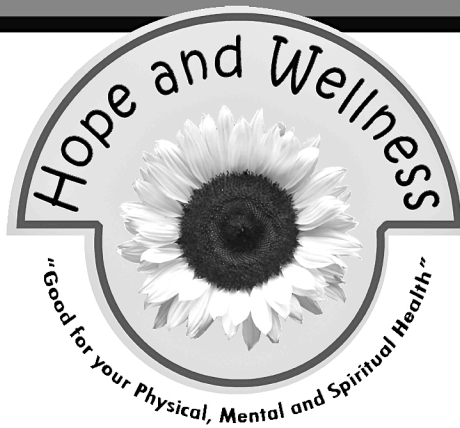
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**Bobbi-Jo Wicklund**  
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**Tina Hernberg**  
 Usui Reiki Master Practitioner

**Tammy Lavigne**  
 Esthetician

**Sarah Garrison**  
 Stylist, Paul Mitchell Specialist

**Rachel Meikle**  
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 Keratin Complex Certified

**Kate Bentley**  
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 Make-up Artist

**Deborah Maccarone**  
 MA, CH  
 Advanced Study in  
 Educational Psychology  
 Certified Hypnotist

**Jim York**  
 American Red Cross-C.P.R.  
 First Aid Instructor

**Darlene Reviczky**  
 Team Coordinator