

# The Collingtonian

## ~ News and Views ~

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March 1992

### EXECUTIVE DIRECTOR'S CORNER

By Gail L. Kohn

#### Collington's Special Agreements

Collington is different from other continuing care retirement communities (CCRCs) in many ways. Access for disabled persons has been a challenge other CCRCs have had to face with the implementation of the Americans with Disabilities Act (ADA). Since Collington has a barrier free campus and has encouraged participation of all residents in every aspect of living, no changes were necessary to comply with the ADA Title III, Public Accommodations, which became effective in late January. In addition, Collington has created innovative ways to accommodate handicapped persons.

A model agreement, devised by Collington to establish co-occupancy for disabled persons who could not function alone in cottages and apartments, has been available since before opening. The able partner signs the usual Residence and Care Agreement; the disabled partner signs the Co-occupancy Agreement. There is no entrance fee for co-occupancy. The second person monthly fee is paid when the disabled person resides in the independent living unit; however, when care for the co-occupant is provided in the Creighton Center, it is paid for at the per diem rate. This contractual approach enables persons to move to Collington while other CCRCs would reject their applications.

Another model agreement was devised by Collington to provide

life care to single disabled persons needing assistance from a caregiver. Assisted Living with Life Care has made it possible for persons to pay an entrance fee and move to the Creighton Center. Their monthly fee (as adjusted periodically) remains the same even if they need to move temporarily or permanently to a comprehensive care room.

These special means of moving to Collington may help you to encourage others to consider residence.

### PASSOVER

By Jacob Fisher

The eastern shore of the Mediterranean, at its lower reaches, is the land bridge connecting the three continents of Europe, Asia, and Africa, and has served as the corridor for a number of the great migrations of history. And it is here, about 1200 B.C. that the migration that we know from the Bible account as the Exodus took place.

The Israelites, a pastoral people, had come to Egypt several centuries earlier in search of better pasture for their flocks. Drought and related calamities had lost them their sheep and cattle and had reduced them to a condition of near slavery to the reigning pharaohs, who employed them in the construction of the great monuments that still stand today as visual symbols of that civilization -- the pyramids and the temples of ancient Egypt.

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Under the leadership of Moses and with the help of a series of calamities God visited upon their oppressors, they fled Egypt and after wandering forty years in the wilderness of the Sinai, they came to Canaan, today's Palestine, where they settled as herdsmen and later as cultivators of the land.

The word Passover and the Hebrew term **Pesach** refer to the passing over or the exemption of the Israelites, in the Bible story, from the afflictions visited by God on the Egyptians for denying the Israelites the right to depart the land.

Passover is an eight day holiday, of which the first begins the evening before the 15th of Nissan in the ancient Hebrew calendar. Since the latter is based on the lunar calendar, the corresponding date in the present-day solar calendar will vary from one year to the next. (The same is true of the dating of the Christian Easter, which is why the two holidays tend to fall on about the same dates in today's secular calendar.) In 1992, the first evening of Passover falls on April 17, two days before Easter Sunday in the Christian calendar. Seasonally this is relatively late. In other years it has come as early as mid-March.

Passover is unique among Jewish holidays in being observed primarily at home, and around a dinner service known as the **seder** (pronounced sayder).

The table setting includes

- a plate of matzohs, the flat cracker-thin biscuit, the "unleavened bread" of the Bible account in the Book of Exodus, made of flour and water only, and the substitute for bread, whose consumption is forbidden during Passover week,
- a scorched shankbone, to commemorate the ancient Temple sacrifice,
- the top of a horseradish root, to symbolize the bitterness of the slavery experience in Egypt,
- grated apple, walnuts, dates, raisins and other dried fruit, a

dish called **haroset**, symbolic of the mortar used by the Israelites in laying the brick and stone when enslaved in Egypt,

- a roasted egg, to stand for the triumph of life over death,
- a glass of wine, for tasting by the prophet Elijah, the prophet of redemption, for whose expected visit the door to the dining room remains open throughout the service.

One chair at the table is left unoccupied for the symbolic use of Jews in countries in which the Passover service is forbidden by law or custom.

A seder, fully observed, can last for hours, for it is the occasion for singing and storytelling before, between and after each course. The songs and stories are collectively known as the Haggadah, and emphasize hope, redemption, and the yearning for better days to come.

Diverse in character and theme, they are strands plucked from the fabric of a history rich in wanderings, sojournings, expulsions and flights. And planting and harvesting. For they draw upon the history of three millennia of experience as a people and a faith, the story not only of the sojourn in Egypt but of later events in Jewish history, including the destruction of the Second Temple by the Romans in 70 A.D., and the dispersal of the Jews to the other lands of the Mediterranean, known to history as the Diaspora. The songs and stories commemorate the virtues of faith under persecution, and of observance under threat of death. They also celebrate such happy experiences as the entry into the promised land, and the several restorations of the ancient Temple service.

Children are encouraged to join in the singing and storytelling, for the Passover seder is meant to be a happy experience for them.

The story of the Exodus has found universal application in history as symbolic of resistance to

and flight from persecution, most recently in the black experience in America, as reflected in such spirituals as **Pharoah's Army Got Drowned**, and other songs drawn from stories in the Bible. Psalm 113, recited as part of the seder, speaks of God raising the poor from the dust of the earth, and lifting the destitute from their squalor. It is a psalm of hope for the oppressed and destitute of all lands, for the refugees, and for the poor in America, especially Latinos, blacks and other victimized minorities.

### THE RAMEAU ENSEMBLE

By Margaret Werts

On Sunday, February 9, the second of the St. Barnabas Candlelight Concerts for the 91/92 season took place. The Rameau Ensemble, whom we have heard before in these concerts, is a talented chamber group consisting of Peggy Carr, flute, David Mankin, oboe, Robert Snyder, bassoon, and Scott Alexander, harpsichord. On this occasion they were joined by Gary Kirkeby, baritone. Many of you will remember the lovely concert that Peggy and Gary gave at Collington last fall.

The first number was a sonata for flute, oboe, bassoon, and harpsichord by Jean Baptiste Loeillet, also known as John of London (1680-1730). Born in Ghent, he attained fame in London as a musician, teacher, and composer. The musicians gave an excellent ensemble playing.

The second selection was a sonata for bassoon by Telemann, who was a friend of both Bach and Handel. Although he had no formal training in musical composition, he was the most popular composer of his time. Robert Snyder did full justice to the piece.

Gary Kirkeby sang two very moving arias: **Walk in the Way of Faith** by Bach, from **Cantata No. 152**, and **Hope is My Life**, by Telemann. In the first, he was accompanied by harpsichord, bassoon and oboe, and

in the second by harpsichord, bassoon and flute. Gary not only has a fine baritone, but brings great intelligence and understanding to everything he sings.

There were two concertos by Vivaldi. The first was for piccolo, accompanied by harpsichord and bassoon. Peggy proved to be as accomplished on the piccolo as she is on the flute. The second was for all four instruments, and featured a long harpsichord solo in the second movement, and gave pre-dominance to the flute in the third movement.

The Candlelight Concerts always offer stimulating and challenging programs of seldom heard music. These musicians welcome the chance to explore the little known byways of the repertory.

### THE MUSIC ROOM

By Bob Willing

When the Music Appreciation course offered by Prince George's Community College was discontinued because not enough residents signed up for the two-hour Wednesday afternoon session, Marion Rafferty thought it would be a nice idea for the Music Committee to continue an hour or more of listening to the wonderful collection of records the Music Room and residents have available for such a purpose. Marion, who attended the Music Appreciation course, confided in her modest way that she wouldn't mind trying an hour or a little more of listening to recorded music, not two hours, on Wednesdays beginning at 2 p.m. She believed also that we should listen to music selections in their entirety, not always done in the Music Appreciation course. So, The Music Hour began and now about a dozen residents come to hear delightful music, relax, read, do needlepoint, or just plain listen. The Music Room offers an informal atmosphere in a very pleasant setting.

On one Wednesday, Marion began the hour with a brilliant recording of the Beethoven **Sonata No. 10 in G**

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Minor with the late renowned pianist Walter Giesking, followed by the delightful Dvorak **Serenade in E for Strings and Orchestra**, and concluding with a lovely performance by famed pianist Alfred Brendel of the Mozart **Piano Concerto in B Flat Major (No. 27)**, accompanied by the Academy of St. Martin-in-the-Fields, Neville Martinaker, conductor. Other recordings played have included a Corelli **Concerto Grosso in F**, the Schumann **Piano Concerto in A-Minor**, a Haydn **Concerto for Trumpet and Orchestra** (Wynton Marsalis), **Songs for Voice and Guitar** with Kathleen Battle and Christopher Parkening, Boccherini's **Symphony No. 2**, Chopin's seldom heard **Concerto for Cello in G Minor**, and Rodrigo's haunting **Paran Genilhomme** with John Galway, flute.

The Music Hour begins at 2 p.m. on Wednesdays, except when residents attend the Arena Stage, and ends when the final record completes -- sometimes a little longer than an hour. The Music Committee is deeply grateful to Marion Rafferty for continuing a music program and also for her wonderful work as our "Lady Librarian", who files records in the Music Room which have been borrowed and donated by residents. The Committee also thanks Collington residents for their donations of unusual records in the past and recently.

Come to The Music Hour and relax to lovely music!

### WE'RE ALL IN HOT WATER

By Dick Van Wagenen

Energy-conscious residents are glad to learn that the Jacuzzi now can be turned off when not in use, so the benison of the hot tub is ours without excessive waste.

Is there any such opportunity to conserve in our Units? Not much, but some. Our shower-heads are already of the water-saving type and we know that cold (or warm) water is usually all that is needed in the washing machines.

The dishwasher, however, can be rendered more energy-efficient. Our Hotpoints use about 9 1/2 gallons per cycle, so for a tiny load or a full load some 19 gallons of hot water are consumed. The cycle is very long, and it can be shortened in two ways: (a) permanently set the "drying heat off" button and (b) in starting the cycle, turn the dial away from "ON" and instead, point it to the "light wash" setting near the top of the knob. This setting will get the dishes clean if they have been well rinsed. The cycle can be shortened to whatever length presents you with clean dishes.

**A Note on Kilowatchers.** Many of us had this system installed last year or earlier. Environmental Services has noticed a surge in resident applications and is collecting these for adjustment in the spring, as the system operates only in summer. Christie (2151) can send you information and an application, which should be returned to her filled out. Installation comes at no expense either to Collington or to the resident, but saves everyone energy and (indirectly) money.

### OF DODO'S

By Betty Clark

Am I a Dodo? It seems so. The **Shorter Oxford English Dictionary** defines the creature as "An extinct bird ... it had a massive clumsy body and small wings, useless for flight." Some of that is undoubtedly true of me. I've never flown freely, on my own. And the older I get, the clumsier I become.

My Dodo-ism has been brought home to me by a strenuous, and failing, effort to find a typewriter to fit my needs. That is, an electric machine -- no, no, no! I don't, mean electronic.

The plain fact is that what I need isn't being made any more. And even to find a rebuilt one is like chasing a will-of-the-wisp. My hands are too weak to use a manual, and too arthritically slow

to use an electronic machine. All I want is an electric portable with a correction ribbon.

That "capability" as they call it, is the second hurdle in my search. I have one finger which barely bends. As a result I get a generous supply of Ks, or ks, no matter what I want. This comes about, I've decided, because the stiff finger sits on the L letter. The adjoining finger, resting on the K key, gets anxious at the interrupted rhythm and jumps into action with what it has : K k K ... k. Kind of it, but not helpful.

So what I'm after in a type-writer is out of fashion -- extinct.

Another Dodoesk quality I have is a dislike for catalogue shopping.

Another is being called by my first name by people who are neither family, friends or neighbors. I prefer a little formality until I know in what direction our acquaintance is moving. But this preference I've had to put aside at Collington, where first names on first sight is the order of the day. (Is that why I have trouble remembering residents' last names?)

Another Dodoism is that I still rise when an oldish person comes in the room. This is extremely silly, as I myself am older than Methuselah's mother. But there it is -- Dodo again.

However I have made one step into the 20th century -- I use a credit card! Using it lessens the number of checks I write, and that in turn cuts the number of possibilities for mistakes in my checkbook.

And last, I still wear a hat to church except in June, July and August. That's because my little pin-head with its thin hair, gets cold.

Any other Dodos out there?

## TREASURES IN THE LIBRARY

By Edward Behr, Library Committee

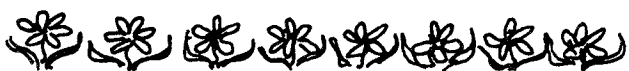
The Collington Library, now including some 6,000 books, offers readers an impressive variety of cultural riches, perhaps even more than residents realize.

Along with current and recent best-sellers, we have classic works of history, biography, fiction, drama and poetry, including treasures sometimes forgotten or overlooked. In other words: Along with Jean Auel, Maeve Binchy, Tom Clancy, Dick Francis, Katharine Hepburn and Stephen King, we also have Henry Adams, Jane Austen, Honore de Balzac, Willa Cather, Winston Churchill, Joseph Conrad, William Faulkner, Henry James, Herman Melville, Sean O'Casey, Marcel Proust, Richard Wright and W.B. Yeats -- not to mention Homer, Plutarch, Aeschylus, Dante and Shakespeare. At least 15 Nobel Prize winners, dating back to Rudyard Kipling, are represented, and roughly 40 Pulitzer Prize winners, beginning with Edith Wharton.

While mysteries and other current fiction seem most popular, other books do circulate. One resident recently rediscovered **Two Years Before the Mast** by Richard Henry Dana, that classic account of a 19th-century voyage around Cape Horn. Another has fulfilled a longtime vow to sample Proust's **Remembrance of Things Past**. Still another has enjoyed her first reading of George Eliot's **Middlemarch**, once called the greatest novel ever written in English.

Many of our older treasures are, of course, included in the 50 volumes of the **Harvard Classics**. All of Shakespeare can be found on the Drama and Poetry shelves. In the Fiction/Literature collection are memorable novels, ranging from Austen's **Pride and Prejudice** to Balzac's **Pere Goriot** to Faulkner's **Sanctuary**. In the History section are Churchill's fine series on World War II and a book of special interest now, Samuel Eliot Morison's story of Columbus titled **Admiral of the Ocean Sea**. Among

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the Biographies are Boswell on Johnson, Sandburg on Lincoln, and a famous autobiography, **The Education of Henry Adams**. The Travel section includes another notable Adams work, **Mont St. Michel and Chartres**. The Science collection offers **The Notebooks of Leonardo da Vinci**. And the Art books constitute a sort of mini-museum, with the work of masters from Michelangelo to Picasso.

Some readers may object that many classics are too long, demanding too much time and effort. But a mere sampling of some great books can be rewarding. Will Durant's **Life of Greece** contains a splendid 40-page chapter on the Greek drama, complete in itself. The last chapter of Melville's **Moby Dick** offers a memorable description of the great white whale's final victory.

In any case, many classics of drama and poetry are not forbiddingly long or overly serious. Take, for instance, George Bernard Shaw's one-act **A Village Wooing** or Oscar Wilde's **The Importance of Being Earnest**, one of the greatest comedies ever written. Or, try the shorter poems of T.S. Eliot or William Carlos Williams or James Weldon Johnson.

Don't overlook the one-volume anthologies of fiction and humor; they include some easily accessible classics. The collection called **Sixteen Short Novels** offers selections by Cather, Chekhov and Conrad. **A Subtreasury of American Humor** includes witty works by writers from Mark Twain to Ogden Nash.

Among all these treasures in the Collington Library there is something for everyone.

#### LIBRARY NOTES

By Anna E. Dougherty, Librarian

The Library Lounge has been enhanced by the hanging of four colorful maps which Gail Kohn received as gifts from Walter Ristow. Many thanks go to Lauriston Taylor

for the very attractive framing and to Robena Taylor for overseeing the project. Two other interesting maps received as gifts to the Library several years ago have been mounted and now hang in the Reference and Reading Rooms. Thanks again to Robena Taylor and to the Wood Shop.

Recently published books donated and incorporated into the Library collection in the last few months include:

- Ash, T.G. **THE MAGIC LANTERN, THE REVOLUTION OF 89.** '90
- Bowman, L. **FREEBIES (& MORE) FOR FOLKS OVER FIFTY.** '91
- Brookner, A. **A START IN LIFE. CHRISTMAS STORIES 1991.** '91
- Cornwell, P.D. **POST-MORTEM.** '90
- Cox, J. **LANDSCAPING WITH NATURE.** '91
- Dunlap, S. **ROGUE WAVE.** '91
- Ellis, P.B. **THE CELTIC EMPIRE... 1000 B.C. - 51 A.D.** '90
- Flamini, R. **SOVEREIGN, ELIZABETH II AND THE WINDSOR DYNASTY.** '91
- Gordimer, N. **MY SON'S STORY.** '90
- Heat-Moon, W.L. **PRAIRY ERTH.** '91
- Hillerman, T. **TALKING GOD.** '91
- Huebner, F.D. **PICTURE POSTCARD.** '90
- Hynes, J. **THE WILD COLONIAL BAY.** '90
- Kellerman, F. **MILK AND HONEY.** '91
- King, S. **FOUR PAST MIDNIGHT.** '91
- MacNeil, R. **WORDSTRUCK, A MEMOIR.** '89
- Rossner, J. **HIS LITTLE WOMEN.** '91
- Shagan, S. **PILLARS OF FIRE.** '90
- Tong, S. **ALMOST A REVOLUTION.** '90

#### "FUN AND FANCY" COMES TO COLLINGTON

By Conna Bell Shaw

From the opening lines of "I Enjoy Being a Girl" sung by Mary Moncure, to the last phrase of "I Wish I Were 18 Again" which Harold Gill (at 87) changed mischievously to "I'm Glad I'm NOT 18 Again" the hour-long performance on February 8 by members of the Leisure World Fun and Fancy Theater Group was a fast-moving, eye-pleasing event. Praises ran high for the "sparkling costumes, the beautiful women and the handsome men, and the professionalism throughout." The fact that they all enjoyed each other so much as well as enjoying what they were

doing made the afternoon an inspiration. The opening number "Life Is Just a Bowl of Cherries" and the closing "One" from "A Chorus Line" featured singing and dancing by the entire cast.

The Fun and Fancy Group dates back to the early days of Leisure World 25 years ago. Many of the present most active members came aboard during the seventies when performances had advanced to 3-act plays and skillfully directed Variety Shows centered around a theme. In the eighties a series of song-and-dance Outreach Shows was started with performances at retirement communities or for various organizations within or outside the Leisure World community -- and hence came our enjoyable afternoon on February 8 with Annetta Jones at the piano and Miriam Rothchild as M.C.

Two Broadway shows are offered each year by the group at Leisure World with an outside director, Carol Hillmann: in the fall, a musical such as a recent "Hello, Dolly!" and in May a straight drama which this year is to be "Harvey" offered for two weekends.

It has been proposed that some from Collington might go over for that event if we can get the reservations for what are five packed houses -- four evenings and a matinee. The Leisure World group, pleased with their enthusiastic reception here, has promised to return next year with a new show.

### AN ENCOUNTER IN ANAMUR

By Caroline Farquhar

Seven of us Americans living in Turkey, exploring ruins along the southern coast, had rented a Landrover, one of only two vehicles-for-hire in a nearby village, to take us to this desolate site. Anamur, "Anemorium," city of the dead, a true necropolis. In Roman and Byzantine times an imposing city, now a scraggly rock-strewn expanse facing the Mediterranean, seemingly home only for

some goats nibbling the brambles and, surprisingly, two peasant women standing beside a Roman brick wall.

Too many to count, the remains of brick tombs lie scattered over an extensive hillside, built "like mansions, street after street of them, with well-built domes and vaults and pavements." Although long since opened and ransacked, these tombs are remarkable ruins, many of their arched roofs and door-ways still standing above burnt red brick walls. A leaden sky and the utter desolation of the place seemed to enhance the impression our party experienced as we fell out and began to explore.

An hour or so later we returned to the jeep, convoyed by several young boys -- where had they sprung from? -- who leaped like goats from rock to rock in their crude flappy shoes where we had bent over and climbed gingerly through sharp stone and thorns and potholes. Now the two women stood near the jeep. The older held a ball of black wool thread, spinning as so many peasant women do with the simplest imaginable device, left hand holding the raw fiber and feeding it between her fingers toward the right thumb and forefinger, twisting it in response to the downward pull by gravity of the weighted ball and its rotation. Two sticks thrust through it furnish momentum. You will see women walking along roads between the fields carrying piles of brush or big sacks of grasses to feed their animals, or carrying a baby on their backs, on the way to and from work in the fields, spinning as they go.

Impossible to guess her age, very browned, round face and brown merry eyes. She held the edge of her head scarf in her mouth, as commonly seen when these shy, hesitant women encounter strangers. Her companion, a young girl, did not resemble the older woman at all, being blond and blue-eyed and with oval face, her scarf wound loosely over her head and neck. We

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tried to respond to their cordial smiles with all the friendly motions and faulty Turkish we could summon. The young woman listened and replied and smiled with an utterly unself-conscious grace that was staggering -- here in this sterile, deserted, seemingly empty place where even the dead had long since disappeared.

From time to time she would turn to the older woman apparently to explain or relate something to her with obvious deference and the respect due her, then she would turn back to us, all graciousness, her body language (as we say now) relaxed, arms loosely at her side and hands at rest. At length we gestured with our cameras, to inquire if they minded, and the young woman signaled of course not.

It was time to go. We said goodbye, shook hands, including the young boys', and began the complicated process of packing arms and legs and torsos into the Landrover. Someone cried out, "Look!" and we all faced the windshield. The young woman was coming towards the jeep bearing a small brass tray, a pitcher of milk and two glasses. As she moved I thought, she is like Diana, she seems to float across this rocky ground, this is the Queen of Anemorium.

Standing at the driver's window she poured glasses of goats' milk, handed them to the driver, who passed them back to Diana's

guests. We took turns sipping a few times, passing the glass to a neighbor, who handed it back to the driver. A second round and again we drank. As she started to pour a third, we suddenly all cried out, "No! No!" in dismay at receiving so much of the women's bounty, and then felt panic that she might mistake our yelps for rudeness. If so, she did not show it. The driver turned on the ignition and we started to move, waving and calling out, "Alla hismarladik!" once more, and rode away under a spell.

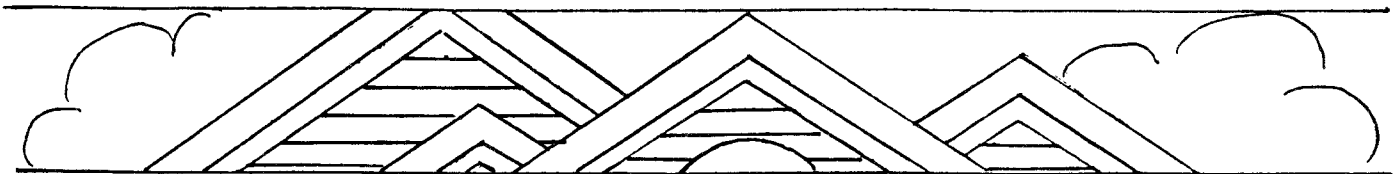
Editors' note: Have you a memory of some incident that happened in your travels that occurred quite serendipitously, that you have treasured remembering ever since? Tell us about it for **The Collingtonian**. If writing it is difficult, let us know and we'll have one of our volunteers come see you and take on that chore for you.

**FEBRUARY COLLICROSTIC SOLUTION**

**Words:**Quickened, untimely, abettor, reefed, lambent, Esther, slippery, bovine, loaded, artist, cold nun, Kit Carson, menace, ordnance, sheaf, aware, idea, crake.

**(Benjamin) Quarles: Black Mosaic**

The Revolutionary War can be termed a black declaration of independence in the sense it spurred black Americans to seek freedom and equality.



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