

SOUTHERN CONNECTICUT MENSA CHRONICLE

If you or someone you know would like to be a speaker at our monthly dinner, please contact Activities Coordinator Nancy O'Neil at NancyOneil@aol.com or 203-791-1668. The dinner is held the third Saturday of the month.

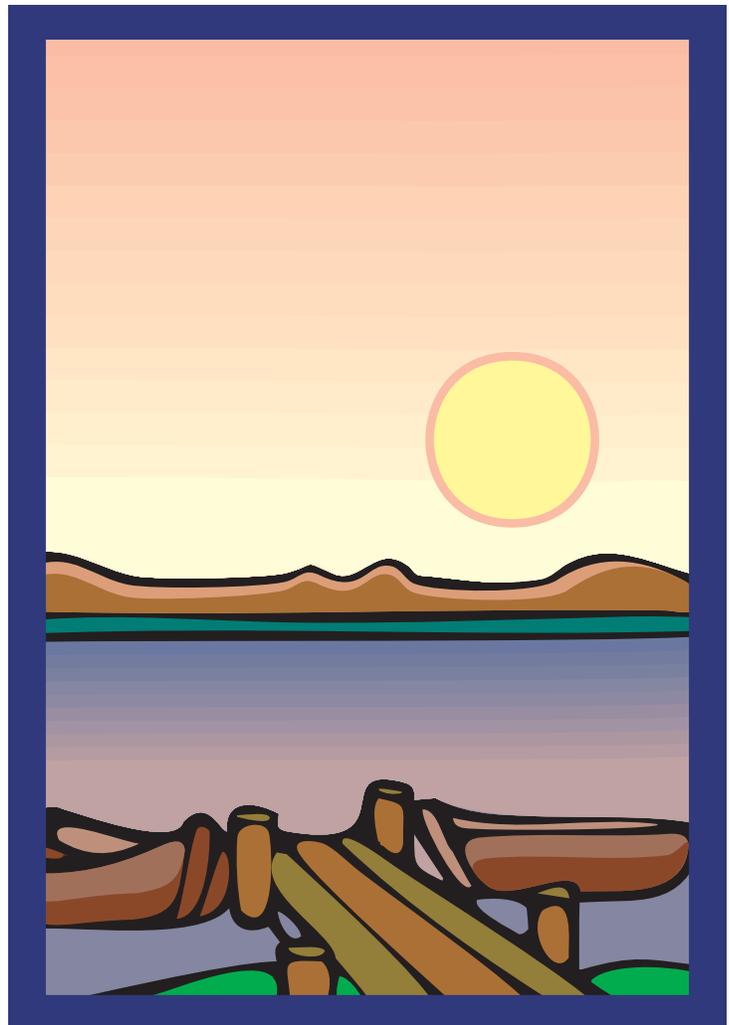
Membership Renewal: If you have an annual Mensa membership, your membership will be expiring at the end of April. You should have received a renewal notice in the mail in January. You can return that form or visit www.us.mensa.org to renew.

ARCHIVED COPIES OF THE CHRONICLE

going back to 2000 are available on the Internet at <http://www.solarandthermal.com/mensa>. You can download the latest e-mail version of the Chronicle there, as well as previous issues. All issues are in read-only Adobe Acrobat format so there is no chance of viruses accompanying the files.

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SCHEDULE OF CHAPTER EVENTS FOR JUNE

Friday, June 3 7:00 p.m.

Mensa Goes to the Movies

Join us at the (fantastically restored!) Avon in downtown Stamford for MAD HOT BALLROOM, the film sensation that took the 2005 Slamdance Film Festival by storm. This is a profile of several of New York City's public school kids and their journey into the world of ballroom dancing. The film chronicles these eleven-year-olds as they go from reluctant participants to highly motivated competitors preparing for an old fashioned hoe-down in the citywide finals. Touching and inspiring. Tickets: members/seniors \$6, non-members \$9, now on sale at the box office or call 203-967-3660 during showtimes. Coffee/victuals/ etc. afterwards at local diner, coffeeshop, or restaurant (by consensus). Contact Catherine Musor at 203-856-6316 or rin@optonline.net (please put Mensa in the subject line). <http://avontheatre.com> or www.enronmovie.com

Friday, June 10, 7:00

Southern Connecticut and Connecticut/Western Massachusetts Joint Dinner

Monthly dinner at the Old Sorrento Restaurant, Newtown Road, DANBURY, CT Interested Mensans should contact Ward Mazzucco at (203) 744-1929, ext 25, wjm@danburylaw.com, or Rev Bill Loring at (203) 794-1389, frbill@mags.net.

Wednesday, June 15, 7 pm

Mensa Goes to the Movies - Again!

At the Avon, Stamford (<http://avontheatre.com>). MY LIFE AS A DOG, including a Q&A following with the director Lasse Hallstrom. We'll eat and drink afterwards at local diner/restaurant/coffee-house by consensus. Contact Catherine Musor at rin@optonline.net (include MENSA in subject line) OR (203) 856-6316.

Saturday, June 18, 7:00.

Monthly Dinner

Westport painter David Barton will speak on his artwork and display some of his works featured in galleries. Before the presentation, we will enjoy dinner in our private dining room at the Stony Hill Inn, 46 Stony Hill Road (right off Exit 8 on Rte. 84), Bethel, CT 06801, (203-743-5533). Dress is casual. Contact Nancy O'Neil, Nancyoneil@aol.com, 203-791-1668, for information and reservations. You MUST call and MAKE RESERVATIONS by Friday, June 17 so we can assure that the restaurant can provide seating. If you make reservations and can't attend, PLEASE call and cancel.

Directions from New Haven or Bridgeport: Take Route 25 into Newtown, where it becomes Route 6 West. OR take I-84 and get off at Exit 9 (Route 25 Brookfield). At the end of the ramp take a left if eastbound or a right if westbound. At the first light take a right on to Route 6 West. The hotel is located 2 miles on the right, not far over the Bethel line. From Stamford/Norwalk: Take Route 7 to I-84 and follow the above directions, turning right after exiting I-84.

Sunday, June 26, 7:30 pm

Theater Event: Shakespeare's The Tempest

performed by Shakespeare on the Sound (www.shakespeareonthesound.org), Pinkney Park, Rowayton (Norwalk), CT. A fantastical romance set on an undiscovered island where Prospero, the deposed Duke of Milan, and his daughter Miranda are stranded. A tale of revenge, mercy, and retribution. Suggested donation \$10 - \$20. This is an outdoor theater in the park on the banks of the Five Mile River. Please arrive early and bring a chair. If anyone's interested, we can picnic beforehand. Contact Catherine Musor at rin@optonline.net (include MENSA in subject line) OR (203) 856-6316.

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If you wish to comment on articles or submit material, please write or e-mail Jim Mizera at PMB #181, 7365 Main St., Stratford, CT. 06614-1300, Jmizera@hotmail.com. E-mail submissions are preferred. Please include your name, address, and e-mail address or telephone number. Anonymous material will be rejected, although names will be withheld on request. Items will be returned if accompanied by a self-addressed, stamped envelope. Currently, the deadline for postal submissions is the 15th of the month preceding publication, and the 20th of the month for e-mail submissions.

EVENT FOR YOUNG OR SINGLE MENSANS

As a relatively new member of the CWM chapter, I have attended a few events and been surprised at the low turnout of young members. I am offering to start a monthly event that would appeal to the younger crowd, and also, am considering planning an event for singles only. Without an idea of how many people would be interested, it is difficult to plan. Please email me at winginit04L8@aol.com or call me at 860-309-2554 if you would be interested in either event. I will happy to organize it if there is enough interest.

TENTATIVE SCHEDULE OF CHAPTER EVENTS FOR JULY

Friday, July 2, 7:00.

Theater Event: Shakespeare's A Midsummer's Night Dream performed by the Putney Players (www.putneyplayers.org), Boothe Memorial Park, Stratford, CT. A tale of revenge, mercy, and retribution. Tickets \$15 general admission, \$12 srs. and students. This is an outdoor theater so please arrive early and bring a chair. Contact Jim Mizera at (203) 522-1959, jmizera@hotmail.com, for info or reservations.

Friday, July 9, 7:00.

Southern Connecticut and Connecticut/Western Massachusetts Joint Dinner.

See above listing for details.

Saturday, July 17, 7:00.

Monthly Dinner.

See above listing for details.

Saturday, July 23, 7:00.

Theater Event: Rodgers and Hammerstein's Oklahoma at the Thomaston Opera House, Thomaston, 158 Main St., Thomaston, CT

(www.thomastonoperahouse.org). Tickets \$17 in advance. Contact Jim Mizera at (203) 522-1959, jmizera@hotmail.com, for info or reservations.

CONNECTICUT AND WESTERN MASSACHUSETTS MENSA CHAPTER UPCOMING EVENTS

This is not a complete listing WE - Weekly Event, ME - Monthly Event, YE - Yearly Event CT & W. Mass Calendar Editor Gisela Rodriguez, (860) 872-3106, email: lilith@snet.net.

There's also the [CWM-Announce] upcoming events reminder email list, which I send out *approximately* weekly. Subscribe and unsubscribe options are located at <http://lists.us.mensa.org/mailman/listinfo/cwm-announce> for your convenience. Any Mensan who wants to notify their fellow M's about any late-breaking event s/he wants to share with our delightful chapter, please email me ASAP with the details and I'll get it out to the list. You may also check the website www.cwm.us.mensa.org for our calendar updates. - CT & W. Mass Calendar Editor Gisela Rodriguez, (860) 872-3106, email lilith@snet.net.

We've got our third Rolling Card Party this month, our second Book Discussion group meeting, and our first Board Games Night (all floating events!), showing that our members are eager to interact in ways we'd almost forgotten about in the last few years, when it had seemed like many of us were cocooning full time. Sure, it's the warmer season, but it's also the fun! And not everything has to happen in Connecticut, ya know. I want to encourage our Western Massachusetts members to peek out once in a while. That would be fabulous! The floating events are a particularly easy way to do so, as no one person has to make an ongoing commitment to sponsoring anything, and everybody has a good time. One-shot events are welcome, so let's hear from ya!

For event listings in the Media, leave a message for me by the 10th of the previous month at (860) 872- 3106 or email Lilith@snet.net Subject: Calendar There's also the [CWM-Announce] upcoming events reminder email list, which I send out *approximately* weekly. Subscribe and unsubscribe options are located at <http://lists.us.mensa.org/mailman/listinfo/cwm-announce> for your convenience. And any Mensan who wants to notify their fellow Ms about any late-breaking event s/he wants to share with our delightful chapter, please email me ASAP with the details and I'll get it out to the list. You may also check the website www.cwm.us.mensa.org for our calendar updates.

Mensans on the Radio:

C&WM Mensan Janine Bujalski is on the airwaves every 1st & 3rd Friday 6-10 a.m. on 89.5FM, WPKN in Bridgeport, CT. There is a limited internet broadcast - about 25 can listen simultaneously at www.wpkn.org. From 6-9 AM there's jazz, blues & music from Brazil and from 9-10 AM the music is from Louisiana, mostly Cajun & zydeco.

Vice LocSec Will Mackey is hosting Friday evening Classics from 4:00 p.m. until 7:00 p.m. weekly on 91.3 FM, WWUH, in West Hartford. The name of the program is "What You Will" and its focus is chamber music.

JUNE

2, 9, 16, 23, 30 Thursdays 7:00 pm

Scrabble (WE) at Emmanuel Synagogue, 160 Mohegan Drive, West Hartford. Ellen Leonard, (860) 667-1966 Canceled on the 28th for Passover.

3 Friday 5:30 pm

Happy Hour in Wallingford (ME, 1st Fridays) Ann Polanski (contact her at 203-269-4565 or ann.polanski@rfsworld.com) hosts us upstairs at George's II Restaurant, 950 Yale Avenue, Wallingford, CT 06492 Phone: 203-269-1059 Directions: Exit 66 off Wilbur Cross Parkway. Turn left (south) onto Rte 5. Take first left that's not a highway entrance onto Yale Avenue. George's II is in the Yale Plaza on the right.

5 Friday 5:30 pm

Rolling Card Party (ME, varies) at the home of Genevieve Goff in Fair Haven Heights. BYOB and a munchie to share. RSVPs and directions: gen-goff@hotmail.com or 203-467-3337. Hope to see you there!

7 Tuesday 6:35 pm

Mensa Goes to a Baseball Game

(ME in season) Meet Tom Thomas in New Britain Stadium, a \$5 general admission ticket lets you sit in section 213, about five rows from the top where we will watch a ballgame, tell jokes and have fun for a couple of hours. Need more info? tom.thomas@the-spa.com or www.rockcats.com

11 Saturday 1-3 pm

Annual Strawberry Festival

Town Green, Cheshire, CT. Info: Brad Fuller (203) 272-3863 Free. Barbara Shaw and her group ShoreGrass are returning to the annual Strawberry Festival on the green in Cheshire, CT. This is a fun afternoon with lots of good food, vendors and enthusiastic music lovers. They'll be doing the bluegrass, the Bristol Olde Tyme Fiddlers will do old-time fiddling en masse, and the town band will round out the musical offerings. Stop by if you can and say hello, and bring the family. www.shoregrass.com

15 Sunday 5:15 pm

Theater Event: Guys and Dolls

at New Britain Rep Theater. The original production of this musical ran on Broadway for 1200 performances and includes timeless songs like "Luck Be a Lady," and "Sit Down, You're Rockin' The Boat." Just like last month, we will be meeting before the performance for a late lunch / early dinner. Tickets are \$18, but only \$15 for seniors. In order to guarantee sitting together, call Barb Holstein immediately at 860-632-7873 or email BarbCPA@att.net now! Hope you can join us!

14 Tuesday 7 pm NEW!

Board Games Night

(ME, 2nd Tuesday) Like the card parties, BGN will move around from town to town, depending on who's hosting it. Unlike the card parties, it will be a fixed date and time monthly event ^ 7:00 p.m. on the second Tuesday of every month. We're going to begin on June 14th, at the home of Larry Schwartz in Trumbull. Larry's got some great board games, but feel free to bring your own and we'll decide what we'd all like to play. As always, BYOB and a munchie to share. For RSVPs and directions, contact Larry at statguy@juno.com or 203-374-6465. If busy or no answer, try 203-257-7918.

17 Friday 6pm - 8pm or so

Diner Dinner (ME, 3rd Friday) at Olympia Diner, Rte 5, Newington, just north of the Berlin town line and North East Utilities. Menu ranges from toasted cheese sandwich to steak and fish dinners. Basic bar menu available, no happy hour prices, but the food is good and very reasonable. Please contact Nicole Michaud at (860) 434-7329 or email nirimi@snet.net, Subject: Diner Dinner.

18 Saturday 9-3, Rain or Shine
Connecticut Butterfly Association's Annual Field Day and Plant Sale at the Kellogg Environmental Center in Derby. Rick Cech will speak on "Butterflies and Their Plants", Clay Taylor will present "Butterfly Photography with Digital Point-and-Shoot Cameras", and then lead a Digital Photo Safari Butterfly Host and Nectar Plants will be available for purchase. Complete schedule and directions are available at www.ctbutterfly.org
 As always, please contact Diane Adams (860-526-1993, ButterflyPR@comcast.net) for more info--she plans to be there with her yellow scrunchie in her hair!

18 Saturday 3:30 pm
Book Discussion Group (ME, floating location)
 Meet us in Vernon, where we'll be talking about *The Human Side of Enterprise* by Douglas McGregor. This book is the seminal work that first brought theory X and theory Y to the attention of the business community. Many modern theories of management are based on (or responses to) McGregor's ideas, so here's a chance to read what he actually had to say about them first hand, as opposed to relying on other folks' interpretation of his work. Many libraries have it. The Amazon description is at http://www.amazon.com/exec/obidos/tg/detail/-/0070450986/qid=1115236457/sr=8-1/ref=pd_ka_1/002-7212940-7993637?v=glance&s=books&n=507846 Contact Gisela Rodriguez at 860-872-3106 or Lilith@snet.net for directions or questions.

24 Friday 5:00 pm
Happy Hour (ME, 4th Friday) Colonial Tymes, 2389 Dixwell Ave, Hamden. Located about 1/2 mile north of Exit 60, Wilbur Cross Parkway. We are now reserving the middle tables on the left as you walk in the bar. Dinner is a possibility if enough people are interested. Come on down and join us this month, we'd love to see ya. Contact Gail Trowbridge (203) 877-4472 or Gail.Trowbridge@att.net.

29 Wednesday 12 noon
Middlebury Lunch (ME, last Wednesday) at Maggie McFly's in Middlebury, visible on the right from Rte. 63 just south of the Rte 63 and Rte 64 intersection. This intersection is at the end of a long ramp at Exit 17 on Rte 84 west. From this exit, turn left at the 63/64 intersection. If you

use Exit 17 on Rte. 84 east (heading toward Hartford), turn left off the exit ramp and see Maggie McFly's on your left. Contact Richard Fogg at 860-274-2370 for more info.

REGIONAL GATHERINGS

July 6-10

Laissez le bon temps roulez! Annual Gathering 2005 will take over New Orleans July 6-10. Adult registration is \$75 until April 8, which is a savings of \$15 from the door rate. Young Mensan registration is free for ages 4 and under, \$30 for ages 4-12 and \$50 for ages 13-20.

And what do you get for your money? Fun for both sides of your brain! Access to all the food, music and culture New Orleans is known for, plus the inimitable experience of spending a long weekend with more than a thousand of your favorite Mensans:

- *Take high tea at the Longue Vue house and gardens.*
- *Tour the Stennis Space Center and the Southern Regional Research Center.*
- *Step back in time at two of the plantations on the River Road.*
- *Play golf to raise money for the Mensa Education & Research Foundation.*
- *Ride a Segway.*
- *See the largest hypnotic production show in the world.*
- *Hear the secrets of "the Canal Street Madam," the Countess Pontalba and the voodoo queens.*
- *Learn about baseball, fencing and tae kwon do; about reality, adult stem cells, digital forensics, ancient Egyptian measurement of the planet...*

...And more activities are being added all the time. Don't forget about the full schedule of Leadership Development Workshops designed to make the jobs of Local Group officers easier. Workshops will focus on banking changes since 9/11, Web design, mailing newsletters and member privacy issues - and that's just for starters. Check it all out for yourself at www.ag.us.mensa.org, and while you're there, register online. We'll see you in the Big Easy!

2005 Post-AG Cruise

The 2005 Annual Gathering in New Orleans will end with a Mensa cruise to Jamaica, the Cayman Islands and Cozumel. Extra-special pricing until August 5, 2004. Details at <http://www.suitecruising.com/ag2.htm>

THE MAY DINNER

HYPERBARIC MEDICINE AND TECHNOLOGY TRANSFER

In May, Southern Connecticut Mensa welcomed Glenn Butler, president of Life Support Technologies (LST), to give his talk, "Technology Transfer - Or How NOAA Undersea Diving Enriched-Air Technology Helped Repair the Hubble Space Telescope." Using some stunning Power Point slides, Glenn gave us a vivid look at how hyperbaric (higher than normal atmospheric pressure) technology has preserved life underwater, in hospital emergency rooms, at high altitudes, and in outer space.

Our speaker stated that in his field, you have to think outside the box to accomplish things, and this is just what his company has done in finding different ways to apply hyperbaric know-how. Glenn has over 35 years of experience in military and commercial diving, and Life Support Technologies began in 1986 to provide specialized mixed-gas, oxygen, and safety devices for divers, allowing them to go more than 1000 ft. below sea level to search for oil. But Glenn also brought his experience developing the New York City EMS Hyperbaric Medical Emergency Program to his company, and it now operates medical programs in the Westchester Medical Center Burn Unit, the Mount Vernon Hospital, and Nassau University Medical Center. They have also extended their expertise beyond these areas. LST works in the US Army Soldier Systems Command Center in Natick, Massachusetts, and with the NASA-Johnson Space Center to simulate the conditions soldiers and astronauts face at high altitudes and in space.

Before describing the diverse ways we apply hyperbaric medicine, Glenn explained some of the basics of Hyperbaric Oxygen Therapy (HBO2). HBO2 delivers high doses of oxygen in to help wounds heal and stimulate the immune system to fight infection. While inside a pressurized Hyperbaric Chamber, patients breathe 100% oxygen. Normally, the only way oxygen can be carried to body tissues is by the red blood cells. But in the hyperbaric chamber, the increased pressure dissolves the oxygen patients breathe into the body's blood plasma. So much more oxygen gets to the tissues and this helps them resist in-

fection.

Glenn showed several dramatic slides of how LST's Clinical Services team has rescued patients in their hospital hyperbaric wound care programs. There hyperbaric oxygen therapy treats the types of wounds that do not heal very easily - the wounds of diabetic patients, burn victims, and those treated with radiation. He explained that as people age they lose small blood vessels and some of the oxygen this blood supplies. If oxygen falls too low, people lose the ability to repair red blood cells. HBO2 measures the oxygen around wounds, and then hyperoxygenates (raises the oxygen) around them so that the blood vessels grow better. Although patients may have to be treated for a month before surgery, they emerge in much better condition to operate on. Similarly, with burn victims, antibiotics and oxygenation allow doctors to heal skin without grafts and the dangers of infection. Glenn's photos displayed how this therapy has spectacularly improved the skin of patients recovering from deep wounds and from burns all over their face.

Mr. Butler also had many interesting shots of divers using technology to overcome the problems of working deep beneath the sea for long periods. To help them, Life Support Technologies has used air tanks with 32-36% oxygen as opposed to the normal 21%. These oxygen-enriched (hyperoxic Nitrox) gas mixtures enable divers to stay down longer without coming up for decompression.

Our speaker presented another side of his work with slides showing how his company helps people exploring at high altitudes. Mountain climbers have to breathe in altitudes of up to 30,000 feet such as in the Himalayas. U.S. soldiers have also had to go into mountainous areas, particularly in Afghanistan, where they had trouble breathing. At the Army Systems Command unit, LST tests soldiers on treadmills that simulate such conditions. By wiring troops with EKGs and temperature probes as they march on the treadmill, the support group monitors how soldiers respond. They carefully measure how much air the soldiers inhale and how much CO2 they exhale, and work to acclimate them to extreme environments.

HYPERBARIC MEDICINE cont.

In 1991, Glenn's company took on its extreme job - training astronauts to repair the Hubble Space Telescope. The telescope needed a lens change - a 10-hour repair job. But the previous longest space walk had been for only two hours! So LST provided tanks with a special mixture of Nitrox with 50% oxygen to give the astronauts the ability to stay out longer, just as divers do. They trained the Hubble repair crew under water on a replica of the Hubble to simulate the conditions they would face in space. Glenn's colorful slides showed the astronauts go through survival training, practicing until they knew where every nut and bolt was on the telescope. NASA was

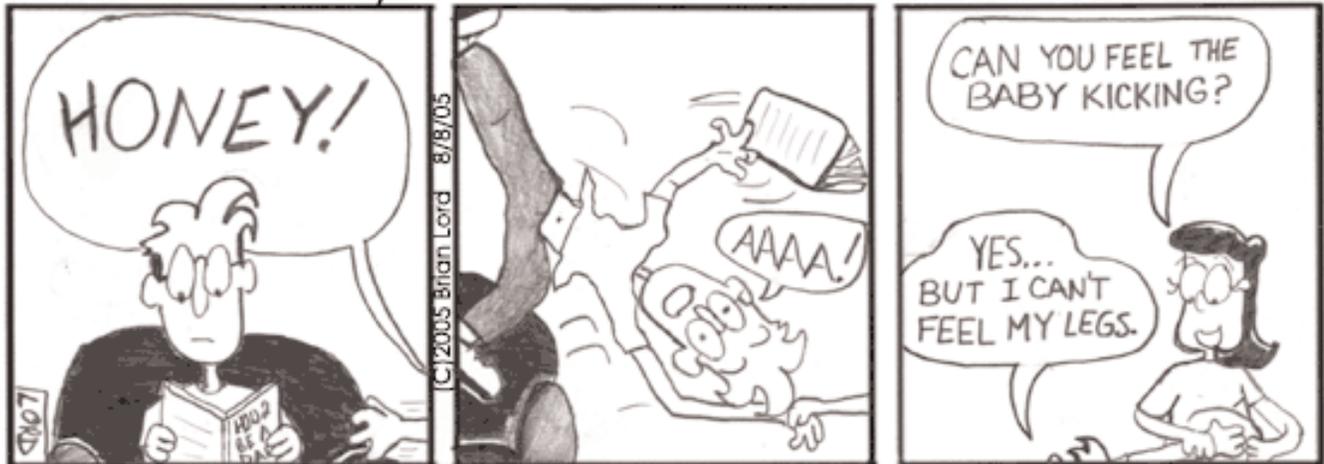
able to do the job with LST's help, repairing the Hubble lens so that astronomers can see clearly instead of foggily. The pictures taken by the repaired telescope are available at the NASA web site, and Glenn displayed several dazzling examples.

Glenn Butler's efforts have helped men to probe deeper and see farther and Mensans viewed this in full color at May's dinner. We walked away appreciating how a technological innovation can produce wonders in diverse fields.

KICK IRRATIONAL Brian Lord is a cartoonist and member of Middle Tennessee Mensa (Nashville area). His cartoon Kick Irrational is read weekly by people in 192 cities, 46 states and 9 countries via the Internet. You can see the Kick Irrational comics page at www.kickirrational.com

KICK IRRATIONAL by Brian Lord

www.KickComics.com



KICK IRRATIONAL by Brian Lord

www.KickComics.com



FROM THE VICE CHAIR

Marghretta McBean

It's May!!! Special Best Wishes to Kenneth Garee, Jeffrey Kochosky, Jack Peregrim (Connecticut/Western Massachusetts Mensa); Harvey Nisselson, Alex Peters (Northern New Jersey Mensa); Jacques DuPuis (Vermont Mensa); Marvin Murdock (New Hampshire Mensa); Oleg Bayborodin, Lorenzo Perez (Boston Mensa); Traci Nagy, Fabian Binz_Scharf, Kevin Thompson, Salvatore Negri (Greater New York Mensa), all of whom share May 7th with me. Happy Birthday to Us!

Region 1 really has many PRP (Publications Recognition Program) nominations. While my group, Greater New York Mensa, garnered several spots, plaudits are also due to the Vermont, Mid-Hudson and New Hampshire & Maine groups, none of which is large. Both Angela Tremain and Claire Natola have created publications that are attractive and interesting, with diverse articles. Jeane Thompson's beautiful colour photographs which grace the covers of the VerMonter showcase the beauty of the Green Mountain state. Two years ago Kristine O'Malley-Levy gave Mphasis a total makeover, and the results are certainly worthy of an award. Best wishes to all the writers and editors!

2005 Publications Recognition Program (PRP) Print Contribution Award Nominations Non-Fiction (essay) "Seriously and Personally", by Michael Novak (Mid-Mensan; Mid-Hudson Mensa; Angela Tremain, Editor; Sep 2004)

Artwork

Winter's Day in Vermont's Northeast Kingdom, by John Matthews (The VerMonter; Vermont Mensa; Jeane Thompson, Editor; Jan/Feb 2005)

Continuing Item

Kids Page, by Natalie Krauser (Mphasis; Greater New York Mensa; Kristine O'Malley-Levy, Editor; May/June 2004, Jul/Aug 2004, Sep/Oct 2004)

SIG and Ye Shall Find, by Marty Merado (Mphasis; Greater New York Mensa; Kristine O'Malley-Levy, Editor; May/June 2004, Jul/Aug 2004, Sep/Oct 2004)

Snappy Science Snippets, by Andi Weiss Bartzak, PhD (Mid-Mensan; Mid-Hudson Mensa; Angela Tremain, Editor; Oct 2004, Dec 2004,

Jan/Feb 2005)

2005 Publications Recognition Program (PRP) Newsletter Award Nominees Calendar Mphasis; Greater New York Mensa; Deborah Yaffe, Calendar Editor

Member Recognition

Mphasis; Greater New York Mensa; Kristine O'Malley-Levy, Editor

Overall Presentation

Mphasis; Greater New York Mensa; Kristine O'Malley-Levy, Editor

Overall Entertainment

Mid-Mensan; Mid-Hudson Mensa; Angela Tremain, Editor

Mensa Recognition

Momentum; New Hampshire Mensa; Claire Natola, Editor Mphasis; Greater New York Mensa; Kristine O'Malley-Levy, Editor

Best Newsletter (Large)

Mphasis; Greater New York Mensa; Kristine O'Malley-Levy, Editor

Best Newsletter (Medium)

Momentum; New Hampshire Mensa; Claire Natola, Editor

Best Newsletter (Small)

Mid-Mensan; Mid-Hudson Mensa; Angela Tremain, Editor

I was recently asked to create menus for people who are unable to eat solid food. Here's a refreshing and nutritious fruit soup that's great for everyone at breakfast, lunch or even dessert:

Cantaloupe Soup

1 medium ripe cantaloupe

1 cup orange juice

2 Tbl. lime juice

1 cup plain yogurt

Fresh mint leaves and melon slivers for garnish [optional]

1. Halve cantaloupe and remove seeds. Cube fruit (remove rind!) and place in food processor or blender. Add juices; purée.
2. Place yogurt in non-reactive bowl and whisk until smooth. Whisk in melon mixture
3. Cover bowl and refrigerate at least 3 hours for flavours to develop. Serve cold, with mint and melon slivers if desired.

PUZZLES & QUESTIONS

(Answers may be in next month's Chronicle.)

1. Can a cynic be genuinely polite?
2. What are the difficulties with learning from history?
3. Which language has the most letters?
4. Name some writers who changed their styles over their career.
5. What is the difference between being absorbed in something and being obsessed with it?
6. List as many social sciences as you can.
7. What is the percentage of Americans who are underweight?
8. Name the deserts of North America.

ANSWERS TO LAST MONTH'S PUZZLES:

7. *List the largest countries by area.*

A: Here are the largest countries by area.

1. Russia: 17,075,200 sq. km or approximately 6.6 million mi.
2. Canada: 9,976,140 sq. km. or approximately 3.9million sq. mi.
3. China: 9,596,960 sq. km. or approximately 3.7 million sq. mi.
4. United States: 9,372,610 sq. km. or approximately 3.7 million mi.
5. Brazil: 8,511,965 sq. km. or approximately 3.3 million sq. mi.
6. Australia: 7,686,850 sq. km. or approximately 3 million sq. mi.
7. India: 3,287,590 sq. km. or approximately 1.2 million sq. mi.
8. Argentina: 2,766,890 sq. km. or approximately 1.1 million sq. mi.
9. Kazakhstan: 2,717,300 sq. km. or approximately 1,050,000 million sq. mi.
- 10.Sudan: 2,505,810 sq. km. or approximately 966,000 million sq. mi.

8. *Which state has the oldest population?*

A: As of 2004, Maine was the state whose citizens had the highest median age, 40.6. It was followed in the rankings by West Virginia, Montana and Florida. Utah had the lowest median age: 27.9.

If you go by the percentage of people older than age 65, Florida has the oldest population, with 17.6% senior citizens. Next in the rankings are Pennsylvania 15.6%, West Virginia 15.3%, Iowa 14.9%, and North Dakota 14.7%. (Connecticut is 10th with 13.8% senior citizens.) Alaska has the smallest proportion of 65 and over citizens, 5.7%, followed by Utah 8.5%, and Georgia 9.6%.

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WORD ORIGINS

The Farsi language spoken in Iran and Afghanistan has provided English with more than two-dozen words and phrases. Here are some of them.

azure - This means "sky blue." The Persians used the word "lajward" to denote a deep-blue gemstone from Lajward, a place in Turkestan where the stone was found. The Arabs took this word into Arabic as "allazaward" or "lapis lazuli." The French adopted the word as "azur" in the Middle Ages.

bazaar - This came into English about 1588 from the Italian "bazarra" which came from the Persian "bazaar" for marketplace.

caravan - This first appears in English in 1588. It came from Middle French "caravane," which came from the Old French "carouan." This word was picked up in the Crusades from the Persian word "karwan", signifying a pack of animals like camels carrying goods for desert travelers.

checkmate - This ultimately derives from the Persian "shah mat" (The king is dead). It entered Old French in the Middle Ages as "eschec mat" and is first recorded in English in 1346.

dervish - A dervish is a religious mendicant. This word derives from the Persian "darvesh" or "darvish" meaning "beggar, poor." It passed into Turkish and came into the English language about 1588.

jackal - This came into the English language about 1600 from the Turkish "çakal" which came from the Persian "shaghal" which came from the Sanskrit "srgala-s" meaning "the howler."

jasmine - This is a fragrant shrub. The word came into English in 1578 from the French "jasmin", but it goes back to the Persian "yasmin."

julep - This is a syrupy drink. It ultimately derives from the Persian "gulab" meaning "rose water" and entered English about 1400 via Old French via Middle Latin via Arabic, which got it from Persian.

khaki - Khakis are a dusty dull fabric. They were adopted by the British cavalry in India in 1846. The word derives from the Persian "khak" meaning "dust."

lemon - This word entered English about 1400 from the Old French "limon" for "citrus fruit." But it goes back further to the Persian word "limu."

lilac - This too entered English from French about 1625, but it goes back to the Persian "lilak."

pistachio - This type of nut derives from the Persian "pista" denoting a pistachio tree.

pajama - This word first appears in English about 1800 but seems to go back to the Persian word "paejamah" for "leg clothing."

rook - This chess term came into English from Old French about 1300 but traces back to the Persian "rukh."

scarlet - Comes into English about 1250 from the Old French word "escarlante", a rich cloth, but it seems to go back to the Persian word "saqirlat", a kind of rich cloth,"

shawl - This item of clothing traces back to the Persian word "shal", said to be named for Shaliat, the Indian town in which it was manufactured.

THE READING EDGE - WHAT'S YOUR READING SPEED?

Do you know what your reading speed is? There is an online test that can give you a quick estimate. The Reading Edge, a Wallingford, CT company, has a test at their website www.the-reading-edge.com. The tests take only a minute and calculate your reading speed instantly. For a more comprehensive test, the company a free demo that you can download that will test not only your speed but also your comprehension. The software can be set for different grade levels to test children as well as adults.

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NOTED AND QUOTED

The course of life is unpredictable . . . no one can write his autobiography in advance.

- Rabbi Abraham Joshua Heschel, (1907 ^ 1972)

The problem with autobiographies is that they're all one-sided. - Stephenie Russo

My idea was pain reduction and mind expansion, but I ended up with mind reduction and pain expansion.

- Carrie Fisher, (1956 -), actress, on her youthful drug use

We are what we pretend to be, so we must be careful about what we pretend to be.

- Kurt Vonnegut, (1922 -)

Make sure you have finished speaking before your audience has finished listening.

- Dorothy Sarnoff, (1914 ^ 1998), singer, speaker, author

Every second is of infinite value.

- Goethe, (1749 ^ 1832)

I'm an optimist, but an optimist who carries a raincoat. - Harold Wilson, (1916 ^ 1995), British Prime Minister 1964 - 1970

Only I can change my life. No one can do it for me. - Carol Burnett, (1936 -)

Today's egg is better than tomorrow's hen.

- Turkish proverb

Practice being excited. - Bill Foster

Perhaps I am stronger than I think.

- Thomas Merton, (1915 ^ 1968), Trappist monk

A man takes a drink, the drink takes a drink, the drink takes the man. - Anonymous

A good retreat is better than a bad stand.

- Irish Proverb

Great men can make great mistakes.

- Karl Popper, (1902 ^ 1994), philosopher

An optimist is the human personification of spring. - Susan J. Bissonette

Bureaucracy is nothing more than the hardening of an organization's arteries.

- William P. Anthony, Prof. Bus. Admin.

You had to stand in line to hate him.

- Hedda Hopper, (1890 ^ 1966), gossip columnist

You can give the same recipe to ten cooks, and some make it come alive, and some make a flat souffle. A system doesn't guarantee anything.

- Chuck Close

We would have broken up except for the children. Who were the children? Well, she and I were.

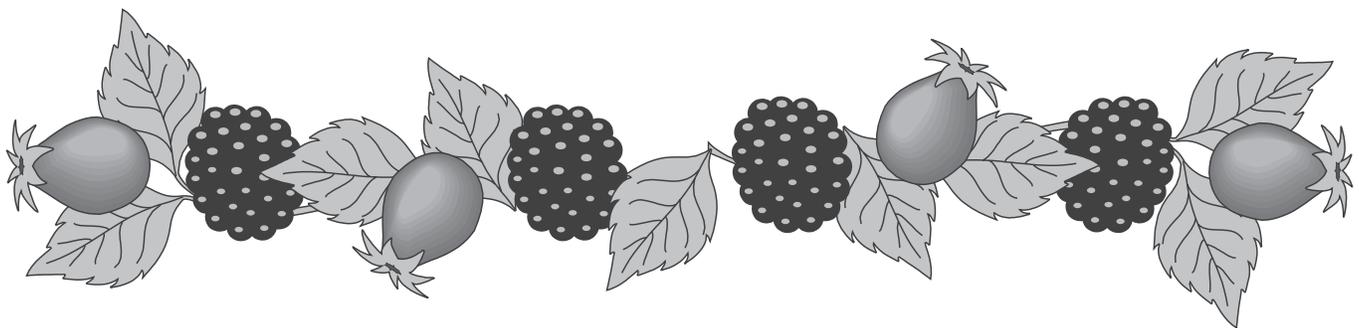
- Mort Sahl, (1927 -), comedian

To study music, we must learn the rules. To create music, we must forget them.

- Nadia Boulanger, (1887 ^ 1979), French conductor and musician, teacher of Aaron Copland

There will come a time when you believe everything is finished. That will be the beginning.

- Louis L'Amour, (1908 ^ 1988), U.S. western novelist



MENSA MIND GAMES 2005 RESULTS

One hundred sixty-five Mensans gathered in Tampa in April for Mind Games. During the three-day event, members played and rated 51 board and card games. The top five games have earned Mensa Select distinction and may use the Mensa Select seal on their games. **The winners are:**

DaVinci's Challenge - Briarpatch
(www.briarpatch.com)

Ingenius - Fantasy Flight Games
(www.fantasyflightgames.com)

Loot - Gamewright
(www.gamewright.com)

Niagara - Rio Grande Games
(www.riograndegames.com)

Zendo - Looney Labs
(www.looneylabs.com)

Mind Games 2006 will be held April 21-23 in Portland, OR. To register, visit www.mindgames.us.mensa.org.

If you would like to order any of these games from the Mensa web site, here is the information.

7892-DAVINCI'S CHALLENGE \$25

The ancient game of secret symbols is a classic strategy game with hidden mysteries as old as the pyramids! Take turns placing shapes on the board to reveal 9 different patterns. The more complex the design, the more points you score. 2 players or 2 Teams 8-Adult

7893-INGENIOUS \$35

Ingenious is the new abstract placement game. Players place colored tiles on the hexagonal board, scoring points, blocking opponents' tile placement, and trying to protect themselves from being blocked by their opponents. 1 to 4 players 8-Adult

7894-LOOT \$10

Yo-Ho-Ho and a Barrel of Fun! Set sail for an exciting adventure of strategy and skullduggery in this captivating card game. Storm your opponents' merchant ships and seize valuable treasure. But watch your back, matey ~ plundering pirates are out to capture your ships as well! The player with the most loot rules the high

seas. Learn in 10 minutes, 20 minutes to play. 2 to 8 players 10-Adult

7895-NIAGARA \$45

Players play on a 3D board, representing the Niagara River and the falls. Canoes float down the river as the riverflows, but players can row their canoes up-river or down-river to collect gems, to return them to shore, and to avoid the waterfall. This game is great fun for the family, but is strategic and gives players the chance to plan and steal from one another. 60 minutes to play. 2 to 5 players 8-Adult

7896-ZENDO (includes 4 sets of pyramids and book) \$44

Can you guess the master's riddle? What is the secret of the Buddha-Nature? One of today's most popular Icehouse games is now available. One player acts as the master, guiding the other players ("students") as they seek to unravel the secret rule by building little structures out of Icehouse pyramids.

PLAYING WITH PYRAMIDS-Your guidebook to the Icehouse gaming experience is this 128-page paperback containing the rules to ZENDO and 11 other Icehouse games. 3 to 4 Players 8-Adult

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BACK GUARANTEE

RUMINATIONS

A NOTE ON REALISM

*from The Art of Writing and Other Essays (1905)
by Robert Louis Stevenson, (1850 - 1894)*

Style is the invariable mark of any master; and for the student who does not aspire so high as to be numbered with the giants, it is still the one quality in which he may improve himself at will. Passion, wisdom, creative force, the power of mystery or colour, are allotted in the hour of birth, and can be neither learned nor simulated. But the just and dexterous use of what qualities we have, the proportion of one part to another and to the whole, the elision of the useless, the accentuation of the important, and the preservation of a uniform character from end to end - these, which taken together constitute technical perfection, are to some degree within the reach of industry and intellectual courage. What to put in and what to leave out; whether some particular fact be organically necessary or purely ornamental; whether, if it be purely ornamental, it may not weaken or obscure the general design; and finally, whether, if we decide to use it, we should do so grossly and notably, or in some conventional disguise: are questions of plastic style continually rearing. And the sphinx that patrols the highways of executive art has no more unanswerable riddle to propound.

In literature (from which I must draw my instances) the great change of the past century has been effected by the admission of detail. It was inaugurated by the romantic Scott; and at length, by the semi-romantic Balzac and his more or less wholly unromantic followers, bound like a duty on the novelist. For some time it signified and expressed a more ample contemplation of the conditions of man's life; but it has recently (at least in France) fallen into a merely technical and decorative stage, which it is, perhaps, still too harsh to call survival. With a movement of alarm, the wiser or more timid begin to fall a little back from these extremities; they begin to aspire after a more naked, narrative articulation; after the succinct, the dignified, and the poetic; and as a means to this, after a general lightening of this baggage of detail. After Scott we beheld the starveling story - once, in the hands of Voltaire, as abstract as a parable - begin to be pampered upon facts. The introduction of these details de-

veloped a particular ability of hand; and that ability, childishly indulged, has led to the works that now amaze us on a railway journey. A man of the unquestionable force of M. Zola spends himself on technical successes. To afford a popular flavour and attract the mob, he adds a steady current of what I may be allowed to call the rancid. That is exciting to the moralist; but what more particularly interests the artist is this tendency of the extreme of detail, when followed as a principle, to degenerate into mere *feux-de-joie* of literary tricking. The other day even M. Daudet was to be heard babbling of audible colours and visible sounds.

This odd suicide of one branch of the realists may serve to remind us of the fact which underlies a very dusty conflict of the critics. All representative art, which can be said to live, is both realistic and ideal; and the realism about which we quarrel is a matter purely of externals. It is no especial cultus of nature and veracity, but a mere whim of veering fashion, that has made us turn our back upon the larger, more various, and more romantic art of yore. A photographic exactitude in dialogue is now the exclusive fashion; but even in the ablest hands it tells us no more - I think it even tells us less - than Molière, wielding his artificial medium, has told to us and to all time of *Alceste* or *Orgon*, *Dorine* or *Chrysale*. The historical novel is forgotten. Yet truth to the conditions of man's nature and the conditions of man's life, the truth of literary art, is free of the ages. It may be told us in a carpet comedy, in a novel of adventure, or a fairy tale. The scene may be pitched in London, on the sea-coast of Bohemia, or away on the mountains of Beulah. And by an odd and luminous accident, if there is any page of literature calculated to awake the envy of M. Zola, it must be that *Troilus* and *Cressida* which Shakespeare, in a spasm of unmanly anger with the world, grafted on the heroic story of the siege of Troy.

This question of realism, let it then be clearly understood, regards not in the least degree the fundamental truth, but only the technical method, of a work of art. Be as ideal or as abstract as you please, you will be none the less veracious; but if you be weak, you run the risk of being tedious and inexpressive; and if you be very strong and honest, you may chance upon a masterpiece.

A work of art is first cloudily conceived in the mind; during the period of gestation it stands

A NOTE ON REALISM cont.

more clearly forward from these swaddling mists, puts on expressive lineaments, and becomes at length that most faultless, but also, alas! that incommunicable product of the human mind, a perfected design. On the approach to execution all is changed. The artist must now step down, don his working clothes, and become the artisan. He now resolutely commits his airy conception, his delicate Ariel, to the touch of matter; he must decide, almost in a breath, the scale, the style, the spirit, and the particularity of execution of his whole design.

The engendering idea of some works is stylistic; a technical preoccupation stands them instead of some robuster principle of life. And with these the execution is but play; for the stylistic problem is resolved beforehand, and all large originality of treatment wilfully foregone. Such are the verses, intricately designed, which we have learnt to admire, with a certain smiling admiration, at the hands of Mr. Lang and Mr. Dobson; such, too, are those canvases where dexterity or even breadth of plastic style takes the place of pictorial nobility of design. So, it may be remarked, it was easier to begin to write *Esmond* than *Vanity Fair*, since, in the first, the style was dictated by the nature of the plan; and Thackeray, a man probably of some indolence of mind, enjoyed and got good profit of this economy of effort. But the case is exceptional. Usually in all works of art that have been conceived from within outwards, and generously nourished from the author's mind, the moment in which he begins to execute is one of extreme perplexity and strain. Artists of indifferent energy and an imperfect devotion to their own ideal make this ungrateful effort once for all; and, having formed a style, adhere to it through life. But those of a higher order cannot rest content with a process which, as they continue to employ it, must infallibly degenerate towards the academic and the cut-and-dried. Every fresh work in which they embark is the signal for a fresh engagement of the whole forces of their mind; and the changing views which accompany the growth of their experience are marked by still more sweeping alterations in the manner of their art. So that criticism loves to dwell upon and distinguish the varying periods of a Raphael, a Shakespeare, or a Beethoven.

It is, then, first of all, at this initial and decisive

moment when execution is begun, and thenceforth only in a less degree, that the ideal and the real do indeed, like good and evil angels, contend for the direction of the work. Marble, paint, and language, the pen, the needle, and the brush, all have their grossnesses, their ineffable impotences, their hours, if I may so express myself, of insubordination. It is the work and it is a great part of the delight of any artist to contend with these unruly tools, and now by brute energy, now by witty expedient, to drive and coax them to effect his will. Given these means, so laughably inadequate, and given the interest, the intensity, and the multiplicity of the actual sensation whose effect he is to render with their aid, the artist has one main and necessary resource which he must, in every case and upon any theory, employ. He must, that is, suppress much and omit more. He must omit what is tedious or irrelevant, and suppress what is tedious and necessary. But such facts as, in regard to the main design, subserve a variety of purposes, he will perforce and eagerly retain. And it is the mark of the very highest order of creative art to be woven exclusively of such. There, any fact that is registered is contrived a double or a treble debt to pay, and is at once an ornament in its place, and a pillar in the main design. Nothing would find room in such a picture that did not serve, at once, to complete the composition, to accentuate the scheme of colour, to distinguish the planes of distance, and to strike the note of the selected sentiment; nothing would be allowed in such a story that did not, at the same time, expedite the progress of the fable, build up the characters, and strike home the moral or the philosophical design. But this is unattainable. As a rule, so far from building the fabric of our works exclusively with these, we are thrown into a rapture if we think we can muster a dozen or a score of them, to be the plums of our confection. And hence, in order that the canvas may be filled or the story proceed from point to point, other details must be admitted. They must be admitted, alas! upon a doubtful title; many without marriage robes. Thus any work of art, as it proceeds towards completion, too often - I had almost written always - loses in force and poignancy of main design. Our little air is swamped and dwarfed among hardly relevant orchestration; our little passionate story drowns in a deep sea of descriptive eloquence or slipshod talk.

A NOTE ON REALISM cont.

But again, we are rather more tempted to admit those particulars which we know we can describe; and hence those most of all which, having been described very often, have grown to be conventionally treated in the practice of our art. These we choose, as the mason chooses the acanthus to adorn his capital, because they come naturally to the accustomed hand. The old stock incidents and accessories, tricks of workmanship and schemes of composition (all being admirably good, or they would long have been forgotten) haunt and tempt our fancy, offer us ready-made but not perfectly appropriate solutions for any problem that arises, and wean us from the study of nature and the uncompromising practice of art. To struggle, to face nature, to find fresh solutions, and give expression to facts which have not yet been adequately or not yet elegantly expressed, is to run a little upon the danger of extreme self-love. Difficulty sets a high price upon achievement; and the artist may easily fall into the error of the French naturalists, and consider any fact as welcome to admission if it be the ground of brilliant handiwork; or, again, into the error of the modern landscape-painter, who is apt to think that difficulty overcome and science well displayed can take the place of what is, after all, the one excuse and breath of art - charm. A little further, and he will regard charm in the light of an unworthy sacrifice to prettiness, and the omission of a tedious passage as an infidelity to art.

We have now the matter of this difference before us. The idealist, his eye singly fixed upon the greater outlines, loves rather to fill up the interval with detail of the conventional order, briefly touched, soberly suppressed in tone, courting neglect. But the realist, with a fine intemperance, will not suffer the presence of anything so dead as a convention; he shall have all fiery, all hot-pressed from nature, all charactered and notable, seizing the eye. The style that befits either of these extremes, once chosen, brings with it its necessary disabilities and dangers. The immediate danger of the realist is to sacrifice the beauty and significance of the whole to local dexterity, or, in the insane pursuit of completion, to immolate his readers under facts; but he comes in the last resort, and as his energy declines, to discard all design, abjure all choice,

and, with scientific thoroughness, steadily to communicate matter which is not worth learning. The danger of the idealist is, of course, to become merely null and lose all grip of fact, particularity, or passion.

We talk of bad and good. Everything, indeed, is good which is conceived with honesty and executed with communicative ardour. But though on neither side is dogmatism fitting, and though in every case the artist must decide for himself, and decide afresh and yet afresh for each succeeding work and new creation; yet one thing may be generally said, that we of the last quarter of the nineteenth century, breathing as we do the intellectual atmosphere of our age, are more apt to err upon the side of realism than to sin in quest of the ideal. Upon that theory it may be well to watch and correct our own decisions, always holding back the hand from the least appearance of irrelevant dexterity, and resolutely fixed to begin no work that is not philosophical, passionate, dignified, happily mirthful, or, at the last and least, romantic in design.



POETRY CORNER

June

Helen Hunt Jackson (1830 - 1885)

O MONTH whose promise and fulfilment blend,
 And burst in one! it seems the earth can store
 In all her roomy house no treasure more;
 Of all her wealth no farthing have to spend
 On fruit, when once this stintless flowering end.
 And yet no tiniest flower shall fall before
 It hath made ready at its hidden core
 Its tithe of seed, which we may count and tend
 Till harvest. Joy of blossomed love, for thee
 Seems it no fairer thing can yet have birth?
 No room is left for deeper ecstasy?
 Watch well if seeds grow strong, to scatter free
 Germs for thy future summers on the earth.
 A joy which is but joy soon comes to dearth.

Though Went Up My Mind Today

Emily Dickinson, (1830 - 1886)

A THOUGHT went up my mind today
 That I have had before
 But did not finish some way back
 I could not fix the Year

Nor where it went, nor why it came
 The second time to me
 Nor definitely, what it was
 Have I the Art to say

But somewhere, in my Soul, I know
 I've met the Thing before
 It just reminded me, 'twas all
 And came my way no more



June Night

Sarah Teasdale, (1884 - 1933)

OH Earth, you are too dear to-night,
 How can I sleep while all around
 Floats rainy fragrance and the far
 Deep voice of the ocean that talks to the ground?

Oh Earth, you gave me all I have,
 I love you, I love you, -- oh what have I
 That I can give you in return --
 Except my body after I die?

Fair Summer Droops

Thomas Nashe (1567-1601)

FAIR summer droops, droop men and beasts therefore,
 So fair a summer look for nevermore:
 All good things vanish less than in a day,
 Peace, plenty, pleasure, suddenly decay.
 Go not yet away, bright soul of the sad year,
 The earth is hell when thou leav'st to appear.

What, shall those flowers that decked thy garland erst,
 Upon thy grave be wastefully dispersed?
 O trees, consume your sap in sorrow's source,
 Streams, turn to tears your tributary course.
 Go not yet hence, bright soul of the sad year,
 The earth is hell when thou leav'st to appear.

Night Winds

Joseph Seamon Cotter (1895 - 1919)

THE slender moon in its silvery sheen,
 The golden stars with the blue between
 Of a dreamy, summer sky;
 And still the night winds sigh.

With the silvery moon to whisper to,
 And the golden stars to kiss, mid the blue
 Of a listening, summer sky,
 For what should the night winds sigh?

BOOK REVIEW

Rick D'Amico

Ferry Tales**Wit, Wisdom, and a Bartender's Secrets from the Bar of the Port Jefferson Ferry***by Bob Sciascia*

For nine years I've been taking the Bridgeport-Port Jefferson Ferry and the most interesting place to be on a trip is the ferry's lounge. Bob Sciascia has been bartending on the ferry for years, and he's encountered a number of fascinating folks. Thus, when Bob decided to chronicle the wit and wisdom of these passengers, a book was born.

The book is set up so that the even-numbered pages (the left side) contain various quotes of patrons at the bar. The odd-numbered pages were written by Bob, and contain all kinds of information and trivia about bartending and alcohol consumption in general.

The quotes from the passengers reflect the diversity of customers (and probably their moods) on board the ferry. They can be witty ("The problem drinker is the guy who never buys a round."), prophetic ("The Red Sox WILL win a World Series in my lifetime!"), wise ("A good marriage depends on two things: finding the right person and being the right person."), romantic ("I just got married today to the most wonderful man in

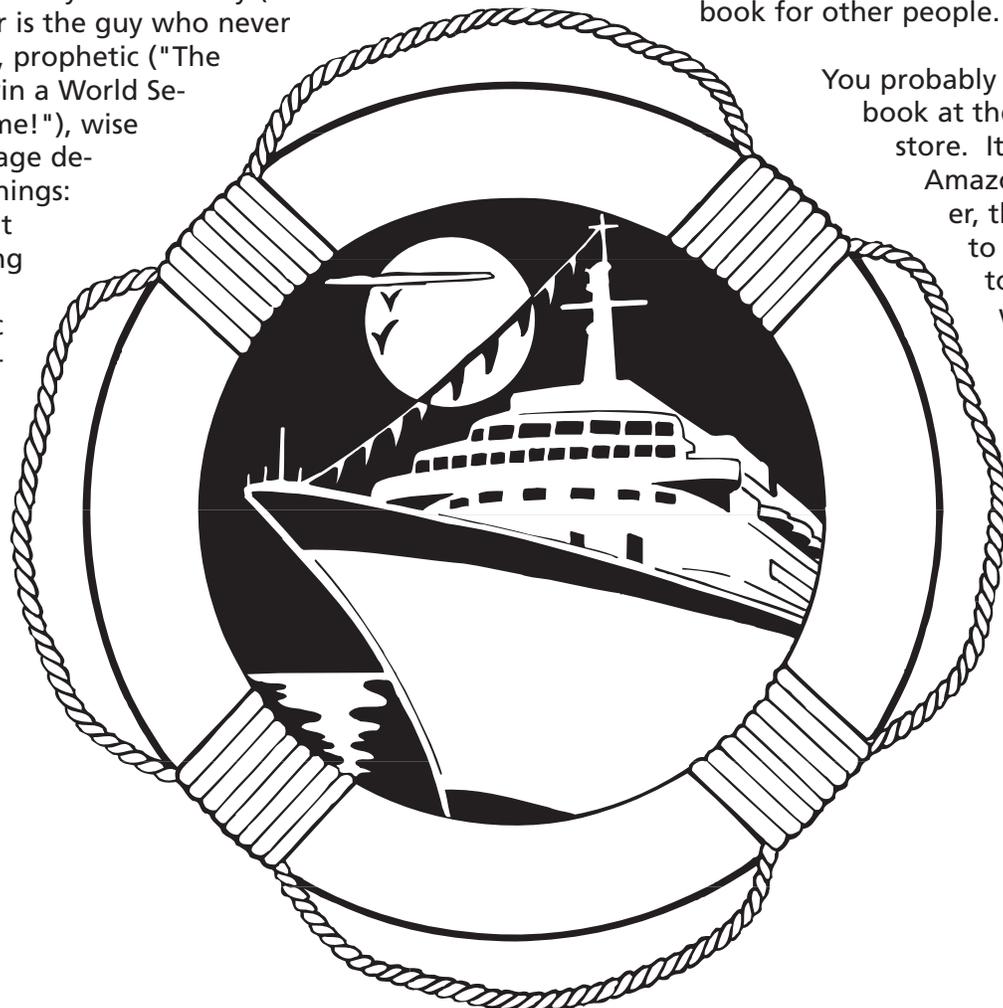
my life. I guess it's right what they say 'dreams really do come true.'") and philosophical ("A little loneliness is a small price to pay for freedom.").

There are also some sad and touching passages. A number of the patrons wrote testimonials to loved ones who had recently passed on. There is a poem written by a 17 year-old girl for her daughter that she was putting up for adoption; it should put a lump in any reader's throat.

Bob's side of the book contains all kinds of information on bartending. After reading the book, you should know about correct temperatures for serving beverages, nutritional values of potent potables, densities of liquors (necessary if one wants to create a shooter), and many historical facts and trivia (such as the origin of the word "proof" with respect to liquor). Bob also produces a list of drinks from A (amaretto and cream) to Z (XYZ cocktail). There are many other drinks listed; I suspect that if it's not in the book, you don't need to know it.

I enjoyed the book so much, that I almost always have it with me. I also bought three copies of the book for other people. 'Nuff said.

You probably won't find this book at the local bookstore. It is available on Amazon.com. However, the most fun way to get the book is to take the ferry when Bob is on duty; this way you can get an autographed copy.



GOOD WINE CHEAP

(and good food to go with it)

By John Grover

This month's column is all about the possibilities of summer. This means foods for the barbecue and the wines to go with them. The recipe is from the South Beach Diet Cookbook. Don't let the term "diet" put you off. This cookbook is actually full of very tasty dishes. Naturally, we commit the cardinal sin of adding those evil carbohydrates to the meal in the form of potatoes, rice or couscous.

The wine this month is a red from the Mendoza region of Argentina, the 2002 Malbec by Bodega Norton. Malbec is a grape originally from the Bordeaux region of France. There it is used primarily to blend with other grapes. But, wine-makers in Argentina have turned this grape into a very respectable varietal wine. This particular wine has a pleasant nose combining berries, spice and a hint of oak. The taste is a combination of berries and cherry with just enough acid and tannin to complement and not overwhelm the dish below. This wine should retail for between \$7 to \$8 a bottle.

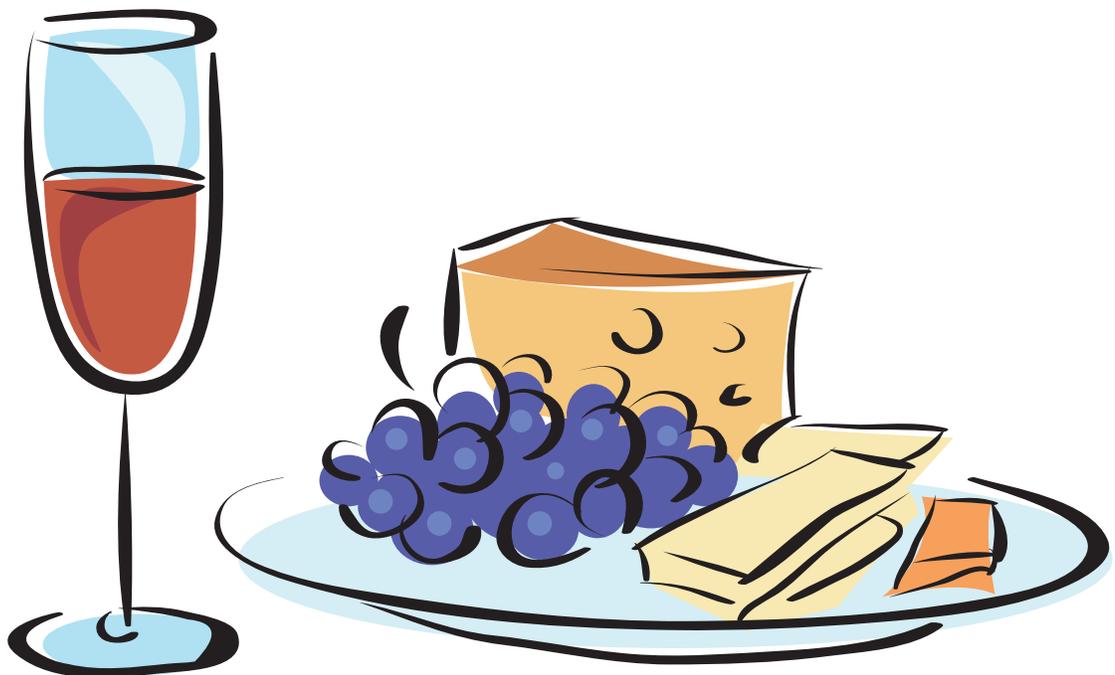
Garlic and Soy Grilled Pork Chops

(from the South Beach Diet Cookbook by Arthur Agatston, M.D., Rodale Press)

Ingredients:

4 boneless center cut pork loin chops, trimmed of all visible fat
 1 tbsp light soy sauce
 2 tsp minced garlic
 1/4 tsp paprika
 1/2 tsp salt;
 1/4 tsp fresh ground pepper
 fresh herbs for garnish.

Sprinkle the pork chops with soy sauce, garlic, paprika, salt and pepper. Cover and refrigerate for at least 20 minutes or up to 2 hours. Coat a grill rack or broiler pan rack with cooking spray. Preheat the grill or broiler. Cook the pork chops 4" from the heat, turning once half way through the cooking time, for 10 to 12 minutes, or until a thermometer inserted in the center of a chop registers 155 degrees and the juices run clear. Garnish with herbs. A cooking hint from the Boss is to leave on the fat during the cooking process to aid in keeping moisture in the meat. You can always cut it off later.



CHAPTER NOTES

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