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## 32963 Insider

### New restaurants rush to open

With the season about to get underway, a number of restaurateurs are rushing to get new dining spots open to take advantage of the annual influx of frequent diners.

Probably the most eagerly awaited opening on the island is that of Tango II, the new creation of the chef of the original Tangos, Ben S. Tench. If final inspections go well this week, Tench tells us he will be buying food and opening sometime next week in about half the space Tangos occupied in the old days.

The other half of the Ocean Drive space will be home to a new Kilwin's ice cream shop, which also is hoping to make a mid-month Vero Beach debut.

Another highly anticipated beachside debut will be that of the Citrus Grillhouse, the first tenant to occupy the Ocean Park complex at the south end of Humiston Park. No date has been set for the opening.

Meanwhile, across the bridge, Joeys formally opened this past weekend in the space originally occupied by the 3 Aves restaurant. The owners are hoping Joeys will become Vero's late-night happening place.

Across the street from 3 Aves, the successor to the old ModernAge building continues to take shape. Vero's popular Cuban restaurant, Felix's, will not be moving in there, but the current rumor is that the building may become home to a Chipotle's Mexican Grill.

## A slice of old Riomar suspended in time



J.J. Wilson sits in the many-windowed front porch addition to her home on Riomar Drive. Photo: Tom McCarthy Jr.

BY MICHELLE GENZ  
STAFF WRITER

In Vero Beach's oldest island neighborhood, a little bungalow turns as many heads as much larger, newer homes. Trimmed in vintage blues

and greens, a basket weave of awning windows opens to the breezes, and if landscape could be called vintage, it is that as well. The thriving sturdy shrubs of the Florida of a half century ago, left more or less unmanicured, reach for

the sun.

J.J. Wilson has been coming here since she was 3 years old. A retired professor of comparative literature and women's studies, she is 73 now. Her mother and stepfather, Gene

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## County upping heat on electric issues

BY LISA ZAHNER  
STAFF WRITER

If the summer of 2009 was our season of discontent, 2010 could make it seem like a summer picnic for the Vero Beach electric utility.

"I've been hearing people complain about this electric issue for three and a half years since I first ran for county commission," said Chairman Peter O'Bryan.

Responding to the endless pleas from constituents ask-

ing them to do something — anything — to put pressure on the city over skyrocketing electric bills, the county hammered out two resolutions in November and unanimously approved them on Dec. 1.

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## State Atty. ill-equipped for electric probe

BY LISA ZAHNER  
STAFF WRITER

After closing its eight-week probe of the City of Vero Beach's handling of its new electric contract, State Attorney Bruce Colton's office has conceded it does not customarily investigate so-called economic crimes.

"About 99.9 percent of the criminal cases are investigated by local law enforcement," said Assistant State Attorney Chris Taylor, who handles Indian River County cases for the State Attorney.

Questions raised about the bidding and negotiation of the new \$2 billion Vero electric contract with the Orlando Utilities Commission landed on the State Attorney's lap not because his office is expert at ferreting out public corruption, bid-rigging or honest services fraud, but because a seated member of the grand jury asked for the investigation.

"I can't remember when that has ever happened before," said Taylor, who has been with Colton's office since 1993.

Going after these higher-end crimes — financial crimes, public corruption, fraud — is a time-consuming and often tedious art, requiring the deployment of technical, finan-

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**A once in a blue moon  
New Year's Eve. Coverage  
starts on Page 10.**

## Utility

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At the time, the city was busy ousting a councilman and defending itself in a grand jury probe. What's clear is that one of the city's biggest electric customers now is laying the groundwork to become a major player in electric issues.

The first resolution expanded the scope of the county's Utility Advisory Commission, which handles water, wastewater and solid waste issues, to include electric. It was made very clear in a Nov. 9 memo from Utility Director Erik Olson what the task would be in regard to electric.

"It has been recommended by Dr. Stephen Faherty that the Utility Advi-

sory Committee be directed to review and make recommendations to the Board of County Commissioners relative to the City of Vero Beach Electric Franchise. This is suggested because the County's electric franchise with the City of Vero Beach will soon need to be addressed."

The second resolution throws the county's clout behind the efforts of Faherty and other citizens working with Rep. Debbie Mayfield to pass state legislation to bring the City of Vero Beach Electric Utility under the full regulation of the Public Service Commission.

A petition to Mayfield urging action on the electric issue began arriving in island mailboxes this week.

The county is clearly serious about assessing rates and service before it decides whether to continue allowing

Vero Beach to serve the over 18,000 county taxpayers who now get their electricity from the city utility.

Why is the county stepping into the pile of electric mess? Commissioner Gary Wheeler put it best.

"My goal as an elected official is to make sure that people don't get ripped off by the government," he said.

Wheeler said he thinks part of the problem is that the elected officials within the City of Vero Beach have bought into the culture of preserving the bureaucracy instead of preserving democracy.

"People tend to get elected and then they start looking out for the structure that they've gotten elected to instead of looking out for the people who put them there."

## Paying more than \$2 million in electric bills with county tax dollars

The county spent \$2.5 million in the 2008-2009 fiscal year on utilities from the city, 90 percent of that on electric, according to Budget Director Jason Brown.

Considering the fact that city customers paid about 58 percent more than FPL customers for the same power last year, county taxpayers spent almost a million dollars more on electric for government buildings than necessary.

Writing those huge checks hurt during a year when the county was forced to trim staff to the bone, cutting 41 jobs, and taking an across-the-board 22 percent cut in its budget.

O'Bryan said that the county recently completed a major effort to go green in all aspects of county government, from recycling to energy efficiency. With the help of FPL, the county analyzed every building and facility and installed insulation, replaced lighting and appliances, all in an effort to reduce utility bills.

The work was completed just before this spring and summer's massive rate hikes.

"We had figured on saving \$160,000 to \$170,000 on our energy costs this year and we had all of that eaten up by the increase in the electric bills," O'Bryan said.

"The budget office saw this coming and was able to go back and adjust for it, but that was money that we had to cut in other places."

Brown said the rate hikes will cost the county \$158,000 this year and that cuts were made in staff and services to offset that difference.

"All of the departments are impacted by this," Brown said. "If we had another \$158,000 in the budget that wasn't being spent on utilities, we could have lowered taxes, or we could have kept taxes the same and saved some jobs or maybe saved a program."

Recreation took a beating this budget season, as did public works and the County Attorney's Office. Vital programs such as children's services and mental health suffered budget reductions.

Even public safety was hit hard, with the funds for lifeguards, fire rescue and Sheriff's Office budgets being cut by millions of dollars.

The part that is a travesty, according to Brown, is that of the more than \$11 million the city transfers into the general fund from its utility enterprises, either in direct transfers or administrative fees, nearly \$8 million of that has been directly derived, through rates and surcharges, from county residents — nearly twice what all of the city's residents combined pay in property taxes.

Former Vero Councilman Charlie Wilson said he's looked at these num-

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bers and wants to keep the many ways in which the city's high rates hurt the local economy on the front burner.

"Currently Vero Beach pays one of the highest rates in the state, costing millions and everyone pays — county residents, Sebastian residents, Town of Indian River Shores residents, Fellsmere residents, South Barrier Island, the Moorings, everybody, not just Vero residents," Wilson said.

#### The county's hand — some important cards

Should the county declare full-out war on the Vero Beach Electric Utility, the city would be severely outgunned in this battle. The county has a slightly larger, but vastly more expert and nimble, legal staff and almost unlimited resources to carry the issue through to completion — without hiring outside consultants.

Meanwhile, the animosity between the city and county has come out into the open, with top city and county officials bashing each other publicly. In September, the county launched what was seen by the city as an all-out assault to take over the city water and sewer systems and absorb customers into the county, causing city staff to defend its utility territory.

What cards does the county have in its hand to play? First of all, it is the holder of a 30-year franchise agreement with the City of Vero Beach for electric service.

By the spring of 2012, the county must decide what to do about renewing that agreement. Indian River Shores also has a franchise agreement with the city for electric and the town must notify the city of its intentions by 2016.

Secondly, the county can pursue what O'Bryan calls a "parallel path" with FPL and the PSC to seek to expand FPL's territory, so it can sign a new franchise agreement with FPL to provide power to county customers.

"The City has asked FPL to come to the table and to look at the electric utility and that's a positive step, but the county needs to be on a parallel path," O'Bryan said. "Say it doesn't work out and the city can't get out of the contract to sell the utility. We need to have a Plan B to address the concerns of the county customers of the City of Vero Beach Electric."

The city has justified higher rates in the past by touting the benefits of local control and keeping the power plant. Commissioner Joe Flescher said he's heard the arguments and he's pretty sick of it all. To him, electric is simply and strictly an economic issue.

"Oh, I hear that the city came back on sooner after the hurricanes and they pay a premium for that. Get real, this is electric we're talking about," he said. "There is no brand-name preference with electricity, when you plug

something into an outlet, nobody says, 'Oh, I'm so glad I have FPL' or 'I'm so glad I have Vero electric.' You just want it to work. The tragedy is when the bills come at the end of the month. The premium being paid is not worth it."

A third road that the county could take, as is being suggested by former Vero Councilman Charlie Wilson, is to direct the County Attorney to examine and potentially challenge the legality of the city's contract with the OUC. Wilson has contended that changes made to the contract after the council considered it possibly nullify the

agreement.

And while City Attorney Charlie Vitunac and his staff have examined the contract, Wilson would rather have the county's legal staff take an objective look, on behalf of all the electric customers, but especially the nearly 18,000 county customers which Wilson has described as being "held hostage" by the electric utility.

Challenging the contract would require a civil suit and the county — as a customer and as the grantor of a franchise — would most likely have standing to file such a suit.

"I haven't read the contract, but I

really do believe that if there's an opportunity there to get help to county residents, we should look into it," said Commissioner Wesley Davis. "My reading it wouldn't be as productive as having our trained attorneys looking at it to see what they think."

Though O'Bryan stated that he didn't see the need for the county to "poke its nose" into the OUC contract and called it a "moot point" if the county customers can get out from under the city's electric utility, Davis said he doesn't see a

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## Our first sighting



It was our manatee, alright. She hovered just below the surface, calmly welcoming us all back. We realized the season had truly begun once again—and our first sighting surely confirmed it. It is always a thrill, coming back home to John's Island. To a whole world of wonderful friends—even some who happen to float.

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## J.J. Wilson

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and Tom DeLaschmutt, were founding members of the Riomar Club, then located in what is now St. Edward's Lower School. J.J. was among the club's earliest imps.

That label still applies. Though Wilson has assumed the mantle of iconoclast of Riomar, she is undeniably credentialed: she is a native, a rank celebrated in what is increasingly a town of transplants.

J.J., as her extensive network of friends knows her, is definitively from a Vero past, an anchor to the town each season, when she makes her way back here "by car, the best way to see it," she says. Her nurturing ways and this cottage she calls home are a magnet for friends who share her interests in things abstracted from the daily grind.

The cottage that has linked her family to Vero for three-quarters of a century is nearly peerless. Most of the houses like it, built as part of the original Riomar development, were finished off in the '04 hurricanes if not razed earlier for development.

Though Wilson's family didn't acquire the house until the late '30s or early '40s, it was one of 32 original cottages built in the 1920's by the club's developer. Next door, a house that

was destroyed after the '04 hurricanes served as "bachelor quarters" for the teenage boys.

"Which suited me fine," Wilson adds with a tilt of her head. "It was rough and tough, with bunk beds and a floor you could see the sand through."

Quirky and playful, the Wilson house

supper." She did add a kitchen eventually, though it took the place of the all-important breezeway – the house still has no air conditioning.

Not only was there nowhere to cook or wash dishes; there was also no washing machine. Laundry was put out in a bag on the front porch every

pital, demanding to know what to do if the bracelet bit.

Across the street, an unsold spec home sits on what was once what Wilson, in a voice full of intrigue and adventure, refers to as "jungle." She says that between her house and the Riomar Club were acres more just like it.

One night, while their parents were at dinner, they crept out of the house when the nurse had nodded off, and made their way through the "jungle" until they reached Riomar. They crept around the rambling building, peering into windows and spying on the guests, believing themselves undetected, then slipped back through the thicket of live oaks and palmettos, safely escaping enemy territory for home.

Beyond child's play, World War II profoundly affected Vero's wintering residents. People planted victory gardens, and even boys were taught to knit the squares that were sewn into soldiers' blankets. During gas shortages, Wilson remembers the grown-ups pedaling bicycles to the club. "All Mama's dresses had chain marks on the hems from that time."

There were regular blackouts declared, a challenge when a house had 76 windows, as Wilson's did. The only place to "lurk" as she put it, was around the built-in bar in the family room. "It was all so special to huddle there in the dark and have the grown-ups get so jolly," she recalls.

Then, as soon as the spring garden began to sprout at their northern Virginia home, life in Vero was over: the family would head back north. "My mother was an avid gardener, and she couldn't miss that," Wilson says.

The family home in Loudoun County, west of Washington DC, was grand and historical – but very serious, not at all like the carefree Riomar cottage. "When Mother came here, she never felt it was a real house. We still don't take it seriously, as you can tell with all the color, and that's my way of living here."

But life would grow more serious for Wilson. She eventually grew too old not to go to school, and was sent to boarding school in Washington DC at Holton-Arms, where many classmates were part of political families. The school at the time was located near the Phillips Art Gallery, and Wilson began spending hours there, taking an earnest interest in art.

At 16, she started college at Stanford University. It was her first taste of California, soon to become her permanent home.

"It was as far away from family influence as I could get," she says. Despite the school's high caliber, she found the coursework unchallenging, and spent a year in Grenoble studying political science in French "just to make it harder," she says. "I took an econom-



J.J. Wilson and her mother, Gene Reed DeLaschmutt, in 1936

was kitchen-less like the rest of the cottages, she says. That "suited them perfectly," Wilson says. "Everyone went out every night to the club for

Monday, and returned on Thursdays, folded and starched, "including the underwear – to an inch of its life," she says.

And if her mother reveled in not having to cook for four months, J.J. reveled in not having to go to school. "I supposed it was illegal," she says. "But Mother refused to subject us to Florida public schools, which were a sin and a shame back then."

Not that she wasn't learning. Her grandmother, who Wilson says "could teach stones to sing," had taught her to read at age 3.

By the age of 8, family legend has it, she was reading *War and Peace* — for the second time. When an adult relative asked her why, she is said to have replied, "I read it the first time for the plot. Now I'm reading it for the style."

Catty-cornered to her, where a recently built house Wilson matter-of-factly calls a McMansion now sits, lived the "curmudgeon", a Mr. Too, and in his yard was a stand of shell ginger that Wilson clearly remembers towering over her, huge and embracing, though it shrank to reality as she grew.

It was there that she discovered one day a beautifully colored band that she wrapped around her wrist and raced home to show her mother.

It was a coral snake.

"It's beautiful, darling," said her mother, straining to keep calm so as not to cause her little girl to unnerve the snake. "Now you go and put that back where you found it." J.J. scampered off, returning home moments later to overhear her mother shrieking in full panic into the phone to the hos-



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ics textbook by Paul Samuelson which had been translated into French and read it just to learn the terms.”

After graduating with honors, she came back to DC and got a job at the National Gallery of Art. She met and married Phillip Wilson, a practitioner of Zen Buddhism, and moved back

to California. There she went to work briefly at Bank of America before enrolling in graduate school at Berkeley.

She eventually became the first woman to pass the Ph.D. exam in comparative literature there, writing both her master’s thesis and Ph.D. dissertation on Virginia Woolf. During

that time, she took a post teaching at Smith College.

It was for practical reasons, Wilson says: at the time, Woolf’s works were mostly out of print, and Wilson commuted to New York City to use the Berg Collection of the New York Public Library to read Woolf’s original manu-

scripts, the focus of her research. “It was amazing to actually hold them in my hands,” she says. “No doubt you can’t do that today.”

Out of a 465-page dissertation, only five pages concerned Woolf’s pioneering views on feminism, says Wilson. “I

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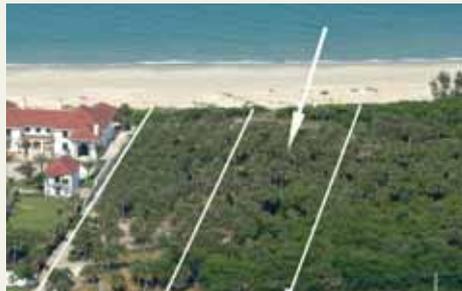
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## J.J. Wilson

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just didn't get it. Can you believe it? And my spritely writing just makes me throw up."

Wilson came back to Berkeley to finish writing her dissertation, living communally at a Zen center in San Francisco with her husband. She finished her dissertation in 1968, amidst her fervent participation in the civil rights and anti-war protests of the era.

That year, she began teaching full-time at Sonoma State University. While the teaching experience at Smith had not proven fulfilling, the reverse was true at SSU. Founded in 1965, the school was young and eager to innovate.

Wilson is considered the founder of the women's studies department at SSU.

It was there that she began an international newsletter for academics interested in Virginia Woolf that eventually led to the creation of the Virginia Woolf Society, which continues to meet annually.

Awareness of gender issues in literature and the arts, and acknowledgement of the as-yet unheralded efforts of women through the ages became her passion. With a former student, Karen Petersen, she assembled a slide presentation of women artists that they took across the country. For their effort, they were singled out for an award by Mademoiselle magazine in 1971.

Five years later, Harper & Row published their book on the same subject. With the profits of that book, the women joined a dozen others to rent a space for a library dedicated to women in literature, called The Sitting Room, which still exists today.

Wilson, 73, eventually divorced her husband and fell in love with a man 25 years her senior, who would be her long-time partner, Jerome Ford. He died in 1999.

She still drives cross-country twice a year between her two homes, and claims a queue of willing passengers happy to make the trip, despite - or perhaps due to - the fact that she takes back roads the whole way.

It is a life she calls "bigamous," having two homes in very different places, with different sets of friends that only rarely intersect.

When friends in California ask her uncomprehendingly why she likes Florida, she deflects further inquiry by answering, "Because my hair curls naturally there."

"It keeps it interesting," she says. "I don't get into one pattern."

In Sonoma, she lives within walking distance of the university near Santa Rosa, in a "funny little house in the middle of a huge field." The house

is too big, she says: "The form is not right for my content," as she puts it. In both places, her calendar, though devoid of "society" events, is packed with concerts, lectures and classes. "I don't go to cocktails from 6 to 8, and I don't belong to any of the clubs." Not even Riomar, despite her deep connection to its origins.

Wilson's mother died at home here in the early '80s. The house is now in a trust for the children of Wilson's four siblings.

Today, after a honeycomb of additions to the house her mother got as a wedding present, J.J. Wilson continues to coddle the cherished space, filling it with a swarm of friends - artists, writers, readers, and thinkers who can appreciate the mid-Century sensibility Wilson refuses to change.

For this year's annual daytime New Year's Eve party, she baked a dessert a day for a week, and set out the "gift table" where an assortment of finds, including lemons off the tree outside, old interesting magazines, and cassette tapes of Christmas music ("for those who still have cassette players") were offered up as party favors to the guests.

In the enclosed porch facing the front sits a matte-finished table is dappled with books, and guests start the predictable laugh track seeing the titles "Bad Girls' Guide to the Open Road," R. Crumb's "Illustrated Book of Genesis," and one stamped: "Non-Circulated: The Sitting Room."

"Oh, I probably shouldn't have stolen that, should I?" says a not very contrite Wilson, of the 7,000 volume reading room she helped found.

A lover of libraries, her passion here is the 94-year-old Marian Fell Library in Fellsmere, which she stumbled upon on one of her regular backroads drives.

"I've been linked to that little library by my heart and by my purse-strings ever since," she says. She worries that the after-school program with which she volunteered regularly may not survive funding cuts that caused the library to be taken over by the city government.

As changes come to Old Riomar, she wonders what will become of her family playhouse when it is left to her heirs. "Nothing lasts forever," she says, bemoaning her annual update of her address book, purging names of friends who have passed away the previous year.

In the meantime, she relishes hearing the stories of other friends, and seeing her own life "become a story," she says.

"How do I justify living in the lap of luxury?" she asks. "I could be very happy living in a condo on the Indian River. I'm not that hooked on Riomar itself. But I suspect I will die here too, right in this house. Then the story will change."

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# Utility

CONTINUED FROM PAGE 3

contract review as overstepping the BCC's bounds, as its members represent Vero city residents as well as those in the county and Indian River Shores who may be locked into the 20-year deal.

"Obviously we have a fiduciary responsibility to the electric customers to look into the contract," Davis said. "In this particular situation, the most prudent way to go is to trust but verify."

Davis, who generally approaches issues with an open mind, said it doesn't bother him that the idea to review the

contract would be coming from Wilson, who has declared a run for the District 2 Commission seat.

"I find that, a lot of times, some of the best ideas come from people outside the bureaucracy," he said. "Just because someone is running for office doesn't mean they can't make a suggestion."

Finally, the commissioners could direct Collins and his staff to examine and potentially join the complaints filed with the Florida Public Service Commission by county residents Dr. Stephen Faherty and Glenn Heran to see if the county could piggy-pack onto the citizen complaints to strengthen the case when it comes before the

PSC.

The complaints have already been accepted by the PSC but on Dec. 24, Faherty and Heran filed a letter of abeyance giving the city a temporary stay to work things out with the county for the good of all the electric customers.

Should the county join in on the complaints as a customer, this would give Faherty and Heran some much-needed legal support to battle against the Tallahassee law firm the city hired to fight the complaint.

Commissioner Bob Solari, who served one term on the Vero council and represents the South Barrier Island residents, has spearheaded ef-

forts to get county customers off the Vero Beach water and sewer system. He's spent a great deal of time with constituents who have organized and coalesced behind Faherty and his efforts.

Solari said he realizes the urgency and gravity of the problem and he knows that the commissioners are unanimously behind doing something to rectify the situation, so he's not opposed to taking some first steps or to having the legal staff look into a variety of options.

"I'm opposed procedurally to taking actions on things that come out of public comment or to things that are not on the agenda and don't have backup for us to read, but it would be appropriate to direct the County Attorney to look into these things and come back to us with some direction as to what we can legally do," Solari said.

"Then we could take it up at a later meeting when it was on the agenda and we had the facts in front of us."

Wheeler said he's in the process of gathering information, listening to people knowledgeable about the issues and determining the best way to move forward. He said he believes the county has taken bold steps toward protecting the county customers and he looks forward to seeing how the issue develops, as FPL is engaged in the conversation.

Wilson has also met with School Board Superintendent Harry LaCava, who runs the organization which pays the largest electric bill in the county, and on Jan. 26 will ask the school system to join in with the PSC complaints as well.



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## State Attorney probe

CONTINUED FROM PAGE 1

cial and legal resources.

Investigating this type of crime, Federal Bureau of Investigation Special Agent Mike Leverock told Vero Beach 32963, requires the assembling, cataloging and analyzing of thousands of pages of documents, bank records, financial statements, etc.

"Then, in some instances when information is reviewed, there may not have been any laws broken at all, but rather it may have been just a civil matter," he said.

In the Vero Beach inquiry, the only investigator deployed by the State Attorney's office, Ed Arens, is a retired City of Vero Beach police officer who joined Colton's office in 2004 but collects a pension from the city.

Investigator Arens served for 24 years as a patrolman, corporal and detective with the Vero Beach Police Department. He moved up the ranks, got raises and commendations, and

even worked as an instructor — but never held the police department's lone position investigating economic crimes.

Investigators such as Arens don't normally work the front-end of cases at all, Taylor said.

Taylor said the department's three investigators, who cover a four-county area, spend the vast majority of their time helping prosecutors get ready for trial once a defendant has already been charged.

"They work on tracking down witnesses, they investigate a lot of things, they are professional investigators," Taylor said.

Typical of how economic crimes cases are investigated is the Ira Hatch fraud case.

Though it is being prosecuted by the State Attorney, the investigation is actually in the hands of the Vero Beach Police.

So the only time the State Attorney's Office has anything to do with economic crimes — barring an extremely rare request from a grand juror — is when police have already built a case and are ready to make an arrest or when a case is going to trial.

The State Attorney's Office closed its investigation of the Vero Beach utility affair on Dec. 16th, saying it found nothing criminal in its review of how top city leaders and a team of consultants handled bidding and negotiation of a contract that was kept from public scrutiny for two years.

The three investigators employed by Colton all come from city police departments — two from the City of Vero Beach and the lead investigator from the City of Ft. Pierce.

Taylor said the Indian River Sheriff's Office houses the most robust resources for investigating white-collar crime locally, and that the Florida Department of Law Enforcement tends to be called in when inter-agency cooperation is needed, for example where a fraud case crosses county lines or even state lines.

Leverock, who works out of the FBI's Miami Division, said the FBI doesn't get involved in local economic crime cases unless it involves the breaking of federal law.

"Smaller economic crimes that are localized would probably be handled on a state level," Leverock said. "But the FBI is in contact with and has a good working relationship with the state and local law enforcement officials."

In 2009 the Miami Division nabbed numerous corrupt public officials and investigated hundreds of white-collar criminals, but Taylor said there has to be solid evidence of crimes committed for the FBI to get involved.

"The feds are pretty selective about the cases they take on," agreed Taylor.



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# People

## A New Year's Eve that comes once in a blue moon

BY ALINA LAMBIET  
STAFF WRITER

Under a blue moon, Vero Beach ushered in the New Year with beachside hotels hosting hundreds — some locals, but even more out-of-towners — for parties and revelry.

On the last day of the year, Ocean Drive was abuzz, with parking hard-to-come-by for the regulars who frequent smaller restaurants and businesses. By night, the two main hotels' dinner and dancing packages (\$130 per person at Costa d'Este Beach Resort and \$80 per person at the Vero Beach Hotel and Spa) brought out guests from as far away as Washington DC, and Sweden.

There were a few locals who stepped out into Vero's communal living room, the beachside restaurants and hotels to celebrate. Yet for the most part, locals seemed to be nesting this year — staying home, or hosting private parties.

Like J.J. Wilson, who hosted her an-



Photos: Mark Schumann

their guests, sipped Champagne and nibbled hummingbird cake as they listened to poetry readings and dramatic performances by each other. (see JJ's story, page1)

At the Vero Beach Hotel and Spa, the dining room was full of guests in party hats, while outside a live band, The Speds, played Top 40 music for partiers who milled about tables set out on a terrace overlooking the ocean. While the weather was cool, the wind was mild and the temperatures allowed some of the more daring ladies to leave wraps behind while they danced.

The hotel, with music under the stars and white-linen tables seaside, created a romantic atmosphere for guests that was hard to resist.

Glenn Johnson, an attorney from Washington, D.C., had come to visit his parents on the barrier island. He and

nual daytime New Year's Eve party for the cool, the hip, the artsy, the Birkenstock set at her Riomar cottage. Her guests, mostly her favorite friends and



Joni Stossel, Devon Stossel, Dana Moore, Alana Moore

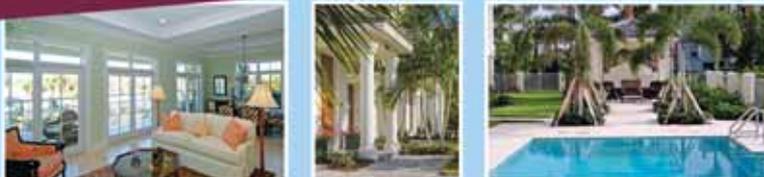


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# People



Ron and Liz Spoto

lamb, Cobalt, inside the Vero Beach Hotel and Spa, was also packed with several hundred New Year's revelers. "It's so beautiful here, we're excited to be here," said Debora Hollus of Orange County, California, who came to Vero to visit friends on the barrier island. "Vero is a special place to be in the New Year."

The celebrants were as varied as a holiday buffet. There was the family from Sweden at Costa, who came to visit a brother and his wife, who are expecting their second child; the cute couple who celebrated their 37<sup>th</sup> wed-



A family up from Miami having a good time. ding anniversary; and the tennis partners from Quail Valley River Club who

decided to ring in the New Year together, all at the Vero Beach Hotel and Spa.

As midnight came and the countdown began at Costa, love was definitely in the air. Couples kissed long before the count hit zero, and snuggled long after it. Kids jumped into the pool (later to be shooed out by security) and the sounds of salsa and merengue were in full swing.

"This is the way to start a year," said one guest from Alaska who was too shy to give his name as he moved to salsa rhythms. "Lovely hotel, lovely beach, lovely town."



his girlfriend, Gabby Wong, had a romantic dinner at Cobalt inside before heading out to the terrace for dancing. They were looking very lovebird-like under the exceptional full moon.

"It's our first date," Wong joked when a reporter approached them, then admitted, "no, not really."

"We've been dating since Labor Day," said Johnson. Then, glancing at each other, there was more embarrassed laughter. The two went off holding hands to dance, slowly, to a song that wasn't slow at all.

At Costa d'Este, diners were first treated to Chef David Rodriguez' four-course menu that included Cuban inspired specialties like adobo roasted hen and wild striped bass borracho. Later, bubbly in hand, guests watched the ball drop in Times Square on a giant screen, the moon larger than the orb on television, and danced to salsa rhythms by a band called Caliente.

About 350 to 400 guests made their way through Costa during the evening, said Monica Smiley, director of sales. And there was at least one semi-celebrity enjoying the food and music: Miss Universe 1986, Barbara Palacios Teyde of Venezuela, who was there with family and friends.

With its own four-course menu that included mussels, poached lobster and



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# People



Andrea Lyon, Dan and Linda Downey

Photos: Mark Schumann



Bob and Teresa Moore, Bill Winslow

## *New Year's at Riverside: Last after-theater party of year*

BY SAMATHA BAITA  
COLUMNIST

It was the last and brightest after-theater party of the year for Vero's glitterati who gathered to celebrate opening night of the fantastic Ella Fitzgerald tribute show *Ella* and to welcome in 2010.

The clever trio who put together this elegant and upbeat New Year's Eve party - Gay Bain, Judy Schneebeck and Sherry Brown - transformed Riverside's stylish Orchid Lobby and Waxlax auditorium into a jazzy New York club.

Her praises sung by neighbor June Bercan, Brown said, "We never did anything like this on New Year's Eve before. We fit our events into whatever the theatre is doing and thought it would be fun to have an extra fundraiser - a unique experience - the opportunity to see a show and stay to welcome in 2010."

The couple of hundred stylish partygoers obviously agreed.

As the last of the *Ella* ovations faded, the party hall began to fill and soon the room was at Party Perfect Mass: enough of a crowd for the right energy and conversation level, for that pleasant bumping of elbows, and the friendly, "Oh, 'scuse me," but not so much that you can't look down and see the floor.

Gold-clad bistro tables sported red, black and silver balloons and shiny top hats; a buffet offered one tempting choice after another, deliciously obliterating any ideas of starting a New Year's diet early. The Bus Stop Band invited couples to get their groove on. The walls glowed with red and blue backlit panels and three giant screens broadcast live New Year's celebrations.

Alan Cornell, Riverside's Artistic Director since 1983, chatted with past board president Marty Gibson. Cornell's desire for Riverside in 2010: "I want more people to discover what a wonderful asset this theatre is for the



Susan Rosenthal, Seth Coren, Barbara and Dick Cahoy



Rob Ruggiero, Allan and Judith Cornell

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community - and for individuals."

To that end, he speaks to clubs, associations, any gatherings he can. Not infrequently, he'll hear, "I tried theatre once and didn't like it." His response: "If a restaurant serves brussel sprouts and you don't like them, that doesn't

mean you'll never go back to that restaurant. It's the same with theater." With a broad menu of theater "dishes" you're bound to find something you like.

The second of Cornell's goals is to continue to bring in the best shows

# People



Kitty and Rick Elliott, Tina Fabrique, starring as Ella, Jan and Bill Snyder



Kitty and Rick Elliott, (I'll get this name tomorrow. She is the actress playing in "Ella."), Jan and Bill Snyder

and the best talent. "The bar is so high now," he said.

New Year's resolution, anyone? Cornell's wife, Judith, said with a grin, "My resolution - eat more chocolate." And "buy more shoes", her husband added for her.

Linda Downey has probably spent more time at Riverside Theatre than at home over the past three decades. Enthusiastic and youthful, Linda began volunteering with the then-fledgling Riverside Children's Theatre in 1980 and is now its Director of Education. Her 2010 wish: "Good audiences, lots of people to enjoy and support our theater."

A strikingly handsome couple, Mel and Nancy Goodes are staunch supporters of Riverside Theatre and bring friends into the fold at every opportunity. One such is the Goodes' John Island neighbor Peter Solomon, who chairs the Board of the Manhattan Theatre Club, one of the country's most acclaimed theatre organizations. With a subscriber base of 20,000, the Club produces on Broadway in the restored Biltmore Theatre on West 47th, renamed the Samuel J. Friedman Theatre after the pioneering Broadway

publicist.

"I love this theatre," said Solomon of Riverside. "It is a fabulous facility."

Solomon is impressed with the broad age range of Riverside's audience base. Many theatres, he notes, suffer from "the age problem. It is hard to get younger people in." Through such offerings as The Comedy Zone, Riverside attracts that elusive demographic. That's high praise from someone with such international theatre savvy and sophistication.

Judge Paul Kanarek kindly relinquished his chair so I could grab a few words with wife, Carol (who, I swear, looks exactly the same as when we first met, LOTS of years ago.) Carol is a hard working, dedicated community volunteer and, with Paul, a strong Riverside supporter. She says earnestly, "I hope people can be as generous in 2010 as they have in the past. Especially these days, there is so much need, not only for dollars but also for volunteers - people helping people."

Relaxed and cool amidst the high-volume music and conversation was Cliff Kellen, a jazz musician from Philly, in town with *Ella*. The bass player's having a ball. "It's a great show.

The music's incredible. She surrounded herself with the best musicians. We have big shoes to fill."

Another *Ella* musician joined me, watching the dancers gettin' down as Bus Stop (skillfully channeling Tina Turner) ripped out *Mustang Sally*. Drummer Rodney Harper is a Chicago guy who, like Cliff, is enjoying the heck out of the show. Bus Stop cranked it up as the dance floor filled. Among couples cutting a kickin' rug were Tina and Jay Rhoads, clearly enjoying the music as the minutes ticked toward 2010.

At the stroke of midnight, the glittering disco ball suspended from the ceiling would mimic its Times Square counterpart. Five, four, three, two - as the curtain opened on the new year, confetti (shot from confetti cannons high above) obscured revelers in a colorful cloud. "Happy New Year" smooches were exchanged, champagne corks popped - and the partygoers shared a heady moment of hope and happiness. Another great year for theater in Vero Beach seemed a safe prediction.

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DAVID YURMAN

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# People

## A town without music? Not for Andy McMullan

MICHELLE GENZ  
STAFF WRITER

Andy McMullan had a craving 20 years ago, one that Vero couldn't sate. He missed music, great music, performed live and locally by professional musicians. A conductor himself, he missed the sense of civic pride generated when those musicians come together with the backing of a community.

Like a chef who gets so hungry he opens a restaurant, McMullan, a conductor before he retired here, started an orchestra.

In the two decades hence, the Atlantic Classical Orchestra has become the Lutece of music-starved locals, garnering respect – if not outright awe – from those who have witnessed its astonishing evolution. From an earnest assemblage of musicians that first year, half of them amateur, half professional, to the seasoned and significant all-professional group of today, the ACO orchestra has earned its first star: a review last January from the music critic Charles Passy of the Palm Beach Post, who wrote: "What a remarkable group the Atlantic Classical Orchestra has become...an ambitious and poised group that could claim an honored place in even the most culturally



Andy McMullan seated at his piano "scoring" a piece of music

Photo: Mark Schumann

rich communities."

The musicians that form the ACO today come to play here from not only from around the state but as far away as Chicago, Caracas and Connecticut, and they are led by Stewart Robin-

son, a Grammy-nominated conductor who sought the post five years ago on learning of McMullan's stepping down from the podium. Robinson's query stunned the orchestra's board with proof of how far they had come;

the Scottish-born conductor came to ACO from the respected Florida Grand Opera in Miami; his performances had been televised in PBS's "Great Performances" series, as well as "Live from Lincoln Center."

McMullan's vision was born of confidence: he was uniquely prepared to start an orchestra. He had conducted for many years, and he had business skills from having built up a successful manufacturing company. But his chief qualification for founding an orchestra was that he refused to live in a town without one.

Within months of moving to Vero Beach, a place he had visited every year since 1951, he started networking with local music lovers and musicians in two similar towns: Vero Beach and Stuart.

Immediately he sensed enough interest to commit. From its inception, McMullan and his board were determined to keep the orchestra in the black and not spend a dime over what they could manage to raise. That first year, it was \$58,000 – the current budget is around \$500,000.

With that, they held auditions and cobbled together an orchestra that was half professional players and half "the best of the amateur players we could find and we auditioned very carefully," he says. "Everyone who was in the amateur arena knew that we were aiming toward a professional orchestra," McMullan says with emphasis. In November 1991, McMullan led an all-Mozart program at the Vero Beach Museum of art's Leonhardt Auditorium.

The concert was followed by the first subscription performances of the ACO in both Vero and Stuart the following January. That year, the ACO formed a board of directors and by 1995, between season ticket sales and fund-raising, the group was able to replace all its amateurs with professional musicians.

In the history of the orchestra, McMullan says, the bottom line dropped into the red only twice, and both times brought back into the black within a matter of days.

The awareness of the importance of solvency began early in McMullan's life. McMullan grew up in a small town west of Meridian, Miss. He claims his musical ear helped him avoid acquiring an accent. He grew up in a family of nine children, and in high school, he played in brass in local dance bands. By the time he graduated high school, he knew he wanted to major in music, and his parents were always sup-

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# People

portive. He applied to Louisiana State University's well-respected school of music and won a scholarship – allowing him to pay the in-state tuition of only \$80 a semester.

There he intended to concentrate on classical music. But right away, he found a job playing in a dance band there – this time, not brass at all, but the string bass.

It was not until his junior year that he picked up the instrument that would become his passion: French horn, standing in for an absent player in the school's opera orchestra. "I literally fell in love with the instrument and asked myself, 'Why have you gone this far in college and you're just now discovering the instrument you really want to play?'"

Along with the instrument's tone, it was the level of difficulty that drove him to play – French horn is notoriously complex. Yet he picked it up immediately, and became skilled enough to give a senior recital.

But once again, popular music proved an irresistible opportunity when the LSU band director quit, just as football season was gearing up. "This major band suddenly had no director," said McMullan. When he got a message from the dean of the school of music asking him to come by his office, he asked himself, "What have I done?" In fact, the dean asked him to take over the band until they could find a fulltime replacement.

McMullan signed on and started right away directing the fast-moving, high-stepping marching band and setting up the football shows. Mid-season he got called to the dean again, this time to say they needed him for the rest of year.

By the end of the season he had conducted three concerts of the band as well. His talent caught the eye of recruiters with the Eastman School of Music at the University of Rochester, and won him a full scholarship to grad school – this time, a whopping \$800. He finished up his time at LSU by joining the faculty for the summer session, then took the train to Chicago and over to Rochester for the beginning of his first year at Eastman.

It was for a concert there that he approached a young graduate student who played cello with an odd request: could she pretend to play the flute?

"I needed somebody to sit with a faculty member who played very well but would absolutely freeze and be unable to play. Nothing would come out." He convinced the student to take on the task, showing her enough to be able to produce a sound, just to induce the stage-fright stricken player to forge ahead.

The night of the performance, how-

ever, the terror did not ebb. As faculty member's solo approached, it became clear she could not play. McMullan's stand-in found herself having to fake it.

"She put the flute up to her mouth, and looked quickly at the key to see what we were playing in, and she blew four notes: Toot, toot, toot, toot."

McMullan was so impressed with her stage presence, he went backstage determined to take her out for coffee. "Just as I was creeping out horrified, he came back to say thank you," says Jean McMullan, Andy's wife of 59 years.

"Any person who could do that under pressure, I had to meet," he says. Now and then, he still jokes that he had seen her potential early on. "I knew I could teach her to pucker up," he says.

The couple were married in 1950. With his master's degree, and only 23, McMullan got a job at the University of Connecticut, teaching in the music department and directing the university's band. "I wasn't afraid of that either," he says. "I knew I could do it."

The job wasn't without its challenges. On his arrival, the band was in such disarray that some of its members, marching on the field, were only pretending to play, holding fake wood cutouts of instruments.

"I refused to use them," he says, laughing. By the end of the second season, the 60 member band had swelled to 150.

Jean McMullan, meanwhile, got a job playing cello with the Eastern Connecticut Symphony, and later, when they moved to Maine, the Portland Symphony for 16 years.

It was there that McMullan, increasingly frustrated with so much band directing at Connecticut, saw the potential in a business venture and in 1955, bought a small uniform manufacturing company. Over the next 30 years, he built the business, the Hanold Company, from 12 to 200 employees and millions of dollars in volume, making uniforms for camps and schools nationwide.

Jean McMullan meanwhile had bought a girls' summer camp, Alford Lake Camp near Camden, Maine, in 1962. It was a full-time job, serving 250 girls in the summer, with 85 employees.

Music remained a crucial part of their lives. While Jean played cello, Andy played French horn with the Portland Symphony, eventually founding and conducting The Portland Chamber Orchestra, and serving on its board for 16 years. He also served as conductor of the Maine Opera Association for eight summers.

Through it all, the busy schedule was broken up every winter when the

McMullans and their three children vacationed in Vero Beach.

Every year since they first were married, the McMullan family would leave their coastal Maine home on a cliff overlooking a lighthouse and a wild and beautiful coastline, and spend a week or so in Vero Beach. They had been introduced to the town by fellow summer camp owners in Maine, Roland and Helen Cobb, whose family had first discovered Vero in the 1920s when they shared a train compartment with Waldo Sexton.

"We just found lovely people here," says Jean McMullan. "The friends of the Cobb's were always so nice to us. But I will say we never thought we would locate here permanently."

But they did. McMullan sold his clothing business in 1989, and three years later, Jean Mc Mullan turned over the summer camp to their son Mark and his wife. The Oceangate condo they had bought in 1982 and rented out, now became their permanent home.

It was heaven, except for one thing. "When we came and looked around, I knew there was no professional orchestra on the Treasure Coast," says McMullan. "I thought, one thing I can

do for our new home is to start a professional orchestra."

For McMullan, those first two years of "retirement" meant "lunch after lunch after lunch" with classical music buffs, building a web of support from which to launch ACO. He saw it as "Mozart-sized," starting out with 28 players – it is now somewhat larger.

In 2004, McMullan passed the baton to Stewart Robinson. In his tenure, the orchestra allied itself with the local youth symphonies and commissioned new works, two by Pulitzer-Prize winning composer Norman Dello Joio, as well as an arrangement by Minnesota composer Steve Heitzeg and Maine's Tom Myron. Mostly, though, he conducted the works of his beloved Haydn and Mozart as the centerpieces of the orchestra's repertoire, which extends from the Baroque period to the present day.

Finally officially retired from the last of his diverse occupations, McMullan, 86, can focus on the other constant in his long life, his wife Jean, and revel in their shared love of music. "I spend a lot of my time doing what I can do to help the orchestra," he says. "But more than anything else, I just try to stay out of their way."



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# Incoming Tide

## Gedeon and Sprout: Taking the town by storm

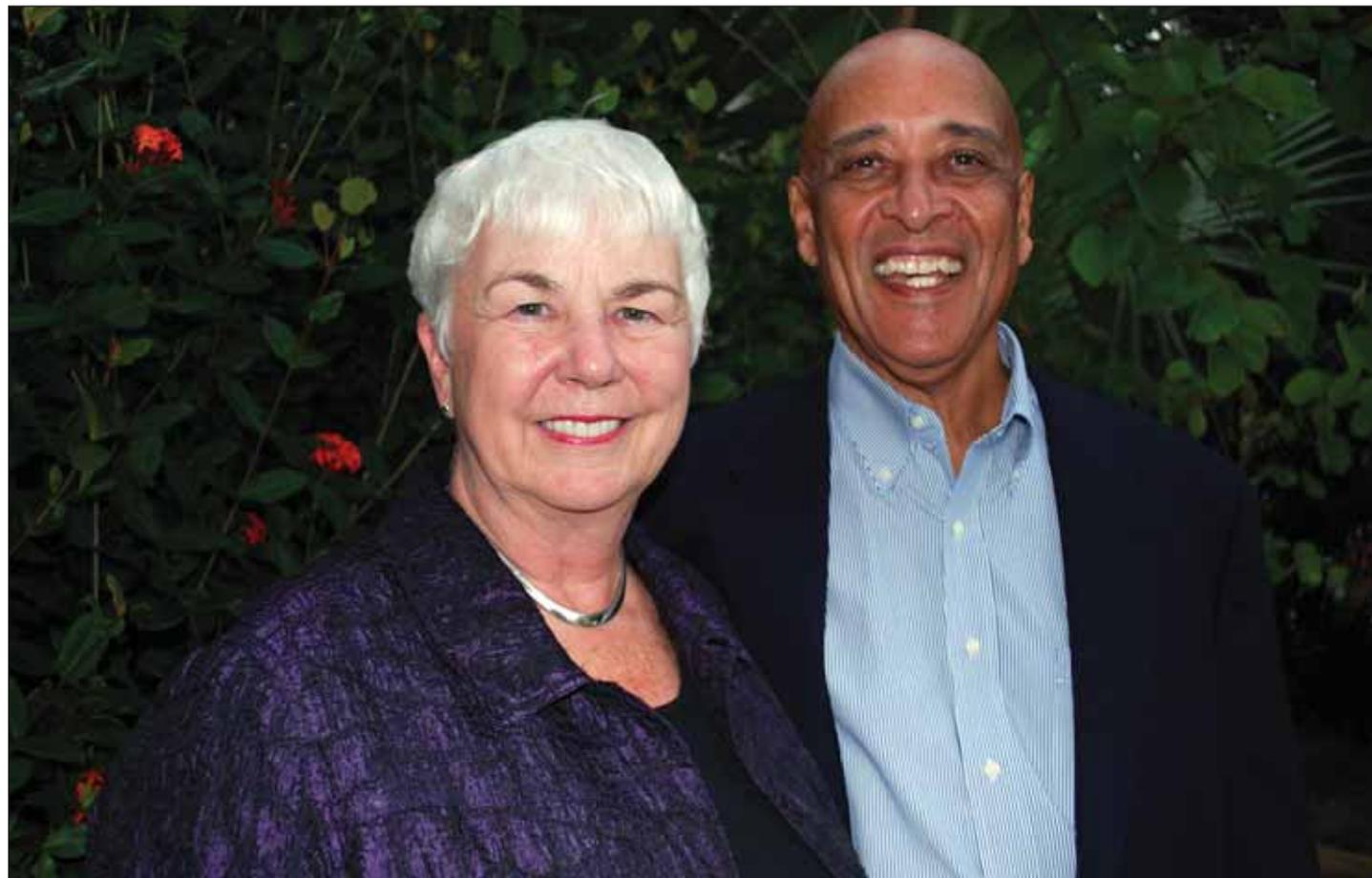
BY MICHELLE GENZ  
STAFF WRITER

Francis Sprout and Lucinda Gedeon settled into Vero Beach just a few weeks before another Frances did, Hurricane Frances, that blustered its way onto the coastline and sat there for three days of deluge. Frances and her sister Jeanne made a massive mess of Vero. For an artist, Sprout, and an art historian, Gedeon, it was as if the tableau of natural beauty they were eager to call their new home had suddenly been painted over with a desolate landscape.

That year, Sprout says, has been deleted from his memory, so traumatic was the aftermath of twin hurricanes on a man with keen visual emotion. For Gedeon, though, the new director of the Vero Beach Museum of Art, it was anything but forgotten. She had to launch herself immediately into the defining essence of her job: preserving the community's collection of art.

Ironically while they saw Vero at its worst that first year, they also saw it at its best. As newcomers, they learned the essence of the powerful community spirit here, information long-time residents may never have known until those storms, and that those who have come since may not know yet. In *Incoming Tide*, Vero Beach 32963 looks at people who only recently have come to call Vero home. Most can adapt at their leisure; for Sprout and Gedeon, they were taken by storm. Here is their story.

Like the paths of the twin storms of 2004, the lives of Lucinda Gedeon and Francis Sprout intersect in Vero Beach, he an accomplished profes-



Lucinda Gedeon and Francis Sprout

Photo: Alina Lambiet

sor of drawing and a fine artist himself, she a museum director destined to help transform the small-town art museum into one of the finest institutions in the state.

They had made the decision to move south from Purchase, New York, in the April preceding the storm, when flowers blooming along A1A had them gasping after the wet cold spring up north.

Gedeon was director of the Neuberger Museum of Art at Purchase College when a search firm called

and urged her to apply for the post in Vero.

"I was very happy in Purchase, and I had never heard of Vero Beach," she says. "I laughed when she said Florida – I'd never been below the Mason-Dixon Line. I have to admit, I was so impressed with the facility and by the people on the search committee and Rick McDermott, the chairman of the board. They were committed to really get this museum to the next level and really bring it up to professional standards. I knew I could do that – that's what I do. So I felt very confident — and challenged."

Then there was the omnipotent February warm spell in Vero, in the dead of New York's winter.

"Coming over the Barber Bridge, and seeing the river and then the museum and the park and the ocean straight ahead, I said, 'I can do this,'" she says laughing.

"We both love the ocean," says Sprout. "The ocean is one of those things we share – like our libraries."

When they met, he says, one of the first things they realized was that they shared the same books. From fine art to civil rights, they had led parallel lives, and their literature proved it. "We had to divest ourselves of one

whole set of books," he says.

That meeting of the minds began in 1985 as Gedeon was facing her Ph.D. exam and had to brush up on African art. She had signed up for a seminar that Sprout was taking; he had returned for a second master's degree in his decades old passion.

The two went on a field trip with the class to Santa Barbara and got acquainted during the symposium. Afterwards they had dinner, and the romance took hold.

With so much in common, their upbringings were entirely different.

Francis Sprout was an only child whose father was a mechanic in Tucson, Ariz. His mother was a domestic worker. His great-grandfather had been a porter on a train between the Deep South and Tucson, where farmers had learned to grow Egyptian cotton and were importing Southern blacks to work the crops.

Encouraged by his grandmother to draw as a little boy, he clearly remembers his first paint set, before he was even school age.

A natural leader and an eager student, by the time he got to Tucson High, he played basketball and ran track, and became captain of the track team: the coach gave him hurdles to



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# Incoming Tide

practice in his back yard.

In his classes, he was known for drawing well, from sketching dissections in biology class to decorating the teachers' bulletin boards.

Gedeon meanwhile was growing up in Westchester County, enduring a "very 'Dick and Jane' upbringing" in Armonk, New York. IBM had not yet moved its headquarters there, and the town was so small she had to go to nearby Pleasantville High.

But it was not exactly Pleasantville politically. It was the mid-'60s. While Sprout was debating whether to give up a post-high school commission with the National Guard rather than face off with rioters of his own skin color in Watts, Gedeon was envying her older sister, heavily involved in the civil rights movement at Skidmore College. She had worked with the Freedom Riders, a violence-wracked effort that successfully integrated interstate bus lines in the south, and was working in the movement in Mississippi.

Gedeon's father, who ran a large air conditioning and heating subcontracting business, refused to let her be "radicalized" at Skidmore like her sister, and instead, insisted that she go to a teachers' college in upstate New York. She refused, choosing instead to move to New York City.

Gedeon was 17. Staying in a rooming house, she took classes at NYU, working part-time as a church secretary. But she was a lost soul in a difficult era. "I didn't know what I wanted to do. I certainly didn't want to live in Armonk. So my mother sent me \$100 a month and I worked, while my friends were all off doing the traditional college thing. I was conflicted; I had no direction. I understand why parents want children to go for at least two years to college, because it gives them a safe environment to find a direction."

Detouring further for a year, she lived in Bermuda, but returned after feeling too isolated from the American politics of the late '60s. She headed out to Venice, Calif., where her sister, newly married, and her mother, newly divorced, had moved. There she got a job with Kobrand, the wine importer, and became fast friends with her boss's daughter, a free-spirited student of art history.

Together they decided to tour Europe in a VW bus, going to every museum they could. It was when they arrived in Florence that Gedeon finally found her life's calling. "I fell in love with Michelangelo's David," she says matter-of-factly. "The Italian landscape opened up the world for me. I now had a focus."

When she got back to Los Angeles, she got a job with a gallery, learning to do appraisals, sales and bookkeeping. After three years, she signed on at Santa Monica College and eventually Long Beach State University and earned a bachelor of arts in Art History, before finding a post as curatorial assistant at the Grunwald Center for the Graphic Arts.

That led to a graduate degree in the history of prints and drawings, and eventually she earned a Ph.D. in 20<sup>th</sup> Century American Art History, minoring in African art, which led to her meeting and falling in love with Francis Sprout.

Sprout, meanwhile, had found his calling not only as an artist but as a teacher. After earning his bachelor of fine arts from the University of Arizona in Tucson on a track scholarship, he went on to get his master's in fine art at University of California at San Diego in 1972. There he became inspired to paint in the style for which he is best known: geometric, hard-edged abstractions based partly on decorative Muslim architectural tiles he had studied in a course there.

He was also profoundly inspired by a professor of African art history, the influences run through his works to this day.

He eventually traveled to Senegal and Gambia and studied the Noruba language of Nigeria. He continued creating art in a style influenced by his interest in Africa throughout his years teaching at the University of Denver and Metropolitan State college in Denver, ultimately returning to UCLA for a second master's degree in African art studies.

For a stressful two years after they met, Gedeon and Sprout continued their relationship largely long-distance, juggling two careers in academia, traveling to see each other from Denver to LA to Phoenix. "It was at that point we decided to put our lives together," says Gedeon. They married in 1987.

Four years later, they moved to the East Coast when Gedeon was offered the position of director of the Neuberger Museum at Purchase College, State University of New York. Sprout taught as an adjunct professor there, eventually teaching at Manhattanville College as well. Ultimately, he got a more lucrative post at Pratt Institute in Brooklyn, commuting to the city twice a week.

When the job offer came from Vero Beach, the two flew down to house hunt. They settled on a home in Castaway Cove, a neighborhood they have come to love for its large percentage of year-round residents,

many of them working professionals as opposed to retirees, and including a number of artists, who, like Sprout, work from home studios.

Sprout's workspace is a meticulously kept garage, lit with floodlights perched on brackets, casting an almost eerie realism on his already-spiritually saturated works. Reptiles from the Southwest meld with animals from the plains of Africa, perching in primitive simplicity on earth-toned collages of boards and planes.

These days, Sprout is incorporating nautical themes into his work, prompted by representation by the Admiralty Gallery on Ocean Drive which specializes in paintings related to the sea.

Painting occupies the bulk of his time, though he continues to teach part-time at Indian River State College as well as the Museum of Art.

As for free time, while Gedeon is looking to find a good walking partner, Sprout proudly claims himself "a gym rat," trying to meet his goal of running a seven-minute mile by his 70<sup>th</sup> birthday next year. The couple also plays golf at Sandridge west of town, thrilling at the sight of the occasional alligator.

"I miss the rolling hills and the woods (of New York), and the wildlife immediately in your back yard," says Sprout, recalling an astounding mating dance by two does and a buck.

"I miss New York," agrees Gedeon. "This is certainly not a cultural wasteland, but it's just not the same. In terms of visual arts, we are the only game in town, and I'm used to having colleagues and talking about art as my everyday life. In New York and L.A., it was by osmosis that you heard about what was happening in the art world. Here you have to work at it really hard to keep up with things, and really keep up with the art magazines."

They make a point of going to art fairs at the Palm Beach County Convention Center and go frequently to Miami to see the legendary private collections there – of the Rubells, Marty Margulies, and Rosa de la Cruz.

Meanwhile, as they face an intense season of not only art but film, lectures, classes, and fund-raising at the museum, they are also thrilled with what is happening in Vero's old downtown around 14<sup>th</sup> Ave., south of SR 60.

"Home is where you are," says Gedeon. "This is our home now."



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# Arts/Theatre

## CD235: Museum gets a Steinway with a storied history

BY MICHELLE GENZ  
STAFF WRITER

Since the Roaring Twenties, the piano named CD235 has made some joyful noise.

The concert grand was owned and maintained by Steinway & Sons for decades to accommodate the finest pianists of the era. Today it sits in the Leonhardt auditorium of the Vero Beach Museum of Art, a gift of local architect James Gibson.

A pianist himself, Gibson owned the piano for nearly all of its later years, after Steinway retired it from its exclusive coterie of loaned concert grands. Gibson has decided the nine-foot wide, one-ton instrument is literally too grand for him; after years of having two grand pianos in his living room, he now has room for only one.

Gibson's gift is a concrete embodiment of his support of musical endeavors in Vero Beach. He also designed the very room that now houses it: Gibson is the architect of the original Center for the Arts, one of several



Photo: Tom McCarthy Jr.

pro bono designs he created for Vero cultural institutions.

Like those institutions, once new in many residents' lifetimes but slowly developing histories of their own, the piano has its own storied past, evolved of many hands.

Since the first stage hand raised its ebony lid for some celebrated pianist, no doubt dazzling its audience dressed to the nines, CD235 has been played by some of the most accomplished hands in the music world, a list no doubt astonishing, according to a Steinway spokesman, but regrettably lost in the pre-information era age of its retirement.

Manufactured for the company's concert division – the "D" in its name designates the size — likely travelled to concert halls around the country in its long tenure with Steinway, carefully hoisted into trucks padded in blankets, scrupulously strapped in and eased down the road to its next performance.

Typically the pianos were stored in



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# Arts/Theatre

cities around the country, in the climate-controlled safety of a showroom until a concert hall or artist requested its service.

And if it ever had idle moments, after a tuning or restoration, it likely rested in the revered sanctuary of the most storied pianos of the day: the basement of Steinway Hall in New York City.

It was there, likely right around the time CD235 was debuting, that Sergei Rachmaninoff first met Vladimir Horowitz, and where other great pianists would test out and compare the instruments prior to performing. Many had favorites, and used their special "CD" number to request a particular piano.

Today, the sturdy, draft horse-strong pianos in Steinway's concert division are coveted once they are retired.

"They have a piano like this one in every good-sized city. They were certainly built to be used for that purpose and this is a very tough piano," says Gibson. "You detect a little of that as you play it. It takes a little bit more effort. But the sound is just phenomenal."

They have been called "couture" pianos, because each can be tailored to a particular musician's requirements. There are currently 300 pianos in Steinway's "piano bank" valued at \$15 million.

Specific pianos in the concert division become favorites of great pianists. Like beloved foster children, once Steinway releases them, some musicians adopt them permanently. Rachmaninoff's favorite, which later became Horowitz's favorite, was bought by Eugene Istomin when Steinway retired it from service.

James Barron, the *New York Times* writer who chronicled the making of a Steinway in a series of articles and books, writes about Van Cliburn being smitten by one particular piano in a late night practice session before a concert in Philadelphia. He offered to buy it on the spot. Steinway had to stall: it was booked for a solid year. Cliburn, Barron writes, held out and got it.

Apart from the concert division number, CD235 has a serial number which runs chronologically almost from the time the first Steinways were built in Germany in 1853. By 1903, Steinway number 200000 was delivered to the White House (it is now in the Smithsonian); in 1938 number 300000 was delivered to the East Wing. That time frame marked Steinway's Golden Age, when production soared as the brand became renowned.

It was during that time that Gibson's concert grand, numbered 219647, was

built, sometime around 1923.

If it followed the course of the typical concert division piano, Gibson's grand was given twice-a-year checkups and eventually an overhaul when it was retired in the '60s.

A piano dealer from New Orleans then bought it. When Gibson put the word out that he was looking for a Steinway concert grand, the dealer got in touch with Gibson. "He told me, 'Here I am working in a piano store. I don't need to own one.' And I was thrilled to get it."

Over the years, Gibson's nimble fingers have been weakened with arthritis, increasingly stymied by the piano's heavy action — the force it takes to press a key. When his new pied-a-terre in Charleston couldn't accommodate the second grand piano, Gibson knew it would have to come back to Vero.

Gibson said he had "a sense of déjà vu" knowing that his piano would forevermore make music in the museum he designed. The déjà vu compounded when he learned of the museum's schedule.

"He called me with great excitement and asked, 'Do you know what the first concert will be? The Atlantic Classical Orchestra,'" said a very moved Jean McMullen, whose husband founded the orchestra, one of Gibson's favorite organizations.

The young Juilliard-trained Kimball Gallagher will perform an all-Russian program with concert master Leonid Sigal and the Chamber Orchestra at 4 p.m. Jan. 31.

Given the piano's cache, it will no doubt be a grand afternoon.

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# Arts/Theatre

## At museum, sculpture exhibit is literally 'Food for Thought'

BY L.L. ANGELL  
COLUMNIST

The outside of the Alice and Jim Beckwith Sculpture Park at the Vero Beach Museum of Art gives the visitor no hint of what waits inside. The stone wall and palm trees are unchanged. The three fountains splash as serenely as ever. But, enter the one-and-a-half acre palm-filled park, and step into another world. Some feat of magic has filled the space with 10 extraordinary bronze sculptures, in the impressive new exhibition, *Food for Thought: Sculpture by Luis Montoya and Leslie Ortiz*. Free to the public, this playfully surreal exhibition is on display through May 16, 2010.

This is a romp through a world both gorgeous and gigantic serving up voluptuous vegetables and flamboyant fruits. The two artists, Luis Montoya and Leslie Ortiz, have collaborated for the past 15 years creating highly original sculptures in their West Palm Beach studio and foundry. This par-



Killer Tomatoes, 2005, patinated bronze, 20 x 26 1/4 x 60 inches.

ticular exhibition features monumental renditions of everyday fruits and vegetables—cherries, pears, leeks and



Pear Harvest, 2009, patinated bronze, 60 x 34 x 40 inches.

lemons – all mind-bogglingly big. But it's not enough to say they are simply larger than life. There's more happening with these sculptures than just scale.

this exhibition its power.

Here is a stand of elegant green and white asparagus stalks, meticulously crafted, and 10 feet tall. These asparagus reach to the sky, one stalk leaning slightly to the right reminiscent of bamboo or a giraffe. This particular sculpture, entitled *WMD* (Weapons of Mass Destruction) is just a stone's throw away from *Killer Tomatoes*: three succulently ripe tomatoes with perky green stems that sit, one atop the other, on a small bronze wheelbarrow. That bottom tomato is plainly feeling the weight of the other two as it presses its juicy flesh against the hard metal of the wheelbarrow. Beneath the wheelbarrow and tomatoes and cast

in bronze, the dark earth is crisscrossed with the wheelbarrow's tire tracks, some smashed leaves, and a branch.

Surely, the most breathtaking piece in the exhibit is *The Arc*, a 2,500-pound



The Arc, 2004, patinated bronze, 75 x 215 x 50 inches

Jennifer Bailey Forbes, the museum's curator, writes in the catalogue that the exhibit "encourages viewers to take a second look at what they might have otherwise hurried past in the local supermarket."

Forbes is so right. How often do we actually stop and admire the beauty of a simple lemon or tomato? It's this remarkable combination of brilliantly rendered fruits and vegetables, 10 times larger than life, with some interesting tweaks along the way, that gives

slice of succulent dewy-red watermelon that took the artists five months to create. What a pleasure it is coming face-to-face with this hot magenta-colored wedge of fruit complete with green rind, and black seeds that are as big as watermelons themselves. The sculpture is beautifully installed amidst four Areca palms. The first response is to run up and take a bite, but by gazing at this piece for a few minutes, one begins to feel its presence. Those glossy black watermelon seeds are remark-

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# Arts/Theatre

ably detailed and their largeness is out of proportion compared to the size of the slice. Four seeds stand rakishly on the grass beside the slice. More seeds protrude from the watermelon's flesh at odd angles, making a syncopated rhythm that delights the eye. With its squiggly green stem poking out, *The Arc*, in particular, is simultaneously exuberant and serene.

Due east sits a group of ripe pears gathered in a lustrous bronze bucket. The composition is exquisitely balanced, the patina of each pear's tender skin so convincing it can almost be tasted. There are a number of sculptures like this: lemons in a basket, cherries, grapes — each of them is completely realistic.

According to Lucinda Gedeon, the museum's director, these sculptures draw on "the artistic traditions of Dutch still-life paintings from the 17<sup>th</sup> century and Pop Art of the 20<sup>th</sup>." The realism, exaggerated scale and extraordinary attention to detail, form, and color make these sculptures remarkable.

The two artists and their creative process are remarkable as well. Luis Montoya, a stonecutter and sculptor, born in Madrid in 1950, established his first studio and foundry in West Palm Beach in 1974. Montoya's grandfather was a sculptor and, following in his footsteps, Montoya began drawing and modeling at the age of 6. He is a graduate of Real Academia des Bellas Artes in San Fernando, the same academy that claims Francisco de Goya as a previous director, and Pablo Picasso, Salvador Dali, and Fernando Botero as former students.

Leslie Ortiz was born in West Palm Beach in 1957. Like Montoya, Ortiz is a classically trained sculptor who completed her undergraduate degree in sculpture at Boston University, then attended the Rijksakademie van Beeldende Kusten in Amsterdam. Upon finishing the four-year program in Holland, Ortiz returned to the U.S. En route to Boston, where she planned to live, Ortiz stopped off in West Palm Beach to see her family. That's where she met Montoya and took a job at his commercial foundry in 1986, helping him fabricate his own work as well as that of other artists.

Montoya and Ortiz have worked together in full partnership since 1995, producing a prodigious body of work. The two are remarkably in sync. While each sculpture is a true collaborative process, the actual labor is equally divided from beginning to end with each artist's individual strengths coming into play. Montoya designs and creates the actual forms and Ortiz creates the patinas. Each sculpture is modeled in

clay and then cast in bronze using the lost-wax casting process.

A note about patinas: bronze sculptures aren't painted. They are shaded with patinas, chemical compounds that react with the metal to create a particular color. A skillful artist like Ortiz can create an extraordinary number of beautifully nuanced hues on a single surface. She applies patinas with a brush and a blowtorch.

*The Arc* is 17 feet long and weighs 2,500 pounds. The artists first created a steel-frame armature on which to

apply the clay. Building the armature took a week. Applying and shaping the "plastalina," an oil-based clay that never hardens, took a month. Montoya and an assistant spread plaster over the clay model to create a series of molds that could be separated, numbered, and removed. The plastering stage took nearly two months. There were 98 separate sections, individually cast in bronze and welded together by the artists. From beginning to end, creating *The Arc* took five months.

The entire exhibition was installed

in one day. The large works — *The Arc*, *Killer Tomatoes*, and *WMD* were brought up on a flatbed truck and then craned into the park. The smaller works came in a box truck and were also craned in. Both Montoya and Ortiz directed the installation process.

The 10 sculptures in *Food for Thought* are strangely enchanting, and seen together, they transport us to an altered state— or at least a fabulous land of make believe. *Food for Thought* is both great art and great fun.

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## Arts/Theatre

## 'Ella' captures legendary singer's talent, spirit

BY L.L. ANGELL  
COLUMNIST

Skeptical folks who don't believe in channeling spirits owe it to themselves to see Tina Fabrique performing as Ella Fitzgerald in Riverside Theatre's new production, *Ella*.

Close your eyes and listen. That's Ella singing and it's way beyond sublime. Now, open your eyes. That's Ella standing there. Within the first five minutes of walking on stage, Fabrique takes us in the palm of her hand and she never lets us go. Fabrique is Ella, heart and soul, and that's monumental.

The production is billed as a musical tribute to Ella Fitzgerald and it is too, with Fabrique and the smoking-hot band performing more than 20 of Ella's greatest hits. It's all that and a lot more. This is Ella's story and she's telling it straight from the heart. Fabrique magically captures the entire Ella: her shyness, her hope for love, and her ex-



Tina Fabrique as Ella Fitzgerald

Photo: Rob Downey

traordinary talent.

Ella Fitzgerald is considered one of the most influential jazz vocal-

ists of the 20<sup>th</sup> century. With a vocal range spanning three octaves, she was known for her purity of tone, phras-

ing and improvisational scat singing. Now, by some kind of real-life miracle, Fabrique, who is a gifted singer in her own right, brings all that talent to the stage and at the same time, she brings us Ella, the shy girl. Fabrique's performance is inspirational. She reveals the real Ella and we can't help but love her.

The story takes place on a single day in Nice in 1966, around the time of the death of Ella's half-sister, Frances. What we see, as the play begins, is a rehearsal with four extraordinary musicians jamming on a simple stage set with the barest accoutrements: a grand piano, an upright bass, a drum set, and a trumpet. Enter Ella (Fabrique) in a plain black dress, low heels, pearls. This Ella looks tired and she's rehearsing for tonight's performance.

She's just started to sing when an off-stage voice brutally interrupts her. It's her producer, Norman Granz (Harold Dixon) bursting onstage, telling her she's got to cut a song to make time for patter. Granz is concerned

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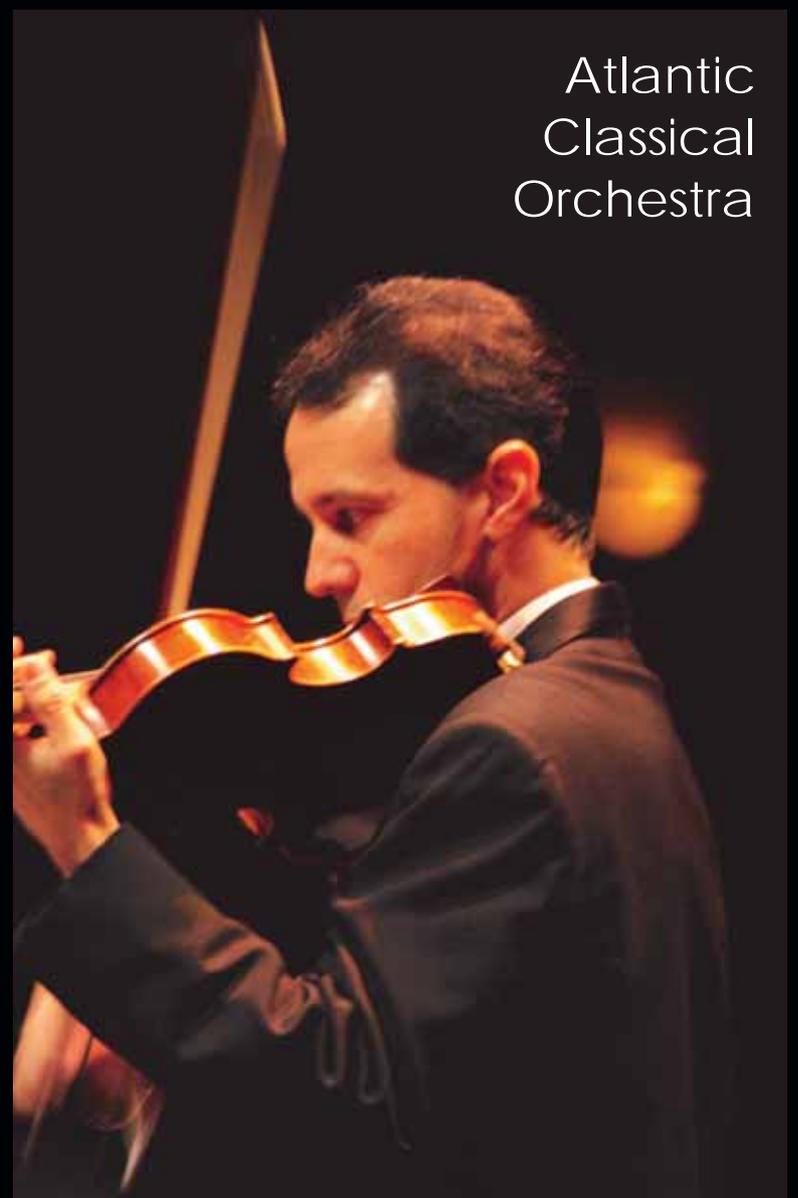
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# Arts/Theatre

# My Vero

that the audience needs to hear a little reassurance from Ella that she's okay after the death of Frances. He has, we learn, forced Ella to return to France to finish this gig, while she is still deeply grieving.

This demand for patter, which Ella greatly resents, starts her talking to us, in the audience, telling us her story and Fabrique does this beautifully. Anyone who has seen Ella perform knows that she had a surprisingly girlish natural speaking voice. Fabrique gets that. Ella has described herself as shy and Fabrique gets that too. Thank God, given the circumstances of her life, Ella had guts along with talent.

As Ella, Fabrique tells us about being so skinny, growing up in New York, that she could sneak out the bathroom window and dance as a shill in front of a whorehouse for money. Her mother was dead. She lived with her less-than-wholesome stepfather. She was desperate to escape and her nickname, inspired by her dance moves, was Snake-Hips.

From this tough start on the streets, Ella tells about the extraordinary night at Harlem's Apollo Theatre, 1934, when at 16, she stepped on the stage for the first time, intending to dance. But she was paralyzed with shyness when she saw the gigantic audience. Instead, she sang "Love and Kisses" and won first prize. It was the beginning of her celebrated career, never mind that some in show biz told her she was too ugly, no one would pay money to see her perform. She may not have been a beauty, but Ella's gift reigned supreme.

That her talent was unique is undeniable. Rivalled only by Frank Sinatra, Ella was incredibly successful and it wasn't just that three-octave range that did the trick, either. Along with being a workaholic, Ella was a genius at scat, the art of improvising with nonsense syllables. She possessed an uncanny ability to sing songs that moved people. So does Fabrique. She captures Ella's instantly recognizable voice, the purity of her high notes, the saltiness of her swinging improvisations, and that ineffable tenderness and youthful exuberance that were hers alone.

But how on earth does Fabrique do it? Probably few actresses have gotten to know a character the way Fabrique knows Ella. As a young jazz singer, Fabrique saw Ella perform twice at the Apollo. During her tenure with Duke Ellington's orchestra, Fabrique sang many of Ella's signature songs. But it's more than that.

To capture the real Ella, Fabrique says she did a lot of research. She wanted to understand Ella's life, what motivated her, what broke her heart.

We feel that empathy in Fabrique's

performance. And, about Ella as a singer, Fabrique says, "She was such a creative singer, with a purity of sound that nobody can match...She made it seem effortless."

A particularly wonderful moment is Fabrique singing a duet with her trumpet player, the impressive Ron Haynes, who brilliantly impersonates Louis Armstrong. The whole band is a joy. These are hugely talented musicians who act a bit as well. Thanks to George Caldwell, pianist, Rodney Harper, drummer, and Clifton Kellem, bass, who along with trumpet player Ron Haynes and the actor Harold Dix-

on, make the music authentic and the entire production irresistible.

Conceived by Rob Ruggiero and Dyke Garrison and featuring a book by Jeffrey Hatcher, this production is a departure from Riverside's usual "made-from-scratch" originals. "Ella" is not a touring production, but it has been other places. The relatively simple set and altogether manageable production allows Riverside Theatre's in-house crew to properly tackle the challenge of producing "42<sup>nd</sup> Street" next—a truly vast undertaking.

(With a cast of 30 and an unprecedented 5-week run, "42<sup>nd</sup> Street" is Riv-

erside's most ambitious production in its 37-year history. It opens Feb. 4 and the crew has been building its rigorous sets for the past month.)

Credit must go to Rob Ruggiero for his brilliant direction and to Michael Schweikardt for an elegantly versatile set. And special kudos to Alejo Vietti, costume designer, and Charles LaPoint, wig designer, for their visual transformation of Fabrique.

Ella will be playing on Riverside Theatre's Main Stage through Jan. 17. For tickets or information, call 772-231-6990, 800-445-6745 or visit [www.riversidetheatre.com](http://www.riversidetheatre.com).

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# My Vero

## Like Tango? Mariachi? Check out Vero Opera concert

BY L.L. ANGELL  
COLUMNIST

There is exciting news from Tania Ortega-Cowan regarding happenings at the Vero Beach Opera in 2010. For those who love tango, Italian and Spanish music, opera, mariachi, and guitar, Vero Beach Opera presents its musical extravaganza. The concert will be Sun., Jan. 17 at 3 p.m. at the Vero Beach High School Performing Arts Center.



Tania Ortega-Cowan Roman Ortega-Cowan

Performing artists include Roman Ortega-Cowan, Tania Ortega-Cowan, Jacques Brion, Marcos Flores, Frankie Holiday, Asya & Oleg Dimitrov, Mari-

achi San Marcos with vocalist Ricardo Vázquez, and Stetson University artists Kristie Born, Jenna Siladie, and Ryne Cherry. The Vero Beach High School Symphony orchestra under the direction of Maestro Matt Stott will perform the overture from Mozart's Marriage of Figaro.

To purchase tickets call the VBHS Box Office at (772) 564-5537 or visit [www.verobeachopera.org](http://www.verobeachopera.org).

The Vero Beach Art Club is holding its annual Art by the Sea exhibit and sale of artworks by over 200 artists in the Great Hall at the Vero Beach Museum of Art on Jan. 15 through 17. Exhibition awards will be announced at an opening night wine and cheese reception on Jan. 15 from 5 p.m. to 8:30 p.m. The exhibition continues Jan. 16 from 10 a.m. to 5 p.m. and on Jan 17 from 10 a.m. to 4 p.m. Admittance is free and everyone is welcome. This is a great way for art lovers to mingle and enjoy original art.

Art by the Sea is one of the Vero Beach Art Club's premier fundraisers



Vero Beach Art Club's annual Art by the Sea at Vero Beach Museum of Art

and benefits the Vero Beach Art Club Scholarship Program. This fine program gives five promising high school students the chance to receive \$2,000 scholarships to use towards fine arts degrees.

The judged show is a well-attended and highly anticipated mainstay of the art season and hosts over 2,500 attendees during the three-day weekend. All work must be original, produced during the last year and available for sale at the show. Attendance and parking are free and all are welcome. For details, visit [www.VeroBeachArtClub.org](http://www.VeroBeachArtClub.org) or call 772-231-4712.

The Vero Beach Museum of Art has an exciting schedule of workshops planned for the start of 2010. For starters, Charles Gruppe returns to conduct his fast-paced, dynamic workshop for beginning to advanced students entitled "Landscape and Marine Painting in Oil or Acrylic." Gruppe teaches techniques that produce lovely romantic and impressionistic works, resulting in a finished painting each day. Gruppe demonstrates each day and then assists every student in his special methods of the palette knife and brush, and rapid wet-onto-wet approach using tonal color. His controlled impressionistic style combines clean color with a keen sense of detail. This workshop is conducted both on location, weather permitting, and in the studio.

Registration deadline for this workshop is Jan. 17. The class runs Jan. 29 through 31 and costs \$375 and \$355 for members.

Next, Doug Dawson, who has taught art for 25 years, and is fast becoming one of the country's foremost workshop presenters. Dawson will lead a five-day workshop entitled "Landscapes in Pastels." This workshop combines instructor demonstrations and individual instruction for each student. Through the use of painting from photographs and on location

(weather permitting), Dawson focuses on problem-solving techniques. Over the course of the week, he describes approaches to solving background problems, keys to successful compositions, using hard and soft edges to give the illusion of texture, and finally illustrating techniques for painting water. Registration deadline is Feb. 28 and the course runs March 23 - 27, from 9:30 a.m. to 3:30 p.m. Tuition is \$655, \$635 for museum members. For more information contact Ellyn Giordano, museum art school manager, at 772-231-0707, ext. 1116 or visit [www.verobeachmuseum.org](http://www.verobeachmuseum.org).

Just down the street from the museum, Riverside Children's Theatre will begin its winter classes Jan. 11. RCT is currently registering for Theatre and Dance Conservatory classes that run Jan. 11 through March 19. Winter classes are open to new and returning students and new class content builds on previous instruction. Dance Conservatory classes include creative dance, theater dance, ballet, tap and hip-hop.

Classes are age-appropriate and are open to 4- to 17-year-olds. Included are acting, voice, film, dance and performance-based classes. Theater classes will include First Stage classes, Advanced classes and Performance classes. The latter offers performing opportunities to the community at large. Plus, a special winter offering is the Advanced Production Class for ages 8 and up. Advanced Production meets Tuesdays and Thursdays from 6 p.m. to 8 p.m. and will produce the upcoming show, Fantastic Mr. Fox. Admission to this program is through auditions, Jan. 8 at 4 p.m. Also auditioning on Jan. 8 is The RCT Touring Company that will mount The Fabulous Fable Factory to tour local schools in March and April. The Touring Company is open ages 12 and up and meets Fridays from 4 p.m. to 6 p.m. Call the children's theatre at 772-234-8052 or visit [www.riversidetheatre.com](http://www.riversidetheatre.com).

Finally, it's not too late to start the New Year laughing. Two truly dynamic comedians will be performing in January at Riverside Theatre's Comedy Zone. The headliner comedian is Carnival Cruise Line's Entertainer Of The Year, Al the E-Man Ernst. Opening for Ernst is former Rodeo clown, Amy Dinger. Comedy Zone plays Fri., Jan. 8 and Sat., Jan. 9 with two performances at 7:30 and 9:30 p.m. For tickets call 772-231-6990 or 800-445-6745 or visit [www.riversidetheatre.com](http://www.riversidetheatre.com).

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# Weight-loss surgery may soon be more common

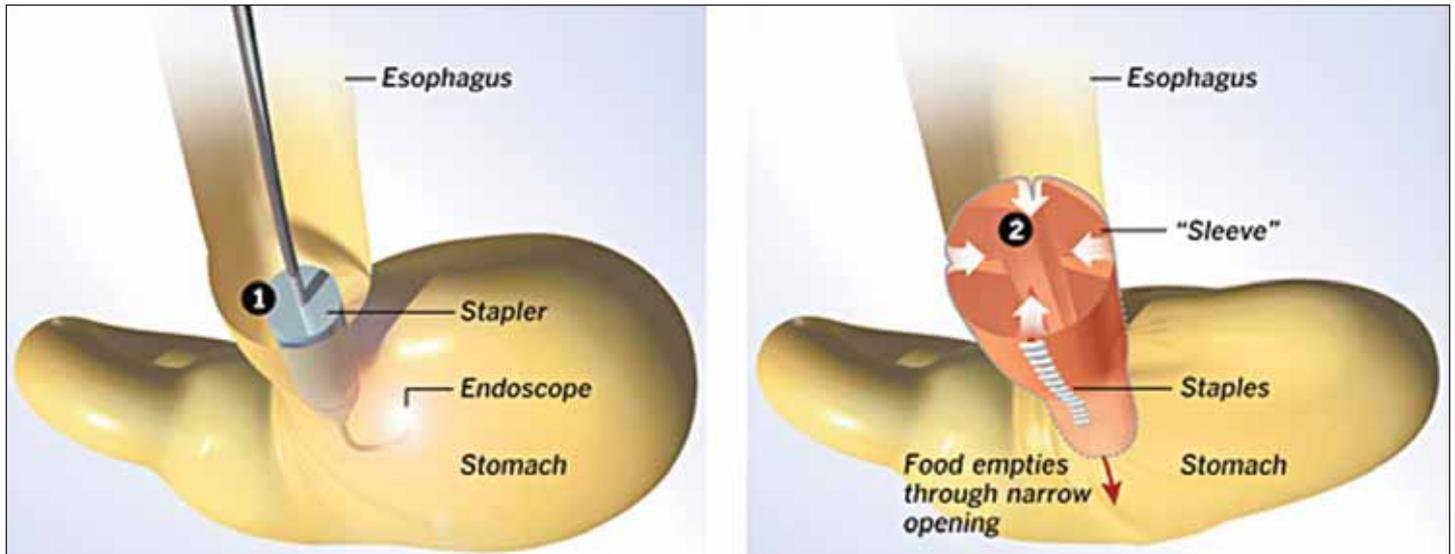
BY SHARI ROAN  
LOS ANGELES TIMES

After spending the majority of her 48 years trying, and failing, to slim down, Veronica Mahaffey was still 50 pounds overweight -- not morbidly obese by a long shot, but still far from the size she wanted. Worried about her health, she called a San Diego weight-loss surgery clinic last spring and asked for help.

She was told no.

At 185 pounds and with a body mass index of 28, the California mother of four was not heavy enough to meet medical guidelines or insurance company qualifications for weight-loss surgery. Those standards require a BMI of 40 or higher, or 35 or higher for people with a related medical problem such as diabetes or sleep apnea.

"People would say, 'You look fine.' But I couldn't get into normal-size clothing. That's not fine," Mahaffey



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said. "And then I was told I was going to have to gain weight to qualify for surgery. That doesn't make sense."

Ultimately, she got the surgery through a clinical trial of one of sev-

eral new weight-loss procedures. Now 10 pounds from her goal weight of 135, she says she looks better, feels better and is confident she'll no longer have to fight her weight.

Her experience may soon be shared by thousands of Americans.

Usually reserved for the most obese people, weight-loss surgery is un-

CONTINUED ON PAGE 26

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# Health

CONTINUED FROM PAGE 25

likely to be a last-ditch option much longer. Technological advancements are turning it into a one-hour, incisionless procedure -- making it more attractive to moderately overweight adults like Mahaffey; overweight and obese teenagers; and normal-weight people with difficult-to-control diabetes. Several new procedures are already in human clinical trials.

"I see surgery playing a bigger role," said Judith Stern, a professor

of nutrition and internal medical at UC Davis, "... because the weight-loss drugs we have now are lousy."

The need for new treatments is impossible to ignore.

A New England Journal of Medicine study published last month concluded that obesity rates would soon negate life-span gains achieved through declining smoking rates. And a report released in November from the American Public Health Assn. and other groups projected that healthcare costs related to obe-

sity would quadruple in 10 years, accounting for 21% of healthcare spending.

Bariatric surgery, many doctors say, should be a bigger part of the solution.

"We're seeing increased disability due to obesity among a younger population," said Dr. John Baker, president of the American Society for Metabolic & Bariatric Surgery. "We can't afford to wait. As a tool to bring down costs and the burden of disease, bariatric surgeons have the

most effective tool in medicine today."

Other health professionals are aghast at the idea of even more Americans yearly undergoing the surgery. Bariatric surgery rates have already doubled in the last six years, resulting in 220,000 procedures in 2008, according to the American Society for Metabolic & Bariatric Surgery. And even the simplest procedures are not without risks.

"The fact that bariatric surgery is the only efficient method of long-term weight loss is true," said Dr. Blandine Laferrere, a diabetes expert at Columbia University College of Physicians and Surgeons in New York. "But does that mean everyone who is overweight should have it? I don't think so, because none of these procedures is benign."

## Supportive studies

Many studies already attest to the effectiveness and increasing safety of the most popular weight-loss surgeries among morbidly obese people. Depending on the type of surgery used, patients lose 50% or more of their excess body weight and maintain that loss for as long as 10 years after surgery. In comparison, the most recent studies on long-term use of weight-loss medications show a typical weight loss of 5 to 22 pounds over one year with some side effects.

Other research has found that bariatric surgery cures Type 2 diabetes in a majority of patients studied, as well as improving symptoms related to sleep apnea and heart disease, such as high cholesterol and blood pressure.

"When we first started doing bariatric surgery, most of the family practitioners were very much against it," said Dr. Gregg K. Nishi, a bariatric surgeon at Cedars-Sinai Medical Center. "Now they send their patients to us in droves because we cure their medical problems. As we develop new noninvasive procedures that are safe, I think the popularity will grow."

The improvements in traditional bariatric surgery, combined with patient interest, have led to a surge in investigational new procedures, as well as discussions on whether more people could benefit from surgery.

"Investigators are working on ways to make these operations more effective, safer, less invasive and lower-cost," said Dr. Philip Schauer, director of the Bariatric and Metabolic Institute at the Cleveland Clinic. Furthest along in clinical trials is a noninvasive technique called TOGA,

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or transoral gastroplasty. In the procedure, a surgeon inserts a flexible tube through the mouth into the stomach and then uses staples to create a pouch that limits the amount of food that can be consumed. Cedars-Sinai is one of nine medical centers testing the technique, created by a Palo Alto company called Satiety Inc. A previous small study showed that patients lost an average of almost 25 pounds after three months with no major complications reported. Long-term data aren't yet available.

"Patients feel great afterward," Nishi said. "They don't have any of the pain you have with laparoscopic [minimally invasive] surgery." He expects that, when perfected, the procedure will take one hour, and the patient can go home shortly afterward.

The most common weight-loss surgeries — laparoscopic gastric bypass and gastric banding, which restrict stomach size so that patients feel full more quickly — usually require one to three days in the hospital.

Mahaffey underwent a similar procedure called POSE (for Primary Obesity Surgery, Endolumenal), which is designed for people who need to lose only a moderate amount of weight.

"People 50 pounds overweight are the ones we should treat, before the problem gets worse," said the surgeon who performed the procedure, Santiago Horgan of UC San Diego.

In a noninvasive technique still in the early stages of development, a device is placed in the upper part of the small intestine to create a barrier between food and the wall of the intestines, thus mimicking the effect of gastric bypass surgery.

Called the EndoBarrier, it could help patients lose weight before a more invasive weight-loss procedure or to help resolve Type 2 diabetes, of which obesity is a primary cause. The device is expected to cost about half as much as gastric banding and one-quarter as much as gastric bypass.

### Growing acceptance

Lowering the cost of surgery will be key to offering an effective weight-loss option to thousands, or millions, more people, Schauer said. The costs of traditional weight-loss surgery vary widely across the nation, with an average cost in California of \$52,224, according to a HealthGrades report released in July.

"Many experts believe if we get a procedure close to the \$10,000 range, then we could dramatically expand both access and insurance

coverage," he said.

Whether insurance companies will welcome the idea of more people receiving bariatric surgery remains to be seen.

Weight-loss surgery is now covered by insurance only for those patients who have premium benefits and a BMI of 40 or higher, or a BMI of 35 or higher with obesity-related medical problems. Standard health plans typically don't include bariatric surgery.

Surgery may be cost-effective if it



cures diabetes and prevents heart disease, joint problems and other ill-

nesses linked to obesity, Baker said. A 2008 study in the Journal of Managed Care found that insurers fully recover their costs for bariatric surgery two to four years after the procedure due to reduced health problems in the patient.

The patient pool for bariatric surgery is already beginning to widen. Insurance companies tend to follow the lead of the Centers for Medicare & Medicaid Services, and in February, the federal agency announced

CONTINUED ON PAGE 28



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# Health

CONTINUED FROM PAGE 27

that it would approve payment of surgery for people with Type 2 diabetes and a BMI of at least 35.

In November, a consortium of influential medical groups, including the Obesity Society, published a consensus statement recognizing the "legitimacy" of bariatric surgery as a dedicated treatment for some patients with Type 2 diabetes and noted that surgery may be suited for people with Type 2 diabetes who are not yet morbidly obese — those with a BMI of 30 to 35.

"There is mounting evidence that for someone with a BMI of 30 with diabetes that is not well-controlled, surgery is a good option," Schauer said. A BMI of 30, for example, would reflect someone who is 5 foot 8 and 197 pounds.

"Surgery is grossly under-used," added Dr. John Kral, an obesity expert at State University of New York Downstate Medical Center. "If these procedures prove safe enough, people are going to start having them before their eating behavior gets out of hand."

## Risks remain

Nutritionists are not enthusiastic. They reject the notion that surgery should take the place of dieting and exercise.

"People with a BMI of 33, for example, don't weigh a lot," said Stern, an advisory board member for Weight Watchers International.

"Is that worth the risks of surgery, the side effects, the potential for problems? I'm absolutely opposed to bariatric surgery under a certain BMI, such as 37 with co-morbidities."

Paul Ernsberger, an associate professor of nutrition at Case Western Reserve University School of Medicine, has studied the long-term complications of weight-loss surgery. While the surgical procedure itself has become quite safe, he said, too many patients suffer problems later, such as nutritional deficiencies, diarrhea, regurgitation and bowel obstructions.

According to the Agency for Healthcare Research and Quality, 19% of patients experience dumping syndrome, which is involuntary vomiting or defecation. Complication rates involving ulcers, wound problems, hemorrhage, deep-vein

thrombosis, heart attacks and strokes range from 2.4% to 0.1%.

"Changes in laparoscopic technique may make a shorter hospital stay, but the long-term complications are still there," Ernsberger said.

Weight-loss surgery is too risky to do purely for cosmetic results, the motivating factor for some patients, Ernsberger said.

"Are we interested in people's health, or are we interested in their weight?" he said. "Surgery can help with obesity-related health problems, but so can pills."

Baker said the American Society for Metabolic & Bariatric Surgery does not advocate surgery for cosmetic purposes alone, adding that it should always be accompanied by changes in nutrition and physical activity.

For people with a BMI of 25 to 30, which is considered overweight but not obese, diet and exercise changes should still be the treatment of choice, Baker said. "Even people who have surgery still have to focus on those things."

You have to change your lifestyle and habits for any weight-loss program."



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# A world of dining awaits Olympic visitors

BY ANDREW BENDER  
LOS ANGELES TIMES

Take your mark. Get set. Eat!

Vancouver is one of the hemisphere's most ethnically diverse cities, and its cuisine scene is practically an Olympic Village unto itself.

So for those planning to attend this year's Winter Olympics, let's take a walk through the best food the city has to offer.

In honor of Greece's role in the Olympics, let's start with Vancouver's Greektown, on West Broadway in the Kitsilano neighborhood across English Bay from downtown.

Part-grocery, part-café, Parthenon sells classics such as *keftedes* (meatballs), *spanakopita* (spinach and cheese in phyllo dough) and *souvlaki* (skewers) from behind glass cases; 3080 W. Broadway, Kitsilano; (604) 733-4191.

Bar food at Kitsilano Billiards, a couple of blocks away, includes *souvlaki* and *saganaki* (flaming cheese); 3255 W. Broadway, Kitsilano; (604) 739-



Ray Ogura shows off a red snapper at the Seafood City fish market in the public market on Granville Island, a must-see shopping district in downtown Vancouver, Canada.

A short hop southeast, in the South Granville neighborhood, Vij's is to India's cuisine what Wolfgang Puck's empire is to California's: stylish, taste-defining places that have spawned cookbooks and packaged foods.

Vij's is open only for dinner, and its

cumin and a light cream curry.

Rice pudding arrived so cold it was revelatory. Even water is served with style in hammered copper pitchers;

1488 W. 11th Ave., South Granville, (604) 736-3701, [www.vijsrangoli.ca](http://www.vijsrangoli.ca).

Canada may be officially bilingual, but there's scant evidence of French culture in Vancouver.

That said, Café Salade de Fruits, a short walk north of Vij's inside the Francophone Cultural Centre, proudly flies Quebec's gastronomic fleur-de-lis — omelets, *moules frites*, steak frites and *poutine* — in a greenhouse of a dining room; Francophone Cultural Centre, 1551 W. 7th Ave., South Granville; (604) 714-5987.

Down Granville Avenue (detour before the bridge to Granville Island) is the renowned fish-and-chips stand Go Fish.

Its culinary roots are British, but this counter with outdoor seating and water views also serves fish tacos and New Orleans-inspired poor boys; 1505 1st Ave., South Granville; (604) 730-5040.

Across False Creek, Granville Island

CONTINUED ON PAGE 54



Shop for fresh chilis at Granville Island Public Market, where you also can purchase reasonably priced pirogis, sushi, German sausages, double-wide pizza slices and fresh pressed juices, and enjoy them at the market's indoor-outdoor dockside tables.

9544.

Kitsilano ("Kits" to its friends) has also become a culinary hotbed these days. Celebrity chef Daniel Boulud opened Lumière and DB Bistro Moderne a couple of miles east on Broadway. Next door, the restaurant Thomas Haas, originally from the Black Forest in Germany, purveys such sweets as pear-almond tart and chocolate truffles with fillings from conventional caramel to outré lime-cachaça.

"no reservations" policy means even celebrities queue up (locals still talk about Martha Stewart); 1480 W. 11th Ave., South Granville; (604) 736-6664, [www.vijs.ca](http://www.vijs.ca).

I had lunch at Vij's sister restaurant, Rangoli, a modernist space with red tile floors and stainless steel bathrooms where Bollywood videos pulsate from tiny screens. Cauliflower, spinach, onion and potato *pakora* come with dal and mango chutney, and with lamb in



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# Travel



Shoppers stroll through Vancouver's Granville Island Public Market, a prodigiously polyglot and blissfully chain-free food court.



Tarts, cookies and other pastries are available at Stuart's Bakery in Granville Island Public Market

CONTINUED FROM PAGE 53

Public Market and its food court are prodigiously polyglot and blissfully chain-free. Purchase reasonably priced *pirogis*, sushi, German sausages, double-wide pizza slices and fresh pressed juices, and enjoy them at the market's indoor-outdoor dockside tables; 1689 Johnston St., (604) 666-6477, [www.granvilleisland.com](http://www.granvilleisland.com).

Downtown Vancouver's West End bursts with *izakaya*, Japanese pubs. The interior at Kingyo is like manga meets modern opera, with dissected *tansu* chests splayed across faux concrete walls. Small plates include *ebi-mayo* (tempura-fried prawns in chile mayonnaise) and beef tongue that you grill on a hot stone at your table, with yuzu pepper sauce; 871 Denman St., West End, (604) 608-1677, [www.kingyo-izakaya.com](http://www.kingyo-izakaya.com).

Maneki Neko (welcoming cat) and Yoda figurines top the counter at the intimate student hangout Gyoza King. Classic *izakaya* fare such as *kara-age* (fried boneless chicken), yakitori (chicken skewers) and butter-broiled *asari* clams accompany the namesake *gyoza* dumplings; 1508 Robson St., West End, (604) 669-8278.

Down the block, aim-to-please staff and a contemporary setting make Sura friendly to neophytes of Korean cuisine. Soju (Korean-style vodka; add lemon for a flavor burst) goes well with *kalbi* and *bulgogi* (grilled meats) and a small selection of *banchan* (side dishes), all overseen by a chef from Korea. Even the kimchi is made in-house; 1518 Robson St., West End; (604) 687-7872.

Across the street at De Dutch, clocks are set to both Amsterdam and Vancouver time, and Delft-blue vessels and practical vinyl tablecloths adorn the neat-as-a-pin dining room.

All the better to enjoy sweet or savory *pannekoeken* from the Nether-



There's plenty of Indian food at Rangoli, a modernist space with red tile floors and stainless steel bathrooms where Bollywood videos pulsate from tiny screens. Vij's, Rangoli's famed sister restaurant, is nearby in Vancouver's South Granville neighborhood.

lands. Choose from dozens of possible toppings for these thin, chewy, plate-sized pancakes; the "Canadian" has fried eggs, bacon, tomato slices and a pitcher of maple syrup (which I give a

gold medal to over the more traditional Dutch *stroop* syrup); 1725 Robson St., Unit 1, West End, (604) 687-7065, [www.dedutch.com](http://www.dedutch.com).

Given that there's a regular sushi day

in the school lunch program, Japanese food is practically home cooking in Vancouver. But city ordinances prohibit sales of most street foods except hot dogs. The solution: the Japa Dog. These hot dog carts look humble, but their output is anything but. Start with good-quality beef, turkey, bratwurst or Kurobuta pork sausages.

Toppings include the standard *terimayo* (fried onions, teriyaki sauce, mayonnaise and confetti *nori* seaweed), *sakana* (fish sausage with tuna flakes) and *korokke* (with mashed potato and green cabbage); various locations, [www.japadog.com](http://www.japadog.com). A Japa Dog restaurant was scheduled to open this month at 530 Robson St.

Across town, a one-block stretch of Commercial Drive is Vancouver's very Little Italy. Café Calabria feels straight out of "Moonstruck": life-size glossy white Roman statuary, murals of *la bella Italia*, chandeliers, round marble café tables, and cookies, gelato and sandwiches served with the requisite attitude; 1745 Commercial Drive, Grandview-Woodland, (604) 253-7017, [www.cafecalabria.com](http://www.cafecalabria.com).

The deli and takeout shop La Grotta Del Formaggio makes significant sandwiches and sells cheeses from France, Greece, Italy and Canada; 1791 Commercial Drive, Grandview-Woodland, (604) 255-3911.

Sweeter aromas waft from Fratelli, consistently voted one of the city's top bakeries; 1795 Commercial Drive, Grandview-Woodland; (604)255-8926, [www.fratellibakery.com](http://www.fratellibakery.com).

For a fancier Italian dinner, Cioppino's Mediterranean Grill is Vancouver magazine's restaurant of the year, in the atmospheric former warehouse district of Yaletown.

Chef Pino Posteraro proudly prepares local spot prawns (with arugula and Grana Padano), sablefish (pan-roasted with soy sabayon) and Dungeness crab (in risotto). The restaurant

# Travel



Wine-marinated lamb popsicles in fenugreek cream curry is the signature dish at Vij's.



Yearn for a fancy Italian dinner no longer: Try Vancouver magazine's restaurant of the year, Cioppino's Mediterranean Grill in Yaletown.



Vij's is to India's cuisine what Wolfgang Puck's empire is to California's cuisine: stylish, taste-defining establishments that have spawned cookbooks and packaged foods. At Vij's, which is open only for dinner, a "no reservations" policy is strictly enforced, meaning that even celebrities like Martha Stewart must queue up.

keeps 68,000 bottles of wine.

Prices are steep, but in the words of my server, "Pino's a perfectionist, and if we're not too, we hear about it"; 1133 Hamilton St., Yaletown, (604) 688-7466, [www.cioppinosyaletown.com](http://www.cioppinosyaletown.com).

A short walk east of Yaletown, waiters have been ceremoniously lifting silvery domes off plates — in unison — at the William Tell for generations, revealing specialties inspired by Switzerland: cheese fondue, chateaubriand, veal with morels and crêpes Suzette; 765 Beatty St., Crosstown, (604) 688-3504, [www.thewmtell.com](http://www.thewmtell.com).

Nearby is Chambar, a sparkling Belgian restaurant in a bustling series of rooms beneath vaulted ceilings. There are about three dozen Belgian beers, *moules frites* and mains such as Argentine grilled entrecôte; 562 Beatty St., Crosstown, (604) 879-7119, [www.chambar.com](http://www.chambar.com).

To see Vancouver at its most eclectic, head to Main Street in the southeastern section of the city, home to block after low-slung block of Asian cafés, French bistros, Singaporean street

food, dance and yoga studios and vintage clothing shops.

Eighty three year old Gunnar Gustafson wakes at 5:30 a.m. to bake at Liberty Bakery. His output: cakes, tarts and breads from his native Sweden; 3699 Main St., (604) 709-9999.

The Jamaican bobsled team is not slated to compete in Vancouver, but if it does, the Reef should rightly be its home away from home; the rum punch flows, spicy Calypso sauce arrives in juice bottles, yam fries are a foot long, and "jerk" is a compliment; 4172 Main St.; (604) 874-5375, [www.thereefrestaurant.com](http://www.thereefrestaurant.com).

About 20 blocks south is the Punjabi Market neighborhood, where you can shop for saris and gold jewelry, henna tattoos and Bollywood videos, and enjoy curry plate lunches and rainbow-colored desserts.

Although Vancouver has a Chinatown just east of downtown, it's rather raggedy. I'd opt instead for Richmond, south of town and adjacent to Vancouver's airport.

Richmond's history includes Japa-

nese fishermen and Chinese canners who came for the salmon trade on the Fraser River. In the last two decades, it's been the epicenter of Asian immigration to western Canada.

The new Aberdeen Centre shines like a chichi mall in Beijing or Shanghai, with a Ferrari and Maserati dealer, shops selling rustic Japanese pottery and those incredibly lifelike plastic models of food, and the tony Fisherman's Terrace Restaurant, famous for

Peking duck; Aberdeen Centre, Third Floor, 3580-4151 Hazelbridge Way, Richmond, (604) 303-9739.

A short drive away, Jade's dim sum has been voted the region's best; 8511 Alexandria Road, Richmond, (604) 249-0082.

And diners at Shanghai River can watch noodles being hand-pulled, through a plate glass window onto the sprawling kitchen; 7831 Westminster Highway, Richmond, (604) 233-8885.

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# Fashion forecasts *for* 2010

BY BOOTH MOORE, ADAM TSCHORN AND MELISSA MAGSAYSAY  
LOS ANGELES TIMES

The new year will bring a mix of the familiar (Forever 21 and home shopping networks) and the new (Brazil-mania and Alice in Wonderland tie-ins).

In the world of fashion and style, the calendar flip to a new year is something akin to getting the key to a brand-new, bare-to-the-walls walk-in closet right next to the one we just finished filling up. What goes into the new space depends a lot (but not entirely) on what came before.

In 2010, that means more traction for the familiar — Forever 21, home shopping networks, Americana — while adding some foreign influences (the ascent of Brazil) into the trend mix as well. But the biggest shift in the fashion and style realm might very well be in process rather than product; now that we can have anything we want when we want it, perhaps we'll give more thought to how it gets from point A to point B.

## Forever 21

Jimmy Choo for H&M, Christopher Kane for Topshop — in 2009, you couldn't swing a shopping bag without hitting a new cheap-chic designer collection.

While those fast-fashion stores grabbed headlines, opened pop-up shops and hosted celebrity events, Forever 21 was the quiet giant, growing sales from \$1.7 billion to more than \$2 billion and launching its own magazine, cosmetics collection and a plus-size line called Faith 21.

Founded in 1984 by Korean immigrants, Forever 21 has 460 stores worldwide. It has three in Florida, in Tampa, Tallahassee and Clearwater, with more expected to come.

In 2010, it will launch a new kids concept, for ages 7 to 14, and open

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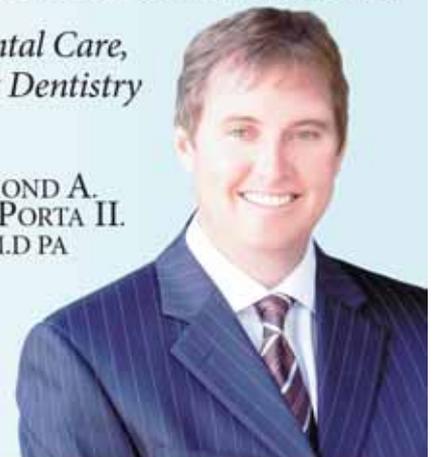
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more than 80 new locations, including megastores in Japan, Europe and New York's Times Square.

What is Forever 21 doing right? "They have held their prices well below other teen apparel retailers," says Brian Sozzi, a retail analyst for Wall Street Strategies, a market research firm in New York. (At Forever 21, a bubble hem party dress costs \$29, and an armful of sparkly bracelets is just \$6.80.)

Jane Buckingham, founder of the L.A.-based marketing and consulting firm Trendera, said, "Forever 21 gets the trends right. You look like you're fashionable but don't feel like you've spent a fortune if it falls apart."

The chain has taken advantage of the recession's glut of vacant retail real estate to expand from mall-based stores into new locations

"Going into a Forever 21 store is an experience," Sozzi said. "You want to stay awhile."



## All things Alice

Look for fashion/entertainment synergy to break new ground this year, including novel partnerships for on-screen placement and higher-profile designer collaborations. One of the first down the rabbit hole in that regard will be Tim Burton's live-action "Alice in Wonderland" remake, due to open March 5.

In addition to Disney Consumer Products' official high-style tie-ins with jewelry makers (Tom Binns, Swarovski) and clothing designers (Stella McCartney is among those rumored) set to roll out in conjunction with the film's release, Lewis Carroll inspiration is popping up like hallucinogenic mushrooms after an acid rain. The recent holiday window displays at Bergdorf Goodman in New York bore an Alice in Wonderland theme, and in March, Parisian department store Printemps reportedly plans to unveil window displays of custom "Alice" dresses by the likes of Alexander McQueen and Christopher Kane.



"Alice" inspired dresses by Zac Posen. Lewis Carroll inspiration is popping up in fashions from Posen to Stella McCartney. The recent holiday window displays at Bergdorf Goodman in New York bore an Alice in Wonderland theme, and in March, Parisian department store Printemps reportedly plans to unveil window displays of custom "Alice" dresses by the likes of Alexander McQueen and Christopher Kane.



Designers recently name-checking Lewis Carroll and his creations include Donatella Versace, Jason Wu, Kenzo's Antonio Marras, and Zac Posen. A self-professed lifelong fan of all things

CONTINUED ON PAGE 58

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# Style

Alice, Posen has collaborated on a collection of Wonderland-themed jewelry and recently unveiled a pre-fall 2010 collection that he describes as "Lewis Carroll meets Paloma Picasso," which includes thigh-length, Alice-appropriate dresses in mad, mad plaids. He explained there are several things that play into the fomenting fashion fixation.

"First, there's a real sense of escapism and imagination to it that I think is important in popular culture right now," he said. "And Alice and 'Through the Looking Glass' have really become a part of the fashion vernacular." He pointed to everything from the familiar iconography of the tea party accouterments and playing cards to "the woman dressing as a little girl in a shrunken



Posen has collaborated on a collection of Wonderland-themed jewelry and recently unveiled a pre-fall 2010 collection that he describes as "Lewis Carroll meets Paloma Picasso,"



dress, and the black, white and red colors, and even the dandy tweed suit."

## Home shopping networks

QVC has Isaac Mizrahi, Dennis Basso and Rachel Zoe. HSN has Badgley Mischka, Naeem Khan, Loulou de la Falaise, Carlos Falchi and Sean John. Though a future merger of the two networks is still up in the air, one thing's for sure — with edgier designer collaborations, and glossy magazine and fashion week tie-ins, it will become increasingly chic to shop your TV screen.

On Feb. 13, QVC will be using the runway at New York Fashion Week to launch new designer lines (including one from Oprah Winfrey favorite Costello Tagliapietra), before heading to L.A. to host two days of remote programming from the Four Seasons Hotel during Oscar week and a star-studded red carpet event. A top seller from last year, super stylist Zoe will be back with an even bigger range of products. "When our customers get to call in and talk to her, and ask her how to wear something — and she's on a hit show on Bravo at the same time — you can't lose," said Jamie Falkowski, a spokesman for the network.

HSN plans to increase its visibility in Hollywood as well by hosting a party at Tony Duquette's Dawnridge estate to launch Duquette partner Hutton Wilkinson's line of jewelry in March.

HSN Chief Executive Mindy Grossman, who joined the company three years ago, sees her customer evolving. "Our three largest markets are New York, L.A. and Chicago. Our customer is above-average income, educated and loves to know the ingredients in skin care." For 2010, Grossman is putting more emphasis on the format of shows, sending a production team to designer showrooms and cosmetics laboratories to film the



## Ask the Hair Guy

**Mark Rodolico**

Colorist / Stylist

[www.askthehairguy.com](http://www.askthehairguy.com)

**A word from The Hair Guy:** *Congratulations to Jolene Grant, our new Design Team Director here at Mark's At The Pointe Salon & Boutique! Having an event? Try our one of a kind Concierge service!*

**Question:** *Dear Hair guy, I'm thinking of letting my hair go gray once and for all, any advise?*

*- Name withheld, Vero Beach.*

**Answer:** Well withheld, asking a hair colorist how to go gray is a bit like asking a vegan how to prepare prime rib! First we must consider the 3 factors for successful conversion to hair color detox.

1) Has nature really blessed you with pretty silver locks? The reality is most of us are not blessed with pretty silver gray hair, and as if that were not insult enough, most of us don't even have a nice even blend of gray throughout our hair. Generally, gray hair comes in splotchy and in either patches or streaky lines across our heads. After all, I didn't make hair color so popular, Mother Nature did! I just ran with it.

2) Is your hair in good enough condition? (Soft rather than wirey) The outer layer of hair (cuticle) is like hard armor shingles. Gray hair can have 10 times the armor layers.

This makes the hair stick out rather than lay down soft. If you're gonna wear it natural, make it soft and

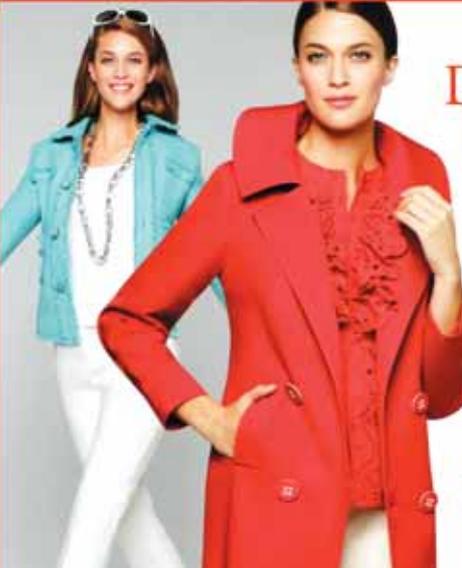
flowing not dull and like wire. (I suggest a regimen containing high levels of fatty acids. I love A/G brand Xtra Moist shampoo and conditioner and Fast Food leave in conditioner for this!)

This stuff will change your life! 3) Will your style support it? I once heard it said "If your gonna go gray honey, make sure you have a kick ass haircut." I could not agree more! Good luck! Stop in and let me look at you, I would be honored to help you pick out a style that says, "I am a very stylish gal!" Rather than "Here comes Mrs. Cunningham!" Just because you have decided to go gray, does not mean your embracing old age, it's all in the attitude. Yes, there will be a transition! Yes, we can help!

*Thanks for asking The Hair Guy. Keep them coming:*  
[www.askthehairguy.com](http://www.askthehairguy.com)

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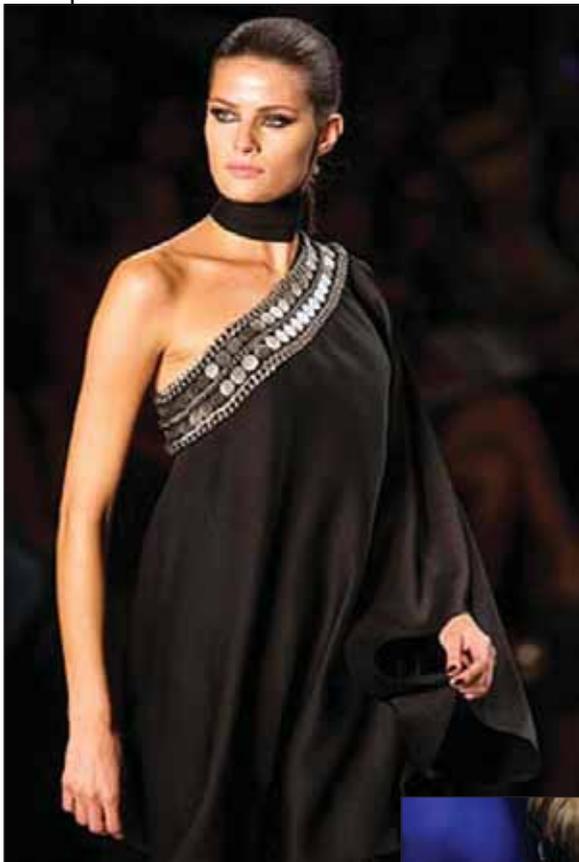
story behind the product. During New York Fashion Week, Elle magazine editors will be on HSN talking about the trends of the season.

“Both companies have transformed their brands,” says Christopher Marangi, financial analyst with Gamco Investors in Rye, N.Y. “The previous perception was that they targeted lower-income households. But now they are younger and edgier, and taking a fashion-forward stance has helped. Many designers have also realized what a powerful channel the electronic selling area can be.”

## Brazil

Brazil seems to be having a moment — or perhaps it’s a series of moments that may add up to a permanent place at or near the top of the heap. Economists predict the country’s economy will be relatively robust in 2010, the country will play host to the 2014 World Cup and 2016 Summer Olympics, and Brazil has fashion in the bag as well.

Some of the most famous faces in the global fashion industry have come from Brazil, beginning with the leader of the modeling pack, no-last-name-necessary Gisele. Isabeli Fon-



Jean Paul Gaultier

tana, Raquel Zimmermann, Adriana Lima, Alessandra Ambrosio and Madonna’s current boy toy, Jesus Luz, also continue to hold supermodel status, bringing media and designer attention to their home country. Though they may walk the runways of Milan and Paris, many of these stars return to Brazil to strut the catwalk at São Paulo Fashion Week, a biannual event started in 1996, which attracts media and designers such as Alexandre Herchovitch, Tufi Duek and the king of the Brazilian bikini, Amir Slama.

The country’s booming fashion scene has also fueled the luxury retail market, attracting brands and boutiques that are on par with Paris and New York. Christian Louboutin, Armani, Gucci, Louis Vuitton, Oscar de la Renta and, just last month, Missoni, have

opened stores in São Paulo, with several also retaining outposts in Rio de Janeiro.

(All this is happening despite huge pockets of poverty and crime in cities such as Rio, a phenomenon that gives some tourists pause.)

Executives at many Brazilian companies are working for greater exposure on the fashion front. The plastic accessories company Melissa, for example, teamed up with designer Vivienne Westwood to produce a line of plastic high heels and flats that were seen on fashionable feet everywhere last fall. Brazilian fashion export Carlos Miele, the country’s answer to Tommy Hilfiger, made a move into the U.S. market eight years ago, opening one of the first high-end clothing boutiques in New York’s stylish meatpacking neighborhood alongside McCartney and McQueen and has managed to successfully stay open despite the sour economy.

“You feel like it’s the country of the future because everything is on the rise,” said L.A.-based entertainment marketing consultant Isaac Joseph. “The Olympics may help pull the country together, and everything is moving forward in this fast and exciting way. Between the ethanol, nature reserves, culture and people — it’s really a hub of all things that are totally happening.”

## Brand America

The heritage chic trend that gave us 2009 phenomena such as Florsheim by Duckie Brown’s star-spangled Patriot Boot, and Pendleton’s collaborations with Hurley and Opening Ceremony, is ripe to broaden into a global appetite for “brand America.”

In addition to more advertisements that emphasize the hard-

CONTINUED ON PAGE 60



# Style

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working, can-do spirit, industrial fortitude, and pick-our-selves-up-by-our-own-bootstraps message (see Levi's "Go Forth" campaign), look for European designers to partner with some of the most revered of American brands.

At the Paris spring/summer 2010 men's runway shows, the trademark Red Tab of Levi Strauss & Co. could be spotted in the collections of Rick Owens, Junya Watanabe Man and Jean Paul Gaultier, who added his signature maritime stripes and bondage straps motifs to the traditional 501 silhouette, as well as a classic-looking trucker's jacket with the front panels cut out so that it resembled a bondage harness.



Touted as "the refinement of the Armani brand with an original interpretation of the authentic vintage American look," they bear a distinct stars-and-stripes vibe that's reflected in special hangtags, brushed white enamel rivets and red, white and blue leather labels.

brushed white enamel rivets and red, white and blue leather labels.

Denim's not the only department either; Italian label Missoni has partnered with another venerable American brand — the 101-year-old Converse company — to make \$200 versions of the classic Chuck Taylor All Star high-tops printed with Missoni's signature zigzag patterns. Converse's

deep bench of collaborations for 2010 will also include a shoe with Number (N)ine's Japanese designer Takahiro Miyashita and another with the British rock band the Clash.

## The new bridge

In retail parlance, "bridge" used to describe bland career wear and mom jeans by the likes of Jones New York, Anne Klein and Liz Claiborne. But no more.

Tory Burch, Elie Tahari, Phillip Lim and others have carved out a "new bridge" market by offering clothes with designer details and more accessible prices.

In 2010, more designers will run to the middle to appeal to price-sensitive shoppers. This month, Alice for Alice Temperley will arrive in department stores, with prices ranging from \$130 to \$820, for striped cotton tailored jackets, quilted leather biker jackets and printed dresses. In the spring, Posen will debut his ZSpoke line of sportswear exclusively for Saks Fifth Avenue. Although his namesake runway label goes for \$900 to \$6,000, ZSpoke will start at \$78 for a T-shirt and \$675 for a knit dress. Even John Galliano, who designs haute couture, is expanding his lower-priced Galliano collection to include menswear, which will be shown on the runway in Milan this month.

"More and more, it's going to be hard to be at the top end of the market," said Buckingham of Trendera. "There are only so many designers people are going to spend a lot of money for. The luxury consumer is saying, 'I'm going to spend money on designers I know will be around 15 years from now.' So it makes sense to penetrate that new bridge market. And for many people now, the middle *is* the high end."

## Health-conscious beauty

Call it a beauty product backlash or the rise of a more health-conscious consumer, but natural and organic skin-care products are continuing to replace the commercial soap and synthetic anti-aging serums in bathrooms of women everywhere. In 2008, 64% of women who use beauty products said they used "natural" items, according to NPD market research group, and last year the New York Times reported that "the market for natural and organic cosmetics has grown in leaps and bounds." With more women learning about potential problems associated with parabens,

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petrochemicals and other preservatives found in many skin-care products, many of them are opting to decrease the potentially toxic substances they encounter.

Dr. Jessica Wu, a Westwood-based dermatologist, used to hear references to natural and organic beauty products only from her Malibu clients, but now, she said, all her clients seem interested. "I think this is a natural extension of eating organically and being more conscious of what we are putting into our bodies," she said. "More and more people come to me after seeing their acupuncturist or nutritionist and tell me they're no longer interested in prescription remedies and want to switch to a more natural product with more gradual results. . . . And now with places like Sephora, which has "green" and "organic" beauty sections, it's easier for people to shop for these products."

Publicist Robin Gilbert started her shift to organic beauty products last year, mostly to eliminate parabens, which in some studies have been linked to breast cancer in women. (Parabens are the most widely used preservatives in cosmetic products, according to the Food and Drug Administration.) "If I can control what goes into my body to some extent, then I will," said Gilbert, who uses products from organic and natural brands such as Nude and Tom's of Maine.

Gilbert said she was so overwhelmed with how many department store products she was using that streamlining her regimen into something more "clean" and natural seemed less chaotic. "I was trying so many things before. And with natural products, I don't feel as bad about what it's leaving on my skin or what's going into my skin."

On the other hand, she continued, "if I have something on my skin I want to get rid of, I'll do whatever it takes. I really don't know how much those natural products are gonna help with wrinkles. It's about finding that balance and targeting what's important."

Sometimes it's tough to know what is natural. The labeling of such products is mostly unregulated, and consumers would be wise to do their homework. "The reality," said Beverly Hills dermatologist Harold Lancer, "is that there are very few things on Earth in the beauty world that are 100% organic," he said. "Unless you have the bees flying it up to you every day, you need something to preserve it."

### Living local and reconnecting

The locavore movement, dedicated to eating locally grown food as a means toward sustainability and eco-consciousness, seems likely to influence other areas of life. In fact, trend forecaster Faith Popcorn has made the concept of localization the cornerstone of her predictions for 2010.

"There is nothing we can do about Iraq and Afghanistan, so we are trying to find someplace where we can have an effect," Popcorn said. "It's like a turtle pulling into its shell; it's hyper-cocooning. Local becomes an attitude."

Concern is growing about money and jobs sent elsewhere, she said. "There will be a push back against companies that make too much money and don't support their communities."

More companies will source locally and be transparent about where ingredients and materials come from. "There is a tremendous craving for community, authenticity and information about the source — where did this grape come from, what are the politics I'm putting in my mouth?"

"We're all looking for quietude, away from the buzzer,

the beeper and the phone," she said.

Indeed, in 2009 we seemed to twaddle, facepoke and ip-lot ourselves to a never-ending cycle of delirium that forsakes interpersonal connections for Internet connections. In the world of style, that translated into runway shows going virtual, fashion weeks fixating on baby bloggers and 140-character "tweets from the seats" becoming the status quo.

If 2010 isn't the year it all comes tumbling down around our ears, perhaps it will at least be the year the foundations begin to buckle.

"Once the economic recovery starts to happen, one of the first things we're going to do is say: 'All that networking and faux-networking didn't do a . . . thing for us,' " said Richard Laermer, a trend watcher and author of "2011: Trendspotting for the Next Decade."

"It didn't help us get jobs or help us with our relationships," Laermer said. "It didn't keep us happy, it didn't get a healthcare bill passed. We're going to realize Twitter and Facebook and all those things didn't do a . . . thing for us and that maybe we ought not to do that for a while."

The analog shift won't happen overnight (probably because there's no app for that), but Laermer thinks we'll start to see people put down the mouse and pick up the phone. "Having conversations, or a cup of coffee — what the kids call IRL, which stands for 'in real life.' I think we have to go back to being in real life."

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# Pets

## A pack of joy: Life is good with four pets

BY CISSY SUMNER  
COLUMNIST

How much joy can a pack of poodles and a chin bring? Well just ask Dr. Rebecca Rustine and her husband, Dave, and they will begin to smile. According to Rebecca, the house is full of smiles and laughter and, Dave, who did not want pets, has to agree that life is good with four pets.

Crown Prince Theodore, or Teddie as he is affectionately called, is the "Sarge-in-charge." Teddie, a kind and gentle leader, has great patience with his siblings, especially Lilly who will take Teddie's favorite ball away from him without thinking twice. At night Teddie checks all doors to make sure that they are secure and then makes a final check to see that everyone is safely tucked in for the night.

Crown Prince O'Reilly is truly a prince and depends on Teddie to enforce feeding and treat times. As royalty, he should not have to worry about schedules. You can often look outside and see him sitting regally as the wind

blows through his beautiful ears. Reily loves his face rubbed and has learned that if he sticks his face between a person's legs, any person's legs, he gets a complete rub. This can be embarrassing from time to time. He is a curious and adventurous guy who recently introduced himself to a bride and groom being taken to their reception in a horse drawn carriage.

Lucy Tralee is a beautiful Japanese



Reilly and Lilly: Best friends

Chin from the Human Society of Vero Beach. The Rustine's adopted her at age 3. When she first came home she was terrified of Dave and all men. Today she is daddy's little girl. She loves

to visit with Dave while he is watching football.

Lilly Pad is also from Humane Soci-

be found kissing his sweet Lilly while Reily takes a nap.

They can't wait to go for rides and



Family Portrait

### YOUR PET'S HEALTH

By Dr. Randy Divine and Dr. Laura Baldwin



#### Divine Animal Hospital Offers Acupuncture

Acupuncture is a minimally invasive technique that works several mechanisms to relieve pain and treat a variety of conditions from allergies to seizures. The first acupuncture dates back over 8,000 years and it remains the cornerstone of traditional Chinese medicine. Acupuncture is based on a system of meridians which are like a system of roads connecting a series of points on the body.

Acupoints located at certain anatomical landmarks usually near major blood vessels, lymphatic structures, or nerves; are stimulated through the use of sterile acupuncture needles. We now know that acupoints are located where nerves enter muscles or tendons or where they divide. The stimulation of these points travels along the meridian to structures and organs along the meridians. Mild local tissue irritation causes a series of chemical reactions that cause increases in circulation and lymphatic movement and nerve conduction as well as endorphin release and muscle relaxation. Effects of acupuncture on the central nervous system have been documented with MRI. Activation of certain points associated with pain relief have been linked to regions in the brainstem associated with pain perception. Acupoint stimulation may be performed via laser for patients that are sensitive to needles and is usually very well tolerated.

Acupuncture is particularly successful in the treatment of chronic pain conditions like hip dysplasia, arthritis, and intervertebral disc disease. These conditions were previously treated with non steroidal anti-inflammatory drugs that can cause damage to the liver and kidneys or gastrointestinal ulcers. Steroids have many undesirable side effects, can result in endocrine diseases with chronic use, and tend to lose efficacy over time. Divine Animal Hospital offers needless acupuncture with our Class IV physiotherapy laser as well as conventional acupuncture. Laser is particularly effective for patients that are sensitive to needles and allows for rapid painless stimulation of acupoints. Laser therapy may be combined with traditional acupuncture. Treatments may be performed at the clinic or in the home by appointment.



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ety and was adopted at 5 months. She is by far the silliest of all. When Lilly came home she immediately let everyone know that she was home and that every toy and Mommy belonged to her. She runs like a gazelle and jumps like a kangaroo. Rebecca says that Lilly was the toughest to train and she has a number of shoes without mates to back this up. Lilly also likes football because when there is a Steeler touchdown she and Dave dance.

They all love to play together. Lucy and Lilly are especially fond of romping on the Rustine's bed (don't tell Dave) and to Rebecca it looks like world wrestling has come to Vero. Teddie, Reily and Lilly will chase each other, jump on hind legs and play fight one another and then later Teddie can

enjoy the dog park and are crazy about the beach. Many people do not know that standard poodles have webbed feet and were bred in Germany for water fowl hunting. The boys enjoy swimming especially if there are children in the water.

Every day is fun and joyful for the Rustines and their pack. You may spot them driving around town in the Pup Lov SUV, tails wagging, and smiles all around.

The Rustines say they couldn't live without their pets.

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# Investing in happiness: A winning strategy



BY REV. DRs. CASEY AND BOB BAGGOTT  
COLUMNISTS

experiences possible is helping others.

And ninth: Be patient. Studies show that people tend to grow happier after they pass middle age.

Well, those are interesting suggestions, aren't they?

Nine efforts worth trying, in our quest for happiness! Did you notice that not a one of the nine suggestions proposed the key to happiness was in

getting more stuff (cars, clothes, houses, gadgets)? Happiness seems to be less related to what we GET, and more related to what we GIVE.

What are you giving of yourself these days? As we look into the teachings of faith, an "investment strategy" for our lives comes into focus. Honor God. Honor your neighbor as yourself. Find ways to give yourself away, and amazingly, you'll find yourself en-

riched, not materially perhaps, but in ways that truly satisfy and bring joy. So give it a try. And watch that happiness meter start to rise!

*Rev. Dr. Robert Baggott is Senior Minister of Community Church of Vero Beach. Rev. Dr. Casey Baggott is Executive Minister. The Baggotts write a regular faith column for Vero Beach 32963.*

Are you happy? On a scale of one to 10, where is your happiness-meter hovering these days? If you are like most of us, you probably think that your happiness level could use a boost, and you have some ideas about just what would accomplish that rise in happiness for you.

Isn't it true that we are inclined to think that "real" happiness is just right around the corner, but we haven't reached it yet? We think that maybe we'll find greater happiness when this or that occurs. Maybe we'll be truly happy when some life circumstance changes, or we finally acquire something we desire. Happiness is elusive for most of us.

That's why we were especially intrigued by an article published in the *Wall Street Journal* a few years ago by Jonathan Clements entitled "Nine Tips for Investing in Happiness." After reviewing data on happiness from psychologists and economists, he summarized his findings and makes these suggestions:

First: Spend more time with friends. Married people and people with close friends are consistently happier than those without these ties.

Second: Don't expect happiness to be linked to getting a raise in pay. That only puts you on a treadmill to want yet more.

Third: Don't be too quick to trade up in housing and neighborhood. Again, the treadmill of dissatisfaction tends to occur.

Fourth: Keep your commute time short. Nothing is so aggravating as a long and unproductive time commuting to and from work.

Fifth: Count your blessings. One way to revive happiness is to reflect on previous successes and gifts you have already received.

Sixth: Enjoy a good meal. Food can be a simple pleasure. Seventh: Challenge yourself. Lethargy is boring.

Eighth: Volunteer for something useful. One of the most rewarding

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## Dining

## Restaurant Review

## The Ocean Grill: No better choice for special occasions

BY TINA RONDEAU  
COLUMNIST

For special occasions, there simply isn't a better place to go with family and friends in Vero than the Ocean Grill.

Each year, the venerable beachside restaurant – a Vero institution in the best sense of the word — gets all dolled up for the holidays (the Christmas decorations stay up until New Year's), and there is something magical about having dinner there.

As a result, the Ocean Grill is pretty much packed for the latter part of December. (Actually, there is a wait most every night during season if you don't have a reservation — which alas can only be made for a party of five or more — but it seems even busier at Christmas time.) And if you haven't already booked for Halloween 2010, another bewitching occasion, you want to try now in the hopes you are not too late.

But this year, we were fortunate enough to get to dine at the Ocean Grill twice in December – on Christmas Eve and again just before New Year's – and can report that the food on both occasions was as good as ever.

While many things have remained constant at the Ocean Grill over the years, there have been a number of subtle changes. The cheese dip – which has always been available for snacking while you peruse the menu – is now a lighter, tastier mix. And the bread that is brought to the table on a cutting board is now a multigrain loaf.

For appetizers on our most recent visit, we started with a perennial favorite, a bowl of tasty steamed clams (\$10.95), and a special that was being offered that evening, escargot gruyere (\$9.95). This was the first time we had



The dining room at Ocean Grill decorated for the holiday season.

Photos: Tom McCarthy Jr.

sampled the Ocean Grill's escargot; smothered in melted gruyere, they were a nice variation on the traditional French dish. The clams, of course, were wonderful.

As an entrée on this evening, I chose the shellfish pasta (\$25.95) — Maine lobster, bay scallops and shrimp, tossed with fresh spinach and tomatoes in white wine clam sauce, over linguine. The seafood was all cooked to perfection.

My husband went for an old favorite, the roast duckling (\$24.95). While one tends to associate the Ocean Grill



The Ocean Grill's Roast Duckling served over a bed of pecan rice with a side of orange-sherry sauce and braised red cabbage as prepared by Chef Timm McGraw.

with seafood, no restaurant in town does a better duck – baked, partially deboned, broiled to produce the great crispy skin, and served over a bed of pecan rice. By all means, pour the cup of orange-sherry sauce over the duck, and enjoy!

Our guest on this visit had one of the evening's special entrées – the parmesan panko red snapper (\$24.95) served over angel hair pasta Oscar style. The

snapper, topped with lump crab meat and covered with a Béarnaise sauce, could not have been fresher.

On our Christmas Eve visit, I chose the scampi maison (\$20.95) – another of the staples on the Ocean Grill menu — featuring a half-dozen shrimp baked in butter with herbs and garlic and served in a mustard sauce. The shrimp were cooked perfectly, and the mustard sauce is one of my favorites.

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They used to serve scallops prepared this way, and I lament their disappearance from the menu. With the scampi, I enjoyed a baked sweet potato, a great substitute for the traditional baked potato.

My husband on Christmas Eve opted for an Ocean Grill favorite - the fried oysters (\$21.95). They were lightly breaded, succulent, and accompanied perfectly by homemade smashed potatoes.

There is, particularly at Christmas time, not a bad table in the house. On one of the two evenings, we were seated in the booths along the western wall, giving us a particularly festive view of the lights, ornaments and decorations strung out across the restaurant. On the other, we were taken to a table directly in front of a window, offering the best view of the ocean to be found in any restaurant in Vero Beach.

On our most recent visit, too full for dessert, we once again threatened to lie to get the famed Ocean Grill birthday cake. No lie proved necessary, and while we miss the old Polaroid photos they used to take on special occasions before Polaroid film could no longer be found, the cake is a part of the tradition which lives on.

Dinner for two, including a moderately priced bottle of wine and tip, comes to about \$120.

For special occasions, there simply is no other choice. Vero Beach is the Ocean Grill, and the Ocean Grill is Vero.

I welcome your comments, and encourage you to send feedback to me at tina@verobeach32963.com.

*The reviewer is a beachside resident who dines anonymously at restaurants at the expense of Vero Beach 32963.*

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## Food

Dinner in 35 minutes

## Beef Satay on Rice Noodles

THE WASHINGTON POST TEST KITCHEN

What makes this recipe “clean”? Simply put, it calls for whole, unprocessed and unrefined foods, without additives. It also signals a meal that is naturally balanced, without excessive amounts of saturated fat and calories.

Then again, the aforementioned information might not be how you first want to describe tonight’s dinner to your family. Try this: It’s beef on a stick, served over quick-cooking noodles that will take on the flavors of your homemade hoisin sauce (part of this recipe), lime, crunchy vegetables, ginger and peanuts. Better! Give yourself a head start by using chopped scallions and shredded carrots from the salad bar.

The sauce is made with fermented black bean paste, which is available at Asian markets and is not the same thing as black bean sauce.

You can make a substitute with readily available ingredients, however, if you can’t find fermented black bean paste. You can substitute by whisking together a mixture of 2 tablespoons all-natural creamy peanut butter and 1 tablespoon low-sodium soy sauce. If it is too thick, add up to 1 tablespoon water. This makes a sauce that has the salty-sweetness of store-bought hoisin but much less sugar and sodium.

## MAKE AHEAD:

The homemade hoisin sauce can be refrigerated, tightly covered, for up to 2 weeks.

4 to 6 servings

## Ingredients:

## For the sauce

- 1 medium clove garlic
- 1/2 large jalapeño pepper
- 1 tablespoon honey
- 2 teaspoons toasted sesame oil
- 2 tablespoons fermented black bean paste (or substitute above)
- 2 tablespoons low-sodium soy sauce
- 2 teaspoons rice vinegar
- Freshly ground black pepper

## For the satay and noodles

- 12 ounces fresh or frozen snow peas
- 1 small bunch cilantro
- 2-inch piece ginger root
- 1 teaspoon minced jalapeño pepper
- 1/2 to 3/4 cup chopped scallions (from the salad bar), or 9 scallions, chopped
- 2 tablespoons toasted sesame oil
- 2 tablespoons water
- 3/4 cup orange juice
- 12 ounces beef tenderloin or strip steak
- 8 ounces thin rice stick noodles
- 3 cups shredded carrots (from the salad bar)
- 1/4 cup roasted unsalted peanuts, chopped

## Directions:

For the sauce: Crush the garlic clove and place in a small bowl. Stem, seed and finely mince the jalapeño pepper (reserving 1 teaspoon for the satay and noodles) and add to the bowl, along with the honey, toasted sesame oil, fermented black bean paste, soy sauce, rice vinegar and black pepper to taste. Whisk together to form a hoisin sauce, then place 2 tablespoons of the sauce



in the bowl of a food processor. Cover and refrigerate the rest for another use (up to 2 weeks).

For the satay and noodles: Fill a medium saucepan two-thirds full with water; bring to a boil over high heat. String the snow peas.

Pluck enough cilantro leaves to yield 1 1/2 cups and add to the sauce in the food processor. Peel the ginger, then grate to yield 1 tablespoon and add to the food processor along with the reserved teaspoon of jalapeño pepper, the chopped scallions, sesame oil, water and orange juice. Process for about 30 seconds, then use a spatula to scrape down the sides of the bowl and process for 30 seconds or longer to form a smooth dressing. Transfer 1 tablespoon of the dressing to a small bowl.

Position an oven rack 4 to 6 inches from the top broiling element; preheat the broiler. Have several metal skewers at hand (do not use bamboo skewers). Have ready a broiler pan, or line a baking sheet with aluminum foil.

Cut the beef into thin, equally sized slices. Thread all the pieces onto the

skewers, then brush the meat on all sides with the tablespoon of dressing in the bowl. Place the filled skewers on the broiler pan or lined baking sheet and broil for 2 minutes, until browned, then turn over the skewers and broil on the second side for 2 minutes or just

until cooked through.

While the meat is cooking and once the water has come to a boil, add the rice noodles and cook them for 2 minutes, stirring to separate, until they have softened. Use tongs to transfer them to a colander to drain. Once the water returns to a boil, add the snow peas and shredded carrots to the saucepan; cook for 1 minute, until crisp-tender, then transfer to the colander to drain (on top of the noodles is okay).

While the vegetables are cooking, coarsely chop the peanuts.

Toss the noodles and vegetables together to combine; divide among individual plates or wide, shallow bowls. Top each portion with 2 pieces of skewered beef, 2 tablespoons or more of the remaining dressing (in the food processor) and 2 teaspoons of the chopped peanuts. Serve immediately.

## Recipe Source:

Adapted from “The Complete Idiot’s Guide to Eating Clean,” by Diane A. Welland (Alpha, 2009).

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# St. Ed's boys soccer team set for long-term success

BY RON HOLUB  
CORRESPONDENT

Under the direction of Head Coach William Keating, the 2009-10 varsity boys soccer team at St. Edward's promises to contribute yet another recipe to the cookbook for building and sustaining a very successful high school sports program.

This current edition will strive to uphold a winning tradition that most recently produced district championships in each of the past two seasons in addition to four straight regional semifinal appearances dating back to 2005-06. Keating's teams compiled a 61-15-6 record over that four-year period.

With a rain soaked 9-1 victory over Masters Academy on Dec. 18, the Pirates closed out the 2009 portion of their schedule undefeated in six district outings. Two losses against powerful non-district opponents brought the overall slate to 6-2.

The profile of this team exposes the overwhelming advantage of reloading over rebuilding. Quality, well-coached athletes have advanced through the ranks annually, giving sustenance to long-term prosperity. Keating averted a massive decimation of the ranks this time around when just two seniors - key starters from a year ago - departed for college. Meanwhile, nearly a score of underclassmen gradually matured and have eased into seasoned leadership roles.

"We obviously had two very big holes to fill coming into this year," Keating explained, referring to the graduation of leading scorer Bryan Baker and star defender Nelson Juste. "But we also knew we had a very strong team with plenty of talent and experience returning after our second straight district title."

The varsity roster this year has a nice mixture of seven seniors, eight juniors and seven sophomores. Sixteen district championship veterans and several key newcomers have kept the engine fine-tuned.

"We were fortunate to have (junior) Jon Alerte transfer to our school. He has fit very nicely into our defensive alignment," Keating said, before adding a comment about character. "Alerte is also a lacrosse player, a musician and a genuinely well-rounded young man."

That left one more gap in the starting lineup.

"Eric Majcher has stepped into a starting role on our defense and he's really made a difference," the coach continued. "He transferred in last year as a junior and didn't come out for soc-



St. Edward's Matt Becker makes a break away during the first half of a 9-1 win over Master's Academy.  
Photo: Tom McCarthy Jr.

cer, but he did very well in our tennis program. He's a very accomplished athlete."

The holes left by Baker and Juste were plugged, but by no means symmetrically.

"Even though we lost one offensive player and one defender, we have actually filled those slots with two defenders," Keating added. "We always try match our system of play to the capabilities of our personnel."

The tinkering didn't end there, but Keating refined the knack for making the necessary adjustments during his 17-year coaching tenure at St. Ed's. "It's been kind of an interesting challenge this year," he revealed. "We have changed the look on the field pretty dramatically from last year."

Three midfield and backline defenders were moved forward to add punch to the offense. For senior Michael Ioppolo and juniors Dillon Benson and Fedner Juste, the transition was a matter of personal preference. Their considerable offensive talents were kept under wraps in the past when they were called upon to shore up the defense. With Baker gone, Keating recognized that it was right time to turn them loose and let them attack.

The burden of lighting the scoreboard was equally distributed through the first eight matches. Benson tops the leader board with six goals, while Juste, Tarek Hussamy and Will Peckham are right behind with five each. Ioppolo and Timmy Smith tallied twice. Five others rippled the net on one occasion.

The goalkeeping tandem of junior Christian French and sophomore Oliver Wilkey dialed up four shutouts and

goal for district championships.

As the season wears on, Keating has some other restructuring plans up his sleeve based on using the athleticism and versatility his players have honed at St. Ed's and on club and elite soccer teams. "They're experienced and they're coachable," he said. "They love the game. They love the challenge of playing different positions and even playing in different systems that can take advantage of their diverse abilities."

The Pirates are poised to advance beyond district championships and regional semifinals. They have been on the cusp of the elite echelon and can taste a breakthrough. A regional semifinal win punches a ticket to the round-of-eight for the state title.

"I'm very pleased, very positive," says Keating. "Our goal of playing for the state championship is not unrealistic. After losing a dominant player (Baker), we're a different team."

"And we might even be a better team. A third straight district title is an objective, but getting to the final four is the real target."

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## Living

# Petite agaves: Wonders for patios and small gardens

DEBRA LEE BALDWIN  
LOS ANGELES TIMES

Don't assume that the enormous, wickedly fanged *Agave americana* — better known to some gardeners as the century plant — is the only agave around.

The genus offers hundreds of choices, and some of the most interesting are boutique agaves — petite selections perfect for patio pots and small gardens.

Native to arid regions of the Southwest and Mexico, agaves grow effortlessly in hot climates like those of Southern California and Florida. The fibrous leaves of these low-water plants form a rosette that can resemble an artichoke, pincushion or fountain.



The agave Joe Hoak, centerpiece of the pot pictured at top, which has 2-foot green, cream and yellow leaves.

a mature century plant. The nursery now ships thousands of Blue Glow agaves worldwide, with the strongest demand in Europe, Japan and Australia.

Blue Glow has stiff, tapered, blue-green leaves with margins that glow ruby-red when backlit. The plant is stunning in a red pot that complements the leaf margins. In silhouette, it resembles a bouquet of knives.

"Its form is architecturally perfect," says Heather Hunter May, owner of Rancho Tissue Technologies, a Rancho Santa Fe lab that assists the nursery with plant development.

May is working with Kelly Griffin, Rancho Soledad Nurseries' plant hybridizer, to create a version of Blue Glow with darker leaves. (There's also a brighter Green Glow, but it has yet to



The Queen Victoria agave, *Agave victoriae-reginae*



The gypsum century plant, *Agave gypsophila*, whose silvery leaves twist and curl.

Though sharp, spiky leaves on many agaves seem to say "keep away," soft-leaved varieties do exist, including

some that are relatively small. Five years ago, Rancho Soledad Nurseries north of San Diego introduced Blue

Glow, an agave that grows to about 2 feet in diameter — diminutive compared with the 6- to 12-foot spread of

be produced in quantity.)

"Blue Glow is a cross between two species that would never meet in the

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**Quadricolor**, a type of *Agave lophantha*. Its dark green leaves have pale yellow edges and a center stripe of light green. Spikes are dark red.

wild," Griffin says. "One is from the mountains of Sonora, the other from cliff tops in Jalisco."

Griffin goes on plant-hunting expeditions every year. Rarely does he run across an agave in the wild that is beautiful or novel enough to be a hit with consumers — hence the need to create cultivars. But hybridizing agaves is neither quick nor easy. Agaves take seven to 15 years to bloom, so he has a long wait before any plant will produce seeds. Then once an agave blooms, it dies.

"So if you use agaves with a propensity to flower," he says, "you'll get offspring with the undesirable trait of dying early."

But once Griffin manages to breed a great agave, it can be replicated by tissue-culture, each young plant a replica of its parent.

Last year Griffin hiked steep, rocky Huasteca Canyon in Monterrey, Mexico, in search of a soccer ball-sized green agave. Its botanical name, *Agave albopilosa*, roughly translates to white-haired. "It has what look like balls of

white cotton on the leaf tips, which the plant uses to pull in moisture and to shade itself," Griffin says. "It's a really unusual small agave, perfect for the home garden."

He expects Rancho Soledad to have young *Agave albopilosa* plants available for purchase as early as 2011.

In the meantime, most nurseries with a good selection of succulents have boutique agaves. Some worth considering (and all hardy to several degrees below freezing, unless otherwise noted):

**Queen Victoria agave**, *Agave victoria-reginae*. Dark green, wedge-shaped leaves are outlined in white with black terminal spines. It grows about a foot tall and 18 inches wide. The variety called Compacta is spherical; Golden Princess has yellow stripes.

**King Ferdinand agave**, *Agave ferdinandi-regis*. It's similar to *victoria-reginae* but has fewer and larger leaves and is blue-gray with chalky white lines.

**Gypsum century plant**, *Agave gypsophila*. It's not so petite, growing 2 to 3 feet in diameter, but the silvery gray leaves twist and curl for an unusual look. They appear to be trimmed with pinking shears. New cultivars with even wavier leaves are being developed. It's susceptible to frost, so it needs protection at 32 degrees.

**Joe Hoak**. Two-foot-long leaves are green brushed with cream, with leaf margins that are yellow.

**Kichijokan**. A compact rosette grows to about 2 feet in diameter with blue leaves and brown teeth.

There is also a striped variety.

in cream. Its maximum size is usually 4 inches tall by 6 inches wide.

**Thread-leaf agave**, *Agave filifera*. Slender leaves have white threads that curl away from the edges. Most are 1 1/2 to 2 feet in diameter.

Once you've chosen the right plant, give it the right care. Plant it in soil that drains well. Use bagged cactus mix or amend potting soil with one-half to one-third perlite or pumice.

Agaves can rot in soggy soil, so let them go nearly dry between waterings. Make sure the location has good air circulation and a minimum of four hours of sunlight daily.

To protect yourself and others from impalement, blunt spines by snipping



**Blue Glow**, a popular hybrid with fiery-edged foliage.

**Quadricolor**, a type of *Agave lophantha*. Dark green leaves have pale yellow edges and a center stripe of light green. Spikes are dark red.

The plant grows to about a foot in diameter.

**Cream Spike**, a type of *Agave parryi*. Stout, triangular green leaves are edged

off an eighth-inch of the leaf tips.

Last but not least, don't sever an agave's flower spike to prevent the plant from dying. Accept the inevitable and enjoy the show.

Baldwin is the author of "Succulent Container Gardens," due out this month, as well as the 2007 book "Designing With Succulents."

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# Real Estate

## Renovation brings new life to John's Island condo

BY LISA ZAHNER  
STAFF WRITER

With John's Island celebrating 40 years of being the barrier island's largest highly coveted address, it's natural that some of the residences built in the 1970s and 1980s don't have all the features and upgrades now standard in new construction. But families love the John's Island location and lifestyle so much that they're investing in major renovations to offer a new generation of

after they lived there a while, they thought of many other things that could be accomplished in a condo renovation. The Conroys had visited John's parents at their John's Island home since 1992 and eventually followed them to Vero Beach and to John's Island.

"When we came down we looked at other areas and John's Island had something different from the rest," Conroy said. "It was special."

It was the whole package that drew them to John's Island, from the beach club to the friendly people,

renovating another condo as a speculative venture.

Conroy said he chose the unit at 900 Beach Road, #281, because of the spectacular ocean view and the fact that it has a large deck off the master bedroom. He said the underground parking space and private, secured storage unit were also features he thought would be popular with buyers. Those were all things he wouldn't think of changing, but there was a lot about the interior of the condo that could benefit from a facelift.

The Conroy team closed on the unit

With more than 25 years of experience, Roseland has served as lead architect for 14 years with the Vero Beach firm, Clemens Bruns Schaub Architect and Associates, prior to establishing Architect Roseland P.L. He has worked on projects in Florida and the Caribbean, including more than 50 homes in Windsor and John's Island.

Roseland was under some tight time constraints because John's Island only allows construction in its condominium buildings between May and October, and the Conroys



**BEFORE:** The original floorplan of the condo had a small kitchen off the entry hall and an oversized great room.

residents more choices and amenities within the walls of the original buildings.

John Conroy and his wife purchased and remodeled their condominium at John's Island in 2006, but

abundant social activities and the three championship golf courses. So when he wanted to further invest in the community, John Conroy made a business proposition to his father, William, about partnering in reno-



**AFTER:** As a major part of the remodel, a media room was added and the kitchen expanded to include a stylish and functional island with lots of storage and seating for casual dining.

in March 2008 and hired Vero Beach-based architect Nicholas Roseland to come up with a design that would make the best use of every inch of the 2,600 square-foot residence.

wanted to get the unit renovated and on the market as soon as possible.

"We had a lot to do in a short period of time," Roseland said. "Indian River Project Management was the



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# Real Estate



**BEFORE:** The old kitchen was dated and didn't take advantage of the condo's breathtaking ocean views. It did not lend itself to informal gatherings.



**AFTER:** The new kitchen is the heart of the renovation and now allows for elegant entertaining around an expansive island where guests can congregate.

construction company. The owner, Steve Kovaleski did an excellent job of working within the tight time constraints to have the project completed by the October deadline."

The original floor plan was a traditional kitchen with an oversized great room area and three bedrooms with en-suite baths. Following the direction of today's new construction, Roseland took some of the great room space and expanded the kitchen, with gourmet features and a functional island for working and casual dining.

"The old layout had the kitchen buried deep in the middle of the unit with virtually no view. Since everyone tends to congregate in the kitchen, I moved it forward and opened it up to the dining and living room," Roseland said. "As a result, the kitchen now has a wonderful view of the ocean."

Roseland also added a fully-wired media room which doubles as a study, and a powder room so guests no longer have to use the private bath attached to the third bedroom.

One of the things that made this remodel tricky was that Roseland devised a plan to increase the ceiling height from eight feet to nine feet and all the interior doors from six feet to eight feet, creating a more expansive feel to the space. This fulfilled Conroy's desire to open the unit up, but required the relocation of ductwork.

"To me, what makes the place a lot more livable is the high ceilings, it brings a lot more light into the space and give a bigger, more open feel," Conroy said. "I think one idea of the new construction is that it brings the outside in whenever possible and

CONTINUED ON PAGE 72

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# Real Estate



The remodel afforded the creation of storage space off the kitchen.



The remodel created a powder room for guests that was not inside a bedroom.

CONTINUED FROM PAGE 71

that fits peoples' lifestyles."

Conroy was fascinated with the problem-solving aspect of completing a renovation.

"When you remodel a condo, you can't just go knocking down walls," Conroy said. "You might have

plumbing or electrical in those walls that goes to the neighbor above or below you. Luckily I had some experience renovating a couple of homes in Connecticut and also experience renovating condominiums."

Roseland agreed that condo remodeling can be a logistical challenge, but that the limitations just

forced him to be even more creative in the design.

"I'm actually quite intrigued with this type of project. It's easy to assume that after gutting the entire unit you can design the plan however you'd like, but that's not always the case. The existing utilities that pass from floor to floor, between the units, are a major challenge that has to be taken into account," he said.

"I've met condo owners who have had designs that had to be totally scrapped after their unit was gutted and they discovered that the proposed layout conflicted with the existing utilities. That kind of mistake is unforgiving when construction has to be completed in just a few months," Roseland said. "You have to know where every utility line is located and how you're going to con-

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# Real Estate



The upgrades included adding a combination study/media room.



A bathroom was upgraded to take advantage of the views.

tend with them as you're working out your design. Innovative designs are the goal and they are possible as long as you have creative solutions to the constraints you'll encounter."

On reason for taking on the project, in addition to having a good investment, is that Conroy said he revels in the excitement of seeing a project come together.

"It was a lot of fun, I happen to enjoy the construction and seeing all of the things getting done," he said.

Conroy describes the understated decor in the condo as "casual elegance," with the dark wood moldings and accents and muted earth tones, from the Travertine floors to the honed granite kitchen countertops and the Carrara marble in the bathrooms.

Roseland said designing a spec home is slightly different than designing a living space around the habits and lifestyle of the end user of the space.

"For me, design is a collaborative

process with the client. I ask a lot of questions, listen intently, and then produce a design based on the client's needs, desires and living patterns. Of course with a spec project, the client hasn't entered the picture yet, so you design a layout and use products and finishes that you hope will appeal to a broader market," he said.

Despite the fact that they would probably never live in the condo, Roseland said the Conroys took care to make choices that would appeal to the high-end buyer they are trying to attract and to make that buyer happy with the home in the long term.

"A speculative built project is typically built utilizing contractor-grade materials. That was not the case with this project. At the recommendation of David Ashcroft with John's Island Real Estate Company, the Conroys stepped up and provided top of the line materials, appliances, plumbing fixtures and other amenities."

The condominium is listed

with John's Island Real Estate for \$2,295,000. Annual maintenance fees are \$16,641, which include the convenience of an on-site maintenance person at the building and weekly walk-throughs of the condo during the owner's absence. Each building has its own condo associa-

tion and the 900 Beach Road building is designated pet friendly.

The unit can be rented out, but there is an approval process and a 60-day minimum lease period for renters. Membership in the John's Island Club and golf facilities is a separate arrangement.

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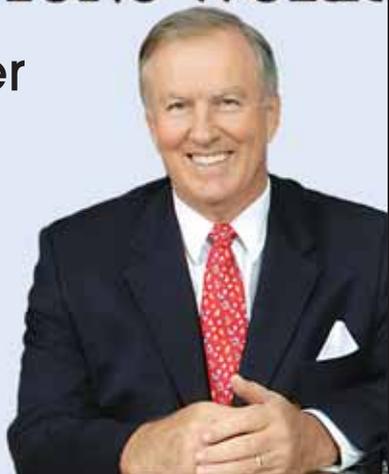
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# Calendar

## JANUARY

### January 4 - 30

The Artists Guild Gallery presents A Natural View, works in watercolor by award-winning Vero Beach Artist Lillie Taylor. Free opening reception on Friday, January 8 from 5 to 7 p.m.

### January 5 - 30

Gallery 14 presents FLORIDA: Faces and Places – Interpretations by Gallery 14 Artists; 10% of sales Jan. 7 to 9 will be donated to Quail Valley Charities. Free opening reception on Thursday, January 7 from 4:30 to 7:30 p.m.

### January 14 - 24

The comedy, Sin, Sex and the CIA will be performed at the Vero Beach Theatre Guild. 562-8300

### January 15- 17

Art by the Sea, an exhibition and sale of artwork by members of the Vero Beach Art Club and the Vero Beach Museum of Art, held at the Vero Beach Museum of Art. Reception 5 – 8 p.m. January 15 and show 10 a.m. – 5 p.m. January 16-17 are both free and open to the public. 231-0303 or www.VeroBeachArtClub.org

### January 16

Race for The Source, 5K Run/Walk at Riverside Park. 1 mile fun run/walk at 8 a.m.; 5K race at 8:30. \$20 pre-registra-

tion or \$25 race day. 569-7364 or www.iamthesource.org

### January 16

See 30 life-sized dinosaurs in a whole new light at Dino Nights at McKee Garden, 6 to 8 p.m. Adults \$9, seniors \$8, children \$5, members free. 794.0601 or www.mckeedgarden.org

### January 17

Indian River Symphonic Association presents the Brevard Symphony Orchestra under the direction of Christopher Confessore, 7:30 p.m. at the Community Church of Vero Beach. The Singin' and Swingin' themed Pops Concert features vocalist Michael Andrew. 778-1070

### January 19 - 31

Jacques Brel Is Alive and Well and Living in Paris, a musical based on the music, lyrics and commentary of Jacques Brel, at Riverside Theatre's Waxlax Stage. 231-6990

### January 20

Travel with the Vero Beach Museum of Art to the Boca Raton Museum of Art for two exhibits, The Magical World of M.C. Escher and Mary Cassatt: Works on Paper. Lunch at Max's Grille, Mizner Park followed by Chemical Imbalance: A Jekyll and Hyde Play at the Caldwell Theatre Company. Tickets \$210 or \$180

for ASFTA members. 231-0707 ext 109

### January 20

Vero Beach Museum of Art Distinguished Professor Series - Brown University, Richard Fishman, M.F.A., "The Power of Imagination and Collaboration: The Elm Tree Project." 2 p.m., \$15 members, \$20 non-members. 231-0707, ext. 136

### January 23

Golf Antiques and Collectibles Show and Sale, with dealers from the International Golf Collectors Society and free appraisals by former Golf Roundup owner Bob Stevens. 9 a.m. to 3 p.m. at Sandridge Golf Course.

### January 23

The Emerson Center Speaker Series presents David Brooks, author and New York Times columnist. 778.5249 or www.theemersoncenter.org

### January 23

The 8th Annual Sporting Clays registered shoot at the Quail Creek Plantation in Okeechobee to benefit Sun-Up of Indian River. \$125 includes ammunition. 770-6626

### January 25

Bridge for Kids at Bent Pine Golf Club to benefit the Children's Home Society. 489-5601 x 261

### January 25

Top Chef Challenge Qualifying Event, 6 – 8 p.m. at Pointe West to benefit the Homeless Family Center. \$30 per person. Top five chefs will move on to the main Top Chef Challenge on February 22nd. Tickets for the two-evening package are \$195. 567-5537

### January 28

Samaritan Center Annual Dinner "Give From the Heart" honoring Robert and Eleonora McCabe, 6 p.m. at Holy Cross Church Parish Hall. Tickets \$125. 770-3039

### January 30

Indian River Regional Science & Engineering Fair public viewing, 12 to 1 p.m. at Gifford Middle School. 564-0034

### January 30

"Extinct" Motor Car Exhibition at McKee Garden with 30 classic cars. Adults \$9, seniors \$8, children \$5, members free. 794.0601 or www.mckeedgarden.org

### January 30

The Indian River Symphonic Association will present a concert by the Moscow State Radio Symphony Orchestra with Music Director Alexei Kornienko and Guest Conductor Robert Cole featuring pieces by Rimsky-Korsakov and Stravinsky, 7:30 p.m. at the Community Church of Vero Beach. 778-1070

### January 30

Viva Las Vero IV Casino Night 6:30 p.m. at the Vero Beach Elk's Lodge to benefit

Hibiscus Children's Center, Saturday. Tickets \$50. Call Angela Astrup 978-9313 x 313

### January 31

The Vero Beach Art Club presents Art in the Park - Outdoor Art Exhibit & Sale, 10 a.m. to 4 p.m. at Humiston Park on Ocean Drive. 231-0303 or www.VeroBeachArtClub.org

### January 31

Atlantic Classical Orchestra Chamber Music Series at the Vero Beach Museum of Art's Leonhardt Auditorium. A Russian Program of Prokofiev, Stravinsky, and Tchaikovsky featuring Leonid Sigal, violin and Kimball Gallagher, piano. 231-0707

## FEBRUARY

### February 1

Bridge in the Garden at McKee Botanical Garden with catered lunch. \$65 per person or \$100 per patron includes lunch. 794.0601

### February 3

Atlantic Classical Orchestra presents Strauss Tanzsuite, Sans De la Liberation de las Formas and Beethoven Symphony #6 "Pastoral". 8 p.m. at the Waxlax Center for the Performing Arts at St. Edwards School. (866) 310-7521 or www.acomusic.org.

### February 3

Vero Beach Museum of Art Distinguished Professor Series - Skidmore College, Erica Bastress-Dukehart, Ph.D., "Sextants, Sails, Maps, and Muskets: Marine Technology in the Age of Exploration." 2 p.m., \$15 members, \$20 non-members. 231-0707, ext. 136

### February 5

One Night with the King of Rock-n-Roll, an Elvis Tribute with Chris MacDonald performing to benefit the Vero Beach High School Orchestra and Vero Beach Rotary Sunrise charities 7:30 p.m. at the VBHS Performing Arts Center. Tickets \$25 and \$35. 564-5537

### February 4 - 21

Riverside Theatre presents 42nd Street, one of Broadway's longest running musicals, on the Stark Mainstage. 231-6990

### February 6

Saturday in the Park with Authors and Artists, 9 a.m. to 2 p.m. on the grounds of the Heritage Center.

### February 6

Second champagne reception in the Love of Literacy Author Series, 3 to 5 p.m. at the Indian River Shores community room features Stephanie Keating, co-author with her sister Barbara Keating of A Durable Fire and Blood Sisters. 778-2223

### February 6

Jazz at Noon with the Johnny Varro Swing 7 at the Vero Beach Yacht Club, doors open at 11 a.m.; concerts start at



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# Calendar

12:30 p.m. 234-4600 or  
www.tjazzsociety.org.

**February 6**

Tango y Tapas, is the theme for this year's annual gala fundraiser at the Vero Beach Museum of Art. Tickets \$500. 231-0707

**February 6 - 7**

Gardenfest! hosted by the Garden Club of Indian River County returns to Riverside Park, 9 a.m. to 5 p.m. Saturday, 9 a.m. to 4 p.m. Sunday. 567-4602

**February 8**

Riverside Theatre's Distinguished Lecturer Series features political analyst Karl Rove, at 4 p.m. and 6 p.m. on the Stark Mainstage. 231-6990

**February 9**

The Indian River Symphonic Association will present a concert by the Detroit Symphony Orchestra under the direction of conductor Leonard Slatkin, 7:30 p.m. at the Community Church of Vero Beach. The concert includes pieces by Mennin, Barber and Brahms and features guest cellist Sol Gabetta. 778-1070

**February 10**

Vero Beach Museum of Art Distinguished Professor Series - University of Virginia, Peter Onuf, Ph.D., "Jefferson and Democracy: The Implausible Democrat." 2 p.m., \$15 members, \$20 non-members. 231-0707, ext. 136

**February 11-12**

Two-day seminar led by Arthur Blumenthal, Ph.D., Director Emeritus of the Cornell Fine Arts Museum instructs, How to Look at Art at the Vero Beach Museum of Art. 231-0707

**February 12**

Rockin' Vero Beach "Under a Brocade Sky," to benefit the Children's Home Society, 6 pm at the Elks Lodge. Tickets \$200. 772-344-4020 x 261

**February 13**

Fourth Annual 5K Race/Walk Love for Literacy to benefit Literacy Services of Indian River County, 8 a.m. at Pointe West. \$15 advance, \$25 day of event. 778-2223

**February 13**

Inspired by Love Dinner with guest speaker Tony Campolo at the Community Church of Vero Beach to benefit Haiti Partners (formerly Beyond Borders). 539-8521 or [www.haitipartners.org](http://www.haitipartners.org)

**February 13**

The Emerson Center Speaker Series presents Bob and Lee Woodruff, co-authors of the 2007 best-selling In an Instant and known for their work on ABC World News and Good Morning America. 778.5249 or [www.theemersoncenter.org](http://www.theemersoncenter.org)

**Solutions from Games Pages in January 1<sup>st</sup>/2010 Edition, Issue 1**

4	7	1	8	2	5	9	6	3
6	3	9	7	1	4	5	2	8
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A	S	S	E	T	B	E	T	S	O	R	E	S	A	S	T				

Sudoku Page 50

Sudoku Page 51

Crossword Page 50 (GO TEAM GO)

Crossword Page 51 (PUZZLE PARTY)

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# **Service Directory**

**Classifieds**

# Real Estate

## Featured Real Estate Sales on the Barrier Island: Dec. 24 to Dec. 30, 2009



The final beachside sale of the year in the million-dollar range took place on December 30<sup>th</sup>, when a waterfront home in the Moorings overlooking Porpoise Bay closed for \$987,500.

The renovated residence at 1910 Cutlass Cove Drive, with not one but two boat lifts, had been on the market for more than a year, and was originally listed at \$1.375 million. The asking price was reduced this past October to \$1.195 million.

The seller of the home was represented by Guerdon H. Sauter of The Moorings Realty Sales Company. The buyer in the transaction was represented by Jane Schwiering, one of the broker owners of Norris and Company.

### Single Family Residences and Lots

Subdivision	Address	Listed	Original Asking Price	Sold	Selling Price
MOORINGS SEASONS	855 STARBOARD DR.	11/10/2009	\$495,000	12/30/2009	\$455,000
	9195 SPRING TIME DR	10/22/2008	\$595,000	12/30/2009	\$500,000

### Townhomes, Villas and Condos

Subdivision	Address	Listed	Original Asking Price	Sold	Selling Price
PORPOISE BAY VILLAS	300 HARBOUR DR. #203A	11/2/2009	\$435,000	12/30/2009	\$435,000
BAYOU CONDO	600 RIOMAR DR #6	10/5/2009	\$335,000	12/28/2009	\$300,000

-Data from MLS

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**807 PEMBROKE CT—COURTYARD LIVING**  
3BR/Office/4.5BA residence includes a separate 1BR/1BA cabana. Spectacular lake and golf views. **\$995,000 New Listing**



**931 ORCHID PT WAY—COURTYARD LIVING**  
Lovely 4BR/Study/3BA residence includes separate 2BR/1BA guest cabana. Intracoastal access via kayak/canoe. **\$1,250,000 New Listing**



**10 BEACHSIDE DR, #201—3,810 A/C SQ. FT.**  
Spectacular 3BR/Study/4BA residence with custom finishes, elegant stone terrace with summer kitchen and ocean views. **\$2,350,000**



**609 HERON PT COURT—GOLF/LAKE ESTATE**  
5BR/Study/6.5BA residence includes 2BR/2BA guest cabana with exceptional lake and golf views. **\$3,595,000 New Home**



**281 SEABREEZE COURT—GOLF ESTATE**  
Newly constructed 4BR/Study/5.5BA, two-story residence on estate-size homesite with picturesque views. **\$3,175,000 New Home**



**920 ORCHID PT WAY—LAKEFRONT ESTATE**  
Exquisite 3BR/Office/4.5BA estate enjoys lush views of sparkling lake and 3rd green. Delightful outdoor living. **\$2,050,000 New Listing**



**906 ORCHID POINT WAY—GOLF ESTATE**  
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