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**Riverside Theatre's big gamble on  
'42nd Street' pays off. P18**

**Vascular surgeon becomes new  
IRMC chief of staff. P26**

**Artists Guild finds new home  
in old downtown. P20**

## 32963 Insider

### Piper sees storm clouds clearing

Piper Aircraft, Vero's leading private employer, seems to be pulling out of last year's sales nosedive.

Piper CEO Kevin J. Gould told reporters at last week's Singapore Airshow that the company anticipated delivering 50 per cent more aircraft this year than it did during 2009, and sources suggest his forecast may be conservative.

As a result, Piper in recent weeks has begun recalling some of the hundreds of workers laid off during the 2009 crash of the general aviation market. The production staff has been back on a regular 40-hour week since the first of the year, and the week-long furloughs employees periodically endured in 2009 seem a thing of the past.

What's more, Piper even ran a large help-wanted ad in last Sunday's daily newspaper (their reporters seem to have missed it) seeking skilled trade workers for a variety of positions.

"In anticipation of increased manufacturing demand in the second half of 2010, we are seeking to build a pool of qualified potential employees," said Steve Johnston, Piper's Vice President of Human Resources. He emphasized, however, that "Piper will recall qualified former employees before we hire off the street."

## Barrier island beach replenishment project One ugly surprise after another



Photo: Tom McCarthy Jr.

BY LISA ZAHNER  
STAFF WRITER

Not only does the timeline for renewing the northern island beaches keep getting longer.

Not only does the number of trucks filled with sand that will be pounding across the Wabasso Causeway – at a rate of one a minute, ten hours per day, even on Saturdays and Sundays – keep getting higher.

Not only does replenishment of these beaches keep getting costlier in million-dollar increments.

Now, the really great news is that the two popular northern beaches – Wabasso Beach Park and Golden Sands Park

– have been closed for the remainder of the winter season so the trucks can have unencumbered access to the beach.

And for those who love how local government works, none of these things – including the need to close public access to the beaches for months – was disclosed to the public when the Indian River County Commission voted unanimously to choose sand trucking over offshore sand pumping a few months ago.

The gates are already locked tight and the signs proclaiming "beach closed" and "no trespassing" are on order. Commissioner Joe Flescher, who represents the District 2 area which is receiv-

ing the trucked-in sand, met with constituents last Friday morning to answer questions about the closing of Wabasso Beach and Golden Sands parks during the height of tourist season.

"Quite frankly, we knew this was going to happen, but we didn't know exactly when," he said.

Though the county may not have been explicit about its intentions to close both beach parks for extended periods, Flescher said the parks were announced as staging areas and that it should have been obvious that heavy equipment and the beach-going public could not safely coexist during construction.

CONTINUED ON PAGE 4

## Referendum could put Vero out of the electric business

BY LISA ZAHNER  
STAFF WRITER

Growing impatient with the City of Vero Beach's operation of its electric utility, a group led by former City Councilman Charlie Wilson is preparing to launch an effort to put the electric question to a vote.

Their plan, announced during an hours-long City Council meeting last week that resulted in little new information about the current electric con-

tract, would see a referendum placed on the city ballot this coming November which if approved by city voters, would force Vero into the sale of the utility.

Wilson challenged the City Council to take the initiative to place the item on the ballot asking whether or not Vero residents want the city to sell the power utility or to continue providing electric service.

No council member imme-

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Photo: Tom McCarthy Jr.

How Vero restaurateurs spend Valentine's Day. Story, INSIGHT, Page 30

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## Referendum

CONTINUED FROM PAGE 1

diately stepped up to the challenge.

Wilson gave them a two week deadline, after which, should the city not begin the process of approving a ballot initiative, he will lead a petition drive.

“It’s a very different place we had here than we had in November, and some people don’t think it’s good, but I think it’s good,” he told the council. “It’s clear that the council will not -- and the staff certainly will not -- succumb to the will of the voters, so as a result, Statute 166 will allow a referendum to go on the ballot.”

Vero old timers might remember that the city voters approved a referen-

dum to sell the utility to Florida Power & Light in 1976, but federal officials disallowed the sale to prevent Florida Power and Light from monopolizing the Florida electric market.

That concern is believed to no longer be an impediment to such a sale.

### Electrifying the ballot

Based on the number of registered Vero voters for the last general election, Wilson and his followers must collect 1,060 signatures from voters who reside within the Vero city limits. Petitions must be submitted to Supervisor of Elections Kay Clem at least 100 days prior to the election.

Wilson said he doesn’t want to take any chances in case the city challeng-

es the language, or there are issues with any of the signatures. He has been meeting with volunteers this week and plans to organize a rally to collect the signatures in one day, sometime in March.

“The plan is to get 100 volunteers to collect 10 signatures each, to meet in a central location for a rally and send them out all over the city collecting signatures,” Wilson said.

As far as a timeline goes, Wilson said February is research month. He has met with an attorney to review the language of the proposed petition and had numerous meetings with city and county officials about the process.

He’s also assembling a board of directors for an organization called

“Operation Clean Sweep,” which will run the referendum campaign and also recruit and support candidates for the four City Council seats up for grabs in November.

Incumbent County Commissioner Joe Flescher, whose county seat Wilson is now seeking in the November election, said he supports allowing city voters to have a say on this important issue.

“I believe the city electric customers are paying a premium as well as the citizens of the local area are for the service,” Flescher said. “If the people have exhausted all other possibilities, I support anything that will reduce those prices.”

City Manager Jim Gabbard would not take a telephone call from 32963 asking for a comment on the proposed referendum.

### Could this actually work?

To get an idea what this initiative would take to succeed, Vero Beach 32963 asked people involved in and knowledgeable about Indian River County politics and grassroots efforts.

Carole Jean Jordan joined a Republican women’s group in 1973 and has been a force in local, state and national politics ever since. Currently the county’s Tax Collector, Jordan has served as chair of the Republican Party of Florida and on the Republican National Committee. A city resident for nearly 40 years, Jordan also knows a little bit about Vero politics, being married to former Mayor Bill Jordan.

“It certainly can get people excited,” Jordan said. “If something of great interest is on the ballot, it can turn out the vote -- but you may have a no vote.”

This is not the first time a city issue has caused everyone in Indian River County to take notice, according to Jordan. She said Vero issues have always dominated county politics.

In her memory, Jordan said she hasn’t seen an issue bubble up and boil over in Vero politics since the City Council approved the construction of The Spires condominiums on Ocean Drive.

“After that, the whole City Council changed,” she said.

Jordan said the city’s utility crisis has spilled over into her own office at the county. As tax collector in charge of tags and licenses, she sees people every day trying to adjust their lives around their efforts to keep the lights on at their homes and businesses

“The utility issue has people very passionate because it’s so expensive and especially difficult on people with fixed incomes,” she said. “We’ve seen people turning in vehicles or giving them to their kids because they can no longer afford a vehicle.

“It’s a shame that it’s gotten to this point, that some of the issues haven’t

been taken care of at this point,” she said.

But enthusiasm and even anger, according to Jordan, is not enough to get the ballot initiative through and to make it stick. She cautioned that many such efforts have been thwarted because they’ve been found to be unconstitutional, so the language has to be crafted in a way that will hold up to legal challenge.

With four City Council seats up for election this fall, two county commission races, a U.S. Senate seat and the governor’s mansion all up for grabs, political armchair quarterbacks have quite a year set out for them in 2010.

### Getting to the bottom of it

Referenda and amendments to the state constitution are generally at the bottom of the ballot and that is where political pro Jordan said voter education comes in.

“You have to make sure that people don’t just vote in the top few races and get tired of it and stop there; you have to pique their interest enough so they get all the way down,” she said.

That may be less of an issue in November than it would normally be, as the City of Vero Beach will already have a popular tax abatement initiative on the bottom of the ballot. This legislation would create incentives for businesses to locate in the city. Two state fair districting amendments will also be on the menu for voters.

“If you have the city election, the referendum and the amendment for fair districts on the ballot, that would definitely draw attention to that part of the ballot in the city,” she said. “I think it’s a fair and effective way to do it. The people should have a voice in this issue.”

Pam Director, a barrier island resident, recently headed up a petition campaign to collect 2,000 signatures in support of fair redistricting. Director was impressed with the idea of hosting a rally and collecting all 1,060 signatures in one day. The fair districting petition campaign lasted almost six months.

“The major thing is that it’s hard work and you really have to have some solid people who are not afraid to walk up to everybody and ask for their signature,” she said. “It’s hard to find those kinds of people, but once you assemble a good team, it’s a matter of getting out there and doing it. For us, not a single person said he wouldn’t sign.”

As Democratic State Committee-woman representing Indian River County, she will also coordinate the marketing efforts to get voters to mark “yes” for Amendments 5 and 6 in November. Director admits that her own home is on the FPL system, but says she has not been immune to the high rates as she and her hus-

band own a business in the city.

“We’ve felt it at our business with our office electric bills,” she said.

Director said she would be curious to find out how, logistically, the changeover would work, and that, when it dispatches volunteers out to forage for signatures, Operation Clean Sweep should have some ready answers for voters who ask tough questions. She said the fair districts issue was a fairly easy one to explain,

but the electric issue is more complicated, both politically and financially.

Councilman Brian Heady dismissed the idea of a referendum, contending Vero residents won’t vote against their financial interests. He noted that property taxes would rise sharply if the money skimmed from electric bills -- about \$8 million -- was not flowing into city coffers.

“I could see the customers outside the city voting for this, but I’m not

sure about city residents. Why would people vote for something that would make their taxes go up?” he asked shortly after hearing of Wilson’s plans.

Skepticism about the competency and motives of the city and the people running the city’s electric business, combined with prospects of 30 to 35 percent reduction in bills under another provider, may prove to outweigh the fear of higher property taxes.

## First crushes



It was a high class problem to have, but he handled it with ultimate grace. That’s how reunions go here on

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## Beach replenishment

CONTINUED FROM PAGE 1

"It would not be workable to keep the beaches open," he said. "I think that it was discussed during the planning of the project because there would be no capacity to have bathers on the beach."

Not even the local businesses yards from Wabasso Beach were notified in advance that the park would be closing for nearly three months.

"No, we haven't heard. I never heard anything about closing the park," said Greg Kingsley, manager of the Orchid Island Pizzeria. "About 20

to 30 percent of our business comes from people going to the beach."

Customers of the take-out restaurant also sometimes park in the beach parking lot, which is now a designated hard-hat area and completely off limits to all but construction traffic. Kingsley said he's concerned that people will use parking to sneak onto the beach at night, after the trucks and equipment stop running.

"Because of the high residential area, a lot of folks live in the project area and it's about impossible to keep people off the beach," said Michael Walther, principal of Coastal Tech, the county's engineer of record

on the project and overseer of environmental monitoring efforts.

Contractors are being required to keep the public at least 500 feet away from any area under active construction for safety reasons. Indian River Sheriff's Office Spokesman Deputy Jeff Luther said the parks will be on close patrol.

Plans for the beach closing were obviously not a newflash to management of Disney's Vero Beach resort, located directly south of the Wabasso Beach Park, which promises guests the "quintessential Florida beach experience."

The Disney folks must have had

some inside information, as they notified resort guests in a letter that the resort beach would be closed during construction. The beach in front of Disney closed Tuesday between the hours of 7 a.m. and 5 p.m., but guests were told they could still take an evening stroll after the shoveling stops.

The lack of beach didn't seem to matter to the northerners in Disney's Green Cabin Room Monday night gleefully escaping from up to two feet of snow. Exactly how Disney is explaining to European visitors to its Vero resort why they cannot visit the beach is far from clear.

Luther also said the Sheriff's Office would be keeping an eye on the dump trucks – up to one truck per minute, 10 hours per day, traveling the county's roads.

Originally, trucks were only scheduled to run on weekdays, but this past Monday, it was announced by Ranger Construction that they would be hauling and placing sand on Saturdays and even some Sundays, if necessary, to keep on top of the workload.

While the original plan was to spread out the truck traffic over several island bridges, local opposition quickly narrowed the choice of routes to the Wabasso Causeway.

Over the past few weeks, the county taxpayers have sunk deeper and deeper into the sand trap that is the latest beach renourishment plan, with the price tag doubling from the published \$7.27 million bid to a current total of about \$15 million including recently approved and pending change orders.

This summer, the county's budget office had estimated the project—which then was expected to involve offshore sand pumping like all previous replenishment project -- would cost \$19 million with money budgeted for the project coming up about \$6.5 million short. That suggests the county had about \$12.5 million set aside for the project, including \$4.68 million from the Sebastian Inlet Taxing District.

Then sand miners entered the picture. They were hailed as heroes for submitting bids of about half what off-shore dredging outfits normally charge. In turn, the off-shore companies lowered their bids dramatically.

Sand miners promised jobs to hundreds of unemployed truckers and construction workers, whom they hired to wave picket signs in the County Commission chambers the day the project came up for a vote.

In September, Beaches and Shores Preservation Committee Chairman Bill Glynn declared the decision to allow dump trucks to bring in about 482,000 cubic yards of sand to shore up the beaches from Treasure Shores Park south to the northern tip of

John's Island a "win-win" and said that barrier island residents should be "dancing in the streets."

Then reality set in. The first blow came when oceanfront residents heard that the amount of sand to be placed on the beach was being cut in half. Then there was a change of specifications, a redesign, computer

models, shifting of sand suppliers, another redesign and finally a huge \$984,000 change order in the contract with Ranger Construction to pay for all the new testing being required by regulators to quell their heartburn over using inland sand as fill on environmentally sensitive beaches.

Throughout the arduous permit-

ting process, we heard about sea turtle nesting season, wash-out rates, test plans and reproductive rates. Barrier island residents got an education about limestone near-shore reefs and "hard bottom," and how we might be messing it up with all this dumping of sand.

Then the county engineering staff

told residents that three years down the line, it may need to foot the bill for an artificial reef to mitigate the damage. Now it's February and this winter's storms have eaten chunks out of a badly eroded shoreline. Just to get the beaches back to the starting point of the original design, the county needs to

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## Beach replenishment

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purchase an additional 100,000 cubic yards of sand for the first phase of the project.

As part of the ever-growing tab, the county taxpayers are paying scientists from Wabasso to survey the beach

reef. Two groups of engineers from Coconut Grove and Orlando will test every truckload of sand leaving the sand mine. Another group of engineers will watch each truckload of sand that's stockpiled at the staging areas.

More engineers will test the turbidity of the water every four hours to



pre- and post-construction. More scientists from Jensen Beach are getting paid to walk the beach every morning, looking for turtle and shorebird nests so they can give the "all clear" for construction crews to begin work.

Should a nest be located in the construction zone, Fish and Wildlife officials must come in to relocate the turtle nest to a safe place or to sequester the shorebird nest with a 300-foot buffer zone.

Geologists from Stuart will be swimming out to survey the area between the beach and the near-shore

make sure the workers are not stirring up too much loose sand. If the turbidity gets too high, all construction must halt immediately until things settle down.

After the fill is placed, county coastal engineers will test the compaction of the sand to see if it needs to be tilled for the sea turtles. For three years after the project is completed -- which will be next spring, since it now is being stretched out over two years -- more scientists will collect data and relay it back to the regulators in Tallahassee and Washington.

## Alan Polackwich: From banking to county attorney

BY MICHELLE GENZ  
STAFF WRITER

For the past six years, Alan Polackwich has maneuvered through a challenging course as Riverside Bank's in-house general counsel, executive vice president and president of its Indian River County arm, after representing the bank in his private practice for years prior to that.

Then at each turn, it seemed, the course got tougher. Last year, the Fort Pierce -based bank, with a thousand employees, saw its founder, Vernon Smith, retire just as the bank closed three of its 65 branches. By the end of the third quarter, it got itself pegged as undercapitalized.

"The banking industry just changed quite a bit," says Polackwich, asked why he left. "It really wasn't as much fun as it had been in the past years."

When news that Indian River County Attorney Will Collins was retiring began to circulate last year, Alan Polackwich decided to apply. "I thought it sounded like a great job," he says.

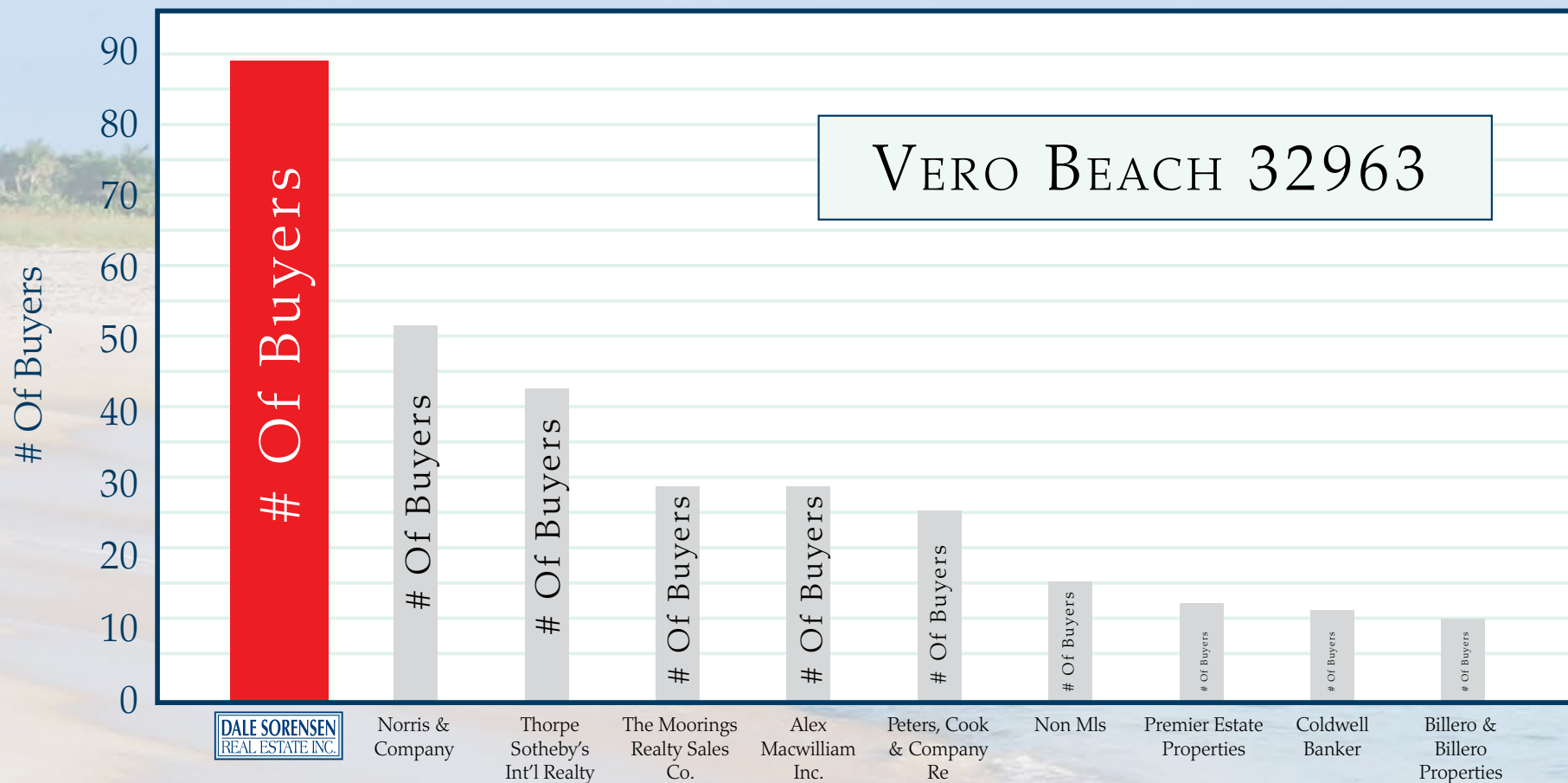
In January, he came to the fore out of 23 applicants, winning the post in a 5-0 vote by the county commissioners.

Not that he couldn't have toughed it out at Riverside. Polackwich, father of two, husband of Gallery 14 jewelry designer Debbie Polackwich, and a longtime resident of Castaway Cove, has a history of hanging on.

Six years ago, his CONTINUED ON PAGE 8

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## Polackwich

CONTINUED FROM PAGE 6

brand new Formula 2000 race car left the track, soared over the wall, essentially broke apart as it flipped over and landed in a tree, with Polackwich hanging upside down in his harness. By the time rescuers reached him, there was no piece of the car large enough to even show its number.

"I reached up and flipped the electrical switch so nothing caught on fire," he says. But when he looked down, he realized he was hanging over a ditch. "If the tree hadn't held me, I would have ended up underwater."

A week later, his back broken in

three places, he was limping on his crutches out to the tarmac at the Vero Beach Airport, greeting his new experimental plane.

Calling himself "pretty low key," Polackwich typically accepts change as challenge; his seat-of-the-pants optimism extends to the work environment as well. His switch from having Riverside as his largest client, to joining the firm as in-house counsel happened in a snap. "One day I woke up and said, 'Let's try something different.' And I raised the idea with Vernon Smith."

In his home life, the move to Castaway Cove from the mainland happened just as quickly. His kids had

transferred from public schools to St. Edward's, and found themselves with none of their new school friends in their old neighborhood. Polackwich asked where they all lived, and when his kids told him Castaway, the decision was made. "Within a week, we bought this house."

At that point, daughter Jessica was a senior. She went on to graduate summa cum laude from Amherst College and went on to Harvard Law School. She is now a professor at the University of Richmond Law School. Son Scott, who graduated from Johns Hopkins and the University of Florida College of Medicine, is a resident in the urology surgery program at Or-

egon Health and Science University.

Their transition to adulthood was one change that Polackwich did not take lightly. When his youngest drove off to college, Polackwich was devastated. "I stood in the driveway and sobbed," he recalls.

Today after 17 years, the Polackwiches have finished packing up their spacious, art-laden home in Castaway to move into a marina-front condo in Grand Harbor. It was another spontaneous decision.

It was the same kind of hairpin turn that got them to Vero in the first place. Maine natives who met in college, they had come down to Miami for spring break. Four years later, they moved to Vero Beach.

Polackwich joined the law firm with Chester Clem, Buck Vocelle and Paul Berg, practicing commercial and public law. Among his clients was the Indian River County Hospital District; he saw it through six bond offerings in 18 years.

Deeply involved with United Way since 1992, Polackwich served on the United Way of Florida's Board of Governors for six years, including as its chairman in 2006.

Since 2005, he has been on the hospital's board of directors, the county's Children's Services Advisory Committee. He currently chairs the board of directors of the Gifford Youth Activity Center.

For years, he represented Riverside Bank. In the midst of his new post there, he managed to find time to get another degree, this one from the Stonier Graduate School of Banking at the University of Pennsylvania and Georgetown University, graduating in 2007.

Debbie Polackwich found fulfillment raising her two children. She had earned a fine arts degree from Colby College, the same school Alan had attended. But she never used it until seven years ago, when she began making jewelry for Gallery 14.

It is Debbie Polackwich who prompted the purchase of their airplane. A pilot since high school, she learned to fly to give herself confidence. "I wanted not to be a wimp," she says. "I was a very timid kid. I was always scared of everything."

It was Alan who made her think of it again, when their younger child was a sophomore in high school. They both got trained and bought a plane in 1997, and started flying for fun around the state. They bought a second plane, a lightweight Express experimental plane made of all composite materials, in 2004.

"We don't do anything risky up there," says Debbie Polackwich. "You look at the weather and you have to be able to say, 'It's not good today.'"

"I view it as risk management," Alan says.



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PEOPLE

**Tango y  
Tapas  
fundraiser  
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## People

## ‘Dancing’ couples give glimpse of March event



Joe and Shari Tessier, owners of 14th Ave Dance Studio, dance a swing/salsa medley to the Pink Panther.



Bob Kane and Patti Rooney perform Dancing Nightclub 2 to Spanish Guitar by Toni Braxton.

BY MARY SCHENKEL  
COLUMNIST

Last year's innovative Dancing With Vero's Stars to benefit the Healthy Start Coalition was such a smash hit, organizers wanted to come up with a way to let even more people get in on the fun. A Glimpse of Dance, held Thursday, February 4 at Holy Cross Parish Hall, did just that.

Dancing With Vero's Stars, scheduled for Sat., March 13 at the Waxlax Center at St. Edward's School, is not your typical dance contest. In fact, many contestant votes are accumulated before anyone has even seen the dancers compete. Dancers train with their instructors in the months leading up to the main event, all the while gathering support and votes. Each dollar raised by a competitor equals

one vote and winners are determined based 50 percent on the money they raise and 50 percent on their dancing skills the evening of the competition.

During the cocktail hour of A Glimpse of Dance, guests nibbled on the hors d'oeuvres buffet, got to know the latest crop of local celebrity dancers and instructors, and contributed votes for their favorite competitors.

Frequently the votes have nothing

to do with dancing. Joan Oestereich told me that she had voted for David Busch of Southern Eagle Distributing because she's from St. Louis and had held stock in Anheuser-Busch for years. Suzy Bromwell said she voted for Kerry Bartlett because they're both Gators. "I've never seen her dance, but she's a Gator so that ought to count for something," she said with a laugh.

"We added Glimpse as a kind of kick-off party, to help the dancers with their fundraising efforts and to raise awareness of the big event. Not everyone can make it to Waxlax so this is a nice way for dancers to get together and also meet some of last year's dancers," said Georgia Irish. She and Joe Coakley have co-chaired Dancing With Vero's Stars both years; Alice Gaskill chaired A Glimpse of Dance.

Making the change from a venue that held 350 seats to one with a capacity of 800 is daunting, but Irish and Coakley remain optimistic. "I think it's going to be excellent," said Irish.

Knowing how much she loves to dance, the obvious question was when she would become a contestant. "She's dancing next year," laughed Coakley. A non-committal maybe was Irish's reply.

I caught up with several past and present dancers, including Patti Rooney, who by day is Chief Financial Officer for By the River. Rooney performed beautifully as a contestant last year and is partnering as an instructor this time, dancing with Tony Della Porta, President of Della Porta Construction. Gracious as well as graceful, she jumped in as a last minute substitution due to a scheduling conflict with the previous instructor. The slight disadvantage hasn't deterred them though, as they actively work on perfecting their waltz.

New contestant Brenda Lloyd, a paralegal with Robin Lloyd and Associates, PA said she also got off to a slow start due to a shoulder injury. "My instructor, Harry Sark [from Royal Ballroom] has been very patient. I'm dancing the cha-cha and have never done any kind of ballroom dancing before. It's been a lot of fun, but I think I need an infusion of some Latin blood."

Another new contestant is Kerry Bartlett, Executive Director of the Indian River Community Foundation, who is partnered with Oleg Dimitrov from Royal Ballroom and will be performing the Paso Doble. When asked if she had any prior dance experience, Bartlett chuckled, "I've watched Dancing With

the Stars. That's my claim to fame. It's really quite different when you're doing it yourself."

Alice Gaskill gave a brief welcome and introduced Joe and Shari Tessier, owners of the 14th Avenue Dance Studio and the event's production coordinators. The two led a group of brave souls up to the dance floor for a lesson in swing dancing. Looking at the lovely ladies on the dance floor Joe remarked, "Let this be a lesson. If you want to meet some beautiful, talented women, take up dancing. That's how I met my wife."

A whole group of Cheryl Gerstner supporters were on hand, most of them students of her aerobics class at Jungle Club. Gerstner is also the Broker/Owner of Palm Pointe Realty and serves on the board of the Humane Society of Vero Beach and Indian River County.

Sheila Marshall told me that Gerstner's class is a really tight-knit group. "We just love her as a teacher. She incorporates dance into the classes and makes it fun."

Although she ended up teaching history, Gerstner told me she once had plans to be a serious ballet dancer and has always loved dancing. "I think it gets into your soul."

When asked about his experience as a competitor last year, Tom Lowe, another one of Gerstner's students, quipped, "I enjoyed it, but Hollywood didn't come around, so I'm glad to be watching this year."

Guests were treated to a sneak peek at what to expect at the main event, as several of last year's contestants and instructors showed off some fancy footwork.

Pam Director, who won the dance portion of the 2009 competition, and Joe Tessier took to the floor first, dancing a sassy Lindy Hop, lifts and all. They were followed by Emma Carpenter and Dhana Lawson, members of the Troupe Sahar of the 14th Avenue Dance Studio, with a beguiling belly dance; decidedly not part of the regular competition.

Patti Rooney and Bob Kane, Director of Dance-on Space Coast, and her 2009 instructor, gave a demonstration of the smooth, passionate Nightclub 2 dance style and Steve Pfister showed he still has the moves, dancing a slow sensual Rumba with partner Shari Tessier.

The Tessiers took to the floor one last time for a fast-paced Pink Panther Swing/Salsa medley, which included a leap over Shari's head.

Pam Director later told me that being a contestant last year had changed her life. "It gave me more self-esteem and brought me out of myself. It really had a dramatic effect."

Go to [www.dancingwithverostars.com](http://www.dancingwithverostars.com) for the full roster of dancers and to vote.



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## People

# ‘Tango y Tapas’ fundraiser proves fantastico!

BY SAMANTHA BAITA  
COLUMNIST

Tango y Tapas was this year's fundraiser for the Vero Beach Museum of Art Education and Community Engagement programs.

It promised to be “a festival of Spanish culture” and, once you made it from your car through the windy and growing chillier Saturday evening, then located the entrance - west side, not the usual north doors - it was.

Guests walked up a broad ramp to the tented welcome area, where the warmth of heat towers happily surrounded them. A mariachi band played. A red rose was presented to each lady. Museum Director Lucinda Gedeon and husband Francis Sprout were there to greet everyone. The fountain courtyard was indeed transformed, with cocktails (sponsored by PNC Wealth Management) and tapas (sponsored by John's Island Real Estate) set up in a Spanish garden setting (sponsored by Rock City Gardens). Guests tended to group under the heaters; then, as they warmed up bit, they ventured out to sample the tapas bounty.

Red was most certainly “el color de la noche” in clothing, lighting and decor. In a beautiful break from the black that typically dominates the clothing choices at these events, ladies took full advantage of the Spanish theme and reached, instead, for bright reds and oranges, flowered, embroidered, ruffled. Lace, shawls, fringes. JoAnn Whelan, with Jack Stable, sported a multi-colored jacket. Museum Board of Trustees member Teryl Viner glowed in a shimmering striped suit.

Betsy and Ken Hegyes, snowbirds from Shaker Heights, Ohio, are Mu-



Marilyn Mustapick, Fran Jaffe and Ann Marie McCrystal

Photos: Tom McCarthy Jr.

seum members. Betsy, in a festive, floor-length red and orange skirt, is also a Friends member. Both were as impressed with the event as with the Museum itself. “For a city the size of Vero Beach,” said Ken, “it is amazing to have such a place as this.”

Blonde Samantha Crisafulli created a sleek Spanish look in red skirt and black lace bolero. Husband Dan, general manager at Rock City Gardens, is a soon-to-be contestant in Dancing with the Vero Stars (coming in March). “My dance partner is performing tonight,” Dan noted, “and she said I should pay attention.” Dan'll be doing the Paso Doble and the Flamenco. Buena suerte, Dan!

Museum Life Trustee Dick Stark and wife, Barbara, looked classy and dis-

tinguished, as always, as they mingled with the crowd. Ann Marie McCrystal, Marilyn Mustapick and Fran Jaffe also sparkled in the bright colors of the evening's Spanish theme.

Chairman's Club members Susan Kamer and Dr. Michael Beechem chatted with Clay and Pam Price. Clay's firm, Harris, Cotherman, Jones and Price, is a Museum supporter. Both women stylishly reflected the soul of the Spanish woman with their dark hair and elegant clothing. Susan chose a long, slim black skirt adorned with red roses, a creamy lace blouse and a red rose over one ear.

The evening flowed smooth as cream under the direction of the Museum's Events Manager Jody Zwergel and her highly organized staff and

committee. Alice Beckwith, Barbara Neubarth, Judy Schneebeck and Connie Webb were Committee Chairs. Presenting Sponsor was Barbara Hurley, on behalf of the Richard and Lillian Becker Foundation; Program Sponsor was Northern Trust; and Invitation Sponsor was The Hill Group.

Hundreds of red rose petals were scattered on the floor along the length of the main entrance hall, and more filled crystal globes were suspended from the ceiling.

The Holmes Great Hall, Stark Rotunda, and Schumann Gallery were transformed into dining halls and lighted to perfection, achieving a rosy glow throughout.

The Iberia of yesterday was brought to life and intimacy further created

## People



Gerard Alvarez offers a rose to Linda Kastory as she arrives at the Tango and Tapas evening at the Vero Beach Museum of Art.



Michael Witt, Dhuanne Tansill, Doug Tansill, Michele Witt, George Marshall and Sheila Marshall



Donald and Judi Nickelson with Susan Kamer and Michael Beechem

with deep red table dressing, lush bunches of roses perfectly crowded into slender vases and delicate candles blinking from small ruby glasses, the theme completed with giant roses projected onto the walls. Bottles of a rich Spanish red waited on side tables, corks at the ready.

To most comfortably and efficiently provide for the 300-plus guests, the dinner was divided into two seatings. Half the guests enjoyed a catered theme-appropriate meal as the mariachi band provided dinner music, while

the others gathered in the Leonhardt Auditorium for an exhibition of Spanish dances by Studio West, produced by Event Music Inc.

At last, well fed and entertained, moods relaxed by good company and good wine, guests took to the floor, joining the Studio West and Royal Ballroom performers as they “danced the night away.”

After the last rose petal had fallen, the event's success will translate into continued support for the Museum's education programs.

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## People

## Stephanie Keating speaks to Love of Literacy

BY MARY SCHENKEL  
COLUMNIST

When asked to be the guest speaker at last year's Love of Literacy fundraiser to benefit Literacy Services of Indian River County, internationally renowned author Stephanie Keating Berke (who publishes under the name Keating) immediately said yes.

She was equally happy to speak again this year, at a Love of Literacy Champagne Reception held Saturday in the Indian River Shores Community Room. "What better way than to have authors speak about the importance of literacy," she remarked when we chatted.

A part-time Vero resident, Keating and her husband Norman Berke have been coming to the area for the past 20 years. When not residing in their restored 18th century mill, near Montpelier in the south of France, or traveling the world, they can generally be found in their Palm Island home.

Having just flown in two days before, a slightly jet-lagged but gracious Keating chatted with guests as they nibbled on an assortment of luncheon hors d'oeuvres, and then addressed the group, speaking about their lives growing up in Africa and the books



Author Stephanie Keating Burke and Mary Silva, executive director of literacy services  
Photo: Tom McCarthy Jr.

she and her sister, Barbara Keating O'Hanlon have co-authored.

After their first book, *To My Daughter in France*, was published in 2002, it

quickly became an international best-seller. "It became addicting," she admitted.

"You sit at a blank screen and feel

the excitement and fear, and take up the challenge."

Their fourth book, *In Borrowed Light*, is due to come out Sept. 16 and is the last of the African trilogy, following *Blood Sisters* and *A Durable Fire*. The book follows the fortunes of three families from different backgrounds and Keating whetted our appetite by treating us to an excerpt.

Keating also confessed that she was actually a late learner, not starting to read or write until age 6. But she quickly made up for lost time, gobbling up all the books she could get her hands on. "It's a privilege and an advantage to be able to read."

Literacy Services volunteers and supporters have an obvious passion for the cause, and I caught up with a few of them after Keating's presentation. Carol Kanarek and Susan Chenault are serving as honorary co-chairs of the three events that make up the Love of Literacy Authors Series. When asked why they became involved, Kanarek answered, "Reading opens the door to everything."

Chenault agreed, and said that her mother Marilyn Chenault had owned The Book Shelf on Ocean Drive for many years. "My early years were spent escaping into another world through reading. Besides, I'd do anything for Mary [Silva]. She's terrific and it's a great cause."

Another enthusiastic educator is Don Mann, who has been filling up his time since retiring as a human resources consultant as a Literacy Services tutor and board member. He also volunteers with the Guardian Ad Litem program, where he manages five families and his wife Sandy is active with the Education Foundation.

He stressed that even the simplest everyday things that most of us take for granted, such as reading street signs, menus, or the directions on a prescription bottle are difficult. Mann is currently tutoring a man who came to him with first grade reading skills. "He brings me his junk mail because he's not sure if it's anything important. He was so proud when he could finally write his first check without help."

Literacy Services is the only local organization that provides free one-on-one confidential tutoring to adults and high school students; they also assist foreign-born students in learning the English language. Mary Silva, Literacy Services Executive Director describes their mission as, "Helping to open up a world of possibilities; one page, one book, one life at a time."

## Incoming Tide

## George Taber: Uncorking the magic of wine



Wine writer George Taber behind his home in Old Orchid  
Photo: Tom McCarthy Jr.

BY MICHELLE GENZ  
COLUMNIST

*If Vero Beach shoppers notice George Taber spending a long time in the wine aisle, it is not that his palate is particularly hard to please. He is just thirsty for information. "I go to wine stores the way other people go to book stores," he says. Taber writes on wine; he will be doing a book signing at the Vero Beach Book Center March 5, and has spoken at the Moorings Club's Wine and Words group featuring local authors.*

*He is about to embark on a research trip for his fourth book. These days he is most intrigued by the affordable wines being produced by legends in the industry, the sort of vintners who straight-faced can put a bottle on the market for \$2,000 and who are now turning them out at \$13.*

*As for Taber, he can usually suss out an adequately quaffable and reasonably affordable vintage to accompany his wife Jean's wonderful cooking in their Old Orchid home. In Incoming Tide, Vero Beach 32963 toasts the newcomers to Vero's beach. Here is the Tabers' story:*

George Taber's defining moment – at least in his newest incarnation as wine authority – is one he barely remembers. His wife Jean wasn't aware of it at all. It was 1976; the former reporter and editor for *Time* magazine was living in Paris, writing about presidents and politics and issues of the Com-

mon Market, and ended up the only journalist at a historic wine tasting. In a blind trial before esteemed French oenophiles, the upstart California wines won out over top French wines.

Taber wrote up the story in four paragraphs and sent it in; it ran as the second item in the *Modern Living* section, behind a story on an Atlanta theme park. But its effect was anything but inconsequential: it marked the vault of the California wine industry beyond jug wine into the serious high-end wine market. "Overnight, California just took off," says Taber. "There were about 20 wineries in the Napa Valley. Today there are about 400."

Twenty years passed before Taber thought of that night again, when the secretary of Stag's Leap Wine Cellars, the origin of one of the winning wines, called to invite him to a 20th anniversary of the now-legendary *Judgment of Paris*. Taber never knew how she found him. "Only a handful of people ever knew who wrote that story," he says. But he knew after that weekend that the story needed to be told in full. "It really hit me hard that this is what had put Napa on the map."

That was 1996. Nine years later, Taber's book on the tasting and its aftermath, *Judgment in Paris*, was published. It was promptly named Wine Book of the Year by Britain's *Decanter* magazine, has been translated into seven languages and is in its 14th printing.

It was also optioned for a movie, but another producer intervened with the movie *Bottle Shock*, and Taber's producers dropped the project. Taber believes his book was the basis for the movie. Though Taber the reporter appeared as a character in the movie, he was never paid royalties.

At the time, Taber had just sold his business news weekly in New Jersey, called *NJBIZ*, having left *Time* as deputy editor of the international edition.

Two more books on wine followed: *In Search of Bacchus*, on the wine tourism industry, and *To Cork or Not to Cork*, about the great debate on how best to seal a bottle of wine, which was a finalist for a James Beard Foundation award.

Like the great wines he studies, Taber's life bridged both Europe and California. He was raised in Riverside, Calif., where his father, in addition to owning rental properties, ran a small circus; his three older brothers worked as clowns through high school. They shared their home with various ani-

mal acts – a troupe of trained Rhesus monkeys were his father's specialty.

There was the odd exotic as well: the favorite dinner-table tale of baby George involved an alligator that arrived from Africa with no place to stay but the bathtub; George's mother named him "Bite" so the toddler would remember to find an alternative

bathroom. "Bite gone?" was the anxious George's first journalistic inquiry, when the beast was – moved to a pen.

Eventually he crossed the continent to study government at Georgetown University, where a junior year abroad took him to Fribourg, Switzerland in 1963. Europe fascinated him, and when he graduated from Georgetown,



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## People



## People

## Incoming Tide

he was determined to go back to live.

In the meantime, Jean Taber had finished up a degree from Cornell, studying food chemistry and nutrition. Raised in New Jersey, she had moved to Minnesota after college to work in the test kitchens of General Mills, and eventually earned a graduate degree from the University of Minnesota. Along the way, she, like George, had spent time studying abroad, participating in a program called Experiment in International Living.

Coincidentally, both George and Jean Taber applied to the same small postgraduate program at the College of Europe in Bruges, Belgium. In advance of the term, they were given a reading list of obscure texts on the integration of Europe and the Common Market.

George Taber was in his cabin on the S.S. United States when his college friend going to the Bruges program as well appeared with dumbfounding news. "There's a blond on deck reading the same book we're reading."

The blond was Jean Belden, soon to be Jean Taber. "There were only 40 in the program, from the whole world,

and here were three of them on the same ship," says Taber.

Following their studies, both got internships at the Common Market in Brussels. By then, Taber had determined that he wanted to become a foreign correspondent – he had worked briefly prior to grad school for UPI in West Virginia. Now he knew he wanted to stay in Europe, and worked at breaking into journalism.

"Brussels was unusual," he says. "It was a national capital and a big city that had a lot of news developing there. But it wasn't so big that anyone would have a full time correspondent there. Everyone but the New York Times had stringers. Fortunately for me, the guy who was the stringer for Time magazine was leaving just at that time."

Time gave him a two-week trial, and he ended up staying on for a year and a half, ultimately moving to Paris where Jean had been living, working as coordinator of a multidisciplinary study of European integration with a group of professors from the University of Minnesota. She wrote the introduction to the book that resulted from their work.

At that point Time offered him a full time post – but only if he moved back

to the states. He did. "I had finally gotten Europe out of my system," he says.

In 1967, they returned to the U.S. and were married. But after two years in New York, Time transferred Taber to Bonn. There they adopted the first of three children (they had a fourth child, a son, in 1977), and Taber took a leave of absence from Time to become deputy press spokesman for the Common Market.

Another three-year stint with Time followed in Paris.

Jean remembers her bilingual daughter watching Sesame Street on French TV, and asking her mother, "Why doesn't the grenouille have any cheveux?"

Food and wine became central to their lives there, and Taber wrote frequently about the culinary arts. Four months before they would leave Paris -- and Europe -- for good, Taber was invited to the Judgment of Paris wine tasting. He had taken a course in wine appreciation from the English expert who later staged the event; he owned a wine shop as well as the school, the first of its kind in Paris. "He remembered that I was in Paris and writing for Time and he begged me to come. It was supposed to be a press event, but no other press was coming."

Taber says it was "pre-ordained" that the renowned French wines would win the blind tasting, to be judged by the top wine authorities in Paris at the time. When the panel of judges deemed the California wines superior, the event earned a few paragraphs authored by Taber. "Time didn't have bylines, so nobody ever knew who wrote the story," he says. "That's why I was surprised when they called me for the 20th anniversary of the tasting."

In all, they spent 11 years in Europe, before returning to the states in 1976. After a stint in Washington as Time's national economic correspondent, they moved to Princeton, New Jersey.

While Jean focused on the growing family, George Taber commuted two hours each way to New York, in a grueling routine that often meant staying overnight in hotels as the weekly deadline approached.

Taber spent 10 years reporting and 10 as an editor, six as editor of the business section, before being named deputy editor of the international edition for the two years prior to his retirement.

"It was a dream job," he says. "It was a wonderful run. Circulation was 4.5 million. But it was not an easy life. Between the commute and the hours, I used to joke, 'I don't live in New Jersey, I just breathe in New Jersey.' And they were cutting back – it was the internet, though it hasn't killed them yet."

He left in 1987. Within a year, Taber, then 46, had begun publishing a weekly business journal in New Jersey. "I felt I was just old enough to leave my job, and young enough to go out on my own."

In 1999, the Tabers bought a home on Block Island, Rhode Island, where Jean Taber's family had kept a summer home since the 1920s. When Taber finally retired in 2005, they moved to their home on the ocean, and immersed themselves in the small off-season community of under 1,000, that swells to ten times that size in summer. "They have an annual census," says Taber. "Everybody goes down to the local pub on Groundhog Day and gets counted."

But there were months when the sought-after leisure of retirement seemed to be passing them by.


"After four years there, we decided that New England winters were tougher than we wanted," says George Taber. "So last year we went on a scouting trip looking for places. We went to Florida's east coast and west coast, and to Texas and to California's desert country. And we decided we



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# Arts & Theatre

## Artists Guild

moves to old downtown. P20



# Arts/Theatre

## Riverside’s big gamble on ‘42nd Street’ pays off

BY LL ANGELL  
COLUMNIST

To a sold out audience, the acclaimed Broadway musical 42nd Street opened at Riverside Theatre last week, and within minutes of the curtain rising, it was clear that Allen Cornell had produced a dazzling hit, an irresistible tour de force, and a production that everyone will want to see.

Cornell, who directed and designed this ravishing production with a cast and crew of 105, successfully pulled off the theater's biggest, costliest production in its 37-year history, with literally thousands of pieces to manage: dancers, costumes, sets, lights, music.

Cornell's innovative fund-raising, targeted at staging this one show, put donors in the midst of production at nearly every stage from auditions to opening night, and in the end, he mustered a dizzying cascade of classic Broadway musical theater that takes our breath away.

A veritable tsunami of energy, this strong, young cast is relentless. But it's never a rat-a-tat tapping assault on the senses. This 42nd Street is classy all the way.

It starts with a black stage, the name 42nd Street up in lights and a simple upright piano on one side.

In the orchestra pit, the gifted musical director Ken Clifton strikes up the overture, a medley of greats including We're In the Money, Lullaby of Broadway and About a Quarter to Nine. The sound is so lush it's hard to believe this is an eight-piece band rather than a full orchestra.

With the overture in full swing, the curtain begins to rise. But it stops three feet up, staying there for a moment. That's when we first see and hear those tantalizing tapping feet and legs -- 30 pairs of them -- dancing in perfect unison. One rhythm. One beat. One heart. It works! Now the curtain is all the way up and we see a stage filled with absolutely radi-



The cast of 42nd Street is a veritable tsunami of energy in a production that is Riverside Theatre's biggest, costliest and most complex in its 37-year history.

ant dancers -- New York's crème de la crème.

It's a simple story: New York, the Great Depression and the word is out--theatrical impresario Julian Marsh is putting on a new musical, Pretty Lady. Thirty dancers are auditioning with pure lightning in their feet. Every one of them is desperate for a job, plus, these kids live to dance.

In fact, the energy that beams out from those lithe bodies and touches the audience is pretty close to intoxicating and it's only the first five minutes of the show.

Enter young Peggy Sawyer (Shannon O'Bryan). With suitcase in hand, she's just arrived from Allentown, Penn., and she's as green as the grass. Just missing the audition by a min-

ute because she was too shy to come in, Peggy catches the eye of two men who will change her life forever. First, there's the best tenor on Broadway, Billy Lawlor (Jeremy Benton) who falls head over heels in love with Peggy in under 60 seconds.

Next, it's the famous director Julian Marsh (Daren Kelley) who casts Peggy as a chorus girl. When the star of the show, diva extraordinaire Dorothy Brock (Laurie Welles) breaks her ankle on opening night, Peggy is unexpectedly chosen to take over the lead. By the end, Peggy has not only saved the show, she's become a star.

So much for the story, which is equal parts fantasy, equal parts fairy tale. That's not the point. It's the perfect scaffold for some breathtaking

# Arts/Theatre

dancing, a dynamite score, exquisite vintage '30s costumes and some of the most impressive sets in Riverside's history.

The play is originally based on the 1933 film featuring the mesmerizing choreography of Hollywood legend Busby Berkley. It is remarkable how well Cornell and choreographer Patrick Boyd capture so many of Berkley's groundbreaking scenes on the Mainstage's comparatively smaller stage.

The song-and-dance number Dames in Act I, Scene 5 is quintessential Berkley and utterly delightful. Haughty diva Dorothy Brock sings while a bevy of nubile dancers surround her. Each dancer holds a giant ostrich feather fan behind her head, lowering it just as Dorothy passes by. Next the dancers lie on their tummies, facing the audience, and coyly peek over their fans at us as they sing away. It is the height of camp and hilariously funny.

The original Broadway production, which opened in 1980, was directed by the late David Merrick and choreographed by the celebrated Gower Champion who died just hours before the show opened.

True to Champion's legacy, Boyd honors him with a dazzling array of dance numbers. Here is a feast of meticulous yet juicy stagings of so many classic songs. But Boyd adds his own stuff too.

In Scene 2, at the Gypsy Tea Room (a glorious bright blue teapot rolls onstage and a Russian waiter leaps out) a handful of chorus girls and Pretty Lady's writer Maggie Jones (Susan Mansur) invite Peggy to join them for lunch. Naturally, they dance and sing. In Boyd's lively version not only do the waiter and chef get into the dance, but so do two nuns in full habits, policemen, a drunk on his knees and more.

The split-second timing is impeccable; it has to be. In a great scene, Dorothy Brock sings You're Getting to Be a Habit with Me while bathing beauties and sailor boys dance around her. There's total mayhem when Peggy's malfunctioning umbrella tangles with Dorothy's long scarf. Perfection.

In the classic dance number "Dames," a massive Art Deco mirror descends. Changing literally within seconds on stage behind giant rolling panels, Billy Lawlor and ensemble come out tapping in Fred Astaire-style white tuxes and top hats.

Dancers in rhinestone-studded nudie lingerie enter one at a time. When they raise their arms, a diaphanous sheaf appears, like wings. It's the extraordinary work of Riverside costume designer Randi dell'Acqua. That's Busby again and it's pretty

darned sexy. Dorothy Brock thumps on stage in a galumphing white evening gown and ridiculously teetering feathered headdress. She looks like a giant ugly duckling surrounded by sleek swans and mugs wonderfully.

Playing Maggie Jones, the female half of Pretty Lady's writing team, Susan Mansur is a wonderful comic presence who occasionally steals the show. Mansur plays the part a la Rosalind Russell, a good-natured gal and a seasoned pro. And in a production this focused on the high-flying energy of dancing sensations like O'Bryan and Benton, Mansur's very grounded Maggie is an essential counterpoint. And Mansur sings like a nightingale.

As Julian Marsh, Daren Kelly is a knock-out. He's wonderfully egotistical, swaggering around stage delivering edicts to the scurrying dancers. With his resonant voice and prickly manner, Kelly has got bona fide stage presence. He's playing quintessential Broadway: the seasoned director who's seen it all. So it's especially endearing when he falls for Peggy.

On opening night, he even reveals his heart in a tender moment backstage. He's in her dressing room to deliver one last pep talk and Peggy is on the verge of a nervous breakdown. The pep talk becomes a lip lock and Marsh delivers the iconic line: "You're going out there a youngster, but you've got to come back a star!"

Laurie Wells brings flair and wit to the role of Dorothy Brock. She deftly covers a range of emotions. This is an old-school star demanding all the comforts of fame. Wells' elegant coloratura is a pleasure. In Act II she and O'Bryan sing the heartfelt duet, "About a Quarter to Nine." But Wells is more than a pretty face and voluptuous voice. She's a natural-born comedian. And she brings real poignancy to the role when she sings "I Know Now."

Ron Wisniski is a hoot as Dorothy Brock's sugar daddy. Wisniski plays Abner Dillon, as a leering jug-head, a larger-than-life Ross Perot. Wisniski is clueless as a cow patty, doting on Wells who cannot touch him without cringing.

Other sensational performers are Lauren Kadel as the salty chorine Annie Reilly, and Tim Falter as the powerhouse Andy Lee.

In the grand finale, the stage is filled with lit-up theater marquees that descend from above: Ziegfeld Follies, Fred Astaire Gay Divorcee and Burlesque. The sizzling dancing between Peggy and Billy is stunning as they respond to a few torchy saxophone notes and turn it into long, burning tap ballet. Who knew tap dancing could be so sexy?

Finally, Pretty Lady is a hit, Peggy Sawyer is a star overnight and everyone dances off to opening night's after parties. That leaves Julian Marsh alone on the stage. One by one, all twelve theater marquees light up again and Daren Kelly sings "42nd Street" so beautifully it brings a lump to your throat.


But it ain't over. A post-curtain call tap extravaganza is so hot that the audience can barely contain itself and jumps to its feet.

Craig M. Beyrooti on sound, Karl

G. Kern on lighting, Richard Mason on scenery are masterful in making the myriad pieces fit together. The fabulous choo choo train, the massive stairs, the art deco train station are all superb. It's worth the price of a ticket just to see Randi dell'Acqua's delectable vintage '30s costumes.

"42nd Street" plays at Riverside Theatre's Stark Mainstage through March 7, 2010. Tickets can be purchased by calling 772-231-6990 or 800-445-6745 or online at [www.riversidetheatre.com](http://www.riversidetheatre.com).

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## Arts/Theatre

## Artists Guild moves to Downtown District – fans follow

BY LL ANGELL  
COLUMNIST

From its beginnings two decades ago, the Artists Guild Gallery has grown where it was planted. After multiple crossings of the bridge to various beachside and mainland spaces, a month ago, the 20 artists who now make up the guild settled into new quarters just north of eastbound SR 60 at 14th Avenue. It marks the third new gallery to open as part of a northward expansion of the “3-D” district -- Downtown Dine and Design.

In November, the guild artists packed up their pottery and paintings at their old Royal Palm Pointe location, and fixed up a former call center on 14th Avenue into a warren of mini-galleries plus a classroom. They stripped the front window of its mirroring so that passers-by can window shop; in the rear of the space, the classroom's picture window offers up an ever-changing cast of life models: the canine clients of Groomingdale's dog salon, standing for their clips.

Just beyond, a courtyard is shared with the Melody Inn, the Swiss restaurant. There, the spillover from the guild's guest artist openings, held on



Artist Janel Lundin with some of her pieces at the Artists Guild Gallery

Photo: Tom McCarthy Jr.

the first Friday of each month, can sip wine and enjoy the evening air. The past Wednesday night, the Swiss restaurant partnered with the Guild to serve hors d'oeuvres in the 3D District's After Dark Gallery Stroll.

Inside, the rotating staff of artists

who man the front desk can hardly contain their excitement. Never have they seen so much action – and people are buying, they say. With price points considerably lower than other galleries, and a location visible from the stoplight at one of downtown's biggest

intersections, the three-hour shifts are suddenly a lot more interesting.

“The first night I worked an opening, I was selling the whole time,” says artist Gail Bartholomay. “We were shocked. I thought, ‘Wow, this is fun.’ At the other space, we were never busy.”

Bartholomay was among several in the guild who had reservations about the move. “I loved that little space on Royal Palm,” she says. “But an art district is a destination. People are really coming here

because they want to buy art. They're not just dropping in because they're waiting to go eat somewhere,” which was the typical scenario on Royal Palm Pointe, she says.

“We were told we wouldn't get anybody from the beach,” she says. But that has not proven to be the case. “I think that might be true for the people who are older. But there's a young group on the beach and they're looking for some place to go.”

Bartholomay is hoping the city installs better lighting to the large parking lot two blocks east of the gallery, across from Jetson's appliance store, pressed into use when the area holds gallery walks, as it did on Wednesday.

“It's like this space was just waiting for us,” she says. “The people coming in are saying it's warm and cozy. We're not a stuffy gallery. We're a happy group. We like to hang out.”

The Artists Guild Gallery came into being 20 years ago this month. Watercolorist Jo Kelly had recently arrived in Vero Beach from Binghamton, New York, desperately missing her artist friends back home. She had belonged to a cooperative gallery there and was anxious for the kinship of fellow artists, as well as a venue from which to sell her Chinese brushwork watercolors.

“I was lost without that connection with other artists,” she says. Kelly had never painted in her life prior to her children leaving home for college and marriage. But a class she took in the elegant brush technique sparked a pas-

## Arts/Theatre

sion that has never left her.

As she began entering her paintings in shows around town, fellow artists began to notice. Conversations began about opening an artist's coop. None existed yet in Vero, though Tiger Lily Studios and Gallery, down the road from the Guild's present location was founded two years after the Guild opened.

With a degree in business administration and background in banking, Kelly proved the perfect choice to pull together the paperwork to incorporate the guild and divvy up shares among 17 artists. That group was an eclectic one: men, women, young, old.

Diversity of media was sought after.

That's when Janel Lund, a sculptor relocated from Miami, was brought into the mix that first year. Lund had been working with clay since her teenage years in Atlanta, taking classes at the High Museum. She moved to Miami Springs in 1951 with Bill Lund, her late husband of nearly 50 years; he was a meteorologist for Eastern Airlines.

Raising two children, she joined the Ceramics League of Miami and took ceramics classes at what was then Dade Junior College. She sold her whimsical works – particularly her clay pelicans – in resort towns around the South – they fill her Summerplace house and garden today.

Later she would add collage and watercolor to her repertoire. At the urging of friends living in Vero, they bought a lot in Summerplace in 1976 for \$11,500, and five years later began to build their home. When Bill Lund retired, the couple moved permanently to Vero Beach, where she befriended John's Island impressionist Ann Weibel, who recommended Lund to the nascent guild.

“I was in the Under the Oaks show,” she recalls. “The members came to the show and judged my work and asked me to come into the guild.”

When the twin hurricanes of 2004 decimated that space, the Artists Guild went into hibernation, waiting for the space to be renovated. In the interim, the rental market went through the roof, forcing them back across the bridge. Two different Royal Palm Pointe locations later, they grew discouraged at the lack of traffic there, and last fall, checked out the budding arts district in Vero's old downtown.

Lund is the first to admit that she, like Bartholomay, was against the move.

“I said, ‘We've moved enough,’ “ she says. “But I was wrong. Our gallery has done so much better since we moved

there.”

“This is a big project,” said Judy Burgarella, an oil painter. “We'll be evolving over the next year. This group feeds on itself. It makes things happen. Our meetings are lively -- we all have good ideas.”

The Guild expands in a democratic way – new members have to be juried in. Then each pays a small fee to join, and works eight half-day shifts a

month manning the gallery sales floor. Occasionally, past members teach courses at the Guild. Guest artists pay a fee to exhibit in a prime space for a month.

Jo Kelly regrets she has yet to visit the new downtown space. A series of falls has caused her to use a wheelchair these days, and she hasn't been able to stand long enough to resume painting as she had hoped when she

set up a new studio in four years ago, after she moved into an assisted living apartment at Horizon Bay from her home in Castaway Cove.

“But I'm hopeful yet, and I'm getting better,” she says. In the meantime, like Lund, she doesn't have to put in her shift on the newly busy sales floor. “I have a quite an inventory of paintings for them to sell still, so they let me bypass a lot of the rules.”

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# Arts/Theatre

## Elvis is in the building for VBHS royal tribute

BY SAM BAITA  
COLUMNIST

Elvis has returned to the building. And so did a lot of other people last week as a diverse audience pretty much filled the Vero Beach High School Performing Arts Center Friday night to see "One Night with the King of Rock 'n Roll."

Presented by the Rotary Club of Vero Beach Sunrise, the concert was a benefit for Rotary programs locally and nationally, including the current Haiti relief effort, as well as to support the VBHS orchestra as it raises funds for a trip to Jacksonville, where it will perform with the University of North Florida Symphony Orchestra.

Some -- the 50- to 60-somethings -- came for the love of Elvis himself. Some -- the 30- to 40-somethings -- came for the love of Elvis' music. Some came for Chris MacDonald, the performer, of course. And some came because it was required. Those would be



Elvis impersonator Chris MacDonald performs the song C.C. Rider at the Vero Beach High School Performing Arts Center. Photo: Tom McCarthy Jr.

the moves (oh, honey, does he have The King's moves), and the voice -- same vocal range, same way of wrapping deep, rich tones around lyrics, with just a hint of southern slur.

"I do not do an Elvis impersonation," insisted MacDonald in the Green Room pre-show. "The show is not campy. We do a tribute; I don't try to 'be' Elvis. I try to tell something about him, but put something of myself into it." Clearly, the soft-spoken MacDonald channels the legendary star with great respect for the man to whom he owes his career.

"When I was a little kid, I'd sit with my mom in front of the TV and watch old Elvis movies," he recalled. "He'd beat up the bad guys, win the race, get the girls. It sounded like a great gig."

Chris has been singing Elvis since his mid-20s. When Elvis Presley Enterprises contacted him for Elvis Week, he sent a demo tape, was hired, and performed there for the next seven years. "I've done the legend show in Vegas and in Branson, Missouri, and

the high school kids, raising money for their trip.

MacDonald is the only tribute artist contracted by Elvis Presley Enterprises for the annual Elvis Birthday Week

festivities at Graceland's Heartbreak Hotel. He's also performed in concert with Elvis' original back-up group, the Jordanaires.

He has the looks -- tall, handsome,

# Arts/Theatre

now I tour with my own tribute show."

Matt Stott is in his ninth year as VBHS orchestra director and tonight was directing traffic in the lobby. He explained that Rotary Sunrise and the school orchestra had partnered for a concert once before, bringing an orchestra and chorus from the Ukraine. Global economic conditions being what they are, that arrangement could not be repeated for this year's fundraiser. Happily, Rotarian Buck Vocelle was acquainted with local resident Monty Abs, who is a longtime fan of -- and good friends with -- MacDonald.

The timing was perfect. Arrangements were made.

Abs and his family waited as excitement revved up in the lobby. Daughters Jane and Penny live near Toronto. "Dad told us about the concert so we flew in." Also flying down from Canada were Heather and Dean Bowman and granddaughter Patricia. Completing the family fan club were locals Pat Byars and 5-year-old granddaughter Mackenzie Ressimessen, already a staunch Chris MacDonald fan.

Area Rotarians were happy to support Rotary causes and to share the evening of Elvis nostalgia. Kathryn and Jeff Barton, Indian River County clerk of court, are active Rotarians as well as Elvis fans. Larry and Maureen Labadie are long-time Rotarians -- he a former district governor and she, current president of the Oceanside Rotary Club. Rotarian Frank Stephenson and his friend Rose Jaeger are from the Baltimore area. Frank visits the Vero Sunrise Rotary Club.

"We've never seen Chris MacDonald, but we grew up with Elvis so that's why we're here," said Jean Bracken, attending with husband, Jack.

Judi Combs and Tessie Landman talked excitedly, sharing Elvis stories. Judi was proudly pointing out the (very nicely done) tattoo of Elvis on her shoulder. Judi is from New Jersey, Tessie from Sebastian. Between them, they had Elvis earrings, an Elvis watch, an Elvis wallet, Elvis credit cards, an Elvis bracelet.

What about the young VBHS orchestra members who will benefit from this evening's proceeds? They were required to attend, taking tickets, passing out programs and ushering, but how do they see Elvis and his music?

Katherine VanHoose plays violin. "I think his music is cool," she says. "My grandparents are fans. But I like the music. It's good."

Jacob Billups is also a violinist and Kasey Sanchez plays viola. Said Kasey: "I've definitely heard some songs tonight that I'm going to get on iTunes."

With his band, back-up trio and a pair of girl dancers who brought the

choreography of Elvis's movies to life, MacDonald nailed the music and the moves. After singing his way through "You Ain't Nothin' but a Hounddog," "Heartbreak Hotel," "Can't Help Falling in Love with You" and more, he took a break, and came back to rock the house in tight black leather, boots, sleek sideburns and pompadour. He proceeded to blow the bobby socks off the audience with "Teddy Bear," "Don't Be Cruel," "All Shook Up" and on toward the Vegas years.

At intermission, we caught our col-

lective breath and batted down our hatches. Lights down, curtain opened and MacDonald stormed the stage in the dazzling white Elvis trademark outfit. Rhinestones sparkling and fringe flying -- he knocked us out with "That's All right, Momma," and lots more tunes from the Vegas days, right leg quivering to the beat, pushing the mic stand away as he executed that sideways head-tossing pose Elvis fans know so well.

After the show, MacDonald sat at the memorabilia table in the lobby,

graciously greeting fans and signing autographs.

Elvis is one of the few artists whose music can bridge not one but several generation gaps.

And Chris MacDonald is one of the few artists who can bring The King back to us in such a true and honest way.

If you can see that pile of shoes in a corner of the gym and remember the golden days of Sock Hops and drive-ins, join me in a sigh.

If not, download some more iTunes.

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## Orchestra honors Beethoven

BY RICHARD ARMITAGE  
COLUMNIST

The spirit of a gentle Beethoven pervaded the Waxlax Center as the Vero and Stuart-based Atlantic Classical Orchestra adroitly played his magnificent Sixth Symphony Feb. 3. Named The Pastoral, the music recounts a day in the peaceful countryside, and was the centerpiece of ACO's second concert of this, its 20th season. It was a beautiful 40 minutes of Beethoven, sublimely played by the well-led orchestra.

But first: Richard Strauss' Tanzsuite, which opened the concert. A series of eight dances composed in the style of Couperin, it is a rarely heard, rarely played piece of 20th Century Strauss destined to become a classical favorite later in this century.

The next piece was a hidden jewel, thanks to the talent and personal charm of the ACO's double bassist, Luis Gomez. With the strings of the ACO, the very talented pianist Adrian Quesada and Gomez played a soloist-orchestra three-way conversation by the Venezuelan composer Juan Francisco Sans called De la Liberacion de las Formas. I think the piece was a satire rebelling against the sonata form, once believed to be the paradigm of classical composition. The one-movement work was hijacked by the Venezuelan-born Gomez, who charmed the audience with his talent and wit.

Then came the Sixth Symphony. Beethoven did not delve into program, or descriptive, music much. He preferred the defiant, in-your-face abstract music like the Fifth Symphony, with variations of its violent first four notes comprising the whole first

movement.

The Sixth Symphony develops its first movement based on its beautiful, melodic opening theme which Beethoven called "Awakening of Cheerful Feelings upon Arriving in the Country." This is followed by A Scene by the Brook punctuated by explicit familiar bird calls, nightingale played by the flute, quail by the oboe, and cuckoo by two clarinets. All the while the sound of gently rolling water is played by the strings. The third movement is Merry Gathering of Country Folk with elements suggestive of happy folk dances -- leg slapping, merriment, a good time.

Then, a Thunderstorm interrupts the fun in the fourth movement with thunder, lightning, wind and rain superbly played by the ACO. But the absence of the deafening kettle drums was noticeable and possibly confused some in the audience, who seemed to hesitate before applauding. Perhaps the listeners, like me, were unsure the movement had reached its end without the inexplicably absent drums.

Thunder or no, in time the storm passes. The merry-makers return for the fifth movement played as a continuation of the fourth, Happy and Thankful Feelings after the Storm. The ACO was in its element and the audience was too. Well done ACO! Give us more like this one.

It was nevertheless double bassist Gomez, a Northwestern University summa cum laude, that proved the evening's Most Valuable Player. Bravo Luis! And bravo Maestro Robertson and the ACO for a delightful evening.

The next ACO concert at Waxlax is on March 11. Elmar Olivera will perform in Beethoven's Violin Concerto.

BY MARY SCHENKEL  
COLUMNIST

## My Vero

## Bob Graham to present award to Robert Harris

Take a last minute trip without the hassle of airport security as Rockin' Vero Beach transports you to a far away land for an evening of sensory delights.

Join fellow travelers Under a Brocade Sky, 6 p.m. Friday, Feb. 12 at the Elks Lodge to benefit the Children's Home Society. Decorative silks, brocades and authentic Indian cuisine will celebrate the exotic traditions of India.

Colorful saris (for those who dare) and bindis (for those who don't) are encouraged. After dinner, guests will have a Rockin' experience dancing to the sounds of 5th Avenue.

A new Under a Brocade Sky After Dark for the late night crowd, begins at 9 p.m. for dancing and cocktails. Regular tickets are \$200. After Dark tickets are \$75 each or \$125 for two. [www.rockinverobeach.org](http://www.rockinverobeach.org) or (772) 344.4020.

What becomes a legend most? Why an award of course – in this case, the Senior Resource Association Living Legend Award.

At 6:30 p.m. Monday, Feb. 15 at the Quail Valley River Club, Robert Harris, Managing Director of Harris, Cotherman, Jones, Price and Associates will become the award's second recipient, for quietly utilizing his invaluable accounting expertise to assist non-profit organizations.

Bob Graham, former Florida governor and senator and a personal friend of Harris, will present him with the award.

Proceeds benefit the programs and services of the Senior Resource Association. Tickets are \$150. 569-0760, x 102.

During this banner 75th Anniversary year of the Heritage Center, organizers are going all out to honor our troops, past and present, at USO Rocks America - Landsharks and Landmarks, Friday, Feb. 19 at the Paris Air hangar. The evening takes off at 6:30 p.m. with a fly-over and static display by a WWII Stearman bi-plane. Festivities include the Landsharks entertaining with their own brand of boogie-woogie, catered dinner by Bono's and some remarkable auction items. Tickets are \$60 each or \$110 for two. Active military admitted free with a prior reservation. 770-2263 or [www.veroheritage.org](http://www.veroheritage.org).

Ride off into the sunset, or at least west of town, for a Special Equestrians

of the Treasure Coast fundraiser, 5 to 8 p.m. Sat., Feb. 20 at George and Sandy Kahle's polo barn. Live horse and rider demonstrations, a light catered dinner and entertainment by Terry Dobson await you. Funds raised support therapeutic riding programs for special needs children and adults. Tickets are \$75. 231-5999

### Arts and Culture

Vero Beach Museum of Art will be showing a little love with a free Community Celebration, 10 a.m. to 4 p.m. Feb.13.

Take a docent-led tour of exhibitions - Ships and Shorelines: William Bradford and Nineteenth-Century

American Marine Painting, Watercolors from the Permanent Collection, A Secret Language: Sculpture by John Bisbee, and Food For Thought: Sculpture by Luis Montoya and Leslie Ortiz.

Art in Bloom offers art-inspired floral arrangements, and floral artist Chieko Mihori will demonstrate Ikebana.

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## Health

# Vascular surgeon is elected new IRMC chief of staff

BY SANDRA RAWLS  
STAFF WRITER

From repairing ruptured aortas, eliminating the tiniest spider veins, or overcoming wounds that won't heal, vascular surgeon Dr. Clark Beckett, Jr. has a healing touch.

So it is no surprise that last month, he was elected by the doctors and nurses of Indian River Medical Center as their new Chief of Staff. It puts his specialty in the spotlight.

Just what is vascular surgery? The specialty emerged in the 1970s from general surgery. The term refers to treatments for diseases and conditions of the arteries and veins outside the heart and brain.

Aneurysms, collapsed blood vessels, clots and removing plaque from carotid arteries are a few of the jobs addressed by vascular surgeons. But less deadly conditions like varicose veins or other vein conditions related to aging and illnesses like diabetes

are common in the general population. Until recently these also meant a trip to the hospital or time away from sports like tennis.

With development of new endovenous laser technologies, and as other less invasive treatments like ultrasound-guided sclerotherapy have replaced old surgeries, many procedures can be performed in a comfortable office.

Beckett opened Vein Therapies in 2004 when it became clear the new therapies were effective. Procedures like vein stripping have disappeared. More people are having quicker, less time-consuming vein and cosmetic work that enhance their lives.

Small red and blue veins, tiny broken veins called telangiectasia, and thread like spider veins, can vanish in one visit to Vein Therapies.

Lasers offer rapid treatment with few side effects, smoothing varicose veins that once bulged outward, an indicator of blood that flows backward



due to faulty valves.

Small lines left over from other treatments and clustered around the

nose and ankles often disappear after an afternoon of VeinWave microwave therapy. Beckett's office is the only

## Health

one on the Treasure Coast offering this procedure.

Marsha Edmonds, a barrier island resident, is trying the new VeinWave therapy that utilizes microwave radiation.

"I love these new treatments. Usually you can walk out the door and just go," Edmonds says.

Like many clients, she often sees Mitch Johnson, a Vascular Surgery Physician's Assistant who has worked with Beckett for more than 10 years. A careful perfectionist with a laid back manner like his boss, Johnson excels at banishing skin imperfections.

Meredith Harris, who has a Masters of Nursing Degree from the University of Pennsylvania, handles the advanced laser skin procedures and cosmetic work. Dark blotches, tiny face veins and other cosmetic problems are her specialty.

She knew she wanted to work with Beckett the first time they met. "He is just the classiest guy. He is highly ethical and loves to help people. I feel very confident in his decisions and proud working for him."

More than 2,000 successful vein treatments have been performed in the office on 7th Terrace off 37th Street since it opened five years ago. The new office has developed along with Beckett's serious practice of vascular surgery at the hospital.

Thursdays usually find Beckett and Johnson performing surgeries at the hospital.

Beckett is pleased to tell you some procedures for dangerous conditions are performed much less often than in the past. Aortic aneurysms have gone from a dozen dealt with each year at IRMC in the 1990s to only three last year.

Screening and education of the public have led to fewer aortic ruptures and more procedures elected before ruptures occur. "It's always better when people have a surgery because they elect to rather than due to an emergency."

Beckett also participates in the "We Care" program for those without health insurance, but not on Medicaid.

The program provides free specialty medical treatments like blood clot removal through the Indian River County Health Department.

Dr. Romas Sakalas, for 30 years a neurosurgeon at the hospital, speaks of Beckett's straight-forward, generous manner, great technical skills, and devotion to patients and colleagues.

"We didn't have a head of general surgery at the time he was hired. He came in knowing that and always helped out, always doing anything he

**"Clark has great leadership ability and high moral and ethical standards. And you can count on him to always put the interest of patients first."**

could to help colleagues or patients, performing general surgeries whenever needed."

Sakalas also recalls his work organizing the trauma center in the emergency room.

Eighteen years later in 2007, Beckett was honored with the Dr. Roman Sakalas Lifetime Achievement award, presented at the Moorings. He was the first recipient of the award after it was created to honor Dr. Sakalas at his retirement in 2004.

In the intervening years, Beckett became chair of the Department of Surgery and took on another leadership role as medical director of the Wound

Healing Center.

When he joined the hospital, only one skilled nurse was concentrating on hard to heal wounds. "It was a great opportunity for me," he says. "Patients can be seen every week. Some of these patients have had these wounds for years."

Hyperbaric oxygen chambers, special dressings, and even skin substitutes are used at the center.

Blood supply to the wound is often an issue. This year 96 percent of these challenging injuries were healed. Na

## IRMC Sebastian Urgent Care – Now Open

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# Health

tional Healing Corporation, which partners with the hospital in Wound Care Management Services, recognized IRMC's Wound Healing Center with a Best Clinical Outcomes award in 2007.

Beckett, a Texas native, moved to Vero Beach as a single man in 1989. He had completed medical school at the University of Texas in San Antonio and a surgical residency and vascular surgery fellowship at Baylor College of Medicine. He had also spent four years as an Air Force doctor.

Clark was looking to settle by the ocean. He met local doctor Phil Morgan who impressed him with his personal values and charm.

"I then went to the Wabasso causeway and thought it was the most beautiful thing in the world, and that was it," he remembers.

He met his wife, Kim, in Vero Beach. She was a Florida sales representative for GlaxoSmithKline Healthcare whose friends thought she should meet a certain Texas doctor who was new in town. For work, she helped an associate organize a luncheon for local doctors – and that Texan attended.

"We were always together after

that," she remembers. "We just clicked – he was so compassionate, very laid back, but incredibly organized, and he's not a procrastinator."

Today, as a St. Edward's mom with children Kristi and Cooper, Kim co-chairs Sub Day and is on the Parent Advisory Committee for 5th grade.

She is also the host of IRMC's Health Talk television show, appearing on WWCITV Channel 10.

As energetic and focused as her husband, she covers medical topics on Health Talk that address the entire spectrum of medical issues from cancer to snoring.

As Chief of Staff, Beckett considers patient safety a top priority. "You have to remember operations are still dangerous things. Safety is a constant job. You have to look at the whole system."

Beckett estimates his new position as IRMC Chief of Staff takes about 10 percent of his time.

Hospital CEO and President Jeffrey Susi understands why Beckett was chosen by his co-workers.

"Clark has great leadership ability and high moral and ethical standards. And you can count on him to always put the interest of patients first."

Indian River Medical Center has opened an Urgent Care Center in Sebastian, and another is to follow at Pointe West. The Sebastian clinic opened quietly on Jan. 25, and barrier island residents, especially those in the northern part of the island, have already made use of it.



On Saturday there will be an open house from 3:30 p.m. to 6 p.m. at the clinic in Sebastian, next to Wal-Mart on U.S Highway 1. Anyone wishing to attend should call 563-4670 to register. Clinic hours are from 8 a.m. to 7 p.m. Monday through Friday and 9 a.m. to 2 p.m. on weekends. Appointments are not necessary. The centers will accept most major insurance plans, including Medicare.



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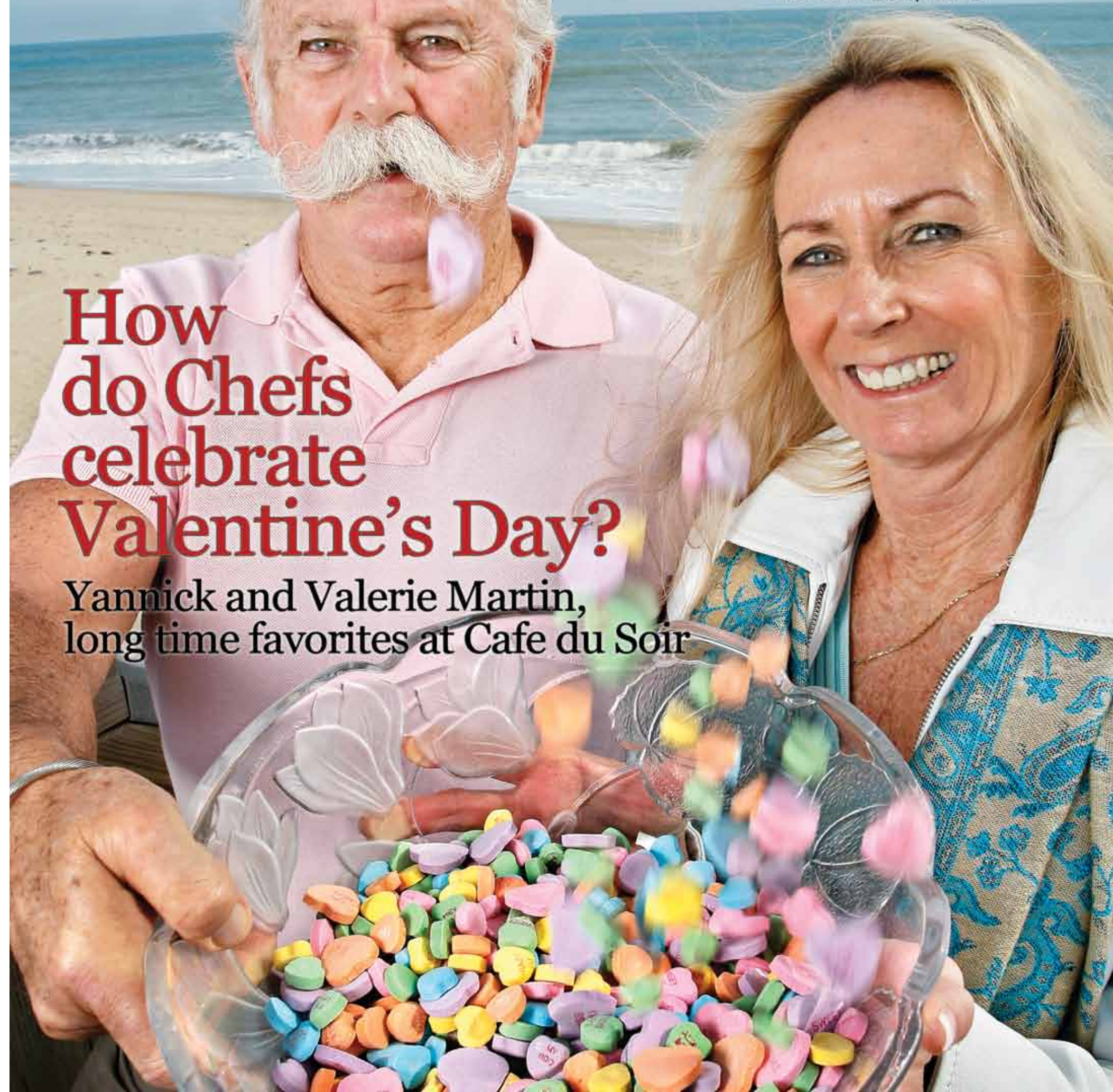
Seen from the beach: The last night shuttle launch **P.39**

# INSIGHT

FEBRUARY 2010, ISSUE 7

## How do Chefs celebrate Valentine's Day?

Yannick and Valerie Martin, long time favorites at Cafe du Soir







LISA AND ENZO PERUCCHINI  
Ti Amo Sempre

STORY BY MICHELLE GENZ - STAFF WRITER  
PHOTOS: TOM MCCARTHY JR.



CLAUDIA ARENS AND LEANNE KELLEHER  
The Tides



LYNNE PERSINGER AND JEFF MCKINNEY  
Bodega Blue and Orchid Island Club

## Chefs and Valentines: No rest for the weary

It is one of the busiest restaurant nights of the year, when chefs and staff all over town are furiously putting together one romantic dinner after another. But on Valentine's Day, while love overflows in the front of the house, back in the kitchen, it sits on the back-burner until the night is over. When a restaurant is family run, traditions like Valentine's Day end up getting kissed away, with every last lick of energy expended on what is supposed to be the most romantic of evenings sating everybody else's appetites.

On the eve of Cupid's culinary coup-de-grace, Vero Beach 32963 takes a peek at how couples who share careers in the restaurant world manage to make time for each other on a head-spinner of a day.

### VALERIE AND YANNICK MARTIN

Valerie and Yannick Martin have probably put together more celebrations of love than anyone else in town, not just Valentine's dinners, but pop-the-question dinners, weddings, anniversaries, prom nights and everything in between. This year, they are celebrating their own love as they never have before.

One year ago in March, Yannick Martin suffered a serious stroke. The former chef/owner of local legend Café Du Soir -- and variously chef of top Vero restaurants "41," Chez Yannick and most recently Maison Martinique -- was lucky to have had his wife Valerie at his side, just as she has been through their 35 years of restaurant work together. Her timely call brought a team of five EMT workers within minutes. "It was a miracle," she says. "Our whole life has changed since the stroke."

It was six months before the 74-year-old Yannick could drive again, and rehab, in the form of

what she calls "heavy gym therapy," will likely continue for the rest of his life, says Valerie, who is 56.

"Valentine's Day is not something we ever did celebrate," says Valerie, shrugging it off like so many other couples in the restaurant business. "We celebrated with all the other people who were having celebrations."

Now, though things are different. As Valerie puts it, "Every day is special."

It is an abrupt change for a man accustomed to the relentless rigors of the kitchen. The Brittany-born Yannick Martin got his start in the area as executive chef at Sandpiper Bay in Port St. Lucie, a resort that eventually became Club Med. When Ocean Village on south Hutchinson Island opened its restaurant, Yannick was hired on. So was Valerie, newly arrived from Minnesota.

It was there that they met, in 1973. After two years, they moved on to a north Hutchinson restaurant in a Holiday Inn, trying to reshape its image and go upscale. There, Yannick was approached by Jack Mitchell of John's Island along with 11 other

investors who were opening the 41 Restaurant on Royal Palm Pointe.

It was 1979. Yannick took the job, and helped design the place as well. Valerie joined him there in 1980. Then in 1985, he and Valerie left to open Chez Yannick. It was there that Orel Hershisier Sr., father of the Dodger's pitcher, approached Yannick about opening his own place. "He congratulated him on his cuisine and the restaurant," recalls Valerie. "Yannick told him, 'Thank you, but it's not my restaurant.' And Mr. Hershisier told him, 'Then you need to have your own place.' He made our dream come true."

With Hershisier's backing, they opened Café du Soir, just down the road from the old "41." It was 1988. The restaurant became a local icon for Old World romance: it was intimate, elegant, and expensive, serving classic French cuisine. More importantly, it was Valerie and Yannick: they knew their clientele like family, and their clientele loved them back.

With the slender Valerie's gracious smile lending an air of the welcoming patronne, and the old-

er Yannick's handlebar mustache looking like he dipped too deeply into the spoon of béchamel, they added self-consciously a French sensibility to the Vero dining scene.

So it was nothing short of heartbreak among restaurant lovers that after even after rebuilding post-hurricane, Café du Soir closed down in 2005, unable to negotiate a new lease, selling off its wines, its stemware, its salt and pepper shakers, while staff looked on in tears.

Enter Boris Gonzalez, son of the developer of the Moorings. He had bought Caribbean Court pre-hurricane, the boutique hotel adjacent to the old Chez Yannick. In an inspired move, he negotiated to bring Yannick and Valerie back to a beautifully renovated restaurant. In 2007, Maison Martinique opened to rave reviews. With Yannick on the line and Valerie at the front desk, the place was quickly considered the most elegant dining experience in Vero Beach.

But all the success took a brutal toll on the couple. When the restaurant closed for a summer





break, the couple took a well-earned trip to St. Malo on the northern coast of Brittany, where Yannick grew up and where his family still lives.

It was there that his health problems surfaced. When they returned to Vero, as patrons pummeled the reservations desk with questions of when Yannick would be cooking again, it became obvious his days in the kitchen of Maison Martinique were at an end.

With Yannick on the mend now, Valerie has just begun working part-time at the Tides restaurant, for her old comrades in the kitchen, Leanne Kelleher, who once cooked with Yannick at Café du Soir, and Claudia Arens.

It turns out, she will be working on Valentine's Day. It doesn't seem to faze her. "We wouldn't celebrate it anyway," she says. "Yannick and I don't really do 'romantic.' For us, 'romantic' is just being together. We're soul mates, we're peas in a pod, he's my right hand and I'm his left hand. It's beautiful, and I want to spend the rest of my life with him."

**The Tides: LEANNE KELLEHER AND CLAUDIA ARENS**

Claudia Arens understands that when she writes the schedule for the servers on Valentine's Day she is taking their loves in her hands. "One server told me he'll be telling his 'soon-to-be-ex-girlfriend' they're going out on Monday because he has to work Sunday," she says with a rueful laugh.

Claudia and her partner Chef Leanne Kelleher are more circumspect: after years in the restaurant business, they know the day isn't theirs to enjoy. Owners of the Tides restaurant, and veterans of a number of other adoration destinations in town, they brace themselves for one of the loopy-ist nights of the year, when anxious to impress, customers tend to have higher expectations than normal. An unfailingly full house makes it even harder to pull off.

"We work hard and take care of them and then the next day we stay home," says Leanne. "We enjoy each other in our home, we have a firepit burning, we open a bottle of wine and it's a distant memory."

They are resigned to not being able to make a date on the actual date. But they fully appreciate the significance to their customers, and do their best to keep them out of the doghouse. "It never ceases to

amaze me how many calls I get on Valentine's afternoon asking for a table for two," she says.

Ocean Grill: Mary and Charley Replogle  
At Vero's romantic landmark Ocean Grill, with an atmosphere that can make anyone swoon, Valentine's Day is one of the five busiest days of the year. Built in 1941, and run by the Replogle family since the 1960s, the place's age has become its mark of distinction, not unlike a long marriage.

It's been so many years since owner/managers Charley and Mary Walsh Replogle celebrated Valentine's Day that it seems to blow past like an annual nor'easter – when it's over, and the shoreline's still there, it's like it never happened. "We don't even work that much anymore," Mary says. "But we used to when we were younger. Now it's a habit -- we just don't go out for Valentine's. Just like we don't celebrate New Year's Eve."

"Charley sends me white roses, and I get him a gift certificate for a massage, and that's about it," she says.

**Ti Amo Sempre: LISA AND ENZO PERUCCHINI**

Pasta with real rose petals and prosciutto in a brandy cream sauce is what everyone else gets on Valentine's Day at the beach's best-known Italian restaurant, Ti Amo Sempre. But for Lisa and Enzo Perucchini, married 25 years, the day is no bed of roses.

That's why this year, they decided to celebrate early, and headed out last weekend for the Bahamas. Lisa, a former chemical engineer with Exxon, works as chef seven days a week during season. Enzo works the front of the house. "I would love to think our holidays are lovely and romantic," she says. "But holidays are usually spent working together at the restaurant. In this business, you pick and choose your battles – and your days off."

When a day gets that distinction, they always cook. "And you make sure whatever you cook is going to take a while – that's half the fun, and while you're cooking you're having a glass of wine and you're talking." If it's a pasta dish like the one with the rose petals – their Valentine's tradition, but typically a week after -- it will go with something simple, like a lobster tail or veal chop. Enzo often makes Lisa a dessert of orange sections and Grand Marnier; she may make him figs in a balsamic reduction with brie or caramazola.

"The second most important thing is to make sure you sit back and enjoy it," Lisa says. "You try to turn it into a typical three-hour Italian meal. If you have a cheese platter with fruit, you can continue to drink wine with it, and it forces you to sit and talk a while longer," she says.

**Bodega Blue; Orchid Island Club: LYNNE PERSINGER AND JEFF MCKINNEY**

In the run-up to Valentine's Day, Lynne Persinger, owner of Bodega Blue, has been baking biscuits for her husband every morning. Not because she wants to. Her husband, Jeff McKinney, is executive chef at Orchid Island, and he knows if Lynne doesn't practice she will "start whining" on the big day when she hosts a Valentine's "Biscuits and Bluegrass Brunch" at her downtown blues bar and sandwich shop.

"Jeff's had me in biscuit boot camp all week," she grumbles, interjecting her usual laughter. "Last weekend, I wanted to sleep in and I told him I couldn't make biscuits – I didn't have any milk or

butter, and he went to the store and got me some, and said, 'Here, You can make 'em now.' But I think I've finally got it down."

Not that she expects romantic gestures from Jeff, and certainly not on Valentine's Day. He will be overseeing a huge Valentine's Day dinner at Orchid. But that morning, just as he does every Friday night when the dinner shift ends around 9 p.m., he will slip into Bodega Blue unobtrusively, occasionally with a

few staffers in their chef's whites, and while whatever live blues band is playing, he will relax and sip a couple of Lynne's famous microbrew beers.

This brunch is a first for her; the shop is never open on Sundays. "We really don't have any idea how this thing's going to go over," she says, with her customary seat-of-the-pants aplomb.

When it's all over, they may head to Winter Park for the night, a favorite getaway for both of

them. "We go to the Ravenous Pig or Luma on the Park and splurge," Lynne says. As for the big day? "He'll give me a card, and I'll give him a card. That's enough," she says.

"Jeff and I kind of treat each other like it's Valentine's Day all the time," Lynne says. "It's both Jeff and my second marriage, and Jeff jokes that everyone should hurry up and get through the first marriage and get on to the good one." ●

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As rescue workers frantically try to save Haiti's injured, comfort its newly orphaned children, and prevent full-scale riots over supplies of food and water, few have had time to ponder the country's long-term reconstruction. Yet it is during the very early days of relief efforts that the foundations for a successful—or disastrous—long-term recovery are laid.

Fortunately, there is a recent example of reconstruction success to build upon. In December 2004 I was in southern Thailand when the tsunami hit, devastating not only Thailand but also Sri Lanka, India, and Indonesia. With bodies piling up on beaches and shellshocked survivors searching for relatives, it seemed hard to imagine a return to anything like normalcy.

Yet within a year, most of southern Thailand looked as though nothing had happened, and five years after the tsunami, even Aceh, the place hit hardest, had rebuilt its infrastructure, integrated local people in the reconstruction, and ended a decades-old civil conflict that had killed at least 15,000 people.

There are lessons here for Haiti. First, the tsunami rebuilding demonstrated the importance of getting survivors involved immediately in their own recovery. Many organizations operating in Aceh tasked survivors to handle home building, basic medical care, and other jobs.

This kind of strong leadership on the ground in Aceh (and by the government in Jakarta) allowed the reconstruction to be seen as an Indonesian



## Road to Recovery: How Haiti can learn from Indonesia

BY JOSHUA KURLANTZICK  
WASHINGTON POST WRITERS GROUP  
PHOTO: EPA

process, and although people in Aceh might not have been thrilled by every element of the rebuilding, they did not see it as an alien process imposed upon them by outsiders.

A similar process will have to occur in Haiti. Before the earthquake, there was a large coterie of NGOs there, with many of them led by Haitian senior staff. Despite pleas by some Haitians for the U.S. to save their nation, in the long run these Haitian aid professionals will have to take charge.

Equally important is that the international community moves swiftly to ensure that speculators don't move in and buy up land, as they did in some of the hardest-hit parts of Thailand after the tsunami. Like most developing nations, Thailand had a weak system of formal land title, which left survivors vulnerable to pressure from developers seeking to buy up coastal property.

Facing similar threats, Haiti should consider a

short-term freeze on land sales in Port-au-Prince.

The ultimate success of the reconstruction will depend on effective collaboration among major donors. In Indonesia, many large donors in Aceh combined their assistance in one pool, reducing waste and ensuring that funding went to needs identified by the Indonesian government, not by outsiders.

Backed by this coordinated donor effort, Jakarta then set up a centralized agency, based in the capital of Aceh, to oversee projects. Yet in Haiti, lack of coordination has already become a problem.

European relief groups have chafed at what they see as America's dominance of the relief effort and, in particular, American control of Port-au-Prince airport. Venezuela's Hugo Chávez and Bolivia's Evo Morales have accused Washington of using the earthquake as a pretext for occupying Haiti, as it did in the early 20th century. The bickering bodes poorly for a repeat of the successful post-tsunami effort.

In the long term, there is reason to hope for a political breakthrough. In Aceh, the devastation damaged the fighting capacity of insurgents battling for an independent state and created an impetus for the government and the rebels to work together on rebuilding, since neither side wanted to add to the tragic death toll.

Within a year of the tsunami, rebels had given up their separatist demands and the Indonesian government had begun drawing down its forces in Aceh, paving the way for a peace deal.

Haiti might reap similar rewards in its relationship with the Dominican Republic, with which it shares the island of Hispaniola. Far wealthier than Haiti, the Dominican Republic has long feared waves of Haitian immigration, and Haitians have reacted in fury to what they have perceived as the mistreatment of migrants from Haiti to the other side of the island.

But after the earthquake, crowds of Dominicans crossed into Haiti to help. In the reconstruction, the two nations could cooperate to build Haiti's infrastructure, loosen restrictions on migration, and boost trade. If they can, it might be another step in Haiti's long road to recovery. ●

# In praise of mammoth deficits

BY TOM PETRUNO, LOS ANGELES TIMES

In crisis, there usually is opportunity.

Now, here's the opportunity if the latest global financial-market upheaval worsens: The U.S. government, still the borrower that never lacks for lenders, can launch a major economic-stimulus plan to be financed by yet more sales of Treasury securities.

Frightened global investors would again be happy to shovel their money into Treasuries at low-single-digit interest rates.

The U.S. would, in effect, then recycle those dollars back into the economy, preferably through business and personal tax cuts this time rather than another pork-barrel spending bill. Real jobs would be created, finally putting the economy back on sound footing, boosting tax revenue and eventually paring the deficit.

Everybody wins!

The economic and fiscal policy of madmen? Maybe.

This is the deficits-are-good-for-you argument, which at this point sounds almost treasonous. Haven't we all embraced the idea that the U.S. faces certain ruin from its soaring debt?

Baloney, says Marshall Auerback, an investment advisor who also is a member of the brain trust at the Roosevelt Institute. He believes that the deficit hawks are dead wrong, and always have been.

The far greater risk to the economy, he and others in his camp assert, is that the Obama administration will cave in to calls for fiscal piety exactly at the moment when the economic recovery needs more oomph.

Of course, with the deficit projected at \$1.6 trillion this fiscal year and \$1.3 trillion the next, it hardly looks like Washington is exercising budgetary restraint.

Yes, the U.S. *can* borrow aggressively -- and it should, Auerback wrote this week on the blog of the Roosevelt Institute, a not-for-profit group that promotes the values of Franklin and Eleanor Roosevelt.

He has some esteemed company. Joseph Stiglitz, the Nobel laureate economist, derides the critics of deficit spending as "deficit fetishists" who are ignoring what he believes is the clear and present danger of rampant unemployment.

"The long-run cost of not addressing this issue is greater than the [deficit] cost imposed on our

society by a long shot," Stiglitz said at a forum of business leaders who met at the White House in December.

The 50-year-old Auerback takes deficit defense beyond even what many advocates of Keynesian government intervention support. He really believes that deficit spending is always desirable.

I called him to ask how he could make that case, particularly given what has been happening in Greece, Portugal and Spain this past week. Investors,

fearful of ballooning budget deficits in those nations, have sharply pushed up market interest rates on the countries' bonds. That in turn helped trigger a heavy sell-off in European stocks that spread worldwide.

The British-born Auerback, who lives in Denver, is a portfolio strategist for money manager RAB Capital in London. Besides his gig with the Roosevelt Institute, he is a consultant to bond fund titan Pimco in Newport Beach, California.

After working in money management for 27



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years, Auerback says, he has increasingly become interested in government policy.

Not surprisingly, a main thrust of his deficit defense is that the U.S., as the source of the world's reserve currency and the largest economy by far, retains financial flexibility that Greece, say, would never have.

The federal government can create money at will, and its spending "is constrained only by what our population chooses as national goals," Auerback said.

Although foreign creditors such as China have become major buyers of U.S. debt, he notes that they've obviously done so because it has served their purposes. Auerback doesn't see why that should change any time soon, even though the Chinese grumble publicly about the level of U.S. borrowing.

Besides, government-bond investors prize liquidity, and that's still what Treasuries provide above all other bond markets. It isn't just hubris to say that, for the time being, the world doesn't have an alternative to the Treasury market.

As for the two most-cited fears about deficit spending -- that it will drive up inflation and interest rates -- Auerback points to the U.S. experience of the last 30 years: The government spent more than it took in for mostly that entire period, yet inflation and rates remained in long-term decline.

Still, it doesn't seem far-fetched that foreigners could at some point decide the U.S. had become less

creditworthy. Pimco bond guru Bill Gross, among others, has warned that the country won't hang on to its AAA credit rating forever.

Then what? Let's say investors decided to demand higher yields on Treasuries than the current paltry rates. That would devalue older bonds issued at lower rates, but it also would make new Treasuries more attractive to investors.

Presumably many Americans who have no appetite for a five-year T-note paying 2.2% might be very interested if the yield just got back to the 4.5% level of 2007.

As Auerback notes, because the government creates money, "Debt owed by the government yields net income to the private sector, unlike all purely private debts, which merely transfer income from one part of the private sector to another."

Higher T-bond yields would cost the government more but also would pump more income into the economy, and could encourage more homegrown financing of the deficit.

The risk, however, is that higher Treasury yields would sharply drive up all other interest rates. That could be deadly for housing, for example.

Another key risk is that the rising supply of deficit-generated dollars at some point could spark a currency crisis that would result in a rapid devaluation of the buck. That would hurt Americans' purchasing power, but it also would put the country on sale for foreigners, which in theory should lure capital back.

It isn't as if American assets have no value just because our national debt rises.

Besides, the dollar's appeal has to be judged against its main rivals -- and at the moment, it's hard to argue that the euro and the yen are more attractive.

Putting aside the questions of interest rates, inflation, currency values and other unknowns, the most compelling case Auerback can brandish against the deficit hawks is this: To pare back government spending now, when the Treasury can borrow with ease, is to risk short-circuiting the global economic recovery for no good reason.

"If your economy collapses, the deficit will go up inexorably," he said.

Auerback favors a temporary deficit-financed elimination or reduction of the Social Security payroll tax, which would boost income of both businesses and consumers. Both Democrats and Republicans ought to be able to agree on that kind of stimulus, he said.

The most specious argument for slashing the deficit, Auerback contends, is that rising debt constitutes intergenerational theft because it burdens future generations.

If you want to commit intergenerational theft, he said, hack spending on education and other things that "give our children and grandchildren the resources they need to compete" in the future. "That is the true intergenerational theft." ●

# Who'll pay the piper? Big government's big shortfall.

BY ROBERT J. SAMUELSON, WASHINGTON POST

In all the recent reports, speeches, and press conferences concerning the federal budget outlook—including the administration's proposed budget for 2011—hardly anyone has posed these crucial questions: what should the federal government do and why, and who should pay?

We ought to go back to first principles of defining a desirable role for government and abandon the expediency of assuming that anyone receiving a federal benefit is morally entitled to it simply because it's been received before.

We have a massive candor gap, led by President Obama but also implicating most leaders of both parties. The annual budget necessarily involves a bewildering blizzard of numbers. But just a few figures capture the essence of our predicament. Here they are:

First, from 2011 to 2020, the administration projects total federal spending of \$45.8 trillion against taxes and receipts of \$37.3 trillion. The \$8.5 trillion deficit is almost a fifth of spending. In the last year (2020), the gap is \$1 trillion, again approaching a fifth: spending is \$5.7 trillion, taxes \$4.7 trillion. All amounts assume a full economic recovery. The message: there's a huge mismatch between Americans' desire for high government services and low taxes.

Second, almost \$20 trillion of the \$45.8 trillion of spending involves three programs—Social Security, Medicare (health insurance for those 65 and over), and Medicaid (health insurance for the poor). The message: the budget is mainly a vehicle for transferring income to retirees from workers, who pay most taxes. As more baby boomers retire in the 2020s, deficits will grow.

Third, there is no way to close the massive deficits without big cuts in existing government programs or stupendous tax increases. Suppose we decided to cover all future deficits by raising taxes. Taxes would rise in the 2020s by roughly 50 percent from the average 1970–2009 tax burden.

That's the guts of it. At age 65, average Americans live for about another 18 years. Government now subsidizes each of them by roughly \$25,000 a year (almost \$14,000 in Social Security, \$11,000 in Medicare). We cannot sensibly afford all these subsidies without oppressive tax increases (see above), draconian cuts in other programs, or immense budget deficits that someday might trigger another financial crisis. Bond buyers might balk at swallowing so much debt.

Eligibility for both Social Security and Medicare should be gradually raised to 70, coupled with a requirement for people to buy into Medicare at 65. Wealthier retirees should receive lower Social Security benefits and pay more for Medicare. Programs that have outlived their usefulness need to be abolished: farm subsidies, for instance. Even with these cuts, future taxes would need to rise. Unless you're confronting these issues—and Obama isn't—you're evading the central budget problems.

True, this is a confusing time to engage. Trying to cut the deficit immediately could undermine the recovery; what's needed are credible steps to curb future deficits. It's also true that most Republican congressional leaders (some exceptions: Rep. Paul Ryan and Sen. Judd Gregg) and presidents have ducked the hard questions.

Finally, Obama has endorsed a bipartisan commission to propose budget changes. But the commission's powers are unclear, and the administration's goal is modest. It's not to balance the budget; the aim is merely a smaller deficit—one limited to the annual interest payments on the debt. In 2015, that implies a deficit of \$571 billion instead of \$752 billion. No big deal.

We can no longer just tinker. Delay in acting has already eliminated a long grace period to prepare for reduced retirement benefits or to wind down useless programs. Now we are increasingly condemned to be unfair. If we don't cut spending, the young may complain (correctly) that they've been saddled with immense tax increases; if we do cut spending, beneficiaries may complain (correctly) that they didn't receive ample warning.

The politics of procrastination is bipartisan and rests on shared assumptions: that we don't know that large budget deficits will produce a crisis or when; that, therefore, the easiest political course is to dawdle and blame the other party. But this inattention, coupled with much larger deficits, is tempting fate. If investors lose confidence in Treasury bonds, the ensuing crisis might compel abrupt spending cuts and tax increases that make today's choices look gentle. ●

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# Who is Vero Beach Utility’s \$50 million man?

Even as the local daily launched its new crusade this past Sunday, “Making roads safer” (gutsy choice of issues; a lot of people are going to be strongly opposed to that), its editorial columnist Kenric Ward under a far smaller headline was raising some of the questions we have been pressing about Vero’s \$2 billion power contract with the Orlando Utilities Commission.

Given that we have seen no sign yet of the dramatic 2010 reductions in electric bills that were promised barrier island households, we are glad to accept help from any quarter in shedding more light on how Vero got itself into a 20-year contract that has given a whole new meaning to the utility industry term “black out.”

Here’s one question that ought to be simple enough for even Council members Tom White, Sabe Abell and Ken Daige – the three holdovers who approved the contract -- to understand.

Who was it that first uttered the words “\$50 million” – the number that subsequently appeared as the blacked-out penalty provision in the contract then Mayor Tom White signed -- which makes it far more difficult and costly for Vero Beach to untangle the electricity mess.

One might well guess it was a negotiator for the Orlando Utilities Commission who suggested this outrageous sum, which clearly exceeds the actual damages OUC would suffer if Vero Beach at some point decided to terminate the contract and sell the city’s utility system to Florida Power & Light.

But Christopher Browder, vice president and general counsel of Orlando Utilities Commission, told new City Council member Brian Heady he was not sure who first spoke of it. Browder, according to Heady, then said he would have requested the clause himself if it was not requested by Vero Beach officials.

From that, you might infer that the proposal came from the Vero Beach side of the negotiating table. Ousted Vero City Council member Charlie Wilson has said that was his understanding.

Wilson told our reporter Lisa Zahner he had a conversation about this with OUC Vice President Jan Aspuru, and Aspuru told him that the city’s Boston consultants had asked for the penalty. At the time, Aspuru did not return our phone call attempting to verify this conversation. OUC has subsequently referred to the \$50 million as a “mutually agreed to” figure.

What the heck does that mean? Did OUC suggest a higher penalty, Vero propose a lower, and the two sides compromised? Was it the opposite, with Vero suggesting a higher number (nothing would surprise us)? Does it mean negotiators for both Vero and OUC simultaneously shouted out “\$50 million” (well, maybe that would surprise us)?



Now, it is apparent that former Mayors White and Abell would like to see this story end with the “mutually agreed to” explanation. That way, no one has to take responsibility – which is how they seem to like things to work at City Hall. But questions about the penalty provision are not going to go away.

Someone had to have uttered the words “\$50 million” first – the number did not appear under the black ink in the contract by magic -- and we are determined to get to the bottom of this. The \$50 million figure does not appear linked to anything tangible, and if the person who proposed it had only uttered \$10 million or \$20 million (or remained silent), we would have been considerably better off.

Last week, **Vero Beach 32963** sent emails to City Manager Jim Gabbard and City Attorney Charles Vitunac asking four simple questions: What date did the penalty first appear in the contract? Who put the words in the document? Who first suggested the \$50 million figure? And were any other dollar amounts – greater or lesser – ever considered?

Alas, we have not received a response to these questions. But never fear. We are going to keep asking until we find out whom we have to thank for this unprecedented penalty provision. Unlike the local daily, we

don’t run one story and then let it vanish into the ether. Here are some leading suspects:

Boston consultant Sue Hersey. Hersey, who was paid \$842,000 for consulting and legal services for her work on locking the city into the contract, appears to have written much of the document, and she either wrote – or presumably knows who wrote – the \$50 million provision.

Hersey has justified the penalty as being a fraction of the specific performance in the Florida Municipal Power Agency Contract (wonder what fraction she had in mind).

Boston attorney Meabh Purcell and her colleagues at Dewey & LeBeouf. While the Boston lawyers were paid more than a quarter of a million dollars for their work on the OUC negotiation and contract, it seems less likely – but not impossible – that one of them proposed the \$50 million penalty. They appear to this point to not have been asked about this.

City Attorney Vitunac. In public meetings, Vitunac has been pretty defensive about the penalty provision, and has said it protects both parties to the contract. Exactly how this protects the City of Vero Beach is hard to understand. While Vitunac has not admitted proposing the penalty, he has not flatly denied it, either.

Ex-Vero utility head R. B. Sloan. Before leaving Vero for a quieter job in Virginia, Sloan was directly involved in negotiating the OUC contract. He never admitted to asking for the penalty, but he too has defended it as “industry standard,” and claimed it was somehow good for the city as insurance in case OUC suddenly found someone it would rather sell power to than Vero. Rrrright.

If in fact the \$50 million figure originated with none of the above, one of them surely remembers who did suggest it. Our guess is that City Manager Gabbard by now knows the answer as well, but does not plan to volunteer it.

It would save everyone a lot of time if the OUC, Gabbard, or one of the four suspects would simply step forward and answer our simple question. Then we wouldn’t have to write about it again. But the question is *not* going to go away.

*Ps: We try when we err to set the record straight. Last week, a typo in this space saw Kenric Ward’s first name mistakenly spelled with a final “k.”* ●



PHOTO: TOM McCARTHY JR.

For what may well be the final time, dozens of barrier island residents arose before dawn on Monday to watch the ever amazing spectacle of a nighttime shuttle launch.

In small clusters, people stood on the beach waiting at 4 am as Endeavor roared off its launch pad 90 miles north of us, and trailing twin plumes of fire, rose seconds later above the curvature of the earth as it raced toward a rendezvous with the International Space Station.

It seems hard to believe this mystical sight – an American spacecraft flashing across a night sky carrying humans to a destination in the heavens -- likely will never be viewed

from our unique barrier island vantage again. With President Obama's decision a week ago to end the shuttle program, only seven more flights remain before the fleet is retired after three decades of service – and all currently are expected to be less spectacular day launches.

Can it be possible that this is the end – that 41 years after Americans fulfilled John F. Kennedy's goal of putting humans on the surface of the moon before the end of the 1960s, the United States is abandoning mankind's ennobling dream of exploring space?

All we know at this point is that President Obama is terminating not just the shuttle, but the programs intended to take Americans back to the moon in 2020. Within two years, we not only will have no lunar spacecraft; we will be left to beg rides to the International Space Station.

We have always believed it was no coincidence that the only extended period in the past half century during which our nation undertook no manned spaceflights coincided with years of President Carter's great malaise.

We recognize that the country currently is facing unprecedented financial problems. But the cost of the space program pales alongside the pork approved by Congress. Now when America seems more in need of inspiration than ever, we hope President Obama will rethink this retreat from the frontiers of space. ●

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MEMBER

**Vero Beach 32963**

**President and Publisher**  
Milton R. Benjamin, 559-4187  
[milt@verobeach32963.com](mailto:milt@verobeach32963.com)

**Marketing Director**  
Mark Schumann, 696-5233  
[mark@verobeach32963.com](mailto:mark@verobeach32963.com)

**Art Director**  
Dan Alexander, 584-0870  
[dan@verobeach32963.com](mailto:dan@verobeach32963.com)

**Graphic Designer**  
Tania Donghia-Wetmore, 584-0870  
[tania@verobeach32963.com](mailto:tania@verobeach32963.com)

**Managing Editor**  
Alina Lambiet, 492-9024  
[alina@verobeach32963.com](mailto:alina@verobeach32963.com)

**Associate Editor**  
Michelle Genz, 226-7924  
[michelle@verobeach32963.com](mailto:michelle@verobeach32963.com)

**Staff Editor**  
Lisa Zahner, 584-9121  
[lisa@verobeach32963.com](mailto:lisa@verobeach32963.com)

**Staff Photographer**  
Tom McCarthy Jr. 205-0262  
[tom@verobeach32963.com](mailto:tom@verobeach32963.com)

**VeroNews.com**

**Managing Editor**  
Ian M. Love, 226-7924  
[ian@verobeach32963.com](mailto:ian@verobeach32963.com)

**Online Editor**  
Debbie Carson, 584-9083  
[debbie@veronews.com](mailto:debbie@veronews.com)

**Society Editor**  
Mary Schenkel, 563-4881  
[maryelz@veronews.com](mailto:maryelz@veronews.com)

**Visual Journalist**  
Keith Carson, 584-9125  
[keith@veronews.com](mailto:keith@veronews.com)

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251 John's Island Drive .....	\$1,725,000
310 Sabal Palm Lane .....	\$1,725,000
70 Paget Court .....	\$1,750,000
321 Sabal Palm Lane .....	\$1,795,000
460 Indian Harbor Road .....	\$1,895,000
306 Island Creek Drive .....	\$1,995,000
20 Dove Shell Lane .....	\$1,995,000
751 Shady Lake Lane .....	\$2,300,000
561 Sea Oak Drive .....	\$2,450,000
389 Island Creek Drive .....	\$2,450,000
90 Dove Plum Road .....	\$2,600,000
71 Cowry Lane .....	\$2,700,000
120 Sago Palm Road .....	\$2,750,000
275 Coconut Palm Road .....	\$2,800,000
601 Sea Oak Drive .....	\$2,800,000
381 Sea Oak Drive .....	\$2,940,000
180 Orchid Way .....	\$2,950,000
220 Indian Harbor Road .....	\$2,950,000
580 Indian Harbor Road .....	\$2,950,000

311 Llwyd's Lane .....	\$2,995,000
351 Indian Harbor Road .....	\$3,375,000
140 North Shore Point .....	\$3,400,000
220 Sandpiper Point .....	\$3,450,000
150 Clarkson Lane .....	\$3,650,000
370 Indian Harbor Road .....	\$3,650,000
310 Island Creek Drive .....	\$3,700,000
360 Palmetto Point .....	\$3,850,000
380 Island Creek Drive .....	\$3,900,000
228 Island Creek Drive .....	\$4,050,000
640 Indian Harbor Road .....	\$4,250,000
330 Palmetto Point .....	\$4,650,000
391 Sabal Palm Lane .....	\$4,750,000
30 Gem Island Drive .....	\$5,450,000
21 Sago Palm Road .....	\$5,700,000
664 Ocean Road .....	\$5,750,000
255 Island Creek Drive .....	\$6,950,000
801 Shady Lake Lane .....	\$7,500,000
170 Loggerhead Point .....	\$9,650,000

#### Homesites

580 Sea Oak Drive .....	\$825,000
541 Sea Oak Drive .....	\$1,100,000
551 Sea Oak Drive .....	\$1,100,000

381 Sabal Palm Lane .....	\$1,250,000
280 Sea Oak Drive .....	\$1,450,000
225 Coconut Palm Road .....	\$1,750,000
270 John's Island Drive .....	\$2,300,000
13 Sea Court .....	\$3,775,000
60 Gem Island Drive .....	\$4,150,000
1 Sea Court .....	\$4,350,000
662 Ocean Road .....	\$4,900,000
810 Manatee Inlet .....	\$5,300,000
<b>Townhouses, Cottages and Island House</b>	
431 Silver Moss Drive, #105 .....	\$350,000
777 Sea Oak Drive #720, 2BR/2BA .....	\$400,000
777 Sea Oak Drive #717, 2BR/2BA .....	\$410,000
777 Sea Oak Drive #714, 2BR/2BA .....	\$450,000
431 Silver Moss Drive, #104 .....	\$485,000
777 Sea Oak Drive #710, 3BR/3BA .....	\$525,000
263 Silver Moss Drive .....	\$625,000
401 Silver Moss Drive .....	\$625,000
111 John's Island Drive, #17 .....	\$675,000
777 Sea Oak Drive #702, 3BR/3BA .....	\$685,000
777 Sea Oak Drive #725, 3BR/3BA .....	\$685,000
777 Sea Oak Drive #707, 3BR/3BA .....	\$695,000
777 Sea Oak Drive #701, 3BR/3BA .....	\$710,000

111 John's Island Drive, #12 .....	\$775,000
213 Silver Moss Drive .....	\$820,000
173 Silver Moss Drive .....	\$850,000
233 Silver Moss Drive .....	\$850,000
453 Silver Moss Drive .....	\$879,000
111 John's Island Drive, #4 .....	\$975,000
111 John's Island Drive, #5 .....	\$975,000
111 John's Island Drive, #19 .....	\$1,775,000
Island House (590-660± SF efficiencies)	
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#118 .....	\$190,000
#121 .....	\$195,000*
#120 .....	\$199,500
#147 .....	\$225,588*
#251 .....	\$248,000
#151 .....	\$230,588*
#144 .....	\$325,000*
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550 Beach Road #221, 2BR/2BA .....	\$775,000
500 Beach Road #210, 2BR/2BA .....	\$795,000
850 Beach Road #178, 2BR/2BA .....	\$905,000
850 Beach Road #277, 2BR/2BA .....	\$975,000
1000 Beach Road #297, 2BR/2BA .....	\$995,000
950 Beach Road #193, 3BR/2BA .....	\$1,000,000
900 Beach Road #382, 2BR/2BA .....	\$1,190,000
900 Beach Road #285, 2BR/2BA .....	\$1,260,000
1000 Beach Road #396, 2BR/2BA .....	\$1,290,000
500 Beach Road #104, 3BR/2BA .....	\$1,300,000

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241 Sea Oak Drive
71 Dove Plum
300 Ocean Road, #1E
730 Beach Road
8 Sea Court
900 Beach Road #181
800 Beach Road #169 & #371
400 Beach Road #133 & #222

400 Beach Road #228 & #230
600 Beach Road #135 & #330
700 Beach Road #250
311 Indian Harbor Road
110 Coconut Palm Road
241 Sundial Court
750 Beach Road #303
450 Beach Rd. #120, #223 & #324
111 John's Island Drive #3,4,5 & 10

381 Sabal Palm Lane
650 Indian Harbor Road
401 Indian Harbor Road
511 Sea Oak Drive
103 Island Creek Drive
130 Sago Palm Road
500 Beach Road #109
100 Ocean Road #212
250 Ocean Road #2C

1000 Beach Road #295
850 Beach Road #375
381 Sea Oak Drive
430 Coconut Palm Road
291 Sabal Palm Lane
281 Sea Oak Drive
950 Beach Road #391
321 Island Creek Drive
400 Ocean Road #183

191 Terrapin Point
1 Dove Shell Lane
531 Sea Oak Drive
210 Live Oak Way
1150 Beach Road #3L
353 Silver Moss Drive
231 Silver Moss Drive
652 Ocean Road
351 Sea Oak Drive



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# What if senators represented people by income or race and not by state?

BY ANNIE LOWREY, WASHINGTON POST

Last week, President Obama urged Senate Democrats to “finish the job” on health-care reform “even though it’s hard.”

That crowd knows how hard it can be. To get the 60 votes needed to pass the health-care bill last Christmas Eve, Senate Majority Leader Harry Reid worked furiously. The final holdout was Ben Nelson, a centrist Democrat from Nebraska. With time running out, Reid offered to have the federal government pay for the expansion of the state’s Medicaid program in perpetuity.

Members of both parties were vociferous in criticizing the “Cornhusker kickback,” as it came to be known. “That’s not change we can believe in!” crowed Lindsey Graham (R-S.C.). “That is the worst in politics.”

He’s right about one thing: That wasn’t change. It was a type of deal as old as the Senate itself. Back in the summer of 1787, the founders debated how to structure the legislature.

James Madison, of the large state of Virginia, drafted a plan for a bicameral parliament, with both chambers apportioned by population. William Paterson, of the smaller state of New Jersey, called

for a single house. In July, they compromised: two houses, one proportionate to population and one with two representatives per state.

The Great Compromise was intended to make sure the big states didn’t trample the little guys. But today, with 37 more states on the scene, the little ones wield disproportionate power. “Half of the population of the nation lives in 10 states, which have 20 senators. The other half lives in 40 states that have 80 senators,” says the official Senate historian, Donald Ritchie.

Small states and states whose representatives might tip the balance on a key vote make out like bandits, as their senators demand outsize appropriations in return for their support. The Nelson fracas was nothing other than the Senate working exactly as it was designed to.

But what if the 100-member Senate were designed to mirror the overall U.S. population -- and were based on statistics rather than state lines?

Imagine a chamber in which senators were elected by different income brackets -- with two senators representing the poorest 2 percent of the electorate, two senators representing the richest 2 percent and so on.

Based on Census Bureau data, five senators would represent Americans earning between

\$100,000 and \$1 million individually per year, with a single senator working on behalf of the millionaires (technically, it would be two-tenths of a senator). Eight senators would represent Americans with no income. Sixteen would represent Americans who make less than \$10,000 a year, an amount well below the federal poverty line for families. The bulk of the senators would work on behalf of the middle class, with 34 representing Americans making \$30,000 to \$80,000 per year.

Imagine trying to convince someone -- Michael Bloomberg, perhaps? -- to be the lonely senator representing the richest percentile. And what if the senators were apportioned according to jobs figures? This year, the unemployed would have gained two seats. Think of the deals that would be made to attract that bloc!

Or how about if senators represented particular demographic groups, based on gender and race? White women would elect the biggest group of senators -- 37 of them, though only 38 women have ever served in the Senate, with 17 currently in office. White men would have 36 seats. Black women, Hispanic women and Hispanic men would have six each; black men five; and Asian women and men two each.

Women voters would control a steady and

permanent majority -- making, say, the horrible dearth of child-care options for working mothers seem untenable.

What about a Senate in which voters cast bal-

marriage rights for gays. Nearly all of these senators would be Democrats.

Americans over 65 would control 16 seats -- and would be mostly Republicans interested in

tween the parties, that is edging up on retirement.

Thirty-six senators would serve 25-to-44-year-olds, and 35 senators 45-to-64-year-olds -- and would be likely to push the very issues now on the table, including health care, entitlement viability and tax breaks for the middle class.

However you slice it (or us), a new voting model would shake up the Senate’s agenda. A senator vying for the \$60,000 bracket -- filled with working parents concerned with putting children through school -- might need to promise Pell Grant reform and improved school lunches. One can imagine a coalition of senators for the elderly and senators for 20-somethings working to loosen federal laws around medical marijuana.

These deals, of course, would be very different from the deal Ben Nelson cut for Nebraska. But they highlight a truth so obvious it isn’t often examined: Senators represent states. And states’ priorities can seem strange when viewed in a national light.


These days, people don’t much like the anti-democratic structure of the Senate and the bring-home-the-bacon politics it begets. Recent polls have shown that Americans despise the upper chamber -- more than the House, more than the White House. But you can’t blame Nelson for doing exactly what the founders asked him to do. ●




lots for candidates campaigning to win over a certain age group? Thirteen senators would vie for 18-to-24-year-olds, who strongly support measures such as the cap-and-trade climate bill and

protecting Medicare and the broader status quo.

The baby boomer bubble would be largely in the eldest category, though its stragglers would round out the segment of voters, probably split be-



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# The great electric car race of 2010

For Jason Hendler and more than 50,000 others who put their names on an Internet “want list” in hopes of one day owning the Chevrolet Volt plug-in car, the wait is almost over.

After more than two years of on-line debating, wailing, and waiting with each other, Mr. Hendler and his fellow Volt-ophiles could actually have the long-promised hybrid electric-drive vehicle sitting in their driveways this fall – at least in theory.

It may be a long shot to actually get one, he acknowledges, at least this year. Only 7,000 to 10,000 Volts are supposed to be made available this fall. Just a few thousand more competing electric-drive cars will be available for sale this year – such as the Nissan Leaf, BYD e6, and Fisker Karma.

Yet for Hendler and the nation, 2010 is when the rubber hits the road and the electrified next generation of vehicles gets a reality check. Real buyers will be kicking real tires, forking over a slice of their life savings, and gliding off dealer lots in glorious all-electric silence.

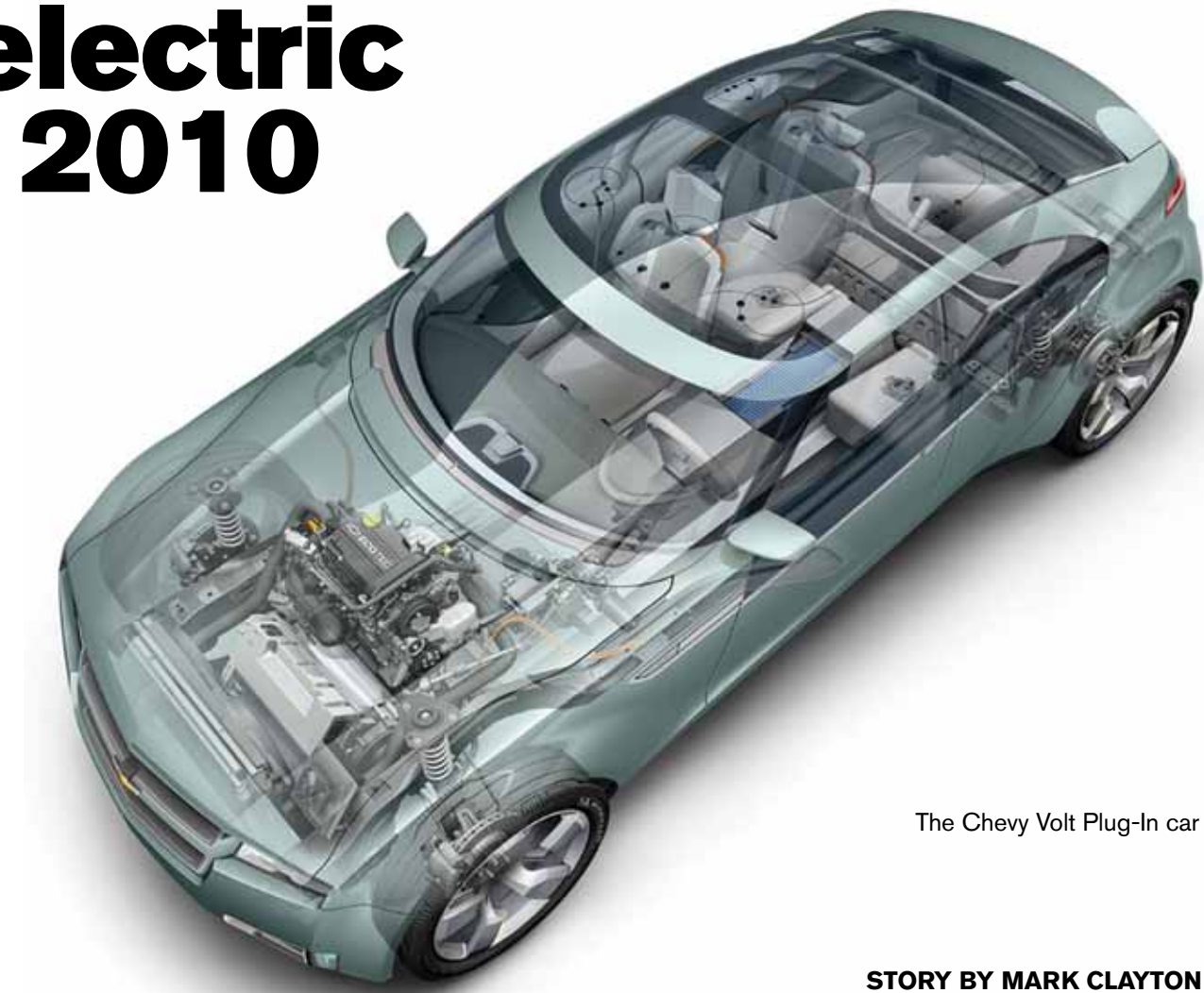
“These are not tiny electric ‘punishment’ cars,” Hendler says in an interview. “They’re tangible, real cars that people would really want to buy. Until now electric vehicles have been more like a golf cart. Now they have range and highway speed and performance we’ve never seen before.”

Expert watchers of the plug-in phenomenon concur.

“By the end of this year we will see the first few models on honest-to-goodness American driveways and roadways,” says Bradley Berman, editor of Hybridcars.com. “This is the last year that it’s a lot more talk than actual product in the marketplace.”

By November, and perhaps as soon as September, the Chevy Volt – an electric passenger car that goes 40 miles on a charge before a range-extending gas engine kicks in – will appear in dealer showrooms.

It may also cost less than the \$40,000 many had expected, General Motors officials hinted at the Detroit Auto Show earlier this month. But it will be



The Chevy Volt Plug-In car

STORY BY MARK CLAYTON  
CHRISTIAN SCIENCE MONITOR

available only in California and Michigan and may be a few other locations.

The Nissan Leaf, an electric-drive all-battery-powered vehicle, will go up to 100 miles before needing overnight recharging. About 5,000 to 10,000 Leafs will be available by December, Nissan says.

The Leaf will debut in Washington State, Oregon, California, Arizona, and Tennessee, where it is being manufactured, according to Plug In America, an advocacy group that tracks vehicle development.

Leaf waiting lists have sprouted at a few dealers. Although the price has not been announced, it is expected to be well under \$30,000 – perhaps in the \$27,000 range, one dealer suggests. A final price is expected this spring.

“We’ve got about 30 names on our list already,”

says Jim Bone, sales manager at Nissan of Santa Rosa, Calif., one of the first dealers to offer a wait list. “In June we’ll ask for a deposit, probably about \$1,000.”

With several competitors waiting in the wings, plug-ins were the focus of this year’s Detroit Auto Show. Twenty vehicles lined the convention’s “Electric Avenue,” where promoters hyped watts instead of gallons.

The \$87,000 Fisker Karma, a plug-in hybrid electric vehicle (PHEV), is a 150-mile-per-hour sports car. It already has a backlog of hundreds of orders; production is expected to begin this spring or summer. Forecasts suggest sales of up to 15,000 next year.

German automaker Daimler has said it hopes to



THE FISKER KARMA

sell its Smart ED, an all-electric battery-powered vehicle later in the year. So does BYD Auto, a Chinese entrant that plans to begin selling its four-door passenger e6 all-electric vehicle, reports Plug In America. Coda Automotive intends to join the crowd selling a Chinese-made passenger car initially in California.

“It will really be 2011 before the rest of the country starts seeing these and many other types of electric-drive vehicles,” concedes Paul Scott, vice



THE NISSAN LEAF

president of Plug In America in California. “But this is a major first step.”

Conspicuous by its absence in this year’s plug-in race is Toyota, whose Prius hybrid leads the green-driving trend – at least until the Chevy Volt arrives. The giant Japanese carmaker promises to sell an “affordable” plug-in Prius in 2011 that can travel about 14 miles on a charge before a gas motor



THE BYD e6

kicks in. It will sell for less than \$33,700, a Toyota official said last month.

Despite Toyota’s absence, Mr. Scott says this year will be the first chance to see what it’s really like: plugging a car in at night and gliding off to work in

the morning using little or no gasoline for weeks or months. It’s a reality shift that’s already sending chills up the spines of greenies and neocons alike – the prospect of saving the environment and cutting oil imports, too.

With the US importing 4 million barrels of oil a day – about 1.5 billion a year – from “dangerous or unstable” nations in 2008, the liberal Center for American Progress calls oil dependence “a dangerous habit.”

It’s an expensive one, too. About \$150 billion flows annually to 10 nations on the State Department’s “warning list,” including Saudi Arabia, Iraq, Pakistan, and Syria, the center says in a recent report.

But even if plug-in and all-electric vehicles can get the equivalent of hundreds of miles per gallon, fans concede that it may be a decade or more before enough new plug-in vehicles are sold to make a significant difference in curbing oil imports or carbon emissions, according to CalCars, a plug-in advocacy group. That’s why the group favors retrofitting existing cars with electric-drive engines.

Battery and fuel costs will determine if plug-ins shoot ahead or stall out. Today these two factors give plug-ins a relatively high “Total Cost of Ownership” (TCO) compared with a conventional vehicle. The advanced lithium-ion battery packs are still costly, and until they fall significantly or the cost of gasoline jumps – the TCO for plug-ins will not compare favorably with conventional cars.

A dour National Research Council report recently poured cold water over the notion that plug-in vehicles will make much difference on oil use or the environment before 2030 at the earliest.

Some, however, contend the report was biased against plug-ins by its panel of authors, some former oil industry executives.

Yet others have reached similar conclusions. Even if battery-manufacturing costs fall 60 percent from around \$700 per kilowatt hour (kWh) today to around \$440 by 2020, plug-ins might only grow to become 3 to 5 percent of the US fleet – about 13 million of the nation’s 250 million cars, according to a recent Boston Consulting Group study. But some say that, too, is overly pessimistic.

“We’ve talked to a number of people close to this issue, and they can’t believe where these report numbers on the costs of batteries are coming from,” says David Cole, chairman of the Center

for Automotive Research in Ann Arbor, Mich. “It seems to be people who don’t know talking to people who don’t know.” The target of \$250 per kWh will be attained “not in this, but in the next generation of batteries.”

Some cash comfort will no doubt come from the \$7,500 federal tax rebate that will apply to the vehicles with the most battery power – like the Volt and the Leaf.

A visual way to compare vehicle gas use, cost, and emissions is a TCO calculator offered by the Rocky Mountain Institute’s “Project Get Ready.” It lets you see how a Volt would compare with a Prius, for example. (Check out [tinyurl.com/CSMcalc](http://tinyurl.com/CSMcalc) for the online calculator.)

But the price of plug-ins will not doom the movement, says Mr. Berman of Hybridcars.com.

“People buy cars for all kinds of reasons unrelated to their payback,” he says. “Nobody questions the payback period on screaming-fast sports cars – or on oversize SUVs with towing capacity. For some reason when it comes to efficiency, the bean counters crawl out of the woodwork.”

Nonetheless, if gasoline inches back toward \$4 a gallon or higher, pump prices could accelerate electric-car adoption. But few dare to guess where gas prices will wiggle to next.

“If gas hits \$4 [a gallon] again, demand will shoot through the roof for these vehicles,” says Scott with Plug In America. “We saw it before and people were leaving their guzzlers in droves. They didn’t have the option then – but now they will – to leave oil alone entirely.” ●

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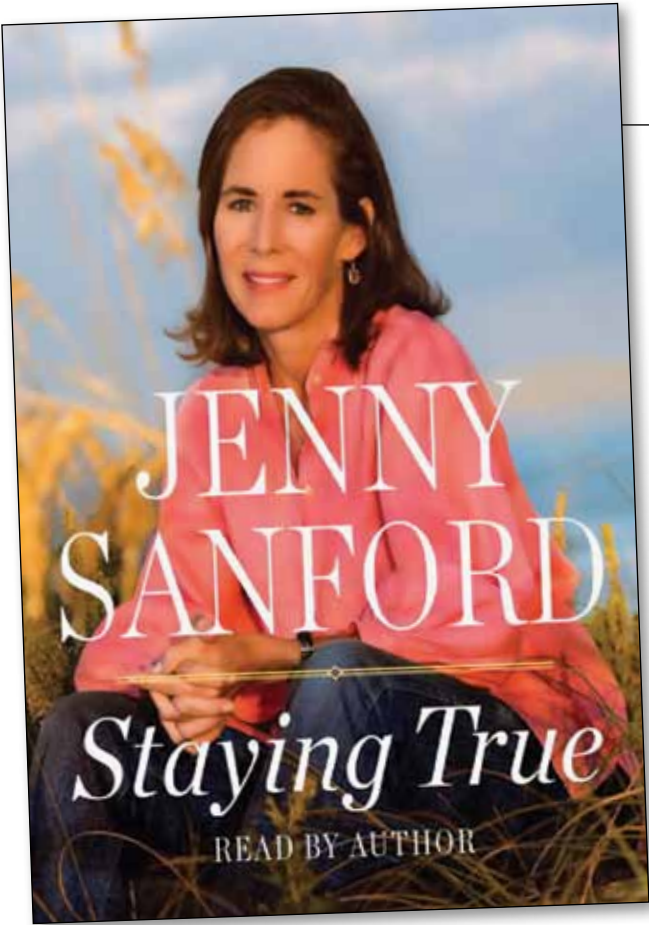
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Remember that self-help book from the 1980s, “Smart Women, Foolish Choices”? Jenny Sanford, the wife of the governor of South Carolina, called her new memoir “Staying True,” but a bet-

ter title might have been, “Smart Woman, Foolish Choice.” From the very start, you want to scream to Jenny, Georgetown grad, Lazard Frères vice president: “No, don’t do it! Don’t marry the jerk!”

Let’s say your husband has run off with his Argentine mistress and then humiliated you -- no, make that humiliated himself -- by proclaiming that he has found his “soul mate,” and she’s not you. You could be forgiven, then, for dredging up every minor incident, exposing every annoying habit, in your memoir-cum-payback. And so Jenny Sanford did -- but, boy, did she have material.

Item 1: Mark and Jenny have barely started dating, and he invites her to spend New Year’s weekend with him at Coosaw, his family’s farm in South Carolina. Mark leaves her a car at the airport -- a stick-shift, which she doesn’t know how to drive -- and lets Jenny make her way through the lowland fog.

“Our brother can be such a piiig,” Mark’s sister Sarah tells her. Jenny doesn’t pay enough attention: “I felt I had just passed some test with Mark, and not complaining about what I’d endured was part of it.”

Item 2: Mark and Jenny are engaged, and Mark -- this is after sending her a phony prenuptial agreement; ha ha ha -- is reworking the ceremony. Turns out he doesn’t want to include a promise to be faithful. RED ALERT! RED ALERT! AWOOGAH! AWOOGAH!

“In retrospect,” Jenny allows, “I suppose I might have seen this as a sign that Mark wasn’t fully committed to me, and with the benefit of the knowledge I have about Mark now, I could point to this moment as a clear sign of things to come.” Yah think? “At the time, though, I thought his honesty was brave and sweet. . . .”

Item 3: Mark and Jenny are newlyweds, and it is Jenny’s birthday. He gives her a hand-drawn card -- with a picture of half a bicycle. For Christmas, another card -- with a picture of the other half. “Months later, he delivered the gift to me, a used purple bike he had purchased for \$25!” Jenny’s initial response, the right one, is “disbelief. . . . In time, however, I came to know this was just part of who he was.”

And that’s not all. There is their first Thanksgiving togeth-

er, four weeks into their marriage, when Mark and Jenny arrive at Coosaw, and he explains that she’ll be sharing a bedroom with his sister: “I’ve always slept with my brothers and I don’t see why that has to change now that we’re married.”

There is the time, again during the first year of their marriage, that he refuses -- despite her tearful pleading -- to accompany Jenny to her grandfather’s funeral. “I explained how it was something I needed. . . . But Mark held firm that he didn’t need to go with me to the funeral.”

Or -- my personal favorite -- the time he balked at accompanying pregnant Jenny to childbirth classes: “Mark joined me at one Lamaze class before deeming it a waste of his time since, as he explained, ‘I’ve spent many long nights helping cows give birth and I know what to do when the baby gets stuck.’ “

As usual, Jenny manages to explain away her husband’s boorishness: “Of course, many fathers still didn’t attend births in those days.” Those days? This was the 1990s, not the 1950s. When Mark leaves his 2-week-old baby to climb Mount Rainier with friends, “I didn’t really see any reason for Mark not to go off and enjoy his adventure.”

By the time Mark is in Congress, Jenny is reduced to instructing the scheduler to remind him of her birthday. And there is the touching moment when Mark has a friend pick out a diamond necklace for Jenny, has a staffer hide the present in her closet and faxes notes to Jenny and the boys cluing them in on where to search.

A few weeks later, when Mark sees the necklace, he exclaims, “*That* is what I spent all that money on?! I hope you kept the box!” Mark “returned the necklace the next day, thinking it was not worth the money he had spent,” she writes. “I wouldn’t have felt comfortable wearing it in his presence, so what was the point?”

This guy manages to make John Edwards look like a prince -- and certainly Jenny Sanford has not refrained from showing her soon-to-be-ex-husband in his least attractive light. The prologue, in which she recounts the day her husband’s affair burst into public view, shows him a self-absorbed cad to the end.

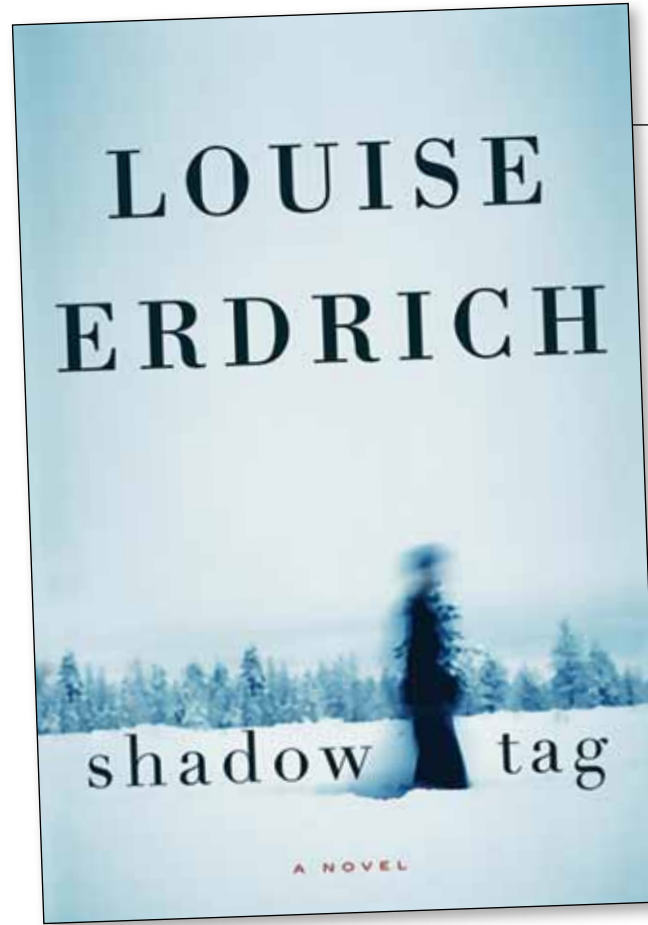
“How’d I do?” Mark asks when he calls home after the rambling press conference in which he described spending “the last five days of my life crying in Argentina.”

But what to make of the way Jenny portrays herself? When the Sanford story erupted last year, I cheered the emergence of a new model for the wronged political spouse -- “neither enabler nor victim,” I wrote. In the end, perhaps. Yet the most disappointing part of “Staying True” is that, consciously or not, Jenny Sanford reveals her own complicity -- not in facilitating her husband’s affair, but in allowing herself to be treated so badly for so long.

“I see now that June 24, 2009, was a day that changed forever the trajectory of my life, but it did not change me,” Sanford writes in the book’s opening lines. I hope, for her own sake, that is not entirely true. ●

*Staying True* by Jenny Sanford  
Ballantine, 214 pp., \$25.  
Reviewed by Ruth Marcus, Book World

## BOOK REVIEWS



Louise Erdrich’s new novel is a tense little masterpiece of marital strife that recalls her tragic relationship with the poet Michael Dorris. Gossips will trace the story’s parallels to the author’s life, but for all its voyeuristic temptations, “Shadow Tag” is no roman à clef, no act of spousal revenge on her estranged husband, who committed suicide in 1997.

Instead, Erdrich has done what so many writers can’t or won’t do in this age of self-exposure: transform her own wrenching experience into a captivating work of fiction that says far more about the universal tragedy of spoiled love than it reveals about her private life.

After the vast, swirling canvas of “The Plague of Doves,” which was a finalist for the Pulitzer Prize last year, Erdrich has departed from her multilayered stories about an Ojibwe reservation in North Dakota.

“Shadow Tag” stays trapped in a bitter Minnesota home where Irene and her older husband, Gil, are nursing what they know is a dead marriage. Irene wants a divorce, but Gil won’t agree, and so they bicker and make up, fight and forgive, convinced -- foolishly -- that they can keep their enmity from poisoning the lives of their three children.

If you haven’t lived through this sad story yourself, you know someone who has. And of course it’s the plot of a library’s worth of domestic novels, but Erdrich distinguishes her own version in a variety of exquisite ways.

For one thing, she keeps “Shadow Tag” tightly focused, abandoning entirely the discursive style of her previous books. What would have been oppressively grim in a longer work remains arresting in this taut tale, which comes to us from three narrators as a series of finely cut moments, each just a page or two long.

As is often the case in Erdrich’s novels, the way the story is told and who’s telling it are crucial to its meaning. In this case, the person behind the cool omniscient narrator isn’t revealed till the final chapter, but both of the other two narrators are Irene, who opens the novel by confessing, “I have two diaries now.”

In her real diary, stored in a safe deposit box, she records her fury and frustration with Gil, who won’t agree to dissolve the marriage that’s tormenting them. But in another diary, a faux one hidden at home where she knows he’ll read it, she makes up affairs and sexual escapades, all carefully designed to enrage and aggrieve him. As a story of aggravated jealousy, it’s as though the same person were playing Desdemona and Iago.

“Shadow Tag” fascinates us because its sympathies, like Irene’s, are so unstable. The man she hates is also the man she loves, and his passionate desperation to win her back is alternately endearing and repellent, eventually threatening. It’s a devastating portrayal of the circular insanity of romantic obsession. He clings to the hope that a grand act of generosity will somehow make everything fine, an expression of his “obtuse innocence” that only infuriates her more.

Their union is further complicated by Gil’s work, which demonstrates once again Erdrich’s extraordinary ability to explore the mingled strains of abuse and affection. As one of the country’s most successful Native American painters, Gil has always relied upon Irene to pose as his subject.

Their famous collaboration has “become known as an iconic marriage,” a fraught phrase that comes as close as any in “Shadow Tag” to the nature of Erdrich and Dorris’s celebrated literary partnership. But the marital relationship in this novel is decidedly unbalanced.

## BOOK REVIEWS

While Irene is an alcoholic, working haphazardly on a graduate degree, Gil is a famous painter who over the years has depicted her “in all of her incarnations -- thin and virginal, a girl, then womanly, pregnant, naked, demurely posed or frankly pornographic. . . . She had allowed him to paint her on all fours, looking beaten once, another time snarling like a dog and bleeding, menstruating. In other paintings she was a goddess, breasts tipped with golden fire. . . . She appeared raped, dismembered, dying of smallpox in graphic medical detail.”

It’s a peculiar relationship, for sure, but Erdrich frames it as a classic feminist theme and a queasy reenactment of the exploitation of American Indians: Irene can’t shake the realization that’s she’s been used by her husband, objectified by him in ways she can no longer endure.

“She had to shed the weight of Gil’s eyes,” she thinks. “The portraits were everywhere. By remaining still, in one position or another, for her husband, she had released a double into the world. It was impossible, now, to withdraw that reflection. Gil owned it. He had stepped on her shadow.” Considering how people look at her image in his expensive paintings, she tells him, “I feel like I’m being eaten alive.”

But what’s remarkable is Erdrich’s fidelity to the unpredictable rhythms of marital discord, the way tender moments can arise even amid their hurtful battles. “There were times,” she writes, “that Irene and Gil grew so exhausted with the struggle that they simply walked out of their trenches and embraced over the heads of their children.”

And those children appear in spare, deeply affecting scenes as they try to preserve their known world no matter how violent or untenable it becomes. The daughter retreats into nightmares of national disaster and fantasies of saving her family with well-honed Indian skills.

The littlest child, born on Sept. 11, 2001, expresses what everyone in this family knows when he hugs his mother fiercely and cries, “It’s too hard to be a human.” This profoundly tragic novel captures that lament in some of Erdrich’s most beautiful and urgent writing. ●

*Shadow Tag* by Louise Erdrich  
Harper., 255 pp., \$25.99  
Reviewed by Ron Charles, Book World

## ARE YOU ON THE RIGHT COURSE?

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BOOK REVIEWS

A.N. Wilson begins *Our Times: The Age of Elizabeth II* with a disclaimer, telling readers that his book isn't really about the current queen of England, although it covers the years of her reign, which began in 1952 and "might well rival that of Queen Victoria in longevity."


But even though it isn't a royal biography, Wilson's book uses Elizabeth II's years on the throne as a convenient window into the evolution of modern Britain, a period of change that the author finds breathtaking.

Wilson's topic is broad, but he's accustomed to working on a large canvas. "Our Times" is the third volume in a trilogy of British history that began with "The Victorians" and was followed by "After the Victorians," the entire series produced in just six years.

One of the reasons that Wilson can move quickly is that he isn't exhaustively inclusive. Subtracting notes and pictures, the text of "Our Times" comes in at around 400 pages – less than 70 pages for each of the six decades covered in Wilson's narrative.


A novelist and biographer whose works have included studies of John Milton, C.S. Lewis, and the apostle Paul, Wilson proves especially adept at using popular culture to explain the past. The intrigues of Parliament, No. 10 Downing Street, and Buckingham Palace get their due in "Our Times," but Wilson does his best work here in holding up a period book,

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with what he regards as the spread of radical Islam within Britain, which includes followers who are, in the author's opinion, "intent on destroying Great Britain itself."

Not that Wilson favors a return to the social orthodoxies that defined Britain when Elizabeth II was crowned. He writes with disdain of past racial intolerance, while more recent gains in rights for gays and women in Britain inspire Wilson's applause. Wilson also offers a thumbs-up for advances in British healthcare and the general standard of living during the past half-century, but beyond those caveats, his mood is generally dour.

As in previous installments in his British history trilogy, Wilson makes dys-

song, or TV show like a bright shard to imply the era's larger whole.

He opens "Our Times," for example, by pointing to J.R.R. Tolkien's "Lord of the Rings" series, which debuted in the 1950s, as an elegy for a Britain that would become more open and modern over subsequent decades, yet less cohesive.

"Britain as a political entity survived in this period," Wilson writes, "but it was to be less 'British.'"

Wilson's ginger use of quotes around "British" suggests a vagueness about national identity that, in his view, will grow cloudier as new generations of immigrants continue to reshape Great Britain.

Here's Wilson again: "Though it is certainly true that some of these immigrants have helped Britain prosper, it is equally inescapable that they have changed the character and composition of whole areas of Britain – and not always for the better. Eager to be tolerant, governments did not insist that these immigrants learn the language or integrate properly."

Wilson takes particular



pepsia into a cottage industry. In chapters bearing such titles as "A Portrait of Decay," "The Decline of the Roman Catholic Church," and "The End of Harold Wilson," he bangs a dirge of decline that recalls the darkness of Edward Gibbon.

If the author of "The History of the Decline and Fall of the Roman Empire" comes to mind when reading "Our Times," perhaps it's because, like Gibbon, Wilson uses a style of storytelling that's deeply opinionated, assertive, and enlivened by a keen sense of theater.

This is history told not with cool textbook neutrality, but in the voice of a wry uncle holding forth from his armchair.

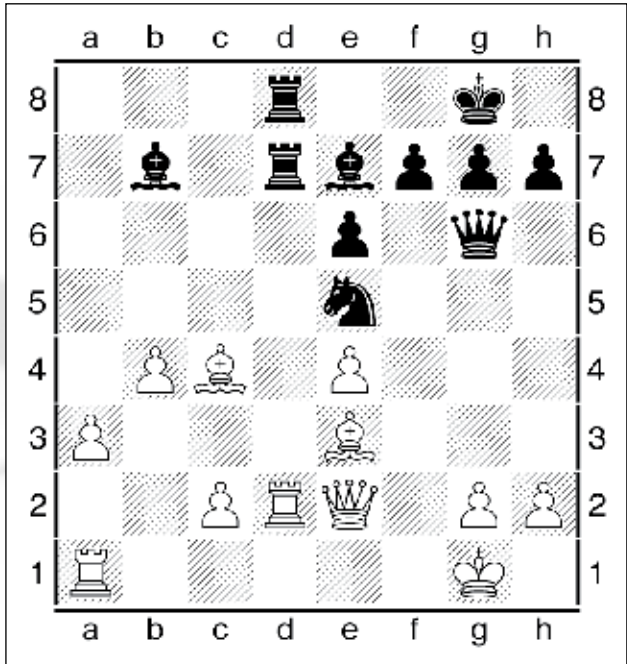
Wilson's views are prickly and sometimes exasperating, but they're never dull. He offers as self-evident the observation that Bob Dylan is a better musical artist and performer than The Beatles, and he blames the political activism of the Fab Four for creating "the annoying legacy that entertainers, rather than being humble enough to entertain, should inflict their half-baked views of economics, meteorology and politics to those who had been glibble enough to buy their records."

If, as Wilson asserts, the Great Britain of Elizabeth II's youth no longer exists, then "Our Times" has ushered it out with a bang, not a whimper. ●

*Our Times: The Age of Elizabeth II* by A.N. Wilson  
Farrar, Straus and Giroux, 496 pp., \$30.  
Reviewed by Danny Heitman  
Christian Science Monitor

FOR THE LOVE OF CHESS

BY HUMBERTO CRUZ - CHESS COLUMNIST



Can you find the quickest way for Black to win? See column at right.

Indian River players achieve even score in Palm Bay tournament

Players representing the Indian River County Chess Club held their own against Melbourne Chess Club players at a tournament in Palm Bay on Jan. 30.

In team competitions in 2008 and 2009, the higher-rated Melbourne Club won handily over the Indian River Club. This year, with only eight players able to attend – three from Indian River and five from Melbourne – the tournament format was changed from that of a team event to "quads," with players divided into two groups of four based on their United States Chess Federation rating.

Harold Scott, the reigning Indian River County Chess Club champion, was the club's sole representative in the top-rated group. He played solid chess, scoring draws against each of his three opponents, experts Peter Dyson and Jeremy Mandelkern, and Class A player Thomas Victory.

In the second group, Frank Redway from the Indian River Club finished first, defeating two Melbourne players and drawing against fellow Indian River Club player Joseph Diskin. Diskin lost his other two games, giving Indian River players a combined .500 record of two victories, two losses and five draws in the event.

Our diagram today is from a game won by Doug Dougherty at the Indian River County Chess Club (last week we featured a game that Dougherty won in Canada in 1957 on his way to the Manitoba championship that year). Playing with Black and already enjoying a big advantage, Dougherty found the quickest way to win with ...Rxd2! After Bxd2 Rxd2; Qxd2 Nf3 check!, Black exploits the pin on the pawn on g2 to win White's Queen.

Humberto Cruz is a United States Chess Federation correspondence chess master and certified tournament director. He can be reached at askhumberto@aol.com.

THE BRIDGE COLUMN

BY PIETER VANBENNEKOM - BRIDGE COLUMNIST

Flustered Flo went to the late Mass one Sunday and prayed she'd be able to make it in time to her weekly duplicate bridge tournament. When she saw Smug Sam, who belonged to the same church, pulling out of the parking lot just ahead of her, she felt a little better.

On the way, she prayed again that she could for once beat Sam, who could be so annoying when he bested her at the bridge table. She felt guilty almost immediately about such a prayer. Sam, after all, was a very active church member and could really belt out those hymns.

A few hands into the tournament, after her heart rate had calmed down from the hurrying after church, Flo encountered an interesting hand in which, as later became apparent, the points split evenly 20-20 – but who says 20/20 hands have to be dull?

South Dealer; both vulnerable. Flo was West and her partner, Loyal Larry, was East.

The bidding: West Pass, 2 Hearts; North 1 Club, All Pass; East Double; South Pass.

Opening lead: King of Clubs

It seemed like an uneventful hand when Flo's Club King held for the first trick. She next led another Club to East's Ace, but South ruffed the third Club return. South then went to the dummy with a high Spade, tried the doomed Heart finesse, got the lead back with another Spade, drew trumps and claimed, giving up two tricks in each of the minor suits and the King of Hearts.

"Probably a flat board," Larry said hopefully.

"Actually, not quite," Flo announced after a previous score was revealed. "It should be Down One and another East-West pair did set them. After you get the lead with the Ace of Clubs, you should lead your doubleton Diamonds Ace-low; then you get a Diamond lead back from me for a ruff and the setting trick."

"Hopefully not everyone will find that line of defense," Flo said, wanting to be magnanimous toward her partner and praying that she wouldn't get a bottom on the hand.

Maybe she didn't pray hard enough because at the end of the tournament, it was revealed that she and Larry did indeed get a bottom on the hand, and not just because everyone else found the best line of defense.

As they say, the best defense is a good offense. Smug Sam, who'd played the same hand as East, had bid 2 Spades on the second round, made his bid and took tops on the board by the minimal difference of 10 points. The 2 Spades contract was worth 110 points to just 100 for the East-West pairs that put South Down One Vulnerable in 2 Hearts.

Games

Flo needs help from above

NORTH		
♠	A K Q	
♥	Q 7 2	
♦	Q 6 4	
♣	J 6 5 3	
SOUTH		
♠	8 5	
♥	A J 8 6 5	
♦	J 9 7 5	
♣	7 4	
EAST		
♠	7 6 4 3 2	
♥	10 4 3	
♦	A 8	
♣	A 9 8	
WEST		
♠	J 10 9	
♥	K 9	
♦	K 10 3 2	
♣	K Q 10 2	



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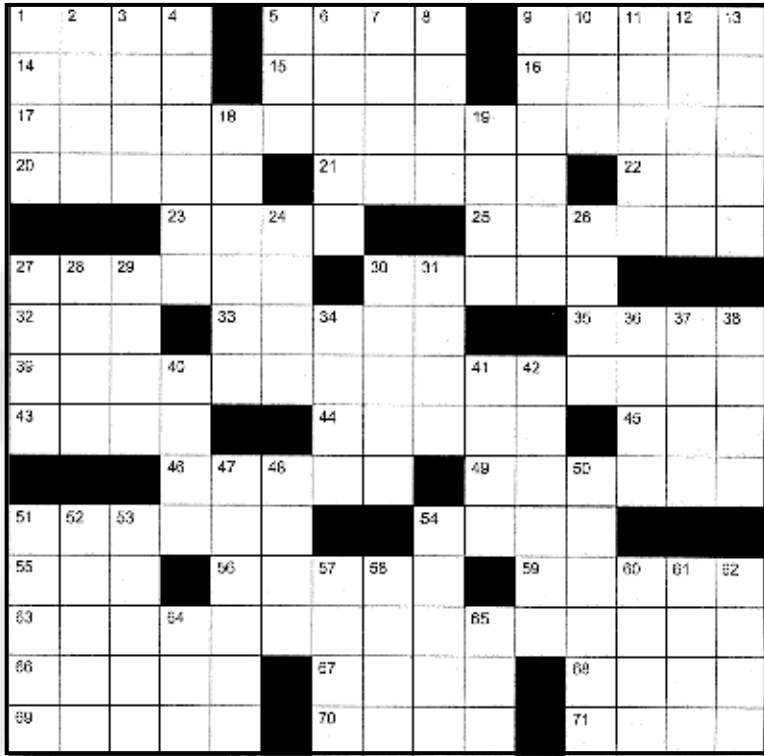
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Crossword

SOLUTIONS TO LAST ISSUE ON PAGE 75

RHYTHMIC



The Christian Science Monitor | By Irene Glovsky | Edited by Charles Preston

ACROSS

- 1 Something to lose or save
- 5 Army transport
- 9 Foam
- 14 Stravinsky
- 15 Never again
- 16 Regarding sound
- 17 1936 Cole Porter song
- 20 Eyed
- 21 Rodeo figure
- 22 A Gershwin
- 23 Dispatch
- 25 Feet connections
- 27 Arouse
- 30 Burr or Spelling
- 32 Javelin's path
- 33 Closes in
- 35 Grimm baddy
- 39 1934 Cole Porter song
- 43 Hirsute Himalayan
- 44 African tongue
- 45 Phalanx greeting
- 46 Runs easily
- 49 Merchant
- 51 Cuban strongman
- 54 Mew
- 55 Lemon or lime follower

- 56 Sicilian magmamaker: var.
- 59 Actor Lloyd
- 63 1935 Cole Porter song
- 66 In company
- 67 Elvis follower
- 68 Wendy's barker
- 69 Swedish director Hallstrom
- 70 Promise
- 71 Mild gripe word

DOWN

- 1 Popular pup
- 2 Startled
- 3 Monk's hood
- 4 Papa's given name
- 5 Garfield's keeper
- 6 Competitor
- 7 Narcissus' admirer
- 8 Spring note
- 9 Canned fuel
- 10 Kind of corn
- 11 Not before
- 12 US gold medal skier
- 13 Phil
- 13 Martinelli and
- 13 Lanchester
- 18 Hanging out
- 19 Honeymoon address
- 24 Section
- 26 Dial
- 27 Newcomer
- 28 S. Gardner
- 29 Harry Lauder, e.g.
- 30 Polonius' hiding place
- 31 "L" love
- 34 Cugat's Lane
- 36 Ticked
- 37 Bush political adviser
- 38 Jug
- 40 Droop
- 41 Blues singer James
- 42 Enticing
- 47 Bowl color?
- 48 Sartori or Levertov
- 50 More or less
- 51 Intrigue
- 52 Rogers St. John
- 53 UT lilies
- 54 Work
- 57 Warm up
- 58 Memorable fiddler
- 60 Fabulist
- 61 "The King and I" role
- 62 Spiffy
- 64 Office-holders
- 65 Gridiron zone

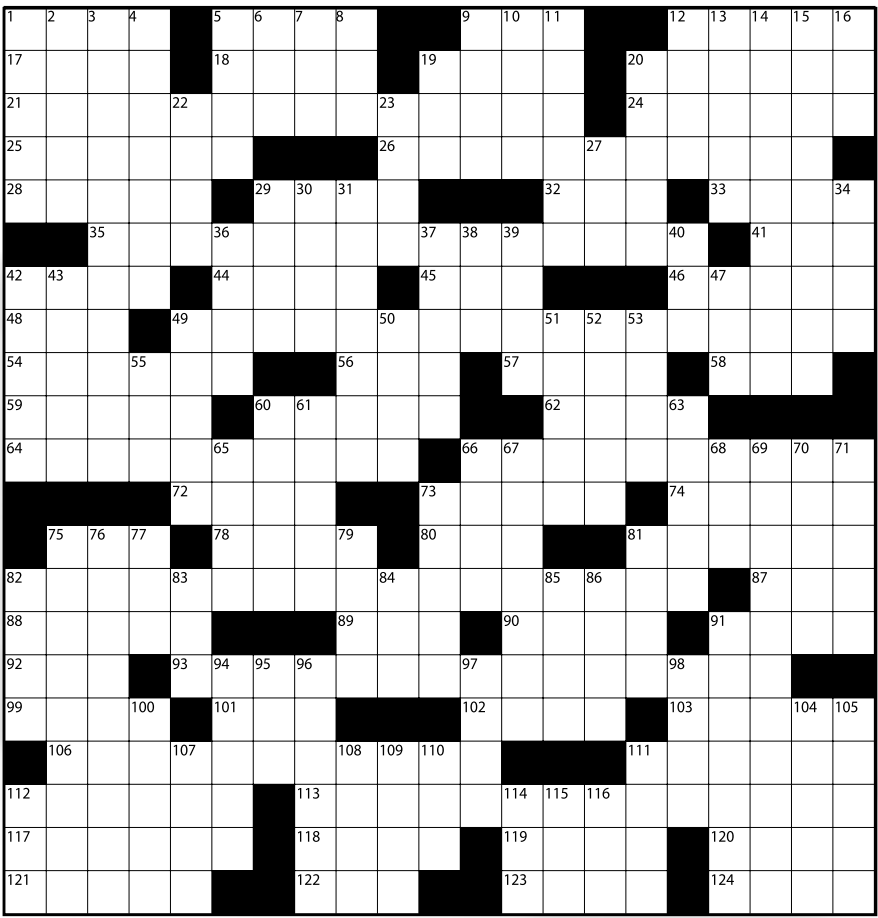
ACROSS

- 1 Pioneering cartoonist
- 5 Prep for a trip
- 9 "There you are!"
- 12 Stumblebumps
- 17 Job safety org.
- 18 Present opening?
- 19 Job opening
- 20 Jewelers' magnifiers
- 21 I narrowed it down to two suspects. Naturally, they both ...
- 24 Manifesto co-author
- 25 Takes in or lets out
- 26 Let's call them ...
- 28 Untrue
- 29 Earthquake origins
- 32 Promising letters?
- 33 Org. of cadets
- 35 I could tell right away that she was ...
- 41 Old college cry
- 42 Capital on the Aare
- 44 Pianist Gilels
- 45 Sculler's item
- 46 Words before "merry"
- 48 Chinese principle
- 49 And he—well, let's just say that he was ...
- 54 Goes ballistic
- 56 Hydrox finish
- 57 Before you know it
- 58 Be in a different form?
- 60 Golf great
- 62 "Convoy" star's first name
- 64 I laid out the evidence; they could see that I'd done ...
- 66 But neither would talk. So I said, "I'm going to ..."
- 72 At a snail's pace
- 73 Takes shape
- 74 Chocolate shop lure

- 75 Reagan's "Star Wars" prog.
- 78 Lingerie items
- 80 Cloud chamber bit
- 81 Toyota rival
- 82 And that did it—they started to cry. I said, "Well, I hope you've ..."
- 87 "Twitch," minus every other letter
- 88 Arm bones
- 89 Seattle-to-Vegas dir.
- 90 GM's electric car
- 91 Island near Java
- 92 Saints' org.
- 93 "Maybe you'll both get time off ..."
- 99 Sugar-free, perhaps
- 101 Extinct 12-footer
- 102 In (lined up)
- 103 Terra follower
- 106 "But only if you ... me exactly what happened" ...
- 111 Last two words in the title of an epic 1962 western
- 112 Actress Stone
- 113 They agreed. And that's when the began. THE END (Hint: Because of a single variable letter, this clue actually has three different appropriate answers. Write in whichever one(s) you like. See 116 Down.)
- 117 "Fighting" NCAA team
- 118 Swan lover of myth
- 119 Colorful eye part
- 120 Words to a traitor
- 121 One way to choose
- 122 2010 et al.: abbr.
- 123 "Darn it" precursor

- 124 Greek letters
- DOWN
- 1 Ace of diamonds
- 2 Embark on career
- 3 Noticeably filled (with)
- 4 Goes up against
- 5 Okra features
- 6 Pal, to Pascal
- 7 Wolf's home?
- 8 Relations
- 9 Actor with actor brothers
- 10 Flying wedge sound
- 11 Reach
- 12 Nor, for one: abbr.
- 13 Long-time Indiana senator
- 14 Market action that remains in effect until filled or canceled
- 15 Easily trashed, e.g.
- 16 Air-leak sound
- 19 "Nova" subj.
- 20 Nobel decliner
- 22 Switch ending
- 23 Frigg's husband
- 27 "insist!"
- 29 Katrina aftermath org.
- 30 Like poems of praise
- 31 Coal miner
- 34 Food Network figure
- 36 Berry and Burns
- 37 Struck a stance
- 38 Partakes of
- 39 Space balls
- 40 See 60 Across
- 42 Second-string squad
- 43 Premature
- 47 Ultrasecret org.
- 49 List details
- 50 It's an Aleutian
- 51 Dogpatch name
- 52 Brassy group
- 53 to win it
- 55 Kung chicken

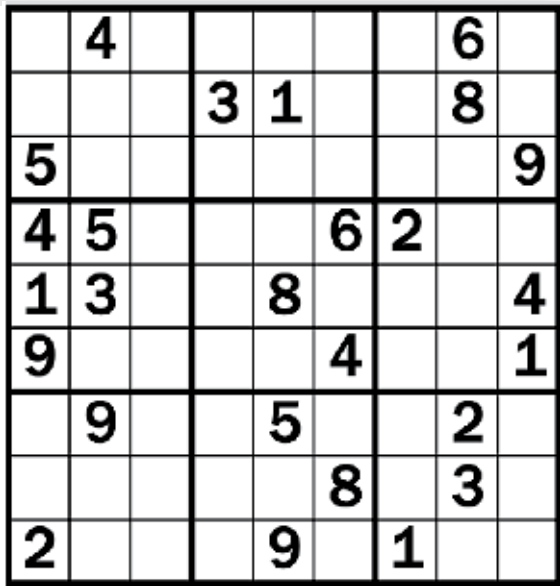
- 60 "Kill Bill" weapon
- 61 "Dream on!"
- 63 Coffee-spill result
- 65 Hamburg's river
- 66 "Sounds great"
- 67 "It's Now ..."
- 68 Surgery sites, briefly
- 69 "For openers ..."
- 70 BlackBerry delivery
- 71 Folk singer Griffith
- 73 Pulled the trigger
- 75 How misers act
- 76 Glenn Miller milieu
- 77 Roth follower
- 79 Lackluster
- 81 Punishment for some kids
- 82 "Casablanca" character, Ilse
- 83 Research-funding org.
- 84 "Camp show" org.
- 85 London district
- 86 KFC side dish
- 91 Rocket stage
- 94 Saudi neighbor
- 95 Democrat Dellums
- 96 One who may bug you
- 97 Barn bundle
- 98 Able one's assertion
- 100 Hope-Crosby flick, "Road ..."
- 104 Famed faithful sidekick
- 105 Burger beef
- 107 "I tell"
- 108 Arena level
- 109 Some linemen
- 110 NYC airport, on tickets
- 111 Genie's gift
- 112 Sis or bro
- 114 Fix dishonestly
- 115 Con's opposite
- 116 Start of a Sue Grafton novel. (This clue has three possible answers. See 113 Across.)



KINDERGARTEN CRIME SPREE (Part 2)

By Merl Reagle

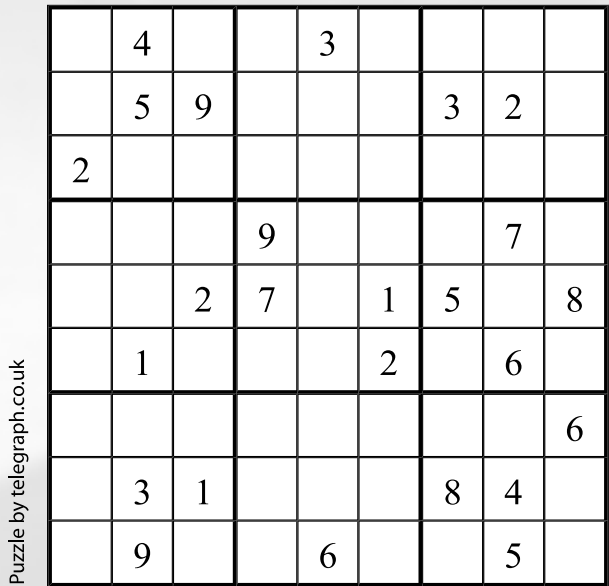
Sudoku



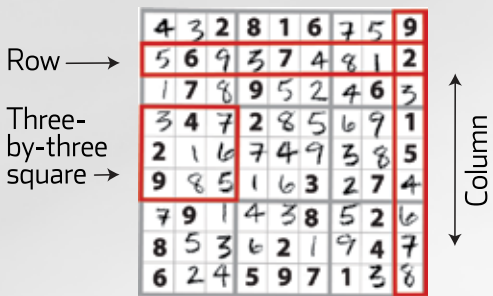
★★★★☆

How to do Sudoku:

Fill in the grid so the numbers 1 through 9 appear just once in every column, row and three-by-three square. See example (right).



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## WHAT’S IN A NAME? (Part 1) BY JAY MCNAMARA

Shakespeare said that a rose by any other name would smell as sweet. As usual, he was correct. However, a rose by any other name might not sound as sweet. If we renamed the rose the “thorn,” it would have different connotations, but would still smell great.

Names of all things set minds off according to the associations connected to them. One of the interesting examples of this is the naming or renaming of cities. When you hear about the City of Lights, the Big Apple and the Second City, you not only are reminded of Paris, New York and Chicago, but also of the many associations those phrases bring to mind.

Where I grew up, the town fathers had created a phrase which was totally in contradiction to the essence of the huge city, Yonkers, New York. The set of words was the “City of Gracious Living.” I didn’t know it as a kid, but the phrase was my first brush with irony.

Yonkers had certain characteristics that made it interesting. It is one of the hilliest cities in the world. When I was there, the city was networked by a collection of electrical trolleys that crisscrossed the landscape. You could go anywhere within the large expanse for a nickel.

However, the city was at heart an industrial, blue collar place, with the largest carpet factory, largest elevator factory, a gigantic sugar house and other smaller smoke stacks. It was not by any stretch of the imagination the city of gracious living. Those who lived in the northern part of the city might tell others that they lived in Hastings on Hudson, a more genteel, genteel-sounding locale.

Those who lived in the eastern parts of Yonkers told everyone that they lived in Bronxville, a place with charm and grace and quite a few rich folks. In fact, one time during a college break a buddy and I went to Bronxville to visit his girl friend, who happened to be the sister of the girl Teddy Kennedy was dating and later married.

The living room of the beautiful residence was filled with Christmas party guests. When we entered, the hostess introduced us to the group. One of them asked where we were from. I answered “Yonkers.” The hostess told them I was just kidding and ushered us from the room in haste before any further diminishment of her reputation could be inflicted. Such was the image of Yonkers amongst certain people from Bronxville.

At the railroad station in Yonkers, as long as I can recall, there was a giant rusted sign. It was hanging in a crooked fashion, having become unhinged over the years. If you tilted your head enough you could make out the wording on the sign, “Welcome to Yonkers, the City of Gracious Living.” It always got a smile from the cognoscenti. The crooked slant of the sign was emblematic of the government as well.

Wherever one travels, there are city signs and phrases that are intended to capture some aspect of the place if not its essence. One example that resonates with me came about when a company where I was employed was asked by an Ohio town to come up with a catchphrase for the place.

It was the first and only time we were asked to attempt such an effort, our focus being on brand names such as Jello, Hallmark, and Merrill Lynch. We came up with the idea “It’s Great in Dayton.” The town fathers loved the phrase and plastered it about. I haven’t been there in years, but suspect that the phrase may still be prominent.

When you enter the city of Aspen, there is a small, embedded metal sign which announces that you are entering the place where decades ago there lived the Colorado state champions girls hockey team. This you assume is the principal achievement in the minds of the citizenry, something they intend to be proud of forever. Unless, of course, another team in another sport achieves similar glory. In that case, the hockey team will have to share the fame.

All of this leads me to the subject of Vero Beach, and what it might adopt as a catchphrase with appropriate signage communicating the city’s greatness. I believe there are some interesting possibilities in that regard and will offer them in the next column. (to be continued)

# Las Vegas betting it all on grand new CityCenter

BY NANCY TREJOS  
WASHINGTON POST

After just a day in Las Vegas’s spanking new CityCenter, I was crystal clear about one thing: This was no place for anyone on a budget.

Strolling the promenade on a Friday night, I contemplated my dinner options. I thought there might be a good deal at the Buffet, but the \$35.95 price tag gave me sticker shock. I studied the menu at a restaurant called American Fish. The bigeye tuna looked appealing but the price -- \$38 -- not so much.

“It’s a nice hotel; just don’t eat here,” said a man studying the menu beside me. “If you want something cheap, you have to go outside.”

Outside, of course, the recession still reigns. But you’d be hard-pressed to remember that inside CityCenter. Recession realities notwithstanding, Las Vegas tourism officials and MGM Mirage executives who spent five years planning and building this sprawling, 67-acre complex of hotels, restaurants, shops and nightclubs are hoping it will pull the city out of its foreclosure funk. They’re so optimistic -- they are gamblers, after all -- that they’re predicting that CityCenter, which officially opened Dec. 16, will provide a tourism boost of anywhere from 2 to 5 percent this year.

Never mind that you can find cheaper hotels and meals all up and down the Strip. And considering that the city’s hotel occupancy rate for 2009 was 86.2 percent through November, down 4.7 percentage points from the same period the year before, does adding more than 6,000 new rooms to the Strip make sense?

“History has shown that new properties increase visitation across the board,” said Rossi Ralenkotter, president and chief executive of the Las Vegas Convention and Visitors Authority, obviously sticking to the company line.

Added Roger Dow, president of the U.S. Travel Association: “I think this is going to give them the shot they need.”

But that could come with unintended consequences, at least at first, said Tony Henthorne, professor and chair of tourism and convention administration at the University of Nevada at Las Vegas. “Will it cannibalize other properties? Probably so, within a short-term period,” he said. “But when we pull ourselves out of the situation we’re in, I think it will be a wonderful



CityCenter is Las Vegas’ answer to pull the city out of its funk. The 67-acre complex of hotels, restaurants, shops and nightclubs is expected to provide a sizeable tourism boost.

asset to the community, to the Strip.”

I had my doubts, but I was willing to be convinced. So I made plans to meet up with my high school buddy Roy and headed west to check out the place.

Right off the bat, at Las Vegas’s McCarran International Airport, a discussion with a shuttle driver underlined how badly residents want CityCenter to succeed. It has created 12,000 jobs, bringing hope to a community that has been one of the hardest hit by the recession.

“I hope they get the clientele,” said Debby Cartier (like the jewelry store, she told me, but no relation). “I hope they don’t lay off those people. It’s scary.”

Cartier and many others have watched the recession torpedo other projects that were supposed to boost the local economy. Construction has shut down on the Fontainebleau and the Echelon Hotel-Casino, two other properties that were expected to create thousands of jobs.

The \$8.5 billion CityCenter, said to be the largest privately funded construction project in U.S. history, almost didn’t make it to completion either, thanks to a March lawsuit by Dubai World, MGM’s partner in the venture, which claimed that MGM mismanagement had led to cost overruns.

“We had many dark days last year, to be honest, where the outcome was very unclear,” MGM Mirage chief executive Jim Murren told me as we sat in his gigantic office at the Bellagio Hotel and Casino. But Dubai World dropped the lawsuit, MGM raised more money, and construction workers raced to a

continue to mature as a community,” said Murren, “as we continue to broaden our reach, we have to continue to inspire people, entertain and create something they haven’t seen before.”

In that, he may have succeeded, for CityCenter strives to be a game-changer in a town that knows how to play.

For one thing, all the buildings (minus the casino floor, where smoking is allowed) have earned the LEED Gold certification, making the development one of the largest built to “green” standards. Air conditioning vents at the base of the slot machines shoot air upward, both to blow away cigarette smoke and to avoid cooling unused space near the ceiling. The limousines at the Vdara and Aria hotels run on compressed natural gas.

Another difference: The architects strayed from the Vegas norm of themed casino hotels. (Think New York New York, with its copy of the Statue of Liberty, or Paris Las Vegas with its Eiffel Tower.) CityCenter’s architecture is sleek and modern, standing out amid the gaudy buildings that line the Strip. It wasn’t the first to take this tack: When Wynn Las Vegas opened in 2005, and its sister property, Encore, followed in 2008, they also stood out for their sophisticated and less gimmicky style. But CityCenter, so much more imposing, has upped the ante.

Instead of imitations of iconic structures from around the world, it boasts a \$40 million collection of fine art, much of it commissioned from artists such as Nancy Rubins, Peter Wagner and Vietnam Veterans Memorial designer Maya Lin. Other properties, such as Bellagio and Wynn, have art galleries, too. But CityCenter’s pieces are sprinkled in the most mundane

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# Travel

places. The valet stand at Haze nightclub, for instance, is decorated with a 250-foot light installation by conceptual artist Jenny Holzer, whose work can be found in New York's Museum of Modern Art.

And then there's the sheer size and luxury of everything. Aria Resort, where I stayed, has 4,004 rooms and a 150,000-square-foot casino. Vdara is described as a 1,500-suite boutique hotel (first boutique hotel I've heard of with more than 1,000 rooms). And the Mandarin Oriental, with its 400 rooms, is the most exclusive of the bunch, with rates starting at \$350. A fourth hotel, Harmon, is scheduled to open at some point with 400 rooms.

And let's not forget the 500,000-square-foot Crystals retail center. It's Madison Avenue in a mall, with stores by the likes of Tom Ford, Roberto Cavalli, Louis Vuitton, Bulgari and Cartier. Actress Eva Longoria Parker has opened a restaurant, Beso, and a nightclub, Eve. Wolfgang Puck and Todd English are scheduled to open restaurants as well.

My first thought upon seeing CityCenter as the cab pulled up: "This place is ridiculous." The sharp edges, planes and curves of the six buildings caught the light off the Strip, making them sparkle in the night. A fountain outside Aria turned from neon green to purple. The two Veer Towers leaned away from each other. "It looks like something out of a sci-fi movie," I overheard someone say.

Like any pedestrian-friendly urban zone, CityCenter was built for walking. And you can expect to walk a lot. There's so much ground to cover that getting from place to place was actually tricky. The front desk clerk had mapped out my route (on an actual map), but I still got lost on the way to my 11th-floor room at the Pelli Clarke Pelli-designed Aria.

The bed was so comfortable that I

didn't want to get out of it. And I didn't have to. With a bedside remote control, I could adjust every technological feature in the room, from the lights to the TV to the temperature to the curtains. Instead of a wake-up call, I could program the curtains to open and the lights and the TV to turn on. But press the wrong button, and you could end up listening to Lionel Richie's cheesy "Stuck on You," as I unhappily did one night.

If you want pampering, Aria is a good place for it. It has four pools and a spa with heated-stone beds, an infused-salt room and eucalyptus steam rooms. Unfortunately, I couldn't afford any of the spa treatments, so I opted to check out the fitness center inside the spa instead. The walk there was a workout in itself. I made my way to the elevator, took it down to the promenade, walked past a gelato shop (not the kind of thing you want to see on your way to the gym), then made a few more turns past the pool and the salon before spotting the spa. At the desk, I was informed that there was a \$30 fee to use the gym unless I paid for a spa service.

A guest shouldn't have to pay a fee, I protested. But no go. The desk clerk refused to waive it. Later, though, I realized that I could easily have sneaked in to use the equipment, because nobody at the door asked me for a receipt.

So the next morning, I just waltzed right on in.

You have to go to the 23rd floor of the Mandarin Oriental, several people told me, for the killer view of the Strip. But first, I had to find the hotel.

I asked one of the many Aria employees in maroon blazers and black pants for directions. Take the elevator downstairs, he told me, make a right, snake your way around the casino, then walk out the door past the fountain. I made it as far as downstairs before I got lost. I sought help from the guy at a counter

for the Haze nightclub. He had never been to the Mandarin, he said, offering me a free pass to Haze.

I spotted another man in a maroon blazer, who gave me better directions.

At the Mandarin, men in top hats opened the door to the first-floor lobby, where the Asian-inspired decor made for an elegant introduction to the 47-story hotel. The trip to the 23rd floor was well worth it. On one side of the building, you get a stunning view of Paris Las Vegas. I took a seat at a table on the other side, where the windows look out on an equally blow-you-away view of New York New York and the MGM Grand.

My enthusiasm faded when I looked at the menu. The cheapest drink was a \$16 glass of wine.

After downing one glass, I returned to the Aria and made my way to the casino, hoping to win some money to pay for dinner. I'm not really a gambler, so I headed for the slot machines rather than the blackjack table, where, the night before, Roy had lost a bundle as I watched in horror.

I chose a machine called the "John Wayne Spinning Streak" and put in \$5. Just as I got down to my last dollar, the machine lit up. I'd hit a spinning streak and won \$15. And so it went for a while: I'd lose a little, then win a little more. In the end, I made a \$14 profit. I have to say, it was kind of a thrill to win, even if it wasn't even enough to cover my glass of wine at the Mandarin.

If you're not a gambler and you can't afford Tom Ford, what is there to do in CityCenter? Eat.

It's been a recent trend for some of the most celebrated chefs in the country (and the world) to open restaurants in Vegas. Now, almost two dozen have opened venues in CityCenter. The Mandarin has Twist by Michelin three-star-winning chef Pierre Gagnaire. Aria recruited such top chefs as Julian

Serrano, Michael Mina, Sirio Maccioni and Vegas newcomers Masayoshi Takayama, who owns Masa in New York, and Shawn McClain, who owns three restaurants in Chicago. Vdara has Martin Heierling, who runs Bellagio's Sensi.

Roy, another friend and I hit Julian Serrano, a Spanish tapas bar in the lobby of the Aria. Serrano serves traditional tapas such as chicken croquetas and a Spanish tortilla, but he also offers what he calls "new tapas," such as the amazing avocado canelonne, made with Scottish salmon and seaweed. A shrimp seviche with yellow and red peppers was less satisfying, but the grilled Angus flatiron steak was tender and delicious.

At McClain's Sage, we ordered the Pacific yellowtail crudo and the Vancouver Island kushhi oysters. The crudo was light but filled with texture, and the oysters were fresh. But nothing could match the roasted loin of Spanish Iberico pork. The loin was so tender and the pork shoulder cannelloni so flavorful that I had to stop myself from eating the whole thing. (The gym was \$30 a visit, after all, and I couldn't bet that I wouldn't get caught the next time I tried to sneak in.)

One morning, Roy and I had breakfast at Silk Road, the only restaurant at Vdara. I've rarely seen a menu with morning sliders, so I had to order them. One came with grilled tenderloin and tomato confit, the other with Vermont cheddar, bacon and a fried egg. Both were in a brioche bun, and both were scrumptious.

But the best thing about Silk Road was the chef, who likes to circulate around the colorful room. The German-born, New Zealand-raised Heierling told me that he's ecstatic about opening another restaurant in Vegas. "I always think Vegas is the epitome of the American dream," he said.

I couldn't help thinking he was right,

# Pretty feet and hands highlight new spa trend



Elizabeth Sorensen and Angela Waldrop check out the selection of Butter brand nail polish at Polished.

Photos: Tom McCarthy Jr.

BY MICHELLE GENZ  
STAFF WRITER

They may have been tapping their toes at opening night at Riverside's 42nd Street, but on Cardinal Drive, they were painting them – toenails, anyway -- at the grand opening of Polished, the latest zone of indulgence of spa impresaria Tanja McGuire, whose A Pampered Life spa-and-boutique on Ocean Drive is tonic to the too-tense lacrosse-mom set, and plenty of others besides.

If it's hard to imagine the phrase "mani-pedi" entering the Vero lexicon, start practicing. McGuire has a knack for making anything seem like a must, and the current national mania for lounge-like manicure-pedicure spas fits right in with her concept of imperative.

Choosing a spot on the beach's next-wave destination – Cardinal -- she has transformed the space into a sleek '60s-inspired hideaway of pop-art prints and plastic crystal chandeliers. Four manicure tables line a wall opposite a colorful bank of Trina Turk-upholstered armchairs positioned over pedi-pools set in pedestals tiled with turquoise glass.

Polished takes group bookings: the six chairs can accommodate a covey of girlfriends looking to soak their tootsies in an ultra-clean super-sonic-sounding system too complex to remember, but that translates to "wilies-free."

It's been a crazy few weeks for McGuire, who can whip up a networking frenzy overnight, and her dedicated following from Pampered Life was lov-



Manicure and pedicure baths at Polished

ing the champagne and hors d'oeuvres and a gorgeous pale blue sheet cake by Frosting, the cupcake and confection shop next door.

Plenty of guys came too, if not to check out the "manly pedicure" on the menu (\$30), then apparently happy to watch the soignée set chatting up the chic black-garbed nail experts showing off all sorts of cool product lines, all with a greenie-pleasing, anti-chemical bent.

Banks of no-toluene, no formaldehyde polish in colors ranging from nearly imperceptible baby-bottle pinks to bittersweet chocolate to crayon brights lined the front lobby area, including the London-based Butter (think: SNL's Barbra sketch), packaged in its sleek black-topped rectangular prism.

# Style

Around the corner from the nail zone, a two-seat hair salon features the Paris-based product line, Rene Furterer, whose shampoos and treatments are essential oil-based.

Both salon areas are discreetly set back and out of sight from the street view; clients enter through a boutique area featuring jewelry made by beach locals: Kathy Edwards and Jodi Brown are putting peace signs and semi-precious stones on gold-filled chains for Dove Plus; Christina Masseau is making beaded bracelets, worn in multiples, for her line, Strand.

And even St. Edward's School kids were in on the act, selling handsome little cocoa-colored seed bracelets to benefit Haiti.

While Polished is just the latest addition to a newly vital district a block off the main drag, longtime women's clothier Frances Brewster just relocated there from Ocean Drive.

Meanwhile, Laughing Dog Gallery

remains the area's anchor, along with longtime beach favorite, Roundabout, which moved over from Portales de Vero.

With Tides restaurant and Chelsea's market at its midpoint, at the northern end of the street on Beachland is Penelope's, Libbie Ely's latest venture, a young contemporary clothing boutique about to celebrate its first anniversary after taking over from Arabella last year.

Libby was toasting Polished's opening by conspiring with Barbara Lee Monday, mom of Polished's neighbor Frosting's brother-sister cupcake creators, to stage a Cardinal block party.

Monday would like to see Cardinal signs posted and Cardinal flags flying on the street lamps.

Coming from the wife of a former Dodger – Barbara Lee is married to Rick Monday– it just goes to show the rest of Vero how easy it is to be a Cardinal fan too.

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# Style

## U.S. Olympians are dressed in red, white and blue

BY EMILI VESILIND  
LOS ANGELES TIMES

When U.S. athletes take the track for the opening ceremonies at the Winter Olympics on Friday in Vancouver, they will be dressed like Ivy League boaters returning from an afternoon sailing off the Cape -- in the 1930s.

The spiffy uniforms, designed by

Polo Ralph Lauren, include slender cream pants, a navy newsboy cap and a red-and-navy shawl-collared sweater embroidered with the iconic polo insignia on one shoulder.

They feel so campy-American they might as well include a squash racket and a mint julep.

The head-to-toe look was inspired by "historic Olympic Games, specifi-



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Mark Rodolico

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**A word from The Hair Guy:** "No se ama a una mujer porque sea bella. Es bella porque se le ama." If you have yet to experience a date with your mate at Mark's At The Pointe Salon & Boutique, get a package for two! Wine for her, beer for you; if this doesn't do it you have not a clue! www.marksatthepointe.com. This is not your Grandma's day spa!

**Question:** Is it true, in this season of love, that gentlemen prefer blondes?  
- T.C. of Vero Beach

**Answer:** Well T.C., here is what I know. Our product companies spend zillions of dollars on research as to the psychological reason behind color and intensity of attraction. One such study, launched by the Sunilk brand of cosmetics, back in 2005 sought that very answer when they noted "A big rise in the number of women wanting products to help make the most of their hair color." Here is some of what they found after showing 1,500 men three pictures of the same model as a Blonde, Brunette and Redhead. 51% thought brunettes were more attractive. 81% described brunettes as intelligent. 67% described brunettes as independent. 62% said brunettes appeared stable. 40% described the blonde as needy & lacking independence. 63% said the blonde looked friendly and approachable.

59% thought the blonde was an extravert. 79% thought the redhead to be intelligent. 45% described the redhead as neurotic. 64% agreed with the fiery redhead temperament stereotype. So look, as The Hair Guy sees it, there is no clear margin for a winner to emerge in this study. Fact: Highlights are the #1 sought after service in Salons. Fact: The best highlights are you enhanced, not you changed to a totally different color. Fact: A gentleman does not love a woman because she is beautiful. The woman is beautiful because he loves her. I dated a brunette, married a redhead, ran away to Fla. with a blonde. All the same gal for 14 years. I love you Stacey (Mrs. The Hair Guy!) Keep asking The Hair Guy and Happy Valentine's Day! www.askthehairguy.com

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(L-R) Olympic hopefuls Tim Burke, modeling casual olympic apparel. Emily Cook and Sho Kashima, modeling Polo Ralph Lauren closing ceremony outfits. Gratchen Bleiler and JR Celski modeling Nike podium outfits during the 100 Days to Vancouver Celebration on November 4, 2009 in Rockefeller Center in New York City. (Photo by Mike Stobe/Getty Images for USOC

cally Lake Placid 1932," said David Lauren, senior vice president of advertising, marketing and corporate communications for Ralph Lauren.

The preppy ensembles, which will be worn for the Games' opening and closing ceremonies, are among a laundry list of bold looks poised to unfurl at the 2010 Winter Games.

For sportswear and athletics companies, the Olympics are the Oscars of promotional events.

Dressing athletes on or off the ice is a chance to be seen by a global audience and to align with one of the most beloved (and wholesome) events in existence.

So companies bid to pay top dollar to have their logo splashed across the well-toned



The luge team will fly down the course in skin-tight body suits featuring flames running up each leg.

# Style



When designing the high-tech body suits and pants-jackets ensembles, the Baltimore-based company Under Armour took design cues from 1970s action-hero icons, including Evel Knievel and Captain America.

chests of international athletes.

Apparel company representatives we talked with demurred when asked how much they are paying for the privilege of dressing a team, but it is generally understood among brands that sponsoring one of the more popular sports -- such as snowboarding or short-track skating -- is more costly than a less-watched event.

"Like any college football team, when the opportunity for sponsoring an Olympic team comes out, the phone calls happen -- I think there's always a bidding process," said Nick Cienski, director of outdoor design and innovation for athletic wear company Under Armour, which designed the competition uniforms for the U.S. bobsled, skier-cross and mogul teams for Vancouver.

For a young company such as Under Armour, sponsorship is a chance to home in on its consumer base.

"Freestyle [skiing] is arguably where the younger, more adventurous kids are," Cienski said. "It's a good opportunity for us."

### The Yanks Are Coming

When designing the high-tech body suits and pants-jackets ensembles, the Baltimore-based company (which is dressing Olympic athletes for the first time) took design cues from 1970s action-hero icons, including Evel Knievel and Captain America.

The Lycra-heavy bobsled uniforms even look like a superhero suit: They're Superman-blue, skintight and feature a graphically wild stars-and-stripes design scheme.

"We went really far and deep when looking at iconic America," Cienski said.

"We wanted something where you'd know instantly that someone is from America."

But when it comes to creative dress, no other winter sport rivals figure skating -- and for obvious reasons: It's the only Olympic event that encourages athletes to don sequined unitards, ostrich feathers and flamenco-dancer ruffles.

There's no telling what the top American skaters will be wearing in Vancouver, but after getting death threats for wearing real fox fur on his costume at the U.S. Figure Skating Championships on January 17, skater Johnny Weir will reportedly be switching to

faux pelts.

And world champion Evan Lysacek has paired with fashion designer Vera Wang in an attempt to tone down some of the Vegas razzle-dazzle endemic to the sport.



Dean and Dan Caten, the twin brother designers behind Dsquared2, are the official "talent costume designers" for both events. Appropriately so, the theme for the Canadian duo's fall 2010 runway in Milan was "The Hockey Horror Dsquared Show."

But we're sure to see some telltale sequins on the celebrity performers booked for the opening and closing ceremonies.

Dean and Dan Caten, the twin brother designers behind Dsquared2, are the official "talent costume designers" for both of these events.

### Our True Colors

Athletic juggernaut Nike has created what's sure to be the most-photographed U.S. uniform of the Winter Games -- the medal stand outfit.

All gold, silver and bronze winners from the United States will wear a comfy head-to-toe Nike look when collecting their hardware.

A down "puffer" jacket in a navy, ombre-dyed nylon, emblazoned with a Nike swoop and the Vancouver Olympics logo on the front and a huge crimson "USA" on the back, will be paired with waterproof pants; a sporty top; '70s-inspired Nike "Blazer" sneakers; and an optional knit cap.

Snowboarding company Burton, which returns as outfitter for the U.S. snowboarding team for the second consecutive Winter Olympics, will fly

the American flag in a more subtle way.

In Vancouver, athletes will rip up the half-pipe in a red, white and blue plaid snow jacket and Gore-Tex snow pants made to simulate the look of worn-in jeans -- with nicks, scuffs and even faux holes.

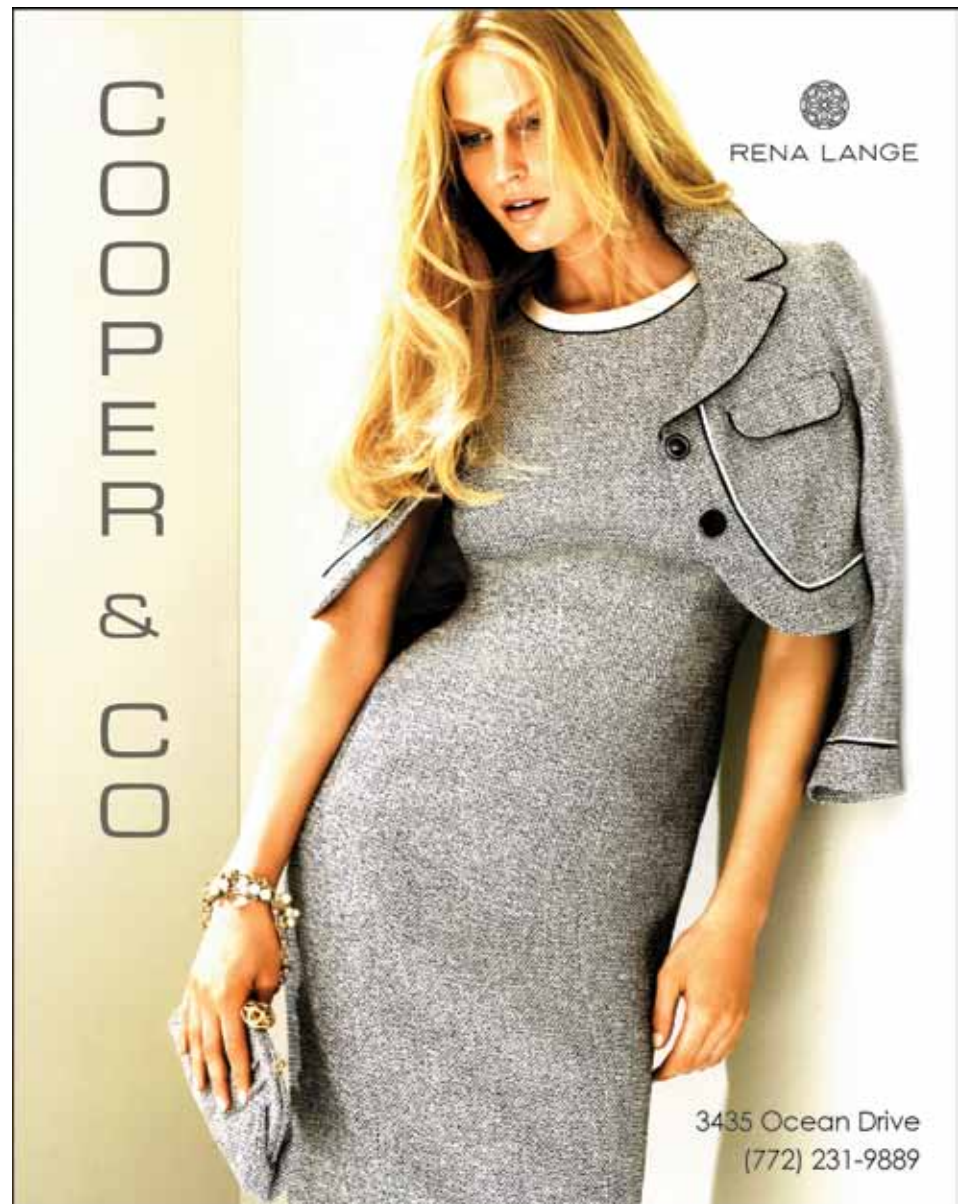
"What could be more American than jeans?" said Greg Dacyshyn, senior vice president of creative for Burton, who added,

"Snowboarding is such an individual sport and so much about individual expression, so to have uniforms for it is a little counterintuitive.

"Red, white and blue -- we wanted to do it in a new and unexpected way. I think it will definitely raise a few eyebrows."

Another head-turning competition outfit will be worn by the U.S. luge team.

Athletes will fly down the ice in skintight body suits created by athletic wear company Karbon, featuring a graphic of red-and-yellow flames running up each leg. With the fastest luge speed recorded at 86.6 mph -- courtesy of Tony Benshoof in 2001 -- the NASCAR-like graphic seems wholly





# Lillian Bassman, the return of an icon



A photo of Lillian Bassman by her husband, Paul Himmel, in the early 1950s.

BY JULIE NEIGHER  
LOS ANGELES TIMES

To set eyes on a photo by Lillian Bassman is mesmerizing. The image, usually that of a striking woman, hits with the force of an epiphany. Suddenly those heroin chic ad campaigns of the '90s seem shopworn and flat. And the clunkily posed spread in this month's glossy feels oh-so-forced. ¶

In the '50s and '60s, when Bassman clicked her shutter, she created a visual time capsule. One wonders, eyeing the elegant angle of a gloved arm or the mysterious tilt of a hat, "If I stare long enough at this picture, will I hear the rustle of taffeta and tulle swaying? The

low and beckoning incantations of Sinatra?"

It's as if the photographer had the ability to manipulate time. ¶ Bassman was considered one of the preeminent fashion photographers of the 20th century when she suddenly withdrew from the scene.

But, now, at age 93, she is in the midst of a renaissance, prompted back to work almost by accident. And renewed interest in her legacy has led to a new book and exhibitions around the world, including a stunning retrospective, "Lillian Bassman: Women," at the Peter Fetterman Gallery in Santa Monica, Calif. Her pictures, some not seen for decades, capture and immortalize the style of an era.

Her parents, Russian Jewish immigrants, ascended to a middle-class life in the Bronx in the 1920s. One summer, her mother took 6-year-old Lillian to Coney Island. While there, Mom earned a few extra dollars waitressing for the Himmels, who were dear friends. And, because it was beshert -- meant to be -- Lillian met their son Paul, an older chap of 9, who, in time, became her betrothed and a respected photographer in his own right. But it was another man, design genius Alexey Brodovitch, who was to chart her future.

After taking Brodovitch's prestigious design lab class, Bassman secured an internship as his assistant at Harper's Bazaar. She flourished, and in 1945, when Junior Bazaar debuted, she



Lillian Bassman shot this photograph, called "Fantasy on the Dance Floor," featuring model Barbara Mullen in a Christian Dior dress, for Harper's Bazaar in 1949. Mullen was more than a model to Bassman - she was friend and muse.

shared the masthead with Brodovitch as art director. Not only did she conceptualize layouts, but she too charted futures -- notably fostering the work of Richard Avedon (who would remain a lifelong friend).

## Studying Painters

Though Junior Bazaar would soon fold, Bassman wanted to master the professional aspects of photography. Avedon, away in Paris, offered her an assistant and the use of his studio. An apt and passionate pupil, she began to formulate her distinctive vision



"Le Bateau Mouche," model Barbara Mullen, Paris, 1960. Reinterpreted 2008.

and style. She studied the great painters. She knew exactly what, in an El Greco, elicited a breath of awe, and she wanted to evoke that feeling in her own work.

"I spent my life in the museums studying old masters from different periods," she said in a recent interview. "Elegance goes back to the earliest paintings. Long necks. The thrust of the head in a certain position. The way the fingers work -- fabrics work. It's all part of my painting background."

In the darkroom she spent days using a brush, bleaching a print to create dream-like contrasts and abstract effects. To give her photos dimension, she often shaded faces and clothes.



This 2008 photograph is one of many on display now at Bassman's "Women" exhibit at the Peter Fetterman Gallery in Santa Monica.

The process added mystery while affording her female subjects power and presence.

But not everyone got it. Carmel Snow, editor in chief of Harper's Bazaar (1934-1958), famously remarked to Lillian, "I didn't bring you to Paris to do art. I brought you here to do the but-

very fashion designers whose creations she photographed, such as Dior's John Galliano, who has said of her work, "It was the technique and spirit that I wanted to capture in the dressmaking process."

Perhaps her most compelling guiding spirit was her favorite model, Barbara Mullen -- noted for her 20-inch waist. As Bassman recalls, "There are models that are not models but muses. She had everything marvelous: a beautiful neck, grace, the ability to respond to me. We used to get on the floor, and when I get excited, I take my shoes off. The two of us would dance. We understood each other."

Mullen speaks with equal effusion. "I moved very well in front of the camera. My arms, my legs -- I seemed able to do anything with them -- I felt absolutely wonderful when I moved with Lillian. I was like being free -- it was like being in heaven." It was poetry in black and white.

But poetry is, well, not a mass medium. And if you're a fashion magazine trying to flog clothing, the Bassman approach was a tough sell. In the '60s, a new species called the supermodel arrived on scene, striking diva poses. The clothes of the day, mod and hippie, ceased to be compelling. Sexuality lost its mystery. Soon, the work no longer spoke to her. She'd had enough, and she quit. In the '70s, Bassman destroyed most of her early work. Her darkroom went cold for 20 years.

## Her Return

But it turns out that this is a kind of Cinderella story. It even involves a carriage (well, carriage house). For years, Bassman had rented out the ground floor of her Manhattan carriage house to the painter Helen Frankenthaler. In 1990, Frankenthaler found bags stuffed with negatives.

She gave them to Bassman, who ignored them. In 1991, photo historian Martin Harrison spotted

the exquisite negatives sitting in storage and pushed Bassman to work again. In no time, she was exhibiting at galleries. Neiman Marcus asked her to shoot a campaign. And she was dispatched to Paris, where she shot the couture collections for the New York Times Magazine. Glenda Bailey, editor in chief of Harper's Bazaar, says, "You have an emotional response to her photographs -- you can almost smell the lily, hear the phone ring, feel the

fur. Lillian is a poet of photography."

Nowadays, the poet no longer has to stand for hours in a darkroom inhaling noxious chemicals. She pursues her art using another medium -- Photoshop. This is where she reinvents her photographs, using technology that many 20-year-olds haven't mastered.

The creative visions come to her, and she realizes them, this time with the swish of a mouse, not a paintbrush. She has embraced the new social media, interacting with fans through Facebook.

Bassman lost longtime love Paul in 2009. Himmel, whom she married in 1935, was a celebrated fashion photographer for Harper's Bazaar and Vogue (and also a student of Alexey Brodovitch's). Some of his nonfashion work was exhibited at MoMA, and in 1999 Assouline published a book on his career.

But in the late '60s, a disenchanted Himmel left photography and learned psychotherapy as a profession instead. A homage to both their talents has been exhibited at the Deichtorhallen in Germany since November 2009.

It's as it should be. The two kids from New York who met more than 85 years

ago and just "clicked" were always side by side in life, supporting each other in their work, and it makes sense that they are on display together.

Bassman's children, Lizzie (a photographer and archivist of the family work) and Eric (editor in chief of Abrams Books), have always formed a vital part of her life, and they are with her daily.

When asked how she feels about her newfound stardom, Bassman shrieks with delight.

"Astounded! I can spend hours doing my own thing and enjoying every minute. I live in my studio with my work, my kids -- it's like it's happening to someone else."

And in a way it is happening to someone else.

Lillian Bassman remains the same flesh and blood woman. But, like her photographs, she has stepped from the darkroom into the spotlight. And, she too has been reinvented ever so slightly.

The photographer's latest book, "Lillian Bassman: Women," Abrams, \$50, is available at [amazon.com](http://amazon.com), Barnes & Noble and fine galleries.



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# Pets

## John's Island pooch came from humble beginnings



Piper in her snuggie, comes to visit the Ernst household often.

BY CISSY SUMNER  
COLUMNIST

Barbie Ernst has never owned a

dog. She was never interested in dogs. Barbie could not understand why her friends could talk endlessly about their dogs. What they ate, where they played... what was the big deal?



She may have sad eyes, but Piper is a spirited pooch who has excellent manners, says Barbie Ernst.

Then Barbie's son, Christopher, adopted a delightful Labrador mix from Stray Rescue of St Louis, Missouri. Barbie joined the ranks of dog lovers and fell in love with Piper.

Piper is now a regular at the Ernst household.

Although Piper started in humble circumstances, she is a well-mannered house guest.

Piper and Chris came for a three-week holiday to John's Island at Christmas. During the visit, Piper and Barbie's relationship blossomed.

Barbie says Piper is perfect in the house. She is gentle and loving and polite enough to shake hands. Piper likes Barbie's cooking and has developed a taste for cold, cooked sweet potatoes.

Piper loves to play ball. She fetches

the ball part of the time. Other times she throws it back to Barbie or Chris. According to Barbie, when Piper leaps after a ball, it is as if she flies like a jet.

Piper enjoyed her visit to Vero Beach. First, she got to see the beach and ocean.

That is quite a novelty for a dog from St Louis.

She loves the beach, both watching and playing. During her visit, Piper made her very first dog friend, a West Highland White Terrier named Winston.

Piper also got to visit Santa Paws. I'm not sure Piper had anything to wish for. It seems like her doggie dreams came true.

*Is your pet an Island Pet? Email Cissy Sumner, CPDT-KA at [bddogtraining@](mailto:bddogtraining@)*

### Dogs For Life

invites the public to it's 2nd Annual Golf & Bridge Tournaments at the Vero Beach Country Club on Tuesday February 16 at 1:00 PM.

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# On Faith

## Local houses of worship key to building bridges



BY REV. DRs. CASEY AND BOB BAGGOTT  
COLUMNISTS

We often hear people lament that our communities just aren't what they used to be. People have moved in, or away, the old community spirit has disappeared, our priorities and activities are changed. Things aren't the same. Is this perception accurate?

Social scientists would say, "yes," and their statistics are actually alarming. According to one national study, all the ways we interact with one another in groups have declined over the past 30 years or so. This study claims that across the nation, PTA membership is down 50 percent, participation in town and school board meetings is down 40 percent, men's clubs down 20 percent, women's clubs down more, youth participation in extra-curricular activities has declined, and church attendance has dropped. We're far more likely to listen to a CD at home alone than join a local choral group, more likely to watch TV sports than join a softball team, more likely to be intrigued by the Internet than volunteer with others at the local food bank.

Well, do these changes matter? Does this trend away from group involvement have any impact on our lives? Again, the theorists say, "yes." After all, face-to-face participation in groups requires commitment. It encourages responsibility because group members must be accountable to one another in their lasting relationship. Group interaction makes for a social fabric of connectedness in which people learn to cooperate and trust one another.

A society which is well-linked by group involvement is more tolerant and patient and responsive to its members. Or, as some have said, groups such as churches, synagogues, scouting, and fraternal organizations are capable of both bonding and bridging. By bonding, they mean that deep and powerful ties develop which support people through tough times. By bridging, they mean that wide-reaching webs of relationships form which link people in many helpful ways beyond the small circle of their most intimate

acquaintances.

Organizations and small groups that draw us together in these ways develop what social scientists term, "social capital." In other words, all our healthy interactions reap benefits, and make living in our community a richer experience. So while it is true that our communities may change over time,

our deepest needs really do not. We still need one another to make our lives whole and stable and rooted. We need to connect to one another in responsible, lasting, personal ways. And when we do, we all benefit.

We happen to believe that the vitality of the places of worship in our community is an especially hopeful sign that

social capital is building here. Each week thousands upon thousands of people gather to serve and be served, to encourage, to uplift, to welcome, and to inspire. Bonding and bridging is happening here!

So let's say, "Thank you!" to all the houses of worship in our communities, for all the ways they collectively

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## YOUR PET'S HEALTH

By Dr. Randy Divine and Dr. Laura Baldwin



### Understanding Seizures

In the simplest terms, seizures represent abnormal or random electrical activity in the brain resulting from trauma, infection, inflammation, cancer, or genetic disease. Seizures may also occur secondary to disease in another organ system such as the liver. Hypoglycemia, cardiac abnormalities, imbalances in electrolytes, and kidney failure may also induce seizures. Toxins such as lead (found in paints), plants or chocolate may also result in seizures. Many owners don't realize that seizures don't have to be grand mal. Full or Generalized seizures are the typical grand mal seizures in which the patient loses consciousness, has tremors, and urinates or defecates after. Pets can also be afflicted by partial seizures which may be divided into simple or complex partial seizures. Patients lose consciousness or are disoriented after complex partial seizures. Partial seizures can involve abnormal behaviors including fly biting, tail chasing, twitching of one region of the body, or other repetitive actions. Although the first seizure generally passes quickly, pets should still see a veterinarian and receive a general physical, neurological exam, and basic blood work. Advanced diagnostics including cerebrospinal fluid taps, MRI, or CT scans may be required for diagnosis of intracranial disease.

Cluster seizures are multiple seizures that occur close together from minutes to days; however each seizure is usually over quickly. When seizures last for over 3 minutes, the condition is an immediate emergency called status epilepticus. Seizures have detrimental effects including pulmonary edema (fluid accumulation in the lungs) and decreased oxygen to the brain that may result in brain damage. Seizures usually have a pre-ictal phase in which the patient was behaving abnormally; for example, excitement or anxiety may be seen. The ictal phase is the seizure itself. The post ictal phase involves a gradual return to normal behavior; however, pets may experience disorientation, blindness, or other behavior abnormalities.

Many medications are available for the treatment of seizures. Patients in status epilepticus may require complete anesthesia temporarily until the seizures resolve. Seeking veterinary care at the time of the first seizure leads to a better prognosis. For more information on seizures or to schedule an appointment, contact Divine Animal Hospital.



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## Dining

## Restaurant Review

## MT's Chophouse: Excellent food &amp; ambience, but . . .



The bar at MT's Chophouse

Photo: Tom McCarthy Jr.

BY TINA RONDEAU  
COLUMNIST

A year after its debut on Vero's south beach, MT's Chophouse finally seems to have hit its culinary stride.

If you imagine that by definition a chophouse ought to be a place to go for great USDA prime beef, the finest grain-fed meats, and premium wines, MT's now appears to be right on the money (and do bring plenty of money).

But all of the country's top chop houses are pricey. The question is: Are they good? Is the food worth it? On the basis of recent visits to MT's, I would say the food is excellent value for your chophouse dining dollar.

On our most recent dining experience, my husband had the 10 ounce prime filet (\$39), I had the herb crusted rack of lamb (\$39), and our companion had the jumbo lump crab cakes (\$29).

The filet, which used to be my husband's favorite cut before he switched a couple of years ago to the tastier New York strips, was so good it reminded him why he regularly ordered filets for a quarter of a century. A beautiful cut of beef, perfectly prepared Pittsburgh style, melted in his mouth.

On previous visits, he has had MT's New York strip, and pronounced it

were very good as well. But he said he thought the filet may have been even better.

My lamb, pan roasted with Dijon mustard and herb crumbs, was as juicy and succulent as I have ever tasted. A total triumph. And our companion, who went for the blue crab cakes, pronounced them among the best she has had in Vero – almost pure crab meat served with a lemon buerre blanc sauce.

The appetizers, an hour earlier, had been an equal success.

I enjoyed the pan-seared diver scallops (\$13), large succulent scallops served with a spicy southwest tomatillo salsa and caramelized roma tomato.

My husband opted for the arugula and goat cheese salad (\$7), a tasty combination of baby arugula, honey roasted beets, crumbled goat cheese, toasted hazelnuts, with a fennel-orange emulsion. Our companion went for the fire grilled Caesar salad (\$7) – a grilled romaine heart with the traditional anchovy garlic dressing and shaved reggiano cheese.

If it sounds as though we were pleased with the MT's food, we certainly were. And though we ordered one of the more modest bottles of cabernet on MT's strong wine list, the vino was excellent, too.

But food and wine are but two components of the total dining experience.

The other is service, and at MT's, that can be the rub.

It certainly was on this evening. We were seated promptly when we arrived for our reservation, the wine made it to the table in a timely fashion, and there was only a brief wait for our appetizers and salads.

But then we waited. And waited. Finally, the manager came by. Problems in the kitchen, he confided. Well, it happens to the best of restaurants – and we weren't in all that much of a hurry. No problem, and we appreciated the manager's apology.

Finally, after more waiting, our entrees came. Well, not all of our entrees. Two entrees – the steak and crabcakes – were served. But while I sat there, expecting any second to see my rack of lamb approaching the table, nothing.

A couple of minutes went by. Then five minutes. No sign of the lamb. No sign of the waiter. No word on the status of my dinner. My companions sat there uneasily. What to do? Finally, seven minutes after the first entrees were served, my rack of lamb was brought to the table. No hint of explanation or apology! I half-joking said, "Kind of late." Silence from the waiter.

As I mentioned, the rack of lamb – when it did appear – was spectacular. Juicy. Delicious. Wonderful. But its tardy arrival certainly took the edge off an otherwise great meal.



14 oz. prime bone-in filet with four cheese scalloped potatoes and several appetizers.

So what does a reviewer write? Do I ignore the fact that this happened, and simply rave about the food? Do I chalk it up to the fact that the server may have been having an off night? Well, in fairness, I don't think so.

If the server's "off night" coincides with your special "on night," you are not going to be happy.

I always think under circumstances like this of the great line from the song by Meat Loaf: 'Two out of three ain't bad.' But that's a bit of a shame, because with a little better service, MT's could be great.

Ambiancewise, it passes the classic steakhouse test with flying colors. It is a comfortable place, with a lot of wood, and upholstered banquettes and booths. When the lighting is dimmed, the servers bring you menus which upon opening, turn out to be back-lit by battery operated LEDs for easy reading. Nifty touch.

And foodwise, we would say it totally measures up. Our entrees all have been top flight, and come accompanied a choice of two tasty side dishes including sautéed spinach, macaroni and cheese with truffle oil, grilled asparagus, sautéed mushrooms, and sweet potato served with a bourbon Grand Marnier brown sugar butter (yum).

With a very modestly priced bottle of wine (but no dessert), dinner for three comes to about \$160 before tip.

I welcome your comments, and encourage you to send feedback to me at [tina@verobeach32963.com](mailto:tina@verobeach32963.com).

*The reviewer dines anonymously at restaurants at the expense of Vero Beach 32963.*

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## Dining

## Wine Column

## The glass is half-empty for premium-priced cabernet

BY PATRICK COMISKEY  
LOS ANGELES TIMES

Is the Cult Cab dead?

The current economy has created ominous rumblings in the market for Napa Valley wine. Demand for high-end super-premium Cabs, even so called "cult" wines, has weakened considerably with the recession. Sales are stagnant, inventories are high and direct-mail customers -- a vital piece of the high-end model -- are abandoning once-coveted positions on mailing lists, while those who have waited years for the opportunity to buy in are overwhelmed with offers.

And for those wineries whose flagship productions climb above 5,000 cases, the forecast is even more challenging.

Such formerly untouchable wines as Rubicon Estate, Caymus "Special Select," Pine Ridge "Fortis" and Joseph Phelps "Insignia" have made appearances at "back-channel" quick-sale retail websites, such as Cinderella Wine

and WTSO (Wines 'Til Sold Out), at substantial discounts. The law of supply and demand suggests that the days of stratospheric pricing for Napa Cabernet may be numbered.

Even wine critic and Cult Cab kingmaker Robert M. Parker has issued warnings: "Wines priced over \$300 have encountered considerable resistance, with their mailing list customers dropping off, or taking much smaller allocations," he wrote in the December issue of his widely read newsletter, the Wine Advocate.

"Sadly, far too many proprietors of high-end Napa wines are in denial, and have failed to recognize the dramatically changing parameters in the wine world of the consumer."

Slowing of sales is not restricted just to expensive wines. California wine shipments fell in 2009 for the first time in 16 years, by a whopping 4 percent, or 4 million cases, according to wine industry analyst Jon Fredrikson of Gomberg-Fredrikson and Associates. No winery executives would speak on



the record about specifics of their sales numbers, though they all acknowledged that the industry in general was

going through a hard time.

Despite the shift in the market, some producers are defiant. "I'm not

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dropping my price," says Ron Wornick, owner of Seven Stones Winery in St. Helena, "and you can put that in writing." That price is \$175 a bottle, to which Wornick feels entitled, comparing his wines to other luxury goods, like fine watches and diamonds. "A hard-to-find, precious, high-end product, whether it's from Ferrari or from a tiny vineyard in Napa, is still fine and precious," he says.



Perhaps. But such swagger may prove to be hard to sustain as collectors shy away from the Next Big Thing. "This used to be a game about discovery; what's the next great wine to try?" says Jim Weinrott, founder of the online wine merchant Wineaccess.com. "Now all consumers want is value."

At Twenty-Twenty Wine Co. in West

Los Angeles, owner Bob Golbahar sees the same trend among former big spenders. The market, he says, is "over-culted. Our average bottle sale used to be \$100; now it's \$50. Unless you're giving it away, they're not interested."

As a case in point, Golbahar cites the posh Napa standard Opus One, which usually sells briskly during the holidays, when it's frequently employed as a business gift. In past seasons, he's sold as many as 150 bottles of the wine, which retails for \$140 to \$170 a bottle. This year he sold six. "It's a whole different world out there," he says.

Nowhere is this more evident than in the attrition rates on wineries' direct-mail customer lists, an important segment of the business for many so-called cult wineries, which not only receive full retail markup on direct sales but have enjoyed a virtually guaranteed purchase among dedicated customers.

In flush years, wineries had hundreds of customers clamoring for a chance to buy a few precious allocated bottles. That demand, however, has shrunk considerably, and wineries are, in the words of one potential customer, practically "spamming" the inboxes of wait-listed candidates with offers.

"Four years ago [customers would] buy from 10 different mailing lists," says Heidi Barrett, who owns La Sirena Winery and who has made many of Napa's most coveted Cabs, including Screaming Eagle, Dalla Valle and Vineyard 29. "Now they're going to pick their top three. And you want to be in that top three."

On wine bulletin boards like erobert-

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parker.com, collectors herald new opportunities to each other daily, even as interest wanes: "I am on a bunch of lists, but have come to the conclusion that I don't actually need any of them," wrote one collector in a typical post. "There is so much great wine out there that lists are kinda silly."

In the same thread, another collector was considerably more blunt: "Cults," he wrote, "are dead."

Not all of Napa's Cult Cabs are dead, of course. Wines still in the good graces of critics like Robert Parker and James Laube of the Wine Spectator are weathering the storm well, including Shrader, Screaming Eagle and Harlan, as well as the more recently anointed, such as Scarecrow, Maybach and

Kapcsandy.

But many more may be out of luck. "For a winery with no track record, this is a nightmare," says Barrett. "If they came into the market thinking they could start in at a \$200 price point, they have no chance."

Even before the economic downturn, Tim Mondavi knew the challenges in establishing his new brand, Continuum. As the former winemaker for Robert Mondavi Winery, whose troubled final years as an independent winery forced its sale in 2004 to the wine business giant Constellation Brands, he had a wealth of lessons to draw from on what not to do, such as overextending himself.

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a Bordeaux blend. At \$150, it's priced slightly below the stratosphere as cult wines go but is still a significant piece of pocket change. "We know that nobody's going to be asking for Continuum with just two vintages," he says.

So he has personalized his message, employing members of his famous family, including sister Marcia and daughter Carissa, on sales calls and as spokespersons; though it's not on the bottle, the Mondavi name is an integral part of the brand message.

Practically next door to the Continuum vineyard on Pritchard Hill lies Ovid, a super-premium venture whose debut 2005 vintage was first offered in 2008. Interest has been high for this \$200 Cabernet blend, though it hasn't

been helped by recent assessments from Parker. Though his tasting note was full of flattering prose ("opulence," "purity," "burgeoning complexity"), the all-important score was merely a fairly pedestrian 93 points -- far from a knockout by Parker's standards.

And yet, according to managing partner Janet Pagano, the brand has received persistent attention on bulletin boards and blog sites, which has kept the brand in play. In fact, she says it was early buzz on wine boards that generated brisk sales for Ovid's first vintage and obliged critics like Laube to review the wine. "The people evaluated the wine before the critics, in a manner of speaking," Pagano says.

Perhaps one of the most interesting

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cases is Bond Estates, a high-minded project established in the late '90s to showcase some of what the winemaking team believed were "Grand Cru" Napa Valley sites. Until this year, the winery sold boxed sets of five wines, each with the price tag of \$275 per bottle. For its first few vintages, those boxes flew out the door.

The last two years, says managing director Paul Roberts, have been more difficult. Roberts has recently "unbundled" its offering, giving buyer and seller greater flexibility. And they are actively trying to sell in regional markets that weren't initially being considered, both here and abroad. With wine on hand and an interested, untapped clientele, suddenly Kansas

doesn't seem like such a bad place to sell wine -- Bond's recent offering to that state's wine shops sold out in a matter of weeks.

None of these wineries has yet taken the final, inexorable step of officially reducing their suggested retail prices. Instead, they are trying, even in such a soft market, to convince people that their wine is worth the money they're asking -- an increasingly difficult task as inventories rise and consumer thinking shifts, perhaps for good.

"As much as I hate this recession," says Jim Weinrott of online merchant Wineaccess, "it's going to make people turn around and say, 'I'm going to buy things I value; I'm going to drink wines that have an intrinsic worth to me.'"



## Sports

## Kicking it: Barrier island players take it up a notch

BY MICHAEL BIELECKI  
CORRESPONDENT

Football is a tradition which borders on religion here in Vero Beach.

Barrier island teens Patrick Baker, Todd Fennell, and Dillon Benson -- all kickers or punters-- are three of the best football players you will find within three counties in any direction. Their skills have been measured against some of the best players at their positions and their physical capabilities evaluated by football scouts. With continued hard work, all three will get football scholarships because of their strength--the ability to kick the daylights out of the football.

From the point of view of a football coach, having of a good kicker or punter in football is akin to being able to take a hot shower--it's a luxury to have, but awful to be without. "Special teams are a big part of our success," said Vero Beach High School Coach Gary Coggin.



Todd Fennell, Dillon Benson and Patrick Baker

Photo: Tom McCarthy Jr.

## Kicking his way to a scholarship

Coggin's Fighting Indians were 7-3 this year, with all three of their losses coming from teams who made the playoffs. Baker was impressive his whole senior year, as he showed impressive leg strength on field goals and kickoffs. Last year alone, he kicked 27

touchbacks and made a 50-yard field goal. Three of his four misses came from over 50 yards, and only the 57-yard attempt was short--the rest had enough power. Another miss, a 51-yard attempt, hit the very top of the 30-foot-high upright.

"I still have dreams about that one," said Baker. "I hit that ball so good, I just couldn't believe it didn't go through."

Baker realized his dream Feb. 3 when he signed his national letter of intent to play football for Georgia State University. "I'm going to start the season as their starting field goal kicker," said

As good as he is, Baker had to work hard to get noticed. After going to several kicking camps over the past year, he finally caught Georgia State's attention at the Treasure Coast game. Baker hit a 39-yard field goal that game, and kicked two kickoffs completely out of the end zone.

## The soccer star

Baker a former soccer player, comes from good kicking bloodlines. His brother, Bryan, kicked for St. Edward's during the 2008 season and graduated last year. Baker started talking to Benson about trading in his soccer cleats for football spikes, and Benson listened. "I'd kicked in eighth grade, and after talking to Patrick and Collier (St. Ed's starting quarterback Collier Proctor) about it a few times, I decided to go ahead and play football again this season," said Benson.

While still playing competitive soccer at the highest level (four years with the Olympic Developmental Team), Benson had a solid year in his first as a high school kicker. He hit 5 of 6 field goals, and got better as the year went on. He started kicking his field goals off the ground (as they do in college) after the first three games, and he saw

a big increase in his results.

"I felt like I was losing distance by kicking off the one inch kicking block," said Benson. "I was getting too much loft on my ball using it, and kicking off the ground just comes so naturally to me as a soccer player."

Benson's showing at a recent Kohl's kicking camp put him on the recruiting radar, and impressed more than a few people. Currently ranked by Kohl's as the 26th best kicker in the 2011 class nationally (Baker is ranked 31st in the 2010 class, but his stock is rising), the junior tied for first in a field goal competition there.

St. Edward's head football coach Bill Motta joked about Benson, "Anyone can get out there and kick a round ball around a field," said Motta. "Seriously though, if he puts in the practice and hard work, Dillon could go about anywhere (in college) and kick."

## The punter who surprised everyone

Nobody expected Fennell to be the starting punter last year at Vero Beach High School. Baker was doing a solid job through the first few games of the year, and Fennell was seeing a little playing time as the backup quarterback. As fate would have it, Baker suffered a leg injury, and Fennell would have to help with the punting duties.

After his first game as starting punter, Fennell became an even more important weapon in the VBHS arsenal. He established himself as perhaps the best directional punter in the conference; that is, when punting inside of midfield, he had a knack for pinning opponents deep in their own territory. Fennell's average was about 38 yards per punt, and of his 34 punts, 12 of them pinned the opposing team inside their own 10 yard-line.

With a solid junior year in the books, Fennell is putting in a lot of work towards next season. Along with his workouts, he's concentrating on proper technique and achieving consistency. "My steps and my drop were pretty far off," said Fennell.

With Baker going off to kick in college, scouts will be looking at Benson and Fennell this year to see if they can become elite college football prospects. With continued hard work, they will follow in Baker's footsteps and go to school on a scholarship. In the mean time, they will look to get a leg up on the competition by going to kicking camps and honing their skills.

## Living

## Playing with dirt: Locals buy, get tips at Gardenfest!

BARBARA YORESH  
CORRESPONDENT

Everything was coming up roses... and ferns, orchids, palms, caladiums, crotons, bromeliads and a veritable Garden of Eden-like profusion of flora at the 9th Annual Gardenfest! held Feb. 6 & 7 at Riverside Park by the Garden Club of Indian River County.

The popular two-day, admission-free event chaired by Barbara Russell, Karen Vatland and Bonnie Veron featured colorful displays of plants, flowers, decorative garden products, pottery and more presented by nearly 80 vendors who emphasized eco-friendly gardening techniques and eye-catching horticultural delights. Upwards of 20,000 gardening enthusiasts were expected to attend.

Of course, as any gardening enthusiast will tell you, all that "playing in the dirt" can work up a healthy appetite and there was a food court offering a wide variety of tasty treats.

Gardenfest! came not a moment too soon for gardeners weary of the unusually cold and wet winter weather which has left local landscapes frost-bitten and brown. Plant vendors and master gardeners reassured that a little patience and warmer weather would soon re-brighten the landscape.

"Most of the questions we're getting are about cold damage. You need to plant in the right place," said Indian River Master Gardener Clare Kaelin with regard to selecting hardy plants which will tolerate cold snaps.

She said she was also fielding inquiries from would-be vegetable growers hoping to offset the high cost of produce in supermarkets.

Botanist and author Ginny Stibolt



Joann Smith of J and P Nursery discusses begonias with Ron and Hilda Kassal.

Photos: Tom McCarthy Jr.



Terri Lane picks out a dragonfly lawn ornament from Zwinkler Garden Art at Gardenfest.

also answered questions about local growing techniques and offered her book "Sustainable Gardening for Florida" which is printed by the University Press of Florida.

Stibolt emphasized the importance of planting the right plant for specific growing conditions and advice for gardeners dealing with cold-damaged landscapes.

"Don't cut the dead part off until you find what parts are alive -- the plant might come back. Plant a native plant. We get cold snaps like this," Stibolt said.

Former New Englanders Michael and Virginia Corsetti of Bermuda Bay are now happily living only 200 yards from the ocean but were savvy about the need to choose cold and salt-tolerant plants.

"We come to this show every year. Last year we bought a sylvestries palm



Maggie Keitz looks at an orchid held by Charles Pina of Millers Way Orchids and Nursery.

and this year we want to buy a bismarck palm," Corsetti said.

Laura Buck and Terri Flammer of

John's Island were also seeking new plants to brighten their gardens.

"I'm looking for bromeliads and

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# Living



Brenda Marina purchases some kettle corn from Bob and Ellie Kosch of Mountain View Kettle Korn Co.

cymbidiums. They have lots of things here," said Buck regarding the pineapple-like bromeliads which produce bright flowers from a spike at the plant's center and the cymbidium orchids which produce sprays of medium-sized blooms in a variety of hues. "They do grow well," agreed Flammer. Indeed, orchids in a profusion of varieties and colors were widely displayed and a favorite of those seeking an exotic addition to their collection. "They're one of the easiest plants

to grow but they do take a little TLC with simple watering and fertilization that each variety requires," said Bob Thomas of Odums Orchids in Fort Pierce while surrounded by a profusion of brilliantly colored cattleya orchids with showy, corsage-like blooms and an aroma that would be the envy of any French perfumer.

Carolyn Timmerman of Orchid Island, an artist who paints florals, chose a vanda orchid while her friend Susan Wheeler searched for unusual



Hyden Vozzella, 2, gets a big hug from Buzzy of Busy Bee Lawn and Garden Center, Inc. during a visit to Gardenfest with his grandmother, Gillian Vozzella, mother, Caroline Savy.

decorative pieces.

"I came looking for artifacts – specifically Japanese fishing floats. They're hard to come by," Wheeler said. "I'm also looking at some sculptures for the yard and we're finding the orchid selections are just outrageously wonderful."

Fortuitously, she found a vendor who had several of the round, glass floats which allegedly had washed up on a Honduras beach.

Event co-chair Veron noted that this

year's show offered some new trends for gardening displays.

"There's always something new and this year we're seeing more mounted things such as bromeliads and orchids which are mounted on driftwood and then hung," she said.

Alexis Smith of Tropical Isles Orchids and Bromeliads noted that when plants which are naturally found in a rain forest environment are planted and hung together, "it becomes a little micro-climate and they can grow like that for years."

Young gardening enthusiasts enjoyed their own activities and Noah Paulson, 4, of Vero Beach was busy painting a birdhouse while his mother Kelly held 6-month-old brother Dylan.

"It isn't dry yet," Noah said of the birdhouse being painted in colors which mimicked the bright blooms on nearby display.

Event co-chair Barbara Russell paused to reflect on the success of Gardenfest! which began nine years ago as a club plant sale and has grown into a major show which brings visitors from around the state.

"It's great fun. We have gone all over the state to look for vendors. We started to get a good reputation and if they're successful, we're successful," Russell said.

*The Garden Club of Indian River County is located at 2526 17th Ave. in Vero Beach. The 230-member club furthers the education of its members and the public as well as promotes beautification of the county through civic projects. For more information, call (772) 567-4602 or visit [www.gardenclubofirc.org](http://www.gardenclubofirc.org).*

# Real Estate

## To love, honor and delegate: Workplace couples thrive



Norris and Company's Rosie and Andrew Harper say communication is the key to working together successfully. They always remember to "relax and have fun," says Rosie.

Photos: Tom McCarthy Jr.

BY LISA ZAHNER  
STAFF WRITER

### Mr. and Mrs. Andrew Harper

At 37 and 31 years old respectively, Andrew and Rosie Harper of Norris and Company Real Estate are the youngest of the 32963 couples we interviewed. Andrew is a Realtor and broker and Rosie works as his administrative assistant and also has her own business as a certified interior designer.

"To work together as a couple, you've got to relax and have fun," Rosie Harper said. "There are stressful times, obviously, but it's a great way to learn more about your spouse or partner. I don't take my work out of the office, I leave it here."

The Harpers met in Miami on a date set up by friends and both agreed that they "hit it off right away." Not long after they started dating, they decided

to embark on an adventure that most couples postpone until much later -- meeting each others' mothers. Rosie comes from a very traditional Cuban family and she admits that her mom is the original "tough customer." Andrew's mom is the wonderful and enchanting -- but opinionated -- Gena Grove, co-owner of Norris and Company. Fortunately, everyone got along so well that Andrew was granted Rosie's hand in marriage and the couple moved to Vero Beach, married in 2004 and went to work with Grove in the real estate business. Grove gives them a lot of credit for handling not only the challenge of working together, but also the added twist of having a mother and mother-in law in the next office.

"I'm very impressed with them, they know exactly what each other is good at and they work it out very well and Rosie is great," Grove said. "I hear them laughing all the time while they're working, we all enjoy doing this

together."

That laughter is, according to Rosie, how she and Andrew keep office productivity humming.

"The best part about us working together is that I know 100 percent that I can trust and rely on Rosie," Andrew Harper said.

One of the first things the Harpers achieved as a couple was renovating and selling an investment home, the home where Andrew proposed marriage.

"He was down on one knee in the living room," Rosie said. "He said, 'let's go check out this house' that he wanted to get my opinion on it and it turned out that it was already under contract and it was the house we'd be living in."

Their key to success?

"We communicate so great with each other inside and outside work," he said. "When you communicated openly, that's how a marriage should be."

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# Real Estate



Jackie and Bob McNally stand in the kitchen of the Easter Lilly Model Unit at Ocean Park, which Bob designed and built and Jackie decorated with touches like the pear tree mosaic over the stove.

## Mr. and Mrs. Robert McNally

At about 5:30 a.m., Bob and Jackie McNally meet for breakfast and a strategy session to plan out the day. They are disciplined, driven and serious about making a success of Palm Coast Development and especially their joint project, Ocean Park.

Palm Coast designed and constructed the building and Jackie McNally designed the interiors of the two units being used as models, endowing especially the exquisite kitchens and baths from top to bottom with her personal touch.

The McNallys moved to Vero Beach in 1995 from New Jersey and purchased Palm Coast Development in

1998. Their marriage began 32 years ago, just prior to Bob McNally getting into the construction industry. After staying home for a few years to raise the couple's three children, Jackie started back to work and, eventually, the two became an inseparable and incomparable team on the jobsite.

To not infringe on each others' territory, the McNallys know when it's best to work together and know when to delegate areas of a project to one partner.

"I leave all the moldings and mill-work to Bob to design," Jackie said.

"The kitchens are Jackie's domain, left to us guys, we would mess them all up," Bob McNally laughed. "We can design the space, but we need her to tell us how to configure it based on

what will go in it, she knows that the sink will go here and the stove will go over there, so she changes the design around so it all fits the space."

They agreed that their partnership is built upon very high expectations of each other, of themselves and of their work product.

Every once in a while, you hear about one of couples who met as kids and went from friends to sweethearts. Bob and Jackie McNally were tossed together at family gatherings as their fathers were long-time compatriots and they even attended first grade together. In college, Bob worked on Jackie to transfer to Dennison University in Ohio where he was pursuing his degree. She eventually conceded and the rest is, as they say, history.

Over the years, Bob McNally has designed and built more than 5,000 homes and many of those were collaborations with Jackie -- collaborations they call their "other children."

"When we design and build a home, we treat it as if it were our own home that we are going to live in and that's a very different approach," Bob McNally said. "The best part for both of us is the creation of the final product, creating a classic, timeless look."

## Mr. and Mrs. Ron Hughes

Anyone who has ever met Ron and Christine Hughes knows that they are the quintessential odd couple, but in business, they use this to their advantage. When giving big-city clients from the Northeast the whirlwind tour around Vero Beach, the no non-nonsense, former Wall Street trader Christine often takes the lead. But when entertaining potential buyers who might need a little more kid-glove treatment or who want to deal with a man, English gentleman Ron can execute the soft-sell better than anyone.

Christine knows this from experience, as she fell for his sales pitch in September 2000. They had their first date on Sept. 23 and were married on Christmas Eve -- proof Ron can close a deal.

It was unabashed love at first sight for Ron, but Christine wasn't sold on their initial meeting.

"I thought he was a snobby, British realtor," she said.

What endeared Ron to Christine was actually not the persona he tried to project, but a series of foibles in his attempt to woo her.

"He tried to plan a perfect first date and everything backfired on him," she said. "He had reserved this special table and they didn't have the table available, everything went wrong."

In his attempt to recover, Ron was

# Real Estate



Christine and Ron Hughes stand in front of one of their listings in central Vero Beach.

not encouraged by Christine's reaction, but he was stealthily making progress, regardless of her stoicism.

"I told him that I was just in this for the dinner," she said. "But after that date, I told my mother the next day that I was going to marry that man."

Christine Hughes left her job in the world of high finance and joined Ron, who at the time was a realtor at Norris and Company. Later on, they signed on with Dale Sorensen Real Estate, where they happily rank among the most productive sellers in the group. Between them, they've sold an amazing \$200 million in properties to date.

"I've always been in sales, but I like the product of real estate much better," Christine Hughes said. "It was a big change because there are no real days off in this business and that was a challenge."

Both Ron and Christine Hughes are what could be described as classic Type-A personalities. They're extremely competitive, but not with each other.

Selling real estate is a full-contact team sport for them. They're not shy about the fact that they are good at what they do.

"If I can get clients in a car, they're done," Christine Hughes said.

More important than making the "big deal" to them is helping a family get into their first home or their dream home or helping a seller find a willing buyer when they are genuinely ready to sell.

"You can do so much good in this job if you do it with integrity," Ron Hughes said. "We do everything from homes in the millions of dollars to \$60,000."

Though the Hughes team does not discriminate by the price of the home they're selling, they do have some strict criteria.

"We only deal with nice people and we only take listings from nice people," Ron Hughes said.

Ron and Christine Hughes stay in touch throughout the day and work as a tag-team when things get

busy around the office. While Christine handles most of the open house events, Ron takes care of the majority of the new listings. Closings are a collaborative effort. They credit their loyal assistant and marketing coordinator, Helen Charlton, for keeping them on the right track.

"Ron and I keep each other's schedules all of the offers together," Christine said.

Their secret to not running themselves and their marriage ragged? Setting and sticking to boundaries.

"We don't do this 24 hours a day, we have a mutual respect between us and our clients," she said.

## Mr. and Mrs. Dale Sorensen Sr.

No story featuring power couples in 32963 real estate and development would be complete without Dale and Matilde Sorensen.

The Sorensens have worked in partnership for 38 years, but they hardly see each other at work.

Dale Sorensen works out of the office on A-1-A north of Beachland Boulevard and Matilde Sorensen works from the Cardinal Drive office.

In fact, Matilde had to handle the interview for this article because we could not get the couple together for a chat. They see each other most when on vacation or on weekend getaways. When in Vero, they're all business.

He handles mostly commercial real estate and she strictly residential. He is the quiet, methodical and analytical former history teacher and she the effervescent social butterfly, the ultimate "people person."

"We are like night and day," Matilde Sorensen said.

So how did these two ever cross paths, let alone get married and build a business which employs 60 full-time real estate agents, including their two grown children?

It reads like a story book. They were very young and working together on the beautiful island of the Dominican Republic, Matilde's homeland, on a luxury resort project called the Casa de Campo.

They met through the resort's owner, a friend of Matilde's father. Matilde was handling the marketing and Dale working on development of the resort for Gulf & Western.

Before they had a chance to go on a date, young Dale Sorensen left for Europe -- with the lovely Matilde still in his mind.

"He wrote to me from Europe and said he wanted to go to lunch with me when her returned," she said. "He wrote to me on the Telex machine and I still have that Telex."

He did return and lunch was a success, resulting in the couple getting married and returning to the United States together about one year later.

"Gulf & Western was leaving Vero Beach and moving to Palm Beach and Dale didn't want to go, so he opened the office and decided to do real estate here. We started out with absolutely nothing, he had been a history teacher and headmaster at St. Edward's School."

Dale Sorensen started a small real estate business in 1978 in an office on the site of what is now the Merrill Lynch building on the corner of A1A and Beachland Boulevard. Dale Jr. was born about three years later and then Elizabeth.

The babies took most of Matilde's time at first, but then she joined the business.

Now a seasoned realtor and broker, Matilde Sorensen said she enjoys just being able to sell houses and make deals and not worry about the financial side of the business.

"There's no way I could do this without Dale, it allows me to do what I do best and what I love to do," she said.

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# Calendar

## FEBRUARY

### Through February 27

All About Reflections, exhibit of guest artist John Cullen at the Artists Guild Gallery. Free opening reception 5 to 7 p.m. Friday, Feb. 5. 299-1234 or [www.artistsguildgalleryverobeach.com](http://www.artistsguildgalleryverobeach.com).

### Through February 21

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

### February 11

Contemporaries Art After Dark, Karaoke Night: The Love Boat meets Gilligan's Island at the Vero Beach Museum of Art, 5:30 to 7:30 p.m. \$10 admission; free for Contemporaries members. 231-0707

### 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. Tickets for a special Under a Brocade Sky After Dark beginning at 9 pm.

are \$75 each or \$125 for two. 772-344-4020 x 261

### February 12 - 13

The Comedy Zone at Riverside Theatre with headliner Drew Thomas and opener Mark Evans. 231-6990

### 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 registration, \$25 day of event. 778-2223

### February 13

Walk for the One You Love, 5K walk to benefit Juvenile Diabetes Awareness Corporation, 9 a.m. at Riverside Park. \$20 adults, \$10 children, \$50 family of four. 562-5323 or 538-6276

### February 13

Inspired by Love Dinner to benefit Haiti Partners, with inspirational speaker and author Tony Campolo, at the Community Church of Vero Beach. Tickets \$30. 539-8521 or [www.haitipartners.org](http://www.haitipartners.org)

### February 13

The Indian River Genealogical Society's 2010 Valentine Genealogy Seminar, 9 a.m. to 4 p.m. at the Richardson Center at IRSC, featuring four lectures by genealogist Pamela Cooper. Tickets \$35.

[www.irgs.org](http://www.irgs.org) or 532-3425.

### February 13

The Vero Beach Museum of Art free Community Celebration from 10 am until 4 pm. 231-0707

### February 13

The Emerson Center Speaker Series presents Bob and Lee Woodruff, co-authors of In an Instant and contributors to ABC World News and Good Morning America. 778.5249 or [www.theemersoncenter.org](http://www.theemersoncenter.org)

### February 13

Oceanside Business Association's free beach concert series, 5:30 to 8:30 p.m. along Ocean Drive.

### February 14

The Vero Beach Art Club presents Art in the Park, Outdoor Art Exhibit & Sale, 10 a.m. to 4 p.m. by Humiston Park on Ocean Drive. 231-0303 or [www.VeroBeachArtClub.org](http://www.VeroBeachArtClub.org)

### February 15

Vero Beach Museum of Art International Lecture Series, 4:30 p.m. features Dana Gioia, poet and former Chairman of the National Endowment for the Arts. 231-0707

### February 15

The Senior Resource Association honors local CPA and non-profit supporter Robert Harris at their Legends Among Us Reception, 6:30 p.m. at the Quail Valley River Club. Tickets \$150. (772) 469-2060

### February 15 -21

First Evidence: The Dawn of Art in America's Last Ice Age, on display at the Vero Beach Museum of Art features prehistoric bone fragment with a carving of a mammoth or mastodon, discovered in Vero Beach.

### February 16

Dogs For Life Second Annual Golf & Bridge Tournaments at the Vero Beach Country Club at 1:00 p.m. Golf Tournament is \$125 and Bridge Tournament is \$75. 567-8969 or [www.dogsforlifevb.com](http://www.dogsforlifevb.com).

### February 16

The Indian River Symphonic Association presents Philharmonia of the Nations, with conductor Justus Frantz; includes pieces by Brahms and Mahler and features pianist Jon Nakamatsu. 7:30 p.m. at the Community Church of Vero Beach. 778-1070

### February 16

Vero Beach Museum Film Studies five week course, The Great Rossellinis: Roberto, Ingrid and Isabella. 1:30 p.m. or 7 p.m. sessions. Tuition is \$55; \$45 for members. [www.verobeachmuseum.org](http://www.verobeachmuseum.org) or 231-0707 x 136.

### February 17

Vero Beach Museum of Art Distinguished Professor Series - Sweet Briar College, John F. Morrissey, Ph.D., "One Thousand Years of Whaling." 2 p.m., \$15 members, \$20 non-members. 231-0707, ext. 136

### February 19

USO Rocks America/Landsharks and Landmarks, 6:30 p.m. at the Paris Air Hangar to benefit the Heritage Center and the Indian River Citrus Museum. Tickets \$60 each/\$110 for two. 770-2263

### February 20

American Association of University Women 28th Annual Book-Author Luncheon 11 a.m. at the Vero Beach Country Club. Tickets \$45. 468-2835

### February 20

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.mckeegarden.org](http://www.mckeegarden.org)

### February 20

Emerson Center 2010 Special Engagement Series with Dr. Shirley Anne Warshaw, an authority on the American presidency, cabinet, and policy making, 4 p.m. and 7 p.m. Tickets \$50. 778-5249 or [TheEmersonCenter.org](http://TheEmersonCenter.org).

### February 20

Special Equestrians of the Treasure

# Calendar

### February 27

Expedition McKee family fundraiser with BBQ buffet, dinosaur activities and a screen-on-the-green movie experience. \$50 adults, \$25 children. 794.0601 or [www.mckeegarden.org](http://www.mckeegarden.org)

### February 27

Vero Beach Opera presents the Metropolitan Opera's Lindemann Young Artists in Concert, 7:30 p.m. at the Vero Beach High School Performing Arts Center. 564-5537

### February 28

The Vero Beach Art Club presents Art in the Park, Outdoor Art Exhibit & Sale, 10 a.m. to 4 p.m. by Humiston Park on Ocean Drive. 231-0303 or [www.VeroBeachArtClub.org](http://www.VeroBeachArtClub.org)

## MARCH

### March 1

Vero Beach Museum of Art International Lecture Series, 4:30 p.m. presents Sarah Thornton, author of Seven Days in the Art World. 231-0707

### March 1 - 30

Artists Guild Gallery features Muci Clemens' Reflections of Light exhibit, and Retrospective, celebrating the Guild's 20th Anniversary. Opening Reception for both on Friday, March 5 from 5 to 7 p.m.



Photo: Tom McCarthy Jr.

Coast fundraiser, 5 to 8 p.m. at George & Sandy Kahle's polo barn, with live riding demonstration, a light dinner and entertainment. Tickets \$75. 231-5999

### February 21

Atlantic Classical Orchestra Chamber Music Series at the Vero Beach Museum of Art's Leonhardt Auditorium. A Czech Program of Smetana and Dvorak, featuring Jeff Yang, violin; Ian Maksin, cello; and George Lepauw, piano. 231-0707

### February 21

Yappy Hour Benefit Hour, 3 to 6 p.m. at Ti Amo Sempre to benefit Indian River County Sheriff's Department K-9s (bullet-proof vests) and Indian River County Fire Department (pet oxygen masks). 559-9893

### February 22

Homeless Family Center Top Chef Challenge...slice, dice and spice Main Event, with top chefs from the January 25 qualifying event competing. 6 p.m. at Quail Valley River Club. Tickets \$175. 567.2766

### February 24

Ninth Annual Angels Help Our Kids Take Flight fundraiser, 6 p.m. at the Sun Aviation Hangar, to benefit the Boys & Girls Clubs of Indian River County. Tickets \$225. 299-7449 or [www.bgcirc.org](http://www.bgcirc.org)

### February 24

Vero Beach Museum of Art Distinguished Professor Series - Smith College, John Davis, Ph.D., "The Architecture of Frank Lloyd Wright." 2 p.m., \$15 members, \$20 non-members. 231-0707, ext. 136

### February 25

Prehistoric Florida explored at Historical Society book social, 2 to 4 p.m. at

the Indian River Historical Society's Hallstrom Homestead. County historian Ruth Stanbridge will review Florida's People in the Last Ice Age by Barbara Purdy and Jonathan Dickinson's Journal. \$15 members, \$20 non-members. 772-3435.

### February 25

Dollars for Scholars will host a "Tie" Bration honoring contributions of the late Darby Gibbons, 5:30 to 7:30 p.m. at Northern Trust. Tickets \$100. 569-9869

### February 25

The Emerson Center Humanities Series presents Talking Drums, with Myron Jackson on the history of African drumming from Africa to America. 7 p.m. lecture is complimentary. 778-5249

### February 25

Treasure Coast Jazz Society presents A Salute to Stan Kenton, 7:30 p.m. at the Vero Beach Museum of Art, Leonhardt Auditorium. 234-4600 or [www.tcjazz-society.org](http://www.tcjazz-society.org).

### February 26 - March 26

Tiger Lily Art Studios and Gallery spring show, Visions~Dreams~Possibilities, opens with reception on Friday February 26 from 5 to 8 p.m. 778-3443 or [www.tigerlilyvero.com](http://www.tigerlilyvero.com).

### February 26 - 28

Fantastic Mr. Fox at Riverside Children's Theatre. 231-6990


### February 26

Travel with the Vero Beach Museum of Art features a visit to the Norton Museum of Art, dinner at Kona Grill and an evening performance of Mozart's Don Giovanni at the Kravis Center. Tickets \$240 or \$210 for ASFTA members.

231-0707 ext. 109.

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## Calendar

## March 2

Flying High, a Gala fundraiser to celebrate the 20th Anniversary of the Atlantic Classical Orchestra, 6 p.m. at the Moorings. 231-3298

## March 3

Vero Beach Museum of Art Distinguished Professor Series - Florida State University, Adam Jolles, Ph.D., "Making It Big: Scale and Status in Contemporary Photography." 2 p.m., \$15 members, \$20 non-members. 231-0707, ext. 136

## March 5

Vero Beach Museum of Art International Lecture Series, 4:30 p.m. presents Isabella Rossellini, "My Mother, My Father & Me: A Life of Humor, Curiosity and Adventure." 231-0707

## March 6

Stetsons and Stilettos themed Citrus Gala & Cattle Barons' Ball, 7 - 11 p.m. at Paris Air Hanger to benefit the American Cancer Society. 562-2272

## March 6

The Emerson Center Speaker Series presents inventor Ray Kurzweil, described as "the ultimate thinking machine" by Forbes. 778.5249 or www.theemersoncenter.org

## March 7

EcoFest Celebration at the Environmental Learning Center, noon to 4 p.m. features live animals, music, crafts and hands-on educational booths. Free admission. www.DiscoverELC.org.

## March 7

Treasure Coast Chorale will present In the Mood, a Big Band Bash at 3 p.m. and 7 p.m. at the First Baptist Church. Free admission. (772) 567-4311

## March 7

The Indian River Symphonic Association presents the Brevard Symphony Orchestra with conductor Christopher Confessore; includes pieces by Foss, Saint-Saens and Beethoven, and features pianist Terrence Wilson. 7:30 p.m. at the Community Church of Vero Beach.

778-1070

## March 7

Atlantic Classical Orchestra Chamber Music Series at the Vero Beach Museum of Art's Leonhardt Auditorium. A Scandinavian Program of rarely performed treasures with ACO musicians joined by members of the Florida Grand Opera. 231-0707

## March 8

Riverside Theatre's Distinguished Lecturer Series features President Pervez Musharraf, former President of Pakistan, at 4 p.m. and 6 p.m. on the Stark Main-stage. 231-6990

## March 9

Emerson Center 2010 Special Engagement Series with Dr. Rory Stewart, founder of the Turquoise Mountain Foundation. 6:30 p.m. presentation benefits Laura (Riding) Jackson Foundation, Inc. Tickets \$50. Reception tickets, to benefit Turquoise Mountain Foundation, are \$50. 778-5249 or TheEmersonCenter.org.

## March 10

Vero Beach 32963 / February 11, 2010

The American Red Cross North Treasure Coast Chapter will host An Affair to Remember Wine and Food Fiesta at Costa d'Este from 7 to 10 p.m. Tickets are \$125. 562-2529

## March 10

Vero Beach Museum of Art Distinguished Professor Series - Middlebury College, Christopher K. Wilson, Ph.D., "Winslow Homer's Ship-Building, Gloucester Harbor: Dreams and Reality." 2 p.m., \$15 members, \$20 non-members. 231-0707, ext. 136

## March 11

Atlantic Classical Orchestra presents Torke Adjustable Wrench, Milhaude La Creation du Monde and Beethoven Violin Concerto performed by Tchaikovsky Competition Gold Medalist Elmar Oliveira. 8 p.m. at the Waxlax Center for the Performing Arts at St. Edwards School. (866) 310-7521 or www.acomusic.org.

## March 11

The Emerson Center Humanities Series presents In Their Own Words, a documentary by Mike Jepson, with stories of fishing families and communities from Cortez and Cedar Key. 7 p.m. lecture is complimentary. 778-5249

## March 11 - 28

The award winning musical The Sound of Music will be performed at the Vero Beach Theatre Guild. 562-8300

## March 12 - 14

Under the Oaks Fine Arts & Crafts Show presented by the Vero Beach Art Club, 9 a.m. - 5 p.m. March 12 & 13, 10 a.m. - 4 p.m. March 14 at Riverside Park. 231-0303 or www.VeroBeachArtClub.org

## March 13

Second Annual Dancing with Vero's Stars to benefit the Indian River County Healthy Start Coalition pairs area dance instructors with local celebrity dancers to perform in competition at the Waxlax Center for the Performing Arts at Saint Edward's Upper School. 563-9118 or www.irchealthystart.org

## March 13

Florida Irish American Society presents Tony Kenny and the Celtic Nights, a Magical Celebration of Irish Music, Comedy, Song and Dance, 6 pm at the Vero Beach High School Performing Arts Center. Tickets \$20 and \$25. 564-5537

## March 13

Riverside Theatre's Annual Gala, An Evening in Las Vegas, is a throw-back to the days of old Vegas with music, dancing and gambling. 6 p.m. Tickets \$100 - \$200. 231-6990

## March 13

Oceanside Business Association's free beach concert series, 5:30 - 8:30 p.m. along Ocean Drive

## March 14

Saint Patrick's Day Parade, 1 p.m. along 14th Avenue in Downtown Vero Beach,

Vero Beach 32963 / February 11, 2010

sponsored by the Vero Beach Elk's Lodge.

## March 14

Treasure Coast Bridal Expo and Fashion Show at the Heritage Center and the Courthouse Executive Center from 1 to 4 p.m. to benefit Vero Heritage, Inc. Admission \$7. 770-2263

## March 15

Vero Beach Museum of Art International Lecture Series, 4:30 p.m. presents Ulrich Boser, author of The Gardner Heist: The True Story of the World's Largest Unsolved Art Theft. 231-0707

## March 15

The Indian River Symphonic Association presents the Buffalo Philharmonic Orchestra with conductor JoAnn Falletta; includes pieces by Barber, Ravel and Rachmaninoff, and features pianist Fabio Bidini. 7:30 p.m. at the Community Church of Vero Beach. 778-1070

## March 19

Box Lunch Bingo to benefit the Senior Resource Association, 11:30 a.m. to 2 p.m. at the newly renovated Senior Center. \$80 for six bingo cards or \$150 for 12. 469-2060.

## March 19

Cultural Council of Indian River County 2010 Laurel Awards, honoring cultural leaders in the community, will be presented at a cocktail party from 7 to 9 p.m. at Riverside Theatre.

## Calendar

Solutions from Games Pages in January 28<sup>th</sup>/2010 Edition, Issue 5

2	1	3	4	7	6	5	8	9
7	8	4	5	2	9	1	6	3
6	5	9	8	1	3	7	2	4
4	2	6	1	8	7	9	3	5
3	7	8	9	4	5	2	1	6
1	9	5	3	6	2	4	7	8
5	3	2	6	9	1	8	4	7
9	4	7	2	3	8	6	5	1
8	6	1	7	5	4	3	9	2

Sudoku Page 50

1	3	9	5	8	4	6	2	7
5	4	6	7	1	2	8	9	3
7	2	8	9	6	3	5	1	4
9	7	2	8	3	5	4	6	1
6	1	3	4	7	9	2	8	5
8	5	4	6	2	1	3	7	9
2	8	1	3	4	7	9	5	6
3	9	7	2	5	6	1	4	8
4	6	5	1	9	8	7	3	2

Sudoku Page 51

B	A	R	T	S	G	A	R	T	J	A	N	E		
A	R	E	A	S	A	L	A	I	G	L	I	C		
J	U	N	K	I	S	S	O	M	E	T	H	I	N	G
A	G	E	E	O	T	T	D	O	N	N	E	F		
S	O	C	A	R	C	O	R	N	E	R	S			
Y	O	U	T	H	R	O	W	A	W	A	Y			
A	G	R	E	S	A	N	F	E	W	E				
P	L	A	N	T	A	G	E	F	I	C	I			
S	F	I	C	E	W	E	F	A	C	I	A	L		
R	E	S	E	W	C	D	S	Y	A	C				
I	N	I	T	E	N	C	O	N	H	A	K	E		
B	E	T	O	R	E	Y	O	U	N	C	E	D	I	
C	R	T	S	A	T	O	N	G	A	U	N	T		
N	O	S	E	-	C	L	D	O	A	E	G	A		

Crossword Page 50 (PLANNING AHEAD)

R	E	P	O	R	T	J	O	I	S	B	A	C	K	T	R	I	M			
A	M	I	N	O	R	U	H	L	E	L	E	H	E	R	O					
V	I	T	A	M	I	N	O	S	E	O	N	E	A	K	A					
E	T	A	P	E	E	E	A	R	N	A	N	A	P							
M	A	O	J	O	S	E	A	L	F	R	E	D	P	A	U	F	R	O	C	K
M	A	O	D	N	A	S	E	A												
D	E	B	U	S	S															
I	N	A	R	U	I	T														
R	T	S	M	R	T															
T	H	E	F	O	U	R	H	O	S	E	C	L	I	B						
Y	O	R	E	G	U	I	D	O	A	L	C	O	A	R	O	W	E			
C	I	S	A	T	S	K	I	N	O	S	E	A	N	D	B	O	N	E	S	
T	A	U	T	E	N															
S	O	X																		
T	H	E	T	H	R	E	E	R	O	S	E	S								
A	N	N	I	E																
G	O	D	S	E																
G	O	D	S	E																
B	L	E	U																	
B	O	R	E																	
Q	U	E	S																	

Crossword Page 51 (JUST ADD SUGAR)

Solutions from Games Pages in February 4<sup>th</sup>/2010 Edition, Issue 6

5	6	2	4	1	7	9	8	3
4	1	3	6	8	9	2	5	7
9	7	8	3	2	5	1	6	4
2	9	4	1	7	6	8	3	5
8	5	6	2	4	3	7	9	1
1	3	7	5	9	8	4	2	6
7	8	5	9	6	4	3	1	2
6	4	1	8	3	2	5	7	9
3	2	9	7	5	1	6	4	8

Sudoku Page 50

9	7	5	6	4	8	2	1	3
4	3	2	1	5	7	9	8	6
8	1	6	3	9	2	4	5	7
1	2	9	7	6	3	5	4	8
5	8	3	4	2	1	7	6	9
6	4	7	5	8	9	1	3	2
7	5	8	2	3	4	6	9	1
3	6	1	9	7	5	8	2	4
2	9	4	8	1	6	3	7	5

Sudoku Page 51

G	F	M	I	A	M	B	D	O	I	N				
O	L	E	A	M	B	E	R	K	U	B	L	E		
I	I	A	S	P	A	N	I	S	H	M	O	S		
H	A	T	C	H	E	-	B	A	U	B	L	E		
R	O	A	D	S	I	D	E	V	E	R				
R	O	A	D	S	I	D	E	V	E	R				
I	S	R												
P	O	R	T	U	G	U	E	S	E	B	R	E	A	D
E	L	I	O	T	G	R	A	N						
C	S	N	E	S	A	U	T	O	N	D	M			
N	E	I	N											
M	O	D	E	S	T	O								
I	T	A	L											
S	H	I	L											
T	O	L	E											

Crossword Page 50 (EDIBLES)

A	T	H	O	S	W	E	S	T	A	L	V	A	A	I	E		
S	H	A	K	E	I	N	C	H									
S	P	E	L	L	E	D	I	T	O	U	T	F	O	R	M	E	S
H	I	T	A	P	R												
A	R	I	A														
K	I	D	N	A	P	P	I	N	G								
O	N	E	I	L	L												
L	O	S	E														
H	A	N	D														
D	O	R	I	A													
E	P	O	X	Y													
L	I	M	E														
I	N	A	I	S	E												
L	E	T	S														
P	L	A	Y														
A	S	O	F														
C	H	A	L	K													
C	A	N	A	L													
E	W	E															
D	E	R															
E	D	S															

Crossword Page 51 (KINDERG. CRIME SPREE)

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# 32963 Passages

NAME	AGE	SUBDIVISION	DATE
Ramundo, Thomas 'Tommy'	81	Indian River Shores	2/3/2010
Begley, Thomas	83	Indian River Shores	2/1/2010
Morse, Patricia Ann Brit	83	Central Beach	1/25/2010
Downey, Dixon Place	91	Central Beach	1/25/2010
Crampton, Stephen R.	70	Sea Oaks	1/23/2010
Purcell, Martha	71	Sea Watch Condo	1/20/2010
Rose, Stanley	90	Central Beach	1/18/2010
Hanson, Peter Shaw	84	The Estuary	1/17/2010
Fahey, Joseph	78	620 Ocean Road	1/16/2010
Johnson, Cmdr. Andrew (USNR)	85	Ocean Ridge	1/16/2010
Falk, Richard	80	The Moorings	1/12/2010
Bennett, Dorothy	82	Central Beach	1/10/2010

At your request, we now will provide an updated list each week of island residents who have passed away during the past month. If you know of seasonal residents who passed while out-of-town, we would appreciate being informed so we can include them in this list. Please email this information to [passages@verobeach32963.com](mailto:passages@verobeach32963.com).

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## Featured Real Estate Sales on Barrier Island

## Real Estate

Here are some of the top recent barrier island sales

Subdiv.: Vero Beach Estates, Address: 915 Bougainvillea Lane



**Listing Date:** October 12, 2008  
**Original Price:** \$1,850,000  
**Sold:** January 29, 2010  
**Selling Price:** \$825,000  
**Seller's Agent:** Cheryl Gerstner  
 Palm Pointe Realty  
**Buyer's Agent:** Terry Torres  
 SLC Commercial Bird

Subdivision: Castaway Cove, Address: 1265 Near Ocean Drive



**Listing Date:** November 12, 2008  
**Original Price:** \$650,000  
**Sold:** February 1, 2010  
**Selling Price:** \$485,000  
**Seller's Agent:** Sally Woods  
 Dale Sorensen Real Estate  
**Buyer's Agent:** Christine Feist  
 Charlotte Terry/Alex MacWilliam

Subdivision: Vera Cruz Condo, Address: 5151 Highway A1A, #112



**Listing Date:** January 7, 2010  
**Original Price:** \$350,000  
**Sold:** February 2, 2010  
**Selling Price:** \$310,000  
**Seller's Agent:** Claudia Johnson  
 Treasure Coast Sotheby's  
**Buyer's Agent:** Nan Freiheit  
 Coastal Signature Properties

Subdivision: Adria A Condo, Address: 1440 Ocean Drive, #14



**Listing Date:** November 24, 2009  
**Original Price:** \$289,000  
**Sold:** January 28, 2010  
**Selling Price:** \$279,000  
**Seller's Agent:** Bob Faller  
 Norris & Company  
**Buyer's Agent:** Bob Faller  
 Norris & Company

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Real Estate

Real Estate Sales on the Barrier Island: Jan. 28 to Feb. 3



The leading sale on the barrier island during the last week in January was of a 15-year-old home in Windsor. The four-bedroom home at 10560 Fife Avenue was placed on the market in March 2009 for \$2.45 million and was sold on Jan. 29th for \$2.25 million. The residence was both listed and sold by Betsy Hanley of Windsor Properties. In what is a fairly unusual development in the current market, the house listed below in Summerplace at 1980 Barefoot Place West appears to have actually sold for \$6,000 more than its last listing price of \$215,000. The commercial property listed as sold below at 915 Bougainvillea Lane is the building that houses The Papery.

SINGLE FAMILY RESIDENCES AND LOTS					
SUBDIVISION	ADDRESS	LISTED	ORIGINAL ASKING PRICE	SOLD	SELLING PRICE
SUMMERPLACE CASTAWAY COVE	1980 BAREFOOT PL W 1265 NEAR OCEAN DR	7/13/2009 11/12/2008	\$ 320,000 \$ 650,000	2/2/2010 2/1/2010	\$ 221,000 \$ 485,000
TOWNHOMES, VILLAS AND CONDOS					
SUBDIVISION	ADDRESS	LISTED	ORIGINAL ASKING PRICE	SOLD	SELLING PRICE
PARK SHORES VERA CRUZ CONDO ADRIA A CONDO	211 PARK SHORES CR, #211B 5151 HIGHWAY A1A #112 1440 OCEAN DR, #14	3/12/2009 1/7/2010 11/24/2009	\$ 275,000 \$ 350,000 \$ 289,000	2/2/2010 2/2/2010 1/28/2010	\$ 175,000 \$ 310,000 \$ 279,000
COMMERCIAL PROPERTY					
SUBDIVISION	ADDRESS	LISTED	ORIGINAL ASKING PRICE	SOLD	SELLING PRICE
VERO BEACH ESTATES	915 BOUGAINVILLEA LN	10/12/2008	\$ 1,850,000	1/29/2010	\$ 825,000

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**60 BEACHSIDE DR, #302—3,309 A/C SQ. FT.**  
3BR/Study/3.5BA oceanfront penthouse with southern exposure, exquisite finishes, French doors and stone terrace. **\$2,175,000 New Listing**



**120 SEASPRAY LANE—GOLF ESTATE**  
4BR/Office/5.5BA estate on nearly 3/4 acre homesite includes separate 1BR/1BA detached guest cabana. Fabulous views! **\$2,275,000**



**424 INDIES DRIVE—GOLF ESTATE**  
Classic 3BR/Study/3.5BA West Indies inspired estate. Spectacular lake and golf views, high-end finishes. **\$1,995,000 (Furn. Avail.)**



**70 BEACHSIDE DR, #203—2,252 A/C SQ. FT.**  
Recently remodeled 3BR/3BA Ocean Club corner residence. Stone floors throughout, granite, pristine. **\$1,295,000 (Furn. Avail.)**



**602 HERON POINT COURT—GOLF ESTATE**  
Newly constructed Zugelter 4BR/Study/4.5BA residence enjoys sweeping golf vistas. Exquisite high-end finishes. **\$3,775,000 New Home**



**909 ORCHID PT WAY—COURTYARD ESTATE**  
4BR/Study/3.5BA residence with separate 2-story guest cabana, courtyard. Intracoastal access via kayak/canoe. **\$1,595,000**



**514 WHITE PELICAN CIRCLE—GOLF ESTATE**  
3BR/Library/4.5BA/Office residence overlooks 5th green with morning sun and ocean breezes, summer kitchen, pool & spa. **\$1,985,000**



**406 INDIES DRIVE—GOLF ESTATE**  
Exquisite 4BR/Study/4BA+2 Half BA residence overlooks 2 large lakes and scenic 18th Fairway. Infinity pool & spa. **\$2,750,000**

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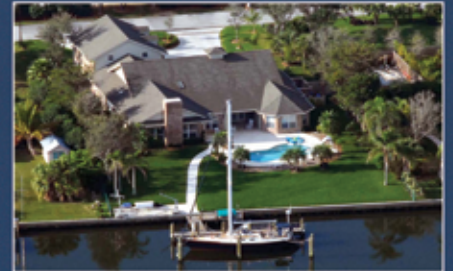
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**Charming Waterfront**  
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**Southwinds Ocean House**  
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**Waterfront Treasure**  
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**South Passage**  
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**Porpoise Bay Villas**  
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