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Under a Dominican sun, Vero Beach volunteers build a home. P 10

On Central Beach, four chic cottages (and eco-friendly too). P 70

Along Ocean Drive, a night of holiday shopping this Friday, P 42

Philanthropist Dick Stark: Making a difference in Vero

MICHELLE GENZ
STAFF WRITER

Home has a powerful meaning for Dick Stark. A longtime resident of John's Island, and one of Vero Beach's most significant philanthropists, Stark has spent three decades reaching outward to his adopted home of Vero Beach, the place he came to retire – and made a second career out of doing good works.

His generosity is in evidence on the walls of Vero Beach's two major cultural institutions: the Stark Galleries at the Museum of Art, and the Stark Mainstage at Riverside Theatre. His close association with the Leonhardt family has benefited those institutions as well: the family has allowed

him to designate a portion of a family fund for causes of his choosing, hence the museum's Leonhardt Auditorium, and the theater's Leonhardt Administration Wing.

These days, increasingly, Stark's notion of home has turned inward, to his family. This time of year, the term conjures up a crowd: his five children include three lawyers, a doctor and a CPA. Between them there are 19 grandchildren and great-grandchildren.

Beyond the holidays, home is solace, derived of and given to the woman who raised that brood: Barbara Stark, Dick's childhood sweetheart, to whom he has been married nearly

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Barbara and Dick Stark

Photo: Tom McCarthy Jr.

Kept in the dark



Photo: Tom McCarthy Jr.

BY LISA ZAHNER
STAFF WRITER

For two years, the ratepayers of the City of Vero Beach Utilities could not scrutinize the \$2 billion electric contract with the Orlando Utilities Commission, were told nothing of a \$50 million exit penalty in the contract, and may never know whether anyone seriously considered selling, or outsourcing, the electric utility operations.

Repeatedly, city staff and consultants have said this secrecy was at the insistence of the Orlando Utilities Commission and other bidders, and that they got the best deal they could for citizens.

But Vero Beach 32963

learned that when the City of St. Cloud negotiated a similar electricity purchase with the Orlando Utilities Commission a decade ago, it not only got a much better deal, but the contract contained no multi-million-dollar exit penalty and was open to public scrutiny.

So among the unanswered question are: Whose idea was the penalty, which may well keep Vero Beach from extricating itself from this contract — and from selling the utility assets — for more than a decade? What possible justification exists for keeping provisions of the contract secret for more than a year after the contract was signed?

Whose idea was it to keep

Vero Beach utility customers and taxpayers in the dark?

■ ■ ■ ■ ■ ■ ■ ■ ■ ■
OUC contracts with the City of St. Cloud to provide electric services for its 22,500 customers. The agreement between St. Cloud and OUC was not kept from the public for years, and does not contain hefty exit penalties, records and St. Cloud officials confirmed.

Instead, the contract was made public when it came before the St. Cloud City Council for approval. As for exit penalties, the contract contains a "specific performance" clause related to a

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Answering the call: Vero Beach's Volunteer Ambulance Squad. Page 30

Dick Stark

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66 years.

"She was Phi Beta Kappa at the age of 20. Life is not dull with a lady of that kind," Stark says. "She has a whole different set of interests from mine, so there is always something fascinating to talk about."

Both in their late 80s now, Stark tells his wife there is nothing they can't still do, that the things they wouldn't dream of missing a few years ago can still be on their calendar – that they'll just leave early if fatigue sets in.

The list of invitations is seemingly endless. Toasts of gratitude are raised

to Dick and Barbara Stark from disparate quarters all over town. Apart from the museum and Riverside Theatre, their philanthropy has included causes as diverse as Dr. Gerald Peirone's AIDS clinic in Fort Pierce, and Joan and Roman Ortega-Cowan's grandly evolving Vero Beach Opera.

Today, as home becomes a place of rest and refuge for the Starks, no cause remains as close to Stark's heart as fighting homelessness. It is that need so essential in his own life now that he wants to guarantee for those less fortunate than he.

From his vantage point as a former Wall Street attorney, an experience that felt to him "like being at the center of the world," he fully grasps

how the economic downturn has cast many into the shadows of homelessness, and closely follows efforts to ease its effects.

Raised in Indiana, Dick Stark's uncle was press secretary to Calvin Coolidge; his father, a judge and prosecuting attorney, was visible enough to need protection during controversial trials. He ran for Congress in 1932, defeated by only 500 votes.

Dick had no interest in carrying that flag. "I had some tastes of politics that were not very reassuring," he says. "Some of the things I've done had more lasting value than many of the things that people who've run for office can claim."

Dick was a year ahead of Barbara

at DePauw University; he edited the school paper one year; she edited it the next. Dick went on to Harvard Business School, serving three years as a paymaster in the Navy, then went to Indiana University for his law degree.

From there, he went to work for Milbank, Tweed, Hadley and McCloy, a prominent Wall Street firm. "Major transactions likely would have our firm involved in their business," he said.

His client list grew to include entities in India, Egypt and Europe, as well as people of renown, including the Maharishi of Jaipur, and several great-grandchildren of the Rockefeller family, whom he has served for 30 years as trustee. He still flies up yearly to meet with them. He also has served as advisor and friend to members of the Leonhardt family, who over the years have entrusted him to designate recipients for a third of a family philanthropic fund. He has chosen several causes in Vero Beach, including the art museum and the theater.

Key among his criteria in making those selections: that he himself would derive satisfaction from working with the causes. His giving created a new career in retirement, tending projects he enjoyed.

"If you're only casually acquainted with these causes, you never really understand what's going on. But to get involved, in the museum for example, is fascinating. One day I was there when a school bus pulled up and all these children rushed inside. That's what it's all about. Those kids were just eating it up. The more you get involved, the more important it becomes to you."

The Starks have been at the apex of Vero's cultural scene for three decades, after visiting friends here and deciding to buy a second home in the Moorings in the 1978. Retiring here permanently in 1990, they now live in John's Island.

Barbara Stark, who had gone on to earn a master's degree in education and counseling when their youngest child turned 10, joined her husband in philanthropy. Having worked for a decade in hospice care and grief counseling on Long Island, she continued that work at Vero's Community Church, volunteering at the hospital as well. She remains a member of the board of the Children's Home Society.

In 1999, Stark's time was preoccupied with serving as board chairman of the museum; his wife chaired the community committee there. But a very different need struck him that year. At a donors forum organized by another local philanthropist, Ellie McCabe, the plight of the homeless came into focus for Stark, sharpened further when, at a county commis-

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sion meeting, the local Coalition for the Homeless was turned down for its usual \$50,000 annual grant due to a paperwork snafu. Stark took it upon himself to go talk to officials at the homeless shelter, and "told them what to do to get themselves organized," Stark says.

"Then I went home and thought about it, and concluded that the county wasn't really off the hook, just because the coalition didn't tell them enough for them to make a decision."

He went to see then-County Commissioner Ken Macht, and recommended the county form a task force on homelessness. Macht wasted no time recruiting Stark. "I'll be chairman and you can be vice-chair and by the way, you'll do all the work," Stark says Macht told him.

It was then that Stark founded the Treasure Coast Homeless Services Council, which he now chairs.

“Somehow he walked into a homeless shelter and he recognized the need,” says Louise Hubbard, Stark’s tireless partner in the effort. After finding Hubbard to serve as executive director, Stark raised \$50,000 towards her salary in just one morning of talking to a few of his friends: McCabe, Harry Walker and John Schumann, among them.

"He has been open-minded, loyal and continuously vigilant about going into an area he knew nothing about," Hubbard says.

Two years later, Stark would breach an unknown when he was sure he would never see home again. On the morning of Sept. 11, 2001, Stark, then 80 years old, stepped onto a eight-inch wide steel beam leaning at a 45-degree angle over the wreckage of the South Tower of the World Trade Center, which had just collapsed, the ensuing violent rush of air seeming to suck out the wall where Stark was standing.

Moments earlier, an only mildly alarmed Stark had calmly left his room one floor above, accompanied by a bellboy whom he had summoned to gather his bags. Oblivious of the bedlam surrounding him, and significantly hard of hearing, he had not heard the efforts to clear out nearly all the fully-booked hotel's 1,000 guests by then. It was only after glancing out the window at papers fluttering outside his window, a few of them on fire, that he suspected a calamity, confirmed when he turned on the TV in his room, and saw that the neighboring monument to commerce was in flames.

Stark was on familiar ground. A Wall Street lawyer for 42 years, he worked just a few blocks away until retirement. He was in fact there on

business, having flown up from Vero Beach.

He put on his suit and tie, grabbed his briefcase when the bellboy arrived, and took his advice to avoid the elevator. Downstairs, dozens of firefighters were using the hotel lobby as a staging area for the adjacent burning tower, and waiting to confirm the hotel's evacuation.

Stark was one of the last guests out. An estimated two dozen remain unaccounted for.

Two firefighters trying to evacuate

the building were in the same stairwell as Stark. They were to be his “angels” — both were named Angel, and they slid down the rubble to the point where he stood. Seeing the rubble below, one firefighter sent the other up a floor to get a rope. He never came back down. The building shifted, and his body wasn’t discovered for some weeks.

As the dust cleared, the remaining firefighter saw a path down the four flights: two steel beams, one 40 feet, leaning against the building at a 45-de-

gree angle, and then, another one 20 feet long just beyond. Ignoring Stark's protests of advanced age and failing heart, the firefighter sent him down backwards straddling the beams, to a flatter pile of debris, which they were able to cross to safety.

The trauma combined with the memory of the firefighter who died rescuing him has haunted him since, Stark says.

"I knew the world had changed,"

CONTINUED ON PAGE 6

751 Shady Lake Lane : John's Island



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exudes serenity. Architectural detailing, plantation shutters, and bright interiors accent the expansive views of Indian Lake visible from nearly every room. Nestled between majestic oaks along a quiet cul-de-sac, this beautiful home features a gourmet kitchen adjoining both the family room with wet bar and generous dining room, spacious living room with fireplace, gracious master suite, and swimming pool. Designed with entertaining in mind, the 3915± square foot home complements the large lot and peaceful, eastern lake views. This residence is offered at \$2,300,000.



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Partnership forged epic change on dealing with homelessness

MICHELLE GENZ
STAFF WRITER

Philanthropist Dick Stark battles homelessness with a tenacious ally: Louise Hubbard, executive director of the Treasure Coast Homeless Services Council, the agency Stark founded 10 years ago.

Elegant and mannerly, Stark is the polished bas-relief seen by the generous patrons of his cause, carved of Hubbard's gritty granite-like foundation, achieving the agency's day-to-day successes.

Hubbard was hired by Stark a decade ago, recruited by word of mouth from Palm Beach County. A one-time aide to Gov. Mario Cuomo in his budget office, ("I'm used to lots of zeros" she says), Hubbard is a highly experienced administrator – she ran a large psychiatric center in Manhattan, with 1400 clients and 1200 employees. With two master's degrees from NYU, she was the first step in Stark's vision for an umbrella agency that could serve the homeless.

In the 10 years hence, the two have worked hand-in-glove, yet in entirely different ways. Stark's grace has al-



Louise Hubbard was hired by Dick Stark to head up Treasure Coast Homeless Services.

lowed him to introduce into social conversations the subject of the county's 600 homeless. In fact, the number could likely be twice that, since many in those circumstances don't want to be counted by government agen-

cies. "The actual homeless number is probably double what you can see," says Stark. "The homeless are back in the mangrove swamps. If there's a water spigot, that's all they need. Or they may be here illegally. They may have children that if they are counted as homeless, the county will take over the children."

Then there are the homeless who are just as invisible, masked as middle class or above, but who are losing homes due to job loss or mortgage default.

Stark wants to change the pervasive view that the homeless are "anathema," as he puts it, and urges people to stop "wishing they would go away, as many in our society, including some of my friends, still do."

Meanwhile, keeping mostly behind the scenes, Hubbard's relentless diligence has filled sixteen file drawers with state and federal grants, totaling more than \$17 million. Prior to the council's creation by Stark and Hubbard, most of those monies went untapped on the Treasure Coast.

The most recent awards include a \$2.1 million federal grant administered through the state, for homelessness prevention and what is known as "rapid re-housing."

And another \$2.4 million federal grant for neighborhood stabilization will be used to buy foreclosed properties.

Both grants are part of the federal stimulus package.

And from his home in John's Island to her downtown office off 14th Avenue, Stark the cheerleader never fades.

"He has shared his enthusiasm for the right thing to do, and that's admirable, because there's really nothing in it for him, nothing," says Hubbard. "There's not a single social advantage to him taking on an extremely misunderstood and unpopular cause."

"He has been able to legitimize homelessness in a way that I never would have been able to," she says. "He has the prestige and the community acceptance to introduce a totally foreign subject into a community that has no awareness of what economics can do to create homelessness."

As a result of those introductions, the agency is benefitting beyond Hubbard's deft grant writing and administrative ingenuity. Gifts from island philanthropists have provided crucial operating funds to the agency. "It's been damn good to me," she says. "Some have been extremely generous. If it weren't for those on the barrier island we would not have operating funds."

Hubbard is brilliant, Stark says,

in the web thinking required to win grants for her various agencies. She was recently acknowledged by the Secretary of the Department of Housing and Urban Development, who was the guest speaker at the Florida Coalition of the Homeless Annual Conference. Hubbard received the highest score in the nation in a competition for a HUD grant called SuperNOFA, which resulted in \$985,000 in supportive housing programs for the homeless, as well as critical staffing for Treasure Coast agencies who are members of the Treasure Coast Homeless Services Council's Continuum of Care.

But operating costs continue to confound the organization. "The problem with federal and state dollars is that it comes with little or no operating dollars."

For that, the affluent individuals in the community are called on to give. "For someone who lives on the barrier island, making \$40,000 a year is not imaginable," says Hubbard. "Their idea of a reasonably priced house is a \$300,000 house, and that is not affordable housing. But that is the quality of housing they find acceptable in the community – on both sides of the bridge. It just takes education to talk to them to even have them begin to recognize what I'm discussing when I discuss affordable housing."

What caused Stark and Hubbard to join forces with such ferocity of dedication has little to do with any personal experience with the crises of poverty and joblessness, though both have a strong sense of social justice, Hubbard says.

"Neither of us has any experience with economic insufficiency or homelessness," she says. "It's more a matter of social justice, and of us being able to be successful so that he wouldn't be embarrassed to invest his time and energy," Hubbard says.

That insight carries into fund-raising, she says.

"You have to understand the mindset," says Hubbard. "People who did what he did in his generation were required to deliver a return on the dollar. Think about the years he spent in New York on Wall Street. He was conceptual and I was productive, and we were able to replicate that same kind of success. And he was able to represent to his peers that we were efficient. He could say, 'You're getting \$100 per dollar that you've invested, subsequently that's a good return.'"

Stark's sense of social justice evolves the longer he works with the organization, Hubbard says. At 88, he still comes to meetings with the council's member agencies, listens to their

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pleas – and stays through to the end, Hubbard says. “He’s interested,” she says. “He absolutely understands why it’s not right” to allow the needs of the homeless to go untended.

“These people are not stupid, or derelict. Homelessness is not a disease, it

is a matter of finances,” says Hubbard. “You would be absolutely flipped out if you saw who sits in my office for mortgage modification, people who had a 30-year work history and their unemployment has run out. What they need is money, and that comes from jobs.”

While housing costs are no higher in Indian River than in the neighboring counties the council serves (Martin and St. Lucie), there is an attitude that people are already comfortable in Vero Beach, that houses on both sides of the bridges should be upscale

and attractive, and that if people “just worked harder, they’d be OK,” as Hubbard puts it.

But that is maddeningly simplistic, she says, voice rising: there are not

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Dick Stark

CONTINUED FROM PAGE 3

he says, recalling the moment when, covered in dust and debris, he climbed into the car of a young law partner friend to drive to his home in New Jersey, and he began sobbing uncontrollably.

Back home in Vero, Barbara Stark, kept company by friends and fearing the worst, intuitively breathed a sigh of relief. Stark thinks it was a moment of telepathic exchange.

Days later, when flights resumed and his limo headed over the Wabasso Causeway toward home, he had a strange sense of seeing the world without him in it, as if he had not survived.

"It was clear to me that in the total scheme of things, it didn't make any difference whether I was alive or dead.

"It filled me with an overwhelming sense of humility and at the same time a sense of wonder that I would have a second chance at life," he later wrote.

"It's extraordinary how resilient he is," says Hubbard. "It impacted him severely but it didn't deter him or make him bitter. It made him more introspective and more aware of quality of life."

A year later, Stark and his wife flew back to New York to an informal memorial service they had organized for the firefighter who died trying to

save him. That night, in their hotel, Barbara Stark suffered a stroke. For a time, she was unable to speak and partially paralyzed; she has recovered her speech and movement, but Stark says she has never regained her stamina. It further serves to remind them both how fragile life is.

Stark himself had had a close call prior to the World Trade Center collapse. In 1980, he had a quintuple bypass procedure, which was relatively new. It restored his health to some degree, but he credits his ability to survive 9/11 with a non-invasive method used by Vero cardiologist Nancy Cho.

After his World Trade Center ordeal, he returned to Cho for another seven-week-long treatment, called EECF, short for external enhanced counterpulsation, a procedure used for 30 years in China that is only recently becoming common in the states. Stark said it changed his life.

"I didn't even need naps anymore," he says. "Dr. Cho is brilliant."

If Dr. Cho helped heal his heart, it is clearly not impervious to breaking again.

In 2007, the day after 9/11 ceremonies in New York, *The New York Times* ran a front page photo of a woman a ground zero holding a firefighter's photograph: it was the Angel who died.

"It's hard to put this tragedy out of my mind with recurring reminders like this," Stark said.

Hubbard

CONTINUED FROM PAGE 5

enough hours in the day to support a family on \$8.50 an hour, and even if there were, there are not enough jobs for all the workers in need of one. Fundamental changes in attitude within the local economic framework — paying higher wages, recruiting businesses and industry that translate to more jobs, providing, or the very least, encouraging construction of affordable housing including manufactured homes — are essential to preventing homelessness.

"Nearly half of the homeless have jobs," says Stark. "But they can't make it on low hourly wages."

Along with getting people back on their feet, Stark also urges that they be provided with the health care they need, that that is implicit in successfully getting people working again. "We can't just sit by and do nothing."

Stark is quick to make mention of the fact that the council is in fact saving taxpayers money. "(County

Administrator) Joe Baird was once quoted about the work we do as saying, 'If the Treasure Coast Homeless Services council didn't do the things they do, we the county would have to do them,' and he's right."

On the other hand, token gestures of charity are not enough, says Hubbard.

"I'm sick to death of teddy bears and turkeys," she says. "People generically feel that at Christmas and Thanksgiving, they need to give kids presents and buy Thanksgiving dinners for people who are hungry. Neither one of those two things do a thing to support an agency like this and all the others on the Treasure Coast who need to pay their own light bills in February, who need to feed and assist with housing in June."

Somehow, between Stark and Hubbard, those funds will likely come through.

"I made a promise to Dick Stark when I first agreed to take this position that I would be in this position as long as he was in his position. We have a partnership," says Hubbard.



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In the Dark

CONTINUED FROM PAGE 1

breach by either party, and calls for a court to decide what is fair if a breach of contract occurs. No penalty is pre-agreed if there is such a breach.

Further, says Sandra Ramirez, St. Cloud's public information officer, the city agreed to outsource its utility operations to the OUC.

OUC now handles all the maintenance, billing, collections, customer service, installations, repairs and metering. OUC took St. Cloud's electric

employees into its system, taking the responsibility for salaries, benefits and pensions off the City's expenses. The City of St. Cloud's electric department had 85 employees at the time and no employees were left without a job after OUC took over management of the St. Cloud plant and utility.

"Eight employees worked at the power plant; the other employees were customer service and lines crews – but, yes, all employees were offered employment by OUC," Ramirez stated in an email to 32963.

By comparison, the City of Vero Beach employs 113 people, a dozen

of which work at the five-unit power plant. The St. Cloud plant, which is currently non-operational, has eight power generation units.

In addition, Vero Finance Director Steve Maillet has said that the Vero electric utility creates the need for three cashiers at the office where customers can pay bills, and places demands on the finance, legal and information technology departments, as well as the City Manager's office.

OUC still has an office at the St. Cloud City Hall where customers can pay bills, but it is staffed with OUC employees.

Each year, the City of St. Cloud receives "9.5 percent of the retail electric utility sales that is subject to gross receipt tax" according to the contract and Ramirez. The contract states that this revenue to the city shall be a guaranteed minimum of \$2,361,000 per year, paid in equal monthly installments.

In addition, the arrangement did not infringe upon the city's ownership of its power resource assets. "Orlando Utilities Commission (OUC – *The Reliable One*) is the management entity of the city's water and power; City of St. Cloud owns the assets," Ramirez stated in her email.

Vero Beach takes some \$5.9 million in direct transfers and \$2.1 million in administrative fees annually into its general fund from the operation, although it costs \$110,000 daily to run the utility.

City Councilman Charlie Wilson said he has asked city officials to provide him with records showing that as the contract was under negotiation, the city and its consultants researched comparable municipal utilities and their operations.

He has not received that information.

"Why should I be the one going looking for these things?" Wilson said. "These are the kinds of things we should have had our hands on when we made a \$2 billion decision. The secrecy certainly did not help us see all the options that were out there, that's for sure."

Vero Beach ratepayers learned after Sept. 30 the details of the \$2 billion contract that is scheduled to run over 20 years, and includes the enormous exit penalty. In the weeks that followed, only one sitting council member claimed to have read the actual document before voting to move forward on April 15, 2008.

The whole contract is now subject to a grand jury investigation.

Portions of the OUC contract that some members saw had been redacted, and then the document was sealed for two years.

City officials have offered a variety of explanations ranging from saying that the confidentiality was required by the bidders because they feared losing trade secrets, to saying it was required by the consultants.

In regard to the penalty, the city has said that it was mutually agreed upon – even though it is obvious that it had to have been proposed by one party or the other – and included in the contract to protect both parties. The \$50 million penalty was redacted, city officials have said, as a trade secret.

The embattled Wilson said he was told by Jan Aspuru, Vice President



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of Power Resources for the Orlando Utilities Commission, that the City of Vero Beach requested the penalty. Aspuru did not return a call from 32963 attempting to confirm this.

"I'm just looking for answers," Wilson said. "I don't know why we have a \$50 million penalty and I don't know why all of this is proprietary information. I don't know how any of this could happen and I don't know why we're keeping the electric employees."

The Vero Beach deal was brokered by three individuals doing the city's bidding — former Electric Utility Director R.B. Sloan, consultant Sue Hersey and attorney Meabh Purcell.

Sloan resigned and left the city as of Nov. 6, and Hersey and Purcell are back in Boston. Hersey reportedly earned \$400 per hour and Purcell \$650 per hour to work on behalf of the city, with the taxpayers also picking up the tab for numerous trips back and forth from Boston to Vero Beach.

"Not a soul who negotiated this is still here, but they were under the direction of the City Manager and were attested to by the City Attorney," Wilson said.

No City Council members were on the negotiating team, nor were any appointed members of the rate-paying public.

"Certainly the needs and wishes of the employees were well represented," Wilson said. "But the needs and wishes of the ratepayers were not represented. Only the staff point of view was represented, but definitely not the point of view of the non-city residents who are customers of the electric utility."

The question remains whether or not, less than one month before the scheduled "turnover" date of January 1, the ratepayers of the City of Vero Beach Electric have any options.

Voters have already ousted two incumbent City Council members and there are rumblings that a suit may be filed by a concerned citizen to challenge the contract. Should there be pending litigation on January 1, it could throw a wrench in the transition to the new power provider.

If OUC does not take over provision of electricity to Vero Beach electric customers on January 1, what happens then?

And if the city is stuck with the huge termination fee and locked into a long-term contract, does the public have any recourse against the consultants and attorneys and city staffers who negotiated this secret agreement?

Said Wilson: "There are just more questions than answers."



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People

Under a Dominican sun, Vero volunteers build a home

BY SAMANTHA BAITA
COLUMNIST

Earlier this fall, 10 Vero Beach residents, including our society reporter Samantha Baita, flew to the Dominican Republic to build by hand the beginnings of a block house for a local family.

Unlike Baita's normal beat, this was no party. But the humbling sense of satisfaction at the end of the week has stayed with her. And she doesn't need notes to remember the faces she grew to love.

Here are excerpts of the journal she kept for Vero Beach 32963.

It was not the Dominican Republic of travel brochures that awaited our 10-person team, as we arrived for Indian River Habitat for Humanity's Global Village mission. Stepping away from the palm-fringed edges of this beautiful developing country, nevertheless, made for a stunning reality check. For much of the country's 9 million residents, severe poverty is the



Ten volunteers from Indian River County's Habitat for Humanity start a new block house for a Dominican family; their old house is the background.

reality. More than one in four children lives in poverty or extreme poverty.

The worst living conditions in Indian River County would be a big step up for many Dominican families. Especially in the rural areas, you'll find

no running water. Several generations often live together in tiny houses, poorly constructed of scrap wood or sticks, with corrugated metal roofs, walls mostly made of a soil-and-manure mix or of empty oil barrels. If power is available from the grid, it is intermittent.

Our team included six women and four men, each of whom paid his or her way. Our task: build a 900-square-foot block home for the family of Teodoro and Ferminia Garcia Manzueta.

We flew into Santo Domingo, the country's capital city, on a Friday evening and were greeted by the local Global Village Coordinator Chelsea Holdsworth. After a weekend of orientation, we boarded a van for the three-and-a-half hour trip across country.

The pace and noise of the city gave way to a rural environment where the extreme poverty of the population quickly became obvious. Being in the midst of these conditions - close enough to see the faces, touch the rusting metal roofs and peer through the breaks in the stick walls - touches the soul in a way news reports cannot. Disconcerting? Absolutely. Culture shock? You bet. This reality served, also, to further strengthen our resolve: we would make a difference here, touch this family in significant, immediate ways.

Our base of operations was the Solid Rock Mission facility, a retreat center offering rooms and meals, which also houses a community medical clinic. In many ways the facility, run by a delightful young couple from Indiana, felt like camp, with simple rooms, and daily dishwashing and clean-up assignments. Any doubt we may have

had that we were in a developing country, was obliterated by three major aspects of our lodging.

First: electric power was provided, rather capriciously, through a central grid. A back-up generator would kick in when the power shut down, which could be at any time. In any case, all power went off at 11 p.m. and the darkness was immediate and total.

Second: We all, to varying degrees, shared our accommodations with a variety of creepy creatures, from rodents to a startling array of insects.

Third: We were expected to adapt. When the sign next to the toilet says "Please do not throw the following items into the toilet" and the first item on the list is "toilet paper," you know for sure you're not in Kansas anymore.

The job site is in the province of San Juan, in the southern region, considered the country's principal agricultural area, only about 20 miles from the Haitian border. Married for 25 years, Don and Dona Garcia Manzueta currently live in extremely poor conditions. They have raised four now-grown children, and a 12-year-old nephew currently lives with them. As with their neighbors, the family lives off the cultivation of grain and farm animals. Our construction project was on the family's property, only a few feet from their current house. Unlike projects in the US, Dominican Habitat families, for the most part, already own their land, having spent many years and sacrificed much to purchase it.

Our work week began early Monday with a half-hour ride to the job site. The bumpy road through the countryside wound gently upward in a sort of elongated "dish", a broad fertile valley cupped on either side by volcanic mountains.

Farmers crowded the narrow roadside path to milk the cows, the thick liquid collected in large jugs which went, we had no doubt, directly to family tables. Occasionally, we'd spot someone bathing in the roadside canal.

Also occupying the roadside path were groups of beautiful children walking to or from school, all dressed in khaki skirts or pants and blue shirt, each carrying a black backpack. The girls wore their black hair in a variety of braid designs and bright ribbons.

Jobsite, Day 1: Although we had seen pictures, we were nonetheless greatly moved viewing first-hand the family's living conditions. The tiny living-and-sleeping area was in one structure, along with a floor-to-ceil-

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People

ing stack of cement bags. The kitchen was in another ramshackle stick hut, with open coals glowing on a ledge inside. The bathroom was a tiny metal shack with makeshift "shower". There was a regular toilet seat but no actual plumbing so the "no toilet paper" rule applied. You held the door shut with a piece of torn fabric tied to it or enlisted a pal to lean against it for you.

The footer for the new house had been dug – by hand. Except for an ancient concrete mixer, which threatened to keel over at any moment, we used only hand tools. From 20-foot lengths of three-eighths inch rebar, we constructed "cages" which will provide horizontal and vertical support for the structure, to be built entirely from 40-pound concrete blocks. We cut the rebar by hand, one person operating the levered cutting blade, the other astride a wooden seat, providing balance weight. The rebar itself is bent by hand, by us, a two-by-six board fastened between two trees and fitted with a sturdy angled iron guide. The rebar is positioned, one end placed within an iron pipe. Using all your body weight, you then manhandled the bar into what you hoped was a 90 degree angle. Each "cage" is created by placing rebar rectangles around four 20-foot lengths, two-person teams carefully fastening the corners with twisted and tightened pieces of aluminum wire.

Jobsite, Day 2: Concrete work begins. From a large pile of rocky sand we thrust shovelfuls through a broad screen, propped vertically, to separate the sand from the rocks. We load wheelbarrow after wheelbarrow with sand, which was then moved to the mixer. Rocks and sand are shoveled into the rotating drum. The loaded, teetering wheelbarrows have to be pushed across a rickety, scrap tire-and-plywood bridge across the stream that serves as the family's water source – bath and drinking water, clothes washing, animal drinking, concrete mixing. From several 55-gallon drums we fill and haul buckets of water, which are added to the mix to the proper consistency.

Jobsite, Day 3: Laying block. A stack of block greets us this morning. As the shoveling and concrete making continue, we begin hauling the blocks across the stream, placing them on all four sides. Mortar is mixed and lugged across in buckets. A team continues making the rebar cages while others carefully maneuver themselves down into the trenches, which are not quite wide enough for most of our feet. They begin laying the block. Blessedly, the rebar work is shaded by a huge tree. The block work, however, is not. Hot. Very hot. Really hot. The word of the

day, every day, is 'hydrate.'

Jobsite, Day 4: It's all about the block. We're hoping to complete level four. We have a new skill – masonry. Only one among us, Charlie Jones – has any block experience. Now we consider ourselves pretty darned good. We mix the mortar on site, of course, lug it in buckets to the folks "in the hole," who then place the mortar. Very messy and very satisfying.

This afternoon we visit some current Habitat homeowners in the area. They are friendly, gracious, welcoming. Our own Habitat family held a special church service to thank us. A

lot of singing and praying, it was very moving.

Jobsite, final work day: Finishing off the fourth level. Tidying the site, we had a special lunch under the big tree and we are joined by the director of the country's Habitat for Humanity organization and his staff, who have labored in the sun with us this morning. We eat our usual self-packed brown bag sandwiches, plus cake and treats made for us by Doná Ferminia. Teodoro, who is pastor of his local church, his nephew on bongo drum and one son, home from school, wielding a cheese grater-looking instru-

ment, play several praise songs for us. We exchange gifts with the Dominican Habitat staff. Cameras click. We share laughter, food, songs, smiles, hugs. Where once had been barren ground, now stand the walls of a simple, basic, sturdy home. The remaining work will be finished with local workers. We will keep in touch.

We will need no photographs to clearly remember the families faces, radiating joy and gratitude. For us, during that week of simple, hard work under the Dominican sun, we could see the blessing taking shape before our eyes. And we were humbled.



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People

Turkey Trot

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Overall winners were: women's 5K open, Cheryl McMurray, 41, who ran 18:35.2, and William Bridges, 16, who ran the 5k in 16:05.0. There were numerous other winners in various categories.

Photos: Tom McCarthy Jr.



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People

“Fifty Places” author has Vero Beach ties

BY MICHELLE GENZ
STAFF WRITER

It may not make it to the list of best places to golf, fly-fish, or sail, but if you ask author Chris Santella, he might allow that Vero Beach ranks among Fifty Places to Promote Your Book Before You Die.



Chris Santella, signs a copy of his book “Fifty More Places to Play Golf Before You Die” at the Vero Beach Book Center. Photo: Tom McCarthy Jr.

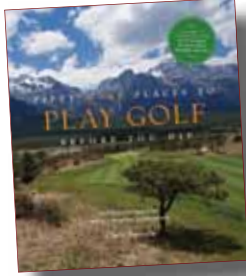
Santella, who lives in Portland, Ore., has been coming to Vero yearly since his parents, Tina and Andy Santella, bought a place on the island here in 1990, and moved down from Connecticut.

Since he started writing the series of books that all start with the title “Fifty Places” he has promoted them at the Vero Beach Book Center. “They watched me go from a nobody to an almost-somebody,” he says. “They’ve been very supportive all along the way.”

Last week, he was signing his newest, a sequel: “Fifty More Places to Play Golf Before You Die: Golf Experts Share the World’s Greatest Destinations.” Bird-watching, fly-fishing, sailing and diving are all covered in other “Fifty Places” books.

He is currently working on one on hiking – he just interviewed travel expert Ally Burnett, a new resident of Vero Beach, about her climb of Mt. Kilimanjaro (see *this week’s Incoming Tide*, page 14.)

Published in mini-coffee table format, with excellent photography and high-quality paper, there are a quarter-million books in his series in print. The first “Fifty Places to Golf” has



been the best-selling of his series. Santella’s formula is to ask celebrated golf experts, from touring pros to sports journalists to course architects, about their most extraordinary golfing experiences.

Though neither volume includes any courses in Florida, Santella offers a reason: the experts he asked tended to focus on links courses, with few water hazards, and very few trees, typically those in Ireland and Scotland.

“Among the insiders, the hot thing has been minimalist links-style designs. In Florida golf courses are parkland style, a little more manicured. Just by the nature of a tropical setting, there’s a lot of landscaping and cutting required here, whereas a minimalist golf course designer reduces the impact the design has on the land.”

Santella’s list stretches the imagination, with far-flung courses like one in Bali, where golfers walk beside rice paddies and ancient temples, and another near the base of the Himalayas, where players tee off at 10,000 feet.

The fifty chapters of his diving book offer similarly far-flung places. Having only spent a few hours underwater himself, he again turns to experts including local divers, underwater photographers and tour operators to put together not only vivid descriptions of the experiences, many anecdotal, but also suggestions on travel.

Passionate as he is in his analysis and inquiry, Santella’s first love is salt-water fly-fishing. In that guide, he talked to outfitters, fly-tiers, and fly-shop owners and fishing writers to get their takes on their favorite fly-fishing experiences, and how best to get there.

A graduate of Middlebury College with a master’s degree from Yale, Santella has worked as a freelance writer and marketing consultant since 1985. “I was hoping to make more of a living as a non-commercial writer, but I realized I better keep the day job for a while, even after I did my first book.”

After writing for the New York Times, the New Yorker and Travel & Leisure, among many national magazines, Santella’s first book was on fly-fishing, published in 2004 by a small imprint whose niche at the time was mainly cookbooks and knitting.

“They had a great concept as far as design,” says Santella. “The layout and cutsize make for a really handy little

book.”

After the fly-fishing book did well, the publisher, Stewart, Tabori and Chang, realized the lifestyle genre and “Fifty Places” format “could be mildly profitable,” as Santella puts it. They urged Santella on in the series.

“In the last five years, I have scaled back quite a bit on the corporate consulting side of things, I just don’t have time,” says Santella, who is married

with two daughters. “It got to the point where I was doing more and more of the book writing.”

Santella spent his Thanksgiving here with his family. Though raindrops kept him off the golf course, he still reveled in Vero’s warmth. “I got to surf with my little girls,” he says.

So maybe Vero can get a mention after all, if Santella ever writes “Fifty Places to Surf with Children.”

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Incoming Tide

Ally Burnett: Honeymoon is still in Vero

MICHELLE GENZ
STAFF WRITER

Ally Burnett looked the world over before settling in Vero Beach. From her vantage points – climbing Kilimanjaro, trekking in Bhutan, whitewater rafting the Orange River in South Africa, galloping on horseback alongside zebras and giraffes, she has spent her career looking at Earth's most spectacular places, both the unspoiled, and the unsurpassed in luxury.

But it was one particular vantage point that brought her here, the view from a ski slope in Beaver Creek, Colorado, on a lonely January day, when the chair lift broke just as Vero attorney Norm Green got on.

Before then, she had only heard of Vero Beach from her friends and one-time employers, Geoffrey Kent and Jorie Butler Kent, owners of the luxury travel company Abercrombie & Kent; Geoffrey Kent is a founder of Windsor.

That small-world connection was the conversational hook for Norm Green; invisible behind woolen scarves, goggles and helmet, he struck up a conversation as they waited. Slowly she was drawn in.

The ski mask came off, and she was smitten. He eventually proposed, and



World traveler Ally Burnett.

Photos: Tom McCarthy Jr.

they married in March.

Now Burnett has designs on taking the rest of us around the world — she has created her own travel agency, working from home. In *Incoming Tide*, we look at new faces in town. Here is Ally Burnett's story.

Before the age of 15, Ally Burnett had never traveled far from her home in Oxford, England. That year, she

flew to Switzerland, her first time on a plane, and before long it was clear: travel is in her genes.

Burnett's father was a tea planter in India, where her brother and sister were born. He eventually moved the family back to England, to the beautiful old town of Oxford, where he worked as a photographer with National Geographic. "That's where I got my wanderlust," she says.

Today, from her south barrier island home, she spends her time Skyping and emailing clients in the U.S. and U.K., arranging customized vacations from Bali to the Galapagos.

"It's a very, very personalized service," she says of her new agency, Burnett & Green Travel. "I'm much more than booking hotels. When I get a new inquiry, I have to really get to know them, what they like, whether they want to vacation based on culture or on the beach, or they've got any family members with them. I'm selling my expertise."

Her childhood was not spent in luxury. Her mother, a hospital dietician, "worked hard to put the four of us through school." For Ally, that meant a private girl's day school, where she excelled at a variety of sports. "I didn't go to university. I just wanted to earn money and see the world."

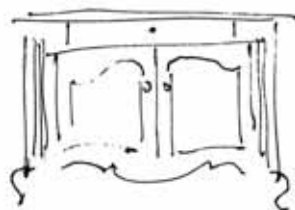
Her first job was with England's top ski company, arranging luxury chalet vacations for clients all over Europe. That led to a job with Abercrombie & Kent, whose owners, Geoffrey Kent and Jorie Butler Kent spoke often to Burnett of Vero's charms; Geoffrey Kent was a founder of Windsor. Based in the London office as a product manager, she coordinated South American tour programs, as well as developing the company's European and Caribbean portfolios of travel. After 10 years, she joined Oberoi Hotels as director of sales and marketing, focusing on the European market.

Meanwhile, she was traveling all over the world, familiarizing herself personally with the gamut of lavish experiences, from boutique hotels in Bali, to lodges in Patagonia, to trekking in the Himalayas at 17,000 feet. She developed a strong love of Africa, both of the land and its people, and among her favorite experiences, along with the horseback riding safaris, was her seven-day climb and descent of Kilimanjaro when she was 40. "It wasn't frightening at any point, but it was a physical and mental challenge, getting through the nausea of altitude sickness. You have to focus and drive yourself to do it."

In the fall of 2006, while working in London with Oberoi, recovering from the grief of her father's death, she felt the need to take a break. She quit her job, and moved to Vail, Colo., for a ski season with an English company that arranged luxury ski vacations.

One day in mid-January, she was skiing by herself in Beaver Creek. At

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Incoming Tide



Writer Chris Santella features Ally Green's trek up Mount Kilimanjaro in one of his books.

the end of a run, she skied into the lift line, and arranged herself on the chair just as the lift broke down. Norm Green, the Vero attorney, was just behind her, and, striking up a conversation, suggested they move to another line. "English people being English, I told him I preferred to wait." But finally it was obvious he was right, and they grabbed a chair together.

"He was talking all the way about his new I-phone, and I thought well, now, he can't be much of a skier, with all this gear. And then we got to the top, and he took off ahead of me. And he was really, really fast."

Thrilled to have some competition, Burnett kept up for a few more runs. Then Green invited her to dinner. "I said no, because I didn't want to look too keen," she said. "But then as he was walking away, I shouted off, 'I can do Friday!'"

Green, who owns a home in nearby Edwards, brought a few friends along to break the ice. After dinner, they went back to Green's house, just as a massive snowstorm blew in. "It was a great debate, whether to stay or go. But I drove back in the death-defying storm."

At the end of ski season, she flew back to London. He came to visit and by then, things were getting serious. "We really knew we had found each other."

But there were visa problems with her going back to the states. She took a job for three months in Hong Kong promoting the Yangzi Explorer, a boutique luxury cruise of the awe-inspiring river being launched by her old friends at Abercrombie & Kent.

Again, Green came to visit, this time over the Thanksgiving weekend.

And still another work diversion. "I still didn't know where my life was

going with him, so I looked after myself, as girls do."

This time, she took a job in public relations with a resort in the Maldives. This time, things didn't go smoothly. Just as Burkett was settling in, the property changed hands, and Burkett's job was in limbo. "By the time I got out of it, I was really cross."

Again, Green came to visit. And when the job debacle resolved itself, she came to Vero for the first time.

"I thought it was incredibly beautiful, coming over the 17th Street Bridge. It was so low key and understated."

Home, in Vero, Green proposed. Burnett, 48, had never been married before. "I'm a bit of a romantic creature," she says. "I was never going to marry a man I didn't love, and I've never been in a rush to get married."

The couple was married in a very short ceremony in Colorado last September – on the chair lift — then had a larger wedding last March at Beaver Creek Chapel.

Back home in Florida, travel was still in the cards, though, this time in the form of a long commute across the state. She took a job with Cox and Kings, the centuries-old English travel agency, in its Tampa office, rented an apartment where she stayed during the week on Davis Island, and commuted home on weekends.

"It wasn't great," she said. She kept it up until this past July, when she decided to start her own business. "I've got so much experience, I've travelled all over the world. I love dealing with people. And I love designing an itinerary for somebody that matches where they want to go."

Honeymoons are a specialty, and require a deft touch. "You have to bear in mind what both people want

to get out of it," she says. "Hopefully if they get married, they have similar tastes. But that's not always the case. One man booked a honeymoon in the Grenadines because he loves the sea, and the wife hated it – no shops, no restaurants, no bar scene. Silly husband, really. A bit egotistical not to think about what his new wife would like."

Sometimes her advice doesn't translate. "I got one call from a couple who had lost their luggage, and I could hear the wife screaming in

the background. I said, 'You're at the beach, and you're on your honeymoon – you don't need clothes,' but she was going crazy."

Meanwhile, the Burnett & Green honeymoons are on-going. They go to Colorado every month or so, and they are booked for the Yangtze luxury cruise in March.

In the meantime, travel has predominately been in Green's private plane, flying to Florida Gator games. "I've become a footballer's wife," she says.

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Arts/Theatre

Vero Beach residents get first peek at Vero Man fossil

BY SANDRA RAWLS
COLUMNIST

For the first time, Vero Beach residents are going to have a chance to see the work of the area's oldest, most significant and least understood artist, the prehistoric human who drew a striding tusked elephant on the bone of a mammal 12,000 years ago.



In the last week in February, the Vero Beach Museum of Art plans to display the extraordinarily rare etched fossil bone, found in north Vero Beach by amateur fossil hunter James Kennedy.

Meanwhile, the Executive Committee of the Cultural Council of Indian River County will take up the question of possible support for the efforts of Barbara Purdy, Ph.D., a retired Univer-

sity of Florida anthropology professor, to raise funds for excavation of the famous Vero Man fossil site near where the bone was found. That meeting is scheduled for Dec. 10. Purdy considers the site "one of the most important fossil sites in the U.S."

Vero Beach Museum of Art Executive Director Cindy Gedeon announced the museum's plans to publicly display the bone this winter.

"It came from Vero Beach, and local people and school children should have a chance to see it," she said.

The news came at an invited gathering of local history and art buffs, who were allowed to preview the now world-renowned bone for the first time in a special case at the home of antiques dealer and auctioneer Ron Rennick.

Purdy and another University of Florida professor, Kevin Jones, Ph.D., joined guests at the Rennick home to answer questions about the recently discovered fossil bone inscribed with what is being called the "rarest art work in North America." The scientists told the guests of still more test results



Ron Rennick, Patti Rennick, Dr. Barbara Purdy, and Dr. Kevin Jones.

Photos: Tom McCarthy Jr.

confirming the authenticity of the etched bone.

The clear image of a moving elephant with big tusks dazzled the eyes of the main library's Pam Cooper, the Audubon Society's Jens Tripson, County Commissioner Peter O'Bryan, Richard Baker, Ph.D., of the Florida Medical Entomology Laboratory, historian Ruth Stanbridge, and an assortment of other interested locals. A PBS producer from Orlando, Tom Lowe, was also on hand, interested in the fossils of Vero Beach for a television program.

"I think everyone was just stunned by the carving," says Stanbridge. "The whole thing was very convincing. It was obvious when you saw it and understood all the science that's been done, this is the real thing, not something somehow scratched on there."

The elephant carving has brought attention back to the famous site in the middle of town where human bones and skulls were found with extinct mammal bones in 1915. On county

property, the site where Vero Man was discovered faces increased encroachment from water plant projects and others, and remains a popular place to hunt artifacts.

Purdy spoke emphatically about the need to excavate properly the old site that continues to yield fossils and other artifacts. It is part of the old streambed of Van Valkenburg creek and close to private land where Kennedy found the bone with a carving obscured under layers of dirt.

"The citizens of this county should not let this astonishing and important site be further compromised or destroyed entirely. It is among the most important fossil sites in the United States," Purdy said.

She also emphasized the impact the new discovery has on interpretations of the original site that were controversial for years.

"The discovery of this carving adds further evidence the assessment of state geologist James Sellards almost

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Arts/Theatre



Fossil hunter James Kennedy recounts how he came to find a fossilized carved bone.

100 years ago was certainly correct, that humans and extinct mammals lived here at the same time. That find was not a case of mixed layers."

She pointed out other marks on Kennedy's bone also appear to be man-made and that other carvings must certainly have existed. She has been attempting to raise \$100,000 for a university excavation at the old site where the human bones were found.

A new paper submitted to the Journal of Archeological Science by Jones and Purdy will contain additional data not previously published concerning the cuts that form the carving.

Rennick's guests were also given a chance to hear from Kennedy. A fossil hunter since age 16, he recounted his first finds as a teenager, and how he planned to sell the now-famous bone along with others sitting in a box under the kitchen sink at the local flea market. "I was about to put it with the others when I saw the carving. I didn't know what I had."

Kennedy has said he plans to auction the artifact next spring through Rennick, a licensed auctioneer. Rennick has established a website, www.veroepicfind.com, though further details have not been made known.

Purdy answered guests' questions related to pre-historic Indian River County and local fossil history. The retired UF professor emerita of anthropology and curator of archeology is an authority on early man in Florida and was the original investigator into the bone and carving. "The only other thing ever found in the Americas similar to this was a carving from Mexico that disappeared before being authenticated," she said.

Books written by Purdy or Jones were arrayed around a large table in the main room of Rennick's residence, as visitors peered through the glass top of a nearby display case sitting on

an antique side table. With the aid of a hand-held light that further highlighted the case's interior, they got a good look at the bone containing the only authenticated carving of an extinct animal ever discovered on this continent.

The scientists say the more extensive results from Scanning Electron Microscope and Energy Dispersive X-ray spectroscopy analysis further eliminate any chance the cuts made to create the carving are younger than the surface of the ancient relic. They also show no compounds like specialized polymers were used to make the inside and outside of the cuts seem more uniform, a common trick of forgers.

Jones, a specialist in silicon research, is head of the Department of Materials Science and Engineering at UF. He described the results of work on the bone found by local fossil hunter James Kennedy.

Any other institution re-examining the bone would be doing the exact type of work they have already done, Jones said, clearly excited by their results. "There is no current technology that can answer questions about the carving that we have not addressed," he said. "When something walks like a duck and quacks like a duck, at some point you have to say what it is."

Lowe, CEO of Eagle Productions of Orlando, is a television producer who has made several PBS programs based in Florida, the most recent of which, "Feather Wars," is scheduled for release next year.

After visiting Rennick's home, he hopes to find corporate or other funding to create a program about the old fossil site in Vero Beach, Vero Man, and the new carving.

"This is an incredible story," Lowe says. "The whole country needs to hear about it."

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Arts/Theatre



Alexandra Schulke performs the role of Clara, dancing in the Kingdom of the Sweets.

Photos: Tom McCarthy Jr.



Barry Trammell and Christina Hennessey perform a duet as the Nutcracker Prince and the Snow Queen at the end of the first act.

The Nutcracker inspires 'the joy and hope that is Christmas'

L. L. ANGELL
COLUMNIST

It's the holiday-Holy Grail, *The Nutcracker*, a rite of passage for all students of ballet. For Barry Trammell, it marks the beginning of a tradition for Vero Beach, performed last weekend for the second year in a row. Co-founder and co-director of the Vero Classical Ballet, Trammell says, "*The Nutcracker* is a ballet, that for children, transcends its original intent," having now become a story that must be retold again and again.

Trammell believes the ballet speaks to all children, as well as every adult's inner child. And in this Russian-influenced production, he has captured the ballet's original vision.

Trammell directed and performed in this holiday classic in two performances last Saturday at the Vero Beach High School Performing Arts Center.

At least a third of the audience was under the age of 10, and half of those were younger than 5, but no one fidgeted; no one cried. This remarkably well-behaved young audience was utterly transfixed by the production's

marvelous set, luscious costumes, exquisite score, and simply delightful dancers, most of whom are students at the Vero Classical Ballet.

Auditions for the ballet were in late August, and the show has been in production since September. For a cast of more than 30 dancers, some as young as 4, plenty of rehearsal time along with an abundance of patience is essential. And Trammell has his vision. He's doing it the Russian way.

"In rehearsals, I tell the students, we're in no rush to do anything. Everything in this ballet is stately. You'll no-

tice the male dancers wear frock coats and knickers. That's what they would have worn in the early 1800s. Our costumes are not from Victorian England, like you see in so many productions."

Trammell knows what he wants from himself and his students. "We're doing this in the Russian Vaganova classical method. That means an emphasis on arms, shoulders, and back."

Agrippina Vaganova, a student at the Imperial Ballet School in St. Petersburg, created a method for teaching classical ballet that Trammell embraces today.

"Someone once said that Russians dance like Italians sing. It's in their blood," says Trammell. "So the audience will notice that while the feet are very important, we do something truly Russian called epaulement, shouldering."

Trammell demonstrates before the mirror. Turning his body three-quarters, he aligns his head, slowly raising one arm at a time.

"The way we stand, the way we move, presents the dance to the audience. It makes everything so much more beautiful. We teach this to our students. It's not just the feet, it's the whole body. The Russians really emphasize the shoulders, arms, and back."

Trammell has been taken for a Russian dancer, something he considers a real compliment.

A former professional dancer with the recently-closed Ballet Florida and other companies, Trammell joined professional ballet dancer Emily Ricca on stage. A former Vero Beach resident, Ricca commuted to Lakeland to dance with Florida Dance Theatre there; prior, she danced with Ballet de San Juan, where she met her future husband, Ju-

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Arts/Theatre



Barry Trammell, in the role of Drosselmeyer, presents his Nutcracker gift.

venal Correa-Salas, the ballet's pianist; he went on to become former associate music director of Vero's Community Church. Ricca and Correa-Salas are now living in Miami.

Trammell danced three lead roles in this production: the toymaker Drosselmeyer who opens the ballet and presents the toy nutcracker to young Clara; the Nutcracker Prince; and the Sugar Plum Fairy's cavalier, Prince Coqueluche. Ricca was exquisite as the Sugar Plum Fairy. Together Trammell and Ricca performed a sublime series of balletic moves, including Ricca leaping across the stage into Trammell's arms. The ecstatic audience responded with wild applause, hoots and whistles galore.

Students Alexandra Schulke as Clara and Christine Hennessey, who danced the roles of Clara's mother, Frau Stahlbaum, as well as the Snow Queen, were both sublime. Wonderfully poised, articulate, and confident, these two beamed as they danced.

But everyone beamed. From the tiniest angels in white gowns and golden halos and Trammell's small son, Dorian, as one of the mice, to the adults dancing as parents of the partygoers, all were aglow with the beauty of the ballet and what Trammell calls "the joy and hope that is Christmas."

The ballet is based on French novelist Alexandre Dumas' retelling of the German author, E. T. A. Hoffman's children's story, *The Nutcracker and the Mouse King*. The incomparable Pyotor Illych Tchaikovsky completed the score in 1892. It was originally performed in December of the same year in St. Petersburg, Russia.

Tchaikovsky's *The Nutcracker* has been an American Christmas classic since 1954 when George Balanchine made it a centerpiece of the New York City Ballet.

As co-founder and co-director of the Vero Beach Classical Ballet, Trammell's wife, Amy Trammell, is a former

dancer in the illustrious Colorado Ballet. She has danced with artists from the Kirov Ballet of St. Petersburg. Now pregnant with their third child, Mrs. Trammell was the production's costume director. And the costumes were stupendous. There were elegantly voluminous dresses, ruffled shirts, frock coats, and knickers for the party guests, deliciously delicate beaded bodices with the stiffest tutus this side of the Mississippi for fairies and snowflakes.

There were many noteworthy performances. In particular, Veronica Monroy was marvelously menacing as



Mice peek over the back of a couch during the first act.

the Mouse Queen with her huge head and red cape flying. The tiny mice fiercely skirmished across the floor, battling the red-hatted soldiers who

raised their rifles and fired.

Mother Ginger, played by Trammell's mother, Margaret Howard-Trammell was glorious as she sat atop her enormous and inhabitable skirts, while the delicious Polichinelles, dressed as Harlequins, dove out.

The Spanish dancers, played by Jenah Laviolette and Molly Wicker were utterly charming as is the Russian dancer, played by Lauren Nichelson.

At the end of Act II, the performers assembled on stage for their final bows and received a standing ovation and cheers. Principal dancers received flowers and everyone looked ecstatic.



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Arts/Theatre

'Wonderful Life:' Classic tale gets new twist

L. L. ANGELL
COLUMNIST

For those legions of fans who love the movie *It's a Wonderful Life* and watch it faithfully every Christmas season - fear not! "It's a Wonderful Life: A Radio Play" is a live adaptation of Frank Capra's classic holiday film and it is perfect. Impeccably performed by five of the best actors in the business with great costumes and live music, this production is tops.

So how does the Producing Artistic Director/C.E.O. of Riverside Theatre, Allen Cornell, take a story that everyone knows and make it as sweet yet crisp as a Granny Smith caramel apple? For starters, he directs and designs the set. Then he flies to New York and casts it.

"I was able to get five very accomplished actors to bring to life all the great characters of Bedford Falls," says Cornell. "To complete the play, and really make it sound like a radio

broadcast from the 40's, I got the very talented Ken Clifton to underscore the production and Karl Kern to create all those incredible sound effects."

It's Christmas Eve, 1946, and we are in the audience of WBFR radio station in Manhattan. The set, a perfect Art Deco rendering, actually looks like a gigantic old-fashioned radio, thanks to Cornell's clever design. Along with classic Art Deco columns, the set has blinking applause signs to prompt audience response, and playgoers participate as part of the show's live studio audience. In the time it takes to smooth the seams in your 1940s nylons, we are transported back to when radio was live and sexy.

Enter the radio show's host, Freddie Filmore, played by the extraordinary Warren Kelly. It's his job to warm up the audience and introduce the cast. Pointing to the flashing applause sign and mouthing "thank you" a half-dozen times, Filmore could be a predecessor of *The Gary Shandling Show's*



The cast of *It's a Wonderful Life: A Live Radio Play* sing a commercial jingle on the air.

Hank. He has that wonderfully mellifluous and slightly oily Don Pardo voice down perfectly. His every move is choreographed to woo the audience into responding audibly. This is radio, remember, so applause is very important. Filmore's velvety hair, winning smile, and oh-so smooth gestures are intoxicatingly stylized. That's one of the many things that make this play so much fun, in fact. Yes, it's a story everyone knows, but it's styled beautifully, so 1940s wholesomely glamorous, and irresistible.

First, Filmore introduces the wasp-waisted, gorgeously smiling, all-Amer-

ican Sally Applewhite played to perfection by Samantha McKinnon Brown. Then it's three Riverside Theatre favorites in rapid succession: Ed Romanoff, as Harry "Jazzbo" Heywood, who soft-shoes his way around the floor; Marguerite Willbanks as the cosmopolitan brunette Lana Sherwood; and David Schmittou as the boyishly handsome Jake Laurents. These five actors portray a myriad of parts, sometimes changing character in mid-sentence. To do that bald-faced without a costume change or prop, their timing, delivery, accents, and every gesture must be flawless and they are.

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Arts/Theatre

All this means that "It's a Wonderful Life: a Radio Play" can be watched on several levels simultaneously. It's five actors playing five radio actors playing 25 different parts in a play. It's also the story of George Bailey of Bedford Falls and Clarence the Angel who finally gets his wings - that holiday favorite everyone knows and loves. But it's set as a hammy, glamorous, radio play, a beautifully presented little bijou.

Adding to the authenticity of the vintage radio-experience, the story is interspersed by comical yuletide jingles plugging the show's different sponsors. The five actors croon and mug the lyrics of Dux Toilet Soap, the soap of a hundred uses and Bremel, the swank hair tonic for men.

Standing at old-timey, gigantic, working microphones, the five actors recount the life of selfless George Bailey. All he ever wanted to do was see the world. But every time he was about to escape, something intervened, keeping him trapped in Bedford Falls. Instead of going to college, he takes over the small Bailey Building and Loan Company when his father suddenly dies. Then he watches his younger brother go off to college while he toils away. He finds happiness marrying the true blue Mary Hatch but even their honeymoon is thwarted when incompetent Uncle Billy misplaces a deposit of \$8,000 and the evil Mr. Potter lurches in, hoping to force a run on the bank.

The five actors are onstage the entire time and Warren Kelly does a stunning job of switching back and forth, almost like a man possessed, as he portrays first the cringing, confused Uncle Billy, then the cold-blooded predator, Mr. Potter. Riverside audiences will recognize Kelley as David O. Selznick in the recent "Moonlight and Magnolias."

The character of George Bailey is one reason "It's a Wonderful Life" is a perennial favorite. Joe Landry has got it right when he says, "George Bailey stands in for the everyman and it's easy to see yourself in his shoes—which is what makes his journey so much more powerful as he considers his own mortality."

It's worth noting that the actor who plays Jake Laurents playing George Bailey, David Schmittou, portrays George with complete authenticity. He captures George's energetic innocence, his good-heartedness, and utter desperation without ever becoming a parody of Jimmy Stewart. Quite an accomplishment when we consider that for some, George Bailey and Jimmy Stewart are practically interchangeable. Schmittou is well-known to Riverside audiences, previously playing Father Flynn in "Doubt."

Marguerite Wilbanks and Ed Ro-

manoff are superbly versatile in their multiple roles. Riverside audiences will recognize both from last season's "La Cage aux Folles." Samantha McKinnon Brown makes her debut at Riverside. She is glorious as Sally Applewhite. We can expect to see her again.

Many things make this production a must-see. Randi dell'Acqua's costumes are smashing. Every detail is perfect from the wide-brimmed pin-on hat that Wilbanks wears early in the play to the authentically tailored suits on the guys. Ken Clifton performs his original score right on stage on a

grand piano and Karl Kern, usually behind the scenes as Sound Director, is on stage through the entire play making squeaky doors slam, feet crunch across snow, and river water splash. And we see how he does it. Kudos also to Stage Manager Audrey M. Brown and the entire backstage crew for such a seamless production.

As Cornell says, "We will always need stories, no matter the circumstances, that will uplift and help us realize that life can be pretty wonderful."

For anyone craving a fresh look at a holiday favorite, "It's a Wonderful Life:

A Live Radio Play" is as perfect as the maraschino cherry on top of a banana split. It's sentimental, never cloying thanks to the clever kitschy touches provided by Cornell and the dazzling acting all the way. Seeing this play is guaranteed to make bells ring and we all know that means another angel gets his wings. This is most definitely a family-friendly theatrical experience.

"It's a Wonderful Life: A Live Radio Play" is on the Stark Stage at Riverside Theatre Nov. 19 through Dec. 6. For tickets call 772-231-6900 or visit www.riversidetheatre.com.

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My Vero

Holiday fare: Galleries, music and fun

BY MARY SCHENKEL
COLUMNIST

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The **Indian River Photo Club's 2010 Photographic Print Exhibit** will be on display at the Studio Gallery at the Vero Beach Museum of Art from Dec. 5 to Jan. 3.

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through Dec. 30. An opening reception will be held Friday, Dec. 4 from 5 to 7 p.m. and is free and open to the public.

Musical Interlude

There are some truly exceptional voices to be heard in Vero Beach and many of them belong to members of the **Vero Beach Choral Society**, now going into its 25th Anniversary season. The group will present two performances of the masterful choral work *Magnificat*, by John Rutter at 7:30 p.m. on Friday, Dec. 11 and at 3 p.m. on Sunday, Dec. 13 at the Trinity Episcopal Church. The concerts will conclude with a selection of favorite seasonal pieces. The talents of this celebrated Choral Society have not been limited to Vero Beach; the group has also performed in Carnegie Hall and in Europe. The group is under the direction of Daniel Koh, who is currently completing his doctorate in choral music at Yale University. Concert tickets are \$20 for adults and \$5 for students or \$30 for the winter/summer concert combination (the spring concert will take place on April 9 and April 11) and are available one hour before the performance or by calling 563-0627.

looked back, but fortunately for us, Mardy Fish and Josh "Jake" Owen have not forgotten their home town of Vero Beach. The fourth annual **Mardy's Tennis and Jake's Music Fest** to benefit the Mardy Fish Foundation is scheduled for Dec. 11 and 12. They've changed the formula and venues a few times but the basic concept remains the same; Mardy plays tennis, Jake plays guitar, and Veroites are elated.

The weekend activities begin with a Kids Tennis Clinic from 4 to 5 p.m. Friday, Dec. 11 at the Grand Harbor Golf Club, with tennis tips and prizes for the kids.

"I created my foundation in order to help the local youth in Indian River County and it is a pleasure to be able to help instill a passion for tennis in the next generation," said Fish.

Friday night, folks will get their yee-haw on when Jake Owen takes to the stage of the Vero Beach High School Performing Arts Center. Owen lives in Nashville these days, no surprise there, but his equally handsome twin



Vero Beach Choral Society

Get your vocal cords warmed up, because the **Vero Beach Theatre Guild** is seeking men, women and children to join the cast of *The Sound of Music*. Open auditions are scheduled for the timeless Rogers and Hammerstein musical that introduced the world to the von Trapp family. Dec. 6 at 2 p.m. has been scheduled for children only, ages 7 to 15 for singing, reading and dancing. Dec. 7 at 7 p.m. is for ages 16 and up and Dec. 8 at 7 p.m. is for call backs only. An accompanist will be available at the singing auditions. There are lots of parts available, and the Theatre Guild even has auditioning tips on its website, www.vero-beachtheatreguild.com.

It's particularly heartening to reflect on the good deeds and comportment of two of Vero's most famous young celebrities.

They could have left town and not

brother Jarrod lives and works in Vero Beach. You can tell from his songs that Jake was raised with high standards and there is no real need to question if it's OK for even the youngest of his fans to attend the concert.

Owen was named Top New Male Vocalist by the Academy of Country Music this past spring, and has seen his records climb to the top of the charts. Owen's debut album was *Startin' With Me*, followed by *Easy Does It* and he has toured with fellow country stars Brad Paisley, Carrie Underwood, Kenny Chesney, Brooks & Dunn, Alan Jackson, and Sugarland. The concert begins at 8 p.m. but fans will be gathering long before that, so get your tickets now. Tickets are \$100 for VIP seats, \$75 for premier seats and \$35 for reserved seats.

Saturday begins at 12:30 p.m. with a gourmet Barbeque Luncheon at

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Grand Harbor Golf Club where guests can mix and mingle with Fish and friends. That will be followed at 2:30 p.m. by a tennis exhibition featuring Fish and other tennis greats. "One of the things I love about hosting the event is the opportunity to invite my friends to participate," said Fish.

2009 has been a great year for Fish, although it's hard to beat that 2004 Silver Olympic medal. He won his third career ATP Tour title this year at the Delray Beach International Championships in February, earned two doubles titles with friend Andy Roddick, winning the BNP Paribas Championships doubles crown in March and the Regions Morgan Keegan Championships doubles title with Mark Knowles in February, and in July earned his highest doubles ranking of 14.

Fish faces off against James Blake at the exhibition, playing the best of three sets, with the third being a superset tiebreak. Blake began his professional career in 1999 after his sophomore year at Harvard University where he was a top collegiate player. He has been ranked as high as No. 4 in the world, is a regular on the U.S. Davis Cup Team and has won a total of 10 career singles titles.

Tennis professional Jesse Levine, currently ranked at No. 106, will also be participating in the tennis exhibition. Levine has won three titles at the Challenger level and has posted wins over two top 50 players, including former world No. 1 Marat Safin at Wimbledon.

Tickets to the exhibition are \$75 for box seats and \$35 for general admission; the Barbeque Luncheon is \$150 per person.

All proceeds from Mardy's Tennis and Jake's Music fest benefit the Mardy Fish Foundation, supporting youth organizations in Indian River County.

The list of beneficiaries keeps growing and now includes the Pelican Island Elementary School/Mardy Fish Music Club and Health & Fitness Club, the Youth Guidance Foundation and Boys & Girls Club of Vero Beach. 866.333.7623 or www.chevents.com.

Have the time of your life at a special one-time showing of **Dirty Dancing** on the Big Screen at the Majestic 11 Theatre Dec. 6 to benefit the **Leukemia and Lymphoma Society**. The party kicks off at 5 p.m. with a look-alike contest and nostalgic trivia contests followed at 6 p.m. by the screening of this all-time favorite movie, particularly poignant following Swayze's devastating cancer battle. Sabrina Starr, Jennifer Choate, Julie Dossantos and Krista Sadlers, members of the local

Team in Training hope to raise awareness and funds for the Leukemia and Lymphoma Society's mission of cancer research, education and patient services. Tickets are \$20 for adults and \$15 for children 12 & under and include a \$5 concession voucher. www.majesticvero.com or 770-0774.

Don't Forget

The **Vero Beach Art Club's Art Trail** is this Saturday, Dec. 5. Ten local artists

will show off their studios from 10 a.m. to 4 p.m. Set your own pace and route and wander around town getting an intimate glimpse into the artists' creative process. Works will be available for sale and light refreshments will be served at each location. Monies raised support five scholarships each year for high school students working towards degrees in fine arts.

Call Sharon Sandel, 229-4589, Lillie Taylor, 562-9369 or Christina Tascon,

231-0303 for tickets.

Also this Saturday, get a sneak peek at four barrier island residences, all done up for the holidays at the **Vero Beach Holiday Home Tour** presented by Christ by the Sea United Methodist Church, 10 a.m. to 4 p.m. Saturday, Dec. 12. The fundraiser benefits church ministries supporting the Homeless Family Center, Indian River Habitat for Humanity and The Source. 231-1661

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Health

Understanding the new mammography guidelines

Public health expert and breast cancer survivor puts mammography guidelines in perspective

The U.S. Preventive Services Task Force published new mammography guidelines in November which recommended against routine mammography screening for women in their 40s and less-frequent screening for older women at average risk of developing breast cancer.

The guidelines also said there was no evidence to support doctors' teaching women to do breast self-exams.

Many breast cancer survivors and advocates of regular mammograms were outraged by the new guidelines. The changes prompted confusion among many patients, as well as accu-

sations that the changes amounted to rationing health care.

We posed these questions to Kay Dickersin, director of the U.S. Cochrane Center and the Center for Clinical Trials at the Johns Hopkins Bloomberg School of Public Health. Dickersen was diagnosed with breast

cancer in 1986. In 1997, as a member of the National Cancer Advisory Board, she voted in favor of a similar recommendation for less screening.

1. Are the new recommendations well thought out?

Yes. The recommendations are made by a group of doctors who see patients and are also skilled in how to interpret research data. The data from relevant clinical trials were summarized by a team skilled in doing systematic reviews as well as doctors who see patients. This approach has been endorsed by the Institute of Medicine.

The recommendations also considered how screening schedules would affect the harms and benefits of screening. The investigators in this case used six different statistical models to see whether having mammograms once a year was better, worse or the same as having a mammogram every other year.

All the models showed about the same thing even though they used different assumptions — screening every other year saves just as many lives but does less harm.

2. Then why are they so controversial?

First, mammography's benefit in terms of saving lives is very small for women 40-49. That is well known and has been for some time. Some people who do not like the new recommendations say that even if one life is saved, then it is worth whatever a mammogram costs.

But cost is not just money, it is also harm to the woman. In a low risk population, such as women 40-49, a mammogram results in many false positives and this is an important potential harm.

A false positive means that a woman is told that the mammogram shows something that makes the doctor concerned that there could be a problem. Because she or he is not sure, the doctor tells the woman she needs to have additional mammograms or an MRI. And some women go on to have a biopsy because the additional images still show a possible problem.

Being told that she needs additional images often results in worry for the woman.

The high financial cost of mammograms for younger women is important in that if the mammograms are only marginally helpful, and are also

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harmful, maybe we should use the money in a different way.

For example, many people feel that we would be better off spending money on encouraging older women to get screening mammograms than paying for younger women to have them, because more lives would be saved in older women, with fewer false positives.

In addition, people are concerned that with the change in recommendations, something is being taken away from them. This is compounded by the fact that because of the confusing terminology doctors and researchers use, many people incorrectly believe that mammography prevents breast cancer. I can imagine that the public would wonder why a procedure that prevents a disease would be taken away.

But mammography doesn't prevent breast cancer, it merely detects it. And detecting it earlier doesn't necessarily mean a life is saved or even extended. The idea of early detection is that by detecting a cancer early, we are catching it before it does damage.

But we know now that this is not always the case and sometimes we merely detect something that wouldn't have harmed a woman anyway. In other cases we are detecting a cancer earlier, but can't change the course of the cancer. In this case women and their families live longer knowing they have cancer, but they don't actually live longer than they would have if the cancer were detected later.

Often I hear a woman say something like "my life was saved by because of a mammogram I got when I was 39 and breast cancer was detected." But we don't know that her life was saved by that mammogram.

She might have found the lump herself the next day, in the shower, or the cancer might have been an "in situ" cancer that would not have become invasive and might never have harmed her. It seems to her as if the mammogram "saved her life" but we cannot know that, and if one looks across many women in her age group, we don't see that on average this would be true.

Finally, some communities feel that the available data are not relevant to all populations. For example, the randomized trials involved mainly white women and black women are wondering whether the recommendations also apply to them.

While the recommendations are aimed at all women, it is also probably underappreciated that breast cancer appears to be more aggressive in young black women compared to

white women. Sooner rather than later we need to do new research to confirm the appropriate screening schedule for black women 40-49.

3. Is mammography the best way to screen for breast cancer? Or is there a better method?

In the trials examined, mammography is compared to "control" (no two trials are exactly the same in the comparison group used; some trials compared mammography to clinical

breast exam). Compared to "control," mammography was associated with a 15% mortality benefit (about 29 deaths per 10,000 in the mammography group vs. 31 deaths per 10,000 in the control group the way I read their table). So when compared to "control," it is better.

4. Is the risk of exposure to radiation from a mammogram significant?

While the radiation risk from a single mammogram is low, it would be

better to limit the number of exposures one has over a lifetime, if there is no clear advantage of additional mammograms.

5. Some women get breast cancer in their 20s. Why don't we screen everyone?

The lower the risk of breast cancer in a population (and in 20-29 year olds, for example, this is very low), the higher the likelihood of false posi-

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Health

CONTINUED FROM PAGE 25

tives (this is true for all screening tests and diseases, not just breast cancer and mammography). So the potential harms are high with no real associated benefit.

6. In deciding whether to get a mammogram, how should a woman consider factors like family history and lifestyle?

Family history, especially a mother or sister getting breast cancer before menopause, is an important consideration.

Women with a family history may be advised to have mammograms before age 50, depending on which relative had breast cancer and the age at which the relative was diagnosed.

"Lifestyle" isn't typically thought of as a risk factor for breast cancer. One of the most important risk factors is age — the median age of getting breast cancer in the US is around 61. Other risk factors include early age for starting menstruation and late age at menopause.

7. What's the problem with doing self breast exams?

Breast cancer is often detected by

the woman herself or by her partner. Readers shouldn't interpret breast self exam to be the same as touching one's own breasts or a partner's breasts. Keep doing that! Breast self exam, in contrast, is when one uses special



breast touching techniques (such as going all around the breast in concentric circles).

Breast self exam is encouraged by reminder cards some groups hand out, that show how to do self exams in the shower, and via media messages about how breast self exam saves lives. The trouble with these special techniques and messages is that there is no evidence that breast self exams saves lives.

We do know, though, that a breast self exam is associated with increased biopsies and imaging, when women find something they think is suspicious. This is not good.

8. In thinking about one's own health, it's hard to separate fact from opinion, and data from anecdote. What experience do you bring to your understanding of screening?

I have been involved in assessment of recommendations such as these. In 1997, an NIH Consensus Panel made recommendations not so different from those of the USPSTF. Expressing concern with the Consensus Panel's recommendation, the Director of the National Cancer Institute at that time, Rick Klausner, asked the National Cancer Advisory Board (NCAB) to make its own recommendation. As a member of the NCAB, I voted to support the Consensus Panel's recommendation

but was outvoted 17-1.

I have also seen treatment from a patient's perspective. In 1986, I found a breast lump that turned out to be cancer. I was 34. Because of my age, I had never had a mammogram. But my cancer did have implications for my sisters and mother, who immediately became "at increased risk." The current USPSTF recommendations do not apply to those at increased risk of breast cancer; they apply only to those women at average risk.

When I hear some women say, "a mammogram found my breast cancer when I was 39 and that mammogram is the reason I am still alive," I sometimes wonder whether it would make just as compelling a soundbite if I said "I found my own breast cancer without breast self exam or mammography and that's why I am still alive."

While it is true that across populations taking early action against a breast cancer diagnosis saves lives, it is not always true that the method of detection can be credited. That is what the review is saying: Except in a few cases, we cannot credit mammography with saving women's lives in the 40-49 age group.

Washington Post

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Research your Medicare Part D drug coverage options

Seniors need to review their options now to be aware of changes for 2010, including premium increases, new deductibles and alterations in the Extra Help program.

BY FRANCESCA LUNZER KRITZ
LOS ANGELES TIMES

Got your eye on the calendar? Good. Seniors who want to participate in the Medicare drug program, known as Medicare Part D, must sign up for coverage with a plan that serves your geographic region before the end of this month. Sign-up began Nov. 15.

Once you choose a plan, you generally pay a monthly premium and annual deductible, plus a share of the cost of each drug. The plan sets the drug price and that price is paid to a retail, mail-order or online pharmacy — it's your choice.

If you are happy with their 2009 plan, you should nonetheless review your options for 2010 because many plans change their costs and benefits from year to year, says Paul Precht, head of communications and policy at

the Medicare Rights Center, an advocacy group based in New York City and Washington, D.C.

Many Part D plans that offered good deals for five commonly used drugs in 2006 increased their prices — between 100% and 120% on average — over the next three years, a June 2009 survey of plans in five states found.

It's possible some plans entice new members with initial low prices and then count on inertia to prevent members from reviewing those costs when the prices are increased, says Bill Vaughan, a policy analyst at Consumers Union.


Here are some changes consumers can expect in 2010, Precht says:

- Average premiums will rise from \$35 to nearly \$39 per month.
- About 60% of plans will charge a deductible, up 15% from 2009.
- Fewer plans will offer coverage in the "doughnut hole," a gap in drug

coverage in which consumers pay the full price for their prescriptions.

- More than 2 million people enrolled in Extra Help, a federal program that helps low-income people pay for some or most of the costs of prescription drug coverage, may face a premium of about \$10 if they don't switch to a plan that qualifies for a full premium subsidy.
- More than 1 million people en-

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Health

CONTINUED FROM PAGE 27

rolled in Extra Help will be randomly reassigned for 2010 to a new plan that may impose different restrictions on their drugs.

So it's important to check those plans for coverage specifics and seek assistance to change to a more favorable plan if needed.

The easiest way to compare plans is to log onto Medicare's website, www.medicare.gov; click "compare plans" in the middle of the home page. Or you can call Medicare at (800) 633-4227.

The Medicare Rights Center, www.medicarerights.org, also offers online information as well as toll-free operator assistance Monday to Friday at (800) 333-4114.

Precht suggests making a list of the medicines you take, the dosages and the cost you currently pay, as well as the pharmacies you use. With each plan you consider, find out whether all of your medications would be covered and, if not, whether a substitute acceptable to your doctor would be available.

According to the Medicare Rights Center, other questions to ask to determine your out-of-pocket costs in-



clude:

- Does the plan require special permission from your physician before it will cover the medication?
- How much will the drug co-payment or co-insurance be?
- Is there a monthly premium and annual deductible and what are their costs?
- Will you have to pay the full cost of your drugs at some point after the

deductible (known as the doughnut hole or coverage gap)?

Don't just check the out-of-pocket price for a drug; figure out the plan's total charges for it. Here's why: Medicare adds up the plan's costs and the beneficiary's costs to determine how much has been spent on medicines. If you and the plan together spend \$2,830 or more (up from \$2,700 last year), you'll find yourself in the so-called dough-

nut hole, paying the full cost of your medications until your out-of-pocket expenses reach \$4,550, up from \$4,350 in 2009. If your plan pays more than average prices, you could find yourself in the doughnut hole sooner than you expected, says Joseph Baker, president of the Medicare Rights Center.

• Could you qualify for free drugs or some assistance in paying for your drugs for the Part D plan? Here's the basic eligibility information:

Your income must be limited to \$16,245 for an individual (\$21,855 for a married couple living together).

Even if your annual income is higher, you still may be able to get some help with your monthly premiums, annual deductibles and prescription co-payments if you support other family members who live with you; your resources are limited to \$12,510 for an individual (\$25,010 for a married couple living together). Resources include such things as bank accounts, stocks and bonds, but not houses and cars.

You can apply for Extra Help online www.ssa.gov/prescriptionhelp, by calling Social Security at (800) 772-1213 or by visiting a local Social Security field office www.socialsecurity.gov/locator.

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Study discounts link between rapid heartbeat and sudden death

BY JEANNINE STEIN
LOS ANGELES TIMES

The feeling can be scary: During exercise, your heart begins to beat quickly and irregularly for a short period of time. No wonder, then, that many people who experience it stop working out, afraid that they might have a heart attack.

Previous studies have found a link between that type of rapid heartbeat (called non-sustained ventricular tachycardia) and sudden death in people who had prior heart attacks. But a new report suggests that people without underlying heart disease may have little to fear.

Researchers examined data on 2,234 men and women ages 21 to 96 in a multiyear study called the Baltimore Longitudinal Study of Aging. All had

done at least one treadmill test that measured the heart's ability to pump. Of them, 3.6% developed non-sustained ventricular tachycardia with exercise that lasted, on average, three to six heartbeats at about 175 beats per minute.

Death rates were higher in the tachycardia group than the non-tachycardia group (29% versus 16%), were higher among men and increased with age.

However, after the researchers adjusted for gender, age and people who already had heart disease risk factors, there was

no significant increased risk in the tachycardia group of death from any cause, death from heart disease or having a heart attack.

The research was presented at the American Heart Assn.'s annual scientific sessions in Orlando.



Travel

In Queretaro, a rich, colorful past — and present

Intrigue! Violence! Revolt! They're all part of the historical charm of this now-mellow colonial city.

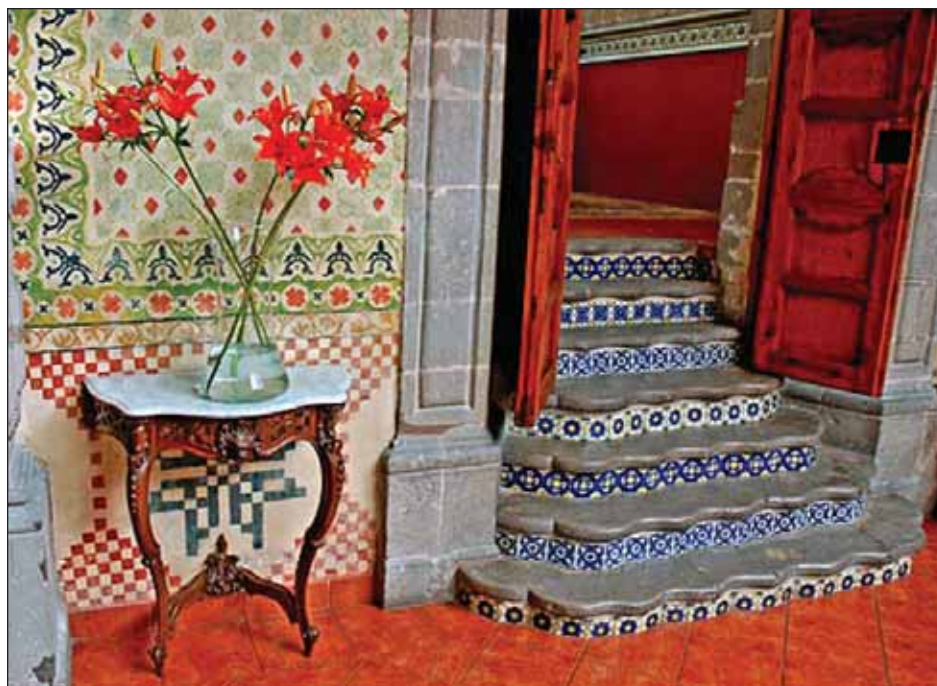
BY CHRISTOPHER REYNOLDS
LOS ANGELES TIMES

There are plenty of reasons to visit Querétaro, but it's the instability and conflict and violence that finally won me over.

The instability of 1810, that is. The conflict of 1848. The violence of 1867. All set amid 18th century colonial architecture, surrounded these days by commerce and calm.

Coming to this city in Mexico's central highlands, about 130 miles northwest of Mexico City, you get a glimpse of the 19th century days when Mexico was busy breaking free of Spain, losing about half of its land to the U.S., then deposing and executing a foreign-born monarch. All three of those international dramas featured a key scene here.

Since then, even as intrigue and trouble have stalked other corners of Mexico, Querétaro has been qui-



Nearly every inch of La Casa de la Marquesa has been elaborately stenciled, tiled or festooned with blossoms.

dents and its periphery is encircled by busy factories, its historic core is

minated by skylight, the halls flanked by carved stonework, the whole place

infused with Moorish-Baroque splendor.

I know that sounds like a bunch of travel-writer hokey. That's why I took pictures. The heavy wood door to my room, intricately carved, would open only upon insertion of a big, clunky key that looked like a forgotten medieval movie prop. Inside the room, a chandelier hung from a 20-foot ceiling.

Downstairs in the lobby, a tall, mysterious man in a shiny suit lingered by the door, a grand piano gleamed near the entrance to the restaurant and a worker scurried past in what looked like a French maid's outfit. Graham Greene and Malcolm Lowry could have done some serious writing here, or at least some profound drinking. (Thirteen of the hotel's 25 rooms are in this main building; the rest, a bit cheaper, are around the corner in its Casa Azul area. Pay the extra pesos for

CONTINUED ON PAGE 54



Worn plasterwork hints at the age of the city's colonial center.

etly growing and mellowing. In 1996, UNESCO named it a World Heritage site.

I headed this way on a brisk October day last year, the headlines at home full of dire updates on crime in Mexico City and drug wars along the U.S. border. But it was simple enough. Fly south. Connect through Guadalajara. Land at the shiny 4-year-old Querétaro International Airport, and ride 20 miles into the old colonial center of town.

Although the Querétaro metropolitan area counts roughly 787,000 resi-

a neighborhood you'll want to walk. (Moreover, Querétaro lies 40 miles from San Miguel de Allende and about 90 from Guanajuato, so it makes great sense as part of a larger tour of colonial cities.)

Once you reach the historic core of Querétaro and jump out of the taxi, a few centuries fall away. My good luck was to jump out at La Casa de la Marquesa.

It's been a hotel only since 1995, but it was built in 1756 as a private mansion, the floors elaborately tiled, the walls covered in stencils, the lobby illu-

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Travel

CONTINUED FROM PAGE 53

the main building.)

Because this region's mountains were the focus of Spanish silver mining in the 16th century, Santiago de Querétaro (almost nobody uses the Santiago part anymore) rose quickly and filled with significant colonial buildings. Later, thanks to the construction of an aqueduct, came about a dozen public fountains, so many that some burbling corners of the historic district might remind you of the fountain-rich piazzas of Rome.

If you're like me, this Roman moment won't last long — not with the scent of churros rising from the vending carts and the thump of Spanish-language pop issuing from passing cars — and that's as it should be. Let Querétaro be Querétaro.

The Jardín Zenea, a plaza that dates to the 1870s, is a hub for locals and visitors alike, with dozens of benches, a leafy canopy and a photogenic bandstand. From there you can roam fountain to fountain, passing the curio stands on the car-less walkways or grabbing an exotic ice cream at Tepoznieves, just a few doors from La Casa de la Marquesa.

If you want a bigger walk, head east toward the stone aqueduct, which goes back to the early 1700s. You can't miss it — it's a long line of 74 arches, up to 75 feet high. To check it out, I walked to the recommended viewing point — a hilltop chapel that has been redone as the Pantheon of Illustrious Queretanos.

The pantheon property includes the red and yellow tomb where the city's 19th century independence movement heroine, La Corregidora, rests in perpetuity.

And the view of the aqueduct, looming over a dusty, honking modern city, was startling. But to catch it at its best, don't show up at midday, as I did. Instead, come late in the day, when the sandstone arches stand out better against the muddled antennas, roofs and power lines.

Now, on to the violence and instability.

First stop: the 18th century Casa del Corregimiento, a short stroll from the Jardín Zenea. It helps to take a minute in advance to digest its backstory. In September 1810, when Spain still ran Mexico, the government magistrate who lived here, Don Miguel Domínguez, got orders from his superiors to crack down on suspected revolutionaries.

Knowing that his wife liked to hold mysterious literary salon sessions with some defiant types, the magistrate imprisoned her in her room to keep things quiet.



The centuries melt away at La Casa de la Marquesa, a hotel situated in a mansion that dates to 1756.

But Josefa Ortiz de Domínguez was a formidable woman. Despite her house arrest, she managed to warn her friends, who were indeed plotting a revolution. Thanks to her tip, they escaped, set in motion the war for independence and prevailed in 1821. These days, she's known and admired across Mexico as La Corregidora. (And, I would add, the most effective book-club hostess ever.)

Given that tale, it's a shame that the Casa del Corregimiento is as drab a historic building as I've ever seen, occupied by dozens of government bureaucrats, as dull as La Casa de la Marquesa is dazzling. I couldn't find a single engaging mural or historical exhibit. The good news is that it's neighbored by two tempting public spaces.

One is the Jardín de la Corregidora, a plaza with several sidewalk cafes surrounding a heroic statue of La Corregidora and a "peace tree" rooted in earth that's spiced with soil samples from around the world. The other is the tree-shaded Plaza de Armas, which includes several more sidewalk cafes. Take a few minutes and maybe have some Aztec soup at La Paloma near the peace tree.

The second stop on the violence-and-instability itinerary: the former convent of San Francisco, which stands next to the towering orange Church of San Francisco, facing the Jardín Zenea. During the fight for independence,



The orange Church of San Francisco features a bell tower and an ornate entrance. The city's historic center is full of colonial buildings.

Spanish authorities apparently used this building to jail their enemies. Now, the former convent houses the Querétaro Regional Museum and a certain piece of furniture I was keen to see.

In room after room, then down a long, well-polished hall, I found dis-

plays on Indian villages, Spanish colonization and city development but not the table I was after. Finally, I asked an employee whether he could point me toward the table where the Treaty of Guadalupe Hidalgo was signed.

He immediately jumped up, instructed me to follow him and led me down a hall to a locked door. Then he pulled out a fistful of keys and opened the door, revealing a long room that's usually open to the public. (It was a slow day.) Then he withdrew to a dark corner, threw a switch, and the lights came on, revealing a long table.

Facing the table, somebody had positioned a sculpture of a weeping woman — probably not a coincidence. Mexico's leaders agreed to the Treaty of Guadalupe Hidalgo in 1848 because American troops had reached Mexico City and were ready to ruin the place if Mexico didn't sign. Some of that paperwork was finalized at this table in Querétaro. Under the treaty, in exchange for about \$18 million, Mexico gave up 525,000 square miles of territory, including California and Texas. In many ways, that land transfer at gunpoint is the move that made the U.S. the power it is today, leaving many Mexicans with a bitter taste.

But my friend the museum worker was great. He waited at a distance while I circled the table. No pen imprints on top, no gum underneath, just a wooden rectangle, held up by fancy carved legs, the top big enough for six place settings, upon which world history was rewritten.

The third and last stop on the tour: the Teatro de la República, a still-operating theater about a block from the Jardín Zenea. This is where Emperor Maximilian, who attempted to rule Mexico with French military backing for three tumultuous years, was sentenced to death by Benito Juárez's new Republican government in 1867. (This is also where the Mexican national anthem was first performed, in 1854, and where the country's current constitution was written, in 1917.)

For the next part of Maximilian's sad story, you can catch a tourist bus from the Jardín Zenea to the grassy slopes of Cerro de las Campanas, where Maximilian faced his firing squad with eerie equanimity. Legend has it that he offered each of the soldiers a gold coin, asked that they aim for his heart, not his face, and tucked extra handkerchiefs into his breast pocket to minimize the mess. His last words were apparently "¡Viva Mexico!" It's unclear how the heart/face request worked out.

As it happens, I was in my hotel room on my last night in town, pondering Maximilian's final moments and wondering where to eat dinner,

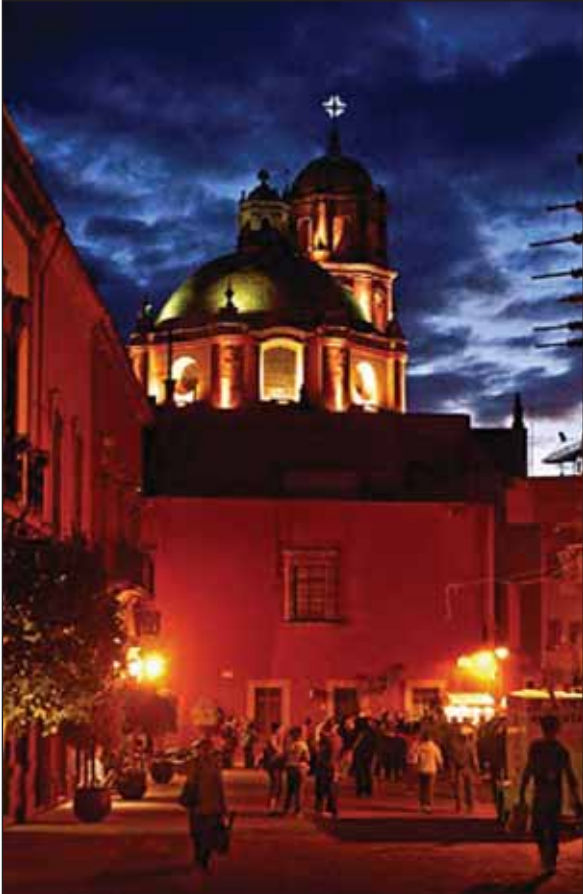


Local women, in colorful embroidered dresses and aprons, celebrate a religious holiday with folk dances.

when a series of blasts rang out. Blam! Blam! Blam! Then the church bells started ringing like mad. I tiptoed down to the lobby and peeked out into the street. Nobody was troubled in the least. In fact, most people were headed, casually, toward the noise. Only about a month before, I knew, a scene like this in normally calm Morelia had turned horrific: Somebody

had tossed two grenades into an Independence Day celebration and killed eight people. Every traveler has to make his own judgments at moment like this. What's prudent? What's rash? What's a surrender to terrorism? I make no prescriptions for anyone else. I asked two locals in Spanish what was up. It was a minor religious holiday, they said. And the sound, I realized now,

was fireworks. So I followed the fun. Boys in school uniforms leaned giddily from the top of the Church of San Francisco's tower, hammering and spinning the bells. Other boys set off fireworks. Dozens of local grandmothers, mothers and girls arrived in fancy embroidered dresses, carrying baskets of flowers. They amassed beside the church, beneath a tall statue of an Indian in a headdress, with their sons, husbands and fathers looking on. A band of fiddlers and guitarists launched into a tune, and they began to dance. For more than an hour they clapped, spun and promenaded, the church on one side and the Indian statue on the other, that scent of churros and spent fireworks in the air, the moon gleaming through the trees of the Jardín, the guys in the band grinning. It was Querétaro being Querétaro, and it was grand.



The Church of San Francisco towers over the Jardín Zenea in Querétaro, a colonial city in Mexico's central highlands that once was home to a lot of international drama. It's mellowed a lot since then, and is now a UNESCO World Heritage site.

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Style

Must a White House dinner be so stately?



Martha Stewart (with Charles Simonyi) made a casual miscalculation in 1999 at the White House

BY ROBIN GIVHAN
WASHINGTON POST

A White House state dinner is an affair like no other because the sartorial demands are so precise, the politics both superficial and opaque and the entire display of pomp, circumstance and exclusivity precisely the kind of thing that goes against our national character. Of course, it is irresistible.

There's nothing democratic about a state dinner, no way to throw open the doors and turn the guest list into a Facebook free-for-all. A state dinner dazzles — at least in theory, if not in fact — because of its exclusivity, its location and its relative rarity. They do not happen on a monthly basis.

The president and first lady hosted their first state dinner last week, almost a year into their White House tenure — and after honing their hospitality skills with a governors' dinner, assorted luncheons and countless receptions. The guest of honor was India's Prime Minister Manmohan Singh and his wife, Gursharan Kaur. Singh is an economist who was sworn in for his second term in May. The leaders of the world's two largest democracies had an opportunity to bond in black tie.

Full of tradition, the details of the guest list and the china pattern came only in the hours before the dinner. And if modern restaurant fetishes are any indication, the provenance of every vegetable and soy product — the 77-year-old prime minister is a vegetarian — were in full detail.

The state dinner has become 99 percent political and 1 percent social, and that makes for the strangest sort of red carpet of them all. When then-President Bill Clinton hosted a formal evening in celebration of India in September 2000, the questions posed by reporters to arriving guests ranged from 'What can be done to solve India's tense relationship with Pakistan over the Kashmir region?' to 'What's the likelihood of global annihilation sparked by nuclear proliferation in South Asia?' And the guests seemed eager to answer in position-paper sound bites.

But is frothy couture really the appropriate attire for dismal talk about Armageddon? Is the belief behind the political soiree essentially that men in tuxedos and women in gowns are better behaved and more reasonable than those in navy blazers, shirt sleeves or a nice St. John Knit?


Only Washington could merge such opposing sensibilities: chiffon and catastrophes, champagne and the Doomsday Clock. The state dinner is a bit freakish in that way. It should be a social occasion of powerful, rarefied, lucky people — women in pretty dresses and men looking dashing. But that's not how Washington works. How dare those pols use the money of good and honest taxpayers for a party if all they're doing is having fun! They're too important to be *just* having fun. Everything must *mean* something.



Sophia Loren's attire at a 1996 state dinner still has people talking.






In 2007, Ashley Manning (with husband Peyton) found that her Monique Lhuillier gown wasn't making an exclusive appearance.



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The Obamas wait to welcome Indian Prime Minister Singh at last week's state dinner.



Marine Corps Band playing opening music.



Brian Williams with wife Jane

So the clothes can't be too fanciful, too fashiony, too anything. They should be appropriate and festive, like what you'd wear to an extremely expensive, ultra-formal wedding.

The capital's most fabulous moments are left to the Kennedy Center Honors, arguably this city's most glittering affair. It is an arms race of flattery and glamour. Imaginations are loosed on that promenade. The onetime Washington philanthropist and doyenne Deeda Blair, who has since relocated to New York and left this city a little less stylish, once wore a Chanel couture gown to the Honors that was so dazzling in its design that it turned Supreme Court Justice Antonin Scalia into a fashion critic. There were reports that His Honor virtually swooned.

At the Kennedy Center, Hollywood, Broadway and political top dogs all converge. Bare skin is in order. A little bit of eccentricity is expected. You know how those artsy types are, after all.

The inaugural balls deserve only a passing mention in this context because the idea that they are grand and glorious affairs is such a falsehood that Presidential Inaugural Committees should be forbidden to describe them as balls — a term that implies something elegant as well as festive. A "ball" should not leave one fretful about turning over an evening coat to an overburdened cloakroom for fear that it not be found until sometime around Veterans Day. Inaugural balls don't have red carpets; they have crudites on Styrofoam and cash bars. Guests are encouraged to wear something old, something borrowed or something that can withstand the jostling of a thousand hungry people.

But everything changes with a state dinner at the White House. All those who pass through the gates to enter the landscaped grounds become part of a grand political spectacle. At a state dinner in 1996, low décolletage wasn't merely sexy or daring; it was a political trap for a president known to have a roving eye. Clinton was hosting a state dinner for Italian President Oscar Luigi Scalfaro. The voluptuous Italian actress Sophia Loren was a guest and



Director M. Night Shyamalan with wife Bhavna

CONTINUED ON PAGE 58

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Clint Eastwood and wife Dina Ruiz

Style

CONTINUED FROM PAGE 57

she arrived with her magnificent cleavage framed in an ivory evening gown by Giorgio Armani. As she made her way through the receiving line, media observers paid close attention to Clinton's gaze, waiting to see whether it would waver — even the slightest — from where it belonged to where it was most emphatically being drawn. Reports indicated that Clinton maintained steely eye contact. But no guest should really put the leader of the free world to such a test of willpower.

At a June 1999 dinner honoring the president of Hungary, media mogul Martha Stewart, in her pre-jailbird days, wore a pink silk Ralph Lauren pantsuit. The tailored suit was made up of capris and a short matching jacket. The ensemble may have been just the thing for a modern businesswoman to wear to a summertime formal affair — a crisp show of feminine authority — but a state dinner is not the place for a gender power play in the guise of a fashion statement.

Stewart's ensemble just wasn't fancy enough for the evening. It wasn't so much that she wore pants — at subsequent formal events in New York, for instance, Stewart has made clear her preference for evening trousers and has looked lovely in them. It was that these pants, cropped at the ankle, looked a bit dismissive of the splendor and tradition inherent in her surroundings. The White House isn't cool or hip. It is historic; it is patriotic. And

if a guest dismisses her surroundings and her surroundings are the White House, that's not just rude, that's political.

Over the years, most guests have been cautious in their attire. They have aspired to be formal but not flashy. In 2000, then-Secretary of State Madeleine Albright bemoaned not being able to wear a sari to Clinton's dinner for India. Instead, she was in a sober navy suit. (It is probably for the best that guests who have never worn a sari before do not choose Tuesday's state dinner as the moment to start. Just heed Diana Vreeland's wise observation: "Pink is the navy blue of India.")

Over the years, the faux pas have been few. The stumbles have been minor and, often enough, out of a guest's control. In 2007, for a white-tie dinner for Queen Elizabeth II, Ashley Manning — wife of football star Peyton Manning — and ABC's Robin Roberts showed up in the same Monique Lhuillier dress, albeit one was in black and the other was in chocolate brown. Not a calamity, but really, what woman wants that? And back in 1987, at a state dinner hosted by Ronald Reagan, the French-born American designer Pauline Trigere hiked up her long leopard-print dress to prove to reporters that she still had the legs for miniskirts. Most likely, they would

As the Obamas celebrated India, no one hoisted her skirt — or her sari. No overly generous servings of naked bosom challenged the president's willpower. The first guests to arrive — a full 30 minutes early — were Obama hometown friends Marty Nesbitt and his wife, Anita Blanchard. They strolled in with broad smiles, he in a tuxedo and she in a ruby-red silk chiffon gown with straps that twisted across her back.

For many guests, this was their first state dinner—and it showed. Energy Secretary Steven Chu was paraded in front of reporters, headed the wrong way and was pulled back by his laughing wife: "He's not very good at taking orders."



Energy Secretary Steven Chu with wife Jean



Former Secretary of State Colin Powell with wife Alma



Katie Couric with Brooks Perlin



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A word from The Hair Guy: I will post pictures of last week's "Tips To Toes" event on the website soon, www.marksatthepointe.com. Look for us in the Christmas Parade. You want what we are handing out!

Question: Mark, I listen to the Clark Howard show (saving you money on everything) and he stated ALL shampoos are the same, don't get the fancy salon brands when the cheapest works the same. I'm confused, what is the real story?

- Page Franzel of Vero Beach

Answer: Well, Mr Clark Howard may know a thing or two about finance, but he obviously knows nothing about hair! Yes, most shampoos have the same active ingredient, (Sodium Laurel Sulfate) as a detergent or Soap. However, the real issue and grand difference between the "cheapest" shampoo and the correct "fancy" shampoo is simply what it leaves behind. If all you are looking to do is cleanse the hair, any ol' soap will do. Hell, for that matter just use a bar of soap! For those of us that are looking to maintain the soft supple shine and elasticity of hair or preserve our hair color investment, I would think this one through. All of us are looking to preserve the natural balance of hair's 4 major components:

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The potency and quality of the residual ingredients make a world of difference also. I mean really, just because the bottle says it contains lets say, PANTHENOL, does not mean its great quality or high grade. Lets face it, a cow makes hamburger and Prime Rib. Same ingredient (cow) big difference in quality and richness; correct? Hey listen, I'm not bitter about bozos like Mr. Howard giving out hair advice, but I do charge \$40 for a deep healing conditioning treatment. Don't put \$2 shampoo on \$100 hair or go for it, I'll have the corrective stuff waiting for you.

Thanks for asking The Hair Guy.

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Style



Louisiana Gov. Bobby Jindal with wife Supriya



The White House broke with tradition, hosting the state dinner under a lavishly decorated tent.



New York City Mayor Michael Bloomberg with Diana Taylor



Speaker of the House Nancy Pelosi with husband Paul

The parade of VIPs had the sweet but awkward quality of teens dressing up for prom: posing for pictures, rushing along (Louisiana's Republican Gov. Bobby Jindal, Kalpen Modi), afraid of making any mistakes of etiquette. The most curious and unexpected sighting: Tareq and Michael Salahi. The notorious Fauquier County vineyard socialites, who are filming "Real Housewives of D.C.," swanned in, even though their names did not appear on the official guest list.

But soon a trickle of nervous guests turned into a steady flow of colorful gowns and dashing tuxedos.

The women enlivened the dark night with traditional saris in shades of claret, fuchsia and daffodil yellow. White House Social Secretary Desirée Rogers silently declared the evening a full-wattage fashion moment in a pale peach Comme des Garçons gown — so very avant-garde — with pearls shimmering between layers of transparent tulle. CBS's Katie Couric arrived in a sari-inspired amethyst gown by Carmen Marc Valvo. And Semonti Stephens, the first lady's deputy press secretary, practically sprinted past the photographers, but still they managed to capture her in a luxurious sari, one purchased in Calcutta and originally worn at her wedding in May.

The first lady, however, was the star of the show. She glittered in a strapless silver, embroidered gown by the Indian-born designer Naeem Khan. She wore her hair swept back and had piles of sparkling "churis," traditional Indian bracelets, on her wrist. Her ensemble announced that no-holds-barred, Hollywood-style sexy glamour had arrived in Washington.

But this being the nation's capital, where Rep. Steny Hoyer could not refrain from declaring the evening "a little bit of both" work and play, several women could not resist the safety and security of basic black.

The first lady's chief of staff, Susan Sher, U.N. Ambassador Susan Rice, senior adviser Valerie Jarrett, power player Ann Jordan and House Speaker Nancy Pelosi all wore black gowns. Lovely, but still . . . And Pelosi looked positively enraged when asked if, perhaps, her sleek, black cut-velvet gown was by Giorgio Armani. The question went unanswered, except for that withering glare.



Atty. Gen. Eric Holder with wife Dr. Sharon Malone

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A photograph of a woman, Rena Lange, standing in a black dress. She is in a room with a large, colorful abstract painting in the background. The text "COOPER & CO" is at the top, "RENA LANGE" is to the right, and "3435 Ocean Drive | (772) 231-9889" is at the bottom.

Style

Extreme shoe styles are afoot

Daring footwear designs are driving sales among shoe buyers who want to make a statement.

BY BOOTH MOORE
LOS ANGELES TIMES

Roopal Patel, senior fashion accessories editor for Neiman Marcus, hit the mark during a customer lunch with shoe designer Bruno Frisoni last month:

"God created a special emotion," she said, "for when women walk into a shoe store."

It's the same emotion that led Beverly Hills resident Renges Fabris to construct a special cabinet for her footwear collection, designed so that when the doors open, the song "If Loving You Is Wrong, I Don't Want to Be Right" starts to play.

Fabris knows exactly why, like so many other women, she adores shoes.

"I can wear the same outfit, the same Levis, as long as I have different shoes," she said at the recent opening party for the new Christian Louboutin store in West Hollywood. She had already taken home seven pairs of Louboutins from the fall collection but had her eye on a pair of hot pink, patent leather, peep-toe platform "Barbie shoes" from the



High-end shoe designer Christian Louboutin with a shoe from The Marie Antoinette Collection during its U.S. debut in February at the Christian Louboutin store at South Coast Plaza.

holiday collection.

Such a passion may seem extreme. But with the economy limping toward recovery, shoe sales are beginning to rebound, thanks in no small part to exciting shoe design.

"Women are reaching back to footwear to step forward," said Marshal Cohen, chief industry analyst for market research firm NPD Group. "It's pent-up demand; it's frugal fatigue. And footwear is one of the areas women consider investment wardrobing."

In the women's footwear market, sales for the three-month period ending in August were down almost 5 percent from the same period last year.

But sales for the three-month period ending in September were down less than 1 percent, indicating that the numbers are almost back to where they were a year ago, according to NPD research.

While shoppers are embracing a back-to-basics attitude about most spending, what is generating excitement in the footwear category is extreme shoes. Sexy styles that include hockey-puck-like platforms and pin-thin heels, studded and buckled are all the rage. And they come at various price points — \$1,400 over-the-knee boots, \$1,195 Balmain multi-buckle booties, \$149.90 open-toed and studded Steve Madden booties and \$129 studded gladiator sandals.

"From a fashion standpoint, heels are getting higher and higher, and platforms are getting bigger and bigger," says Mark Goldstein, who operates six Madison boutiques in the Los Angeles area, selling shoes and clothes by such high-end designers as Yves Saint Laurent and Balmain.

Eileen Lewis, Zappos.com's director of fashion strategy, agrees. "Anything that's a statement that gives people a reason to buy is selling."

Footwear has outperformed almost every other category in fashion because designers have been able to constantly inject dramatic change, NPD's Cohen said. "To take a pair of shoes and change the heel height, that's not dramatic change. But add the element of studs and stones and embellishment, and the shoe becomes that much more of a showpiece."

The recent wave of shoe fetishism may have started in 1993, with the 10-inch lace-up platform fetish shoes that sent model Naomi Campbell tumbling on the Vivienne Westwood runway. Since then, subversive has become the standard on the runway, where in the last year designers have outdone themselves.

"Designers realize outrageous shoes get noticed," said Saks Fifth Avenue fashion market director Colleen Sherin. "Since fashion has become



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Style



Christophe Decarmin for Balmain's Spring-Summer 2010 fashion show in Paris.

more accessible on the Internet, the general public has taken an interest in shoes."

Popular fashion has also put the spotlight on shoes. Fall's top-heavy, shoulder-padded silhouette demands a powerful shoe, and the more ethereal and feminine looks coming for spring look best balanced with bold accessories.

"It's not about looking fragile," says Gregg Andrews, a fashion director at Nordstrom. "It's about looking strong and being able to deal with the world we're in today. Shoes are either extreme in their femininity or extreme in their aggressiveness."

But the rise of more casual everyday dressing and denim may have done the most to pave the way for

shoe fever. "There are many women who keep what they are wearing simple, and flash out that crazy pair of over-the-top shoes," Sherin said.

While many women are cutting back on clothing purchases, shoes are easier to rationalize.

"If people are going to spend money, they want to spend it on something special," said Patti Silver, co-owner of Fred Segal Feet. Silver, who has been in the shoe business for 40 years, believes the creativity of today's shoe designers is unrivaled. "Nothing is too extreme. Look at this," she said, picking up a \$1,300 Pierre Hardy peep-toe black suede bootie, with ropes of crystals stretched across the top of the foot. "You just have to have it."



Manolo Blahnik

Fashion insiders agree this is a golden age of shoe design. Leading the pack is the famous trika of Manolo Blahnik, Christian Louboutin and Jimmy Choo. Louboutin opened his first store in Paris in 1991 and raised the caliber of shoe design by raising platforms and hiding them, allowing styles to appear much more treacherous than they are.

Next comes the designers who work under their own names, as well as another's — Bruno Frisoni (for Roger Vivier) Giuseppe Zanotti (for Balmain) and Pierre Hardy (for Balenciaga). A new generation of up-and-coming talent includes Rupert Sanderson, Max Kibardin and L.A.'s Jerome C. Rousseau. In the last few

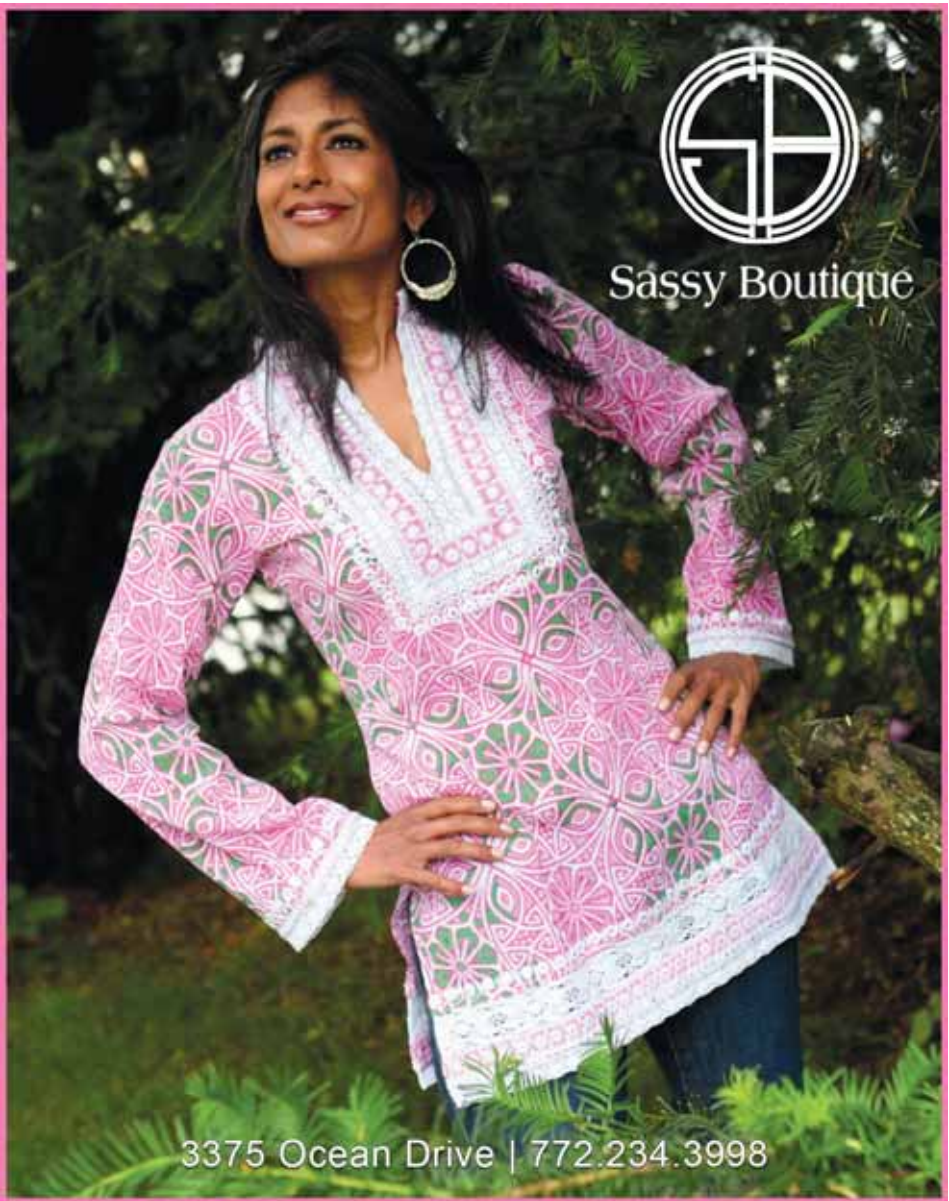
years, celebrity exposure has helped replace the "it" bag with the "it" shoe.


It's no wonder designer shoes are pop-culture grist. Manolo Blahnik became a household name thanks to "Sex and the City," and Jimmy Choo has been name-checked in song lyrics. "Imelda: A New Musical," based on the former first lady of the Philippines and her legendary shoe collection, opened in New York this fall, and Louboutin was recently asked to design a stiletto-shaped Champagne glass for Piper-Heidsieck. Two weeks ago, "The Oprah Winfrey Show" hosted its second shoe, handbag and accessory "intervention," where show guests were taught the virtues of killer heels and how to walk in them.

"Shoes are very democratic because they are not about a body size," Saks' Sherin said. "It doesn't matter if you're a size 2 or a size 16, you can wear a fabulous shoe. It's fashion that all women can enjoy."



Christian Siriano's Spring-Summer 2010 runway in New York, which included shoes from his Payless Shoe-Source line.





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BY CISSY SUMNER
COLUMNIST

This week's Island Dog is a special friend of mine. I want to introduce

Helen Kelso and her Shetland Sheepdog, Saranac Sprite Has Spirit, AKA Sprite.

Sprite is almost 4 years old, petite in size but large in spirit. Helen says,

"Of all the dogs we have had, Sprite has the true herding "give-me-a-job-to-do" personality — one reason why she loves agility. We think at almost 4 years she is a great addition to our family."

I first met Sprite as a puppy at about 4 months old. Helen and I taught Sprite all the normal commands, sit, stay, come etc. Sprite learned fast and it was evident she needed more to do. We began teaching Sprite some rudimentary agility behaviors, like walking the plank. Sprite loved the mental and physical challenges.

Since Helen is a seasonal resident, it was the next fall before Sprite's training moved forward to full size equipment and courses. She loves agility and has never looked back.

Sprite's competition career began in 2007. She won and qualified in several classes, much to Helen's delight. One of the best things about agility is all the friends you make. Thanks to Sprite, Helen has made many. She trades stories and provides a great commentary to keep us entertained.

Sprite goes almost everywhere with Helen. Together they make the annual journey to Pennsylvania and back. They have friends and acquaintances



Helen and Sprite show off a blue ribbon.

up and down the east coast and all over town. They are regulars at the car wash as well as many shops on Ocean Drive.

While Helen has had Shelties in the past, none has spiced up her days quite like Sprite. From competition to friendships, Sprite keeps the spirit in Helen's life.

*Cissy Sumner, CPDT-KA
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YOUR PET'S HEALTH

By Dr. Randy Divine and Associates



Integrative approach to pain management offered at Divine Animal Hospital

Many dogs experience a reduced quality of life and decrease in activity due to daily pain. Chronic conditions like arthritis, hip dysplasia, and intervertebral disc disease make it difficult for pets to get around especially older pets.

Over time, steroids and non-steroidal anti-inflammatories can be damaging to the liver or kidneys or cause GI problems.

Divine Animal Hospital now has a program of integrated pain management including laser therapy, acupuncture, and epidurals. Laser therapy has produced improvements in disc disease, arthritis, muscle and tendon injuries, fractures, and hip dysplasia. It may be used in patients that are not candidates for orthopedic surgeries like cruciate repairs due to anesthesia risks or financial concerns. It has also produced improvements in non-healing wounds including severe degloving injuries, bite wounds, and abscesses; skin, muscles, bones, tendons or ligaments depending on the settling and is safe for pets of any age. It may also be used to stimulate acupuncture points for pets that are sensitive to needles although Divine offers Acupuncture treatments as well. The laser works to reduce pain, inflammation, and stimulate muscle relaxation and regeneration of nerves. When the laser interacts with tissue, photons (units of light) are absorbed within mitochondria in cells causing an increase in a substance called ATP (substance used for cellular energy) that in turn boosts DNA production which makes pets healthier on a cellular level.

Divine animal Hospital is the only clinic in the area currently offering laser therapy. The treatments are performed on an outpatient basis and only a brief time is required for treatments. Patients don't need sedation for the treatments so there are no risks associated with anesthetic complications.

We also offer housecall service so treatments can be performed in the comfort of your own home.

Epidurals provide pain relief with arthritis, post-surgical pain, and disc disease. When performed before surgery, epidurals reduce the amount of general anesthesia needed and reduce post-operative pain.

A small amount of local anesthesia or opioid (like morphine) is injected into the epidural space. The patient is sedated or under general anesthesia for the procedure and kept quiet and still for a period of time after the epidural. Epidurals for pain relief may be performed on an outpatient basis.



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On Faith

Lumper or splitter: Which is your primary tendency?

BY REV. DRs. CASEY AND BOB BAGGOTT
COLUMNISTS

There seems in each of us to be a primary tendency either toward relating, combining, joining, affiliating – or – toward isolating, dividing, separating, partitioning. Which is the more prevalent tendency in your life? Are you more likely to see and seek out commonalities with others, or more likely to notice and point out differences? A colleague of ours, in noting the common human inclination for choosing one style in preference to the other, said we could just as well label ourselves either “lumpers” or “splitters.”

In recent years, we’ve begun to wonder if the culture at large could also be labeled this way. Are we a lumping culture, or a splitting culture? In times past, the prevailing cultural emphasis in the United States seemed to be on lumping, not splitting. Civic organizations such as service clubs, women’s clubs, and lodges, which emphasized joining together to create community and foster widely-held, mutually beneficial goals and interests, all flourished. Many of these “lumping” organizations are now on the decline, as special interest groups that focus on a far narrower range of interests and goals are instead on the rise. Special interest groups, while addressing significant concerns of smaller groups, do not serve to unite communities or the culture at large. Rather, they serve as “splitters.”

As the mindset of Americans is moving steadily away from “lumping” and toward “splitting,” its effects can also be seen in how we spend our free time. Before World War II, homes in our country were nearly always constructed with generous front porches for sitting, observing, gathering, and talking with family and neighbors in the community. But after World War II the focus of leisure time moved from the more public and communal forum available on the front porch, to the more private and secluded setting of the back yard. Still later, as television saw a tremendous rise in popularity, the family’s leisure time became more isolated yet, focused as it was around

passively watching the TV set in the family room. And today, computers have tended to split us even further. Computer usage is virtually always a solitary enterprise.

Interestingly, the religious interest in either joining with others or isolating from others also undergoes seasons of change. Movements in the early to mid part of the last century resulted in several Christian denominations merging. It was a time of enthusiastic hope that we Christians could learn to

overcome our differences and fulfill Jesus’ hope that we might all become one. Fifty years later, the dream for universal Christian unity seems farther away than ever.

And although unity may never have been the goal in inter-faith dialogue, many Christians have historically sought to bridge divides with those of other faiths. Today those talks are often strained and stalled. We are all more likely, it seems, to credit what divides us, than what unites us.

How much togetherness and compromise do you support? How much privacy and separateness do you seek? How each of us answers those questions will influence how we all see the world and how we shape it for years to come. Are you a lumper or a splitter?

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

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Children’s Home Society (CHS) Treasure Coast Division will soon have a place for aging-out foster youth to call home. The Youth Transition Center capital campaign has almost met its goal, and we need your help in the homestretch.

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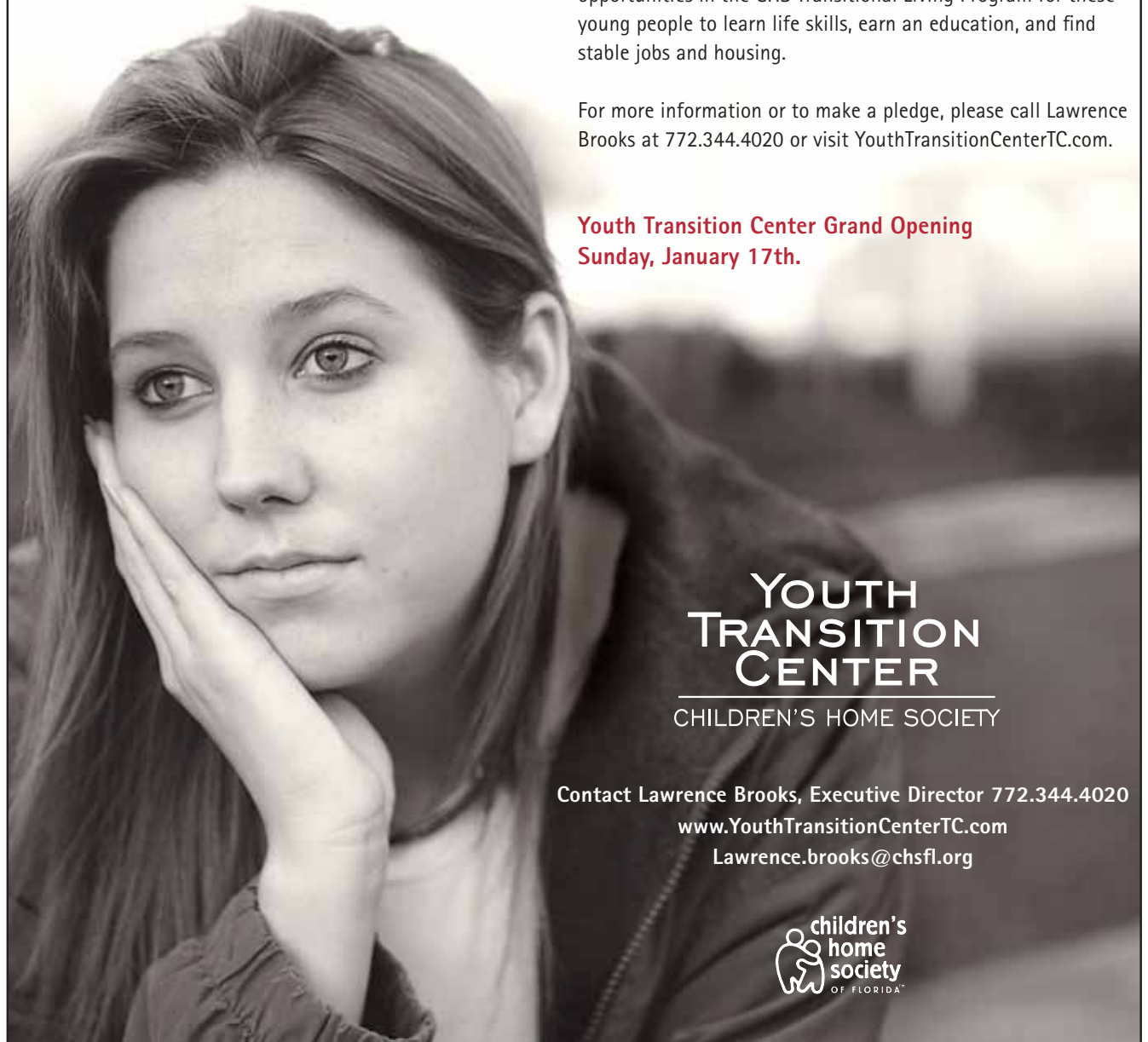
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Dining

Restaurant Review

Sonya's: Doesn't measure up to its ratings

BY TINA RONDEAU
COLUMNIST

If a second marriage, as Samuel Johnson famously said, is “the triumph of hope over experience,” I wonder what he would have had to say about a return visit to a restaurant we weren’t all that enthusiastic about the first time around.

Oh well, in the “hope springs eternal” category, back we went recently to Sonya’s – the fine dining restaurant at Disney’s resort in Wabasso – which for the umpteenth year is listed by Florida Trend Magazine in its 2010 “Great Florida Restaurant Guide” as one of the two best in Vero Beach.

For years, we have been mystified by this accolade – and when we reviewed Sonya’s a year ago in the belief that maybe we had missed something, we came away more perplexed than ever. But who knows. Things can always change, and occasionally for the better.

So once again, we pick up the phone and call for a reservation. You may recall that last year, when we tried to book for 7 pm, we were told nothing would be available until 7:40. This year, when we asked for a reservation at 7, we once again were told nothing was available. “The earliest we will be able to take you will be 7:05,” the reservationist said. “Will that be okay?”

O-kaaay, we agreed. And just like last year, when we arrived at the appointed hour, we found ourselves looking out at a two-thirds empty dining room. Only four of the tables had diners.

The dining room at Sonya’s has always had a clubby feel, and our very



Photos: Tom McCarthy Jr.

nice waitress quickly presented a basket of warm, homemade sourdough bread, as well as the chef’s amuse of the day – a small scallop served ceviche style. A promising start.

For a first course, we enjoyed salads of baby spinach (\$9) served with dried cranberries, candied pecans, blue cheese crumbles, and a warm applewood bacon vinaigrette. Very tasty.

For a main course, one of my companions ordered the pan seared jumbo scallops (\$33). We have had these



Pan seared jumbo scallops

at Sonya’s before, and it may be their best dish – five juicy scallops served with sautéed spinach on a bed of lobster mashed potatoes, in a sherry lobster beurre blanc. Excellent.

Another member of our party ordered the oak-grilled tenderloin filet (\$36), served in a red wine sauce surrounded by a truffle infused macaroni

and cheese. He pronounced the filet good, but not great.

My husband this time ordered the oak grilled char crusted rib eye steak (\$34) served with herb roasted marble potatoes, a ragout of chanterelle and hen of the wood mushrooms, and cipollini onions.

The steak was presented drowning in a cloying sauce Béarnaise, and to say the steak was chewy would be an understatement.

I ordered the catch of the day, which we were told was Covina. I confess, this was a new one on me, and I inquired where it was caught. Just off the Florida coast, I was assured. While the waitress was unsuccessful in getting the kitchen to further identify the fish, a little research suggests it was probably either black or red drum. I guess Covina sounds better.

The flesh of the fish (\$28) was solid white, firm, not dry or oily, and the filet was served with a tasty polenta, Florida rock shrimp and tasso ham gravy, and fried leaks. While our seafood on a previous visit was overcooked and dry, the Covina (whatever it was) was cooked perfectly, and this was a very nice preparation.

For dessert, we gave some thought to sharing the restaurant’s *Pièce de*

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RESERVATIONS APPRECIATED

CONTINUED FROM PAGE 64

résistance — a sinfully rich chocolate plate (\$12) that includes chocolate cake, chocolate sorbet, a large chocolate covered strawberry and chocolate truffles. We have enjoyed this before, but decided this time in the Friday-after-Thanksgiving-dinner afterglow to give these unneeded calories a pass.

This is a restaurant serving good —

but not great, and far from inexpensive — food. Dinner for two (with a modestly priced bottle of wine) easily runs \$120 - \$140 before tip.

Management estimates that about two-thirds of the diners at Sonya's are guests at the resort, and that number may be low. We have seen very few "locals" there on our visits.

Some year, we are hoping Sonya's measures up to its Florida Trend Magazine rating. For those accolades, and

the kind of prices it charges, it needs to be better and more consistent.

Our reaction this year — as it was last — to the notion of Sonya's being one of the two best restaurants in Vero Beach is unchanged: 'Ridiculous.'

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

The reviewer is a beachside resident who dines anonymously at restaurants

at the expense of Vero Beach 32963.

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Food

The world of whiskey still holds surprises

BY JASON WILSON
WASHINGTON POST

Whiskey season has officially begun. You can tell because it is marked by a series of related festivals across the country, including major WhiskyFests in San Francisco, Chicago and New York. Now in their 12th year, the events are sponsored by Malt Advocate magazine, the Wine Spectator of the whiskey world.

This year, I joined the more than 2,000 people who descended on the Marriott Marquis in Times Square to taste the 200 or so whiskeys on offer.

By people, I mean mostly men. The Marriott ballroom was a little like a pirate ship. Not that I'm in the market, but a WhiskyFest might be one of the worst places in the world to meet women.

In fact, when my friend Vanessa strolled up to the Bunnahabhain table to try the exquisite 25-year-old Scotch, the guy pouring assumed she had come for the sweet Drumgray Highland Cream Liqueur. "Whoa, whoa, whoa," she said. "Are you kidding? I know more about whiskey than half the guys in this room."

We had lined up outside the ballroom in the minutes before it was opened just for the VIPs. Packs of young men in suits and middle-aged men with golf logos on their shirts huddled alongside us.

Some groups were planning their evening's drinking with the precision of a military operation: "Okay, so first thing we'll do is hit Bruichladdich. Then Laphroaig. Then we'll double back over to Ardbeg at Table 7. Okay, let's synchronize our watches."

One hedge-fund-manager-looking fellow boasted that his first stop would

be at the Duncan Taylor booth to taste the 42-year-old Lonach Glendarroch. "I'm 42 years old, and so is this whiskey," he said. "So I'm going to drink this and call it my daddy." Another belated about his favorite: "They rated this 97 points in the Malt Advocate, for God's sake! 97 points!"



Inside, I tasted some of my favorites: the Bunnahabhain 18-year-old single malt Scotch; the Eagle Rare 17-year-old bourbon; the Bushmills 1608 400th anniversary Irish whiskey, and Michter's 10-year-old, single-barrel rye, all four of which retail generally between \$90 and \$100.

Then, of course, there were the usual pricey showstoppers: Johnny Walker Blue (\$150); Pappy Van Winkle's 23-year-old bourbon (\$200); Highland Park 30-year-old (\$350), and Laphroaig 25-year-old (\$500) single-malt Scotches.

But I was hoping to find surprises in addition to the splurge-worthy whiskeys people often ask me to recommend as holiday gifts. And as for surprises, there were plenty. Perhaps they weren't of the magnitude of the 100-year-old bottles of Scotch from Ernest Shackleton's expedition, soon to be recovered from the Antarctic ice, but they were significant.

Have you ever heard of a single-malt whiskey from India? Well, neither had I until WhiskyFest, where I tasted several made by Amrut. This spirit is made with barley grown "in the shadows of the Himalayas," according to the "shelf talker" marketing material.

Amrut's starter single malt is aged only three to four years but drinks much older; the hot weather in Bangalore apparently speeds the aging process. At \$40 for a single malt, it's a nice everyday whiskey that will be available in the United States in January.



How about whiskey from Japan? At the very least you may remember Bill Murray's character in the 2003 film "Lost in Translation," shilling for Suntory. If you haven't tried it, do yourself a favor and seek out Suntory's Yamazaki 18-year-old single malt (\$100), already a classic.

I was also interested in the company's newly released Hibiki 12-year blended whiskey (\$55), which I can see as a softer, rounded starter quaff for someone who is not yet into a smoky, peaty product.

What about rye whiskey from Park City, Utah? I was truly impressed with Rendezvous rye from High West Distillery, a spicy, herbaceous blend of 16- and six-year-old ryes with just enough caramel and vanilla to tame it. At \$45,

it will convince newbies of rye's great appeal.

For special gift recommendations, I found excellent whiskeys that offered good value for their hefty price tags. Some were easy to pick: Ardbeg Corryvreckan single malt (\$85), for instance, is one of the finest whiskeys in the world at any price. Ditto Four Roses Single Barrel bourbon (\$80) or the complex 27-year-old Parker's Heritage Collection "Golden Anniversary" bourbon (\$150).

Too often, people stick with the expensive tried-and-true. Just remember: Greater age and higher price don't always mean better whiskey. For instance, Pappy Van Winkle's 23-year-old is the showpiece of its Kentucky distillery at \$200. However, the Pappy Van Winkle's 15-year Family Reserve is the finer bourbon, at a much more affordable price of \$50.

Plenty of people give expensive bottles of Johnnie Walker Blue during the holidays, but for a blended Scotch that's (relatively) easier on the wallet at \$80, I would consider the Dewar's Founder's Reserve 18-year-old, available in the United States for the first time. Another alternative for a Johnnie Walker person might be Crown Royal Cask No. 16 (\$100), a smooth Canadian whiskey finished in cognac barrels.

As for top single-malt Scotches, there's no way around paying more. But you don't have to spend \$300 to \$500 for something noteworthy.

At around \$100, I really like the Bruichladdich 16-year-old finished in Chateau Lafite wine barrels. Its fruit and tannins bring amazing complexity and mouth feel to the salty, lightly peated Scotch.

I'm also a fan of the Balvenie Scotch; each year the distillery releases a 17-year-old single malt that has been aged in an interesting type of barrel (last year it was a rum cask, before that a port cask). This year, it has been finished in a Madeira cask, and the result is flavorful dried-fruit-and-spice Scotch with a long, long finish. At \$120, it's truly unique and drinkable.

If all that sounds out of reach, you can pick up my favorite bargain in the world: Buffalo Trace bourbon, at under \$25. It's a gift that would impress any whiskey aficionado — or aficionada, as the case may be.

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Cross Country leaders set tone for team, future

BY RON HOLUB
COLUMNIST

Cross Country may not be the first sport that comes to mind for producing glamorous headlines or athletes with world-wide commercial appeal.

Nevertheless, what cross country runner Nick Groome has accomplished on the local scene at St. Ed's represents a body of work that will be remembered on campus for years to come and certainly added a dash of pizzazz to the generally demure nature of distance running.

Groome's senior year on the 2009 St. Ed's varsity cross country team concluded in a manner not unlike his three previous years of running the 5K on the high school level. This was the fourth consecutive year that Groome qualified for the Florida High School Athletic Association Cross Country Finals.

Groome attributed his "strong cross country season" this year to, in no small measure, good health. If you are running just about every day and reaching the state finals every year, it helps to avoid muscle pulls, twisted ankles and the flu bug. And if everything falls into place, a school record might be shattered. Groome managed that feat on Oct. 17th with a time of 15:59.09.

He also felt that his training regimen was right on target as the season progressed.

"I had good, strong training over the summer," he remarked before a practice run on the eve of the finals. "This is the best I've felt so far. Right now I'm in the peaking phase. The mileage goes down and the intensity (speed) goes up."

This year Groome managed a 14th place finish from a starting field of 187 at Little Everglades Ranch in Dade City on Nov. 21st. His time of 16:36.89 at the 1A finals was slightly more than 11 seconds off a top 10 finish.

Running is more than just a casual amusement for the lithe senior. It all started when he won the Gifford Middle School 5K run as a 6th grader. He will be running almost non-stop as he closes out his final year at St. Ed's. You might currently see his name in the goals-scored column for the varsity soccer team. This coming spring Groome will complete his already distinguished high school resume' with, once again, great aspirations on the track and field squad. His specialty



Cross Country runners Nick Groome, Lori Frazier and head coach Robert Morris

Photos: Tom McCarthy Jr.

there is the 1600 meters and he will be shooting for his third successive appearance in the state finals at that distance.

Groome recognizes that all of this eats up time on a year-round basis and requires commitment and dedication beyond the norm. "There was only one day in the last school year that I didn't go to practice," he said about his willingness to do whatever it takes.

While acknowledging that his high school running days are "going by really fast," Groome prefers to concentrate on what lies ahead. "I would like to run in college, but I'm mainly focused on academics." He has applied to Notre Dame and would love to continue running for the Fighting Irish.

Junior Lori Frazier served as co-captain with Groome on the 2009 cross country team. Her campaign was remarkable in its own right. She made it to the regional meet for the third straight year.

Like Groome, Frazier runs both cross country and track and field, the only difference being no soccer in-between. Her training routine is common to both sports and entails "tempo" runs of three to five miles at a pace just below race speed. She ran primarily in the 1600 and 3200 meter races for the track & field team last spring and advanced to the regionals in the 3200.

After trying a 5K run, Frazier was encouraged by friend and former teammate Grace Thomas to join the cross country and track and field teams at school. Thomas was a star runner for St. Ed's before transferring to Vero Beach High. Thomas finished seventh in the 2009 4A state cross country finals for the Fighting Indians. Frazier credits Thomas as a huge motivational influence in jump-starting her interest in distance running.

With two more shots at track and field and one more cross country sea-

son, Frazier has two goals within her sights. "In track, I'd like to break six minutes for the mile (1600)," she said confidently. That would chop four seconds off her best time. "And next year I want to qualify for the states in cross country."

The time to perform will come and Frazier realizes that her chances of achieving those goals are enhanced by a fierce commitment to training.

"It's what I look forward to at the end of the school day," said Frazier. "It's great exercise too. I'm already looking forward to my senior year."

Head Coach Robert Morris seems to be pressing all the right buttons with his talented runners.

Morris is now in his third year as head coach of cross country and track and field at St. Ed's.

"It's been a pleasure," the coach said about his relationship with his athletes. "I really like working

with Nick and the rest of the kids here at St. Ed's. Lori stepped into the number one position with the girls after Grace transferred.

"She showed strong leadership by recruiting and encouraging some of the younger members of the team. We call her Coach Frazier. With Nick being the only senior, that should bode well for the future."

Sounds of the Season!



Artwork by Nick Hammerle, Class of 2010

Please join us as we celebrate the holidays!

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Living

Surviving the holiday season in good form

It's so easy to overindulge at the holidays. Here's how to keep looking and feeling your best while you enjoy your share of good cheer.

JEANNINE STEIN
LOS ANGELES TIMES

The holidays burst upon us every year with a veneer of joyousness, yet that bubbling of good cheer masks a series of rather dire seasonal warnings: Don't eat too many rich, fatty foods; don't drink to excess; don't forsake your exercise routine; and, for goodness sake, get some sleep.

Does it surprise anyone that even the sensible among us choose to ignore that advice? That we stuff ourselves with sweets, down too much spiked egg nog, skip every personal training appointment, stay out until all hours — and then fall into bed without brushing our teeth?

Food, drink, festivities — there's so much of it around. Elaine Rodino, a psychologist in private practice, knows it's sometimes difficult to resist. "You go to one event where people have cakes and candies and things and you say no, but by the third or fourth one, it's hard to keep saying no."

Why do we bail on our normal routines this time of year, despite know-



ing that we'll probably pack on the pounds and have to contend with a killer hangover? Rodino believes the holidays bring out the kid in us, and that kid wants it all. "We're probably at our most regressed this time of year," she says, "so we have less impulse control. We want the candies and cookies

like children do."

"The holidays are such a multisensory time of year," says Gamila Smith, a Los Angeles-based costume designer and stylist. "The flavors, the smells — you walk into a bakery and smell the butter and the frosting, and you lose it."

Smith has given up trying to be good this time of year. She loves to treat herself to pumpkin scones, homemade brown butter cookies topped with sea salt, and chocolate-dipped shortbread. "The holidays have so many things you can only get this time of year, you have to go for it. So I indulge and deal with the consequences later."

But there's a way to fall off the wagon and still survive the holidays. By following a few pointers, we can right the wrongs of the previous day and get back to business as usual.

Last one to the buffet's a rotten candy cane

You spent last evening huddled over a plate of prime rib, Yorkshire pudding, creamed spinach and glazed carrots, barely looking up to acknowledge other human beings in the room. The next morning, stomach distended and feet barely able to fit in your shoes due to the salt bloat, you vow not to touch a morsel of food until the sun sets.

Not the best strategy, says Joan Salge Blake, a registered dietitian, spokeswoman for the American Dietetic Assn. and a professor of nutrition at Boston University. Many people think the best antidote to overeating is not eating anything at all, but that only makes hunger pangs grow until you're clawing your way through break-room doughnut crumbs by the end of the day. Think in terms of averages and balance, Blake says. Average out a week's worth of food, not just a day. If you're bad three days out of the week, be good the other four. The day after over-filling your gut, go for lighter foods such as fruits and vegetables.

"These are full of fiber and will fill you up before they fill you out," she says, "so by the end of the day you're not going to have an unplanned, impulsive snack." Add some lean protein (fish, skinless chicken, tofu), and a smattering of healthy fats (olive oil, avocado), and you'll tamp down cravings for more bad stuff.

Drinking alcohol to excess can result in the classic hangover, which has symptoms including headache, nausea and dry mouth. Forgo the funky home remedies and take Blake's advice: "The only thing that cures a hangover is time," she says. Because

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Living

alcohol can be dehydrating, drink plenty of fluids the next day and don't repeat last night's bender.

Hitting Starbucks for a four-shot whatever the next morning might make you feel perky for a bit, but it's a quick fix that won't erase that sick feeling. Also, Blake warns people to be aware of what else may be in that pick-me-up, such as tons of fat and sugar that will add insult to the injury you did the night before.

Something's afoot

Parties mean party dresses, which mean high heels — very high heels. As in those trendy 4-, 5- or 6-inch stilettos that defy the laws of physics. They may look glamorous and stylish, but there's a price to pay: painful feet and aching legs.



"Many fashionable shoes now are narrow and pointy at the toe," says podiatrist Dr. Carolyn McAloon, adjunct clinical professor at the California School of Podiatric Medicine at Samuel Merritt University in Oak-

land. "They can cause pain and calluses and redness in the toes." All that, she says, comes from squishing feet into too-small, oddly shaped spaces. High heels put immense pressure on the ball of the foot, which can pinch nerves. Toes can develop corns from rubbing against the shoe. "After awhile," McAloon says, "the toes are going to complain."

When they do, make amends with this ritual: Soak feet in warm water and mineral salts. That soaking, McAloon says, helps increase circulation, soothe tired muscles and soften hard calluses, which can be removed with a pumice stone. Finish with a hydrating cream. Then, do some stretches, such as rotating the ankles and flexing and pointing the toes — this will help stretch calf muscles and Achilles tendons, which can get stiff (those stretches can also be done while sitting with high heels on). Finally, ice the feet to reduce any swelling.

Don't make high heels a daily or even nightly habit — cut back to a lower-heel shoe (about 2 inches) the next day, or, even better, flats that give some support, like tennis shoes.

Some lucky women, McAloon says, can walk for hours in heels and not feel any pain. The rest of us, however, have to suffer for our beauty. "It's important to remember," she says, "that foot pain is not normal. And if your feet hurt the next day, it's a sign you overdid it."

Lights out

Sleep is usually last on a long list of things to do this time of year. With parties, shopping, travel and more parties, catching a full eight hours of Z's becomes less and less likely as we head toward the new year.

But short-changing ourselves of sleep — even for a couple of nights — could mean bad news for our bodies and our psyches, says Dr. David Schulman, director of the Sleep Labo-

ratory at Emory University in Atlanta. "One or two days of getting four to five hours of sleep a night," he says, "can have serious repercussions on our



ability to focus, to remember things. It can affect things like driving, and it can make us more irritable."

We may tell ourselves we can get by on five or six hours, but doing that night after night, Schulman says, builds up a sleep shortage that may take weeks to fix.

Oh, and don't reach for the coffee to make it all better. It may perk you up a bit, but it's just masking some heavy-duty fatigue. For some, caffeine can also have serious side effects, such as heart palpitations, nervousness and anxiety.

The best strategy is trying to pay down that sleep deficit as quickly as possible, either by catching an extra hour or two at night, or by taking naps during the day.

Though alcohol may seem like a good idea to help fall asleep, it's a no-no, Schulman says. A nightcap may

send you into dreamland quickly, but once your body starts metabolizing the alcohol, it can make you wake up again. So skip the alcohol whenever possible, or stop drinking at least three hours before going to bed.

Couch potatoes, unite

With schedules ramped up during the holidays, it's not unusual for people to go AWOL from their gym routines and personal trainers. And that may not be such a bad thing, says Petra Kolber, a spokeswoman for the IDEA Health & Fitness Assn. and a Los Angeles-based fitness instructor and trainer. Those who are faithful to their workouts throughout the year deserve a little guilt-free rest. "A little time off isn't going to hurt anybody," she says.

That said, it's easy to turn a few days off into a complete downward spiral of inactivity and "Golden Girls" reruns. She recommends slipping in easy workouts whenever possible, like taking walks outdoors or popping in a yoga DVD. "Try to take your walks not for burning calories but for de-stressing and keeping your energy up," she says. "Moving is going to help you feel better," especially if you're used to being active, and if you happened to ingest the better part of a Thanksgiving turkey.

She also suggests grabbing some light dumbbells or elastic bands and doing exercises that hit multiple muscle groups, such as combining lunges with tricep kickbacks or squats with bicep curls. "If you're focused, it's amazing what you can do in 10 minutes," she says. As most people have some time off over the holidays, it's a good time to try something new, workout-wise, Kolber says, such as snowshoeing or snowboarding, or even one of those fitness video games. "If you're already fit, a video game won't take you over the edge," she says, "but you can have fun with the family and it will get you off the couch."

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Real Estate



Photos: Tom McCarthy Jr.

Chic and stylish (and eco-friendly, too!)

BY LISA ZAHNER
STAFF WRITER

Central Beach has long been one of the most desired barrier island neighborhoods, but some of the

original buildings — such as the one Erin Mullan bought — show the wear and tear of decades of storms and of living near the ocean.

Many of the homes and condos were built in the 1960s and 1970s and full-time residents and snowbirds

alike have lived in and enjoyed living in them for 40 years or more. The older structures that weren't heavily damaged in the 2004 hurricanes and later replaced were constructed according to pre-Andrew building codes.

"A lot of people in Central Beach and down the road complain, you hear them talk about all the requirements for insurance but their insurance costs here are nothing compared to what they have to pay in an older building," Mullan said.



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Real Estate



Erin Mullan

CONTINUED ON PAGE 72

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Real Estate

CONTINUED FROM PAGE 71

The insulation and appliances, even if impeccably maintained, just can't measure up to the energy efficiency of those produced today, leaving owners or renters with sky-high electric bills no matter what they do to conserve.

"We have renters in two of the units and their electric bills are between \$110 and \$130 per month in the summer," Mullan said.

"We installed icynene insulation (foam insulation) and very intense air-conditioning systems, the highest Seasonal Energy Efficient Ratio (SEER) you can buy. Within three minutes you start to feel it getting cool."

In a quest to create sustainable and stylish living at an affordable price in Central Beach, Millan spent nearly two years gutting, rebuilding and polishing this diamond in the rough into The Beach House attached cottages now for sale.

"The concept was to have this really wonderful jewelry box to live in that took advantage of all the envi-

ronmental things that were available during the remodel," Mullan said. "It was easy because you had to make all the decisions and choices anyway. You just choose A instead of B."

Under the insulated metal roof and solar panels for heating the water, residents of The Beach House might not notice all the little details that went into the design, such as placement of the windows to capture as much natural light as possible. Mullan said her contractor Ed Reilly was infinitely patient and adaptable to her vision of The Beach House.

"At first, when I told all the workers what I wanted to do, I had a little bit of resistance and they told me that they didn't do things like that," Mullan said.

"But Ed was wonderful and as we went along, they began seeing how it was all coming together and getting really excited about it."

No novice to the design and construction business, Mullan had worked in San Francisco renovating older homes for quick turnaround.

"One of the exciting things about this is that it was different from what



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Real Estate

I was doing for the developer in San Francisco because we did those jobs and moved onto the next one. With this, I wanted to be part of the town," Mullan said. "I'd like to think that The Beach House is a great addition to Central Beach."

Mullan took advantage of the ability to buy labor and materials in bulk in renovating the four units at once, which has enabled her to price the units comparable to many of the older condominiums in the neighborhood — what she considers a steal for brand-new construction. One of the three downstairs units has already sold, but there are two ground-floor units and one upstairs unit still available.

The most expensive is the ground-floor Seaside Cottage with 1,350 square feet and an expansive outside covered living area, listed at \$435,000. The upstairs cottage is also 1,350 square feet with a balcony deck and is listed at \$400,000. The downstairs Sand Dune Cottage is 1,000 square feet and has been recently reduced to \$370,000. All the units have two bedrooms and two full baths.

When she converted the five condos into four units nestled together, Mullan was looking at designing a tiny community, not just a multi-family dwelling.

"What we had in mind was an eco-chic, new and different enclave with the very latest and greatest technology to live better," Mullan said. "It's turnkey living for someone who doesn't have the time or the desire to invest in a lot of upkeep."

From the bamboo floors to the whitewashed ceilings, sustainability was one of the top considerations when choosing finishes and materials. Mullan said everything in The Beach House has been built to last and to age gracefully without a whole lot of fuss.

With marble counters, stainless steel appliances and luxury Grohe bathroom fixtures, Mullan tried to give the future owners of The Beach House cottages "all the luxuries of a larger, more expensive home" in an affordable, ready to move-in package.

Though The Beach House could be suited to buyers of any age, Mullan thinks the cottages might attract younger folks who would like all the advantages of condominium living — but who are also not ready to live in a building with a "condo commando" association regulating the way they live.

Mullan did not grow up in Vero Beach and has been a big-city girl

most of her life, but she feels very much at home in the area where she can walk to the beach, to stores or to the delectable restaurants. She likes that Central Beach is dog-friendly and that people get out and stroll around, talk to their neighbors and know their mail carrier by name.

The daughter of the owner of the well-known gourmet market Chel-sea's on Cardinal, Mullan was visiting her mom when she found her

calling in what would become The Beach House. She also found love with a man visiting Vero Beach from the Washington, D.C. area.

She poured her passion into both new adventures and wound up married and settled in another Central Beach home, which she and her now-husband are currently renovating, using the low-maintenance, eco-friendly materials and green technology Mullan used to craft The

Beach House.

Mullan has also started a business called Design To Sell in which she uses what she knows about renovations, decor and marketing to help homeowners wanting to put their homes or condos on the market to put the property's best foot forward. From staging to gutting, Mullan can advise and coordinate the job using the hands-on experience she's gained working on her own projects.

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Calendar

DECEMBER

Thru December 6

It's A Wonderful Life: A Live Radio Play at Riverside Theatre. 231-6990

December 3

Gallery 14 will host the Vero Beach Museum of Art Contemporaries' off-site Art Around Town event, 5:30 to 7:30 p.m. Thursday, Dec. 3. 231-0707 ext. 109

December 3

The Emerson Center Humanities Series presents Telling' It Like It Is, with Hank Mattson, recounting the life and times

of Florida cattlemen over the past 400 years. 7 p.m. lecture is complimentary. 778-5249

December 4

Author Rusty McClure presents Cincinnati; The Secret Plot to Save America, 5:30 p.m. at the Vero Beach Book Center. 569 2050

December 4

Charity Golf Tournament 11:30 a.m. at Bent Pine Golf Club to benefit the Environmental Learning Center. \$300 registration includes golf, lunch, cocktails and awards reception. 589-5050x 101

December 4

The Exchange Club of the Treasure Coast hosts the Third Annual Night of Lights at Tara Plantation with holiday decorations, music and hors d'oeuvres, to benefit charities promoting the prevention of child abuse. 7 p.m., tickets \$50. www.tcexchangeclub.org or 569-0000

December 5

LoPresti Grand Opening Air Show and Aviation Charity Breakfast & Fly In, 9 a.m. at Sebastian Airport with stunt pilot J.W. "Corkey" Forno, hot-air balloon rides, and skydiving demonstrations. 562-4757

December 5

Vero Beach Art Club's Art Trail, 10 a.m. to 4 p.m., presents a tour of 10 artist studios. Tickets \$25 each or \$45 for two. 231-0303

December 5

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

December 5

Illusions Annual Winter Gala, 6:30 p.m. at The Moorings Club to benefit Hibiscus Children's Center. Tickets \$250. Call Angela Astrup 978-9313 x 313

December 5

Pioneer Christmas at the Hallstrom Farmstead, noon to 3 p.m. Bring a picnic lunch and enjoy entertainment, beverages and dessert provided by the Indian River Historical Society. \$7 IRHS members, \$10 non-members; children under 12 free. 778-3435

December 5

Christmas parade on Ocean Drive, 5:30 p.m., sponsored by Oceanside Business Association and Vero Beach Rotary Club.

December 6

Christmas at the Museum, a free community day of entertainment, refreshments and a visit from Santa. 1 to 4 p.m.; Santa arrives at 2 p.m.

December 6

Social Justice Film Series, free screening about Harvey Milk, 7 p.m. at the Unitarian Universalist Fellowship of Vero Beach. 778-5880.

December 8

Visit the Lazy Daisy for breakfast and coffee, 8 to 10 a.m. First 25 purchases get a free gift and 10% of the day's purchases benefit the Environmental Learning Center. 231-4006

December 9

Author Larry Baker presents A Good Man, 7 p.m. at the Vero Beach Book Center. 569 2050

December 11

Vero Beach Boat Parade, beginning and ending at the Vero Beach City Marina, 6:30 to 7:30 p.m.

December 11 - 12

Mardy's Tennis & Jake's Music Fest to Benefit the Mardy Fish Foundation returns to Vero Beach December 11 & 12. December 11 features a Kids Clinic 4 - 5 p.m. at Grand Harbor Golf Club and the Jake Owen Concert at 8 p.m. at the Vero Beach High School Performing Arts Center. December 12 begins at 12:30 p.m. with a Barbeque Luncheon, followed at 2:30 by a Tennis Exhibition. (866) 333.7623

December 11 - 12

The Comedy Zone at Riverside Theatre featuring Tim Statum and Derrick Tennant, 7:30 and 9:30 p.m. on the Waxlax Stage. Tickets \$15. 231-6990



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Calendar

December 11 and 13

The Vero Beach Choral Society will celebrate its 25th Anniversary with a Winter Concert featuring John Rutter’s Magnificat at 7:30 p.m. Friday, Dec. 11 and 3 p.m. Sunday, Dec. 13 at the Trinity Episcopal Church. 563-0627

December 12

Vero Beach Holiday Home Tour, 10 a.m. to 4 p.m. presented by Christ by the Sea United Methodist Church to benefit Homeless Family Center, Indian River Habitat for Humanity and the Source. Tickets \$25 in advance, \$30 event day. 231-1661, ext. 302 or www.verobeachholidayhometour.com.

December 13

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

December 13

Author Debbie Macomber presents The Perfect Christmas, 1 p.m. at the Vero Beach Book Center. 569 2050

December 13 - 14

The Vero Beach High School Performing Arts Department presents their holiday Winter Wonderland concerts on Sunday at 2 pm and Monday at 7 pm in the VBHS Performing Arts Center. Tickets \$10 and \$12. 564-5537

December 16

Lighting up Our House of Peace Hanukah Concert, 7 p.m. at Temple Beth Shalom featuring Beth Schafer. 569-4700

December 18 - 21

Holidays at McKee with thousands of twinkling lights, a large scale model train and miniature Christmas Village , 6 to 8 p.m. Adults \$9, seniors \$8, children \$5, members free. 794.0601 or www.mckee garden.org

December 19

6th Annual WinterFest at Heritage Park in Pointe West, 2 to 6 p.m., hosted by the Recreation Department and Pointe West with 25 tons of snow, ice skating rink, Santa, children’s activities, entertainment and a grand finale fireworks display at 6 p.m. Free. www.pointewestflorida.com

December 19 & 20

40th annual presentation of Handel’s Messiah performed by the Treasure Coast Chorale, Atlantic Classical Orchestra and world class soloists, 7 p.m. at the First Baptist Church. Free (772) 567-4311

December 26 - January 3

Snoopy!!! A musical sequel to You’re a Good Man Charlie Brown, at Riverside Children’s Theatre. 231-6990

December 31

New Year’s Eve Celebration at Riverside Theatre with food, fun and live entertainment on the Waxlax Stage and in the Orchid Lobby begins at 10:30 p.m. Tickets \$100. 231-6990

Solutions from Games Pages in November 26/09 Edition, Issue 35

9	5	2	6	1	7	8	4	3
7	4	3	9	8	2	1	6	5
1	8	6	5	4	3	2	9	7
5	7	4	1	6	8	3	2	9
2	3	9	7	5	4	6	8	1
6	1	8	2	3	9	5	7	4
4	6	7	3	2	1	9	5	8
8	2	1	4	9	5	7	3	6
3	9	5	8	7	6	4	1	2

Sudoku Page 50

6	9	1	4	2	8	5	3	7
2	3	4	6	5	7	1	8	9
5	8	7	3	1	9	6	4	2
8	5	3	1	7	4	9	2	6
1	6	9	2	8	5	3	7	4
7	4	2	9	3	6	8	1	5
4	2	6	8	9	1	7	5	3
9	1	5	7	4	3	2	6	8
3	7	8	5	6	2	4	9	1

Sudoku Page 51

H	A	R	P		L	A	G	S		H	I	R	E	R		
O	P	A	L		E	C	R	U		U	N	I	O	N		
M	E	S	A		G	R	A	N	D	S	T	A	N	D		
E	X	P	U	N	G	E	D		A	B	E	L	S			
					D	A	Y	S		B	R	A	N			
C	L	A	I	M					G	R	I	N	D	E	R	S
H	A	R	T	E				B	L	A	N	D		V	I	E
A	M	E	S		S	L	A	N	G		C	O	V	E		
R	A	N		H	E	A	R	D		J	O	K	E	R		
T	R	A	V	E	R	S				U	S	E	R	S		
					E	M	I	T		T	E	N	T			
		N	O	R	M	A		E	A	S	E	M	E	N	T	
G	O	L	D	I	L	O	C	K	S		A	R	E	A		
O	R	I	O	N		R	H	E	E		R	I	L	L		
A	M	O	N	G		B	O	N	N		Y	E	L	L		

Crossword Page 50 (SHARP)

GURU	CHAI	IFSO	VEAL		
AGON	ELAN	MRED	EXIT		
THES	CREWT	APET	LETTERS		
	EURO	ETRE	HOSS		
PILOTS	AGRO	USA	TSA		
ADAPT	TO	BRAVEN	NEW	WORLD	
PEREL	AND	RASUE	ILIAD		
	INERTIA	FILMS	SCRIPTS		
SHAM	DOG	JON	OLEO		
EATIT	ISOLDE	FAT	IVS		
THE	CHRONICLES	OF	NARNIA		
HAD	EON	RUINER	PEDAL		
	ERNE	NET	ALG	COLT	
SHADOW	LANDS	ON	ARAIL		
AUNTS	ORE	SGT	PEPPERS		
HEAVEN	AND	HELL	PARENTS		
LYE	EDO	ALO	SISTER		
	REAR	ARIA	EVEL		
BOTH	DIED	ON	NOV	22	1963
ABOO	BREL	EWES	SOAR		
DENY	MEND	SLR	TOMS		

Crossword Page 51 (MR.H AND MR.L)

December 31 – January 17

Riverside Theatre presents Ella, featuring over two dozen of Fitzgerald’s biggest hits, on the Stark Mainstage. 231-6990

JANUARY

January 2

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

January 3

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

January 7

The Emerson Center Humanities Series presents Gary Mormino’s Emmy-winning PBS documentary, The Florida Dream, a history of Florida since WWII based on his book Land of Sunshine, State of Dreams. 7 p.m. lecture is complimentary. 778-5249

January 7

Atlantic Classical Orchestra presents Vaughn Williams Overture to The Wasps, Ravel La Tombeau de Couperin and Mahler Symphony #4 (Chamber Version). 8 p.m. at the Waxlax Center for the Performing Arts at St. Edwards School. (866) 310-7521

January 7 – 10

18th Annual Antiques Show & Sale to benefit the Vero Beach Museum of Art. Preview Party is 5 – 8:30 p.m. Jan. 7, tickets start at \$100. Weekend Show & Sale is 10 a.m. – 4 p.m. Jan. 8-12, tickets \$10. 231-0707

January 9 – 16

Quail Valley Charities Fundraising Week. Jan. 9 - 5K Walk/Run and Kids fun-run, Jan. 10 - Gourmet Wine & Guest Chef Dinner, Jan. 13 - Duplicate Bridge Tournament & Luncheon, Jan. 14 – 16 - Tennis Tournament, Jan. 15 & 16 - Golf Tournament, Jan. 16 - Grand Gala Cocktail Buffet, Auction and Awards Night. 492-2020

January 9

Oceanside Business Association’s free beachside concert series, 5:30 – 8:30 featuring Bobby and the Blisters.

January 11

Riverside Theatre’s Distinguished Lec-

turer Series features Washington political insider Vernon Jordon, at 4 p.m. and 6 p.m. on the Stark Mainstage. 231-6990

January 11

Bass & Birdies Golf and Fishing Tournament at the Indian River Golf Club, to benefit the Education Foundation. Participants play a full round of golf and also fish four lakes on the course. Registration \$300. 564-0034

Jan. 14 – 24

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

January 15– 17

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

January 16

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.mckee garden.org

January 17

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

January 19 – 31

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

January 20

Travel with the Vero Beach Museum of Art to the Boca Raton Museum of Art for two exhibits, The Magical World of M.C. Escher and Mary Cassatt: Works on Paper. Enjoy lunch at Max’s Grille, Mizner Park followed by Chemical Imbalance: A Jekyll and Hyde Play at the Caldwell Theatre Company. Tickets \$210 or \$180 for ASFTA members. 231-0707 ext 109

January 23

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

January 23

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

January 25

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

January 25

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

January 30

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

January 30

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

January 30

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

January 30

Viva Las Vero IV Casino Night 6:30 p.m. at the Vero Beach Elk’s Lodge to benefit Hibiscus Children’s Center, Saturday. Tickets \$50. Call Angela Astrup 978-9313 x 313

January 31

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

Service Directory

Classifieds

Real Estate

Featured Real Estate Sales on the Barrier Island: Nov. 19 to Nov. 25, 2009



Only eight sales were recorded on the barrier island during the customarily slow week preceding Thanksgiving. Our featured sale was of oceanfront penthouse "C" at 200 Sea Colony Drive in Sea Colony in Indian River Shores.

The three bedroom unit with two terraces, which was listed in April 2008 for \$1.3 million, closed on November 20th for \$1.15 million.

The seller of the condominium was represented by Matilde Sorensen of Dale Sorensen Real Estate. The buyer in the transaction was represented by Eve Pickart of Peters Cook & Company.

Single Family Residences and Lots

Subdivision	Address	Listed	Original Asking Price	Sold	Selling Price
SEASONS	9155 SEASONS TE	\$40,098	579,000	11/25/2009	\$515,000
MARBRISA	120 MONTEREY DR S	\$40,058	548,000	11/20/2009	\$500,000
OCEANAIRE HEIGHTS	9520 SEA GRAPE DR	\$40,078	284,900	11/20/2009	\$290,000
AIRE HEIGHTS	9490 FRANGIPANI DRIVE	\$40,063	340,000	11/20/2009	\$294,016
BRIGGS TIERNEY	2915 EAGLE DR	\$39,982	525,000	11/19/2009	\$475,000

Townhomes, Villas and Condos

Subdivision	Address	Listed	Original Asking Price	Sold	Selling Price
OCEANSIDE	1441 OCEAN DR, #104	\$40,083	145,000	11/19/2009	\$145,000
VERO TOWERS	275 DATE PALM RD, #603	\$39,864	212,900	11/19/2009	\$160,000

—Data from MLS

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70 BEACHSIDE DR, #201—2,242 A/C SQ. FT.
Corner 3BR/3BA Ocean Club residence with designer finishes, professional appliances and wraparound oceanfront terrace. **\$1,295,000**



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



945 ORCHID PT WAY—COURTYARD LIVING
4BR/4.5BA residence includes separate 2-story cabana and oversized, lushly landscaped courtyard. **\$1,595,000**



50 BEACHSIDE DR, #301—3,810 A/C SQ. FT.
Exquisite 3BR/Study/4BA penthouse with French doors that open to a covered stone terrace with summer kitchen. **\$2,650,000 New Listing**



429 INDIES DRIVE—PRESERVE ESTATE
Elegant 4BR or 3BR/Office/4.5BA residence enjoys a private preserve setting with an oversized heated pool & spa. **\$1,795,000**



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



120 SEASPRAY LANE—GOLF ESTATE
3BR/Office/4.5BA estate on nearly 3/4 acre homesite. Separate 1BR/1BA detached guest cabana. **\$2,275,000 New Listing**



406 INDIES DRIVE—GOLF ESTATE
Exquisite 4BR/Study/4BA+2 Half BA residence overlooks 2 large lakes and 18th Fairway. Infinity pool. **\$2,950,000**

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River Mews
Absolutely gorgeous/private pool & gardens
3 BR/Sunny cottage/Not to be missed!
\$595,000



Beachside Charmer
3 BR/2 BA.Large patio/Steps to beach
Completely remodeled, split plan, so cute!
\$379,000



Family Perfect
4 BR/5 BA/Deep water dock/A must see!
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\$1,695,000



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Oversized lot & deep water dock
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\$2,245,500



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\$2,245,000