

BallenIsles team on track for 20th 'Race for the Cure'

FLORIDA WEEKLY STAFF

It began about 10 years ago when some friends jumped in a van and drove to West Palm for the Susan G. Komen Race for the Cure.

Laura Cole, a Realtor with Illustrated Properties, says that at the time she wanted to do something good for the community, and rounded up some Bal-



lenIsles neighbors to make the trip.

It would require at least 26 vans to transport this year's BallenIsles team to the race on Jan. 29. The group of friends has grown to a team of about 180, and is on pace to raise more than \$10,000 for Komen's fight to find a cure for breast cancer.

"We just grew and grew," Ms. Cole says of the team. Each neighborhood within the BallenIsles community in Palm Beach Gardens has a leader who seeks volunteers.

On race day, Ms. Cole says, "We try to be organized and stay together, but these are a group of very independent people, so that doesn't happen. My daughter talked me into running the race, so I run the 5K even though I'm — oh, wait, don't put my age in the paper."

Susan G. Komen for the Cure has played a role in every major advance in the fight against breast cancer over the past 25 years. Komen is the single largest source of nonprofit funds dedicated to curing breast cancer at every stage — raising more than \$1.3 billion.

Registration is open until right before the races and walk begin on the morning of the 29th.

Nancy Goodman Brinker founded Susan G. Komen for the Cure, an organization named after her only sister, Susan, who died from breast cancer in 1980 at age 36. Brinker, a breast cancer survivor, lives in Wellington. Her *New York Times* best-selling book "Promise Me — How a Sister's Love Launched the Global Movement to End Breast Cancer" was published in September.

On Jan. 22 Brinker will be at The Gardens Mall in Palm Beach Gardens for a book signing. The event will include a "Survivor Fashion Show," and registration for the race will be available, too. The book signing is from 11 a.m. to 12:30; the fashion show

SEE KOMEN, A15 ►

"Tough times teach us important lessons."
 —Laura Bessinger-Morse,
 director of marketing and development at the Lighthouse ArtCenter



BY SCOTT SIMMONS

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After a painful financial year, northern Palm Beach County's largest cultural institutions look ahead to growth

THE ECONOMY.

We've heard it before: Times are tough all over.

But executives at four of northern Palm Beach County's largest cultural institutions are optimistic.

"It seems like we're getting more visitors," says David McClymont, president and chief operating officer at Loggerhead MarineLife Center, an internationally known sea turtle rescue center in Juno Beach. "I see a breath of hope."

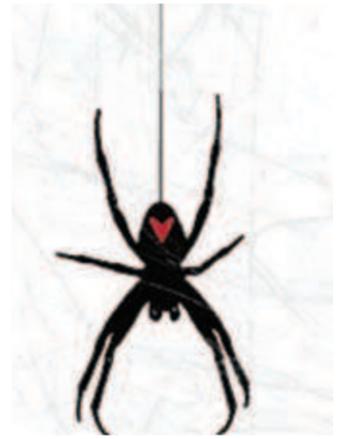
"Tough times teach us important lessons," says Laura Bessinger-Morse, director of marketing and development at the Lighthouse ArtCenter, a museum and art school in Tequesta.

And the challenges?

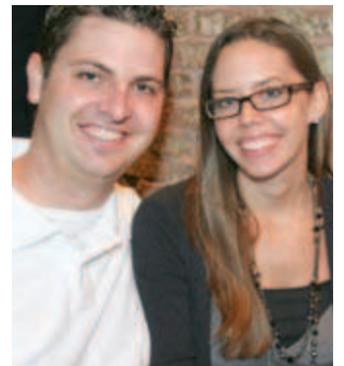
"They help us get mission-focused and see what we do best through our services,"

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INSIDE



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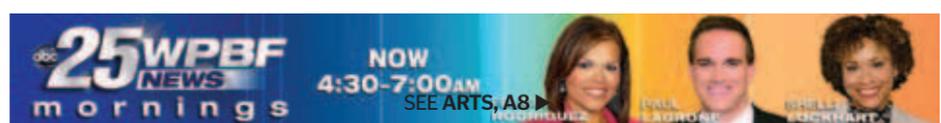
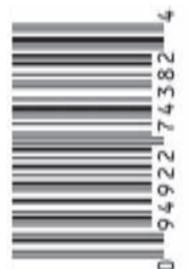
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COMMENTARY

If we stopped drunk driving, economy would tank



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For a shining example of laws hypocritically applied to individual acts, consider drunk driving.

Never mind for a moment that there are ways to beat a DUI, which is why some people pinned coldly to facts that seem incontrovertible walk out of a courtroom weeks or months later merely convicted of reckless or even careless driving.

Never mind that some people walk away from cars shipwrecked in the median or dinged by the trees they encountered, and a drunk driving conviction will never follow them down the road — even when the police behaved according to the legal script, and did everything right. Or “right,” depending on your take.

Never mind that some people can stagger home with blood alcohol levels measured somewhere north of .15 and never have to answer for a DUI, while the rest of us, not savvy or rich enough to beat the system, will suffer the full consequences of laws unevenly applied.

The popular wisdom says never accept a breathalyzer when police stop you and ask. Let them take your keys and your car and your comfort, but don't pin yourself with the numbers, because down the road, you can hire a lawyer who will get you pleaded to a lesser charge — for prices ranging from almost \$2,000 to a whole lot more (soft justice is not for po'

folk, even though every American citizen is said to be equal in the eyes of the law).

And then, even though you have to pay the fees (all told probably a couple of thousand) and walk the do-gooder walk through various classes and counseling moments and community service labors, a DUI won't come back to bite you on the ass with automatic jail time when you drive drunk again in a couple of years. That's the popular wisdom.

And as for the community service of 50 hours, you can pay to get out of it, at the rate of about \$10 an hour.

That way, you won't be seen by your self-righteous fellow citizens spearing beer cans in the roadside ditch with an ungainly, scarlet-letter traffic vest affixed to your torso on Sunday mornings. But for the grace of God, money, friends and the right education, many of them would be seen in that same ditch. On second thought, let's leave God out of it.

I say never mind all that, because mostly it's irrelevant. The system isn't even remotely fair. The law merely pretends to be evenly applied. So what? Quit whining and walk a straight line, if you can.

Most dispiriting to me, is the massive hypocrisy of drunk driving laws, a hypocrisy many or most seem willing to accept even without questioning it. MADD? DADD? GLADD, BADD, FADD or CADD? They don't care. They want convictions, whoever they are. They aren't interested in justice.

Justice is a lot more difficult than arresting people with blood alcohol levels of .08 or higher. And justice has ignored three salient facts.

- First, the culture encourages drinking everywhere, both as a massive economic engine and as a form of social etiquette.

- Second, the culture also encourages individual, not communal transience, creating a system of roads, travel, transportation and movement that relies not on public accommodations such as buses or trains, but on individual steeds, known as cars.

- Third, American economics celebrates small businesses, especially eating and drinking establishments, which stud American roads like 3-inch nails stud a wood-frame house.

Put all that together and you have a culture that tells you to go drink in public, and then kicks you in the rear when you try to get home, and screw up.

Think of it this way: If we wanted to stop drunk driving, authorities would simply dispatch police to watch the parking lots of every restaurant or tavern serving alcohol, and stop any who appear drunk. Why don't we do that?

Because we don't want to.

But if we did? What if we decided to stop drunk driving, instead of turning it into an unjust but officially sanctioned American business — government supported, since the government makes so much money off it, either through penalties and fees aimed at drunk drivers or through commercial taxation?

Several things would happen.

First, the massive middle-man economy sprung up from drunk driving laws — the bail bondsmen, the drunk-driving lawyers, the drunk-driving school teachers, the drunk-driving counselors, the drunk-driving courthouse employees —

would shut down. The unemployment rate would probably ascend like the space shuttle to somewhere in the mid 20s or 30s — which would put us squarely back in the economic terrain of the mid 1930s, aka the Great Depression.

Second, many small businesses that serve alcohol would shut down. But not all of them. Bars and taverns near bus lines or in downtown settings where drinkers could walk home would begin doing much more robust business.

Third, people would move into such communities — city centers, downtowns, small self-contained “villages” — and quit driving frequently, just so they could drink in a public place. Our dependence on Arab oil would diminish. Our health would increase, because people would have to walk more. The greenhouse effect would become the Walk-To-Your-Next-Drink-And Back effect.

Signs would appear on roadsides declaring, “It Takes A Village To Drink.”

And as for MADD? It would have to become MAC-D, or Mothers Against Cell-phones and Driving.

The number of drunk driving fatalities would decrease significantly, of course. Now, alcohol causes somewhere in the vicinity of 38 percent of traffic fatalities, according to statistics. That figure would drop to about 5 percent, and the percentage of deaths caused by sober drivers, cell phone drivers, junk-food drivers, fall-asleep drivers, road-rage drivers and other drivers would run up into the 90s. Maybe higher — 100 percent? 110 percent?

I say raise the glass. Let's drink to that. ■

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OPINION

The abuse of Tucson



richLOWRY

Special to Florida Weekly

Almost instantaneously the horrific shooting in Tucson, Ariz., became the occasion for partisan hatred.

It's one thing to charge your opponents with increasing the debt or serving the interests of the rich; it's quite another to say they are accomplices to mass murder. In the ostensible (and always worthy) cause of civility, prominent liberals rushed to blame conservatives, and especially Sarah Palin, for the mayhem in Tucson.

Palin's offense was posting a map on Facebook with a bull's-eye marking the districts of 20 Democrats she wished to see defeated. On the list was Rep. Gabrielle Giffords, the target of Tucson shooter Jared Loughner. To connect Palin's map to Loughner's criminal act requires a massive leap that her detractors executed with ease, since they feel they have warrant to say anything about her without regard to evidence, logic or — ahem — civility.

Palin's martial imagery wasn't just

innocuous, it was a tattered cliché. American politics runs on metaphors drawn from war, and has at least since the 19th century. What journalist didn't write about "targeted" districts or candidates in the last midterm election? Why do we say "campaign" and "rank and file," or refer to "battles" and "war rooms"? None of this has ever before been taken as an incitement to violence. Then again, never before was it a club with which to bludgeon the hated Sarah Palin, while nattering on about how our politics should be less venomous.

Loughner may have been obsessed with Rep. Giffords as much as three years ago, before anyone had heard of Sarah Palin, before the tea party, before the rise of our alleged "climate of hate" in response to President Barack Obama's election. Loughner attended an August 2007 town-hall meeting and left angered at her inability to answer a nonsensical question: "What is government if words have no meaning?"

Loughner's profile fits that of the Virginia Tech shooter — a disturbed individual whose strange behavior frightened his classmates and his friends. The chances are his case will be another in the sad annals of the untreated mentally ill doing harm to themselves and others.

Except ghoulish political opportunists have latched on to this crime.

The political use of Tucson is the latest blast against a tea party that the left will never consider legitimate. First it was AstroTurf, then it was racist, now it is murderous. It's hard to see what could be next in this progression. Perhaps Palin really intended her targeted congressional districts to be wiped out in their entirety in an act of genocide? By calling conservative rhetoric "eliminationist," the left is already on the cusp of this escalation.

It is a time for deep breaths all around. The Tucson shooter shattered lives and, in targeting a public official, attacked our democracy. The stories of the victims are unbearably sad, and of the heroes unbelievably inspiring. In its horror — another mass shooting — and in its uplift — the pluck of the grievously wounded Giffords, the miracles of modern medicine, the kindness and courage of strangers — it's an event that should be larger than tawdry partisanship and unsupported finger-pointing.

Our new era of civility is off to a rocky start. ■

— Rich Lowry is editor of the *National Review*.

GUEST OPINION

Slick Rick rolls the dice



billCORNWELL

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The first ethical storm of the Rick Scott era has arrived (surprise!), and it made landfall before we had sufficiently awakened from the deep slumber occasioned by the newly minted governor's robotically rendered inaugural address.

Mr. Scott, who had led us to believe during the campaign that he opposed bringing Las Vegas-style gambling to the state, is having second thoughts. This we know because reporters recently got wind of a hush-hush stopover in Las Vegas that Mr. Scott and his wife made two weeks after the Nov. 2 election. The governor-elect — traveling on his private jet and without aides in tow — had an audience with Sheldon Adelson, the bombastic gambling magnate who heads the Las Vegas Sands Corp. Coincidentally (at the least the governor would have us believe it is coincidence), Mr. Adelson wishes to invest some \$3 billion to expand his casino empire into Florida. The only thing stopping him — and other like-minded Vegas sharpies — is Florida law.

The state already allows gaming — Indian casinos, a state lottery, betting at horse and dog tracks and jai lai frontons — but the legislature has balked at green-lighting enormous Vegas-style casinos that feature elaborate entertainment, convention and retail facilities along with the slots, blackjack tables and roulette wheels.

Logically, Mr. Scott was asked if his pilgrimage to Mr. Adelson's throne signaled a sudden and unexpected embrace of Las Vegas gambling.

"As you know, I've said in the campaign that I don't want our revenue dollars to

be tied to gaming," Gov. Scott told the *St. Petersburg Times* and *Miami Herald*. "We've already approved gaming in the state, so we'll look at it going forward."

Two days later, Mr. Scott held a 17-minute press conference (with 12 of those minutes devoted to taking questions) in which he said: "I don't know why anybody would say (he has flip-flopped on the gambling issue). I've not taken any position other than the position I've already said."

Say what, governor?

Mr. Scott portrayed the Las Vegas visit as a mere layover on the way to San Diego for a session of the Republican Governors Association and declined to elaborate further. (A spokesman for Mr. Adelson characterized the Sin City tête-à-tête as an "introductory meeting.")

Perhaps we are making too much of this. Maybe we should cut the new governor some slack. Could be there's nothing duplicitous going on, despite the rather substantial evidence to the contrary. There's always the chance that Mr. Scott is simply tone-deaf when it comes to this stuff. If that is true, the governor may yet prove to be just what he seems to be much of the time: a genial doofus who is destined to stumble and bumble his way through a single four-year term before the voters return him to his Naples manse and the luxury afforded by the gazillion or so dollars he "earned" as CEO of a hospital conglomerate that engaged in the most massive Medicare and Medicaid fraud in the history of the United States.

That's the best-case scenario. The alternative is much darker. When we elected Mr. Scott, we really did not know what we were getting. He was barely known, an enigma. There were wildly contrasting personas presented to the electorate.

There was "Slick Rick" — the wheeler-dealer who engaged in all of those shenanigans involving health care; and there was "Television Rick" — the carefully packaged

candidate who pumped \$70 million of his money into a campaign that was little more than an extended series of infomercials.

Television Rick insisted that Slick Rick was nothing more than a crude caricature fashioned by his enemies out of half-truths and lies. Television Rick said he had learned from the piddling "mistakes" made by Slick Rick and stressed that despite all the bad publicity of years past, he really was, at heart, just a canny, hard-working businessman.

Vegas-style casinos might be a dandy way to jump start Florida's moribund economy. I don't know. There would be new jobs, construction and all of that. Yet the notion of inducing Floridians to frequent establishments that are guaranteed to lift hard-earned dollars from already thin wallets is hard to fathom. Still, it is a concept worth exploring during this cataclysmic economic meltdown. There should be an honest, open debate. Mr. Scott's disingenuous double-talk does nothing to further the dialogue.

During the campaign, Mr. Scott rushed to embrace "family values." Vegas gambling, whatever its possible economic benefits, is not what springs to mind when you start preaching family — unless you're talking along the lines of the Gambino or Bonanno families. Mr. Scott, the candidate, knew full well that pushing an industry closely tied to sharkskin suits, slick-backed hair and pinkie rings was no way to sweep the Southern Baptists of, say, Escambia County off their God-fearing feet. From a political standpoint, it was better to get into all of this smarmy gambling business AFTER the votes had been counted.

Mr. Scott vows to run this state as a business, and I take him at his word. It is of considerable concern, though, that it appears as if it will be none other than Slick Rick who presides as CEO of Florida Inc. for the next four years. ■

'Smile' foundation completes \$50,000 softball project

The "Give a Smile to a Child" Foundation has completed a practice area project at Plant Drive Park as a donation to the City of Palm Beach Gardens.

The project includes the construction of a fully enclosed practice area containing batting cages, soft toss, pitching bullpens and an infield fielding area. This will permit coaches with teams utilizing the area, including the state champion Palm Beach Gardens High School softball team, the ability to view



a full team practice in a compact area.

The estimate of the value of this donated project is about \$50,000, and combined with previous donations to the facility by the "Give a Smile to a Child," the total value donated is more than \$250,000.

The "Give a Smile to a Child" foundation of Palm Beach Gardens was founded in honor of softball star Amanda J. Buckley, who was murdered in 2007 at the age of 18. ■

Untitled haiku wins first at poetry fest

Miles Coon, director of the Palm Beach Poetry Festival, and Blaise Allen, the festival's director of community outreach, announced the winners of the annual High School Poetry Contest.

The first place prize — two passes to the festival and \$50 — was awarded to Kristie Liebel of Boca Raton, a 16-year-old junior at Boca Raton Community High School, for her untitled haiku. The contest judge, Dr. Jeff Morgan of Lynn University's Department of English, praised the winning work for its "beautiful image and some fine consonance."

The four runners-up, who will each receive one Festival pass and \$25, include Mandy Bartmess, 17, of West

Palm Beach, a senior at Alexander W. Dreyfoos Jr. School of the Arts, for her poem, "Fragments"; Brandon Dickerson, 16 of Boca Raton, a junior at Spanish River High School, for his poem, "Mannequin"; Debra Marcus, 16, of Wellington, a junior at Wellington High School, for her poem, "History"; and Jeffnick Philippe, a senior at Lake Worth Community High School, for his poem, "My Home, After."

Dr. Morgan judged more than 200 entries. In addition to the festival passes and cash prizes, the winning students will have their poems published on the festival's web site, palmbeachpoetryfestival.org. ■



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Breast Health Program  at JMC

15 MINUTES

Hit pause: Take a good close look at life around you

BY TIM NORRIS

tnorris@floridaweekly.com

Along the Intracoastal in northern Palm Beach County, on a piling's salad-plate-sized landing space, one seagull flumps into another, knocking it off and airborne. One piling down, that other gull bounces into yet another, and the newly dislodged bird finds purchase on a dock's near-railing and shrieks, one long, two short, maybe a 9-1-1, maybe just seagull for "bill you later." That rhythmic bobbing of head. ... Do birds give each other the bird?

Up from the brimming lunch, over the chipotle-this and the focaccia-that, across condiments boxed in plastic and set into what used to be an ash tray, through an open window to water's edge and up along the pier and its pilings and to the waterway beyond, the jaded eyes of waterfront diners get a wake-up call.

Whether they answer, and how, is the question.

Eyes get a lot of action, these days. Multi-speed roadway and hell-bent-for-high-speed freeway traffic to navigate. Wall-sized and pocket-sized screens to parse. Bills and balance sheets and e-mails and text messages to decipher and answer. Calendars and schedules to pore over and meet. Phones for hearing and reacting and reading and reply. Directions to fathom. Blogs to post. Help to seek. Focus. Focus!

The quiet eddy and the sun-bleached dock and the sloughing backwash of boats and even the careening bouts of birds don't get a lot of eye-play.



One bird bounces into the other (above) in the name of lunch. It makes us ponder why salt shakers stayed the same and sweetener containers changed.

Action, though, is not always exercise. Exercise is what eyes, and minds, need. Maybe hearts and souls need it, too. Healthy effort. Easy motion. Reaching out and hugging back.

So, from the chair-bottom up, we try a flex-and-bend.

Start with what's in front, between the spoon and fork. The moment's fare, well, it's fine, not great, lands evenly in the burp tube and the alimentary canal, never mind.

But just past it, the little plastic tub with the sugars...

Flex: Didn't sugar used to come in those fluted glass or plastic containers with metal tops and little shunt-flaps, where we could

pour our own? This table offers little cigarette-shaped envelopes, in pink, yellow, blue, brown, some of them no-calorie sugar stand-ins, the last, in white, labeled Pure Cane Sugar. Picture workers harvesting cane. Do we picture workers pouring chemicals into sweetener vats?

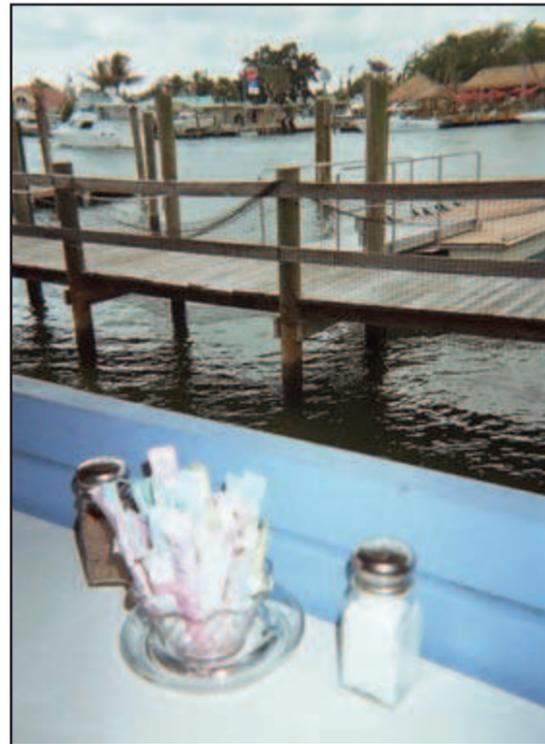
Flex: What's the best vessel for shaking out salt? The glass shaker nearest at hand is a finely tapered Eiffel tower design with a chrome-plated cap, made (as the bottom shows in raised letters) in China. Other places have the same design made in Korea or Mexico or (less commonly) the USA. A shaker with a square glass base and stainless steel mushroom cap shows up a lot, too. Why did these endure? Are they better-balanced in the universe of hands, better-marketed, sold in quantity to cut the price, just judged prettier or cleaner-looking over time? How many people shaking out the salt even see them, much less look closely at the pier-shaded eddies beyond?

Flex: Doesn't the water, in its reflective interaction with daylight, offer an astounding array of images? Just look, a minute. Nearest the rocky shore, it shows a shifting kaleidoscope of pooling grays and greens and browns, like the diminishing elevations on a topographic map of hills. The changing light meets moving liquid in a kinetic choreography, one that invites the riveted gaze out for a swim. Capture and copy any portion of it and you might hang it on the wall as art.

Flex: The boats, kicking out their propeller-plumes, push past chest-first, and the behavior on deck, to a land-lubber, seem both elegantly sanguine and brazenly, or engagingly, egocentric. That guy, there, leaning in his Panama hat and too-bright tropical shirt at the prow. That couple, along soon, bending back into chaises with one bare leg crooked at the knee. Look, now. One of them is looking back. He waves. A diner returns it. People, whatever they say, want people. Need people. Need them to notice. Even just one, just one someone else. It's amazing, at any moment, how much one wave-of-the-hand can matter.

A dozen seagulls, at this moment, are screaming in changing chorus, fighting over a very small fish. The fish, having given up either the effort or the ghost, doesn't engage. The action is non-stop. Bird one drops the fish on a power dive, giving way to bird two, who plucks it from the water, outmaneuvers birds three and four and drops it onto the pier decking, where bird five snags it and flees south, only to lose it again to bird one.

The fish, finally, drops to the water again. Wanted, dead or alive. Given the fish's sacrifice, one of the birds, the diner hopes, finally cashes in. The rest of nature might seem to be continually striving, despite its long stretches of patient and



observant by-standing, but it is rarely wasteful. Unlike us.

We, of course, are working our variously sized asses off, as a part of something or hoping to BE a part of something. We can learn from others in our phylum, if we think to look.

Maybe, taking a cue from the creatures in front of us, we should forget thinking and go with an inner flow, which has something to do with truth and the currents of energy and everything to do with the fact that we did not and cannot engineer what we're seeing, here.

The waitress appears, just now, to ask if everything is OK. Maybe she has an equilibrium in mind. Nature is a shifting collection of balances, none of which is ever entirely OK. So the observing bystander always wonders.

We smile, knowing her job is hard, her hours are patchy, her good-feeling more-or-less manufactured. This exchange, to a large extent, is about product and appearance and effort and income. The rare and great waiter or waitress is the one who loves the work, who has the attention and memory, the EYE and the heart, for each distinct customer, who practices, outside of all the self-serving corporate bilge, an art of personal service. And who is respected and even loved for doing it.

Consider the momentary struggle among birds. Consider, with that, the ebb-and-flow of life, the shifting tastes and needs, the flow-through of generous and anxious and loving and hateful and combative feelings, the deck-players and lollers on yachts who, in the moment, want as much as anything a wave of the hand, some connection with another person, some sense beyond ease-back or show-off that they matter in the great expanding and dissolving and ever-changing universe.

Consider that last curly fry on the plate. Can you hear a parent's voice? Somebody, possibly in the Great Plains, grew the potato; somebody dug and bagged and stored it, some collection of somebodies trucked it, unloaded, stacked, stored, boxed, reloaded, re-trucked, distributed, hauled in, washed, marketed and displayed, checked through and bagged, skinned and sliced and cooked and seasoned it and set it in eye-pleasing array on plates.

Consider, just now, that nobody is fighting you for it. You're paying, so maybe you feel entitled. Whom and what did you battle to earn the money? Maybe you'd be better off just feeling lucky.

That feeling demands a pause in the action. Take a look around. Take a good, close look. ■

We are all a little weird and life's a little weird and when we find someone whose weirdness is compatible with ours we join up with them and fall in mutual weirdness and call it love.

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COURTESY PHOTO

Children paint watercolors at the Lighthouse ArtCenter's School of Art. The museum says it hopes to ensure its future by infusing kids early on with a love of art.

ARTS

From page 1

she says. With many of their usual avenues of funding, organizations say they can't look back. "You have to tighten your belt but remain creative," says Kathy Berman, director of development at the Maltz Jupiter Theatre. "You need to be a visionary. You have to look forward."



STUVE

Other cultural executives agree. "I have been here nine years and this is one of the more financially challenging times we've faced," acknowledges Jamie Stuve, president and CEO of the Loxahatchee River Historical Society, which runs the Jupiter Inlet Lighthouse.



BERMAN

But along with troubled times, comes an inspired response. "The public is responding more and more to public things as they turn away from the material to things that matter," says Ms. Stuve.

The downside? Cultural groups are serving more people, but with fewer resources. For the historical society, 2010 was a successful year, Ms. Stuve says. For one thing, it marked the 150 anniversary of the lighthouse, which is the oldest existing structure in Palm Beach County. For another, the historical society received a \$695,950 federal stimulus grant that enabled it to restore the lighthouse. The

restoration project also included the installation of ramps and brick walks to make the grounds more accessible, the construction of a Seminole chickee, extensive archeological digs and surveys, and the unearthing of the brick cistern from the original lighthouse keeper's house, which can now be viewed through Plexiglas panels in a deck that follows the outline of the house's footprint.

During the restoration, the historical society lost money in admissions, and memberships were down.

But that time had its bright spots. Contractors who had agreed to give a week's worth of work ended up giving a month. "Everyone caught the spirit and it was infectious," says Ms. Stuve. "We put all our dreams in a basket and all of them were funded."

BACK TO BASICS

That grant the historical society received was a rarity — grant money has all but dried up, though the Maltz Jupiter Theatre received a \$30,000

National Endowment for the Arts grant last year to underwrite production costs associated with "Academy," the world premiere of a musical created by the theater's artistic director, Andrew Kato, and composer John Mercurio. "In tough times, you don't say, 'It's pretty darn hard out there.' You find new opportunities," says the Maltz's Ms. Berman, who adds, "You cannot alienate the community. People give to what they believe in."

"This year, we have to get back to not-for-profit basics," Ms. Stuve says. "We do have to get back to community support." In the case of the Maltz, the money is coming in.

Ticket sales are strong and sponsorships for the theater's Jan. 29 gala are at a record, Ms. Berman says. "We have three \$20,000 donors for grand benefactors," she says. "Over \$350,000 just in sponsorship levels" for a gala with a targeted net of \$400,000. But the Maltz also is looking ahead to smaller, individual donations.

"We've had a huge surge of \$100 donations coming in," Ms. Berman says. "The average gift is coming in at \$1,500." The bottom line for Ms. Berman? "Every dollar does make a difference."

NEW AVENUES OF FUND-RAISING



MCCLYMONT

At the Loggerhead MarineLife Center, Mr. McClymont says the nature center's free admission policy is a point of pride — there is a suggested donation of \$5. The center recently expanded its gift shop, where Mr.

McClymont says he is starting to see "reasonable shopping habits."



COURTESY PHOTO

Budding artists display their work at the Lighthouse ArtCenter.

And the potential for more money to come in is good, says Tom Longo, communications and marketing manager, because the center currently has about 200,000 visitors each year, and expects that number to grow to 225,000 to 250,000.



LONGO

There is some corporate support, with major donors that include FPL and the Loggerhead Club and Marina. And the center, which monitors 9.1 miles of beach, anticipates raising an unspecified amount of money at its "Lights Out" gala in March.



DEITS

"People are just wanting to be part of this," says Mr. Longo of the facility, which has treated 185 sea turtles in the past year because of various injuries and cold shock. In a usual year, the facility might treat one-third that number.

"It is sort of a pat on the rehab department's back that we could handle the high volume," Mr. Longo says.

An increased volume of visitors is something the Lighthouse ArtCenter is counting on.

The ArtCenter, which was founded nearly 48 years ago by Christopher Norton, son of Norton Museum founder Ralph Norton, has gained new energy with the hiring in 2009 of Katie Deits as director.

Opening nights that had previously attracted fewer than 100 people now attract upward of 300, even in off-season. And the museum's Third Thursday events, which offer lectures with the happy hour appeal of wine and hors d'oeuvres, attract an equal number of art lovers of all ages.

"Christopher Norton's mission was to have an artists' community," Ms. Deits says. "We are attracting artists from Bradenton, Fort Lauderdale and out of state."

She hopes to take that to the next level.

"We want to be come more of a regional arts center," Ms. Deits says. "This is the best kept secret in Palm Beach County."

And how might they change that? "My dream is to have an art mobile — an art van — to bring art to the community," she says. A van, loaded with instructors and art supplies, could be used for outreach and help brand the ArtCenter, which continues to seek out ways to engage a younger generation.

VOLUNTEERS ARE ESSENTIAL

Solidifying the core group of volunteers is one way in which the cultural groups look to engage that next generation.



MORSE

The Lighthouse ArtCenter draws on a pool of 80 volunteers who teach, act as docents, tend bar at events, stuff envelopes and do community outreach.



GLOVER

"We're like a family here," says Ms. Bessinger-Morse, mentioning volunteers who literally have given decades to the ArtCenter, which also has a school that offers classes in painting, drawing, photography, sculpture and ceramics.

The Maltz has a corps of more than 300 volunteers, who do everything from



The Loxahatchee River Historical Society recently restored the Jupiter Inlet Lighthouse.

COURTESY PHOTO



The Lighthouse ArtCenter, founded in 1963, is one of the area's oldest cultural institutions.

COURTESY PHOTO



The Lighthouse ArtCenter School of Art teaches sculpture, ceramics, painting and photography.

COURTESY PHOTO



In addition to its offerings onstage, the Maltz Jupiter Theatre has a performing arts school.

COURTESY PHOTO

ushering guests to their seats at shows, to working in offices, staffing the box office, filing newspaper clippings and ironing and repairing costumes.

At the historical society, the team of about 100 volunteers runs the gift shop and acts as guides. Any given day, there are at least 10 people working two shifts, says Kathleen Glover, the historical society's assistant director. And because of federal rules, all tours must be accompanied by trained guides.

"The staff works for peanuts," Ms. Stuve says with a laugh, adding that they are very creative at multitasking.

The MarineLife Center gets by with the help of 150 to 200 volunteers.

"The volunteer format is essential," Mr. McClymont says. "We host about 20,000 students a year," and volunteers act as docents, assist with rehab and staff

the reception desk and gift shop.

GETTING CREATIVE

Cultural executives agree that their organizations would not survive without their volunteers.

But they also say could not survive without being flexible.

The historical society has tried to reach more people by increasing its hours and its activities. It is restructuring its membership levels to reach out to more people.

And finding the right vendors is key, too.

"A well-run non-profit has a lot to teach government and even business," says Ms. Stuve. "Museums are particularly savvy."

For example? "We can get up to a third more for our

money" if vendors "catch the passion," and offer extra goods or services, says Ms. Stuve. "I am proud of non-profits. We leverage government money better than government does."

At times, "we are literally squeezing blood out of a turnip," says Ms. Glover.

At the Lighthouse ArtCenter, leaders are looking for new ways to engage audiences and raise money. The ArtCenter is creating an artist guild and renting gallery space to local artists.

"We're supporting local artists and providing them with a marketplace," Ms. Bessinger-Morse says.

"And we're planning a whole series on how to do art as a business," says Ms. Deits, a noted artist and photographer in her own right.

The Maltz has tried to introduce younger generations to theater through its Conservatory of Performing Arts, which has a faculty filled with Broadway and operatic stage veterans.

Still, outreach is essential, says Ms. Berman.

"You have to remind people to look at the treasure in their own backyard."

LIGHTHOUSE ARTCENTER

■ **Mission statement:** "The Lighthouse ArtCenter provides a bridge to the visual and performing arts for the community through unique collections, engaging exhibitions and cultural programs, a dynamic School of Art and diverse outreach activities."

■ **Founded:** 1963

■ **Annual budget:** \$975,000

■ **Number of employees:** Seven full time, four part time, plus 30 to 40 faculty members.

■ **Gala:** Beaux Arts Ball, scheduled for March 5 at Frenchman's Reserve, Palm Beach Gardens. Tickets: \$275. Phone: 746-3101.

LOGGERHEAD MARINELIFE CENTER

■ **Mission statement:** "To promote conservation of Florida's coastal ecosystem with a special focus on threatened and endangered sea turtles."

■ **Founded:** 1983

■ **Annual budget:** \$2 million

■ **Number of employees:** 18 full-time staff members.

■ **Gala:** "Lights Out for Sea Turtles," Feb. 25, at the MarineLife Center, 14200 U.S. Highway One, Juno Beach. Tickets: \$200. Phone: 627-8280, Ext. 103.

LOXAHATCHEE RIVER HISTORICAL SOCIETY

■ **Mission statement:** "As stewards of the Jupiter Inlet Lighthouse & Museum and a partner in the National Landscape Conservation System, the Loxahatchee River Historical Society preserves and interprets the dynamic heritage, ancient cultural history and sensitive natural systems of the Jupiter Inlet Lighthouse Outstanding Natural Area and the Loxahatchee River region."

■ **Founded:** 1971

■ **Annual budget:** \$610,000

■ **Number of employees:** Nine full-time staff members.

■ **Gala:** The historical society already held Fall Sundowner, its main fundraiser, on Nov. 20. Tickets were \$60.

MALTZ JUPITER THEATRE

■ **Mission statement:** "The Maltz Jupiter Theatre is a professional not-for-profit regional theatre dedicated to the performing arts whose mission is to entertain, educate and inspire our community."

■ **Founded:** 2004

■ **Annual budget:** \$4.8 million

■ **Number of employees:** 26 full time and part time.

■ **Gala:** "A Night in Vienna," Jan. 29, at The Breakers, One Breakers Way, Palm Beach. Tickets: \$375. Phone: 972-6124. ■

PET TALES

Click, treat, learn

'Clicker training' is fun for pets and people

BY MIKKEL BECKER
Universal Press Syndicate



Dogs love to learn using clicker training, and it's easy for pet owners, too.

Do you click with your pet? No, I'm not talking about getting along well, although I sure hope that you do. When I say "click," I mean a training technique that's easy and fun for all. Clicker training is a no-force technique that works on animals of all sizes, ages and abilities. And that's also true of the people who would administer clicker training, since it doesn't require strength or much coordination on the part of the trainer. A clicker is a small plastic box that fits in the palm of your hand. You press down on the metal strip inside the housing and quickly release it — click-click! The clicker itself doesn't have any magic powers. What it provides is timing — it allows a trainer working with a pet who understands the game to let the animal know the behavior he's doing right now is the one that's being rewarded. And that means the behavior will be repeated. The clicking noise becomes a reward because in the early stages of training, the sound is linked to the delivery of something a pet wants, usually a tiny but yummy treat. Does this sound familiar? Like from a psychology class, perhaps? It should ring a bell, because the underlying principal of clicker training is scientific and is called "operant conditioning" (Pavlov's drooling dogs, and all). But you can be excused if

ly your pet will show you he understands that the sound means food. For example, he may look immediately to the source of the treats after hearing the click. When that happens, you're on to the next stage. But wait until your next session, because clicker training works best with a couple of short sessions — less than 10 minutes — every day. When you're all set up again, sit quietly with your clicker and treats — and wait. Your pet should start volunteering behaviors, everything from sitting to pawing to wandering in a circle. When your pet chooses one you like, click, treat and wait again. Your pet will initially be confused but should eventually offer the behavior again. Be patient! When that moment comes, click, treat and wait, again. Say you clicked your pet a couple of times because he finally got bored and sat. Soon your pet will sit to test his theory that sitting means a click-treat. When that happens, click and "jackpot" him with a handful of treats. When the pattern is firmly established, you can then give it a name ("sit") and make the food reward more random to strengthen it (this is the principal that keeps you pulling a slot machine handle). In future sessions you'll move on from the "sit" that your pet knows, waiting for more behaviors to click, treat and name, as you build your pet's repertoire of commands. More complicated behaviors are trained by "chaining" — training in pieces and putting them together. One more thing: Never punish your pet for not getting it right. Clicker training is all about the payoff, and once you get it mastered, there's no end to the things you can teach your pet to do. ■

Pets of the Week



>> **Meadow** is a 3-year-old spayed female short haired cat. She came in with her four babies and was fostered until her babies were old enough to be on their own. Meadow is quiet and likes to watch what's going on around her. She gets along with other older cats.



>> **Brittney** is a 3-year-old spayed female German shepherd mix. She weighs 51 pounds. She is friendly but doesn't get along with cats, and would do best in a home where she is the only dog. Her owner passed away. Structured training lessons are offered for free.

Did you put on some weight from all the goodies over the holidays? So did some of our cat residents. Peggy Adams Animal Rescue League is having a "fat cat" and long-term resident adoption event this month. Stop in or visit the website.

To adopt or foster a pet

The Peggy Adams Animal Rescue League, Humane Society of the Palm Beaches, was founded in 1925 and is a limited-admission non-profit humane society providing services to more than 10,000 animals each year. It is at 3100/3200 Military Trail in West Palm Beach. Adoptable pets and other information can be seen at www.hspb.org. For adoption information, call 686-6656.

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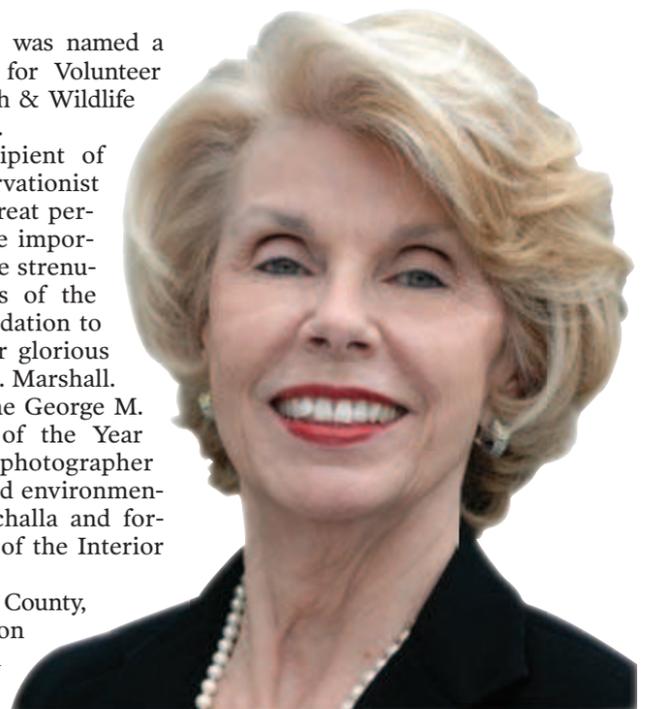
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Everglades Coalition honors Nancy Marshall

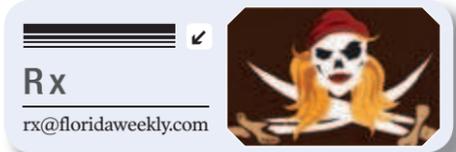
Nancy Marshall, president of the Arthur R. Marshall Foundation, which champions the restoration and preservation of the greater Everglades ecosystem, received the George M. Barley Conservationist of the Year Award at the 26th annual Everglades Coalition Conference. The award was presented to Mrs. Marshall for her "great contribution to Everglades restoration and preservation through her community outreach efforts, with special emphasis on children and the environment." The Everglades Coalition, a 53-member state and national organization, also recognized Mrs. Marshall for hosting last year's successful annual conference that included a 78-mile River of Grass canoe expedition. In 2010, Mrs. Marshall was named a recipient of the Award for Volunteer Service from the U.S. Fish & Wildlife Service, Southeast Region. "To be named a recipient of George M. Barley Conservationist of the Year Award is a great personal honor, but — more importantly — it recognizes the strenuous and ongoing efforts of the Arthur R. Marshall Foundation to restore and preserve our glorious River of Grass," said Mrs. Marshall. Previous winners of the George M. Barley Conservationist of the Year Award include nature photographer Clyde Butcher, author and environmental activist Maggie Hurchalla and former Assistant Secretary of the Interior Nathaniel Reed. Based in Palm Beach County, the Marshall Foundation champions the restoration and preservation of the

greater Everglades ecosystem through science-based education and outreach programs. Annually, more than 20,000 elementary and high school students in Palm Beach County actively participate in the foundation's various education programs. Founded in 1998, the nonprofit organization has in recent years awarded more than \$400,000 in scholarships and internships, planted nearly 100,000 native Florida trees in wetland areas and involved more than 5,000 volunteers in hands-on restoration projects. For more information about the foundation call 805-8733 or see artmarshall.com. ■



MUSINGS

Are legends for the birds?



“Four and twenty black birds baked in a pie:
When the pie was opened, the birds began to sing...”
— English nursery rhyme, Roud Folk Song Index # 13191

“Four and twenty crow bars jemmy your desire
Out of the frying pan into the fire...
The sugar coated pill is getting bitterer still...”
— “Pills and Soap,” Elvis Costello

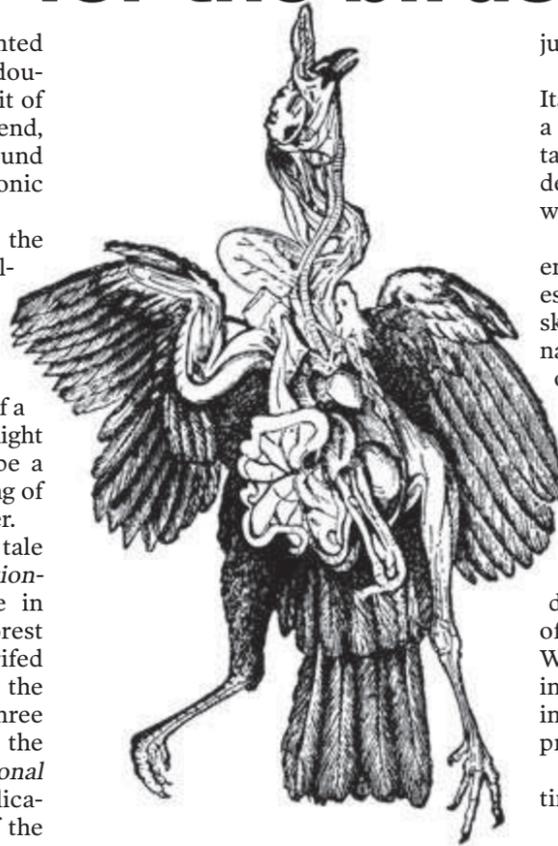
Snopes.com, a website run by Barbara and Dave Mikkelson, attempts to debunk or validate stories of popular American culture. Urban legends, internet rumors, and email forwards are researched and discussed. To discourage reliance on authority as truth source, the Mikkelsons also assembled a series of fabricated urban legends called “The Repository of Lost Legends.” The acronym TROLL refers to the 1990s definition of this word as Internet prank. One such troll was an identification of the nursery rhyme “Sing a Song of Sixpence” as a secret code used by pirates to recruit new members. This hoax of a

legend was later inaccurately presented as legitimate legend. Compare this double layer of deceit to the single deceit of a supposedly real though false legend, like the nursery rhyme “Ring Around the Rosie” as reference to the bubonic plague.

A favorite woven web feature of the Snopes site is glurge. The Mikkelsons describe this as chicken soup with the addition of several cups of sugar, a remedy sickeningly sweetened. Some of the glurge has been around since the '50s. Like the story of a bird watcher who calls out into the night in response to what is thought to be a rare bird only to find that it is the song of another hopeful deluded bird watcher.

Another glurge favorite is the 1989 tale claiming to be published in a *National Geographic* article about a fire in Yosemite. The legend fabricates a forest ranger finding the body of a bird petrified in ashes at the foot of a tree. When the ranger knocks over the bird body, three baby birds rise up from beneath the mother's ashes, safe and freed. *National Geographic* disclaims any such publication. It is not clear if the burning of the forest is also merely legend.

The more than 5,000 red-winged black birds who fell dead from the sky on New Year's Eve in Beebe, Ark., seem not lucky enough to be merely legend. But Doug Inkley of the National Wildlife Federation declared that mass mortality events like this are not enough to be considered a mystery. “These things just happen.”



Meaning is, perhaps, merely legendary. But you might protest that it also happened three days later to 500 Louisiana birds. And the day after that to birds in Sweden. Reported was trauma to the breast, internal bleeding from external blows, blood clots.

But these things, like broken hearts,

just happen.

Now, it is the historical case that an Italian cookbook dated 1549 presented a recipe for pie specially baked to contain live birds that would surprise and delight in their fancy flight when the pie was opened.

Royal feasts would often include food entertainment like this between courses. There might be peacocks or swans skinned and redressed in their original plumage, stuffed with tastier meats other than their own. It is easy to imagine the crowd sounds: “Ah, Oh, simply divine...”

The word divination comes from the Latin root meaning to foresee or to be inspired by a god. The word today means to gain insight through the use of ritual. One form of divination examines the flight patterns of birds: Do they fly solo or en masse? What species? In what direction? Making what sounds? The augur, the priest interpreter of the divine will, makes proclamation. The birds fly.

What do you want? It is the sign of the times. ■

— Rx is the FloridaWeekly muse who hopes to inspire profound mutiny in all those who care to read. Our Rx may be wearing a pirate cloak of invisibility, but emanating from within this shadow is hope that readers will feel free to respond. Who knows: You may even inspire the muse. Make contact if you dare.

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HEALTHY LIVING

It's when your partner stops nagging that you should worry

lindaLIPSHUTZ

llipshutz@floridaweekly.com



It's so easy to dismiss the complaints of our loved ones when we believe that they are nagging. When our partner irritates us with persistent negativity, we might be inclined to tune them out and to discredit everything they say. We can justify to ourselves that they are petty and unreasonable and feel put upon by their demands. We may even feel superior, and believe that we are the level-headed ones; and that life would go, oh so smoothly, if it were up to us.

However, I urge you to consider that although the complaints may be irritating (and the delivery offensive), there may be merit to what they are saying.

So, I'm going to tell you to wake up and pay attention. It's when they stop complaining that you have to be concerned.

I didn't meet Jerry (not his real name) until after his wife Marissa had already announced that she was terribly unhappy and had consulted a divorce attorney. He was stunned that his wife was leaving him and said that he had never seen it coming.

Marissa had apparently been complaining for years that Jerry had not been available emotionally to her and their young children. She resented his involvement in the softball leagues and protested that he had time for everything but her. He was hurt and offended and said that she had no clue that he was under such tremendous pressure managing a busy company. In his mind, sports were the only release he had, and she had

no appreciation for all his many efforts to help out at home.

Jerry begged her to reconsider and offered to go for counseling, promising he would change if she would give him the chance. Marissa flatly refused, stating she had reached out to him for years, and her pleas had fallen on deaf ears.

Marriage therapists find it very disheartening to meet a couple for the first time when one of the partners has given up on the relationship and has already contacted a divorce attorney. The aggrieved partner may come in for a conciliatory session or two, but may have hardened their heart to the possibility of working out the differences. Invariably, they will say "I've been telling you for years I'm unhappy, but you didn't listen. It didn't seem to matter to you." The response is usually "I did hear you, but I didn't realize how badly it bothered you." And then will add: "I hear you now. I promise you that I will make amends. Please give me another chance."

Unfortunately, it is frequently too late. What they don't realize is that the other person may have taken weeks and months, even years, to emotionally distance himself or herself from the relationship, shoring up the courage and resolve to take the final steps. In the process, they often stop complaining. Ironically, because the fighting has stopped, the clueless partner may delude himself to believe that things have actually improved at home.

Sometimes, we become so complacent that we take our loved ones for granted and don't pay care to their concerns.

It's so interesting how many of us can remember our excitement when we were newly in love. We were so motivated then to please our partners.

We went out of our way to say and do whatever we thought would put a smile on their face. We might have been more willing to overlook the shortcomings that we now find unbearable. We may have laughed even if we heard the joke before. If there were dirty dishes left on the counter, we might have put them in the dishwasher without a word.

However, as we move forward in our committed relationships, there is a tendency to become less tolerant and more critical of our partner's flaws. A lot of couples find that over time, their relationships become more adversarial than supportive. It becomes very upsetting to feel as if our actions and words no longer have an impact and to believe that our partners are no longer fully engaged in the relationship. We may become frustrated if it doesn't seem as if our partner cares about what's important to us. We may speak up rudely about what bothers us and expect our partner to make the expected adjustments, even though we've just offended them with our tone and choice of words.

I'd like you to seriously consider how you would feel if your partner said they were calling it quits. Now, you might say, oh she/he would never have the courage to leave. Don't be so smug.

Maybe this is a good time for to contemplate just how much your relationship does matter to you.

No one can decide for you whether your relationship is important enough to fight for, and how much effort you are willing to put in. However, if you feel strongly about preserving this bond, there are steps you can take that might just make the difference.

The most important step is to state to your partner that you are genuinely com-

mitted to them and that their happiness is genuinely important to you. This will only be effective if you truly mean it and are quite sincere in your presentation. A heartfelt apology for previous and ongoing hurts can be very powerful and would be very much appreciated.

Now is the time to pay attention to your contribution to the stresses of the relationship. It could make a huge difference if you made some changes in your attitude and behavior to show them that you did hear them after all.

Pay attention to your tone of voice and choice of words. Sarcasm and derogatory comments cut like a knife. You know the ways that you can make your partner's life easier (they've reminded you a thousand times.) If your partner asked you to call to let them know what time you'll be coming home for dinner, just make the call. If they've reminded you countless times to take out the garbage, just do it with a smile.

Your actions, such as making positive changes in how you talk to and behave with your spouse, may be the catalyst needed to get your husband or wife to want to make changes, as well. Treating your partner the way you would treat your closest friend can create a "safe" environment, one where your husband or wife may begin to trust that things really can improve.

Many couples become adversarial because one or both spouses can become resentful, feeling they've given up everything for the relationship and there has been nothing left to give to their self. It's critical to carve time for yourself, examining your thoughts and emotions and working through your own internal struggles, as well as nurturing your own hopes and dreams. ■

GIVING

Don't let violence diminish the better angels in all of us

leslieLILLY

President and CEO of the Community Foundation for Palm Beach and Martin Counties



The terrible news out of Arizona struck a deep and festering nerve on the issue of civil discourse in this country. It took little time following the violence before it was branded as a consequence of the poisonous rhetoric espoused by political extremists, their metaphorical call to arms against the government having reached a fever pitch. Ironically, the relevance and association of this murderous act to that very issue was challenged almost immediately, the dismissal of the association as inaccurate nonetheless overshadowed by the presumption's leap to ascendancy in the American consciousness, our shared intuition rising to the fore, that no good can come from vitriol that is unbridled, intemperate and laced with the language of hate.

If it is proven true that no direct connection is made of the act to the populism de jure only confirms, at least in my mind, that which my father wisely counseled: you can

be right and still be wrong. If this wasn't an event directly the result of extremist populism, we nonetheless as a nation were expecting there to be one. There is, however, no redemption in an admonition by anyone in "I told you so."

We as a nation have felt a catharsis of loss, though none as profound as the shooter's victims and their families. The bond of federal citizenship we share as Americans is dangerously frayed, our commitment to a national vision of democracy eroded by the willingness to burn bridges across differences. We have been here before.

This week we celebrated and observed with acts of service the federal holiday honoring Martin Luther King Jr. Dr. King was an eloquent leader during the civil rights movement, and successfully led protests against racial discrimination and transformed the country. Nonviolent protest was the open palm he held up to confront and overcome the fist of injustice, hate and violence that the movement encountered all along the way. Nonviolence was the spirit of his call to the better angels within all Americans to end racial segregation and rally a nation to the higher cause of justice and equity for all.

Deeply felt hate and opposition, once goaded into life, went on to reap the whirlwind. Senseless acts of murder followed, including the killing of Dr. King. The bombing of the 16th Street Baptist Church in Birmingham took the lives of four young

girls; murders famously proliferated, such as that of James Chaney, a 21-year-old black Mississippian, and two young Jewish students from New York, Michael Schwerner and Andrew Goodman. Their deaths and the deaths of many others underscored the risks in taking a stand in the face of a ruling mob mentality. So deep were the racial divides, not even little girls and young people were safe from the spawn the opposing hatred inspired. The events in Arizona serve as a terrible reminder of the danger intolerance inspires, even if we can't literally connect the dots between cause and effect.

Philanthropy has often been a divining rod in such times. A merciless light is shed on the contradictions in our behavior and attitudes when an event prompts their measurement against the yardstick of our aspirations as a democracy. Philanthropy is often there at the epicenter. It has itself become an agent of change, serving as a "third eye," seeing the potential of what we can together achieve in the pursuit of solutions to the important questions of the day.

Foundations invest in charities that occupy in society a space and voice for alternative points of view and experience. We are challenged to study issues more thoroughly, reflect more deeply, debate more vigorously, and share abundance more broadly. Is it acceptable, philanthropy asks, that the world's richest nation's cannot conquer

hunger, assure access to healthcare, provide equity in education, protect our environment, end homelessness, or guarantee, as a human right, a safety net for those in crisis?

Dr. King taught that the passion that ignites our resolve and fosters commitment to a cause is hopelessly flawed if absent our valuing of difference and diversity. His and others' accomplishments in the struggle for civil rights are a testament to the greatness a nation can achieve when its values and vision for freedom and justice are tested and prevail. The Pledge of Allegiance is to this vision of our nationhood. We need not settle as citizens for anything less nor allow violence and hate to diminish its promise. ■

— The Community Foundation for Palm Beach and Martin Counties is a 501(c)(3) public charity that devotes its resources to building and sustaining healthy, prosperous communities through the power of charitable giving. Since 1972, The Community Foundation has granted more than \$84 million to the community in the areas of Arts and Culture, Community Initiatives, Community/Economic Development, Education, Environment, Health and Human Services and Intergenerational Programs and over \$5.2 million in scholarships to more than 1,300 students. For more information visit yourcommunityfoundation.org or call 659-6800.

Jewish women's foundation provides free health guides

The Jewish Women's Foundation of the Greater Palm Beaches, which is part of the Jewish Federation of Palm Beach County, has begun distributing 10,000 free guides that provide extensive information on local organizations and agencies that provide care for the county's 300,000 seniors.



has created a companion website — www.LivingWellPBC.info — that will be updated regularly. The Senior Jewish Women Volunteer Corps will recruit and train volunteers to respond to inquiries and

provide updated information for the website.

"The guide can be used by any senior or caregiver, but we wanted to add a component that addresses the specific needs of elderly Jewish women, which is why we established the volunteer corps," said JWF co-chair Gloria Fine.

"This project demonstrates JWF's ongoing commitment to senior Jewish women who need information that will benefit their health and well-being," added JWF co-chair Edith Gelfand.

"Living Well: The Essential Guide to Senior Services" includes 33 service categories — from homecare to financial services, adult day care to veterans assistance — that specifically address the needs of Palm Beach County seniors and those who care for them. The guide, which was published by the Jewish Federation of Palm Beach County and the Jewish Federation of South Palm Beach County, is the culmination of three years of work undertaken by JWF as part of its mission of improving the lives of women and girls.

"Our study, conducted by the Ferd & Gladys Alpert Jewish Family & Children's Service, a federation partner agency, showed that local senior Jewish women did not have access to a single resource for them to locate services from which they could benefit," said Paula M. Lustbader, chair of JWF's Senior Jewish Women's Needs Committee. "This guide provides them, and their caregivers, with a wealth of information that will quickly help connect them to the services they need."

In addition to the guide, the JWF

Distribution locations for the Living Well guide are available at LivingWellPBC.info. Call 615-4970 or e-mail livingwell@jewishpalmbeach.org for more information about the guide or to provide updates.

The Jewish Women's Foundation's mission is to improve the status of Jewish women and girls through strategic, social change grant-making. Jewish women who want to take an active role in the community are invited to join.

The Jewish Federation of Palm Beach County serves residents from Boynton Beach to Jupiter and west to Wellington as the central Jewish community-building organization of the greater Palm Beaches. ■

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- Michael Leighton, MD – Friday, February 11 at 12pm
- Andrew Noble, MD – Tuesday, February 15 at 10am

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NEWS OF THE WEIRD

BY CHUCK SHEPHERD

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Redneck chronicles

► The Key Underwood Memorial Graveyard near Cherokee, Ala., is reserved as hallowed ground for burial of genuine coon dogs, which must be judged authentic before their carcasses can be accepted, according to a December report in *The Birmingham News*. The Tennessee Valley Coon Hunters Association must attest to the dog's having had the ability "to tree a

raccoon." (In March, a funeral for one coon dog at Key Underwood drew 200 mourners.)

► Safety Harbor, Fla., trailer-park neighbors Joe Capes and Ronald Richards fought in December, with sheriff's deputies called and Capes arrested for assaulting Richards. The two were arguing over whether the late country singer Conway Twitty was gay. ■

Ironies

► A sculpture on display at Normandale Community College in Bloomington, Minn., was stolen in December. The piece, by artist John Ilg, consisted of wire mesh over a frame, with 316 rolled-up dollar bills stuffed in the mesh. The piece was titled, "Honesty." (Attitudes have changed in the two years since the piece was first presented, at the Minnesota State Fair, when visitors liked it so much that they added rolled bills to the display.)

► Elected officials caught violating the very laws they have sanctimoniously championed are so numerous as to be no

longer weird, but the alleged behavior of Colorado state Sen. Suzanne Williams following her December car crash seems over-the-top. Though a strong seat belt and child-seat advocate, Ms. Williams was driving near Amarillo, Texas, with her two unbelted grandchildren when her SUV drifted over the center line and hit another vehicle head-on, killing that driver and ejecting Williams' 3-year-old grandchild, who survived with injuries. A Texas Department of Public Safety report noted that Ms. Williams was seen scooping up the child, returning him to the SUV and belting him in. ■

Least-competent criminals

► Joe Colclasure, 25, was arrested and charged with robbing the bank located inside an Albertson's supermarket in Palm Desert, Calif., in December. Several employees and customers had recognized Mr. Colclasure while he was committing the robbery, but it wasn't over for him until he accidentally slammed the bank's door on his hand during his getaway. The pain disabled him long enough so

that an employee could hold him until police arrived.

► Thieves often leave police-trackable trails from the scene to their home, but for alleged shoplifter Michael Barton, 29, of Venango County, Pa., the trail was of his own blood, starting at the Wal-Mart where he had cut himself badly removing razor blades from their packages in order to fit more into his pocket. ■

Bright ideas

► The Toronto Public Library began its "Human Library" project in November with about 200 users registering to "check out" interesting persons from the community who would sit and converse with patrons who might not otherwise have the opportunity to mingle with people like them. The first day's lend-outs, for a half-hour at a time, included a police officer, a comedian, a former sex worker, a model and a person who had survived cancer, homelessness and poverty. The Human Library actually harkens back to olden times, said a TPL official, where "storytelling from person to person" "was the only way to learn."

► When Bernie Ecclestone, CEO of the Formula One racing circuit, was mugged in November and had his jewelry stolen, he sent a photograph of his battered face to the Hublot watch company and convinced its chief executive to run a brief advertising campaign, "See What People Will Do for a Hublot."

► The treasurer of Idaho County, Idaho, turned down the November suggestion of local physician Andrew Jones — that more cancers might be detected early if the county sent colonoscopy suggestions to residents along with their official tax notices. The treasurer said residents might find the reminders "ironic." ■

Names in the news

► Suspected of stealing scraps of copper in Riverside, Ohio: Jesus Christ Superstar Oloff, 33. Arrested for sex abuse against a 6-year-old boy in Oklahoma City in October: Lucifer Hawkins, 30. On trial in December for

extortion in Britain (threatening to reveal a sexual affair): Ms. Fuk Wu. Sought as a suspect in a store killing in Largo, Fla., in December, Mr. Larry Joe Jerry — who actually has four first names (Larry Joe Jerry Jr.). ■

Compelling explanations

► A 41-year-old woman, arrested in Callaway, Fla., in December for beating her husband with a rock, said she was angry he was endangering his health by smoking despite being ill. Said she, "A woman can only take so much."

► Katrina Camp, 30, was picked up by deputies in September on a Forest

Service road near Nederland, Colo., having earlier walked away from her unclothed 2-year-old daughter, whom she had left to fend for herself in a pickup truck. Camp, however, was candid: "I suck." ("You're a parent," she told a deputy. "(Y)ou know how it is. Sometimes you just need a break.") ■

Latest 'rights'

► By his own testimony, John Ditullio is a hateful neo-Nazi who despised his next-door neighbors in New Port Richey, Fla. (a white woman with an African-American friend and a son who was openly gay), but when the son was murdered and the mother attacked in 2006, Mr. Ditullio denied involvement, and though he earned a hung jury in his

first trial, his retrial was scheduled for November 2010. For each day of the trial, a makeup artist was hired (paid for by the government at \$135 a day) to cover up Ditullio's swastika neck tattoo and crude-phrase cheek tattoo so as to keep jurors from being unfairly prejudiced. (Nonetheless, Ditullio was convicted in December and sentenced to death.) ■

Charity tours Bear's Club homes

BY SCOTT SIMMONS

ssimmons@floridaweekly.com

Treat yourself to an afternoon of visual splendor and help raise money to cure pediatric cancer.

That is the premise of a home tour to benefit STOP! Children's Cancer of Palm Beach County.

The tour, scheduled for Jan. 31, will take you through four homes in Jupiter's tony Bear's Club.

"It's just nice people opening their homes to stop children's cancer," said Jeanne Coudert, who is chairing the house tours.

Since 1983, the charity has raised more than \$1.5 million for such hospitals and groups as The Children's Hospital at St. Mary's in West Palm Beach, the Division of Pediatric Hematology and Oncology in the College of Medicine at the University of Florida, the University of Miami and the Nicklaus

Children's Health Care Foundation, Mrs. Coudert said.

Previous fund-raisers had included golf tournaments, but this time, the charity wanted to try something different.

Agents from Sotheby's International Realty sponsored the event and arranged for homes to be on the tour.

Visitors can stroll through a 22,000-square-foot modern home on 2.5 acres nestled along the 11th fairway.

Another home is a 13,000-square-foot Mediterranean estate with lakefront views. And the other two homes are upward of 12,000 square feet and boast a mix of Anglo-Caribbean- and European-inspired designs.

The house tours are 1-4 p.m. Jan. 31. Tickets are \$100 per person and may be purchased from any board member or at The Back Porch Store, 11450 U.S. Highway 1, North Palm Beach. They also may be purchased online at www.stopchildrenscancer.com/housetour/.



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KOMEN

From page 1

will be staged at 1 p.m. and again at 3 p.m., and registration is from 1 p.m. to 7 p.m. It all takes place at the mall's grand court outside of Macy's.

This year marks the 20th annual Susan G. Komen South Florida Race for the Cure. The goal is \$2 million.

Last year's race raised \$1.7 million, more than \$100,000 more than the goal. More than 20,500 participated in the race last year.

Grand marshal is Hoda Kotb, co-host of the fourth hour of NBC's "Today." Ms. Kotb has also been a "Dateline NBC" correspondent since April 1998 and she is a New York Times Bestselling author for her book "Hoda: How I Survived War Zones, Bad Hair, Cancer and Kathie Lee."

Ms. Kotb is a three-year breast cancer survivor and has been a part of several initiatives to raise awareness about the disease. Diagnosed in March 2007, she shared her story on "Today" in October 2007.

On race day, in addition to competitive 5K runs and the one-mile walk, there are family and children's events.

For a full list of events, to register or for more information, see komensouthflorida.org. Or call 514-3020.

The South Florida affiliate provides service to Palm Beach, Martin and St. Lucie counties. ■



COURTESY PHOTO
Children participate in the "Tots for a Cure" at last year's Komen race in West Palm Beach.

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WEEK OF JANUARY 20-26, 2011

A GUIDE TO THE PALM BEACH COUNTY BUSINESS INDUSTRY



Above: Pam Wunderlich, manager of the Delray Beach location, says her store is hosting a show to help customers learn how to conveniently pack and travel. **Right:** The store in Delray Beach. The women's clothing-store chain has redefined its target market with good results.



Re-dressing *for success*

40-year-old Patchington clothing chain shifts strategy

BY MARY JANE FINE

mjfine@floridaweekly.com

THE SIGNS OF OUR TIMES — 30% OFF, 50% off — beckon from circular racks of tops and sundresses. The new Patchington boutique at Boca Raton's Regency Court is speaking a customer's language. Its array of clothing — sporty and stretchy, sparkly and spangle-y, colorful and fun — invites further examination. Veteran shoppers might take a second, and then a third, disbelieving look. Are their eyes playing tricks? Isn't this the same store they shopped in, oh, 20 years ago?

Well, yes and no. The Patchington shops strategy could be a chapter in a marketing textbook: Moving from past to present. It's a lesson many retailers struggle with, but only some learn.

The 27-store, Clearwater-based chain, with shops in Stuart, Fort Myers, Naples and Delray Beach and beyond, had its humble beginnings four decades ago, when two women launched a clothing line of patchwork cotton apparel, a hobby business they called CC's Patchwork and ran from one woman's garage.

After a few years, a man named Burt Waters joined up as a partner.

In 1983, the trio opened a retail outlet in Clearwater. By 1998, Waters had become sole owner, changing the name to Patchington and the product line to wrinkle-resistant, easy care, coordinated slacks and jackets, skirts and tops.

"They were prints and solids, mix-and-match, bright colors: pinks, aquas, greens," says Maureen Jack, vice president for business development at BMR Holdings L.L.C., which owns the contemporary

Patchington shops. "It was for a specific niche market" of women 65 and older. The kind of matching polyester pants suits grandmothers used to wear in the '70s, explains a saleswoman in the Boca store. For a time, the formula worked well. At one point, Ms. Jack says, the chain grew to around 60 stores in Florida, Georgia, Arizona and California.

But times change and styles along with them. Think poodle skirts and bell-bottom jeans, granny dresses and Nehru jackets. Some of the outlets continued to thrive, others didn't. By the time Ms. Jack joined the firm, 13 years ago, Patchington had shuttered its struggling shops and retained the profit-healthy ones, about 35 or 40 of them, she says.

Then came Sept. 11, 2001. A sobered and airline-wary public cut back on its travel. "That hurt us," Ms. Jack recalls. "We had relied on snowbirds and travelers." The remaining shops "limped along," she says, until 2002, when Michael Levich — a veteran of Spiegel's catalogue in Chicago and many years with Casual Corner at its Connecticut headquarters — joined the company.

"He realized that the customer base was changing," Ms. Jack says. "They were aging, travelling less, going to the country club less. In order to survive, he recognized we had to change and offer our product to a wider base."

That wider base was also a younger base. Success in business depends on being alert to trends and to the marketplace. Sometimes, it depends on reinvention. Levich reinvented Patchington for a target clientele of women from 40 to 50-plus. But first, in the fall of 2003, he had to bring it out of bankruptcy.

"We came out with 16 stores," Ms. Jack says. "Then, between 2003 and 2010, we added 11 stores."

"We're a niche player," says Patchington majority owner Michael Levich, phoning from New York, "so our strategy is to go into targeted communities that serve our target customer. We're not going to open up a new store unless it's in the best location."

Those locations are upscale Florida resort areas

where the target customer is often a snowbird, although Mr. Levich says that, "at some point, not yet," he is considering expansion into other coastal areas — the Carolinas, perhaps, and Georgia.

Closer to home, the challenge is one of image. Of getting the word out, he says, to younger shoppers. Of demonstrating that Patchington has changed, an undertaking he calls "my single greatest hurdle."

It's a hurdle he approaches with the energy of a high-jumper, a thoughtful one. "I think, today, the word is 'ageless,'" he says. A matter of embracing the I'm-not-older-I'm-just-better Baby Boom generation of women who refuse to costume themselves in "age-appropriate" fashion.

So, although today's target Patchington shopper isn't necessarily the former Patchington shopper, Zelda Berkowitz of Delray Beach is an enthusiastic crossover customer, a loyalist of 20 years who has embraced the sexy, au courant Patchington look.

"They've changed their merchandise," says Mrs. Berkowitz, who is 88, a size 4 and often mistaken for a woman in her mid-60s. "It's more hip. It used to be staid. Tailored, but well made. My grandchildren tell me they have the only hot grandma."

Mrs. Berkowitz is also a fan of the chain's event-a-month promotions, each tied to a new fashion trend or a new vendor or some activity. The Jan. 28-29 event, at all 27 shops, is a Pack-and-Travel show.

"We teach you how to pick out 12 pieces of clothing from which you can make multiple outfits," says manager Pam Wunderlich of the Delray Beach shop. "You can pack it all in a small piece of luggage with about four inches of room left, and it's still light as a feather."

Apart from the monthly events, the shops avoid a model-home sameness. Although Mr. Levich buys some styles for all stores, some are directed to specific ones, tailored for demographics. "Our goal," Mr. Levich says, "is to stay current with what's going on in fashion." And to make sure that customers try it on for size. ■



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NETWORKING

Networking to benefit Junior Achievement of The Palm Beaches at North Palm Beach Country Club



JOSE CASADO / FLORIDA WEEKLY

1. Bert Bowden, Reba Folsom and John D'Alberti
2. David Chirico and Mary Rose Villanova
3. Suzy Wilcoff and Susan Pingston
4. Veronica Kolibab and Jim Monde
5. Beth and Lauren Clark
6. Philippe Arroyo and Kate Davis
7. Barbara Falzone, Jean Turner, Michael Fieger and Kathleen O'Sullivan-Petcoff
8. Tami Mitchell and Dr. Jordan Zabriskie

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NETWORKING

Networking in the Gardens at Store Self Storage and Wine Storage



RACHEL HICKEY / FLORIDA WEEKLY

- 1. Larry Ingwell and Brian Schachter
- 2. Beverly Kingsley and Phyllis Krupp
- 3. Sharon Wardle and Branden Gould
- 4. Ellen Cohen and Andrea Emde
- 5. Sandy David and Evans Jean
- 6. Michael Shipp and Mark Blake

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MONEY & INVESTING

State and municipal deficits impact your portfolio



The cry of "Wolf!" in the fable "The Boy Who Cried Wolf" was intended to be an alarm to get the townspeople to prepare and protect themselves from oncoming danger. However, the boy in the story falsely shouted "Wolf!" and the tease ultimately dampened the sensitivities of the townsfolk to such a point that, when the wolf really appeared, the community disregarded it as just another non-event.

It is my opinion that the U.S. citizenry is in a similar predicament as that of the fable's townspeople, but the cry that they have been hearing over 20 years is "Default!" The recurring fear has been that many a state and the federal government face budgetary disasters, which, if not rectified, will cause defaults.

Unlike the fable, the earliest cries of governmental overspending were not a tease. However, akin to the fable, the U.S. "community" has heard it so often that, it too, might now have dulled senses... and sensibilities. Possibly, some citizens are thinking that the urgency is again misstated.

My history with these issues dates back to the late 1980s. As an institutional money manager, I frequently referenced the financial analytics in "Grant's Interest Rate Observer," which pointed to the failure of our nation's cash accounting system to

accrue for the future, gargantuan Medicare and Social Security benefits to be paid to the post-World War II generations i.e. there was no requirement to financially account in current statements for the actuarial certainties of those future costs, a norm in accrual corporate accounting.

In the 1980s, the problem could have been easily nipped in the bud but, instead, it was kicked down the road, as more pressing, front and center issues appeared on Capitol Hill's agenda. Fair is fair though; in Clinton's years, budget progress was made to a point that there was an annual federal budget surplus, but progress never got to a point of bending the cost curve of entitlement programs.

Twenty years later, what is new? The past 60 days brought forth critical news and market events: yields have risen on Treasuries and considerably more so for municipals, to the point that several municipal issuers did not complete their intended size of financings.

The folks at PIMCO wrote an editorial in *The Wall Street Journal* on Friday, Jan. 14, titled "The Market Flashes Caution on U.S. Treasuries" citing, "From 1960 to 2007, that (the U.S. government debt to GDP ratio) averaged 36 percent. At the end of 2010, it was 62 percent. The Congressional Budget Office forecasts it will climb to 100 percent by 2020 unless..."

The article cited that foreign ownership of Treasuries has increased from 34 percent in 2000 to 55 percent in 2008 but, after two years of record debt issuance, the foreign percentage has dropped to

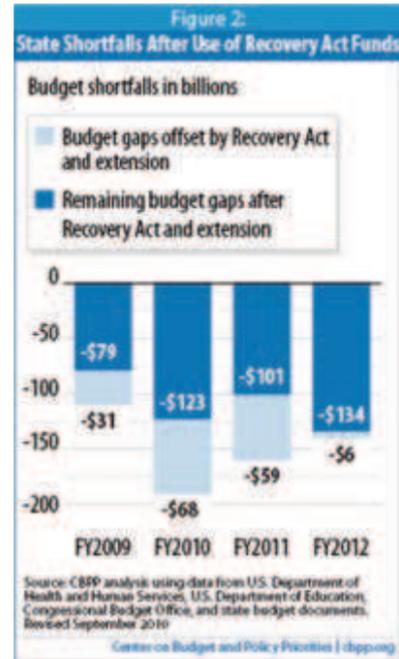
50 percent, suggesting foreigners are placing their funds elsewhere.

The internationally read newspaper, *The Financial Times* carried an article, "Paydown Problems" on the same day: "...a deadline that will force the two (political) parties to engage...on fiscal issues is close. Any time between March 31 and May 16, the Treasury estimates, U.S. debt will hit its congressionally mandated limit of nearly \$14,300bn." That is \$14.3 trillion!

Headlines in *The Wall Street Journal* last

Friday also were that "S&P, Moody's Warn U.S." Per Moody's Jan. 13 report, the U.S. will need to change course if it wants to keep its Aaa rating. A senior S&P officer told a Paris convened conference, "The view of markets is that the U.S. will continue to benefit from the exorbitant privilege linked to the U.S. dollar... but that may change."

Last week's headlines extended to the state level: Illinois raised taxes and New Jersey was making further plans to pare state expenses.



The problems of 46 states with budget shortfalls in 2010 have not gone away. Seventeen newly elected GOP governors take office, having campaigned on ending runaway state expenditures and creating new jobs. So change is still a-comin'.

Budget cuts are not a math problem; they have evolved into a huge political problem with tremendous economic and social consequences.

It would be wise to talk to your investment adviser and understand how changes in yields and credit qualities could

impact your portfolio, for both Treasuries and municipals. The municipal issues are somewhat complicated and require understanding a fair amount about the state issuing and, if the bonds are revenue bonds, then understanding the quality of the revenue stream. ■

— Jeannette Rohn Showalter is a South-west Florida-based chartered financial analyst, considered to be the highest designation for investment professionals. She can be reached at jshowaltercfa@yahoo.com.

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1904B	1,920 SF	2BR/2.5BA	NEW	\$1,260,000
2403B	2,335 SF	3BR/3.0BA	Unfurnished	\$1,299,000
1502B	2,660 SF	3BR/3.5BA	Unfurnished	SOLD
1003B	2,335 SF	3BR/3.0BA	Furnished	\$1,498,000
1102B	2,660 SF	3BR/3.5BA	Furnished	\$1,595,000
1904A	3,605 SF	3BR/3.5BA	Furnished	SOLD
1001A	3,605 SF	3BR/3.5BA	Dec Rdy	\$2,199,000
1903A	3,950 SF	3BR/3.5BA	Furnished	SOLD
801A	3,605 SF	3BR/3.5BA	Furnished	\$2,995,000
303A	3,950 SF	3BR/3.5BA	Furnished	\$2,998,000
1603A	3,950 SF	3BR/3.5BA	Furnished	\$2,998,000
302A	3,950 SF	3BR/3.5BA	Furnished	\$3,198,000
1206B	1,725 SF	2BR/2.5BA	Furnished	SOLD
1704A	3,605 SF	3BR/3.5BA	Furnished	SOLD
1603A	3,950 SF	3BR/3.5BA	Furnished	SOLD

The Resort (Marriott) - 3800 N. Ocean Drive				
1251	2,773 SF	3BR/3.5BA	Unfurnished	SOLD
1451	2,773 SF	3BR/3.5BA	Unfurnished	\$1,089,000
1004	777 SF	1BR/1.5BA	Furnished	SOLD
608	1,462 SF	2BR/2.0BA	REDUCED	\$250,000
1909	1,310 SF	2BR/2.0BA	PENDING	\$250,000
2009	1,310 SF	2BR/2.0BA	PENDING	\$250,000
1702	1,289 SF	2BR/2.0BA	Furnished	\$270,000
1801	1,046 SF	2BR/2.0BA	PENDING	\$300,000
1910	1,310 SF	2BR/2.0BA	REDUCED	\$250,000

Tiara - 3000 N. Ocean Drive				
16-H	1,589 SF	2BR/2.0BA	REDUCED	\$350,000
16-G	1,000 SF	1BR/1.5BA	Dec Rdy	SOLD
18F	1,547 SF	2BR/2.0BA	Furnished	SOLD

Oasis Singer Island - 3920 N. Ocean Drive				
2A	4,069 SF	3BR/3.5BA	Furnished	\$1,290,000
11B	4,069 SF	3BR/3.5BA	Unfurnished	\$1,900,000
12B	4,069 SF	3BR/3.5BA	Unfurnished	\$1,995,000
15B	4,069 SF	3BR/3.5BA	Unfurnished	\$2,299,000
8B	4,069 SF	3BR/3.5BA	Furnished	\$2,425,000
14A	4,069 SF	3BR/3.5BA	Furnished	\$2,249,000

Martinique II - 4000/4100 N. Ocean Drive				
ET201	2,011 SF	2BR/3.5BA	Furnished	SOLD
ET1102	2,011 SF	2BR/3.5BA	Unfurnished	SOLD
ET504	2,011 SF	2BR/3.5BA	Furnished	SOLD
ET2201	2,011 SF	2BR/3.5BA	Unfurnished	\$785,000
OV-1	2,615 SF	3BR/4.5BA	Unfurnished	\$550,000
WT1404	2,011 SF	2BR/3.5BA	Unfurnished	\$650,000
WT2601	2,011 SF	2BR/3.5BA	Unfurnished	\$675,000
WT901	2,011 SF	2BR/3.5BA	Furnished	SOLD

Beach Front Singer Island - 3920 N. Ocean Drive				
1503	2,710 SF	3BR/3.0BA	Unfurnished	\$1,225,000
1903	2,710 SF	3BR/3.0BA	Furnished	\$1,498,000
1103	2,710 SF	3BR/3.0BA	Unfurnished	\$1,189,000
903	2,710 SF	3BR/3.0BA	Unfurnished	\$1,299,000
1202	2,440 SF	2BR/3.0BA	Unfurnished	SOLD
1702	2,440 SF	2BR/3.0BA	Unfurnished	SOLD

Via Delfino - 5150 N. Ocean Drive				
1801	3,456 SF	4BR/5.5BA	Unfurnished	\$1,900,000

Ocean's Edge - 5050 N. Ocean Drive				
602	3,136 SF	3BR/3.5BA	Unfurnished	\$1,898,000

Jupiter Yacht Club - 400 S. US1 Hwy				
502	2,629 SF	3BR/3.0BA	Unfurnished	\$719,000

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COURTESY PHOTO

Palm Beach Country Estates has lots that are one-plus acres. This home has a three-car garage.

Country living

Palm Beach Country Estates offers over-sized lots

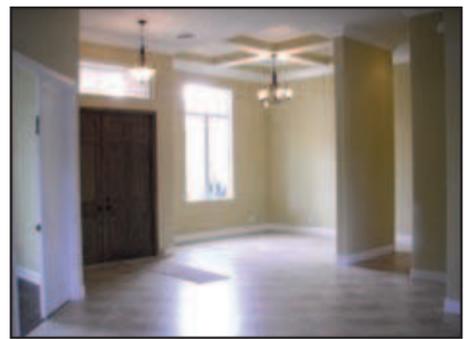


COURTESY PHOTO

Maple wood cabinets and granite countertops are featured in the kitchen.

VISTA BUILDERS CONSTRUCTED THE HOME AT 15275 74TH AVE. NORTH IN Palm Beach Country Estates near Abacoa and Interstate 95. The Cambridge Model has four bedrooms, a den, three bathrooms and a three-car garage.

It has 3,000 square feet. The house has coffered ceilings with crown molding, impact storm windows and French doors opening to a covered patio. The kitchen and bathrooms have maple wood cabinets and granite countertops. The driveway and patio are made of brick pavers. The master bathroom has an oversized spa tub, a walk-through shower and two vanities. The house, priced at \$539,900, is listed by the Smith Team of Keller Williams Realty. For more information, see scottandnancysmith.com or call Scott D. Smith at 719-5133.



COURTESY PHOTO

The home on 74th Avenue has coffered ceilings and crown molding.

— Provided by The Smith Team Realtors



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REAL ESTATE NETWORKING

JTHS Board of Realtors – Realtor of the year at Turtle Creek Country Club



JOSE CASADO / FLORIDA WEEKLY

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KOVELS: ANTIQUES & COLLECTING

Guessing what it's used for, part of the fun with old, odd objects

terryKOVEL
news@floridaweekly.com



Unfamiliar objects used by our ancestors continue to confuse and amuse today's collectors. "Whatsits" were a popular subject on television shows. We identified buggy-whip holders, eyeglasses for chickens to prevent them from pecking each other, even a spring-loaded candle that was attached to a clock and lit the fireplace each morning. Most unidentified whatsits were made for kitchen or farm use. One item that came in many shapes was the chicken waterer, still used today in a modern form. Early examples look like glass jars turned upside down over a shallow bowl of water, a sort of fountain for barnyard chickens. Marked pottery examples by short-lived factories bring good prices because of their rarity. Waterers by commercial factories that made many of these odd objects sell for \$100 to \$200.

Q: My mom died in July, and I'm trying to sort through some of her belongings. One of the items I'm trying to price, possibly for sale, is her hutch. Printed inside the drawers are the words, "Rockingham Temple Stuart Colonial Modern Dinette." I believe it is maple and it's like new. I looked online and saw prices as low as \$50 and as high as \$650. Can you help out in any way, either by suggesting a price range or telling me where I might find some information?

A: Temple Stuart Furniture was founded in Baldwinville, Mass., in 1904. Rockingham is one of the lines it made. The company

was bought by a Canadian company, Roxton Temple Stuart Ltd. of Waterloo, Quebec, in about 1987. Your mother's hutch would sell for about \$200 to \$300.

Q: Have you heard of a California pottery company called California Cleminsons Galagray? When I was married 50 years ago, an aunt gave me a set of the pottery's dishes as a wedding present. The dishes are marked with those words. I would like to know more about the set.

A: George and Betty Cleminson founded a pottery called Californian Clay in 1941. Betty was the designer and George handled the business end. They worked in their garage in Monterey Park, Calif., and later moved to a larger facility in El Monte, Calif. The company name was changed to California Cleminsons in 1943. Dinnerware, kitchenware and decorative items were made at the factory. Galagray is the pattern name of your dishes. Most Cleminsons pieces are marked. The pottery closed in 1963.

Q: Is there any interest in vintage dental things? My brother recently retired as a dentist. He has several pieces of furniture and equipment that belonged to an associate who retired when he was over 90 years old. He has a gray wood laboratory cabinet marked "American Cabinet Co.," an old sterilizer that resembles a dishwasher, some old hand instruments and many old bottles of chemical supplies. If there are collectors of such things, how can I contact them?

A: Dental instruments, old bottles and dental cabinets are very collectible. American Cabinet Co. was founded in Two Rivers, Wis., in the early 1900s. Talk to local antique-dealers to find out who sells "tech-

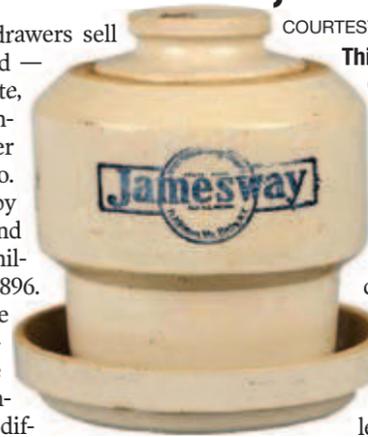
nology." Cabinets with drawers sell well. Prices can be found — for free — on our website, Kovels.com. The first dental furniture sold under the American Cabinet Co. name was designed by Dr. E.J. Soik, a dentist, and Harry C. Growen, a Hamilton Co. bookkeeper, in 1896. The cabinets were made by Hamilton Co., a furniture maker. The name "American Cabinet Company" is being used by a different company today and is not related to the company that made dental cabinets. The sterilizer is not as collectible and is of low value, but some instruments sell for more than \$100 apiece.

Q: I saw a vase made by Ferock listed in an auction. Can you tell me something about the maker?

A: Pottery stamped "Ferock" was made by Frank Ferrell (sometimes spelled Ferrel), who had a studio in Zanesville, Ohio, in the early 20th century. He used clay from the North Dakota School of Mines. Ferrell worked as a designer and modeler for several Zanesville potteries, including Weller (1897-1905), J.B. Owens, Peters and Reed, and Roseville. He was art director at Roseville from 1918 to 1954. During that period, he designed all of its lines, including "Ferella," a line named after him.

Q: Should vintage clothing or linens be washed in soap or detergent? I've heard that you can use Fels-Naptha to remove stains.

A: Detergents were invented in the 1940s,

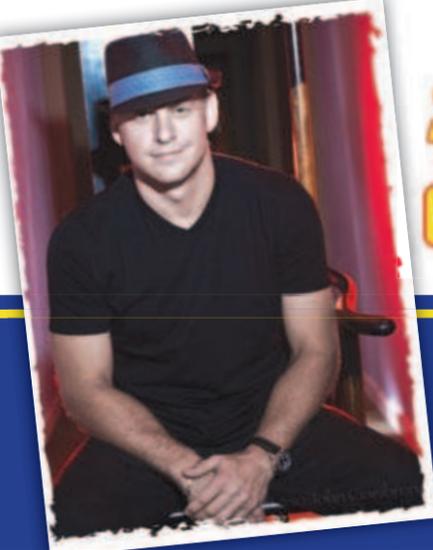


COURTESY PHOTO

This 9-inch-tall stoneware chicken waterer advertising Jamesway stores sold for \$288 last summer at a Morphy auction in Denver, Pa.

but people still like to use soap for vintage textiles because detergents include chemicals and other synthetic ingredients. Soap is made of natural materials, including oil and lye or another alkaline solution, but it can leave scum in hard water and can cause a fabric to become gray or yellowish if not completely rinsed. Lazarus Fels, founder of Fels and Co., began making soap in 1861. Fels-Naptha was introduced in 1893 when naptha, a solvent, was added to the formula. It can be used to remove stains made by chocolate, grass, makeup, perspiration, oil or grease. There are some other uses for Fels-Naptha. If you step into a patch of poison ivy, wash your clothes with Fels-Naptha to get rid of the poisonous residue. Some users claim it also can be used to get rid of aphids on plants, fleas and ticks on dogs and worms on trees. ■

— Terry Kovel answers as many questions as possible through the column. By sending a letter with a question, you give full permission for use in the column or any other Kovel forum. Names, addresses or e-mail addresses will not be published. We cannot guarantee the return of any photograph, but if a stamped envelope is included, we will try. The volume of mail makes personal answers or appraisals impossible. Write to Kovels, (Florida Weekly), King Features Syndicate, 300 W. 57th St., New York, NY 10019.





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Cup of Joe Morning Show

with Joe Raineri

So as we continue our series on the things that are starting to annoy me more than ever as I get older, apparently I'm not alone. I have received over 100 emails over the past week with situations that drive you crazy as well. Here are just a few that you have come up. See if either of these situations makes you scratch your head and say, "Are you kidding me?"

1) Are you all done?
Francine writes in about a situation we have all encountered. It's when you have completely annihilated everything on your plate and then the server comes up and asks, "Are you all done?" No, I'm just going to sit here and admire the empty plate. Or even better is the question "was your meal o.k.?" No, actually it was terrible but there are children starving in Africa so I ate it anyway. My goodness people, what are you thinking? Stop this right now!

2) Let's go to the gym and pretend were working out!
Frank writes about this group of people who constantly go to the gym but do absolutely nothing but read or watch T.V. and then can't figure out why there not losing any weight. I think if you take the time to go to the gym, you should play by the rule: "No pain, no gain." People should either suck it up and work out hard 'til they are red in the face, or they should just otherwise stay home. I get so irritated when I see people lackadaisically reading a newspaper on the elliptical machine or reading a Nora Roberts romance novel while peddling 2mph on the stationary bike. I mean c'mon! In a world where free time is limited, why do some people waste their time going to the gym if they're not going to get anything out of it?

These are just a few of the everyday situations we run into that aggravate me. What aggravates you? Take a moment and share some of the more annoying things you encounter by emailing me at Joe@seaviewradio.com and I'll include them in the weeks ahead. As always, thanks for reading and I hope my sarcastic social commentary on life will at the very least give you a laugh. Tune into the Cup of JOE Morning Show weekdays at 8:40am for a chance to win tickets to the Kravis Center, Sunrise Theatre or The Palm Beach Pops.

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JUPITER ~ RIALTO

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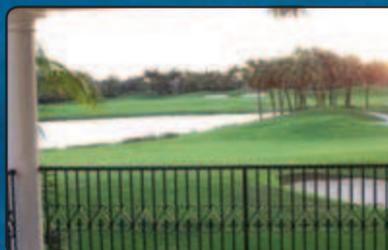
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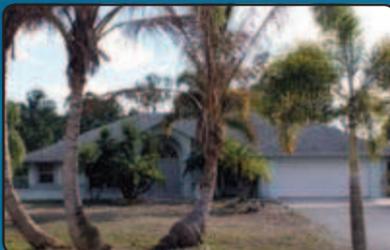
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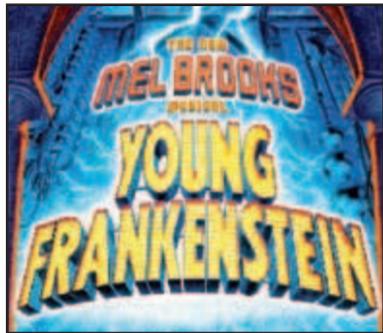
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ARTS & ENTERTAINMENT

WEEK OF JANUARY 20-26, 2011

A GUIDE TO THE PALM BEACH COUNTY ARTS & ENTERTAINMENT SCENE



COURTESY PHOTO

The musical 'Young Frankenstein' plays at the Kravis Feb. 1-6.

Award-winning choreographer designs show set to play Kravis

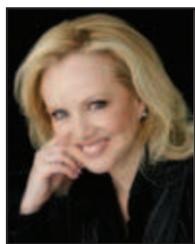
BY NANCY STETSON

nstetson@floridaweekly.com

Dr. Frankenstein might have brought a dead monster to life, but Susan Stroman taught him to dance.

Every night, it stopped the show in "Young Frankenstein:" the doctor and his monster, dressed in black tails with top hat and cane, singing and tap dancing to Irving Berlin's "Puttin' on the Ritz."

"Young Frankenstein" — or, if you want to be formal and official, "The New Mel Brooks Musical Young Frankenstein" — is based on Mr.



STROMAN

Brooks's 1974 movie spoof. It ran on Broadway from the fall of 2007 to early 2009 and is now touring nationally. The musical comedy plays at the Kravis Center Feb. 1-6.

"This is Mel's idea," says Ms. Stroman, the show's Tony Award-winning director and choreographer. "Dr. Frankenstein is not only presenting the monster as dead tissue come to life, but as someone who can actually sing and dance.

"For the Broadway musical we had to open that up, so Dr. Frankenstein comes to the audience — his colleagues and the Transylvanian townspeople — to show them that the monster is a 'cultured, sophisticated man about town.'"

Ms. Stroman expanded the dance number and included a section where the monster dances with his shadow on a white screen (though the shadow seems to have a mind of its own, as well as better dance moves.) She also references the Fred Astaire version of the scene in the movie "Blue Skies" by introducing a line of dapper men in tails and top hat. Of course, this being a Mel Brooks/Susan Stroman collaboration, they aren't wearing spats, but big, clunky, monster shoes.

The movie version of "Young Frankenstein" was nominated for two Academy Awards, is No. 13 on the American Film Institute's 100

SEE YOUNG, B8 ►

Slow Burn Theatre produces edgy ...



KISS OF THE SPIDER WOMAN

BY HAP ERSTEIN

herstein@floridaweekly.com

NOW IN THE MIDST OF ITS SOPHOMORE season, Boca Raton's Slow Burn Theatre Company has yet to play safe. It not only continues its mission of producing edgy, offbeat musicals that other troupes shy away from, but with its first production of 2011, it ups the risk factor with the challenging, dramatic, seven-time Tony Award winner, "Kiss of the Spider Woman." It begins Jan. 28.

Not only is the show a favorite of co-artistic directors Patrick Fitzwater and Matthew Korinko, it was in many ways their inspiration for starting Slow Burn.

Having seen the original production on Broadway in the early '90s, Fitzwater recalls, "Matthew and I were both performing at that time. I was performing on a showboat, and all I was doing was 'Guys and Dolls' and 'Oklahoma!' I was begging, 'Can't we do something a little more dramatic?' And I said, 'If I ever start my own company, Spider Woman is the kind of show I'm going

SEE KISS, B4 ►

WEEK at-a-glance



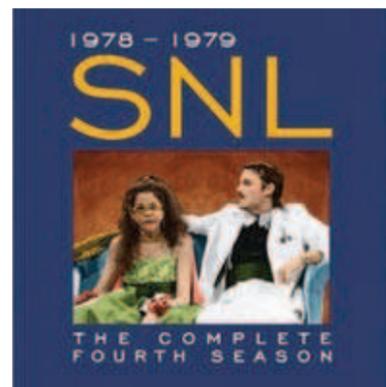
'Sound of Music' a must-see

The show at the Maltz is powerful, with superb singing and sets. **B4** ►



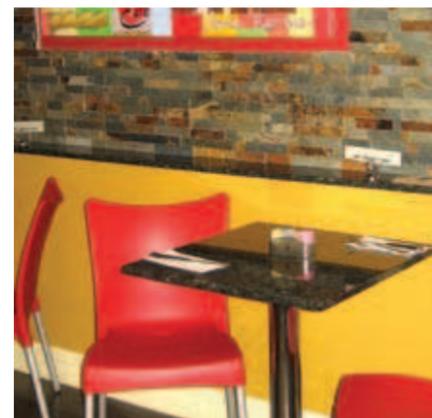
Singing for WXEL

Tommy Mitchell, who sang with Blood, Sweat & Tears, to star in benefit. **B4** ►



Things worth forgetting

Avoid 'Muskrat Love' but re-watch the first five seasons of SNL. **B8** ►



Prosecco fare is delicious

New Gardens cafe not only has terrific food, it's a value, too. **B15** ►

SANDY DAYS, SALTY NIGHTS

For love to take root, we must stand still



I recently spoke to my friend Petra, a blond Norwegian with round cheeks and a soft smile, about her latest stint abroad. She's just come off a one-year contract with a humanitarian group in Madagascar, and now she's settling in to a two-year stretch in West Africa.

Despite her overseas savvy, Petra is lost in her new home. She's struggling to get her bearings in a country where even a trip to the grocery store can be complicated, and she's trying to establish the rhythms that regulate our lives — dropping clothes off at the cleaners, going to the hairdresser, having a cup of coffee.

During all this nesting and new-life-building, Petra is also searching for love.

Nothing eases the discomfort of a foreign environment like a sudden, intense affair (ask any Hemingway character). What Petra needs — apart from a dry cleaner and a salon — is someone to take her out on the weekends. A man to buy her dinner and compliment her new dress. A sweetheart to distract her mind while the clamor of the foreign city carries on around her.

But Petra is entrenched in her circle of single friends, a crew of men and

women who have made careers out of living abroad, uprooting every few years and resettling in undiscovered places. The expat existence may be one grand adventure, but it leaves little room for the deeper profundities of life.

The truth of the matter, despite our best efforts otherwise, is that love takes time. Time to blossom and time to grow, yes, but also time to be planted. We might cast about for lovers to occupy our weeks or months, and sometimes we even find them. But they, like us, are also flailing.

Affairs burn hot and bright and fast, but a relationship with depth takes ages to build. Perhaps we meet someone at a party and a small spark of chemistry flares. Time passes. When we see each other again, that spark has grown to a flame, fed by distance and days. The flame builds over time. Before we know it, we're having dinner on Wednesdays, going to the beach together on Saturdays, and spending Sundays snuggled in front of the couch. Voila: a relationship.

But for people like Petra's expat crowd, love is an elusive thing. They hesitate to put down

roots and prefer instead superficial contact. I think of the Australian pines that line our Southwest Florida roadways, upturned after a fierce storm, their shallow root systems, suddenly visible, like some shameful secret.

My sister, who is wise and nurturing, lived her own footloose expatriate existence until she paused long enough to be caught. Now she has four children, a house and a husband. She talks about love like seedlings beneath the surface.

"We have to plant the seeds and have faith that they'll grow..."

"We can't know what's going on beneath the earth," she says. "We have to plant the seeds and have faith that they'll grow."

Faith and, of course, time.

Those like Petra rarely stay in one place long enough to see the new growth. They slip away from love before it can hold them, impatient for the next place, the next adventure. ■



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JPMorgan gives \$50,000 to cultural council

The JPMorgan Chase Foundation granted \$50,000 to the Palm Beach County Cultural Council to support the new Workforce Development for Artists (WDA) program and Building Learning Communities Through Arts and Culture (BLCTAC) program, which is in its second year. The funds will be matched 2 to 1 by the Cultural Council.

"These funds are going to positively affect the community on many levels," said Rena Blades, Cultural Council President and CEO. "The WDA programs will help Palm Beach County artists expand their business skills and advance their careers. This will result in a boost to our overall economy and quality of life."

The WDA will encompass several activities including research to identify artists' needs and developing programs that address those needs, which may include business and marketing training. Visual artists, musicians, dancers and actors will benefit from these programs that will ultimately help advance their careers.

"Building Learning Communities will continue to help students from some of our most underserved communities learn about social studies through the use of arts and culture. It also helps teachers build relationships with teaching artists and learn valuable tools that they can use throughout their careers. The benefits of BLCTAC are multidimensional. The programs help students, teachers, artists and our cultural organizations," said Mrs. Blades.

Building Learning Communities Through Arts and Culture is a large effort to facilitate, guide and support arts education programming by cultural organizations throughout Palm Beach County. It uses social studies curriculum to expand and advance outcome-driven arts and



COURTESY PHOTO
Chris Havlicek, J.P. Morgan Private Bank vice president and Palm Beach market manager, hands a check to Rena Blades, Cultural Council president and CEO.

cultural education programs for middle school children and their teachers.

Program goals include:

- Increase student appreciation, knowledge and understanding of social studies through the use of arts integration.

- Increase teacher ability and knowledge of incorporating the arts into curriculum.

- Build capacity in cultural organizations to deliver outcome-based arts and culture education.

"We are proud to partner with the Palm Beach County Cultural Council in supporting the needs of local visual artists, musicians, dancers and actors," said Alvaro Martinez-Fonts, CEO of J.P. Morgan Private Bank in Florida. "Developing programs and encouraging the efforts of non-profits focused on preserving cultural arts education is a big part of our charity giving, and we hope our grant serves the needs of the artist community." ■

FLORIDA WRITERS

Tamiami Trail's seamy underbelly adds to plot



philJASON
pkjason@comcast.net

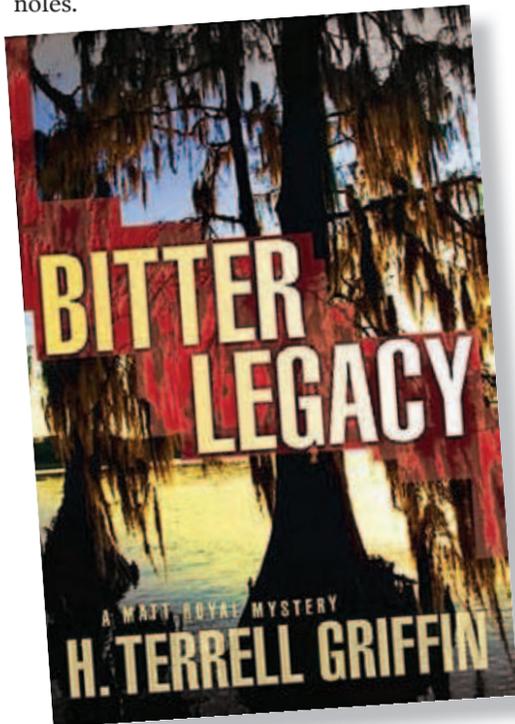
■ **"Bitter Legacy,"** by H. Terrell Griffin. Oceanview Publishing. 360 pages. \$25.95



GRIFFIN

H. Terrell Griffin continues his Matt Royal mystery series with a stunning thriller in which uncompromising evil and equally uncompromising courage meet in a fight to the finish. Along the tale's violent way, Mr.

Griffin explores a little-known aspect of Florida's history involving black Seminoles.



Though it isn't clear at first, what's at stake is control over a phosphate mining empire. What's Matt got to do with it? Well, almost nothing — but others think he does. Clearly, someone is after Matt and his good friend Logan Hamilton, as shots ring out on an otherwise beautiful day on Longboat Key.

Involved in the investigation is Bill Lester, the police chief of Longboat Key, who actually hears the crack of the rifle and sees Logan fall on a downtown Sarasota street. A large book stuffed in Logan's inside jacket pocket blocks the bullet. Logan's pal, retired lawyer Matt Royal, returns from a week's boating dalliance with a lady friend to find out about Logan's mishap and soon enough

to discover that he, too, is a target.

A piece of the novel's action takes place in and around Belleville, a fictitious small Collier County town where a poorly skilled lawyer, Jason Blackmore, is assassinated. Readers learn that Blackmore had referred a man named Abraham Osceola to Royal, who in fact had met him before on Key West. Now some of the bits and pieces of information that Griffin parcels out begin to make tenuous connections.

Abraham Osceola is a "Black Seminole," returned from his people's settlement in exile on Andros Island in the Bahamas to make a case for their ownership of extensive mineral rights in Florida. There are hints about an old document that supports this claim.

Whoever would wish to thwart such a claim would likely be interested in executing not only Osceola, but also anyone to whom he might have told his story: Blackmore, Royal and close friends of Royal included.

By rotating narrative vantage points from Royal through several other characters — including outrageous villains like the feeble old man who is contracting the killings — Mr. Griffin is able to do a skillful job of offering important pieces of information while withholding others and raising new questions. We meet a crime-soaked biker gang, a criminal intermediary called "The Hacker," the mysterious Mr. Morton and several other champions of outrageous greed and evil.

The good guys include Jock, an operative for a top-secret government agency; and J.D. Duncan, a gorgeous female detective newly assigned to the Longboat Key police force. The latter becomes a romantic interest for Royal.

In "Bitter Legacy," Mr. Griffin handles the geography and demography of Southwest Florida with skill and confidence. The plot, complex but never murky, takes readers through a series of communities connected by the Tamiami Trail as well as by the coastal waters. The pleasures of life along the Gulf Coast are attractively portrayed, as are the region's cultural flavors. However, the author's convincing portrayal of the sordid, crime-laden underbelly of the region is what will make readers keep during the pages.

Find out more about this highly praised author at www.HTerrellGriffin.com. ■

— Philip K. Jason, Ph.D., United States Naval Academy professor emeritus of English, is a poet, critic and freelance writer with 20 books to his credit, including several studies of war literature and a creative writing text.

City tourney raises money for med center



The City of Palm Beach Gardens Golf Course 5th Annual Mayor's Veterans Golf Tournament raised \$20,989 for the Veterans Affairs Medical Center in West Palm Beach.

The check was presented at the Jan. 6 city council meeting. It was the fifth year for the tournament. For those years, the tournament has raised a total of \$104,354. ■



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THEATER REVIEW

Maltz' 'Sound of Music' is powerful, gripping; not too sweet

hapERSTEIN

herstein@floridaweekly.com



Do you have difficulty getting excited about another "The Sound of Music"? Chances are you have seen it often enough, in an amateur production, a tired summer stock show or simply the Oscar-winning, but treacherous movie version.

Nevertheless, you owe it to yourself to see this final collaboration of the legendary songwriting team of Richard Rodgers and Oscar Hammerstein II in the dramatic rendering currently at the Maltz Jupiter Theatre. It is not that the sunny, syrupy musical numbers have been de-emphasized, but they now serve the dramatic, emotional story to which director-choreographer Marc Robin gives the central spotlight.

It is, of course, the saga of perky Maria Rainer, a mischievous convent postulant assigned as governess to the seven offspring of grumpy Captain von Trapp. And Robin — artistic director of Lancaster, Pa.'s Fulton Theatre, which is co-producing with the Maltz — has a first-rate Maria in Catherine Walker. Walker is likely to win you over in the show's opening moments, as she lifts her bell-clear voice in the Salzburg hills to sing the infectious title song.

Robin seems intent on giving us a definitive "Sound of Music," for he is careful to leave nothing out. Included are the original score's often jettisoned and acerbic "How Can Love Survive" and "No Way to Stop It," as well as two of the numbers added for the movie — "I Have Confidence" and "Something Good." With the top-notch cast, these songs all sound great, but be aware that the production runs just shy of three hours, probably beyond the attention span of most youngsters.

After working together for almost two decades, Rodgers and Hammerstein developed a definite formula for their shows and that signature approach is very evident in "The Sound of Music." The early conflict between



COURTESY PHOTO

Catherine Walker's strong, clear voice wins over audiences as she opens the production.

Maria and the Captain is very reminiscent of "The King and I's" Anna and the stubborn Siamese monarch. The secondary love story between von Trapp's eldest daughter Liesl and Nazi youth Rolf has antecedents in "Oklahoma!" and "Carousel." And the Mother Abbess's stirring anthem "Climb Every Mountain" echoes an earlier rafter-raiser, "You'll Never Walk Alone."

Once they had a story that revolved around a handful and a half of adorable youngsters, the score became loaded with bouncy, smile-inducing numbers like "Do-Re-Mi" and "The Lonely Goatherd." The Maltz show certainly does not downplay these ditties, but the focus somehow manages to be away from the saccharine towards the high-stakes

drama of the Nazi threat to the Austrian way of life. Even if you are very familiar with this show, be prepared to be caught in the grip of Howard Lindsay and Russel Crouse's efficient, involving storytelling.

Helping that emotional roller coaster is the compelling Walker, who anchors the evening and keeps matters from slipping into the mawkish zone. Michael Sharon is a bit stiff as Captain von Trapp, but he grows in the role as he melts under Maria's charms. Expect to be moved by his finale delivery of the affecting folk ballad, "Edelweiss." The locally cast tots are just sunny enough, and April Woodall makes a stronger than usual impression as the Mother Abbess.

In recent years, major Broadway productions of "Carousel" and "South Pacific" have chipped away at the sugar coating so associated with the Rodgers and Hammerstein library. This "Sound of Music" is not as startling, but it packs a punch that should surprise you. And the fact that it is sung so well, and looks terrific on Michael Schweikardt's many eye-popping sets, does not hurt either. ■

in the know

>> **THE SOUND OF MUSIC**, Maltz Jupiter Theatre, 1001 E. Indiantown Road, Jupiter. Through Jan. 30. Tickets: \$43-\$60. Call 575-2223 or 800-445-1666.

Singer to offer songs of '70s at WXEL benefit

BY SCOTT SIMMONS

ssimmons@floridaweekly.com

Tommy Mitchell plays jazz. He also plays rock.

And he approaches each with a mix of Blood, Sweat & Tears.

Now the Jupiter musician is gearing up for "A Song for You," a benefit concert for WXEL.

The concert, set for Jan. 30 at Palm Beach State College's Eissey Campus Theatre, is "gonna be a departure. Songs of the '70s and '80s, which now seems to be so popular all of a sudden. A lot of songs by Elton John and Stevie Wonder," says Mr. Mitchell, who served as lead vocalist for Blood, Sweat & Tears during a 2007 tour of Asia. "We've got Ray Charles, and we've added some new things, like Michael Buble. Plus stuff from the olden days, but the style is updated."

And, Mr. Mitchell says, it's appropriate that he is playing a show at the Eissey Campus Theatre, in addition to gigs at PGA National's I-Bar and III



MITCHELL

Forks on PGA. He also has locked in dates at the soon-to-open Blue Water Grill, across from Carmine's.

"I've become the pope of PGA Boulevard," he says. "Everything's on PGA, including Eissey Campus Theatre."

Working with Blood, Sweat & Tears was a high point of his career, for Mr. Mitchell, who launched his career in New Jersey.

"That was so awesome. This is a band that started in the late '60s, and musicians my father worked with," Mr. Mitchell says. "When he brought an album home and started pointing out his friends, he suddenly became hip."

The venues in Asia were great, he says.

"Asia was awesome. We went to Thailand and played at the king's palace

in Bangkok, about the size of the great lawn at Central Park."

But he didn't have a lot of time to prepare.

"That was the first thing I did with them. No rehearsal, just a 10- or 15-minute sound check," Mr. Mitchell says. "I had done my homework, so it came off nicely. The guys are the finest musicians, and that's how I was able to start my band down here."

And members of the band were helpful, too.

"Lead trumpet player with BST was Teddy Milette, and he helped me put my band together," Mr. Mitchell says.

Mr. Mitchell comes by music honestly — his dad was a drummer on "The Dick Cavett Show" back in the '60s. Mr. Mitchell himself started playing drums at the age of 4, and had a career singing and playing in national radio and television commercials for Coca-Cola, Toyota, AT&T and Nike, among others. He has performed with such artists as Michael Bolton, Ben E. King, Darlene

Love, Phoebe Snow and Paul Shaffer.

He has continued the family tradition of music-making with his son and daughter.

"Both kids are pianists and singers. And both were jingle singers," Mr. Mitchell says. They did a lot of toy commercials. My son sang on *Mad* magazine's comedy show called 'Mad.'

Will the tradition continue? Mr. Mitchell's daughter gave birth Dec. 23 to twins, a boy and a girl.

"They're my first grandkids," he says of the children, who were born up North. "I'm only getting to know them on Facebook." ■

in the know

>> **"A Song for You,"** benefit concert for WXEL, 7 p.m. Jan. 30, Eissey Campus Theatre, Palm Beach State College, Palm Beach Gardens. VIP tickets: \$125; general admission tickets also available. Includes post-reception at Brio Tuscan Grille at The Gardens Mall. Phone: 207-5900.

Red, White & Zin kicks off ArtiGras



SPECIAL TO FLORIDA WEEKLY

The 2011 ArtiGras Fine Arts Festival will kick off with Red, White & Zin on Jan. 27 from 6 p.m. to 9 p.m. at STORE Wine Storage in Palm Beach Gardens.

Featuring more than 40 varieties of fine wine, as well as gourmet food from local restaurants, Red, White & Zin will also be host to the unveiling of the official commemorative poster for this year's ArtiGras.

"Red, White & Zin has quickly become one of our most successful events of the season. The public is encouraged to come and celebrate the kickoff of ArtiGras,

taste some fantastic vintages, and even have the opportunity to purchase and take home their favorite wines. Thanks to our participating restaurants we will have a fantastic selection of both wine and food," said Suzanne Neve, director of programs and services for the Northern Palm Beach County Chamber of Commerce which has produced Red, White & Zin the past six years. "The success of the event can also be contributed to the support we receive from city officials, residents and businesses of Palm Beach Gardens."

In addition to wine and food, Red, White & Zin will feature live jazz music and artwork from local artists as well as a silent auction to benefit local school art programs.

Tickets to Red, White & Zin are \$25 per person for chamber members and \$35 for non-members and can be purchased in advance online at npbchamber.com. Call 628-5929 for more information. ■

South Florida Fair mixes music, agriculture, technology

The South Florida Fair enters its second week with rides, sparkle and plenty of homespun fun.

This year's theme focuses on science, technology, space and the environment. The fair's exposition of Really Cool Stuff will include exhibits by the Scripps Research Institute, NOAA, the Smithsonian Institute, NASA, the South Florida Science Museum, Ah-Tah-Thi-Ki Museum, the Max Planck Institute and The Climate Project, among others.

The fair also includes all the agricultural exhibitions and food for which the fair is known.

Entertainment this year includes concerts by Kansas (7:30 p.m. Jan. 20), Tenth Avenue North (7:30 p.m. Jan. 25), The Used (7:30 p.m. Jan. 26) and an acoustic show by Travis Tritt (7:30 p.m. Jan. 27). General seating at the concerts is free with fair admission. Reserved seats are \$10.

The fair continues through Jan. 30. The fairgrounds are off Southern Boulevard east of U.S. 441 in suburban West Palm Beach.

Tickets are \$15 adults, \$9 seniors and \$8 children. For information, call 793-0333 or log on to www.southfloridafair.com. ■

PUZZLE ANSWERS

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WHAT TO DO, WHERE TO GO

Thursday, Jan. 20

■ **Starfish & Coffee Storytime Session at the Loxahatchee River Center** – 9:30 a.m. Thursdays, Burt Reynolds Park, 805 N. U.S. 1, Jupiter. Call (561) 743-7123 or visit www.loxahatcheeriver.org/rivercenter.

■ **35th Anniversary Designers' Show House** – Presented by American Red Cross at 3000 N. Flagler Drive, West Palm Beach with a preview party offering guests a sneak-peek of the transformed Intracoastal-front home, which showcases the work of nationally recognized designers. Ann Omvig Maine speaks at opening day lecture, 11 a.m. Jan. 20, CityPlace South Tower, 550 Okeechobee Blvd., West Palm Beach. Four-week event is open to the public 10 a.m.-5 p.m. Mondays-Saturdays, noon-4 p.m. Sundays Jan. 20-Feb. 19. \$30, general admission, \$200, preview party; 650-9131 or www.redcross-pbcc.org

■ **Mos'Art Theatre** – Screenings of "Vision," 1:30 p.m., "Marwencol," 3:50 p.m., "Romeo & Juliet from the Globe Theatre," 5:40 p.m. Jan. 20. Tickets: \$8. 700 Park Ave., Lake Park; 337-6763.

■ **"Italy of My Dreams: The Story of an American Designer's Real Life Passion for Italian Style"** – Lecture is presented at 3 p.m. Jan. 20 by Matthew White at The Society of the Four Arts, Walter S. Gubelmann Auditorium, 2 Four Arts Plaza, Palm Beach. \$20; no charge for Four Arts members. Registration: 805-8562 or www.fourarts.org.

■ **St. Mark Greek Festival** – 4-9 p.m. Jan. 20, 11 a.m.-11 p.m. Jan. 22-23 and noon-9 p.m. Jan. 23, St. Mark Greek Orthodox Church, 2100 NW 51st St. (Yamato Road), Boca Raton. Tickets: \$5; (561) 994-4822; www.stmarkboca.net.

■ **Tai-Chi for the Turtles** – Join Dr. Keith Cini from Atlantic Healing Arts as he leads five weeks of tai chi classes to raise awareness and money for cleaner oceans and happy turtles while helping you find inner peace. Classes run one hour, and participants are asked to wear comfortable clothing. 6 p.m. Thursdays, Loggerhead Marinelife Center, 14200 U.S. 1, Juno Beach. \$10 per person, per class. Call 672-8280, Ext. 107, for reservations; marinelife.org.

■ **Midtown's Music on the Plaza** – A free weekly concert series offering an eclectic mix of musical performances, 6-8 p.m. Thursdays through April 30, Midtown Palm Beach Gardens, 4801 PGA Blvd., Palm Beach Gardens. Jan. 13: Fresh Catch (rock and reggae); Jan. 20: Category 5 Blues (blues and R&B); Jan. 27: Livin' It Down Band (classic blues and rock). Free; www.midtownpga.com.

■ **Free Lighthouse History Lecture Series** – Juno Beach Town Center, 340 Ocean Drive, 6-7 p.m. Jan. 20: Chuck Meide, director of the Lighthouse Archaeological Maritime Program (LAMP), St. Augustine, will present "Maritime Archaeology and History." Lectures also scheduled Feb. 17, March 17. 747-8380, Ext. 101; jupiterlighthouse.org.

■ **Fusion Lounge** – Doo Wop Danny Cove on the keyboard 6:30-9:30 p.m. Jan. 20. Blues-jazz mama Juanita Dixon, accompanied by Mark Doyle on the keyboards starting at 9 p.m. Jan. 21. Ongoing live jazz/blues 6:30-9:30 p.m. Thursdays and 9 p.m. to midnight Fridays and Saturdays. Fusion Lounge is at 758 Northlake Blvd. (east of I-95), North Palm Beach. 502-2307; fusionloungepalmbeach.com.

■ **"Six Characters in Search of an Author"** – Aquila Theatre performs this play by Luigi Pirandello at 8 p.m. Jan. 20-21 at the Kravis Center's Rinker Playhouse, 701 Okeechobee Blvd., West Palm Beach. Tickets: \$38; 832-7469.

Friday, Jan. 21

■ **Coaching the Mature Driver** – 9 a.m.-4 p.m. Jan. 21, North County Senior Center, 5217 Northlake Boulevard, Palm Beach Gardens. \$10; 845-8233.

■ **Mos'Art Theatre** – Screenings of "Disco & Atomic War" and "Looking for Palladin." Various times, Jan. 21-27. Opening night tickets: \$6. General admission: \$8. 700 Park Ave.; 337-6763.

■ **Downtown's Weekend Kick-Off** – Music from 6-10 p.m. Fridays. Centre Court, Downtown at the Gardens, Palm Beach Gardens. Jan. 21: Entertainment 2Nite. Jan. 28: Ever So Clever. 340-1600.

■ **Elvis Tribute Show** – Styled after the Las Vegas shows Elvis Presley performed in the 1970s, this show also features Over Tyme performing doo-wop, country and standards. 7-9 p.m. Jan. 21, Burns Road Recreation Center, 4404 Burns Road, Palm Beach Gardens. Tickets: \$12 non-residents, \$10 residents; 630-1100.

■ **Ottmar Liebert & Luna Negra** – The flamenco guitarist plays a show at 8 p.m. Jan. 21, at the Duncan Theatre, Palm Beach State College, Congress Avenue at Sixth Avenue South, Lake Worth. Tickets: \$27; 868-3309.

■ **Tommy Castro** – 9 p.m. Jan. 21, The Orange Door, 798 10th St., Lake Park. Tickets: \$25; 842-7949.

■ **Lighthouse Starry Nights** – Get a lighthouse keeper's view of the night sky with a personal tour of the watchroom and gallery, Jupiter Inlet Lighthouse. Afterward, relax on the lighthouse deck under the stars with refreshments. 6 p.m. Fridays through April. Tour time is approximately 90 minutes. \$20 per person, \$15 members, RSVP required. No flip-flops allowed. Children must be 4 feet tall and accompanied by adult; 747-8380, Ext. 101.

Saturday, Jan. 22

■ **The West Palm Beach Antiques, Flea and Craft Market** – The 50 or so dealers at the bi-weekly event offer a variety of collectibles, mid-century furniture, crafts and art. It's at Datura Street and Quadrille Boulevard from 9 a.m.-3 p.m. Jan. 22. Admission is free, and free parking is available in the city parking lot on Datura Street across from the market; 833-4440.

■ **Kids Story Time** – 11:30 a.m. Saturdays, Loggerhead Marinelife Center, 14200 U.S. 1, Juno Beach. Free; marinelife.org.

■ **Basic Driver Improvement** – 9 a.m.-1 p.m. Jan. 22, Safety Council of PBC Inc., 4152 W. Blue Heron Blvd, Riviera Beach. 6-10 p.m. Jan. 26. 845-8233.

■ **"Murder at the Courthouse"** – Murder mystery featuring actors from the Burt Reynolds Institute for Film & Theatre will be presented by the Junior League of the Palm Beaches and the Historical Society of Palm Beach County, 5-8 p.m. Jan. 22, Historic 1916 Palm Beach County Courthouse, 300 N. Dixie Highway, West Palm Beach. Tickets: \$75 per person, \$125 per couple. Purchase at www.jlpcb.org.

■ **American Music Series** – Free live entertainment 6-10 p.m. Saturdays at

Downtown at the Gardens, Centre Court, Palm Beach Gardens. Jan. 22: Jazz. Jan. 29: WRMF Acoustic Listener Lounge. 340-1600.

■ **The Lawyer Variety Show** – Singing, dancing, comedy and more performed by members of the Palm Beach County Bar Association, 7:30 p.m. Jan. 22, Eissey Campus Theatre, Palm Beach State College, Palm Beach Gardens. Tickets: \$3; 687-2800.

■ **Vic Damone** – The singer lends his romantic baritone to an evening dedicated to love songs. His performance will be accompanied by a full orchestra conducted by Richard Hayman. 8 p.m. Jan. 22 at the Kravis Center, 701 Okeechobee Blvd., West Palm Beach. Tickets start at \$25; 832-7469.

■ **2 Blues II** – 9 p.m. Jan. 22, The Orange Door, 798 10th St., Lake Park. Tickets: \$10; 842-7949.

■ **"A Midsummer Night's Dream"** – Aquila Theatre performs Shakespeare's play at 8 p.m. Jan. 22 and 1:30 p.m. Jan. 23 in the Kravis Center's Rinker Playhouse, 701 Okeechobee Blvd., West Palm Beach. Tickets: \$38. Beyond the Stage: A free pre-performance discussion led by Desmond Gallant on 6:45 p.m. Jan. 22; 832-7469.

Sunday, Jan. 23

■ **Taste in the Gardens Green Market** – Gardens Park, 4301 Burns Road, Palm Beach Gardens; 8 a.m.-1 p.m. Live entertainment, produce, plants, flowers, handmade crafts and prepared food and drink items. Free; no pets. For vendor information, call 772-6435.

■ **Dave & Aaron's Workout on Stand Up Paddleboarding** – 9:30 a.m. weekly, Jupiter Outdoor Center. For reservations, call 747-0063; visit www.jupiteroutdoorcenter.com.

■ **Maritime Heritage Event** – An afternoon of family fun at Peanut Island, including a tour of the John F. Kennedy Bunker and a Coast Guard vessel. See shell craft and jewelry making, wooden boat building, fish art activities and hunt for treasures with pirates. It's 1:30-4:30 p.m. Jan. 23. Commodore pass (\$35 per adult, \$25 per child 12 and younger) gets includes round-trip transport aboard the Mariner III, a classic 122-foot fantail motor yacht built in 1926. It departs the West Palm Beach Public docks at 1 p.m. cast-off, 5 p.m. return. Captain pass (\$25 per adult, \$15 per child 12 and younger) includes round-trip ferry service from the Riviera Beach Marina. Refreshments provided. Reservations required; 832-4164; Ext. 0.

■ **Kidney Disease 2011: Prevention & Treatment** – Seminar by Dr. Thomas Peters, director of Transplantation, University of Florida, and Drs. Jack Waterman and Kenneth Rappaport, clinical nephrologists in Palm Beach Gardens and Jupiter. Topics include diabetes and the kidney, hypertension and transplantation, 1-4 p.m. Jan. 23, Embassy Suites, 4350 PGA Blvd., Palm Beach Gardens. Sponsored by National Kidney Foundation of Florida, Kidney Association of South Florida and Abbott Laboratories. RSVP: 627-6454.

■ **3rd Annual Chinese New Year Chu Jie Gala Show and Reception** – Presented by the Palm Beach County Chapter of the U.S.-China Peoples Friendship Association. Music, dance, acrobats and a New Year's Dragon Dance, 4 p.m. Jan. 23, Eissey Campus Theatre, Palm Beach State College, Palm Beach Gardens. Tickets: \$25-\$50 adults, \$12-\$24 children; free to PBSC students, staff and employees. 844-3882 or www.uscpfab.org.

Monday, Jan. 24

■ **Movie Premiere Night** – Premiere showing of the romantic comedy "Falling for Grace," fundraiser for Dress for Success of the Palm Beaches, 6:30 p.m. Jan. 24, Mos'Art Theatre, 700 Park Ave., Lake Park. Tickets: \$10. Call 249-3898 to RSVP.

■ **"Lucia Di Lammermoor"** – Donizetti's opera, 8 p.m. Jan. 24, Eissey Campus Theatre, Palm Beach State College, Palm Beach Gardens. Tickets: \$45-\$55; 278-7677; www.sunsetet.com.

■ **Kenny Loggins** – The singer had hit singles with "Whenever I Call You Friend" and "This Is It." "All Join In," his most recent album, features up-tempo renditions of pop/rock classics. 8 p.m. Jan. 24, the Kravis Center, 701 Okeechobee Blvd., West Palm Beach. Tickets start at \$20; 832-7469.

Tuesday, Jan. 25

■ **Play and Sign** – Classes offer a fun way to learn American Sign Language, 9:30 a.m. Tuesdays through March 1, Community Room, Suite 1108, Downtown at the Gardens, Palm Beach Gardens. Sign up at www.tinyhandsigns.com.

■ **Talking Toddlers** – Class tailored to toddlers with little or no exposure to sign language, 10:30 a.m. Tuesdays through Feb. 8, Community Room, Suite 1108, Downtown at the Gardens, Palm Beach Gardens. Sign up at www.tinyhandsigns.com.

■ **Art on the Water** – Music and local art, 5:30-9:30 p.m. Tuesdays, Riviera Beach Marina, 200 E. 13th St., Riviera Beach.

■ **Tai Chi for Arthritis** – 11 a.m.-12:30 p.m. Wednesdays at Burns Road Recreation Center, 4404 Burns Road, Palm Beach Gardens. Class focuses on muscular strength, flexibility and fitness. Drop-in fee: \$9; resident discount fee: \$8. 10-class pass fee: \$80; resident discount fee: \$70. 630-1100; www.pbgfl.com.

■ **"Feelin' Groovy"** – Jim Witter stars in this journey through the 1960s featuring the music of Simon & Garfunkel, 8 p.m. Jan. 25, Eissey Campus Theatre, Palm Beach State College, Palm Beach Gardens. Tickets: \$25-\$35; 207-5900.

■ **Capitol Steps** – Music and political satire, Jan. 25-Feb. 13. Performance times 7:30 p.m. Tuesday through Saturday and 1:30 p.m. Wednesday, Saturday and Sunday. At the Kravis Center's Rinker Playhouse, 701 Okeechobee Blvd., West Palm Beach. Tickets: \$40; 832-7469.

■ **Opole Philharmonic of Poland** – The ensemble performs Richard Strauss' "Don Juan," Op. 20 (Symphonic Poem), Wieniawski's "Violin Concerto No. 2," Op. 22, Liszt's "Symphonic Poem No. 6" "Mazeppa," and Paderewski's "Piano Concerto in A minor," Op. 17. With Music Director Boguslaw Dawidow, violinist Marta Kowalczyk, and pianist Evgeni Mikhailov. It's 8 p.m. Jan. 25, at the Kravis Center, 701 Okeechobee Blvd., West Palm Beach. Tickets start at \$25. Beyond the Stage: A free pre-concert discussion at 6:45 p.m. led by Sharon McDaniel and a musical presentation by the Jupiter Academy of Music in the Dreyfoos Hall lobby at 7:15 p.m.; 832-7469

■ **Norman Simmons and Houston Person** – Keyboardist Simmons and tenor saxman Person play a show at 8 p.m. Jan. 25 for the Jazz Arts Music Society of Palm Beach, at the Harriet Himmel Theater, CityPlace, West Palm Beach. Tickets: Free to JAMS members, \$35 adult, \$15 student, with ID; 835-0382.

KISS

From page 1

to do. It's so risky and so scary that a lot of producers just won't do it."

Based on the novel by Manuel Puig, which spawned the Oscar-winning 1985 film adaptation, "Spider Woman" is hardly conventional musical fodder. With a score by John Kander and Fred Ebb (Cabaret, Chicago), who are not known for avoiding controversial subject matters, it is the story of gay window dresser Molina and straight political activist Valentin, thrown together in a Latin American prison. Despite opposite natures, they learn from each other as they survive their brutal incarceration.

And no, do not confuse "Spider Woman" with Julie Taymor's "Spider-Man, Turn Off the Dark," currently in accident-prone previews in New York. As Fitzwater jokes, "I asked Renata (Eastlick, the female lead in the Slow Burn production) if she was up for doing aerial acts and she said, 'No.' I can't drop her on the audience or anything."

Although "Kiss of the Spider Woman" premiered on Broadway in 1993, Fitzwater sees it as a very timely show. "It's all about escape," he explains. "For two-and-a-half hours, you can be transported somewhere else and you can get away from all the pains of reality. During hard times, you're either going to escape or you're going to make a human connection. And in this show, there's both."

It is not merely that this show involves a gay relationship. After all, it first met audiences a decade after "La Cage aux Folles." But "Spider Woman" is substantially more explicit about homosexuality. "Here was one of the

very first shows where you have two men kissing and essentially having sex onstage," says Fitzwater, who directs and choreographs the Slow Burn production.

If audiences were taken aback by the show in 1993, Fitzwater feels certain it will have a different reception today. "Instead what you're going to feel, instead of shock, I think an audience will feel compassion. Now I think they're going to fall for both the characters and actually fall for the love story."

Tonally, "Spider Woman" is two shows in one. "What you have here is a tragic drama played right alongside musical comedy, sometimes playing at the exact same time," says Fitzwater. The prison scenes are dark and gritty, but Molina helps Valentin escape the brutality — in his mind, at least — by describing his favorite movies, which come to life in front of them.

"Like at the end of act one, they're doing the big 'Gimme Love' scene. Usually they make it all the way through the fantasy, but this time the prison makes it back in and destroys the fantasy," says Fitzwater. "The trick to directing it is that each element has to be as strong as the other one. You can't have great physical comedy and then be weak on the drama side. So that's the fine line that you walk, making sure that the drama and the musical comedy can co-exist and are of equal weight."

Theatergoers are advised to fasten their seat belts while the show is in motion. "It's an emotional roller coaster, with lots of jolts," says Korinko. "In much the same way that the characters are. They get jolted back to reality by events that occur."

The Slow Burn co-directors knew they wanted to produce "Spider Woman," but when they first announced the show for



COURTESY PHOTO

Tom Creatore plays Molina, Renata Eastlick portrays Aurora and Matthew Korinko is Valentin in the Slow Burn musical.

this season, they had no idea who would play Molina and his movie star idol, Aurora. And both require tour-de-force performers, like the performers who played the roles on Broadway: Brent Carver and Chita Rivera both won Tony Awards for their star turns.

"We didn't have them," concedes Fitzwater. "But we found our Aurora in 'Rocky Horror,'" the show that opened the company's season. Eastlick all but stole that production as Magenta, winning the "Spider Woman" role from the moment she entered and sang "Science Fiction Double Feature."

Tom Creatore is a recent arrival to South Florida who walked into auditions and grabbed the role of Molina, much to Fitzwater's relief. "He just moved down here from Connecticut," a veteran of some non-Equity tours, reports the director. "I had to really peel through some layers, because he had to explore a different side of him. As a musical theater performer and a gay male, he's always been told onstage, 'Don't look too gay.' And now I'm going, 'Give it back to

me. You can let me see the vulnerable side of you.'"

Korinko assumes the role of Valentin. "It's one of the more difficult roles that I've ever sung," he says. "The songs are at the top of my range. They're challenging that way. It's a huge role, but not as bad as Molina. I don't know if Molina ever leaves the stage."

Tying it all together is a standout, Tony-winning score. "This is probably the most complex Kander & Ebb score ever. This score is so lush," says Fitzwater. "I feel like this score has the most levels, the most variety. There are some beautiful ballads here, and you don't get that in 'Cabaret' or in 'Chicago.' I'd say this is their best score."

The power of "Kiss of the Spider Woman," says Korinko, is "We take you on a journey that you're not expecting. You're expecting this prison drama, but it's more of a personal relationship show."

Adds Fitzwater, "It's almost like 'The Odd Couple.' They're both guarding something. They each have something to protect, but I think during the journey they learn something from each other. I think Molina learns how to be a man from Valentin and then Valentin actually learns to have a softer side, how to have compassion for men."

"You might as well come see it at Slow Burn, because no one else in the area would do this show." ■

in the know

>> **KISS OF THE SPIDER WOMAN**, Slow Burn Theatre Co., at West Boca Community High School, 12811 West Glades Rd., Boca Raton. Jan. 28-Feb. 6. Tickets: \$30. Call: (866) 811-4111.

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THE MASHUP

Land shark, land shark: One reason to watch the early SNL



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It's human nature to remember the positives from past experiences while conveniently forgetting the negatives. I'm not talking about aspects of experiences that were generally unpleasant. It's doubtful that a nice receptionist is going to be foremost in your mind after getting a root canal that required 20 ampoules of Novocaine to keep your yelling down to a level that wouldn't empty the waiting room. But it's different when an experience was generally positive. In those cases, people tend to view the past through somewhat rose-tinted glasses. If you think about it though, there are probably excellent reasons your broke up with your exes, your first car likely broke down a lot more than you recall and Walbees weren't the most stylish footwear on the market. So in general, it's not a bad idea to enjoy the memories but leave the past behind.

Except, that is, when it isn't. There are moments, usually completely unexpected, when rediscovering something from the past delivers an experience much better than remembered. This happened to me recently, and it was enjoyable enough to warrant creating the following short list.

It doesn't comprise things that I'm claiming are necessarily the best in their

respective categories and I'm not trying to make a point that somehow the past is better than the present. These are just a few things from my past that have, for me, more than lived up to their memories. Anyone who missed them the first time around really ought to take the time to investigate.

MUSIC

■ **David Bowie — "Ziggy Stardust."** I remember watching a local news report when I was about 10 and David Bowie's tour in support of the "Ziggy Stardust" album came to Madison Square Garden. The interviewer was speaking to a young woman, probably 18 or 19, on her way into the show. Her face was painted, she wore gold sparkly makeup and silver clothes and I recall her saying something along the lines of: "No, man, I'm just a space traveler, Bowie's the commander." "Why, that old lady's some sort of freak," I thought. But a year or two later I discovered Bowie, thanks to the song "Changes," and subsequently purchased every record from "Hunky Dory" on that I could, right up until 1983. That was the year I drove from Sarah Lawrence College to New York City just to grab the new 12-inch release of "Let's Dance," only to get back to my dorm room, play it once, and fall into a deep depression. This was the man who released the German trilogy? Who released "Scary Monsters"? But the sappiness of "Let's Dance" doesn't detract in the least from the brilliance of "Ziggy Stardust." It's an amazing album well worth listening to with

more mature ears. The arrangements are beautiful, Mick Ronson's guitar work was ground-breaking, and the record helped define an entire genre of music. In retrospect, it's easy to see the incredible influence this release had. It's a record that can still impress someone who's heard it enough to know every note, and it's accessible enough to capture the attention of a teenager. For those familiar with it, it will bring back memories of a time that anything seemed possible with the right soundtrack. For those for whom it's new, I envy you: the feeling of discovering something this good that you never knew existed is fantastic.

■ **Black Sabbath — "Black Sabbath."** Remember what happened the first time you heard Sabbath? You were probably in the back seat of a friend's Nova, engaging in behavior that may not have risen to the level of strictly legal, and your mind melted right there onto the vinyl backseat. I have news for you: It's still that good. Different than anything else out at the time and arguably the first major band to explore themes as dark as insanity, Sabbath is like no other band. Ever. I recently started listening to their first album and it's fantastic; far better than I remem-

ber. Some reviewers seem to think it borders on self-indulgent, but so what? It comes across just as dark, anguished, heavy and beautiful as it did 40 years ago (yes, it really has been that long, the eponymous album was released in 1970), and listening to it simultaneously intimidates you and makes you feel like a badass. If you haven't heard it since high



SEE MASHUP, B9 ►

YOUNG

From page 1

Funniest American Films of All Time, and was chosen for preservation in the Library of Congress National Film Registry.

The stage musical features the same creative team of "The Producers." Mel Brooks and Thomas Meehan, both three-time Tony Award winners, wrote the book. Mr. Brooks also wrote the show's music and lyrics. And Ms. Stroman, a five-time Tony Award winner, once again directed and choreographed the show.

"Young Frankenstein" enjoyed 14 months on Broadway, receiving the Outer Critics Circle Award for Best Musical in 2008 as well as the Broadway.com Audience Award.

But some critics were expecting a replay of "The Producers," which broke all box office records and all records for the number of Tony Awards ever received for a musical, winning 12 of 15 Tony nominations.

"The Producers" was such a phenomenon it seems that anything, no matter what, would pale in comparison.

"It's a hard act to follow," Ms. Stroman acknowledges. "The Producers" was an extraordinary momentous time for all of us ... Nathan (Lane) and Matthew (Broderick) and Mel (Brooks) and myself.

"All the stars aligned. It'd been a long time since there was a musical that made people laugh. It was more than a musical comedy, it was a comedic musical. It really made people laugh. People couldn't get enough.

"Anything that follows will be hard, and always compared," she says. "That's seemingly the way people write and think, in comparison, rather than (looking at things in) the present. It will always remain one of the highlights of all

our lives."

A true collaborator

Of all he's accomplished — movies, stand-up, television — writing a Broadway musical is the thing Mr. Brooks loves the most, Ms. Stroman says. "It has to do with the collaborative aspect, and just being around people who do that for real, who can really sing and really dance and can hold an audience.

"Theater people are unique animals, and they're really athletes to do what they do eight times a week. Mel loves

that kind of energy. It's very different from the way film works."

When they first started working on the musical "Young Frankenstein," she adds, "It naturally fell out of him. He becomes these characters when he's writing the songs or dialogue. He'll become Frau Blucher or Inga, dancing all around the living room while he's creating these characters."

Watching Mr. Brooks in this process gave Ms. Stroman insight into his comedy and into the characters.

"He's a wonderful, wonderful collaborator," she says. "He doesn't go off into a broom closet to write; he feeds off the energy of others. He's a great collaborator and a gracious man."

Tweaking the tour

"I just love this tour of 'Young Frankenstein,'" she says. "It's spectacular. By the end of it, there's nothing the actors can't do: They sing, dance, act. They're very funny. We have a wonderful Igor and Frau Blucher; they're the weight of the show, the glue of all these zany characters."

MASHUP

From page B8

school, get out the vinyl or download it immediately. I can guarantee you it will give you the same feeling of shock and awe you got years ago. And if you're too young to know Ozzy Osbourne as anyone but the sketchy character from the MTV reality series, you absolutely need to find out who he really is. Some people claim Sabbath's second album, "Paranoid," is their best effort (and it is a fantastic record), but I say start at the beginning and grab their first.

The rawness, musicianship and the bite on "Cream" (check out the riff on "N.I.B.") make it more fun than a barrel of Dutch monkeys. Just be careful with the actual CD — place it too close to one of the myriad pretenders to Sabbath's throne who have appeared in the last four decades and it will actually eat the CD and spit the liner notes at you.

■ **Avoid: Any Captain & Tennille whatsoever.** There may be some small part of you that thinks it would be kitschy and fun to revisit the innocence of this two-some's hit singles. Fight that part of you with every ounce of strength you have. If you think it couldn't be worse than "Love Will Keep Us Together?" you've clearly blocked out "Do That To Me One More Time" and the insipid "Muskat Love." Redeeming only if you accidentally ingest poison and have no

ipecac, in which case it may save your life. Young people looking for evidence that the older generation really doesn't know anything may want to give it a listen though. The good Cap'n and his muse sold millions of records to people your parents' age.

TELEVISION

■ **"Saturday Night Live," Seasons 2-5.** Yes, I am aware that Chevy Chase was there only for the first season, but he wasn't the reason to watch the show and "SNL" really found its rhythm in season two. The ensemble cast was, of course, fantastic but it was the writing that carried "SNL." In those early seasons, Michael O'Donohue was head writer, and a more twisted, brilliant satirist is tough to find anywhere, anytime, with the exception of perhaps Matt Stone and Trey Parker (creators and writers of "South Park"). Since the original cast left there have been brilliant and hilarious moments, but anyone too young to know the Belushi and Aykroyd years can learn an awful lot about comedy and satire from those early episodes. Even without knowing the context, sketches like point/counterpoint, Aykroyd's sleazy toy salesman (he sold a toy called "Bag O' Glass" which was... a bag of broken glass), Bill Murray's lounge singer and almost anything with the late John Belushi or Gilda Radner stand up as some of the strongest comedy ever on television. The first five years of "SNL" changed a lot about TV and a lot about comedy, and they're well worth revisiting or discovering (they're available on Hulu).

■ **Avoid: "M*A*S*H" after the**

first couple of seasons. This may bring me some hate mail, but the bottom line is this: While "M*A*S*H" was never completely terrible, it transitioned from an extremely fine comedy in the early years (when McLean Stevenson and Wayne Rogers were in the cast) to a horribly preachy ego-boosting vehicle for Alan Alda. These later episodes come off even more irritating now than they did when they were first broadcast. Watching them will make any fan of the early years wish that Radar's announcement about Colonel Blake's plane ("it spun in, there were no survivors") referred to the entire show. People too young to have watched the majority of seasons missed little beyond a series of patronizing lessons on morality, and Mr. Rogers was a far less annoying source of those.

(And in brief) MEAT

■ **Rediscover Club Sandwiches.** Fresh turkey, lettuce, tomato and bacon on white toast, cut diagonally into quarters. Dip in mayo and pretend you're Jay Gatsby. Way better than the simplicity would lead you to believe.

■ **Avoid the McRib.** There's a reason McDonald's keeps killing it, now it just needs to stay dead. Dip one in anything and pretend you're in prison. Way worse than your memory would lead you to believe. ■

— For The Mashup, Bradford Schmidt writes about meat, technology, music and mashups thereof. He welcomes suggestions, comments, questions and offerings of prime beef.

Annual Mardi Gras at Universal starts Feb. 12

The Universal Orlando Resort hosts its annual Mardi Gras Feb. 12 through April 23.

It includes nationally renowned musical acts, an authentic Mardi Gras parade, dozens of performers, authentic Cajun cooking and hand-picked New Orleans bands.

Universal Orlando has been creating its Mardi Gras celebration for more than 15 years.

"If you can't be in New Orleans or if you can't get enough of Mardi Gras, then Universal Orlando is the place to be," said Jim Timon, senior vice president of entertainment for Universal Orlando Resort. "We bring all of what makes Mardi Gras great together with national-level musical artists to create a family-friendly celebration that fills the entire theme park."

This year's Mardi Gras concert line-up includes Pitbull, also known as "Mr. 305," who will perform songs from his hit album, "Rebellion;" Neon Trees, who will perform their hit "Animal;" One Republic, and country-super-star Blake Shelton. Also performing will be Lynyrd Skynyrd, The Beach Boys and Ne-Yo.

For the parade a dozen elaborate, hand-crafted floats designed and built by Blaine Kern Artists — the same company that creates floats for New Orleans Mardi Gras — will make their way through the streets of Universal Studios along with dozens of colorfully costumed performers and hundreds of float riders — all of whom throw beads to guests. The parade, with its Fire, Air, Water, Earth theme, also features music and a nightly King and Queen of Mardi Gras.

Nearby is the "French Quarter Courtyard." This area will feature New Orleans-inspired food creations by Universal's chefs — including jambalaya and Po Boy sandwiches. And nearly a dozen authentic New Orleans bands will perform the best of The Big Easy's Blues, Jazz and Zydeco.

For more information or to purchase tickets, see universolorlando.com/mardigras. ■



Synthia Link, Christopher Ryan, Cory English and Joanna Glushak examine monster Preston Truman Boyd in 'Young Frankenstein.'

COURTESY PHOTO

She saw them perform in Costa Mesa, Calif., in September.

"They're in such great shape," she says.

She loves it when a production of hers goes on a national tour; it gives her the opportunity to revisit the show and tweak it. Then, she says, she can just concentrate on the actors' performances and choreography. She doesn't have to worry about the lighting, sets, costumes or structure of the piece.

"You can go in and hone the dialogue or comedy," she says. "When you're more familiar with someone's body and physical movement, you can change the choreography. You understand how you can push someone further or challenge them more. It's wonderful to have the opportunity to do that."

For example, she says, in "Life, Life," Dr. Frankenstein is asking for lightening to come down and strike the monster, to give him life.

"Because I know Corey (English), I could give him a Martha Graham modern dance with his big, black Igor cape," she says. "I didn't have that on Broadway, but I have it on the tour, and it's wonderful. It adds to the craziness of Igor's character, but also that over-the-top excitement about the monster coming to life."

In addition to her success with "Young Frankenstein" and "The Producers," Ms. Stroman received Tony Awards for "Crazy For You," "Show Boat" and "Contact."

She's constantly in demand.

"When one show opens, I try to start something the next day, or at least have a meeting for it," she says.

She went on to direct and choreograph "The Scottsboro Boys," with music and lyrics by Kander and Ebb. Presented as a minstrel show, it's based on the historic case of a group of African-American young men falsely accused of rape in the 1930s.



Preston Truman Boyd and Christopher Ryan are 'Puttin' on the Ritz' in 'Young Frankenstein.'

COURTESY PHOTO

It was critically acclaimed, but did not sell enough tickets to stay open.

"We weren't the jolliest of musicals for the holidays," she says. "If we had opened in March, maybe..." But, she adds, "We went out with a bang. We gave our closing notice, and then we were sold out for two weeks! The cast went out on a huge high."

She thought the show would have a longer run on Broadway.

"We can sell off-Broadway, but Broadway is a whole other kettle of fish," she says. "Timing has a lot to do with success on Broadway."

"Show business is so fleeting."

"The Scottsboro Boys" will enjoy a long life in regional theaters and aca-

demia, she predicts. In the meantime, she's on to other things.

Coming up next

"My mind is always working on a million projects," she says. "I'm inspired by other projects. Everything I do, I apply to the next project."

In late January, she's premiering a ballet with the New York City Ballet. Set to Duke Ellington's music, it's titled "For the Love of Duke."

She's also at work on a piece based on Degas's "Little Dancer Aged 14" sculpture for Lincoln Center Theatre, working with Lynn Ahrens and Stephen Flaherty, who wrote "Ragtime" and "Once On This Island." It's set to workshop in the spring, and Ms. Stroman hopes it will be produced in the fall.

And there's talk about another possible collaboration with Mr. Brooks: a musical based on "Blazing Saddles."

"His mind is always going," she says. "He loves the theater so much."

All of his movies contain a nod to the musical theater, she notes, whether it's Mr. Brooks himself singing "Sweet Georgia Brown" to Anne Bancroft in "To Be or Not to Be," the musical "Springtime for Hitler" in "The Producers" or the guys in "Blazing Saddles" singing Cole Porter's "I Get a Kick Out of You."

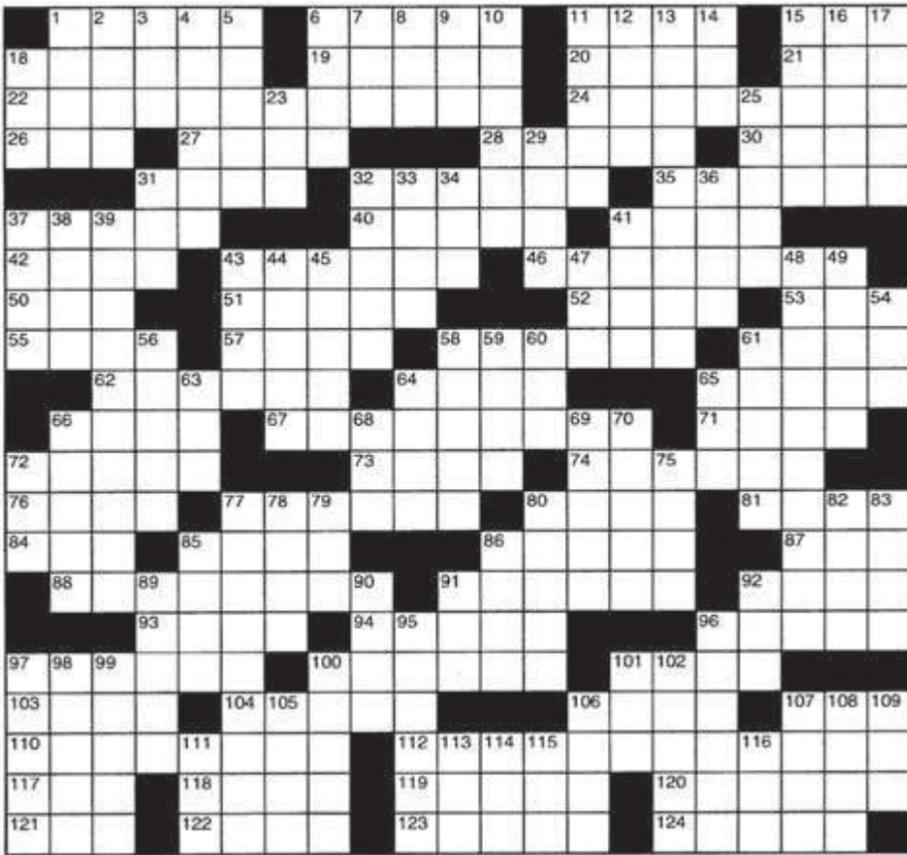
"In every movie he has some kind of musical moment," she says. "He was meant to write Broadway musicals. I hope he does continue writing; it will be great."

She loves standing in the back of a theater with Mr. Brooks, hearing an audience respond to their creative collaboration.

"I feel very fortunate to do something that I love and something I have always loved," she says. "To make an audience laugh, or to make an audience applaud is the greatest sound of all. There's no greater sound than the sound or laughter." ■

FLORIDA WEEKLY PUZZLES

GENE POOL



- ACROSS**
- 1 "Lili" actress
 - 6 Decorous
 - 11 Jack of "Rio Lobo"
 - 15 With 10 Down, "Cheers" star
 - 18 Entice
 - 19 It's tossed with sauce
 - 20 Waiter's offering
 - 21 Medical grp.
 - 22 Gene Barry role
 - 24 Gene Autry's horse
 - 26 Maestro de Waart
 - 27 Evened the score
 - 28 Prophets
 - 30 "So — You" ('77 song)
 - 31 Torrid or Frigid
 - 32 Bluesman James
 - 35 Le Carre title start
 - 37 Zeal
 - 40 Tea of "Deep Impact"
 - 41 Diplomacy
 - 42 Libertine
 - 43 "Macbeth" role
 - 46 Kind of sale
 - 50 Vex
 - 51 Linda of "Dynasty"
 - 52 Revise a manuscript
 - 53 Start to snooze
 - 55 Colors
 - 57 Gouda garbage
 - 58 Schedule
 - 61 Fluffy hairdo
 - 62 Annette of "48HRS."
 - 64 Privy to
 - 65 Refuse
 - 66 Out of range
 - 67 Gene Sarazen invention
 - 71 Architect Saarinen
 - 72 "Die Fledermaus" maid
 - 73 "Oh, woel"
 - 74 Irrational
 - 76 Stocking stuffer?
 - 77 Somewhat
 - 80 Scenter of your face?
 - 81 — de-camp
 - 84 Blunder
 - 85 Top-notch
 - 86 Fido's friend
 - 87 Fido's physician
 - 88 Silver-tongued
 - 91 Not long ago
 - 92 Kid
 - 93 Litter's littlest
 - 94 Mead's "Coming — in Samoa"
 - 96 Trier "Thanks!"
 - 97 "— Cafe" ('88 film)
 - 100 Popped one's pecs
 - 101 Actress Verdon
 - 103 Farm measure
 - 104 Swap
 - 106 Shopping center
 - 107 Zoo attraction
 - 110 Gene Roddenberry creation
 - 112 Gene Krupa's bandleader
 - 117 Sky light?
 - 118 Part of NB
 - 119 Stalin's predecessor
 - 120 Stereo components
 - 121 Choose, with "for"
 - 122 Bird food
 - 123 "Maria —" ('41 song)
 - 124 Clear the slate
 - DOWN**
 - 1 "— All Over" ('64 hit)
 - 2 Choir member
 - 3 Cadge
 - 4 Wind instrument?
 - 5 Varnish ingredient
 - 6 Tore
 - 7 Pine product
 - 8 Burro
 - 9 Robert of "Quincy, M.E."
 - 10 See 15 Across
 - 11 Roast host
 - 12 Annealing oven
 - 13 '56 Ingrid Bergman film
 - 14 Silent
 - 15 Use one's noodle
 - 16 Overact
 - 17 Patron
 - 18 Vigoda or Fortas
 - 23 Placekicker's prop
 - 25 It's spotted out West
 - 29 Lexicographer Partridge
 - 31 Actress Wanamaker
 - 32 African antelope
 - 33 "Why don't we?"
 - 34 Berg or Drabowsky
 - 36 "New Jack City" actor
 - 37 Saharan
 - 38 Actor Calhoun
 - 39 Gene Chandler hit
 - 41 Barber Sweeney
 - 43 Leander's love
 - 44 Iniquities
 - 45 Crete's capital
 - 47 Dawson of football
 - 48 Gene Hackman film
 - 49 Museum piece
 - 54 Computer acronym
 - 56 Play for time
 - 58 Statesman Sadat
 - 59 Departs
 - 60 Goal
 - 61 Amphitheater feature
 - 63 Nev. neighbor
 - 64 Unemployed
 - 65 "Agnus —"
 - 66 Cherish
 - 68 Uh-uh
 - 69 Florida feature
 - 70 Blackboard support
 - 72 "Stroker —" ('83 film)
 - 75 Quite
 - 77 "Shat" star
 - 78 Without — (daringly)
 - 79 Decimal base
 - 80 Big-name
 - 82 Secretary, e.g.
 - 83 Diminutive suffix
 - 85 Blue hue
 - 86 Ire
 - 89 Court cry
 - 90 Spilled the beans
 - 91 Negligent
 - 92 Tenor Peerce
 - 95 Weak
 - 96 Circuitous course
 - 97 Lowdown crooner?
 - 98 Behave like a brat
 - 99 Endowment
 - 100 Pretended
 - 101 Berle bit
 - 102 Knocked out a novel
 - 105 Artist Magritte
 - 106 Sociable starling
 - 107 The — Brothers
 - 108 Reduce, with "down"
 - 109 USNA grad
 - 111 Recipe abbr
 - 113 Conger or moray
 - 114 Compass pt.
 - 115 Palindromic diarist
 - 116 "Jurassic Park" stuff

SEE ANSWERS, B5

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HOROSCOPES

■ **AQUARIUS (January 20 to February 18)** Your sensitive side helps you work through an emotionally difficult situation with a minimum of bruised feelings all around. A welcome change bows in by the week's end.

■ **PISCES (February 19 to March 20)** While the week still favors new pursuits, some things from the past also make a claim for your attention. The weekend is open for good times with some of the people closest to you.

■ **ARIES (March 21 to April 19)** The week continues to encourage the forming of new personal relationships and the shoring up of those that might be weakening. New contacts also dominate the workaday world.

■ **TAURUS (April 20 to May 20)** While the bold Bovine might want to move quickly to deal with sudden plan changes, it might be best to wait until you can come up with some solid facts behind the unexpected turn of events.

■ **GEMINI (May 21 to June 20)** It's a good week to consider how you'll move on matters both personal and professional. In either case, the more you know about them, the more likely it is that you'll make the right decisions.

■ **CANCER (June 21 to July 22)** Although you might find more colleagues ready to support your plans, some of them could ask for changes you don't approve of. Be ready to defend your position if necessary.

■ **LEO (July 23 to August 22)** This is a good time for Leos and Leonas to

think about opportunities that might be outside your usual interests. You could be surprised to find something well worth your consideration.

■ **VIRGO (August 23 to September 22)** You can turn a troublesome workplace issue to your advantage by prompting that Virgo penchant for preciseness to take over where all else has failed. An old friend makes contact.

■ **LIBRA (September 23 to October 22)** A friend's unexpected work-related news could be a wake-up call to get you to reassess your position. See if you need to make changes to strengthen your position at this time.

■ **SCORPIO (October 23 to November 21)** You might want to review a decision to work alone on a project. You might see it as efficient and prudent, but some might see it as unnecessary secretiveness, even for a Scorpio.

■ **SAGITTARIUS (November 22 to December 21)** Don't be put off by a lukewarm response to a recent effort. Perhaps you didn't present a strong enough argument. Rebuild your case with more facts, and try again. Good luck.

■ **CAPRICORN (December 22 to January 19)** A surprise development in the early part of the week could be linked to an ongoing situation. Before you decide to take further action, consider calling for a group discussion.

■ **BORN THIS WEEK:** You have a wonderful gift for seeing the best in people.

By Linda Thistle

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

Puzzle Difficulty this week:



Place a number in the empty boxes in such a way that each row across, each column down and each small 9-box square contains all of the numbers from one to nine.

★ Moderate ★★ Challenging ★★★ Expert

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SEE ANSWERS, B5

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LATEST FILMS

'Blue Valentine'

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★★★½
Is it worth \$10? Yes

We've seen these characters many times: Boy and girl in a storybook romance destined to last forever, and our final image of the happy couple is one of warm, loving embrace. But what happens next?

"Blue Valentine" has its own take on "happily ever after," and it's not pretty.

Sure, Dean (Ryan Gosling) and Cindy (Michelle Williams) love one another at first, but a variety of circumstances complicate their marriage beyond repair. This much is for sure: They both love their daughter Frankie (Faith Wladyka), and knowing that she's caught in the middle of her parents' fury is devastating.

The brilliant thing about writer/director Derek Cianfrance's film is the way it intercuts Dean and Cindy's meeting and early days of courtship with the slow, painful decline of their marriage. The more we like them as a couple — indeed, the more they seem perfect for one another while they're dating and falling in love — the more jarring it is to endure the disdain and tension they share in the future sequences. It's obvious that they despise one another as human beings, but they hold on to their marriage for a variety of reasons, none of which are healthy.

During one scene, Dean takes Cindy to a tacky hotel in which they stay in the "Future Room," a pseudo-futuristic enclave engrossed in heavy blue lighting and a variety of cheap little gadgets. Dean sees it as an opportunity to reignite their passion, and does everything he can to feel a physical connection with his wife; Cindy, however, is too fed up and numb to him to give it a chance. The results are disastrous.

Regardless of how smart the editing and script are, Mr. Cianfrance's film would be nowhere without its two leads, both of whom are outstanding.

Mr. Gosling's unmistakable raw intensity manifests in moments of heartache and anger, and he couples it with



a likeable charm that's infectious. We like Dean at times and dislike (or don't understand) him at others, but at all times we know we're watching a ferocious performance.

Similarly, Ms. Williams is feminine and vulnerable when she has to be, but also strong and fiery as appropriate. Whereas Dean openly shows his emotions, a lot of Cindy's feelings are held within for much of the film, and only openly present themselves when she realizes what she has to do. Ms. Williams is phenomenal here, and asserts herself as a legit talent with a very bright future.

The mutual incarnation and dissolution of love is rarely this painful to watch, or this superbly acted and told. "Blue Valentine" is an excellent adult drama that deserves Oscar nominations for its leads and, as one of the best movies initially released in the calendar year 2010 and only now available in wide release, should not be missed. ■

— Dan Hudak is the chairman of the Florida Film Critics Circle and a nationally syndicated film critic. You can e-mail him at dan@hudakonhollywood.com and read more of his work at www.hudakonhollywood.com.

in the know

>> "Blue Valentine" originally was rated NC-17 because of explicit sexual content. That rating was appealed, however, and it was re-rated R for "strong graphic sexual content, language, and a beating."

CAPSULES

REVIEWED BY DAN HUDAK
www.hudakonhollywood.com

The Green Hornet ★★★
(Seth Rogen, Jay Chou, Cameron Diaz)
After his father's (Tom Wilkinson) death, millionaire playboy Britt Reid (Mr. Rogen) teams up with his dad's mechanic (Mr. Chou) to fight crime in L.A., only with a twist: They'll attack the bad guys by being one of the bad guys. It's genuinely humorous and entertaining, and in a welcome change, the live action 3D actually looks good. Rated PG-13.

Made In Dagenham ★★★
(Sally Hawkins, Bob Hoskins, Miranda Richardson)
In the London suburb of Dagenham in 1968, female workers at the

Ford Motors plant go on strike as they seek equal pay for equal work. It's an inspiring story that's very nicely told and headlined by a strong performance from Ms. Hawkins, who does a great job of conveying outward femininity and inner strength. Rated R.

Country Strong ★½
(Gwyneth Paltrow, Tim McGraw, Garrett Hedlund)
Country music sensation Kelly Canter (Ms. Paltrow) checks out of rehab and goes on a three-city tour with her distant husband (Mr. McGraw) and two young talents (Leighton Meester and Mr. Hedlund). Although Ms. Paltrow sings nicely, everything else about the movie is dreadful, particularly the story, which is as contrived and melodramatic as they come. Rated PG-13. ■



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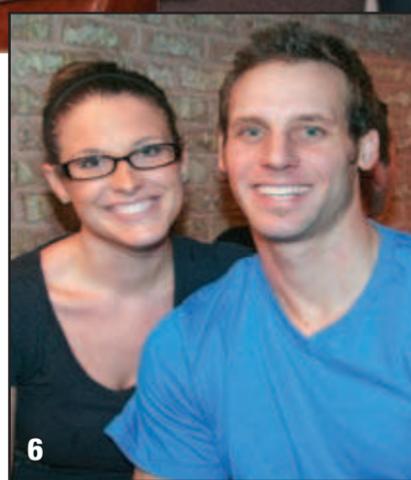
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FLORIDA WEEKLY SOCIETY

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3. Kristen Tommeraas and Jacquie Smith
4. Melissa McDonald and Eddie Stanislawski
5. Dan and Heather Carlen
6. Tina and Mike Wiley
7. Elliot and Jan Hochman
8. Tom, Nathan and Libby Nasuti
9. Cami Cupples and Ahlex Melick

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FLORIDA WEEKLY SOCIETY

American Cancer Society Celestial Gala Fashion Show hosted by Brio at The Gardens Mall



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- 1. Mary Vigliotti, Phil Sehlegel and Anna Allsopp
- 2. Rena Toppe, Michial Rachaner and Kimberly McCarten
- 3. Karen Grossel, Tony Robinson and Debbie Negri
- 4. Jon Cohen, Camille Cohen and John Fiorentino
- 5. Brian Hickey and Elizabeth Gregg
- 6. Chris Sitpon, Bobby Ciardi and Anna Marie Coroneos

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FLORIDA WEEKLY SOCIETY

An Evening of Shopping & Cocktails at Tory Burch to Celebrate the Worth Avenue Centennial benefiting WXEL – PBS/NPR of South Florida



RACHEL HICKEY/ FLORIDA WEEKLY

1. Debra Tornaben, Ellen Huxley-Laffer and Denise Sears
2. Gail Worth and Andre Arceneaux
3. Sherry Moss, Rick Moss and Nancy Banner
4. Vinny Catalano, Marcella Briggs and Heather Hafner
5. Jacklyn Edelstein and Matthew Kalash
6. Sheri Kesten and Hal Parnes
7. Barbara Simkins, Rene Kesonen and Dale Wright
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FLORIDA WEEKLY CUISINE

Delicious, abundant fare makes Prosecco a value

janNORRIS

janorris@floridaweekly.com



I like tapas bars, and the trend toward small-plate dining. If there's one thing I'd change if I were Restaurant Queen, it would be the portions served in many restaurants. Somewhere along the way, "portions" were twisted with "value" and suddenly, diners clamored for embarrassing portions of foods. Once that became the norm, it was difficult for restaurants to offer anything else.

Thankfully, many are starting to curb their portions and adjust prices downward to reflect a more moderate menu and dining style. Smart restaurateurs realize diners will order more than one dish to sample and share, and there's profit in it, if the dishes and prices are reasonable.

That's just what my friends and I did at the month-old Prosecco in Palm Beach Gardens.

It's part café, part gelato and espresso bar. Some tables are reserved for self-serve from the counter, while others, including a handful outdoors, are full-service for breakfast, lunch and dinner.

A former kosher deli, the spot has been revamped completely with stacked stone-wall treatments, lipstick red accents and chairs and modern jazzy art on the wall. It's noisy because of the surfaces, but was not so bad the cold night we were there.

A few problems are, we hope, part of their growing pains. An influx of diners had the owners taking on new staff who still were learning the menu.

With no clear host, a server told us it would be a few minutes wait for a table that was clearing. We sat at the bar where we were first offered a menu, but when we explained we were holding for a table, she left without offering drinks.

The server who had promised us a table failed to return to tell us they were open — obvious from where we were seated — so we snagged the first one passing by to ask to be seated.

A 12-year-old with a keen eye and sophisticated palate was part of our group. Told by his mother that we'd be reviewing the place, he added some refreshing opinions, starting by asking if service is always like this when I go out. I had to tell him, "often."

We adults started with wine. There's no list yet — only one label is here for the time being, according to the server. The Cartledge and Browne's Napa cabernet is \$7 for a generous pour. We did find it odd they have no Prosecco, but assume it's to come when they're established.

A basket of breads — baguette slices and dried-cranberry-nut bread — came to the table warm. The butter was missing — we had noted it on adjoining tables and our

young diner wondered if we had to order it specially. The server explained they were "making it" in the back. Really — house-made butter? No, he explained they had to cut it from a large block. It arrived in a bit. These services lapses continued throughout the night, though the servers were polite about correcting them.

Soups this night were a steak and black bean, described as spicy, and a tomato bisque. We passed on these, opting for other tapas plate appetizers.

A small list of dinner specials — three fish dishes and a steak — was brought along with the much more extensive breakfast and lunch menu. Our server told us more meats and other dishes are in the works for dinner, but they're still getting settled in. A note on the menu says that a full tapas and dinner menu is "coming soon." All the lunch items are available now at night, however.

The vegetable and cheese antipasti plate (\$12.99) caught our eye. It was our favorite of the night out of all good dishes.

A mound of large roasted red peppers in oil and another of grilled eggplant slices were surrounded by a good portion of basil-cheese pesto, red-pepper pesto, and a kalamata tapenade. Next to these were three cheeses — plenty for us to share with leftovers: ripe Brie, aged feta and the most delicious Gorgonzola we've come across lately. The 12-year-old staked his claim for the blue after the first bite. A basket of baguette slices accompanied the plate — but didn't arrive at the same time.

This is where tapas are convivial — we combined the foods differently and shared our "creations" with one another. It was hard to choose a favorite — they all went together equally well.

A vegetable flatbread (\$6.99 on the specials menu) also looked good. This is where our server misstepped — we looked at the menu listing of "grilled flat breads" and asked if they were served open-face, like a pizza, though they are labeled as panini — sandwiches. A separate list was for "paninoteca" — the sandwich shop, leading us to the question.

He told us they are a sandwich — maybe misunderstanding us.

Still, we figured we'd cut it apart and share it as a tapas plate. It did arrive as a flatbread pizza — eight generous slices loaded with toppings that covered the goat cheese spread: capers, artichoke hearts, roasted red peppers, kalamata olives and roasted zucchini.

It had a sour note to it at first, one of the diners noted — perhaps still tasting the sweet red peppers from the antipasti. The capers and kalamatas brought those



Modern art and stone walls are part of the décor at the café in Palm Beach Gardens.

COURTESY PHOTO

along, as did an aged balsamic drizzle. But it was addictive — the crispy, well-done crust was a perfect foil for the goodies on top, and with the wine, would have been enough for two as a meal with a salad (it's served with a small salad on the main menu for \$7.49). We're going back for that one of these happy hours.

For entrees, we split a flounder piccata (\$17.99) — the one with the rice noodles our young diner craved. With a caper-butter sauce and the unusual addition of edamame, it had bright flavors that worked well with the two pieces of mild pan-seared flounder. One of the diners noted a soggy texture to her first bite of fish, but subsequent pieces were flaky and tender. The soft clear noodles (they're gluten-free), picked up the buttery sauce. "Delicious" is how the youngster described it.

A 7-grain grilled chicken panini (\$9.99) was our second choice. It came with a choice of side salad that was a nice mix of field greens, dressed lightly in oil and a light vinegar, or a side of roasted sweet potato slices. We ordered the potatoes but got the salad. After pointing it out, we were promptly served the potatoes — soft grilled slices that completed our vegetable requirements for the day, one joked.

The sandwich was a serious mouthful — a nicely grilled chicken breast was layered with roasted zucchini, Asiago cheese and more of the fresh basil pesto. The whole-grain bread was pressed and grilled

slightly to melt the cheese.

It also was delicious — though we ended up taking half home to an absent diner. Portions make this a value dining spot.

Our young companion wanted gelato for dessert, and out of a case of flavors chose lemon sorbet, and a vanilla bean gelato (\$3.99 for a cup). The very tart lemon sorbet was syrupy, as though it had slightly melted, but the vanilla bean under it was delicious and the combination proved perfection.

Apple tart, a chocolate concoction and other pastries are available as desserts as well, along with a full coffee and tea menu.

We agreed this is a great place to come for tapas or a light bite with wine, and are eager to check out their breakfast and sit outdoors to eat it. We're pretty sure the service will come together and can overlook much of what happened in a new restaurant. (Though we would like to see chemical spray cleaners banished during dining hours if diners are present — even if food safe, they're egregious to the nose.)

Our kid friend recommends it, too — especially that antipasti platter and Gorgonzola cheese. His only regret? He's a restaurant matchbook collector and there are no matches here. ■

in the know

Prosecco Café

4580 PGA Blvd., in the Commons, Palm Beach Gardens; 622-3222

Ratings:

Food: ★★★★★

Service: ★★★

Atmosphere: ★★★★★

>> **Hours:** Monday-Wednesday, 7 a.m. to 9 p.m.; Thursday-Saturday, 7 a.m. to 11 p.m.; Sunday, 7 a.m. to 10 p.m. Note: Kitchen closes one hour before closing time; gelato shop stays open

>> **Reservations:** No

>> **Credit cards:** Major cards accepted

>> **Price range:** \$6.99 to \$17.99

>> **Beverages:** Beer, wine

>> **Seating:** Bar, self-and full-serve tables; outside patio tables

>> **Specialties of the house:** Focaccia Caprese panini with house-made mozzarella, Angus sirloin bruschetta on garlic bread, Prosecco Gorgonzola salad, antipasti platters, fish specials nightly

>> **Volume:** Moderately loud

>> **Parking:** Valet or lot

>> **Web site:** <http://www.proseccocafe.com> (under construction)

★★★★★ Superb
★★★★ Noteworthy
★★★ Good
★★ Fair
★ Poor

food & wine CALENDAR

> **Jan. 20: Friends of Abused Children** host second annual fondue with friends, 6 p.m. the Melting Pot, 11811 U.S. 1, North Palm Beach. Benefits children who are in dependent care in Palm Beach County. Call 659-5005.

> **Jan. 22: West Palm Beach Greenmarket**, 8 a.m., Waterfront Commons, West Palm Beach. Produce, baked goods, seafood, crafts, plants. A traditional European-style farmer's market.

> **Jan. 23: Gardens GreenMarket**,

8 a.m., Palm Beach Gardens, behind city hall complex at Military Trail and Burns Road. Live entertainment, produce, plants, flowers, handmade crafts and prepared food and drink items.

> **Jan. 25: Int'l Kosher Wine Tasting**, 7 p.m., Total Wine & More, Legacy Place, Palm Beach Gardens. Kosher wines from Israel, France, South America, Australia, New Zealand and Italy.

> **Feb. 3: G-STAR Arts & Education Foundation** hosts a celebrity

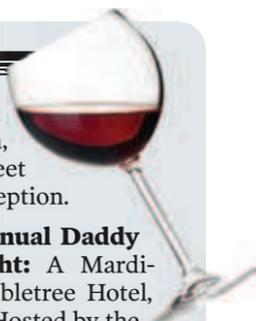
bartender event to benefit the G-STAR School of the Arts for Motion Pictures and Broadcasting. 4 p.m. to 6 p.m. at Capital Grille at Legacy Place, Palm Beach Gardens. A portion of proceeds from beverages and 100 percent of bartender tips will benefit the foundation. Featuring G-STAR School acting professor Ron Paolillo, known for his role as Arnold Horshack from "Welcome Back, Kotter. Call 351-5012.

> **Feb. 3: Artists Guild of the Palm Beaches**, 2 p.m., Northwood Univer-

sity Turner Education Building Auditorium, West Palm Beach. Meet the artist opening Reception.

> **Feb. 11: 16th Annual Daddy Daughter Date Night:** A Mardi-Gras Ball, 6 p.m. Doubletree Hotel, Palm Beach Gardens. Hosted by the city of Palm Beach Gardens. Call 630-1100. ■

— Submit event listings to Cuisine@floridaweekly.com.



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Third- Florida Weekly, **Evan Williams**

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Third- The Islander



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Third- Clearwater Beacon



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Third- East Orlando Sun



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