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WEEK OF JULY 12-18, 2012

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**PABLO'S
 MAGIC**



Liam Crotty Photography

Artist Pablo Cano's workshop a draw at new Young at Art museum

BY MARY JANE FINE
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THE FIRST HINT THAT THIS IS PABLO CANO'S Magical Workshop comes when Mr. Cano reaches out to grasp a wooden door-pull shaped like a star, opening a narrow doorway to reveal a marionette skeleton. "This is Fred Ascare," he says, as if introducing an old friend. "His ribs are an old 1950s ice tray. His legs are spindles from chair legs. His eyes shine when the light hits them; they're the feet from a broken glass ashtray."

The first hint that this is rather a big deal

SEE CANO, A8 ►

Passing the time with the Bridge Man

BY SCOTT SIMMONS
 ssimmons@floridaweekly.com

To the nearly 18,000 drivers who cross the Prosperity Farms Road bridge just north of Northlake Boulevard each day, he is simply the Bridge Man.

Most mornings and afternoons, the Bridge Man sits in the sun catching the breeze, and perhaps shooting the breeze with passersby.

Those who stop to chat learn the Bridge Man has a name.

Meet Jack Meyers. He is sturdy, this Bridge Man, with a body that still shows the muscle that comes from a lifetime of hard work. Never mind the stick he uses to get around.

He sports a mop of white hair and a long beard that suggest Santa Claus. His sun-burned skin is as red as Christmas.

He's as jolly as Ol' St. Nick, too, even if he says that beard will be shaved at some point.

SEE BRIDGE MAN, A2 ►



SCOTT SIMMONS/FLORIDA WEEKLY
 Jack Meyers catches the breeze and watches the traffic most mornings and evenings.

INSIDE



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 a musical as enduring as "The Fantasticks." A23 ►



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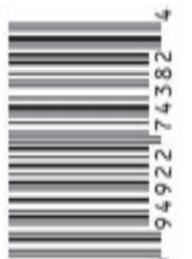
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BRIDGE MAN

From page 1

No wonder he's jolly. The sky is clear. There's a slight breeze from the east.

Yes, that bridge is a friendly place.

"An attractive woman stopped and asked, 'Sir, are you all right? I see you here all the time,'" Mr. Meyers said. "I told her, 'I live here.'"

He actually lives in an apartment just up the road.

The woman looked astonished. He decided to keep yanking her chain.

"Yeah," I said. "I live under the bridge."

In some ways, that's not too far from the truth. He spends his mornings and evenings there, picks up trash — he even lobbied the village of North Palm Beach to place a garbage can by the bridge to make it easier to keep that little slice of paradise free of debris — and watches the passing parade.

Mr. Meyers said he loves the outdoors.

"Where I live, I don't get the sun and the breeze," he said.

The sun, the breeze and a blue sky are things that he loves.

He grew up in New Jersey, served in the Air Force for three years and eight months.

He married Barbara, the love of his life. Until she died a few years ago, the two of them loved to fish.

They were married 37 years and together they raised four children — "two kings and two queens," he said matter-of-factly.

They moved to the Hollywood-Hallandale area and made lives for themselves.

He worked as a mate on a boat, the Rudy, which would sail past the building where Arthur Godfrey broadcast his radio show.



SCOTT SIMMONS/FLORIDA WEEKLY
Jack Meyers catches the late afternoon sun and the breeze from a rail on the Prosperity Farms Road bridge just north of Northlake Boulevard in North Palm Beach.

"He would say, 'There goes Capt. Jack on the Rudy,'" Mr. Meyers said.

His mother even heard it back home in New Jersey, and she loved it. Never mind that her son was the first mate — the captain's name was Rudolph.

"That's back in the day. You never know ..." he said, trailing off and smiling.

The light changes at Northlake and northbound traffic picks up again.

A car horn honks, and Mr. Meyers waves. He takes a sip from that sack of his and settles back on his bridge rail to talk a little more.

That rail suits him well.

One well-wisher dropped off a canvas chair for him to relax in, but it was hard for Mr. Meyers to carry it across the street.

It's not something you could leave at the bridge, either — at least not if you expected it to still be there next time. Mr. Meyers' bike was stolen from the bridge after he stepped away for a moment, so he knows.

From that bridge he helped North Palm Beach police officers catch someone who had just committed a robbery.

The police are nice, he said, telling about the officer who pulled up behind his vantage point, got out of the patrol car and liberated a turtle in the river that flows under the bridge.

He loves the cool calm of the morning. Sometimes a neighbor brings him coffee.

"Nicest gal in the world. She's a little sweetheart," he said.

That's all part of the magic.

"I come here early morning, early evening to get a little breeze coming off the creek," he said.

It is then that his thoughts turned to his late wife.

His Barbara is out in the ocean.

She was cremated and her ashes placed at sea, just as his will be someday.

"I'll catch her eventually. Barbara, she was a beautiful woman," he said.

He and his wife came north from Broward County.

They had a place at Garden Walk, the mobile home development. He worked for three or four years at the VA Hospital in West Palm Beach.

He and his wife also owned a limousine service, picking up and delivering clientele that included people from Jupiter Island.

But Mr. Meyers, 73, no longer drives.

"I like my beer," he said, gesturing to that can in a paper sack. "Maybe too much."

So he relies on the bus, a daughter who lives nearby and the friends he has made along the bridge.

It's a peaceful place, this bridge, even with the traffic.

He looks out at the water, which flows out into the Intracoastal, and from there to the ocean.

His Barbara is there, and, yes, one of these days, he's going to catch her.

Eventually. ■

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OPINION

ObamaCare: It's not over



richLOWRY

Special to Florida Weekly

Plans haven't yet begun for the monument to John Roberts on the National Mall. These things take time. Until the groundbreaking, liberals must content themselves with bestowing national sainthood on Roberts and with declaring the health-care debate definitively over. It's time for everyone to accept a new \$1 trillion entitlement profoundly affecting the direction of American health care and focus on issues of concern to every civic-minded American, such as: Did Mitt Romney outsource a call center as Massachusetts governor?

ObamaCare has been declared over repeatedly and consistently. During the debate over its passage, it was always one more Obama speech from being settled once and for all. Afterward, Democrats predicted there was no way to repeal it, and its popularity was just around the corner. The court challenge was pooh-poohed as another instance of futile resistance. Now that the law has

barely hung on thanks to the Roberts triple lutz, the state of the debate is said to be — as ever — over.

If so, supporters have lost it in the arena of public opinion. Upon its passage, the New York Times/CBS poll found that it had 32 percent support. Before the Supreme Court decision, the New York Times/CBS poll found its support essentially unchanged at 34 percent. A different poll — from Reuters/Ipsos found a majority, 52 percent, still disapproved of it in the immediate wake of headlines about the Supreme Court's blessing.

The law has lacked popular legitimacy from the beginning, and is still struggling for it. Its major features are yet to be implemented. Republicans remain unified in their opposition and commitment to repeal. The cry that the debate is over is an attempt to short-circuit that very debate in a self-fulfilling prophecy.

The law is hardly the picture of stability. States have been slow to set up the complex insurance exchanges as stipulated by the law. If they don't, the federal government will be hard-pressed to set up the exchanges on its own. As amended by John Roberts, the law is more unstable. He gives states the option to refuse the law's Medicaid expansion. He

weakens the individual mandate. Both of the Roberts changes mean the law may ultimately cover fewer people.

How about all the wonders of the law? Doesn't it reduce the deficit? Only under optimistic Congressional Budget Office projections. Doesn't it keep young adults up to the age of 26 on their parents' insurance plans? Most insurance companies will probably do this anyway. Its two central selling points, insuring millions more people and keeping people with pre-existing conditions from getting locked out of insurance, can be addressed with policies that are cheaper and less disruptive (a tax credit for purchase of insurance and high-risk pools, respectively).

When they set out to pass health-care reform, Democrats could have built public support for a sweeping law, or scaled back their ambitions. They did neither. Their insistence that the debate is over is a function of their continued failure to win genuine acceptance of the law. It's still up in the air, even after the great John Roberts has spoken. ■

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

Climate change: 'This is just the beginning'



amyGOODMAN

Special to Florida Weekly

Evidence supporting the existence of climate change is pummeling the United States this summer, from the mountain wildfires of Colorado to the recent "derecho" storm that left at least 23 dead and 1.4 million people without power from Illinois to Virginia. The phrase "extreme weather" flashes across television screens from coast to coast, but its connection to climate change is consistently ignored, if not outright mocked. If our news media, including — or especially — the meteorologists, continue to ignore the essential link between extreme weather and climate change, then we as a nation, the greatest per capita polluters on the planet, may not act in time to avert even greater catastrophe.

More than 2,000 heat records were broken last week around the U.S. The National Oceanic and Atmospheric Administration (NOAA), the government agency that

tracks the data, reported that the spring of 2012 "marked the largest temperature departure from average of any season on record for the contiguous United States." These record temperatures in May, NOAA says, "have been so dramatically different that they establish a new 'neighborhood' apart from the historical year-to-date temperatures."

In Colorado, at least seven major wildfires are burning at the time of this writing. The Waldo Canyon fire in Colorado Springs destroyed 347 homes and killed at least two people. The High Park fire farther north burned 259 homes and killed one. While officially "contained" now, that fire won't go out, according to Colorado's Office of Emergency Management, until an "act of nature such as prolonged rain or snowfall." The "derecho" storm system is another example. "Derecho" is Spanish for "straight ahead," and that is what the storm did, forming near Chicago and blasting east, leaving a trail of death, destruction and downed power lines.

Add drought to fire and violent thunderstorms. According to Dr. Jeff Masters, one of the few meteorologists who frequently makes the connection between extreme weather and climate change, "across the entire Continental U.S., 72 percent of the land area was classified as being in dry or drought conditions" last week. "We're going to be seeing a lot more weather like this, a lot more impacts like we're seeing from this series of heat waves, fires and storms. ... This is just the beginning."

Fortunately, we might be seeing a lot more of Jeff Masters, too. He was a co-founder of the popular weather website Weather Underground in 1995. Just this week he announced that the site had been purchased by

The Weather Channel, perhaps the largest single purveyor of extreme weather reports. Masters promises the same focus on his blog, which he hopes will reach the much larger Weather Channel audience. He and others are needed to counter the drumbeat denial of the significance of human-induced climate change, of the sort delivered by CNN's charismatic weatherman Rob Marciano. In 2007, a British judge was considering banning Al Gore's movie "An Inconvenient Truth" from schools in England. After the report, Marciano said on CNN, "Finally. Finally ... you know, the Oscars, they give out awards for fictional films, as well. ... Global warming does not conclusively cause stronger hurricanes like we've seen." Masters responded to that characteristic clip by telling me, "Our TV meteorologists are missing a big opportunity here to educate and tell the population what is likely to happen."

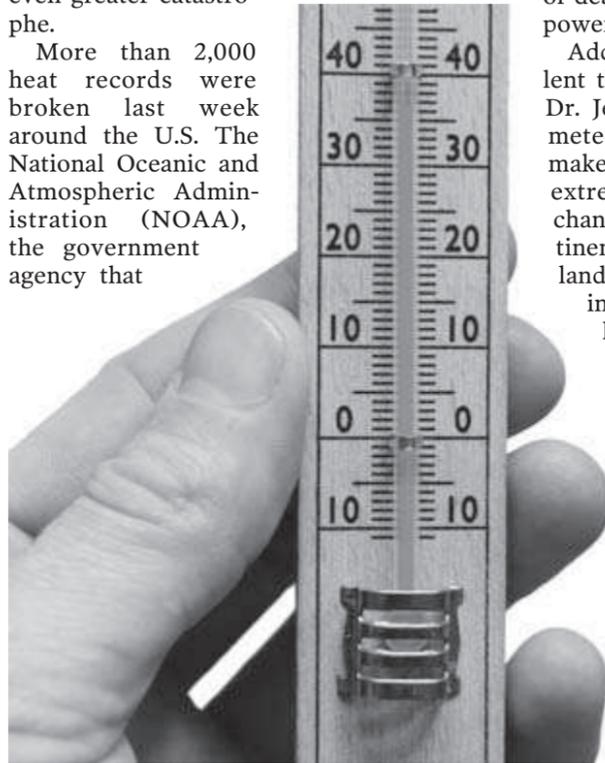
Beyond the borders of wealthy countries like the United States, in developing countries where most people in the world live, the impacts of climate change are much more deadly, from the growing desertification of Africa to the threats of rising sea levels and the submersion of small island nations.

The U.S. news media have a critical role to play in educating the public about climate change. Imagine if just half the times that they flash "Extreme Weather" across our TV screens, they alternated with "Global Warming."

This might just be the beginning of people demanding the push to wean ourselves off fossil fuels, and pursue a sane course toward sustainable energy independence. ■

— Denis Moynihan contributed research to this column.

— Amy Goodman is the host of "Democracy Now!," a daily international TV/radio news hour airing on more than 1,000 stations in North America. She is the author of "Breaking the Sound Barrier."



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PET TALES

Fun facts

Take a mid-summer break with some pet-related trivia

BY DR. MARTY BECKER & GINA SPADAFORI
Universal Uclick

Books don't always sell in direct relationship to how much their authors love them. Sometimes that's for reasons outside of our control (such as the pet care book that came out just before Sept. 11, 2001), but there's often no reason for it at all.

Two of our books, "bowWOW!: Curiously Compelling Facts, True Tales, and Trivia Even Your Dog Won't Know" and its feline companion, "meowWOW!" (HCI, 2007), remain our little, almost-forgotten favorites: bright, fun and interesting, with illustrations by Molly Pearce so wonderful that we have them framed in our offices. We loved researching and writing these two books. Some fun facts we found:

■ Dogs have been taxed for centuries, but the idea of a tag to signify that a dog was "licensed" seems to date to the late 19th century, when Cincinnati started issuing tags on an annual basis, and other cities and states soon followed suit. Although wooden tags for soldiers were used in the U.S. Civil War to help identify the injured and the dead, it wasn't until World War I that American soldiers got metal tags as standard issue. The resemblance between the tags of soldiers and of dogs (along with a good dollop of droll military humor) soon had the men calling them "dog tags" — a term that sticks to this day.



The chow chow is one of two dog breeds known for a distinctive blue-black tongue. The Chinese shar-pei is the other.

■ The cat has one up on the lion: Cats purr, but lions cannot. (On the flip side: Lions roar, which cats can't.) No big cat can get his motor running the way our household kitties can, purring constantly as effortlessly as breathing, both in and out. Tigers can rumble a tiger-sized purr-like sound, but on the exhale only.

■ All dogs have pink tongues, with two notable exceptions: the chow chow and the Chinese shar-pei, both breeds with tongues variously described as "purple," "black" or "blue-black." Black spots on tongues are common in many dogs, and are not necessarily an indication that there's a chow chow or shar-pei in the gene pool, however.

■ Most cats have five toes on their front paws, but only four of them hit the ground. The fifth toe is found on the inside of the front paw. This "dewclaw" is the feline equivalent of our thumb, and it's used for grasping prey and climb-

ing trees. Any number of toes over the norm (usually an extra one or two, but occasionally as many as three or four) makes a cat polydactyl, which means "many fingers." Polydactylism is a dominant genetic trait, which means just one polydactyl parent is enough to make a litter of polydactyl kittens.

■ Helen Keller, the blind and deaf woman whose triumph over her disabilities made her an international sensation, was the first American to own an akita.

■ Cats can hear nearly three times more frequencies than humans can. For you technical types, a cat's hearing stops at 80 kilohertz, a dog's at 45 kHz, and a human's at a pathetic 20 kHz. Because cats can rotate their ears and focus each ear independently, they also can hear well from all directions. A cat can rotate its outer ear to locate a sound — such as the sound of a mouse's footsteps trying to sneak by — 10 times faster than a dog.

■ The phrase "Beware of dog" is so old that its Latin equivalent — cave canem — has been found on signs in Roman ruins. The word "watchdog" isn't quite as old, but it has been around a long, long time. The first mention of it? By Shakespeare, in "The Tempest."

■ One final one, just for summer: The "dog days" of summer have nothing to do with dogs and everything to do with the brightest star in the night sky: Sirius, the constellation also known as the "dog star" that's highly visible during some of the hottest weeks of the year. ■

Pets of the Week



>> **Andromeda** is a 7-month-old spayed Parson terrier mix. She's fast as a jackrabbit and is always on the go. She likes attention and is willing to share food and treats, but she is a bit picky about choosing dog friends.



>> **Milo** is a 2-year-old domestic. He's been at the shelter longer than any other cat, only because he's a black cat. He likes belly rubs and is quiet and undemanding. He's more of a loner when it comes to other cats.

To adopt a pet

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BEFORE

PABLO

From page 1

comes, minutes later, when a tour group of 27 early-childhood educators learn from their tour guide that the man standing right here in front of them is “actually Pablo Cano,” and several of them go, “Ooooooh” simultaneously. One woman produces a cell phone camera, and the entire group clusters around the artist for a photo op.

Pablo Cano’s Magical Workshop debuted the first weekend of May at the Young At Art (YAA) museum in Davie. It was part of the gala affair — red carpet and champagne, mandolin serenades and the raffling off of a Maserati — that greeted the museum’s reopening in its new 47,000-square-foot space. More than 11,000 people have visited the museum since then and, from the happy noise level in Mr. Cano’s puppet workshop and theater, it sometimes seems as though they’ve all stayed around to play.

The busy chatter of children, the rooms filled with activity are so different from his usual surroundings: a garage studio behind his house in Miami’s Little Havana. He works there, in solo silence, from midnight until daylight, making marionettes from hubcaps and chair parts and discarded signs and coffee cans and bass fiddles and lampshades and jar lids and worn-out wallets and small tree branches and dried-out coconuts and anything else he can find and re-use to better effect.

The distance from home studio to children’s workshop is both short and long. The short is about attitude and freedom, surprise and creativity. The long is more literal, a journey from wish to fulfillment. He dreamed, for years, about having his own puppet theater.

“I was brought up with puppets and I loved theater,” Mr. Cano says. “I grew up with Captain Kangaroo and Henrietta Hippo, all the Saturday morning shows. I loved, always, to draw and escape and go into this different world of drawing.”

His earliest influence was his mother. Margarita Cano is an artist, too. At 80, she still paints miniatures on boxes, boxes as small as matchboxes, as large as cigar boxes. Her miniatures recall her Cuban homeland: amazingly detailed landscapes with palm trees and sunsets; with balseros who fled Cuba on flimsy rafts; with beautiful señoritas seated in grand parlors.

“It was tremendous,” her son recalls, “because I would watch her paint and see the painting develop. That was my favorite thing, to see how it would be finished.”

But her memories are not his. He was just a year old when his parents fled Cuba. “October 17, 1962,” he says, “and I’ve kissed the ground of this country. I’m very glad to be here and have the freedom.”

Two things prompted his parents to leave Havana and the good lives they once had there. Well, one thing, really: Fidel Castro. But there were two specific occurrences. The first: His father, Pablo Sr., a guitarist, was arrested for jamming with other musicians, playing jazz numbers thought by the Castro regime to be subversive music, Yankee music. He was detained overnight, and that terrified his wife. The second thing: The library where Margarita Cano worked began banning books, taking volumes off shelves, hiding the likes of “Lord of the Flies.”

The Canos applied for visas. Weeks passed, then months. And then Pablo Sr. learned from a musician friend that Philip Bonsal, the departing American ambassador, had entrusted his visa stamp to a friend, a man known, during those perilous times, only as “El Consul.” Word-of-mouth carried the information. Secrecy surrounded the visa stampings. At last, documents in hand, the Canos boarded a plane with little Pablo, his older sister and great-grandmother and flew north. It was the last flight out of Cuba before the Missile Crisis. (Years later, Mr. Cano’s parents encountered El Consul on the streets of



LIAM CROTTY PHOTOGRAPHY

Artist Pablo Cano with his Louis Armstrong marionette at the opening of the Young At Art Museum in Davie.

Miami — his name, Boris Mijares, no longer secret — and thanked him.)

Mr. Cano’s life is still intertwined with his parents, who live just a block away. His daytime hours, those not devoted to the naps that allow him to work all night, are often devoted now to chauffeuring them to meetings, to restaurants, to and from doctors’ appointments. His father has fallen more than once recently, requiring hospitalization and rehab and the use of a walker. It is, his son says, a big adjustment for a man who was once so busy. At various times, the senior Mr. Cano was a professional guitarist, an accountant for a nightclub, manager of Miami’s Flamenco Supper Club. He played gigs at the Doral. He handwrote musical scores for other musicians. No more.

“It’s my new life, which I’d do a million times over,” says the younger Mr. Cano of the time spent as driver-and-escort. “I love them so much. They were always proud of what I was doing. They framed my little drawings and showed them to their friends, and I got motivated.”

Motivation of a far different sort lay in the pages of Margarita Cano’s art books, especially her collection of oversized books depicting Spanish icons. At 14, young Pablo painted icons of his own. He was inspired, as he says, by the books’ “saints and devils, a saint whose eyes were taken out and put on a plate, one with her boobs cut off. Amazing faces and bodies.”

He worked steadily. He experimented with styles and materials, with painting and ceramics and the fashioning of found objects into found-objets-d’art. He progressed.

At 15, he exhibited a series of prints, his first serious group show.

At 19, he was reviewed by the *Miami Herald’s* then-art critic Helen L. Kohen. (“Cano is an accomplished artist with a keen sense of form and a wonderful sense of humor,” she wrote, in part. “Robert Rauschenberg is surely his idol, but Cano, working out of two cultural heritages, brings a richness of content to his works that might even impress his hero ... Cano mixes his metaphors, borrowing equally from religious iconography and commercial logos, and melds them into his own symbolic



MONIQUE DE ST. CROIX

The artist in his workshop at the museum; with the bins full of puppet-making materials.

constructs.”) Ms. Kohen remains a fan. “I barely recall that first review,” she wrote in a recent e-mail, “but I well remember that Pablo’s prices started at \$1 and that (his mother) Margarita added zeros to that! I have been a fan from the first but it didn’t take a genius to see his talent from the first.”

At 23, he was one of nine Cuban-American artists in a show called “The Miami Generation,” that travelled from Miami to Washington, D.C., Philadelphia and Minneapolis.

At 51, he revels in turning one man’s trash into another’s treasure.

His marionettes — Matilda the Hippo and Poindexter the Ant, Boring Boris and The Countess Ukulele, Tea Cup Lady and Marie Antoinette and Kandy Kane — are charmingly motley throwbacks to his childhood and to the imp within. Matilda is a repurposed guitar who tap dances to “Where the Boys Are” while lip-syncing (her wide mouth opens and shuts; her tongue is a red ladies wallet) the Connie Francis song. Kandy Kane is a burlesque queen with Cupid’s bow lips, tasseled balloon breasts and, as a nod to modesty, a fan dancer’s white-feathered accessory.

Matilda Hippo lives at YAA. Kandy Kane does not. Young At Art founder and execu-

tive director Mindy Shrago deemed her Not Youthfully Art Appropriate. The Vero Beach Museum of Art gave Ms. Kane a similar NYAA rating. Mr. Cano was told, because of its family orientation. He wrote back, “You know, I talked to Kandy Kane about this, and she said, ‘Censorship sucks.’”

The rule at Pablo Cano’s Magical Workshop is No Rules. It’s about exploring and pushing boundaries, about finding your own way and being who you are.

Bins of would-be spare parts line one wall, waiting to become puppet ears or eyes or arms and legs or who-knows-what: paper clips, rubber bands, tongue depressors, multi-colored pipe-cleaners, reels of twine, key-ringlets, lengths of yarn, magazines.

“The kids look at these things and think they’re like jewels,” says Ilene Jaffe, clutching an armload of pipe-cleaners; she’s a former teacher and principal who, with the title of Gallery Interpreter, now leads tour groups through the workshop. “We try to keep everything stocked with the latest and greatest trash.”

The raw-material bins are a junior version of Mr. Cano’s garage workshop at home, with its stacks of chair legs and hubcaps; cigar boxes full of buttons; jars con-

taining “glass tears”; plastic tubs labeled “Lips, teeth, shapes”; empty Clorox bottles strung up like oversized, misshapen clusters of grapes.

Mr. Cano surveys his Magical Workshop and smiles. At each table, three or four children bend to their puppets-in-progress. Finished marionettes dangle along the far wall. A curtained stage area dominates the rear of the room, with a Punch and Judy window on the right. Two little girls, sisters wearing matching “Fabulous Like My Mom” T-shirts, take turns scampering backstage and peeking out through the curtain.

The seeds for the Magical Workshop were sown nearly two decades ago, though Mr. Cano didn’t know it then. He met YAA director Mindy Shrago back in the early 1990s, when she curated “Recyclemania,” an exhibit he had with friend and fellow artist Marina Fernandez at YAA’s then-location in a mall. “She loved my work,” he says. “Who’d have thought, all these years later ...”

All those years later, on a December morning in 2005, Ms. Shrago phoned: “I had just moved into my new place and was fixing it up. She said, ‘Would you be interested in designing the space for our museum? I’d like you to meet the architects.’ I called her back and said, ‘Mindy, would you be interested in having a permanent marionette theater?’ And she said yes.”

The meetings, the discussions, the designing, the funding, the building, all took up more years. Mr. Cano is thrilled with the result. It’s a long way from his student years at the University of Maryland, when he struggled to convince his art professors that marionettes and stage sets really were art.

“In 1984, I had done set designs for ‘The Nutcracker,’” he recalls. “It became a framework for my art. The teachers didn’t want me to go in that direction. It was ‘a perversion of art.’ That’s what they called it. And they felt I was doing too much my own thing and not allowing them in. But I learned how to stand up for my concepts and explain what I wanted to do. I finally found an intellectual common ground we could work through.”

That common ground — the bridge, he calls it — was a show of work by Picasso, paintings in which the artist transformed his wife’s face into, as Mr. Cano puts it, “these incredible distortions ... and that’s what I was doing.”

Picasso was an early influence and remains one, but Mr. Cano took his inspiration from other directions, too. On his Web site, he explains: “I create a dream world where inanimate objects come to life — springing from my imagination in the Surrealist tradition. But my work is founded on Dada ideals. The Dadaists used chance, spontaneity and childlike innocence in order to create their statement. Their intention, as is mine, was to break with tradition and painting technique and to return to the elemental basics of art; to start from scratch; to allow the process of

imagination to unfold and begin anew each time I create.”

Well before college, the young Pablo was all about imagination. And pulling strings: He staged his own puppet shows, for family and neighborhood friends, when he was 10.

“I was very shy and very nervous, putting those shows on,” he says. “I remember a friend holding my knees together because they were shaking so much. Even today, I get the jitters.”

The jitters were not evident on a recent evening, when Pablo Cano’s home-based Red Velvet Theater presented “Musical Marionettes” to a living-room audience of 14. Guests sat on chairs slip-covered in red velvet, facing a proscenium with white-parachute-fabric curtains beneath a Picasso-esque angel sketched in black on red-painted wood.

Mr. Cano wore a tux. His niece, pastry chef Aileen Hernandez, arranged a vase of handmade red-trimmed white-chocolate lollipops, alongside a tray of white-chocolate-dipped brownies dusted in red sprinkles. A 1950s-era Victrola played “Ain’t She Sweet.”

People listened and chewed, mingled and chatted. And then it was show time.

A tuxedoed Fred Astaire marionette with sequined tails and bowtie, tap-danced to “Puttin’ on the Ritz,” dipping onto one knee for his finale. Poindexter the Ant cozied up to audience knees and bent his rubbery legs to seat himself on a woman’s foot. When Lady Telephone lost a red-spindle leg mid-act, the show went on: She sang “I’ve Been Waitin’ for Your Phone Call for 18 Years,” and Mr. Cano adlibbed, “She’s a trooper.” The fan-dancing Kandy Kane shook her tassels — she’s too modest to bare her balloons — and flirted with men in the audience, hopping onto the lap of one, who grinned uneasily, apparently uncertain of how to respond. And when a silvery, red-lipped, hoop-skirted, five-foot-tall Marie Antoinette approached, a guest kissed her silvery outstretched hand.

Somehow, it seemed the right thing to do, because, by now, these spare-parts performers had attained the feel of real. They had personalities. They lived. The audience welcomed their attention, laughed when they plopped into laps. Even Yeti — a bug-eyed, human-sized creature with white fur that slunk and humped its way across the room, helped by Mr. Cano’s assistant, John Durbin — seemed like someone, or something anyway, you’d enjoy having as a friend. Afterward, the audience lingered to sip champagne and nibble at Aileen Hernandez’s red-themed sweets and marvel at the creativity that informed the show.

Alas, creativity doesn’t always pay the bills. Until the economy took a nosedive, Mr. Cano could count on selling marionettes for prices ranging from \$500 to \$25,000. An early buyer was the Rubell Family Collection, one of the world’s largest privately owned art collections. And Miami’s Kelley Roy Gallery exhibits Mr. Cano’s work, as does the Museum of Contemporary Art in North Miami. “And that’s fine,” he says, “but it hasn’t been an income I can depend on.”

The Young At Art museum commissioned 10 marionettes, including Matilda the Hippo and Fred Ascare, but since then, he says, “Sales aren’t what they used to be, and commissions are few and far between.” Right now, thanks largely to his Red Velvet Theater and every-Saturday shows, fully booked through July, Mr. Cano is just about breaking even. For the fall season, he plans more shows in collaboration with dancer and musician friends — and an uptick in ticket prices.

But at this moment, with one show completed, the next one plotted out and his marionette workshop at long last realized, he sets aside whatever worries might lurk.

“I loved, always, to draw and escape and go into this different world of drawing, and then I began to link it with music and performance and art ... that beautiful transformation that occurs,” he has said, softly, as if he’s talking about love. “It’s magical.” ■

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PARKING: Free

>> The Museum of Contemporary Art in North Miami occasionally exhibits Pablo Cano’s work, as does the Kelley Roy Gallery in the Wynwood Art District of Miami (305-447-3888). One can make an appointment to see Cano’s work at his home in Little Havana; call 305-642-1774. His website is CANOart.com.

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Palm Beach Gardens Medical Center offers individualized pulmonary rehab

mikeCOWLING
CEO, Palm Beach Gardens
Medical Center



ment plan that lasts about 24 sessions over 12 weeks.

Depending on each patient's needs, he or she may receive different treatment components, such as exercise training, psychosocial support, educational programs and nutrition counseling.

The exercise portion of the program is designed to improve heart and lung function and strengthen muscles involved in breathing.

Lower body training, such as walking or riding a stationary bicycle, can help increase muscle tone and flexibility so it is easier for patients to move around.

Upper body training can help strengthen the arm and shoulder muscles that support the ribcage to allow for easier breathing. These exercises also help patients manage daily activities.

Ventilatory muscle training may be recommended for some patients who have weak respiratory muscles that cause breathing problems and impede exercise.

Patient education on pulmonary disease, general exercise principles, medications, breathing retraining, nutrition, lifestyle modification and weight loss are also important aspects of the pulmonary rehabilitation program, in addition to psychosocial support.

Psychosocial support helps patients deal with emotional stress that may be associated with chronic lung disease. Patients may be taught relaxation skills or encouraged to talk about their feelings to help deal with these issues.

Information about nutrition is also typically given to pulmonary rehab patients because fatigue, difficulty swallowing or poor appetite could hinder their ability to follow a balanced diet.

Nutritional counseling also helps with weight management and teaches patients how to prepare and time meals so they do not experience increased shortness of breath.

For more information about pulmonary rehabilitation and how it may benefit you, see pbgmc.com or call 625-5070 for a referral to a physician near you. ■

Breathing comes naturally for most people, but those with chronic lung disease may struggle with every breath. Thankfully, Palm Beach Gardens Medical Center has a dedicated team of pulmonary medicine specialists who can help.

Chronic obstructive pulmonary diseases such as asthma, chronic bronchitis or emphysema affect more than 12 million Americans and are the fourth leading cause of death in the United States.

Treatment for the condition often includes pulmonary rehabilitation to help patients control symptoms and improve their quality of life. Palm Beach Gardens Medical Center's Outpatient Rehabilitation Center offers a pulmonary rehabilitation program designed to help patients overcome the physical and emotional trauma of lung diseases.

The outpatient program encourages patients to progress at a safe, comfortable pace to achieve the highest level of fitness possible. All therapies are designed to help patients return to a healthy, active lifestyle.

The program is led by pulmonary specialist Dr. Jose Deolazabal, and is staffed by respiratory specialists who provide an individualized evaluation and treatment plan for each patient.

Pulmonary rehab is a team effort in which patients may work with physicians, nurses, respiratory, physical and occupational therapists, psychologists, exercise specialists and dietitians.

The primary goals of a pulmonary rehab program are to help patients feel more comfortable so they can better handle day-to-day activities and maintain their independence. As an additional benefit, pulmonary rehab also may reduce the need for hospital visits.

Generally, patients receive a treat-

HEALTHY LIVING

With planning, siblings can peacefully divide up Dad's estate



lindaLIPSHUTZ
llipshutz@floridaweekly.com

Beth picked up the cracked waffle iron and was flooded with memories. She could vividly picture her father pouring the batter and calling out for requests — blueberry, banana or plain. She still couldn't believe Dad had been gone three weeks.

Beth's reverie was interrupted by her sister Sharon. "Come on, come on. We'll never get this done. Toss that junk in the trash pile, and keep going." It took all of Beth's restraint to keep from blasting Sharon each time she took that superior, know-it-all attitude.

Their brother Tom had wasted no time in contacting a Realtor to put their parents' house on the market and was pushing to set up a family meeting to sort out the antiques and their mother's jewelry.

Beth hated feeling so frustrated by the others, but it seemed as if they were more concerned about the money than the loss they had just suffered.

Grieving a loved one is a highly personal, often complicated, emotional time. Each of us processes these feelings in our own unique way, and the experience is very much impacted by the complexities of our relationships with the deceased. Understandably, every member of the family has had a

very different place within the family and has had different relationships with the one who has passed, so each will experience the loss very differently.

One of the ugliest displays of human behavior takes place when heirs are put in a position of fighting over the family estate. Old sibling rivalries and antagonisms erupt, especially when fueled by greed and ego.

It behooves family members to remind themselves that the task of settling the estate and making decisions about the effects left behind is a highly sensitive process at a time when emotions could be volatile, and everyone's emotional reserves may be tapped.

In some families, one member has been especially close to the deceased or was a principal caretaker, who had put aside his own life to care for the ailing relative. Considering the efforts and attention of this person could ideally be addressed while the loved one is still alive, so that the family has made provisions accordingly for this person (if there was an intent to do so.)

In some families, certain members are more financially established, while others might be struggling. Parents often grapple with the best way to address the different circumstances of their children while they are planning. There's no easy answer on this one; there are many schools of thought on how to address this. Some parents count on their more fortunate child to understand their logic and intent when they divide the estate disproportionate-

ly. While in some instances, everyone is reasonable and life goes on smoothly, there are many instances where the more fortunate child is greatly hurt, and not understanding of this choice. They may believe that the current financial circumstances of the heirs should have no bearing on how assets should be divided and will interpret this step as an egregious slap in the face of a relationship that had always been loving and close.

Some families unfortunately let greed and spitefulness take over, and we see ugly displays of petty behavior, as reason is put aside. Sometimes, long-standing rivalries get played out in an argument about who gets a certain heirloom, and the battle is more about winning than the importance of the actual item. Sadly, the combatants seem willing to sever the ties with their relatives to win the battle. In the long run, everyone loses.

Some families have the foresight to realize that when they are distributing an estate, they are about to embark on a process that could be irrevocably damaging. They agree ahead of time to follow certain ground rules and conclude that maintaining harmony is more important to them than possibly losing some material gains. Some families decide upon certain procedures for divvying up the items of value, and take the time to distinguish monetary value versus sentimental value. Sometimes there is an item that is coveted more because of the memories attached to it than the

dollar amount of its worth. Some reasonable families will agree that the one who truly wants it the most can have it.

One creative family "shared" the items: Two sisters agreed to keep certain items of their mother's jewelry for a year at a time, to wear and enjoy, and to then trade for the next year.

Another family put all of the valuables on a table and together agreed to the value of each item. One by one, they went around the room taking turns picking items as they went along. They took turns making choices, with the understanding they had embarked on a process that was fair and offered each person the best chance to make a choice in their best interest.

Some families find it helpful to hire a specialist to help them manage the possessions left behind.

For those who are open to it, this can be a time for repairing relationships and renewing old ties. Setting aside time to reminisce and look through photos, and to tell old stories can be hugely valuable.

Giving each other the time to go through memorabilia at their own pace, and holding back impatience and sarcasm could head off hostilities.

If family members are able to agree to some time outs, to visit with one another over dinner or coffee, they may again head off controversy. Including spouses in the mix could be a source of additional tension, or actually may offer a buffer and an additional pair of hands. ■

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WEEK OF JULY 5-11, 2012

A GUIDE TO THE PALM BEACH COUNTY BUSINESS INDUSTRY

A Q&A WITH JEFF ATWATER

BY MARGIE MENZEL
The News Service of Florida

Jeff Atwater was elected Florida's chief financial officer in 2010, after serving as senate president the previous two years. He'd been elected to the state House of Representatives in 2000 and to the senate in 2002. His district included Palm Beach and Broward counties. A self-described community banker for 25 years, Mr. Atwater was elected to the North Palm Beach Village Council in 1993.

Mr. Atwater, already a statewide office holder, briefly considered running for the U.S. Senate in this election season. He became a backer of Mitt Romney for the Republican presidential nomination in October 2011.

"Jeff Atwater's work to reduce spending and regulatory burdens has been critical in the effort to bring Florida out of this economic downturn," Mr. Romney said at the time. "I look forward to working with him to bring these principles of lower spending and less regulation to Washington."

Q: Talk about why you're working to depopulate Citizens Property Insurance Corporation.

A: If you were to look at the issue of why Citizens has grown so significantly over the last five to seven years, the issue has not been in what we used to call the high-risk account, or the coastal account.

That account still has very close to the same number of policies that it had five or six years ago — about 450,000 policies. The growth has occurred in other parts of the state, in what we call the PLA account, or the personal lines account, for far different reasons.

And it hasn't been about price — because we often talk about the issue for Citizens is that it's been suppressing rate.

There is accuracy to that, which means that people have found their way there, or the private market may not be willing to come in at those prices and be able to take households out. That is true.

But the growth — the 5,000 to 6,000 new accounts to Citizens — have been in the PLA account of recent, and that has been because of the abuses that have been, frankly, occurring in the system, primarily in the sinkhole areas.

Q: Consumers have objected to the increases in Citizens' premiums.

A: People were still wondering, were they getting the straight answer on this — is it really as severe as they were being led to believe by the insurance

companies?

And people have every right to be, I think, cautious of everything that an industry — no matter what industry — is telling them about the environment and their losses and their ability to be successful in your state.

But here's how we would know that it was at least a very real issue: Citizens took those policies in.

In 2010, Citizens took in \$32 million in sinkhole premiums, but paid out \$245 million in sinkhole claims. Now, no insurance company could survive that.

Q: Other than transparency in state contracting — your passion — what's your legislative agenda for next year? Things that you're concerned about that didn't get done this year?

A: I think what you will likely see in the coming legislative session is more of an effort made to what we can do to create the environment where we're getting more and more of the misbehavior and the fraud out of the (insurance) system ... This past year we did PIP (personal injury protection) on auto, but with the changes we have just made to sinkhole (coverage), what can we continue to do to have the private market believe it should come here and do business here?

Because you can't depopulate Citizens, even if you increased rates, if there is nobody here in Florida wanting to write the policies.

And frankly, the private market players have been so afraid to do business here in Florida because the fraud has been so significant ...

So as our new president gets his feet on the ground at Citizens and is able to size up the entire marketplace and the significant presence that Citizens has in market share, which is 23 percent of the market, then I'm hoping that sometime late summer or early fall we would be working with the president of Citizens and the Citizens board to look at some legislative initiatives that would be right for the coming spring.

Q: Are Floridians more fraudulent than residents of other states?

A: (He laughs.) Floridians are pioneering people. I've spent my entire life, I'm fifth generation ... I've never been around hard-working, honest people like I have here in Florida.

I think what happens is you have a demographic where some who will turn to Florida in their later years in life can be vulnerable to types of financial fraud. And so I think it might attract a certain element to come here and take advantage of that.



COURTESY PHOTO

I think you have seen public policy that tried to stretch the generosity of consumerism ... that it created too broad of an opportunity for fraudsters to try to take advantage of those systems. So, for instance, in sinkhole ... the broadness of the policy allowed certain people to take advantage of it, and now that we have tightened it up, I believe we will have predominantly addressed the situation.

I believe that when you have a policy that tries to offer the benefit of the doubt that there are players who will come here to take advantage of those, and they did ... And I'm hoping by the changes that we've made over the last couple of years, both in property and in auto, that the beneficiary is to be the consumer.

The fraudsters were not pioneering Floridians, I can assure you.

Q: It's hard to imagine you in another job, but in April you briefly considered running against U.S. Sen. Bill Nelson.

A: We did seriously consider the U.S. Senate race ... because I believe the greatest crisis facing the country is not the challenges facing uniquely the state of Florida, but the expansion of government and the extraction of resources from the people of this country to government to try to perform functions that were never envisioned by the framers of the Constitution and in fact were going to cripple this country both fiscally and morally.

And I felt so strongly that with the increasing debt and the increasing spending and the bailouts that we were watching — that that was at least a debate I needed to engage.

And I determined that I was very fortunate to have been elected by the people of this state to serve in this capacity, as their fiscal watchdog over how their money is spent, and I asked for this job and I have the greatest job in the world ... I can still speak about the other issues.

I know I made the right call. ■

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MONEY & INVESTING

Bank issues: More of the same for 200 years



Numerous and significant bank issues have headlined the news since the financial crisis began in 2007 and these issues continue through the present.

U.S. citizens are well aware that U.S. banks have behaved very badly — from underwriting subpar credit mortgages to pooling them into a securitized, superior credit-rated pool to dumping such securitized pools into their clients' portfolios (while they were shorting the same securities) to taking huge bonuses based on bank earnings inflated by this flawed and often fraudulent business model. Bottom line, it was wrong and unfair that the banks used government-guaranteed deposits as a basis for their speculation and that their flawed speculation required taxpayer bailouts while bankers still got their bonuses.

What the bankers did was odiferous. It was a multi-step process and at each step, the bankers were promoting bad upon the public while richly compensating themselves.

The most recent example of horrific banking practices comes from across the pond as the UK-based Barclay's Bank has admitted that it manipulated, over a long period of time, an international inter-bank lending rate, LIBOR (London's Inter Bank Offered Rate, the rate at which banks offer funds to each other). Barclay's has agreed to pay a fine of some \$453 million.

LIBOR is hugely important as it is an

interest rate index used in trillions of international loans. LIBOR is not a complicated calculation as it measures what it would cost a bank to borrow unsecured money.

If banks are mucking-up the transparent and very important, they might well be distorting much else in their banking business. If the simple transactions are manipulated, then there are even more possibilities with the complex aspects of banking.

The furor over banks' powers is not unique to this new millennium. The debate about bank power raged for centuries. Yes, from long before the financial crisis of 2008, long before the savings and loan debacle of the late 1980s, long before the banking collapse in the Great Depression (1929-1930) and before the string of banking panics in 1907, 1893, 1873, 1857, 1836 and 1819.

The debate about bank activities — powers, leverage, use of deposits and regulations/regulators — began immediately after the Revolutionary War. British colonies, such as we once were, could not establish their own banks. Only British (branch) banks were used. So, after the Revolutionary War, the founding fathers discussed the need for a national bank for deposit of government funds and for issuance of debt to finance the government. Not all Congressional leaders were in agreement about what type(s) of bank (federal- or state-chartered) should be created, who would regulate them and what types of borrowing activities would be allowed.

The key proponents for banks were Alexander Hamilton and merchants. But there were various arguments against banks being made by by Thomas Jefferson, James Madison, Martin Van Buren, farmers and other organizations.

Fact was, post the Revolution, there was very little physical money in circulation. Transactions were done by barter or personal notes and the non-merchant classes felt that they would have a big disadvantage (lack of access to the power and financing) that the banks ultimately would wield.

Specifically, Alexander Hamilton wanted to create a bank to act as intermediary for allocation of capital needed to rebuild the war-torn country. His opponents argued that, by their very nature, the banks and those who controlled them would wield great power and in effect take away power from popularly elected government officials. Further, they argued that there was nothing specifically stated in the constitution to allow a national bank.

Hamilton won the fierce debate: he won the approval of George Washington by arguing that while the Constitution was silent on the creation of banks, banking was critical to business expansion and the constitutional silence was not a prohibition. The First Bank of the United States was created in 1791; it was based in Philadelphia and had branches through the states. But with the strengthening hand of Jeffersonian thinkers in Congress, the banks' charter was not renewed in 1811. ("A short banking history of the US," John Steele Gordon, *Wall Street Journal*, Oct. 10, 2008)

Therefore, lacking congressional support for a national bank, Hamilton went to the states, specifically New York State to get charters to open banks. And so began the powerful reign of New York City's banks. Union bank began in 1811; Bank of America in 1812; City Bank in 1812 etc. These banks issued IOUs for deposits and these IOUs became a form of currency.

Now, some 200 years later, the U.S. citizenry finds itself in much the same quandary: what is to be done about the banks that wield great power and certainly fill the coffers of senior bank executives. Unlike 200 years ago, when banks were allowed to fail, these banks are thought to be too big to fail.

The TBTF issue will plague the U.S. until such time as it is no longer a threat, actual or perceived. The solution for the TBTF issue seems rather simple: Break up the banks so that the much smaller pieces can be allowed to fail. Because senior bank management has an incredibly sweet deal via stock options, salaries and bonuses based on billions that they control, there is huge incentive to keep the billions under one roof.

Will a breakup of the big banks ever be congressionally mandated? For those really wanting to understand the nitty-gritty of this issue, a very good read is "Will There Ever Be a Meaningful Volcker Rule?," June 7, 2012, *New York Times*.

There is a groundswell of public support for a breakup of the big banks by both citizens on the left and right. Because there are very important bankers/political donors on both sides of the political spectrum, there will probably be hedged rhetoric by both Presidential candidates. ■

— *There is a substantial risk of loss in trading futures and options on futures contracts. Past performance is not indicative of future results. This article is provided for informational purposes only. No statement in this article should be construed as a recommendation to buy/sell a futures/options contract or to provide investment advice.*

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*Brinkley Morgan
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Kenneth Gordon is Board Certified by the Florida Bar as a specialist in Marital and Family law. Mr. Gordon's emphasis is in handling complex family law matters including: dissolution of marriage, alimony, parental responsibility and timesharing disputes, business valuation, prenuptial and postnuptial agreements, equitable distribution, adoption, domestic partnership agreements, appeals, and all other family law related matters. Mr. Gordon is a frequent lecturer and author on various topics relating to marital and family law. Mr. Gordon has taught the substantive family law portion of a Florida Bar Family Law Mediation Certification course for the last five years.



The Ritz: Awaken to breathtaking water views

SPECIAL TO FLORIDA WEEKLY

A private oasis of serene luxury and sophistication describes the Ritz Carlton Residences, Singer Island, Palm Beach.

Perfectly situated on 8.8 acres along the pristine waters of the Palm Beach coastline, the Ritz is one of six unique, stand-alone Ritz-Carlton Residences in the world. Rising 27 stories and offering panoramic ocean views, the twin towers offer residents unparalleled services and attention to detail with amenities that include a fitness center with sauna, private meeting room, cinema-style theater and a social room with a



catering kitchen and billiards. The services available to residents include a 24-hour gatehouse, valet parking and dedicated concierge.

The featured property is a three-bedroom, 3½-bath luxury residence that has been completely finished and professionally furnished. Enter this 2,600-plus-square-foot 11th floor residence from the elevator directly into a private foyer.

The gourmet kitchen features Italian cabinetry, granite counters and high-end appliances. Dine with the oceanfront in the background. The great room is spacious with a formal living area and a separate sitting area perfect for entertaining. Glass railings on the balconies allow for expansive Atlantic Ocean and Intracoastal Waterway views.

Ocean views from the master suite are second to none. Equally stunning Intracoastal Waterway views are featured from the guest suites and separate guest baths. This residence is available fully furnished, turnkey.

The Walker Real Estate Group specializes in selling and leasing at The Ritz-Carlton Residences. For more information, contact Jeannie Walker at 561-889-6734 or e-mail Info@Walker-RealEstateGroup.com. ■





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FLORIDA WEEKLY

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KELLY LAMONS/FLORIDA WEEKLY



We take more society and networking photos at area events than we can fit in the newspaper. So, if you think we missed you or one of your friends, go to www.floridaweekly.com and view the photo albums!

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WEEKLY SOCIETY

mpics, at Downtown at the Gardens



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3. Chris Moreira, Erin Hodel
4. Jessica Brosca, Diana Urrutia, Lauren Abbott
5. Sidney Moas, Matt Moas, Lola Moas, Harper Moas
6. Jenie Sanford, Brette Sanford
7. Nick Rogers, Amanda Parlette, Carmen Hutcheson, Peter Hutcheson
8. Michelle Corson, Patricia Weller
9. Paul Ouellette, Byron Allen
10. Kristen Finley, Daniel Finley
11. Dave Masterson
12. Stephani Giberti
13. Madison Ouellette, Len Ouellette, Emma Ouellette, Holly Allen
14. Thomas Philipson, Kendall Paruta
15. Rose Holly, Crystal Louise, Bianca Silveira
16. Melissa McCown, Dana Defilippo, Julie Bedard
17. Jennifer Porter, Carson Porter
18. Caroyln Cogar, Julie Caserta, Aubrey Barnard, Rocio Saenz



from the many events we cover. You can purchase any of the photos too. Send us your society and networking photos. Include the names of everyone in the picture. E-mail them to society@floridaweekly.com.

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SATURDAYS
 ALL SUMMER LONG

ARTS BEATS

EATS & TREATS

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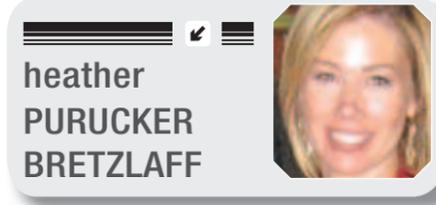
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SHAVELL

One of the reasons I enjoy being a real estate agent at Fite Shavell & Associates is the experience and knowledge of the owners. David Fite and Wade Shavell are both local owners who have been a part of major real estate companies in both New York City and Connecticut, in addition to Palm Beach.

Wade was a very successful real estate broker and owner of his own firm in the Connecticut and New York area prior to moving to Florida. His experience in the real estate business is unparalleled and he has many memories that are worth sharing, but this is one I particularly like. It shows his ability to search out desirable properties — so much so that he invests in them himself — but the client always remains the top priority.

Wade had clients who were looking for a home in Connecticut with a lot of acreage and special places on the property to entertain. He took them to a house in the country that was the former Richard Rodgers Estate. For those of you who are unfamiliar with Richard Rodgers, he is of the famous Rodgers and Hammerstein who wrote the “King and I,” “South Pacific” and more than 40 other Broadway musicals. His wife wrote a

book about the house called “The House in My Head.” It was incredible.

It was a multimillion-dollar home that had floor-to-ceiling glass and was very contemporary. It was situated on several acres, all one level and with more than 10,000 square feet of living space. The home did need renovation and updating, but was in good condition. At the time the home was for sale, it belonged to a young couple who decided they would rather be on the water instead of in the country, so they put the house on the market prior to renovating it.

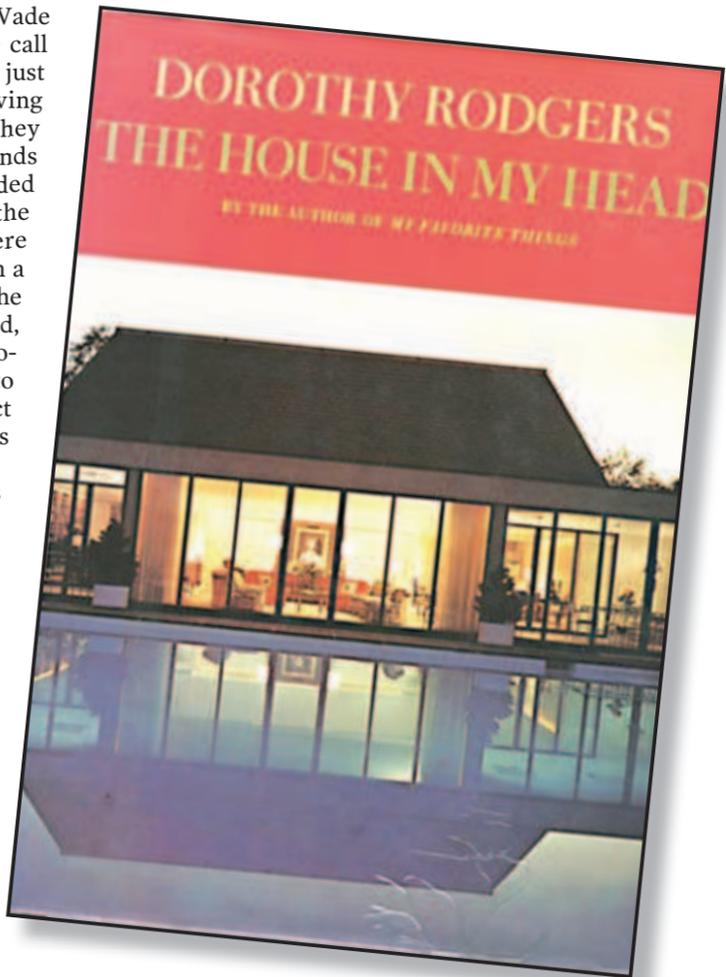
Wade’s clients were coming from a traditional style home and were not used to the contemporary styling, but fell in love with the charm and beauty of the property, the location and the privacy it had to offer. They made an acceptable offer and were under contract to close within the month. About three weeks prior to closing, the buyer called Wade and said that they were not ready to purchase the home. They couldn’t get comfortable with the contemporary style and decided the home was not for them. They understood they would lose the large deposit they had put down on the home.

Wade saw the potential in this property, but also did not want to see his clients lose their deposit. He decided to do what most brokers would not — purchase it himself under the same terms his clients had. Since the property was assignable, it was assigned and ready to close again. He was excited about his new home and began getting quotes from contractors to complete the renovation.

During this time, he continued to work with his buyers to find another property with similar characteristics and a more traditional style. Then, one night a week

prior to closing, Wade received a phone call from his buyers just as he was leaving the property. They changed their minds again! They decided they wanted the house and were willing to close in a week. Although he was disappointed, he was their broker and agreed to assign the contract back over to his clients.

The clients then closed on the home and Wade purchased another home in the same area. He still speaks of this home. The couple, who said the home was too contemporary, are still living there 12 years later and have remained friends with Wade. The wife, Barbara, is now a principal at our Connecticut office of Fite Shavell & Associates and is extremely successful in real estate herself. She currently is working with my husband and me to help a client of ours living in Palm Beach Gardens find a vacation home in Connecticut. ■



— Heather Purucker Bretzlaff is a broker and Realtor Associate at Fite Shavell & Associates. She can be reached at 722-6136, or at hbretzlaff@fiteshavell.com.

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Arthur R. Marshall Foundation names Thais Piotrowski to board

SPECIAL TO FLORIDA WEEKLY

Thais Piotrowski has been named to the board of directors of the Arthur R. Marshall Foundation for the Everglades, which champions the restoration and preservation of the greater ecosystem of Florida’s historic River of Grass.

“I am particularly pleased that both Thais and her husband, Matthew, have agreed to serve as official co-chairs of our seventh annual River of Grass Gala, which will be held on Dec. 8 at The Colony Hotel, Palm Beach,” said Nancy Marshall, president of the foundation.



PIOTROWSKI

Ms. Piotrowski is a private wealth adviser and Certified Financial Planner for Ameriprise Financial. She has a bachelor of arts degree from the University of Florida.

Growing up with two parents who have careers in agronomy, and being born and raised in Brazil, where nature is valued and cared for, she has a true appreciation for the Everglades and understands its importance to future generations.

Ms. Piotrowski also is on the board of the Nat King Cole Foundation and involved with other organizations such as the Women’s Circle, Financial Planning Association, NAWBO and the Women’s Business Development Council of Florida.

She lives in Boca Raton. ■

League of Women Voters hosts three candidate forums

SPECIAL TO FLORIDA WEEKLY

The League of Women Voters of Palm Beach County is hosting three candidate forums.

In Palm Beach County there are three contested, non-partisan races that will be decided on Primary Election Day on Aug. 14. Voters will have the opportunity to meet the candidates at three public forums free of charge.

■ **SCHOOL BOARD**
NORTH COUNTY DISTRICT
 Thursday, July 12, 6:30 p.m.-7:45 p.m.
 Palm Beach State College
 3160 PGA Blvd., Meldon Lecture Hall
 Palm Beach Gardens

■ **CONSTITUTIONAL OFFICES**
 Supervisor of Elections
 Sheriff
 Property Appraiser
 Thursday, July 19, 6:30 p.m.-8:30 p.m.
 Vista Center, Room 1w47/1w50
 2300 North Jog Road
 West Palm Beach

■ **JUDGES**
 Circuit Court Groups 2, 9 and 26
 County Court Groups 4 and 6
 Thursday, July 26, 6:30 p.m.-7:45 p.m.
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 West Palm Beach
 This forum is co-sponsored by the Palm Beach County Bar Association. ■

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NEWS**

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- OVERNIGHT STORIES
- TRAFFIC DELAYS
- FIRST ALERT FORECAST



4:30AM-7:00AM

AFTERNOON

**BREAKING NEWS, WEATHER
& TIFFANY KENNEY'S
MEDICAL ALERTS**



4:00PM



5:00PM



NIGHT

THIS JULY

**WATCH FOR MUST-SEE
SPECIAL REPORTS**



11:00PM

WEEK OF JULY 12-18, 2012

A GUIDE TO THE ARTS & ENTERTAINMENT SCENE



COURTESY PHOTO

Katherine Seldin (left), Krys Parker and Jim Brogan in "Twelfth Night."

Shakespeare festival brings together Bard and beach

SPECIAL TO FLORIDA WEEKLY

This year's Palm Beach Shakespeare Festival production of "Twelfth Night" incorporates all of the Bard's favorite devices — lost twins, assumed and mistaken identity, love triangles, witty wordplay and a plane crash.

Yes, a plane crash.

The comedy plays July 12-15 and July 19-22 at the Seabreeze Amphitheater in Carlin Park, Jupiter.

The play has been used to mark transitions in the festival's 22-year history. This time, it marks the transition from a single-play festival to repertory performances. Starting in 2013, the festival will showcase two productions during a three-week run.

"Having done the show twice before, we wanted to ensure this year's production represented our own unique vision. We are moving into the future, and it makes sense to visualize 'Twelfth Night' in a modern scenario as well," Executive Producer Kermit Christman said in a statement.

"Twelfth Night" stars veteran company member Krys Parker as the stranded survivor, Viola, who disguises herself as a man to finagle a job with the island's Duke Orsini (played by Festival newcomer Jim Brogan); veteran stage actress Missy McArdle as the fool, Feste, who is in the employ of the much-sought lady Olivia (Katherine Seldin); television and stage veteran Alan Gerstel as the drunken uncle Sir Toby; and Crawford as the "mad" steward Malvolio. The production also will feature many newcomers to the festival, including Shane Cooney as Viola's lost twin, Sebastian.

Shakespeare by the Sea XXII's production of William Shakespeare's "Twelfth Night" is scheduled for 8 p.m. July 12-15 and July 19-22. Gates open at 6:30 p.m. with pre-show entertainment provided by the Court Jester, Richard Ribuffo. Bring a beach chair, blanket and picnic basket or enjoy concessions at the Seabreeze Amphitheater in Carlin Park, Jupiter. Admission is free with a suggested donation of \$5 per adult. Call the Palm Beach County Parks and Recreation Department Events Hotline at 966-7099 or see pbshakespeare.org for more information. ■



A "Fantasticks" debut

Local talent launches professional career in musical at Palm Beach Dramaworks

BY SCOTT SIMMONS
ssimmons@floridaweekly.com

When William Hayes looked to book a summer musical at Palm Beach Dramaworks, he turned to a classic, "The Fantasticks."

This chestnut is the longest running show in history.

The tale is 52 years old now, and oh so mellow.

And Mr. Hayes, producing artistic director at Dramaworks, is using the musical to help launch a callow career.

Jennifer Molly Bell will earn her Actors' Equity Association card because of her role as Luisa.

SEE MUSICAL A27 ►

COURTESY PHOTO

Cliff Burgess sprinkles raindrops on lovers Jennifer Molly Bell and Jacob Heimer in a scene from "The Fantasticks."

SANDY DAYS, SALTY NIGHTS

The problem with my Facebook boyfriend



frequently land in my news feed. Andy regularly shares photos of the places he's visited —Greece, Finland and Germany this year — and they're always artful, taken with a good SLR camera, often of local people or scenery.

Facebook is not to be trusted. Into that great sucking vacuum of time, we willingly spill the dramas of our lives and gobble up the latest from our friends and colleagues, even as we admit the Web site is nothing but spin — invented lives, edited personalities, constructed fabulousness.

Still, though I acknowledge nothing on Facebook can be believed, I can't make it through the day without taking a sip, just a quick scroll through the news feed to see what's happening in the wider world. Evidently not much, based on what often pops up. But there are sometimes rare gems, bits of insight or wisdom or brilliant photography that make me stop and sit up in admiration.

Enter my Facebook boyfriend. I'll call him Andy. We met in graduate school two years ago — although technically speaking, we've never actually met. But given our common interests — travel, world affairs, good books — a mutual friend thought we should be in touch. So we became friends on Facebook, exchanged a few online messages, and now his posts

He's not one for the grainy cell phone shot, the kind of photo on so many Facebook pages, the ones where the guys have their arms draped over the backs of their buddies, sweating bottles of local beer in their hands. Andy never posts photos from inside clubs or bars, he never makes silly faces into the camera, he's never standing beside some tube-top wearing girl he just met.

In fact, Andy rarely appears in his own photos, and when he does, he always looks serious and soulful and extremely well groomed.

When he's not posting pictures from his world travels, he's writing about world events — the riots in Greece, the economic crisis in the eurozone, the drum beat to war with Iran. Sometimes he's witty, other times he's grave,

but he always uses proper grammar and correct spelling. For that alone I'd marry him.

I'll admit it feels strange, this Facebook-engineered intimacy with someone I've

never met. After all, I know his likes and dislikes, his tastes and hobbies, his political leanings and future aspirations, and in that way our relationship is more intimate than many actual romances. This despite the fact that, like most things on Facebook, our connection is completely invented.

Which is what makes online love affairs, especially one-sided ones, so precarious.

I recently made the mistake of mentioning my infatuation to our mutual friend.

"Andy?" she said.

"He has the best Facebook posts," I said. "So smart. So sensitive. I think I have a little crush on him."

My friend laughed. "But he's gay."

Say what?

"Of course," she said. "He was pretty open about it at school."

Which I would have known if we were friends. I mean, actual friends, not just friends on Facebook, where our edited selves bear as much — or as little — resemblance to real life as we want. ■



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The top of the Zagava Tree / Was frequently where they had tea, from *The Osbeck Bird* (detail), 1970. Pen and Ink, 4" x 5" © The Edward Gorey Charitable Trust

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CONTRACT BRIDGE

BY STEVE BECKER

When to cover an honor

The principle of covering an honor with an honor is cited with reverence from Walla Walla to Dnepropetrovsk, but the fact is that the application of this rule is not always as simple as it might seem.

Thus, it is surely correct to cover with the king if declarer leads the jack from dummy's J-3-2 facing the A-Q-4. Covering with the king holds declarer to two tricks instead of the three he would make if the jack were not covered.

But it would be wrong to cover if you had the K-x-x and declarer led the jack from dummy's J-10-2 toward his A-4-3. He would make two tricks if you covered, but only one if you ducked. As a matter of fact, the best rule to follow is to cover an honor if it can gain a trick for your side, and not to cover if it can cost your side a trick.

This advice might not be particularly helpful, as it tells you to use your head instead of a rigid formula, but that's the kind of game bridge is.

Today's hand demonstrates the principle. South is in three spades, and West leads the queen of clubs, which holds. When West shifts to the ten of diamonds, declarer goes up with the queen and returns the nine of trumps. If East ducks, so does South, and, as a result, he makes three spades.

But if East covers the nine with the

South dealer.

Both sides vulnerable.

NORTH

♠ 9
♥ 9 8 7 5
♦ Q J 2
♣ K 9 8 7 5

WEST

♠ K 8 6 2
♥ A Q 6
♦ 10 9 7
♣ Q J 4

EAST

♠ J 3
♥ 4 3 2
♦ 8 5 4 3
♣ A 6 3 2

SOUTH

♠ A Q 10 7 5 4
♥ K J 10
♦ A K 6
♣ 10

The bidding:

South	West	North	East
1 ♠	Pass	1 NT	Pass
3 ♠	Pass	Pass	Pass

Opening lead — queen of clubs.

jack — as he should to cater to the possibility of West's having four spades that include the eight and a high honor — South goes down one. The nine in this case is treated as an honor, and East covers because the play cannot cost him a trick but might gain one. ■

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Artists from five associations hang together, display work

SPECIAL TO FLORIDA WEEKLY

Artists from five local art associations are featured at the Lighthouse ArtCenter Museum in The Art of Association: Art Associations Hang Together.

Open through July 26, the exhibition features recent works — including paintings, prints, photographs, glass art, fabric art, woodturning, mixed media and sculpture — from the Art Associates of Martin County, Artists Association of Jupiter, Lighthouse ArtCenter Artists' Guild, North County Art Association and Wellington Art Society.

"The exhibition is a showcase of five talented groups of artists," said Lighthouse ArtCenter Executive Director Katie Deits. "It also is an introduction of the organizations that facilitate them to gather in support of the arts, each other, and the community at-large."

With recent declines in public funding for the arts, art associations aim to bridge the gap by creating new ways for artists to show their work and promote themselves. Some also garner support for other causes, including environmental awareness, breast cancer research, animal rescue and community mental-health programming.

"We don't create art within a vacuum," says Gerri Aurre, president of the North County Art Association. "Many of our efforts are very interrelated." The mission of the NCAA is to assist northern Palm Beach County with knowledge of and training for artistic activities and endeavors. Included in this mission is the broader goal of environmental awareness of land and sea locations, and actively promoting the care of such areas, which are part of the artistic landscape.

Susan Lorenti founded The Artists Association of Jupiter in 2010 with similar goals in mind, to promote art and art education in the community and surrounding counties. "Each of our art associations shares similar goals on a broad scale with the Lighthouse ArtCenter and with each other, and the show itself should be an interesting and cohesive collection of artwork," said Ms. Lorenti.

The Lighthouse ArtCenter Artists' Guild is a designed for professional artists, offering juried opportunity to display in the Artists' Guild Gallery in the Lighthouse ArtCenter Museum and at Lighthouse ArtCenter Gallery at Midtown in Palm Beach Gardens. There is also professional development, including on-going education in marketing, public relations and business practices to help artists achieve their highest potential.

For more than 30 years, Art Associates of Martin County has enabled residents to enrich their lives in art education, art appreciation and art as a part of living.

At the Wellington Art Society, members are passionate about the creative process and appreciate the results of persistent artistry and craftsmanship. Its members learn, share and give back to other artists and the community at large.

Three professional artists and art faculty members judged the exhibition: Norma Conway (painting instructor), Judy Flescher (collage instructor) and Ted Matz (drawing and painting



COURTESY PHOTOS

Best of Show was awarded to Ann Lawtey for an acrylic on canvas, "By the Shore."

instructor). At the awards ceremony on June 21, the following prizes were awarded: Best of Show, Ann Lawtey for "By the Shore"; First Place, Barbara Bailey, for "Cantilever"; Second Place, Roy Stevens for "Two Women"; Third Place, Kathryn Morlock for "Rainforest"; and Fourth Place, Barbara Carswell for "Iris."

Honorable Mentions were presented to Sharon Ferina, "Full Nest"; Bill Jones, "Red Malee Burl Dish"; Lindy May, "Spring Explosion!"; Manon Sander, "SPF 55"; and Suzanne Todd, "Joy of the Tropics."

At the 3rd Thursday event, to be held on July 19, the winning artists will speak about their work, along with representative from the five art associations. The event from 5:30 to 7:30 is free to Lighthouse ArtCenter members and \$5 for nonmembers and also features hors d'oeuvres.

The Lighthouse ArtCenter is a member-supported not-for-profit 501(c)(3) community arts organization, providing excellence in art exhibitions, instruction, education and outreach for all ages. Programs are funded in part by the Palm Beach County Cultural Council, the Palm Beach County Tourist Development Council and the Palm Beach County Board of County Commissioners.

For information on the Lighthouse ArtCenter Museum, School of Art, exhibitions, programs and events, visit LighthouseArts.org or call 746-3101. The Lighthouse ArtCenter is at Gallery Square



North County Artists Association president Gerri Aurre stands with award winners Barbara Carswell (Fourth Place for a watercolor "Iris"); Ann Lawtey (Best of Show for an acrylic on canvas, "By the Shore"); and Suzanne Todd (Honorable Mention for a watercolor, "Joy of the Tropics").



Barbara Bailey was awarded First Place for her abstract painting, "Cantilever."



Bill Jones of the Art Association of Jupiter was awarded Honorable Mention for a woodturned Red Malee bowl, "Australia meets Africa."



Wellington Art Society member Kathryn Morlock was awarded Third Place for a watercolor "Rainforest."



Sally Browning Pearson, president of Art Associates of Martin County, stands with AAMC members Roy Stevens (Second Place for an encaustic painting, "Two Women"); and Sharon Ferina (Honorable Mention for a watercolor "Full Nest").



◀ A ceramic and wire wall sculpture, "Spring Explosion," by Lindy May of the Wellington Art Society received Honorable Mention.

if you go

>>The Art of Association: Art Associations Hang Together: Through July 26
 >>Location: Lighthouse ArtCenter, Gallery Square North, 373 Tequesta Drive, Tequesta
 >>Information and directions: 746-3101 or LighthouseArts.org
 >>Museum Hours: Monday – Friday 10 a.m. to 4 p.m.; Saturday 10 a.m. to 2 p.m.; closed Sunday
 >>Admission: Free for members, \$5 for nonmembers

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MUSICAL

From page 23

“She’s definitely a dream role of mine,” said Ms. Bell, who hails from Palm Beach Gardens and graduated from the Dreyfoos School of the Arts. “She’s vivacious and feisty, and I see some of that in me.”

In “The Fantasticks,” two neighbors try to trick their daughter and son into falling in love by pretending to feud then staging an abduction so the son can rescue the girl, settling the feud and emerging a hero. The would-be lovers learn of the deception, spurn the arrangement and separate. But after time apart, they reunite.

It’s a reunion of sorts for Ms. Bell.

She attended Dramaworks’ first staging of a musical, “Jacques Brel is Alive and Well and Living in Paris,” directed by J. Barry Lewis and music-directed by Craig Ames, who are leading this production of “Fantasticks.” She also will co-star with Tangi Colombel, who appeared in that 2004 production.

“It’s been so fun to work with such an amazing group of people on this. It’s really exciting,” Ms. Bell said.

It also has been exciting for the team at Palm Beach Dramaworks to help launch the career of this young talent, who graduated from the theater program at Florida State University.

“As an organization, we’ve been committed to utilizing as much local talent as possible. When I do casting, I cast as much locally as I can before I look elsewhere,” Mr. Hayes said.

It’s a question of economics. When a regional theater brings in out-of-town talent, it has to pay for housing and transporting its actors.

And when casting a musical, he also has to budget for a music director.

“But I never cast locally at the expense of the show,” he said. “When we were planning this show, we were talking about how we would cast the show before we do it. We will never compromise on quality. If I can’t cast it locally, I go to New York.

“On average, between April and the end of June, I



COURTESY PHOTO

Barry Tarallo, Jacob Heimer, Jennifer Molly Bell and Cliff Goulet, in a scene from “The Fantasticks.”

will have seen on average 800 actors.”

Ms. Bell was a known quantity.

“One of the benefits she had was that she was already very well-conditioned because for the past four or five years, she’s been doing national tours,” Mr. Hayes said. “She came in with a real strong edge over a lot of girls.”

It’s a question of stamina.

“A lot of these younger people do university runs, and do a weekend at most,” he said. “But by doing a long run at a regional theater, she knows how to take care of her voice, and knows how to condition herself.”

Getting her union card literally will open doors for Ms. Bell.

“She’s going to be able to audition for people she wouldn’t have otherwise gotten that opportunity,” Mr. Hayes said. “When I go to New York, I don’t have time to audition non-Equity artists — I don’t even have time to see all the Equity actors in New York.”

He is delighted that Ms. Bell is working in regional theater.

“Most of the important work is being done in regional theaters these days,” he said, because those are the theaters that are developing new works.

“Now she’s going to get better roles at stronger regional theaters, so when she goes to New York to audition, people will actually see her.”

For Ms. Bell, it’s part of the logical progression in developing a career.

“Now I’m playing with the big boys. Being part of the union is a big step for a professional actor to take,” she said.

Not bad for someone who started as a dancer at age 2.

As for acting, “I got bitten by the bug at 9 when I went to a performing arts camp in the Berkshires,” Ms. Bell said.

That acting bug meant her parents, both doctors, ferried her to shows at the Kravis and Broward Centers, as well as to such regional theaters as Palm Beach Dramaworks.

Ms. Bell has been living in New York the past few months and has spent time auditioning, taking voice lessons and developing contacts.

But she’s glad to be back in South Florida ready to begin her professional career in a show that already has been a hit for a half-century now.

“Having this show as my hometown professional debut is exciting,” she said.

Almost as exciting as that big moment that no doubt seems suspended in time for most actors.

“The moment before the curtain goes up and you can hear the audience waiting, when the stage manager calls, ‘Places.’ It’s a sweet moment for me always,” she said. “Then the curtain goes up. It’s magical.” ■

in the know

- >>**What:** “The Fantasticks”
- >>**When:** Preview on July 12; runs July 13-Aug. 5
- >>**Where:** Palm Beach Dramaworks’ Don and Ann Brown Theatre, 201 Clematis St., downtown West Palm Beach.
- >>**Cost:** \$55 for all performances. Student tickets are available for \$10.
- >>**Info:** 514-4042 or www.palmbeachdramaworks.org

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■ **Teleprompter: A Tool for the Professional Actor** — Class held 7-9 p.m. consecutive Mondays through July 23. Course offers host technique, cold read preparation, walk and talk, ad lib and on the set dos and don'ts. \$120/six weeks or \$100 if paid in full at registration. Email: briftfinancedirector@comcast.net or call 385-1584.

At The Kravis Center

The Kravis Center is at 701 Okeechobee Blvd., West Palm Beach. For tickets, call 832-7469 or log on to www.kravis.org.

■ **"Divorce Party the Musical"** — Through Aug. 19, Rinker Playhouse. Tickets start at \$31.80.

At The Mos'Art

The Mos'Art Theatre is at 700 Park Ave., Lake Park. Call 337-OPOD (6763) or visit www.mosarttheatre.com.

■ **Films** — July 11: "Quill: The Life of a Guide Dog" and "Americano." July 13-19: "First Position" and "Headhunters." Ballet in Cinema — July 15: The Sleeping Beauty, 1:30 p.m.

At The Chamber Music Festival

■ **Palm Beach Chamber Music Festival** — During the second weekend of the festival, July 13-15, audiences will hear Schubert's "Shepherd on the Rock" for soprano, clarinet and piano (featuring soprano Sonia Santiago); Rota's "Trio" for flute, violin and piano; Powell's "Divertimento" for flute, oboe, clarinet, bassoon and trumpet; and Mozart's "String Quintet in G Minor" for two violins, two violas and cello. Friday performances are held at 8 p.m. at Helen K Persson Hall, Palm Beach Atlantic University. Saturday performances are held at 8 p.m. at the Eissey Campus Theatre, Palm Beach State College. Sunday performances are held at 2 p.m. at the Crest Theatre, Old School Square, Delray Beach. Tickets: \$25 per performance; free admission for students with ID. Call (800) 330-6874 or visit pbcmf.org.

Fresh Markets

■ **Gardens Summer Market Nights** — 5:30-9:30 p.m. Thursdays through Aug. 16, 4301 Burns Road, Palm Beach Gardens. Hear live music and shop for prepared food and drink items, plants, flowers, produce and handmade crafts. No pets allowed. Information: www.pbgfl.com, email recinfo@pbgfl.com or 630-1146.

■ **Lake Park "Super" Market** — 5 p.m.-9 p.m. Fridays through Oct. 26; Kelsey Park, 725 Lake Shore Drive, Lake Park; (203) 222-3574.

■ **Summer Green Market** — 8 a.m.-1 p.m. each Saturday through Sept. 15. Customer favorites include specialty olive oils and spreads, artisan breads, cheeses, handmade pastas and sauces, locally produced honey, and custom jewelry. STORE is at 11010 N. Military Trail, just north of PGA Boulevard, Palm Beach Gardens. Visit storeselfstorage.com for info.

■ **"Fresh on Wednesday"** — 5-8 p.m. weekly at the downtown West Palm Beach's Waterfront Commons through Sept. 19. For more information about the market, visit www.wpb.org/greenmarket.

Thursday, July 12

■ **Love That Dress!** — Fashion collection party benefiting PACE Center for Girls, July 12, 6 p.m.-8 p.m.; Nordstrom Court, The Gardens Mall. Fashionistas are invited to a Love That Dress! Collection Party. From wedding gowns to sundresses, from exquisite glam to executive dress, the cost of admission is a new or gently-used dress and handbag. Receive a raffle ticket for each donation for a chance to win one of five grand prizes valued at \$1,000 each. Enjoy complimentary cocktails and hors d'oeuvres. 622-2115.

■ **Story Time for ages infancy-5 years** — Bring in your little ones from 10 a.m.-10:30 a.m. July 12 to listen to favorite tales and stories at the Lake Park Public Library, 529 Park Ave., Lake Park. Free; 881-3330.

■ **Family Movie Night featuring "The Princess and the Frog"** — 6 p.m. July 12, Lake Park Public Library, 529 Park Ave., Lake Park. Free; 881-3330.

■ **Studio Parties** — Free group lesson at 7 p.m., followed by parties 8-10 p.m. Thursdays, Alexander's Ballroom, 51 W. Indiantown Road, Jupiter. Cost: \$15 per person; 747-0030 or alexandersballroom.com.

■ **Susan Merritt Trio and Guests** — 7:30-10:30 p.m. Thursdays at the Wine Dive, 319 Clematis St., downtown West Palm Beach. No cover; 318-8821.

■ **Story time session at the Loxahatchee River Center** — 9:30 a.m. Thursdays, Burt Reynolds Park, 805 N. U.S. 1, Jupiter; 743-7123; or visit www.loxahatcheeriver.org/rivercenter.

■ **Sailfish Marina Sunset Celebration** — 6 p.m. Thursdays. Shop for arts and crafts made by artists from around the country. Sailfish Marina, east of the Intracoastal, just south of Blue Heron Boulevard, Palm Beach Shores; 842-8449.

■ **Dance Tonight** — Open Latin/Ballroom Mix Party every Thursday. Group Lesson 7:15-8 p.m.; Party 8-10 p.m.; Admission: \$20 (theme \$25) for entire evening, includes light buffet. 914 Park Ave., Lake Park; 844-0255.

■ **Clematis by Night** — Live music 6-9 p.m. Thursdays, Clematis Street at the Waterfront, downtown West Palm Beach. July 12: Matt Farr Band. July 19: Heritage. July 26: Damon Fowler. Aug. 2: The Sweet Chariots. Free; 822-1515 or visit www.clematisbynight.net.

Friday, July 13

■ **"The Wizard of Oz"** — Presented by the Village Players. Show runs 8 p.m. July 13, 14, 20, 21 and 2:30 p.m. July 15 and 22 at The North Palm Beach Community Center, 1200 Prosperity Farms Road, North Palm Beach. Tickets: \$8. Contact: www.villageplayersofnpb.com or 641-1707.

■ **Sushi & Stroll Summer Walk Series** — 5:30-8:30 p.m. July 13 and Aug. 24, Morikami Museum and Japanese Gardens, 400 Morikami Park Road, Delray Beach. Cost: \$7 adults, \$5 children (4-17) (museum members and children 3 and under free); \$2 for taiko performance; reservations are not required; visit www.morikami.org or call 495-0233.

■ **Downtown's Rock n Roll Summer** — 7-10 p.m. Fridays at Downtown at the Gardens. July 13: Crossroads.

July 20: Led-Hed. July 27: Almost Styx. Downtown at the Gardens' Downtown Park (next to The Cheesecake Factory), 11701 Lake Victoria Gardens Drive, Palm Beach Gardens; 340-1600.

■ **Nicolas King** — He performs July 13-14 at The Colony Hotel's Royal Room, 155 Hammon Ave. (just south of Worth Avenue), Palm Beach. Cost: \$90 for dinner and show; \$60 for show only; 659-8100 or www.thecolonypalmbeach.com.

Saturday, July 14

■ **Teen Writers Group** — 1-3 p.m. July 14, Lake Park Public Library, 529 Park Ave., Lake Park. Free; 881-3330.

■ **Introduction to Wire Wrapping** — 1-3 p.m. July 14. New Earth Gifts & Beads, Legacy Place, Palm Beach Gardens. Step-by-step instruction to wire wrap various gemstones and interesting natural objects for you to wear home. \$15 plus materials. All classes are prepaid. Call 799-0177 to register.

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

■ **Public Fish Feedings at the Loxahatchee River Center** — 2 p.m. Saturdays at the Wild & Scenic and Deep Marine Tanks, Burt Reynolds Park, 805 N. U.S. 1, Jupiter; 743-7123; or visit www.loxahatcheeriver.org/rivercenter.

■ **Art, Eats, Beats & Treats** — Live entertainment in the Centre Court at Downtown at the Gardens, 7-10 p.m. Saturdays. Free. Downtown at the Gardens is at 11701 Lake Victoria Gardens Ave., Palm Beach Gardens; 340-1600.

■ **Orchid Care 101** — Instructors Tom Wells and Sandi Jones of Broward Orchid Supply will share tips about what orchids need in terms of water, light, fertilizer and temperature. Attendees are encouraged to bring an orchid (up to 6 inches) to be repotted or mounted. Several methods will be demonstrated such as potting and mounting on tree fern, cork bark or grapevine. Orchid supplies will be available for purchase. 10 a.m.-1 p.m. July 7, Mounts Botanical Gardens, 531 N. Military Trail, West Palm Beach. \$20 for members, \$30 for non-members. Call 233-1757 or visit www.mounts.org.

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WHERE TO GO

Sunday, July 15

■ **Introduction to Beading** — 1-3 p.m. July 15. New Earth Gifts & Beads, Legacy Place, Palm Beach Gardens. Step-by-step instruction to create a beaded necklace for you to wear home. Class will include a thorough overview of basic beading techniques as well as introduction to basic beading tools, findings and bead types. \$15 plus materials. All classes are prepaid. Call 799-0177 to register.

Monday, July 16

■ **Summer Bridge Lessons** — Supervised Play on Mondays from 10 a.m. to noon. Society of the Four Arts, 2 Four Arts Plaza, Palm Beach. Cost: \$180 per person. Reservations are required. Call 659-8513 or e-mail campus@fourarts.org.

■ **Timely Topics Discussion Group** — Lively discussion group covers the most up-to-date topics faced by our local community, including national affairs and foreign relations as they relate to Israel and the United States; free/Friends of the J; \$18 annual fee/guests; call 712-5233. JCC North, 4803 PGA Blvd., Palm Beach Gardens.

■ **Duplicate Bridge Games** — 12:30-3:30 p.m. Mondays and Wednesdays, Jewish Community Ctr. Greater Palm Beaches, 4803 PGA Blvd., Palm Beach Gardens. Light lunch and refreshments provided. \$6 guests/\$2 Friends of the J. ACBL sanctioned. Call ahead if you need a partner; 712-5233.

Tuesday, July 17

■ **Mah Jongg & Canasta Play Sessions** — Tables grouped by game preference (mah jongg or canasta) and level of skill. Coffee, cold beverages and a variety of goodies provided. 12:15-3:30 p.m. Tuesdays and Thursdays; JCC North, 4803 PGA Blvd., Palm Beach Gardens. Price: Free/Friends of the J; \$5/guests; 712-5233.

■ **Stayman Memorial Bridge** — Supervised play sessions with Sam Brams, 10 a.m.-noon Tuesdays; JCC North, 4803 PGA Blvd., Palm Beach Gardens. Play party bridge in a friendly atmosphere while benefiting from expert advice with judgment calls and hand rulings; no partner necessary; coffee and light refreshments provided. Price: Free/Friends of the J; \$6/guests; 712-5233.

■ **Zumba Class** — 11 a.m. Tuesdays, Alexander's Ballroom, 651 W. Indian-town Road, Jupiter; 747-0030.

■ **Zumba class** — 7:15-8:15 p.m. Tuesdays and 6:30-7:30 p.m. Wednesdays at the Burns Road Recreation Center, 4404 Burns Road, Palm Beach Gardens. Drop-in fee, \$12; resident discount, \$10. Call 630-1100 or visit www.pbgfl.com.

Wednesday, July 18

■ **Faith and Fantasy** — Artists Association of Jupiter hosts opening for two shows, at Unique Glass Art. July 18, 5:30-7:30 p.m. Shows run through Aug. 1, benefiting Haitian Organization for Health Services. Faith and Fantasy, and another show, the art of Raymonde Talleyrand and Terry "Vandy" Molina. 226 Center St., Jupiter. Call 954-588-7275. See artistsassociationofjupiter.com.

■ **Monthly Mid-Week Movie featuring "The Descendants"** — 6 p.m. July 18 at the Lake Park Public Library, 529 Park Ave., Lake Park. Free; 881-3330.

■ **Basic Computer Class** — Noon-1:30 p.m. July 18 at the Lake Park Public Library, 529 Park Ave., Lake Park. Call in advance to reserve a seat; 881-3330.

■ **"Break Up Support Group"** — 10 a.m. Wednesdays, various locations in Palm Beach Gardens. Sponsored by The Counseling Group, which provides free Christian counseling, classes and support groups; 624-4358.

■ **Hatchling Tales** — 10:30-11:30 a.m. Wednesdays, Loggerhead Marinelifelife Center, 14200 U.S. 1, Juno Beach. Free; www.marinelife.org.

■ **Bridge Classes with Sam Brams** — 10 a.m.-noon Wednesdays — JCC North, 4803 PGA Blvd. Six-week session \$72 or \$15/class. Pre-registration appreciated. Call Rhonda Gordon, 712-5233.

Ongoing

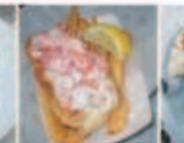
■ **"Hairspray"** — The John Waters musical will be performed through July 29 at the Lake Worth Playhouse, 713 Lake Ave., downtown Lake Worth. Tickets: \$23-\$35; 586-6410 or www.lakeworthplayhouse.org. ■

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AUGUST 15		
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Wednesday, July 18
Category 5 & The Storm Horns



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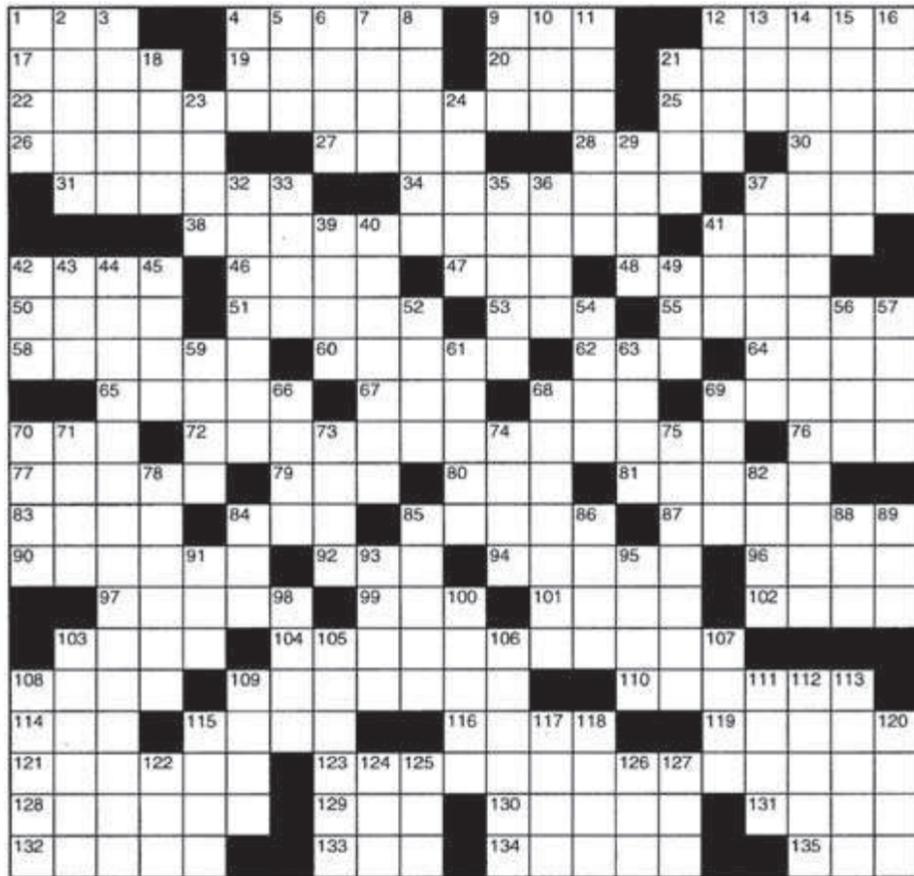

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FLORIDA WEEKLY PUZZLES

SHARPEN YOUR WITS



- ACROSS**
- 1 Mineral suffix
 - 4 Awaited
 - 9 Two, in Tijuana
 - 12 Out of line
 - 17 Worthless
 - 19 Pad
 - 20 Journalist
 - 21 Hapsburg capital
 - 22 Like a spy story
 - 25 Actress Jennifer
 - 26 Former Pentagon head
 - 27 Big name in locks
 - 28 Dweeb's cousin?
 - 30 Competitor
 - 31 Germ type
 - 34 Made likely
 - 37 Pumper's pride
 - 38 Harrison Ford movie
 - 41 With 68 down, "CHiPs" star
 - 42 Tenor Thomas
 - 46 Writer Hunter
 - 47 Turf
 - 48 Field marshal Rommel
 - 50 Chemistry info
 - 51 Gets slushy
 - 53 Seoul soldier
 - 55 Non-threatening
 - 58 Ms. Goldberg
 - 60 Act like Etna
 - 62 Fine stuff?
 - 64 Actor Everett
 - 65 Bring up
 - 67 Conger
 - 68 Look over
 - 69 "Superman" star
 - 70 Pitch in
 - 72 Somerset Maugham work
 - 76 Pale
 - 77 Gravy ingredient
 - 79 Prison pariah
 - 80 Rum sum
 - 81 Mead's milieu
 - 83 Eatery
 - 84 Snyder or Hanks
 - 85 Houston ballplayer
 - 87 Detest
 - 90 "Calendar Girl"
 - 92 Fox's foot
 - 94 Desert schlepper
 - 96 Circus barker?
 - 97 Fight site
 - 99 Crank's comment
 - 101 Take risks
 - 102 Auto adornment
 - 103 Very, very satisfied
 - 104 Michael Ansara series
 - 108 Egg plant?
 - 109 Fondue ingredient
 - 110 Rifleman
 - 114 Business abbr.
 - 115 James of "Misery"
 - 116 Pearl Harbor's locale
 - 119 Hold back
 - 121 Flautist James
 - 123 The Searchers hit
 - 128 Private's posture
 - 129 Lodge member
 - 130 Carry on
 - 131 Joy Adamson's joy
 - 132 Hirsute Jamaican
 - 133 Occupy a cot
 - 134 Chutzpah
 - 135 Chariot bumper?
 - DOWN**
 - 1 Peruvian of old
 - 2 Oklahoma city
 - 3 Hitch in haste
 - 4 Quote from 41 down
 - 5 — Saud
 - 6 Comic Goodman
 - 7 Snorri's stories
 - 8 He moves cars
 - 9 Excavate
 - 10 Laudatory lyrics
 - 11 French philosopher
 - 12 Isn't completely wrong?
 - 13 Diocese
 - 14 Roman Polanski film
 - 15 Put behind bars
 - 16 Cardiff's country
 - 18 Where lions laze
 - 21 Nothing but space
 - 23 Handle
 - 24 Class
 - 29 Used to be
 - 32 Imperfection
 - 33 Roof edge
 - 35 Breathe like a bull
 - 36 Reverse
 - 37 Eventual monarch
 - 39 Chip's chum
 - 40 Beseech
 - 41 Fluffy female
 - 42 Mouth piece?
 - 43 Antique ending
 - 44 Impending peril
 - 45 Pericles' portico
 - 49 Mil. group
 - 52 De Lesseps' ditch
 - 54 Danny or Stubby
 - 56 Hot rocks?
 - 57 Early orchard?
 - 59 Essence
 - 61 Machinations
 - 63 Some wines
 - 66 Mr. Saarin
 - 68 See 41 Across
 - 69 San —, Italy
 - 70 Basics
 - 71 "Dies —"
 - 73 Interstate exit
 - 74 Coll. cadets
 - 75 Armada member
 - 78 Shred
 - 82 Kind of kiln
 - 84 Prepare to be in "Baywatch"
 - 85 Vigilant
 - 86 Astronomer Khayyam
 - 88 "Bali —"
 - 89 New Haven hardwood
 - 91 Brew barrel
 - 93 "— Named Sue" ('69 hit)
 - 95 Slips up
 - 98 "— -Ca-Dabra" ('74 song)
 - 100 Biblical tyrant
 - 103 Musical composition
 - 105 Stream
 - 106 Kevin of "SNL"
 - 107 Unrestrained
 - 108 Churchill trademark
 - 109 Motown's Marvin
 - 111 Organ part
 - 112 Boxer Griffith
 - 113 Hair coloring
 - 115 — Grande, AZ
 - 117 Present
 - 118 Weekend warriors (Abbr.)
 - 120 Autocrat
 - 122 Angkor — (Cambodian temple)
 - 124 Ivy League
 - 125 Manage, with "out"
 - 126 Off-rd. transport
 - 127 Formerly known as

SEE ANSWERS, A32 ▶

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HOROSCOPES

■ **CANCER (June 21 to July 22)** Your kindness makes a difference in someone's life. But by week's end, a touch of Cancerian envy could create a problem with a colleague. Take care to keep it under control.

■ **LEO (July 23 to August 22)** A new spurt of energy sends you roaring back into that challenging work situation. But be careful not to overdo it, or your sizzle could fizzle before your task is completed.

■ **VIRGO (August 23 to September 22)** Your practical sense helps you see the logic of being a bit more flexible with a workplace colleague. But you still have a ways to go before there's a true meeting of the minds.

■ **LIBRA (September 23 to October 22)** A surprise situation could cause you to spend more money than you feel you can afford. But careful budget adjustments will help. Your fiscal picture soon brightens.

■ **SCORPIO (October 23 to November 21)** That decision you made might still have its detractors, but your supporters are growing. Meanwhile, your personal life takes on some welcome new developments.

■ **SAGITTARIUS (November 22 to December 21)** Matters of the mind intrigue the sage Sagittarian through week's end. By then, you should feel more than ready to make room for pursuits of the heart.

■ **CAPRICORN (December 22 to January 19)** The canny Capricorn can

offer good counsel to others. But how about taking some advice yourself from a close friend or family member who is able and ready to help?

■ **AQUARIUS (January 20 to February 18)** A new workplace opportunity offers a variety of challenges that you might find intriguing. Best advice: Take things one step at a time so that you don't feel overwhelmed.

■ **PISCES (February 19 to March 20)** A bid to revive a relationship that ended on a bitter note needs to be carefully thought out before you can even begin to consider plunging into a new emotional commitment.

■ **ARIES (March 21 to April 19)** You're wise to let your Arian skepticism question a former adversary's request to let bygones be bygones. Time will tell if he or she is trying to pull the wool over the Lamb's eyes.

■ **TAURUS (April 20 to May 20)** Congratulations. Your hard work soon pays off with some well-deserved recognition. Meanwhile, that important personal relationship needs more attention from you.

■ **GEMINI (May 21 to June 20)** That new person in your life seems trustworthy, but don't turn him or her into a confidant just yet. Remember: The secret you don't reveal is the one you won't lose sleep over.

■ **BORN THIS WEEK:** You enjoy being with people, and people love being with you. You would probably do very well in politics. ■

By Linda Thistle

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	9		8	4
1	8		2	6
	7	4		1

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, A32 ▶



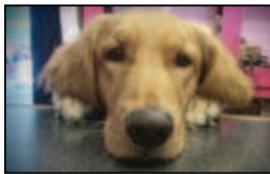
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LATEST FILMS

'The Amazing Spider-Man'

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★★½

Is it worth \$15 (3D)? Yes

What am I missing?
Sam Raimi's Spider-Man trilogy received massive acclaim from fans and critics, but the best I could muster was respect for the first two films and an unenthusiastic "meh" for the third.

Now, 10 years after the trilogy started, a reboot to the franchise, "The Amazing Spider-Man," has opened and my reaction is a similar disinterest. The reason? There's a lack of narrative thrust in this origin story that offsets most of the things it does well.

In Raimi's first film and again in this one, it takes far too long for Peter Parker to become Spider-Man.

The first hour of director Marc Webb's ("(500) Days Of Summer") film follows high school misfit Peter (Andrew Garfield) as he flirts with Gwen (Emma Stone) and tries to figure out why his parents (Campbell Scott and Embeth Davidtz) disappeared many years earlier. Peter's Uncle Ben (Martin Sheen) and Aunt May (Sally Field) are mum on the subject, but Peter's investigation leads him to Oscorp, a science research facility where he meets his father's former partner, Dr. Curt Connors (Rhys Ifans).

While snooping around Oscorp, he's bitten by a spider, after which he gradually discovers his own spider-like ability. Then Uncle Ben is killed and Peter goes on a quest for the murderer. Meanwhile, Connors is missing part of his arm, so he is experimenting with limb regeneration on reptiles. Faced with his work getting shut down, he injects himself with a serum that he hopes will be a cure. He's wrong. Instead, Connors turns into a huge, inexplicably villainous lizard.

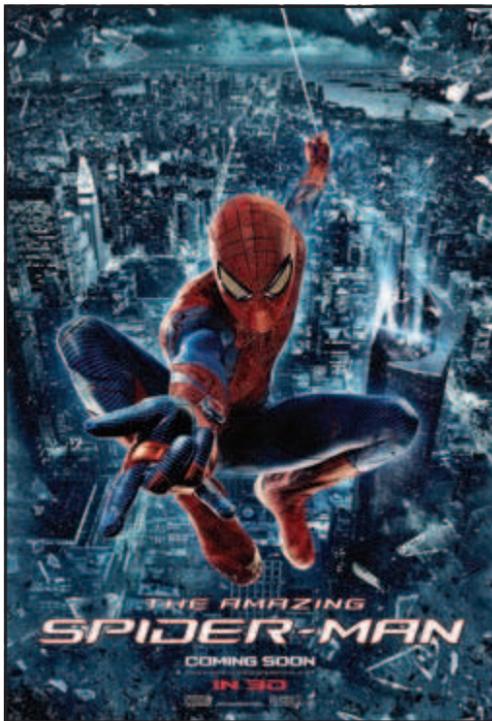
One of the main problems is that the central conflict takes far too long to be established. Peter likes Gwen, Gwen likes Peter, and there are obstacles to them being together — in particular Gwen's overprotective father, policeman Captain Stacy (Denis Leary). Nothing original there.

And because Spider-Man doesn't arrive until 45 minutes into the movie, his

nemesis The Lizard takes even longer to appear, and when it does it has no motivation. Consider: Why does The Lizard wreak havoc on the city? Because that's what lizards do?

Connors is a good guy who turns evil because of a science project gone wrong. Parker is a good guy who turns heroic after an accidental bite. There's very little difference between the two.

To its credit, the visual effects in the action scenes are slick and polished, but



not substantially more impressive than what Raimi accomplished with the Sand Man effects in "Spider-Man 3."

The 3D, particularly during first-person POV shots of Spider-Man as he flies through the city, is fun but hardly spectacular. In other words, the movie looks as good as you expect it to look, but no better.

In spite of its flaws, "The Amazing Spider-Man" has heart. Garfield's Peter is sympathetic and likeable and Ms. Stone is appealing, so it's easy to root for them through the action and turbulence of adolescence. And so the bottom line becomes this: We care about the characters and the action delivers, which are the two most important elements. Moderate recommendation earned. ■

in the know

>> Cirque du Soleil manufactured the Spider-Man costume.

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J. Barry Lewis

Musical Direction by
Craig D. Ames

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Marjorie Mann is director.

The performances will be July 13, 14, 20 and 21 at 8 p.m., and July 15 and 22 at 2:30 p.m. at the North Palm Beach Community Center, 1200 Prosperity Farms Road, North Palm Beach.

Tickets are \$8. For more information, see villageplayersofnpb.com or call 641-1707. ■



PUZZLE ANSWERS

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KOVELS: ANTIQUES

Affordable tiles available to savvy shoppers

terryKOVEL

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Bargain-priced American art pottery vases are hard to find. But, art pottery tiles made by important companies still are inexpensive, because they have had little publicity. Tile collectors in England and Holland pay high prices for tiles made in their country. Rookwood Pottery of Ohio, and Low Art Tile Co. of Mass. probably are the most famous makers in the U.S. American Encaustic Tiling Co. of Ohio, Trent Tile Co. of New Jersey and many other companies made tiles. Most marked the back of the tile with the company name, and most had a name that included the word "tile." The tiles range from small, round or square tiles, about 1 to 2 inches, that were put on stoves and other equipment for decoration to large tiles used on walls in restaurants, fireplace surrounds and hotel lobbies. And, like today, plain small tiles are used for floors in drugstores and bathrooms. Most interesting to collectors are the groups of tiles that form a picture. They were most popular in the 1920s to 1940s. The tiles usually are displayed on racks at shows. Collectors like to frame a tile like a picture to be hung on the wall. A framed 6-inch-square Rookwood tile showing tulips, sold recently for less than \$100. A group of tiles forming a scene 24 X 18 inches picturing a Dutch girl and a windmill sold for \$1,200. Twenty tiles were used to make the picture on a restaurant wall. Look at salvage yards and talk to the workers tearing down houses. Sometimes you can find large tiles made for the outside of a building that will be destroyed if you don't offer to buy them. Gardeners like to use them outside.

Q: I have a brass bed made by the Art Bed Co., Chicago. I'd like to know its value.

A: Art Bedstead Co. of Chicago, Ill., was in business from the late 1890s until at least 1910. The company made metal beds. "Art Beds" was a trade name they used. There were several manufacturers of brass and iron beds in Chicago in the late 1800s and early 1900s. In 1914, when World War I began, metal was rationed and production of metal goods for home use stopped. Value of your bed, about \$300-\$400.



This scene, made of 20 tiles, was part of the wall in a restaurant in Ohio. It sold at auction for \$1,200 a few years ago at the former Auctions at Rookwood, now called Humler & Nolan, in Cincinnati.

Q: My father found a print being used as backing for an old photograph he inherited from his mother. The print is labeled "Execution of the Conspirators." It consists of two panels. The left is labeled "Praparing (sic) for Execution" and the names of the conspirators, Surrat, Powell-Payne, Harold and Atzerodt, are at the bottom. The right panel is titled "Springing of the Trap" and shows them hanging. We've been to Ford's Theater, the Smithsonian, and Lincoln's summer cottage, but we've never seen this particular picture in any of their collections. Anything you can tell us would be helpful.

A: Although photographs were taken of the hanging of the Lincoln conspirators, newspapers of the day were not able to print them. Pictures in newspapers and other publications were printed from engravings. Alexander Gardner was the only photographer allowed to take pictures of the execution at the Old Arsenal Prison. There are two misspellings on your print. The word "preparing" is misspelled and the name of one of the conspirators is Herold, not Harold. The print was published in 1865. A copy is in the Library of Congress.

Q: My aunt gave me a water pitcher years ago. It's made of a white metal, stainless, aluminum or silver. It has "5600 9HR Regency" stamped on the bottom of it and "RJR" stamped on the side. My aunt retired in the late '60s from the RJ Reynolds Tobacco Co. What is the value?

A: Reed & Barton has been a sterling-silver and silverplate manufacturer in Taunton, Mass., since 1824. The company has a rich history; having made weapons for the Union Army, silverware for the White House, and medals for the 1996 Atlanta Summer Olympics. It is still privately owned by the family of Henry G. Reed. The stamp on the bottom is the reference number. It means that the pitcher is silver-plated and part of the Regency collection. "RJR" must mean it was made for RJ Reynolds Tobacco Co. An identical "RJR" stamped pitcher in poor condition recently sold for \$10.

Q: I grew up in Auburn, N.Y., near Owasco Lake. During the summertime, back in the 1930s, bands came every week to play at dances held at a pavilion near the lake. Most of the bands were not famous, but Tommy Dorsey and His Orchestra came once, and I got his autograph. Would a collector be interested in buying the autograph?

A: Tommy Dorsey (1905-1956) was a trombone player and bandleader during the "Big Band Era." You don't say if you had Dorsey sign a plain piece of paper or a program. If his autograph is on a piece of paper, a collector would pay \$50 to \$100 for it. If it's on a program with his band's name on it, it could sell for more than \$150.

Tip: A paste made of instant coffee crystals and water can be used to "paint" a scratch on dark furniture. ■

— 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 email addresses will not be published. We cannot guarantee the return of any photograph, but if a stamped envelope is included, we will try. Write to Kovel, Florida Weekly, King Features Syndicate, 300 W. 57th St., New York, NY 10019.





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VINO

Even confirmed red wine lovers know it's time to lighten up



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vino@floridaweekly.com

Let's face it: No matter how much you love a big cabernet or syrah, our sweltering summers call for something lighter and more refreshing.

Just as you shift to less weighty clothes and foods during our long, hot summers, it makes sense to do the same thing when it comes to wines. It's the perfect time to break out the lighter-bodied whites and rosés.

When selecting wines for beating the heat, look for those with fruity flavors, crisp acidity and lower alcohol content. These wines will be racier and lighter on the palate than fuller-bodied reds that tend to weigh you down with higher alcohol levels.

Chardonnay is the most popular white wine, but not all chardonnay is well suited for summer drinking. Avoid those with heavy oak and rich creamy flavors and seek out the lighter-bodied, unoaked style from Australia and Sonoma County in California.

Sauvignon blanc is a perfect summer wine, with its zippy acidity and tropical flavors. Chilean and New Zealand styles are better suited to follow your dip in the pool than some of the fuller-bodied California styles.

Pinot grigio is another perennial favorite because of its lightness and

soft flavors.

But the wines that really shine during the sweltering months are rosés and a variety of whites that we don't pay much attention to most of the year.

Rosés made from grenache grapes are full of big fruit flavors and colors, but are certainly lighter-bodied than their full red wine brothers. They are made close to the Mediterranean, where this prolific grape is very popular, and where the winemakers have perfected making wines that drink well in the summer heat.

This is a great time of year to try out some of the lesser-known whites as well. Rhone style viognier and rousanne wines can be flowery, complex and dry, while Portuguese vinho verde (made from mostly loureira grapes) is bubbly on the tongue and refreshingly low in alcohol, often between 8 percent and 10 percent.

Chenin blanc is another satisfyingly light and fruity choice, with fresh fruit flavors ranging from dry to medium dry.

So use the summer to branch out from your usual choices. Here are a few of my favorite moderately priced wines you can use as a starting point.

Wine Picks of the Week:

■ **Chateau D'Aqueria Tavel Rosé 2010** (\$18): Big dry rosé with cherry fruit flavors and aromas and a touch of spice on the fresh clean finish.

■ **Chateau D'Esclans Whispering Angel Cotes de Provence Rosé** (\$20):

nose, lemon and white fruit flavors and clean, fresh finish.

■ **Les Rastellains Cotes du Rhone Rose 2010** (\$14): Well made fuller-bodied rose from mostly grenache, with medium color and aromas of crushed berries carrying through to the palate with a crisp mineral finish.

■ **Moncigale Cotes de Provence Rosé 2011** (\$12): Light, crisp and refreshing with light strawberry on the nose, mixed berry flavors and a clean finish.

■ **Pine Ridge Chenin Blanc Viognier 2011** (\$15): Rich floral nose followed by white peach and pear flavors mixed with tropical fruits carries through to the clean finish.

■ **Quo Grenache Rosé 2010 Campo de Borja** (\$14): Deep rich red color for a rosé, fuller in body with cherry and berry nose, and black cherry flavors. Crisp structure with balanced finish.

■ **Shannon Ridge Rousanne 2009 Morine Ranch Lake County** (\$15): Big tropical fruit nose with pineapple and citrus notes. The layers of flavors of tropical fruits and a touch of stone fruits carry through into the lingering finish.

■ **Tablas Creek Rosé Paso Robles 2011** (\$30): Made in the Rhone style with grenache, mourvedre and coui-noise grapes. Lively crisp flavors of strawberry and raspberry ending with a hint of spice on the soft finish. ■



JIM MCCRACKEN / FLORIDA WEEKLY

Refreshing wines for the summertime.

Elegant wine made by Sasha Lichine. His entry-level grenache rosé has cherry and strawberry notes, a full nose and light acidity ending with refreshing honey and spice notes.

■ **Domaine de Regusse Viognier 2011** (\$14): Nice floral honeysuckle and spice nose with orange hints in the palate and a slight minerality ending in a drawn-out finish.

■ **Graham Beck The Game Reserve Chenin Blanc 2009** (\$13): Nice complex nose with pineapple, melon and peach flavors on the palate and a clean, crisp finish.

■ **Las Lilas Vinho Verde 2011** (\$11): Light effervescence with a light floral

Chowder Heads seafood café opening in Jupiter



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Chowder Heads will open a seafood café serving authentic Northeastern seafood in Jupiter's Driftwood Plaza this fall.

Owner Ed Wells, who has been behind the company for three years selling New England style clam chowder, lobster bisque and lobster rolls at area greenmarkets and festivals, said he's partnered with fellow Nor'easterner Harry Conheeny in the venture. Both are former restaurateurs and barmen from the Northeast.

"I'm from Nashua, N.H., via Salem, Mass.," he said. "Harry's from Newport, R.I., so we grew up eating this style of seafood. We missed it so we decided it will attract others who do, too."

Wells said he hadn't found much of this style of seafood down here, and when he sold his contracting business in 2006, he needed something to do, so decided to market chowder and bisque. It gradually took off, and he's now a sought-after booth at the greenmarket, dishing up the chowder made from a recipe his mother left him.

It's going into the old Bistro Market and former Copenhagen. "The food is going to have a little Portuguese flair," he said — expect linguisa, chorizo and some spicier foods.

Regional favorites, the lobster roll,

and fried scallop rolls will be on the menu. Also look for the famous chowder — both New England creamy style and Rhode Island clear-broth style.

"We'll do steamed lobster, of course, and Ipswich whole-belly clams. And we're going to have fried haddock on Friday night for a weekly fish fry. Harry says the interior will be a Newport style — casual."

The restaurant will be counter service with table delivery — and customers may be ordering on a tablet, loaded with the menu or games for kids at the tables. "We're looking into that," Wells said.

Take-out for beach picnics will be packed in picnic baskets. "I think that will be fun and a good seller since we're 5 minutes from the beach."

An October opening is planned.

The recently closed Reef Road Rum Bar is supposedly becoming a barbecue spot, in downtown West Palm on Clematis. Dr. Feelgood's owner, Cleve Mash, is doing the makeover. ...

Cardello's Italian Cuisine on Northlake Boulevard and 10th Street in Lake Park will turn into the Black Pearl — a casual steakhouse concept, according to sources. Part of the bar has been ripped out and much renovation is taking place. New owners also are behind the Pirate's Well on Alt-A1A in North Palm Beach. No word on when it's opening. ■

Jan Norris, longtime Palm Beach County food writer, writes a blog called *Jan Norris: Food and Florida*. See it at jannorris.com.

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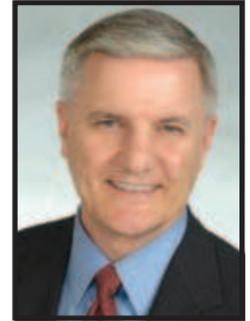
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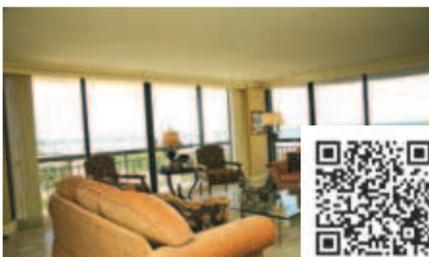
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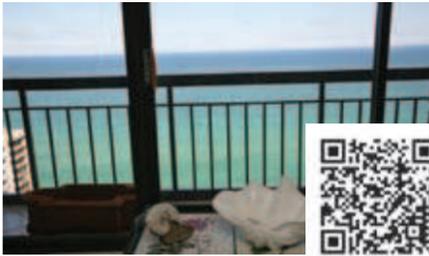
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