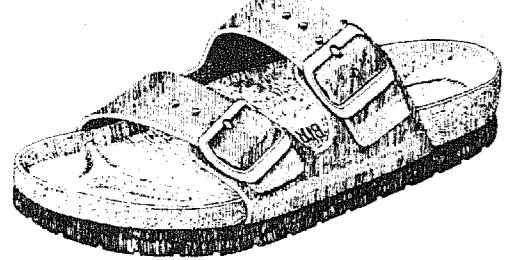


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**WESLEY HOUSE
VALENTINE'S
BENEFIT: "For Our
Children"**

Wesley House Day Care Center invites the Key West community to attend its fourth annual Valentine's Party on Saturday, February 13, 1988, between 6:00-9:00 PM at the Curry Mansion on Caroline Street. The chairpersons for this event are Pat Toppino and Key West Mayor Richard Heyman.

Once again Edith and Al Amsterdam, the owners of the Curry Mansion, will extend their gracious hospitality and open their lovely home to benefit the Wesley House children. The Curry Mansion at 511 Caroline Street is a twenty-two room 1899 Victorian Mansion. Those attending the party may tour this historic landmark, sample an abundance and variety of foods from Key West's premier restaurants, enjoy the music of "Buddy Chavez and his Combo" and mingle with their many Key West friends.

The purpose of Wesley House is to provide quality day care and preschool education so that parents can work or go to school and maintain economic independence. The Day Care Center is operated and directed by a Board comprised

of eighteen members of the Key West community with Amanda Kesar as the President of the Board. The day to day operation is managed by Executive Director Joseph Barker. The Center presently serves 89 children from the community. The staff provides and constantly strives to maintain an atmosphere of loving care and educational curiosity for the children. The children are between the ages of 1-5 and are a reflection of the diversity of cultures, religions and races found on our island.

Wesley House offers some very unique and special services to Key West. In our community many parents work at jobs offering limited benefits and fluctuating financial stability. The cost of living adds another dimension to the pressure facing many families in Key West, and Wesley House meets this concern with subsidized day care. With state and federal funds Wesley House maintains a quality service at a reasonable cost throughout the entire year on a Monday through Friday schedule.

On the local level, the Methodist Church donates the use of the property and building at 1100 Varela Street, and the support of the church gives Wesley House a national network to similar agencies. The community commitment through the United Way and fundraising events such as the February 13 Valentine's Party allows Wesley House to maintain financial stability and undertake necessary capital improvements.

This month's cover artist is Linda D. Evelyn. A native of Maryland, Linda came to Key West this past October and went right to work as one of the creative talents at Solares Hill Design Group.

GEORGE CAREY ... Artist, Creator, Teacher

by Joe Roach

IN YOUR WANDERINGS around town chances are you've noticed several unusual objects connected with some Key West schools. Like a giant conch shell in front of the Key West High School on Flagler Avenue. Like a ferocious-looking oversize tiger pacing the grounds of the Glynn Archer Elementary School on White Street. And, the huge buccaneer standing in front of the city's Horace O'Bryant Junior High on Leon Street catty-corner from Bayview Park.

All these, plus a ferocious shark on the grounds of the Sugarloaf Key Elementary School, are the work of students in George Carey's welding classes at Key West High School. It's obvious that welding metals is something other than learning how to use a torch for students working under Carey's inspiration and guidance. More than knowledge of a practical trade, welding for them is sculpture...a creative art technique...even realistic art on a massive scale.

The buccaneer, for instance, is a rakish-looking fellow and stands cockily with booted feet apart. He wears a wide-brimmed hat decorated with plumes. He has a bearded face, and sports brass earrings. His shirt is ruffled. His long coat with brass buttons flares open to show the

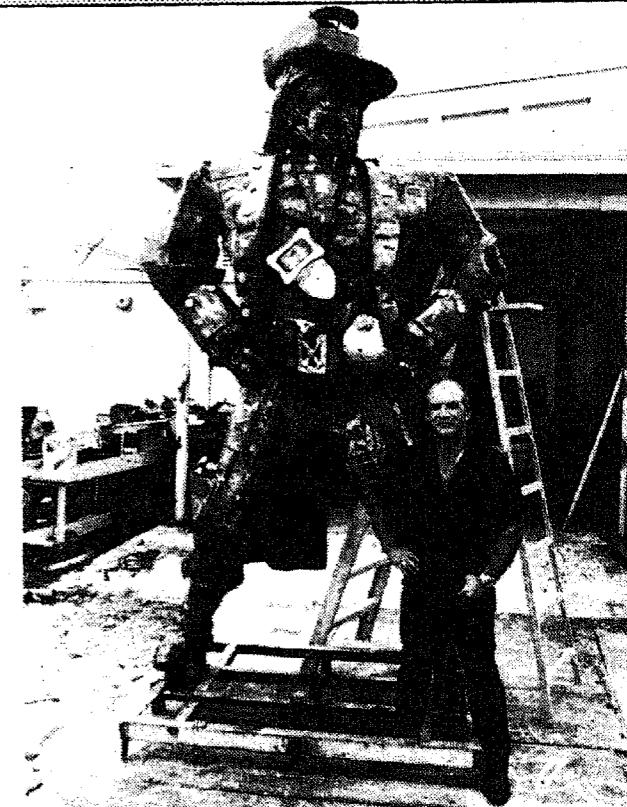


Photo by Richard Watherwax

George Carey with the most recent creation by himself and his students, a 13-foot high, 3000 lb. plus Buccaneer.

bright brass buckle on his wide belt. Into the belt on one side is stuffed a pistol, on the other hangs a wicked cutlass.

ALL FOUR OF THESE sculptures are meticulously fashioned of tough sheet steel.

And with each, the steel actually appears to flow and fold in an amazing natural and life-like manner. The 18-foot conch shell (symbol of the high school's athletic teams) and the massive tiger (emblem of the Glynn Archer School) were built from simple

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THANK YOU



Three days later we were heading out the northwest channel on our way to the fishing grounds. The captain called me to the wheelhouse. Tommy had spent most of his life working on his father's shrimp boat. He had grown up with the sea. "First lesson," he said. "Look for bales." I took the binoculars and scanned the area.

After dinner we discovered that the starboard tow block's sheave was mangled, preventing the cable from running through it freely. We would have to return to the dock and replace it. "But tonight we rest," Tommy said. He steered clear of the dragging grounds and we dropped anchor. Tommy and Steve, the other deck hand, played cards while I sat out on the back deck and counted the running lights of the other shrimp boats. I gave up when I reached 60, lit a cigarette and pondered my new situation.

We headed for Stock Island early the next afternoon. The moon was bright by the time the *Old Stud* was secured to its moorings. The brevity of our test run left

me with an unrestful feeling. I walked to a pay phone and called my parent's number in Pittsburgh. My brother, Cliff, answered on the first ring.

"Are you sitting down, Al?" It was the voice of sorrow.

"No, I'm not, but go ahead." "Chip's gone. He's dead." I felt as though I had no blood.

Our kid brother was killed riding the motorcycle he loved so much. He was a friendly, humorous man who seemed to smile his way through life. There was no one to celebrate his sudden earthly departure. Chip left me with a smile at the train station on his way to Vietnam. A year later his smile greeted me once again when I answered an unexpected knock on my door.

But it wasn't as full and innocent as before, it didn't quite reach his eyes and I knew he had witnessed the horror. Despite the emotional aftermath of warfare coupled with the broken vows and unhonored warranties from several failed relationships, Chip held on to his well-known smile ... that discerning smile.

I flew home and helped lay my brother down. Six days later I was back on board the *Old Stud* heading out the northwest channel. At sunset Tommy steered the boat to the spot he wanted, switched on the automatic pilot and walked back to the winches. He sent me to the wheelhouse with instructions on what to do while he set the nets. With a cigarette dangling from the corner of his mouth, Tommy manipulated the levers and brakes using the coordination of a Times Square pickpocket. I was in the wheelhouse snapping my neck back and forth, trying to read his hand signals.

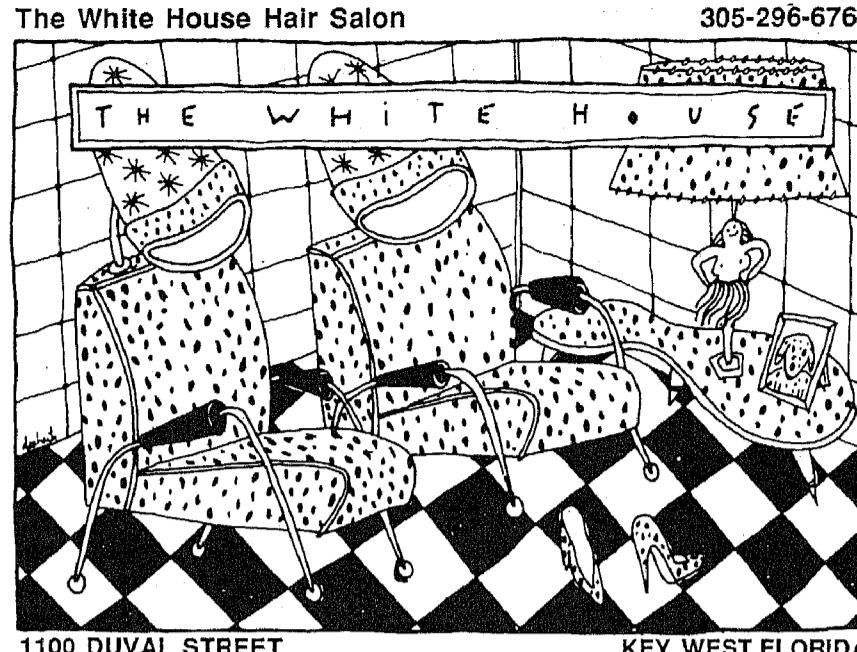
After the big nets were set and the try net was let out, my friend Joe and I washed down the back deck and took a smoke break.

Joe was raised in a coal town in eastern Pennsylvania. He lived on a farm outside of Orlando with his sixth wife, seven kids, two horses, a pen full of pigs, several slobbering dogs and an assortment of drifters looking for work. Joe was obsessed with giving illegal aliens a temporary home. He would teach them how to hang drywall and



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become American. In that order. When I called to ask if he wanted to go shrimp I must have caught him at just the right time. He grabbed the first plane to Key West.

I was halfway through my cigarette when the storm hit. In the few seconds it took us to get inside, we were soaked. I took off my clothes, put on a slicker and watched the sea turn mean. The 86 foot long boat was reduced to a large white cork bobbing in the ocean. My dinner wanted out. Waves were pouring over the side-walls. Tommy asked me to go out on deck and check the bilge pump hose. My legs began to shake. I made it through the wheelhouse door, slammed it behind me, took one look at the high wall of mud-green water and screamed bloody murder.

Before I could scream again, the *Old Stud* rose up out of the custody of the waves, tilted forward and met the next whitecap with the dull resounding boom of a battering ram smashing against the doors of a medieval castle.

I reached the starboard side, slipping and sliding on unsound limbs and clutched the door rack like a late night drunk embraces a telephone pole. The bilge pump was working fine.

"Good," Tommy said. "Now go make a bed."

"Make my bed?" "Not your bed," he laughed. "Make a

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and the shrimp are covered with a layer of ice. At dawn, after the last haul is below deck, the top tier of shrimp are coated with a solid blanket of ice called a "cap" - "Cap it off!" The bins are closed up and the ice hole is secured, unless there just happens to be a bottle of Sneaky Pete or some cold watermelon buried in the mountain.

"Haul back! Let's go -- haul 'em back!" Time to bring in the big nets that had been dragging on the ocean floor for two hours. We took our stations and Joe started the winches. The powerful machines laboriously turned, grinding out a ball-and-chain rhythm that conjured up visions of Egyptian slaves pulling great stones to the base of a royal tomb. Getting the four bellied out nets on board was a systematic process that employed a series of whiplines, small wooden pulleys (snatch blocks), and sweating, screaming, the steadfast hero of the back deck -- the mighty winch. Performed by experienced deck hands, the operation is a back deck ballet; a sequence of arabesque postures, entangled poses and long stretching leaps blended together ending in a grand finale with the opening of the nets. Unfortunately, our attempt was a painful, bungling travesty, executed nervously and uncertainly.

After an eternity of pulling the whiplines

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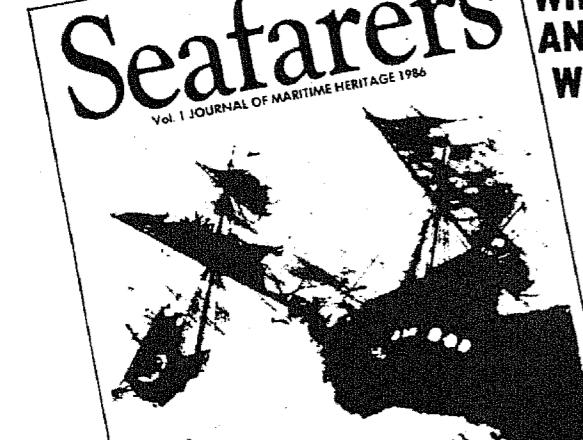
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off the winch head, I stood staring at four swollen nets hanging several feet above the deck. Things wanted out very badly. Emptying the nets consists of two hard tugs on the bag ties and ... stand back! Mother Nature throws up on deck.

Crabs, eels, loggerheads, jellyfish, shells, barracuda, sharks, octopi, Old Milwaukee beer cans, deck boots and silverware came sliding down in front of us. Fish flipped in the air, jaws snapped and suction cups lashed out fastening themselves to dead bodies. Powerful stone crabs stomped out of the pile like sand colored army tanks, brushing aside unworthy captives, ready to do battle.

The first time I picked up a shrimp I felt a bracing pain in the tip of my finger, accompanied by the appearance of a tiny dot of blood. What's this? ... don't tell me these things have fangs and bite! Upon closer inspection I observed a sharp, thin spike extending out past its head and a second one guarding the tail. The pink gold wore painful costumes.

If you talk to five different shrimpers, you will hear five different names for the "Red Fish." It is the size of a large goldfish with a scornful curve to its mouth. It took me only a few minutes of picking through the pile to brush my hand across one of those dorsal fins. For an hour the poison advanced, finally stopping just underneath my armpit, where paralysis took over. I asked Tommy what to do for the pain. "Suffer," was the extent of his medical advice. Near dawn, I regained full use of my arm.

Low wooden boxes were used to sit on while culling shrimp. Wearing only cut-offs and deck boots, our bare legs presented an excellent target for wild teenage crabs that sprang out of the pile looking for blood and retribution. A blue-shelled crab gave me my first flinty pinch on the soft underside of my thigh which I responded to with cruel, simple ignorance: I jumped up, knocked it off and granulated its head with my foot. "AHAH!" stuck in my throat as two sharp points located on top of the crab's shell near the eyes, passed through the bottom of my deck boot and launched me into a one-legged version of the Zendell Stomp.

After that piercing lesson I called upon inner discipline whenever I was attacked by crabs. I would remain calm and crush the little bastards with my culling rake.

We managed to get the shrimp iced up just in time to bring in the second haul. Tommy told us to head this batch -- "Head 'em!" He gave us a demonstration. Using his thumb and forefinger, he popped their heads off, just like shooting marbles. Shrimp heads flopped to the deck sounding the same as unpitted Greek olives dropped on a hardwood floor.

Joe went up to the bow and released the anchor as an elaborate sunrise unfolded on the horizon. After being up for more than 24 hours, I was down in the ice hole capping off the shrimp. I stopped slinging ice and leaned on the handle of the shovel. I could feel the silence. Breath steamed from my mouth and I heard blood pounding in my head.

Joe was cooking breakfast while Tommy waited at the table with the patience of an oyster, fork in one hand and a knife in the other. Breakfast is important. The first time I tried cooking the morning meal I carbonized the sausage and eggs. Serving the captain a charred breakfast was a high crime. Tommy stiffened for a split second before he tossed the plate of black food out the window and marched off to his cabin. Two days passed before he spoke to me again.

Joe cooked a toothsome concoction of scrambled eggs, biscuits and farm fresh smoked ham that he smuggled onto the plane. We ate like convicts.

After breakfast I laid down on the wet back deck and paid attention to the pain I felt in unsuspecting areas of my body. I sat up and counted ten fingers and ten toes. My legs were spotted by blood from the sea and bore the marks from vicious, unyielding crabs.

Our maiden voyage ended after nine days of pain, mechanical breakdowns and malfunctioning neurological circuits. Joe and I were stunned. We smelled like two Vikings home from the Nordic Wars. Joe packed his bags and headed up north to his wife, kids, dogs and illegal aliens, happy about having added one more page to his scrapbook of experience. I was slumped against the door rack. My mind was operating along the lines of a defective cash register. Tommy walked over to me and said, "Al, shrimpin's not always this bad ... sometimes it's worse."



BY FRANCES ELIZABETH SIGNORELLI

ONE MORNING A few years back I sit taking coffee on the long, grey verandah of an old Conch house where I lived in Key West. Stepping into the yard is a lady I have seen at times during the winter season around the island. She stands there beside our autograph tree. Friends who visit print their names with a nail on the dark, glossy leaves of this tree. It's the belief that if the friend dies, the leaf bearing that name drops off.

The lady comes on up the steps and joins me on the grey porch behind two white columns. "Please," she says. "I have forgotten my name. I have forgotten who I am."

I take a couple more swings in the porch

glider. I look at her closely. A drop of my coffee flies onto my blouse. Is this a dash of humor to enhance the morn? Nope. The lady looks serious-minded. The only kinds of persons who should be that totally serious-minded are third grade teachers or



homeowners who have been given the price to re-roof the house following Hurricane Agnes.

"Your name is Ruth," I inform, after a minute's thought. "That's it! Now I remember. You know ... Mind if I sit in this rocker a moment. You know, I have had this happen a very few times before. I always seem to forget the important stuff, like that I am Ruth and how much there is in

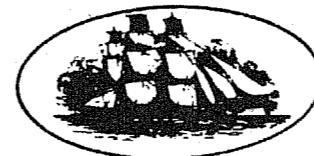
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my savings account. I easily at any time can recall the birthdate of a cousin I dislike or how long it takes a frog to reach maturity from my biology class 45 years ago."

I make some kind of reassuring sounds not exactly like, "O, it happens to all of us

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all the time," or "I once remembered myself to be Mary Todd Lincoln."

SHE GOES ON earnestly: "Let me assure you that I do not take strong drink. I was carefully brought up. My husband also wouldn't even take a sip of sherry unless it was at the White House under proper supervision. A few winters ago I stayed at Hibiscus Hotel here, owned by the Harry Mitchells. When I forgot who I was, I was walking along South Street. The good news was that I had three letters in my pocket. The bad news was that two were addressed to 'Box Holder.' What rotten luck. Fortunately, the third one, an advertisement for support stockings, had my name and motel on it. I was relieved that I didn't borrow a telephone call, and when the innkeeper, Marguarite Mitchell, answered, query in a businesslike voice: 'Do you,' I might ask, 'Do you have a guest, a tall, thin woman from Macon, Ga., with long, narrow feet who stutters infrequently and has a lorgnette?' Then, Mrs. M., a sensible lady, would ask who and why. I would be forced to say that I am taking the census. And then, Mrs. M. most likely would exclaim, 'Are they taking that thing every five years now?' and there you have too many exclamations. Really, my dear," she advised, rising and starting down the steps, "the very best place might be to hang around the Post Office if you ever need quietly to find out what your name is."

I watch her pick her way over the yard, past the autograph tree. I must attest that she doesn't seem at all reduced by losing

track of who she is. She actually appears to be tuned up by her ordeal. Off and out as she trips along the walk murmuring, "Ruth...Ruth...Ruth..."

Over my cup's rim, I spy 54-year-old Spanish artist Juan Fernandez stepping along on his way to the neighborhood beach that lies behind this old house. As he arrives daily, it is not surprising that I am acquainted with his personal arrangements for the day. Here he comes, squishing along in his flip-flops. He bears his easel, his rubber duck and his Cuban sandwich wrapped in a twist of waxed paper and other indispensables, for he will continue at Dog Beach until gone 2 p.m. For a small fee he will paint a likeness of your loved one on your thumbnail.

I CAN SEE Ruth holding out her long, narrow, supplicating hand to him and Juan gallantly setting down his rubber duck. I rise and, framing my mouth with my hands, call out, "Your name is Ruth...Ruth...Ruth." Ruth receives the message, lightly slaps the right side of her brain, waves a gracious thank-you directed at my porch. The Carlyle Hotel.

I sit on remembering a time in the sixties when I took a short stroll in New York City and forgot the name of my hotel where I was registered and where lodged my belongings inclusive of my purse with my hotel key. I paced around the midtown blocks running hotel names past myself. I found \$1 in my jacket pocket and bought myself a glass of carrot juice. Drinking it didn't alert my brain cells for me.

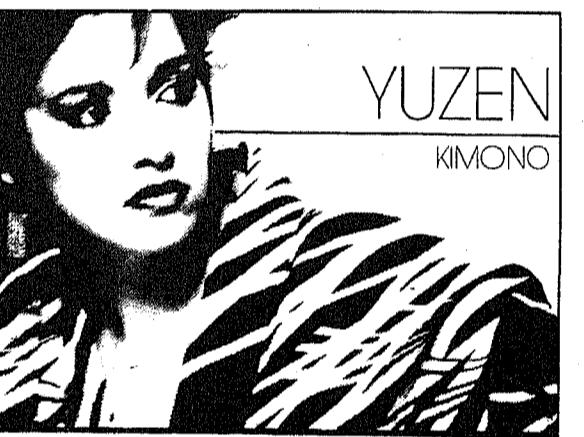
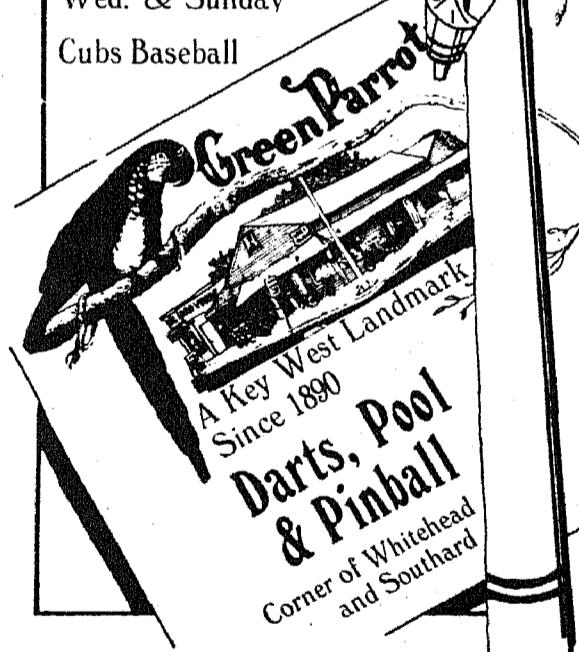
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Home

by Lou and Helen Seidman

The planes then going to Key West were so little there was no room for a mail pouch. One passenger always had to sit on the pilot's lap in case the pilot had a stroke and then the passenger, if all were lucky, would land the plane. So, they drove the mail down over the Keys. I never sent colorful postal cards with anything interesting on them as everyone suspected that they stopped and spent an evening in Marathon having a good time reading them.

When night came over New York, I probably would have to sit on a bench in Central Park wrapped in newspapers that I would find. In my walking, I turned up in front of the big New York City Library with the two lions in front. I entered. I roamed about looking at books. At last! *The French Revolution* by Thomas Carlyle. I scurried out bound for my hotel. The Carlyle Hotel.

And similarly, when we arrive in Key West, the pier is our first stopping point. Like a frame around our lives. We begin and end each visit there. So it has been for 25 years.

With the comfortable feeling that comes from familiarity, we hopped aboard our

bikes and headed toward the pier.

We returned. For 25 years straight now, we had been vacationing in Key West, never missing a year. As we boarded the plane, we could feel Key West, like a magnet, tugging at us. "Home," we thought, a place to replenish.

We have a little family ritual. On our last day in Key West, before the plane, we arise early and bicycle to the pier for one last swim. It may be midday or dawn. But there is something tantalizing about that final dip.

And similarly, when we arrive in Key West, the pier is our first stopping point. Like a frame around our lives. We begin and end each visit there. So it has been for 25 years.

With the comfortable feeling that comes from familiarity, we hopped aboard our

Finally, on the last day, we did it. Like

fugitives, we swam out to the pier. We didn't climb aboard. We just stood there holding onto the steps. We could feel the familiar warm moss beneath our fingers. With a silly grin on his face, my husband said "I feel like E.T." "Home," I said.

We swam/waded back to land, encrusted with seaweed and debris — our new association with Key West. The rocky bottom made us stumble.

As we left the beach that evening (no morning dip before the plane), we turned to each other. "Key West won't let this happen," we said. "Surely they won't let this happen. Surely they understand."

Lou Seidman is a real estate investor in Cleveland, Ohio. **Helen Seidman** is the president of the Ohio Nuclear Weapons Freeze Campaign.

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Political Whispers From the Birdcage

by Joe Crumpet

BY WAY OF explanation, the Birdcage was a cocktail bar in the old Casa Marina Hotel. Its entrance on Seminole Street was well hidden behind sweeping bougainvillea vines and big hibiscus bushes. It was the hangout for many years of small groups of locals, late at night, where they could get a quiet drink, see some friends and swap stories about everything from whose car was parked in front of whose house at 3 AM to who was seen prowling the dens of lower Duval and who was after whose political neck in the courthouse, or city hall.

Whispers of impending scandals and political shenanigans were discreetly passed, in lowered voices behind turned hands, into the eager ears of the occasional newspaper reporter or radio staffer who happened to be there. The place was a bottomless source for talks of island intrigue, summer, winter or fall.

Now that Key West's election convulsions are behind us (until 1989) we can turn our bloodshot eyes toward some of the nimble footwork we may be treated to in 1988 when the county-state elections will hold the spotlight, if not the undivided attention of the tired voter. Traditionally, the largest ballot will be shown to the voter because 14 incumbent officeholders will face (if they want to) the grueling task of

campaigning in the heat of summer. Some may not run; some may have no opposition, in which case their names won't be on the ballot; and some may get plenty of heat from opponents.

THE COUNTY'S POLITICAL power center revolves around the Board of County Commissioners and no matter how you slice it, that's where most of the action is going to happen.

Commissioner Wm. Billy Freeman has said he would not run for re-election thereby throwing open the seat from District 3. Freeman, who retired as Elections Supervisor after serving through some of the most turbulent political years in the county's history in the 1960s, got into the county commission races four years ago and walloped Commissioner Gerald Hernandez who was trying for his third successive term, at the time.

Hernandez, however, bounced back successfully two years later, in 1986, when he ran against attorney Roberta Fine for Wilhelmina Harvey's chair. Harvey had to resign as a county commissioner to run for the legislature against Rep. Ron Saunders. Hernandez' current term only lasts until Harvey's term expires in 1988.

Are you still with us?

Now, according to the ghosts from the Birdcage, Hernandez will qualify to run for

Freeman's open chair and Harvey is making definite sounds like she'll be on the trail seeking her old commission post, again.

UP ON THE North end, as the Conchs refer to Key Largo, Commissioner John Stormont faces re-election. Observers in the area say he'll go for it because he's got solid backing from much of the county's conservation bloc and he's also drawn admiration from a large group of Upper Keys voters as a reasonable voice on the commission.

On the other hand, Stormont has bucked the winds of development, in many instances, and for that will be up against retired businessman Bill Cullen, of Key Largo. Cullen made no bones about his intention to get in the county tussle when he announced a short time ago.

In the courthouse itself, the center of county government, there are four officials who wield considerable power and influence over the daily lives and pocketbooks of the county's taxpayers. Almost everyone, at some time of the year, pays taxes or fees into the treasury in the courthouse; almost everyone is a registered voter; almost everyone at some time or another gets caught in the maw of the Great Bureaucracy in the clerk's office.

Of those four central players, probably the one who'll be something of a magnet for

opposition is expected to be Election Supervisor Peter Ilchuk. In fact, the whispers have it, noises are already being heard on the sidelines.

Ilchuk is a tireless worker who never fails to keep his face and name out in front of the public. He got his office by appointment when then-Supervisor Mary Reynolds Brown resigned a few days after her election; Ilchuk had been her campaign manager. The appointment stirred up a lot of dust and nasty rumors but there never was any serious challenge.

Ilchuk is no novice in the political maelstrom. He got early training working as an aide to New York Congressman Mario Biaggi who landed in some hot water, recently.

IN KEY WEST, Ilchuk ran Mayor Richard Heyman's first campaign in a very successful fashion and then, recently, was a close advisor and open supporter to Heyman in his run against Sonny McCoy. There was some grumbling, at the time, because Ilchuk is a state official and as the election supervisor is not supposed to take an active part in someone else's election campaign.

The grumbling went unnoticed. Ilchuk smiled his way through that period, too.

In the wings, however, aiming at his job, according to the birds in the cage, are such guys as former city mayor Tom Sawyer, another former mayor, Dennis Wardlow, a highly placed woman executive, and a guy who ran against Mary Brown and lost, Brooks White.

There seems to be a lot of milling around, at this point, far, far in advance, and in the words of County Commissioner Wm. Billy Freeman, "now's the time to start getting your name out, and after the first of the year you better start making moves in public."

THE OTHER STATE officers in the courthouse who may, or may not, face challenges include four oldline Conchs — Harry F. Knight, the tax collector who had served several terms as a city commissioner in the 1960s, made a stab at a county commission post against former mayor Gerald Saunders, but lost, and then won his tax collection position in the early 1970s when the incumbent, Howard E. Wilson, died in office and Knight was appointed to the unexpired term.

Erwin Higgs, in charge of the assessing of properties for tax purposes, known now as the "property appraiser," was appointed to his job when Joe Allen left for the state legislature, about 10 years ago. He ran unopposed 4 years ago.

County Clerk Danny Kohlage ran and was elected to office 4 years ago.

Sheriff W.A. Freeman, Jr. is expected to head for another term in office and, according to coffee shop rumors, may draw a couple contestants.

SEASONED WATCHERS OF the political ins and outs in the Florida Keys declare whoever goes to the mat against Freeman "better have lots of money, a strong organization and boundless energy

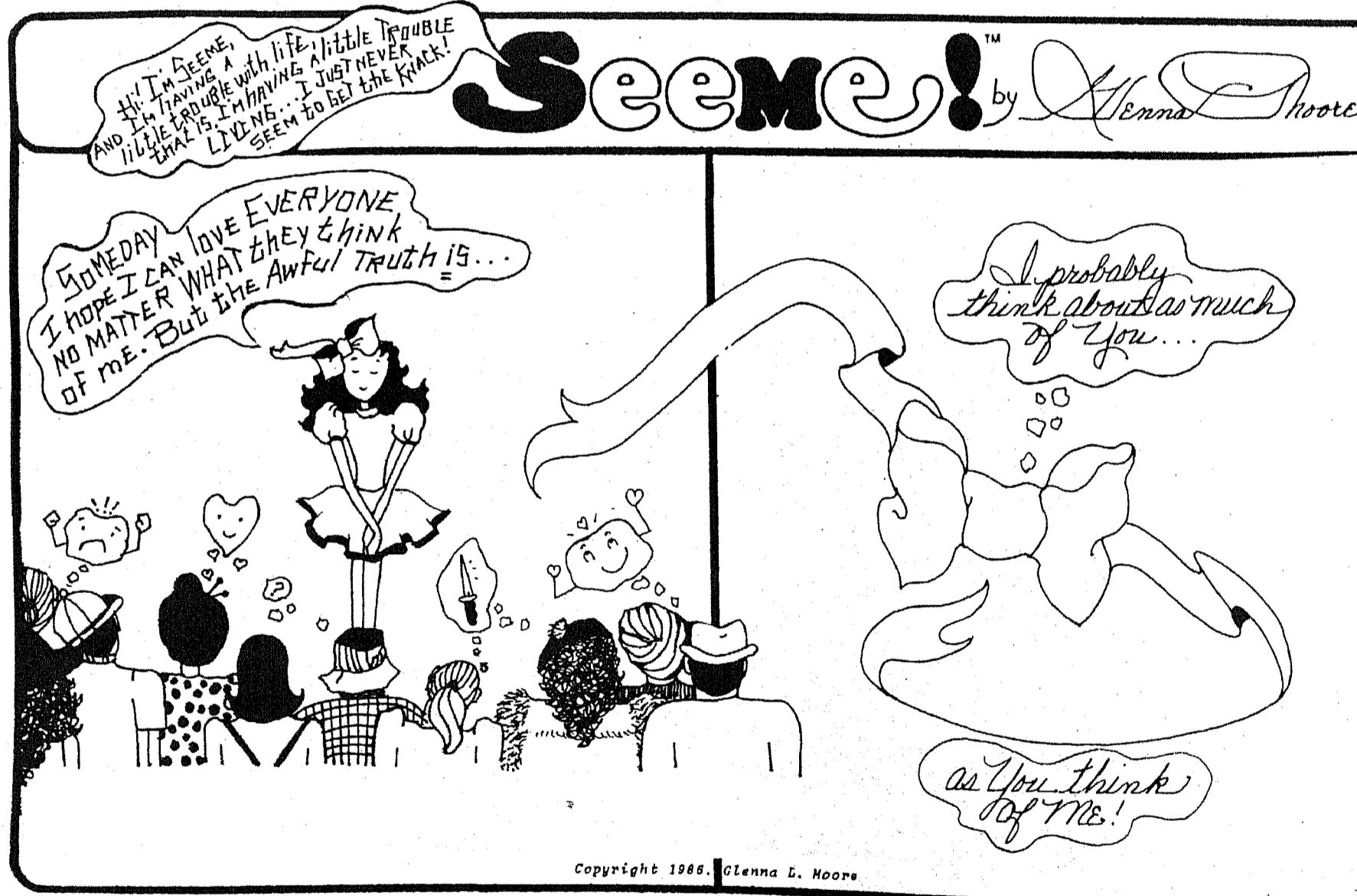
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because they're going head-to-head against maybe the strongest, best entrenched politician in this county since the days of Bernie C. Pappy."

Freeman put in 20 years on the county commission, a couple terms in the state legislature, and three terms as sheriff. His critics, and he's not without them, scoff at his multi-million dollar budget, most of it layered into salaries and administration. The budget has increased steadily since he's held office, as well as the number of employees in the face of a crime rate that is not as great as the buildup in what his critics refer to as "Freeman's empire."

The field for potential challengers to any of the guys in the courthouse is wide open. You have to be a lawyer if you covet a

judgeship or a slot as state attorney, and you have to hold a doctorate if you aim at being superintendent of schools.

"MONEY AND ORGANIZATION are the key, and an early start to get your name in front of the public," noted Barney Pinder, a resident in Marathon.

Three incumbents on the board of the Mosquito Control District will also face the voters this year: Leonard (Mike) Warren, Manuel (Izzy) Rodriguez, and John Adams, who will run for election. He was appointed to fill the unexpired term of the late Tony Ulchar.

Warren, a veteran of over 25 years on the board, recently moved his residence to the Senior Citizen High Rise, out of his District 2 boundaries. It is not known how Warren will continue on the board because state law forbids re-districting in an election year. A possible competitor for that chair is William (Billy) Huston, a retired businessman who lives on Stump Lane.

The run for a slot on the Mosquito Control Board is not nearly as expensive as for the county commission -- but it's not cheap, either.

Rep. Ron Saunders, an attorney and the son of the late Rep. Jack Saunders, comes from a long line of Conch officeholders. His term is two years and he'll be up in 1988. No whisper of a contest here, so far.

State Attorney Kirk Zuelch and his opposite number, Public Defender Randall Winter, will look at re-election bids to their important offices. Zuelch is a low-key figure in the political arena, considering

some of the flashy types the county had in that crucial law enforcement office, the late Ed Worton, Jeff Gautier, and others, and from appearances Zuelch seems to pick and choose the cases his office will prosecute in a trial, preferring to work out plea bargains with the defense.

A FEW LAWYERS smirk at the state attorney's reluctance to get a grand jury involved in serious investigatory work surrounding alleged corruption from the dope business in the county and city. There has also been some unhappiness on the part of county officials who claim Zuelch won't pursue prosecution of misdemeanors and go after civil cases strongly.

Zuelch contends he saves the state, and the public, a good amount of money by avoiding the time and effort on hassling the small cases through the court system and can, just as easily, negotiate pleas and still get convictions.

THE PUBLIC DEFENDER up for election is Randall Winter, a former law partner of Zuelch's many years ago before they both got into public office. Winter was appointed to the office in the mid-1980s when John Keane, then the Public Defender for two terms, was hit by charges from state investigators and had his license suspended.

Two circuit judgeships will be up for re-election, to six-year terms.

Circuit Judge Helio Gomez, a well-respected Conch and once a county judge, has been unopposed in his last two elections.

Circuit Judge David Kirwan, whose cases for the most part cover the Upper and Middle Keys, said he would resign from office in March after a tiff with Judicial Qualifications Commission. The JQC declared, after an investigation, that Kirwan gave the impression of favoring a lawyer friend in Key Largo when the friend appeared before his bench in various cases. After some poor publicity on the subject, Kirwan decided to end the argument by not going for re-election.

WITH THAT JUDGESHIP open, there won't be any lack of candidates, according to lawyers and whispers around the halls in the courthouse.

In March, the governor is expected to appoint a lawyer to Kirwan's position to fill the unexpired term. The governor, being a Republican, might be expected to favor a Republican. That's no secret.

The head of the GOP in Monroe County is attorney Alison DeFoor. Speculation centers around him although DeFoor, when he was a county judge, ran into a snag with the JQC over his political activities and resigned from the bench. Another possibility, insiders claim, is a lawyer in the Public Defender's office. The governor might be listening to advice from Tommy Stevens, the Key West insurance man who

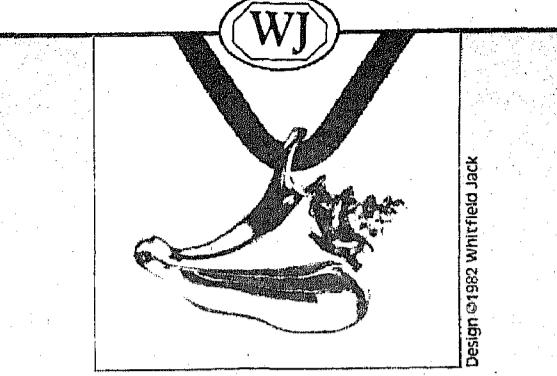
is an old pal of his from Tampa.

County Judge Richard Payne, who was once an attorney for the county commission, will face a re-election bid for his four-year term. He had been opposed once but won the election.

ONE OF THE most vital of all the public agencies in Monroe County, the school board, will see two of its members on the election trail, possibly -- Geraldine Caron, who was appointed to the position after the death of Johnny Walker, is expected to hit the campaign road along with incumbent member Sidney Mathews.

School Superintendent A.J. (Bookie) Henriquez, with many years in the top slot in the school system, and a member of the board at First Federal Savings Assn., is not expected to be opposed. A candidate for this job must carry a PhD degree.

For a long time to come, there'll be trial balloons and testing of the election waters by hopefuls before qualifying in July when "you gotta put your money where your mouth is," as the saying goes. The fee is 5 percent of one year's salary. The cost of a county-wide campaign, estimated and not counting many of the so-called "hidden" factors, runs well into the hundred thousand dollar bracket, and more.



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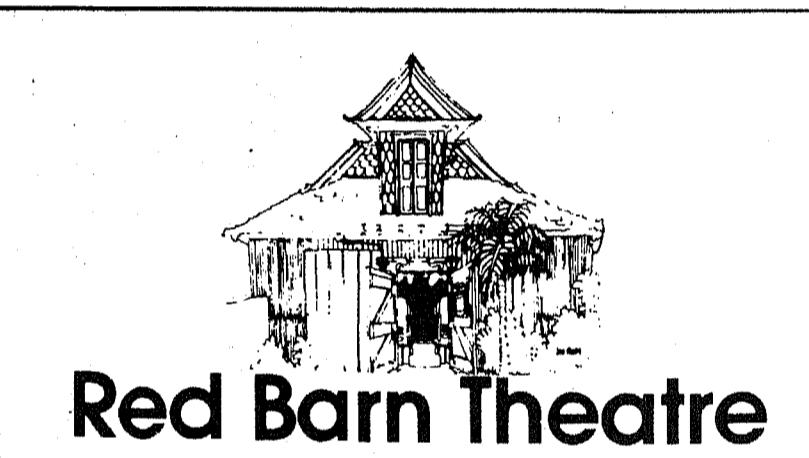
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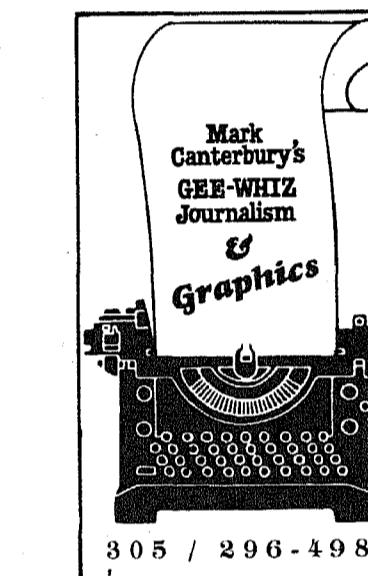
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Mary Ellen Kelly: A Life Revolving Around Exquisite Needlepoint

by Cathy Lee Mosteller

MARY ELLEN KELLY sits in her wicker rocking chair as the beam from a lamp creates a halo of illumination above her head. Her dog, Prince, lays near her feet and her five peach face lovebirds chirp from across the room of her Frances St. conch house.

Mary's focus is toward her lap where a needlepoint pattern of The Last Supper is being born.

Each stitch in the paper pattern is even and smooth so that the back looks nearly as refined as the front. Mary's bifocals rest on her nose as her nimble fingers work the stitches. With each dive of her needle, she comes closer to completing another fine work.

"It starts off as a piece with holes," Mary says of a virgin needlepoint pattern. "And then the ending has something it never had in the beginning. It's like a painter taking a brush across a canvas."

By working her hands in intricate exercise, Mary receives all the fulfillment she says she wants.

IT DOESN'T BOTHER her that every painting in her home hangs lopsided on the walls, and knick knacks that she collected from garage sales clutter the room. She chuckles about the thin layer of dust coating



Mary Kelly working on her intricate needlepoint pattern of The Last Supper.

the ceiling lamp. Mary says this doesn't matter, only her needlepoint does.

"Whether you just take a plain piece or if

the pattern has a design on it you try to bring out the true meaning, the eyes, the nose, the expression of the face," says

Mary, 54, who says she knows 98 varieties of stitches.

Mary wears a black polyester blouse with big buttons and red trousers. Her straight, graying hair frames a face that resembles Saint Nick's features transposed onto the smile of a cherub. She's a hefty woman with a voice so thunderous that neighbors from across the street say they can hear her laugh.

Though she wears thick bifocals, Mary says she has not been to the eye doctor in six years. It's too expensive to travel to Miami where her doctor practices, she says.

MARY'S NEEDLEPOINT IS considered among the finest in Key West by Julia Pischke, owner of Island Needlework, who has known Mary since her shop opened ten years ago. When customers request a needlepoint piece, Pischke recommends Mary "because she's so good."

In addition to The Last Supper, Mary is stitching many pieces, including a portrait of Ernest Hemingway which she will donate to the Hemingway House, a modern seat design for an antique chair and a pattern of musical instruments that she designed.

Her personal accomplishments include two bedspreads that took one and a half years each to complete and a 36 inch-by-36 inch Mona Lisa. In 1972 and 1974 she displayed her needlepoint in shows at Miami's Mercy Hospital and Scott College in Atlanta, respectively. Mary's needlepoint has won nine blue ribbons and one red at past Monroe County Fairs, she says.

Mary gives a three-dimensional effect to a piece by slanting stitches in certain directions, textures adding depth to a face or flower.

"I GOT TO know her from the store," Pischke says of how she met Mary. "She will save her money to buy the nicest needlepoint and the finest wools ... Needlepoint is her pride of life."

Mary has lived most of her life in the very house she was born in. The house was built in 1892 and her father, Thomas L. Kelly, bought it in 1926. Her father worked on lighthouses for the Coast Guard while her mother, Mary Kathleen Kelly, was a homemaker. When her parents died, they left the house to Mary.

"I was born in that bedroom," Mary says, pointing to the front room. "And I laid here in my bassinet." Tears well in her

eyes, falling over her cheeks as the memories grow vivid.

Mary has one brother, Thomas Conway Kelly, who worked as manager for City Electric System, married Sara Bertha Lowe and has four sons. They now live in Tallahassee. Mary graduated from Convent of Mary Immaculate in 1956 and worked as a typist for Monroe Land Title Company from 1957 to 1965.

Mary then took a job with Mercy Hospital in Miami until 1972 when she returned to Key West. She has not worked for a business since then, has been single all her life, and plans to pass on her needlepoint to her nephews.

EVERY DAY, EXCEPT Saturdays, she

rides her moped to Dennis Pharmacy where she reads the Key West *Citizen*, drinks a cup of coffee and eats Cuban bread. A friend brings her copies of the *Miami Herald* and she also reads *Solares Hill* as soon as it comes out each month.

Her front lawn is decorated with "get ups" as Mary calls them. One of her nephews forgot a lion doll at her house so she stuck it between the limbs of her poinciana tree. The lion in the tree is a hit when the Conch Train passes by and tourists point to the unusual sight.

On her porch, a plastic, pink flamingo rides a lawn mower and a toy rifle hangs on the wall. There's a wood plank resting perpendicular above her front stairs so that she can walk her moped to the front door.

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On a cart in her living room is a teddy bear sitting in a bicycle basket with its stubby legs poking through the wires. It's one of her favorites.

"I just make up these get ups," Mary says, motioning towards the basket case bear. "Don't you think it's cute? Just wait 'till I put him on the back of my motor scooter and give him a ride. What do you think people would say?"

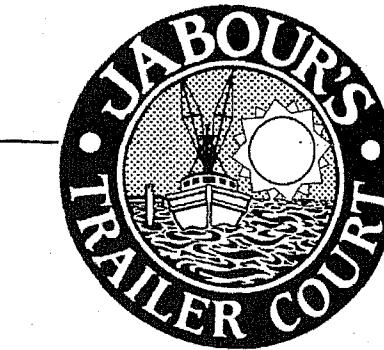
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Just My Opinion

by Gil Ryder

TAXES -- NOW THAT it's February, we must all be aware of that new penny added to the sales tax. A lot of us, as we become aware of the added tax, won't like to pay it even though we know that government, at all levels, needs money to provide the services that we demand.

In January we became aware of another "revenue source" even though we don't regard it as a tax and many, including myself, will enjoy making our contribution through our new state lottery.

Perhaps it would be wise to eliminate the word "tax" from our governmental and political vocabulary. We could have two systems of collecting necessary revenue: Voluntary Contributions (lottery) and Involuntary Contributions (formerly known as "taxes"). Time and computerese would shorten "voluntary contributions" to "volcon", "involuntary contributions" to "incontro".

The people buying lottery tickets under the name of "volcon" would think that one of the prizes was an expensive foreign car, and the people making involuntary contributions (listed on form #1040 incontro) would think that they were contributing to the demise of an "evil empire," even if they were uncertain as to which empire was evil.

PERSONALLY, I ALWAYS thought that an evil empire was an area populated by fanatics in funny hats who all ran out into the streets, fields, and parking lots three times a day, waving large curved machetes and yelling, "Death to the infidels -- off with their heads!"

Our President's version is a little different, so I must be wrong. As individuals, we will all make up our own

minds as to which area and/or culture constitutes an "evil empire." We will all be happy for as long as we refuse to discuss the matter with each other, each of us being sure, in our own mind, that our incontro money is being wisely used to eliminate evil from the world, and when the battle is finally won, we'll all be living in a promised land of milk and honey.

The fundamental environmentalists will be especially pleased because, being intellectually superior, they will realize that our long-sought "land of milk and honey" will bore the whole human race to death in one generation, allowing the earth to revert to a perfect world of natural flora and fauna,



with the fauna all happily engaged in eating the flora and/or each other.

NOW THAT WE'VE peered into the future and have seen the end of the world as we know it, let's get back to taxes as the subject concerns us in the present and the more immediate future.

There are many systems of taxation, not one of which is approved by *all* of the people. The only way we'll ever be content with a tax system will be to educate *all* of the people sufficiently so they will realize that there is no Uncle Sam or Uncle anyone else providing the money for schools, paved roads, fire engines, police cars, street lights, traffic controls, garbage trucks, national defense systems, jails, airports, hospitals or any of the many other items of public

benefit. Neither is there an uncle to pay the wages of all those needed to maintain buildings, vehicles, roads, etc., and pay the wages of those who defend us against

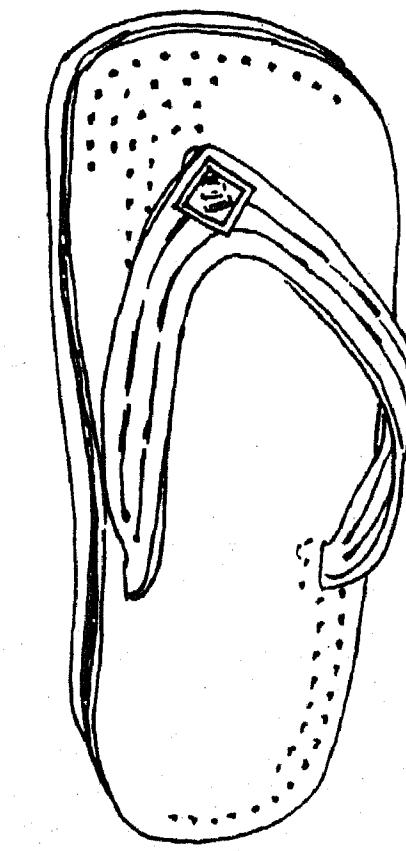
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Some think that corporations should be taxed more heavily, pointing out the outrageous profits made by some. That might be the way to go if those corporations could be forced to pay the added tax out of their bloated profits. It wouldn't work out that way. Corporate entities have corporation lawyers and accountants who are smarter than the government. They also have lobbyists. Obviously, the corporation will raise the price of its product(s), meaning that ultimately you pay the tax even though you may never directly buy the product, such as military tanks or aircraft or \$500 hammers. This is the trickle down tax system -- all taxes on businesses are, and must be, part of the cost of operating the business. The business has only one place to get money -- from the customer. You, the ultimate customer, must pay all the costs of all the businesses whether you deal with the particular firm or not.

WHEN YOU BUY food in a supermarket, your bill must cover the cost of store rent, air conditioning, and everything else, including cost of advertising, which includes all TV entertainment whether you watch the shows or not.

All of this is just to show that shifting the taxes changes nothing -- you pay them.

Sales taxes are reasonably fair, except that they can hit the rock-bottom poor a bit too hard. Real estate taxes (in Florida) are not too bad -- yet. However, as more people move into the state, the government-provided facilities and services must grow in proportion, while the cost of those facilities grows *out of proportion* with the taxes generated by the new arrivals.

How then can we handle the problem of finding a fair and equitable manner of taxation? First we must accept as fact that no tax is, or ever will be, popular with all segments of the population. Having accepted that fact, let's try for "fair and equitable" and forget about "popular."

A STATE INCOME tax *could* be fair and equitable and might be acceptable, if the tax law contained an attractive proviso. What kind of proviso might prove attractive? Let's try this for size: In consideration of the fact that a great many people are fortunate enough to reach old age and hang in there for a while and, if they are smart as well as fortunate, will, at retirement, own a mortgage-free home. The uncertainty of the real estate tax remaining reasonably stable will make retirement income budgeting difficult, if not impossible. In consideration of that circumstance, the income tax law should provide that any owner-occupied single-family residence, whether singly or jointly owned, shall not be taxed a total of more than one hundred dollars per annum (\$100 per year), once the owner, or anyone of the owners, has arrived at or passed his or her seventieth birthday and, further, any owner-occupant of any single family dwelling, whether free standing or condominium apartment, shall be considered to have met the requirements for this tax benefit, regardless of any other factors, once he or she has simply attained or passed his or her 70th birthday and can so document.

That proviso should take a good deal of the sting out of the phrase "income tax." After all, even young people can reasonably expect to get old, and can recognize the difficulties of budgeting a stable retirement

income in an unstable real estate tax climate.

Will the young non-believers please put this column away and reread it after the turn of the century (only 12 years away) and give it all some thought as they watch real estate taxes edge up to five dollars a square foot of livable indoor space and start wondering how on earth they are going to pay \$5,000 per annum real estate tax on a 1,000 square foot house with a nice stable retirement income.

SOME MIGHT ARGUE that income tax is unfair and that people will flock here from other states when they're approaching 70 just to take advantage of the low real estate tax provision, and they'd probably be correct, at least to some degree. Any kind of tax is unfair to someone and some amount of oldtimers will move here in order to take advantage of the low real estate tax provision. That still doesn't make the personal income tax a bad deal. The very poor won't pay at all, the rest of us will each pay our fair share and the oldtimers taking advantage of the low real estate tax won't be sending many children to school, or taking up much expensive jail space, or tearing up our roads with macho driving habits -- and how much longer are most of them going to live once they're past 70?

No, the tax system advocated here would not be fair to everyone, but neither is life. In spite of our humanitarian efforts over the centuries, we have some people suffering while others prosper. Perhaps, as we edge closer to a fair and equitable tax system, we can find a way to feed the hungry, clothe the naked, and provide shelter for those who have none.

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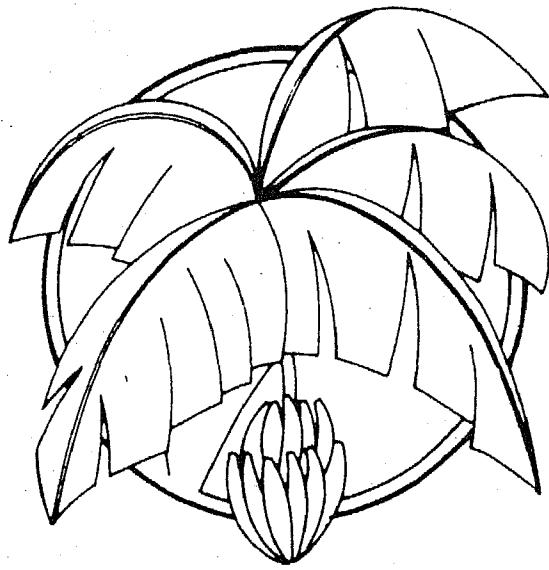
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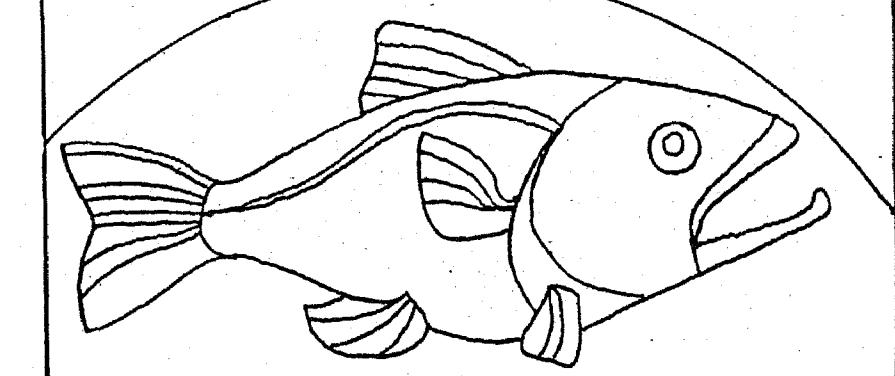
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And The Winner Is ...

by Helen R. Chapman

BRENDA ARRIVED UNEXPECTEDLY on a Sunday afternoon in the middle of a Dolphins-Patriots game. Brenda had not seen her sister, Frances, for ten years. Frances' husband, Ray, immediately turned off the television set. This move did not go unnoticed by Frances.

"And how's good old El Ay?" Ray asked jovially as he mixed drinks.

"It's still there," Brenda replied with a laugh.

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"And you're not," Ray beamed and handed her a gin and tonic.

"But why didn't you call?" Frances asked. "Then I could have prepared things."

"What difference does it make?" Ray said. "She's here now."

HE GAVE FRANCES a rocks glass full of sherry and then, with his own drink in hand, resettled himself in his favorite armchair.

"Ray, I wanted a small glass," Frances said.

"Ray waved a hand in her direction. "Drink it. It'll do you good." He kept his eyes on Brenda.

"Do you know anyone in Miami?" Frances asked Brenda.

"No, but I will." Brenda's eyes twinkled mischievously. "I never stay a stranger long, you know. But tell me how things are going with you?"

Frances shrugged. "Oh, about the same." Then, pointedly, "We lead quiet lives."

"We sure do," Ray mumbled. He still had his eyes fixed on Brenda. "Bren, you haven't changed at all."

"Why, I thank you, sir," Brenda smiled coquettishly. Frances stared down into her sherry. "You look wonderful, Fran. A

quiet life must agree with you."

Frances nodded. She got up and left the room.

"I SHOULD HAVE called ahead," Brenda said. "I forgot she hates surprises."

"Oh, nuts." Ray downed his drink. "We could stand a few surprises. Especially when it's you, Bren. How's your drink?"

"I'm fine," Brenda replied. Ray got up to make himself another drink as Frances came back with a tray of crackers and cheese.

"Are you still working as a bartender?" Frances asked her sister as she settled herself on the couch.

"Sometimes bartender, sometimes cocktail waitress. It's all the same."

Ray returned to his chair. "Well, you shouldn't have any trouble getting a job in Miami, Bren, 'specially with your looks."

BRENDA GLANCED UNEASILY at Frances. She said to Ray, "Really, Ray, I have aged. I mean, after all, it's been ten years since you saw me." She laughed and ran her fingers through her curly blond hair. "In fact, this is a wig. I have to look younger to get the good jobs."

Frances brightened. "Yes, it must be a strain. That's one nice thing about being a housewife. I can be myself." She took a

sip of sherry and looked smugly at Ray.

"Guess who I ran into, Fran. Remember Bobby Roberts?" Brenda spread some cheese on a cracker and popped it into her mouth.

"You mean his name is Robert Roberts?" Ray asked.

"I remember him," Brenda said. "You know, his middle initial is 'R', but he'd never tell anyone what it stood for."

"Well, he's bald and fat now, Fran. And you had such a crush on him. I'll have another drink now, Ray." She took another cracker and began putting cheese on it. "He was staying at the hotel where I worked. Some convention or other."

Nothing more was said while Ray made Brenda's drink. After Ray was settled again, "Ray, you still working for that paper company?"

"Oh, sure," Ray told her. "Probably be there the rest of my life. Well, it's okay, I guess."

SILENCE FELL AGAIN. Brenda, showing the strain of having to carry the conversational ball, finally said,

"Understand you're going to have a state lottery here next year."

Ray perked up. "You bet! I can't wait till it gets under way."

"I'm not sure it's a good thing," Frances said, her lips pursed.

Brenda looked at her with a surprised expression.

"Fran, how can you say that? It's to benefit education, isn't it? You were always a great one for education."

"It won't benefit the poor," Frances stated flatly. "They'll use hard-earned money to gamble with."

Ray snorted. "Oh, for pete's sake, Fran, they'll gamble anyway or buy dope or something. What's the difference?"

"They stand a chance of winning a million dollars," Brenda added. "That would certainly benefit some poor people."

Ray laughed. "Including me. Man, what I could do with a million dollars!"

"Well, I know what I'd do," Brenda said and gulped half her drink.

"First thing I'd do," Ray said with high spirit, "is take a cruise around the world. I've always wanted to see Australia, the South Seas ..."

"I'd go to New York," Brenda interrupted, "and straight to Tiffany's and Van Cleef and Arpels. Oh, yes, and Amsterdam. I want the biggest diamond that's for sale."

"I'd never have to work again," Ray said. "I could do anything I wanted to whenever I wanted to do it."

"Spain!" Brenda jumped up and started dancing. "The rain in Spain," she sang wildly. "A villa in Spain or maybe Majorca."

"How about Rio?" Ray asked. "I'd find out what they do on a rainy night in Rio while you're running around Spain."

Brenda and Ray laughed loudly.

"I'd never have to go husband-hunting again," Brenda announced proudly. "I'd never have to get married again. Oh, what freedom!"

"I'd buy a yacht," Ray said, "and just

keep sailing it to wherever I wanted to be. And clothes! I'd be the best dressed man in the world."

Brenda fell back into her chair to catch her breath. Ray went to the sideboard to make more drinks.

"I'd invest," Frances said in a small voice.

BRENDA LOOKED EMBARRASSED. "Well, sure, of course, we all would do that."

Frances seemed not to hear her. She sat staring at a worn place in the carpet. "I'd get new carpeting, really good stuff, and new drapes. And some new cookware."

Ray carried back drinks for himself and Brenda. Then he walked back to the sideboard and picked up the bottle of

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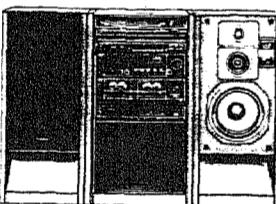
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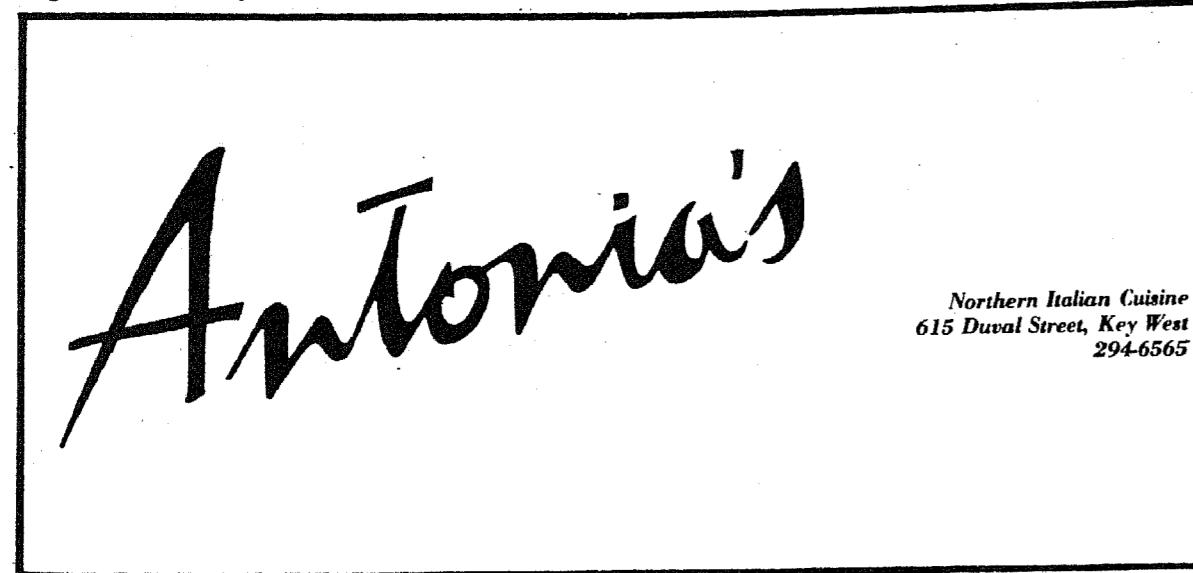
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sherry. He placed it on the coffee table in front of Frances.

"Is that all you'd do, Fran?" he asked as he sat down in his chair.

"Maybe a new car," Frances added to her list.

"Oh, yes, cars," Brenda said brightly. "I'd have several. A Mercedes, an Audi, a ..."

"Yugo," Ray interjected and they both started laughing again.

"But not in Spain," said Brenda. "In Spain, I'd raise horses. Beautiful Arabians."

"I'd raise them in Argentina."

"That's not all you'd raise in Argentina," Brenda said, looking at Ray seductively. She got up again and began to tango. Ray joined her, humming a rumba tune.

"THAT'S A RUMBA. Anyway let's do the Carioca. You were going to Rio in the first place."

They continued their international dance. Frances poured herself a large sherry.

"Did you know, Ray," Brenda said as she swung away from him and then whirled back, "that I was named after Brenda Frazier, the heiress?"

"Then you were meant to be rich," Ray said, stumbling a bit.

Brenda giggled. "Well, I guess so. When I was expected ..." She broke off and flopped back on her chair. "Whew! I'm winded. Anyway, Bob Hope was doing all his Brenda and Cobina jokes and my father told my mother that if it was a girl, he wanted to name her Cobina. My mother said no way, it reminded her of a snake. So

he said okay, then Brenda. And here I am!" She spread her arms theatrically and then leaned forward to reach her drink.

RAY SAT DOWN and took a drink. "You'd make a fabulous wealthy woman, Bren," he said, grinning at her over the rim of his glass. "You know how to spend money. It would be wasted on some people."

"Like me, I suppose," Frances said. They both turned to stare at her.

"Oh, Fran ..." Ray began.

"Oh, I know," Frances said. "If you had a million dollars, I'd be forgotten in a flash. You always did favor Brenda. It's her you really wanted to marry."

"Fran, you're crazy."

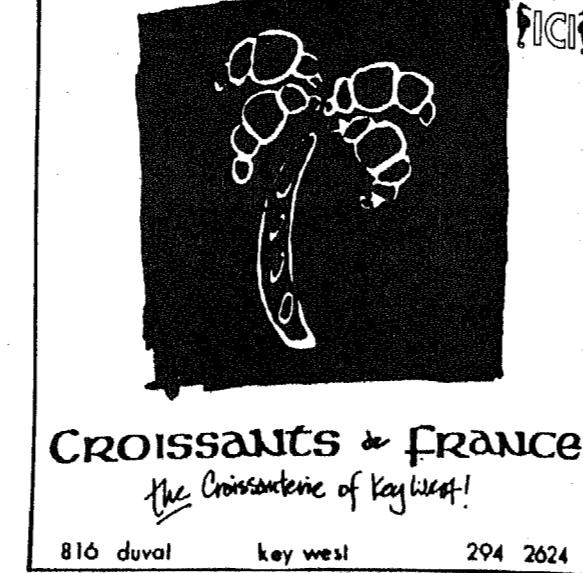
Frances stood up and pointed at Ray. "Don't think I didn't notice. You turned off the television the minute she walked into the house. You never even turn off a football game for anyone."

"Fran," Ray protested. "You're being silly. We were just having fun is all. Don't you see any humor in anything?"

"I don't see any humor in my husband picking up where he left off fifteen years ago." Frances started wandering around the room aimlessly. "Before we were married, you always wanted to double-date with Brenda and whoever her heart-throb was at the moment. Now I see that it was really her you wanted. Not me."

RAY ROSE FROM his chair and started toward her.

"Fran, you're nuts. You're imagining things. You better lay off the sherry."



"Sherry!" Frances gave a guttural laugh. "You're the one trying to pour it down my throat!"

"Oh, for God's sake," Brenda said and tossed down the rest of her drink.

"Fran," Ray said pleadingly, "calm down. I was not pouring it down your throat. I just wanted you to relax and have a good time for once."

"While you're playing games with my sister. My own sister! Yachts! Rio! Spain!"

Frances grabbed the sherry bottle and sent it flying at Ray. It missed Ray and crashed against an opposite wall.

Brenda jumped up and grabbed her purse. "Bald fat guys are more fun than you two!" She slammed out the front door. Frances burst into tears and ran upstairs to the bedroom.

RAY SLUMPED ONTO a barstool and ordered a Scotch and soda.

"Make that a double," he told the bartender.

On a television set at the end of the bar, the Dolphins were still battling the Patriots. Ray paid no attention. He took a sip of his drink and then turned to the man sitting next to him, a thin man with a long face who looked more depressed than Ray felt.

"Say, buddy," Ray said to him, "what would you do if you won a million dollars?"

The man turned to Ray slowly and regarded him for a moment before answering.

"I'd divorce my wife," he said.

Home Improvement & Building Guide

dated rooming houses are making comebacks as exclusive hotels; dark, cramped dwellings are blossoming into efficient living spaces.

To the passerby, the transformations seem like overnight miracles. But ask anyone who has completed a building or renovation project and he or she will tell you that success comes only with

research, planning and lots of good, old-fashioned elbow grease.

It's in the spirit of this work, and progress, that Solares Hill brings you the *Home Improvement and Building Guide* this month and in March. We hope the articles will interest and excite you, creatively and constructively.

Managing the Materials Market

A Guide to Product Selection

by R. Weiner

Remember the old children's story of the three little pigs that went out into the world, seeking their future? The first pig built his house out of straw, and the big bad wolf easily blew it down and ate the little pig (with black beans and rice, maybe?) The second little pig built a house out of sticks, but, alas, he fared no better against the wolf than his predecessor. The third little pig, however, built his house out of bricks, and the big bad wolf, try as he might, could not blow it down. Even in fairy tales, it seems, the choice of building materials makes a difference.

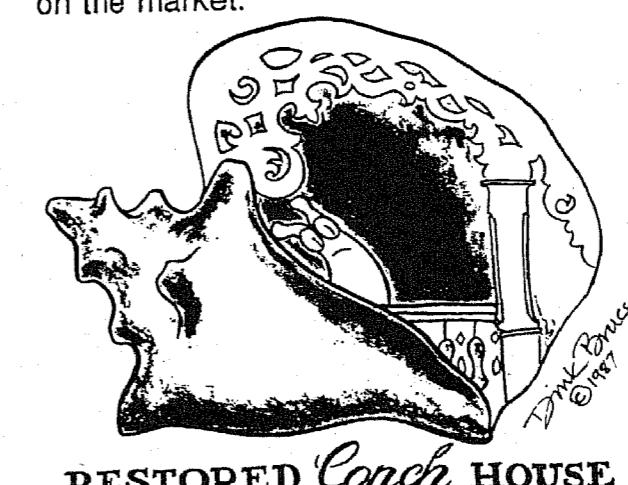
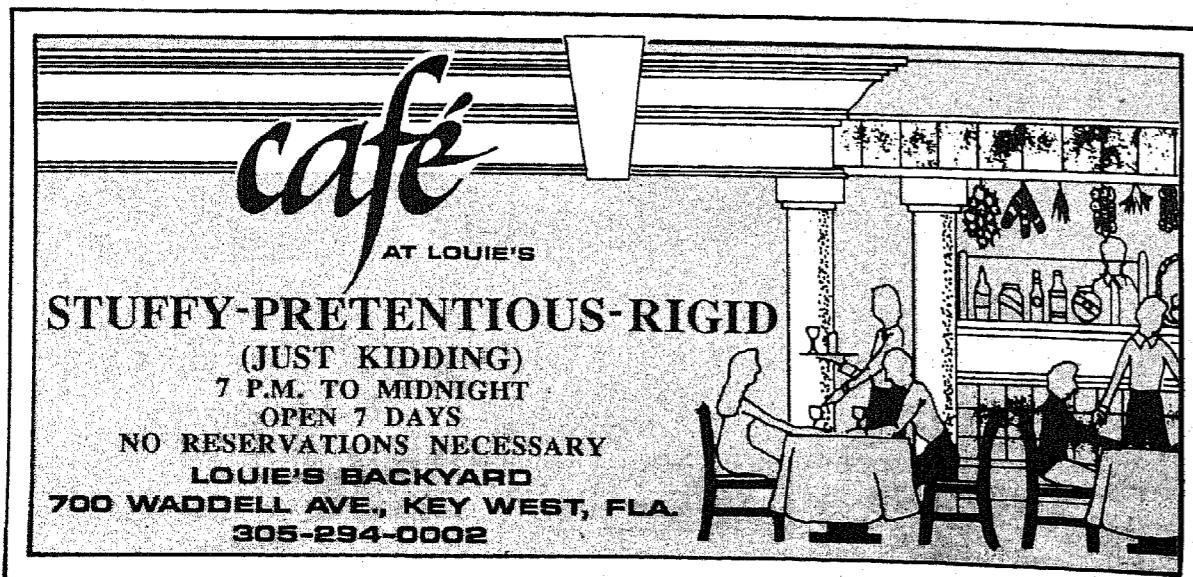
Of course, builders today operate under the South Florida Building Code, a set of building regulations designed to prevent not only the big bad wolf but also any big bad tropical storms from blowing our houses down. These regulations, enforced by city or county building department inspectors, go a long way toward ensuring housing that is structurally safe and that meets minimum design standards.

Milling Around

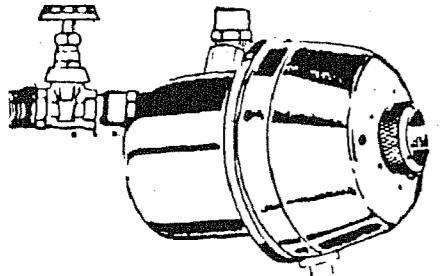
Recently, Steve Strunk, manager of Strunk Lumber of Key West, kindly escorted me through his multiple warehouses on Simonton Street, in search of new and better building materials suitable for sub-tropical housing needs. After viewing rack after rack of carefully stacked structural lumber, it became apparent that pressure-treated pine is the first choice of local builders.

"We carry pressure-treated pine in every size from 1"x2" to 6"x6", said Strunk. "And we will special order larger timbers if you need them." Pressure treatment of lumber, which is done at the mill, involves submerging a stack of boards in a chemical preservative bath. This is done in a closed vat under high air pressure, which drives the chemicals into the wood. The result is lumber with a high degree of resistance to moisture, rot and insect damage. In our hot, humid and rainy climate, exterior lumber

Continued next Page



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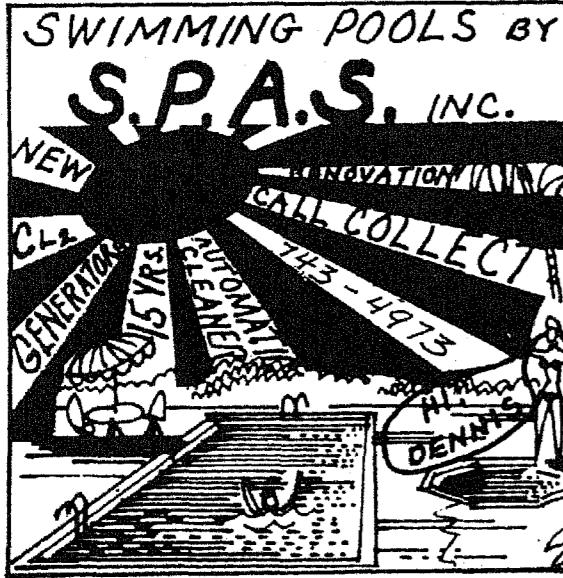
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Continued from Page 1

without this resistance will not hold up very long and will require extensive maintenance in the form of paint, preservatives and termite protection during its shorter lifetime. In recent years, the number of pressure-treated items carried in stock by Strunk has expanded beyond structural lumber to include plywood (in several grades), siding (both novelty and v-joint), and specialty items.

The latter category includes balusters, finials, and rails for Conch-Victorian porches; base moldings (baseboards), custom-milled for Strunk Lumber to a design taken from a grand old Key West mansion; and Key West style door and window casings. These reproductions allow renovation work to be done "in character" with the original materials of our old Conch houses. Of course, if authentic restoration of a structure is your goal, and if your budget can stand it, any piece of trim can be exactly duplicated via custom millwork.

What's Going On?

While there is very little totally authentic restoration of original structures under way in Key West, the whine of power saws and the thump of hammers can be heard on practically every block. What is going on is renovation -- the rebuilding of a structure, usually retaining its original character (at least on the street-facing

facade) but using modern materials and methods. The original floor plan is generally altered by removing and relocating walls, opening up the interior of the structure. Often an addition will be built. Bathrooms and kitchens are gutted, sometimes enlarged, fixtures, plumbing and wiring replaced. Windows and doors are rebuilt or replaced. Air conditioning is added. Decks, pools and spas are installed. With these changes are opportunities to utilize modern products that are, as the advertisements say, "new and improved."

Take, for example, windows. While it is possible to rebuild or replace old window sash, rehang the sash weights, repair and scrape multiple layers of old paint from the frames and jambs, and re-install everything, it may be advisable to remove the entire window and replace it with a new unit. The decision, based on design considerations and economics, is yours. New windows do have their advantages, however. Several brands offer a double-hung window in which the sash tilts inward on a pivot for easy cleaning of the outside glass surfaces. Some models are available with vinyl-clad exterior sash and jambs that eliminate painting and sticking sash problems. Double glazing is an option to consider if you plan on installing air conditioning. Double glazed windows, incorporating adjustable narrow-slat blinds set between the glass, are energy efficient, reducing solar heat

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gain. They also offer privacy without the maintenance choices of conventional blinds. Available as double-hung casement, awning or fixed pane, today's high-tech windows have been incorporated in renovations all-over town.

Plumbing and Electricity

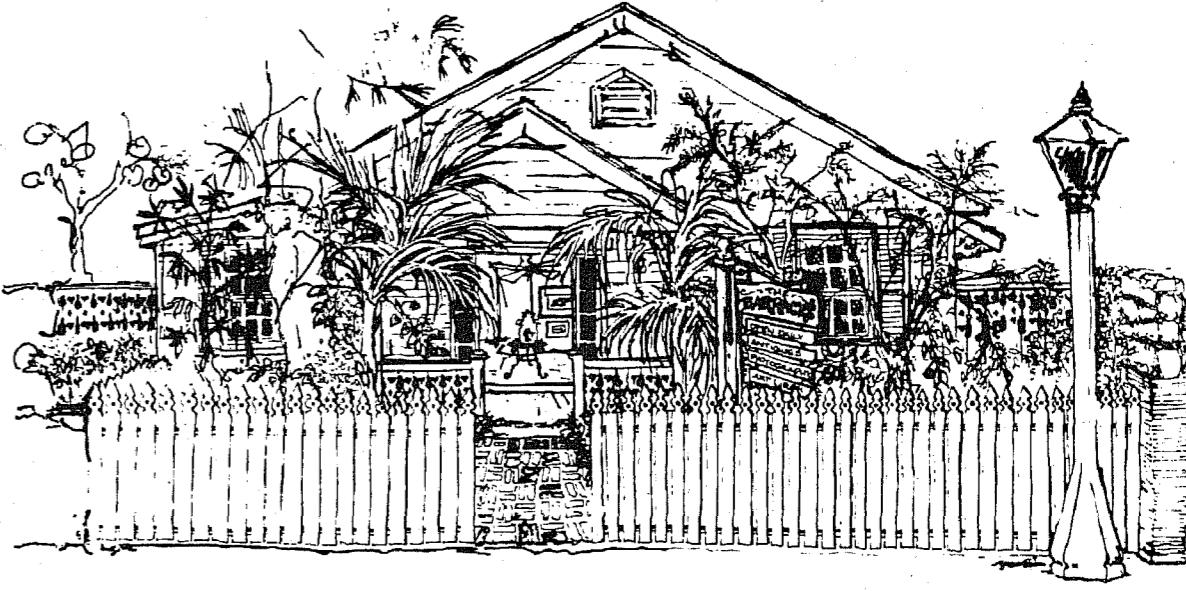
While being two areas closely regulated by building codes, plumbing and electricity still offer some options to the renovator. From the basics -- most experts recommend copper water supply lines in the hose and PVC plastic waste, drain and vent pipes -- to the exotic new-look bathroom fixtures available from Kohler, American Standard and other manufacturers, the choices are numerous.

Ever try to get a 300-pound, cast iron bathtub up a narrow flight of stairs in an old Conch house? You don't need to anymore, thanks to new fiberglass tub or tub-shower fixtures. These lightweight, easily transportable units are available with fiberglass wall surrounds, eliminating the need to install tile in the tub/shower area.

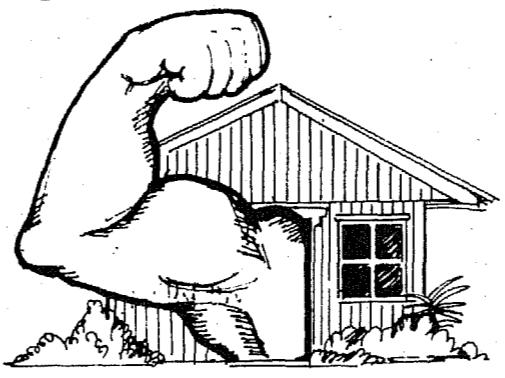
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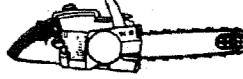
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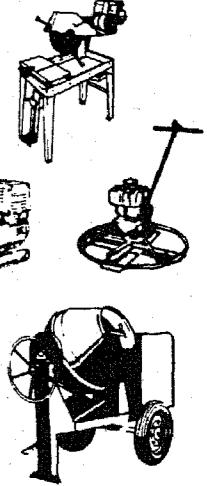
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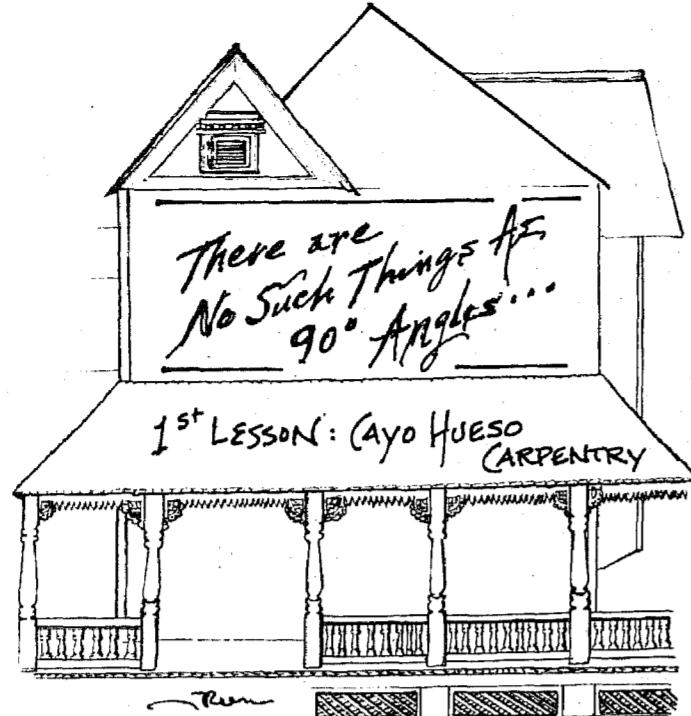


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Another area with savings potential is water consumption. Flow-restricting shower heads and water-saver toilets are readily available and should be considered by the remodeler. Tankless hot water heaters, common in Europe, are now manufactured domestically and could be the right choice for an added-on efficiency unit. The issue of gas versus electric versus solar hot water heating will be covered in the March Home Improvement and Building Guide, and should be investigated during the early planning stages of a renovation project.

Major electrical work in any renovation is best left to the



professional electrician, who is familiar with the National Electrical Code which is revised every three years. What the homeowner should do, however, is to plan ahead, anticipating future electrical needs. If a project will be completed in stages -- the basic re-wiring work now, central air conditioning next year, and a pool or spa the year after that -- it makes sense to consult your electrical contractor at the beginning of the project, advising him of your plans so that the proper sized electrical service panel can be installed initially. A 300-Amp service panel -- practically unheard of for a single-family home just a few years ago -- is not too large for today's luxury renovations.

The electrical planning stage of a project is also the time to consider the auxiliary wiring systems. Do you want television cable outlets in several rooms? Telephone service jacks in every room? Stereo speakers in the kitchen? Whole-house intercom or burglar alarm systems? The time to run the wires or electrical conduits is in the early stages of construction, before the walls or ceilings are closed up. You'll save time and money by planning ahead.

Floored Again

Not too many years ago, the choices for flooring were quite simple. The wooden houses in Old Town had traditional wooden floors and the CBS (concrete block and stucco) houses in New York had terrazzo. This is no longer the case. Old Conch houses boast new ceramic tile floors in the kitchen and bathrooms, sometimes throughout the entire house. Uptown, the terrazzo has been overlaid with wood flooring or ceramic tile. What has brought this transformation about is changing tastes abetted by new, easily available products.

The wooden floors in most Conch houses were made from tongue-and-

groove southern pine, a relatively soft wood commonly available in nearby mainland Florida. If the generations of termites have been kind to yours, professional floor sanding and refinishing with a urethane-based "varnish" will make them gleam like new. If, on the other hand, new flooring is called for, the choices are vast. Wooden flooring is available in pine to match the old, or in red or white oak, a harder wood which will not dent as easily as pine. While it is possible for a handy homeowner to install tongue-and-groove board flooring, it is a job best left to the experienced professional. This is because the work is physically demanding and requires skills best gained through experience. The do-it-yourselfer should have no trouble, however, installing factory-finished wooden floor tiles. Just set them down on a clean, level surface in a bed of mastic ("glue") and you're done -- no varnishing or waxing required.

Ceramic floor tiles, sold in a truly bewildering array of colors and textures, can be laid in a bed of thin-set mortar or mastic. Again, let the pros do the installation -- it's hard enough just selecting the tiles you want. Vinyl sheet flooring and tile are

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Continued on Page 9

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This Queen Anne delight features umbricated shingles and sculptured columns. It is the George B. Patterson House at 522 Caroline Street.

Architectural Roots of Key West's Building Vernacular Styles

by Sharon L. Wells

Key West, the last stop at the southern edge of America, exhibits a diverse blend of architectural imprints. For a town that often feels more like part of the Caribbean than the United States, the building stock is impressively grand. And nowhere else in Florida does such a magnificent display of 19th Century wood-frame structures survive. In fact, few other cities equal our collection of Victorian houses.

Originally called Cayo Hueso, or *Island of Bones* by early Spaniards who explored the surrounding waters, Key West was settled in 1823 by New England natives, Cubans, fishermen, wreckers and spongers from the Bahamas. The wood-frame residences remain the legacy of those early pioneers.

Called Conch houses, these handcrafted, wooden structures comprise no simple, pure style. The collection forms an eclectic architecture that draws on a multifaceted legacy of Bahamian, New England, African, Creole and Victorian influences. Conch architecture, spawned from this eclecticism, was inspired by New England seacoast architecture, Gulf Coast building forms, and Caribbean prototypes -- all and adapted by seafaring carpenters



This home at 1221 Petronia Street is a stately Eyebrow style archetype.

whose skills produced beautifully crafted sloops and schooners. Ashore the shipbuilders became carpenter-architects, who worked with no formal written plans but rather from practical experience.

From New England came the Greek or Classic Revival -- well-proportioned houses with double-hung sash windows, columns, pediments and widow's walks; from the Bahamas

came long, overhanging eaves that floor roof eave, or a touch of gingerbread decoration.

Stylistically, Key West's century-old frame houses fall under five main categories:

The Classic Revival house is the one most commonly found. Elegance and a heightened sense of proportion define the architecture constructed when interest in the ancient Greek and

Roman philosophies, sculptures and buildings swept the country. The wooden gables with posts or columns surmounted by Doric capitals were echoes of the classical temples.

The Eyebrow style, classical in nature, is unique to Key West and represents an original contribution to domestic architecture. It is characterized by a series of "eyebrow" windows set beneath a heavy roof overhang. Porch posts rise from the floor to the eave at the second level.

The Bahama style house incorporated wide porches extending the length of a low facade and long French windows. Other distinguishing elements include spacious verandas, a simple balustrade and a unique exterior lapsiding, often with a beaded edge.

Queen Anne style of dwellings flourished during the 1880s -- Key West's heyday as Florida's wealthiest city. Fanciful houses like the Patterson House on Caroline Street or the Southernmost House at the ocean end of Duval, featured more complex floor plans, attached towers, bay windows, dormers and elaborate bargeboards.

Tracing its roots to West Africa and the French Caribbean, the Shotgun style was transported to the United States and relocated in the southern Gulf Coast. The cigarmakers' cottages were simple, balloon-frame construction. In Key West, each of the single-story, one-room-wide buildings incorporated a side hall with three rooms, one behind the other, set so that a shotgun fired through the front entry would pass through the rear covered extended porches, and sloping gutters to catch and funnel rainwater through downspouts to concrete holding tanks, known as cisterns; from Abaco and other islands in the Bahamian archipelago came the louvered shutters that allowed the tropical sun to be filtered out while the cool breezes were permitted to circulate; from the Gulf Coast town like New Orleans via Africa and Haiti came the shotgun style cottage; and from ships themselves, roof hatches were borrowed for ventilation.

With metal nails in short supply in the mid to late 1900s, tongue-and-groove joints fastened with tapered, wooden pegs held the houses together structurally, allowing for the flexibility necessary to withstand hurricane-force winds. Interior walls were generally lap-sided with wide, flat boards, rather than plaster finishes. Houses were perched on cypress

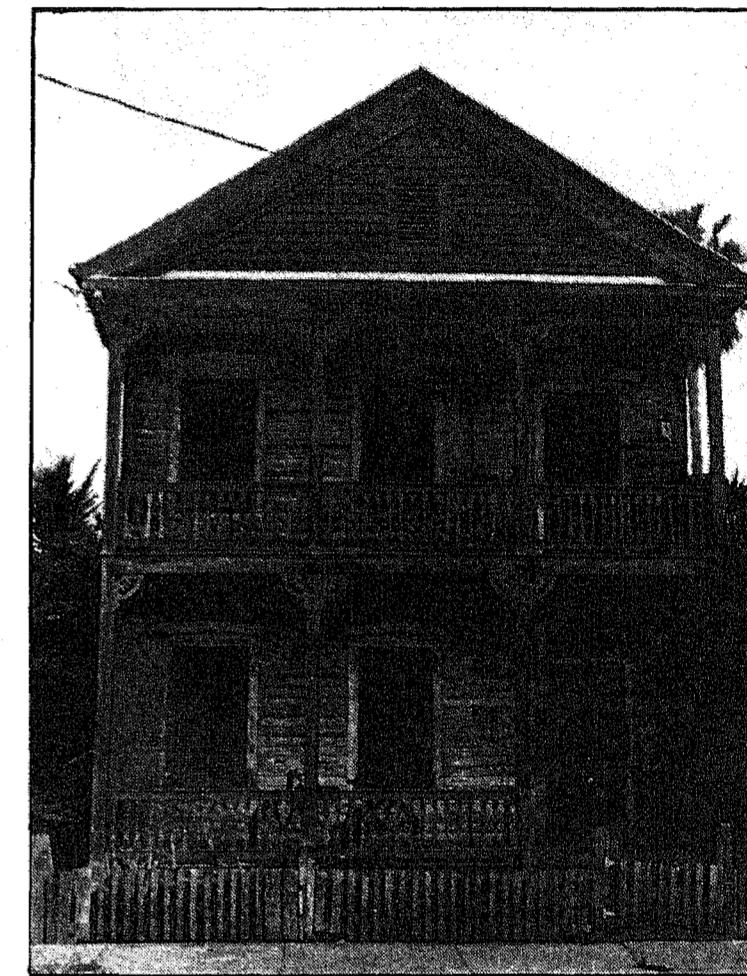
posts or limestone or brick foundation piers to guard against flooding.

Just a few years ago, the tiny town of Key West could almost be mistaken for a village on a Caribbean island. The character of this place has remained remarkably untouched. Recent restoration efforts and an influx of dollars have put a new, more cosmetic sheen on the vintage dwellings. Still, the concentration of historic, antique houses, the narrow streets, tucked-away lanes and dead-end alleys, the close-knit neighbors and the pedestrian scale remain largely unchanged.

hand-rolled cigars. Often the owners would buy blocks of nearby properties on which to build small dwellings for their employees.

Mansions and cottages, juxtaposed and neighboring -- the island's homes maintain an enduring simplicity of design. Each is decked with a pristine splendor that sets it apart. Most are painted a glistening white, others are tinted in shades of pastel. And some remain unpainted, testaments to an earlier era.

In time and place, Key West is set apart. The Historic District, on the National Register of Historic Places



The Jefferson Adams House, 802 Caroline Street, is an example of Classic Revival architecture. Note the grand, sun-bleached classic framework and peaked roof.

Former dwellings of Cuban cigarmakers and spongers, clapboarded, narrow and shuttered, stand juxtaposed to more stately Classic Revival homes. Hand-cut balusters and decorative trim are personal signatures of the Victorian era. The facade of each Conch house is special, some with balconies, others with jigsaw balusters that wrap around an encircling veranda, still others with eyebrow windows tucked up under a second door.

Between 1880 and 1890 Key West's cigar industry took off. By 1883, more than 8,000 cigar workers required housing. Cuban entrepreneurs erected dozens of factories for the production of

since 1982, embraces all of Old Town and contains over 3,000 contributing structures. The preservation movement is in full swing nationally and restoration efforts are visible at nearly every Key West corner. The island's built environment -- the treasured legacy of the shipbuilders, carpenters, cigarworkers, spongers and fishermen who inhabit Key West -- is an irreplaceable resource.

Sharon L. Wells has been the historian for the Historic Florida Keys Preservation since 1977. This article was excerpted from Key West: Old House Restoration and Craft Catalogue, by Sharon L. Wells and Reen Stanhouse, available this spring.

Glossary of Architectural Terms

BALLOON FRAMING: A joining process using wooden or metal nails rather than mortices (rectangular cavities cut in a piece of wood) and tenons (projecting members that fit into the cavities.)

BALUSTRADE: A row of balusters, or vertical supports, topped by a rail.

BARGEBOARD: An ornately carved board attached along the rafters of a gabled roof.

BUNGALOW STYLE, 1890-1940: A simple and functional style, typically a one-story house with gently pitched broad gables. A lower gable usually covers an open or screened porch and a larger gable covers the main portion of a house. Rafters and ridge beams extend behind the wall and roof. Porch piers are often battered or extended. Windows are either sash or casement. Local variations abound. A row of bungalows is located in the 800 block of Whitehead.

CHAMFER: A beveled edge along a post or column.

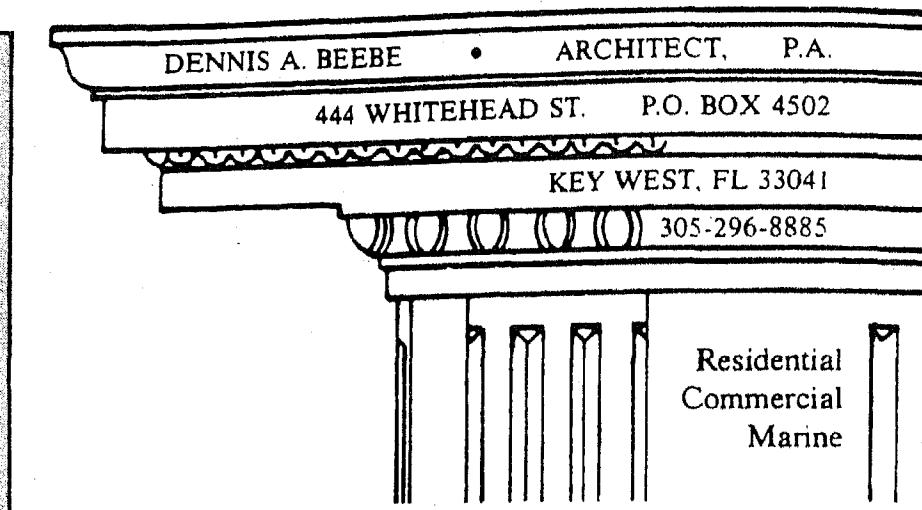
CLAPBOARD or WEATHERBOARD: Horizontal, narrow boarding thinner on one edge than the others, covering the sides of houses by overlapping for weatherproofing.

CUPOLA: A small structure, often with windows, built on a lookout point.

DORMER: A gabled projection of an attic room with a sloping roof, constructed to create additional living space on the top floor.

GREEK REVIVAL, 1820-1860: An adaptation of the classic Greek temple facade. Columns support an entablature and a low pitched pediment. A rectangular transom over the door, columns, capitals, window pediments, sidelights, are often found.

QUEEN ANNE STYLE, 1880-1910: A rich and varied



architectural style with decorative elements. Asymmetrical layout includes a variety of textures, materials and colors. Towers, turrets, projecting porches and encircling verandas are typical. Other elements may include a multi-planed roof, roof cresting, bargeboards and finials, circular bay, Palladian windows, eyelid dormers. The G.B. Patterson House at 522 Caroline is a Queen Anne.

RICHARDSONIAN ROMANESQUE, 1870-1900: Buildings constructed in the manner of H.H. Richardson (1838-1886), characterized by a straightforward treatment of stone or brick, broad roof planes, uniform openings, and round arched entry. The building's effect depends on mass, scale and volume. The Post Office/Customs House is an example of Richardsonian Romanesque.

SCUTTLE: A small opening found in roofs fitted with covers, often called scuppers, as in a ship hatch. Used to increase ventilation.

TREE NAILS: Wooden pegs used to fasten planking and ceilings to frames.

VICTORIAN: Pertaining to the era of Queen Victoria from 1837 to 1901.

by Sharon L. Wells

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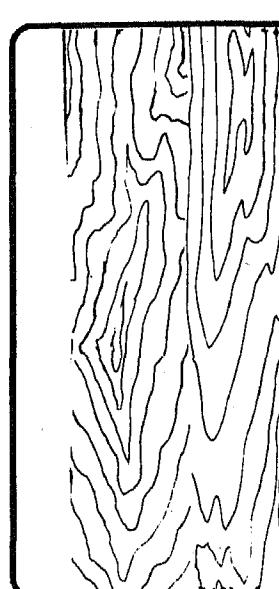
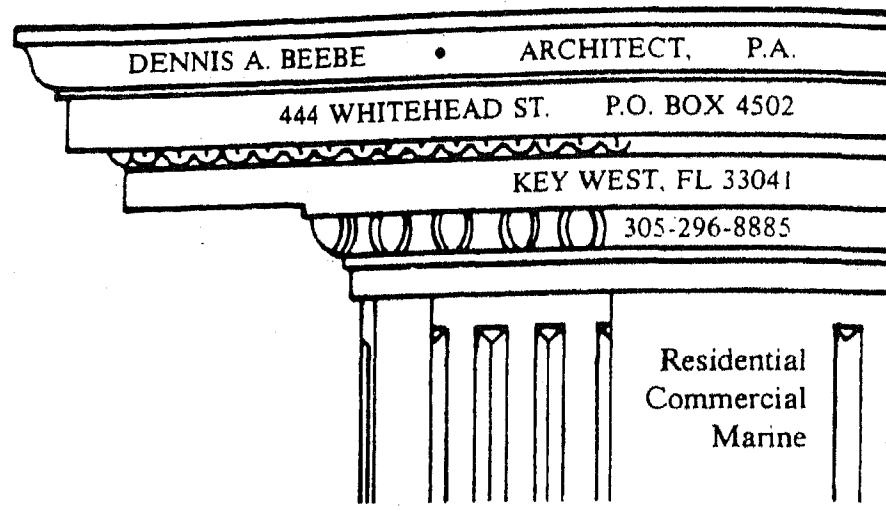


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The techniques of effective insulation for a structure in our climate are complex. A valuable source for further information is the Florida Solar Energy Center, 300 State Rt. 404, Cape Canaveral, FL 30339. It is a public information and research center and has done extensive research on moisture and heat control problems.

R. Weiner is a freelance writer who has lived in Key West since 1972. He renovated his frame home several years ago.

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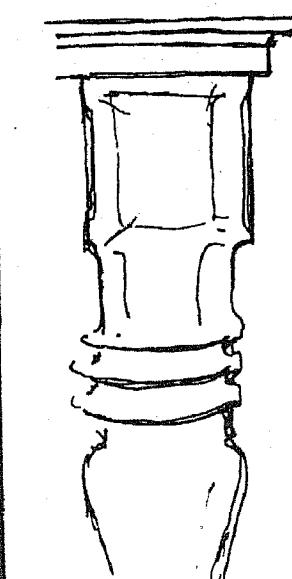


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**"If only ...
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Look Back**

by R. Weiner

There is an old vaudeville song whose first line goes: "If I had my life to live over, I'd live over a candy store." With that in mind, and having renovated an old house myself, I asked several do-it-yourselfer friends who have completed renovation projects what they would do differently if they had it to do over again. Here, then, is the advice of the "veterans."

• Plan your project thoroughly, and then plan it some more. Do not be impatient to start hammering. The time spent planning and investigating material and products is well worth it in the long run.

• Be realistic in assessing the jobs you can do yourself. Hire professionals when you need them.

• Insulation, insulation, insulation! Almost everyone I talked with wishes he had used more or better insulation in his house, particularly in the roof area. Remember, we live in the subtropics and temperatures get brutally hot six months a year.

• Install air conditioning (preferably a central system) if you plan to live here year round. (Those of us who "hate air conditioning" changed our minds last summer.)

• Closets and storage space -- are you sure you've planned enough? Add more anyway.

• Buy quality products (fixtures, appliances, hardware, etc.) the first time around. You'll enjoy using them more and they won't need replacing as early.

• No matter how carefully you calculate the cost of your planned project, it will cost more. So our final piece of advice -- don't run out of money!

At some point in your project you will become terribly angry, frustrated and depressed. Don't worry, you'll live through it -- we all did. Good luck!

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Architects and Contractors: Are They Necessary?

Assembling the Right Professionals for Your Project

by Linda Hannasch

This is the first installment of a two-part article. The conclusion will be published in the March Home Improvement and Building Guide.

Saws are buzzing and hammers are swinging all over Key West. The scent of fresh paint and the fragrance of new wood fill the air. It is difficult to find a block where some type of building isn't going on. It seems everyone has construction fever, here as well as up the Keys. New houses and businesses are sprouting everywhere you look.

Maybe you've got a construction project in mind, either to renovate an old Conch house you've purchased, or add on to a home you've outgrown. Or perhaps you've decided it's time to build on that lot you own up the Keys.

But how does one begin? Is it necessary to hire a contractor? If so, which kind? Do you need an architect? What about permits? The questions may seem endless, but the procedure really isn't difficult if approached in a logical, step-by-step manner.

The first step is to decide precisely what you want to do. Though the guidelines for both building a new home and remodeling or renovating are much the same, let's assume that the project you're contemplating involves work on an existing structure. Perhaps you're adding a room or installing a pool as well.

Unless the work is very minor, an architect can provide invaluable assistance, saving you time, money and aggravation down the road. He is equipped with the knowledge, experience and expertise necessary to put your ideas into sound, workable plans. A local architect is able to advise you on all zoning requirements, setbacks, flood elevations and the like. He is also well versed in the special requirements and restrictions of the Historical Architectural Review Commission (HARC). If your home is within the boundaries of Old Town, he will be able to advise you of these. HARC's guidelines essentially affect anything you do to the outside of your property including paint colors and materials.

An architect is recommended on any project, but his services are required on any work costing over \$5,000. Both the city and county require plans sealed by an architect or engineer on these projects. An engineer is authorized to place his seal on structural drawings only. Architectural services are also required on commercial projects which include residences consisting of more than two units.

How do you go about choosing an architect? The best way is by recommendation. The city and county building departments are good sources, as well as friends and neighbors. Once you've come up with a few names, schedule personal interviews and ask to see projects each candidate has done. Get a feel for his ability to interpret and expand your ideas. Be sure to check references. Don't rush through the process. Keep in mind that every

decision you make going into your building project will affect the ease and success of its completion.

An architect's fees are based usually on time involved in a project. Some architects may base their fee on a percentage of the overall cost of a project. However, this arrangement is not advisable unless you have a firm budget within which to work. Otherwise, an architect could be overly zealous in his designs, knowing that the more you spend the more he'll earn. Once you've met with your architect and reviewed the project requirements, he will be able to give you a close estimate of his fee.

What about a contractor? Do you need one? The City of Key West recently passed an ordinance allowing you to act as your own contractor on any one- or two-family dwelling designated for your own use. You must be on the site while any work is being done, and you are limited to one

such construction per year. Monroe County has a similar ordinance, with a restriction on the construction of a single-family home to one every three years. There are other restrictions imposed by both city and county. So if you are planning to act as your own contractor, be sure to obtain copies of the appropriate statutes. Unless you are experienced in all aspects of building, however, it is highly advisable to hire a contractor to oversee your project. He possesses the knowledge, experience and contacts to see that your project is completed correctly and expeditiously.

There are several steps you should take in selecting a contractor to ensure a good working relationship and successful results. Anyone advertising or presenting himself as a contractor must be certified by the city, county or state. If state certified, he is licensed to build anywhere in Florida. Likewise, county and city certifications allow him to build in Monroe County and city limits, respectively. A reciprocity agreement exists between the state and county whereby a state-certified contractor need not be re-certified by the county, and between the county and city whereby a county-certified contractor need not be re-certified by

the city.

It takes a combination of college credits and work experience as an apprentice, skilled craftsman and foreman to qualify for certification. Once a person meets these requirements, he must pass an exam and pay an annual fee to keep his certification current. No contractor may receive a license without proof that his certification is in force.

There are many classifications of contractors - electrical, plumbing, air conditioning, and pool, among others. But what you are looking for is a construction contractor, who will fall under the category of general, building, or residential.

Services of a *residential contractor*, referred to by the city of Key West as a general contractor III, are limited to construction, remodeling, repair or improvement of one-, two- or three-family residences not exceeding two stories in height, and accessory-use structures in connection therewith. After three years experience in this category, a contractor becomes eligible to take the exam for qualification as a *building contractor*, referred to by the city of Key West as a general contractor II. A building

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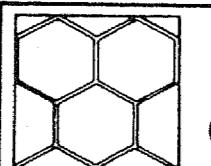
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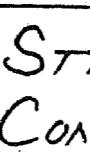
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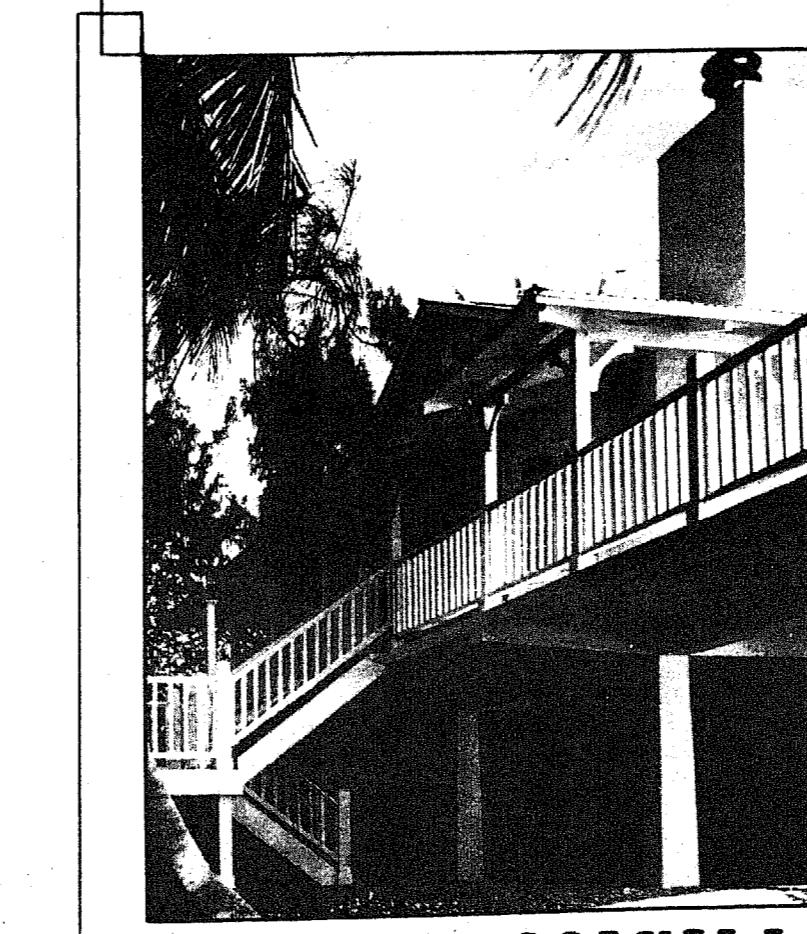


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Continued from Page 11
contractor's services are limited to construction of commercial buildings and single- or multiple-dwelling or residential buildings not exceeding three stories in height, and additional accessory-use structures. He may, however, remodel, repair or improve any size building. After four years of certification in this category, he is eligible to take the exam for qualification as a *general contractor*, referred to by the city of Key West as a general contractor I. As the name implies, a general contractor is unlimited in the type of work he may do. He is the most qualified and experienced of the three classifications, and he may construct or repair both commercial and residential structures of all sizes.

So, in actuality, construction contractors alone fall into nine categories, running the gamut from city-certified residential contractor all the way to state-certified general contractor. When you are seeking a contractor, find out each candidate's certification classification and factor that information into your decision.

All electrical, plumbing, mechanical, roofing, sheet metal and air conditioning work must be subcontracted unless a construction contractor is also certified in the particular field in question.

The best way to choose a contractor is by word of mouth. Ask friends and neighbors who've had work done recently. Do some investigating and take time in your selection. If you see completed jobs that appeal to you, find out who the contractor was. If you've already selected an architect, ask him

for recommendations. He is an excellent source, because he works with contractors on a daily basis and will be able to advise you who he feels would be right for your particular job.

When you've narrowed your field to two or three contractors, invite them to bid on your project. Let each contractor know that others will be bidding. This will ensure the most competitive cost projections. Usually all quotes will be in the same price range, enabling you to feel confident that the quotes you have received reflect what the job realistically will cost. Conversely, if you have only one

This is another advantage of using an architect. Most contractors will be reluctant to even bid on a project contractor bidding, you may not get the best price, nor will you have any way to know if the price quoted was a fair one. As in most businesses, competition is healthy for the contracting industry and for you, the homeowner, as well. Give a deadline for receipt of bids, allowing sufficient time for each contractor to put together an accurate bid.

The more information you can provide each contractor, the more accurate price quote you will receive.

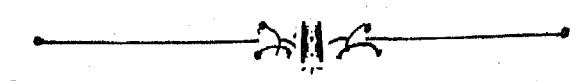
unless a set of plans has been drawn up. Otherwise there are many unknowns and bidding becomes difficult. Specify as much detailed information as you possibly can, such as exact materials to be used, brand and model of fixtures, floor coverings, cabinets, etc.

Writer Linda Hannasch is a former advertising executive who left that business to join the world of contracting.

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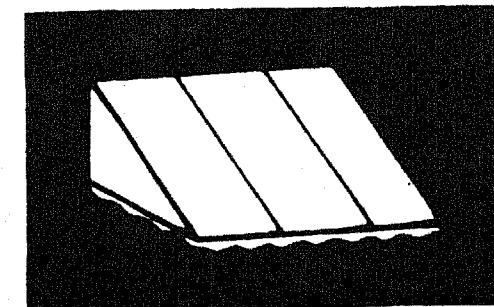


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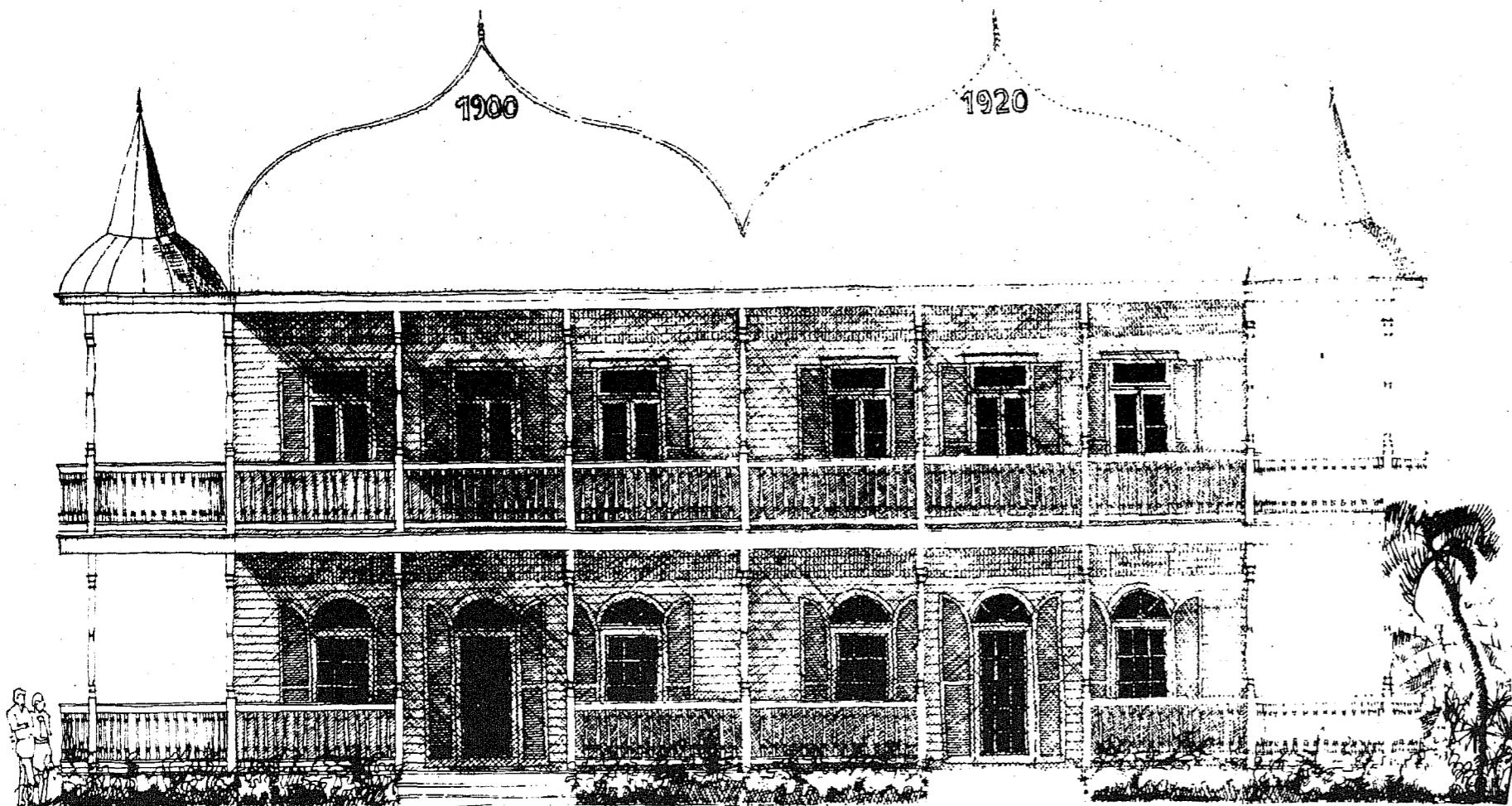
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Architectural drawing of the new Cuban Club by Guillermo A. Orozco of Dennis A. Beebe, Architect.

Reconstructing the Cuban Club

by Ann Boese

At about 8 pm on December 29, 1983 a truck carrying propane pulled alongside the kitchen of the old Cuban Club at 1108 Duval Street and began filling the gas tank. A stray spark ignited the highly flammable gas and within minutes the 13,750-square-foot building was swallowed by fire. Nobody was injured, but the grand two-story building with its roof-top cones and double-decker wrap-around porches burned beyond repair.

The Cuban Club was built originally in 1900, and added onto in mirror image in 1920. From the turn of the century until it was destroyed, it was best known as a community center for dances, games, social gatherings and, some say, bolita. The clientele was primarily Cuban and many old-timers have fond memories of time spent there. That's one reason that Key West attorneys Hugh Morgan and Jim Hendrick formed Key West Cuban Club, Inc. and began plans to reconstruct the building.

Morgan grew up in the neighborhood around Duval and Amelia Streets. In fact, his grandfather owned the ice cream shop next to the Cuban Club, and his mother attended her first dance there. Morgan also represented the owners of the club during its \$1.7 million settlement with the manufacturer of a truck part the former owner claimed was responsible for the fire. Morgan said the most common question asked during the proceedings was: Will the Club be rebuilt?

Under the direction of architect Dennis A. Beebe, president of Dennis A. Beebe, Architect, P.A., a \$900,000 historic reconstruction of the Club is scheduled to begin in

about three months and will take about twice as long to complete. Beebe said this is the first project of its kind in Key West. About 75% of the building's exterior is an exact replication of the original, though Beebe said certain elements, like the uppermost curve of the facade, are impossible to determine with accuracy.

Beebe, who is chairman of the Historical Architectural Review Commission, said he used the few pieces of the Club that survived the fire to help deduce particulars of the original. Those pieces -- which include cones, domes, railings and columns -- will be incorporated in the reconstruction. Additionally, about 25% of the lower back portion of the building will be parking space.

The first floor of the new Cuban Club will be divided into retail spaces; there will be two, two-bedroom and two, one-bedroom condominiums on the second floor. On the vacant lot to the south of the Club, Beebe and Key West Cuban Club, Inc. plan to raise a new structure which they say will be built in "compatible historic architectural vocabulary." Both structures will have a turn-of-the-century appearance.

"We talked with some old-timers during our early research," Beebe said. "They gave us inspiration. The Cuban Club is really a sentimental kind of project."

The contractor for both jobs is Golden Era Construction, owned by Fred Salinero who also grew up in the area around the Club. Beebe and Salinero presently are renovating former officer housing on Truman Annex.

Stripping for Fun and Profit

by Valerie duPree

When Heather Ueltschi stripped paint from the doors of the old Q Rooms at the corner of Simonton and Fleming Streets, during early stages of its renovation to what's now called the Marquesa, it was like turning back the pages of Key West history.

"There were as many as 15 coats of paint on some of those doors," said Ueltschi, owner of Sherri's Strip Tank on Stock Island. "Yellow, pink, red, purple and green -- I stripped off so many colors I couldn't believe it. I'd reach a certain level and there'd be a political bumper sticker or a decal bouquet of psychedelic flowers."

Regardless of the philosophies they once expressed or what went on behind them, the doors cleaned up to beautiful, solid Dade County Pine works of art, complete with detail. And Ueltschi speculates there are thousands of other "terrific" pieces of woodwork and furniture throughout Key West, hidden beneath paint, varnish and stain. What they need, she said, is a good stripping.

"Stripping is a chemical process that takes paint, stain and other coatings off wood, plastic or metal," said Ueltschi. "I have a vat for stripping large pieces and I handstrip small and treasured items. But the vat is the simplest and cheapest method."

Because of the tank's size (16'x5'x3') few pieces require disassembly. The process is quick and involves no mess or odor. Most jobs are completed in one day. Costs vary according to size and difficulty, but generally are about \$15 for an average chair, \$20 and up for an average door, and \$5 each for kitchen cabinet doors. Work done by hand is more -- about \$15 per hour. Older wood often requires handwork because of its softness.

There are many reasons to strip wood. It cleans items that were once functional, like shutters, hinges and windows, but which coats of paint have thickened or gummed up and rendered useless. It establishes a fresh surface for repair or restoration. (Often beautifully detailed wood grain lies beneath several layers of glossy latex.) Mirrors also can be stripped without affecting the silver. And Ueltschi said wicker strips beautifully.

"Over half of my business comes in partially stripped," said Ueltschi. "That's why she specializes in shutters, gingerbread, spindles and doors, which people usually find difficult to strip at home. Recently she stripped and painted all the shutters at the Wrecker's Museum traditional green. Latex over Enamel paint is the most difficult to remove. She also offers full refinishing, repainting,

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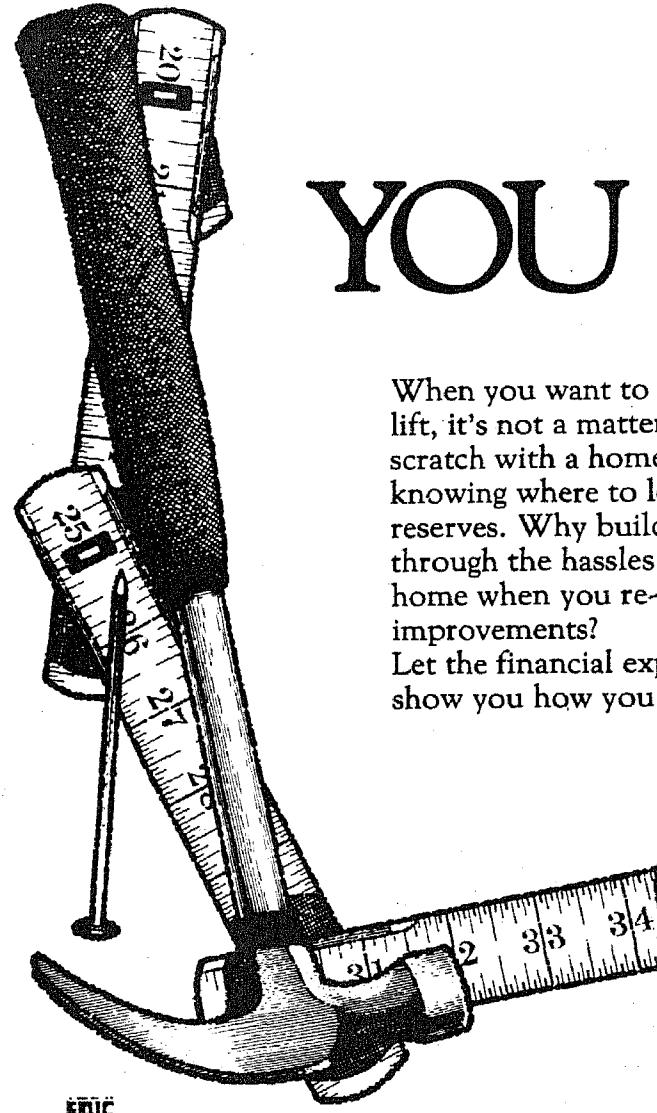
restaining and revarnishing services, and she said she can usually return a completely refurbished piece in a few days. To remove the leftover paint and chemical, a high pressure water wash is used. Then, to paint, stain, and apply other coatings, Ueltschi uses an airless spray gun -- the kind autobody shops use to paint cars. The result is a silky smooth finish.

Veneer, particle board, pressboard and plywood don't strip well. Hard woods like mahogany, oak and teak strip best and even the softer woods, like pine, do well. Stripping robs wood of its natural sugars, so Ueltschi advises to follow up the process with a restorative product like tongue oil for antiques, a protective coating like polyurethane for everyday pieces.

"The fun thing about stripping," Ueltschi said, "is that it's always a surprise to see what's underneath." Once an antique dealer brought in an old, beat up chair covered in black paint and left with a \$500 collector's item.



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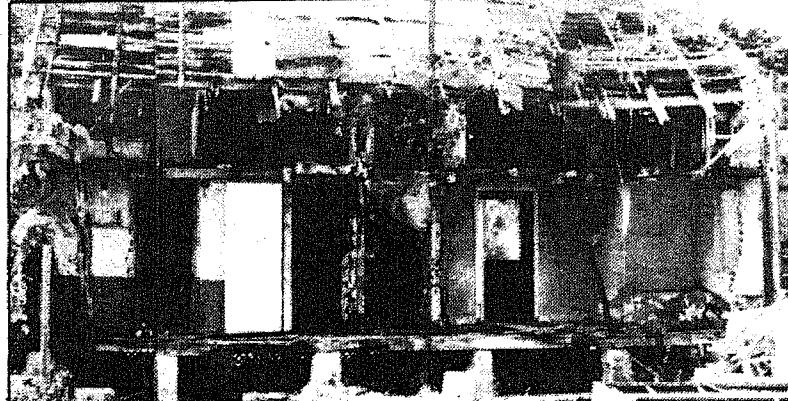
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Miami Poet Nominated for Pulitzer Prize to Visit Key West

Edwin Riley, Creative Writing and English professor at Wolfson Campus of Miami-Dade Community College, Miami, Florida, has recently been nominated for a Pulitzer Prize for his contemporary book of poetry, *Confront Reality: You May Be a Salad*, published by Rainbow Books, Moore Haven, Florida.

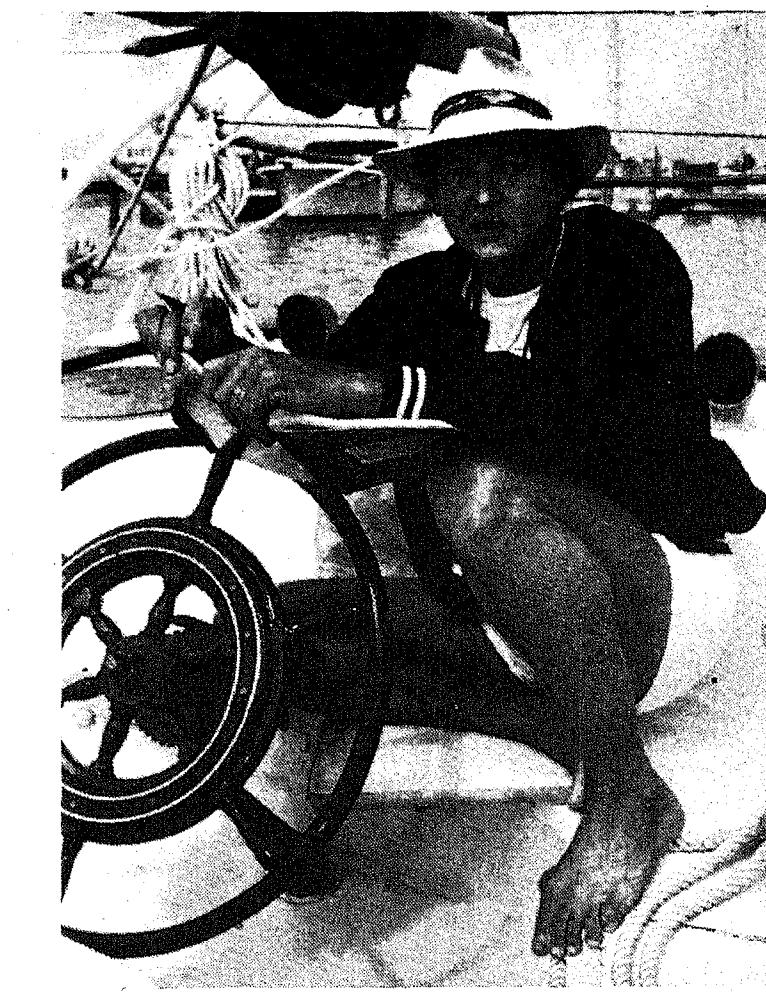
Nominations are based on distinguished achievement in letters. Awards are made by Columbia University, New York, NY, on the recommendation of The Pulitzer Prize Board. The Pulitzer awards will be announced in the Spring of 1988.

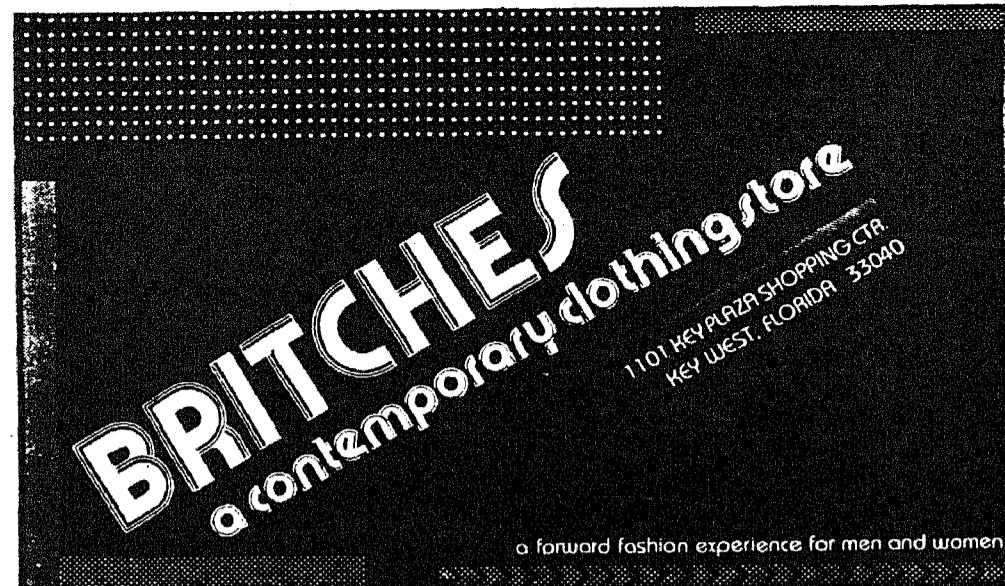
Riley and his wife, Anita, live aboard a 25-year-old wooden sailboat at a Miami Beach Marina. For 11 years, Riley has lived on or near the water where he has translated his style of living in vibrant, contemporary verse.

The author of over 200 published articles, a previous published poetry title is *Go Naked to the Market*.

Confront Reality: You May Be a Salad is available at Key West Island Bookstore on Fleming Street where Mr. Riley will appear on Saturday, February 13, starting at 2 PM to sign copies of his Pulitzer Prize nomination.

Take advantage of this unique opportunity to meet Edwin Riley, author, lyricist, teacher and student of life.





Nature's Way: February Fortunes

by Alice Terry

TWENTY-FOUR IBIS greeted me from a nearby utility wire when I left the house on yesterday's chores. Our good neighbor felt that this omen signified approaching bad weather, but it is, instead, another glorious day. The weather seems to shift from set and dreary to cold and nasty, to once again a sunny, delightful, eighty degrees, unpredictable at best, like life itself. The Florida Almanac predicts an average temperature of 71.3 degrees during February, and two inches of rain. We shall see.

Compliments to the City for heeding, at last, pleas from residents of the Peary Court area for a good clean-up of the area. Thanks, too, to Commissioner Powell, for swiftly responding to the situation in a strong, positive manner. The next step should be the immediate removal of remaining derelict autos, rusting boat trailers and abandoned machinery. Non-Angela Street residents should be firmly requested to park their motor vehicles and trailers

elsewhere. Still alarmingly in evidence are the hordes of speeding vehicles that criss-cross the destroyed green space of Peary Court night and day. Enough, already!

Key West is decked out in nature's finest garments. It is truly a visual treat to bike or walk along our streets and enjoy the profusion of blossoms spilling over fences and gates. Tropical plantings seem to be going hand-in-hand with the ongoing renovation and restoration of our buildings.

HAVE YOU BEEN on Truman Annex lately? It is astonishing to experience the new feeling of openness there. Of course, new buildings will replace the old crumbling ones, now demolished, but for the nonce, there is extant a wonderful feeling of expansiveness and freedom there. The incomparable vistas of sky and sea still beckon seductively, and a small nursery promises future blossoming glories. This is probably the last place on our island where one can easily meditate and feel at peace with the universe, out of doors, without the

ever-present noisy reminders of the "wonders" of the eighties that are seemingly everywhere else on the island. See for yourself. Soon.

This is the time for garden chores. It's a good time to air-layer plants, to root cuttings, and bud and graft hard-wood shrubs and evergreens. Partially cut back your poinsettias when they finish blooming, repeating twice more between now and late August. Remember to cut them back in stages: That is important. Pinching growing shoots or buds intermittently will assure more branches and better flower bracts next year. Give the plants a good drenching of a soluble plant food once every six to eight weeks, and remove by hand any worms that may appear.

Feed your daylilies now. Side-dress with any good garden fertilizer or soak with a soluble plant food. Do most of your spring pruning toward the end of the month. Cut back all tall and leggy plants and hedges, to induce low-branched growth. Hibiscus needs pruning now to assume compact shape and prolific blooming. This

is an excellent time to move large trees and shrubs. They should be balled and burlapped, or moved with a large amount of compact soil encircling the roots. Bulbs to plant this month are caladium, crinum, eucharis, gladiolus, gloriosa, haemanthus, montbretia, tuberosa and zephyranthes. Seeds to plant? How about trying ageratum, sweet alyssum, China-aster, balsam, begonia, dahlia, hollyhock, French marigold, portulaca, torenia or zinnia.

HERE IS SOME well-researched advice for those readers who have asked about growing tomatoes here. Grow tomatoes in containers that will receive at least half a day of direct sun. Fill a 5-gallon container with sterilized soil, because "ordinary" garden soil might contain nematodes that would stunt the plant's growth. Provide each plant with a four or five foot support: either a wooden stake or a commercially-made tomato ring. Water the soil regularly, increasing the frequency as the plant grows

and produces fruit. Gardeners who are flexible about organic fertilizers should mix half a cup of granular 6-6-6 into the soil at planting time and spread some on top of the soil three months later. With proper care, your tomato plant will grow through early summer, when the very humid, overly warm weather will probably deter further fruit production.

The alarming decline in bird counts in the Everglades signals trouble in that region. The population of wading birds has dropped 90 percent in the past fifty years, with the remaining birds disappearing at a frightening rate. The Audubon Society has appealed to Florida officials and other residents to strike a far better balance between explosive growth and environmental protection.

A recent public warning leads me to repeat here a cautionary note about eating coconuts. Do not consume coconuts that are harvested from trees treated with oxytetracycline, a drug that causes

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resistance to the lethal yellowing palm blight. People who might have allergic reactions to some antibiotics could be most adversely affected. The drug is also known to cause discoloring in the developing teeth of newborns and toddlers. In other words, know your coconuts.

THE GOOD NEWS today is that the Mustard Seed Foundation of Monroe County has been organized to be a source of "seed money" for projects which will "maintain or improve the quality of life and beauty of the Florida Keys." The foundation intends to make grants which will help defray "startup" expenses for groups or individuals who are attempting to produce projects of educational, scientific or environmental value for the Keys. Their address is 89340 Overseas Highway, Suite 5, Plantation Key, Florida, 33070. Their telephone is listed as 305-852-8955.

See you next month.

THE ANTIC HUMOR OF RICHARD WATHERWAX



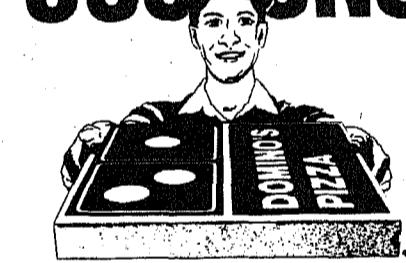
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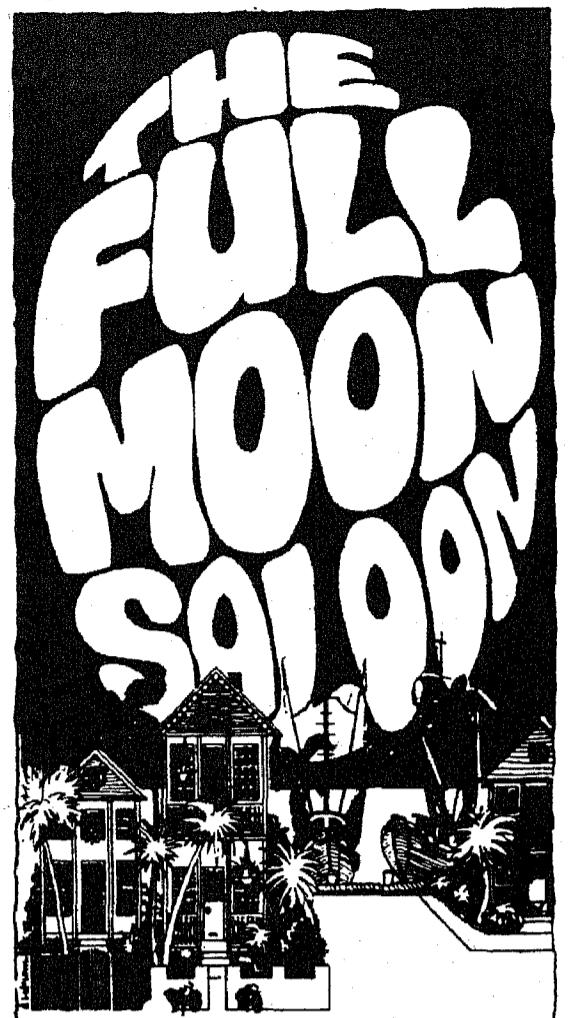


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Stop Buck! Stop!

by V.K. Gibson

IN EARLIER COLUMNS I have touched upon support for the arts in the private and public sectors. Along the way I've managed to step on a few (locally) important toes. Perhaps it's a good idea to clear up a few things. Before we see where the buck stops, some background.

The tradition of art patronage is an old one and probably goes back to the prehistoric period and its now famous cave paintings.

Life was extremely hard for tribal man, just as it is today in parts of Australia, Brazil, and other sections of the globe which still host aboriginal populations. There was no fooling around, no clipping of bonds and having two hour lunches at Louie's. Everyone worked -- or they died.

Therefore, if the painter/cave man was allowed to remain back home, using up valuable firewood (to see what he was doing under the earth) and eating food which he himself did not scavenge, then his activities must have been regarded as important to the *survival* of the tribe in some mystical fashion.

(Some people feel that this is still the case. The erosion of patronage can be explained, in part, by the relatively modern notion that art is a luxury.)

THE ARTS REMAINED closely aligned to religion for many thousands of years in all lands, but I will confine my discourse to the West.

As late as the 12th Century, even the greatest artists were usually anonymous craftsmen who worked to glorify the Church, and the hereditary temporal rulers, those heirs to the rude warrior races which occupied Europe after the fall of Rome.

As civilization in the West evolved and grew, the secular and ecclesiastical princes, ever more wealthy and powerful, viewed as perfectly natural the desire to glorify Church and state by the most splendid means, placing increasing demands upon artisans. Artist guilds appeared and grew into substantial institutions, and the apprentice system helped in the discovery and training of talent.

Once we reach the 14th Century and the rise of the so-called "merchant princes," an interesting thing begins to occur: the artists are less and less anonymous, more and

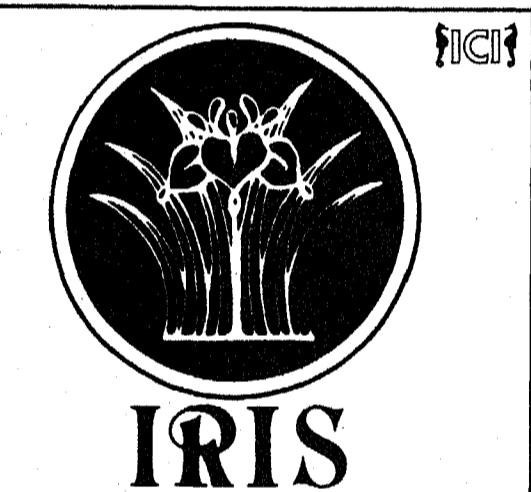


more recognized and valued as individuals. From out of the masses, genius began to appear, colossal talents who inspired the respect, and in some cases the awe, of popes and kings.

The geniuses tended to get on rather famously until, shall we say, the advent of the "starving artist in the cold garret" period of the 19th Century, when, together with just about everything, the patronage system went to hell. The successors to the merchant princes are the multinational corporations -- a fickle and skittish bunch.

The displays of the majesty of the state have given way to pride of arms: The cost of one nuclear submarine exceeds the money expended on all art activities by all national governments in any year.

Yet, state support of the arts (because it is "good") does exist in many parts of the modern world. Interestingly, the per capita governmental expenditures for culture in the United States is far surpassed by that of



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such countries as Italy, Sweden, England, France -- even little Iceland.

REGARDING PUBLIC SECTOR support in this country, the current system employs panels of "experts" who rule on the allocations of grants. As with everything else done by committee, the process falls short of its goals about as often as it succeeds.

But enough of the lecture and on to the situation as it exists in Key West.

I am not aware of any current local public sector support of individual artists (commissions for works, performances, or outright grants).

The TDC gives out a lot of dough but it is stubbornly tied to advertising expenditures (contrary to much tourist tax use on a variety of things elsewhere in Florida and the nation) and I am not terribly impressed by their efforts on behalf of the local arts scene. Any group which considers a boat race to be a "cultural event" is missing a few gears in the old clock.

WHAT ELSE?

The *Festival of the Continents* is intended to provide an enriching "coattail effect" for the artistic community. That has been the case with similar enterprises in other places. Without getting into the pro and con arguments aimed at the Monroe County Fine Arts Council project, it's fair to say that support for our artists, via this route, has yet to fulfill its promise.

I've often thought that many of Parvan

Bakardjiev's problems arise from the fact that, in Monroe County, there is no base of privately held wealth whose owners are inclined to support, in a big way, major cultural enterprises. In Texas, up until the recent decline in oil prices, there were, relatively speaking, plenty of people ready and able to fork over a hundred thousand dollars here and a million there.

It's not surprising if Parvan developed a "pyramid perspective," seeing things from the top down. Coming from San Antonio, with its circle of oil tycoons, what did he find here? After discovering that the "golden apex" of our social pyramid is hardly solid, that it is in fact rather thin and flaky, I suspect he is faced with the unfamiliar task of wooing the *base* of the pyramid, rather than the exclusive top. Even Parvan's stoutest defenders do not call him a "man of the people."

This, then, is the uncomfortable perch upon with Mr. Bakardjiev has come to rest. That, more than his so-called "ego" or "arrogance" is the essence of his present struggle.

ART IN PUBLIC Places, the subject of an "anti" editorial in the *Citizen* and the cause of considerable debate within the community, is still at the proposal stage. The Key West Cultural Affairs Commission appointed a committee (Bill Halpin, Craig Biondi, Victoria Roush) to research this subject and to put together a model ordinance for consideration by the city. Mayor Heyman has taken this up as his

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"baby." I'm sure his failure to give credit for the idea to the originators is merely an oversight. (But, as an old Mafia don used to say, "The first time is an accident, second is coincidence, but the third time is enemy action.")

We cannot expect rapid progress with *Art in Public Places*.

Artists must look to the private sector for support. As former Mayor McCoy rather blithely said during the last campaign, "Artists should find patrons." (Marie Antoinette lost her head for much the same comment.) He didn't say *how* we can find those patrons.

We therefore come to business.

Some people (including my editor) think that I have chip on my shoulder regarding the business community in general, and the wealthy in particular. Now, let's get one thing clear. I am NOT anti-business. *Au contraire, mon cher.* Some of my best friends are millionaires.

All jesting aside, I admire enterprise and respect hard work -- the underlying source of prosperity in this country. I hope that one day my writing will make me, if not

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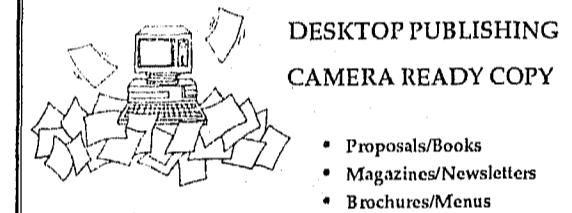


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What I do hate is seeing affluent people handing out a hundred bucks here and maybe five hundred there over the course of a year, and acting like they're great art patrons and benefactors of society. It galls me that certain of our local artists, hardly wealthy and many of them surviving on poverty-level incomes, annually donate to worthy causes art works and performances which surpass in value the contributions of many of our wealthiest citizens.

There are a few exceptions within this otherwise tight-wad coterie. Most particularly, the late Morgo Golan stood head and shoulders above the Key West monied crowd.

I HAVE NEVER before used this space to answer those vociferous individuals who, a year ago, lambasted me for directing a mild criticism toward Mrs. Golan's cultural philanthropy. A lot of venom came my way. Now, I would like to have my say.

Since then I have not had occasion to alter my opinion that these persons spoke from bad feelings which had little or nothing to do with righteous indignation at my "attack" on a beloved Key West lady.

What, after all, did I say? After several paragraphs of lavish praise for Mrs. Golan I advanced this lone reservation: "One could wish that such generosity had a broader focus."

Terrible, is it not?

No. The people who foamed at the

mouth because of this had other axes to grind, and chose to hide behind Mrs. Golan's skirt while they did so. They are moral cowards, and as far as I'm concerned the devil can take them -- as he no doubt will in due course.

But back to the subject at hand. Mrs. Golan was the most generous person of wealth in recent Key West history. I fear that many of the dreams which we hold for the cultural future of Key West will not come to pass until more of her type appear on the scene. Meanwhile, we must make do with small potatoes.

Second Annual Film Festival at The Reach



A scene from the German release, Men, a brash neo-screwball comedy exploring the male mystique. Directed by Doris Dorrie.

The Second Annual International Film Festival begins at The Reach Friday, February 12 and runs through Saturday, February 20. The showing times are 6:30 and 9:30 daily.

Maurice, based on the E.M. Forster novel of the same name, is the opener and will be shown twice -- 6:30 on the 12th and 9:30 on the 15th.

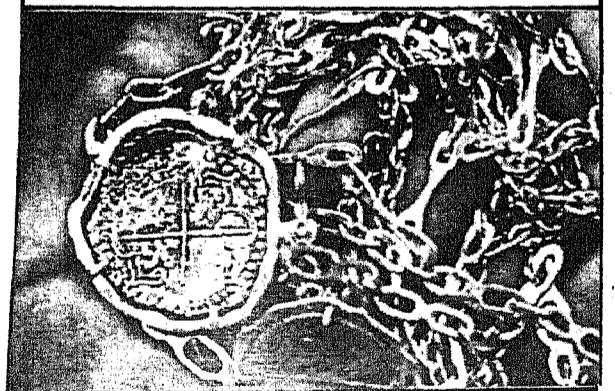
The Festival will present a distinguished and entertaining cross section of films from England, France, Japan, Italy, Germany and Spain. It includes films directed by Bunuel, Fellini, Mowbray, Almodovar, Von Trott, Dorrie, Tarkovsky and Itami. A number of the programs will also include unusual short subjects.

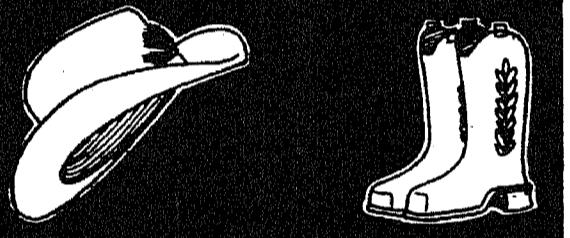
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NEW AGE FORUM

BY ANN BOESE



Editorial

The lead story in this month's *New Age Forum* -- Thoughts on Yoga -- has special meaning for me. In November I was part of Ronny Dubinsky's yoga class. And though I completed less than ten yoga sessions, I can honestly say that I hadn't felt as good since I rode horses competitively, practicing every single day. So why aren't I in the class right now? I guess I have the usual excuses. First there was Thanksgiving and Christmas; I left Key West for vacations both holidays. Then there was the time spent getting ahead at work so I could leave, and the time spent catching up when I returned. Of course, publishing is one big deadline. The business didn't give me any breaks.

I think to myself that these are legitimate reasons for not showing up for any one of two daily yoga classes. Life is tiring. Plus I need reserve space and energy for fun and frolic. The funny thing, however, is that though my projects and responsibilities keep me whirling in a neural tornado, the energy I spend resurfaces as paper with words on it or organized closets or a platter of homemade deviled eggs for friends. Meanwhile, I get a little more drawn out, feel a few more aches and pains.

When I practiced the yoga, I sprung across the street in the morning feeling tiger-solid. Come on day, my body challenged, throw me some curveballs. Today, my chair is a form-fitting encasement for my slouching spine ... Maybe I should go back to class.

I hope you enjoy the article on Eastern healing practices by Karen Ball, and the especially detailed horoscope by our regular columnist, Sioux Rose. I am still, as always, interested in ideas and suggestions for the *Forum*. Please share your thoughts.

Happy Valentine's Day -- AB.

Thoughts on Yoga

by Ronny Dubinsky
as told to Ann Boese

Six and a half years ago, Ronny Dubinsky's body was so tight he couldn't touch his toes. He'd always been that way, even though he exercised religiously. His participation in karate and running had caused him an elbow and two knee operations. While looking for exercise that he could do without injuring himself, he stumbled on yoga. After 10 minutes in his first yoga class, Dubinsky knew it was right for him. Today, he is a certified Yoga College of India instructor who teaches classes -- over 20 postures per class -- at his home on Leon Street. The classes are designed to exercise every part of the body, from skin to bone, and to improve mental and physiological functions. The following are some of his thoughts on yoga.

Yoga teaches you what about you is weak, what is strong, what is flexible and

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what needs help. Yoga class is a scaled-down example of your whole life. If you get frustrated and come in here and can't do the exercises and kick your towel, it's probably how you live the rest of your life. Here we learn to focus on what we can do. You can be in terrible condition or you can be a triathlete and you'll still get something out of this class. The exercises are relative -- physically and mentally.

Also, the results are fast and dramatic. Yoga is a total workout, in a progressive state. If you're overweight and can't hold your leg up, for the 10 seconds you try to hold it up, you'll get what you put into it. If you put in 80% or 90%, that's what you'll get out. Yoga is for everybody, and probably the people who don't come around are those who need it the most. The nice

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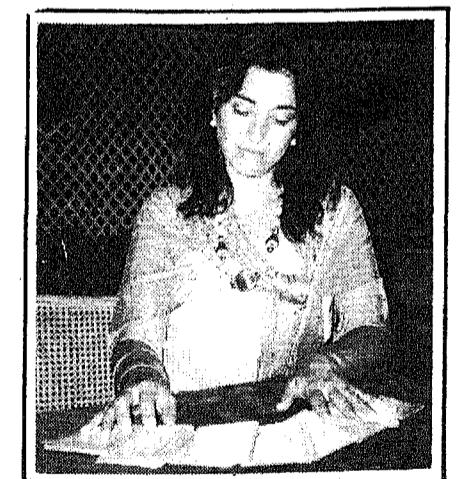
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NEW AGE
FORUM BY ANN BOESE

thing is everybody can do the best that they are able to.

But yoga is more than just a physical ritual; it's a way of life. I'm a naturally tense, high-strung person, but I live a lot more calmly than I used to. I work out stress through yoga. Holding postures demands a high level of consciousness. I teach about 300 minutes a day. I practice, and I hope that the yoga powers, the calmness, will spill over into my day. I sleep 5 or 6 hours a day, whereas at one time I slept 8 to 10. This probably has to do with the fact that yoga doesn't exhaust the muscles. We stress and then relax, so we energize. It's not like running, where you strain. We slow the heart rate down and build it up.

Every single member of my class has a story. And it's such a turn-on to hear the way yoga helps people with their individual maladies. One woman is very heavy. She was so congested she could hardly breathe. Now she says she never felt better. Another, an athlete who's as strong as a bull, had sinusitis and a deviated septum. He worked his adenoids for the first time in yoga class, and now his nose and sinuses have cleared up.

Yoga can be as isolated or as social as you want it to be. It's body language. When you're tight bodily, you're probably tight socially, mentally. With yoga you open it up; it works. And when somebody walks into my class and seems moody or grouchy, I say, "I'm going to make that person smile." It can be done and it should be done. It happens all the time. I like to make people feel good about themselves.

Some students are very determined. But you never really know who's going to stay and who's going to go. My teacher didn't think I would stay, and I haven't missed a day in six years with a few exceptions. The stayers are linked -- they form a habit, just like brushing your teeth. I'm compulsive and when I find something I like I do it often. Yoga just happens to be a good habit. If it makes you feel good enough, you'll do it again. Though you may have to be open to see the big picture -- to see beyond the pain.

Some people form conflicting habits. The high-pressure businessman who eats fatty meats and potatoes or somebody who drinks and smokes cigarettes, for example. How do those things fit with yoga? The process seems to be that if you start developing a certain aspect of your personality it carries over; it makes a foundation for the next step. I don't preach in class. But if you care about your practice -- and 1 1/2 hours is a small price to pay -- you may make the transitions in your habits. If sugar is making you stiff or smoking is

robbing you of air, the exercise will probably win over. You either health it or you don't. It becomes a way of life. And commitment plays a big part.

There's no person who shouldn't do yoga. The person who's the most resistant -- physically and psychologically, especially -- needs it the most.

Ancient Chinese Secrets

by Karen Ball

Oriental methods of health care are gaining in popularity and recognition in North America for many reasons. Rising medical and hospital costs demand a more responsible and preventative system of health care, and drug and surgically-based systems of care often create adverse, if not fatal, side effects. People are looking for a more personal system of healing, to fill the gaps created by the impersonal and technical methods of modern medicine.

According to Oriental medicine, the body is a unit. It is impossible to alter the conditions of one part without affecting the whole. All illness, therefore, is a condition of the entire body. Diseases are not specifically labeled, because all disease originates from one source -- an imbalance of Yin and Yang.

The theory of Yin and Yang is simple. It states that there are two aspects to everything, Yin and Yang, which are both opposite and interdependent, each being the condition of existence for the other. Yin and Yang are in constant motion. Yin changes into Yang, and Yang changes into Yin.

Each bodily organ contains elements of both Yin and Yang. Some may be predominantly one or the other in nature and function, but the balance of Yin/Yang energy in the system as a whole is maintained by a constantly fluctuating Yin/Yang balance. If this innate balance is upset for a prolonged period, the body loses its resistance to pathogens and may succumb to disease. The purpose of traditional Oriental medicine is to detect imbalances in the body's flow of energy, and to re-establish its proper equilibrium. It is the body that cures the disease.

Consider your own experience with pain and discomfort: The natural reaction to pain is to cover the area that hurts with the hand and apply pressure to it. Oriental practices, such as acupuncture, shiatsu and

reflexology, are complex methods of this instinctual form of healing. Through these practices, the practitioner sets up the condition for healing by improving the flow of energy through the body's meridian system -- a combination of horizontal and vertical channels that act as highways for energy.

Acupuncture seeks to treat disease and/or relieve pain by inserting sterilized needles into specific points of the body. These points (known as tsubos) are sensitive to touch and are able to release knotted or blocked flows of energy. Stimulation of the tsubos sets it moving again.

Acupuncture is performed either on the entire body, or restricted to the points on the ears, hands or scalp. The needle is manipulated by a perpendicular and rotary movement, until a "needling" sensation is felt. Difficult to describe, it is neither pleasant nor painful. Electrical stimulation is rarely used, except in the areas of anaesthesia (80% of surgery performed in China is done so under acupuncture anaesthesia) and sometimes in the instance of an acute condition that has not responded to ordinary needling.

Shiatsu means "finger" (she) "pressure" (atsu). It is acupuncture without needles, and is sometimes referred to as acupressure. Shiatsu is a Japanese massage in which force is applied to the tsubos with the fingers, thumbs, hands and elbows, in order to ease aches and pains, tension and stress, fatigue and symptoms of disease. As with acupuncture, the point of manipulation is not the same as the source of complaint, and may, in fact, be far from it. There are 361 pressure points on the body, although about 92 are most commonly used.

Traditional shiatsu treatments are performed on either a carpeted floor or thin futon, so that the full body weight of the practitioner is available to the massage. Quiet music, intended to complement and soft lights are often incorporated into the treatment. A steady pressure is applied as the patient exhales the breath. (The body tenses when inhaling; to apply pressure at this time could produce discomfort.)

Shiatsu is most beneficial in raising the life energy force of a person, which in turn creates a stronger resistance to disease. Treatments are very relaxing and calming, and can be enjoyed as often as once a day, if desired, though weekly sessions are most common. A full session runs about 30 minutes.

Reflexology, a 5000-year-old Chinese practice, is foot shiatsu. Here the foot is viewed as a miniature version of the body with every organ, gland and part being represented on it. The reflex points on the feet are extremely sensitive and are connected, through the meridian system, to every part of the body. Stimulation of these points directly affects the corresponding organ which lies on that meridian. It also breaks up any crystalline deposits at the nerve endings in the feet that may be causing tenderness there.

A reflexology treatment lasts about 45 minutes, and, in addition to its healing and relaxant qualities (people often fall asleep

during treatments) is soothing for those people who are on their feet a lot. No equipment is used, only the hands.

Acupuncture, shiatsu, and reflexology are natural drugless therapies with long, proven histories. They share many benefits since they all directly affect the body's nervous system. By causing the alpha brain wave level to dominate, they have a sedative effect on the body, putting the automatic or involuntary nervous system into a parasympathetic state -- a prerequisite to healing. Each treatment nourishes the nerves, improves the circulatory and lymphatic systems, and strengthens the immune system. Stimulation of the tsubos also increases the brain's output of endorphins, a secretion responsible for blocking pain. Acupuncture, in particular, is recommended for chronic pain. But the success of any treatment depends not only on the skill and knowledge of the practitioner, but on the psychic flow of communication and human warmth between practitioner and patient.

Karen Ball is the owner of TREATS For The Body, Mind and Spirit, a massage treatment center and retail outlet, located in the Wicker Guesthouse at 913 Duval, 292-7778.

The Stars of Love

by Sioux Rose

WHETHER YOU CALL it *celestial blending* or *divine alchemy*, there is an unseen law that governs all manner of human chemistry. Within our elements lies the secret of how people connect and blend -- similar to the ways atoms attract and repel each other. While all 144 combinations of signs cannot be discussed here, a look at couples in terms of their elemental categories may shed some light on your romantic attractions.

FIRE SIGNS: Aries, Leo, Sagittarius

When you scratch a match, flame appears instantaneously. This spontaneity describes fire sign folks. Flame will stay in one place only if new fuel is added constantly. Hence the fire sign proclivity towards excitement, adventure and discovery. Fire is the omnipresent yet invisible element and relates to spirit. People born under fire signs are often visionaries who understand things without the mechanics of why. Like children, their actions stem from a faith in life itself.

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When FIRE combines with AIR (Gemini, Libra, Aquarius), there is always "new fuel for the flame." Air feeds the instincts of fire, automatically. Many constructive and fascinating mutual experiences develop. Even compatible elements may outgrow their initial purpose for being together. In such a case, these couplings can often remain friends. With opposites: Aries/Libra, Leo/Aquarius, and Sagittarius/Gemini, the bonding is more karmic and something of each one remains eternally with the other.

When FIRE combines with WATER (Pisces, Cancer, Scorpio), fire feels that its own essential nature is being "put out." While the water signs delight in nurturing others, fire senses this as having its flame (joie de vivre) dulled. Battles of will are common here as the nature of these elements does not blend and allow for amicable integration. Yet because each one challenges the other's very identity, greater personal realizations are possible for each. There will be challenging lessons relating to life values, life purpose, and identity. Love will demand a great deal of compromise.

When FIRE combines with EARTH (Taurus, Virgo, Capricorn), the fire must slow down and remain centered on its new "fuel." Earth is accustomed to dealing only with tangibles; Earth is identified with tangibles (i.e., what it possesses) and Earth really doesn't trust the unseen faith from which fire derives its *raison d'être*. Fire can get tired of explaining "why" all the time to an earth sign. And Earth will seem more conservative around Fire, in an attempt to guard the pocketbook and securities in the face of Fire's radical flights of fancy! While Earth can become inspired and act as a stable anchor to Fire, much mutual tolerance is necessary for this coupling to endure.

When FIRE meets with FIRE, there are fireworks and explosions. Both can give each other much freedom and while adventures will be grandiose, this combination infrequently leads towards any practical achievements.

WATER SIGNS: *Pisces, Cancer, Scorpio*

Water seeks its own level, makes up most of the human body, and also comprises most of the "body of earth." It absorbs air, moves earth, and puts out fire. Therefore some believe that water is the strongest element. In the Chinese *I Ching*, water is seen as the Universal Solvent. Every drop of rain eventually returns to the oceans as a vast network analogous to the capillary functions within the human body. Water gives all of life its sense of unity and represents the feelings within human beings.

When WATER combines with EARTH (Taurus, Virgo, Capricorn) it is like the tide inexorably pulled towards shore. Water comes home to earth and both sense a safe harbor when together. Earth provides a vessel from which water's inspirational nature can flow. Combined with the practical earth sign, water can be the poet, teacher, healer, dancer, musician, chef which he or she wants to be. Earth learns to

trust feelings through its water partner. The union of opposites is more karmic and more challenging: Pisces/Virgo, Taurus/Scorpio and Cancer/Capricorn.

When WATER combines with AIR (Gemini, Libra, Aquarius), it can bring gentle rain or vicious thunderstorms. Air is forever analytical and cannot grasp pure feeling. Air will detach from feeling to run the "sensation" through its mental computer in an attempt to analysis and category determination. Air may seem computerlike to a water sign. Water could inspire air to present its thoughts in a more universal format. But water will flow, in the form of tears, when air seems incapable of considering water's sensitivities. Air could use the sensitivity and water could profit from more objectivity — in theory. But it won't be easy for either!

When WATER combines with EARTH, who can set the limits? Who will act as a vessel? This is ideal for living on deserted islands with no "real world" to interact with!

AIR SIGNS: *Aquarius, Libra, Gemini*

Air is everywhere and represents the cognition and perception which symbolizes the quality of life. Air, which we continually breathe, gives us a capacity to absorb data from our surroundings. Even a simple amoeba has this faculty. Breath is cognition. Air reminds us that we live on a shared planet which receives thousands of simultaneous vibrational (communications) energies. Air represents language, thought and all manner of communication. Air, unable to be caged, requires freedom in order to move through the infinite variables that exist in the domain of knowledge. Air signs choose evolution on the mental plane.

When AIR combines with EARTH, air feels held still. Still air is difficult to breathe and becomes stagnant. Whether earth can be blown around comfortably is difficult to be optimistic about. The best that can be said about this combo is that they would (by choice or natural alchemical essence) lead separate lives. Air must be free to sense its own alive nature. Earth prefers routine, structure, and functional mundane (that means job, Key Westers) lifestyle. Each, by virtue of its own nature, will be polarized. Air can seep into earth. This reminds me of a teacher spending hours getting a child to learn to read.

When AIR merges with FIRE, there's so much momentum that no one has time to analyze whether it's good or bad. It just is and is in so much motion and discovery,

that each may mistake the other, for "the Great Miracle." Air experiences itself as the miracle when in the company of another air sign. (Two Geminis means four minds to contend with!)

EARTH SIGNS: *Taurus, Virgo, Capricorn*

Earth lives from the physical senses, through the physical body, for physical appointments, within the illusion called time (or physical earth), and in order to buy physical things called products. There's frequently an absence of the mystic in this sign which makes it a particular challenge for yours truly. Our physical world has adapted an "earth approach" in this age of materialism and people are searching for a higher view. It's essential. Man does not live by bread alone!

We have discussed EARTH with WATER and EARTH with FIRE and even EARTH with AIR. What is left is EARTH with EARTH. This reminds me of Archie Bunker and his wife. Everything is intended to stay the way it was. Earth, by itself, does not allow for growth. Water and Air and Fire seep in to change the ground's chemistry and allow for the ever-changing variations of life described by Darwin as "natural selection." Two Earth signs can found an empire, but it may lack sentiment, dreams, and vision. Two Earth signs work well together in business and may generate great body heat, but there's always that ineffable something missing. It can create a triangle in love as the missing link is sought!

Zen and Group Meditation Course

William Schlicht, PhD, a clinical psychologist, will offer the course "Instruction in Zen and Group Meditation" this month on Monday nights from 7 to 9 at The Sanctuary. The group is oriented to personal growth; the cost is \$5 per session. Schlicht said the course will focus on finding emotional health and spiritual wellness in a supportive setting. The approach he will use is to explore answers to the question: How can we learn to live better?

"I want to help with positive, emotional reconditioning," Schlicht said. "If you think healthy, you'll feel better. If you treat others well, you'll be treated well yourself." He said that Zen Buddhism allows people to find an inner serenity, a kind of joy, despite the ups and downs of daily life.

Schlicht has traveled around the world to seek out modern miracles and experience first-hand the spiritual attitude of the East." A trip to India resulted in a book, *Miracles Are Nothing Special*.

Though no longer active in psychology, Schlicht has taught at leading universities, including Oakland and Georgia State. He said that his present focus on spirituality has benefited from contacts with guru Sai Baba, an Indian yoga institute, and the Dalai Lama's Center in Dharamsala, among others.

Schlicht is also editor and publisher of *Key West Review*, a new literary review scheduled for publication this year.

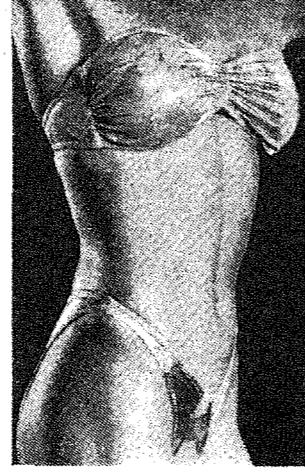
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Wednesdays

9:30-10:30 am, Yoga: Awareness Through Movement with Ruth Bender

Thursdays

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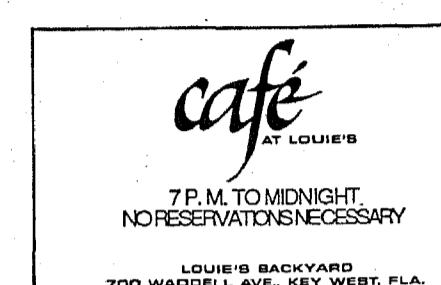
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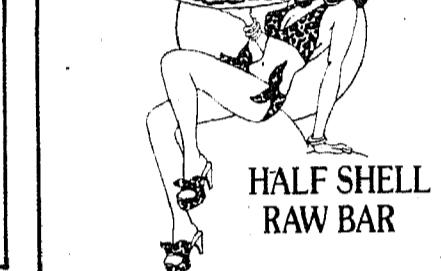
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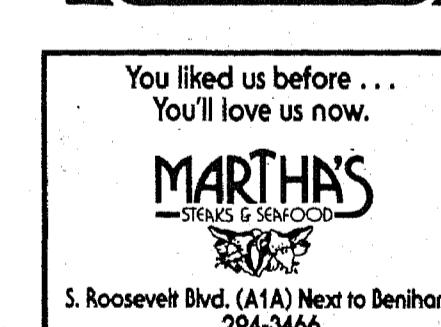
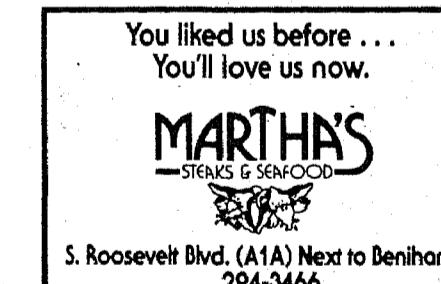
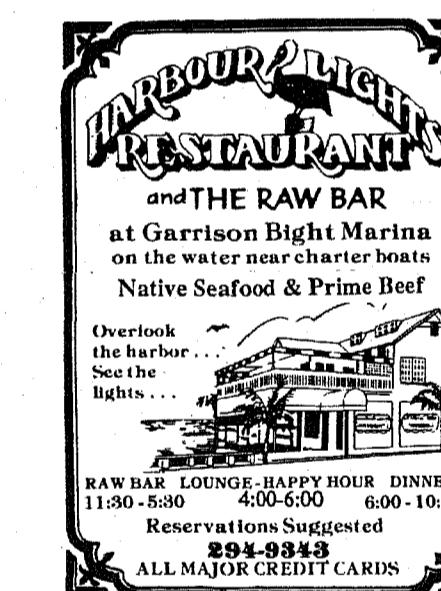
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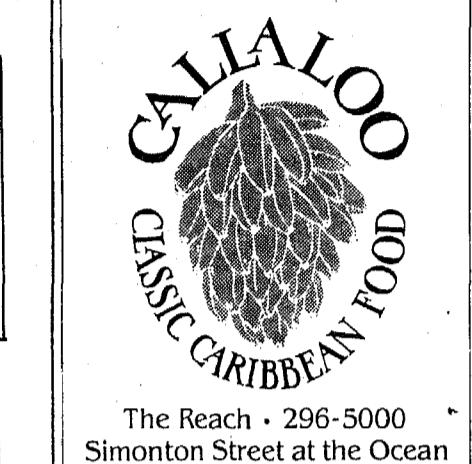
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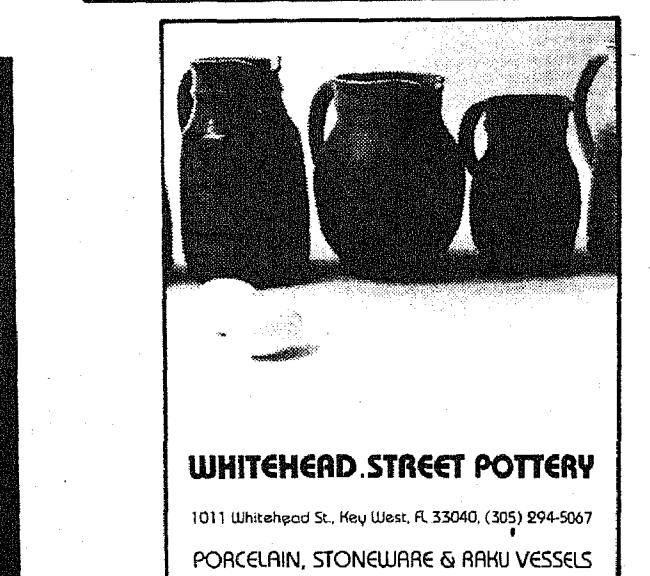
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GALLERY HOPPING

by Gordon Lacy

THE SAL SALINERO show at Gingerbread convinced me that art need not be social commentary nor fit into the categories of expressionism, abstraction, poet-modernism or hyper-realism, for Sal is master of decorative art, not more, not less, and per se it is perfect. His screens, particularly, are examples of evolved technique; what you see is what you get. If

you feel the wisp of cloud across the moon is too much, try the more austere flamingo on the other wall. Yea or nay, the effect of a Salinero show is gorgeous.

Primitive Art may be found in caves, is always unsigned, and if tribal, may be comprised of masks and ceremonial regalia and appurtenances none of which applies to the woman or her Art in the case of Patricia Townsend at Gingerbread, who, if she has not formally studied Art, would qualify as a painter of the Naif School. Indeed, undertones of the first and greatest Naif painter, "Le Douanier" Rousseau, his deep feelings of foliage and animals, are present as are the wallpaper-fabric-flower arrangements of Matisse, who was not a Naif. But Townsend pursues her own flower laden vision of life with occasional references to a rather thin-lipped, female



figure who in some of these paintings is a child, in others a woman and in one called "Maman." We wish Patricia well on her first SoMo one-woman show, and applaud her bravery in bringing in fresh non-tropical flowers.

Tommy Thomas had a fun opening show in January that seemed much appreciated by the public. Her works are facade models of local (and some from afar) buildings and houses made of assorted and always appropriate bits and pieces that she collects. A hit. On February 2 Stuart Vaughan will show his new colored-pencil works that I find so beguiling; the 16th of February, Jim Salem will exhibit his new oils and acrylics, including more of his popular bird studies, and on March 1 Ron Clemons' paintings and sculpture with probably many of his shady ladies.

I HAVE ALWAYS maintained that elegance and gut-energy are the primary requisites of artistry and it is exactly these qualities that define and explain the magic of

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Bobby Nesbitt, our interpreter of Gershwin and Porter and Berlin who holds sway at Dickie's nightly. Dickie's, I am learning, is SoMo's haven from tourists. After a frustrating and crowded evening on the town with nary a familiar face, we landed here, knew many of the patrons and felt immediately better than at home. This restaurant is elegant and well appointed, is the after dinner-hour rendezvous for Bobbie's devotees and is the sole bar among all the luxury establishments, new and old, where one doesn't need to order double or triple drinks to get a decent portion. Nesbitt is in his glory here; the room is the right size for his kind of controlled glee. He can sock it or belt it or croon it and you will soar right along with him, up until closing time. When you go, take an extra two fins for the brand new tape (90 minutes) of his concert at the Waterfront Theater which includes his own composition, a song, why not? on the charms of Key West. Sheer delight ...

The mysterious gloss of Terry Gindele's acrylics in the recent one-man at Lane Gallery is arrived at by painting on the reverse side of vinyl, much the same technique as glass painting. The abstract and lively works have a definite impact and should be seen. The only sour grapes are mine and stem from the suitability of painting on his non-organic, non-porous material; canvas moves with the pressures of nature, expanding and retracting, ever slave to actual conditions and can even be repaired from cigarette burns and what-have-you whereas vinyl seems to me to have a stricter and more fragile life span. The next show, on the 16th, brought us

Olivier Catte from France. Catte paints with his wife, Pasquale Magueray, separately and sometimes on the same canvas and the result is gestural paintings in bold colors. Many, especially hers, have an African flavor, and the nudes are quite explicit. The ensemble is startling and brash and makes a marvelous show. This is the couple's third show in SoMo and Pasquale stayed home this year to care for the new baby.

Karen at Artist Warehouse fell through the cracks in last month's column due to my carelessness and unfamiliarity with my processor which (I nearly wrote "who") sometimes has a mind of its own so that the Henri Kamar collection got no mention here for which I am duly sorry. Kamar is well known for his fabulous collections of primitive African and Indonesian tribal art which he housed in his two New York galleries until now. Having a place in Bay Point, he closed one gallery and brought much of the collection to Karen's, where it overwhelms the Warehouse; wonderful sculpture and scary masks, a fascinating world of artifacts to be seen and a great addition to Key West. Definitely a go-see!

EAST MARTELLO GAVE a nice bash at the Lighthouse Museum except that forty five minutes after opening there was nothing left to eat. The little old ladies got there first and, as word would have it, ran through the buffet and rushed off in waiting taxis. It is simply not very nice for the other later members who arrive at the tables to find only lettuce leaves left amid the devastation. But Susan Olsen has done a fine job in the display of Keys' lighthouses and the house

itself looks as it should and the garden lends itself perfectly to a party. The book jacket show at the museum proper in connection with the Literary Seminar was most successful, too. There were many literary out-of-towners and I was gratified to see that the Cuban dinner was set up later and everyone had a chance at it regardless of age and/or sex.

On February 2 Piero Aversa will have a retrospective show at the gallery at East Martello. On the 1st of March there will be a group show all in "Black and White" in the gallery under the curatorship of Craig Biondi.

Aristos will be showing Henri LaChapelle's new work which I am told is a very animated tour of Key West and the Keys, rife with birdlife and promises to be a departure for this painter. Michael Shannon will also be represented with Victorian Ladies at the beach. All this on the 3rd of February, and I hope that it will be as well attended as these two artists deserve. Henri is a painter of great passion and productivity.

Vianne Stang at the Guild Hall informs me that Tony Van Hasselt will be showing his watercolors of local scenes on the wall-of-the-month and Gretchen Williams will have the other spot for February in addition to her own studio for her vivacious watercolors of Key life. Vianne adds that everyone is readying for the annual sidewalk art show on the 27th and 28th of February.

WHEN ASKED WHAT excitement she had in store for February, Ruth Kravitz at the Haitian Art Co. answered that her father is here from Haiti for a visit. He'll be going back some time this month and they are busy opening and hanging the contents of their newly arrived shipment, a mere 99 crates. We had all better check this out. In this shipment are three more J.E. Gorgue paintings. He is currently one of this island's best known artists, treating his subjects with surrealistic overtones. Ruth is very enthusiastic, too, about the development of Jean Pierre Yves' animal-

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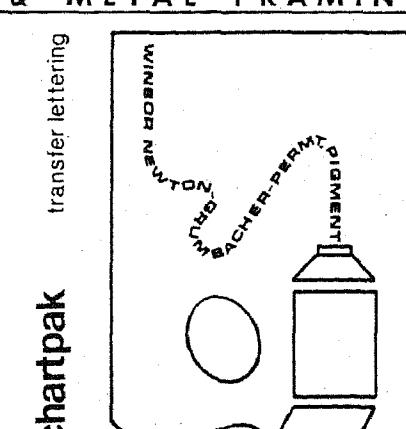
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Page 42 — February 1988 — Solares Hill

filled works with many species juxtaposed in a Haitian habitat. He has recently discovered dinosaurs.

Farrington's will be featuring a new artist for February named Sylvia Smyth who does watercolors of Florida's birds and who is held in high esteem by Ned who seems rather distracted due to the fact that he had 800 runners arriving for the marathon. He was so far gone that he forgot to pitch for their free parking out back. The usual stock of fine graphics and lithos and framing goes on...

Concurrent with the celebration of Old Island Days, the Audubon House is exhibiting *The Birds of the Florida Keys* excerpted from the Double Elephant Folio *Birds of America*. In addition to the regal White-crowned Pigeon, the elusive Key West Quail-Dive and the Roseate Spoonbill, among others, this selection of plates, on loan from The Historical Museum of Southern Florida, will be accompanied by an exhibit relating the technology of the folio's production.

We ran into Sola by chance at a private showing of the works of Michel Trudel, and here I shall try to be discreet and say only that the paintings are erotic and explicit and no more. The sculpture was more easily assimilated. Sola has recently disappeared into limbo (actually, I learned, Grinnell Street) to finish her enormous and accurate tapestry of the island with, as far as I can make out, almost every house pictured. It is a glorious piece and will soon be on view with two or three other smaller tapestries in Fast Buck Freddie's windows on Duval. This is a mammoth undertaking and will surely be reproduced and circulated and exploited accordingly.

WE ARE PLEASED to announce that Jerry Cash has a secret life: from Art Director of Treasure Salvors, he is going to the College to give classes in Ceramics 2, with actual throwing on the wheel. All interested in this course be advised that

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registration is open until February 5. Jerry has been asked to participate in East Martello's Black and White show.

In the last-to-know department, I have learned that there is a new gallery at 1100 Whitehead St. named the Carole Gallery and owned by John Morell currently showing the pastels and oils of Luis Arango of Colombia, who phoned me to mention him. He is having his first one-man here in SoMo and the subjects are the Colombian coast and "impressionistic" Key West scenes.

On the 7th of February, peripatetic Martha Watson Sauer will be showing at the Key West Art Center watercolors from her many voyages, particularly featuring Mexico, her latest conquest. Her work is persuasive and one finds oneself often wishing one were at that table under those trees drinking that drink with the sun setting just that way. Ruth Munder at the Center asked me to plug the new play at the Waterfront, which I am always happy to do; from February 15-21 they will be doing *Steambath* by Bruce Friedman, a comedy. Martha's show goes through the 20th and we wish her well. Everybody go.

SPEAKING OF MEXICO as we were, Sandford had a fine showing of her watercolors done there at the Tennessee Williams Fine Arts Center in the lobby through the 1st of February, which I hope you all saw.

We missed the Tampa Ballet's *Coppelia* and the Founders' night opening here was cancelled half way through by electrical snafus, a sorry plight followed by the same thing for the Met's *Macbeth* when an elderly opera habitue either fell or threw himself from the top balcony during the broadcast matinee. The unforeseen strikes elsewhere as well, if that is any solace. Our Arts Council has stretched itself this season offering a great variety of spectacles and while nobody can be interested by each and every program, we have had a wide choice of quality products, many more than any other town of our size that I can think of. Let us count our blessings. Crossed fingers might not be a bad idea either.

Lucky Street Gallery will show in collaboration with the Halbromm Gallery of N.Y. the watercolors, oils, ceramics, and sculptures of Russell Sharon and Appel's parking lot, across the street on Duval, will

house a sculptural installation by the artist from February 2-16. Michael Haykin will take over the gallery on the 17th of February for an all oil, all new show of his beautiful painting. As you may have guessed, Haykin can do no wrong in my books and Melissa from Lucky Street says these are un-still lifes and "scrumptious," to boot. Not to miss...

Connie Moody, the impressario of Gallery 37 in Marathon, has been showing an exhibition of "Oils and Acrylics" with a notable list of artists: Baldwin, Biondi, Clemons, Dreschler, Gibson, Howe, Labriola, Lawliss, Salem, Salinero, Slider, Smith and Terry. The cream of the cream, Connie.

HARRISONS HAS SOME new Matson acrylics in and I especially liked a not-large study of clouds and sea for its quiet drama. Also a nice still life, this in oils, plus a technically fine study of water in a pool. Matthew Lineberger's marl sculptures have been selling well; Helen previewed her new wood piece for me, Clam/Fish; there are Norma Sohl's smooth calabashes present. I will refrain from "sohful" and the like. Helen has again the Bamboo 1988 calendars by the artist who paints holding his brush in his mouth, plus a new series of glitzy dolls for adults that have pins and can be worn. These latter from New York.

The White Street Gallery will open the Vera Lungu show on Thursday, the 9th of February. This Paris-based Roumanian artist deals with monumental human figures, many of them athletes in full movement. The artist will receive at the inaugural cocktail party. On the 9th of February, the gallery will present with great pride and in conjunction with OPUS Gallery of Coral Gables, a Mexican painter of Jewish origin who has recently been honored in a retrospective of Mexico's greatest painters. His work at the gallery is in pastels and is guaranteed to wake everybody up.

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T-Shirt Shops Changing the Face of Old Town

by Ray Pace

THERE ARE ANYWHERE between 28 and 50 shops specializing in T-shirts in the Key West Old Town district, depending on whose count you are willing to accept. If you choose to accept mine, there are 28 — my survey having been done on bicycle while pedaling up Duval Street and down a few of its side streets.

A year ago, according to City Commissioner Jimmy Weekley, there were about half as many as there are today, whatever the accurate count may be. Weekley puts the figure (based, he says, on a good guesstimate) at about 44 shops, and growing.

"We keep getting more and more of them," Weekley says. "They all carry about the same stock, and really they are drowning out a lot of other businesses along Duval Street. They are changing the way a person perceives the downtown area."

Weekley says he's concerned about the way a visitor to Key West will see a street like Duval Street, highly touted for its historical atmosphere, when the reality is a seemingly endless string of T-shirt shops.

"IF I WERE a tourist and I were to walk down the main street of an historical district and all they had were T-shirt shops, I wouldn't come back," Weekley says. "It

says to me that all the downtown really is, is a bunch of merchants trying to make a quick buck rather than offer quality."

Bill Conkle, one of the powers-that-be behind Fast Buck Freddie's, says the T-shirt phenomena has exploded on Duval Street. "There has been a tremendous proliferation of T-shirt shops in the past several years," says Conkle. "They seem to think they can all make it, but the marketplace seems to be getting saturated. Ten years ago, post cards and greeting cards were the standard items that tourists purchased. Now it's the T-shirt. It's as if

greeting cards have somehow upscaled into T-shirts."

Conkle's partner, Tony Falcone, has also seen the change the proliferation of T-shirt shops has brought to Duval Street. "My only concern is that there is a proliferation that we've seen take place in other towns like Ft. Lauderdale and a lot of other beach towns," says Falcone. "It reflects a total disregard for what the town is all about, and it disregards the feel of the town. I'm upset by it."

FALCONE SAYS HE thinks a lot about

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the efforts of many to save the downtown area from slum status in the early seventies when the Navy made a massive pull-out from Key West.

"A lot of us, Ed Swift, David Wolkowsky and many others, tried to develop Duval Street into something the entire state could be proud of," says Falcone. "Now we find it being run down with cheapness and profanity. It's terrible."

Falcone says that his concern over the T-shirt proliferation has led him to talk to landlords engaged in renting to the T-shirt shop operators. "I wanted to find out what the attraction was to the landlord who rents to these guys," he said. "The landlords are telling me that there's really never any question about price of the rental with these guys. They are willing to pay the price. They are very aggressive, and some are engaged in opening six to eight shops at a

time. No one really knows how they do it. I can see this hurting all of Key West, however. It's affecting the quality of the tourist we will be getting, because many people are turned off by it."

Falcone adds that other communities have come to grips with T-shirt proliferation through zoning laws. "I have heard of zoning measures being used in New Orleans and in Providence, Rhode Island," Falcone says. "But my fear here is that already we may be too late."

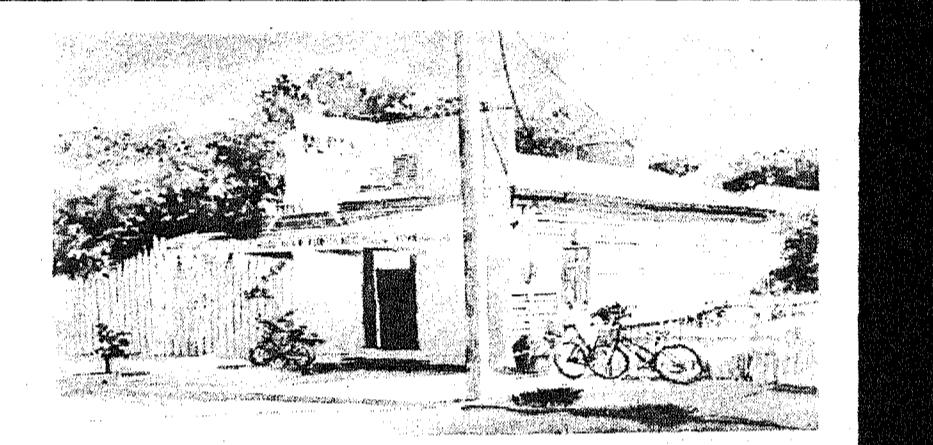
Key West Mayor Richard Heyman is also aware of the problem. "I hear about it daily," says the mayor. "It's a concern that bears looking into, but as to what one can do, I'm not sure. Some measures get very close to infringing on people's rights."

City Planner Art Mosely shares Heyman's concerns. "We have seen the number of T-shirt shops grow in Old

Town," says Mosely. "Limiting their numbers is a possibility. Right now my telling you what can be done specifically would be premature. However, there are some things you can do to discourage T-shirt shops. You have to be very careful, though."

CALL HIM JAY. He doesn't want the publicity, but he's willing to talk about what Weekly, Heyman and Mosely might attempt to do to his business. Born in the orient in a country near India, Jay moved to warm bodies down here, for the sake of saying we increased the amount of tourists coming to the Keys and Key West," says the mayor. "We need the TDC to take a more targeted, rifle shot approach at getting quality tourists to come here. People who have money and taste enough to enjoy what it is that we have to offer, are what we are looking for."

KENNEDY STUDIOS



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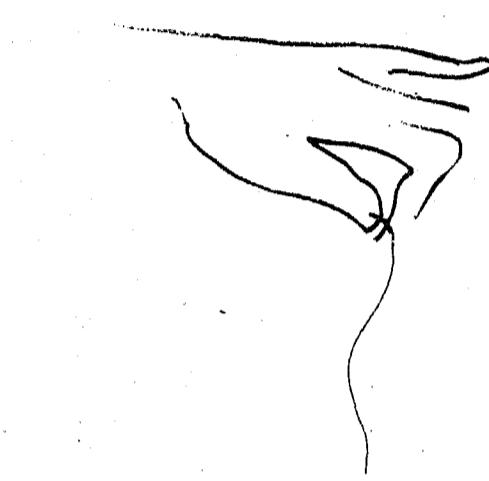
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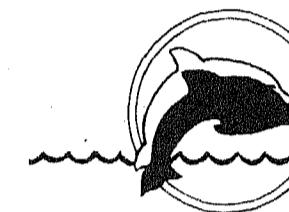
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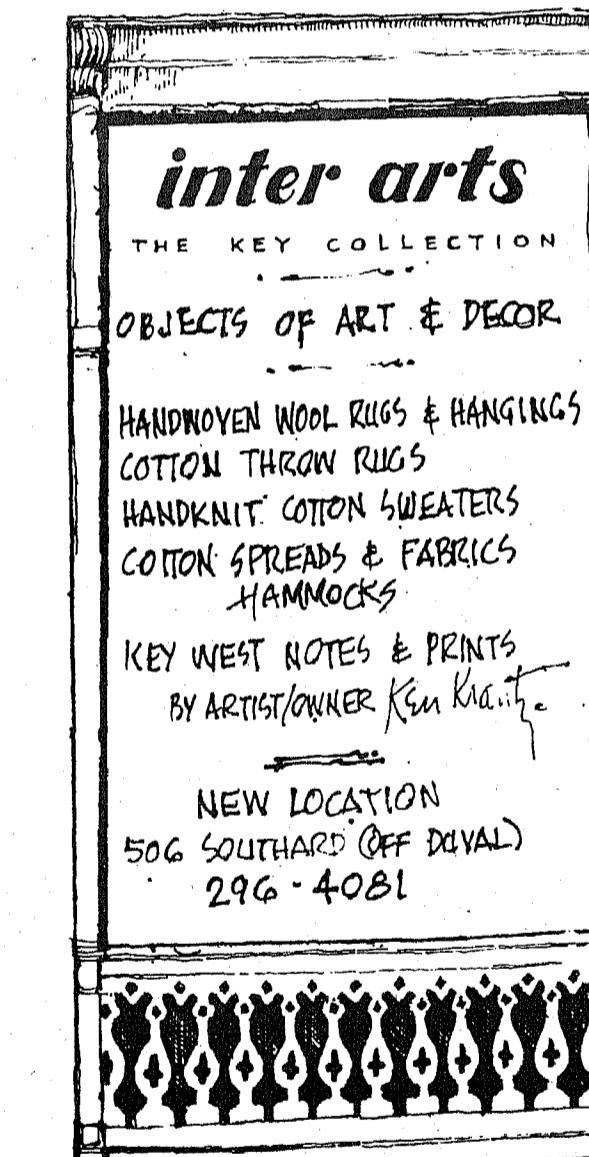
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Don't wait. Call 294-5531, ask for Delphos. Talk to a Delphos counselor, there's no obligation — see what the first steps might be. Delphos care is covered by most medical insurance plans including Medicare and Florida Medicaid.

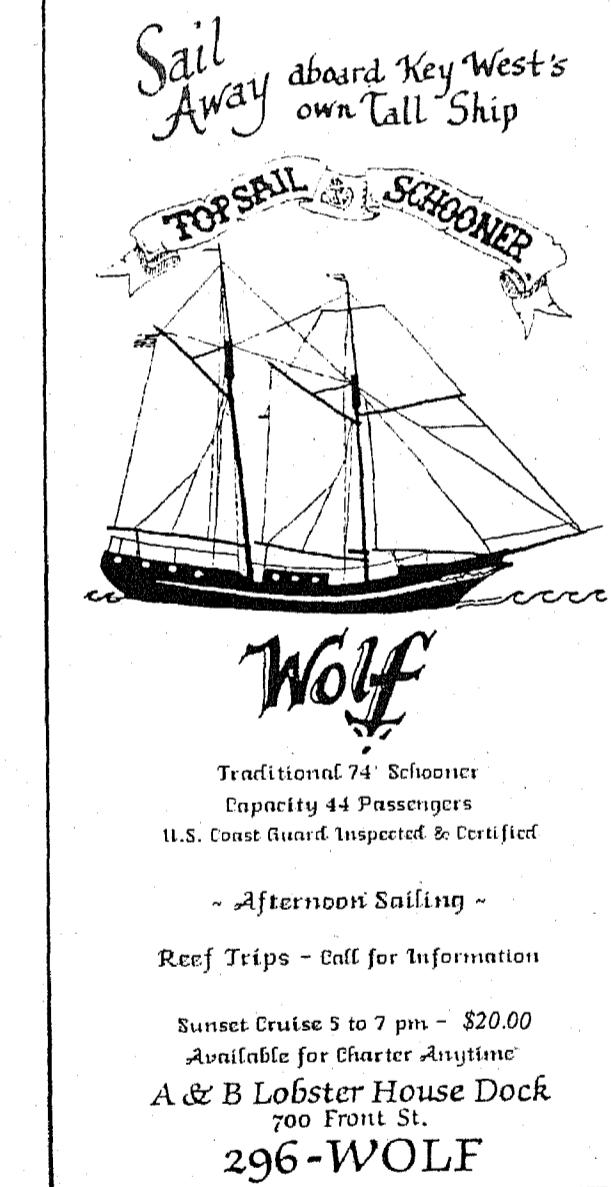
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DELPHOS — the Alcohol and Drug Treatment Center, in association with Florida Keys Memorial Hospital, 5900 Junior College Road



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Family and Health Services

EMERGENCIES

Ambulance	296-2401 or 911
Fire	296-2828 or 911
HELPLINE/Latch Key Program	296-HELP, 294-LINE
Missing Children	1-800-342-0821
Poison Control (24 hours)	1-800-282-3171
Police	911 or 294-2511
Rape Victim Advocacy Program	294-5531 x4766
Sheriff	296-2424

EDUCATION

Adult Education	294-5212
Child Find (FDLRS)	296-7541
Downtown Center, FKCC	294-8481
Exceptional Student Education	296-7541
Florida Keys Community College	296-9081
Monroe County Schools	296-6523
Parenting Skills Classes	296-5911

RECREATION

Boy Scouts	745-3987
City of Key West Recreation Dept.	294-3721
Girl Scouts	745-3737
Monroe County Public Library	294-8488

CHILD ABUSE

Child Abuse Office, FKMH	294-5531
Child Protective Services, HRS	294-9513
Child Protection Team, FKMH	294-5531
Coalition Against Child Abuse	294-5531
Guardian Ad Litem	296-7518
Parenting Classes, FKMH	294-5531
Parents Anonymous	296-HELP, 294-LINE
Puppet Show	294-5531
Reporting, HRS	1-800-342-9152, 294-1050
Volunteer Child Advocacy Team	294-5531

NAVY

Counseling & Assistance Center	292-2533
Family Advocacy	296-2461
Navy Alcohol Safety Action Program	292-2555
Navy Family Service Center	292-3152
Navy Relief	292-2196

DAY CARE

See Yellow Pages listing for day nurseries and child care.

SOCIAL SERVICES

Big Brothers & Big Sisters	294-9891
Commodity Food Bank	294-8468
Community Control	294-1059
Developmental Services	294-1059
Domestic Abuse Shelter	296-HELP, 294-LINE

HEALTH

Al-Anon	296-6616, 294-5531
Ala-Teen	296-6616
Alcoholics Anonymous	296-8654
Alliance for the Mentally Ill	294-5237
Blind Services	1-800-342-1828
Chemical Dependency Unit, Delphos	294-5531
Childbirth Educ/Midwifery	294-4536
Easter Seal	294-1089
Family Planning	294-1021
Hello Baby	294-5531
Helping Hand Stroke Club	294-5531
Hospice	294-8812

AIDS Help, Inc. Presents Gordon Ross & Friends at Jan McArt

The Board of Directors of AIDS Help, Inc. will present *Putting it Together*, directed by Gordon Ross, on Monday, February 29, 1988, at Jan McArt's Cabaret Theatre.

This musical event will feature many of Key West's favorite performers, including Perry Halevy LoPinto, Dana Manchester, John Goodwin, The Fabulous Spectrelles, The Little Sisters of Hoboken, and the cast of *Forbidden Broadway*, with music by Joe Wilt.

The evening will begin with a Champagne Reception at 7 PM, followed by the performance at 8 PM. Drinks will be available from the cash bar. Tickets are \$75, \$50 and \$25 per person, and proceeds will benefit AIDS Help, Inc.

Contact AIDS Help, Inc. at 296-6196 for ticket information.

Doctors Larry Siegel (M.D.) and John J. Jonikas (D.O.) share a special commitment to both top quality medical care and quality of life for the people of Key West. That's why their clinic provides: □ state-of-the-art medical equipment □ parking at the rear of the building in convenient Old Town □ handicap access □ first class medical expertise in everything from general medicine to alcohol and drug dependency treatment to highly specialized kidney disorders □ the Key West Kidney Center and □ 24 hour on-call availability. Call for an appointment today.

OLD TOWN MEDICAL

520 Southard St.

CENTER

296-8593



Florida Keys and Key West Calendar of Events

We hope our Calendar of Events will be of benefit to planners of special events as well as to those wishing to attend. We want to include all interesting events taking place in Key West and the Florida Keys, and we really do need your help. If you have an event you wish to have included in our calendar, please send information to: Calendar, Solares Hill, #4 Key Lime Square, Key West, Florida, 33040.

NOTE: Because of space limitations and because of the exceptionally numerous special events currently taking place each month in the Keys, we have decided to limit the Calendar of Events to the current month.

SPECIAL EVENTS

2	Monroe County Special Olympics Volunteers Meeting, May Sands School Library, Key West, 7:00 PM.
6	Outdoor Book Sale, Key West Library. Call 294-8488 for information.
12,13	First House and Garden Tours, Key West. Call 294-9501 for information.
14	Baby, Children and Miss Teen Old Island Days Pageants, Key West High School Auditorium, Key West. Call 294-9209 for information.
19-20	Tropical Luncheon, Key West Woman's Club, Key West. Call 294-4958 for information.
21	30th Annual Massing of the Colors, Fort Zachary Taylor State Park, Key West, 3:00 PM.
26	Picadillo Luncheon, St. Paul's Episcopal Church Parish Hall, Key West. Call 296-5142 for information.
26,27	Second House and Garden Tours, Key West. Call 294-9501 for information.
27	Cuban Sandwich Sale, Old Island Patio, Mallory Square, Key West, 11:00 AM-3:00 PM.
28	Miss Old Island Days Pageant, Casa Marina, Key West. Call 294-9209 for information.

ARTS

1-29	Characters of the Keys Art Exhibit, East Martello Museum, Key West. Characters of Mario Sanchez thru 2/29/88, Recent Characters thru 5/31/88. Call 296-1313 for information.
1-29	Audubon's Prints -- A Special Exhibition, Audubon House, Key West. Call 294-2116 for information.

Call 294-6232 for information.

24-29 Seascapes, by Edward Albee, Red Barn Theatre, Key West. Call 296-9911 for information.

27,28 23rd Old Island Days Art Festival, Clinton and Mallory Square. Call 294-1241 or 294-0431 for information.

29 Polish Radio Chamber Orchestra, Tennessee Williams Fine Arts Center, Key West. Call 294-6232 for information.

SPORTS EVENTS

14	Old Island Days Golf Classic, Key West Resort, Call 294-5232 for information.
20,27	Special Olympics Track and Field Practice, Key West High School Track, 9:30 AM-12:00 Noon.

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Parvan Bakardjiev, Artistic Director

NOVEMBER

Wednesday Nov. 18: Founders' Follies
Founders' Night, 8:00 p.m.
Thursday Nov. 19: Founder's Follies, 8:00 p.m.
Friday, Nov. 20: Eder String Quartet, 8:00 p.m.

DECEMBER

Wednesday Dec. 2: National Dance Company
of Senegal, 8:00 p.m. (*Festival of the Continents*)
Thursday Dec. 10: Christmas Concert with the
Horace O'Bryant Middle School, 7:30 p.m.
Saturday, Dec. 12: Ivan Davis, 8:00 p.m.
(*Festival of the Continents*)
Thursday Dec. 17: Holiday Pops Concert, 7:30 p.m.,
Founder's Night
Sunday Dec. 27: A Classical Piano Recital
with David Williams, 8:00 p.m.

JANUARY

Wednesday Jan. 6: An Evening of Jazz
with James Gibson, 8:00 p.m.
Thursday Jan. 7: Chinese Golden Dragon Acrobats
& Magicians, 8:00 p.m., (*Festival of Continents*)
Saturday Jan. 9: Ballet Florida's Romeo & Juliet,
8:00 p.m.
Thursday Jan. 14: Key West Literary Seminar
Friday Jan. 15: Literary Seminar (con't)
Saturday Jan. 16: Literary Seminar (con't)
Nathen Page Quartet, 8:00 p.m.
Thursday Jan. 21: Founders' Night Coppelia
7:30 p.m.
Thursday Jan. 21: Tampa Ballet's Coppelia,
8:00 p.m.
Friday Jan. 22: Coppelia, 8:00 p.m.
Saturday Jan. 23: Coppelia, 8:00 p.m.

INFORMATION

About Founders' Society, call Helga Bazo at 296-9081. Tickets and reservations call 294-6232.

FEBRUARY

Thursday Feb. 16: Opening Night
Music Man 7:30 p.m.
Founders' Night
Saturday Feb. 20: Music Man, 8:00 p.m.
Sunday Feb. 21: Music Man, 2:00 p.m.
Saturday Feb. 27: Music Man, 8:00 p.m.
Sunday Feb. 28: Music Man, 2:00 p.m.

MARCH

Thursday Mar. 17: Opening Night
Chorus Line 7:30 p.m.
Founders Night
Saturday Mar. 19: Chorus Line, 8:00 p.m.
Sunday Mar. 20: Chorus Line, 2:00 p.m.
Saturday Mar. 26: Chorus Line, 8:00 p.m.
Sunday Mar. 27: Chrous Line, 8:00 p.m.

APRIL

Saturday Apr. 2: Stabat Mater, 8:00 p.m.
Saturday Apr. 16: Opening Night
Garden District, 8:00 p.m.
(*Festival of the Continents*)
Sunday Apr. 17: Garden District, 2:00 p.m.
Saturday Apr. 23: Garden District, 8:00 p.m.
Sunday Apr. 24: Garden District, 2:00 p.m.
Saturday Apr. 30: Garden District, 8:00 p.m.

MAY

Saturday May 14: Opening Night
The Magic Flute 8:00 p.m.
(*Festival of the Continents*)
Saturday May 21: The Magic Flute, 8:00 p.m.
Saturday May 28: The Magic Flute, 8:00 p.m.