

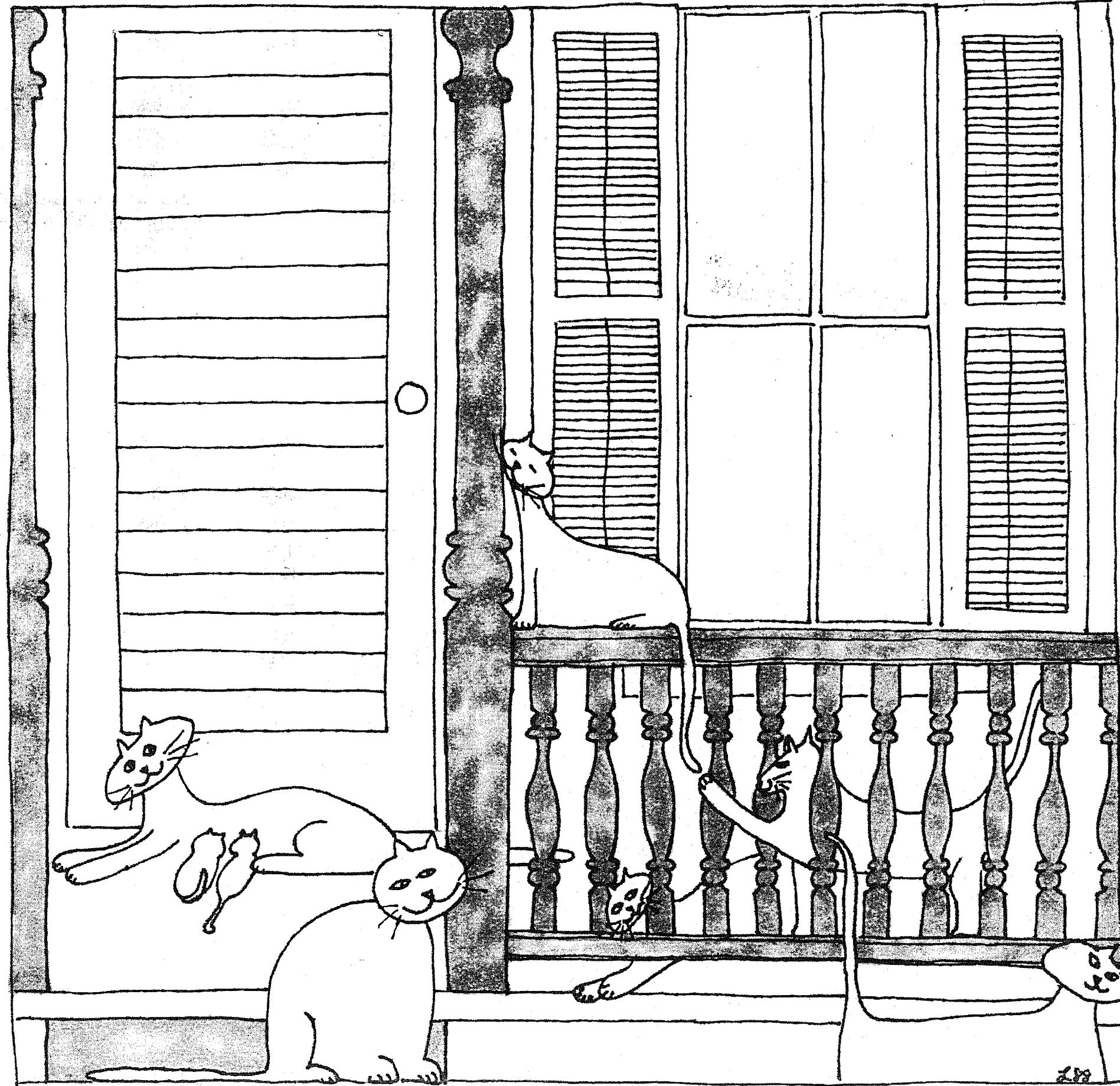
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THE HIGHEST POINT IN KEY WEST

solares sh hill

VOL. 16, NO. 3 / KEY WEST, FLORIDA / MARCH, 1988



Parkersburg, West Virginia, and grew up there. My family had a farm about 15 miles out of town so I really grew up in the country. I had to milk cows and do all of that business. Went to school at West Virginia University and got my bachelor's and master's degrees. Then I taught music for a while in a very rural county in West Virginia.

Why did he choose music as a career?

"Because I've always been good at it. My grandfather was a music teacher, a country music teacher. He was one of the big influences on my musical life. From the

time I was about three or four or five years old I started going with him. He would be hired by communities, very much like a preacher in a town for a week or two, to come in and teach a singing school. He taught shape notes to the singers."

Taught what?

"Shape notes. The Appalachian mountain people had this system they brought over here from Ireland and Scotland I understand. Instead of the traditional round or oval shaped notes, each note of their singing scale was identified by a different shape — a square, a triangle. 'Do' was a certain shape ... 're' was a certain shape ... 'mi' was another, and so on ... 'fa' for instance, was half of a square. So the folks would look at these and sing the notes according to their shapes. Many of the hymn books are still 'shaped' and the people in the community that I taught in up in Calhoun County, West Virginia, still read shaped notes. Before they sing the words to a new hymn they sing the shapes."

"SO MY GRANDFATHER would go to these communities sometimes 20 miles away, sometimes 50, sometimes right around the corner. My job was to keep him awake as he drove home in a '34 Chevy truck that had a deerskin as a seat cover. I'll never forget that deerskin. It was stiff, real stiff — most uncomfortable."

"From that experience with my granddad I was first of all exposed to how to read music — which is really a foreign language. Too, I was always taken to church so I learned church music. I played in the high school band, was in choir — played some football. Music came easily to me and so when I got into college with an English major and a physical education minor I couldn't stay away from the music department and finally had to change over from English to music."

At one time Joe got a music education degree and at age 20 started teaching school. For five years he taught band at a rural county high school in West Virginia. He went back

to college, got his master's, and then resumed high school level teaching. After five years he joined the faculty of West Virginia University teaching undergraduate classes and conducting and working on his PhD.

"I did that for three years," continued Joe. "In 1979 I got a call from friends who lived in Key West. They were doing a show at the Greene Street Theater (when it was on Greene Street). They were doing *High Spirits* and needed a piano player. I was on Christmas break, so they flew me down. I stayed for two weeks doing the show — that was my first taste of this town. Went back up to cold West Virginia ... I remember the weather change was traumatic. Taught another year at WVU and decided I would come down and try my luck in Key West."

JOE MADE HIS move in October, 1980, and soon was hired by the Tennessee Williams Fine Arts Center as Musical Director for *Pinafore*. He taught the leads and the chorus their parts, worked with the orchestra, and conducted the performances. The job lasted six weeks. He found a nice quiet place on Elizabeth Street — two big rooms and a bath for \$200 a month — and elected to remain, at least for the time being, in Key West.

While he was working on *Pinafore*, a couple of ladies in the chorus asked what his future plans were. He had none. It turned out they were neighbors of Clarence Phillips, then principal of Key West High

School, and subsequently arranged a meeting between Joe and Mr. Phillips. Upshot: Joe was offered the position of Choir Director for the school. This was a new position and a start-up for choir classes and activities. So, January 1, 1981, he joined the faculty.

"I began in the middle of the school year which was a little strange because the kids already had their schedules set. Rather than disrupt everybody and everything we started a choir after school with about 25 people. At the same time I was teaching at Horace O'Bryant Middle School half a day. The following year (I had decided to stay on in Key West) we moved the main choir class into the daily schedule. From then on the choir classes and activities just got bigger and bigger."

"Now, of course, I'm at the high school full time. Today, I have five performing groups. My select choir is 80 people ... and then I have some 'feeder' choirs, like second and third string choirs, of about 45 people each. And then from the select choir I have a boys honor ensemble and a girls honor ensemble, the cream of the crop type of thing. These ensembles perform for Rotary, for churches, for Elks, Moose, for civic organizations."

How do these organizations know the ensembles are available for entertaining?

"Well, people call me. Sometimes they'll ask for a specific group. The whole choir is too big to fit into a meeting or dining room, for instance. We do, though, take the choir around a lot. It performs at all

the schools in the Keys, from Key Largo on down. We give several concerts here in our auditorium each year — about five. Plus we sing at the Massing of the Colors, which is a big local military event. We've sung 'The Star Spangled Banner' at ball games. People have heard us and heard of us. So invitations come over the phone."

JOE LOOKS AT promoting his chorus groups as part of his job — because it is promoting the school in a positive way. To what end? Community involvement, he says, so we can show this community that we have a good "crop" of kids. "People want to see that there's hope in today's youth," he says. "a lot of the time we hear so much negative stuff about drugs, alcohol, fast driving, and crazy kids. That's why it's so important we present the positive side of the situation."

Several years ago Joe took the choir on two extensive concert tours — one-nighters in different towns and different states as far afield as Connecticut and New York City where the students sang their way up the East Coast and to the Statue of Liberty. He hopes to do it again next year.

The choir performs locally many times each year. This last holiday season, for instance, the Honor Choir held 16 performances before school was out — for senior citizens, for patients at The Convalescent Center, for Rotary, and other institutions and organizations. "I took the big choir on a day tour," says Joe, "at Christmas time. We all got on the Conch

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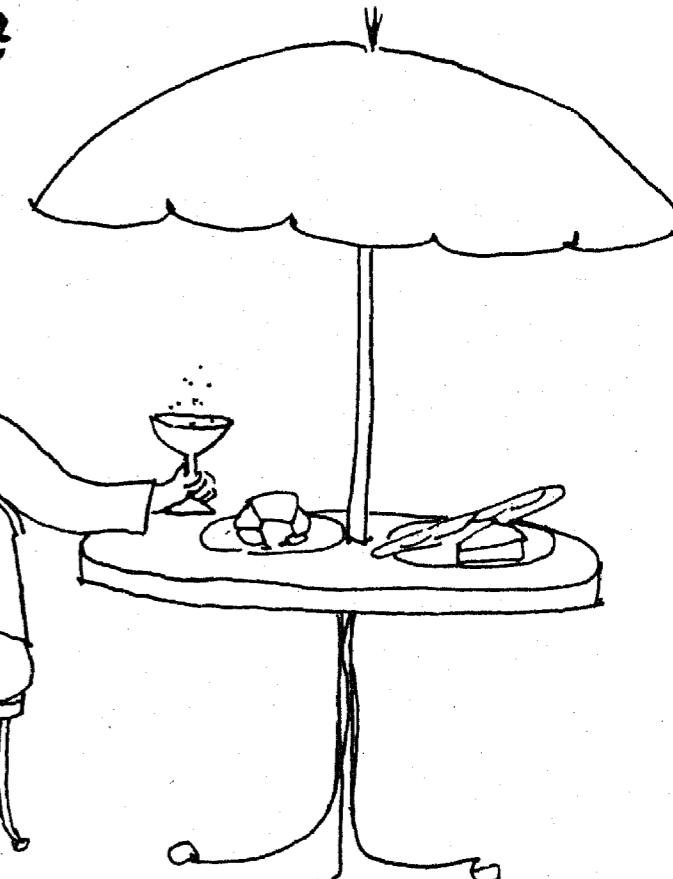
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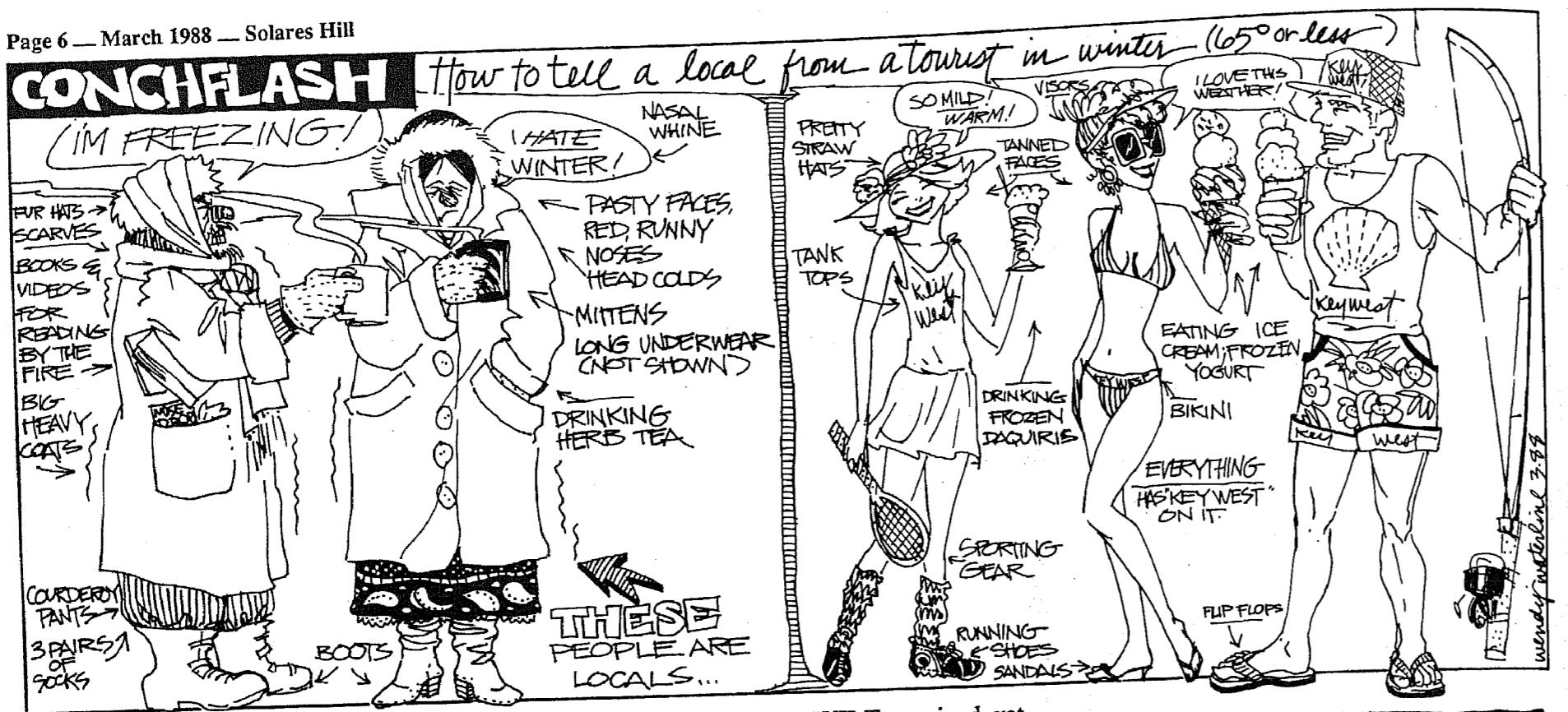
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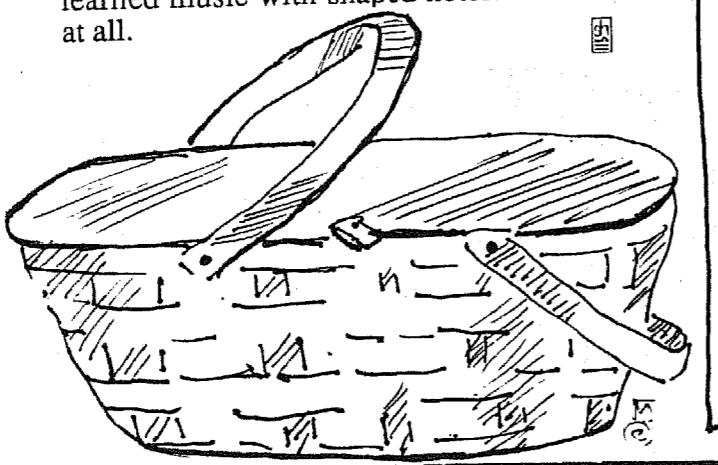
Tour Train that was provided to us and sang around town, at Mallory Square and some of the grade schools." Joe also takes some students to summer seminars held in New England.

Do your chorus students like to do what they're doing?

"Very much," says Joe, "otherwise I wouldn't have so many people wanting to get into the classes. There's quite a bit of competition for that, too. I have about 200 kids each spring for try-outs and about 20 to 30 spots and once they're in I rarely lose a kid -- which is a good sign, I think."

Are you happy in Key West?

"Yes, I've been very happy here," he says. "At first I wasn't sure because I'd always been around snow and the seasonal changes. But there are so many nice people here -- I've been treated wonderfully well. For example, I was very honored a year or so after I arrived by being named an Honorary Conch. And two years ago I was selected Teacher of the Year for Southern Florida for which I was -- and still am -- very proud."



RECENTLY JOE WILT received yet another honor. On Friday, January 22, 1988, he received a Community Service Award at the Greater Key West Chamber of Commerce annual awards meeting. At that time Tommy Roberts, principal of the high school, commented, "Our choir program has made a great impact on our community. Joe is a real asset to Key West High School and our community."

Not bad for a fellow from Appalachia who learned music with shaped notes. Not bad at all.

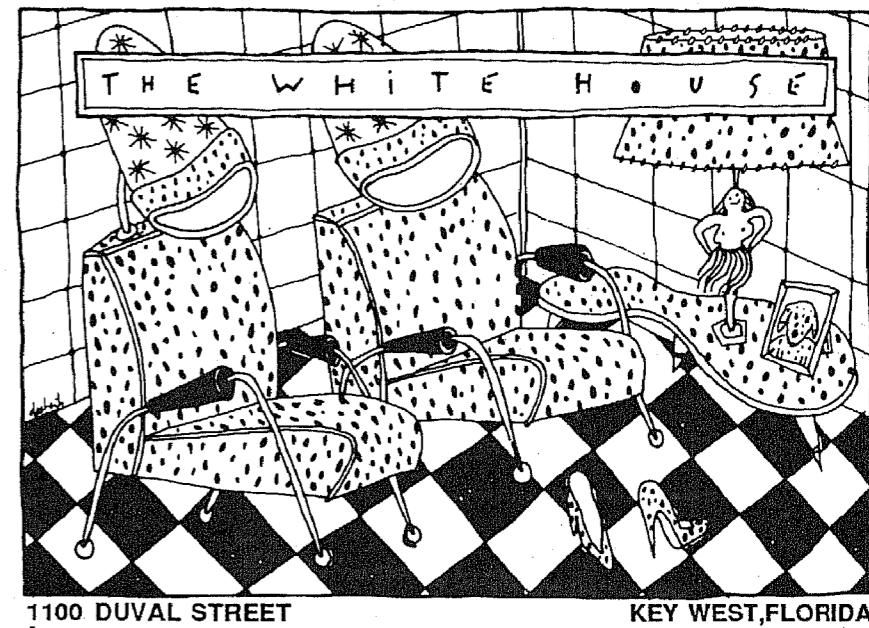
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ONE HOUR AFTER Key West arrival about 30 years ago: my first letter back to Texas -- "I have not had time to plunder the local food stores and last night for supper I ate two candle ends and caught a couple of back yard locusts and munched on them." This always is the way to start letters. Get Sympathy.

One week after Key West arrival: never ringing, the telephone kneels there on the shelf like a big, black rat. We have bought an aged, elegant, drafty, barny, spooky oceanside house, its gingerbread eyebrows peering out toward Havana. House: battleship grey. Many island houses are painted grey. A lot of cans of grey paint left the Navy Yard, closing times. Only the house front was painted. Many Key Westers painted only their house fronts. My cleaning woman opened the drawer of our dresser that came in by moving van, and she found a man's artificial leg in an Argyle sock, the foot in a Florsheim shoe. A profound mystery to this day. Completely unnerved, that cleaning woman said, when she took down the ironing board, that ghost from up there shouted bad words down at her through the plumbing conduits. Plumbing pipes

unashamedly ran down walls in those days here. She also spotted more than once a very young ghost wiggling around inside the sofa like a mouse.

A COUPLE MONTHS into Key West life: I make friends of a seemingly self-possessed retired Admiral's wife. I am wrong. She has fallen in love with her

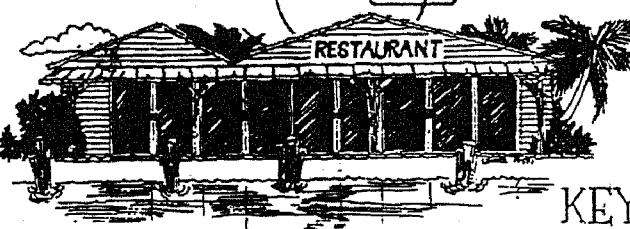


thumbing through philosopher Will Durant, now and then taking a bite of a white radish with salt. Phone: "No. She's off to a play. She went with a wino ficus tree."

SIX MONTHS RESIDENCE into Key West: At Wilhelmina Harvey's drug store, corner Fleming and Duval Streets. Wilhelmina's in the back busy filling prescriptions. My four kids have charge accounts and run up horrendous bills. Two of them have just been asked to leave for spinning the stools. A nurse's aide is relating her housing trials. The island still is filled with Navy. She feels lucky to rent as her living quarters the back seat of a Nash Ambassador parked on Passover Lane. "It costs more than the front seat, due to the gear shift, but it's worth it. You have to take care not to let your feet hang out the windows. These Key West dogs will bite 'em." A shrimper down the counter a way: "For dog bites, soak sea grape leaves in warm water and put them in a pan under your bed."

Later, 1988: I've always been slow to set in a frame of mind regarding Key West. Love? Aggravation? Not boredom. The most effective attitude about Key West as ever seems to be a humorous and affectionate cynicism. Come to terms with all its changes. After all, God made a changing world. I can say that Key West is the cappuccino of my life.

young ficus tree. She talks love talk to Him. Asks you to hold the phone while she goes and kisses Him. Takes Him everywhere. Buys a seat for Him at the theater. He stands about knee-high to her in His pot. A huge, vermillion sun is setting west of Key West over there on top of Fort Jefferson when she picks me up en route to the play at the only theater then, located behind the Women's Club. Riding there, I am expected to hold Him on my lap and stroke Him soulfully. When we get settled with Him on the seat between us at the theater, she removes a wine bottle from her bag and frequently pours a generous dollop of a great Cuban favorite, *Lagrima de Cristo* (Tears of Christ) in His pot. I can imagine my mate, an early husband, sitting home

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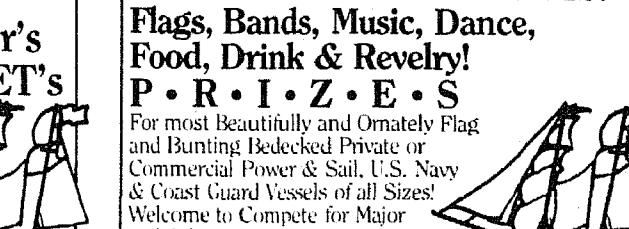
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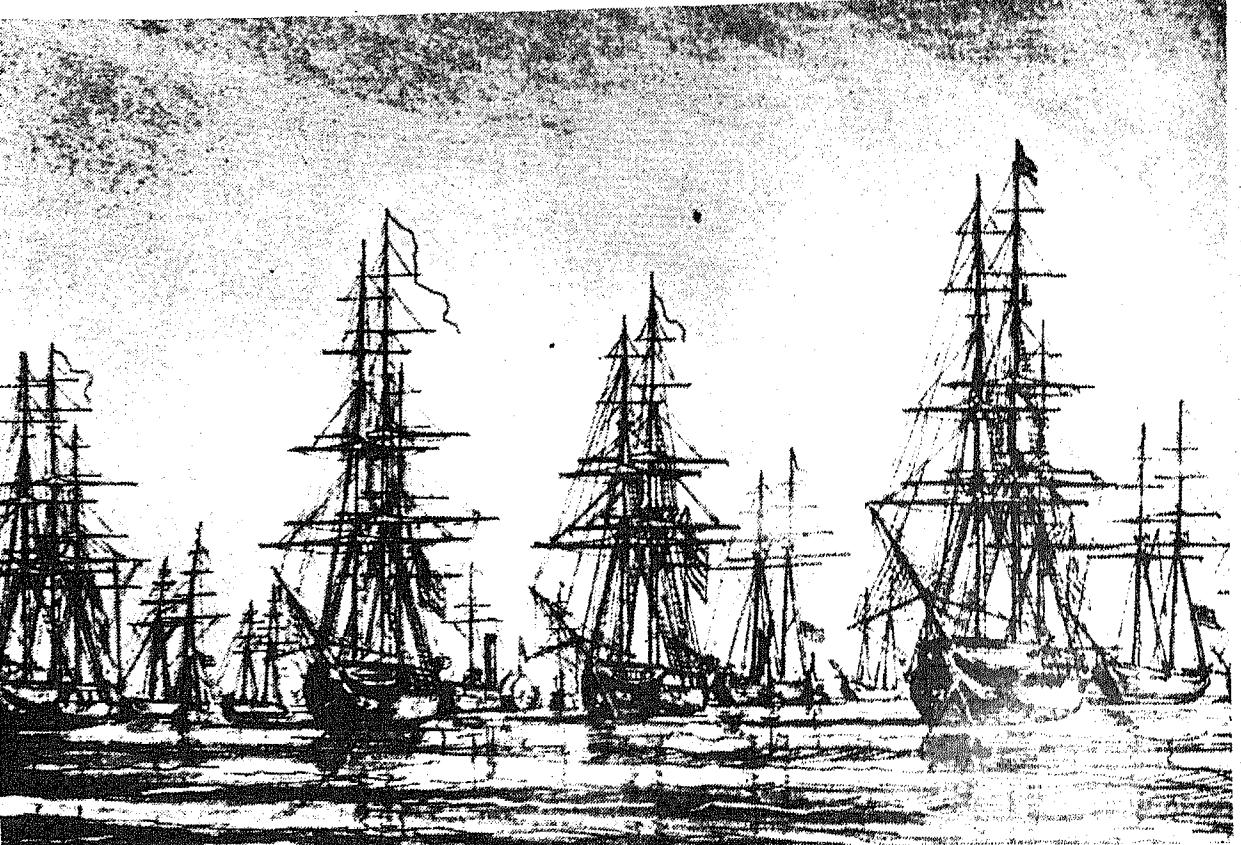


Flagging of the Old Island Armada Part of Old Island Days

The subtropical turquoise waters of the harbor of Key West, renowned as "The Gibraltar of the United States" since the early 1800s, will come alive with dozens of flag- and ribbon-bedecked private and commercial power and sailing and U.S. Navy and Coast Guard vessels of all descriptions on Saturday, March 19, 1988, when a brand new Old Island Days annual event -- "Flagging of the Old Island Armada" -- is kicked off.

It is timed to coincide with the 165th anniversary of Commodore David Porter's historic staging of his "Mosquito Fleet" in Key West when he launched his successful routing of pirate ships from the waters of the Caribbean, Straits of Florida and Gulf of Mexico.

Announcement of the Old Island Restoration Foundation-sponsored event was made by OIRF President Judd Dolle, who says proceeds from "Flagging of the Old Island Armada" will go to augment the Foundation's continuous fund raising for Key West preservation and restoration of public buildings and sites in Key West. These include Mallory Square, both of the Martello Civil War forts, the Wreckers' Museum (Oldest House), the Key West



Vessels reminiscent of these masted majesties will sail Key West waters during the Old Island Days Celebration.

Lighthouse Museum and most recently Old City Hall and the Key West Woman's Club.

"Flagging of the Old Island Armada" will start at 4 PM on Saturday, March 29, in Key West's main channel beginning at Buoy 14 off Fort Zachary Taylor and continue past Truman Annex and Mallory Dock north to the Turning Basin. The parade of boats with colorful flags and bunting will be judged by a maritime committee for several best-dressed categories, with sizes of vessels ranging from 12 feet to 75 feet in length.

A U.S. Navy band will perform dockside.

The new March 19 event will follow the OIRF's morning Conch Shell Blowing Contest (10 AM) at Mallory Square and immediately precede Key West's world renowned Sunset Observance.

"The Flagging of the Old Island Armada" festivities will include the awarding of valuable prizes for the winners in designated best-dressed vessel categories. Entrants are encouraged to fly as many flags as possible and superfluous bunting. Following the post-sunset judging, there will be a cocktail and buffet celebration, with a performance by the U.S. Navy Band and conclude with an "Old Island Armada Maritime Ball."

"The Flagging" is expected to attract not only local Key West boaters and sailors but entrants from the other Keys and Florida as well as ports in the Gulf Coast States as far away as Texas.

Entry fees will be \$10 for each vessel

and its captain and \$2 for each additional crew member or passenger. In addition to participation in "The Flagging," the fees will entitle ticket holders to the post-Armada events with exact locations and times to be announced.

Co-chairmen of the Armada event are Key West maritime artist and sailing enthusiast David Wright and OIRF Executive Secretary Bill Anderson.

Inquiries for entry forms and further information should be directed to: Old Island Restoration Foundation, Hospitality House, Mallory Square, P.O. Box 689, Key West, FL, 33040, or telephone 305-294-9501.

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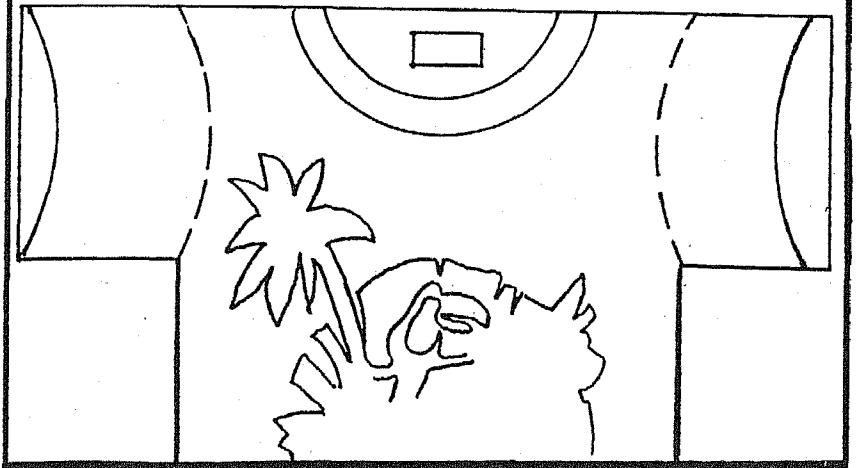
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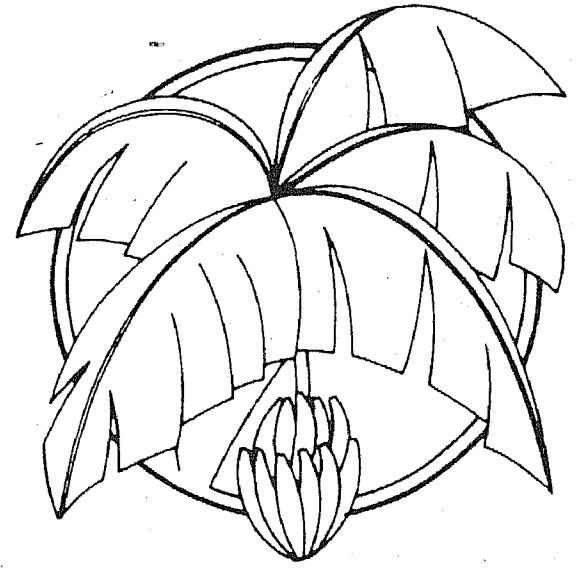
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The Quality of Tourists: Are We Attracting the Wrong Crowd?

by Ray Pace

Last month's article dealing with the proliferation of T-shirt shops in our Historic Old Town District talked about how city leaders, the likes of Mayor Richard Heyman, City Commissioner Jimmy Weekley, and City Planner Art Mosely, were concerned about the explosion in the number of shops selling T-shirts in the downtown area. Estimates in the story ranged from 28 shops which I counted on a bike ride through the area (admittedly the direct, yet probably unscientific method) to a guesstimate of Weekley's that there were probably 44 of the shops doing business.

The article went on to talk about the concerns other business people have about T-shirt shops taking Old Town in a new and unwanted direction. Cited in this section were the efforts of the Ed Swifts, Tony Falcones and David Wolkowskys, who helped create the historic district out of what was rapidly becoming our Southernmost Slum in the early to mid-seventies following a major Navy pull-out.

At that point (wouldn't you know it), technical difficulties got in the way and scrubbed most of the remainder of that article, in essence taking the Boffo finish and turning it into gibberish, which drew a

general reaction along the lines of: "Eh? What has he said?"

A very good question, which deserves an answer.

At that point the focus of the article turned to a T-shirt merchant who had some enlightening things to say about his business, the tourist trade in general and what his reaction would be to any city attempts to limit his trade.

Call him Jay. He doesn't want the publicity, but he's willing to talk about what Weekley, Heyman and Mosely might attempt to do to his business, through ordinances limiting T-shirt shops. Born in the Orient in a country near India, Jay moved to England in his early twenties. Finding that country "surprisingly unfree, for all the democratic things you hear about British tradition," he made his way to the United States.

"I love this country with all of its freedom," Jay says from his Duval Street shop. "It allows a guy like me with just a dream to come along and take part in honest-to-god business. The harder I work, the more money I make. When they talk about opportunity, Key West and America have been very good to me."

Jay owns several T-shirt outlets along Duval Street. "The business gets better

every day," he said. "People say to me, 'Do you like all the competitors in T-shirts who are coming into business in Old Town?' and I tell them this is America. I don't mind it. That's what this whole country is all about. People like the city commissioners start talking about violating my constitutional rights and they are the ones who are going to have the problems."

Jay bases his attitudes on his belief in the system of constitutional government and also on a more recent governmental function of a more local nature — the Monroe County Tourist Development Council — the TDC.

"The efforts of the TDC have benefitted me greatly," said Jay. "They are bringing us more tourists of the type who want to buy T-shirts. Those people starting up new T-shirt shops don't hurt me a bit, as long as the TDC keeps sending me people who want T-shirts. Those kind of people see the T-shirt as a two-fold item, a souvenir and an item of wearing apparel rolled into one. For the price, they say, they can't beat it."

In the item itself may lie a paradox — the symptom and perhaps the answer. T-shirts: Pulitzer Prize winner and part-time Key West resident Alison Lurie refers to them as "legible clothing" in her book *Language of Clothes*.

Critic Paul Fussel, author of the book

Class, explains, "When [working class people] assemble to enjoy leisure, they seldom appear in clothing without words on it. As you move up the classes and the understatement principle [of good taste] begins to operate, the words gradually disappear, to be replaced, in the middle and upper middle classes, by mere emblems, like the Lacoste alligator. Once ascending further, you've left all such trademarks behind, you may correctly infer that you are entering the purgatory of the upper class itself."

Fussell's remarks are echoed in Heyman's dissatisfaction with the TDC advertising efforts. "We don't need just warm bodies down here, for the sake of saying that we increased the amount of tourists coming to the Keys and Key West," said the mayor. "We need the TDC to take a more targeted, rifle-shot approach to getting quality tourists to come here — people who have money and taste enough to enjoy what it is that we have to offer."

The tour buses full of retirees from places north continue to enter Key West, and the latest TDC moves regarding advertising decisions tend to bear out what Jay, the T-shirt man and Heyman, the mayor are saying.

A July insertion order for a TDC advertisement in *Smithsonian* magazine, an up-scale publication going to people who appreciate art and history, and probably have the money to really appreciate it, has been cancelled by the TDC in favor of ads in *Modern Maturity* and *Golden Years*, both

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publications which deal with seniors and the problems they encounter getting by on fixed incomes. The tour buses will keep coming, if the TDC has its way.

Other moves by the TDC reinforce this strategy of quantity over quality. No television budget is allocated for Atlanta, a powerhouse city when it comes to professionals with money. A sizeable TV budget, however, will be spent in the Tampa/St. Pete area in August to promote senior citizen travel to the Keys. If you want to find seniors, Tampa/St. Pete is certainly the place to spend your money. It doesn't stop there, however. Advertising in *Travel & Leisure* magazine was moved by the TDC from the June issue, when young families might be traveling, to the August issue to try to lure seniors to the Keys in the fall.

Despite all the efforts by the TDC, this has not been a good year for tourism in Key West. In a recent hearing before the Monroe County Commission, Walt Marlowe, representing the Key West Business Guild, spoke out against any reduction in advertising monies spent to advertise the Keys. "We need to do everything we can to hold our position," said Marlowe.

Phil Berquist of the Key West Hotel and Motel Association followed Marlowe. "January showed some very weak spots," he said. "Don't cut back on spending for advertising. A reduction in advertising effectiveness will weaken our position as a tourist destination."

Judge Rick Fowler also spoke. "I don't

want to question the wisdom of spending millions of dollars on advertising," he said. "But we aren't spending enough on what the tourist can do once they get here. We need a beach and our infrastructure needs support funding."

The words "What the tourist can do once they get here," struck a nerve with me. The question is often asked by people who have taken a long distance bus tour, which includes Key West and other places.

Ralph and Mary are typical. Standing by the city bus stop in front of St. Paul's Episcopal, they want to know how they can get back to their hotel out on the boulevard. Does the same PATA bus take them back to the Econolodge?

I tell them it does, but they'll have to wait a half hour. Do they like Key West?

"It's different," says Ralph, a GM retiree. "I don't think we'd ever come back here again, though. You see, we took this vacation tour, because it stops at Disney World, and we liked that a lot, but the Key West part just isn't for us. There's nothing for us here. We're here because the bus came here."

Editor's Note: Solares Hill encourages readers to respond to this article and the question: Where is Key West headed? Letters will be used as resources for a future article examining tourism and the quality of life here. Address correspondence to: Solares Hill / Special Articles / #4 Key Lime Square / Key West, FL 33040.

before when some of our dear friends on the island might just slip out there, scoop up all the bottles and smuggle them back to town for one big party? The Sand Key treasure hunt idea was buried forthwith.

Temporary absence of the editor/publisher lends more meaning to the line on the masthead: "With a little help from our friends," like Walt, Maureen, Ann, Jerry, Michael, Christine, Jolene, Bob, Bill, the two Richard W.s and Varnum, and with kindest regards from Bud.

Bud Jacobson
Guest Editor

Editorial

Continued from page 2

of rum buried in the beach at Sand Key. Speedboats would race out there at dawn's early light and the first back with the most bottles of grog would win. Problem posed, though, was, well ... what about the night

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Nature's Way: Mazurkas of March

by Alice Terry

OFFICIALLY, IT IS almost spring. I keep looking for special signs, as the unsettled weather see-saws back and forth between cool and warm, sunny and gray, dry and wet. This winter has had more of a bite to it than last year's more temperate climate, but the contrasts have been invigorating, even enjoyable. The nippy times have encouraged the unearthing and wearing of ancient remnants of a northern wardrobe.

I have followed my own advice about attracting birds to the garden. The birds are here. I can see them and I can hear them. Their songs are sweet to the ear. I was moved almost to the point of tears yesterday, when I realized that the hovering being above the brilliant penta blossoms

was a hummingbird. Oh joy, oh rapture. Memories of coral-bells and hummingbirds in the Woodstock garden.

Garden chores this month include replacing winter annuals with hot-weather ones. Spray gladiolas for thrips, and roses for leaf spot. Fertilize all garden plants and take cuttings of all but the very tender types. Transplant evergreen trees and shrubs not in tender flush. Divide and replant herbaceous perennials that bloom in late summer or fall. You may plant seeds of ageratum, sweet alyssum, China aster, balsam, begonia, gaillardia, hollyhock, French marigold, morning-glory, portulaca and zinnia.

Bulbs? Plant caladium, gloria, haemanthus, tuberosa and zephyranthes. Add amaryllis, crinum and eucharis bulbs if you can locate some in the dormant state.

My datura has just completed a spectacular display of its pendulous charms. The tip of one frangipani branch sports lovely pink blossoms and the hibiscus, a perennial exhibitionist, is showing off again. The orchids hanging in the gumbo limbo tree seem to have come to life again, with swelling blossom buds promising future riches. I have just planted seven different varieties of bamboo in large containers. I believe they will thrive here.

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Well, we shall see. Bamboo on this island is fairly rare. So far.

A quick word about what to expect this month, by way of weather. Expect an average temperature of 73.6 degrees, with about 1.73 inches of rain.

THE NEWSPAPERS NOW seem to report on environmental matters on a daily basis. The controversial planned development in the salt pond area, the continuing delay of renourishment and improvement of the scarce public beach areas, the ever-widening problems of waste and sewage disposal, the frequent electrical blackouts ... on and on, *ad nauseum*. The positive side of this gloomy picture is that every resident has become increasingly aware of the multiplying problems and their increasing intensity. We are also learning that our raised voices are being heard. The recent series of events that ended with the seizure of the gambling boat at Mallory Square demonstrated the sensitivity of elected public officials to the concerns of a vocal constituency. This was coupled with a willingness and ability of the city commission to act decisively. Pritam Singh's call to arms to battle the serious noise pollution in the historic district was answered by two hundred involved citizens. Proposed changes in regulations governing noise control and current special exceptions will be addressed at March city commission meetings. Democracy in action!

Florida Bay has usually been an afterthought in the environmental awakening that is stirring Florida. The giant half-circle of shallow water that supports some of Florida's most important commercial fisheries is now being studied by scientists. Parts of the bay are not receiving the nutrients needed to support sea grasses. Near the Keys, urban pollution is washing into the bay from septic tanks, oil-slicked parking lots, marinas and stagnant canals. Florida Bay was excluded from the state's Save Our Everglades Program, although it is the bottom end of South Florida's great wet wilderness. Much more research is needed before the vast, complicated relationship of the bay's water, wildlife and the sun are understood.

THE WELFARE OF trees on our island is a prime concern of mine. Now that I have been officially appointed to the Key West Tree Commission, I am beginning to receive phone calls from irate citizens, reporting specific destruction of trees. The recent tree-butchered by a self-confessed sixth-generation "Conch" received wide media coverage locally. This commendable reportage alerted our citizens to the existence of rules and regulations governing tree removal in paradise. The melaleuca, Brazilian Pepper and the Australian Pine are not protected by these rules, for they are considered "weed" trees. A palm tree suffering from lethal yellowing may be removed without a written permit if its impending demise has been certified by city employee Carl Weekley. Fran Ford, Chairperson of the Tree Commission, may be reached by phone at the Sea Store at 296-5548.

The Miami *Herald* has begun a concentrated campaign to uncover and, hopefully, eradicate what they refer to as "tree abuse." They printed pruning advice, accompanied by drawings and graphic photos. Bravo!

Trees should be pruned to remove dead branches, those that interfere with power lines or structures, or compete with the trunk or main limbs. Prune palms by clipping dead fronds. "Hat-racking" trees is a no-no, as is cutting a limb too close to the trunk, removing the crucial lip or collar, which is a slightly raised area at the base of the branch. This collar grows around the cut's perimeter to help it heal. Weed-eaters that slice weeds with plastic, fishing-type cord, can be the instrument of tree destruction. Raw gashes sliced into the tree's bark become toeholds for disease. Prevent such damage by pulling, by hand, grass and weeds at the tree's base and adding several inches of mulch to keep the line from touching the base of the trunk.

In the meantime, enjoy our paradise, protect it and improve it. Serve your community. Become involved beyond your very own personal space. Speak out and speak up. We all count, each and every one of us.

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EDITORIAL

by Bill Westray

KEY WEST SALT PONDS. On February 2, another episode was written about the saga of the salt ponds and the Island in the Sun development by the City Commission of Key West. In a 4-1 vote, the commission approved a settlement agreement with Larry Marks, *et. al.*, that allows him to secure building permits for up to 946 dwelling units, including 512 affordable housing units, in the salt ponds just northeast of the airport. The vote approving the settlement appeared to be a forced capitulation growing out of a failure of the city to appeal an adverse circuit court decision in 1986 before the time expired for such appeal. This occurred before present city attorney Steve Stitt took office. Later efforts were tried by Stitt to appeal the decision but the appellate court dismissed the pleading as not timely among other reasons.

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In the meantime, enjoy our paradise, protect it and improve it. Serve your community. Become involved beyond your very own personal space. Speak out and speak up. We all count, each and every one of us.

While this settlement would seem to give Marks and associate Butler the "green light" to go ahead with construction, efforts haven't ceased to put together a deal to buy Marks out completely. Strong efforts are still being made to get the state Conservation and Recreation Lands (CARL) selection committee and the cabinet to contribute at least 50 percent of the money for a Marks buyout, and then use a combination of local city and private sources to put up the other 50 percent. A process that has received favorable attention in Volusia County recently is called *Private Placement Bonds* whereby special municipal bonds are given to a seller by a city, payable over a number of years, with the tax exempt advantages of municipal bonds; these could be guaranteed by dedicated revenue sources such as tourist impact taxes.

A continuing problem in this case is that Marks has declined to disclose a purchase price acceptable to him. We still feel that this settlement deal is bad for everyone, and we support efforts to buy Marks out completely.



ONE CENT BED TAX REFERENDUM. On the ballot for the March 8 Presidential Preference primary election, is a referendum

asking voters whether they wish to impose an additional one percent tourist impact tax or "bed tax" on hotels, motels, guest houses, and other transient (less than six months) accommodations. Passage of this referendum would raise the total tax on transient accommodations to 10 percent, including the existing 6 percent general sales tax and previously levied Tourist Development Council (TDC) taxes. The new referendum failed previously in 1986 because it also proposed the tax on bars,

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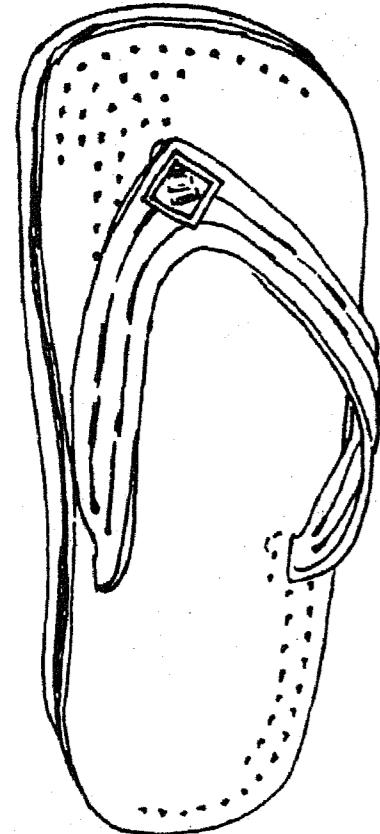
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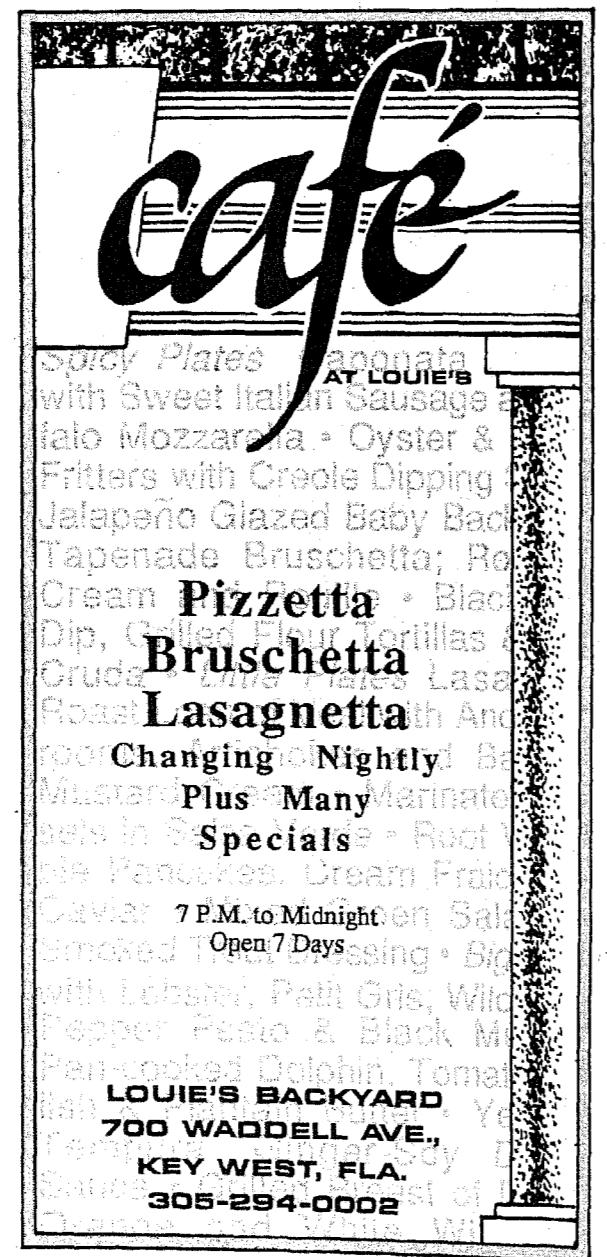
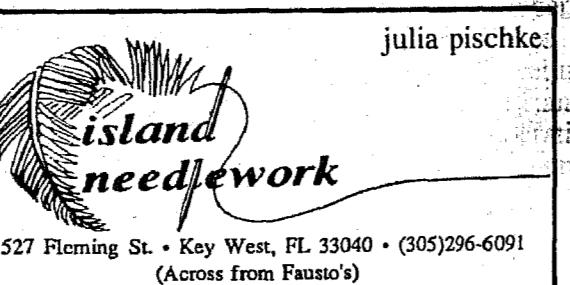
restaurants and attractions. It is now being offered as a bed tax only, and seems to have an excellent chance for success in both the city and county.

The state law (H.B.1405) on which it is based places strict controls on how the tax proceeds may be used. Based on TDC collections for the past five years, it is estimated that \$1,475,000 would be collected in the first year. By law this must be divided 50-50, half going to the new local Land Authority to buy preservation lands including lands which can't be used for development because of Area of Critical State Concern regulations. The other half is to be put in the general fund to offset the loss of *ad valorem* taxes caused by purchase of preservation lands. There is a further provision that the money must be spent or allocated in the jurisdiction where it is collected. Therefore, money collected in the city must be spent in the city, and money collected in the county spent in the county. The split here also turns out to be about 50-50. So the city would get about \$368,750 each year for its general fund and about \$368,750 a year to buy preservation

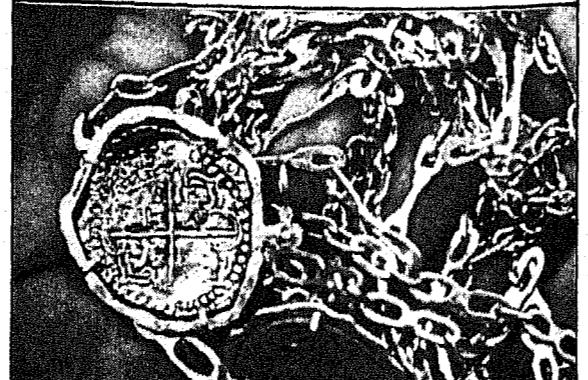
lands. The latter amount might be used to help buy parcels in the salt ponds around the airport, including Marks property, and the City Commission has already adopted a resolution to give first priority to salt pond purchases. In the county a similar agenda of use is planned except that about half the Land Authority proceeds would go toward strict preservation land purchase, and the other half to buying other land restricted from development by Land Use Plan regulations.

We recognize that tourist impact taxes are approaching the maximum that the industry can tolerate viably, but a total of 10 percent is not out of line with other resort communities, provided adequate services and amenities are made available to the tourist.

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Taking Tarpon on a Fly

by Marshall Cutchin

IN THIS GUIDE'S dream a tarpon walks right up on his tail to the boat and over. The angler stretching new line envisions a mythic leap. A little girl stares, as stiff as the replica silver fish eight feet and eighty pounds above her, at the flared gills and knows somehow that this animal lives in the air and even breathes it in huge gulps.

Fish can be many things. Tarpon are

anything you imagine them to be. On a nine-foot fly rod, at the end of two hundred yards of backing, one hundred feet of fly line, and a nine-foot leader that would snap before holding up a large hook, the angler follows the lead of the fish, the angry dirty dancer.

There is nothing fish can do that a tarpon can't, or doesn't. The repertoire of movements in its jump alone is astounding. A silver head explodes from the surface and grows to twice its size as jaws open and

gills stretch. Half-way out, its enormous girth coils and snaps up straight and into an impossible back-bend and back again and over and over again and back, and the noise of the gill plates smacking the side of its head and the tail fanning the air and water and a huge silver condor with scales finally stalls out for an eternity and hangs in the air in a thermal of its own making. And you think you may have time for a breath. But instantly you begin to anticipate that madly contorted shape reentering its element and

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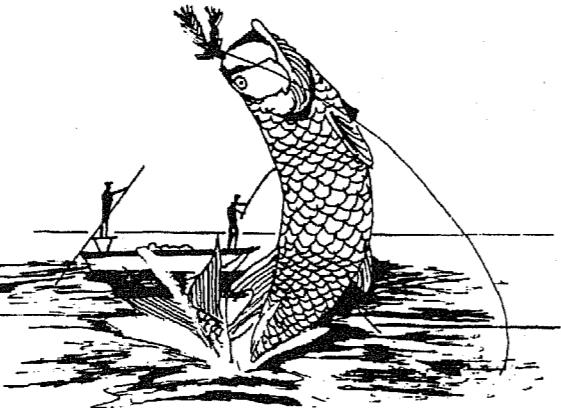
the silver king ends its parabolic leap in thunder. Did that really happen? What am I doing? He can't still be on the line. You believe finally when the line comes tight around your index finger and just about pinches it clear through. But by then he's gone.

NEAR THE TIME you cease to wonder at the potential of these fish to make our human bodies — often smaller than theirs and more gracefully drawn — seem lethargic and imbalanced, the tarpon pulls an acrobatic surprise. One stands up and struts for thirty yards. The next does two perfect back flips, then a one-and-a-half with a twist, all the while shaking its jaws for freedom. Nine out of ten times the effort pays off and the fish returns to his school.

Nobody knows where tarpon come from or where they go. We observe them on the move, or as residents of canals and harbors where warm water collects. Tarpon are pelagic fish, spending a great deal of their lives cruising the deep open water of the ocean. They're primitive, in an evolutionary sense. They're edible only by definition. And they're probably the most sought-after gamefish in the Atlantic's subtropical waters. Because of their magnificent ability to free themselves from the fisherman's line, they inspire gratitude from veteran anglers. They awe the experts. They drive flyfishermen into mad dedication and physical frenzy.

The flyfisherman approaches tarpon fishing — especially in the early part of the season — feeling trepidation of religious

proportion. His rods and reels have a single purpose and represent the finest craftsmanship of metals and synthetic fibers. We build spaceships from the stuff learned by attaching a tarpon to an angler, as manufacturers test the modulus, elasticity and strength of materials in a contest where failure is likely. And the fisherman pays hundreds, if not thousands, of dollars to compete. Sometimes the tackle breaks. Sometimes we learn more than humility.



ARRANGING SUCH TESTS for the flycaster is the duty of the flats guide, who attempts to maneuver his charter within one hundred feet of tarpon that he can see. At about this distance tarpon can be enticed to eat an artificial fly. It happens like this. The guide brings his skiff, under power, to the edge of a flat about two or three hundred yards from where he'd like to intercept the fish. Then he stands on a platform over the transom and poles his boat toward the fish, trying to keep the sun and wind at his back. The guide wants the angler, standing on the

bow platform, to cast with the wind coming from the side opposite the hand used to hold the rod when casting. For example, a right-handed wind makes for a mess with a right-hand angler, since it may blow the fast-moving fly into the guide's back. Guides learn painful lessons from the wind.

Tarpon mouths have the texture and consistency of dry rawhide. The point of the hook in a tarpon fly is honed to a penetrating sharpness. Occasionally, however, the only way to cast is dangerously. When the angler goes to work, paying out fly line and getting the fly in the air, the guide crouches, gives direction ("12 o'clock, 80 feet, moving toward 11") and sends empathetic thoughts to his angler.

Now comes the hard part. A fly line is like a garden hose; until it's straight, the sprinkler at the other end doesn't move. Since the weight of the line throws the fly, and not vice-versa as in other types of casting, the fisherman tries to get his line moving as fast as possible back and forth, toward and away from the fish, in as straight a line as possible. He may bring the line forward and back with his rod tip four or five times before getting a straight enough line going in the right direction. Then he releases the line and shoots out the thirty or forty feet of spare line that he's coiled at his feet in preparation.

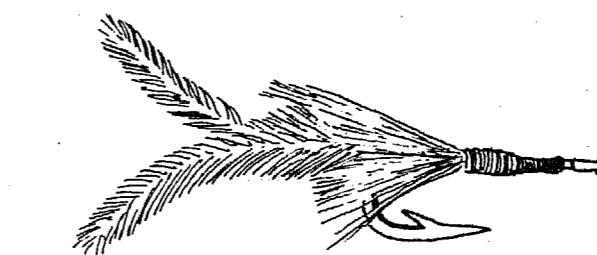
If everything goes right, this line rolls out in a tight loop and brings the leader, then the fly at the end of the leader, to a gentle landing just beyond and in front of the moving fish. The angler then

immediately takes the line in hand again and strips it back through the line guides and onto the deck, with the rod tip in the water, in a jerking motion that causes the feathers of the fly to breath.

As another example of sublime ignorance, no one knows why the standard issue tarpon fly works. It is not an obvious imitation of anything that tarpon eat, but it does work, and the tarpon usually inhales the fly after a short chase. The angler may see the tarpon's jaws gape and engulf his tiny fly, or he may just see a flash as the big fish turns away. When the fish feels the threat of the hook, he gets angry. Astute fishermen anticipate the emotional outbursts by setting the hook, yanking the line or holding tight while sweeping the rod tip up, down to the side, repeating this action until he feels the fish rise. Then he lifts the rod tip and hangs on, trying to concentrate on getting all the line that he had stripped back onto the deck, while luring the tarpon to eat the fly out cleanly back beyond the rod tip. This is not as uncomplicated as it sounds.

NOR IS IT easy to know when a tarpon is going to jump. But how the angler reacts to the tarpon out of the water is at least as important as the fight against the submerged fish. Tarpon move most rapidly in the air. So the moment a tarpon leaves the water, the angler throws slack into his line by "bowing," or pushing the rod forward and lowering the rod tip. It may be the most elementary and important part of bringing a fish to the boat. Traditionally, not bowing to the silver king means disrespect — and a broken line.

Tarpon weighing over one hundred pounds can take hours to subdue. The most celebrated victim of enthusiasm for tarpon fishing, Billy Pate, took a reported eight hours to bring to boat a 188-pound fish last spring, releasing him late in the evening. This is remarkable but not unusual. Nor is it



unusual to hear of injurious, even fatal encounters. Guides have been dragged hundreds of feet, underwater, by green-gaffed tarpon. At least one angler has been led Ahab-like on his own hook by a wildly jumping fish. And arms and ribs and hands are broken regularly.

Assistance by the guide in releasing a tarpon at boatside is normally required, since fly rods are long enough to keep the fish out of reach of the angler. The best guides gently slip a gaff point through the thin membrane at the base of the tarpon's lower lip, being careful not to try too soon, as an untired fish might injure himself. Killing or injuring these fish is considered unethical today, especially since the angler may "mount" his released fish from tape measurements and a photograph. The guide will revive an exhausted fish by cradling and moving it back and forth in the water.

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sometimes even getting into the water with a big fish that doesn't have the strength to move and protect itself from sharks. It's as honorable a sport as the angler will make it.

THE SKIFF LEAVES the dock with the horizon just taking shape. At the mouth of the bight, the boat kicks up on plane and turns west toward the harbor, the Lakes, and the Marquesas, which rise in the first sunlight. It is so quiet within this ring of islands twenty-five miles from Duval Street that the angler and guide hear only the noise of the engine for the first hour after arrival.

Nurse sharks mate violently in the outgoing tide. The guide poles up to a circle of forty-seven daisy-chaining tarpon — a single female followed by forty-six males in a circle. The angler false-casts and drops his fly just outside the ring of rolling fish. He strips, sees a boil, a take, a jump before he can set the hook and the fish is off. Three times more, the fish break the tippet, the weakest part of the leader. Then a fish nearing one hundred and fifty pounds grabs the fly right at the boat and greyhounds straight away, and the angler, sweating and already tired, is on him like a cat, pressuring this way and that. An hour and fifty one minutes later, after the bend of the rod has brought the fish close in, it makes its second run. The angler removes his hand from the line to wipe his mouth, that fine silver head nods, and the tippet gives out. The sun is high and hot. The fishing's been good.

Marshall Cutchin is a flats guide in Key West. He captains his boat, Tail Gator. ■

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An Island Surrounded by Boats -- Good or Bad?

by Bud Meaker

IN THE 1970's Key West wanted to attract tourist income and some elements of the community felt that the rag tag fleet of boats anchored around the island represented an eyesore and nuisance. In 1975, the City of Key West passed an ordinance that made it illegal to live aboard any vessel within 300 feet of city limits except at the Key West Yacht Club or the newly-built city-owned docks at Garrison Bight. That law also made it illegal to furnish water, electricity, or other services to liveaboards. This law was later struck down, but boats that had been tied to the wall were successfully moved to the newly built city marina and boats anchored elsewhere in the bight were moved out.

This marked the beginning of efforts on the part of the city to discourage boats from anchoring around the island. The last of the boats anchored in Key West Bight were forced out when the Galleon Resort finally got their baybottom lease and began construction of the marina. More recently when Port and Transit Authority negotiated with the State of Florida for the Management Agreement for Houseboat Row they were able to get control of the submerged land for 200 feet from shore, and boats anchored on the baybottom had to move farther offshore.

Despite the continuing efforts of the city to discourage the practice, the number of boats anchored around Key West increased steadily from 1975 until the present. Several attempts on the part of the boaters to get services such as a place to tie dinghys and dump trash for a fee were denied by both PATA and the city commission, even though those fees would mean substantial income for the city. As a result some of the people who live aboard boats have become a nuisance by tying dinghys to the mangroves, which causes ecological damage, or dumping trash overboard, which either washes ashore or floats around until it disintegrates. The situation is bad. But there is no alternative for some.

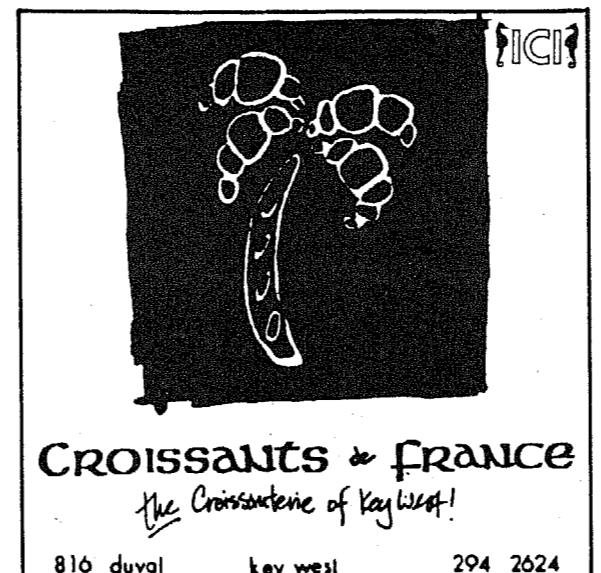
CITY COMMISSIONER JIMMY Weekley is now trying to address the issue in a way that is mutually advantageous to both those who are anchored around the island and the City of Key West. He has asked PATA to look into the problem and make a proposal for the city commission to consider. As a person who lives aboard a boat at anchor, I am pleased that the City of Key West and PATA are finally trying to solve the issue in an atmosphere that will profit the community as a whole.

At present, PATA is proposing two special anchorage areas to be set up under 33 USC 471 by Congress. They will be

operated by PATA as the administrative arm of the City of Key West. In addition to meeting all present state and federal fire, safety, registration and sanitation requirements, permanent residents of the special anchorage areas would have to meet PATA's requirements and pay a monthly fee for the use of a mooring. Since federal law prohibits requiring boaters to use special anchorage areas, they would be allowed to anchor anywhere else except within 60 feet of the City of Key West. Boaters who anchor outside of the special anchorage areas would be allowed to use PATA's dinghy docks for a monthly fee.

At one time there was a proposal for a 12-hour daily shuttle service to and from a PATA-maintained dinghy raft anchored conveniently in each of the designated areas and equipped with an emergency radio. The predicted cost for this service was to be about \$150,000 annually. Wisely, this part of the project has been postponed until a need for it has been demonstrated. The creation of these special anchorages would allow the City of Key West to exercise some control over boats at anchor and also, hopefully, provide income for the city.

Since boaters can't be forced to use the special anchorage areas, there must be a desirable alternative for liveaboards. Some of the desirable aspects provided by federal law to all boats in all special anchorage areas



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initial cost and potential liability problem for the city could be avoided by issuing permits for owners to install and maintain their own moorings. Other municipalities have done this and it has worked out well. If requirements for anchor size are spelled out, it accomplishes the same thing as city-installed moorings, but shifts both the liability and the expense right where it belongs: to the individual boat owner. The city can still maintain control over the special anchorage area by revoking a permit for cause.

THE TWO ISSUES of bringing revenue into the City of Key West and exercising control over the boats anchored offshore should be addressed by any special anchorage proposal. If this is going to be another burden on the taxpayers then nobody needs it.

One consideration is whether to charge the boater a fee to anchor. Even a small fee will discourage some people and, therefore, give the city control over a smaller percentage of the boats. Liveaboards are willing to pay for services, but why should they pay to anchor in a special anchorage area when they can anchor elsewhere for free?

City-installed-and-maintained moorings, however, are a service that many people would gladly pay for. Not only can you sleep better at night knowing that your boat is securely moored, but it helps to know that those upwind are not likely to drag anchor in the night and provide you with an unwelcome awakening. One of the problems is that if PATA installs and maintains moorings then the city would be responsible in the event of a failure. The

TO IMPLEMENT ANY special anchorage plan, I believe that the city should first create several dinghy docks to service the present anchorages. This will bring immediate revenue into the city and create a source of funding for any anchorage project that the city decides to undertake. It will also give the city some experience working with the people anchored offshore.

Next the details of where the anchorages will be located, what rules are needed, what

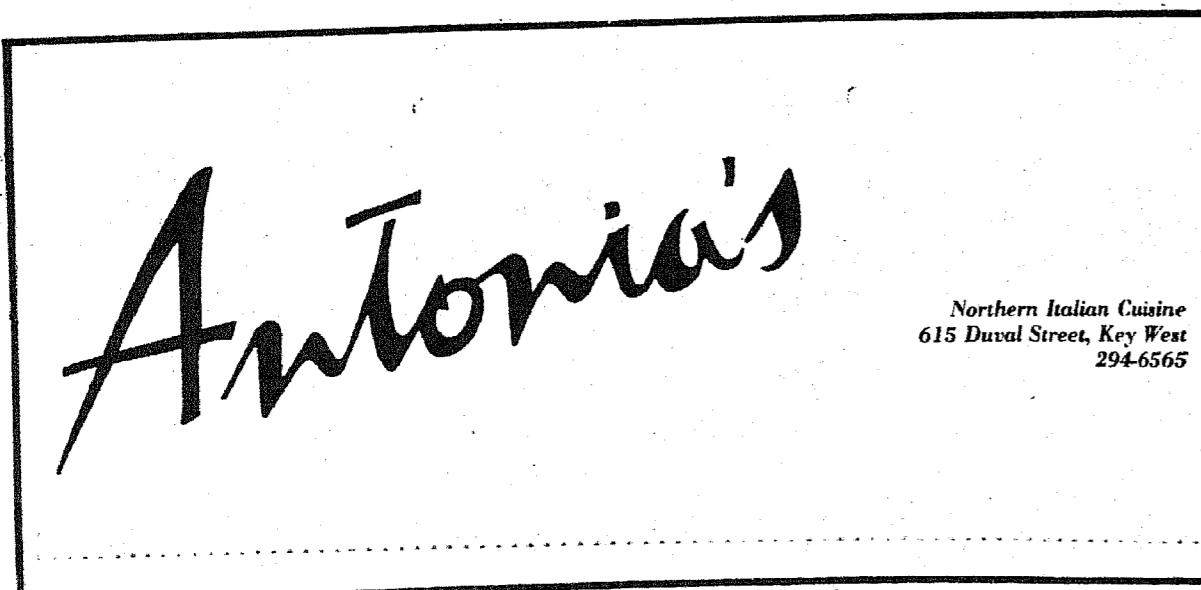


anchor systems should be used, and whether a fee will be charged for anchoring should be carefully worked out. Careful planning here will avoid problems in the future.

After all the details of the anchorage plan are worked out, a proposal must be submitted to Congress for approval. If it is approved it will be published in the *Federal Register* and comments will be made by the public. The city commission will next have to address each and every comment and resubmit a revised proposal that addresses all valid complaints. The revised proposal must be published again for comment before the anchorage ordinance can become law. If the proposal has many legal defects or draws numerous comments the task of addressing them all will be extremely large. Also any changes are just as hard to make once the anchorage is established. Therefore, great care must be exercised to make the proposal one that the community can live with.

If you have any comments on the special anchorage plan, please come to the workshops and help develop the best possible proposal. It is much easier to make changes now rather than later.

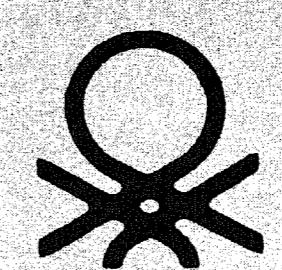
There is a great amount of work to be done to create special anchorage areas that can be called a real asset to this community but there is no time like the present to begin.



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New Coloring Book Captures Key West's History -- For All Ages

by Frank Kaiser

I OWN MAYBE two dozen books which, at least in part, are about Key West's fascinating history. I love this place and enjoy the remarkable story of how it all came about.

Trouble is, some writing of history is awfully dull. Occasionally, though, we're fortunate to find our favorite city-island presented with an honest, lively style, packed with fact, tempered with humor and heart. And soul.

Surprisingly, there's a new coloring book on the market which meets all this criteria. It's called *The Story of Old Key West: A Coloring Book for All Ages*.

Local artist Marko Fields, with charm, wit and great attention to detail, has created a coloring book which is at once good, solid history and great fun to look at. Starting with the story of the original Calusa Indians, Fields draws and writes his way through this city-island's history to the present day. Wordy for a coloring book, the author obviously wants us to learn

something of the Spaniards and pirates and wreckers and spongers and all who populated our island along the way.

FIELD-TESTED

ALTHOUGH TOUTED AS suitable "for all ages," I wondered how kids would take to Field's book. Both drawings and facts are much more thoughtfully detailed than what I remember about coloring books. (In fact, the last one with which I was intrigued was something called *The Executive's Coloring Book*, a satire and successful marketing fad of the 60s.)

I arranged for a field-test.

One recent evening on Mallory Docks I met with the following local colorers: Rebecca, 8; Amber, 9; and Sandra, 11. We gave them Field's "coloring book for all ages," some Crayolas and encouragement, and stepped back.

THE YOUNG LADIES immediately sat down on the boardwalk outside the now-closed Reach snack bar and began reading, chatting among themselves and

drawing. They obviously loved the book and its stories!

Becky and Amber both chose the drawing of a disgruntled pirate digging a hole for a treasure chest, obviously at the bequest of an elaborately-dressed pirate captain standing nearby. (The text talks of why Key West, close to shipping lanes and a source of fresh water, was ideal for pirates.)

Whatever thoughts I had entertained that perhaps the drawings and text were more appropriate for grownups than third-graders were dashed. These children read and comprehended the text. And they obviously were attracted to the drawings' detail.

Said Becky, "Most other coloring books are too easy with big color spots. And this paper isn't brown. It's real white and heavy and easy to draw on."

Score two for Fields.

MEANWHILE, SANDRA WAS busy coloring a scene depicting fruit and vegetables being off-loaded from a shallow-draft sailboat onto a horse-drawn



New Key West coloring book combines history with intriguing art, charming children and adults alike.

wagon, showing how Key West, though an isolated island, managed to become the largest city in Florida for over half a century.

Soon the girls were absorbed in their

coloring. They were oblivious to the bagpipes and the smell of food. I don't believe they even heard the crowds scream as Will Soto deftly twirled fire into a darkening sky. (Later, four-year-old

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Mookie and Jasmine, aged five, came along and, with ease and obvious satisfaction, colored the complexly tattooed Calusa Indian chief.)

Fields, in 34 pages of drawings on durable white paper meant to be colored, brings the history of Key West to life, its people, its architecture, its occupations and its attitudes.

For about four bucks I can't imagine where you'd find a better history of Key West or a more suitable gift for anyone interested in our city-island and its past. *The Story of Key West: A Coloring Book for All Ages*, by Marko Fields, is 40 pages with a four-color cover. It's available at book outlets all around town for about \$4.



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White Squall

by Bruce Soderman

Some people are jealous of houseboaters who live rent free out in the bay. They want to tax the boaters heavily or get rid of them entirely. They say: "There's no free ride in Paradise," while they fence off their shoreline and post no trespass signs. Houseboaters can not understand such silly beliefs because they are attuned to the ocean, whose rules are far more serious than fences and property markers.

On a Sunday morning in early April, I was sitting in my boat reading a *Solares Hill* article about local efforts to get rid of houseboaters, when I heard the wind increasing. I poked my head out the door to see a dark cloudline approaching from the north. It looked the same as any other front I had seen in the past five years, so I went back inside to continue reading. I had recently finished building a plywood cabin on my small fiberglass motorboat and didn't really know how it would react in a storm, but I felt confident that the two heavy mud anchors would keep it from dragging.

The wind increased to about forty miles per hour, where it usually levels off and then decreases, but this time it did the opposite. Without warning, an eighty mile per hour blast hit the boat from the side, sounding like a jumbo jet on take-off. The boat lifted, as if on a huge wave and then

capsized upside down faster than you can say: "Oh, oh."

The roar of the wind became silence, but for a moment, I could not believe I was under water. Plywood pressed against my face and I realized that the cabin had collapsed into a deadly sandwich with me in the middle, and the boat hull pressing down from above.

I opened my eyes under water, but could see only darkness and began to panic. Finally, I saw a patch of light down by my feet and swam toward it. Pushing aside a jagged piece of plywood, I reached the surface to gasp for air. The water was only chest deep, but the waves were over my head. The wind was ripping spray off the wave tops to create a white haze which resembled the winter blizzards I used to see in Massachusetts.

The stern of the boat sank first, weighted by the outboard motor, while the bow stuck out of the water about a foot. Suddenly, I remembered my cat, Tiger, and looked around to see if she had gotten out safely, but there was no sign of her paddling on the waves. I dived back down under the boat to look for her, but it was too dark to see, and I had to return to the surface.

Looking around the bay for any possible help, I was surprised to see that the three boats closest to me had all dragged anchor about a hundred and fifty feet, and were

perilously close to the shore, in no position to save me or my cat.

Time was running out, and as I listened to the hiss of air escaping from the sinking hull, I freaked out. I dived under the boat once more, and this time braced my feet against the bottom and pushed the boat upwards. Panic increased my strength and slowly the boat lifted, draining torrents of water, along with my belongings. With a gut wrenching effort, I lifted the boat high enough to expose the forward bow locker and heard the sound of Tiger's frantic yowling above the roar of the storm.

A tangle of life preservers bobbed up from the bow locker and Tiger was riding on top of them. I gave the boat one last shove tipping it completely over, then grabbed the life preservers and floated downwind with Tiger.

The wind and waves swept us toward a sailboat owned by Pete, an ex-cop and longtime friend. When we were still four feet away, Tiger leaped for the aluminum rail on the bow of the sailboat, catching it with her claws and climbing up with surprising speed.

A bolt of lightning struck nearby, adding to my fears, and boosting my adrenaline. When I reached the stern of Pete's sailboat, I lifted my right foot up to eye height and hooked it on the railing, then hoisted myself up into the boat in a single bound, so to speak.

"I've never seen anyone climb into my boat that fast before," said Pete.

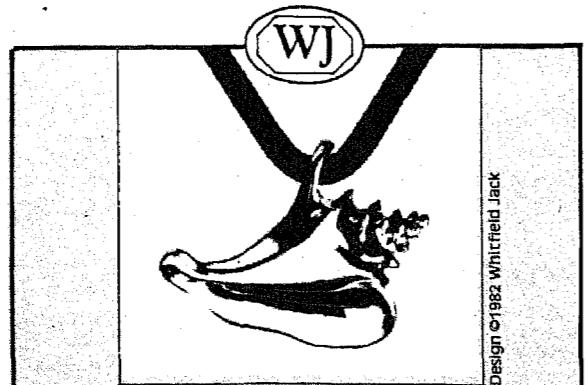
"I'll bet you've never seen anyone this scared either," I answered, shivering from cold and shock.

Pete turned on his radio, and we listened to a weather report warning about possible tornados, but ten minutes later the wind abated and blue sky appeared to the north.

Still shivering, I climbed into Pete's rowboat to go find my belongings which were scattered over a hundred yards of shoreline behind Flipper's Sea School. Some of my stuff was already being taken away by a couple of kids on shore, but I found most of it floating in the seaweed.

After searching the shore for several hours, I went snorkeling to find the things which sank.

By evening, I had found most of my clothes and had refloated my boat and crudely rebuilt the cabin, this time a foot lower than the previous model. I also made up my mind to buy a bigger boat, one with outriggers to make sure this would not happen ever again!



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Vote on Tuesday, March 8

Important Referendum Issues on Ballot for Monroe County

by Charlie Pepper

It'll be Super Tuesday on March 8 -- voting is important and your vote does count. Besides voting for the Democratic or Republican of your choice -- one of them will be employed in the White House starting on January, 1989 -- there are referendums on the ballot that apply to Key West and Monroe County residents.

The one concerning Key West voters asks if you want the city charter amended so that city election procedures conform to state law "in matters not covered by local ordinance," and that the city clerk and two

commissioners act as the vote certifying body.

Another, that all voters, including those from Key West, will make a choice on concerns whether or not a Monroe County ordinance should be okayed that raises, by 1 percent, a tourist tax on each dollar of the charge for six month or less tourist accommodation within the city of Key West and Monroe County.

"The tax shall be used for the purchase of property and for *ad valorem* tax containment." This tax would hit only tourists.

Voters in the Lower Keys, the Middle Keys and the Upper Keys will vote whether

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The Old Way

by Michael Lewis

ON THE SUNNY beach at the edge of the lagoon, an old man was kneeled beneath the shade of a sea grape tree. He was slowly scraping barnacles and other growth from an overturned skiff. It was hot in the bright sun outside the shadow of the sea grape, but beneath it where the man was, the air was cool and refreshing.

A dark tanned boy appeared quietly behind the old man and stood in the shade without speaking. He stood a long time before the old man spoke.

"I know you are there, boy," he said as he scraped the skiff. The boy laughed.

"You always know," he said as he walked around to face the old man across the skiff. "How do you always know?"

"Through my old bones, boy. My bones feel you through the earth." The old man grimaced as he straightened his bent back. He held up a bony, calloused hand.

"HELP ME UP, boy," he said, and the

boy gently helped him to this feet as he had done so often over the years.

The boy was worried about the old man. He had been an old man as far back as the boy could remember ... so many years. The boy loved the old man. For the old man was a fisherman, one who fished with pride and courage in the old way and the boy had fished with him whenever he could over the years. The boy's father had insisted that he attend the local school, and since he had to attend church on Sundays, the boy could only fish on Saturdays with the old man. But there had been holidays, and the wonderful summers with no school when the old man and the boy would load the old man's sloop with jugs of fresh drinking water and tins of bully beef and long loaves of Cuban bread and they would sail west for the Tortugas, to fish the reefs by day and driftfish the Gulf Stream at night.

Their best luck had come on the trip several years ago when they had caught three swordfish in one night. They had

raised the old sloop's sails in the afternoon and sailed out south from the Tortugas into the Gulf Stream and as night approached, the old man had prepared bait. Squid that they normally cut for snapper bait were prepared whole by the old man and that night as they drifted, three big swordfish had taken the bait and fought like demons, great beasts in the dark crashing loudly about the sea. The boy remembered being afraid of them. But the old man had caught them, on a handle, with pride and courage in the old way. The boy remembered sitting on one of the big, solid, cool fish as they had sailed for home in the morning, and he remembered his fierce pride over the accomplishment, how the people had gawked and pointed at the old man and himself when they had returned to the pier in Key West with the fish ...

"WHY HAVE YOU come, boy?" asked the old man. "You should be studying, for the test."

"The tests are finished."

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The old man looked surprised. "You succeeded?"

The boy smiled proudly as he nodded. "I succeeded. I will graduate from the school."

The man smiled. "You are a good boy." But the smile turned to a frown. "But you did not answer. Why have you come? You cannot fish with me anymore. I am of the old way, and you of the new. You must move on to the new ways ahead."

The boy's smile vanished. "But did we not catch many fish? Together, we could catch many more fish. You yourself always say that the fish like the old ways."

"It is true," said the old man. "The fish are old and they prefer to be caught with old ways. But the fish are not what is important. What of your papa? What does he think of the old ways and the new ways?"

The boy hung his head sadly, then looked at the old man. "Will you come and speak to him?"

"No!" snapped the old man. "It is wrong for someone old and ignorant like me to interfere between a father and his son, and it is wrong of you to ask."

"BUT IT ISN'T fair," pleaded the boy.

"Life is not fair. Besides," said the old man, "your father knows what it is like not to go to the school, and to not get the fine jobs that only those who go to the school get. Is that not true?"

"Yes," signed the boy. "My father wants the new way for me, and I want the old."

"Your father is wiser than you, and has your best interests at heart. You? You do not even know what your best interests are, and you would only follow your heart anyway."

"Please talk to my father."

"Leave," said the old man. "You only make it harder." He turned his back to the boy and kneeled slowly to the sand and began scraping the hull of the skiff again.

The boy watched him quietly for a time,

then turned and shuffled dejectedly into the sun and began walking slowly along the hot, sweeping beach. He walked thinking of the past, the fishing, out on the beautiful water with the birds wheeling above and the tug on the line, the wonderful weight of a pulling fish. He did not want one of the fine jobs that went to those who graduated from the school. He thought of such a job, of being in an office, in an office where there was no sun, no cool sea breeze, no sweet salt spray. He shook his head angrily at the thought and picked up an old conch shell and hurled it violently into the clear water.

"IT ISN'T FAIR!" he shouted, and startled by the loudness of his voice, he looked around sheepishly. But the old man continued scraping the skiff and appeared not to notice. The boy looked back at the widening circles made by the splash of the conch shell, then turned and walked slowly on.

The boy walked long, into the evening, and when he finally returned to the house at dusk, he was surprised to hear voices, familiar voices. His father's, and the old man's.

"I know you care for him," he heard his father say. "But the new ways are for the future, and the boy is of the future."

"I simply have come as a favor to the boy," the old man said. "The decision is not mine. You are his father."

"Good evening," the boy said politely as he came through the door. He came to stand nervously before the two men.

"Good evening? So polite. So why do you now act the gentleman?" demanded the boy's father. "And why do you embarrass me by asking another to speak for you?"

You say you wish to live and work in the old way, but your behavior is only that of the new. And look how you burst in upon the conversation of your elders. Is that not of the new way also?"

"I APOLOGIZE, PAPA. To both of

you." The boy hesitated, thinking of what he had decided when he was walking and of what he had decided to say. He licked his dry lips. "Papa, I admit that I am of the new way. You are right, and I will respect your wishes and will think and live as one of the new way. Is that not what you desire?"

The boy's father glanced at the old man, then back at the boy. He nodded. "It is."

"Then," said the boy nervously, "because one of the new ways is to allow the young to decide for themselves, I will decide for myself in this matter; and I have decided not to work at a desk in the new way, but to stay and fish, in the old way."

The boy's father looked shocked.

"Please, papa," the boy pleaded. "Please try to understand the new way. I am going to be a fisherman."

The boy's father took a deep breath and exhaled long and slow as he stared at his son. "What a state the world is in," he said. He shook his head and turned and looked at the old man.

The old man shrugged. "He makes his point well."

THE BOY'S FATHER nodded and stared back at the nervous boy. Neither spoke. Beyond the screen door, a gentle breeze rustled palm fronds in the early night, and the thick scent of living coral exposed by the low tide wafted on the breeze. The boy's father stared out through the screening for a time, then looked back at the boy.

"Very well," he finally sighed. "You are determined to do it, so all I can say is, just do it well."

"I will make you proud, papa," said the boy. He turned to the old man. "May I walk with you to your boat? There are things we should discuss."

The old man nodded, and the boy helped him to his feet and walked slowly with him into the night, as he had done so often over the years.

Home Improvement & Building Guide

Uncovering the History of a Conch House

Investigative Historical Research on Your Own

by Sharon L. Wells

So you've bought a Conch house. One of those aging, weathered, termite-eaten relics of a time past -- a tottering, yet grand old lady who likely needs something of a facelift, and perhaps a gentle helping hand in order to persevere into the 21st century. She's built like no other. Handcrafted by builder-carpenters who used no architectural plans, the grand dame has lasted over a hundred years, through storms, hurricanes, depressions, changing tastes and the vagaries of wealth. She's faded, but still magnificent in her bewitching splendor.

The older the house you live in, the more often you have probably asked yourself these questions: Who has lived here in the past? What were they like? Exactly when was this house built and by whom? Was the cupola (kitchen, front porch, extra bathroom or

whatever) part of the original structure, or was it added later? What was the neighborhood like years ago? And what was on this land before my house was built?

To unearth the architectural and historical roots of your century-old beauty takes patience, curiosity and a general fascination with old things -- old places, old maps, old people, old photographs. There are many sources for local history. In Key West the public library, local museums, and historical societies possess excellent collections.

If you are renovating or restoring an old house, you will benefit from having its structural history at your fingertips. If you are an owner, you will find a well-documented account of your home's past can increase its value considerably should you sell. In any case, the research and written results

Continued next Page

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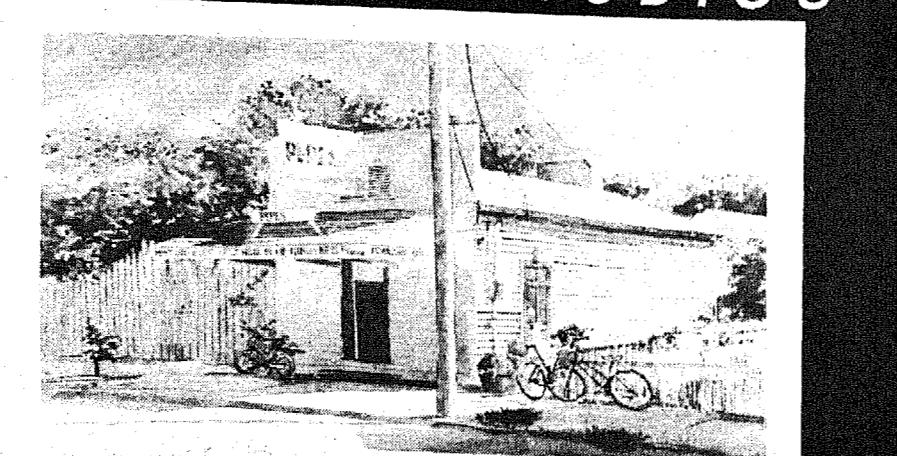
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Continued from Page 1
can provide an interesting addition to your personal library, and possibly, an important historical document for the island's history.

How to Start

Begin with a thorough check of Key West's official land records. These documents are maintained in the Clerk's Office at the Monroe County Courthouse on Whitehead Street. Warranty deeds, mortgage records, probate records, tax records and flat maps that date from the town's inception are maintained on microfilm here. You need to pinpoint the block and lot number of your property in order to trace the records. The deed to your property, or information from the Property Appraiser's Office, will specify the block and lot number.

Monroe County Public Library, 700 Fleming Street, is invaluable to history buffs and old house lovers, particularly its superb collection of local history materials, genealogical records and historic photographs. The Local History and Research Department contains one of the most extensive collections of historical reference records in the state. For a start, all of the original, red-bound volumes of the county's deed books are located in the vault there.

The deed book indexes contain property transactions from the time records began being kept to the present. The conveyances are the basic skeleton from which you will flesh out your house's individual

history. Recorded in them is the name of each buyer and seller, the date of every transaction, the date the transaction was recorded, and the volume and page in the deed books where the original deed for each property transaction is stored.

When you finish with these conveyances, start at the top of the list with the earliest transaction, get the volume and page, and look up the deed. Each document contains important and often surprising information. The deeds will give a complete description of the property every time it changed hands. Jot down the name of the grantor and grantee. Early descriptions are particularly colorful and often contain references to landmarks which may have long since disappeared.

The deeds also provide information about the people involved in each transaction. Addresses, family relationships, and occupations are often stated. If the transaction was a sale the price will be recorded. If it was an inheritance, it will list the benefactor's death and the heir's name and the date of the will of the last owner. You may stumble on a lawsuit or legal dispute among them. Foreclosures, mortgages, liens, bankruptcies and auction sales of property, including slaves, are also recorded. Tax records, which are of significant value to the researcher, exist on microfilm and in a few of the original tax books in the library. The pages that list each property's taxes

convey the yearly valuations of the property. An increase in valuation most likely reflects the construction of improvements, perhaps a building, on the site. For the careful researcher who is a good detective, the deeds and tax records are chock full of information, as well as some surprises.

To secure documents relating to the structural history of your house go to the city's Building Department on Simonton Street. There is a folder on each building which contains the permits, plans and specifications for renovations and structural changes. The early carpenter-architects in Key West, however, never worked from formal plans. Thus the original blueprints for a Conch house rarely, if ever, exist. You may discover such things as when indoor plumbing was first installed or where the cistern or outdoor privy were located. In reality, there are few old houses which possess a complete official architectural dossier.

To complete your house's profile, you will want to find out as much as possible about all the people who have been intimately connected with it through the years. These include early owners of the property before the

house was erected, the house's builder (an architect, if there was one) and its various owners and occupants. Don't assume that your house was always occupied by the person who owned it, even in the early days. To put faces and life histories to the names from the official records will require the use of a variety of biographical sources. The key is to leave no stone unturned and to fit together the people's lives like the

together the people's lives like the pieces of a puzzle. Check and recheck every fact. It's painstaking work, but very rewarding.

To fully document your house, you will need to be familiar with both primary and secondary sources. Primary sources include early maps, drawings of the town, city directories, 19th century newspapers, diaries, and state and federal censuses. From the censuses, particularly, can be found the names and addresses of local residents, their ages, occupations, place of birth and nationality, marital status and family members. A list of the specific extant primary sources would include: an 1826 pencil sketch *View of Key West* by Titian Peale, the 1829 *Map of the Town of the Island* by William Whitehead, the U.S. Topographical map (1850) by Hull

Continued next Page

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8 BRANCHES FROM KEY LARGO TO KEY WEST

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Continued next page

TOOL & EQUIPMENT RENTALS



Researching the history of a house like this beauty on Elizabeth Street can be a fascinating and rewarding project.

Photo by Alex Caemmerer

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Continued from page 3

Adams, Tiff's 1874 Map of Key West, the 1884 Bird's Eye View of Key West and the Sanborn Fire Insurance Maps.

The Sanborn maps are particularly significant. They are 22- x 26-inch sheets (as many as 36 sheets in the 1926 set) which show the exact footprint of a building on its site. The maps are marvelous, for they tell much more, if studied carefully. The Key West Sanborn maps were issued in 1889, 1892, 1899, 1912 and 1926. By comparing the information and building footprint, the structure's physical evolution can be gleaned.

Check the Sanborns and you'll find out the building's exterior material (frame, brick or stone) and height by stories; the location of porches and whether they were one or two story; the location of outbuildings, sheds, watertowers or stables; window types and locations; roof composition (shingle, slate, tin or composition); location of wells and cisterns; the use of structures; i.e., dwelling, school, store, grocery, tenements, bakery, tailor, pool room, coffee shop, cigar factory, etc.; the addresses of domiciles.

Additional primary sources for information include: church records (particularly the records of churches in the Bahamas which often have records of births of Key West immigrants), Key West Cemetery records, county marriage records, and personal diaries, such as those kept by William Hackley and Robert Watson, that provide important insights into specific day-to-day periods. City directories are excellent sources for tracking down the whereabouts and specific addresses of a person. The extant directories include: *Bensel's 1888 Directory*, *Maloney's 1900 Directory*, *Polk's 1906-07 Directory*, and numerous other issues that date from the 20s, 30s, and 40s.

Photographs, of course, are the most visual documents that help to authenticate the accuracy of restoration or rehabilitation. Luckily, the library's local history department contains thousands of significant historic images which have been stored for easy retrieval.

Secondary historical sources abound. United States government documents and records of public buildings, published histories such as Maloney's *A Sketch of Key West* (1876) and Jefferson B. Browne's *Key West: The Old and the New* (1912) are

Adams, Tiff's 1874 Map of Key West, the 1884 Bird's Eye View of Key West and the Sanborn Fire Insurance Maps.

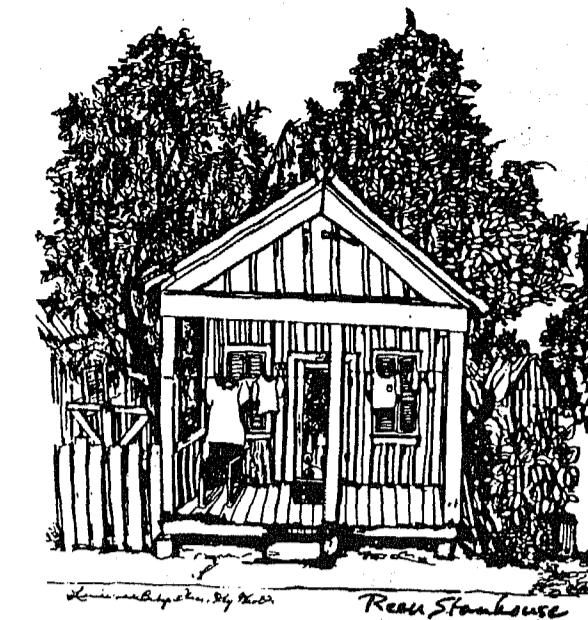
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This drawing depicts a typical board and batten structure that housed cigarmakers in days gone by.

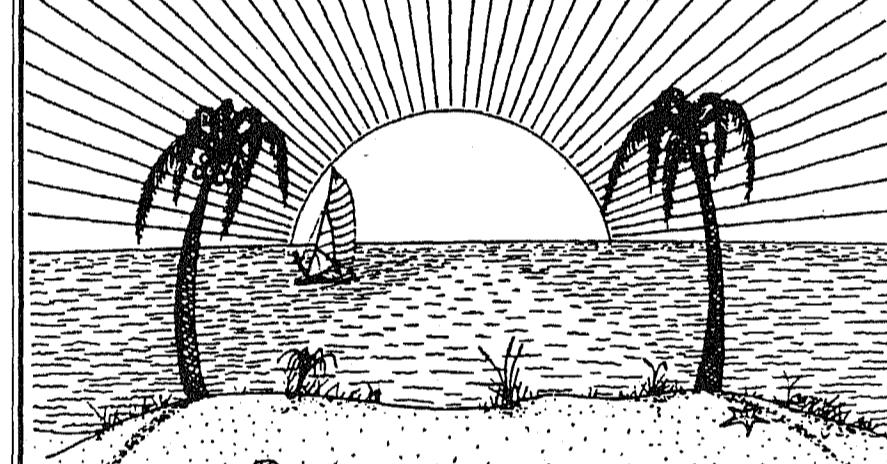
By the time you have collected the land records, tax and architectural data, historical and biographical materials on your house, you will have amassed a number of old deeds, wills, documents, pictures and newspaper clippings. At this point you may choose to write a formal, documented, chronological history or you may simply want to assemble the data in a scrapbook.

Historical research recovers the story of a site -- the information relevant to a building, its inhabitants, their lives and property. The clues and facts discovered help to reconstruct the genealogy of a place. The past is far from dead, and the scope of one's research is limited only by your imagination and the time devoted to the project.

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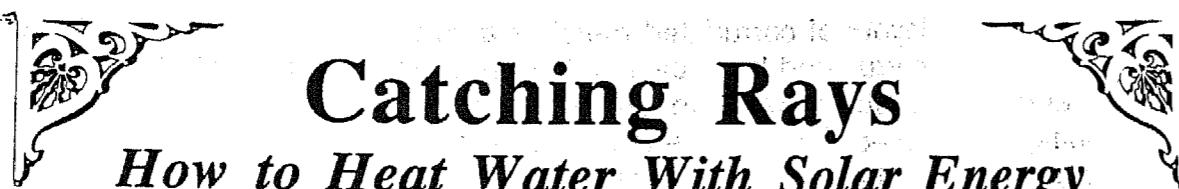


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Catching Rays

How to Heat Water With Solar Energy

by Bert Lee

We all know it's expensive to live in the Keys, particularly Key West. And certainly one of the most pervasive costs is energy. Those who sell power tell us its cost is tied to the oil market. But let's be realistic: Was anyone's electric bill reduced when the price of oil went down? At best those drops slowed the rate of increase. Remember the oil crunches of the 70s? Remember the ads with Bob Hope insisting that industry was committed to freeing us from the tyranny of oil, selling nuclear plants, pressing oil from shale, converting ocean thermals, and harnessing solar energy? What happened to all that?

Nuclear energy turned out to be mind-bogglingly expensive, and more than a wee bit dangerous. They shut down the shale plants -- the technique didn't work. Nobody ever tried to build an ocean thermal conversion facility (and a pity, it was a great idea). Then,

the destabilization of OPEC brought the price of oil down, and, glory be, suddenly there was nothing to worry about. But what ever happened to solar energy?

I'm happy to say, it's alive and well and shining in the Florida Keys. And quite rightly, for what have we got, if not sun? A walk around our island with our eyes fixed on rooftops will reveal that many far-sighted residents are enjoying the benefits of this technology. Indeed, a recent survey by the U.S. Department of Energy shows that there are more solar devices per capita here than any other place in the world.

How Many Gallons?

At present the main use of solar energy is to heat water. (Conversion of sunlight into electricity is still on the steep side for the average person.) It is estimated that a family of five uses 30,000 gallons of hot water a year. It

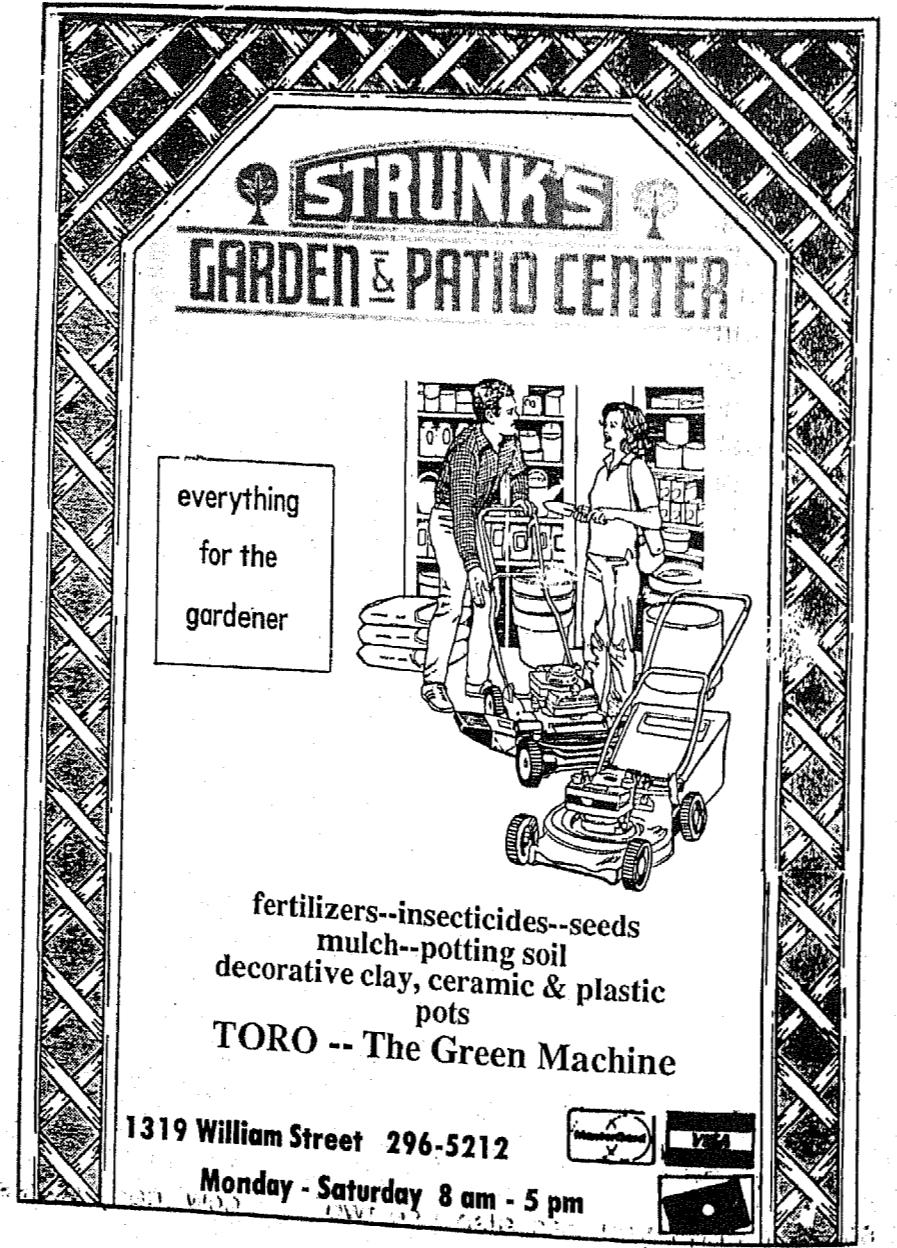
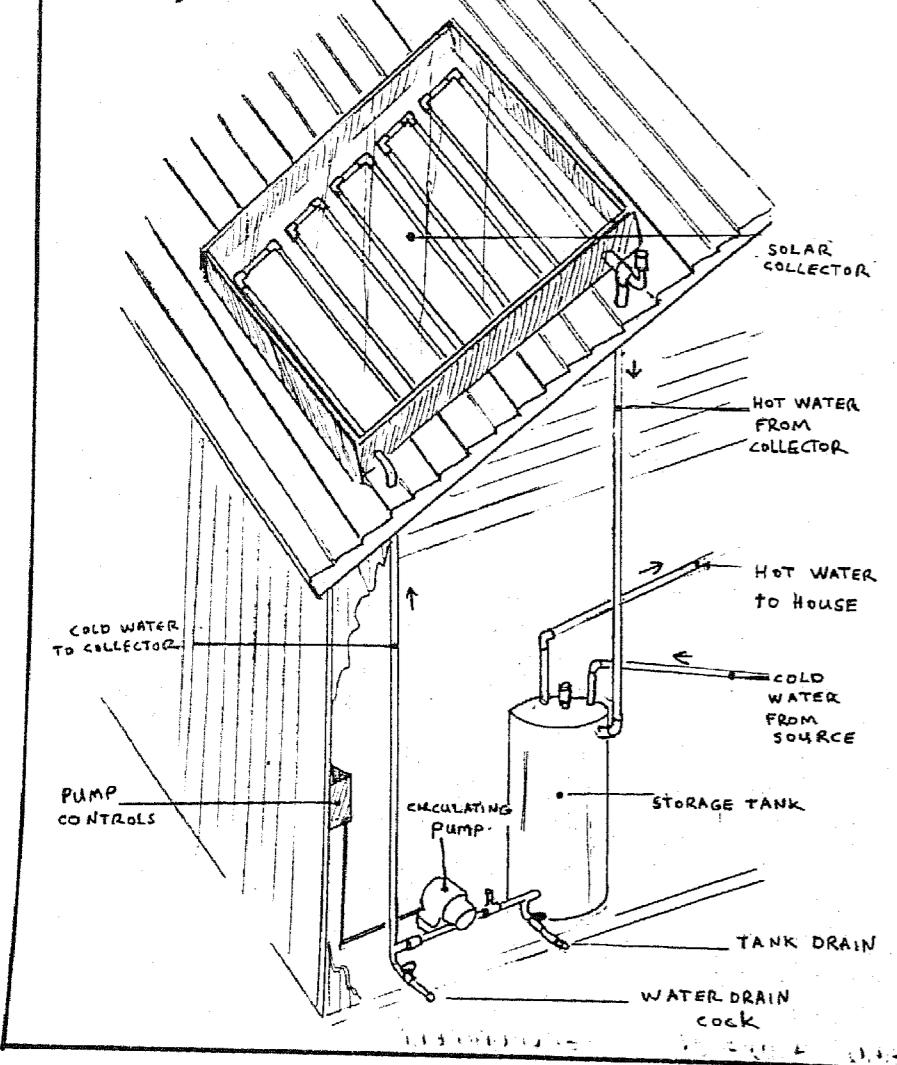
takes a lot of energy to heat that much water -- 27,490,000 BTUs -- and when we take into account the leakage inherent in any plumbing system, we can raise that to 30,000,000 BTUs.

Using oil, the cost of heating that water comes to two cents per gallon. Electricity from the grid brings that down to one cent. A solar water system puts the cost at one-half cent per gallon. This means that a solar system can pay for itself in just a few years. And the beauty is that, apart from maintenance and upkeep, it's a one-time investment.

If you find yourself interested in this, there are a few ways to go. You can buy a solar system ready-made, right here in Key West or in Miami. Or, if you feel handy, you can, fairly easily, put up one yourself.

The technology is not mysterious; I have seen some elegantly simple solar water heaters. And once you

A typical roof-mounted solar hot water system.



understand this principle, your own imagination may lead you to unique solutions. The basic components are: the solar collectors; pump, plumbing, storage tank and heat-exchanger coil; and the differential thermostat that controls the whole thing. The basic requirements are: a location in a sunny place, a roof (preferably facing south, but this can be gotten around), and, of course, that no major objects block light during most of the day.

Of these components, the most critical one, and the one to which you will be devoting most of your energies, is the solar collector. Essentially, this is a flat box, through which water is channeled, either through pipes or between corrugated sheets. Glass on top of the box traps radiation and holds heat inside the panel -- the famous greenhouse effect.

Calculating Collectors

How many collectors you need depends on the number of people in your household. Using the figures given above for water use in a family of five, and given close to optimal efficiency in the functioning and location of the collectors, you can plan on .7 to .9 collectors per person. Thus, a family of four will do well with three collector panels.

The cost of a ready-made solar collector consisting of two panels, for instance, will generally come to more than \$600. You should be able to build your own collectors for \$4.50 to \$5.00 per square foot. Averaging this to \$4.75 per square foot, your cost will come down to around \$230 dollars.

The plumbing components you need are available locally. A 120-gallon storage tank, heat exchanger, should cost you around \$350. A circulation pump will cost another \$75 to \$85. Thermostatic controls will come in at around \$50. Assorted plumbing, valves, tubings, fittings and, perhaps, an expansion tank will amount to another \$100 dollars.

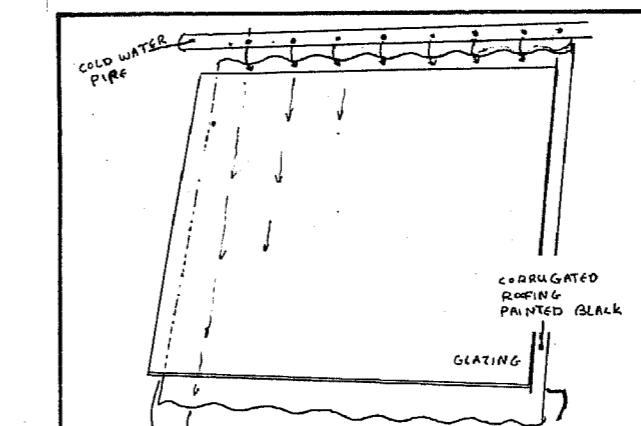
You're looking at a figure of around \$810, and even figuring Murphy's Law of Expanding Expenses into it, the total won't exceed \$1,000. Not a bad investment.

Now, let's look at the components of the solar collector, top to bottom. The most efficient glazing is double: two sheets of glass with an airtight pocket between them. Under these is another airtight pocket, then the absorber plate. These are critical and there are lots of ways to make them. Typically, it involves a tube running through a sheet, though you can also use two

layers of corrugated metal or a single corrugated layer over which the water dribbles freely to be collected in a run-off gutter. Beneath the absorber plate comes a layer of insulation. All is mounted in an airtight box and fixed to the roof by means of flashing.

Book Work

It would be presumptuous to recommend one of these plates over another; and impossible to go into the specific construction of all of them in an article this length. To help make this decision, do some research. The most helpful text on the subject this writer has encountered is *Build Your Own Solar Water Heater* by Stu Campbell (with Doug Taff), published by Garden Way Books. This is available at the Monroe County Public Library on Fleming Street, but it would be well worth your time to get a copy, and keep it on hand during your labors.



A simple "open" system in which water runs down a corrugated sheet into a run-off gutter.

If you are really ambitious and want to build your own collector plate you can get detailed plans from a number of excellent sources. The Brace Institute in Montreal provides plans for a corrugated metal-type collector. Two excellent texts containing easy plans are *How to Build a Solar Water Heater* by Ted Lucas, published by Florida Conservation Foundation, Inc., in Winter Park, Florida, and Johnny W. Allred's *An Inexpensive Economical Solar Heating System for Homes*, published by Langley Research Center, Hampton, Virginia.

Prefabricated plates can be expensive, and cautious shopping is advised.

As I said, it is best if the collectors face south. If the roof doesn't face this way, and if it is too difficult to build a mounting structure to compensate, you should consider this when calculating how many plates you need. A rule of

thumb is that if the collector points more than 20 degrees from due south, you'll need 50 percent more collector area. Generally though, a little ingenuity will overcome this. Remember also that solar collectors don't necessarily have to be roof mounted.

Tilts and Slopes

While most authorities believe that the ideal slope of a roof for solar space heating (not necessarily water heating) is the latitude of the homesite plus 10 to 15 degrees, for heating water, the tilt of the plates can be more or less equal to your latitude. You will have to decide whether you want to leave your panels flush with the roof, even if this is not the most efficient angle, or make tilt adjustments. Keep in mind that lifting the top end of the panel can result in roof leakage or wind damage. A propped collector can act like a sail, exerting strain on the roof and the mounting, and, given enough wind, might be torn away completely, destroying your investment. I advise that it is better to leave the collectors flat, even if it means having to add more panels.

In tailoring a solar collector system to your home, keep in mind that you can increase the efficiency of a collector by the simple addition of reflectors. But, once again, remember that it is best to construct these so they are not vulnerable to wind.

A ready-made system can be purchased right here in Key West from Solar Technologies on Truman. Howard Finkel has been in business here for over ten years and has been personally responsible for the better part of the installation in the Keys. While such a system costs more than a homemade unit, it has the advantages of being tailored through his good experience to this environment. He has also innovated some important techniques of circulating the water and keeping it hot in storage longer.

Finally, you may ask, what about cloudy days? We've surely had enough recently to warrant this concern. Of course you will need a back-up. Nonetheless, an inexpensive electric heater which has to be used just a few times in the course of the year should not discourage you from your solar option. Your investment will still return to you, and double quickly after that.

Bert Lee is a freelance writer who specializes in science and the environment.

Decorating Decisions and Dilemmas

Elmira Leto is an interior decorator who owns Leto's Interiors on Truman Avenue. She's been in business for five years, and specializes in decorating to suit lifestyles here in the Keys. Last month, Elmira agreed to respond to questions presented by the editors of Solares Hill's Home Improvement & Building Guide. What follow are the results.

SH: How does a subtropical environment affect interior decoration?

EL: The tropics are wonderful for an open, airy feeling, which everyone from up North loves. But living on an island does have its disadvantages. Weather conditions play a vital part in decorating. You must consider humidity. Even if you are not directly on the water, salt air will cause certain fabrics and metals to rust and decay. Also, some fabrics retain heat, such as herconlon, while cottons are fabulous and breath well here. Aluminum and plastics should be considered only for rods; if chrome or brass is used it must be kept polished or it will pit.

SH: What role does the interior decorator play?

EL: The decorator should work with a client to design and personalize his or her home or office. A decorator offers many advantages. As a consultant, he or she offers the client professional knowledge about what designs, styles and products will work to achieve a desired look. This saves the client time and money by preventing costly decorating errors.

SH: How do you determine what decorating theme is right for an individual?

EL: I find first what type of look a person wants -- what stays in line with furnishings in their home and the budget in which they will be working. Most importantly I observe and talk with the client about space needs,

likes and dislikes, use and overall desired effect. I always believe that a home or business belongs to the client and a decorator should not force personal preferences, but should guide a client in making wise decisions. The relationship should always be open.

SH: Discuss the fundamentals of decorating.

EL: I always get to know the client -- favorite colors, furniture preferences, and the area being decorated. Trends are wonderful but can be very costly. At the time people feel they "need" them, but trends wear out in less than five years. Classics just keep coming back. A good rule of thumb is budget. Can I afford to redo this room when this trend has passed? Learn to work with neutral colors on your major investments such as couches, tables, dressers, carpeting, window treatments, etc. and bring the trend in with fabrics and accessories. Learn to plan, instead of acting on instant impulses.

SH: What suggestions can you give for people just starting out?

EL: Rome was not built in a day. Consider using a decorator to help plan and set goals. Lifestyle is a very important factor here, and also your tastes change as you get older. That bright flowered couch may not appeal to you years from now. I always try to guide young people to purchase solids on major investment pieces and to do a lot with accessories like pillows, area rugs, silk flowers, and paintings. We humans tend to get bored with things within a one- to five-year span. Then we start wanting new

things.

Always consider children, too. Don't make their lives miserable because mom wants a silk couch. Be yourself -- if you don't like ruffles and lace, don't be pressured by trends or friends into getting it. Individuality makes this world so colorful.

SH: How can you make colors, shapes, lines, and textures work?

EL: Look at the area you are decorating and ask: How can this room look its very best and make me want to stay in it? Colors, shapes, lines, and texture have to work together. Remember that solid, print, stripe and texture can all be used in the same room. Also, look at the style of furniture you are using. And a balance is a must, or you lose a whole look. Remember, you want everything to flow instead of sticking out like a sore thumb.

SH: What about color? What can you do to warm up a "cool" room? To soften a "hard" room?

EL: Color is so important. It really does make a difference. Yellow, peaches, rainbow colors not only warm a cool room, but will make a hard room come alive. Another popular way of painting or wallcovering is to use a dark rich color on the walls and white or cream on the trim. Then bring in your prints, stripes, etc. and a statement is made. Also, in decorating, as long as the colors complement each other, you don't need to be concerned about using prints with prints or stripes, etc. Let your colors flow together and try to carry this through the home. I try to use four to five colors throughout one

home.

SH: Accents?

EL: Accessories make a room, plants bring it to life! You can have the most expensive and beautiful furniture in the world, but if you don't add the accessories, it just won't have that finished touch. Decorating doesn't have to have the same old look. Be personal about it. Ask yourself: Do I need this, and will it make things easy for me and make me feel good? By just painting those walls you will make a difference. Learn to plan. Start by looking at magazines and books. But, be yourself. Remember your lifestyle.

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Architects and Contractors: Are They Necessary? Assembling the Right Professionals for Your Project

by Linda Hannasch

This is the second installment of a two-part article. Last month the author discussed how to decide whether to hire a contractor and/or architect, architects' fees, types of contractors and how they differ, and the basics of bidding on a contract job. In this issue, she elaborates on the specifics of bidding, analyzing costs and understanding your contract.

The bidding process is perhaps the most vital part of a contractor's job. It is here that he determines whether he's going to make any money or not, for once he's quoted a price and it's been accepted he has to live with it. If he's underestimated material or labor costs, or misses something in going through the plans, he will have to absorb those costs. It takes a great deal of expertise and experience to bid competitively yet profitably.

In some instances a contractor may be unable to quote a definite price to complete a job. For instance, on an extensive renovation project there may be no way of knowing what kind of structural damage he may find once he begins working. Therefore he may suggest taking payment on a *time and materials* basis. In this type of contract you are provided, usually on a weekly basis, with an itemized invoice of material and labor costs, as well as an agreed profit percentage. Most jobs, however, are contracted for an overall price quote.

If you wish to cut costs, ask for bids with options for you to do some of the work. For instance, request a bid for the total job completed by the contractor, and then an option to omit painting. You can then decide if the savings are worth your time. Perhaps there's land clearing or shrubbery trimming to be done before work can begin. Decide who's to do that, you or your contractor. Agree on how required permits will be paid for. In most cases your contractor will apply for and obtain permits on your behalf. The cost may be included in the overall bid or you may elect to pay separately. Permit costs are based on square footage for additions and on overall expenditure for remodeling. They vary only slightly between city and county.

As an example of what to anticipate permit costs to be, consider that it would cost \$18 for each 100 square feet of enclosed space on any addition. The charge for remodeling without any additions is \$24 for each \$1,000 estimated cost. (Remodeling jobs of less than \$250 require no permit.) Roofing permit costs are based on \$6 for each 100 square feet or fraction thereof with a minimum fee of \$30. The permit amount for installing a residential swimming pool is \$90, plus costs for plumbing and electrical permits.

Sometimes hiring a subcontractor can save you money on specific jobs. You may know a subcontractor you wish to employ on a project, but it may not be a good idea to insist on using him. According to Roger Townsend, who locally co-owns T&G Contractors with Rick Gegorek, "It is best to allow your contractor to hire all subs. He has developed a good working

relationship with them and is aware of their work patterns and pricing structure. You will save time and money, and the flow of work is more beneficial to all concerned when your construction contractor is in control of hiring and supervising all subcontractors."

Once you've provided as much information as possible to the contractors you've invited to bid, each will set about the task of gathering all of his costs and expenses. Putting a bid together is similar to building a puzzle, with all pieces necessary before the picture can be completed.

The contractor will go over the plans thoroughly and list all materials required. The costs of some will be familiar to him. For others he will obtain quotes from suppliers. Contractors usually obtain materials at costs lower than an individual can as a result of the volume of business they do with particular suppliers. Most contractors have developed good working relationships with several

suppliers and therefore know the best source for certain materials based on both a price and availability.

He will contact his subcontractors and give them all specifications required for their portion of the job. They in turn will get back to him with their bids.

Putting a bid together is similar to building a puzzle, with all pieces necessary before the picture can be completed.

Once the contractor acquires all his costs, he estimates man hours, based on the amount of time he feels the job will require skilled craftsmen as well as laborers, calculating his labor charges at the hourly rate of each particular employee. Finally, he will figure in his profit, which is based on a percentage of the total costs involved. This percentage will usually run anywhere from 6-20%, varying according to many factors. For example, if a contractor has a "hole" in his workflow and wishes to keep his crew busy, he will cut his profit margin in order to obtain a job. On the other hand, if he doesn't really need the work, and the job being bid requires

additional crew members or hours for his present crew, his profit percentage will run higher.

When you've received the bids, go over them carefully, comparing those from each contractor. Initially you may feel inclined to go with the low bidder, but it is advisable to consider other factors as well as price. Keep in mind that you are entering a relationship -- albeit a temporary one -- with your contractor. How do you think you will get along with him on a daily basis? Is he flexible enough to bend with you should you request changes or modifications as work progresses? Are you willing to allow him the same flexibility? Talk with each of your prospective choices, ask questions, and express your concerns. Note how each reacts and responds.

Discuss the time frame within which the job will be both begun and completed, and be certain to include that information in the contract. It may be advantageous to incorporate a penalty/incentive option in the contract. This means that if the job isn't completed by a specified date the contractor is penalized an agreed amount for each day work exceeds the

Continued next Page

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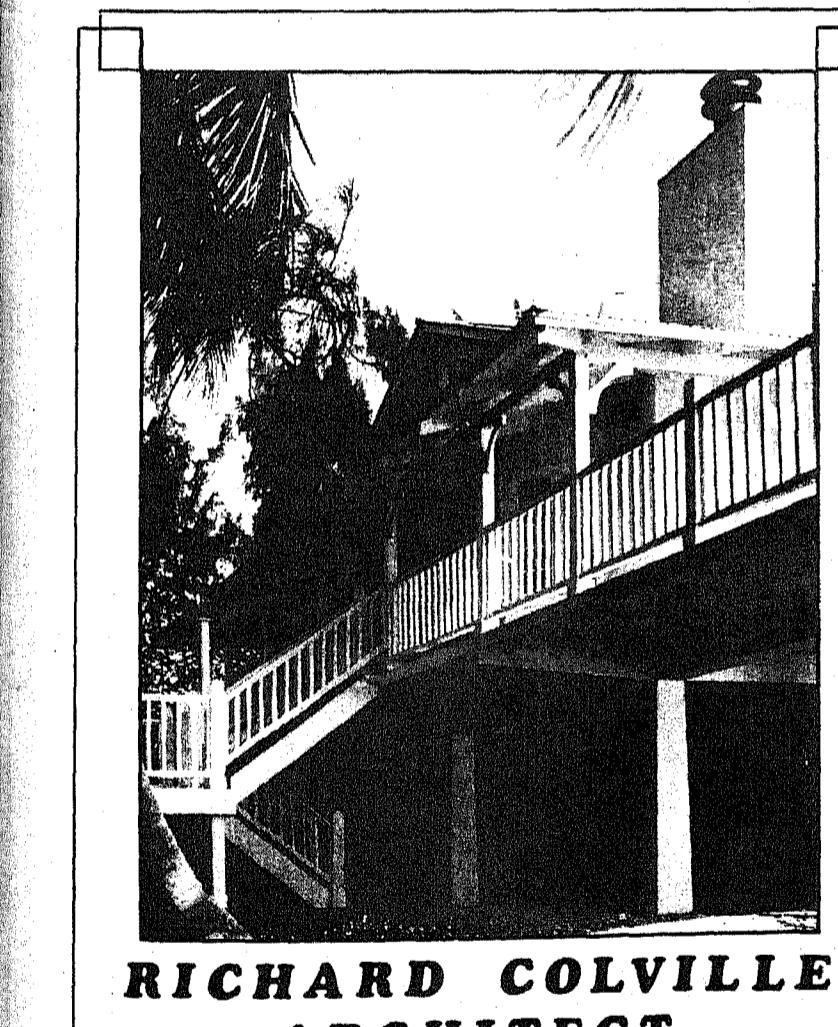
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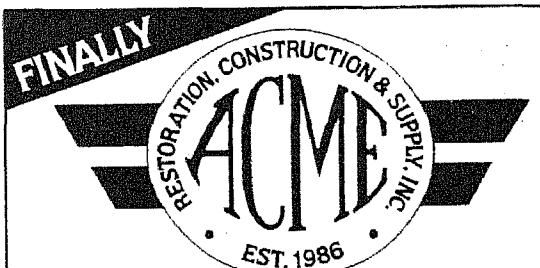
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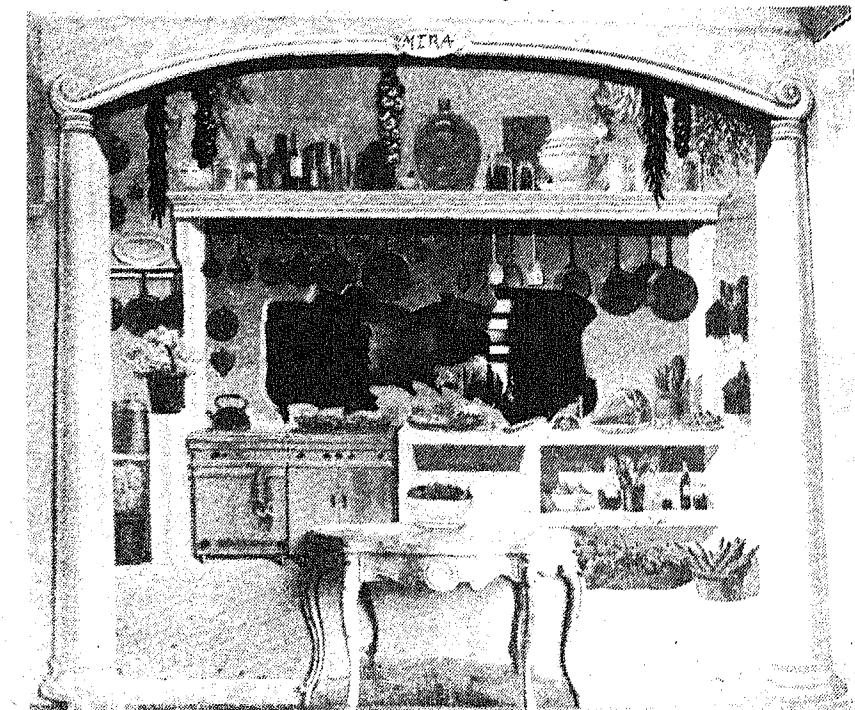


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This unique approach to interior painting is a feature of the new Mira restaurant at the corner of Fleming and Simonton Streets. Done in *trompe l'oeil* style, which translates to "trick of the eye," the realistic mural, painted by Joe Regan, incorporates the actual kitchen into the hearth scene.

Continued from Page 11

deadline. On the other hand, if he completes the job prior to the deadline, he is paid the agreed amount for each day he saves. All these details should be discussed with your contractor and put into writing before work begins. A payment schedule should be mutually agreed upon. It is customary for a contractor to receive a certain amount prior to commencing a job, with additional sums received as the job progresses. The final payment -- usually 5 to 10% -- should be issued when the job is complete and you are satisfied that all work has been finished as specified in the contract.

What if you wish to get out of a contract before the work is completed? Perhaps some unexpected expense arises and you must divert funds allocated to your building project. Most contractors will be sympathetic to your situation and will be willing to release you from your contract providing your reasons are legitimate.

Once you've decided on an architect and a contractor, it's time for work to begin. How do your architect and contractor interact and at what point should they be brought together? Key West architect Dennis Beebe said that "the ideal situation is for owner, architect and contractor all to be involved from the beginning." This is referred to as the *design-build method* and, according to Beebe, "with all three necessary bodies of input working together as the plan is taking shape, much time and effort can be saved." In any event, the relationship

between architect and contractor should be a close one, with the bulk of questions and problems sorted out between them.

When the contract is signed and a start date determined, you may relax until the actual work begins. Your contractor will coordinate the work flow, supervising his own crew as well as that of all subcontractors. He is required by law to carry workmen's compensation insurance, which covers any injuries sustained by workers on the job.

If you wish to cut costs, ask for bids with options for you to do some of the work.

As work progresses, you, your architect or contractor may discover changes advisable or necessary to the original plans. Perhaps certain material is not readily available and the delay will cause more inconvenience than substituting another material. In such a case your contractor will make recommend-



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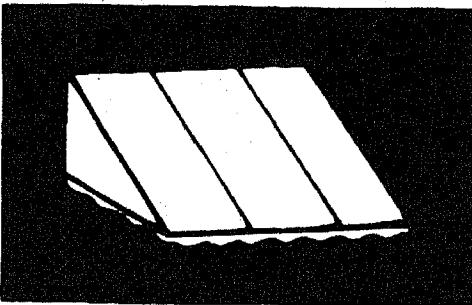
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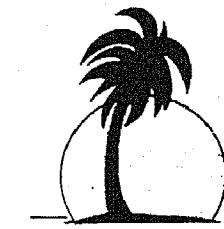
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Writer Linda Hannasch is a former advertising executive who left that business to join the world of contracting.



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A Room With a View

Landscaping to Expand Your Living Space

by Pete Moss
Solares Hill Garden Correspondent

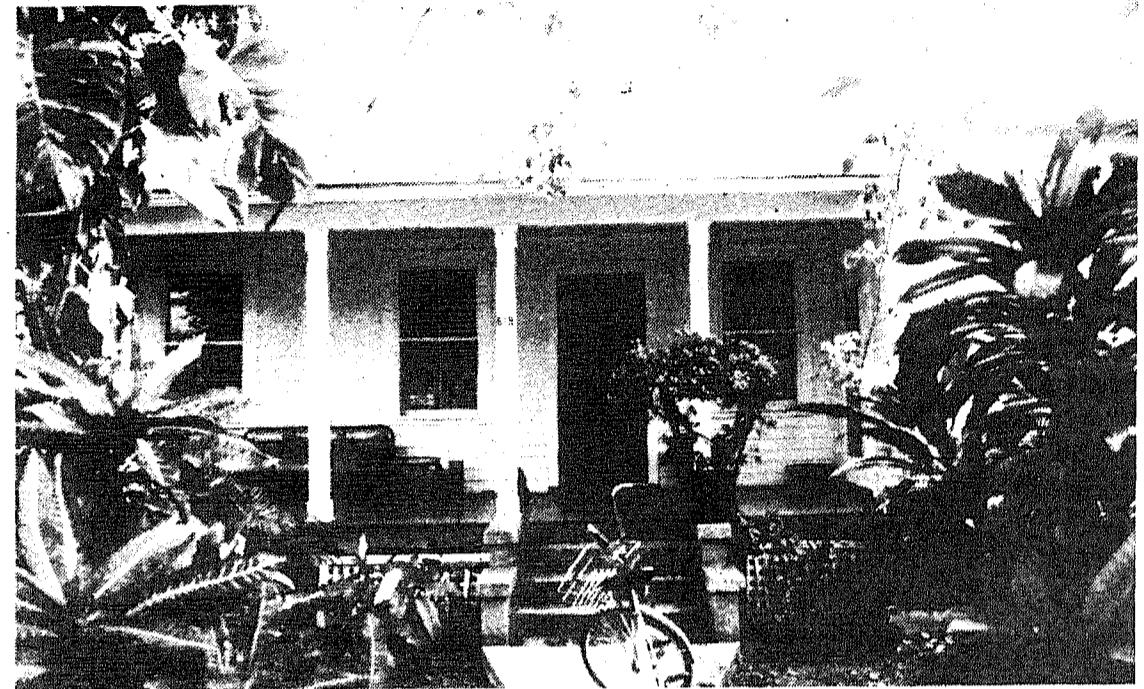
Historically, landscaping in America was intended to benefit the public on the street, not the homeowner. The grounds of a Victorian home served only for show, a means of impressing the neighbors. Later the typical 1950s suburban house featured a picture window overlooking a broad expanse of front lawn. The view into the window was more interesting than the view out.

Today, landscaping emphasizes creating a usable, livable extension of the house itself; in effect, an outdoor room. The front yard's role as a neighborhood showpiece has been modified to a semiprivate entrance area, usually including space for off-street parking. Living spaces within the home, instead of facing forward to the street, are oriented backward to the rear garden area. As a result, the backyard transforms from a utilitarian service area into a space landscaped for privacy and outdoor living.

This natural or private view of landscaping is especially suited to the climate and small lot sizes found in Key West. It encourages a free flow of activity between indoors and out. With an inviting view from every window or open doorway, it promotes an open-air living arrangement with privacy, shade, quiet and recreation all joined to the house. And by blending the house and grounds together, it enhances the utility and pleasure of the entire property, improves its appearance and increases its value.

This concept of landscaping seeks to achieve these main goals:

- **Privacy.** By creating a place of respite from the outside, public world, the soothing effect of green foliage offers seclusion without confinement.
- **Comfort.** Trees filter bright sunlight and absorb heat. The temperature beneath a tree may be 15 degrees lower than out in the sun. As a windscreen, trees create a sheltered space on their leeward side several times their own height. Thick foliage can effectively suppress street noise.



The landscaping here effectively expands the living space beyond the porch and into the yard.

Photo by Alex Caemmerer

- **Beauty.** A well-planned landscape offers attractive views from both within the house or anywhere on the grounds.
- **Flexibility.** Plants grow and your needs change. You may want a swimming pool in the future. Where will it go? Plan ahead.
- **Convenience.** Landscape design should be functional. Paths, walks, and entrances should be determined by a logical traffic pattern. Service areas should provide convenient storage and space for utility items.
- **Ease of maintenance.** Choose plant varieties that require less pruning, spraying, or watering. Use mulches and low ground-covering plants to reduce watering and weeding. Include an underground watering system in your plans.

Before You Dig

How to begin the process of making a landscape plan? Before you buy the first plant, experts suggest doing the following: look out each window of your home and assess what you see. Where are improvements needed? Take notes. Go outside, look back at the house and make the same assessment. Check out what others have done to their homes around town and in house and garden magazines. Visit the homes on the Old Island House and Garden Tours. After doing the above, re-assess your own house and grounds and decide what can be left as is, what should be removed or added, and what to include in a plan for the future.

Draw up a plan to scale on graph paper of existing conditions on your property. Include location of house doors and windows, walks, driveways, patios, trees, major plantings. Note the effects of sun, good and bad views, and problems needing attention. Next, overlay the existing plan with tracing paper and rough-in possible uses for

Continued on page 16

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Shutter Mechanics

by Valerie duPree

"What can you say about shutters?" I asked myself as I drove along A1A en route to Historic Shutters & Restoration, Inc. on Stock Island. I could think of only two or three questions to ask the proprietors there. Needless to say, I was surprised to find myself just five minutes later, glancing around a huge barnlike workshop, completely engrossed in what I clearly thought was an "open and closed topic." Shutters are fascinating if you have professionals like Elizabeth DeVries and Matt Stauch to tell you what they're all about.

DeVries and Stauch call themselves "shutter mechanics" which makes sense when you realize that a shutter is a moving part and must move well to operate well. Whether they're restoring a 100-year-old shutter or making a new one, they split the process. Stauch works on the frames, replacing deteriorated cypress with new cypress, setting angles with epoxy where wood meets wood to establish a solid base, while DeVries handles the slats, the horizontal sections of wood that open and close.

The craftsmen have created an assembly-line manufacturing technique based on work done by hand and with homemade tools. The tools were created by Stauch and are highly specialized to perform tasks like stripping a portion off the side of each shutter slat to create a peg or smoothing the edges of a peg to make it round.

"Each piece of wood is different," said DeVries, pointing out the barely discernible bows and resistant grains that give wood its personality. Working on a shutter at the stage where screw eyes are positioned along the back of the slats so the rod which opens and shuts the shutters can be attached, DeVries positions the screw eyes by sight alone. She doesn't use a straight edge because each eye has to be individually placed, taking into consideration the characteristics of each slat. Some shutters have as many as 100 pieces.

Using the assembly system, the team can finish one or two shutters a day — three a day, tops. With the help of a third person and operating at maximum capacity, they produced 18 pairs in three weeks during one concentrated effort. And this takes into consideration that their jointer machine and drill press stay set at right thicknesses. Nothing but shutters are worked on in the shop.

Stauch is intrigued by the history and nostalgia of his work. "Some little guy put this ornate (shutter) together without the tools we have today," he said, examining an old candidate for restoration. "Shutters are great. They're strong, look nice, allow the breeze to come in, let the sun in or shut it out. They can keep a house warm or cool." Stauch thinks of a home as "wrapped in shutters."

DeVries started the shutter business eight years ago, and used to have a shop on Simonton Street. Over time she and Stauch have pieced together their tools and techniques through the system of trial and error. Though they researched, they found no information on their craft. Someday Stauch hopes to write a book on the subject. But at the moment business comes first. Together, Stauch and DeVries have put new or restored shutters on more than 100 Key West homes, including The Oldest House, Curry Mansion, Bagatelle and Artist's House, and new business is steady.

The writing, Stauch said, will have to wait.

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different functional areas (open space, decks, swimming pool, etc.) When functional areas have been determined, use other sheets of tracing paper to try out various actual designs and landscaping ideas. Experiment on paper, where mistakes are free, remembering the basic goals of landscaping covered earlier.

Strategy: Simplification

Since there are so many different plants, trees, and building materials for fences, decks, and walks available, it is advisable to simplify the planning process. This can be done by observing these basic principles:

1. Plan in the abstract. Consider plants and other materials as generalized forms with broad characteristics of shape, texture, and color. You need not specify plants and materials by name at this stage of the planning process.
2. Keep the design in scale with the house. Very large plants and garden structures will overwhelm a small house.
3. Keep it simple. Too many focal points will cause visual confusion. Too many plant varieties are distracting, while repetition of similar shapes, textures and colors



Even sidewalks and other areas with little or no land can be softened and beautified by providing planters filled with trees, shrubs or flowers.

tends to be pleasing.

When you have arrived at a well-considered version of your plan, it is time to visit a local nursery and talk specifics. Your nursery professional will be able to recommend plants which meet your design requirements and are suitable to our climate. There are many excellent nurseries here. Most of them will contract to install the plants they sell, or you can do it yourself.

For more information on landscaping, plant varieties suitable for our climate and soils, and planting procedures, contact the Monroe County Extension Service at the County Services Building on Stock Island.

Pete Moss is a local writer who values his privacy.

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High Jinks and Low Comedy

A Heady Mix in the 1950s

by Bud Jacobson

WARM, HUMID, DAMP tropical air with barely a breeze stirring. A tangy, salty smell, pungent with the ripe scent of shrimp and fish near the oil-spattered boats around Front Street and near the Thompson docks on Caroline. An infectious virus in the Key West atmosphere: craziness.

Over on the other side of the island, near the ritzy hotels, lived the rich and politically powerful, the socially acceptable, in their comfortable homes, aired by the trade-winds, enjoying sun-splashed beaches, frangipani and hibiscus, shady trees. It was infectious even here. Craziness with dollar signs.

In another part of town, called Little Havana, the gamblers and bar owners and some faded politicians, hovered around dinky coffee stalls sipping rich black Cuban coffee, made syrupy with sugar and condensed milk, from thimble-sized cups. The gossip was as strong as the coffee. Staccato Cuban slang, black mustaches, gold chains, fat cigars and hands going a mile-a-minute.

Que pasa? Loco!

NEARBY, DOWN A broken street partly paved, partly dirt, overlaid with the startling crimson beauty of Poinciana blossoms, dappled with pools of water in

muddy potholes, you were in another part of town. Tippy wooden houses, not much paint and most of it peeling, burned out by years in the sun. Here shone an abundance of black smiling faces.

Men and women leaned on the porch railings or tilted their chairs back in the shade. Sunday morning voices rasped thick from the night before.

"Crazy, man."

Under some of the dim flickering lights along Caroline Street, near the military base, bobbed a milling profusion of white sailor hats. Seen from above, where some of the gambling rooms were, they looked like a rolling tide of milk slipping and sliding along, drawn like a magnet toward Hector's wailing tenor sax, Johnny's thumping piano rhythms and Buddy's bongo drums.

Easy ladies with magenta hair and luring smiles hung out in the doorway at the Conch Gardens, or in the dark entrance to the Mardi Gras where a pimply-faced blond guy measured out cocktails with a faint aroma of kerosene.

AT THE MIDGET, at Simonton and Greene, Woodsy and his pals ran through pool games with Pancho Russell, Tooney and wizened Conch cab drivers hanging around with Doo Doo and Tinky.

Over on the cool side of Front Street, a rail-thin black man, somberly dressed in a

black suit with a stark white shirt, neatly divided in half by a black string tie, would politely doff his hat as he greeted his fellow night crawlers, saying:

"How do. My name is Doctor Mudd and I am taking up a collection for my birthday party. Thank you so-o-o-o much."

He was Enrique Suarez, one of the better known dudes in town. His imagination was famous.

One day when the military presence was uptight due to some ruckus with the townies, Dr. Mudd took it on himself to straighten out the picture.

He strolled into Pop's uniform store, across from the Brown Derby (now the Green Parrot) and with a little help from some friends, he dressed up in a Navy officer's whites with a ton of gold braid, a flashy red-white-and-blue sash across the front, a sword in his belt and marched up the street to the Main Gate.

The Marine Guard on the gate, dazzled by the gold and flashing steel, saluted smartly and Dr. Mudd was piped aboard.

About 15 minutes later he was piped out, in the opposite direction, with an armed guard escort.

ONE OF THE better known local bullies, then, hardened by years in the Swamp Gang, was known to pick fights --

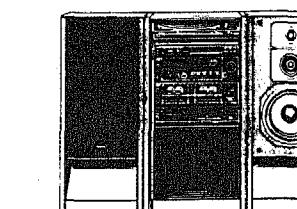
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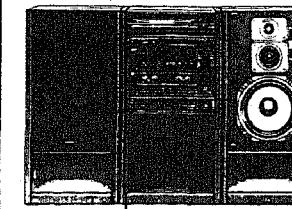
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He got his comeuppance one day, when a tiny, wiry Filipino from a visiting destroyer played dumb. They had a few drinks over at Cecil's Bar when the bully boy picked a fight with the little guy. In a wink, the Filipino had the townie pounded into a pulp. The fate of the bully did not arouse any great outpouring of sympathy from the townspeople who later learned that the Filipino was the boxing champ from his destroyer squadron.

Incidents like that, rowdy times and wild nights, kept the cops only sort of busy. Reason for that, in those years, seemed to be a jaundiced view of the efficiency and competence of the local lawmen.

ONE OF THE guys on the force, Pedro, walked a beat for many years. Flat-footed and overweight, he tried mightily to enforce the law but in his eagerness he caused more problems than he solved.

Pedro was a bulldog when it came to dope cases and one night he and a young trainee cop were on patrol at county beach where they stopped their patrol car to check out a "suspicious" camper van. Vans, Pedro said later, were known to be places where "dope fiends stashed their stuff." He stalked up to the driver's side and told the guy to get out (no parking on the beach after sunset, anyway) and open the door in the back of the camper. Meantime, the trainee cop questioned the driver, checked out the papers and let him go. The man drove off and the trainee went back to his patrol car. No Pedro.

He looked around the beach, signaled with his flashlight and called and still -- no Pedro.

Back in the patrol car, the young cop radioed the station reporting a lost police officer. Other patrol cars showed up on the beach. Sheriff's cars came up, too, and a conference was held.

"Well, what d'ya think?" growled the captain of the watch. More mumble, mumble, and they nodded to the deputy sheriff who went to his car and issued a call for the camper van to be stopped on U.S. 1. The guy was up to the Sugarloaf Lodge by then, when a sheriff's car halted him.

"Jeez, what have I done now," groaned the tourist, "twice in one night."

"Sir, I'm sorry to bother you," replied

the deputy, "but we're missing a policeman and could you please open the back door?"

Pedro was rescued. After that, he went back to the beat.

That wasn't the answer, though.

About a month later, Pedro cruised into Pirate's Alley, on Whitehead Street, where he spotted a bunch of people standing outside, drinking beer.

"You're under arrest," Pedro announced in his most official tone of voice, and had all the tourists line up while he logged their names and told them they were charged with "drinking in public." By that time, the owner of the business was jumping up and down frantically trying to explain this was an open cafe, he was licensed, and the whole thing was a horrible mistake.

The tourists were huffing and puffing, totally confused.

That's when the police chief showed up on the scene loaded with apologies and ordered beer and vittles for all the injured tourists. "It's on the city," smiled the chief.

Pedro was next seen filing reports in the back room at the station where he remained until his retirement.

IN THE MEANTIME the Cuban gamblers who ran the bolita throw in town, guys like Louis (Blackie) Fernandez, Blas Zarate, Luz Maria Gordilla, Artie Crespo, Tick Tack, Ta Ta Ta and others, had the world in the bag (so to speak) if they just kept a low profile. Bolita bettors, for the most part, were well known to the peddlers as were the bankers. The payoffs were on the dime.

Except once. The winner was named

Marky Thomas and they welched on his bet. Marky took the shortage to heart and then to the courtroom presided over by Judge Tom Caro, a wispy thin gentleman, wearing specs at the end of his nose and a faint smile on his face. Caro had two ties: red and green. If he had the red tie on, watch out.

The scene in the courtroom got a little strange because Caro knew what was going on and so did the County Solicitor Allan B. Cleare Jr. Gambling wasn't any hidden fact; it was just that it was against Florida law which sometimes wasn't pursued too strenuously in Key West.

Both men knew there was no way a wagering debt could be prosecuted in criminal court.

After a lot of shuffling back and forth in

front of the bench, the exasperated Judge Caro leaned over and in a loud whisper, heard easily in the rear of the courtroom, said:

"Listen, Marky, I told you a long time ago not to trust that guy; he's the worst cheat of a banker I know."

Next case.

Bolita, still popular, alive and well, along White Street, around the little Cuban groceries, "is a way of life in Key West," according to Artie Crespo who said that one day to U.S. District Judge William O. Mehrtens when the judge was questioning Crespo for federal jury duty. Mehrtens didn't think it was funny and Crespo was banned from jury work.

OVER ON DUVAL near Caroline, when the sun went down the ladies came out.

Crazy Helen and Moonbaby would invade lower Duval from the wastes of Caroline Street near the shrimp docks, while Sunny, the star chanteuse for years at the Conch Gardens, would head for the Midget China Doll and Mother Pat would sail into the area after the town's classiest strip joint closed, around 3 a.m.

But it was Moonbaby who scored the most points.

She was an angular, stringy sometimes-blondie with a melancholy look to her eyes, a slinky way of walking and no visible means of support.

One weekend she was called on urgently by some leading lights in the insurance business who happened to have strong political links with the powers that be.

It happened that a hard-nosed law-and-order state insurance department official from Tallahassee had swooped into Key West to check out some monkeyshines at a local insurance agency. The agency was controlled by those very same leading lights in Key West. They were, at that time, frantically trying to cover an embarrassing loss out of their own pockets.

WELL, THE STATE official was fawned over and taken to dinner and drinks at the Sun and Sand Club (now the site of the Reach Hotel) where the bartender played games with the local fellows and loaded the state guy's drinks.

Enter Moonbaby, dressed to the nines. She was introduced to the state official.

Romance, if not downright lust, flowered.

The local fellows got the loving pair into a next door motel room. Then they hustled up a willing Justice of the Peace who ran off a marriage license for the state guy and Moonbaby. When the sun came up, the state official cracked an eye open, looked at Moonbaby stretched out, then stared with horror at the lipstick-smeared shirt and the marriage license.

He was on the first plane out, minus his tie and one rayon sock, never to be seen again.

THERE WAS AN amazing amount of good jazz served up in the clubs downtown, considering how remote the village was from the big city.

Murray Singer ran the Gallery (now the Bull and Whistle) and rented out rooms upstairs mostly to down-and-out musicians who had trouble with their bar tabs on the first floor, so Murray always had a ready

supply of the town's better known musicians. Guys like Warren Lowe, a composer and clarinetist when he wasn't building handsome wooden fishing boats, Gould Curry, pianist, Ray Sosa, bongo drummer and others who could light up the night.

Diagonally across the intersection stood the famed tradewinds in the old Caroline Lowe House, a hangout for Navy officers and many of the town's social set where Bill Divine, now the owner of La Bodega, skillfully mixed exotic cocktails for a well-mixed crowd including Tennessee Williams, his pal Frankie Merlo, Danny Stirrup and assorted artists and writers.

On the other corner, Rudy Milazzo was the smiling greeter and manager of the wild and wooly Mambo Room -- the bar inside Luigi's restaurant.

IT WAS A three-angled corner for entertainment and the competition was hot and heavy. Down the street, toward the

Gulf, pool parlors and other saloons wooed the pub crawlers, but after 4 a.m., official closing time, the 116 Club, an after-hours joint in a rickety building at Greene and Fitzpatrick, would welcome whoever was left standing.

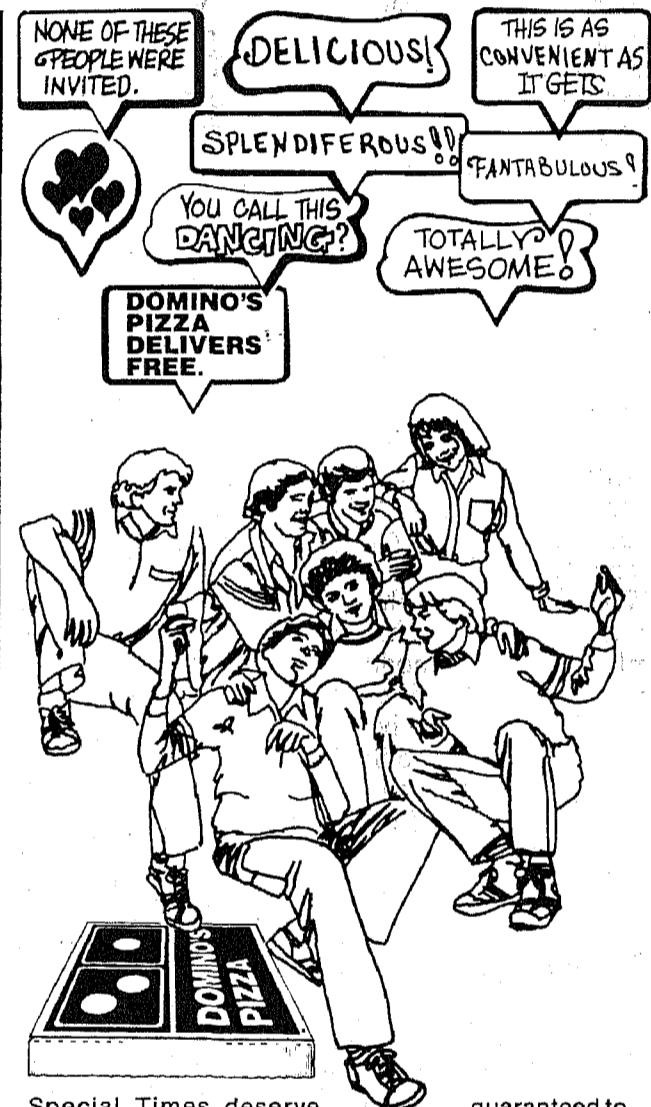
Gould, whenever he needed a few free beers, would work the piano for the crowd of music lovers at the 116. The piano was on a platform and one night Gould was doing a vigorous rendition of "Bill Bailey Won't You Please Come Home," when suddenly the song stopped and Gould disappeared from sight. It was about 15 minutes later when a curious customer walked over to the piano and there, between the platform and the wall, lay Gould sound asleep after falling off his chair into the open space.

Key West wasn't so much about tourists and millionaires then; it was a little more about fun and foolishness.

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Glenne Moore on Earth Etiquette

Seeme on Astral Etiquette

WHEN I WAS a young girl, I was very attracted to what I now realize as the procedure of high protocol ... proper decorum. I'm not quite sure just where this penchant came from, but I can trace it back to my early training as an equestrienne. "Keep those reins straight! Heels down. Sit high in that saddle!" I can still hear the echo of those words from my riding instructor -- whom I thought was wonderful. I can still sense the smiling pride of my father, as he observed my progress.



It pleased me to please them -- and what pleased them was *good form*. When I was sitting on that horse in an absolutely correct manner, I think it was the only time in my young life that I had felt that I could do *anything* correctly. I must have been all of 7 or 8, but I was off and running in a rigid start.

It progressed. I was accepted at a slightly haughty college for women. There, they not only had a stable-full of perfectly-groomed steeds, they also had a campus-full of properly-groomed young women. They had courses in *decorum* which were not only mandatory, but accredited! They taught us such things as how a lady crosses a street (intersections, only!), how a lady smokes a cigarette (seated, with legs gracefully crossed), and how a lady picks her nose (with tweezers, please!).

In time, I came to view much of this as artificial (by definition: produced by art rather than by nature). I opted for "nature" with fervor, and for quite a long time you could find me most any day jaywalking, puffing away on a cigarette, and aiming that index finger upwards toward my nostril. It wasn't a pretty sight, but it felt good.

NOW, HAVING CARRIED the yin and the yang of atrocious behavior to considerable lengths -- etiquette, or good manners, has come to mean something to me quite apart from *display* of any kind.

Etiquette has come down to earth for me in a manner that makes me feel a part of, rather than apart from. It's basically treating others as I would like them to treat me. (Even when they don't!) And thinking of others as I would like them to think of me. (Even when they won't!) It doesn't always come easy. It doesn't always feel "natural." It's Hard Work, but I like it. And that it's an inward gesture more often than an outward one I think is very important, because after what my friend Seeme experienced the other night -- high protocol may take on an altogether new meaning ... and a very private one, indeed!

HI! I'M **SEEME!**
And I'm Having A Little Trouble With LIFE!...
That Is, I'm Having A Little Trouble Living...

I JUST NEVER SEEM TO GET THE KNACK!
Take *Astral Etiquette*, for instance.

BEFORE THE OTHER night, I'd never thought much about *Astral Etiquette*. In fact, I'd never thought of it at all! But after what happened the other night, I guess I'll have to give it some thought from now on!

It all started out pretty innocently ...

Before I went to sleep that night, I was just lying there in bed thinking about my boyfriend Jamie. I was thinking how I wished I could go be a mouse in his house for just one night ... just to see what *really* goes on over there!

See, Jamie has this girlfriend over there ... well, I guess she's a little more than a girlfriend. She lives with him. But I still call him my boyfriend because he *is* my boyfriend. I'm just not his girlfriend. That's the trouble. I want to be. I'm in love with Jamie. But he insists that he just wants to be my friend and says that everything is just rosy between him and that ... other person.

YOU MIGHT THINK that I shouldn't be confused ... that Jamie's made things pretty clear to me. But I am. You see, Jamie *acts* like he's in love with me. He hangs around me all the time and he gets this *glow* when he looks at me, and it sure looks like more than just a friendly glow to me! And every time I ask him to *please quit glowing at me if he doesn't Mean it!* ... he says he's not Glowing at me, he's just Looking! Then he gets real nervous and starts tap-dancing and chewing gum real fast!

To make matters worse, I've been visiting this Rumanian psychic, Ramada DaNatta. She says that Jamie *is* in love with me and that things Are Not rosy over there. She says I have to start to learn to trust my intuition. She says that the real problem is that Jamie's just a big Chicken and that he just doesn't know what to do with a girl like me! Imagine that.

Well anyway, I went to sleep thinking about all this ... and just wishing that I could go over there and play mouse for awhile.

I don't quite know how to explain what happened next, but I'll try.

I WAS LYING there, sound asleep, when all of a sudden I felt there was somebody in my room. A couple of somebodies! And they were hovering over me, up around my ceiling ... giggling and clowning around ... trying to get my attention. Well they sure got it! Suddenly I registered: Ramada DaNatta!

"Ramada!" my mind shot up to hers. "What are you doing here?"

"I'm here with my Teacher! Come with us!"

She didn't need to tell me she was there with her "Teacher." I knew right away it was him up there with her. I also knew that he'd been dead a couple thousand years. But that didn't strike me as extraordinary. Not as extraordinary as the fact that they thought I could be up there *With them!*

"Seeme! Seeme! Come on!" Ramada called excitedly. "We're going over to Jamie's house to play mouse!"

Oh my gosh! Oh dear. Everything started happening at once.

FIRST OF ALL, I realized in a flash that I *could go!* I suddenly knew from the depths of my being (which as far as I knew was still asleep on my bed) that I could be up there with them in an instant! I knew at that moment that I could fly as high and as far as the best of 'em. And boy, did part of me want to just zip right up there and take off!

But something seemed a little wrong. Something just didn't feel quite right. And I started thinking about all the years I've wondered how it would feel to astral-fly, and how neat it would be, and here I was ... Hesitating! Hesitating, because all of a sudden it just didn't feel quite right to go play mouse!

Well, I told Super-Sane I was sorry and promised I wouldn't do it again. I was trying to work up my courage to ask her what she thought about last night ...

"What I thought about last night you can pretty well Guess!" Super Sane reported.

"Only somebody like Ramada would call

That a *perfect* opportunity! There was

nothing Perfect about it. It was just an

opportunity. And you'll have millions of

those, Seeme. Ramada's just an astral-

opportunist. And a Trashy one at that!"

"Well," I said. "I knew it didn't feel quite kosher..."

"Kosher!" Super-Sane said. "It was

pure and simple *trespassing*, Seeme. How

would You like to have Jamie bobbing

around on Your ceiling when you're in one

of Your messes?"

Oh my God. It was real.

"Ramada," I said. "I can hardly believe this."

She completely ignored my incredulous

tone and proceeded to reprimand me. She

told me that I'd missed a Perfect opportunity

to see first-hand how correct my own

instincts really were. She said that things

definitely were not rosy over at Jamie's

house and that it was just too bad I couldn't

have seen it for myself. She said that

opportunities like this don't come around

every day and that I'd better not be so picky

in the future!

Well, after she hung up, I was pretty

perplexed. I didn't know quite what to

think ... I mean, maybe I had really blown

it awhile.

I STARTED WONDERING what my friend Super-Sane would think about all this. Super-Sane knows Everything! And I just love to talk to her. But when I do,

sometimes it gets me into trouble with my

other friends. I mean, sometimes all they

have to do is take one look at me and they

say, "Oh dear Seeme, you've been talking

to that Super-Sane again!" Then sometimes

they mention a variety of psychiatric terms

which sound a little ... threatening.

You see, nobody else can see Super-Sane, but me. And nobody else can *hear* her either. So sometimes it gets a little difficult ... trying to explain. Super-Sane says that most of the time it's just a waste of energy to even try. She says that if it doesn't feel easy to explain something to somebody then I probably shouldn't be trying to explain it in the first place!

Sometimes I have a little trouble remembering that. Sometimes it's just hard to resist telling people some of the amazing things Super-Sane tells me!

Anyway, I thought I'd better give her a call. And I knew I'd probably have some "explaining" to do to her. She doesn't think much of Ramada DaNatta. In fact, she doesn't think anything of her at all.

"Super-Sane," I beamed. "It's me, Seeme!"

SHE PICKED RIGHT up on the first beam. "Seeme," she said. "I told you not to hang around with that egomaniac Ramada! You could get yourself in trouble wth her. She does strange things with chickens. Now stay away from her!"

Well, I told Super-Sane I was sorry and promised I wouldn't do it again. I was trying to work up my courage to ask her what she thought about last night ...

"What I thought about last night you can pretty well Guess!" Super Sane reported. "Only somebody like Ramada would call That a *perfect* opportunity! There was nothing Perfect about it. It was just an opportunity. And you'll have millions of those, Seeme. Ramada's just an astral-opportunist. And a Trashy one at that!"

"Well," I said. "I knew it didn't feel quite kosher..."

"Kosher!" Super-Sane said. "It was pure and simple *trespassing*, Seeme. How would You like to have Jamie bobbing around on Your ceiling when you're in one of Your messes?"

WELL, AFTER WE'D both settled down a little bit, she *did* compliment me on my "restraint." She said that she understood that it probably was a little hard to resist ... especially since it was the first time I'd had the opportunity to take a little trip like that.

"Oh, Super-Sane," I said. "Thank you for understanding. I was just so excited that I could DO it that I just couldn't think straight right away ... and you know how hard it is for me to think straight *anyway...*"

"I know, Seeme," Super-Sane said kindly. "I know."

Then she started telling me about making the right choices -- doing the right thing -- when it comes to all this stuff. She said that pretty soon there were going to be a lot of people having "opportunities" they'd never had before ...

"Pretty soon, Seeme, there are going to be a Lot of people pretty confused about all this! There are going to be a lot more people finding out they can fly all of a sudden, and *read* minds, and *read* auras,

and read a host of other things they've never been able to "read" before. What they *Really* need to *read*, she said, "is a good book on *Astral Etiquette*!"

I knew.

Super Sane's Guide to Astral Etiquette

RULE #4 EXTRA-TERRESTRIAL COMMUNIQUES

When visited by Extra-Terrestrials, do not inform the people living with you or next to you. If you *must* communicate such an event, *WAIT!* Check yourself out. Make sure you are able to delete the hysteria from your voice and make sure your eyes aren't still as big as golf balls. Proper decorum is of great import here.

After you've composed yourself, preface what you are about to say with, "*I had quite a dream last night ...*" By all means, do not say, "*Did you feel anything strange happening in the house last night?*" unless their eyes are growing into golfballs as you speak.

RULE #5
FINANCIAL PROPERTIES:
TRASH ALL ASTRAL ETIQUETTE WHEN IT COMES TO MAKING A BUCK!

If you feel you *must* charge money for your "gifts" (and the services they render) -- don't beat around the bush and beat yourself up in the process. Then you'll be utterly useless and your rent *still* won't be paid.

Brash! Be Brazen! Let people know that having a Vision isn't as easy as mopping a floor! Let them know that it's taken you eons and eons of mopping floors to evolve to this point, and they should think twice if they look down their noses when you tell them that you won't lay your Tarot Cards on the table without cash in advance! Let them know you have to *eat*!

Also -- to avoid any illusion that they may get something for nothing, it's a good idea to get some blatant business-type cards printed up. Advertise heavily. Incorporate. Shine your lights in neon on the city streets! In other words, don't try to be classy in a tacky situation.

Here are a few examples of Blatent *Meeean* Business-Type Titles for your advertisements:
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HELP YOURSELF TO HEAVEN, INC.
SKY SPIES DETECTIVE AGENCY
GUARDIANS FOR RENT
ASTRAL PROPERTY FOR SALE
and

Don't forget to pick up your copy of *Super-Sane's Guide to Astral Etiquette* -- coming soon to your local bookstore!
(Nobody's perfect!...)

Well, this afternoon her first installment arrived. The outside envelope read:

SUPER SANE'S GUIDE
TO ASTRAL ETIQUETTE
c/o EARTH
c/o SEEME

As I opened it, I had visions of Holy Doctrines and lots of THEES and THOUS in big bold letters. I should have known better ...

Just My Opinion

by Gil Ryder

THIS IS BEING written on the eleventh day of February concerning a happening that is expected on the eighth day of March, 1988. It's entirely possible that changes may occur, circumstances alter, etc., making the expected happening a non-happening, which will cause this column to become just so much useless blather.

The subject of this possibly useless blather is, at the moment, important: You will be expected to vote for or against the adoption of a county ordinance concerning trauma care outside the Keys for persons in the Keys requiring such care.

The proposal will be worded slightly differently in each of the proposed health care districts. Depending on your area of voting, the four sentences (in the sample in front of me) will show the phrase "Upper Keys," "Middle Keys," or "Lower Keys." Other than that necessary distinction, the wording is as follows:

Trauma District Tax

Should there be levied, for a period of five years, an additional tax of one-half of one mill (.00050) on the assessed valuation of the taxable real property in the Keys Health Care District for the purpose of assuring access for severe trauma-related injury to the district hospital and/or a contracting Dade County hospital as well as to upgrade facilities and staff services at the district hospital to relieve dependency on out-of-Monroe County Hospitals for severe trauma injury?

Yes _____
No _____

THE TAX APPEARS to me (and I am not a mathematician) to amount to \$.50 on each \$1,000 of taxable real estate, or \$25 on \$50,000 of taxable assessment. If my figures are correct, that would mean that my wife and I would pay about \$30 a year more on the tax on our home. A very small price to pay for saving even one life. However, the question is not the value of human life or the cost of saving a life; the question is, rather, will this work?

The reason for the question is: It has been established by some person or group of persons involved in Emergency Medical treatment that there is, in trauma injury cases, a time element known as the "Golden Hour." That hour, as best I can understand, is the generally accepted maximum amount of time that can be used to get a trauma victim to a trauma center, if the victim is to have a chance to survive.

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The projected trauma center appears to be Baptist Hospital in Dade County. Is it possible to remove a trauma victim from a wrecked vehicle on, say, Big Coppitt Key, give the victim emergency treatment, place him in an ambulance and transport to Baptist Hospital all in one hour?

I doubt seriously that we have an ambulance that could do it in even just



normal weather and traffic conditions, and I sure wouldn't want to be in the vehicle while it was being tried.

We should never regret spending money to save a life but money wasted on unworkable theories does not save lives.

MAYBE MY THOUGHTS on this matter are completely wrong — maybe there is a simple foolproof system of getting trauma patients from the Lower Keys to Baptist Hospital without risking the life of the patient and others involved, in less than one hour — but I would suggest that, before you vote in favor of this proposed ordinance, you discuss it with a physician, surgeon, nurse or ambulance people in your area.

I believe that if we really want to save lives the first thing to do is demand a much greater visible police presence on US1, especially after dark. I believe also that this police presence should be supplied by the state rather than by the county. All those people having (and causing) trauma-producing vehicle accidents are not necessarily Keys residents and our residents should not be expected to foot the entire bill.

If drivers on US1, could see a clearly marked police patrol car every ten miles along the road, their driving skills and habits would improve miraculously, resulting in a lot fewer trauma victims to worry about and a few less corpses to be removed.

The second thing we should do, though it may be financially impossible, would be to establish trauma centers in the Keys, in such places and in such a manner so that even under adverse weather and traffic conditions the trauma victim could be safely transported to the nearest center well within the "Golden Hour."

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KEEP IN MIND that buildings and equipment alone will not save anyone's life. The trauma center must be constantly manned by experts. If it isn't manned 24 hours a day, 7 days a week, no exceptions, it is worthless.

It's easy to see that the proper trauma center system in the Keys would be extremely expensive to operate and maintain. However, the finances would not have to come entirely from local real estate taxes. Many of the victims would be covered by some type of insurance. Many more would be covered if the state would arrange with auto insurance companies to have the companies notify the state of any and all personal injury protection (PIP) cancellations and have the state police pick up the license tag and registration immediately after such notification, even notify all police agencies to be on the lookout for such uninsured vehicles and immobilize the vehicle wherever found.

According to the information that I can glean from various sources, about 40% of trauma victims in the Keys are not Keys residents. Therefore, it would be wise to use about 40% of the tourist tax dollars to help finance trauma centers.

So far, it would seem that we have three possible sources of funds to finance trauma treatment: PIP (and other) insurance, tourist tax, and real estate tax.

If this means of financing is not feasible, perhaps we should forget about trauma rescue and treatment and come back to the unpleasant reality that we cannot expect to find the same services and amenities in rural or wilderness areas that some of us may have become accustomed to in more metropolitan areas.

We cannot, whether we are permanent residents or visitors, expect to find conveniences and safety nets of big cities here in the Keys any more than we can expect to just go down the steps and into the subway train to go to work or do a bit of shopping. But we do have a choice. No one is forcing any of us to live in or visit rural or wilderness areas — we're all free to leave.

We might keep in mind that more people die in Miami or Manhattan than in the Keys and that we carry our mortality with us wherever we go. There is no guarantee, anywhere, that any one of us will still be alive next week.

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NEW AGE FORUM

BY ANN BOESE



Editorial

Last month we all got an extra day — February 29, Leap Year. Maybe it didn't seem like an extra day, probably you went to work or proceeded on some regular schedule. But it was, nonetheless, 24 hours in addition to the time you had last year, or the time you will have until the four-year cycle runs its course again.

A friend said to me the other day, "We should celebrate the winter holidays once every ten years. That way we could take a good long vacation." It occurred to me that people do have the option of setting life's pace at whatever speed they choose. Unlike *time* management, which to me means breaking life into fragments of varying zones — work, rest, play, we can establish an attitude based on *life* management. This is not to say that a person can ignore deadlines or responsibility. On the contrary, it simply means that we each can live according to an internal calendar that suits our needs and keeps us healthy, and we'll probably still get more accomplished in the long run.

This way we'd never need an extra day. Nor would we ever miss a lost one.

The March New Age Forum is a particularly good one. Karen Moses shares her experiences from this winter's Centering Workshop conducted by Roz LoPinto; Valerie Ridenour — a veteran of New Age writing — recounts her participation in a Message Circle; our astrology writer Sioux Rose looks at addiction in terms of the stars; and metaphysics teacher Bonnie Tynes Brown explores karma.

Several readers called me at Solares Hill last month to express interest in writing for the Forum. Thank you. I appreciate your input very much.

Until next month — A.B.

Roslyn LoPinto's Centering Workshop

by Karen Moses

HAVE YOU RUN the gamut of past-life regressors, rebirthers, tarot readers, trance channelers, astrologers, and swamis? Are your creative visualizations becoming less creative as you try to program in your perfect loving relationship? Is the New Age putting a dent in your budget with seminars, tapes and metaphysical paraphernalia?

Perhaps it's time to try a copy of Roslyn LoPinto's *A Guide to Centering — The Harmonious Response to Life*, available at Inside Out on Southard Street.

The small paperback is simple yet profound, as was the seven-week workshop Roz recently conducted at the Sanctuary, while she was vacationing and writing in Key West. The workshop cost \$35 — "You have to charge something so that people will make the commitment," she says — and was limited to a small group "because the energy was too powerful with more than a dozen people."

This way we'd never need an extra day.

Nor would we ever miss a lost one.

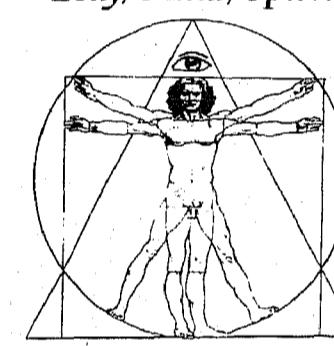
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Until next month — A.B.

Align & Relax Body/Mind/Spirit



Rob Palera, L.M.T.
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Gift Certificates Available

Roz has taught yoga and centering workshops around Ithaca, New York, for the past 20 years, yet she doesn't consider herself a teacher. "I do not believe there are teachers, only way-showers, those who act as instruments," she says in her book. "Since we are all disciples, we act as guides for each other. We meet many Guides, Sages, Masters, in our lives, people who inspire us, teachings that enoble us."

ROZ ACCEPTED 14 enrollees for the workshop, knowing that a few people "who aren't ready to make the change" always drop out after the first class. Three did depart, and 11 of us felt we'd met an inspiring sage.

Perhaps part of what cemented our commitment to the workshop was Roz's persona: she projects an inner wisdom and

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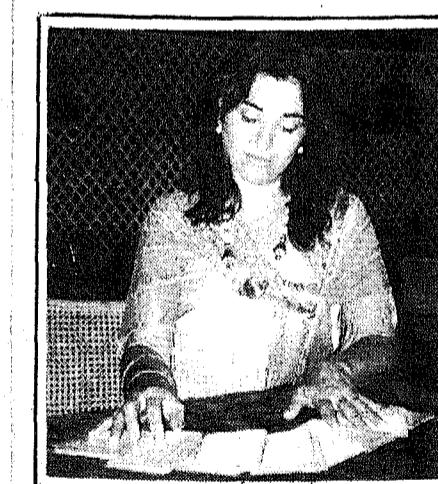
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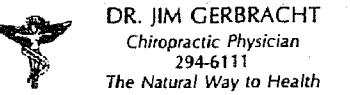
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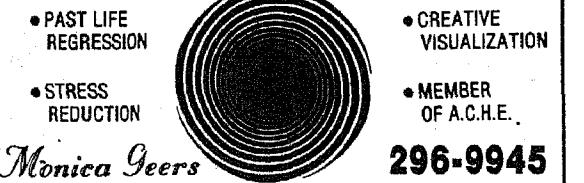


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NEW AGE FORUM

BY ANN BOESE

strength of purpose. She's in her early 60s and appears almost ageless. Her long blonde hair is neatly tied back, and she has the presence and body of the dancer she once was -- before she began teaching yoga, she was a ballet instructor. Always dressed in assorted shades of purple, and having large grey probing eyes that seem to make you look back at yourself, she is reminiscent of a priestess. She told me that one of her former students had described her as "fierce," which must have been an interpretation of her tenacity. One gets the feeling that her information is not to be



Roz LoPinto

taken lightly, and that there is much to learn. And that her workshop is not just another stress management course.

Her classes begin and end on time, which is part of her commitment. She doesn't use crystals and she doesn't play Windham Hill music. She doesn't try to transport you to some babbling brook or green meadow. She prefers no distractions and speaks to students only briefly, if at all, before class begins. "Key West is a very external place," she explains; "we need to internalize more." Her tone is as serious as the subject, self-knowledge, which is what a centering workshop is really all about.

THE FIRST FEW classes were primarily devoted to the exploration and definition of *centering*. "The centered awareness gives us a sharpness of observation, a clearer perception of the things that surround us. Then we are the cause of our own actions, not the effect of others." She defines the centered response as coming from an overview of life -- "Seeing all the factors clearly, so that the overview determines our responses. Too often we respond without the proper reflection. Most of the time we are reacting rather than responding."

As a group, we came up with many examples of times when we aren't centered. When we aren't centered we have a frantic approach to life. We rush from one experience to the next. We do this so that we can do that. Our thoughts are scattered and fragmented. We are easily frustrated. We are negative and pessimistic. We believe that things are beyond our control. We become victims. We let others affect our happiness. We let their opinions change the way we feel about ourselves. We are tired and drained. We are confused, emotional and vulnerable.

We all agreed that, given the choice, we'd prefer to live a more centered existence. Roslyn noted that we do have the choice, and reminded us (as she did repeatedly throughout the workshop) that "when you raise the quality of your day, you raise the quality of your life."

SHE EMPHASIZED THAT relaxation is one of the most important ways to raise that quality. "Relaxation is essential to our wellbeing," she says. "If we are not properly relaxed we do not function in our most energetic or creative way. We do not bring to our life an undivided attention. To view our experience from a relaxed and centered space is to see what is happening with a more balanced perception." Over the seven weeks, the classes affected the day-to-day experiences of the students in different ways -- I incorporated a yoga breathing technique into the "cool down" phase of the aerobics classes I teach. There was, however, one common thread: Our focus of attention was getting stronger. "Attention" is a word Roz uses repeatedly and powerfully. In fact, she often selects a "watchword" for the day, such as *alert*, *aware*, or *attitude*. Once thoughts such as these are made a part of your viewpoint, they start to change your interpretation, and therefore your reaction to your experience.

Most New Age spiritual ideas sound the same, from Shakti Gawain, author of *Creative Visualization*, and Shirley MacLaine, who's out on a limb. They might as well be selling a spiritual portfolio. Their message is what I call Yippie Metaphysical Future Planning: "Plan your

future now through positive affirmations. All will be well if you plan ahead."

What I liked about Roz LoPinto's approach is that it takes place in the here and now. Know where you are before you try to get somewhere else. Take care of the present, and the future will take care of itself.

There is a saying that only when the pupil is ready will the teacher appear. In this case, Roslyn LoPinto appeared in Key West and left 11 of us with the skills to take on the challenge of self-knowledge. "There is no such thing as instant enlightenment," she said. "If I could teach you to be enlightened, I could teach the world."

Before wasting any more time on enlightenment, try Roz LoPinto's book. You might just find it worth your attention.

Karen Moses is Fitness Director for the Bodyshop at The Reach. A friend of Roz LoPinto's, Moses has participated in many metaphysical workshops and took the centering workshop this winter.



The Neptune Factor: Understanding Addictions and Escapism

by Sioux Rose

In the way that the body is said to have chakras that act as generators, receiving various frequencies of light and conducting them to the major organs of the human body, the planets are large energy generators that symbolize some of our archetypal constituents.

The sun, for instance, symbolizes overall vitality and projection, style if you will, of that projected living force. The moon represents one's capacity for reaching out to others with a sense of empathy -- the need for connectedness. And Mercury, the mythological messenger of the gods, represents speech, communication, thought processes and their shared transmission.

More could be said about each planet/principal, but my goal here is to discuss Neptune. Neptune relates to mermaids and the sirens and the sea. In human terms, the sea, a great universal solvent, represents the whole of human experience, the collective, where barriers break down. Neptune relates to the subconscious mind where dreams, visions and fantasies cohabit with actual settings and elements of our past and present. In earlier societies, religious rituals and mystical rites of cultures that functioned in close (intuitive) relationship with nature, experienced Neptune through a sense of collective impression. Picture Indians outside in a storm, each transposing his consciousness to become the storm. The sense of being connected to the creator/God was an important aspect of identity and contributed to being alive. As the world became more object-oriented (note Moses finding his followers worshipping a golden calf), the sense of being connected to the Greatness waned.

In traditional astrology, Neptune is the planet that rules sleep and dreams (and it is no accident that the famous mystic, Edgar Cayce, had a majority of planets in the sign of Pisces which is ruled by Neptune) as well as medical institutions, jails, mental hospitals and ashrams. Neptune is where individual consciousness gives up its barriers of being a separate, distinct ego and becomes part of a group consciousness. In hospitals, human defenses disappear. The empathy and love, far more than drugs, is what constitutes the potential for healing and recovering.

Each planet rules a body part, a color, a musical note and, in the material world, jobs, materials and activities. Neptune relates to all drugs and opiates where an hallucinogenic experience allows for a departure from the barriers of separation given by ego. Alcohol is also ruled by Neptune.

Neptune rules the sign of Pisces, symbolized by two fish. I have often felt the fish represent two approaches to release from bondage to the ego and the capacity to submerge into the sea of the subconscious where all oneness is experienced, directly. Popular to industrialized nations, especially, is the path of substance dependencies. A belief that alcohol allows a person to let go does indeed bring them to an egoless state (drunk). But with what value? Also, if the goal is to transcend the flesh, to really experience (in a lasting way) the sense of oneness (with all that is), being addicted to a substance is counterproductive. The substance requires a body for it to be experienced, and a body is precisely what real transcendence liberates a person from! The same analogy holds for all drugs. Probably a lot of prescriptions, too.

The other fish or path relates to a natural means to a higher awareness, and there are many forms for this path. Music is one. Dance -- the feet are ruled by Pisces -- leads many to a magnificient level of consciousness. This is true for those who "become" the music, fuse with the notes and lose all sensations of time. Any art form that moves from an analytic to an inspired stage falls under Neptune and brings escape from ordinary sensation.

There are, of course, rituals, prayers, yoga, meditation and exercises that yield a perfect *alpha* state.

People in the Orient, before their religions were Christianized, believed that tantric sex was also a means of perfect fusion with All that Is.

Our modern cultures have worshipped the golden idol and lost many of the ancient keys to moving into Neptune, the realm of inner peace and soul tranquility. As the Course in Miracles, taught by Bill Lee and offered at The Sanctuary, suggests, this involves the "at-onement" which also means

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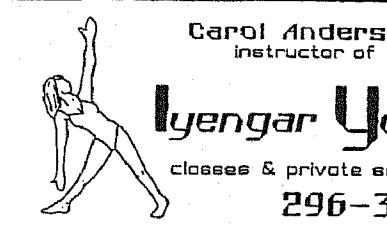
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"a-tonement" to be in a state of grace, where all anger, guilt and tension are dissolved by forgiving the past, the self, and all those with whom we have grievances.

The planet beyond Neptune is Pluto which teaches that there is no death. Pluto, the planet of transformation, healing and the change of seasons, symbolizes that through oneness all karma ceases to be as one forgives.

"Forgive and ye shall be forgiven. The way to the Father is through me. I give thee life everlasting." Christ understood the Universal Laws. These planetary archetypes are available to us all and represent the tools for what Christ said: "These miracles and greater, too, shall ye do."

Understanding what Neptune offers and using its gift for transcendence without deception allows the path necessary to total resurrection. This is an individual and collective initiation. Today, we are more capable of channeling the higher vibrational frequencies of these outer, recently

"discovered" planets. Television, travel technologies and computers have speeded up life and enhanced our perceptual apparatus to the point where the greatest teachings of all ages are becoming apparent. This is the dawning of the Aquarian Age. The planets are the lessons ... of ourselves.



Makers of Message Circles

by Valerie Ridenour

HAVE YOU EVER been to a message circle? I have. When psychic consultants Pam White and Cheryl Williams came to Key West last season I went to one, mostly out of curiosity. What took place that night was truly a revelation.

Pam and Cheryl are a team to the extent that one finishes the other's sentences. I watched a group of doubting Thomases

become true believers. One woman who was staying at a local guest house was told that she taught English as a foreign language and lived in the Orient (she did, in Japan). There were personal messages to her from departed loved ones that obviously hit home. A skeptic who had come to throw stones was quickly silenced and walked out thwarted. A local psychic asked about her young grandson who had died at four. Pam and Cheryl laughed and told her he was there, in the room hanging around me because he loved animals, and I was surrounded by them. How could these women know I left fourteen horses, two cats and a bird dog behind (and missed them badly)?

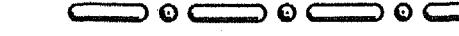
MY OWN MOMENT of truth came when I asked about a beloved sister-in-law. She was described as well and happy, holding an initialed crystal goblet out to toast me. I had just received one of the Ridenour family goblets which my husband's family sent so that each child

would have one. We had immediately placed it on a high closed shelf to avoid an accident. No one else had seen it. Incidents like this are everyday occurrences for Pam and Cheryl, but message circles are only one facet of their multitalented activities.

Pamela White is an expert in the fields of color therapy and auric science, as well as one of our most gifted mediums. Cheryl Williams is a doctoral candidate in Theology and holds a master's degree in Middle Eastern archeology, plus BA/BS degrees in philosophy, physical education, and German. She is also an expert in nutrition, anatomy, and color therapy, and was the first woman chosen to coach an Olympic swim team. The ladies spend most of their time on the road, presenting lectures, workshops, and seminars on relationships, Egyptian mysteries, developing psychic potential, chakras, astral dreaming, and many other fascinating subjects. Home is Lily Dale, New York in the summer and Cassadega, Florida in winter, although they rarely see either place. Both towns are spiritual centers and home to many of our country's most gifted mediums and psychics.

PAM AND CHERYL will bring their unique gifts to Key West this month, presenting seminars on a variety of subjects at the Sanctuary, beginning on March 25. There will be a mini-message circle. Pam and Cheryl are lovely, spiritual women who can add a higher consciousness to your life and a new depth of perception and appreciation of the world around you. We welcome them to our island.

Valerie Ridenour is a freelance writer who specializes in music and New Age articles. She is also editor of the *Psychic Journal*.



Karma

by Bonnie Tynes Brown

Do you want your world to make sense?



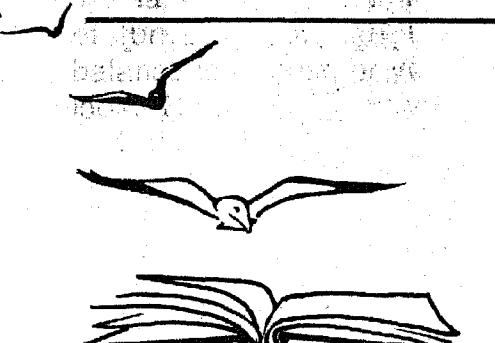
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problems between you and another person. For example, you may believe that you have a difficult relationship with your mother and that in a past life she harmed you in some way. Now you must pay her back in order to balance the karmic scale. This is not the case. Karma is always between self and self. Your mother is an instrument through which you learn. If your mother should, for one reason or another, drop out of your life, someone else would appear to take on the "role" played by your mother. You would learn your lesson, again set up by you, no matter who played the part.

We each create our own reality no matter what the circumstances. We create our own world 100 percent of the time. We cannot blame our mistakes (learning experiences) on someone else or give credit to someone else when we are successful. We make our experiences and must take full responsibility for our lives. This is the way it should be, and this is the way it is! Would we want to know that some outside force has power over us? This would make us victims. We are totally in charge always!



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GALLERY HOPPING

by Gordon Lacy

SOMO HAS LOST one gallery and gained another this month and we shall start with the good news first. John Morrell has set up a tiny gallery he calls The Carole Gallery on Whitehead Street in the eleven-hundred block, just across from Dorothy's grocery store. He is a muralist, educator and commercial artist from Cleveland and Rochester, and he is currently showing his

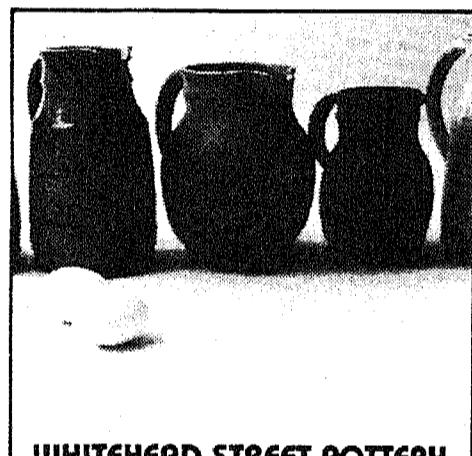
own work plus the work of Luis Arango of Colombia. Arango uses oils and has several Key West scenes on view, notably the Southernmost House. Morrell's work is mostly of Bahama Village, which fascinates him. There are also a couple of very beguiling and not the least bit cute portraits of Dorothy's store with her at ease in the doorway, done in large flat pastel-hued surfaces. The work is very simple and smooth and clean and the people pictured are people we all see around town. Morrell uses the gallery as his studio and office and has bought the house next door as living quarters. He fell in love with Key West on sight and avows that his painting has undergone a radical change in the SoMo light, and indeed, he has a very special relation with light and color. This is definitely worth a visit, so everybody rally 'round and welcome this newcomer.



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sprinkled through this truly beautiful one-woman show. It was a riot of color with much red, some hot pastel shades and two of her inimitable "arrangements" of orchids and Mexican serapes that were technically perfect. Here is pure energy, tight control and oddly, an exuberance and zest for life seldom found. Congratulations, Alice, our hats are off.

On March 13 we shall witness Vaughn Gibson's latest work. Many landscapes, some portraits, some figures and a self-portrait. I have had a preview, but that would be telling. It is going to be a fine show. On the 27th of March the Lane Gallery will show Scott Jones who is practically unknown here as everything he takes in sells immediately. This will be his first Key West one-man show. He works in pastels, uses many graphics and the inside word is that the show will be a crowd pleaser.

Piero Aversa turned East Martello into a terrestrial paradise, a veritable Eden of flowers and nature. The public seemed stunned in the face of such opulence of expression. This artist has many facets and as many techniques to match. There is an eerie perfection about his works, many of which use gold as either accent or, as in one painting, background, giving the overall show a sense of glitz and richness. My favorite was a tiny 1960s portrait of a young girl on the beach, a real gem. The museum's next show will be an all "Black and White" show curated by Alice Terry with 30 or so participating artists.

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mountings are as perfect as the contents. His meticulous tropical bird studies, highly colored and seemingly exact in detail are on view, as are two pencil sketches. Salem is probably the closest to Audubon that we have. There was also an untypical montage of hearts and birds in varying stages of completion that I liked very much. March 1, Ron Clemons' one-man show will feature his painting and sculpture and with any luck some of his inimitable papier-mache ladies-on-the-camp.

March 15 will see Craig Biondi's seasonal and ever-awaited-with-baited-breath show. Last year he was reproached for never doing flowers, so this year it will be an all-flower show featuring his own hybrid hibiscus. People will probably ask why he never does birds or mangos. Biondi too has made great strides as an artist and his influence as a power behind the scenes is integral to SoMo's artistic long haul upwards.

On March 29 John Kiraly will exhibit his new work on last year's themes; to wit, tropical foliage and the piece-de-resistance is to be a four- by twelve-foot triptych, an amalgam of Brazilian mountains and rain forests and Central American mountains.

HOWEVER, CHEERFUL AS I seem to sound we are in a recession and it is extremely hard on artists and gallery people, always the first to go. In fact, the White Street Gallery, by the time you read this, will be only a memory. From the apparent lack of red dots in many of the recent gallery shows, we are not alone. Selling one or

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two paintings per show is simply not enough to warrant continuing. The gallery's last show was to have been Jacques Poli, a French painter who opened the Lacy Gallery in Orleans. He has progressed since then and is now in President Mitterrand's private collection and, in fact, comprised the official Mitterrand Christmas card this year. The arrangements were firming up and at the last minute with the art market as it is, we chickened out. It would have been unthinkable to have sold one or two, or maybe none. Our redoubtable accountant, the ebullient Dorothy Velkovitz said last year after taxes, "But, Gordon, almost every cent the Navy pays you goes back into this damn gallery!" I answered with one word, "Passion!" and she nodded glumly.

So this year I have decided to have a weekend and a once-in-a-while lunch in town and do no more framing and matting and mangling of fingers and earlobes and other appurtenances more or less vital to my well being. The hell with it; trying to snake articles into the local press surreptitiously, never having a discount from framers, paying \$35 a month to Florida Disposal to get rid of nothing more than junk mail and an occasional beer can. No more non-English speaking artists in the spare bedroom filling up the ashtrays with butts and the fridge with beer and ham and Polish sausages as though they were about to starve in the rustic South of the USA with Claire and me shopping and feeding them native shrimp and lobster and Croissants de France baguettes. We will not dwell on the hazards of the bathroom and getting up in the middle of the night nude to find the artist still guzzling our hooch, filling yet another ashtray, scrubbing at oil colors ingrained into our precious all-white formica dining table.

It is over; no more stress over rolls of canvasses accompanied by various family members or friends through Customs on both sides of the Atlantic and the vagaries of baggage vis-a-vis cheapie charter flights.



Over and through, the hassles and invariable mistakes in the invitations and the telephone bills thereby engendered. Nevermore the damn mailing list never exactly perfect, finished the international AT&T bills that compete with the national deficit. All over and finished and part of another life, though, of course, without promises that the gallery will not be resurrected or take another form in the future. Amen ... daunted but not disgruntled ...

I MADE A field trip to Guild Hall Gallery and was most favorably impressed; it was orderly, airy and cheerful with a smiling Ann Irvine to greet me and all comers. Some nice light Tony Van Hasselt watercolors in the place-of-the-month going up the stairs and some bold Gretchen Williams watercolors, too. For the months of March and April the wallspace will be given over to Susan Sturtevant whose work in watercolors and acrylics goes from abstract to Conch houses and back and Sonia Robertson, who in a change of pace, will be showing mixed media collages of watercolor, clay and hand-made paper.

I said last month that Henri LaChapelle was a painter of passion. His recent show at Aristos gave proof of this. In his own words, "For years I have wanted to paint the Keys but I have held off until I could thoroughly study the idiosyncrasies of a hot tropical sun cutting everything into glaring whites and deep shadow. Only recently have I been able to capture this intense light reflecting off vast expanses of water and dancing on specks of land ... it is impossible to live in the Keys and not at least once paint these ethereal creatures (the local subjects and birds of many colors)." I can only add especially "The Yellow Towel" and a remarkable oil of three birds in a devastated tree were of stand-out interest in this fine one-man show which was rounded out by Michael Shannon's "Victorian Women at the Beach" series. Barbara Cooper says that Aristos has become a working gallery in the sense that two of her artists work there, using it as a studio. Michael Shannon paints his subtle landscapes among the visiting hordes as does newcomer Michael Bierman who does pastels of the Keys and Mexico. The gallery has another new artist named Koobie from California who seemingly does not paint on the spot. Barbara reports that the gallery has had an interior Retin A treatment

and is looking young and remodeled. During the month of March the Aristos artists will be featured.

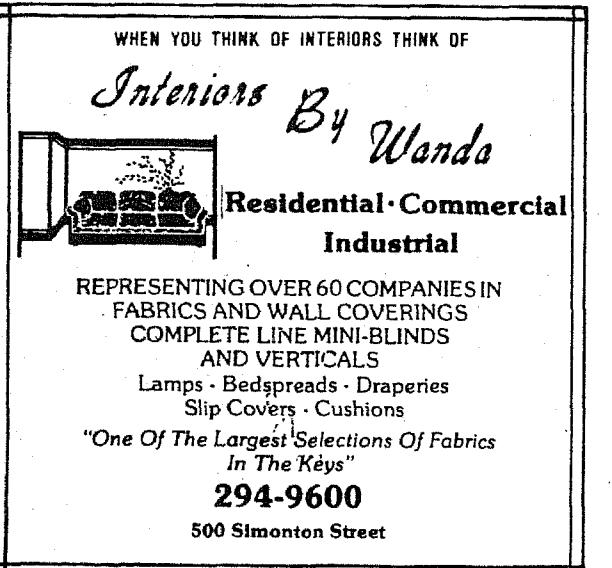
Ned at Farrington's tells me that they will be showing New Englander Louis Guidetti's one-of-a-kind hand-hooked wall hangings that have been featured in *Yankee Magazine*. The artist has been inspired by modern masters from Picasso to Mondrian and promises even an Etruscan Horse. Free off-street parking, and that is more and more important these days.

Sandford at the Sign of Sandford is specializing in abstract floor coverings in canvas and hand painted rag rugs this month and also has her great signed clutch bags.

IT WAS NOT just Karen from Artist Warehouse who fell through the cracks last month; she seemed to have dragged new Key Wester Theodora Bergery with her. Or my darling machine has it in for other lovely ladies. Bergery has lived and painted in Paris, Greece (especially Mikonos to which she returns yearly), Brazil and Morocco. The light and flatness of Greece turned her on and it was Morocco that triggered her becoming a painter. She is self-taught but hardly falls into the category of naif painters. Indeed, she is a highly sophisticated artist whose watercolors communicate strong emotions by the very omission of superfluous detail. Her colors, well, scrumptious is the word and the whole constitutes our definition of elegance. Private viewings are readily arrangeable by appointment. Call Theodora Bergery at 294-7470 and I can only add: hurry!

Martha Watson Sauer's show at the Key West Art center sold very well, too. She presented many watercolors of Key West and I especially liked her views of Mexico, public buildings and parks and markets in Oaxaca, San Miguel de Allende, all of which make the visitor feel a great sense of tranquility. There was a charming close-up of a rain forest in Martinique and as intriguing start to a new series entitled "Imaginary Landscape," vein certainly worth following up. On March 9, at the Art Center through March 16, Don Pinder will show his "Views of Old Key West" and what a good idea that is. From the 16th to April 2 a two-woman show of Connie Hauk's and Nureth Gordon's watercolors and etchings.

LIFE GOES ON at the Haitian Art Co.



and that huge shipment from last month is finally on the walls and Malley tells me that it includes works by two new painters, Georges Hector and Joseph Carneau.

Harrison's on White Street has a new piece by Matthew Lineberger and he is at present working on a hunk of marble in a change of pace from marl stone. Mally Weaver has two new lithographs, "The Southernmost Point" (a charmer) and "The Southernmost Sign," a study of that business on Eaton Street replete with a tiger-striped cat lounging on the porch. Also in evidence are the paintings of Richard Matson, Dick Syer, works by Bonnie Freeth, two contemporary masks by Joe Derr and two pencil works by Scotty Hillman.

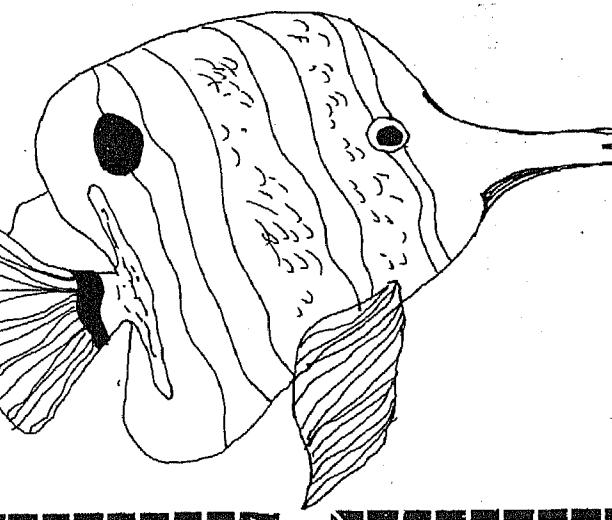
Helen Harrison reports that she has been doing too much but is now back at her work bench with two pieces completed and several in the final stages including a SoMo abstract in mahogany. She is keeping mum about her "Clam/Fish" but I have seen it and it is a marvelous, smooth thing with one marble eye. Irresistible.

Ben Harrison of song announces a 25% enlargement of their music department, meaning that they have added a fourth shelf.

Jim Moseley of Rose Lane Antiquities is still offering his attractive three collections; first of modern African figures, second a collection of Mexican and Mayan figures. The third is ancient Peruvian pottery. Jim's prices are astonishing in this day and age due to his many connections in the field, and the quality is there, too.

Karen of Artists Warehouse will have a surprise Rudi Prazen sculpture this month. Says it's great, but she's not talking ... also adds the Kamar collection of African masks and stuff is selling steadily.

Last word this month is in praise of Roger McNiven and especially Frank Taylor for our second film festival, now an annual event. How wonderful to see some intelligence in film-making in a room where you may change your chair's position or even stand as I am prone to do in an absolutely popcorn-free ambience. The sound is much better this year and superior to at least one local commercial theater's, and the selection of films imaginative and varied. Something for everyone. *Maurice* was a treat, *Rosa of Luxembourg* very fine; I chortled all through the wild *Tampopo* and am looking forward to *Dark Eyes* with high anticipation. All films that we might never have seen. Thanks, Frank and Roger ... ☺



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A Little Fun

by V.K. Gibson

THIS MONTH IT seems like a good idea to relax and have a little fun, so my topic will be creative genius; which, for obvious reasons, is one of my favorite subjects.

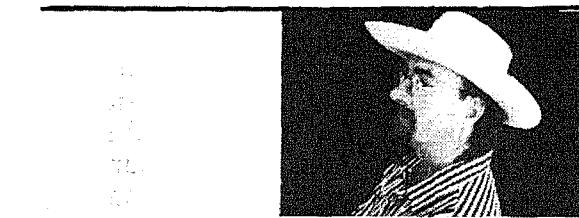
Let's start with Whistler, the American artist and expatriate. He attracted many students and hangers-on, and loved to cultivate the myth of his own genius into a lush and riotous jungle of vanities and conceits. There are many delightful anecdotes attached to him.

My favorite was his habit of insisting that his disciples carry with them huge lithographic stones -- everywhere -- just in case inspiration came to the Master. When they went to a restaurant the stones were given seats at the table, often forcing several of the party to stand.

Despite his playful, even mean, nature, Whistler displayed absolute integrity in his work. He was a charming man and his talent was such that he could have easily done paintings which echoed the Victorian taste, and thus enrich himself. Instead, he experimented, going out on a limb so far that, eventually, he was no longer even in the "tree."

Mere brilliance always keeps a toe on the ground.

AS WITH MANY words, "genius" has evolved over the generations and, particularly in modern times, has been perverted and weakened by inaccurate use. (Today, we hear of football coaches and



pizza tycoons described as "geniuses." What, no surfers or pedicurists?) Centuries ago, a person of highest intellectual and creative gifts was said to be "possessed of" a genius. The muses attached themselves to certain mortals and whispered divine inspiration into their ears.

The classical and romantic notion of the muse seems to us very quaint, but, to each contemporary generation the past seems quaint. Today there is much reliance on the IQ test to measure intelligence, particularly in children, since we do not expect children to prove themselves with practical achievements -- such as Mozart composing great music before his second set of teeth grew in.

The IQ test has fallen into disfavor these days, for it measures fairly narrow ranges

of mental ability. Interestingly, it has been discovered that highly creative kids do as well on these tests as their conventionally bright peers. When creative children cannot grasp the intricacies of logic implied in certain questions they invent their own solutions. And, failing that, they usually prove to be great at guessing.

Well, which is most important: powers of logic and reason, or creativity and intuition? I suspect that, when an individual is greatly possessed of one or the other of these qualities, that person is brilliant, sometimes extremely brilliant, but not a genius.

A case in point is Erik Satie, the French composer whose career straddled the late 19th and early 20th centuries. His early work was completely overshadowed by Claude Debussy, so Satie went back to school, emerged with a new musical concept and style -- and found the second half of his career totally eclipsed by Igor Stravinsky.

Albert Einstein is the best modern example of brilliance versus genius. He often spoke of the "leap of intuition" which is required to take the inquiring mind from the ordered, comfortable galaxy of known facts, into the realm of new perception. In his time there were many graduate students who were more comfortable with

mathematics than was Einstein, but none of them were capable of pushing through the jungle of facts, the thicket of the known, to achieve a totally fresh view of the universe.

GENIUSES ARE OFTEN eccentric. In this regard, there's a wonderful new biography on Frank Lloyd Wright, *Many Masks*, written by Brendan Gill and published by Putnam. A delicious excerpt:

Stanley Marcus and Wright conversing via long-distance telephone:

Marcus: "Excuse me, Mr. Wright, but how does it happen that there are no bedrooms in the house?"

Wright: "In your climate, you don't need bedrooms. You can sleep out-of-doors."

"But, Mr. Wright, if I sleep out-of-doors I'll catch a cold. I'm very susceptible to colds."

"If you sleep out-of-doors you won't catch colds."

Defeated on that flank, Marcus launched a second attack.

"Also, Mr. Wright, we notice that there are no closets in the house."

"Closets are rotten. They just accumulate a lot of junk."

"But, Mr. Wright, I'm in the apparel business. My wife and I really do need to have some clothes."

"You shouldn't. They're a damned nuisance." This from Wright, the incomparable dandy!

GENIUSES ARE OFTEN more than just amusing, or infuriating.

Benvenuto Cellini, the greatest goldsmith of all time, was a wild sociopath who happily murdered several persons who offended him over this or that trifle. Michelangelo, being disturbed once too often by his patron while painting the famous ceiling, tore a wooden beam from the scaffolding and chased the "Warrior Pontiff" from the Sistine Chapel. That in a time when popes were able to order the burning of virtually anyone in Europe.

Genius has always inspired curiosity, and often this is taken to extremes. Tolstoy, in old age, was followed about by students who wrote down everything he happened to say. If he said: "I am going to bed," they wrote it down. No wonder he fled his own house!

This sort of scrutiny has been magnified in our time by the electronic media and the

people who control it. The glitzy cloak of celebrity, which seems so attractive to many young, aspiring artists and writers today, often proves to be a strait jacket: Once you put it on you can never take it off again. Truman Capote found this out.

Key West has been home for numerous writers of brilliance, and, so far, two men of obvious genius: Hemingway, and Tennessee Williams. Their well-publicized lives are brimming with incidents of comedy and tragedy high and low.

Sexual excess, selfishness, prostration to drugs and booze, petty disloyalty to those who have loved them -- these anecdotal highlights are no more than impressions left in the soft clay of lesser lives, are they not? Friends, lovers and family measure their own significance by how, and what, they retain of those great writers.

THE GENIUS HIMSELF, I am convinced, always knows what he or she is. It may be amusing to read that Oscar Wilde, on passing through American customs and being asked if he had anything to declare, replied: "Only my genius." But underlying that tale is, I suspect, a screaming thing, something like an angry muse, perhaps, demanding safe passage through a frequently hostile or indifferent world.

Most of us are happy to compile for ourselves a passage of days which are characterized by the greatest comfort, stability and security which we can devise. Human beings afflicted by genius, while often displaying a taste for luxury, even ostentation, are never really able to relax.

For they sense the universal disorder which lies beyond the pretty wallpapers, rugs, and objects which we arrange in the parlors of our lives. Chaos barks and bays constantly in the dark, and the message it conveys is: Nothing is ever known for sure. The muse is not a beautiful angel. She is a bloody-mouthed, she-wolf who sinks her teeth into the ears of genius and hangs on forever.

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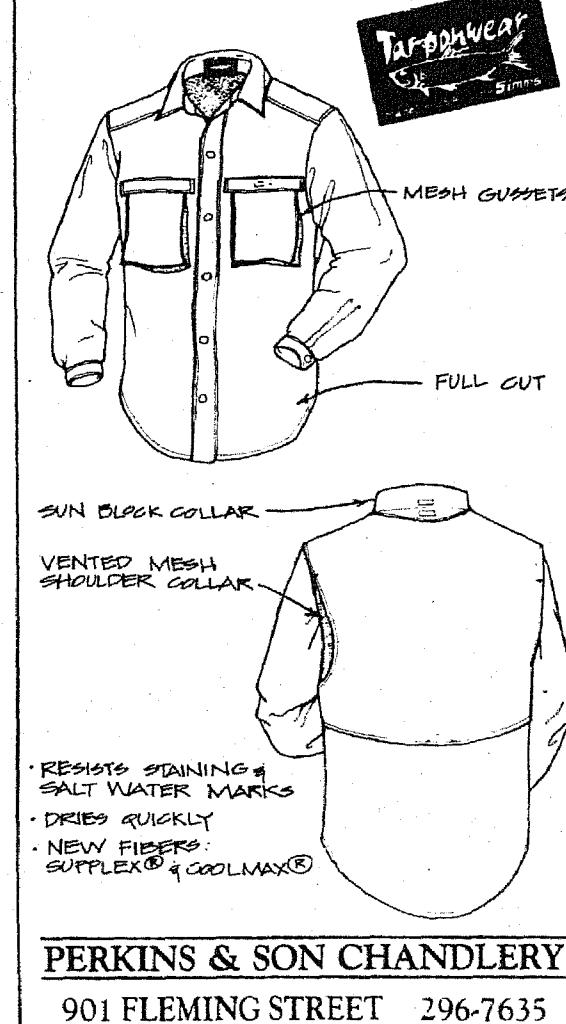
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Letters to the Editor

Dear Editor:

February 3 found the chief government representatives of the Florida Keys in Tallahassee, attempting to stifle a surprise end run to the Department of Community Affairs (DCA) around the will of the 70,000 residents of Monroe County. Without notification to the county, they were about to have the infamous, 1400-page, DCA-imposed Land Use Plan declared state law.

Just a few short hours before, the County Commission had voted to accept a temporary agreement to satisfy that very same DCA. The citizens of Key West were getting stabbed in the back! It seems DCA was on the verge of losing a two-year-old lawsuit that had been initiated by Monroe County. That loss would have repudiated DCA's power to usurp, by veto, the legislative actions of local government. That was something they couldn't accept.

Attending a last-minute conference on the matter was Charles Lee, Vice President of the Audubon Society and a paid lobbyist for environmental groups. I took the opportunity to discuss with him why I feel the people of Monroe County are so fed up.

One of the key issues is that as private property is being acquired by the government, as well as by the back door of regulation, the decrease of assessable property and the resultant tax increases to

our already overburdened taxpayers are smothering us.

Mr. Lee agreed that is a problem and, in his opinion, the government of Monroe County should be abolished and the Keys should be incorporated into Dade County, where there is a sufficient tax base to support Monroe County's infrastructure needs. After all, he reasoned, "Wouldn't you be better off with a government only 600 miles away in Tallahassee, which is essentially the way things are now?"

He also suggested there are many people at higher levels who are looking closely at the actions of the Monroe County government with much distaste. He gave as an example of actions considered questionable: the granting of home occupational status to fishermen, as a result of pressures brought to bear by the organized fishermen. It was, he said, "...clearly a drug-related decision because it is much easier to accomplish illegal drug activities behind widely-scattered houses than at a central marina, where such activities could be more closely scrutinized."

With this kind of thinking, what next for the citizens of Monroe County?

Bill Cullen
Key Largo

Dear Editor:

Our city commission approved an

ordinance sponsored by Mayor Richard Heyman to restrict construction of new hotels but still allow the expansion of existing hotels within the guidelines of the Growth Management Ordinance.

Unfortunately, Heyman's new ordinance cannot prevent a monster such as Bayview from being built.

Bayview is a 400-unit residential and commercial project with an adjacent 490-car parking lot, proposed as affordable housing, yet to be built on the most expensive real estate available.

Approval of Bayview would require a major variance allowing a unit density of 36 versus the allowed 16, as well as crippling the too-heavily traveled North Roosevelt Boulevard, which will eventually become Bayview's driveway.

The developers of Bayview are also asking the city to defer more than \$500,000 in impact fees. Instead, the city should waive impact fees for any tax-paying, owner-occupied residential property owner who has a desire to create an affordable, accessory housing unit.

A section of Heyman's ordinance allowing existing structures to expand should also apply to any residential property owner to allow the creation of an affordable, accessory housing unit.

With impact fees waived and zoning restrictions relaxed, we will be able to find those 400 affordable units spread throughout the city without creating the enormous negative impact one large project such as Bayview would irrevocably create.

Creating affordable housing for our hard-working citizens is the most critical issue confronting this community -- but at what price!

Now, more than ever, our city government must place the best interests of the entire community ahead of the private, special interests of just a few.

A.C. Weinstein
Key West

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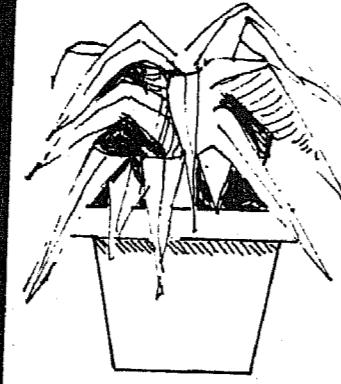
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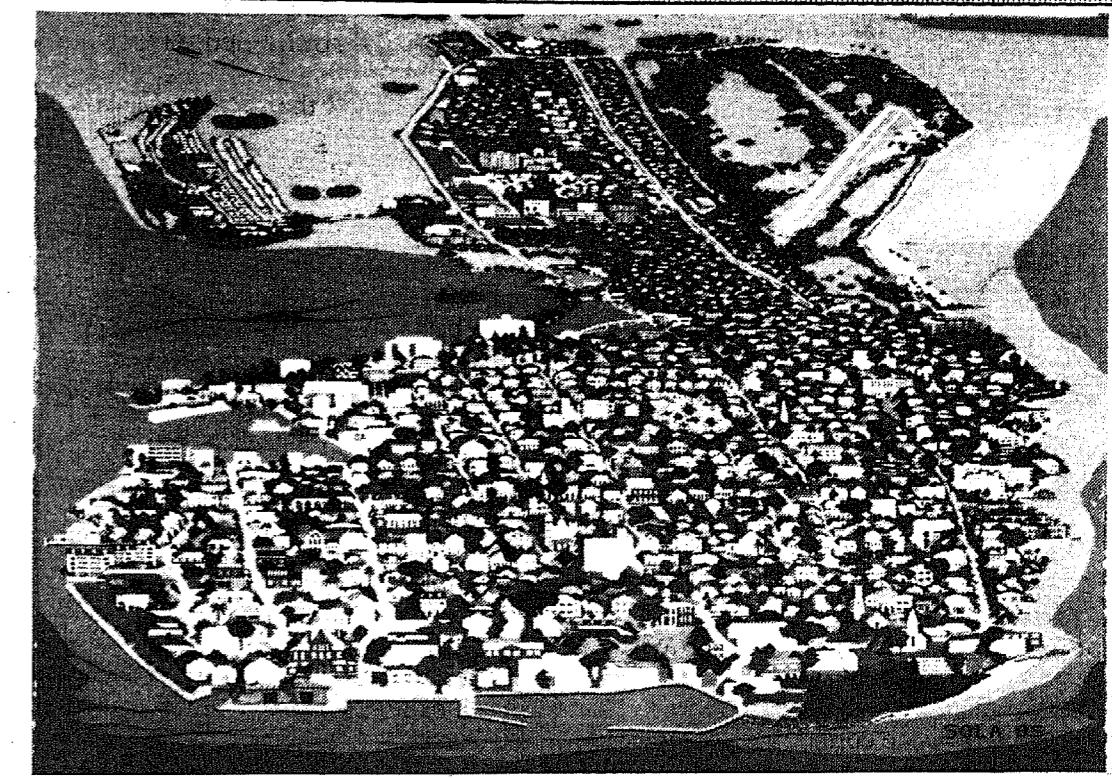
During a cross country search in 1985 for inspiration and the art deco area of Miami, the artist Sola inadvertently traveled to Key west.

Sola intended to stay for the weekend but she was captivated by the Conch architecture and the warm easy going attitude of the natives. Three years and more than 5000 hours later, Sola completed her Key West Tapestry, displayed in the windows of Fast Buck Freddie's this month.

Most weavers prepare a full-size drawing before beginning to weave. But Sola works from impressions only, designing and integrating each building and area after her daily walk around the island.

The tapestry is woven from handspun wool, cotton and silk, and measures 7 by 10 feet.

Sola is signing prints of her tapestry and demonstrating her weaving technique at Fast Buck Freddie's.



Sola's 7- by 10-foot tapestry of the Conch Republic.

Jack Baron to Show at Key West Women's Club

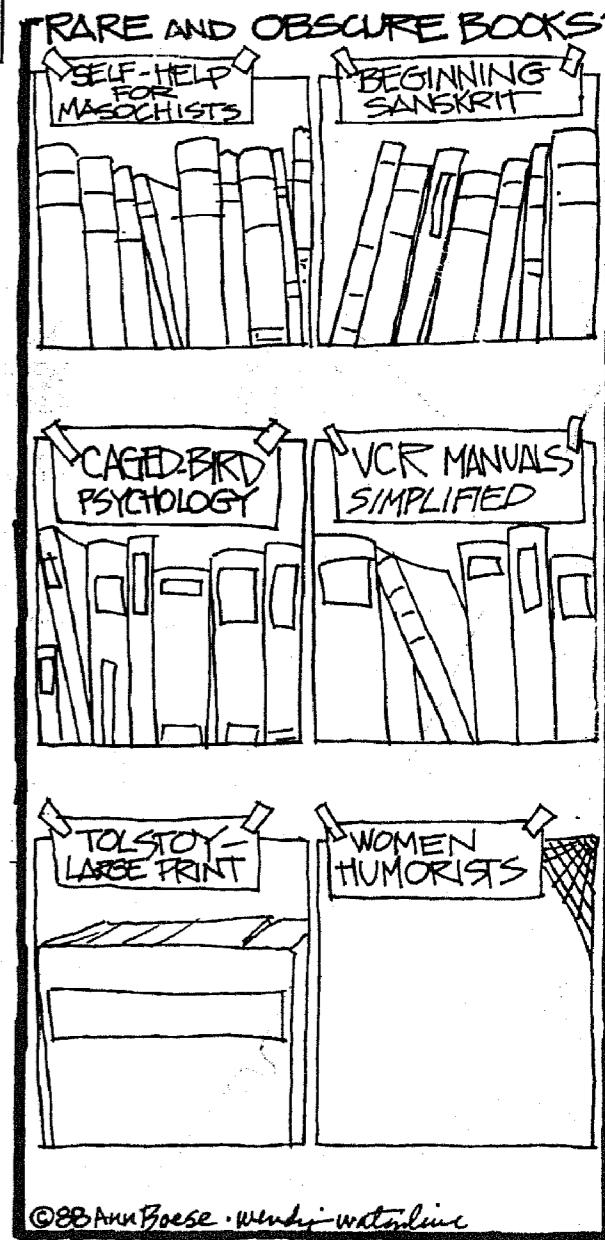
Key West artist Jack Baron will have his one-man show for 1988 at the Key West Woman's Club from March 5 through March 12. The theme of this show will be "The Picnic," the third phase of a trilogy beginning with the "Wedding of a Black Family on Whitehead Street" in 1986, and the "Birthday Party" in 1987. Mr. Baron's appeal as a primitive artist is his imaginative subject matter as well as his marvelous use of vibrant tropical colors, combined with the charming touch of pointillism.

Jack Baron arrived in Key West from New York City ten years ago. Although he was surrounded by the arts in his early years -- his father was a poet and his brother is a commercial artist -- he had no formal art training. In fact, it was just eight years ago, after a friend gave him an acrylic starter set, that he began to paint. He credits Marion Stevens with launching his career. It was at her Gallery, Art Unlimited, on November 4, 1979, that he had his first show. He has recently had a showing at the International Primitive Naif Gallery in Chicago. His works have also been shown and sold at East Martello Museum and Art Gallery, Gingerbread Square Gallery, The Key West Art Center, The Cove Gallery (Wellfleet, Mass.), and Marion Stevens' Art Unlimited.

The opening night reception at the Woman's Club will be sponsored by Al McCarthy and Ralph Wright. The party co-chairmen are Carolyn Wesley and Sue Burford. The Woman's Club will be open to the public for viewing the art work from March 6 through March 12m from 11 AM until 2 PM.



Artist Jack Baron and one of his paintings displayed at this one-man show at the Key West Woman's Club March 5 through 12.



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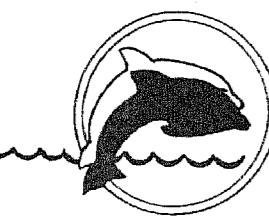
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At KENNEDY STUDIOS GALLERY, with 43 location on the EAST COAST - FROM KEY WEST TO KENNEBUNK PORT, MAINE, you will find an inspiring selection of original oil paintings, etchings, water colors, fine prints and quality reproductions. With 3 locations in Key West: at 133 Duval St., phone 294-5850; at 716 Duval St., phone 296-7251; and their SOUTHERN MOST STUDIO at 507 South St., phone 296-7163; as well as their NEW LOCATION in Marathon at 1733 Overseas Hwy., phone 743-2040 - this fine art gallery and dealer showcases original art and reproductions from nationally known artists, and a fine selection by talented local artists. A NEW SERIES OF PRINTS FEATURING THE MIDDLE KEYS ARE ON DISPLAY AT ALL KEYS LOCATIONS. The owner of KENNEDY STUDIOS GALLERY, Robert Kennedy, is known for his discriminating choice of works of art. We thank them for helping to strengthen the cultural awareness of this community.

Key West Mortgage**Ed Williams - President**

It is a pleasure to speak of a company that specializes in making money available to homeowners. That company is KEY WEST MORTGAGE, located in Key West, phone 294-4666, where they specialize in making 1st and 2nd mortgage loans, and VA mortgage loans. With the services of this reliable company, you can use the equity you have built up in your home to negotiate a loan for investment purposes, for home improvements, for bills or for a college education for your child. Their rates and closing costs are very reasonable. This mortgage company has been serving this area for some time, and you'll find them courteous and helpful in every way. You can be assured of professional advice and assistance when you come to KEY WEST MORTGAGE, open 7 days a week. We salute the fine service they offer. They invite you to call today and find out what they can do for you.

**Key West Realty Inc.****Dana Severns - Owner/Broker**

When it comes to real estate, KEY WEST REALTY INC. knows their way around. That's their business... knowing what suitable new and pre-owned homes, condominiums and vacation properties are on the market and where. Since you know what YOU are a great money-saving team? They specialize in every phase of real estate and are familiar with the availabilities in the Key West area. Real estate is their business. As real estate professionals, they are qualified to assist you in seeking out possible assumptions, in obtaining affordable financing and in all the other intricate details of home buying. Team up with KEY WEST REALTY INC. today by a visit to their office at 517 Eaton St. in Key West, phone 294-3064.

Budde's Arts & Crafts & Supplies

When artists need supplies or materials, they depend on BUDDE'S ARTS & CRAFTS & HOBBIES, located at 916-A Kennedy Dr. in Key West, phone 296-2560. This is one of the most complete art supply stores offering "A COMPLETE INVENTORY FOR THE BEGINNER OR PROFESSIONAL." In addition, they have craft supplies, radio controlled cars, boats and planes, as well as models and accessories - all reasonably priced. Painting and craft classes are also available. For personal attention ask for Estela Budde. They look forward to meeting you!

**OCEAN KEY HOUSE**
A SUITE RESORT & MARINA

The Perfect Setting.

If you love Key West and are looking for luxury accommodations for your next vacation, be sure to stop by Key West's new hotel, OCEAN KEY HOUSE, A SUITE RESORT & MARINA, located at Zero Duval St., phone 296-7701. Their gracious one and two bedroom suites are equipped with complete kitchens, Jacuzzis and private terraces. Located where the Ocean meets the Gulf, OCEAN KEY HOUSE, A SUITE RESORT & MARINA, has a swimming pool and a 200' dock with charter fishing, sunset cruises and private luxury charters available. Snorkeling and pleasure boating are also offered. Relax and enjoy their Dockside Bar (with live entertainment) and Raw Bar for a casual and refreshing way to spend the afternoon and savor the sunset. If all of this sounds like a dream, call the OCEAN KEY HOUSE, A SUITE RESORT & MARINA, at 296-7701 or visit "The Best Of Key West" soon!

EL LORO VERDE

Long regarded as one of Key West's best kept secrets for Mexican food, the newly expanded EL LORO VERDE, at 404 Southard St. (next to Green Parrot), has finally become Key West's most popular spot. They know how to prepare authentic Mexican food, using only quality ingredients, for a real treat. You can dine in or carry out by phoning 296-7298. They're open from 11 A.M. to 10 P.M., Mon. - Sat. Visit them soon! We're sure you'll be returning often!

**5 BROTHERS GROCERY**

Drop in at 5 BROTHERS GROCERY, locally owned and operated by the Paez family, located at 930 Southard St. in Key West, phone 296-5205. Great care is taken to see that all the food and other items you might need are available and they are priced right for your budget. FRESH SANDWICHES AND BOLLITOS ARE THEIR SPECIALTY. Friendly and courteous service is a hallmark of 5 BROTHERS GROCERY. The Paez family thanks their many customers.

BUSINESS DIGEST

Ads Placed by Sunset Media Services, Inc. - Tampa, Fl.
(813) 962-6088

VICKY'S RESTAURANT

A top rated restaurant has three main ingredients: first, good food; second, a good selection; and last, reasonable prices. We would like to add a fourth - friendly service! When we find a restaurant that offers all these things it is rare. VICKY'S RESTAURANT (Jack and Vicki Spencer - Owners), located at 4 Maloney Ave., Stock Island, in Key West, phone 294-9279, is just such a restaurant! They're known for their delicious food and reasonable prices so stop in soon!

CALVIN'S REMOVAL

CALVIN'S REMOVAL, serving the Keys, phone 296-4566, provides the best rubbish removal and custom landscaping service available. They specialize in a complete landscape and maintenance service including tree trimming, shrub pruning, peacock delivery and spreading, lot clearing and demolition work. In addition, they offer an area-wide trash hauling service. Their motto is "WE HAUL ANYTHING LEGAL," including rocks, trash, appliances and furniture. Call BILL NEVIN or CALVIN VENUTO, the OWNERS, for an estimate. They look forward to serving you.

FIVE STAR SANDWICH SHOP

Sandwiches of every kind and other light lunch items are the specialty of FIVE STAR SANDWICH SHOP, located at 1100 Packer St. in Key West, phone 296-0650. This sandwich shop wants to be your lunch headquarters. They have roast beef, ham and cheese, cubans and other sandwiches too numerous to mention. Their service is quick and courteous and their prices reasonable. We suggest you try them for lunch soon. FELIX AGUIAR, THE OWNER, welcomes your business.

Key West Taekwondo Karate

This fine school of karate instruction is well regarded for comprehensive self defense instruction and as an excellent way to tone muscles and achieve perfect figure control. Their licensed and qualified instructors will help men, women and children of all ages learn this art at their own learning rate. Let the experts at the KEY WEST TAEKWONDO KARATE, located at 3235 Flagler Ave., phone 296-4964, explain the many benefits of their instruction.

EPIPHYTICS LIMITED

Oncidiums are the specialty of EPIPHYTICS LIMITED, located at the corner of William St. & Fleming in Old Town, phone 294-3257. This small orchid nursery has earned a well-deserved reputation when it comes to supplying Key West with these breath-taking flowers. Featuring hybrids, and species, they rent their orchids, in bloom, by the month so tourists and local residents can surround themselves with the beauty of these exotic flowers. Jeanne welcomes you to call for an appointment.

Florida Disposal Co.

Business owners, contractors, homeowners and others have learned to rely on FLORIDA DISPOSAL CO. - A WASTE MANAGEMENT INC. COMPANY for a reliable garbage collection service. Their growth is an indication of the fine service they offer. For your convenience, they supply and maintain 2-8 cubic yard trash containers which are sprayed and disinfected regularly. FLORIDA DISPOSAL CO., in Key West, phone 294-3787, serves commercial, industrial and residential needs and invites you to call.

The Lobster Man Fish House

THE LOBSTER MAN FISH HOUSE, located on U.S. Hwy. 1, on Stock Island, phone 294-4923, has built an excellent reputation in this area for serving the freshest, choice seafood caught daily in local waters. From crab to shrimp, you'll find their selection complete. Their hours are Mon. - Sat. from 10:00 A.M. - 6:00 P.M., closed Sundays. Dennis Dallmeyer, the Owner, invites you to stop in soon for the freshest seafood anywhere in the Keys.

**PROPELLER SERVICE**

Regardless of what your welding problems may be, you can consult PROPELLER SERVICE, serving Key West for over 30 years, located at the corner of 3rd St. & 3rd Ave. in Stock Island, phone 296-8887. They specialize in electric, acetylene, MIG and helarc welding, enabling them to work on all types of metal, including aluminum. They have experience that is hard to match, and understand the principles of welding and machine repair. They are experts and will be glad to help you in every way. In addition, they have portable welding equipment to handle your repair work on the job. We recommend PROPELLER SERVICE, HARRY, KAY and TOM ANDREWS - OWNERS/OPERATORS, to all of our readers.

L. VALLADARES & SON

Visit one of this area's most popular newsstands, L. VALLADARES & SON, located at 1200 Duval St. in Key West, phone 296-5032. You'll find an enormous selection of out-of-town newspapers such as the NEW YORK TIMES and the WALL STREET JOURNAL, magazines and OVER 3,000 PAPERBACKS! The staff will help you find what you need! They are open 7 days a week, 8:00 A.M. - 8:00 P.M. Stop in and see why they are called "The Oldest Newsstand in Key West."

Arnold's Towing Service

Write down these phone numbers and put them in your glove compartment... 296-3832 (or 294-6123 nights and weekends). You now have the phone numbers of the fastest and most reliable towing service in this area, ARNOLD'S TOWING SERVICE (Ricky Arnold - Owner). They offer 24-hour service by radio-dispatched light and heavy-duty wreckers capable of handling most any towing job, anywhere, anytime. We cannot recommend a better towing service. **MENTION THIS AD WHEN YOU CALL FOR SERVICES!**

Let's Go Country In Key West
At the **POINCIANA LOUNGE**

The POINCIANA LOUNGE features good drinks, friendly folks and great Country Western entertainment! ALYCE MILAN and KERRY FOWLER, the OWNERS/MANAGERS, invite everyone in Key West to stop by. They have top country bands on Tuesday - Saturday from 9:30 P.M. 'til...! Be sure to stop by during Happy Hours from 11 A.M. - 1 P.M. and 5 P.M. - 7 P.M. Well drinks and domestic beer are **ONLY \$1.00!** They cater to the most fun loving people in Key West. POINCIANA LOUNGE is located at 3432 Duck Ave. (4 blocks N. of Kennedy Dr.), phone 294-6800. Come in soon and see why they're so popular with local residents and visitors.

**EL CACIQUE**

For a meal that's delicious and a restaurant that's friendly, go to EL CACIQUE, located at 125 Duval St. in Key West, phone 294-4000. They feature home-style foods including delicious steaks, chicken and seafood. If you want the best in home cooked food, go to EL CACIQUE. You'll never leave hungry when you eat here, and we suggest that you take your family there soon. A.J. (FITO) LASTRES and ELDA KAMINSKI look forward to serving you.

**Island City Flying Service, Inc.**

Expert flight instruction and beautiful sightseeing tours are offered in this area by ISLAND CITY FLYING SERVICE, INC., located at 3471 S. Roosevelt (at Key West Intern'l. Airport). Telephone 296-5422 and ask Jack Murray or Paul DePoo, Jr., the Owners, about their pilot training program and **DON'T MISS OUT SEEING THE BEAUTIFUL FLORIDA KEYS AND CORAL REEFS FROM THE AIR!** Contact ISLAND FLYING SERVICE, INC. today for the best in flight training and sightseeing tours.

**Florida Keys Memorial Hospital**

One of the most important and universally respected institutions in any community is the hospital. In this area, FLORIDA KEYS MEMORIAL HOSPITAL (fully accredited by the Joint Commission on Accreditation of Hospitals), located at 5900 Junior College Rd. in Key West, phone 294-5531, provides a wide spectrum of medical and nursing services. Its capable staff backs up the hospital's reputation with their professional dedication. The physician staffed emergency department stands ready to serve you on a 24-hour basis, with the nursing and social service staff providing the necessary medical and administrative backup. FLORIDA KEYS MEMORIAL HOSPITAL deserves special recognition for its dedication and responsible community service.

BUSINESS DIGEST

Ads Placed by Sunset Media Services, Inc. • Tampa, Fl.
(813) 962-6088

Lay Witness Christian Book Store

Religious leaders and others depend on the sincere efforts of the LAY WITNESS CHRISTIAN BOOK STORE, CELEBRATING THEIR 14TH ANNIVERSARY March 1st, and serving the ENTIRE KEYS AREA. At 3708 N. Roosevelt Blvd. (Perry's Plaza), in Key West, phone 294-7212, for their religious materials and supplies. They offer books and pamphlets to broaden your Christian understanding. Many articles on display make excellent gift items. The OWNER, MRS. LOIS V. MASSINGILL, wishes to THANK her many customers!

The Blue Parrot Inn

Beautifully located at 916 Elizabeth St., phone 296-0033, is THE BLUE PARROT INN, one of the most popular resorts in the Keys. Don't put up with the hassles of trying to program your vacation with one motel after another, a different place every night. Make reservations at this popular resort in Key West. You'll find a beautiful and relaxing atmosphere, exceptionally comfortable accommodations, and you will be treated in the most friendly and courteous manner. Don't be in that group of vacationers that come back more tired than when they left. Let THE BLUE PARROT INN make your vacation what it was meant to be! Darryl Robinson, Owner/Manager, invites your inquiries.

Sara Cook Inc.

Professional property management and real estate services are offered in this area by SARA COOK INC., at 905 Truman Ave. in Key West, phone 294-8491. This firm specializes in the management of income property including apartments, condominiums, single family homes and waterfront property. They provide complete leasing, accounting and on-site management service. Their reliable handling of these and all related matters has led many income property owners to place them in charge of their property. Investors looking to buy or sell property of any kind can look to this firm for knowledgeable guidance. We highly recommend SARA COOK INC., Sara Cook - Owner, Ron McGregor - Manager, for all your real estate needs.

METRIC AUTOMOTIVE

Take your Volkswagen to METRIC AUTOMOTIVE at 717 U.S. Hwy. 1 on Big Coppit Key (M.M. 10), phone 294-3882. JEFF GOBLEMAN, OWNER, (20 years experience) knows how to fix VW's right the first time! They use the latest diagnostic equipment and can handle any job, foreign or domestic, in the shortest time and at reasonable rates. Also, a large selection of used and rebuilt parts are available. Their staff is courteous and friendly so stop by soon!

JAY-MAR OF KEY WEST

When in need of stationary guards, call JAY-MAR OF KEY WEST, in Key West, phone 294-1082, where service beyond the average is a guiding principle. JAY-MAR OF KEY WEST is family owned and operated with an extensive background in the security field. This company provides efficient and professional security programs to protect their clients' property and goods. Call their courteous staff for an estimate on the job you need done. Armed or unarmed stationary guards, guards for special occasions and holidays, curtailing of vandalism and theft, or if you're in need of private investigative services, JAY-MAR OF KEY WEST can help. THEY OFFER A PATROL SERVICE FROM 10:00 P.M. - 6:00 A.M. AT REASONABLE RATES.

MANGROVE MAMA'S

MANGROVE MAMA'S, on U.S. Hwy. 1 in Sugarloaf Key (M.M. 20), phone 745-3535, is headquarters for "good food," where your friends and family are always welcome! People make this popular restaurant their regular dinner stop, because there isn't another establishment that surpasses them in courteous service, good food and moderate prices. MANGROVE MAMA'S serves fresh seafood daily and Sunday is "Bar-B-Que Night" with music by the SURVIVORS band! The attention and courtesy of the staff is also a feature that receives more than passing notice from their customers. TOM AND KATHLEEN KELLY, invite you to dine with them soon! Be sure to check out their nightly specials. They are open 5:00 P.M. - 10:00 P.M. and are closed on Thursdays. THEY WILL BE OPENING FOR LUNCH IN THE BEGINNING OF MARCH!

H.L. OVERBECK INC.

Hal L. Overbeck - Owner

Land surveying is a highly skilled profession which is vital to our modern society. Every new road, building or other construction that takes place requires the services of the land surveyor before any detailed planning and design can be done. Besides determining the exact specifications and features of the site, the land surveyor provides the data which allows the planner to design the road or building soundly with proper allowances for drainage and flood control. He is a crucial element in the planning of our growth and development. Road builders, subdivision developers and public officials have learned to turn to H.L. OVERBECK INC., serving Florida for 10 years, with an office on Cedar Dr. on Big Pine Key, phone 872-4319, when they need surveying work done. Engineering services are also available. We're proud to salute the services this fine company offers to the people of this area.

Capt. John's Greyhound V

Call CAPT. JOHN'S GREYHOUND V, phone 296-5139, and inquire about their fishing trips (night fishing available during summer months only) and charters aboard their 65' charter boat. They have electronic equipment to locate fish and are U.S.C.G. INSPECTED. Rod rental is available and free bait is supplied. THE GREYHOUND V has a large sundeck with lounge chairs, clean restrooms and a snack bar. They are located at the City Marina at the Amberjack Pier.

Kelly's Kuts & Kurls

At KELLY'S KUTS & KURLS, Beth Kelly - Owner, at U.S. Hwy. 1 (M.M. 24.5) in Summerland Key, phone 745-2874, an exciting, new look can be yours. Many men, women and children prefer this salon because of their experience and ability in hair cutting and shaping. They offer THE ULTIMATE in hair care and will style your hair in a way that you will look your best, enhancing your natural features! KELLY'S KUTS & KURLS specializes in expert cuts, perms, and frostings, combined with personalized styling. Treat yourself to a visit to this family salon. Their prices are moderate and their services, exceptional. For personalized hair styling, make them YOUR hair styling headquarters. You'll be recommending them to all of your friends!

THE CRAFTY OWL

Your one-stop shopping center for needlework supplies in the Key West area is THE CRAFTY OWL, located at 906-F Kennedy Drive, phone 294-7794. They feature a large assortment of yarns, a complete line of DMC floss, fabrics and instruction books along with custom basic patterns and graphs. Supplies for needlework, counted cross-stitch, crewel work, rug making, etc. can be found in stock here. Make them your headquarters for your needlework and other supplies.

Divine Custom Draperies

DIVINE CUSTOM DRAPERIES (locally owned and operated), serving the Keys, phone 745-2244, offers a RETAIL AND COMMERCIAL SHOP-AT-HOME CUSTOM DRAPERY AND WINDOW TREATMENT SERVICE. You can make your selections in the comfort and convenience of your home or office. They carry a complete selection of drapery fabrics, and do some of the best custom drapery work available. In addition, they offer other window treatments including mini blinds, verticals and pleated shades, all at reasonable prices with installation provided. For convenience, price, quality and service, we suggest you call DIVINE CUSTOM DRAPERIES. Dennis and K, the Owners, welcome all inquiries and provide FREE ESTIMATES.

L & K CYCLE SOUTH INC.

For those of you who own a HARLEY and are looking for expert service and repair, go to L & K CYCLE SOUTH INC. (owned by Pamela and Jerry Edans, serving the area since 1967), on U.S. 1 (M.M. 31) in Big Pine Key, phone 872-4442. They offer a complete engine and transmission rebuilding service and specialize in SPORTSTER'S and 1974's. They also build HARLEY'S to order. For HARLEY service and repair at reasonable prices, trust L & K CYCLE SOUTH INC. You'll be glad you called them!

Universal Adjustment Service

UNIVERSAL ADJUSTMENT SERVICE, at 830 Fleming St. in Key West, phone 295-7768, has proved itself a valuable business to the Key West area. They offer a personalized collection service assuring you of prompt results anywhere in the United States. They are licensed and bonded by the State of Florida and have a fine reputation for outstanding collection results and business ethics. If they do not collect, there is no charge. Stop in and discuss your collection problems.

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.

ARTS

1-20 *Seascape* by Edward Albee, Red Barn Theatre, Key West. Call 296-9911 for information.

1-31 Characters of the Keys Art Exhibit, East Martello Museum, Key West. Recent Characters thru 5/31/88. Call 296-1313 for information.

1-31 Audubon's Prints -- A Special Exhibition, Audubon House, Key West. Call 294-2116 for information.

4 Key West Classics, Waterfront Playhouse, Key West. Call 294-5015 for information.

11,12 Third House and Garden Tours, Key West. Call 294-9501 for information.

12 Founders Country Fair, Florida Keys Community College. Call 296-5713 for information.

19 Conch Shell Blowing Contest, Mallory Square, Key West. Call 294-9501 for information.

19 Flagging of the Old Island Williams Fine Arts Center, Key West. Call 294-6232 for information.

19-20 26-27 *Joseph and the Amazing Technicolor Dreamcoat*, Waterfront Playhouse, Key West. call 294-5015 for information.

26-27 *A Chorus Line*, Tennessee Williams Fine Arts Center, Key West. Call 294-6232 for information.

30-31 *Coyote Ugly*, Red Barn Theatre, Key West. Call 296-9911 for information.

SPORTS EVENTS
5 Special Olympics Meet, Key West High School. Call 296-7541 for information.

ALWAYS HAPPENING
Mon. Friends of the Library Lecture Series, Key West Library. Call 294-8488 for information.

Yoga Class, Coffee Mill Cultural Center, Key West. Call 296-9982.

Tues. Sweet Adelines, Presbyterian Kirk of the Keys Church, Marathon, 7:30 PM. Old Island Harmony Barbershop Chorus, Old Stone Church, Key West. 7:30 PM.

Wed. Pool & Dart Tournament, Big Pine Moose Lodge, Big Pine Key. 872-9313.

Thurs. Preschool Story Hour, Key West Library, 9:30 AM, 294-8488. Key West Handprint Fashion Show, Casa. Marina, Key West, 12:30 PM.

Fri. Afterschool Activities, Key West Library, 3:30 PM. 294-8488. Card & Game Night, Senior Citizens Center, Big Pine Key. 745-3698.

Sat. Key West Handprint Fashion Show, Hukilau, Key West. 12:30 PM. Family Films and Crafts, Key West Library, 10:00 AM. 294-8488.

Conch Republic Celebration Expands to Two Weeks

The Conch Republic's exalted Minister of Special Events, Michael Whalton, in due accordance with island protocol, once again respectfully invites ambassadors and commoners of all nations to attend his Republic's gala birthday party. Translated, that means it's time to celebrate the sixth anniversary of the island chain's secession from the United States of America.

A brief history of that fateful event is in order. The time was April, 1982. The U.S. Border Patrol erected a roadblock at the head of the Florida Keys, requiring proof of citizenship from everyone passing the checkpoint. The situation and its attendant media coverage seriously inhibited tourism and the free travel of local citizens.

On April 23 the city fathers gathered on Key West's Mallory Square at high noon, those courageous souls ready to sacrifice anything -- even their lunch hours -- for the lofty cause of freedom. As the noble-visaged Prime Minister announced their secession from the oppressors and raised the flag of the brave new country, the assembled citizenry broke out in a rousing cheer. Thus was born the Conch Republic.

Since that day, loyal residents of the Conch Republic (loath to pass up any excuse for a party) have celebrated each anniversary. This year's revelry, coordinated by the Key West Tourist Development Association, spans the two wacky weeks between April 15 and April

30. Traditional highlights include the Battle of the Tall Ships in Key West Harbor with aerial assistance from U.S. Navy aircraft; the Pier House Resort's Wrecker's Party, featuring the best in island entertainment and edibles; the always outrageous Coup d'état Party at the Ocean Key House; and much more.

It's not too late for community businesses to become sponsors of the 1988 celebration. The deadline has been extended and participation is encouraged in this spirited commemoration of all things uniquely Key West. For information call 294-4440.

TENNESSEE WILLIAMS FINE ARTS CENTER 1987 - 88 SEASON

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 (cont')
Saturday Jan. 16: Literary Seminar (cont')
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. 18: 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
Chrous Line at 7:30 p.m.
(Founders Night)
Friday Mar. 18: Chorus Line 8:00 p.m.
Saturday Mar. 19: Chorus Line 8:00 p.m.
Sunday Mar. 20: Chorus Line 2:00 p.m.
Friday Mar. 25: Chorus 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.