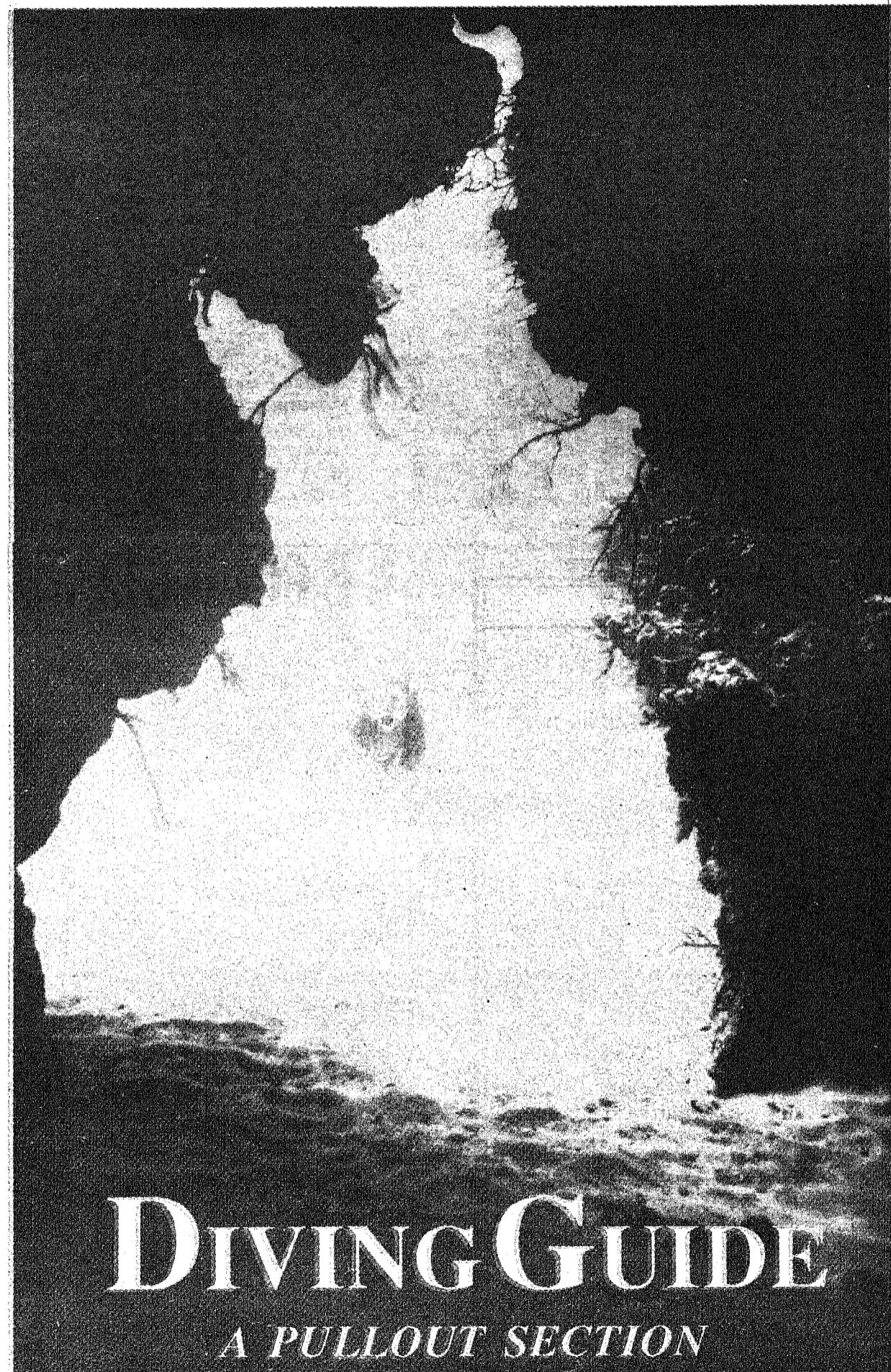


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Vol. 17, No. 11 • KEY WEST, FLORIDA • NOVEMBER, 1989



DIVING GUIDE
A PULLOUT SECTION

FLUSH
WITH SUCCESS:
THE SEWER STORY
Page 3

TROPICAL FISH &
THE LONG HAUL
Page 6

FOUR SISTERS
ON FAITH
Page 8

SCANDALOUS DOPE
DAYS REVISITED
Page 14

HOME RESTORATION:
WINDOWS
Page 22

SALSA, SKA & SABUL
Page 34

EDITORIAL

While some wanted to put the *F* back in Fantasy Fest last month, another contingent was fighting to take the *F* off Duval. Attorney Michael Halpern, representing more than 20 Old Town merchants, filed for an injunction against a Duval Street shop owner who was displaying explicit T-shirts in his front window.

The shirts in question are emblazoned with such slogans as "On your knees bitch" and "Put some lipstick around my dipstick." The graphics are equally offensive.

The plaintiffs cite many reasons why the T-shirts should be removed permanently from the window. Public nuisance, private nuisance and violation of Key West code are among those reasons. Specifically, they say the shop is in violation of Section 54.03, which prohibits the display of offensive, sexist and pornographic T-shirts in public view.

There's another *F* to consider here, and it's the big one in freedom of speech. It's the *F* that allowed Nazis to march through a Jewish community in the Midwest and that keeps *Hustler* magazine in business. "We do not wish to restrict anybody's First Amendment rights," declared Halpern. And they won't. The defendant can still make the T-shirts, sell the T-shirts and wear the T-shirts.

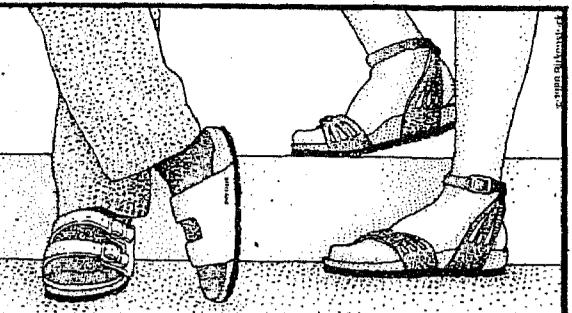
What's interesting about this case are the reasons the plaintiffs filed their complaint. Sure they're thinking about their own businesses; they're worried about the trashing of Old Town. But what's

impressive is the sensitivity of the complaint's main thrust, which states "acts of the defendants are insulting and derogatory toward women." It goes on to say that the sexist expressions on the T-shirts displayed by defendants are offensive and pornographic. "These shirts make women second-class citizens," said Halpern.

There are many factors which work to render women second class. And the manifestations are relative. They affect women in all socio-economic groups: a divorcee in Key West can't get credit, a waitress in Iowa gets a smack on the rear end instead of a tip, a female executive in NYC is paid 30 percent less than her male colleague.

Key West is a small town where, at times, life becomes insular and details cloud principle. But it was the sexist argument, Halpern maintains, that swayed Circuit Court Judge Lester to impose a temporary injunction. (This will be followed up by further action.) It's wonderful and reassuring that, in this case, initiation and interpretation of the law came through and supported something that reaches far beyond Duval.

Ann Boese
The underwater photographs on the cover were taken by Don Kincaid, whose work has appeared in National Geographic, Time, Outside Magazine, and Smithsonian, among others. He is trained in photo-journalism and cinematography. Kincaid lives in Key West and is represented by the Photo Research Agency in New York.



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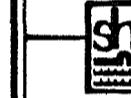
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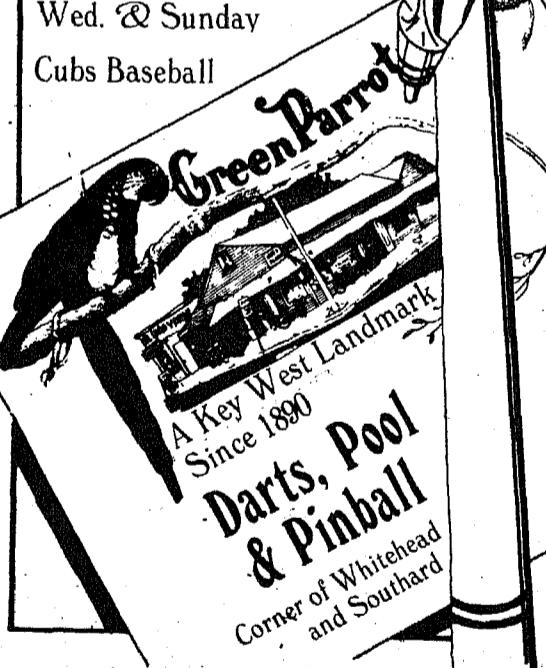
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Flush with Success: Sewer Plant Opens Gates

by Geddy Sveikauskas

What new Key West structure is 27 feet high, is supported by 2600 piles, has the square footage of two football fields and cost \$28 million to build?

Give up? Shame on you. We're talking about the new Key West sewerage treatment plant, scheduled for an official opening ceremony November 4. Though the ribbon-cutting may be little noticed on the social scene, the dedication of the Southernmost Wastewater Treatment Plant will be a signal event on the political calendar, not the least because it will get the state and federal environmental agencies off Key West's back.

Getting the land to build the plant on and getting voter approval for the project may have taken a long time, Mayor Richard Heyman says, but federal bureaucrats have told him that the actual building time of the plant was shorter than that of any other similar project of which they had heard.

"Five years from now this will all be a memory," predicts Keith Damkott, construction manager for the project, "and people won't have a real appreciation of the benefit that has come to this community with the treatment plant now being in place."

It's easy for Damkott to wax philo-

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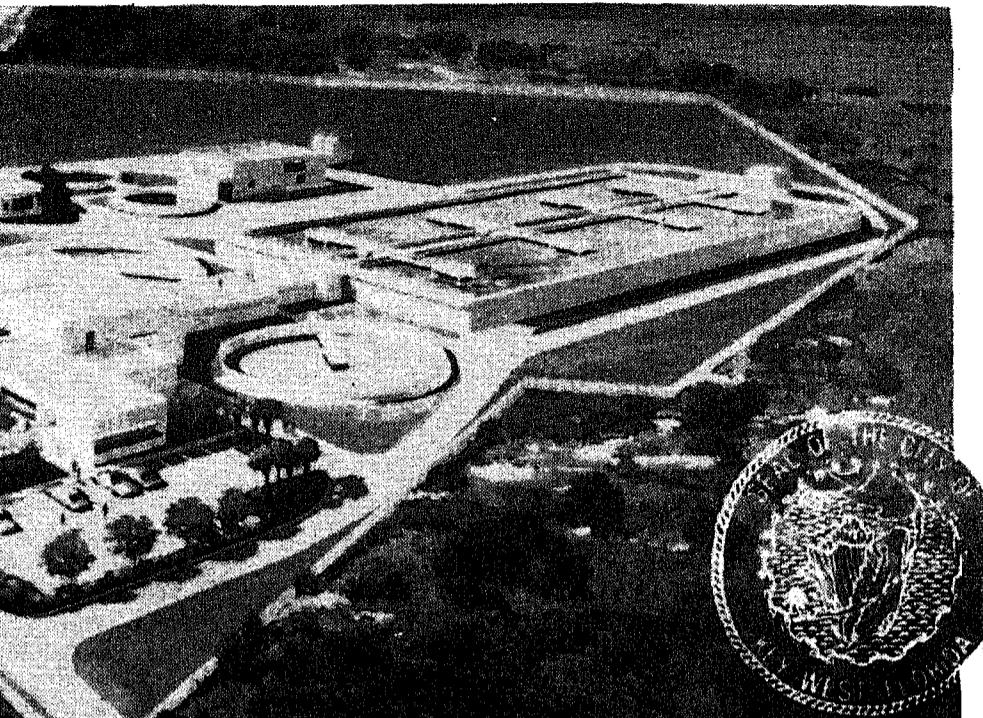
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The sewer plant is "the biggest capital asset in Key West," says Mayor Richard Heyman.

sophic. After two years in Key West, he's packing his bags and moving on to his next project in Minnesota.

"We enjoy showing off the city's new treatment plant," says Damkott expansively. The engineers are still focusing, as is their

wont, on what remains to be done -- landscaping here, interior finish work there. But in the waning days of October, as crews labored under the hot sun to blacktop the parking area in time for the opening, it was clear that the treatment plant was virtually

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Located on a ten-acre parcel next to an ammunition dump and on the opposite side of Fleming Key from where the Army Special Forces plan to train their combat divers (if Congress comes up with the money), the sewer plant hasn't yet become a major tourist destination. The city commissioners and the city manager have been out a few times. Groups of engineers have included it on their itineraries in paradise. And, of course, it's a favorite stop for the engineers' wives.

Construction began in January 1987. The plant began treatment on February 6, and the engineers employed by CH2M Hill, the builders of the sewer plant, announce proudly that it took them less than 30 days to come into compliance with federal and state standards for treated effluent. The semi-completed plant hasn't been out of compliance since, they add.

Engineer Chris Livolsi points to his October calendar of daily trackings of the plant's operation. "It's working very well," he reports. "We're operating 100 percent better than the EPA standards."

Key West is the trivia buffs' pantheon as the last substantial community on the East Coast to build a sewage treatment plant.

Though old-time Key West residents may continue to deny the sewer plant is working, the engineers just as earnestly insist that it is. The effluent continues to come out at the same place it did before the plant was built, it's true. But the engineers say that's because the conditions of the state

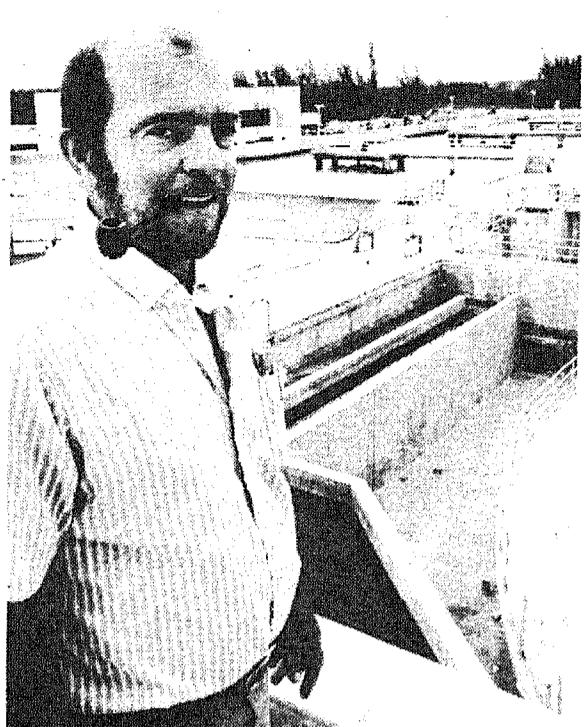


Photo by Dick Burke.

"There's no physical way the [untreated] sewage can go into the water. That possibility no longer exists."

As of October 1, owners of Key West property began to pay sewer bills on the basis of water use. Instead of the previous flat rate of \$27 a month, homeowners are now paying \$17.54 per month plus \$3.76 per 1,000 gallons of wastewater. Businesses are paying a base rate based upon consumption and the same variable rate as homeowners.

According to Heyman, the federal government paid about 45 percent of the cost of the plant. If the city had built the plant earlier, he contends, the federal government would have paid for as much as 75 percent of its cost.

Now the sewer plant is complete, new hookups will be permitted. In mid-October the state Department of Environmental Regulation sent the City of Key West an agreement that, with Circuit Judge Ignatius Lester's blessings, allows new hookups to the sewer plant, ending a three-year moratorium imposed by the state and federal governments. The agreement goes into effect November 2. "That'll make a lot of people happy," says Livolsi.

Heyman doubts that the lifting of the sewerage moratorium will make an appreciable amount of difference in the pace of Key West development. "Space is limited," he says. "There's not going to be much more built here."

The incinerator, a huge three-story furnace that is the last major component of the plant,

is now being tested. It will burn the sludge the plant will produce. It will turn 800 pounds of sludge per hour (based on one shift per day) into 250 pounds of inert ash that can be landfilled.

The plant has a design capacity of 7.2 million gallons per day. At the present time it's operating at close to 80 percent capacity. Can it handle the growth predicted for Key West until the year 2020? Damkott and Livolsi explain that the city is faced with problems of infiltration and inflow of storm water in its antiquated system. Once these problems are corrected, they are sure that Key West will have all the reserve capacity it needs.

The material that comes to the plant for treatment goes through a succession of steps. Large particles are removed. Aerators mix in oxygen. Bacteria consume the waste. The activated sludge that is created goes

through a clarifying process. Total detention time for full treatment at the five-million-gallon plant is about 18 hours.

Operations Management International (OMI), a subsidiary of CH2M Hill, is under contract with the city to recommend and execute a strategy aimed at cutting infiltration of water into the sewer system.

OMI has recently taken over operation of the Key West sewer system, too. On October 1 they replace the city department which formerly did the work. Livolsi says the nine people working on the collection system will work in the same offices as the 17 people (on three shifts seven days a week) working at the sewer treatment plant.

Equipped with duplicated hardware, standby generator, storm shutters and wind-

Solares Hill --November 1989 -- Page 5
dows, and even a lunchroom, the plant can be kept operating even in the event of a major hurricane, the engineers say. Its significant elements are 11 feet above water level.

Only time will tell whether the sewer plant will recede from the limelight after its one day of glory November 4. But all the signs indicate that this major Key West public works project is now finally complete and operating the way it is supposed to.

Heyman recalled that a decade or so ago "a lot of people didn't think it made any difference" whether Key West dumped raw sewage into the sea. That attitude is rarely heard now. The most important fact about the new sewer plant, according to the lame-duck mayor, is that "we are no longer polluting our environment." ■

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Tropical Fish Collecting

A multimillion-dollar industry makes waves

by Barbara Bowers

As status symbols go, this one ranks right up there with BMWs and the key to the executive washroom. When you have your own living reef aquarium, you know you've arrived.

"Corporate executives, doctors and dentists are the biggest buyers in the world's fastest growing hobby," says Bob Carpenter, managing editor of *Aquarium Fish Magazine*. "In addition to having a piece of the reef in your own home or office, some medical study, or at least common folklore, has it that watching fish reduces stress."

Healthy entertainment doesn't come cheap. Enthusiasts spend \$5,000, even \$15,000, for aquariums these days, according to Bob Cerkleski, director of the Key West Municipal Aquarium. The cost depends on the size of the aquarium and the marine life you put in it.

"Technology has become so advanced, so sophisticated, that you can create an artificial, mini-reef in your home because of the refined salinization units and the elaborate filtration systems on the market now," says Cerkleski. "It's big business. And it's hot right now."

But what's really heating up the market is *live rock*, an essential component of the living reef aquarium. Live rock is a general term for pieces of ocean bottom with living things -- plants, marine worms, invertebrates -- attached to them. It is the basis for reef ecosystems, and when removed from its natural habitat and placed in an aquarium with proper filtration, it can grow and thrive in a manner similar to the ocean reef. Ocean bottom includes anything from porous volcanic rock to pieces of dead coral. In a well-managed tank, live rock sustains itself and higher life forms, such as tropical fish.

Collecting live rock in Florida is a sticky issue because legislators didn't foresee this entity called *live rock* when laws were passed to protect coral. It is against the law to remove coral -- living or dead -- from the reef. The Florida Marine Patrol is responsible for enforcing this law. Though no law has been passed prohibiting live rock collection as of this writing, tropical fish collectors in the Keys are backing away from it. Meanwhile reefs in the Philippines, according to Bob Carpenter, are being dynamited for pieces of this valuable material.



Conservation of reef habitat -- be it live rock, living reef with coral or any other place fish hang out in the ocean -- is the issue, with tropical fish collectors coming under fire from environmentalists who want some accountability for collection. But the fish collectors and others in the business of marine life products want stronger regulatory controls, too.

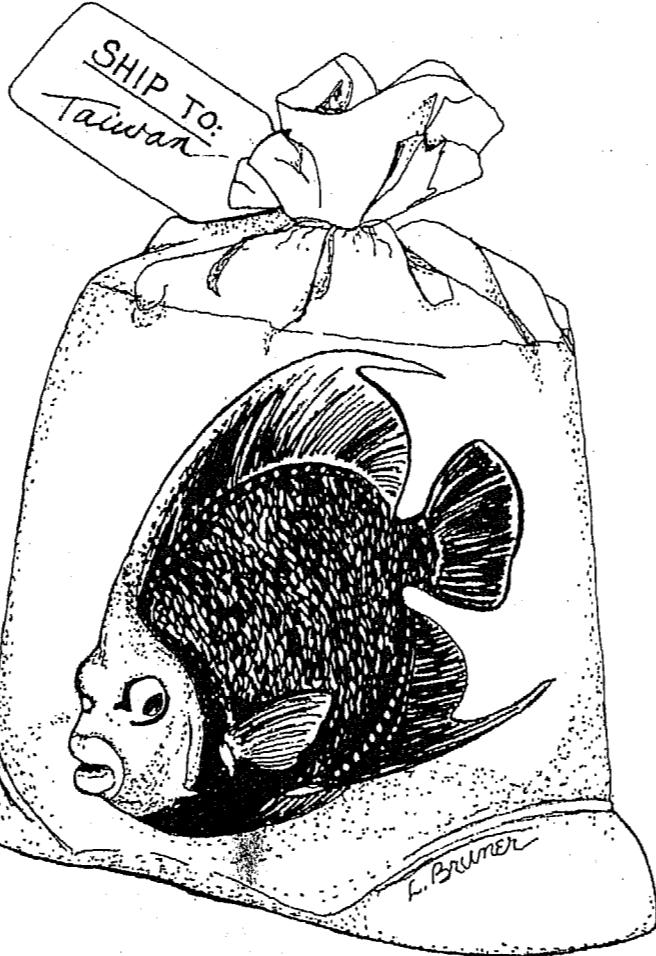
"At \$12 million to \$15 million annually, the wholesale business of marine tropical fish and invertebrates is the second largest fishery in Monroe County," says Forest Young of Dynasty Marine Associates in Marathon, one of the Keys' largest tropical fish businesses; he is also a regional director of the Florida Marine Life Association. "We have a proposal before Florida's Department of Natural Resources (DNR) right now outlining seven issues of regulation."

Enthusiasts spend \$5,000, even \$15,000 for aquariums ...

One of those points is limiting who can collect tropical fish. It seems that tropical fish collecting is like waiting tables: Everyone thinks he can do it part-time and make good money at it with little or no training. Run into any incompetent waiters later?

Professionals in the fish collecting business in the Keys figure there are more than a few neophytes on the reef collecting tropics. John Swanson, manager of the Marine Science and Conservation Center on Long Key and a former marine collector for Sea World, estimates that less than 100 people living in the area can be called professionals -- individuals who have stayed with the business over a period of time to understand what they're doing and who make the largest part of their income from collecting tropics.

Recently, an 18-year-old, known only as Clint, wanted to sell his *slurp gun* because he was returning to his home in Seattle after a three-month stay. A slurp gun is a tube-based collection device which creates a vacuum, sucking fish into the tube. Clint told a potential buyer that tropical fish



collecting with this suction apparatus was second only to dealing drugs for *insta-cash* in the Keys.

"Slurp guns are a sure sign of a rookie," says Parrot Bill, a three-year veteran of the fish collecting business. "They hurt at least 50 percent of the fish collected. If you break even one scale on a delicate fish like a blue cromis, you need to release it."

A broken scale is comparable to a human flesh wound which can heal relatively quickly in its natural habitat. But if the injured fish is retained and undergoes the trauma of shipping, which requires three days without food to keep it from soiling the water in which it is shipped -- a tropical fish will die if it's shipped in its own waste -- the fish may not have the strength to combat bacteria when it arrives in its new habitat.

"Most of these [tropical fish collectors] are pretty scientific," says Craig Quirolo, director of Reef Relief. "But it's so hard not to nick the coral when you're working in close quarters trying to find something minuscule like a juvenile fish."

Most collectors are on the reef looking for small critters to fill specific orders for wholesalers. For instance, an order for 70 queen angelfish and 350 scallops was collected by a diver in one week for two wholesalers. Because he's been in the business for years, the diver knew he could

collect several other species outside the consignment and have the wholesaler buy them, too. But the rule of thumb is: *don't collect indiscriminately*.

Queen angelfish are the top-of-the-line catches; they fetch upwards of \$300 on the overseas retail market today. The top-selling saltwater fish in the U.S. is the damsel fish, which retails for \$4. And live rock goes for about \$4 a pound.

In the multi-million dollar tropical fish industry, saltwater fish make up less than 25 percent of the business. And of that, 90 percent of the fish come from overseas. "Only 10 percent of the saltwater fish we distribute comes from the Keys," says Jack Bramlett, vice president of Segrest Farms, one of the largest freshwater tropical fish breeding farms operating out of Central Florida -- the world's heartland for freshwater tropical fish breeding. "We only use three collectors there."

Because breeding saltwater fish is more like art than science, few marine biologists try their hands at it. Forest Young, who has his master's degree in marine biology and has been in the saltwater products business for 18 years, lays claim to the only saltwater marine hatchery in the world that breeds neon gobies, anemones and French and black angelfish. "These fish wholesale for \$5 apiece and it costs us \$12 to raise one," says Young. "It's more research and development at the moment."

... breeding saltwater fish is more like art than science.

It's difficult to get a handle on the numbers being collected. Though two kinds of tropical fish licenses -- one to sell marine products, the other to purchase an anesthetic used in transporting fish -- are governed by the DNR, many collectors are not licensed, nor do they report where and how many fish they take. What's more, follow up and enforcement procedures concerning the licenses are sporadic at best. The result is that very little scientific data is available about the impact tropical fish collecting has on the reef. In fact, little is known about tropical fish, in general.

"What we have is incidental information about the life cycles of, say, angelfish, and even that's difficult to research," says Dr. John Ogden, director of Florida Institute of Oceanography. "Most fishes have extended larva life anywhere from two weeks to one year. They can float long distances in that amount of time, so we don't know if some tropics come from the Caribbean or if the eggs are spawned on the reef and the species remain there for life."

"We simply have no base to answer whether we have more or less tropical fish than we had ten years ago."

A four-year study directed under the auspices of the Florida Institute of Oceanography to look at these issues will begin this year in Long Key.

"What a Catch 22," Young notes wryly.

Collection Constraints

This proposal submitted to the Florida Department of Natural Resources by the Florida Marine Life Association includes the following points which relate to regulating the tropical fish industry:

1. Create a special activity license for tropical fish collecting and other businesses associated with saltwater marine-life products that is different from the lobster, shrimp and stone crab licenses.
2. Set a minimum size limit on the collection of angelfish.
3. Revoke the licenses of collectors who break conservation laws.
4. Establish a review board for granting and revoking licenses.
5. Grant chemical permits only to holders of saltwater marine life licenses.
6. Limit entry into the tropical fish collecting business, and establish a moratorium on collection, until the industry and the state understand its resources.
7. Grant transfer rights to license holders.

Conservationists, however, say there are less fish and that the reef habitat is adversely affected by tropical collectors. Conversely, tropical fish collectors say there has been little, if any, depletion in numbers; they believe tropical fish collecting has far less impact on the reef than recreational divers and snorkelers.

"Just a rapidly expanding population in the Keys will rapidly expand the use of the reef," says Ogden.

While analyses of tropical fish populations are vague and subjective, the role of the fish in reef ecology is better understood. According Dr. Brian Lapointe, director of marine conservation for Florida Keys Land & Sea Trust, two primary factors affect the condition of the reef: the amount of algae-producing nutrient in the water, and the efficiency with which tropical fish are consuming that algae.

Parrot fish, hog fish and others that chew and expel coral are doing so to release algae, a staple in their diets, so they can ingest it. With less fish eating, says Lapointe, the algal problem already jeopardizing the reef will only get worse.

"With less fish eating, the reef will only get worse."

Two local conservationists were over-hearing speculation on the effects the fishing industries have had on the reef and on the Gulf of Mexico: "I wonder what the Gulf would be like today if shrimpers had never dragged nets there?" asked one.

"At least shrimp feeds people," responded the other. "Tropical fish collecting is feeding a fad."

No. Tropical fish collecting is not a fad. It may be linked to status symbols, but it is not a fad. For 15 years the industry has steadily grown and the dollars involved, in Monroe County alone, can't be ignored.

Making a profit on a commodity with high market demand, such as saltwater tropical fish, does not necessarily mean a lack of concern for the fish or their habitat. It means there is a tremendous amount of interest in them. And if the fastest-growing hobby in the world is aquariums, then the opportunity for saltwater fish and reef education is enormous.

Flynn Smith, a marine biologist who collects for public aquariums such as the National Aquarium in Baltimore has this to say: "There will always be a heavy trade-off for education." ☐

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The Sisters Return to Cayo Hueso

by Christine Naughton

*Oh, the sisters of mercy
they are not departed or gone.
They were waiting for me when I thought,
"Well, I just can't go on."
And they brought me their comfort
and later they brought me their song.
Oh, I hope you run into them,
you who've been traveling so long.*

Leonard Cohen
"Sisters Of Mercy"
Songs of Leonard Cohen
January, 1968

"We don't have any pictures on the walls yet," Sister Mary Pat said, entering the dining room of a modest apartment in a duplex at the end of a tiny Key West lane. In its spotless, unadorned simplicity, the place might seem cold and sterile. It is illuminated, however, by the great warmth of its inhabitants. This is the new home of the Sisters of the Holy Names of Jesus and Mary. After an absence of six years, the nuns have returned to Key West.

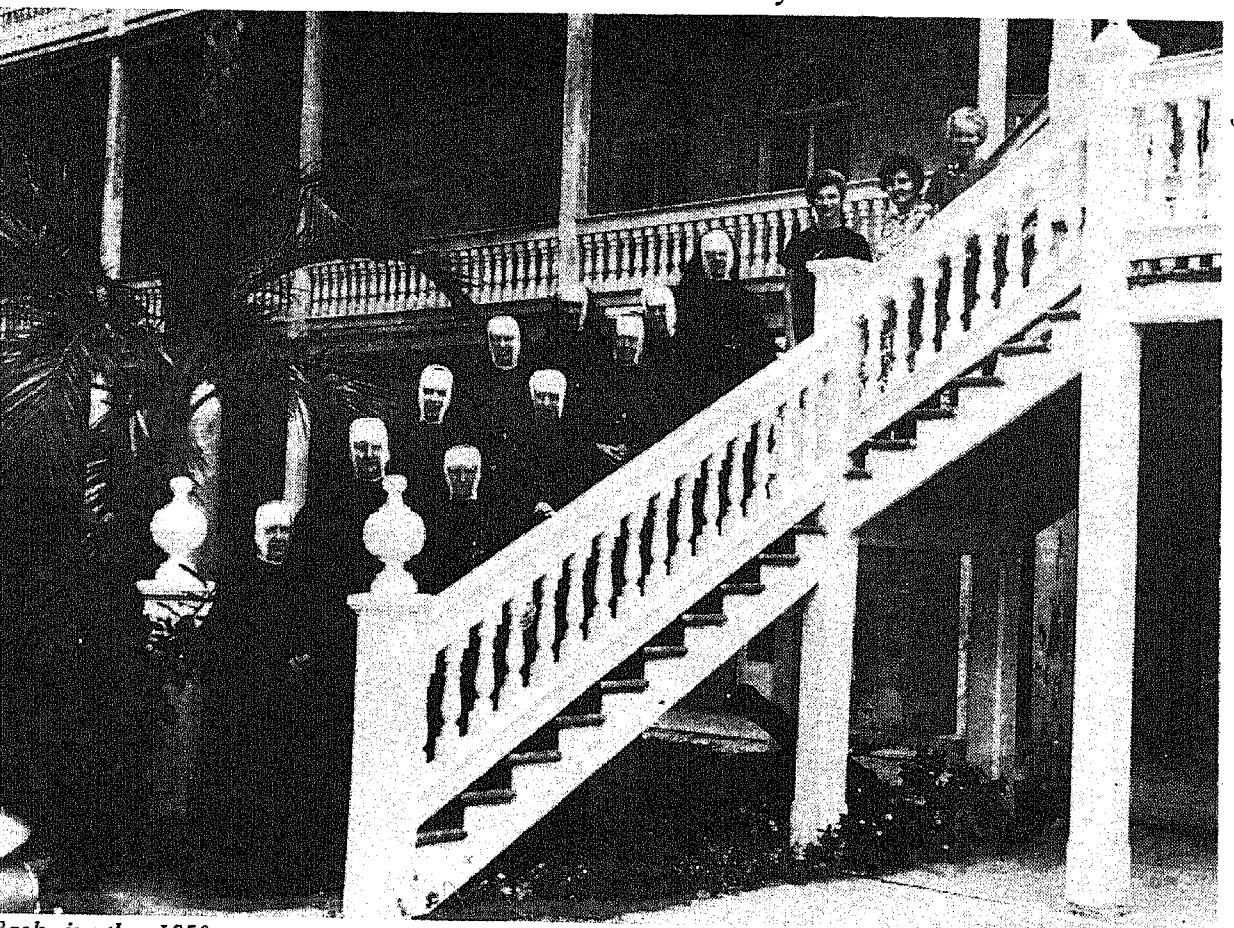
Sisters Eileen Kelleher, Audrey Rowe and Dolores Wehle arrived at the end of August. They came to continue the work that began when the Sisters of the Holy Names first came to Key West 121 years ago. Their order was founded in 1844 in Montreal, Canada by Blessed Mother Marie Rose Durocher. Today there are approximately 2,450 sisters in Canada, California, Oregon, Washington and New York.

The story of the Sisters of the Holy Names in Key West is one of courage, commitment, deep love and faith. In Octo-



Sisters Mary Pat Vandercar, Eileen Kelleher, Audrey Rowe and Dolores Wehle (left to right) relax at home.

Photo by Dick Burke.



Back in the 1950s, nuns were sequestered and required to wear habits.

Photo by Don Pinder.

ber 1868, five nuns ended a tempestuous voyage from New York to Key West aboard the freighter *Sedwedge*. They had come at the request of Bishop Verot of the Diocese of Savannah, Georgia, of which Florida was a part. Taking up residence in an old army barracks which had been used as a city stable for goats, the nuns spent the next month scrubbing and renovating the building to prepare it for use as a school.

The following January the foundation for a new convent was laid on land then one mile outside the city limits. The sisters had purchased the tract at a public auction and cleared the grounds themselves. Mary Immaculate Star of the Sea School stands there today.

On May 23, 1922, the 25th anniversary of Sister Louis Gabriel's work in the profession of religion, her dream became a reality. The statues of Our Lady of Lourdes and Bernadette were unveiled at a grotto built by the nuns themselves with coral rock from the convent grounds. Key West has not experienced the full brunt of a severe hurricane since.

Changing Times

The style of the Catholic church has dramatically changed in the last quarter century. Inherent in this change is a marked decline in the number of priests and nuns. When Sister Dolores left Key West after 18 years in June 1983, there was no one to replace her. For the first time since those five sisters debarked from the *Sedwedge* in 1868, there were no nuns in Key West.

But today they're back. Seated comfortably around their living room, the sisters offer insights into their unique experience of religious life.

"There is a critical shortage of nuns and priests, not only in the United States, but throughout Europe and Canada," said Sister Eileen, a native of Schenectady, New York. "We see this as part of the natural evolution of the church. It brings the laity into more

responsibility for the church's work, for the day-to-day maintenance of church operations." The laity thereby enjoys closer involvement with the church.

"When seen in this light, it seems less like a crisis and more like a natural course of events for the good," Sister Eileen continued. "It seems like a huge change to us because we are living with it every day, but the church has gone through major changes and upheavals throughout its history. This is just a small part of the whole cloth."

Sister Eileen, a nun for 36 years, comes to Key West from the diocese of Albany, where she was parish director of religious education. She holds a bachelor of science degree in education from Barry University in Miami and a master's degree in applied spirituality from the University of San Francisco. Though Sister Eileen has never been missioned to Key West, she has worked in schools and parishes in Marathon Shores, Bradenton and Tampa.

She is small and compact, with short, softly curling blonde hair. In her motherly appearance and demeanor, she conveys a feeling of kindness and patience. People feel comfortable in her presence.

Chosen by her three sisters to be their leader in Key West, Sister Eileen will act as liaison to the order's administrators in their home province of Albany -- the province which governs the order's activities along the entire Eastern Seaboard. Her ministry in Key West will include the administration of the Rite of Christian Initiation for Adults, a program for those coming to the Catholic church for the first time, for those who wish



Guiding children through the ritual of First Holy Communion.

both in the school and the parish. Robust and beautiful, Sister Dolores has a ready smile and outward manner. Where Sister Eileen may be motherly, Sister Dolores is sisterly. She comes by this trait honestly, having grown up in the middle of a family of 15 siblings in Tampa. She has long since lost count of her nieces and nephews, and relies on her mother to keep track.

Sister Dolores' most recent ministry was in St. Petersburg, where she coordinated

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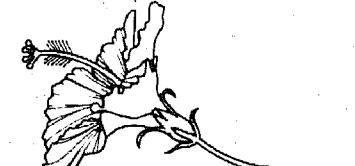
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religious education programs for children and parents. She earned a bachelor of arts degree in history and elementary education from Barry University and a master's degree in school administration from Xavier University in Cincinnati. She has been a Sister of the Holy Names for 31 years.

All the sisters spent part or all of their elementary and secondary education in the Sisters of the Holy Names schools, and entered the convent upon graduation from high school.

Those were the days before Vatican II initiated the reformation of the Catholic presentation, and so they began their careers wearing the traditional habits of the sisterhood: black floor-length dress, cape and veil; starched white bandeau, coif and collar. A crucifix hung from a black cord around the neck.

My Sweet Lord

The Nuns Answer the Question: Why?

Over steaming cups of decaf coffee around the dining room table, the Sisters of the Holy Names shared their reasons for joining the convent. This was a quiet discussion; the subject is a profoundly personal one. With all the changes in the church and the sisterhood, the ancient vows every novice makes remain the same: poverty, chastity and obedience.

"I was just 17 -- just 17 -- and I didn't have any lofty reasons," Sister Mary Pat said. "In my mind it was just something I knew I was meant to do since I was in fourth grade. I never talked about it. In fact, I didn't want to be a nun."

She says that she used to pray that her oldest sister would join the convent, "because I just knew in my heart that if she went I wouldn't have to go. And when I entered, I can remember saying the first night, 'Okay, God. I did my part. I'm here. I'll stay until they kick me out and send me home.' In my mind it was like going to summer camp. We entered in July, and I figured, 'Ha. I'll be home by fall and go off to college.' Well, it's 29 years later and here I am."

"I think even at the time of making the vows I was so young I didn't even realize the commitment I was making. The more important thing is why I have chosen to stay -- the recommitment. And I think the same can be said of a marriage. When people have that romantic love, it's one thing. Later on, down the road when things get rough -- for richer or poor-

Giving Up Habits

Even though a quarter century has passed since Vatican II, the image of the nun clothed in the habit remains. Feelings that accompany this image vary with personal experience. These may range from the terror of the six-year-old who beheld his first-grade sister cloaked in forbidding black, or the awed gratitude of the spelling-bee winner awarded her prize by her proud sister/mentor, to the wonder of the non-Catholic child's glimpse of passing nuns.

"When we gave up the habits, first we went to a modified ankle-, calf- or knee-length habit, which some sisters still wear," Sister Dolores said, referring to changes in the church and sisterhood.

"Later we chose to go on to contemporary clothes," she continued. "I remember feeling a resentment from some people

when we went to a modified habit in the 1960s. I don't mean they resented me; rather that they felt shaky about all the changes that were taking place in the church. Perhaps when they saw our modified habits for the first time, they symbolized all those changes to them. It was a funny feeling for a while."

People tended to treat nuns like little children when they wore habits, she remembered. "My own brothers never related to me as an adult until I wore contemporary clothes. Then they realized I had actually grown as a woman, as a person."

Sister Audrey felt some pain in the change from the habit. She remembered her feelings as a mixture of nostalgia for the old ways and excitement about and anticipation of the new.

"I'm sure, at that age, I didn't know, as the others said, what the vows and the total commitment to the Lord would mean. In my teenage years I used to write poetry. It was like a love affair with the Lord. So I went through that romantic stage, the bloom of love as in a marriage.

"In a great sense I think it is like a marriage -- it's a spiritual marriage in the sense that you discover who God is to you. And to me, God is within me. So if He's within me, the exciting part is He's within you and each one of us. And so I see each one as someone to be loved and cared for as one of the children of God, as all members of the Mystical Body.

"And as I grew that desire within me grew. Also, though, as I grew, I began to think of other possibilities. As I thought about them, it was, 'Well, okay. I can be an airline stewardess, and after that I'll enter the convent.' Or, 'I'll go and be a model, and then I'll enter the convent.' It always was, '... and then I'll enter the convent.' And so, it was just something that continued to grow within me.

"And as Mary Pat said, too -- as we grew older and matured as women, the meaning of our vows became more profound. And that daily 'yes' to live the life we choose to live, is a conscious 'yes' to be a nun in this life. And I think it's good."

"I think, for me, I began to want to be a sister at age seven, when I was in second grade, too," Sister Audrey said softly. "I can remember, the day of my first Communion, hearing a small voice inside me which I know as the voice of God, saying, 'I just give myself completely to you.' And my response was, 'And I give myself completely to you.'

"I was thinking as the others were speaking that I guess I can capture my desire only in

retrospect. As a child, I don't know that I was consciously aware of wanting to be a sister. But as I look back on my life, I am very aware of God's presence, very real and very powerful.

"I remember winning a picture of the foundress of our community. I think I was maybe in third or fourth grade. And I remember keeping the picture on my dresser. And I think the picture of the woman -- who she is and was -- grew within me. So that's why I say I think it was on a subconscious level then.

"But as I grew, it grew with me. And I couldn't see myself living any other way, because that experience was just very much a part of who I am. And it delights me to see and to grow with my sisters, because that same image is within them. That's visible to me, and that's supportive, and that's what community is. It's very real."

The four Sisters of the Holy Names of Jesus and Mary are optimistic about their ministries in Key West.

"We've received such a warm welcome," Sister Eileen said. "Lots of people have gone out of their way to make us feel right at home."

Sister Audrey nods in agreement. "And we all feel it is a gift of God to have the opportunity to minister to and be ministered to by the people of Key West," she said.

These women create a feeling of love and positive energy around them. With the problems of our island and our world staring us in the face every day, that love and energy beckon like an oasis in the desert. ■

Paid Pol. Adv.

"In retrospect, the traditional ways were so structured," she said. "We were cloistered. We never traveled alone, but always walked two-by-two. We had to ask permission to go anywhere -- to the dentist, to the store. We dropped our work to pray at the first sound of the bell. If I was writing a letter and the bell rang, I would stop in the middle of an I to pray. Now we make our own decisions about when to pray, where to go, about how to structure our days."

Sister Audrey joined the sisterhood 42 years ago. She returns to Key West after an absence of 31 years, before which she spent eight years teaching here. The most demonstrative of the sisters, Sister Audrey is the first to offer a hug. She exudes enthusiasm and unqualified love. Her large eyes behind thick glasses are full of compassion and a certain innocence.

Sister Audrey is originally from Tampa. Her most recent ministry was in Albany. She holds a bachelor of science degree in education from Barry University and has continued her education with courses and seminars in a variety of fields far too numerous to list.

It is apparent, however, that Sister Audrey's true talent lies in knowledge which cannot be learned or acquired: the ability to convey deep love to her fellow man. This is more than a matter of sincerity or of a certain set of words and actions; merely to be in her presence is to feel cared for and honored.

In her new ministry she will work closely with Hospice of the Florida Keys and AIDS Help, Inc. to bring pastoral care

to the sick. She will also work with Father Eugene Quinlan, pastor of St. Mary's, visiting the sick in both homes and hospitals.

Sister Audrey has done similar work in past ministries. In addition to teaching in Florida, Maryland and New York, she has ministered hospital pastoral care and orchestrated services to the poor and underprivileged. She was also a part of Tampa Crossroads, a program for those newly released from prison.

"The whole purpose of the change [in dress] was to make us more available to the laity. And it worked," Sister Mary Pat said. "It's much easier to relate to someone in street clothes than to one who is shrouded in the mystery the habit created."

"When people would complain about us not wearing the habits anymore, I used to want to tell them to try wearing one for a while. I spent a lot of time in a habit in Tampa, and believe me, it was hot!"

Sister Mary Pat, born in Atlanta and raised in upstate New York, comes to Key West from three years as Director of Buildings and Grounds at the sisters' Albany Provincial Campus. Before she spent 20 years in Tampa, teaching and serving as school principal at the Academy of the Holy Names. She has been a nun for 29 years.

In addition to a bachelor of arts degree in history from Marywood College in Scranton, Pennsylvania, Sister Mary Pat holds a master's degree in history from the University of South Florida in Tampa. She is certified in education and administration.

Trim and fit, with closely cropped salt-

and-pepper hair, Sister Mary Pat's rather severe appearance is belied by the mischievous twinkle in her brown eyes. Her conversation is generously seasoned with dry wit, gesticulation and questions; she is possessed of a mind hungry for knowledge. One suspects she is the humorist of the group.

There exists no comprehensive history of St. Mary's, and Sister Mary Pat's mission in Key West is to remedy that situation. Working with the parish historical committee and Sylvia Knight, the historian at Monroe County Public Library, Sister Mary Pat will research the sisters' presence and development of the church on the island.

Did the traditional cloistered lifestyle feel safer? The nuns nodded in turn. "Yes, it did," Sister Dolores said. "But the world felt safer then, didn't it?" ■

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Taxes, Taxes, Taxes

by Geddy Sveikauskas

With governmental expenses increasing at every level in Monroe County, Key West property owners examined their tax bills with great concern this year. And they had every reason to do so. Key West's tax bills seem to be rising much faster than those of its neighbors up the Keys.

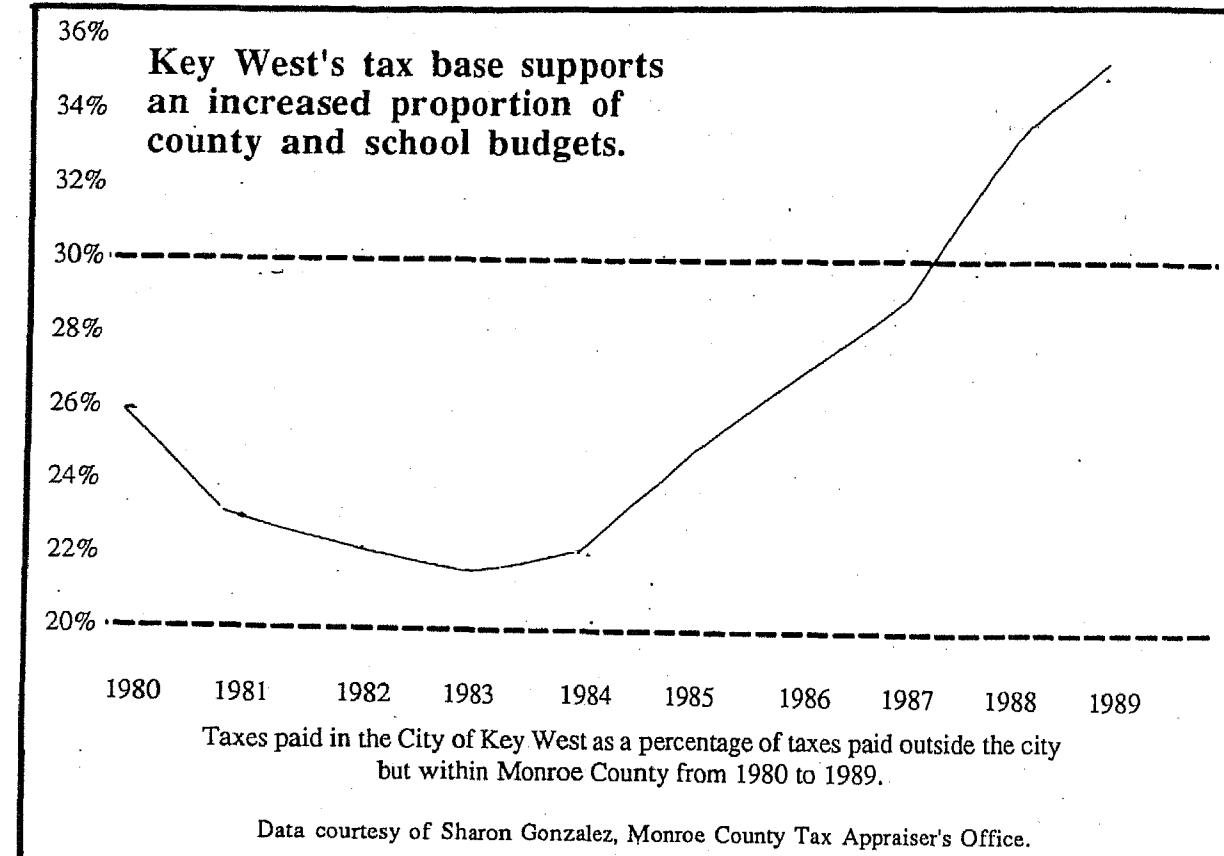
That's because they are.

Because of rising property values, says Erwin Higgs, Monroe County property appraiser, Key West residents are worth a lot more money this year than they were last year. Why is it, then, that many Key Westers are feeling poorer?

Higgs' data shows that massive changes in the Monroe County tax base resulted this past year in an almost \$900-million increase to the county tax rolls, which now stand at \$5.4 billion. Almost \$400 million of that unprecedented additional value came from Key West, the figures show. Assuming a city population of 30,000, the data suggests an average amount of \$250 a week this year in paper profits for every resident -- man, woman and child -- in Key West. That kind of financial appreciation certainly beats working.

Yet many Key West residents have reacted with little enthusiasm to the appraiser's good news. That's because the immediate manifestation of their newly established wealth has come in the form of dramatically high property tax bills. Faced with tax bills much higher than any they've ever seen, many longtime property owners are angry. They say that they haven't improved their properties and yet they're being taxed as though they had.

"They say it's my land," explains Charles Lopez, a native of Key West, as he walks down the steps from the appraiser's second-floor office in the county courthouse. "I have a piece of land, and I haven't done anything to it. The fellow



behind me just sold his house for \$500,000. I know my taxes are gonna jump sky-high because of that."

Higgs, a volatile and outspoken elected public official, insists the reappraisal wasn't his idea, and wasn't his fault. State law requires him to assess all real property at full market value, Higgs says, and that's what he is obliged to do. Unfortunately, he says, the law doesn't enable him to discriminate between the wealthy owner of a seasonal home and the elderly widow living on a fixed income.

The new tax rolls provide a striking example of how the Key West real estate market of recent years has resulted in the

city paying a vastly greater proportion of school district and county taxes than it used to. This trend is not new in 1989. It's been going on for each of the past seven years.

Where seven years ago Key West contributed a little better than one dollar for every five that non-Key Westers were paying to fund the county budget and the school budget, today Key West is contributing well over one dollar for every three. The difference on local taxpayers' pocketbooks is striking.

In 1983 Key West property contributed \$491.6 million to the total county tax base of \$2.3 billion, or 21.4 percent of the county taxes, excluding those from the city. This year Key West is contributing \$1.39 billion to a total county taxable value of

During the 1980s Key West has lagged well behind the county average in terms of amount of new construction.

Increases to preliminary tax rolls for the city of Key West and Monroe County due to new construction, additions, and alterations from 1980 to 1989.

Data courtesy of Sharon Gonzalez, Monroe County Tax Appraiser's Office.

Year	(In millions)		
	Key West	Monroe County	% Key West of Monroe County
1989	\$193	\$29	15%
1988	129	14	11
1987	93	15	16
1986	104	26	24
1985	108	38	35
1984	61	6	11
1983	78	8	10
1982	53	3	6
1981	50	2	5
1980	39	7	19
1980 to 1989	\$909	\$148	16.3%

\$5.41 billion, or 34.7 percent of the county taxes, excluding those paid by the city. The proportion Key West has been responsible for paying has been going up steadily, and its cumulative impact has been devastating to some longtime homeowners.

The situation has been particularly onerous for three additional reasons.

First, because there's been much more construction in the rest of Monroe County than in Key West, new homeowners in the county have been shouldering a greater share of the increasing tax load. Key West's share of the additions to the tax rolls due to new construction, additions and alterations has been only 16.3 percent of the county total. This year, for instance, the city's new construction contributed only \$29 million of the county's \$193-million increase in tax base from that source.

Eliminating new construction from the additions to the tax base creates an even starker picture of Key West's share of the county tax load. Of the \$743 million in new tax base caused by assessment changes rather than new construction, Key West contributed \$257.6 million and the rest of the county only \$485.3 million. No wonder Key West residents reacted so strongly to the governmental budgets that were announced at around the same time they received their tax bills this year.

Secondly, the share of population of Key West in the county and the proportion of services Key West consumes for its tax dollars have been heading downward during the same period. The proportion of Key West students in the Monroe County school system has been slowly declining. And the newspapers are full of headlines about this

county department or that relocating closer to the geographic center of Monroe County or establishing satellite facilities elsewhere.

Thirdly, property taxes are by no means the only major source of local government revenue. In particular, the 1980s has seen a surge of sales tax revenues: not only the growth of revenue from the half-cent regular sales tax for local purposes, but also the addition of the three-cent bed tax, the fourth-cent bed-tax split between county and land authority, and now the new one-cent infrastructure tax.

When it comes to sales tax, too, Key Westers and their visitors have been contributing a disproportionate share of revenue. According to County Budget Officer Stacey Williams, Key West was responsible for \$32.9 million of the \$71.1 million (or 46.2 percent) of sales tax revenue collected in Monroe County in the fiscal year ending June 30, 1988. The lion's share of that revenue came from the tourists, of course, but local people have had to dig into their wallets, pocketbooks and pouches, too.

This year's tax notice, the aptly termed trim bill, broke through to the taxpayers the way nothing else could. "People was never able to relate what they saw in the paper about the taxes and what I sent 'em," says Higgs.

Higgs says he's a great advocate of public participation in the tax system. The appraiser says there's no substitute for knowledge. Powerful, wealthy people understand how to use the system, he says. Other people should, too.

"People on limited incomes often can't participate," Higgs says. "Some of them has never been before a group of people. You've got to become a part of what's going on."

In large part, the increasing burden on Key West is a cyclical trend that will probably reverse itself. Prior to the last seven years, Key West was paying a successively smaller proportion of property taxes, and those jurisdictions outside the city more. Over the long term, the increase in the tax base is more likely to occur in places that, unlike Key West, are not virtually built out already. And Key West will then shoulder a lesser tax load.

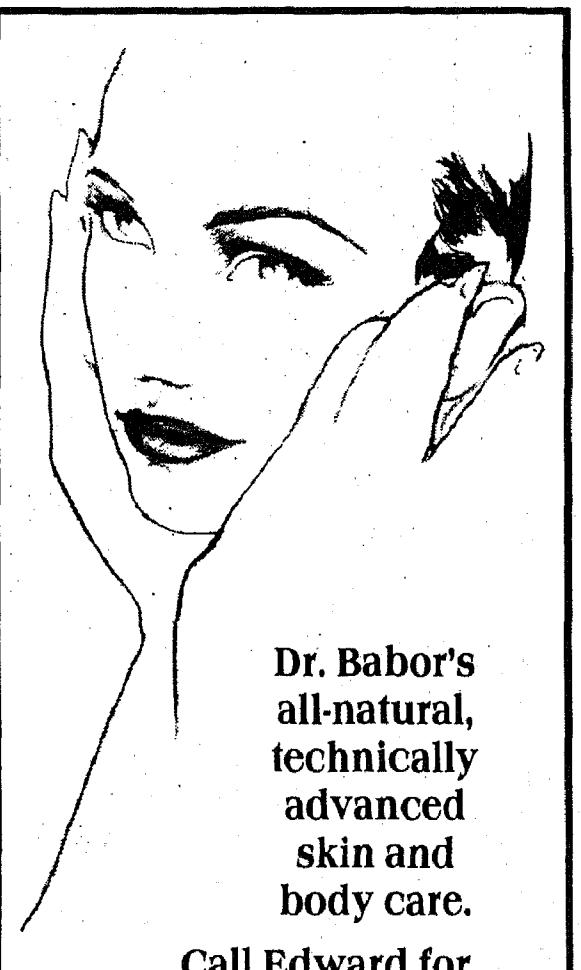
That may not be soon enough for embattled local taxpayers. But it's some hope, and some hope is better than none.

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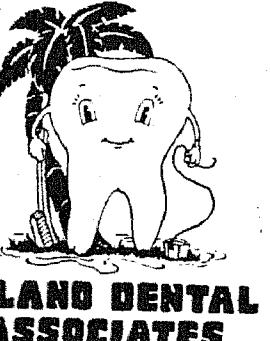
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Federal Dope Trial Toppled Cops and Politicians

by Bud Jacobson

The only thing necessary for evil to triumph is for good men to do nothing.

Edmund Burke, 1770

Five years ago a federal grand jury in Miami lowered the boom on Key West with a 51-page indictment encompassing 68 counts of a criminal conspiracy. The charges zeroed in on the Key West police department's detective division which was, the indictment alleged, the home for a \$16-million-a-year cocaine ring. Bribery, corruption and graft in the city ran rampant for many years, protected by top cops.

This seemed to be the culmination of years and years of federal investigations, going back to the mid-1970s when then-City Attorney Manny James -- foster son of the police chief -- Fire Chief Joseph (Bum) Farto and others landed in the arms of FBI and DEA agents on marijuana smuggling charges.

Between then and the 1984 indictment, federal agents and undercover officers from the Florida Department of Law Enforcement (FDLE) had nailed, in separate instances, seven Key West policemen on graft, bribery and drug conspiracy charges and sent them to federal prison, along with a Key West

inspector on the building of the new sewer line.

"It seems like there's no other way to get these guys unless the feds get them," said one leading official in the courthouse. "The local grand juries may get complaints but there's never any prosecution from the state attorney."

Then, in late 1984, it was showtime again for the natives who relish a sensational scandal involving locally big names, big bucks, dope-crazed sex, bribes in the tens of thousands of dollars, fast cars and cocktail bars, murderous threats and beatings.

A major government witness in the 1985 case, in dread fear of her life a few days before the trial was to open, fled the country, running to Australia for her own safety.

Sue Avery, a slim, attractive young lady, was working at La Bodega and was said to be the girlfriend of the principal defendant, Deputy Police Chief Raymond (Tito) Casamayor. She was seen riding her bike furiously along Windsor Lane on the afternoon of the day she escaped, trailed by Casamayor in a black, low-slung Trans Am. Casamayor's face was a grim mask of distilled hatred.

That night, Sue Avery borrowed money for her air ticket, hid out with friends and

boarded the bus for the Miami airport, taking nothing with her. She had escaped and has never returned to Key West.

During the two years of detailed investigation of the Key West police department, rumors of drastic troubles spread through town and were confirmed one day when a number of hard-looking United States marshals strode into city hall and into the police department with a court-signed subpoena, and hauled out boxes and boxes of records and documents. They said thank you and gave the cops a receipt.

The indictment came down, at last, and before dawn the next day agents and marshals quietly moved through the city arresting 17 men and women accused of running the biggest and most profitable drug conspiracy in Key West's history.

The central figure was Casamayor who had been on the police force 26 years and rose to second in command. Tito had the arms and shoulders of a first-string linebacker; he had a certain charm for certain people, a fast smile and ice cold eyes.

The man over him, Police Chief Larry Rodriguez, failed to see anything funny about the situation just as he had apparently not seen or heard anything that was going on within a few feet of his own office.

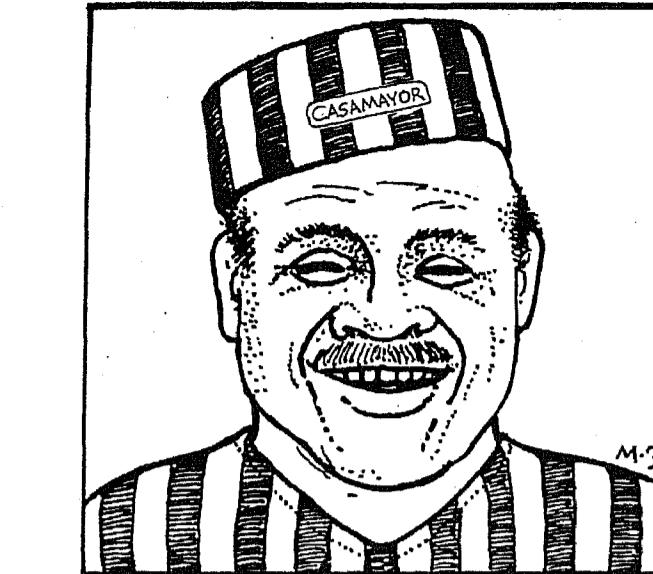
Tapped in the indictment along with Casamayor were two of his detectives -- Lieutenant Russ Barker and Sergeant Carroll Key. Ironically, Key had lectured school kids for years on the evils of dope and the bad guys who deal it.

Following them were Mike Cates, once the county attorney and star of the high

school football squad. In private practice for a number of years, he had been defending clients well known in the dope trade. Those very clients would betray him and his wife, Janet Hill Cates, and testify against them as government witnesses.

Others included Carol Hardin, a school bus driver, whose bus, besides children, carried loads of cocaine up the highway; city fireman Oneri Fleita; Mike Brito and his son, Aristides. The Britos were in the fishing business and Mike had distinguished himself in the late 1960s when he shot a wealthy Stock Island developer, Ben Bernstein, in the chest five times over a rent dispute. Bernstein recovered and Brito walked away from that trial.

More members of the ring who passed around the dope were indicted and stood trial with the "stars" were Tommy Rawls, Jose (Cookie) Varela, Tim Powell, Michael Clark, Tony Diaz, Leon Edwards, John R. Roberts and Buford (Boots) Clark.



from the Pier House, the La Concha and other hosteries.

They headed into the crowded lobby and up the stairs to the second-floor courtroom, a high-ceilinged wood-paneled, long room, carpeted in deep blue. Long wooden tables and wooden chairs were arranged for the accused and their lawyers. The 12-member jury sat across from them, in chairs only slightly more comfortable. The government prosecutors were placed at a smaller table which was stacked high with recording machines and hundreds of documents. It was wooden chairs for them, too.

The spectators, relatives, friends and the press were confined in two banks of hard wooden pews, holding about 40 people.

Presiding on the high bench at the head of the courtroom was U.S. District Judge C. Clyde Atkins who, by coincidence, was related through marriage to a well-known Key West family. His manner in court was calm and well spoken; his reputation was among the finest in the federal judiciary.

News and radio reporters were there in force and among them was one guy who passed himself off as "press," who also hosted a local TV talk show. During the trial, his comments on TV were heavily weighted in Casamayor's favor and on one of his shows he got two of his defense lawyers to make rather biased remarks about the trial. Judge Atkins warned both lawyers sternly not to repeat their performances. The

Solares Hill --November 1989 -- Page 15
alleged reporter/TV host, it was later said, had been paid by Casamayor.

The trial opened, at last, with a crack of the gavel from Judge Atkins.

Casamayor, looking supremely confident, was nattily turned out in a dark blue pinstripe three-piece suit, set off by a two-toned shirt and a dark blue cravat. His lawyer, a slender and beautifully dressed black lady, was Patricia Williams, who had just successfully defended United States Judge Alcee Hastings in his Dade County trial on bribery charges.

Law enforcement was sold over the counter ...

The government, as is customary, had the first at-bat. Assistant United States Attorneys Pat Sullivan and Eileen O'Connor, an Irish duo, were a pair of well-drilled, canny lawyers who soon were dubbed the Irish Mafia for their hard-hitting, relentless courtroom tactics.

Sullivan, tall and thin, usually attired in a lightweight grey suit, walked to the center of the courtroom and outlined to the jury the shocking extent to which the Key West police department was riddled with graft and corruption, going back as far as 1978, he said. Law enforcement was sold over the counter for thousands of dollars in bribes and tons of dope.

"A criminal enterprise was run out of the police department, under the noses of city officials," he said. There would be no denial of this insult by the ordinary citizens in Key West who, for years, had listened to rumors of this, but nothing had been done by local law people like the sheriff or the state attorney.

The police chief, Sullivan said, had "turned a blind eye." Rodriguez had been up before the federal grand jury but knew

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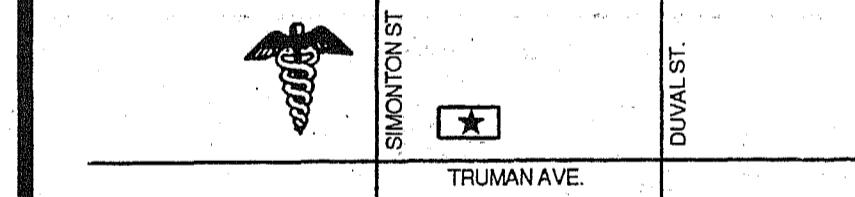
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nothing. Sullivan branded him "an unindicted co-conspirator," and that infuriated Rodriguez, who lashed out in the local press and TV with rebuttals. He was a slippery step away from being indicted himself.

When the government's opening statement finished, the battery of top-grade defense lawyers, including Nathan Eden, Merrill Sands, Rick Cullen, Alvin Entin, Alan Ross and others, were scathing in their denunciation of the government's case.

"This is a case of drug-crazed cocaine dealers who are convicted felons and who lied to government prosecutors; a group of low-lives will be paraded before you and it is from their lips that you'll be asked to convict innocent men and women," sneered Cullen. "Are these the kind of people you'd like to have on a jury if you were accused?"

Eden, representing Barker, labeled the government's witnesses "a bunch of liars and crooks, the lowest forms of life."

Two of those star witnesses who had been working for the government all the time they were passing out money and drugs, were Hector Serrano, a fat, near-sighted Cuban in a sweat-stained double-knit suit, and a small, shifty pal of his, well known among Key West gamblers, Gus (Pepito) Fernandez. Fernandez at the time was serving a 50-year federal prison term; he recently skipped out on the feds with loads of cash and a car when he promised to work undercover for them and haul in some more of the dealers in Florida.

Serrano took the stand and bragged

about how he used to "do coke -- I scoop it up on my credit card and eat it." He told the court how, on numerous occasions, he carried drugs openly into the police department in fast-food cartons. "It was like passing out candy to kids," he said.

Fernandez testified that in 1978, with the help of Casamayor, "to set up the protection," he landed 15 tons of high-grade marijuana on Stock Island.

"Casamayor tol' me not to leave him out," Fernandez said. He swore he gave the big cop \$40,000 in cash that night to be split between him and Barker and Key. In another deal, Casamayor, he said, tucked away \$20,000 in cash in his suit pockets for protection.

Fat Hector Serrano and the ferret-like Pepito Fernandez drew audible hisses and jeers from the defense and some relatives of the accused in the audience; the court was rapped to order by the judge.

Attorney Nathan Eden stood up and contemptuously pointed at Serrano saying, "That's a very sick animal."

After Serrano and Fernandez testified, Donald Faison -- convicted pimp and dope dealer -- was called by the government and he told the jury he had paid Casamayor \$700 cash per week "so I could have my girls on Duval Street, and sell a little dope, too." His friend, Herb Reynolds, another pigeon for the government, swore that he paid off \$4,000 a week for protection to the cops. In the early 1980s, the witnesses said, they were "running coke" into Key West every week without any fear of arrest.

One of the delivery points, they testified, was Cates' law office on Whitehead Street, where Janet Cates urged them to hurry the

deliveries a number of times. When she heard this in open court, Janet Cates broke down at the defense table and cried. Serrano told the jury that when the heat of the investigation "got really hot," Janet Cates pleaded with him, "just keep me out of jail, just keep me out."

**Janet Cates pleaded,
"Just keep me out of jail..."**

Police Sergeant William O'Neill was called to the stand by the government as one of the last witnesses. Sullivan asked him to tell the court what he had said when the grand jury came down with the indictments. Looking grim and angry, O'Neill said he "hoped Casamayor got a thousand years in prison."

Defending lawyers now had their chance and the only weapon they had in their arsenal would be a string of so-called "character witnesses," and even there they ran into unexpected problems. One of their witnesses was warned by the judge about committing perjury and another, a woman, broke down on the stand under cross-questioning from O'Connor and then was arrested outside the courtroom on a fugitive warrant from another county in Florida.

The jury, having sat through almost eight weeks of trial testimony, listening to tapes,

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Frances R. Rouse

seeing video playbacks, hearing damning statements from government witnesses, appeared now impulsive and cold.

Casamayor and Janet Cates decided not to testify in their own defenses while Key, Barker and attorney Mike Cates took the stand to declare, hotly and vehemently, their innocence. Key almost shouted his denial, pointing to the government's table, "the charges are a bunch of lies!"

Barker, though, was tripped up by Assistant United States Attorney O'Connor over an incident in the hospital, in 1983, when a vial of cocaine was seized and then disappeared and subsequent testimony showed it was found in his possession.

More of the sordid and shameful aspects of the case were exposed when attorney Cates took the stand and details of his marriage came out -- the affair his wife had with coke dealer, Wayne Kent. Janet Cates, at the defense table, leaned over and hid her face in her hands.

Despite that, former County Commissioner Ed Swift, Jr., told the court, in his high-pitched voice, of his long friendship with Mike Cates, and said: "His word can be trusted; he's honest and he obeys the law," then turning to Pat Sullivan, Swift said, "I don't believe you'll convict this gentleman."

Mayor Richard Heyman, on examination from the government, admitted he "did not trust the police in my home," and said he had heard many times of the shady deals Casamayor had been in. Michael Somberg, a former major in the sheriff's office, told the court Casamayor's reputation "was not that of a law-abiding policeman and I would have serious reservations about anything Mike Cates told me."

The government had relentlessly pounded nail after nail in their case against the defendants.

Then the lawyers for both sides, now after 10 weeks, rested their cases and the jury of 12 men and women who had shown shock and disbelief, at times, went into secret deliberations. A few days later they signalled the judge that they had reached verdicts.

The entire courtroom stood in respect as the jury came back.

The defendants and their lawyers stood facing the bench. Sunlight streamed into the huge, deathly quiet room. The clerk asked for the verdicts and in every case, after the name of every defendant, came the cold,

hard, single word:

"Guilty."

Janet Cates fainted and slumped into the arms of lawyers near her.

Casamayor cried, tears coming down his face, as he pleaded for mercy, saying he "had made a few mistakes."

Barker, Key and Mike Cates stood stock still, looking as though they could not believe what they were hearing. The other players in the vast conspiracy looked stunned and shook their heads. They were all led away in handcuffs by United States marshals.

In a last word, Eileen O'Connor branded Casamayor a "one-man crime wave for 10 years," and called for the toughest penalty "for what they did to their community."

Casamayor got 30 years and is now reportedly trying to deal himself a lower sentence in return for information. Barker drew 15 years and is up for parole. Key took the fall for 10 years. One-time football star Mike Cates got 15 years and his wife was given 10 years. Janet Cates is presently out of prison and living in the Miami area. Carol Hardin, the bus driver, is out on parole from a five-year sentence.

"It took the government millions of dollars of taxpayers' money to clean up what the local citizens and law enforcement refused to do or even admit, and they even looked the other way when it came to their attention," was the remark from a highly placed Key West lawyer.

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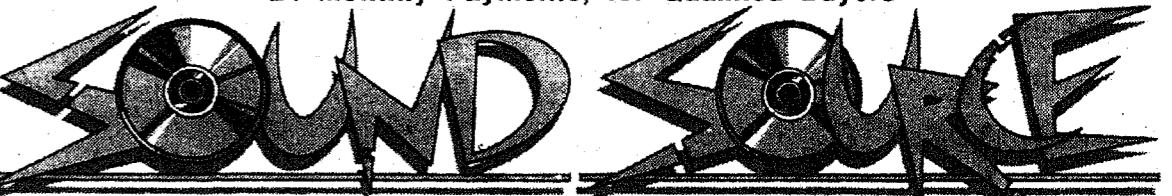
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Community Notes

Cayo Carnival features hot salsa. Scheduled to take place on November 11 on the grounds of East Martello Museum, the annual Reef Relief fundraiser, Cayo Carnival, will have a Caribbean theme this year. Miguel Cruz & Skins, a salsa band from Los Angeles, will head the bill with guitar, string bass, flute and a plethora of percussion instruments to create their blend of African and Spanish music. There will also be performances by local bands Infinite

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Tolerance and The Survivors. About 25 restaurants will donate food and drink.

Live at the Tennessee. WKRY, Key 93.5 FM again airs its half-hour program about upcoming productions at Tennessee Williams Fine Arts Center. Hosted by artist in residence George Brashears, the program features music and interviews, and airs Saturday at 11 a.m. through March.

Join in the jubilee. The eighth annual Island Jubilee is planned for November 10, 11 and 12 at Harry Harris Park in Key Largo. The celebration is the main fundraising event for most Upper Keys non-profit organizations. Concert appearances by the Marshall Tucker Band and the Byrds head a bill which includes performances by local musicians and entertainers. Other events will be the Mr. Legs competition, blender wars and a juried art show. Booths are still available for vendors. For entry forms and information call Jolene Talarico at 294-3207.

Spread 'em, arf, arf. Three German shepherds have joined the Monroe County sheriff's law enforcement team. Rocky, Zardin and Hunter are expected to increase officer safety on the streets. They will also be trained to sniff out drugs. The dogs are gentle when not working, and ferocious when ordered to attack. They can also hold a suspect at bay while the officer conducts a search or calls for backup. Training and maintenance of the dogs will be paid for by the sheriff's office.

Our planet and our future. Florida Keys Community College is sponsoring a comprehensive program by a panel of scientists to discuss major global phenomena which are shaping our future. Topics include global warming and the depletion of the ionosphere, colonization of the world's oceans, future ethics, the evolution of a holistic consciousness, and the future of man in space. This educational opportunity is free, but seating is limited. Come early to FKCC, Room 1203, on November 7 from 8 to 9:30 p.m.

Leave the pack behind. November 16 is the date for the 13th annual Great American Smokeout, sponsored by the American Cancer Society. Participating local restaurants will offer a Cold Turkey lunch special. Volunteers are needed for this one-day event, and non-smokers are encouraged to "adopt-a-smoker" and help a friend give up a nasty habit. Call Smokeout Chairman Carolyn Cash at 294-3207.

New Directions finds funds. The eighth annual Key West Literary Seminar, *New Directions in American Theater*, will receive a grant of \$7,180 from the Florida Department of State, Division of Cultural Affairs. The seminar will explore contemporary American drama. A panel of top directors, producers and playwrights is scheduled to include Pulitzer prize winning playwrights Wendy Wasserstein and Langford Wilson as well as Chris Durang and John Guare. The seminar will run from January 11 through 14, preceded by a writers' workshop beginning January 7. Call 745-3640.

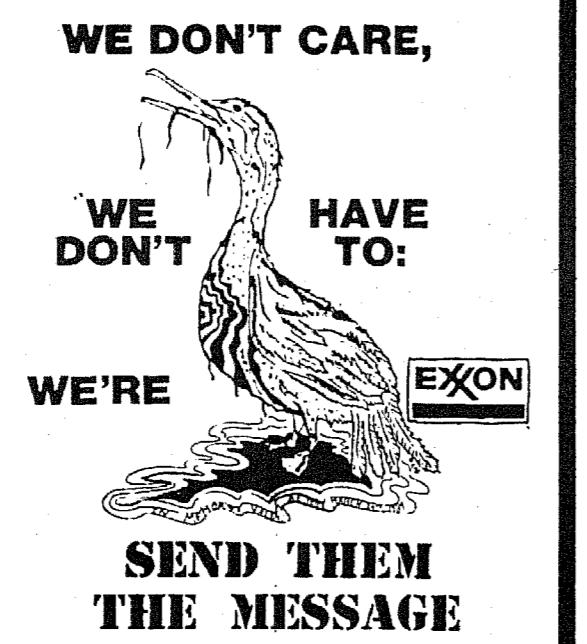
Caution: deer mating. Autumn, Key deer mating season, results in increased road kills of these endangered animals. The Monroe County Sheriff's Office has posted extra speeding patrols and they are handing out more speeding citations -- usually in excess of \$100 -- than average. It is extremely important to drive slowly and carefully on Big Pine Key during this season; watch the shoulders of the road for deer; and drive below the speed limit on corners.

The phosphate-free Florida Keys. The Monroe County Commission unanimously passed a phosphate ban at its October 10 meeting. The measure, sponsored by Mayor Mike Puto, will result in the removal of all powdered laundry detergents and other cleaning products containing phosphates -- with the exception of dishwashing machine liquids containing up to 5.9 percent phosphate -- from grocery store shelves. The ordinance will go into effect 30 days after approval by the Department of Environmental Regulation.

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Dealers Wanted



by Bill Manville

self-distancing camp: "Happy New Year 1937" says the tinsel and rhinestone tiara he wears over his strawberry blonde fall.) "Look, look," he says. "The Sore Loser just tripped over The There There Machine. Her feet are too big even for him to avoid."

"Who's 'The Sore Loser'?" Betty says. "What 'Machine'?"

The dancing couple who had fallen to the floor down on David's roof was now standing again -- the woman's face red with fury as she berated her partner for being clumsy; he stolid, stoic, waiting. When she ran out of breath and began to cry, as if in demonstration of the old adage that the masochist overcomes in the end by a kind of sadistic inversion of patience and suffering, he stepped forward and put his arms around her. We were too distant to hear the words, but chorused them in time with his lips. "There, there," we sang. "There, there."

"Who is this truly wonderful couple?" Betty said. "Oh, how they add to the gaiety of nations!"

"Her first husband was something of a fool," Mab said, "but smart enough to run away in the end. Now she's married to this one -- a three-piece suit dizzy enough even for her. He makes money and gives her a compassionate 'there, there' when she cries."

"Didn't they just buy a house in Key West?" I said.

"They have condescended to grace us with their occasional presence," Mab said. "So kind, don't you think? I hear they bought it in some dragoman's name."

"Oh, look at her, making herself small in his strong, comforting arms," Betty said. "Don't you just love her?"

"If I held stock in the Federated Big Gals Shoe Company of America," Mab said, "I'd adore her."

The moon came out. Betty looked at me. Even in the dark her eyes were greener than I could believe.

"I have to harden my heart to laugh,"



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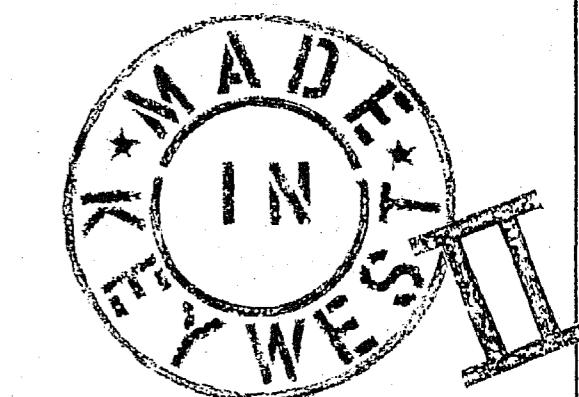
Mab said. "If I did not, I would cry. She reminds me of Judy Garland. And of myself. Who knows better than we how hard it is to keep a good man's love?"

The waiter came around. "What are you drinking?" Betty said to me. "Iced tea," I said. "I'll have the same," Betty said. She threw the rest of her gin into a potted plant. "Are you wearing contact lenses?" I said. "These are my eyes," she said.

"The debate, as always," the poet, Jim Palm, once said, quoting a passage that was one of his favorites, and now had become one of my own, "is whether we are subjugated by love and liberated by desire or subjugated by desire and liberated by love." Looking into Betty's green eyes, I wondered if I saw the answer there.



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Ida Sue, age eight, sits on an Elizabeth Street porch cutting an ice cream cone and a slice of pie out of her mother's *Good Housekeeping* magazine. She finishes the job and puts the desserts in the box where she keeps her one decent-looking paper-doll man and her 49 paper-doll ladies. Sears catalog men have a lot against them as they have writing clean up to their hips. Her one good man comes out of Spiegel's catalog and does not have to be severed at the waist.

Ida Sue tilts her head back and looks at the sky like she sees warts on the face of the moon. Actually, with thumb-tack eyes she is watching a man who walks up to the porch. He stops at a respectable distance and regards her, it seems kindly.

"Are you a funny uncle?" asks Ida Sue.

"No. Not at all," he says. "I was tricked by Willard Scott's national weather report or I wouldn't be wearing this silly rain hat."

"Oh," says Ida Sue. "Nobody's here. My sister's to be kept after school today for making a show by taking her birth control pill in the cafeteria. My sister's 14. My mom works for the telephone company. I have a slightly sore throat and am home." (Ida Sue, in the great sweep of time, probably will bring the evening news as an anchor woman.)

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She squares her shoulders and awaits further interview material. Under her tight little T-shirt can be perceived her small, sharp, unbridled, just-beginning knockers. She is tiny, about the weight of a small bundle of fireplace kindling. Her bizarrely short hair looks as if she cut it herself with fingernail scissors. She possesses the aplomb of a street-smart latchkey kid. She is scrappy. The man comes closer.

"Stand back. I am armed," says Ida Sue. "But I don't want to pull my gun." In her box containing paper-doll salads, she has right at hand a gun that she has made out of a stick and colored with a black crayola.

"Where is your father?" says the man. He has taken off the rain hat and laid it on the bottom step.

"He snuffed it last year when I was seven," says Ida Sue. She thinks: All right, if he just wants to talk; I like talk. She would like to tell him how an older girl pierced her ears for her last week in the school girl's restroom.

The man looks something like Papa Bear. He has a broad, powerful neck rising from his chest, neck broad as his head. He's grizzly, somewhat goat-bearded, large, and his clothes look clean but not very fancy. He is not a public defender, not

a juvenile counselor, she decides.

The man says, "I've been off the sauce since last spring. Now I am in the Eighth Step of Alcoholics Anonymous. I go to three or four meetings a day in town and up to Big Coppitt. Key West has a swell program. But I am so lonesome to reach out and help somebody, not just A.A. members." Papa Bear's lip trembles.

Ida Sue purses her lips. She makes her decision.

"Clean our apartment. It's all messed up because we just moved in."

The man steps swiftly through the front door with the surprisingly light step of a heavy person. He unwinds a scarf and strips off one layer -- a sweatshirt. A great deal of disorder presents itself and he gets down to business. He empties the copper skillet and the big kettle stationed on the Kirman rug to catch drips of last week's rain. He starts on the shelves, emptying six or eight cardboard boxes.

"Those are books we cannot live without," says Ida Sue firmly. And don't drop our Ouija board." She is becoming rather a bully now, for all the world loves a bossy queen. She eyes Papa Bear cleaner-person, who now is washing and stacking in the racks three meals worth of dirty dishes.

Part of Ida Sue has returned to her paper-doll population. Now her one good-looking man leans debonairly in his red necktie against the white column of the paper-doll house. Two more of the ladies have come out and sat down in the paper-doll living room. The white column is a cigarette filched from Mom's pack of Nows. Another part of Ida Sue oversees Papa Bear's domestic moves, explaining the mess. "My mother is forgetful. She left her sealskin coat on the AmTrak train."

Papa Bear, having made four beds, cleaned out a shocking refrigerator and mopped, is wiping his face with a paper towel. "Does Mom cook?" he inquires. He is confronting two pounds of hamburger meat and an aging green pepper.

"She's a so-so cook," says Ida Sue loyally but in a tone that makes you wonder.

"How's if I make a meat loaf?" says Papa Bear. This is after trash is emptied and the bathroom scrubbed.

"Oh, def," agrees Ida Sue. "Meat loaf." Five of her ladies and her one good paper-doll man are spirit rapping at their table. Now the meat loaf is set in the microwave ready for Mom to turn it on.

Papa Bear gets ready to go. "I'll come back from time to time and neat-up for you and Sister and Mom."

Ida Sue cries after him, "Hey. You forgot to set the mousetrap." But he doesn't hear. He is striding along, feeling good, headed for his A.A. meeting.

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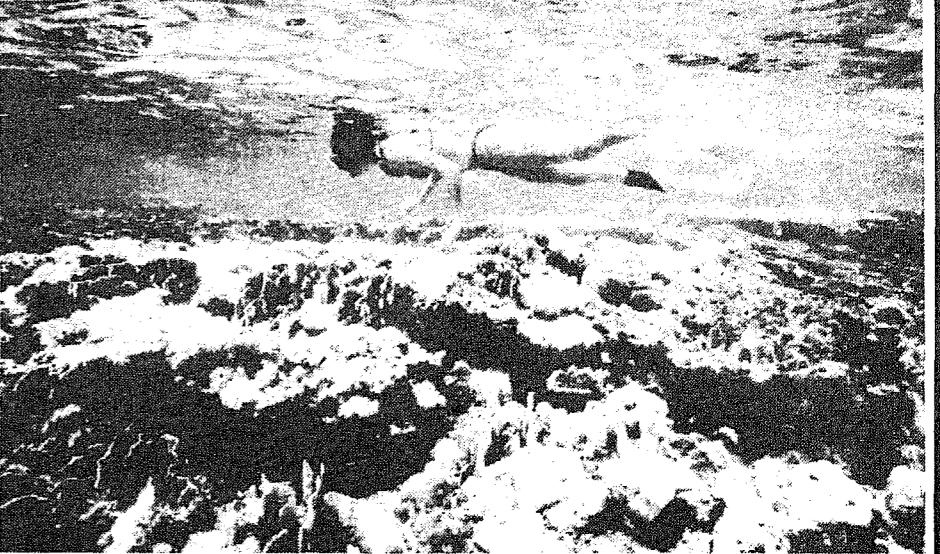
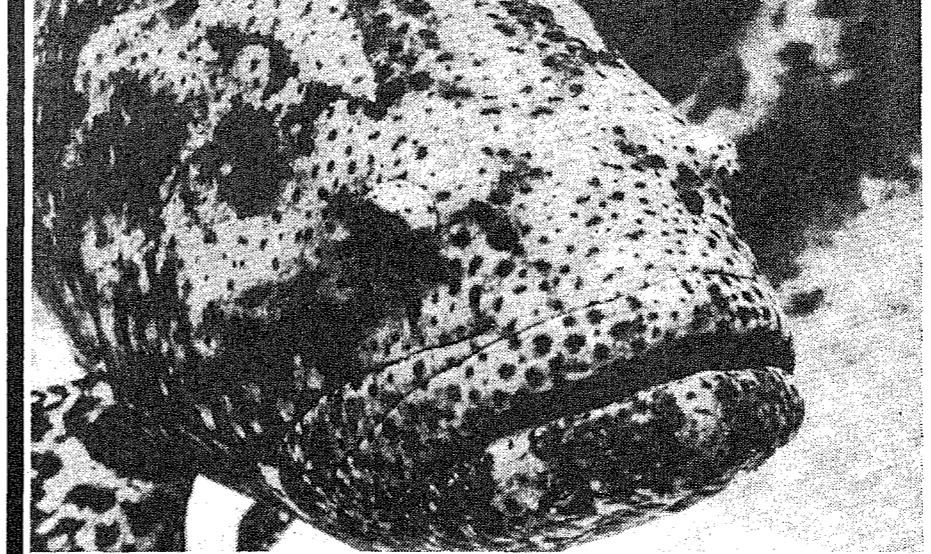
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In the tradition of "Palms and Pelicans," Human Foibles, written by Frances-Elizabeth Signorelli, is being published by an Atlanta book company. The author calls her collection of short stories "a beguiling whiff of the social comedy you find on the island of Key West." Signorelli has lived here among a swarm of eccentrics for more than 30 years.

A PULLOUT DIVING GUIDE SECTION



Photos by Don Kincaid.

Divers' Education: Getting Certified

by Mike Hall

Everyone out there is trying to certify you. With PADI, NAUI, SSI, YMCA, NASDS and many other agencies delivering pitches, a potential diver tends to become confused. But no matter which certifying agency you choose, the end results are the same: you'll receive your certification and become one of the members of an elite group within the diving society.

The first phase of training is academic. Your instructor will take you step-by-step according to the program he teaches, elaborating on the theory you have already read in your diver's manual. He will answer questions and quiz you on the material. When you've completed this part, you can look forward to entering the swimming pool and taking those first unforgettable underwater breaths.

In the water you will be required to

demonstrate your aquatic abilities by swimming a few laps and treading water. With each minute you spend submerged, you will progress from simple to more complex diving skills and gain confidence.

Next comes a series of open-water dives. These are invaluable for gaining confidence while under your instructor's supervision. An optional skin dive with a snorkel will give you pointers on how to increase your breath-holding dives, while providing added practice for gaining proper airway control.

The cost of a certification course varies from place to place, but you should plan on spending about \$300. Course requirements vary as well. For the best deal, look for a course that includes all equipment and boat rides in the total price. Most dive shops offering scuba certification provide most of the equipment you will need. It is recommended, however, that you obtain your own mask, fins and snorkel, since fit and

Scuba Certifying Agencies

PADI -- Professional Association of Diving Instructors.

NAUI -- National Association of Underwater Instructors.

NASDS -- National Association of Scuba Diving Schools.

YMCA -- Young Men's Christian Association.

comfort are essential and rental gear is often worn.

Classes for certification range from three days to the semester classes offered through Florida Keys Community College. Your instructor can also arrange classes at your convenience.

Once certified, you will be able to plan and log dives without the assistance of your instructor. You will also know how to purchase air fills and life-support equipment needed to safely explore the underwater world you've probably marveled at on television.

Diving education doesn't end with your open-water certification; it opens doors to many exciting areas within the diving society. You may continue your education with advanced training in specialties such as wreck diving, night diving and deep diving. Upon completion of advanced courses, you may want to study various rescue skills and become a rescue diver.

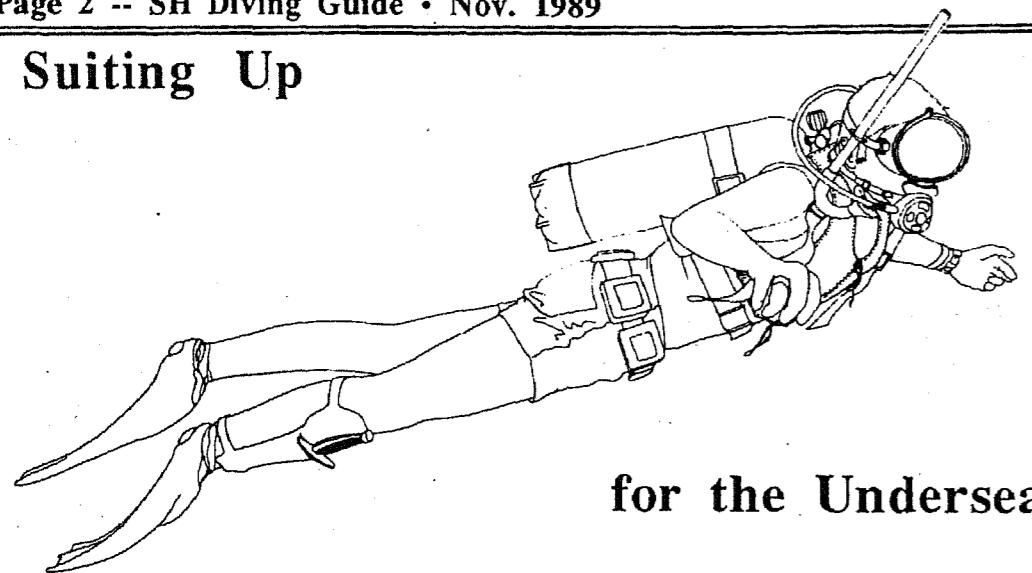
Becoming a diving professional is an ongoing training process. As an assistant instructor you will learn the systems of training while under the guidance of an instructor. This will help you gain the confidence needed to embark on a career in diving education. As an open water scuba instructor, you certify candidates to safely enter the underwater realm.



Photo courtesy Key West Pro Dive Shop.

"Tropical Mike" Hall is a PADI diving instructor who teaches at Captain's Corner, Zero Duval Street, in Key West.

Suiting Up



for the Undersea World

by Mike Hall

Diving equipment has come a long way since the pioneer days of Jacques Cousteau and his aqualung. Whether you are a novice diver or diving professional, equipment is your life support system while you explore the underwater world. Understanding the SCUBA (self-contained underwater breathing apparatus) and outfitting yourself with the proper equipment is essential to learning how to dive.

Let's begin with the face mask, which provides an underwater window by creating an air space in front of your eyes. Fit and

comfort are the primary considerations when selecting a mask. Most commonly, they are constructed from black rubber or silicone, with silicone being far superior both in longevity and comfort.

Look for a lens made of tempered glass to prevent shattering. And make certain the nose is easily accessible for equalization; it should also have a low-profile volume to make it easier to clear. Most masks are hypo-allergenic and safe for sensitive skin.

Nearly all mask manufacturers offer diopter lenses for divers needing prescription masks. These are designed so you can simply remove the original lens and drop in the prescription lens yourself, thus avoiding the cost of having the lens ground for your prescription. In most cases, a custom dive mask with diopters is less than half the cost of a professionally ground lens.

New masks are coated with a silicone lubricant to protect them during shipping. To eliminate excessive fogging of the new mask, both sides of the glass should be cleaned with a mild abrasive such as Soft Scrub™ or toothpaste.

Goggles are not acceptable for diving, because they do not permit equalization of the air space and can cause extreme mask squeezes.

The snorkel is an important piece of equipment, even for a scuba diver. It permits you to breathe without lifting your head from the water and to conserve the air in

your scuba tank while you're near the surface. Bore diameter should be 3/4-inch or larger, with the optimum length from 12 to 14 inches, not exceeding 17 inches. There are many types of snorkels on the market. Some divers prefer purge valves, which make for easier clearing.

Choosing the right pair of fins will allow you to move through the water with minimized effort and maximum efficiency. All fins, regardless of style or feature, have two aspects in common: pockets for the feet and blades for propulsion.

Modern fins come in two basic styles: adjustable strap and full-foot. Adjustable fins have foot pockets which are open in the back and require the use of a pair of booties. The full-foot fin has a foot pocket which encloses the heel as well. Adjustable fins are more commonly used by scuba divers because they can be worn with booties to help keep feet warm in cold water.

Care and maintenance of mask, snorkel and fins should include keeping them out of direct sunlight, rinsing them with fresh water after each use and allowing them to air dry before storing.

An extremely important piece of equipment is the diving knife. It functions as tool as well as a weapon. Many features are available, but make sure your knife has both a good cutting edge and a serrated edge for sawing. Other features may include a line cutter, blunt tip, and non-slip grip handle. The knife also can be used to gain the attention of your dive buddy by rapping your tank with the blade.

The buoyancy control device (BCD) is mandatory on all dives. It is an expandable bladder used to provide positive buoyancy on the surface for resting. It also allows you to maintain neutral buoyancy at any depth by adding or releasing air. Three basic styles are the front mount (horse collar), back mounted and jacket.

For scuba diving, a BCD must have five essential features. It must hold enough air to give both diver and equipment ample buoyancy at the surface. It must have a large-diameter inflation/deflation hose so air can be easily released. A low-pressure

inflation system is necessary to slowly fill the BCD with air from the scuba tank. An overpressure relief valve prevents the BCD from rupturing if it is overfilled. Lastly, its configuration and harness, in addition to being comfortable to wear, must keep it from riding up around your neck.

BCDs are made of various materials. Choose one based on your personal preference. Maintenance includes rinsing both inside and out, allowing it to air dry in the shade, and storing it with a small amount of air inside. Hang up your BCD when it's not in use.

Scuba tanks are the means of obtaining air under water. The air contained within the cylinder is high-pressure, compressed air -- never oxygen. Tanks are constructed of steel or aluminum and pressure-tested to obtain their working pressure. Tanks are equipped with one of two types of valves to release the air: the *K* valve, which is a simple *on/off* valve; and the *J* valve, considered a reserve valve and not found as commonly as the *K*.

All tanks are stamped with information that indicates materials used, working pressure, serial number, manufacturer code and date of hydrostatic test. All scuba cylinders must be inspected internally by a professional once a year, and hydrostatically tested every five years.

The rules of care and handling include never completely exhausting the tank of air. When transporting the tank, block and support it; and avoid storing it in direct sunlight. Both tank and valve should be rinsed in fresh water, allowed to air dry and stored in an upright position.

Now let's talk about the life support system itself. Your regulator will provide you with the air needed to sustain life while in the aquatic environment. This device is designed to reduce the high-pressure air within the scuba tank to a level that is usable. It delivers air to the diver upon inhalation.

The regulator has two stages: the first stage attaches to the tank, and the second stage has a mouthpiece. The first stage reduces the high pressure to an intermediate pressure of 100 to 150 PSI above the surrounding water pressure. The second stage further reduces that to a pressure at which breathing is comfortable. Select a regulator that allows you to breathe with ease.

Maintenance of the regulator includes thorough rinsing in fresh water, taking care not to allow water to enter internal parts, and air drying.

Connected to the regulator are other necessary support systems, including the mandatory submersible pressure gauge -- which allows the diver to monitor air supply while under water -- and the depth gauge. These two important gauges may be combined into a console along with temperature gauges, computerized bottom timers and a compass.

To complete the life support system, include the alternate air source -- a back-up system in the event of an out-of-air situation or unlikely equipment failure. There are many on the market, including the octopus

Photo by Don Kincaid.

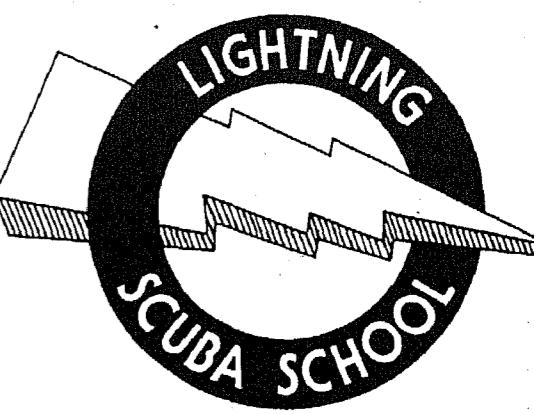


SH Diving Guide • Nov. 1989 -- Page 3 should never be folded, and all zippers should be lubricated when a suit is in storage.

Most of us tend to float on the water's surface; therefore, we must use lead weights for diving. There are many styles on the market, and the feature to look for is the quick-release buckle. Weights should be rinsed in fresh water and allowed to air dry.

Diving is a fun and safe sport, and with the proper equipment and instruction you will enjoy the mysteries of the underwater world for many years to come. The technology continues to develop new and more advanced equipment and safer diving practices. Most dive shops will put together a complete package and your instructor can help you with your selection.

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The Story of the Living Coral Reef

by Mike Hall

It was a time of beginning, long before humans would discover the islands. As great waters were moved by forming glaciers, underlying land mass would be exposed and islands formed. And so it began.

With this creation there would be constant motion and with this motion life began to multiply. A clockwise current, later to be named the Gulf Stream, would provide plankton -- a basic food for many sea creatures, while its southern exposure to the equator would keep the water a constant temperature.

As sunlight began to penetrate the shallow depths, photosynthesis and building began. Coral polyps, some no larger than a pinhead, adhered to solid surfaces and initiated their growth patterns, each with an identity, all with the same goal: reach for the sun and multiply. With sexual and asexual reproduction, the reef thrived and took on form.

Lying in wait just below the ocean's surface, the reef claimed many lives and countless treasures. It conquered early sailors by placing their ships at its mercy and spilling their spoils into the sea. It provided wealth for some and grief to others. It was a living animal whose magic was yet to be discovered.

The Florida Keys are bordered on the eastern coast by a sensitive ecosystem -- North America's only living coral reef system. Beginning south of Miami, continuing about 200 miles and ending in the Dry Tortugas is an underwater universe waiting to be explored.

Sections of the reef are individually named and some consider it to be in its entirety a bank barrier reef. Though quite minute compared to the Great Barrier Reef, it provides a vital link in the food chain.

The reef consists of countless coral polyps, which over the eons have built an impressive domain. Tropical fish flourish in this environment, and hundreds of species find a home here. The waters are abundant with marine life, some so amazing in character most find them captivating.

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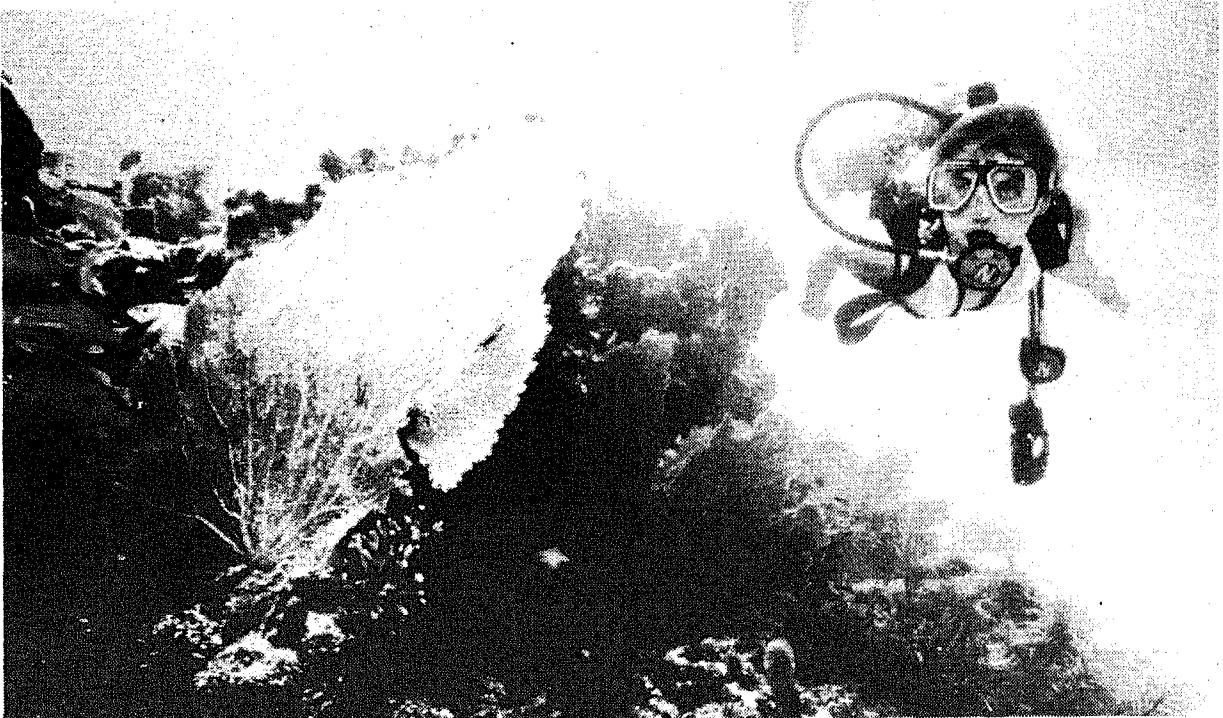
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Photo by Don Kincaid.



algae.

Certain conditions must be in balance for healthy coral growth. Shallow, temperate waters, and proper salinity and current promote growth. Ideal water temperatures are 68 degrees to 78 degrees Fahrenheit. Growth rates can range from 1/4 to three inches per year, depending on the species. The many species of coral to be found include the leafy stinging fire coral which delivers a sting to anyone coming in contact with it. Elkhorn, staghorn and flower corals are found around the reef.

Discovery of the living reef is just a short cruise offshore. Diving fanatics will become immersed in the many pleasures the reef has to offer. For snorkelers, shallow water depths from three to 15 feet provide the best vantage point from which to inspect marine life.

Most intriguing are the vast varieties of fish. These include schools of brightly colored tangs, many species of angel fish and wrasses. Schools of yellowtail snapper will follow anyone offering the best junk food. Grunts hang out around the ledges and canyons. Hogfish meander about while an occasional school of tarpon pass through. Most people encounter the great barracuda, whose curiosity and menacing grin you shouldn't fear. They are intimidating, but they aren't aggressive to humans.

Scuba divers venture to the areas outside the reef where depths of 70 feet can be found. Large, isolated coral heads and sponge life abound. A peek beneath the ledges may reveal a snoozing nurse shark.

What actually gives color to the coral is the type of algae which lives within it. The relationship is symbiotic: the coral protects the algae, provides it with oxygen and, in turn, the algae gives the coral color. A bleached white piece of coral is actually quite healthy, it has just expelled the algae for some reason. This is a phenomenon which can occur when water temperatures increase quickly or drastically. Within a period of time the coral will again attract the

algae.

Ooh, That Tickles!

by Capt. Gaff McKetchum

Call 'em bugs, crawfish or Florida spiny lobsters. But most people just call 'em delicious and think they look best on a dinner plate, which brings us to the point of this article. Are you gettin' your share of tails, Bubba? Well, if not, Capt. Gaff is here to tell you how to score big on the bugs. And it's not complicated at all; in fact, it's (as Jimmy Buffett once said) "so simple it plumb eludes me."

What you have to do to capture your share of crustaceans is to outsmart them. They can outswim us, so it's only fair that we can out-think them. It doesn't take raw muscle to yank a bunch of bugs out of a cozy coral cavern. All that is required is stealth, cunning, and a knowledge of a lobster's sense of humor. You've got to *tickle* the spiny little devils.

"Tickle 'em?" you ask. "A hard-shelled creature with sharp spines all over its carapace -- you've got to be kidding!"

No, my neophyte lobster-molester friend. Capt. Gaff never kids around when it comes to dinner. Here's what you'll need -- in addition to mask, snorkel and fins -- to succeed in your quest.

First, go to a dive shop or marina store and buy a proper pair of lobster gloves. If you forget, you'll soon find out two things: that the spiny lobster has truly earned its name; and that you've lost your sense of humor along with some skin off your knuckles.

You'll also need a landing net, a measuring gauge, a net bag to hold your catch, and a dive flag to attach to your boat or to tow

behind you on a float as you seek out your quarry with our secret weapon -- the tickle stick. It's just a fiberglass rod about three feet long. You can cut one from an old fishing rod or buy one at any local dive shop. All this lobster-gettin' gear, sometimes sold as a *bug assassination kit*, can be had for under \$20.

Head out for any of the nearby 8- to 15-foot deep patch reefs, shallow channels, or areas where the bottom has been undercut, leaving ledges and holes where lobsters can hide. You'll spot the critters by their antennae, which stick out. Don't grab the antennae -- they'll just break off. You want the other end of the lobster, so use the tickle stick, instead.

By tapping the lobster with the stick you can cause it to move in any direction you choose until it's out into the open where you quickly net it. This is easier said than done; but you'll get the hang of it with a little trial-and-error practice. Major hint: slip the tickle stick under the lobster, between his legs, without touching him. Then tap the bottomside of his tail, causing him to move toward you, out of his hole and into your net. An experienced lobster tickler can "walk" lobster after lobster out of the same

hole without creating a disturbance.

When you've got your lobster, measure it with the gauge before taking it out of the water. Do *not* put undersized lobster in your boat to measure later -- it's against the law.

The minimum size requirement is a three-inch carapace, measured from the depression between the horns to the rear of the carapace. Tails must not be separated from the lobster until you reach shore, and "wrung" tails must measure 5 1/2 inches in length. Divers may take lobster with only the gloved hand, a net and blunt tickle stick, or a tail snare. All hooks, spears or the like are prohibited. The legal limit is six lobsters per person or 24 per boat, whichever is greater. The Florida Marine Patrol is strictly enforcing both these and the dive flag regulations.

After your first few attempts at what we call *sport-diving* for lobster dinners, it will become clear that large air-breathing mammals such as ourselves are at a marked disadvantage under water. By the time we've reached bottom, located the bugs and poked them into hilarity with our tickle sticks, we've run out of breath and are forced to flee with bursting lungs to the surface with sounds of lobster laughter echoing in our ears.

"What's a Bubba to do about this, Capt. Gaff?" you might inquire. "Three things," I'd reply:

One, practice in shallow water. As you perfect your ticklin' technique, gradually go deeper. Your lung power will increase with practice. Two, take a scuba certification course. You'll be tickled to find out that not having to hold your breath under water makes *all* the difference in your lobstering success/failure ratio. Three, if after you've mastered both scuba gear and lobster tickling you're *still* hungry, you're ready for a hookah rig.

A hookah is an air compressor mounted in your boat with a couple hundred feet of air hose terminating in a diving regulator mouthpiece. You swim around with



unlimited air supply and no bulky tank on your back. This is a professional rig for the commercial diver or the truly hungry amateur with a big freezer at home who wants (and can afford) the best of both the snorkel and scuba worlds.

No matter which way you get 'em -- including the fish market -- here's a quick and easy recipe to tickle your fancy:

Start a charcoal fire in the grill and soak a small handful of mesquite chips in water. Wring tails from lobsters, remove "vein" using antenna as a tool, and with shears snip away the underside from tail shell. Bend tail backward to break shell ligaments that tighten while cooking and cause tail to curl up, or spear tail end-to-end with skewer. Spread exposed lobster meat with butter or oil and sprinkle with Key lime juice. When hot coals are ready, toss mesquite chips on them and grill tails shell side down, four to five inches above coals, about four minutes until shell is brown. Brush again with butter, turn meat side down and grill three minutes more, or until meat is opaque but still tender. Do not overcook! Serve with flavored butter sauce or melted butter.

Enjoy! You've had the last laugh on a tickled lobster.

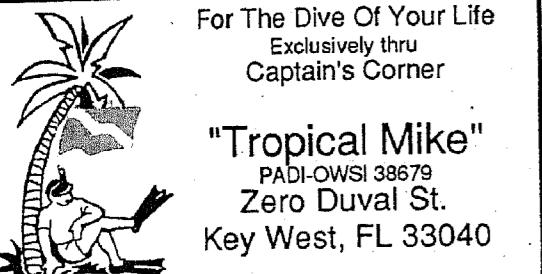
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by Larry Spisak

Night Dive! Those two words strike terror into the hearts of most divers. Sure, a lot of people say that they love night dives, but we know that deep down inside they are just as terrified as we are of the prospect of jumping into the water after dark.

We intrepid adventurers sit around at the dock telling all the first-timers that they have nothing to fear. We've done this hundreds of times. It's great! But, in the dark little corners of our minds, wherein lies all logic, there is this little voice that whispers to our subconscious, "Dummy! Every living thing in this hemisphere that has grown over two inches long, and has teeth like meat slicers,

is waiting for that splash and cloud of bubbles that tell them, 'Dinner is served.'"

Normal human beings, who won't voluntarily walk into a dark room without it first being swept by a SWAT team, gleefully pile onto dive boats to throw themselves with all abandon headlong into a waiting sea of attack shrimp. Oh, what folly!

I made a night dive once. Strangely, all the creatures I saw in the daytime were nowhere to be found. Armed with the awesome weapon of a lightbulb connected by two wires to six D-cell batteries surrounded by plastic, I went in search of my daylight friends.

When I finally found them, I noticed that they were tucked way back in the coral. No one, except myself and my fearless dive buddy, who had his fingernails firmly embedded in my upper arm, was out and about. This started me to thinking. Here, barricaded so far back into the reef that UPS couldn't deliver Next Day Air to them, were the daytime residents. Why, if like everyone said, night diving was such a safe ordeal, were creatures that were born and raised here hiding like Jimmy Hoffa?

My superior, quick-minded intellect sprang into action and, 20 minutes into the dive, informed me that something was wrong.

Of course, there it was, right at the edge of my light, smart enough to stay in the shadows and close enough to strike. There it hovered, waiting. No matter how I moved my light, it managed to stay just out of range, but I knew it was *there*. It hung in the darkness like wilderness animals will, just beyond the ring of a campfire.

No matter which way we moved, we were surrounded. I shined my light directly in my buddy's eyes to reassure him that I was there in case he needed help, and then pushed him off in front of me, indicating that I would cover our retreat with the light.

Not being able to see a thing, he of course slammed full-speed into everything on the bottom. An old Michelin tire gave him a rough time until I was able to make my way through the silt he'd kicked up and subdue the rubber beast.

We made it, my buddy and I, through that harrowing experience. Several times in the past few years, we've planned more night dives. Armed with PNW's (Personal Nuclear Weapons), Krypton lights, magnesium flares and four-banded spear guns, we've made our way down to the docks, where the hardy veterans of two successful night dives greeted us with suspicion. We planned and schemed. We were ready for all contingencies. We would not be taken by surprise.

Alas, despite all our preparations, we were never able to make another dive like our first. Every time we were ready to fly in the face of adversity, we'd have to call it off because it got dark. ☐

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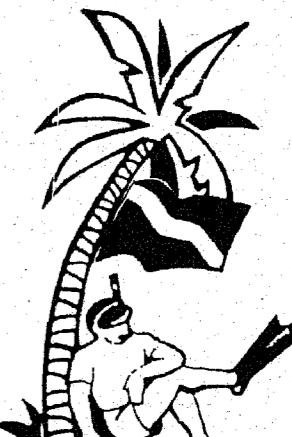
Larry Spisak is a PADI diving instructor and captain of the Island Diver at Key West Pro Dive Shop, 1605 N. Roosevelt Boulevard.

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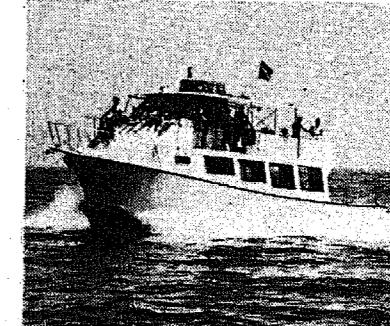
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To Breathe or Not To Breathe

by Marko Fields

"Don't forget to breathe." Sounds reasonable to me. My friend had told me this several times. I agreed that breathing is important.

"Don't forget to breathe," yeah right, "on the way up." Well, that's different. "Or you will explode." You mean explode or just kind of explode?

I imagined my brain exploding out of my ears, snaking tendrils of grey matter which were quickly dispatched by hungry snooks; my eyeballs popping out of their sockets, to be held conveniently in my mask for a post mortem. Cause of death: explosion from failure to breathe. On the way up.

My friend owns a fully appointed boat and goes diving a lot, both snorkeling and with tanks. He is what I would call a serious diver and probably knows about the importance of breathing under water. My wife, Amy, and I have a standing invite to dive with him. Somehow I suspect his mention of explosion tempered my reluctance to venture beyond snorkeling, though he had offered many times to take me down with some tanks. "It's easy. Just don't forget to breathe on the way up." Or you'll explode.

But there comes a time when enough is too much. After all, I've lived in Key West eight years; I've done a reasonable amount of snorkeling, enjoying it immensely and intending to someday "dive." In fact, I got contact lenses almost two years ago with the express purpose of facilitating diving.

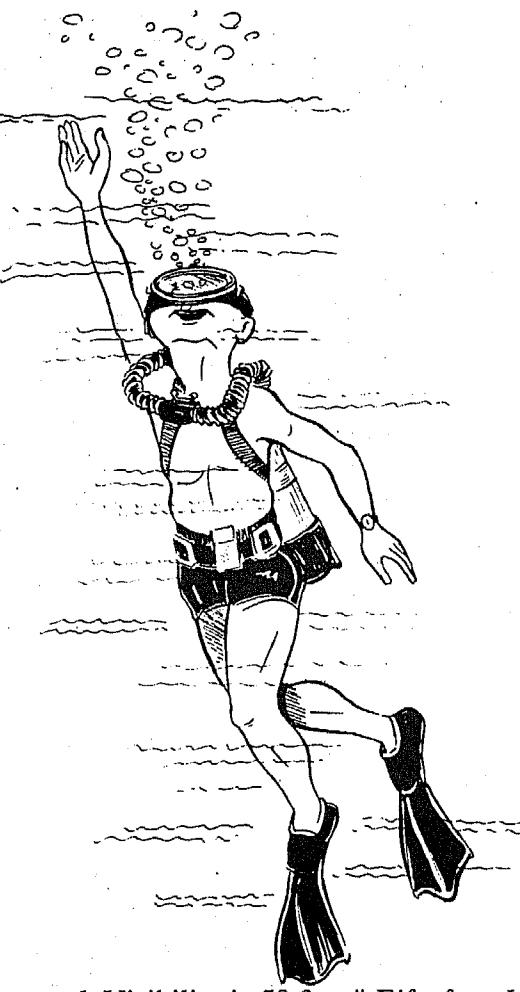
My hand was forced two months ago. My wife and I -- we're newlyweds -- received a "resort dive" from some friends as a wedding gift. I should mention that my wife is a PADI card-carrying diver; she became certified a year ago. She hasn't gone scuba diving since. This is not to say that she wasn't "into it"; it was just one of those things. Just like my never having dived was one of those things, albeit a different, more

explosive thing. Whatever, the table was set. I was fated to dive.

A resort dive is an all-day affair wherein a reasonably fit, average person is introduced to scuba basics and is thereafter escorted by a dive master on two closely supervised "one-tank" dives, in this case at the reef. The idea is that one can experience the wonder of scuba diving without the commitment of time and expense needed for certification.



From U.S. Navy Dive Manual.



are good. Visibility is 50 feet." Fifty feet. Is that good? Visibility in San Francisco fog has to be better than that.

We were a party of five, six with Mike. Introductions were made and a camaraderie which was to grow through the day was formed. Amy knew what was coming up, but I could sense that the rest of us -- though we were there by choice -- had a kind of feeling that we were in for it. The feeling was somewhere in between your first dive off the high board and your first skydive. But it was definitely a "first time" feeling.

Mike was a good instructor. He checked us out in the resort's swimming pool. He taught us basic hand signals. He watched us swim laps and told us dirty jokes while we tread water for three minutes. He then introduced us to our scuba equipment and its various functions. And then he conjured

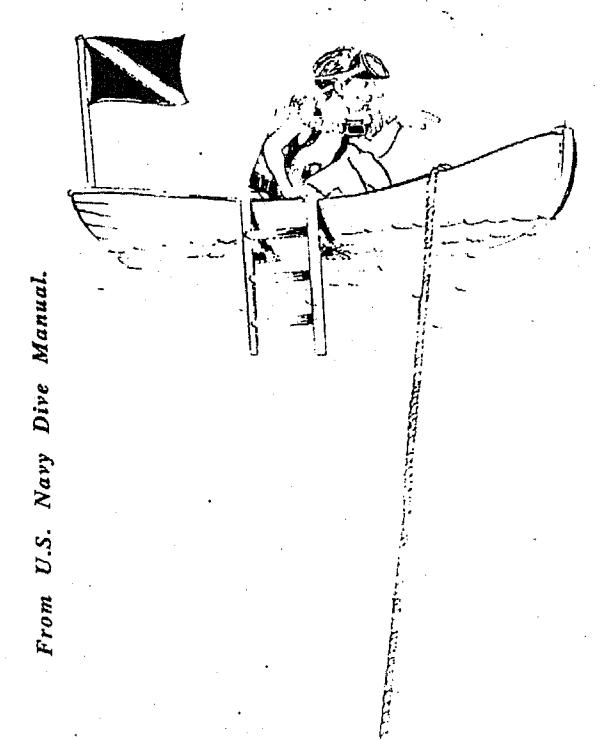
my not-so-subliminal fear of the deep right up to the surface: "Don't forget to breathe under there," he told us. "Especially on the way up. Or you'll explode." The ex word again. But he clarified it for me, which goes to show how silly my imagination had been all this time.

"Actually, if you don't breathe, your lungs will explode and you will feed the fish." Joking or not, he really did say that about feeding the fish. Of course, the whole idea is that with proper instruction and equipment that never happens.

He demonstrated to us the marvel of the regulator with its amazing purge valve. He showed us that we could exhale, cough, sneeze and even vomit into our regulators without fear of death by gagging or exploding. I had some sick comfort in knowing that a bulimic could safely dive due to the apparatus so appropriately named.

And then we donned our gear and descended to the four-foot depths of the shallow end of the pool. We all did scary things and survived, gaining confidence in ourselves, our equipment and Mike. Our leader apparently approved of our confidence, because he soon pronounced us fit and told us to take a lunch break and meet back at the pool at 1:15. He suggested that we avoid really rich food or greasy beans and sauerkraut, again with references to feeding the fish. We swaggered off to eat, the five of us together on a kind of mission.

The rest of it was fairly easy and more fun than not. The trip to the reef seemed to take



From U.S. Navy Dive Manual.

a long time, though I know that our boat, the *Sea Eagle*, which transported about 25 snorkelers as well as our group, really moved along. Putting on our gear as we neared our first dive destination was a pretty solemn occasion. By that time we knew our equipment worked and that Mike would help us remember to breathe. But still, it was the first time. Probably the scariest part was taking that step into space off the side of the boat.

SH Diving Guide • Nov. 1989 -- Page 9
After that we were busy as hell. Time flew by. We had all snorkeled before and knew what the reef looked like. So our first dive familiarized us with our equipment and its effects, especially the intricacies of buoyancy. I had this fear of surfacing or descending too fast and tended to overcompensate with my vest. It took most of the first dive to figure it out. I don't really remember what I saw on that dive.

Between our first and second dives the mood of our little group dramatically changed. The fear was gone and though it was still all very new to us, we were eager to get on with it. We had to wait for some time as one of the snorkelers had swum too far off and had run-in with some fire coral. When the crew finally got her aboard she showed substantial welts on her arms, legs and butt. "No frumpty-thumpty for her tonight," Mike sagely observed. Personally, I was glad I had worn a wet suit.

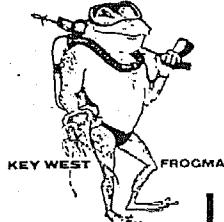
The second dive was great. We saw spectacular coral, a shark, a ray and several barracuda. We saw every kind of reef fish imaginable, a conch, a tarpon, and even more fish. And most memorable of all was when, for an exquisite few moments as my buoyancy was just right, I experienced the floating sensation of zero gravity -- an amazing feeling of physical freedom.

Of course, I was happy about not exploding. And as we began to slowly surface at the end of the dive, I noticed out of the corner of my eye a kind of grey smoky tendrils of -- something. Was it ...?

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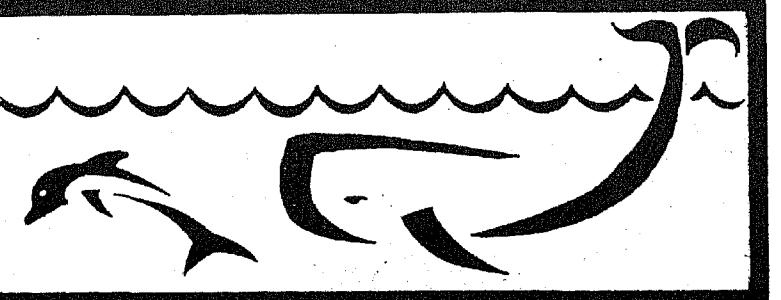


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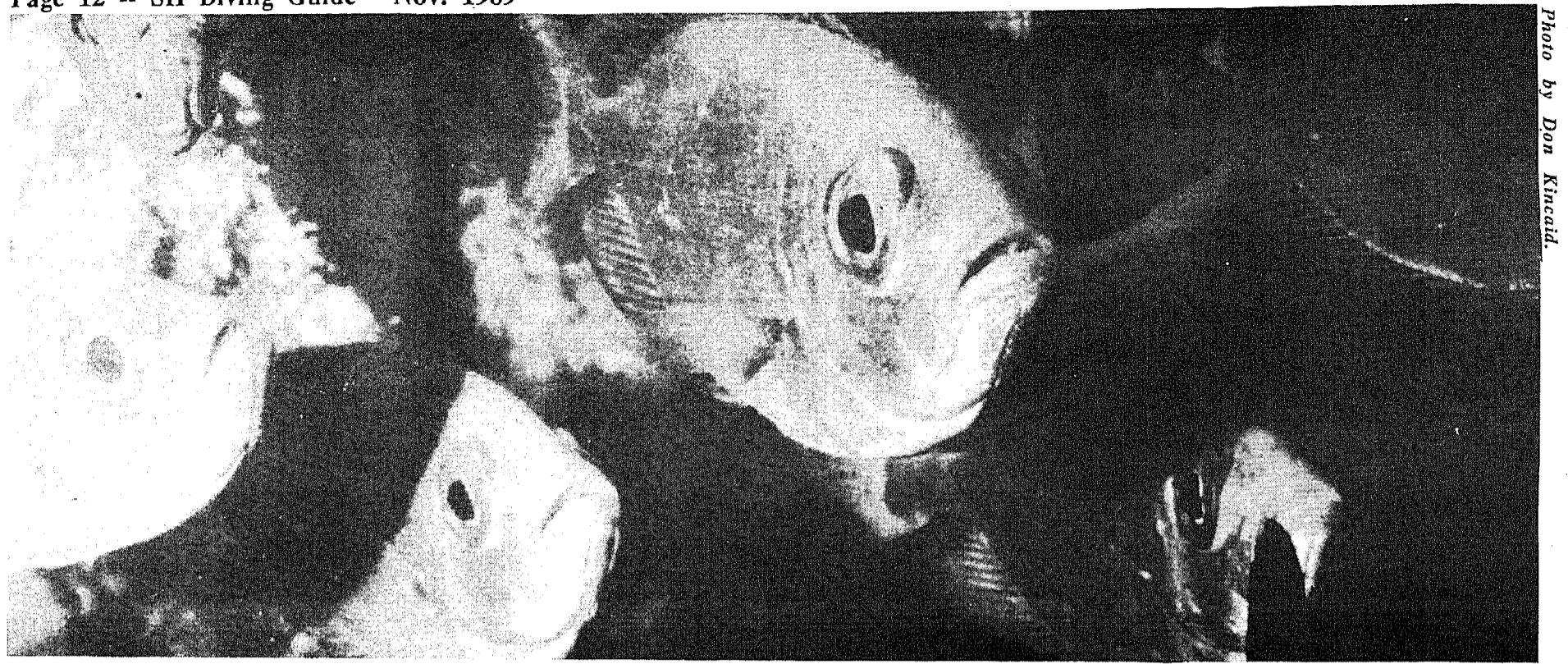


Photo by Don Kincaid.

the court in Key West in 1828 with admiralty jurisdiction and power to license wrecking vessels. Now Bahamians had to comply with U.S. laws -- and a highly respected Navy fleet that could enforce these laws because it was stationed in Key West to rid the Caribbean of pirates -- which required all cargo salvaged in U.S. waters off Florida be taken to Key West for public auction. Wrecking became big business here. And Key West became the wealthiest city in the United States.

When sail changed to steam, the complexion of the wrecking industry changed, too. You can see a photo of the last ship salvaged in the Keys by a sailing vessel in 1906 at the Key West Historical Shipwreck Museum on Greene Street. Power boats and tugs took over. Insurance companies could hire their choice of salvage businesses from anywhere in the country to represent their interests. Add improved communications to a speedier mode of transportation, and you begin to see how the wrecking scenario altered.

"The Dutch, Japanese and Germans dominate the salvage business in international waters," says Perkins, whose Key West Harbor Services, Inc. is located in Key West Bight Marina. "Along the coast, there are other small businesses like mine that help yachtsmen in distress, and supplement the Coast Guard's life-saving effort."

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Because the Coast Guard's mandate is to respond only to boats in life-threatening situations, Key West Harbor Services fills a big niche in the market for marine services.

At one time, the Coast Guard responded to all distress calls, but a local story has it that a fisherman who worked the waters near the Dry Tortugas contributed to its focus on "life threatening." He would carry only enough fuel to get him to the Tortugas, then call upon the Coast Guard for a return ticket. By doing this, the fisherman cut his operating costs in half; the Coast Guard acted as a free towing service; and the taxpayer footed the bill. But even the government wises up when one person cries "wolf" too often.

Of course, a lot of howling goes on. It seems leaking boats make some people nervous, so while the cries for help may be as honest as they are blood-curdling, the situations are frequently short of life threatening.

"We monitor the radio 24 hours a day and work closely with the Coast Guard to determine who is really in danger," says Perkins. "One guy was seriously panicking until I asked him if he could see land, which, it turned out, was only 150 feet away. We figured he wasn't going to die."

This is when Perkins, his first mate White Bassett and Joey Angelotta put on their T-shirts with the big "S," and the Coast Guard puts its surface effect ships, cutters and helicopters to work elsewhere.

"No one can fake brain surgery."

Yet, a fine line in judgement is drawn here, and sometimes the services overlap. Perkins relates this story:

"The Coast Guard was 20 miles offshore in the Gulf when a boat radioed for help from Eastern Dry Rocks in the Atlantic. It

was dark. It was storming. The seas were heavy, maybe eight-foot swells.

"Because the call came from a trimaran, we knew they weren't going to sink, but when we stopped getting radio transmissions, the Coast Guard decided to come to the scene, too.

"No one was on the sailboat when we got there, and it was hard to reason why the boat had been abandoned, so we helped in the search. We found the captain and his first mate on Sand Key."

"It seemed the first mate panicked, took the life raft and left the captain to go down with the ship. The captain -- who, incidentally, had a briefcase handcuffed to his wrist -- got pissed, went after the first mate in an inflatable rubber tube, and caught up with him at Sand Key. The only life threatened in this case was the first mate's. And Mother Nature wasn't the force threatening it."

Reward for effort? Nothing.

"If we wanted the trimaran we could have had it," says Mary Perkins, Reef's business and life partner. "But by the time we paid for repairs, paid docking fees and arranged to sell the sailboat, there was little profit in it."

She points out that during the height of the wrecking days, Key West was loaded with warehouses and regular auctions that made barter in merchandise worthwhile.

Clearly, money is not the incentive for 20th-century wreckers. And the necessary mix of salvage skills and personal characteristics needed for wrecking produces only a few good men who might even be motivated by the kind of "legal adventure" Perkins and crew goes after. Because you need a specialty diving certificate, a captain's license, people-handling skills that are as refined as your boat-handling skills, an above-average respect for danger and, generally, an accumulation of life experiences that demonstrates consistently good judgement, there's a narrow field from which to choose qualified workers.

Says Perkins: "No one can fake brain surgery." And no one can mistake a pirate for a present-day wrecker. No one.

Political Whispers from the Birdcage

Ready for the Runoff

by Bud Jacobson

"Tony's in trouble."

The word was coming down through Conchville at the end of October that Tony Tarracino, second-time candidate for mayor, was slowly but surely on the skids in his struggle against the guy who whipped him four years ago, Tom Sawyer.

Both sides of Whitehead Street seemed to echo those gloomy political words. Reason for it, according to one of the most astute of today's political watchers, defeated candidate for the commission, Merlin Curry, seems to be the perception that "Tony's okay as a tourist attraction," but not serious enough to be the chief honcho on the bench in city hall.

"Nobody's saying that one guy will steer the boat; there are still four other commissioners whose votes count just as much as his, but the mayor is the spokesman and the wind is blowing toward Sawyer," mentioned an ex-city official.

Incumbent Commissioner Sally Lewis is now in a fight for her political life inside city hall against a smoothie challenger, Steve Eid.

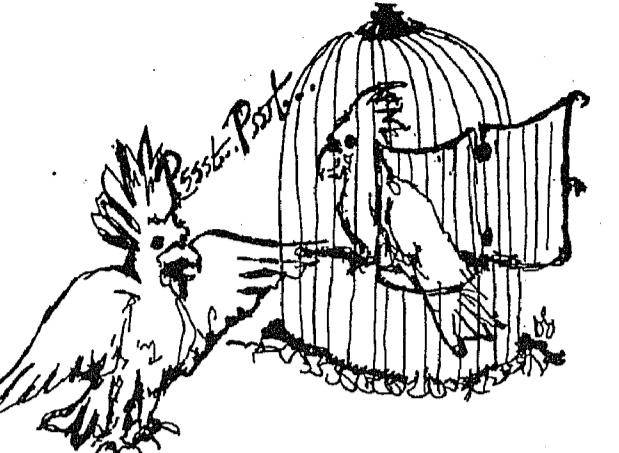
Eid came on strong in the first round, even though Curry grabbed 20 percent of the total vote in that group. Conventional "wisdom" has it that the incumbent always draws his/her largest vote in the first test. Then in the runoff (on November 7), considering the overall turnout will probably be even less than in the first, the toughest battle will be for the incumbent to trounce the challenger, decisively.

An informal straw vote, if you want to call it that, was carried out recently at a couple grocery stores and the leaning was toward Lewis, but not by much. Once again, Lewis looks like the chosen one by the Last Stand bunch and a considerable number of conservation-minded citizens, while Eid, again, is backed by builders, developers and real estate people.

Off there on the distant horizon, old salt, might be a few black clouds.

Woodsy Niles, who once toiled in the Code Enforcement Department until he was hauled off to jail by the intrepid sheriff and a few of his deputies, back last summer, has a couple sharp lawyers.

"Everything's cool until all the charges against him and his son are resolved; Woodsy has been cleared of the ones



about that bloated \$85,000-a-year salary (and all the goodies), which has been aggravated by the commission's hiring of a \$55,000-a-year assistant.

We come back to the city commission: the same guys are on the bench who were there before and it is not expected, even if a couple faces change, that they will have the *cojones* to bear down on Webster and demand, for one thing, that he put in more time on the job and less on the social butterfly circuit.

The political monster government ruled over (occasionally) by the county commission continues to grow and flourish, bestowing marvelous salaries and benefits on its top level officers who report along the chain of command to the skipper, retired Navy Captain Tom Brown.

That ship, navigated mostly from the Stock Island complex, is a nest of command levels. The topmost command level, jammed up with deputy assistant managers, chief secretaries, directors and associate department heads, etc., skims off about \$300,000 total per year in fancy wages. Everyone's got a car, too, thanks to the taxpayers.

Off there on the distant horizon, old salt, might be a few black clouds.

Woodsy Niles, who once toiled in the Code Enforcement Department until he was hauled off to jail by the intrepid sheriff and a few of his deputies, back last summer, has a couple sharp lawyers.

Others declare it a big win for Sally. The backroom odds along White Street give the edge to Lewis.

Looking back at the mayor's run, Sawyer, when he was in office four years ago, netted a lot of political enemies from among old friends when he was associated with First Federal Savings & Loan. The beef was rumored to be that Sawyer ducked out on some promises. After he was up there in the catbird seat, he supposedly "forgot" a number of supporters. This time he hasn't got the bankrupt savings and loan to bug him.

In spite of a lot of recent good public relations work being done for Police Chief Tom Webster -- who is loved by leaders in Last Stand -- there remains a hard core of resentment among hundreds of taxpayers

against him but his son has one to settle," pointed out one local legal person. "Then I think Monroe County officials might be dancing to a lively tune with Woodsy leading the band."

Sheriff Allison DeFoer, according to one lawyer across the street from his office, has been "notified" of an impending damage suit from Niles. Dear taxpayers: *you will pay the bill*.

Our apologies to Sheriff DeFoer on that mixed up report of his stolen car. It was thoroughly reported in the press and radio and there was no clamp-down on the news.

David Ethridge, editor/publisher of *Florida Keys Magazine* -- which is owned by Crain Communications, also the owner of radio station WWUS-1 -- got crowned as King of Fantasy Fest after a whirlwind wacky campaign. David is now in the center of some interesting political speculation.

Ethridge lives on Cudjoe Key -- that's in County Commissioner Gene Lytton's district -- Lytton comes up for re-election next year.

Friends of the personable Ethridge are whispering that maybe, with some urging and a solid show of hands, young David might be a tough contender against Lytton, whose support has drifted away.

"Gene," remarked one person at Bay Point, "got a swelled head like Mike Puto and it's going to hurt him."

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Old House Handbook: Windows

Commentary on the Components of a Key West Historic House

by Sharon Wells

Much of the history of architecture is told in the shapes of windows, and the dazzling array of windows found in Key West creates the feeling that each building here has its own personality. More than any single element, windows impart a special character to a building, and they're worth preserving. It's the windows that make any walk -- particularly down the streets, lanes and alleys of Old Town -- rewarding.

window openings in a building wall, is one of the most influential elements in the exterior appearance of a house.

During the 19th-century building boom, there were several purveyors of building materials in Key West. According to *The Daily Equator-Democrat-Trade Edition* in 1889, at least three sources supplied local carpenters with building materials. William R. Kerr, architect, contractor and builder, dealt in building materials on Ann Street. John Lowe, Jr.'s establishment at the corner of Elizabeth and Greene Streets carried cement, shingles, glass and lumber. On Front Street, William Curry, general commission merchant, sold lumber, sash, blinds, doors, shingles, nails, spikes, tin and wooden ware, paints, oils, furniture, hardware and glass. His materials arrived from New York and New Orleans via steamer.

Peeling paint, loose putty and broken sash cords are not indications of irreparable damage.

All too often, historic window sashes are removed when, in fact, scraping, sanding and weatherstripping will provide serviceable windows. In some cases it is cheaper to rejuvenate the old windows than to buy replacements. But for the contractor, replacing the windows is usually easier and, therefore, more profitable than repairing them. *Every effort should be made to retain windows that are in good condition or can be repaired.*

New replacement windows for an historic building can be visual replicas of the originals. Check the *Old House Journal* at the Monroe County Public Library's Florida History Room for

One basic rule of building preservation is to retain as much of the original fabric, including

Architectural Glossary

Architrave: Banding or molding surrounding a window or door opening.

Double-hung:

Windows used since the middle of the 18th century. The term stems from two sashes able to move up and down independently within the window frame. The movement of the sash is usually controlled by chains or cords with a sash weight.

Bull's eye glass: A piece of glass formed by a blow pipe, hence having a raised center. Now it is prized for its homemade character.

Dormer window: A vertically set window on a sloping roof. Pointed roofs are called *gabled dormers*; those with a roof that slopes downward are called *shed dormers*.

Eyebrow windows: Windows located beneath the roof that overhang on the second story of some Classic Revival houses; sometimes called "lie-on-your-stomach" windows.

Fanlight: Fan-shaped window above a door frame.

Penetration: Arrangement and proportioning of windows.

Glazing: Process of installing glass panes in window frames and applying putty to hold the glass in position.

Lights: Window panes.

Louver window: A window with slats that fill all or part of an opening; usually wood, metal or glass.

Lunette: Semicircular space in a window or under an arch.

Mullion: Dividing bar of wood between sections of a window.

Muntin: Small wood member to hold glass in a window sash.

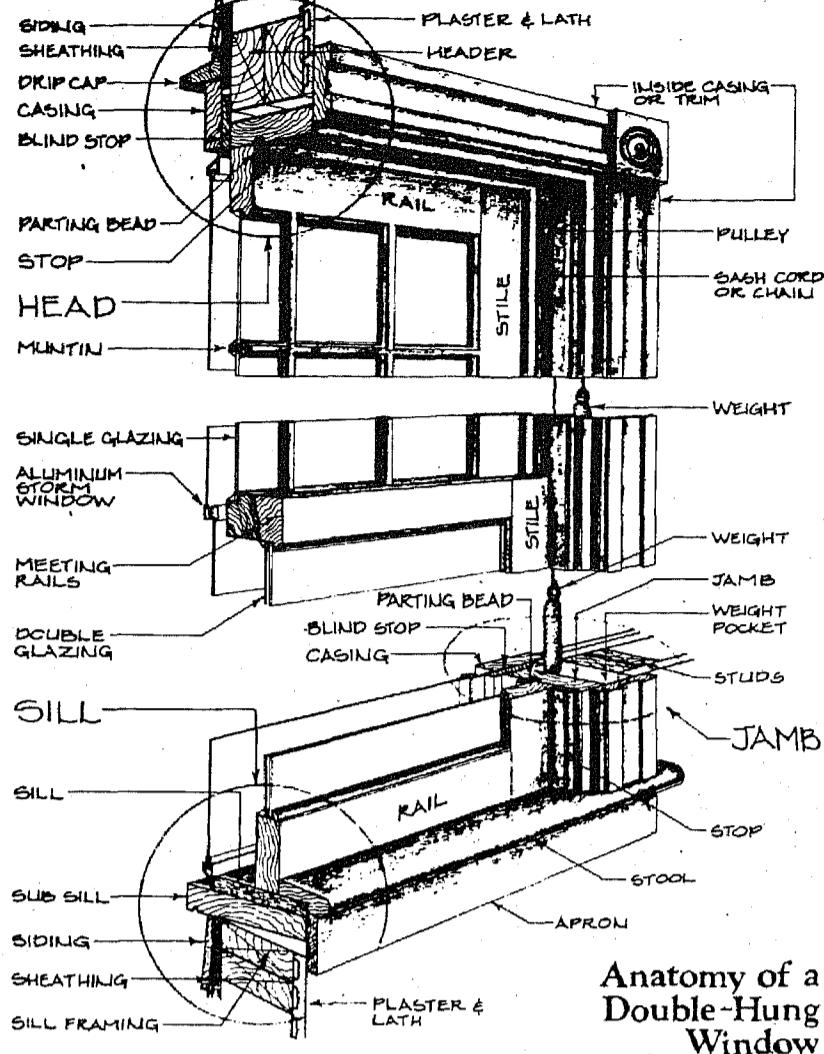
Palladian window: Three sashes, center one height with rounded top; invented by Andrea Palladio, a 16th-century architect.

Sash weights: A lead counterweight that, together with sash cord and pulley, holds a sash in the raised position.

Side lights: Vertical line of small glass panes flanking a doorway.

Sill: Horizontal member on which a window frame sits.

Transom: Window with small lights over a doorway.



Anatomy of a Double-Hung Window

Courtesy of *Old House Journal*

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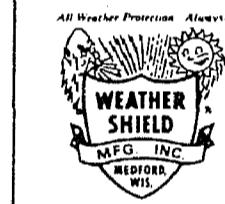
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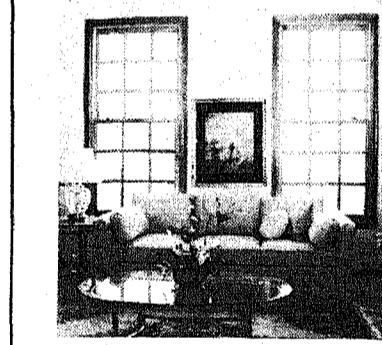
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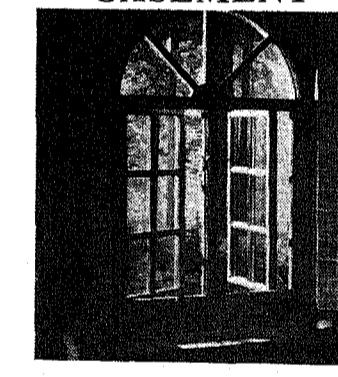
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manufacturers who have introduced historically appropriate window styles.

One supplier in town, Paul Mikolay, stocks new, all-wood replacement windows in sizes which fit existing window frame openings found in Key West's historic houses. These high-quality sashes must be primed and painted, pulleys must be fabricated, and the glass needs to be cleaned.

A trip to Strunk Lumber revealed two basic window styles for Conch houses: Marvin windows, double-hung, constructed of wood with divided lights (or panes), pre-hung, primed, with plastic side glides

that run along plastic tracks. Strunk also carries Yale Ogron windows. These are aluminum, single-hung, and must be painted. The lights are square rather than vertical. They vary in size from original window configurations and, thus, new openings must be cut. If you need special windows, sash, muntins, glazing, sills, paneled or decorated jambs and moldings and exterior shutters and blinds.

It is important that homeowners are familiar with Historical Architectural Review Commission (HARC) guidelines, which are designed to preserve historic authenticity in the Historic District. Nearly one full page addresses windows in the

historic district. The guidelines are specific:

"Identify, retain and preserve windows and their functional and decorative features that contribute to defining the architectural and historic character of the building. Such features can include frames, sash, muntins, glazing, sills, paneled or decorated jambs and moldings and exterior shutters and blinds.

They further note: ... "Replacement, when necessary, must be wood (highly recommended) or aluminum with baked white finish that matches the original.HARC does not recommend changing the number, locations, size or glazing

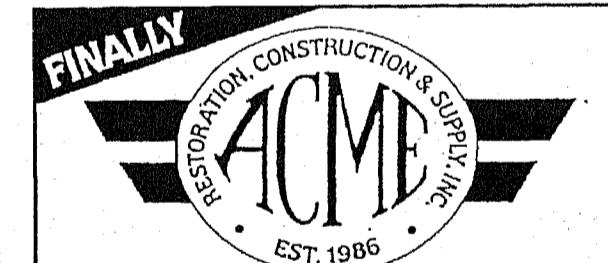
pattern of windows by cutting new openings, blocking in windows and installing replacement sash which does not fit the historic window opening.

"Because rehabilitation projects frequently include proposals to replace window sash or entire windows to improve thermal efficiency or to create a new appearance, it is essential that their contribution to the overall historic character of the building be assessed together with their physical condition before specific repair or replacement work is undertaken."

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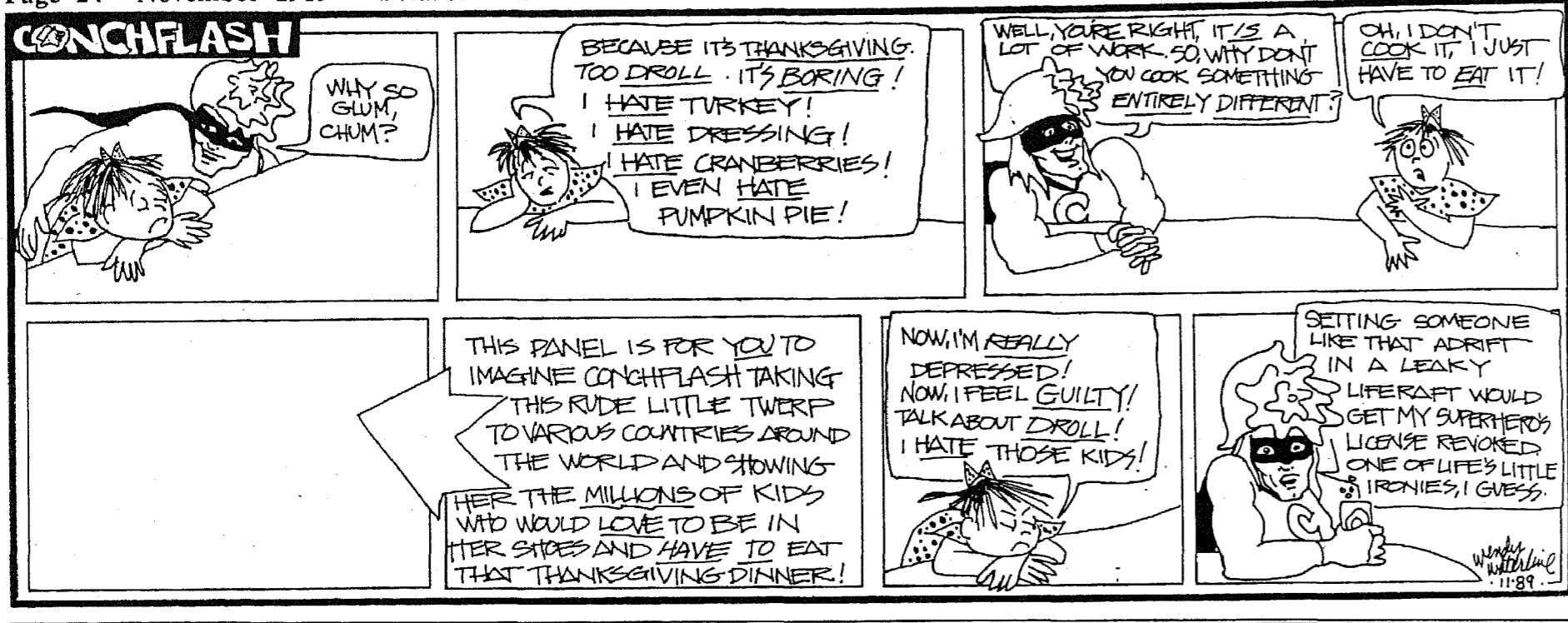
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Readers Write

Vendor Vents

Dear Editor:

At a city commission meeting, a Duval Street mobile vendor said, "When something works well, you don't need new rules, you only need to enforce the rules that exist."

The same applies to Sunset Celebration, which is Key West's center: a world of people, locals and tourists, melding; men, women, boys, girls, black, white, Japanese, German, street person, star, Democrat, Republican, you and me.

Virginia, may I invite you, if you need more money, to come to Mallory Dock, where you can sell something you have created with your own hands, heart and talent?

If you have forgotten to bring your money, or don't have any, like some, you don't even have to pay. The three-dollar donation is to the Cultural Preservation Society, a non-profit corporation of artists, food vendors and performers who have made Sunset the crowd-pleaser it is today.

I'm sure, Miss Panico, if you relax with us, you'll discover the Spirit of Sunset, too, as close to a million people have done this last year.

You want the dock to make even more money from the city. Maybe Ed Swift, or somebody like that, could set up concession stands during the day when the cruise ships want to be there. Please be clever and do it during the other 20 hours of the day, thank you.

Something that works as well as Sunset Celebration should be supported by you. Please don't waste time, money and effort convoluting this rather simple issue any further.

Give the town a lease for their most treasured gathering place at Sunset, Mallory Dock.

Ron Carter
Key West

The Wetlands

Dear Editor:

For city commission candidate Steve Eid to level charges against the Women's Club

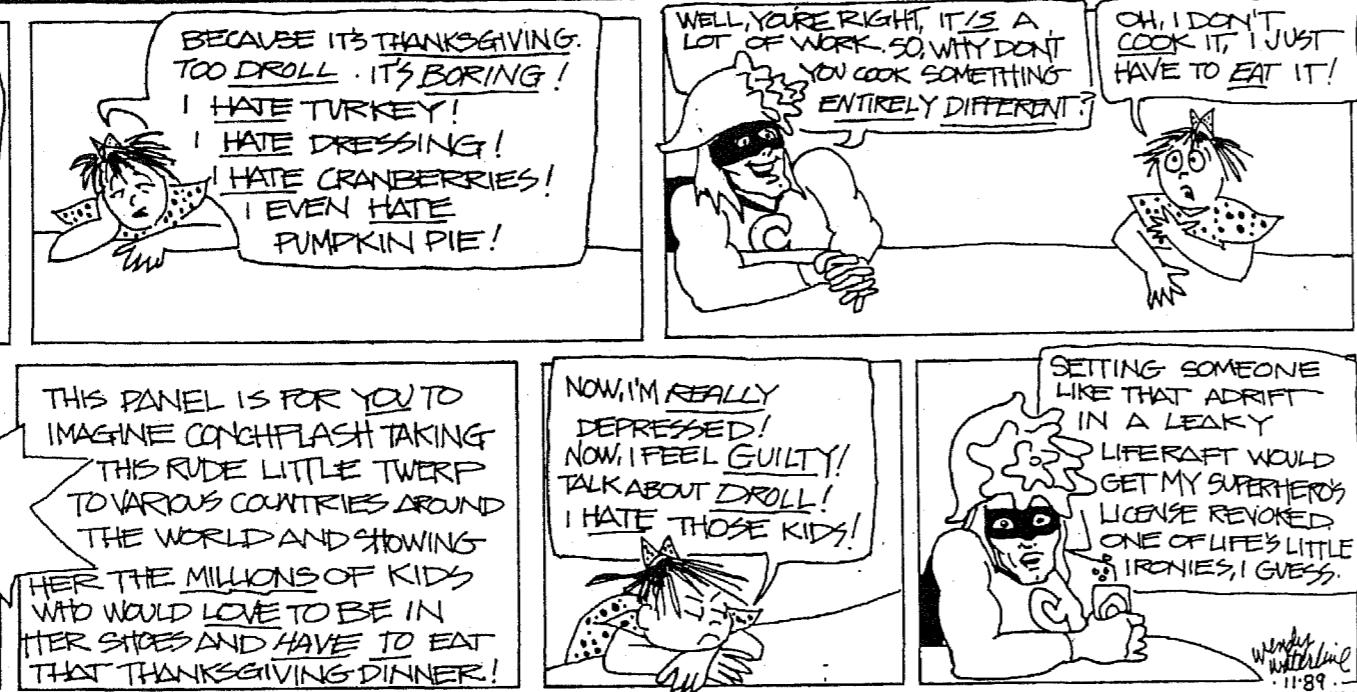
for allowing passers-by to urinate in their historic fountain is ironic. After all, the United States Federal Jury recently determined that Eid's filling of precious Key West wetlands behind Seastown was illegal. The jury's unanimous finding was that Eid had to restore all the wetlands he filled since 1984. Also, in lieu of a \$250,000 penalty leveled against Eid by the United States, Eid had to relinquish a two-acre pond in Key West. Eid was repeatedly warned by the Army Corps of Engineers not to fill those wetlands.

Several months ago, Eid went before Judge King in an attempt to shift the blame officially onto his father's shoulders. Eid wanted to remove his culpability in order to campaign for city commission. But Judge King would not transfer the blame to Eid's father.

How could anyone concerned with vital issues take the twisted priorities of candidate Steve Eid seriously? After all, as a developer, Eid has knowingly broken federal law despite the law being made clear to him by the Army Corps of Engineers. And now, throughout his campaign, Eid continues to deny that he knowingly acted



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illegally. Instead, Eid focuses his silly counter-charges on the Women's Club for allowing passers-by to use the fountain like Eid, himself, has used our island home.

A.C. Weinstein
Key West

I HAVE A LOT TO BE GRATEFUL FOR, OF COURSE, I HAVE SOME PERSONAL FAVORITES: SHADE & WATER (COLD, WITH ICE) ON A HOT KEY WEST AFTERNOON ARE HARD TO BEAT; I COULDN'T IMAGINE LIFE WITHOUT CAR TIRES AND HYDRANTS; GIRL DOGS THAT SMELL NEAT BRING OUT THE BEAST IN ME; I LOVE BONES, PEANUTS AND ICE CREAM; I CHERISH ALL MY WONDERFUL FRIENDS.

I'M GRATEFUL THAT IN A WORLD TOO FULL OF HOMELESSNESS, HUNGER AND UNEMPLOYMENT, I AM DOUBLY BLESSED. I HAVE TWO PARENTS; I GET TWO MEALS A DAY; I HAVE TWO CATS OF MY OWN TO HARASS; I HAVE TWO JOBS - THE GREENPEACE STORE AND SOLARES HILL.

AND FINALLY, I'M GRATEFUL I LIVE IN THE U.S.A., RATHER THAN KOREA OR THE PHILIPPINES. I WOULDN'T LAST A MINUTE...

LOOKY DAT DOG! BETTA GIT DA BIG WOK!

NOT HERE, PAL. THIS ISN'T EVEN CALIFORNIA... © 3IELDS 1989

No Fair, Please

Dear Editor:

I urge the mayor and city commissioners to keep the Monroe County Fair out of Peary Court. I am living on the other side of White Street away from noise, congestion, crime and transients. The Peary Court area has still managed to maintain the quality of life of old Key West.

Remember when Duval Street was without all the ugly T-shirt shops and the megalopolistic developers had not moved in yet? Please help us keep our neighborhood the way it is, and don't let the carnival atmosphere of Duval Street and Mallory Square extend to our neighborhood. There is little left of peace and quiet on our island. Help us preserve the oasis of the Peary Court area amid the glut of all the ugly commercialism.

Save Peary Court, and save the other side of White Street.

Thomas L. Koester
Key West

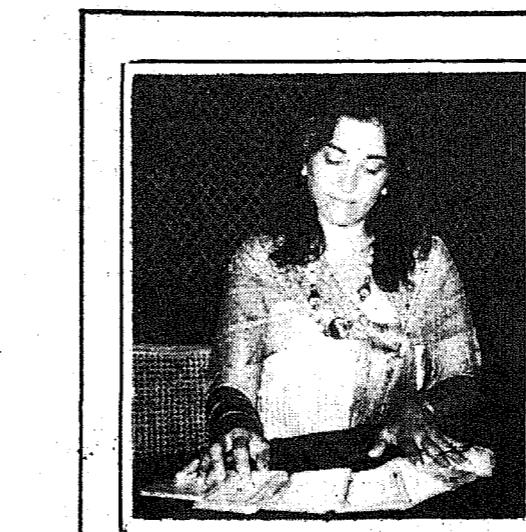
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Solares Hill Endorses Sally Lewis

We believe it is imperative to elect a commissioner who is able to objectively weigh all sides of each issue, balancing what could become a pro-development commission. This commissioner must be fair and open minded, possess a broad base of understanding, and be willing and able to hear all opinions. In the race for the Group 2 city commission seat between incumbent Sally Lewis and challenger Steve Eid, our vote goes to Lewis -- all the way.

Solares Hill Endorses Tom Sawyer

Former mayor Tom Sawyer put in an adequate term prior to Mayor Richard Heyman's. He is a Conch with interests in both tourism development and the quality of life for Key West residents. He has indicated an understanding of and appreciation for the environment, and he has a strong business background. We're going with Tom Sawyer on this one.

INSIDEOUT

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Sina Sutter: Redefining Watercolor

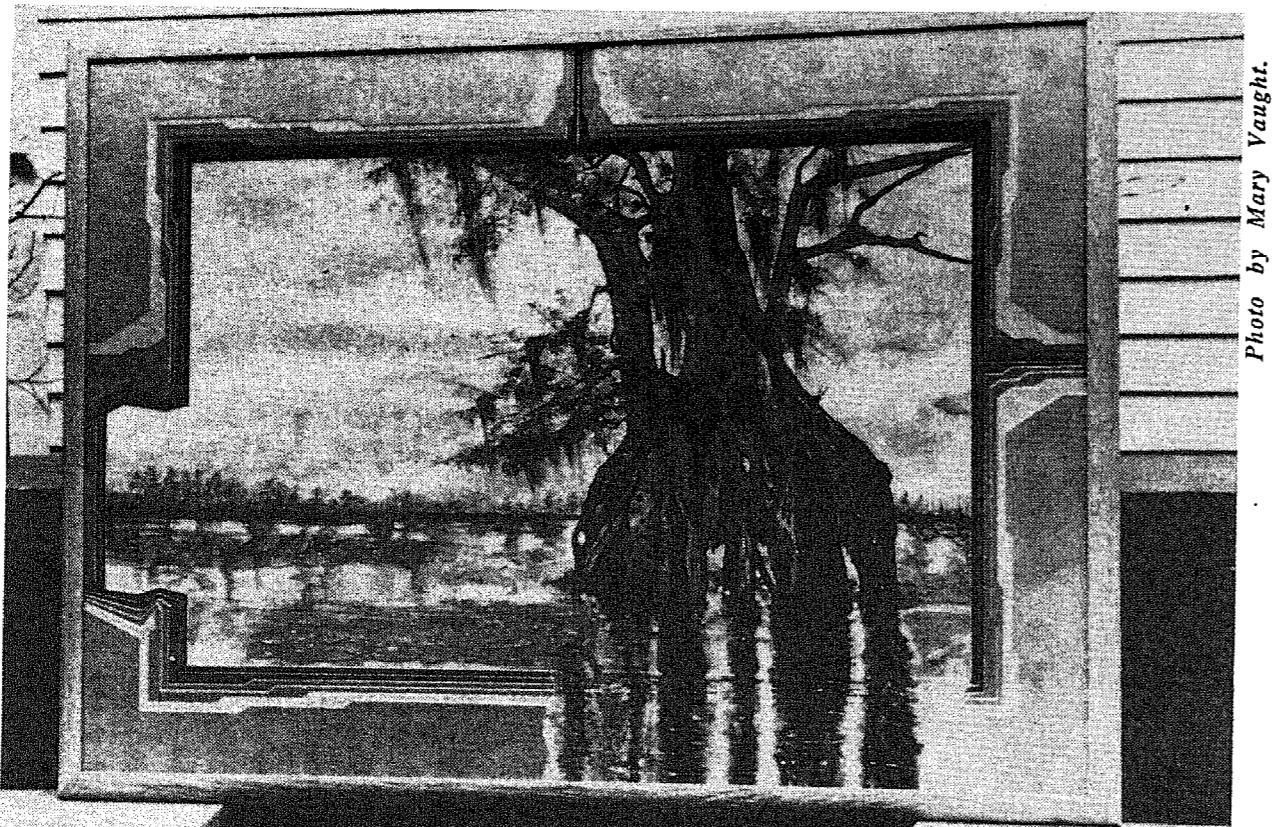
by Judi Bradford

Watercolor! There's a new definition of it in Sina Sutter's work at Great Southern Gallery. It demands your attention. And the more attention you give it, the more rewarding it is.

Sina's work is an adventure into the painting process. She has developed a style that is complex on many levels. Her composition is intimately involved with the matting and framing; her approach to painting is holistic. Some paintings extend over the mat and beyond the picture plane. In others the mat is cut around elements of the image. Occasionally the mat reflects a motif from the painting.

Sina was born in Matanzas, Cuba, and came to the United States when she was 19. She began painting and drawing at an early age and studied at the Provincial School of Art in Matanzas as well as privately. Later, she illustrated textbooks for the Cuban Ministry of Education.

After a difficult transition to American life, Sina and her family settled in Orlando where she began to work for Ringling



Sina Sutter's "Great Old Cypress" combines painting and matting techniques.

Brothers and Barnum & Bailey Circus World as a scenic and sign artist. This led her to work on the restoration of the classic 1910 Illions Carousel, which, she was told by circus historian Chappy Fox, is one of the finest examples of carousel art in the world. She has also worked as a potter with Axner ceramics, a miniaturist on the White House in Miniature project and a scenic artist with Vision Enterprises.

Sina's paintings now are shown in galleries all over the United States and abroad. She has created pieces for collectors in the United States, Canada, England, Mexico, Colombia and Switzerland.

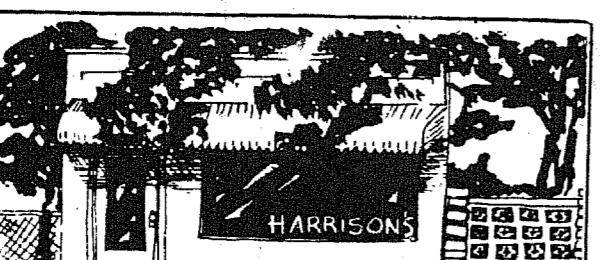
Evidence of a strong background in color theory and painting techniques abounds in Sina's work. She paints with both opaque

and transparent watercolors and incorporates dechirage and koyoli for expressing surface texture and reflection. *Dechirage* is the use of torn paper as a collage element. *Koyoli* is a marbling technique which turns up in the water themes that dominate her work. Her colors are those of the sea: aqua, turquoise, magenta and a myriad of greens.

In 1974 Sina married Ben Sutter and the collaboration of painting and matting began shortly thereafter. Together they developed a style of presentation which was integrated into the painting itself.

Sina works in large scale, which is enhanced by extensions of image over and through the mat. It is a device that tricks the viewer's peripheral vision with the illusion of a panorama. In "Great Old Cypress," the angularity of river reflections are echoed in six layers of mat that zig and zag with the water's flow. These works are not traditional. They are full of life and experimentation. They combine methods and effects.

The mats are keyed to the color scheme and to the rhythm of the painting. Several



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Mat Cutting: The Handmaiden to the Art

"It's all thought. It's in the noodle, not the cutter," says Tom Holehouse of Tropic Art in Orlando, when asked what role tools play in cutting intricate mats. He worked with Ben Sutter developing the mat styles used in Sina Sutter's work. The artist was part of the evolution, too.

After five or six years the matting process became a system of its own. Tom says Ben began creating illusions, hiding cuts and seams behind other cuts in several layers of mats. "It's the effect, not the number of mats," Tom says. "The mat cutter's job is to create effects to complement the artist."

Intricate mats require three, four or more hours for cutting and gluing, after the design has been figured out and transferred. "You have to remember what to keep and what to throw away. Sometimes that's the hard part," Tom says. "We try to enhance the whole package. We want the viewer to say 'What a nice piece,' not 'What a nice mat.'"

Layers of different-colored mat board lay in repetition like ripples in a pond. Frames with marbelized finishes or ridged, ribbed or layered surfaces are incorporated into the design as well.

It's a style that could be considered overdone if the paintings were not strong enough to support the weighty design of the mats and frames. But in the case of Sina Sutter's art, the whole is greater than the sum of the parts.

More Mats ...

Doug Metzgar, of Farrington Art Gallery in Key West, cuts some fancy mats. He says they are a lot of fun.

"It is not complicated, just time-consuming," he says. After figuring the dimensions, there are all kinds of tricks of the trade and little tools to help get the job done. A device for cutting cathedral tops, an oval cutter, parallel rulers, diamond shapes, varied angles, French lines and overlays all can be combined for different effects.

"You have to be inspired by the piece to do something creative with it," he says. "It also takes a special customer." He incorporates geometric shapes and works with fabrics, inlays and filets of wood. "Fabrics can accent a piece beautifully," he suggests. "You can get lost in it."



Community Notes

Key Largo Undersea Park. A revolution in living sea attractions will open on November 3. The Key Largo Undersea Park features an underwater hotel, underwater marine research center, marine archaeology experiment site and an underwater art studio. Set in an acre-wide, enclosed lagoon leading to the Atlantic Ocean, the marine park was designed for snorkelers, divers and lovers of the ocean's natural ecology.

Billfish supporters unite. The Billfish Foundation has been formed as a nonprofit organization to reverse the alarming trend of over-exploitation and destruction of the world's billfish stocks. It will provide support for selected scientific research to support the billfish conservation effort. The foundation is located at 2051 NW 11th Street, Miami, FL 33125, and can be reached at 649-8930.

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Great Southern Gallery
FINE ART GALLERY

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Business Briefs

The real estate office of **Coldwell Banker/Curtis Wild, Inc.** announces that Jeffrey B. Guinn has joined their office on Big Coppitt Key. A resident of Key West for three years, Guinn's background is in public relations and hospitality service. Guinn, a licensed real estate salesman, has joined the firm along with his partner Bill Ehring.

In business at 513 Duval Street since 1984, **The Family Jewels** announces a second store at the new Duval Square shopping plaza at 1075 Duval Street, one block off Truman. Owner Ann Warren Mravic says that her original store is among the few on the island that maintain a work room on the premises. Mravic, raised in Key West, established herself as a jeweler in 1976. For information call 296-0291.

Joe Russo, general manager of **FM 107**, announces that Mike Wolpert has rejoined the station's sales force. Wolpert brings 12 years of radio promotion and media sales expertise -- five of those years here in Key West -- to the job. He originally worked for the station from 1985 and 1986. "I'm glad that we were able to bring Mike back to the station," said Russo. "His creativity and experience will surely be an asset," Russo paused, and then added "... or I'll kill him."

The Partridge Christmas Shop reminds shoppers that its 120-122 Duval Street store is stocked with holiday gifts and collectables. Manager Peggy Byrd is carrying thousands of souvenir ornaments, Santas, tree toppers, German nutcrackers, music boxes and linens, among other items. The shop is open 10 a.m. to 9 p.m., daily.

Cathy and Richard Tallmadge purchased the **Restaurant Store**, at 925 Truman Ave. They plan to keep things pretty much the same, but will place more emphasis on local retail trade. Call 294-7994.

Win a new Corvette! **Stick and Stein** in Key Plaza is sponsoring a raffle to benefit Multiple Sclerosis. Only 750 tickets will be sold, at \$100 per ticket. Drawing will be December 2. Call 296-3352.

Sandy Islands, aquathinics director at **The Reach**, recently attended the Aquatic Exercise Association's Regional Conference in Orlando and became AEA certified. In 1987 she incorporated her fully choreo-



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graphed, low-impact aquatic exercise program into the Bodyshop's fitness regimen at The Reach. Classes at the resort's pool are Monday, Wednesday and Friday at 11 a.m. and Tuesday and Thursday at 5:30 p.m. For information call 296-5000, extension 686.

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Meatloaf	\$ 5.75	Teriyaki Chicken	\$ 7.75
Country Fried Steak	\$ 6.75	Pork Chops/stuffing	\$ 7.95
Pot Roast	\$ 6.75	BBQ Baby Back Ribs	\$ 8.25
Roast Pork	\$ 7.75	Grilled Catch	\$ 8.75
½ Garlic Chicken	\$ 7.50	16 oz. Porterhouse	\$ 10.95
Grilled Orange Shrimp			
\$ 10.95			

NIGHTLY SPECIALS

MON: Leg of Lamb	\$ 8.75
TUE: Stuffed Chicken	\$ 7.75
WED: Lasagna	\$ 7.25
THURS: Turkey & stuffing	\$ 6.95
FRI: Prime Rib	\$ 10.50
SAT: Fried Chicken	\$ 6.25
SUN: BBQ Night	\$ 8.95

NOVEMBER ARTS CALENDAR

() This symbol designates a reception that is open to the public.*

Art Collections Key West • National and international artists, plus work by Keys artists Lynn Voit, Richard Matson and Michael Shannon. Monday through Saturday, 10 a.m. to 11 p.m.; Sundays 11 a.m. to 7 p.m. 600 Front Street, 296-5956.

Art Unlimited • Oldest private art gallery in Key West. First to carry Haitian art. "I go in after it." Daily, noon to 5 p.m. and by appointment. 217 Duval St., 296-5625.

Artists Warehouse • Duval Street gallery closed, framing as usual on corner of Petronia and Thomas. 294-7141.

Banana Boat Batik • Handpainted clothing by Janice Childs and Amy DePoo. New ceramic work by Walt Hyla: animals, fish, lidded vessels, functional ware, flying fish (hanging fish sculptures). Monday through Thursday, 10 a.m. to 7 p.m.; Friday and Saturday, 10 a.m. to 9 p.m. 419B Duval St., 296-2380.

Carole Gallery • Key West primitives by the owner. Daily, 9 a.m. to 5 p.m. 1100 Whitehead St., 294-5496.

East Martello Museum & Gallery • "Conch Town Jamboree -- Our Islands, Our Traditions," continues. November 3, 7 to 9 p.m., opening of South Florida Cultural Consortium exhibit of fellowship recipients. Reef Relief party Saturday, Nov. 11. Daily, 9:30 a.m. to 5 p.m. 3501 S. Roosevelt Blvd., 296-3913.

Farrington Art Gallery • Remodeling is finished! Monday through Saturday, 10 a.m. to 5 p.m., Sunday sometimes. Gallery and framing by appointment. 711 Duval St. 294-6911.

Florida Keys Community College Library Gallery • December 1, 6:30 to 8:30 p.m., opening of "Underwater Art"; paintings done by dolphins; photographers Chris Adair, Don Kincaid, Lynne Smith, Mario Mitchell; sculptors Chris Scala and Ben Fishstein; video artists Tom Jackson and Billy Deans. A multi-media extravaganza that continues through December 22. Open Monday through Thursday, 8 a.m. to 9:30 p.m.; Friday, 8 a.m. to 4:30 p.m.; Saturday, 11 a.m. to 3 p.m. Junior College Road, Stock Island, 296-9081, ext. 202.

Gingerbread Square Gallery • Local artists Sal Salinera, John Kiraly, Gil Furoy, Ron Clemons, Patricia Townsend, Tennessee Williams, Robert Franke. Seven days, 11 a.m. to 6 p.m. 901 Duval St., 296-8900.

Gallerie Moderne • Abstract expressionism. Daily, 1 to 5 p.m. 516 Amelia St., 296-3156.

Great Southern Gallery • Classes begin in November: two watercolor classes, basic airbrush, figure drawing. December 2, Artists' and Models' Ball (benefit for AIDS Help) -- call for info and tickets. See our continuing rotating exhibit at the new TIB bank at Eaton and Whitehead. Thursday through Monday, 11 a.m. to 6 p.m. 910 Duval St., 294-6660.

Guild Hall Gallery • Drawings, paintings, prints, soft sculpture, cartoons, printed and hand-painted cards, ceramics, T-shirts, leather bags, photography, painted mirrors, stained glass, ironwork by 16 Key West artists. Daily, 9:30 a.m. to 6:30 p.m. 614 Duval St., 296-

Solares Hill --November 1989 -- Page 29

6076.

Haitian Art Company • Hanging a new shipment. Daily, 10 a.m. to 6 p.m. 600 Frances St., 296-8932.

Harrison Gallery • Works by Helen Harrison, Matthew Lineberger, Cricket Barnes, Ann Lorraine, Nancy Bender and Sherry Read. Tuesday through Saturday, noon to 5:30 p.m. 825 White St., 294-0609.

Kennedy Studios • Graphics and limited edition prints. Daily, 9 a.m. to 10 p.m., 133 Duval St., 294-5850; daily, 9 a.m. to 8 p.m., 716 Duval St., 296-7251; daily, 10 a.m. to 6 p.m.

Key West Art Center • Regular Business Meeting, November 9 at 2 p.m.; demonstration by Eugenia Pratt on carving wooden birds at 2:30 p.m. Members Juried Show, November 19 through December 9, to be judged by Dr. Marcilene K. Wittmer, of University of Miami. Reception 3 to 5 p.m. November 19. Daily, 10 a.m. to 5 p.m.; Sunday, 11 a.m. to 4 p.m. 301 Front St., 294-1241.

Lane Gallery • Group show November 20 to December 8. Daily, 11 a.m. to 6 p.m., Sunday 1 to 4 p.m. 1000 Duval St., 294-0067.

Lucky Street Gallery • Poster prints by master photographer Imogen Cunningham. Recently acquired painted pieces by Howard Finster. Thursday through Monday, 11 a.m. to 6 p.m.; Sunday, noon to 5 p.m. 919 Duval St., 294-3973.

Rose Lane Antiquities • Pre-Columbian art. Daily, noon to 5 p.m. and by appointment. 524 Rose Lane, 294-2270.

Whitehead Street Pottery • Stoneware, porcelain, and Raku vessels. 10 a.m. to 6 p.m. daily, closed Sunday. 1011 Whitehead St., 294-5067.

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1 Nov. 29 — Dec. 31

Our 10th Anniversary Season Opener — "Nonsense!"

It's the revival of the smash musical by Dan Goggin that tore up Box Office three years ago ... back by popular demand.

2 Jan. 10 — Feb. 4

"Steel Magnolias"

by Robert Harling
The Red Barn has received special permission to bring you this hilarious and truly touching introduction to the regulars at Truvy's Hair Salon. Now in its third great year Off-Broadway.

3 Feb. 9 — March 11

"El Grande de Coca-Cola"

Pepe Hernandez has received special backing from his uncle, manager of the local Coca-Cola Bottling Plant, to bring you the astonishing Parada de Estrellas in this deliciously funny and lunatic musical.

4 March 21 — April 15

"The Boys Next Door"

by Tom Griffin
A loving and very moving glimpse into the lives of the residents of a communal home for the mentally handicapped.

5 April 25 — May 13

"The Mystery of Irma Vep"

by Charles Ludlum
In this double tour de force, two men play every character from a sympathetic werewolf to an Egyptian princess. It's a side-splitting send-up of every gags from Jane Eyre to Rebecca.

6 May 23 — June 10

"Frankie and Johnny in the Claire de Lune"

by Terrence McNally
It's bold, romantic, extraordinarily funny, and one of the hottest love stories to open in New York.

7 June 20 — July 1

"Spec"

by Tom Grimes
Another Red Barn world premiere showcases the superb talent of Key West playwright Tom Grimes in his wildly funny exposé of Hollywood Show Biz.



THE 1989-1990 SEASON

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Theater Season Alive with Art, Comedy, Entertainment

Jan McArt's Cabaret Theatre At Mallory Square 296-2120

Jan McArt's Cabaret Theatre has yet to finalize their schedule for this season, but productions are to include the following. The fourth production of the season will be the world premier of a new musical. Details will be released within the next few weeks.

Papa • This popular production, written by John DeGroot and starring William Hindman, is based on the life and times of Ernest Hemingway. The play has run steadily through the theater's spring and summer seasons; it will also run the entire winter season, moving to another location in December.

I Do, I Do • Veteran TV and stage star Lee Meriweather will star in this musical with her husband, Marshall Borden. Based on the play *The Four Poster*, the show will open on December 13 and run through January 14.

Call Me Ethel • A musical tribute to the late Ethel Merman, this show will feature Broadway star Rita McKenzie in the title role. It will open on January 16.

The Red Barn Theatre 319 Duval Street behind the Women's Club 296-9911

Nov. 29 through Dec. 31, Wed. through Sun. at 8 p.m. • *Nunsense* • The Red Barn's 10th Anniversary Season begins with a revival of its 1987 production of Dan Goggin's musical comedy. Susan Hawken again directs all five original actresses. Reserve early.

Jan. 10 through Feb. 4, Wed. through Sun. at 8 p.m. • *Steel*



Les Ballets Trockadero de Monte Carlo in "Swan Lake."

Magnolias • Joy Hawkins directs Robert Harling's funny and touching picture of small-town life. The play, in its third year Off-Broadway, takes place in Truvy's Hair Salon, where society ladies come to have their hairdos done.

Feb. 9 through Mar. 11, Wed. through Sun. at 8 p.m. • *El Grande*



Broadway performer Rita McKenzie.

Mystery of Irma Vep, A Penny Dreadful • Two actors perform all the roles in this quick-change comedy act directed by Richard Magesis. Written by Charles Ludlam, it's a parody of every gaslight romance from *Jane Eyre* to the horror movies of the 1930s. In the words of the *New York Post*: "Just go and enjoy."

May 23 through June 10, Wed. through Sun. at 8 p.m. • *Frankie and Johnny in the Claire de Lune* • This love story by Terrence McNally combines sensitivity with comedy as two middle-aged losers fall in love. Joy Hawkins directs the two-member company.

June 20 through July 1, Wed. through Sun. at 8 p.m. • *Spec* • Richard Magesis will direct this original work by Key West playwright Tom Grimes about the seamy world of Hollywood show biz and commercialism at its extreme. The most highly technical final act ever to take place on the Red Barn stage is planned for this absurd expose.

Tennessee Williams Fine Arts Center

Junior College Road
294-6232

Nov. 17, 18, 24 & 25 at 8 p.m. • *Little Shop of Horrors* • A gleefully gruesome musical written and lyricized by Howard Ashman with music by Alan Menken. The show is sponsored by Samuel S. Voci; it will be directed by Rae Coates.

March 21 through April 15, Wed. through Sun. at 8 p.m. • *The Boys Next Door* • This is a funny and poignant glimpse into the lives of four mentally handicapped men living in a communal residence and supervised by an earnest but burned-out social worker. Written by Tom Griffin and directed by Carole MacCartee.

April 25 through May 13, Wed. through Sun. at 8 p.m. • *The*



The Arista Trio performers.

Dec. 20 at 8 p.m. • *A Holiday Concert with Matthew Jampol & Friends* • Guitarist Jampol and students of the classical guitar studio will present a festive evening of holiday music. All seats are \$10.

Jan. 12 at 8 p.m. • Performance artist David Cale • In conjunction with the Key West Literary Seminars' "New Directions in American Theater," David Cale will present his lyrical one-man show.

Jan. 25 at 8 p.m. • *Les Ballets Trockadero de Monte Carlo* • This all-male corps is *en pointe* with a spoof of classical forms. Seats are \$25, \$20 and \$15.

Feb. 2 at 8 p.m. • *Taj Mahal* • *Billboard* magazine calls this jazz musician a "prolific composer and compelling performer."

Feb. 10 at 8 p.m. • *Austin on Tap* • A choreographic high jinx performed by mistresses of illusion from the heart of Texas.

Feb. 21 at 8 p.m. • *No, No, Nanette* • Group One Booking/Gordon Crowe presents this 1925 musical valentine starring Phil Ford & Mimi Hines. Seats are \$30, \$25 and \$20.

March 23, 24, 29, 30 and 31 at 8 p.m. • *A Streetcar Named Desire* • One of the century's most riveting dramas by the center's namesake, Tennessee Williams. This production marks the theater's 10th anniversary.

April date to be announced • *Key West Jazz Society* • A special concert featuring vibrant local jazz talent. Date will be early in the month. Seats are \$10.

April 8 at 8 p.m. • *Lionel Hampton and His Orchestra* • The legendary sounds of one of the world's foremost jazz artists. Seats are \$30, \$25 and \$20.

The International Chamber Music Series

TWFAC is offering a special deal on all four concerts for just \$32, including afterglow parties. Tickets are regularly \$15 per seat; subscribers save 47 percent.

Dec. 5 at 8 p.m. • *Montclaire String Quartet* • "These ladies played with the precision of a finely tuned machine, infusing every phrase with energy and exuding vibrancy." -- *Richmond Times*. Michiko Otaki, who will accompany this ensemble, has appeared at TWFAC for the past two years and has become popular with chamber music audiences. Alan Henson, bass, will also accompany them.

Jan. 6 at 8 p.m. • *Penderecki String Quartet* • This popular Polish ensemble will appear for their third engagement at TWFAC.

Feb. 22 at 8 p.m. • *Eder String*



The cast of "Nunsense," which will be revived this season at the Red Barn.

Jan. 13 at 8 p.m. • *Paul Zaloom* • This performance artist will incorporate current events into an evening of satirical humor. Zaloom is appearing in cooperation with the Key West Literary Seminar.

Jan. 26 through 28 at 8 p.m. • *Film Festival* • Movies by John Waters and Andy Warhol.

Feb. 14 through 18, and 21 through 25 at 8 p.m. • *Psycho Beach Party* • A comical parody of beach party movies, written by Charles Busch and directed by Ken Elliott. This duo brought *Vampire Lesbians of Sodom* to the Waterfront last season.

March 7 through 11 at 8 p.m. • *Jerker* • This play, written by Robert Chesley, deals with love, lust and reaching out. The production contains explicit material and is for adults only.

March 21 through 25, and March 28 through April 1 at 8 p.m. • *I Could Go On Lip-Synching* • John Epperson stars as the fabulous Lypsink in a one-man show.

April 18 through 22 at 8 p.m. • *Key West Classics '90* • An all-new version of this popular annual revue, featuring original songs and script by Otis Clements.

May 16 through 20, and 23 through 27 at 8 p.m. • *El Salvador* • This drama by Rafael Lima tells the story of a group of journalists caught up in a country torn apart by civil war.



Lee Meriweather as the original Catwoman in "Batman."

Quartet • This group will return to Key West for its second performance in as many years.

April 13 at 8 p.m. • *Arista Trio* • This will mark the first time this Juilliard trio has played at TWFAC. Their Key West debut was last October as part of the Casa Gato series. They have prepared a new concert program for this performance.

Waterfront Playhouse At Mallory Square 294-5015

Dec. 26 through 30 and Jan. 2 through 6 at 8 p.m. • *Sing for Your Supper* • A schmaltzy musical by Richard Rodgers, with lyrics by Lorenz Hart, from a concept by Richard Lewine and John Fearnley. This production opens the Waterfront Playhouse's 50th season.

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Photo by Richard Wetherwax

Marian Joy Ring: A Woman's Song

by Christine Naughton

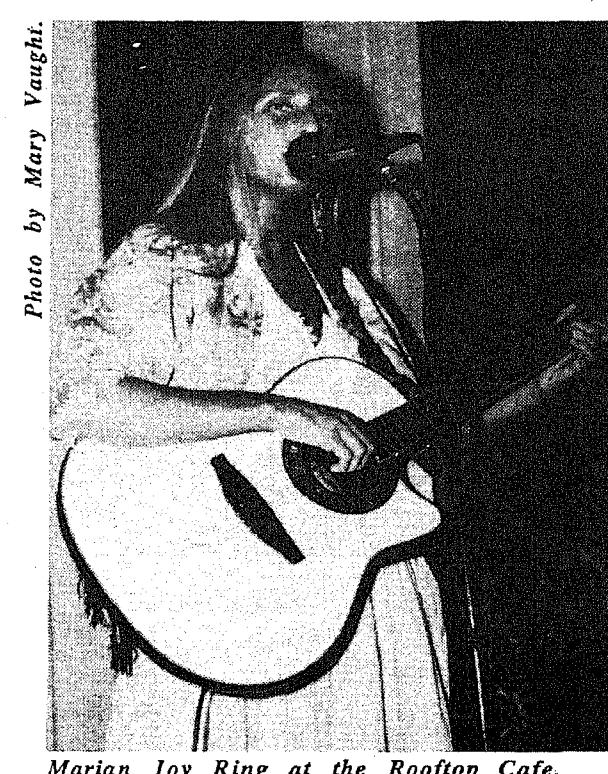
And does your new lover bring you muffins from the bakery 'round the corner
Do you make love when the sun shines on the balcony
Does she bring you wild irises from the banks of the city's river
Do you ever think of these things, baby when you think of me

Marian Joy Ring
"Song for Pedro"
The Rising Cost of Love, 1989

Joy is her middle name; it is also the heart of her music. Marian Joy Ring writes songs rich with texture and imagery, multi-layered with descriptions of places, people and emotions. They come unmistakably from a woman's perspective of life, love and the world around her.

The Rooftop Cafe, where Marian recently appeared for a special nine-day engagement, is lined with windows overlooking Fitzpatrick and Front Streets. Silent ceiling fans bestir the leaves of plants which hang overhead. Table tops are set on lobster traps.

From a speaker placed outside the door, Marian's singing and guitar playing could be heard on the street. The open, airy quality of this room makes it a lovely setting for sunset, and Marian's music enhanced



Marian Joy Ring at the Rooftop Cafe.

the charm of these magical hours.

Marian's repertoire combines her own excellent original material with an amazingly long list of covers, spanning a range from early folk music through current top-40 hits. She also performs South American music, which she learned while traveling in Central and South America. Marian spent most of

those eight years in Brazil, Chile, Argentina and Peru. She speaks and sings fluent Portuguese, Spanish and French, as well as her native English.

Her voice is not easily forgotten. A beautiful, haunting soprano -- unwavering and clear, with perfect intonation -- tells most of the story. Marian flavors her style with surprise dips into her strong lower register, using a growl here, sliding into a spoken line there. Unlike many singers, her careful enunciation ensures that each word can be understood. The result of her vocal artistry is a song -- interesting, energetic, full of life -- that never lets the listener down.

Last January, Marian released her first album, *The Rising Cost of Love*, on Black Dog Records. The album, which includes 12 of her own songs, is an intriguing and rewarding listen; the enclosed lyric sheet alone makes for a good read. Although Marian's music may be most easily classified as *folk*, it is not limited to the classic three-chord changes inherent in folk music. What sets it apart are intricate chord progressions and the exploration of chordal extensions -- again, the result of Marian's musical experiences in South America.

The imagery in her lyrics is almost always connected to nature. An example can be seen in these lines from the first cut on the album, "Cecilia": *It thundered and poured until the dawn / and in the light of sunrise / was the arc that bowed us heart to heart / bridging stormclouds with clear skies.* Her descriptions of places are often powerful enough to take the listener there,

as in these lines from "Moving On": *Now your old room is my writing room / and I can see the church / I see the setting sun, electric wires, the buildings / and the people through the birch / In late day it's light and airy / there's lots of room to move and breathe / 'tho the smell of that blue armchair / still lingers underneath.*

Marian said she needs to be alone and free from distraction to write. "If I don't write it when I feel it, then I've lost it," she said. "Usually it all comes in one sitting. One sitting might be 12 hours long, but eventually everything emerges. Songs get written when I'm in a state of needing to express or define my emotions, when I'm in the process of feeling something deeply. Sometimes one or the other comes first, but usually the lyrics and music occur together."

Currently, Marian is planning a tour of the Southeast to begin in late autumn or early winter. She is one of our own resident musicians, however, and performs often in Key West and the Lower Keys. Watch the papers for her next local engagement, and go share the joy. ☐

Frank E. Taylor Elected to Humanities Board

Frank E. Taylor, vice president of Solares Hill and president of Frank E. Taylor Books, Inc., has been elected to a four-year term on the board of directors of the Florida Endowment for the Humanities (FEH).

He is also on the boards of the Friends of the Monroe County Public Library and Key West Literary Seminar and organized the Key West International Film Festival.

FEH both organizes its own programming and provides grants in support of local, regional and statewide public programs which use the texts, traditions and aspirations of philosophy, history, literature and the other disciplines of the humanities. Through these programs Floridians consider, discuss and comprehend the significance of their existence.

Among recent FEH-supported programs were last January's Key West Literary Seminar on the American Short Story, and July's literary conference on Hemingway in Key West. ☐

Artists' & Models' Ball to Fund AIDS Help, Inc.



Photo courtesy Great Southern Gallery.

Great Southern Gallery, Les Bisoux de France and Viva Zapata join together to create an evening of fun and glamor at the Artists' and Models' Ball -- a fundraiser for AIDS Help from 7 to 9 p.m. on Saturday, December 2.

The tropical gardens and artwork of Great Southern Gallery and Mexican food from Viva Zapata, a new restaurant at 908 Duval Street, provide the backdrop for the Bob Mackie fashions (designer for Cher) which will be presented by models from Les Bisoux de France.

An open bar, staffed by celebrity bartenders, will feature frozen Margaritas from Rick's and beer with a lime. Richard Tazewell will provide the music. There will be a silent auction of items and services, including a cruise, an *Atocha* coin, a framed John Kiraly, a Bob Mackie outfit and more.

AIDS Help will receive all proceeds from ticket sales, which are tax-deductible donations. Tickets are \$25 per couple or \$15 per person and can be purchased at Great Southern Gallery, 294-6660, Les Bisoux de France, 294-6194, Viva Zapata, 296-3138, or AIDS Help, 296-6196.

Made in Key West at the Red Barn Theatre



Photo by Richard Walker.

Key West actors, musicians and writers will showcase their talents on November 9, 10, 11 and 12 at the Red Barn's annual fundraising show *Made in Key West*.

The rollicking home-grown format for *Made in Key West* was developed last season and features original music and comedy sketches. The three-act show is highlighted by Late Night Ricky, the World's Least Dangerous Band, plus routines and sketches penned by Alan Ferrago, Tom Grimes, Mack 'n Jamie, Bruce Peterson and Shel Silverstein.

The Red Barn is located at 319 Duval Street behind the Key West Women's Club. The box office number is 296-9911; tickets are \$15. ☐

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Bringing It Home, Mon

Sabul Productions treats Key West to world-beat music



Alisha Sabul and Jimmy Cliff (to her right) and friends.
Photo courtesy Alisha Sabul.



by Elizabeth M. Smith

It's a hot night at the end of a long summer. You're on the Pier House beach with your honey, lounging -- bare toes in the cool sand, a tall frosty concoction in hand. Dan Hicks' plaintive ode to disintegrating relationships, "How Can I Miss You When You Won't Go Away?" washes you over.

Same beach, different night. You find yourself surrounded by frenzied gyrators, kicking sand to the rhythm of King Sunny Ade and his 25 African Beats. The multi-sensory perceptions of dazzling costumes, energetic dancers and the insistent beat of the talking drums are irresistible. You realize that you are whirling, too.

Another steamy summer night. This time you're at the Strand Theater. Time and place lose meaning as you space travel to the stars with your cosmic guide -- Sun Ra. The jazz master and his arkestra send you reeling



York, had relocated to South Miami Beach, where he and Brazilian entrepreneur Paco de Onis had leased the Cameo Theater. They were staging a series of concerts, specializing in *world-beat* music -- an umbrella term that describes certain types of ethnic music. African percussion is a common thread that weaves through its many forms: salsa, ska, zydeco, juju, zouk, merengue. The music originates primarily from Africa and the Caribbean.

"Paco and Jim deserve a lot of credit for bringing Latin and African music to the Miami area," Alisha said. "I would drive up for these concerts; I enjoyed them so much and believed so much in what they were doing." She points out that performers such as the Talking Heads, Paul Simon and Peter Gabriel have been greatly influenced by world-beat.

For 18 months, Alisha drove to Miami to attend these shows. During this time she started talking with de Onis and Quinlan about the possibility of bringing some of

Alisha's story is a combination of love, luck and some great contacts. Her husband, Jerry, was in the music business in New York City and Chicago for over 16 years. Ravi Shankar, Miles Davis, Chuck Mangione and Count Basie are among the musicians with whom he worked. Jerry stepped out of the business seven years ago, when he and Alisha moved to Key West.

Once here, Jerry discovered that Jim Quinlan, an associate of his from New

this multi-cultural music to Key West.

Then, in March of 1987, Alisha attended the Caribbean music festival in Cartagena, Colombia with her friends from the Cameo. Paco de Onis has organized the festival for the last seven years.

Among the 35 groups from all over the Caribbean was Jamaican roots reggae star Burning Spear with his Burning Band. When it transpired that the group soon would be playing in the Miami area, Alisha and Crossover Concerts decided to "just go for it," and bring them to Key West. Crossover would produce and the newly formed Sabul Productions would promote.

"You're going to fall flat on your face," warned husband Jerry, whose experience had taught him the folly of putting on a show with less than three weeks of preparation time. Alisha smiles sweetly and says, "We did it anyway and it was a smashing success."

The Pier House provided a location and facilities, while Alisha placed announcements on local radio stations, and in the *Key West Citizen* and local entertainment weeklies. She stapled posters and flyers on telephone poles and taped them in selected windows between here and Big Pine. Alisha was ready to roll.

Burning Spear and the House of Assembly -- a reggae band from Philadelphia -- jammed the beach at the Pier House. The success fired up a series of concerts which have been exhilaratingly diverse.

Burning Spear was followed by a sell-out Leon Redbone concert. Over 900 people packed the beach for this night out. "Leon attracted the type of people who don't usually go to concerts," asserted Alisha. "He was very popular." The Redbone concert came at the end of May -- the height of Key West's off-season.

"Thank God for Alisha," continued Stonely. "She has the daring and tenacity to bring down music that is innovative, eclectic and unusual. And what better place to do it than in Key West -- where the audience is so eclectic?"

Disc jockey Simon Hendrix, purveyor of innovative jazz, concurs: "Alisha really has her finger on the pulse of what fits Key West. She has a good feel for the type of music that goes with our island lifestyle. I've been turned on to new musical experiences. When I saw King Sunny Ade at the Pier House, I was amazed -- and I've been in radio and involved with music for maybe 20 years."

Although many visiting musicians are restricted by hectic schedules and have to leave Key West without time to enjoy the ambience, some have found the time to relax and explore. Friends of Alisha hosted a pool party for King Sunny; they cooked up

But not everybody unconditionally agrees. "I'm sick and tired of parking my butt in the damp sand, just to listen to Dan Hicks," said one local concert goer, who can relax now that the concerts are indoors. "It was the most uncomfortable concert I've ever been to. But don't get me wrong -- the woman's got great taste in music. I can't knock her for that."

As a concert location Key West is less desirable to musicians than larger cities because it doesn't have huge venues and, therefore, can't compete in terms of financial returns. But concert cancellations are common, and many musicians would rather take a drop in pay than have "downtime" while on the road. Sabul Productions' biggest coup to date, the recent Jimmy Cliff concert, was such a case.

When Cliff's show in Tampa was nixed,

homemade Nigerian delicacies for the occasion. South Africa's biggest selling recording artist, Lucky Dube and his band, cleared the dance floor at Sloppy Joe's with their fancy footwork. And at their Pier House concert, Hot Tuna's Jorma Kaukonen met the woman he would marry.

According to Alisha, zydeco band Terrence Simien and the Mallet Playboys were "the most personalized group we've ever had -- they really got involved with the people of Key West. They just loved playing on the beach and want to come back."

The driving rhythm of this Cajun dance music is the rubboard -- a washboard worn on the upper body like a suit of armor; it is struck with small, rubber-tipped mallets. Throughout their sets, the band invited members of the audience to come up on stage and give the rubboard a whirl.

Local hairstylist Sandy West was particularly taken with the unusual instrument. "I played a whole set with them," she said. "I really liked the washboard, it was easy to play and had a different sound." Sandy enjoyed her experience so much that she later flew to New Orleans to attend the jazz festival and to search for her own perfectly tuned rubboard.

Alisha's future concert plans include Toots and the Maytalls, Arrow -- the King of Calypso from Montserrat and, hopefully, Kid Creole and the Coconuts. "I want to bring some salsa in," she said. "There are so many Latin influences here; we really need it."



Photo courtesy Alisha Sabul

Alisha was contacted by one of her connections. She booked the reggae superstar in Key West for a much lower price than he would normally accept. With only ten days' notice, Jimmy Cliff's concert populated the Strand to capacity.

"Packed beyond belief," is how local saxophone player Marty Stonely described it. "It was a super high-energy show. Everyone was dancing and moving. It was intense; everybody wanted to get closer to Jimmy. For a man in his fifties, he sang like a 20-year-old."

"Thank God for Alisha," continued Stonely. "She has the daring and tenacity to bring down music that is innovative, eclectic and unusual. And what better place to do it than in Key West -- where the audience is so eclectic?"

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	MON	TUES	WED	THURS	FRI	SAT	SUN
8:00							
9:15	L.I.A.	L.I.A.	L.I.A.	L.I.A.	L.I.A.	INT	
11:00	AQUA		AQUA		AQUA		L.I.A.
12:15	L.I.A.		INT		L.I.A.		
5:30		AQUA		AQUA			
6:00			L.I.A.				
6:30	L.I.A.					L.I.A.	

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Theater Review

Script Eclipsed "Children of the Sun"

by V.K. Gibson

On October (Friday) the 13th, I was among the audience during the opening performance of the musical, *Children of the Sun*, written by Rick Gore and David Spangler, at the Tennessee Williams Fine Arts Center.

First the good news: Impressive sets, neatly directed cast positioning, dramatic and poetic lighting, handsome costumes, fine choreography and musical accompaniment, and a grand party was afterwards hosted at the Pier House by Mr. Don DeFeo and Dr. Charles Smythe.

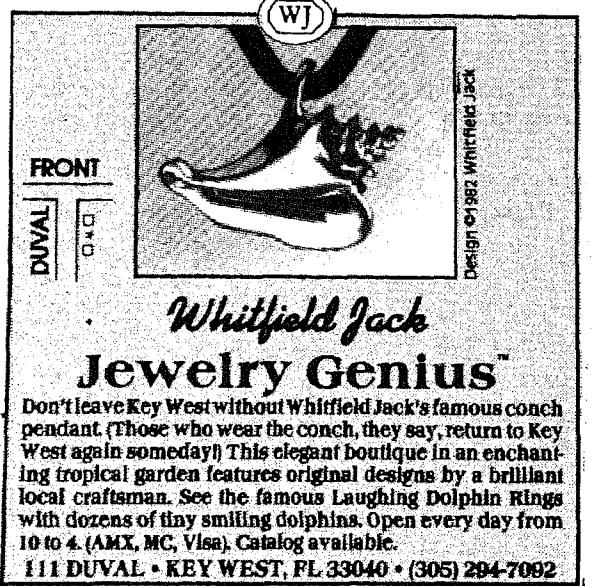
Why am I tempted to dwell upon that? Perhaps because the story itself seemed so lacking in true vitality, particularly if one had not banked the fires of the mind into a sort of amiable, oxygen-starved glow, which is what much of the audience seemed to have done.

The curtain lifted to reveal the death scene of Pharaoh, with the actors positioned to convey an Egyptian frieze. Very well-conceived, beautiful. Actually the style was more in keeping with the later Egypt of the Ptolemies, that terrific fusion of showy Hellenistic and Oriental cultures.

Ah! Now I understand the key to the charm, such as it is, of this frothy concoction: There's a marvelous new device that beats skim milk into something resembling whipped cream. The creators of *Children of the Sun*, directed by David Spangler, have pulled the same trick with this production. We can only surmise how much work, using mostly saccharin and money, has gone into making this shimmering, nutrient-nil lather.

The performances? A. J. Vincent, the young man playing Pharaoh Ikhaton -- that wimpy monotheist who almost wrecked old Egypt with his dipsy-doodle heresies -- acted better than many of his fellows.

It was fun to see Joy Hawkins as the Queen Mother. She was suitably autocratic, enjoyed herself, and conveyed that pleasure to us. John Wells filled many roles and was amusing as the High Priest.



Actually, the top dogs of a strong religious organization are usually solemn, in a constipated sort of way. They're rarely silly, especially when their power base is being eroded. But any touch of profundity here, or even of seriousness, would stand out like an eagle in a punch bowl.

Some theater-goers gushed over the philosophical and metaphysical content of *Children*. It's hard to take that sort of thing with a straight face. I suppose that we can see amid the tunes and "dialogue" a few bits of what passes for philosophy these days.

Recently, a cross-section of American high school (or was it college?) students was asked to locate the U.S.A. on a globe and ten percent failed. I suppose they might be able to sense ideas of significance in this musical. It's always popular to prate about "love and light." And, of course, no one in our society dares to discuss the virtues of mythology beyond a Sunday school level.

Our gay friends were doubtless enchanted by a squad of clean-cut jocks. The lad in the role of Captain Horemheb (more accurately: "Harmhab," played by Greg Reges), dressed as he was in a wrap which parted recklessly at the loins whenever he moved, must have created, for many, that magical moment in the theater when one is raised to a higher plane.

I found myself wishing that the black and white slavegirls, dancers, etc., were as bare-chested as their boyish counterparts, if only for the sake of equal opportunity. The handmaiden to the Princess of Numidia, while not a nymph, was charming.

Not so Nefertiti (Terry Burrell) herself. She did have a sweet singing voice, but acted with flourishes that reminded one of comedian Flip Wilson's "Geraldine" character, transported from Harlem and set down in the court of the Paraonic Imperium. The real Nefertiti was a dragon lady.

The strongest stage appearances were provided by the props: Six monoliths, with their sides portraying either pseudo-hieroglyphs or deities of the Egyptian pantheon, were rather quaint and reminded one as much of the gods of darkest Africa, or even Haiti. These objects were shifted around to great effect from scene to scene.

Also in use: a pair of steps, combined or used separately in clever ways. I kept expecting someone to fall off the steps and break a leg. Actors always amaze me in the way they deal gracefully with the pitfalls of set designers.

Did I overreact? The basic idea is good, and what better setting than ancient Egypt? With brilliant editing and at least one dynamic song, *Children of the Sun* will perhaps be worthy of Broadway. But the producers might keep in mind that a show can be quite slick and still fail in the Darwinian jungle of the Great White Way. Anyone ever hear of that over-produced flop of recent years, *Legs Diamond*?

Finally, as always, the opinions voiced in this column are mine. ☺

There's no avoiding it: The, uh, script. As someone put it, dialogue was like something out of a high school performance, or summer camp; albeit one which had received extravagant backing. Worse, it often set a modern, streetwise tone. Had Nefertiti ridden on a motorcycle to Captain Horemheb's tent, I could scarcely have been surprised.

The pace limped and dragged. Art critic Gordon Lacy said that the show needed a swift kick in the backside, and, "Everything should be thrown out and started over again." But that may be the problem here: Apparently it has, many times.

Oh, another person said that there were strong plot elements and ideas in *Children of the Sun*. Well, the same can be said for the public library. A scriptwriter simply must choose!

I can only assume that the audience was mesmerized by the visual spectacle to such a degree that they didn't really note the dialogue or lyrics. The applause reminded me of those neurological fits which can be set off by certain lights or noises.

There were a couple of fairly melodious songs, but no show-stopping numbers of the sort found in successful modern musicals. I've yet to find anyone who can hum any of the tunes. I can't, and I've seen the show two-and-a-half times.

Now, I feel bound to speak directly to those who seemed to have really enjoyed the performance. My opinions probably seem overly harsh and, more to the point, inappropriate.

After all, everything need not be profound. To be truthful, I've enjoyed my share of theatrical fluff. And, yes, it's important to present *popular shows*. If you attract an audience to a "fun thing" some may come back for more substantial fare:

This wasn't a Founders event. Lee Bell was, I believe, instrumental in bringing the musical to Key West. I'm told that it was offered to the Founders, who rejected it in favor of *Little Shop of Horrors*. Actually, they're both as little shop of horrors.

Someone told me that we were privileged to see the "whole work," virtually everything which had been written and composed for this musical throughout its formative history. That explains its pace and interminably long second act. It is to be pruned and gotten into order for its presumed Broadway run. Considered in that light, it was a more interesting (or curious) experience, something of a "look behind the scenes," as it were. But perhaps the production should have been billed as "work in progress," not a finished musical as was advertised.

Did I overreact? The basic idea is good, and what better setting than ancient Egypt? With brilliant editing and at least one dynamic song, *Children of the Sun* will perhaps be worthy of Broadway. But the producers might keep in mind that a show can be quite slick and still fail in the Darwinian jungle of the Great White Way. Anyone ever hear of that over-produced flop of recent years, *Legs Diamond*?

Finally, as always, the opinions voiced in this column are mine. ☺



The Sun crosses Pluto in the dynamic sign of Scorpio (11/5 to 8) and for many, this can mean power struggles or getting to the bottom of some mystery. Mars crosses Pluto (11/24 to 28), which can bring a tremendous urge to begin new things (and let the old go); or a touch of violence is in the air. Intense analysis surrounds love relationships as Venus crosses Saturn/Neptune (11/15 and 16). It's an interesting month for pursuing your own myth!

ARIES

Your ruler, Mars, enters Scorpio on 11/5 and you will play the game of life with a new ruthlessness. Unwilling to lose, you stake your integrity against circumstances and struggle. The energy of Scorpio (Mars and the Sun currently therein) represents a cycle of endings and new beginnings for you. As is true in the reptile kingdom, a time comes for skins to be molted. Molting is disorienting because you haven't yet found the props to fill the new voids. Trust the process. There is also a lesson here about sharing. Intimacy demands trust and mutual respect; you'll need to work toward that now.

TAURUS

An emphasis on relationships is yours. If you are a typical Taurus, you'll find yourself struggling with possessiveness. Mars in your relationship sector shows that your mate will want more freedom and you'll either adapt to his or her new assertiveness or find yourself engaged in arguments. Being a natural workaholic, you may just find comfort in striving toward personal ambitions. This is especially true after 11/5, as your ruler, Venus, joins up with the planets in Capricorn. Travel is also possibly indicated up until 12/10.

GEMINI

You will find new resources within yourself. The Scorpio energy of rebirth helps your chart sector of health. Eating better, getting rest and exercise certainly facilitate any healing processes which you might require. In the workplace, you will display not only creativity but an ability to salvage old inventory (items, ideas, stock, services) and recycle them in new ways. Mercury moves to your opposite sign (so does the Sun on 11/22) and relationships demand attention at the end of the month.

CANCER

There's mystery around love at this time. You may be following hunches or checking up on your beloved. With four planets in the partnership sector (currently including romantic Venus) and Sun/Mars in the romantic fifth house, what else could be on your mind? Still, with Jupiter in your sign, you are growing and demanding that your partnerships grow along with you. That may mean new honesty between you, or handling old problems with new initiative. Try sensual nonverbal communication when all else fails!

SCORPIO

Everyone will be noticing you now; and though secretive, you'll find it nearly impossible to keep a low profile. Mars in your sign (as of 11/5) pushes you to try new things, take some risks and invoke the innate power of the Phoenix. Rise from old ashes; dare to live in a new way! Since it's birthday time, new psychic energy is available to you. You have a tendency to come on strong, but don't intimidate people, if possible. Naturally powerful, you needn't amplify that vibration or you may arouse a bit of jealousy in friends and associates.

SAGITTARIUS

Though normally speculative and good-natured, you definitely need to back away from major decisions right now. With impulsive Mars in your house of karma, keep a good grip on yourself by centering. With the Sun in your karmic 12th house of retreat, your need right now is for communion with the soul within. If it takes meditation, do it. On the other hand, your sign is always rejuvenated by its contact with the world of nature. Take time out to hear your own intuition speaking by boating through

the Keys, bike riding at the water's edge, or finding still, beautiful spots which bring you peace.

CAPRICORN

People show warmth for you now as you, too, are more willing to go the extra mile for a friend. Venus, the planet of love, is in your sign after 11/5. Jupiter, in your opposite sign, enables you to enjoy sharing ideas, time, love, with significant others. Sun and Mars move through your chart sector of group activities and shared goals. Much can be accomplished now as your nature exudes the kind of charisma that makes others want to go along with your plans. You will also be centered enough to evaluate some of your goals now; not all of which will be materialistic or tangible. Renewal sets in.

AQUARIUS

The career front demands your attention. The Sun and Mars form square aspects to your sign, which is the universe's way of informing you that not everyone is delighted by your priorities. Don't make enemies; hear out the opposition at this time, lest they go into subterfuge. With Venus joining Saturn/Uranus/Neptune in your house of karma, your ahead-of-your-time instincts grow; but the world may not be ready to hear them. This is somewhat of a karmic period of testing and initiation. Try to confront yourself, rather than others. Much soul growth sets in. There also may be lessons about loving relationships and protocol.

PISCES

With planets in the travel sector and house of love, it looks like a month to pack your suitcases and really enjoy the companionship of a kindred spirit. Creative juices want to flow and this is also a good time for art or music classes. Venus passes through your chart sector of friendships; friends may be the ones to give you permission to do something for yourself like following a dream. Yours is the sign of the dreamer; occasionally you need to go to your nebulous depths in order to find peace and balance within your own being. November spells enjoyment and recreation for you. Don't play martyr and deny the natural rhythms. There's time left over for work after the 22nd.

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NOVEMBER CALENDAR

Curtains & Culture

Through 11/31 • **Decade of Decadence: The Art of Fantasy Fest** exhibit at East Martello Museum features paintings, costumes, masks, floats and photographs from the past 10 years of Fantasy Fest. Admission is \$3 for adults, \$1 for children; museum is open daily 9:30 a.m. to 5:00 p.m. Call 296-3913.

11/29 to 12/31 • **Nonsense**, a revival of the 1987 production of Dan Goggin's musical comedy directed by Susan Hawken, will be at the Red Barn Theatre, 319 Duval St., Monday through Wednesday at 8 p.m.; call 296-9911.

11/17, 18, 24 & 25 • Directed by Rae Coates, **Little Shop of Horrors**, a gleefully gruesome musical will be at the Tennessee Williams Fine Arts Center on Junior College Road, Stock Island; call 294-6232.

Be a Sport

11/1 to 3 • The Stiletto (catamaran) Championships will be at Hawk's Cay Resort & Marina. Competition is divided into three classes. For information call Stiletto Boatworks at (813) 924-1080; for lodging reservations call (800) 432-2242.

11/3 to 5 • Second Annual Redbone Celebrity Tournament. The Islamorada redfish/bonefish all-release tourney with all funds to benefit Cystic Fibrosis research is headquartered at Cheeca Lodge. Call Gary Ellis at 664-8452.

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Common Good

11/7 to 11 • **Del Guercio Tripod Sailfish Tournament**, the first tourney in the Triple Crown series, is headquartered at Hawks Cay Marina on Duck Key. Call Charlie Anderson at 289-0707.

11/14 to 19 • **Key Colony Beach 32nd Annual Sailfish Tournament**, second round of the Triple Crown series, is open to 50 anglers with boats at least 26 feet in length. This release tourney is headquartered at Fantasy Harbor Marina. Call Charlie Anderson at 289-0707.

11/15 to 18 • **Key West Battle on the Seas** powerboat races will run offshore. Call John Carbonell at 296-8963.

11/18 to 19 • **An Introduction to Sportfishing Seminar**. Bud and Mary's Marina will host Bob Epstein's two-day seminar with comprehensive classroom workshop and hands-on fishing experience. Cost of seminar is \$125. Call 664-2767 or write Sportfishing Seminar, c/o International Gamefish Foundation, P.O. Box 213, Tavernier, FL 33070 for brochure and registration.

11/24 to 26 • **Marathon Small Boat Billfish Tournament**. Anglers with boats less than 27 feet in length may enter this eighth annual billfish tournament headquartered at the Beach House. Call Marc Anderson at 743-2795 or 743-8430.

11/28 to 12/3 • **Islamorada Charterboatman's Sailfish Tournament**. This last leg of the Triple Crown series is headquartered at Whale Harbor Marina. Call Capt. Bill Kelly at 852-8108 or Capt. Larry Dukehart at 664-9452.

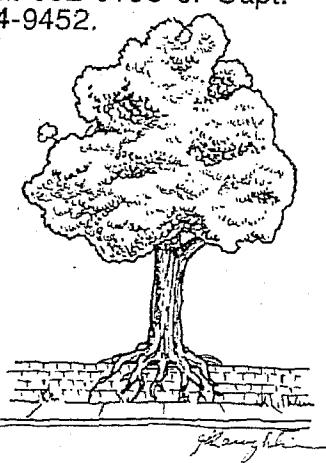
11/16 • **The 13th Annual Great American Smokeout** will help smokers "leave the pack behind." People can find out how to adopt-a-smoker to help him quit. Volunteers are needed; call Carolyn Cash at 294-3207.

11/20 • **City Commission Meeting**, Key West City Hall, City Commission Chambers, 525 Angela Street, 6 p.m. Always open to the public and televised on Channel 5. Call 292-8200.

Fun for Funds

11/9 to 12 • **Made in Key West**, the Red Barn Theatre's annual fundraising show, will feature original music and comedy sketches by Late Night Ricky, Bruce Peterson, Shel Silverstein and others. It will be at the theater, 319 Duval St. Tickets are \$15; call 296-9911.

11/11 • **Reef Relief's Cayo Carnival**,



to fund coral reef conservation and mooring buoy activities, will be at East Martello Museum. The event features music by salsa band Miguel Cruz and Skins and reggae groups the Survivors and Infinite Tolerance. About 25 local restaurants will offer food and drink. Admission is free; raffle tickets are \$5. Call Joy Caldarella at 294-9953.

11/10 to 12 • **Eleventh Annual Island Jubilee**. Key Largo will host this year's celebration which is traditionally the main annual fundraising event for most Upper Keys' non-profit organizations. This year's festivities feature an appearances by the Marshall Tucker Band and the Byrds, the Mr. Legs competition, a juried art show, the Island Jubilee Cook-Off, and the crowning of Miss Island Jubilee. Call Jolene Talarico at 451-4747.

11/18 • **Breezeswept Beach Estates Civic Association** will host its all-day flea market to begin at 8 a.m. at the corner of Trinidad Road and West Indies drive, just down from the Looe Key Motel. Call 872-2861.

11/24 to 12/7 • **Monroe Association**

for Retarded Citizens will hold its annual Christmas tree sale. Call Mark Lindas at 296-0621.

12/2 • Win a 1990 Corvette in the raffle to benefit Multiple Sclerosis hosted by Stick & Stein in Key Plaza. Call 296-3352.

Always Happening

Adult Children of Alcoholics meets at Holy Innocents Church, 901 Flagler Avenue Mondays at 7 p.m., Tuesdays at 5:30 p.m. and Thursdays at 8:30 p.m. Call 294-8912.

AIDS Help needs volunteers to support AIDS-related clients. One-on-one counseling is available free of charge to qualified applicants by appointment. Call 296-6196.

Anchors Aweigh Club, Alcoholics Anonymous and Narcotics Anonymous meetings daily. 404 Virginia Street, 296-7888.

Guardianship of Monroe County helps disabled adults and elderly residents in decision-making. To volunteer or

Solares Hill --November 1989 -- Page 39

for more information call Elizabeth Covino at HRS; 292-6728, Betty Cambell at Florida Keys Memorial Hospital, 294-5531; or Liz Kern at Hospice, 294-8812.

Monroe County Library, Fleming Street, offers preschool story hour on Thursdays at 9:30 a.m.; Saturday movies 10 a.m., 294-8488.

Old Island Harmony Barbershop Chorus, Old Stone Church, Key West, meets Tuesdays at 7:30 p.m.

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

Recycle Key West, sponsored by the Women's Resource center and located near the Southard Street entrance to the Truman Annex, is open every Wednesday, 2 to 6 p.m., and Saturday, 9 a.m. to 1 p.m. to accept clean, separated glass, newspaper, aluminum and plastic. Volunteers are needed. Call 294-6241.

Small Business Counseling third Friday of each month at Barnett Bank of the Keys, Tavernier. To make an appointment, call 352-2661. Counselors are members of SCORE (Service Corp of Retired Engineers).

RESTAURANT DIRECTORY

Antonia's Restaurant, 615 Duval Street. Excellent Northern Italian cuisine in friendly, elegant atmosphere. Dinner served from 7 to 11 p.m. nightly. Visa, Mastercard. Phone 294-6565.

JEROME'S
SOUTH STREET CAFE
510 South Street
1 Block From Southernmost Point
294-1055
Open 7:30 AM to 4:00 PM

Bubba's Beijing, at The Reach, Simonton Street on the Ocean. Open for dinner Wednesday through Sunday, 6 to 11 p.m. This menu combines Nouvelle Chinois with Thai and Korean fare built around a firm foundation of Chinese dishes. Try Bubba's Buffet, \$15.95. Phone 296-5000.

The Buttery, 1208 Simonton Street, is praised by *Gourmet*, *New York Times* and *Bon Appetit* as one of the great restaurants in South Florida. The Buttery is truly a must-stop for the gourmand in Key West. A complete bar and wine list complement the distinctive Buttery menu, with nightly specials. Open for dinner nightly; reservations are suggested. 294-0717.

Cafe Exile, 700 Duval at Angela Street. Open 24 hours. A European streetside cafe known for its eggs, bur-

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gers and alfresco ambience. Experience fine dining in Sinbad's Garden, enjoy good company in Streetside from 4 to 9 p.m., Disco in Backstreet - The Dance Alternative. Phone 296-0991.

Croissants de France, 816 Duval Street. Open daily except Wednesday from 7:30 a.m. to 6 p.m. The place in Key West for authentic French baked goods, cafe au lait, sandwiches, croissants, brioche, French bread and pastries. Phone 294-2624.

Sandwiches • Croissants

French Bread • Pastries

Open every day but Wednesday

7:30 a.m. - 6:00 p.m.

Saturday. Phone 296-6124.

Full Moon Saloon, 1220 Simonton St. Open 11 a.m. to 4 a.m. Lunch and dinner specials daily. Wednesday Happy Hour, 4:30 to 6:30 p.m. Phone 294-9090.

Gringo's, 509 1/2 Duval Street, open seven days, noon to midnight. Authentic Mexican cuisine and cocktails, featuring the house special -- jumbo Margaritas.

Half Shell Raw Bar, Land's End Village, foot of Margaret Street, serving lunch and dinner 'til 7. Freshest shrimp, fish and lobster direct from their own fish market at the shrimp docks. Cash only.

Holiday Inn, La Concha, 430 Duval Street. A downtown landmark with three restaurant choices. The Rainbow Room, open 7 to 11 a.m. for breakfast, 11 a.m. to 2 p.m. for lunch, features seafood items. The Top, with its spectacular views of Key West and sunset, serves drinks, appetizers and desserts. Crazy Daizey's is a streetside cafe and fun spot specializing in paella, Frogmore stew and sandwiches by the inch. Phone 296-2991.

Jerome's, 610 South Street. Open for breakfast, lunch and dinner, from 7:30 a.m. to 4 p.m. Enjoy a large variety of reasonably priced fare while dining inside or on the front patio watching Key West go by. Full liquor bar. Visa and Mastercharge accepted. Phone 294-1055.

Flamingo Crossing, 1105 Duval Street. The locals' favorite dessert spot features fresh-made ice creams, sorbets, honey yogurts and all-fruit vitari. Open Sunday through Thursday from noon to 11 p.m.; noon to midnight Friday and

Phone 294-1055.

Turtle Kraals, Land's End Village, foot of Margaret Street. Harbor view dining for lunch and dinner. Great hamburgers, seafood and check out the music. Visa, Mastercard okay. Phone 296-4008.

CROISSANTS de France

*The Croissanterie
of Key West!*
Bakery & Cafe
816 Duval St.
294-2624

Sandwiches • Croissants
French Bread • Pastries
Open every day but Wednesday
7:30 a.m. - 6:00 p.m.

Saturday. Phone 296-6124.

Larry's Ice Cream, 1075 Duval Street within Duval Square. Open seven days: Sunday through Thursday, 11 a.m. to 11 p.m.; Friday and Saturday, 11 a.m. to midnight. Truly gourmet ice cream in scrumptious flavors and fresh-fruit frozen yogurt. Experience a variety of treats inside or out including ice cream cakes and pies. Phone 294-2301.

Lighthouse Cafe, 917 Duval Street, open for dinner 6 p.m. to 11 p.m. Specializing in wonderful Southern Italian and seafood dishes, served in a beautiful garden setting or cozy indoor dining room. Reservations suggested. Diner's Club, Visa. Phone 296-7837.

Cafe Exile
24-HOUR
EUROPEAN CAFE
JAZZ GARDEN
BACKSTREET
SIDESTREET
The Dance Alternative
(4-9 p.m.)

Louie's Backyard, 700 Waddell on the Atlantic Ocean, open from 11:30 a.m. to 2 a.m. Featuring international cuisine in a restaurant ranked among South Florida's best. Dining inside or outdoors on the water. Enjoy cocktails on the Afterdeck Bar. Phone 294-1061 for dining reservations.

Jerome's, 610 South Street. Open for breakfast, lunch and dinner, from 7:30 a.m. to 4 p.m. Enjoy a large variety of reasonably priced fare while dining inside or on the front patio watching Key West go by. Full liquor bar. Visa and Mastercharge accepted. Phone 294-1055.

Book Review

Mile Zero: A Book To Buy, Not To Borrow

by Philip Burton

Mile Zero; written by Thomas Sanchez; published by Alfred A. Knopf; 349 pages; \$19.95.

Thomas Sanchez is a brilliant writer, and *Mile Zero* is a book the richness of which you cannot gather in one reading. It took him an unusually long time to write it -- 10 years -- and it will take even the most perspicacious reader more than one reading to gather the full harvest.

The title, *Mile Zero*, indicates that the location of the story is Key West, and it opens up to this Key Wester of almost 18 years' residence a scarcely known island, but a fascinating one. Most of the characters are of Caribbean extraction, from Cuba, Haiti and the Bahamas. They are as varied in color as in character, and in names (or nicknames): St. Cloud, Justo, Bonefish, Renoir, Bubba-Bob, Voltaire, Hippolyte, Woof-Woof, Brogan, M.K.

The main theme of the book is the complicated and unpredictable effects of the sex drive, and the multiple actions take place against a background of bars, drugs and the drug trade, voodoo and santeria, black magic and white magic, and the cemetery.

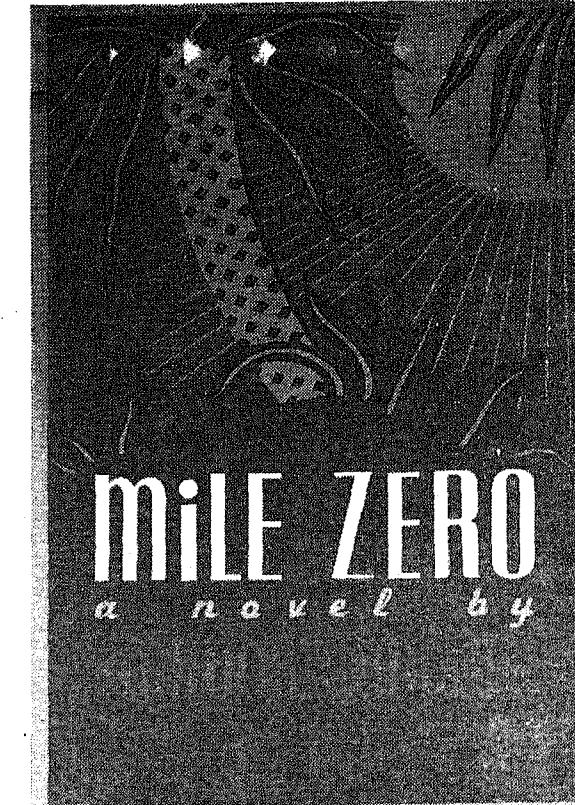
The central character is St. Cloud, who

has come from California. During the Vietnam War he was a pacifist, and since that time he has been at war with himself. Like many others he has come to Key West in search of his true self. At one point he thinks, "somehow it was making sense to make no sense of it."

The story is told in three parts: "Revelation in Repose"; "False Light"; "Madonna of the Reef." They are divided by a voice. Its strange utterances are so different from those of the human characters that they are printed on different-colored paper. At one point he (or it) says this: "I am a trinity of magicians, master of night forests, lord of night earth, king of bright cemeteries ... I am phallic purpose rising, antibiotic treason spreading, purple corpse spinning ... love will kill us all."

The style of the writing is so sparkling that there is a memorable aphorism on almost every page, for example: "Desire makes the drab beautiful," and "The louder the bark the more frightened the dog." Some of the similes are happily surprising, for example: "The eyes in Isaac's shrunken face shone with the truth of worn chestnuts."

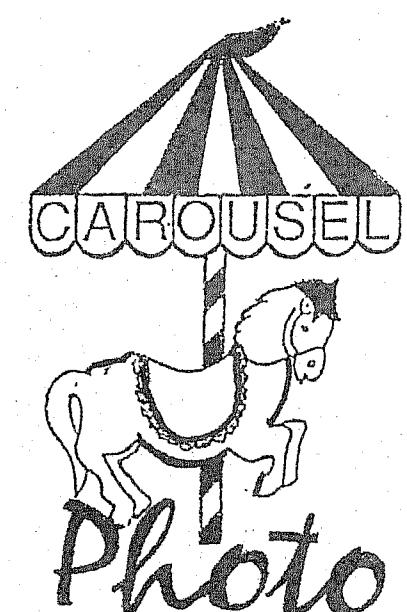
My one complaint about the style is that sometimes the dialogue, particularly in long speeches, is obviously the composed prose of the author and could not possibly have



been spoken spontaneously.

For me, *Mile Zero* is even more noteworthy for the way it tells its story than for the story itself, though that contains such exciting items as murders and the island's Fantasy Fest. Both style and story demand a second reading. This is a book to buy, not to borrow. 

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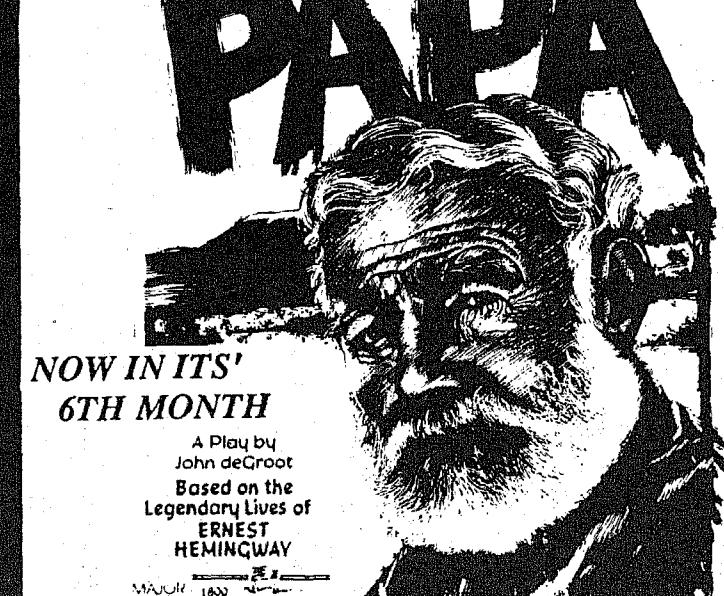
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