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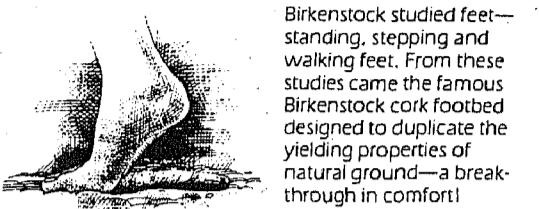
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KEY WEST, FL

March 1983

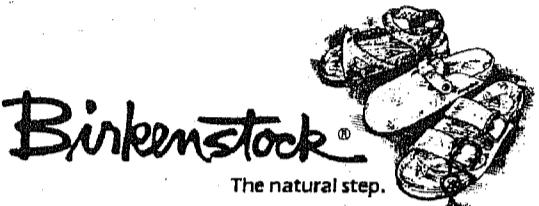


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## FROM THE EDITOR

HELLO—

PUT THE PAPER down and go and see "Annie Get Your Gun." The delicious and sparkling Perri Halevy led the superb cast in a performance that thrilled the opening night crowd. It will be performed March 2-5.

WE RAN AN article a few months ago on what we felt were some problems at South Beach—one of which was that the restaurant did not keep regular hours. The new manager of the restaurant (The Eatery) asked that I report to our readers that such is not the case anymore and that they are open from 7 a.m. to 4 p.m. daily.

SOME GOOD NEWS on the Reynolds Street Pier Project. Ed Stickney, Monroe County Public Works Director, has met with members of the group attempting to restore the swimming pier at the end of Reynolds Street and suggests that a pier similar to the existing pier be built but with concrete pilings and substructure for strength and longevity with a slightly wider wooden deck than at present. It is estimated that the project cost for 600' of pier would be around \$150,000. Even though Ed has promised to include the project in the budget for next year some citizen effort to raise part of the cost will probably be necessary. Anyone willing to contribute leadership, ideas or work on this project should contact Sharon Brophy at 294-5990.

CONCH FLASH (See page 6) has brought his powers to the aid of the seatless folks down at the "Bo-Red Memorial" on Caroline Street. This shelter was originally proposed to give fishing folk and their cronies a place to sit after a favorite spot was lost when the Fisherman's Cafe was moved. With considerable fan-fare the City completed this project and now, with considerable skullduggery, the City has removed the seats from the shelter because of complaints of low-life characters congregating there. Well, we ain't all country club saints in Key West and this area has always been rough and traditionally many of

the men who have come there have tipped a few with their friends and this was all known when the project was begun so, for heaven's sake, return the seats to the seatless and stop this damn nonsense.

BACK WHEN THE threat of high-rises in Key West first became a great concern, a very successful group was formed that was known as The Greater Key West Citizens' Association. This group fought against the high-rises, won the battle, and then disbanded. We need the group again—this time to fight against the proliferation of Time-Share and condominium projects that threaten us in Key West. Read Bill Westray's comments on why we need Critical State Concern status again in Key West: it should make a number of people long for The Greater Key West Citizens' Association.

IF EMBRY MAJOR, president of our local N.A.A.C.P., can prove that racism was involved in his treatment from City Electric while they have been attempting to collect some \$4,000 in back payments from him, then he should do so and those responsible for this policy should be fired forthwith. If, however, there is no basis to his charge, then he should cough up the money that he owes as the overwhelming majority of his fellow citizens have to. I think that if there is still a "preferred" group of people who have been immune from accountability to City Electric—White or Black—then a list of their names should be published and those on it should be forced to pay.

THE FOUNDERS OF the Tennessee Williams Fine Arts Center and a special task force are conducting a search for a qualified Program and Development Director.

HIS/HER DUTIES will be mainly administrative with an emphasis on developing fine arts programs and getting them funded either through Federal, State or private agents. All candidates should have a strong and proven background in fund raising

Continued on page 29

Our cover artist this month is C. Ronald Fowler. His work may be seen at Moira, the art gallery in Key Lime Square.

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## Tropical Visions of Hari Kidd

BY COLLEEN MC GEE

THERE IS AN artist's studio in a small frame house on a lane that skirts the Key West graveyard. There, like

and bright, a vivid Mexican-serape palette combined with an El-Greco-like perspective. But Hari Kidd's genius is



Edie Kidd poses with one of Hari Kidd's paintings on the life of Jesus

lect as well as the eye.

THE COLLECTION ALSO includes watercolors and pastel sketches, but Edie Kidd, Hari's widow, presents the oils first, in a small studio where she still occasionally paints. All four walls have paintings, nearly 50 in all, and it takes several visits before the mind can single out specific canvases that are more moving than the rest.

Some of his works are in art museums and private collections around the country. Mrs. Kidd would like the remainder to be kept together as a single collection, especially the oils. After seeing them massed in the studio it is obvious that they have much more impact as the eye travels from one to the other and back again, collecting small themes and colors that recur.

HARI KIDD

Hari sketched his way through service in the Canadian Royal Air Corps in World War I. Born in Detroit of a Canadian mother and an English father, Harry Kidd enlisted in 1916. There are portraits of his officers drawn as illustrations that show his technical skill as a draughtsman even at this age, barely 17.

AFTER THE WAR he enrolled in the Art Academy in Philadelphia where his teacher, Henry McCarter, taught him to find his own approach to traditional subjects. Scholarships abroad in the early twenties took him to Paris during its heady days and to Majorca for a year. By 1928 he was invited to exhibit at the Art Institute of Chicago, sending a portrait from the days in Spain for the 9th International Exhibition of Water Color Paintings.

DURING THE 30'S his works were shown in a number of invitational exhibitions including the Pennsylvania Museum of Art and the Whitney Museum of American Art. Museums were also beginning to purchase his paintings and

crystals in a geode, Hari Kidd's paintings hang, a glowing surprise for anyone who is invited to view them.

The oils are simultaneously dark

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his future was bright. But a debilitating illness struck and he was forced to move to the West for health reasons. He lived in El Paso for a while and had one-man shows at the Houston Museum of Fine Arts, the California Palace Legion of Honor, the San Diego Museum, Denver Museum, the New Mexico Museum and the Dallas Museum.

HIS FRIEND, CONDUCTOR Leopold Stokowski, persuaded him at this time to sign his works "Hari Kidd." Letters between the two show an affection that was to endure for a lifetime.

BY THE EARLY 40's Hari was living in Mexico at a small village called Chapala. Another American artist, Edythe Wallach, was working in this area and shortly after meeting Hari she too settled in Chapala. Her story goes: "In August, 1943, I joined a group of expatriates at a hotel dining room table in Chapala, Mexico. Among them was the artist, Hari Kidd.... Later, while seated in the postage stamp Plaza, Hari suggested that I move to Chapala from Ajijic where I was preparing a New York exhibition. I said no - but within two weeks I was seated beside the lake, looking through borrowed binoculars for the boatman who was to fetch me. In two days he appeared and I reached Chapala. The following morning Hari stood at my door, rigid as a Rousseau painting, a bouquet in his hand."

OTHER EXPATRIATES IN the area at the time included Tennessee Williams, who also became a long-term friend of the Kidds. Edee and Hari were married shortly before they moved to Key West in the late 40's.

HARI'S TALENTS WERE not limited to his painting, and his time in Mexico resulted in a book about his experiences. In the introduction Tennessee wrote, "I have always suspected that books about

travel, voyages and foreign places would be far more interesting if written by painters rather than by professional writers. Hari Kidd's book about America's most complex and fascinating country, Mexico, seems to confirm this idea in aces-and-spades. It is richly invested with a painter's clear perception and sensibilities and also with the rare and wonderful spirit of my good friend, Hari."

IN THE BOOK Hari speaks of Mexican paper flowers as congealed music, of edible clouds floating temptingly about like celestial cream-puffs, and the other sights and sounds of the country.

"WATER CARRIER: All day long he staggers along with arms widely outstretched like a walking crucifixion ... a full five-gallon water-can hung at each end of a long pole. He lurches over the uneven streets as the unrelenting burden imbeds itself against the back of his neck, ... freezing a hypnotic expression in his glazed, unseeing eyes ... ALL DAY LONG!" *Moments In Mexico* was published in an abbreviated version in El Paso, but the full manuscript is still not available to the public. Negotiations for its publication were in progress at Hari's death, but the contract was never signed.

EDEE'S REMINISCENCES ABOUT the life of American expatriates are an interesting glimpse of another time and world. "Very few expatriates really kept house in the old days," she says. "After comida I would sit at the beach in a chair to rest my eyes, having painted all morning. We also went to the cantina or walked up and down the boardwalk. In the evening there were parties."

HARI WAS A sensitive man who always was aware of the other person's dignity. Edee relates this tale: "Twice a week he walked in the serenadas with me on one arm and the handsome Maria on the

other - all very simpatico till I learned that Maria was the town prostitute. I was indignant, and I demanded an explanation. He answered simply, 'I am giving her back her dignity. She used to be afraid to come to town in the daytime and now she is not afraid.' Another friend recalls how Hari would bring Maria to the cantina and 'make you rise and shake hands with her.'

ANOTHER INCIDENT REFLECTS the same spirit. According to Edee: "One fiesta day we went to a celebration up the lake. When the boatman arrived to bring us home we realized that he was fiesta-drunk so we set off on the narrow dirt road to the village. As we reached the road an enraged Indian, saturated with tequila, approached with clenched fists. There was no retreat. High walls blocked the sides of the road. Hari whispered, 'Keep walking.' As I skirted by the Indian I looked back and saw Hari's expression as he came face to face with the attacker. For one terrible moment I expected the Indian to strike. Then his raised fists came slowly down. Hari joined me and we continued on in silence.

"LATER I ASKED him what he had done to pacify the man. He said, 'I looked at him without any criticism or condemnation.' But it was more than that. In Hari's face was his only defense: a deep and penetrating compassion."

THE KIDD'S MOVED to Key West after the war ended. Hari's post-encephalitis, an illness which affects certain aspects of coordination, had prevented him from joining in the war this time. In fact, the effort it took to continue painting amazed those who knew and made his work even more surprising. "What a triumph," was Phillip Burton's reaction.

Hari lived in Key West through the middle sixties. In the last two years, he returned to drawings and completed a

series called Love Poems. His death in 1964 was felt deeply by those who had been part of his fascinating life.

#### THE PAINTINGS

Hari Kidd's work has a strong emotional component that invokes the great themes of love and life and death. It



Edee and Hari in Mexico

his paintings, full of symbolism and overtones of somber moods. The colors are tropical and lush, with vivacious nudes and landscapes that burst with his ebullient participation in nature. His own description for an exhibition at the Pennsylvania Academy of "Jesus Defending The Woman Taken In Adultery" gives some idea of the complexity of his work:

"THE AUSTERE FIGURE of Jesus rises, in yellow from an infinite point. His arms are crossed as he protects from fanatical enemies the guilty Woman. Also he caresses the little child. This unorthodox philosophy ... this iconoclastic upset of the 'Rules of Hatred' arouses a storm of protest ... especially from the Priests. One priest points out that according to the written word and tradition the Woman should be quickly stoned to death! One priest points to the three crosses (ominous warning to Jesus...) The Rich man, smoking a cigar, says ... 'Now, now, let's smooth this thing out. No need for hard feelings ... Here let's use this money ... and call it quits.'"

THE LAST PUBLIC showing of Hari Kidd's work was in 1972 at the Martello Gallery here in Key West. After the show the comment was made that the watercolors were "too erotic." Now the oils, the watercolors and the sketches hang in quiet solitude, enjoyed by Olivia the Cat who still lives with Edee in their Key West home and by various friends and admirers of Hari Kidd. The disposition of this collection is uncertain, but it deserves a place as a unified exhibition, where repeated visits will allow viewers to absorb the many layers of meaning and movement in each canvas.

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### The TENNESSEE Williams Festival of the Performing Arts

BY GEORGE RUMENS

THIS IS A personal view and in no way anticipates the decisions of the committees and individuals meeting to decide the future of the Fine Arts Center.

I GREW UP in a city with seventy live theatres. In some London streets they are packed so close that the laughter in one can be heard by the audience in another. During a nudie show in one theatre the audience were invited to participate. One young woman rushed out of the exit, entered a stage door, threw off her clothes in the wings and ran onto the stage. It was a drawing-room comedy. She was in the wrong theatre.

IT WAS NOT always Shakespeare in London. I saw shows which would not tax the brain of the fourth grade. But at its best, theatre seems to have a unifying and edifying effect on society. It is certainly the most accessible of the arts for working people and for ethnic minorities. Sometimes live theatre can bring an unpalatable truth to public attention. Often it can provide two hours of glorious entertainment.

WHEN I CAME to Key West I found three theatres locked into bitter rivalries. This has been replaced by a greater spirit of mutual respect and cooperation. A success by one is

generally welcomed by all. They need to cooperate far more than in the past, and to share resources and mailing lists. It is more difficult to finance a theatre company than ever before.

VISITORS TO KEY West are rightly astonished to find a theatre the size of the Fine Arts Center stuck away on a quiet island next to this small town.

I have had people who refused to believe it was there. It seems to be proving a financial embarrassment to the small community college which must provide the administration and much of the funds. This same situation is faced by scores of colleges across the country. Such a large facility can add little to the academic interests of the college and can weaken the college by a slow hemorrhage of finances.

THE DIFFICULTY IS that a college theatre is outrageously expensive. Whereas other theatres can use amateur actors, donated materials and volunteer staff, the college must employ highly credentialled staff and purchase everything through an elaborate administration.

Productions of equal quality cost five times the price. And there is another question. Is an academic with a de-

tailed knowledge of sixteenth century drama the best person to run a branch of the entertainments industry? We have been very fortunate that the outgoing director was a gifted actor and was able to bring this to productions. It now seems that everybody in town has a brother in Nebraska with a doctorate in Theatre Arts who wants to run the Fine Arts Center, sight unseen.

THE FIRST SOLUTION for the college is to turn the Fine Arts Center into a purely instructional facility. This would mean the decline of outside support such as the Founder's Society, and a consequently increasing financial burden to the college.

UNIVERSITIES WITH LARGE theatre departments find it nearly impossible to mount one or two plays a year. There are never enough student actors, or actors of sufficient quality; and the productions often play to a sparse audience of friends and relatives. Even more important, the student actors are denied the opportunity of working with experienced actors. Reducing the Fine Arts Center to an instructional facility seems a poor alternative.

#### The Festival.

MANY EMPTY COLLEGE theatres are



now given over to festivals. The idea is simple, and very compelling. A committee of five to ten form a board of directors. A non-profit-making corporation is made by filing the papers at the State Capitol; I know because I had formed a company for the very purpose of running a college theatre in California. It requires a declaration of the cultural and educational aims of the organization, a list of by-laws, details of meeting times and procedures, and the small inconvenience of walking the paperwork through the offices.

THE GOVERNING COMMITTEE would appoint a festival director. The festival in its early years would be a modest season of plays, music and dance. It would feature local performers and a high quality of performance. The festival would be an umbrella organization for the wealth of local talent. The position of a festival director is one of great diplomacy. It means establishing trust and friendship with actors, performers, financial backers and the community at large. The festival would lift the administrative burden off the shoulders of the college. It is the inevitable and desirable future of the Tennessee Williams Fine

Arts Center. The financial safeguards are there. Within the next three years the college could slowly reduce its financial contributions toward the maintenance and performance of the Fine Arts Center.

#### Financing the Festival.

A FESTIVAL IS far easier to finance than a college theatre. This is a matter of experience, not a matter of conjecture. We move away from the painful allocations and compromises of a college budget and into the exhilarating world of private fund-raising. Serious discussions with professional fundraisers delineate a vigorous campaign toward the support of a festival. There is a wealth of goodwill toward the arts. We must go for it.

#### The First Festival.

I IMAGINE A modest season of plays, dance and music. I see some light comedies; some enjoyable drama and the participation of the Key West Dance Theatre and the Everyday Theatre Company. I see exhibitions of paintings, sculpture and other crafts. It is a fundamental responsibility of the Community College and of the community

to negotiate a productive use of the Fine Arts Center.

I HAVE BEEN active in public relations on behalf of the arts for a couple of years now, on radio, through magazines and now on local television. There is a distinct need for a single, unifying cultural center. Whatever the omissions and mistakes of the past, we must believe in a bright and wholesome future. Certainly we don't want the Fine Arts Center remodelled as a sports gymnasium!

#### In conclusion.

I HOPE THAT the idea of a festival has wide approval. I have watched brave ideas founder in Key West through lack of determination. Only after the Fine Arts Center is fenced off to the public and used three hours a week as a classroom will the public realize that it has been robbed of its cultural center. The Tennessee Williams Festival of the Performing Arts is a powerful idea. I feel we must pursue it with all determination.

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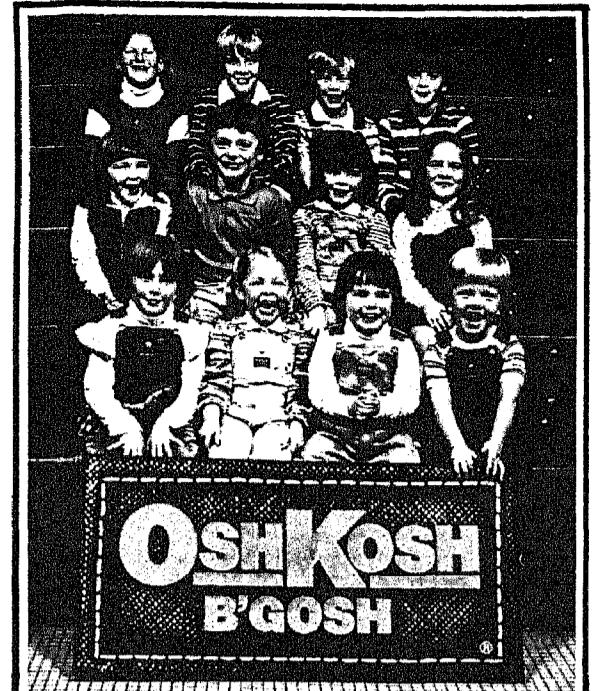
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A leisurely tour of the home and gardens of the late Nobel Prize Winner, Ernest Hemingway. The house was built in Spanish Colonial Style of native rock hewn from the ground, with furnishings, rugs, tile, chandeliers brought by the Hemingways from Spain, Africa and Cuba. Literaryistic pieces and items from around the world. It was here that Mr. Hemingway wrote *For Whom the Bell Tolls*, *Green Hills of Africa*, *A Farewell to Arms*, *The Fifth Column*, *The Snows of Kilimanjaro*, and *The Macomber Affair*. Mr. Hemingway was the first American writer to discover and make Key West his home. He earned the house frog 1921 to 1961.

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in slow keening  
cadence  
shared whispers calling mysteries.  
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absolution.

--Carol Shaughnessy

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and will quench your dryness.

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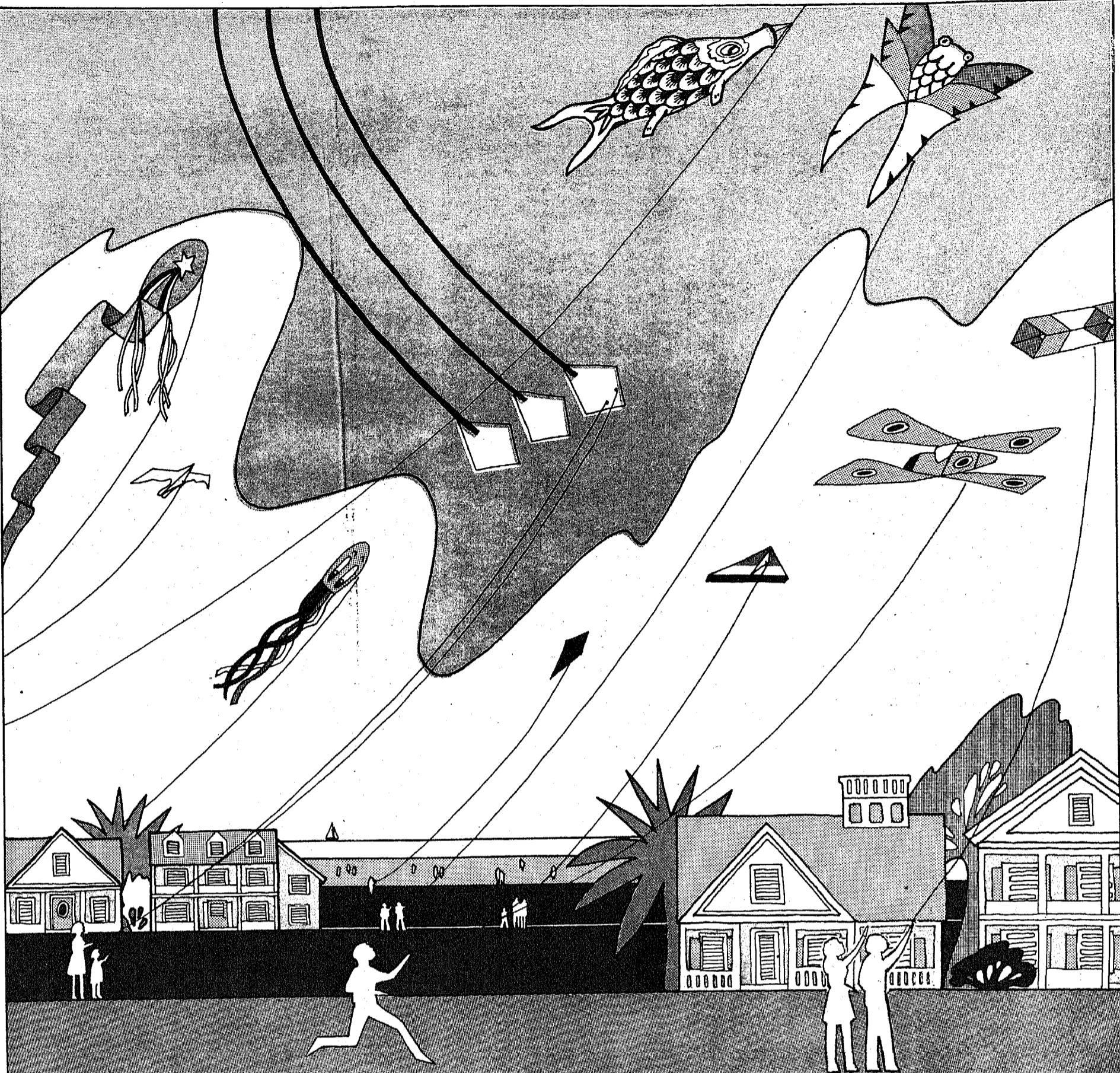
Pull up the bucket  
to discover  
the simple thoughts of love let loose  
and you.

Drink with me now,  
For this life is  
too short to desert;

Drink of the clear, simple  
nature of things.  
Leave off the swirling images  
that disturb;  
Love is enough  
on a lovely day.

The way  
is narrow, but sure,  
and your cup  
holds a cool  
sweet drink.

--Phoebe Coan



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**JIM SALEM:** Jim's works are stylized realism done in acrylics. Birds, mixed with flowers, are very realistic, but appear other-wordly. His Pennsylvania landscapes give the observer a sense of being airborne with an avian ability to see far into the distance. The colors in Jim's paintings confirm our feelings of being in a higher dimension.

**GLORIA SHAW:** Gloria has recently been experimenting with Raku glazes which produce brilliant metallic and enamel effects. She has combined these glazes with research into Byzantine art, the success of which is demonstrated by two pieces in this

show. Three beautifully sculpted heads remind us of Gloria's ability to arouse in us feelings of sympathy, tenderness and sorrow, an ability well-remembered from her series for the United Nations' Year of the Child. Many pieces from that series are now in notable collections.

**LEONARD SEAMAN:** Kandinski once said, "A painting should be a window that opens onto a new experience," and this is certainly the case with Leonard's work. One piece, entitled "atlantis," offers us such a convincing glimpse of that antediluvian world that it seems as if he had sketched it on location. In another work, we encounter a section of what could be only the Garden of Eden - lush foliage bathed in a mystical light. Leonard's male nudes in this show are sensual and warmed by a romantic light reminiscent of the Old Masters.

**HENRI LACHAPELLE:** Henry is

offering us another series. This one is comprised of twelve paintings based on the life-style of the American Shakers, a religious group powerful in the 18th Century and now reduced to two elderly sisters living in Mt. Lebanon, New York. The paintings give us a realistic view of Shaker rooms with the furnishings for which they are now famous. Although the paintings are highly realistic, they have an abstract quality that reflects the Shakers' belief in simplicity. It is incredible how much warmth and cheer radiates from such stark interiors.

**THESE FOUR ARTISTS**, although unique, share mystical insights into other realms, insights which come through particularly in this show: heavenly birds, glimpses of pre-history, the Byzantine period, and the realism of the 18th Century Shakers.

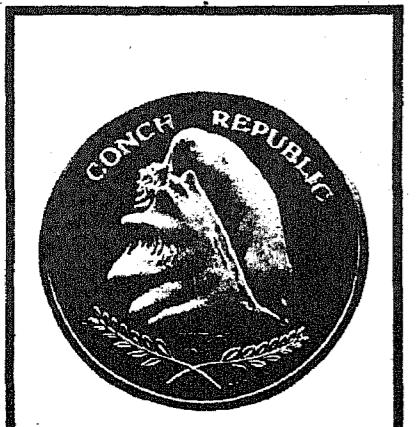
THIS COMMENDABLE COMBINATION of talent should make for a fine show.

# solares sh hill

presents:

## E Specially for Kids

Color-Outs for Kids!



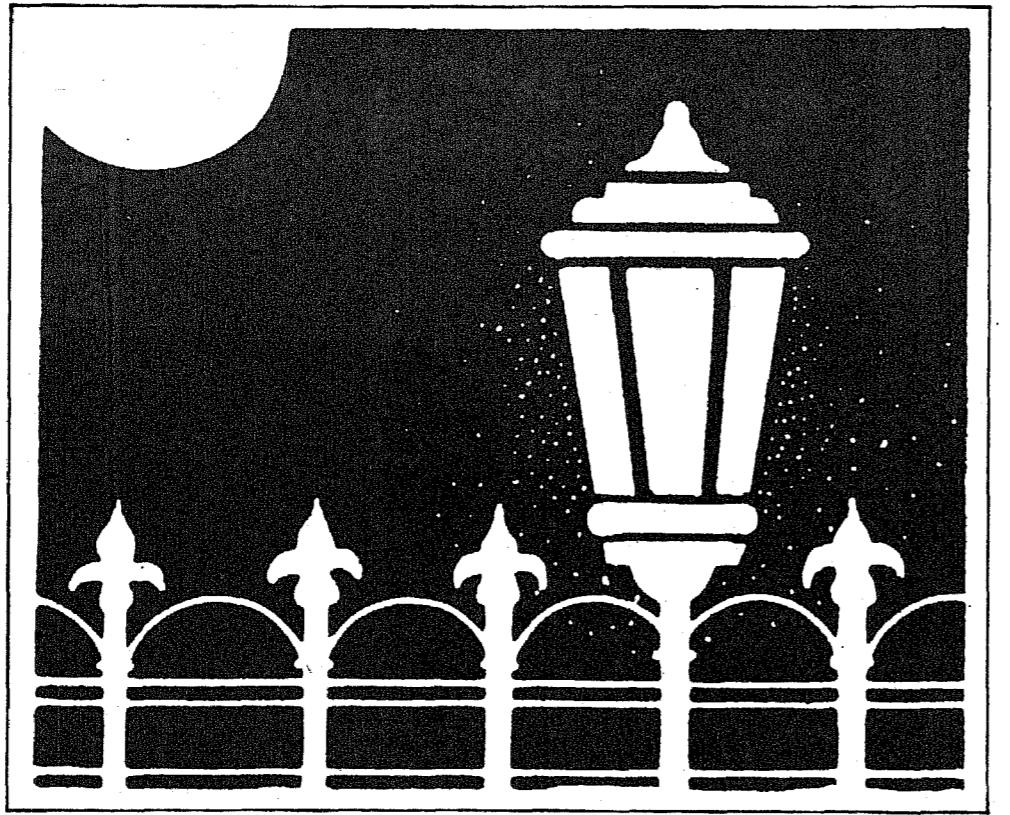
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## Vieux Carré

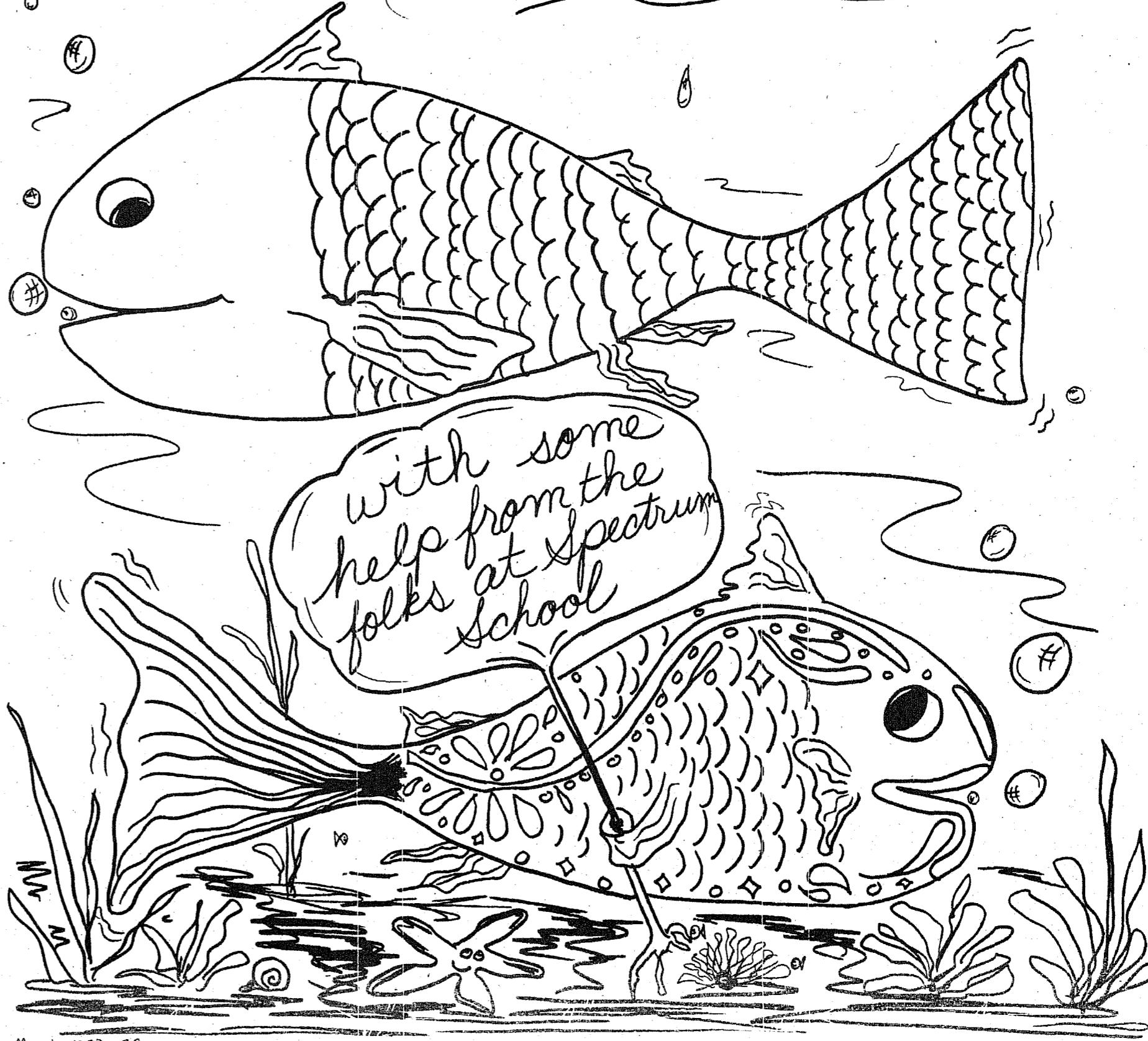
MARCH 24, 25, 26, 30, 31  
APRIL 1, 2  
8:30 PM

Free transportation on the Old Town Trolley  
Pickup at the Pier House 7:30 PM Pickup at the Casa Marina 8:00 PM

BOX OFFICE 294-6363

## TENNESSEE WILLIAMS FINE ARTS CENTER

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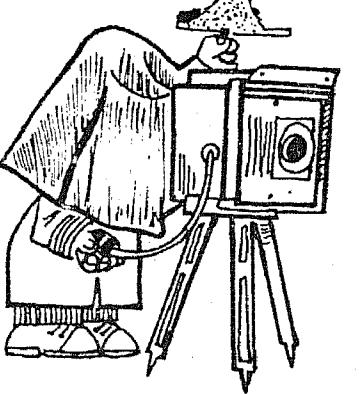
March, 1983 CA.

© 1983 Florida Keys Community College

## PICTURE THIS

Draw pictures to show the two parts of each compound word.  
For example: pancake

- 1 horsefly
- 2 mailbox
- 3 icecube
- 4 checkbook
- 5 firefly
- 6 football
- 7 bedtime



- 8 teaspoon
- 9 broomstick
- 10 handbag
- 11 headlight
- 12 footstool
- 13 eardrum
- 14 catfish

Can you do two things at the same time?

Most people cannot.

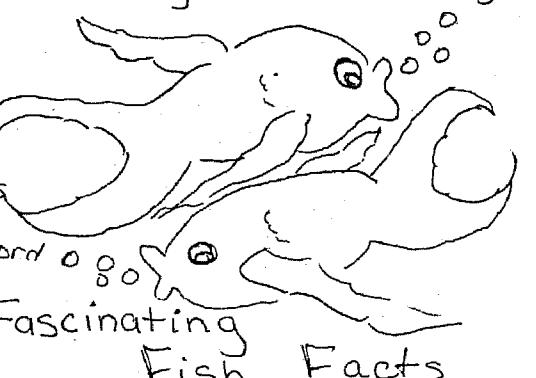
- ① Print your name on a piece of paper.
- ② Move your foot in a circle.
- ③ Now try to do both at the same time. Why is it hard to do? Because you have to think about your hand and foot doing different things.

Put Your Thinking Cap On!

Do these word analogies. Challenge a friend, teacher, parent.

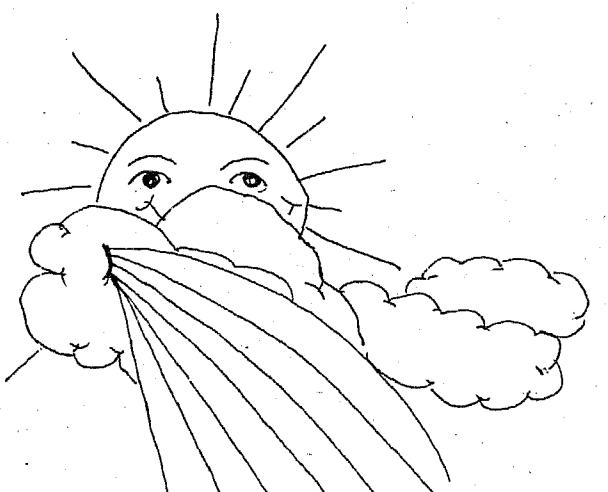
Underline the word in parentheses that is related to the third underlined word in the same way as the second word is to the first. Example: sap is to tree as blood is to (heart)(life)(bone)(body).

1. Miser is to spendthrift as stingy is to (frugal)(luxuriant)(greedy).
2. Sonic is to sound as chromatic is to (time)(illness)(color)(eternity).
3. Water is to liquid as air is to (wind)(pressure)(flow)(gas).
4. Paternal is to father as fraternal is to (uncle)(man)(brother)(friend).
5. Peak is to mountain as zenith is to (stars)(sky)(earth)(atmosphere).
6. Pain is to agony as fear is to (terror)(worry)(timidity)(nervousness).
7. Saline is to salty as saccharine is to (sweet)(silk)(sour)(dry).
8. Ten is to decade as thousand is to (age)(era)(century)(millennium).
9. Larceny is to theft as perjury is to (debt)(lying)(burglary)(murder).
10. Aquatic is to water as terrestrial is to (fear)(universe)(domain)(land).



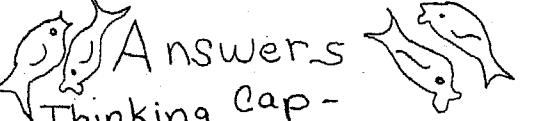
### Fascinating Fish Facts

- 2. Minnows have teeth in their throat.
- 2. Most tropical marine fish could survive in a tank filled with human blood.
- 2. Atlantic salmon are able to leap 15 feet high.
- 2. The lungfish can live out of water in a state of suspended animation for three (3) years.
- 2. The teeth of the tiger shark rest on a spring. When the shark's mouth is closed the teeth are pressed back firmly against the gums. When the mouth is opened the teeth spring out, ready for action.



### What Makes A Rainbow?

Do this outdoors in bright sunlight. Set a glass on a piece of white paper. Fill the glass half full of water. Tip the glass back and forth. Look on the paper. You will see spots of pretty colors. Sometimes the sun shines on tiny water drops in the sky. The light turns red, orange, yellow, green, blue and purple. A RAINBOW! Your glass makes rainbow colors the same way.



Thinking Cap -  
1. frugal 2. color 3. gas  
4. brother 5. earth 6. worry  
7. sweet 8. millennium 9. lying  
10. land

Batter up: 1. 180'; 2. 360'; 3. 360' 4. 1080'

5. 100' 6. 270'  
What's the word: ft., sum;  
divide; feet; remainder; triangle;  
in; diameter; perimeter  
Cost of words: 1. 29¢; 2. 1.12; 3. 10¢  
4. 50¢ 5. 25¢ 6. 62¢



### Important Dates In March

March 1 1st U.S. bank established, 1780.

4 U.S. constitution went into effect, 1789.

6 Fall of the Alamo 1836.

12 U.S. Post Office established, 1789.

13 Standard time established, 1884.

17 St. Patrick's Day.

21 Spring Equinox.

Holidays that may occur in March: Palm Sunday, Easter, Passover, Arbor Day.



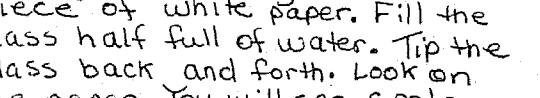
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## Editorial

BY BILL WEBSTRAY

### ON CRITICAL STATE CONCERN

THE FLORIDA KEYS Resource Planning and Management Committee met at the Casa Marina Hotel on Thursday morning, February 23, to consider whether or not to recommend that the City of Key West be redesignated an Area of Critical State Concern (ACSC). As the Lower Keys Member-at-large of the Committee, I took time to consider some of the deficiencies, actions or inactions that I had noted in the operation of the City Planning Department and Planning Commission since the City was removed from ACSC nearly two years ago. I

additionally prepared a list of large developments or potential developments that I felt need to be watched in the future. I distributed this material to the members and made a presentation to the Committee with the recommendation that the City be redesignated ACSC forthwith. The Committee voted, however,

CITY OF KEY WEST AREA OF CRITICAL STATE CONCERN ACTIONS, INACTIONS OR INCORRECT ACTIONS.

### A. NEEDED ORDINANCE CORRECTIONS AND/OR UPDATE

#### 1. Revise Zoning Ordinance 69-29 to

IS IT ANY WONDER THAT WE REMAIN SO CONCERNED ABOUT THE FUTURE OF OUR ISLAND CITY AND THE CRYING NEED FOR REDESIGNATION OF AREA OF CRITICAL STATE CONCERN TO REVIEW AND MONITOR ALL PENDING DEVELOPMENT ON SYSTEMATIC BASIS?

to allow the City another 90 days to get its house in order, with progress to be investigated and reported on by the Committee's Technical Advisory Committee (TAC). I felt that it would be of interest to our readers to reproduce here the items of concern that were presented to the Committee.

eliminate obvious omissions and errors.

2. Revise and update Community Impact Assessment Ordinance for Major Developments and include the Planning Commission as the review authority.

3. Adopt a Site Plan Review Ordinance as required by the Land Use

The owners of Provincetown's Three Star Restaurant  
Poor Richard's Butler  
present

## The Fountains

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Plan (LUP).

4. Adopt Planned Redevelopment District (PRD) addition to the Zoning Ordinance to cover redevelopment of the Truman Annex.

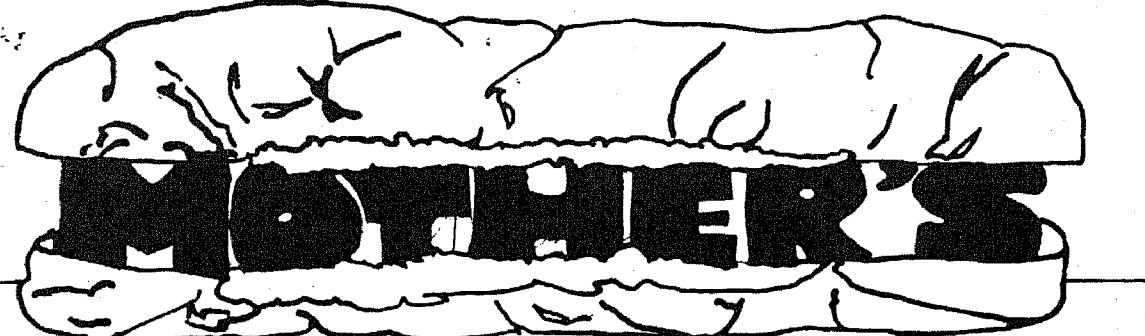
ON THE FOREGOING, DRAFTS WERE COMPLETED BY THE OLD PLANNING COMMISSION BUT NEVER FINALIZED BY THE CITY ATTORNEY NOR ADOPTED BY THE CITY COMMISSION.

5. Redefine Historical Preservation District, boundaries, uses and categories.

6. Update definitions in building and zoning codes; lack of such definitions renders administration of building and zoning code confusing, resulting in improper decision making by city officials.

## B. COMPREHENSIVE PLAN ADDITIONS AND UPDATE

## 1. Historic Preservation



*Sandwich and Coffee Shop  
Take Out 294-3495 Cuban and American  
Caroline at Elizabeth*

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Element - Draft completed by City Planner a year ago. City Commission should hold hearings and adopt.

2. Disaster and Hurricane Element. Draft completed over year ago. City should hold hearings and adopt.

3. Traffic Circulation Element. Needs to be revised and expanded. Should definitively address parking, thoroughfares, paired one-way streets, control of heavy (truck) traffic, improved intersection control; conduct traffic counts, accident analyses.

4. LUP map and Plan. Update. (Biennial review due in September 1983.)

## C. ADMINISTRATION OF BUILDING AND ZONING AND CONFORMANCE WITH COMPREHENSIVE PLAN

1. The City has frequently ignored the LUP with respect to compatibility of new development

with existing land uses regarding height and scale, i.e. Pelican Landing, Alcoabar Apartments, Maquira Laundermat.

2. Pelican Landing appears to violate the LUP with respect to height, scale and density.

3. Reflections Interval Ownership Hotel at Zero Duval Street appears to have five habitable stories and exceed the 40-foot height limit in a manner similar to Pelican Landing.

4. Laundermat (Maquira) at White and United Streets. After-the-fact spot zoning change from commercial to HP zone for modern CBS (non-historical) building appears to have been done only to secure more favorable zoning criteria of HP-2 zone with mixed commercial and residential.

## D. GENERAL ADMINISTRATION

1. City dropped Planner position last June. There was no City Planner until last week after Committee had recommended that ACSC be reimposed.

2. From November 1981 (after last City election) until July of 1982, there was no interest of the City Commission ex-officio members in the Planning and Restoration Commission. The Mayor attended only one meeting in eight months; the City Commissioner member attended none. The City Manager attended a couple.

3. The outside planning consultant assistance was dropped even though the City Manager made funds available to continue this essential and valuable service.

4. After the City Planner left, the Public Service Department packed up all planning files and made them unavailable to the Planning Commission.

## E. CONFORMANCE TO ACSC RULES AND PRINCIPLES GUIDING DEVELOPMENT

The City has not adequately protected salt ponds and marshes, quality of water; it still pumps and plans to continue pumping raw sewage into the ocean where pollution can spill back onto the southern beaches; no catch basins or other similar controls have been established for surface storm water runoff; no coordination has been effected with Monroe County for solid waste disposal; no water quality monitoring program has been established.

KEY WEST PENDING PROJECTS THAT COULD VIOLATE THE COMPREHENSIVE LAND USE PLAN AND/OR AREA OF CRITICAL STATE CONCERN REGULATIONS

There are pending in the City of Key West in one form or another a dozen or more large projects that need to be closely monitored under ACSC.

1. We've mentioned Pelican Landing. We think it's a monster that wouldn't have been built if ACSC hadn't been lifted.

2. The 68-unit Reflections, time-share hotel needs to be closely monitored. It has a sloped roof on one side and flat roof on the other. It looks like Pelican Landing all over again.

3. The Pier House Annex, called the Galleon. 50 time-share units and 90-boat marina in Key West harbor; 4 stories now but needs close watching.

4. The old Aldersgate Project behind Sears, now called Casa Solano. Additional phases are potentially 10 or 11 stories and high density. Will probably hark back to an old ordinance that was voided by the appellate court in 1974. Must be watched.

5. A large time-share project on Atlantic Boulevard at Rest Beach between the Rongo townhouses and Casa

Patterson. 6 stories, and 60 units on 1.2 acres! Still hibernating but not dead!

10. 27-unit garden apartment project at 11th & Flagler in the middle of prime R-1 single family zoning districts. Appears to want SPOT ZONING changes so that he can count submerged land on the canal as part of project plot. Planning Commission tabled this at last meeting.

11. The Golf Course, Key West Resort Project. 597 units of Townhouses were, in my opinion, granted an illegal Special Exception 1-1/4 years ago, without meeting any of the 24 or so townhouses special exception standards. They promised that they would submit a plan and meet all standards before taking out building permits. But they are selling units TODAY. The housing along will generate a new 4000 ADT (average daily traffic) at Cow Key bridge where we already have an ADT of 27,700 at an intersection

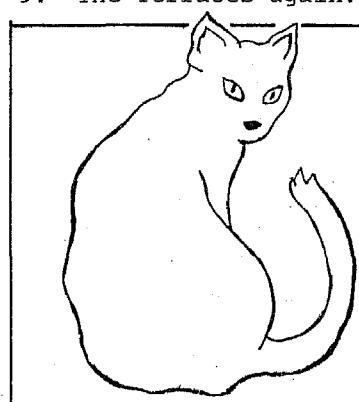
## OPENING IN FEBRUARY

*the Cat House*

IN KEY WEST

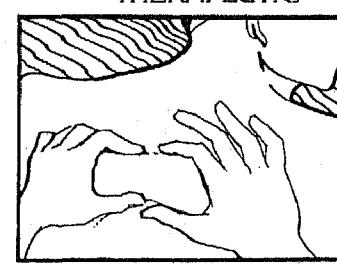
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**Now that we've introduced ourselves**  
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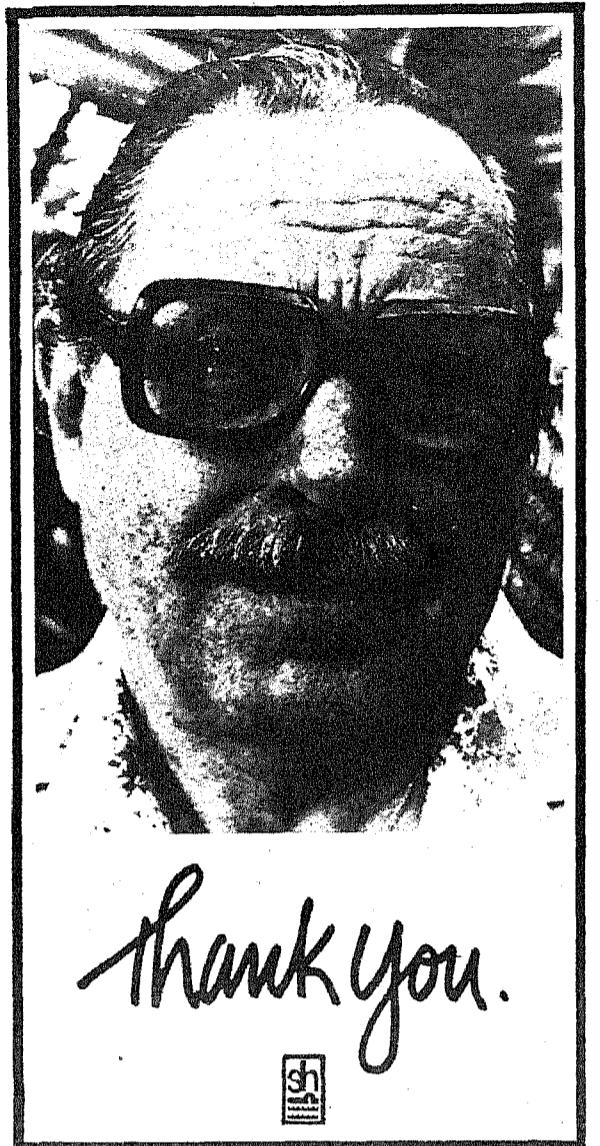
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**Wednesday evening meetings**  
7:30 p.m.

**Reading Room open**  
in Church Building  
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from 2:00 to 4:00 p.m.

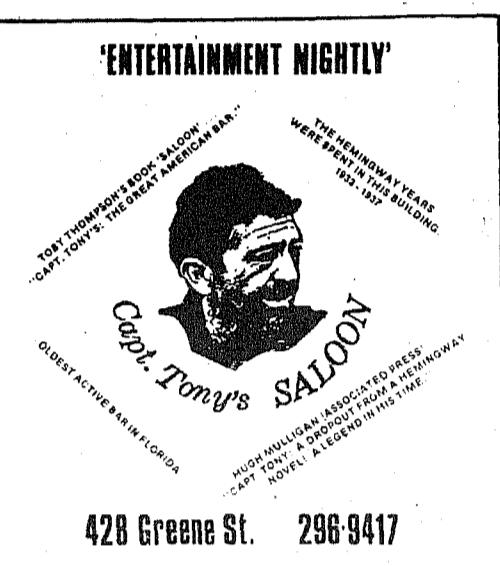
All are welcome



with a capacity of 12,000 (4-lane urban std.) We might ask them to build a new 6-lane, grade separation interchange here.

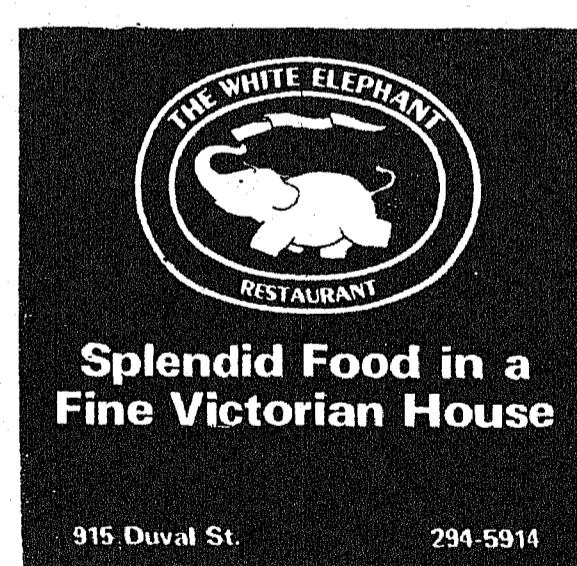
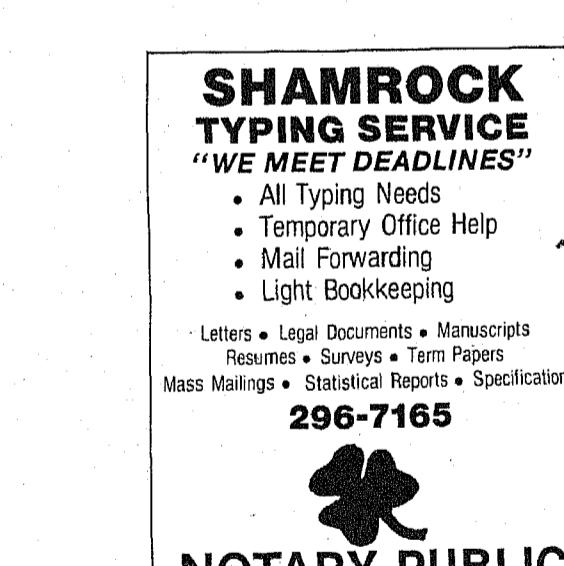
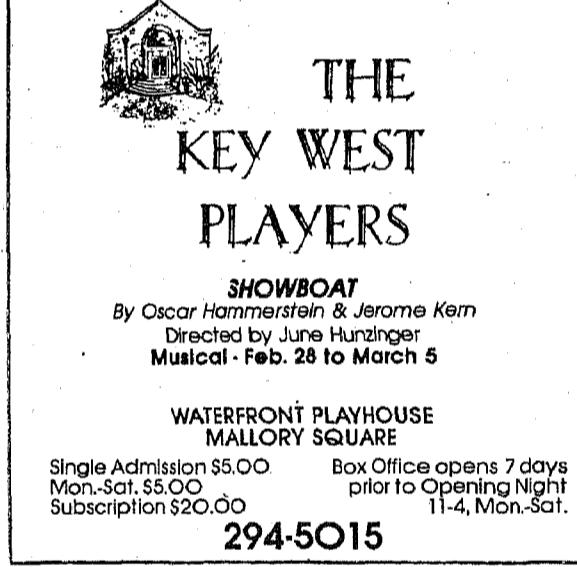
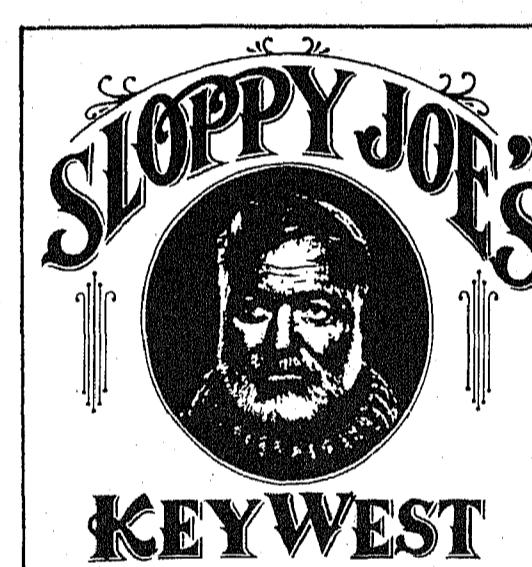
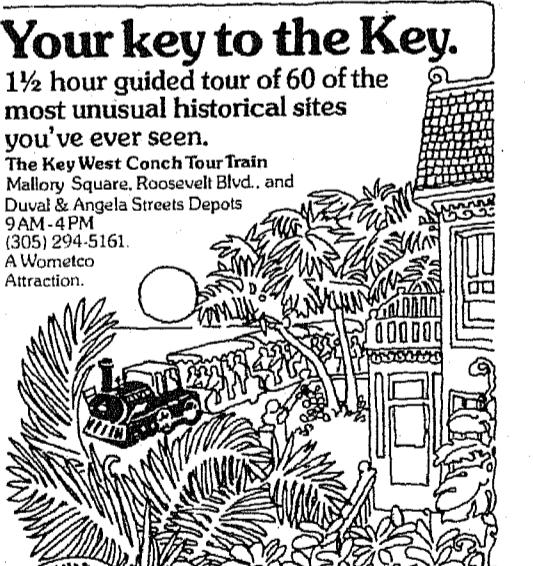
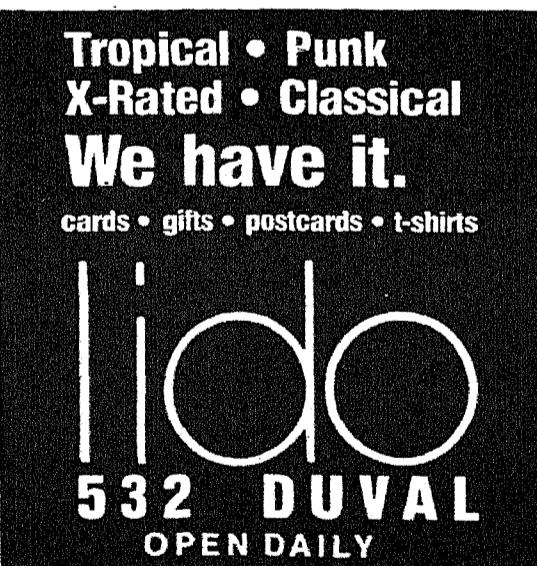
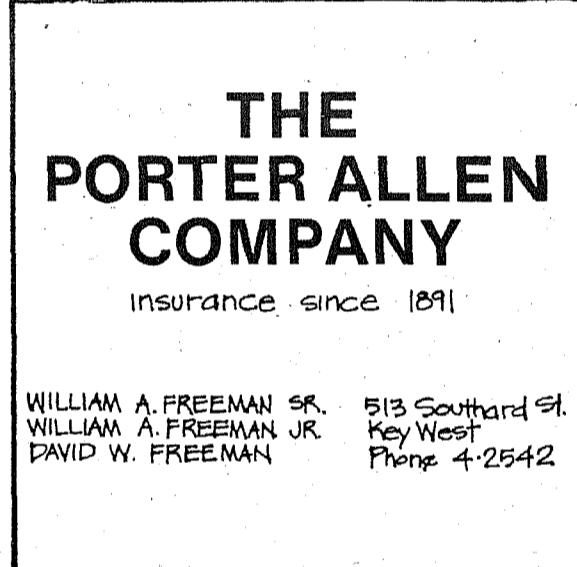
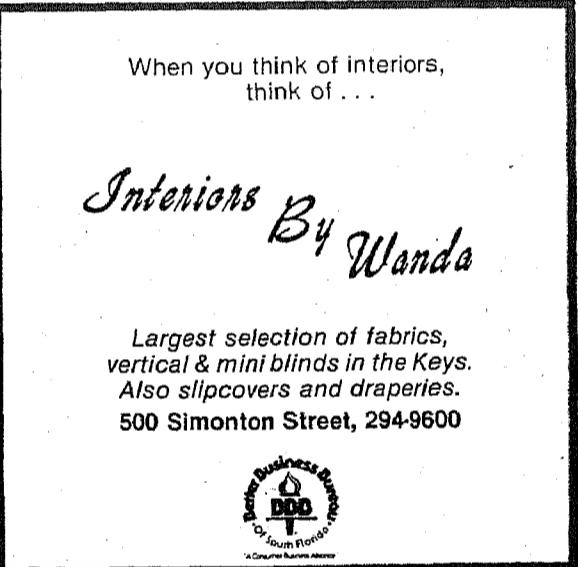
12. The old 3500-unit ISLAND IN THE SUN Townhouse project out next to the airport in the NE quadrant is becoming active again. Originally proposed by Contex-Marks Corp., this project more than any other caused the City to be included under ACSC. by the Cabinet back in April 1974. It threatens both Key West International Airport because of encroachment in the noise zone and lies directly under the final approach path of Boca Chica Naval Air Station.

IS IT ANY WONDER THAT WE REMAIN SO CONCERNED ABOUT THE FUTURE OF OUR ISLAND CITY AND THE CRYING NEED FOR REDESIGNATION OF AREA OF CRITICAL STATE CONCERN TO REVIEW AND MONITOR ALL PENDING DEVELOPMENT ON SYSTEMATIC BASIS?



Picture courtesy of Skipper Krippitz

KEY WEST DANCE THEATRE BACK AGAIN...The Key West Dance Theatre is currently preparing for its 1983 opening at the Waterfront Playhouse scheduled for May 6, 7, 8 and May 13 and 14. The Dance Theatre will be premiering several new pieces by resident choreographers as well as popular excerpts from past repertoire. Pictured above are Dance Theatre members (left to right): Lauren Christos, Allison Tradup, Gary Gonzales, Tom Eversole, Fran Kreinics, Marjie Farber, Martha DePoo, Penny Mollot, and Jim Cox.



## ARCHITEUTHIS

BY MATTHEW ST. CLAIR JR.

THE RINGING OF the phone two feet from John Mulhaney's sleep-drugged ears jerked him out of a complicated dream about blondes, gin, and a very angry husband. Without trying to open his eyes, he fumbled around the nightstand until he found the receiver. "Whatever it is, the answer is NO!"

"Mulhaney, don't you dare hang up. This is Joe Knight. I've got a special assignment for you. When can you be ready to fly down to Key West?" The voice of his boss, the managing editor, grated on John's brain.

"ED, WHAT IN the name of God are you calling me at six in the morning for? You know I didn't finish covering the International Science Congress until two. Couldn't it have waited until regular office hours?" John ran a hand absently through thick, sandy hair, then reached for a cigarette.

"MY HEART BLEEDS for you and your hangover. Now listen, you're booked on Air Florida to Key West at nine. When you get there, you'll be met by a Doctor

George Clark. He's the research head for Nautilus Underwater Studies. It seems he has a very interesting story on some kind of ocean menace that threatens the human race. At least the story was interesting enough to convince our illustrious publisher, Mister McGuinn, that it would be worth sending a reporter down from Miami to cover. You are elected since it falls under the heading of science. Have a good trip, and keep the expenses to a minimum." The click made Mulhaney wince.

HE SLID HIS slender body out from under the top sheet and stretched to his full five-foot-ten. "Why me?" he grumbled.

He sat up on the edge of the bed, finishing the foul-tasting cigarette, and wearily rubbed the sleep out of his faded gray eyes. Out of all the jobs I could have had after college, I had to pick writing science articles for the Miami Press. Now I've got to listen to some screwball scientist mouth prophecies of doom because we've wiped out a species of fish or endangered something in the ocean. God, I wish I had listened to my dear mother and gone into the seminary.

HE SLOWLY GOT up from the bed and staggered into the bathroom to try and pull himself into some kind of shape

for what looked like a couple of very dull days.

BY THE TIME the jet landed at Key West International Airport, Doctor Clark was waiting at the gate. Had he not spoken to John, the reporter would never have identified him. The good doctor was tall and wiry. A wild stand of blond hair extended down into a close-cropped, neatly-trimmed beard, that surrounded wire-rimmed glasses covering blue, piercing eyes. A worn, faded tank-top shirt and tattered blue-jean cutoffs covered his tanned body. A ragged pair of tennis shoes finished off the image of a Duval Street hippy rather than a Doctor of Marine Biology.

"MISTER MULHANEY, I'M George Clark. Welcome to Key West." The doctor extended a calloused, work-worn hand.

"Happy to be here, Doc. Hope you've got a good story for me." John didn't feel quite the amount of animosity at the person, as he had at the image he had built up.

"I think we've got an unusual and potentially dangerous story for you, Mister Mulhaney. Would you like to check into your hotel now and freshen up, or would you prefer to get started?" Doctor Clark asked, showing just a touch of concern at John's pale complexion.

"CALL ME JOHN. I don't care much.

for formality. I think that if the story has waited this long, it'll wait a couple of hours more."

"Excellent, John. We'll pick up your bags, and I'll drive you over to your motel. I can have a briefing set up for later this afternoon on our problem. I think you'll find it fascinating, to say the least."

THEY PICKED UP John's single bag, and loaded it into a red van. The trip to the motel was taken up with small talk about the weather, and an article on the tuna fishing industry that John had written several months before that had impressed Doctor Clark.

When they arrived at the motel, Doctor Clark arranged to pick John up at three that afternoon, and left. John was extremely thankful for the extra four hours sleep.

"THE PROBLEM IS basically this: Too many cephalopoda, and not enough odontoceti...." Doctor Clark stood at a podium in the conference room of the Nautilus Research and Underwater Studies Foundation.

"Hold it, Doc. I majored in journalism at Florida State. You're going to have to interpret for me and my readers." John enjoyed making the eggheads speak English.

"SORRY, JOHN. OKAY, what we have is too many giant squid and not enough sperm whales. As you know, we have allowed the sperm whale to become economically extinct, and shortly to become species extinct. The sperm whale is the natural predator of the giant squid, and until the 1800's had successfully kept the squid population down to a safe level. With the increase of whaling activities and their subsequent over-kill of the toothed whale family, the breeding of the giant squid has gone unchecked. Of course, I'm not referring to the small species of squid, but rather to the species *Architeuthis*, the largest known invertebrate. We have reports of *Architeuthis* that run in length up to fifty and sixty feet, and weighing some eight and one-half tons. These may be, of course, conservative estimates, and, as we shall soon see, are perhaps erroneous.

"UNTIL RECENTLY, SIGHTINGS of *Architeuthis* were rare because of their extremely deep water habitats. Now, due to over-breeding and the lack of their natural predator, the sperm whale, giant squid seem to be spreading out from their deep water homes and into areas of human habitation and travel. If you remember your history, sailors, for thousands of years, reported giant octopi sinking ships and dragging seamen off the decks and into the water. As we now know, the poor, shy octopus was

much maligned by these myths. Also, we now know that the octopus does not reach a size anywhere near large enough to take a sailor off a deck, much less sink a ship. Instead, growing evidence points to the true culprit of these myths and legends: the giant squid. Now, I want you to watch a short film clip that we recently received from California. A film that is not retouched or altered in any way. It shows exactly what happened to a twenty-foot sailboat. The film was shot from a nearby passing freighter." Doctor Clark finished and went back to the projector, shut off the overhead lights, and started the movie.

AS THE LIGHTS went out, John put away his note pad and pen and leaned forward, as the screen filled with light.

The scene showed a small sailboat bobbing in a strange swirl that it seemed to be centered on. Suddenly, from out of the foaming water, what looked like a thick, slimy rope slid up out of the ocean and coiled around the boat. The boat bobbed up and down for a second or two, then completely disappeared under water. There was nothing left except a disturbed place, and the film ended.

WHEN THE LIGHTS came on, John was

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vacantly staring at his shoe tops. What was he supposed to make of the film? Was it a well-concealed hoax? Even if it were real, how did it threaten the human race?

Doctor Clark took a seat next to the thoughtful writer. "Well, John?" "Fine photography. But, I still fail to see the big threat you mentioned."

"JOHN, HAVE YOU ever considered how much we depend on the ocean for things like food, oil, surface transportation of trade goods, pleasure, vacations and the likes? These squid are multiplying without a natural predator to slow them down. Imagine the main ships' channel here in Key West, or Miami, or New York, with a squid, or worse, a school of squid swimming around doing what you witnessed in that film." Doctor Clark stopped talking, and both men went back to their thoughts.

"FINE, DOC. BUT, if I remember my

intro to marine biology, the giant squid is indigenous to the Pacific. What danger does that pose to us on the Atlantic coast?" John felt better at the obvious flaw he had thought up.

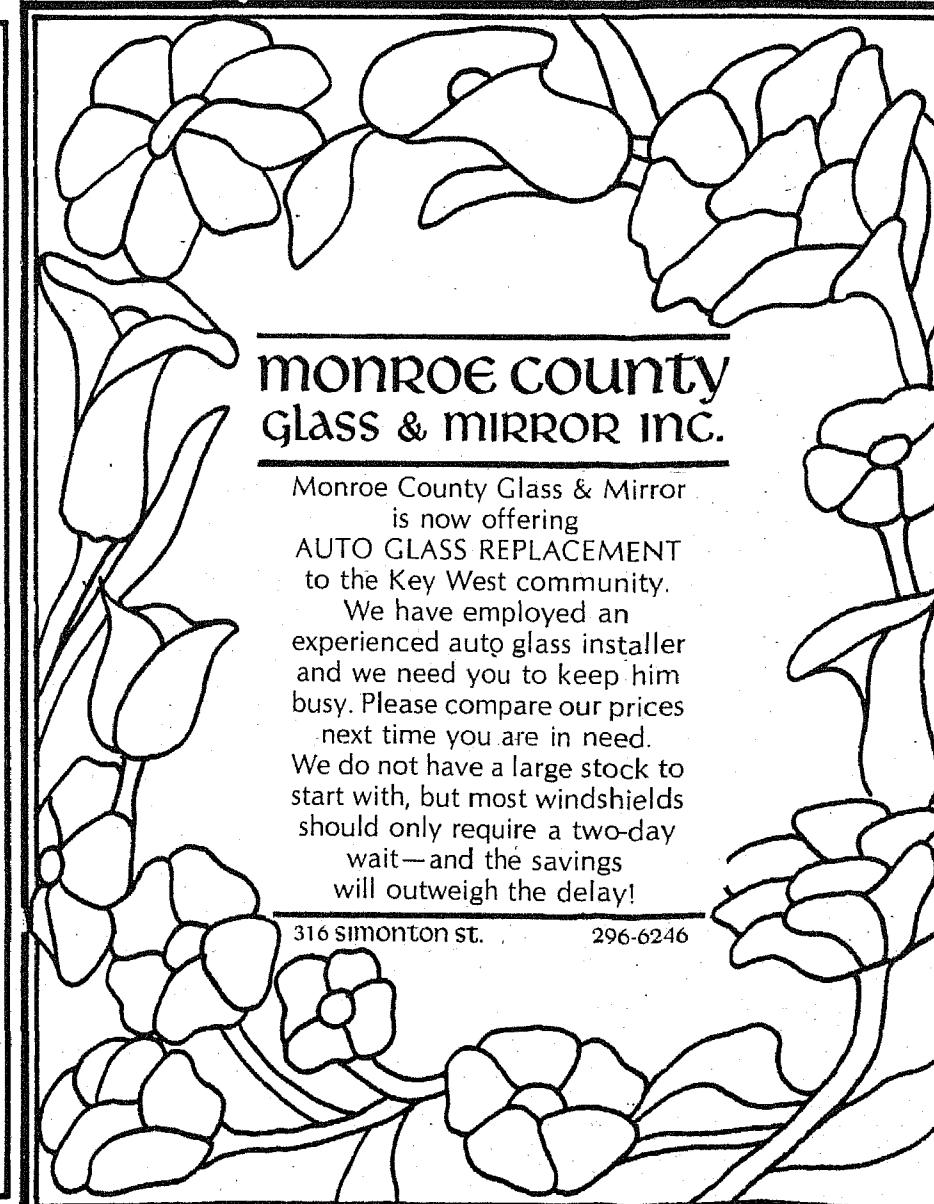
"FOR A LONG time now, marine scientists have been afraid that *Architeuthis* would manage to work its way through the Panama Canal, into the Caribbean, and on into the Atlantic. Well, it now appears that somehow the giant squid has done it. As for its new home, I've already said that *Architeuthis* likes it deep. Ten miles from here is the Straits of Florida with a depth of six to eight hundred feet, right? Well, it connects with the Gulf of Mexico which goes down to twelve thousand feet in places. It is also accessible to the Puerto Rico trench, which has a depth of twenty-eight thousand feet, the deepest part of the Atlantic Ocean. These are all places conducive to breeding *Architeuthis*. I imagine that by now all the other breed-

ing grounds are extremely overpopulated, and that means the giant squid has expanded its living area. John, we've detected *Architeuthis* in the Straits of Florida in the last month."

"WHAT! COME ON, Doc. Why isn't that common knowledge?" John flared at what he considered an insult to his intelligence.

"That's what you are here for. We are almost positive that giant squid are becoming indigenous to the Gulf, and you are the man who must make it common knowledge."

"What proof do you have? Show me your evidence and I'll spread it across the country like jam on toast. But, you've got to show me more than a two-minute film supposedly taken in California and a lot of theory about the decline of whales and the population growth of squid. Give me some hard evidence, dammit!" John suddenly realized he was shouting. They had gotten



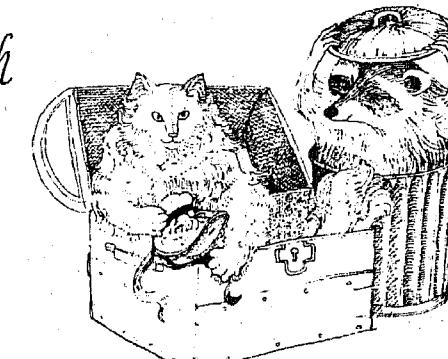
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to him and he didn't like it.

"TOMORROW I'M GOING to do just that. We have a research vessel on station out past Sand Key, next to the Straits trench. You and I are going out there early in the morning, and I think I'll be able to give you your hard evidence." Doctor Clark had a strange half-smile on his face that bothered John. Maybe there was something here, something that just might win him a Pulitzer Prize.

"O.K., Doc. It's your show."

"Fine, John. I'll take you back to your motel. Get some sleep. We leave the dock at sunrise."

JOHN SNAPPED WIDE awake from the bad dream. This nightmare had nothing to do with irate husbands or the like.

This one was devoted to slimy, gigantic ropes that grabbed at him out of a black, muddy pool. Ropes that pulled at him, that sucked at him with a thousand teeth-filled mouths, that dragged him under swirling, black water to strangle him. He awoke choking and gasping for air.

It took him a full minute to shake off the dream and to begin breathing normally. "Oh God, giant squid no less. I should never have eaten that bowl of chili with the pecan waffle."

He sat up on the edge of the bed and looked at his watch, which read five-thirty. Only thirty minutes left until his wake-up call. He decided not to go back to sleep, and got up and went into the bathroom.

DURING THE BOAT ride out to the

research ship, George briefed John on the evidence that had started in the previous month and now indicated the extreme probability that squid of fantastic size had moved into the proximity of Key West.

"IT STARTED WITH a commercial fishing boat recording something very large on its fish finder. The owner of the boat is a close friend of mine, and he brought me a strip of readout paper which showed something long and rather large. It interested me enough to place an ad in the local paper, asking fishermen and others who spend a lot of time on the water, to report to me any sightings or evidence of an abnormally large swimming creature. After that, I received a lot of readout strips, visual sightings, and finally the prized piece of evidence: a two-foot long piece of tentacle. Two-foot long, and a foot in diameter at its largest part. I sent it to the University of Miami Marine Biology Department asking for an identification and probable size." George stopped, and gazed up at the iron framework of the Sand Key lighthouse. They were almost to the research vessel.

"I RECEIVED MY answer a week later by telephone. An associate of mine on the teaching staff identified the sample as belonging to *Architeuthis*, with an approximate length of forty feet and a probable weight of six tons. He wanted to know when I had returned from the West Coast. I couldn't tell him that the tentacle was found less than two miles from Key West. He would never have believed it. Four days ago, we had five sonar sensors activated over a period of a day and a half. Then, the day before I called your publisher, a twenty-foot power boat was observed sinking a thousand meters south from that lighthouse over there. There were no survivors, nor were any bodies recovered. That, of course, could be blamed on sharks; but, the thing that says no is that two witnesses said they thought there was a large rope tied around the boat, and that it sank at once. Ah, here we are." George stopped as they pulled alongside the fifty-five-foot research vessel.

"DOC, THIS IS a joke, right? I mean, you're just looking for a little free publicity. Something to get a government research grant with. You know, a hype." John was smiling, but somehow he didn't feel like laughing.

"John, I wish to God I was wrong. Do you have any idea how long it takes to produce a full-grown sperm whale? Three to five years, depending on how big they have to be to kill a giant squid. Even if we quit killing them right this moment, it would take fifty or more years to build up whale herds large enough to lower the squid population to a safe level." Doctor Clark wasn't in the least bit joking.

"Show me your evidence!" John said as he followed the doctor up to the deck of the research vessel.

THE REST OF the morning was spent looking at photographs of the found tentacle, examining strips of readout paper that showed an alarming number of long, tapered objects, and talking to the remaining members of Nautilus Research on board the vessel. By lunch, John was convinced that there was definitely something in the South Florida waters that wasn't supposed to be there. But, how large a danger it posed to the human race, he couldn't decide. He knew that armed naval vessels and large ships could not possibly be attacked, but then he thought about the average fishing boat of fifty to seventy-five feet, and oil rigs sitting on the continental shelf. If the story were true, he decided, it would put a complete stop to pleasure sailing and a lot of other small craft doings. The one thing he did know for a fact was that there

was a definite news story here.

LEANING OVER THE ship's rail and enjoying an after-lunch cigarette, John was deep in thought over how to write up what he had learned, when Doctor Clark's voice came over the P.A. system asking him to join the doctor in the sonar room.

He flipped the cigarette butt over the side and descended a hatchway to the cubicle labeled "Sonar Room."

As he closed the door, Doctor Clark looked up from the sonar screen long enough to speak. "John, we have a good contact. Look at this."

MULHANEY LEANED OVER the operator's vacant shoulder and looked at the glowing green screen. The sweep was focused on a narrow area where a solid, long blip slowly approached the center of the screen.

"It's headed straight toward us, Doc. Range six hundred meters and closing," the ex-navy operator absently reported, while adjusting the range setting.

"Let's get up on deck, Mulhaney. We're about to get a visual sighting. Tommy, call Seabreeze and tell him to man the movie camera," Doctor Clark in-

structed the sonar operator.

TOGETHER THEY RAN up on deck and almost collided with the photographer, Seabreeze. "My camera, I left it in the galley. I'll be right back."

"Bring a couple of still cameras too, Seabreeze. Mulhaney can handle one and I'll take the other." Doctor Clark was like a kid riding a new bike.

The rest of the crew and technicians were lining the port side railing, straining to see something moving toward them.

SEABREEZE WAS BACK in a minute, lugging a sixteen-millimeter camera and two thirty-five-millimeter still cameras which he handed to George.

"Here, John, take this and move up to the bow." George shoved the camera into John's waiting hands and moved toward the stern. The excitement of the moment infected Mulhaney and he ran to the bow, cocking the camera as he went. One Pulitzer Prize coming up, he thought as he ran.

HE STATIONED HIMSELF as far forward as he could and started scanning the water south of the boat. Something disturbed his gaze and he focused on it. A shadow was slowly advancing on the research ship. It was mind bobbling. The

shadow stretched out until it was lost in the blue waters of the Straits. He focused the camera and snapped a shot of the shadow as it got closer. Then, it was no longer approaching. It was there. Something edged under the ship and Mulhaney gasped, as a long section of tentacle broke water for a second, then disappeared back under the surface.

JOHN STOOD THERE with his mouth open, then shivered as something electric ran up his spine and set his hair on end.

"My aching ass. What was that!?" He shouted to stop the unbearable feeling that caught at the pit of his stomach.

"That is your Goddamned story, Mulhaney! Print it!" George shouted back.

SUDDENLY, A THICK, ropy tentacle slid up the hull of the ship and waved back and forth in the air for a second, then dropped to the deck and started sliding over it toward the starboard side. Another appeared, further toward the stern but, instead of dropping to the deck, it wrapped around a long-haired diver and lifted him into the air. The diver screamed, and pushed frantically at the tentacle that held a death grip around his chest. John threw his

continued on page 45



PRESENTS

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## FAUSTO'S: A FAMILY AFFAIR

BACK IN THE days when the Florida East Coast Railway, under Henry Flagler, finished the Key West extension, there resided in Key West an affable Cuban cigar maker, by the name of Faustino "Fausto" Castillo. He was a little guy (5'4") with a big heart.

"Daddy would give everything away during the Depression. He was too good-natured. He couldn't say no," remembers Ana Weekley, his surviving daughter.

Little did the generous Fausto know that he would become the progenitor of a grocery store dynasty that would affect the social life and eating habits of a good half of the island.

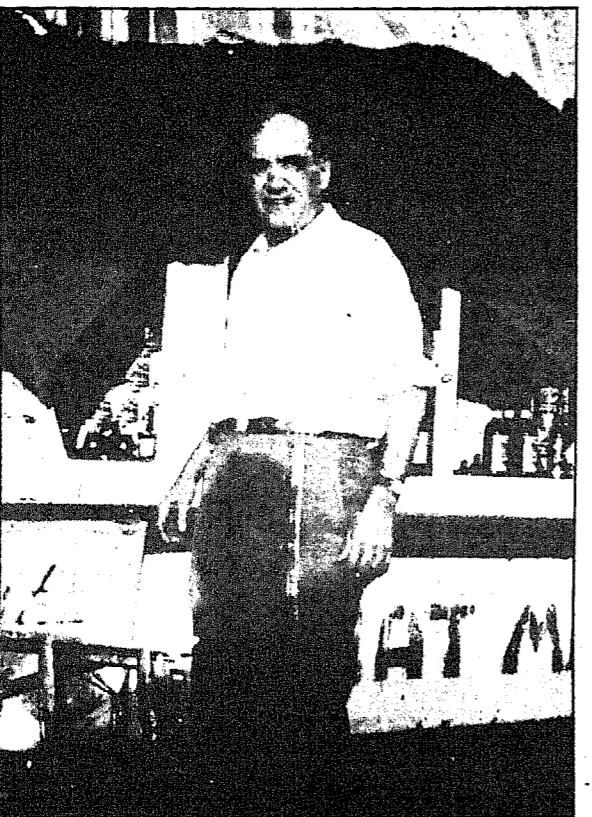
JIMMY WEEKLEY, one of his four grandsons, met his future wife Susan while shopping "down the aisle" there. The store is rightfully called a social center. This was part of an advertising campaign originated by ex-city commissioner Alton Weekley, another grandson of the esteemed Cuban gentleman. Grandson Carl lives in Michigan, and the youngest grandson, Dennis, died in 1973.

Ana, whose life has been tied up inextricably with the store, delivered groceries one day into the arms of her husband-to-be, Carl. He was doing the purchasing for the naval subchaser that he served on at the time.

AT MOST SHOPPING spots, the idea is to be quick. You run in, get what you want, and run out. Not so at Fausto's on Fleming and Bahama streets. You shop with a greeting on your lips. You run into old friends and new, and keep in touch vocally and visually with everyone in the old town area.

THE WELL-LOVED PHILOSOPHY of Fausto has been adhered to by Carl Weekley to this day. And that is to give people what they want, and to make their store

a special place--in fact, a Palace. The policy of Fausto's has been to spe-



Faustino "Fausto" Castillo

cialize in foods no one else carried. In the old days, before refrigeration, the early store carried native fruits and the Cuban favorites like mango, plantain, pineapple, sugar apple, papaya, avocado, Jamaica apple, pomegranate, and tamarind. Sometimes Fausto would have to send off to Cuba for these fruits, or to

Europe for cheeses, or to New York for other goods. Today you can get anything at Fausto's from pizza bread to smoked salmon or snow peas.

BUT BACK TO the history of Fausto's. The noble and serene Celia Sawyer, now 91, recalls when Fausto wed Miss Anita Louise Alvarez, a local Conch girl. "He was a good man," she nods. The couple had met at Gato Village, an area in Key West where many cigar makers lived. Fausto, who was born in Cuba, relied on his wife to translate for him until the time little Ana was about 7 or 8. By then he was fluent in English.

"Anita worked hard and was a fine-looking woman," Carl Weekley can remember. Ana Weekley says she wanted to be like her mother who was always sewing, crocheting and keeping both house and store at the same time.

ANNA ROSA ALPIZAR, 87, who resides on Bahama Street, across from Fausto's, has been an avid Fausto's fan these many years. She describes Fausto as "an angel from heaven." Often was the time during years when food was rationed, that he would put by such things as sweetened Magnolia milk, butter, or sugar, to help her and her mother out. Anna Rosa remembers him always being in a hurry -- and his intake of Cuban coffee was considerable! One day he came in and plunked a bag of money down on the counter and took off for elsewhere, leaving the bag unguarded. "Por Dios, Fausto," she called to him ... "The money!"

"MY MOMMA WAS the one who put the rings on the cigars," the spirited little lady proudly recalls. She sits happily now with her step-daughter, in a spotless wooden house, the air scented

ed in a profusion of rose. Fausto was a gentleman. All his customers loved him. "He couldn't find me a boyfriend, though," she chuckles.

IN BETWEEN THE cigar making, Fausto's began. Fausto started a store with two or three other men from the cigar factory. This was at Simonton Street by the Mills Gardens.

When the cigar factory failed and the industry went on to Tampa, he went into the grocery business full time with his wife. This was on Packer Street from about 1926 until '34. Emma Cates was a little girl growing up on Packer Street at the time. She remembers well the friendly Fausto, who was also a neighbor. He would love listening to the "novelas," or Spanish soap operas on the radio. They were comedies and he would sit there laughing in his fun-loving way.

"THEY ALWAYS HAD the Cuban things, like Harina (a yellow corn meal), black beans, and Brewers Yeast from the barrel. Fausto's still has these things, plus the health foods too," says Emma who runs her own health foods store on Duval Street.

"The store has always moved with the times, and it is still in the family!" she says, and enumerates: "Jimmy does the meat, Ana the accounting, Carl the produce and Alton is business administrator."

Fausto's is the oldest surviving typically Key West store on the island.

FOR ABOUT A year, Fausto was in business with Eugene Martinez, at the Broadway Market on the 700 block of Duval. Jimmy reports that to this day, Mr. Martinez will come into Fausto's for his palomillo steak. He will stand right in the back where Jimmy works to make sure the meat is cut the way he himself did it 60 years ago!

After the Broadway days, the store returned to its Packer Street location, the scene of much of Ana's childhood.

"The store never had a name to it. People would just say, 'Let's go to Fausto's,'" she recalls.

AND SO, FAUSTO'S evolved from



Ana, with sons Alton (foreground) and Dennis, at the Fleming Street store before the fire.

early roots. The city at this time was at a low ebb. There was no stable industry and not much work for the people. A Labor Day hurricane swept away much of the railroad in the Upper Keys. The storm missed Key West, but the railroad company had no funds for the repairs. Some folks lost hope and relocated.

Those who remained managed somehow. The possibility of tourism was not yet more than a faint glimmer on the horizon.

MANY KEY WESTERS would probably have had an even more difficult time had it not been for the kindly Fausto himself. The biggest commodity that he dealt in, was a kindly and charitable nature, and an understanding heart.

IN SEPTEMBER OF '48, an ailing Fausto took off to a sanitorium in Cuba. A new store on Fleming Street had been planned for. By December of that year, the memorable Fausto passed away. Ana and Carl traveled sadly to Cuba for the funeral.

A reported \$75,000 was owed to him at the time of his death, to attest to his generous nature! Much was never repaid.

"IF HE KNEW someone had children, he just couldn't say no," says Carl. "As for me, when someone comes along hungry, I'll give him a bit of food and tell him: 'Eat that going north.' We get mad when people steal, but I never refused a hungry man food."

The practical-minded Ana grew up into the store, becoming an able manager by the time she was 18 or 19. She admittedly had to manage her dynamic Daddy as well.

"I'VE WORKED ALL my life." She has no thought, at 64, of retiring, either. "I can't keep her at home!" says Carl. We were waiting for her to come from the store one night at 8, for the interview. Carl called Fausto's and all he muttered into the phone was: "Are you gonna spend the night at the store?"

Ana is spunky, petite and raven-haired. "I learned my lesson when I realized that nobody would feed us if we got hungry." Her Daddy relied on her for the store's survival! "I paid the bills," she states.

SHE MANAGED HER family and children with the help of her husband's mother. "I always had a good relationship with the children," she recalls. She babysat for her grandson Dakin nowadays, and

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enjoys getting to know him.

Back in the old days, the children learned to bag potatoes and onions early. In this way they earned their own allowances.

ANA RECALLS THE store in the old days. She can remember when the "contra" was part of her father's trade. This was a bonus, or token, given to people when

they paid off their bills. Those with credit would get sweets or apples and oranges for the children.

SHE ALSO RECALLS two times when her father said "No." One time was in the midst of a good storm when a customer wanted him to deliver a spool of black thread. Another time being when a drunken man came in and asked for a quarter. Fausto said he would give him a can of soup. Later on that day, Ana recalls her father's disillusionment when he related to her how he had run into the same man near the cigar factory asking: "Hey Mister, I'll sell you a can of soup for a quarter."

"There were so many silly incidents," says Carl, "It all just got to be part of the routine."

IN '33, ANA'S mother died, and an Aunt Elvira Medina moved into the house on Packer Street to ease the loss the young girl and her daddy felt. Ana was graduated from the convent in '37, always working at the store when needed. It wasn't until '43 that she met Carl. The two married in '44. Carl, who had been a meat cutter in Lake Wales, Florida, before the war, naturally fit into the family business.

HE REMEMBERS HIS new father-in-law as being polite and kind to him,

even though he was a sailor. "The three of us would go out together to eat or to see a movie," Fausto worked real hard all day, but still had energy to spare come evening.

"He was over-energetic. He was also an unusually friendly person who had a lot of friends to show for it," says Carl.

THEN THE OLD store relocated from Packer Street to the corner of Fleming and Simonton. It was there for 11 years. It was in '49 when the present site on Fleming and Bahama became its home. In all, the store is 56 years old, and a thriving success. In August of '66 there was a bad electrical fire, which destroyed it. However, Carl managed to resurrect the business in 7 months. He poured the foundation with a crew of cousins, who traveled down from Albany, Georgia, to his aid. It took 15 days to put up the present solid frame of steel. Toppino and Carl made an arrangement for the heavy equipment, and the carpentry was undertaken by a Key West crew.

"I DON'T KNOW how we did it," says the pleasant-faced, white-haired Carl. "We had good credit, and that helped." He reports the building has minimal upkeep, and only once needed to be scrubbed off in its 17 years.

"We're proud of the store. "We're presently renovating, in the back of the parking lot, to extend the warehouse space. The refrigeration unit in the store is also due to be replaced," he reports.

NOW ON THE back burner are projected plans for a second Fausto's to be located on a Stock Island tract of land that has been in the family for some time. Plans are somewhat stalled due to an unfortunate couple of accidents. Carl has always been a fortunate man . . . but first he got third-degree burns from a freak kitchen fire and in June of '82 was 21 days in the hospital. Then, more recently, he fell off the roof of his stately, sculptured brick home, to crush his heel. He can't wear a regular shoe yet, and can only hobble to and from the store for brief visits.

Carl has been several months at home convalescing, much to his consternation. He still manages to drive the truck to Miami weekly for the produce.

HE ENJOYS A good chat these days, and, remembering his young sons, he commented jovially: "I got some work out of them when they were little!" Only Alton really said he wanted to go back to the store after he was graduated from Loyola in New Orleans. He did so after a two-year stint in the Army. Jimmy was graduated from F.S.U. and wanted to check out his childhood interest in the F.B.I.; he realized in the process that this was not for him. After

10 years away from home, he pined for the easy-going ways of Key West, and returned to the city, the family, and Fausto's.

SON CARL HAD spent some time preparing for a career in medicine, but changed his mind, mid-stream. "He was worried about this," father Carl recalls. "I told him, 'I don't care what you do, just be honest.'" Carl is now happy as an electrician.

"We were fortunate," Carl goes on to say, "that my mom came to live with us, and help take care of the boys when they were babies." Ana recalls that her mother-in-law, Eula, was very good with the children. "She corrected them when they were wrong, in a tender way, and didn't let them stray from home."

JIMMY REMEMBERS EULA as "a great go-between. She'd get my parents to ease up on me, when I was in for it."

Says Alton, "She was a typical grandma." "I wouldn't have been able to continue working without her help," says Ana. Now Jimmy and Susan and their little boy Dakin live next door to his parents. Carl observes that children today are brighter, and more active.

BACK AT THE store, Ana's second home, we sit in the "observation tower" (office) and watch the stream of Key West life go by. The morning quiet settles in. One can sit there and watch without being noticed by those coming in and going out of the store. Jimmy

and Alton sit and watch as we talk, in much the same manner that many of us will have when sitting down by the sea to watch the water. "You learn a lot about human nature in here," they agree. "We have tried to retain a general-store feeling."

I comment on the religious symbol adorning the office's walls. Says Alton, "Business is part of life, and religion is part of life. Why separate them?"

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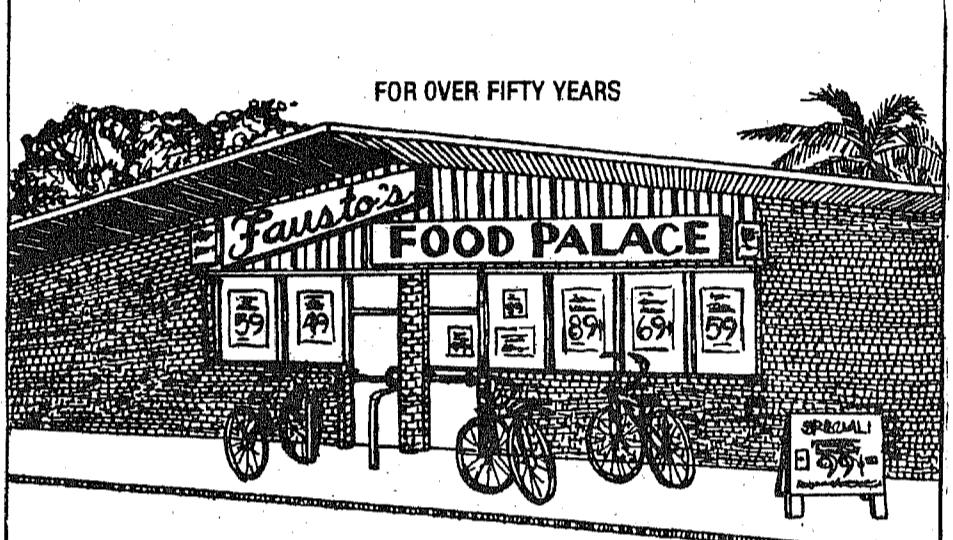


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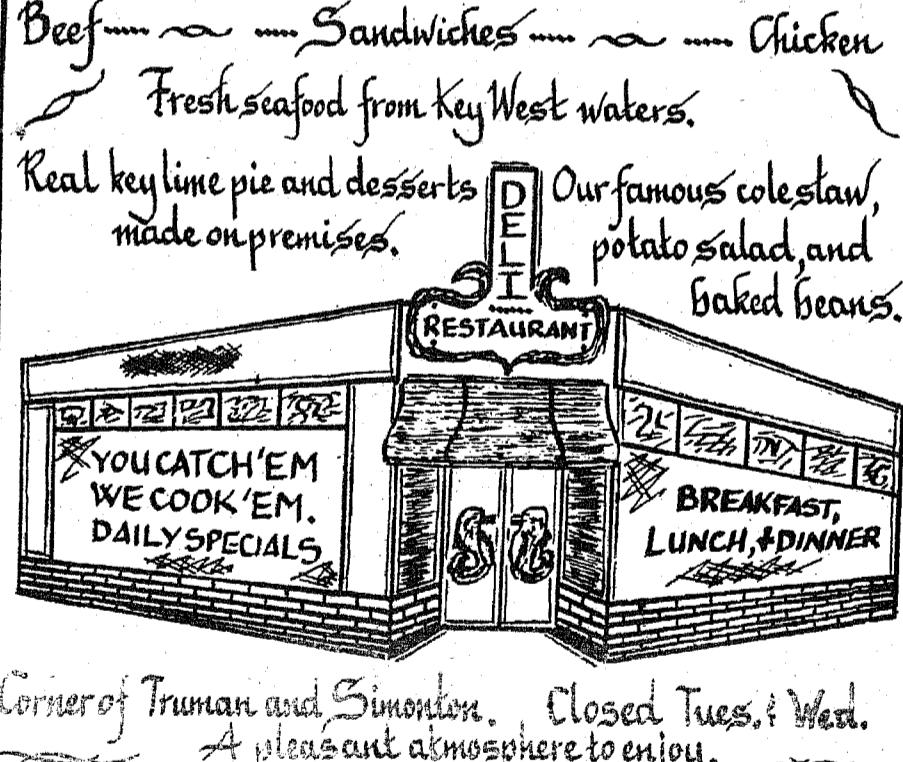


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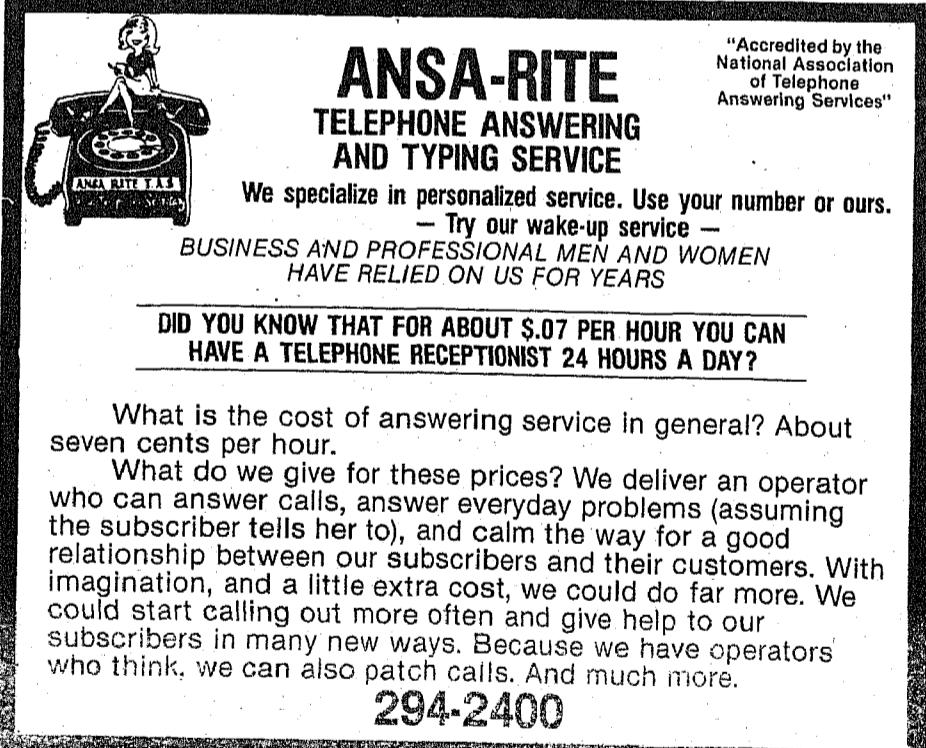
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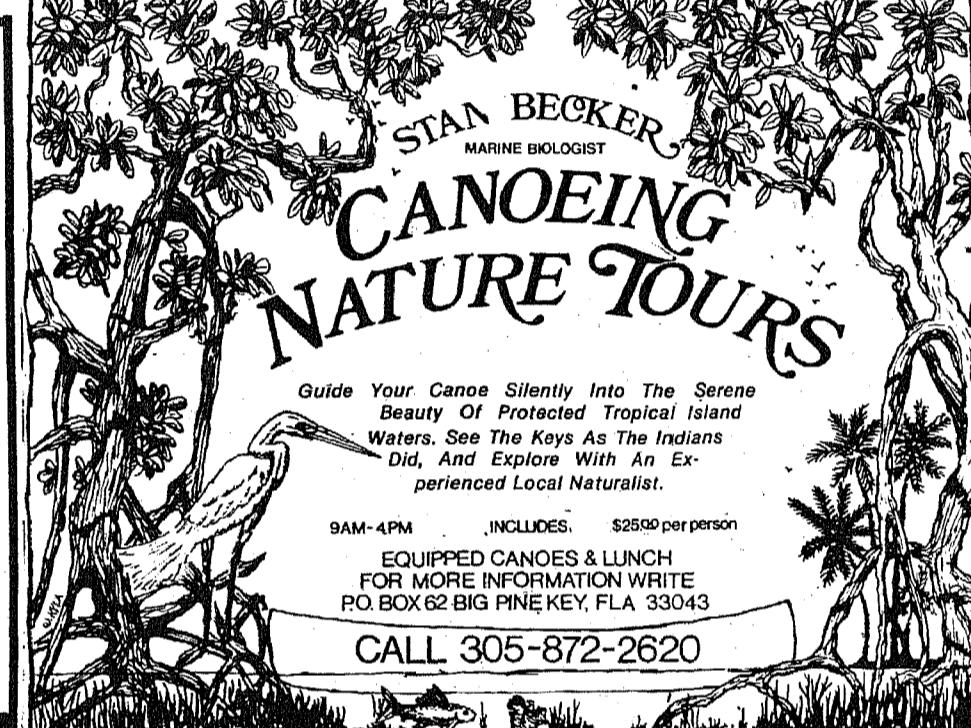
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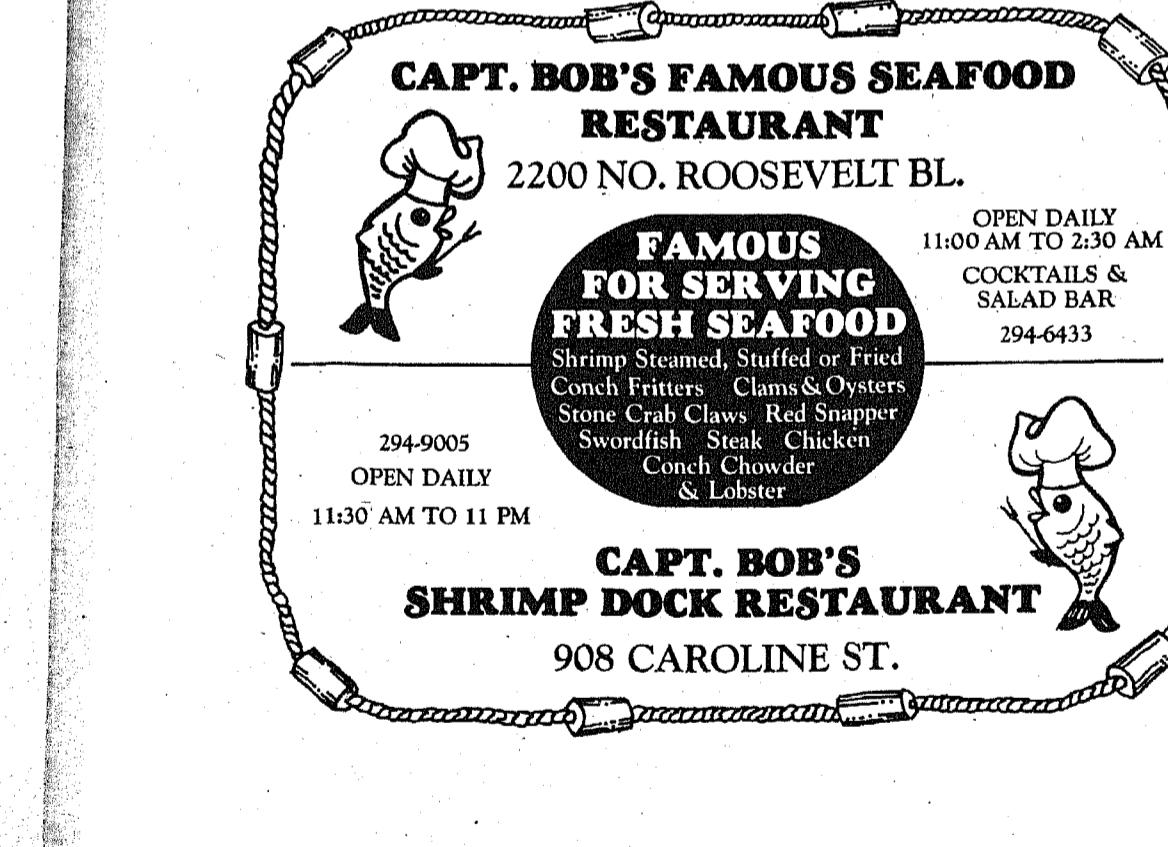


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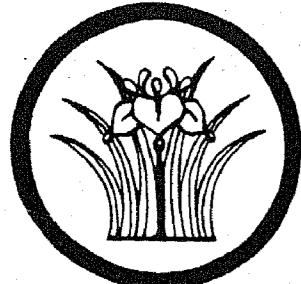
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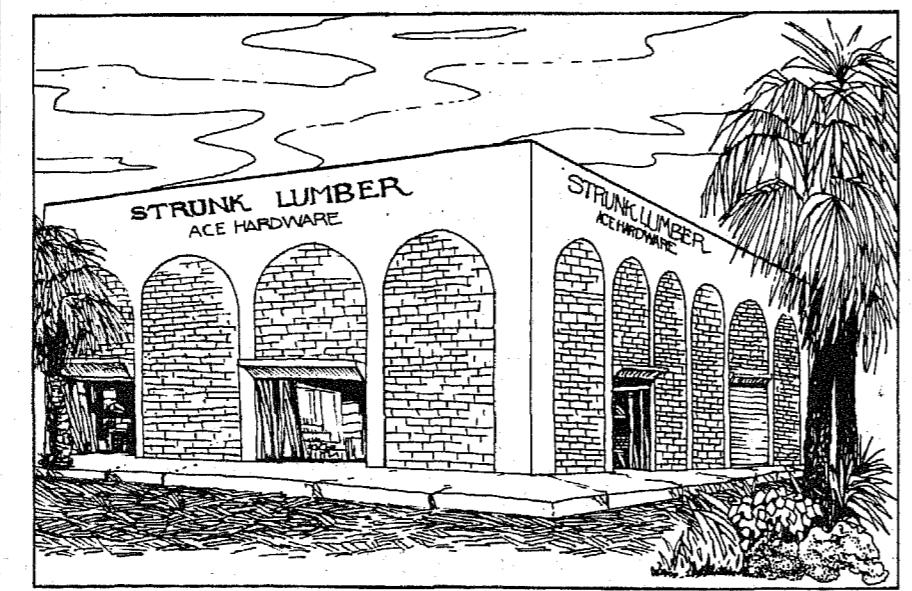
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business. Fausto's donates to civic organizations like the Jaycees. "We're not just a business outlet. We put something back into the community and get involved. The store also sponsors sports teams," says Alton.

Alton says that people who have traded with them 20 years will still come by on Saturdays for the sociability, as well as the shopping. One lady stays two hours most times.

HE REMEMBERS A couple of yachtsmen who came in recently to make a purchase of three dozen bottles of wine, two bags of ice, and two bottles of aspirin. "We're planning ahead," they explained.

Everyone from Love 22 to Tennessee Williams floats past the observation windows. Jimmy Buffett mentioned Fausto's in a song he wrote.

Bess Truman, another notable, would show up once in a while with Mary Spotswood. They say she was dignified and pleasant. She would ask for a chair in order to rest while waiting for her friend Mary who would most often leave with a purchase of cans of vichyssoise soup.

ONCE ALTON CAUGHT himself asking for Tennessee Williams' ID. Margot Kidder, the actress, also made an appearance at Fausto's. Both her Visa and Mastercard were found to be overdrawn. "I guess I'll have to pay cash," she kidded.

Ana has a smile that radiates expansively from her whole being, when she recalls the waxed-paper lady. This lady stands out in her mind, more than any other colorful customers she may have observed. This woman would arrive with her own roll of waxed paper, to do her own packaging of whatever she purchased. She would wrap and unwrap items and rewrap them according to her own specifications. Then taking out her compact, she would always powder her nose as part of her exit from the store.

As to the incidence of stealing that goes on, the Weekleys report that at least two or three times a day, they will catch people snatching small items. "Impulsive stealing" they call it. The Weekleys say it occurs among a lot of the hapless transients who arrive each year—but also among those with plenty. One time, for two batteries, a man who had hundreds of dollars took that chance and stole. "Sometimes we have to go running after them," says Carl.

ONE TIME A hefty lady put a 20 lb.



Ana and Carl a few years ago

ham up her dress and tried to walk it out of the old store's narrow aisles. This got to be an awkward task, so the woman dropped the ham and made a quick run for it.

When caught red-handed, one suspect explained: "I wanted the cheese for my dog." The Weekleys say there is no one special kind of person who could be a thief. One man, referring to the "Stealers will be Prosecuted" sign that was posted at that time, said he "just wanted to see if the sign was legit."

INSO FAR AS CHILDREN taking things,

though, Jimmy says: "You have to take an interest in what your children do. Working parents avoid child rearing in many cases. You have to have a life with your children."

The Weekleys note a family mood returning to Key West, and more friendships taking place and being cemented among the retired. "In our small town, you can easily bump into some of the same people every day. And so, you end up knowing one another."

THE YOUNG MEN view their family as "semi-old-time Conch."

Shelley Lowe, the store's friendly manager, enjoys watching people. On the days that the store hosts a sampling of complimentary wine and cheese, she hears the click of plastic glasses as people line up to toast one another jovially. We say, "Here's to Fausto's, Key West's family food establishment!"

continued from page 2  
and administration. A base salary will be paid along with benefits and a percentage of funds raised. Candidates should apply to Personnel, Florida Keys Community College, Key West, Florida, 33040, Attn: TWFAC.

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(As we were going to press, we heard that the great playwright and friend of Key West, Tennessee Williams, had died. Next month, we hope to have a Key West report on this much-loved and much-respected man....ed.)

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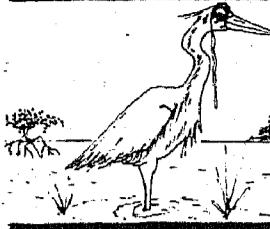
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## Eyeball on Whitehead Street

BY HARRY HERON

EVENTS INSIDE KEY West, especially around the venerable county courthouse, with its flourishing grapevine, have a habit of spilling over into the provinces, just as many political tales from the Keys filter down to Whitehead Street -- all of it bubbling over into a potent and spicy brew.

IN RECENT MONTHS and weeks

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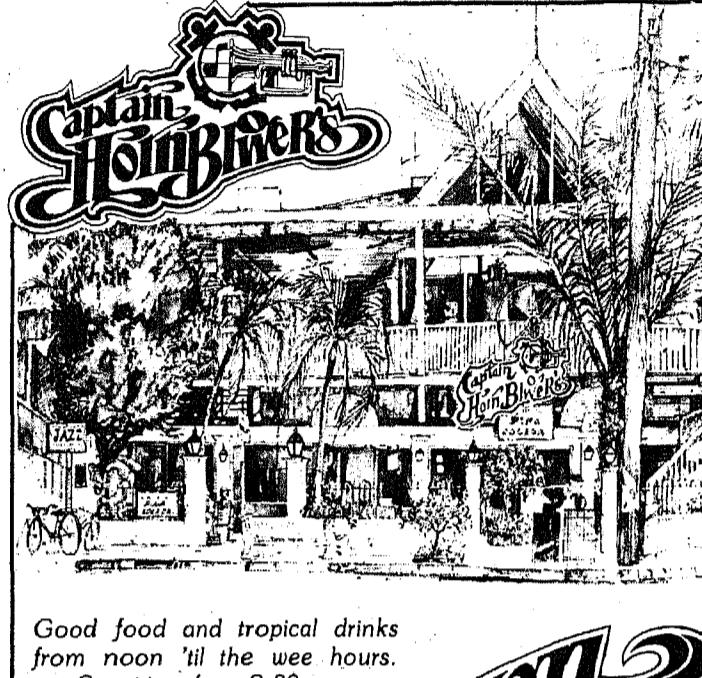
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THERE ARE SOME of these savory ingredients in the "rumor stew" that tend to cause indigestion and then the preening politicians and highly paid officials run for the Di-Gel and turn off their telephones.

UP ON THE Card Sound road, in Key Largo, there's a so-called sports arena where Miami and Key West Cubans go every week for the traditional round of cock-fighting, that ancient blood-sport so thoroughly despised by the country's leading animal protection societies who've tried for years to outlaw this disgusting "sport."

THE EXISTENCE OF the fighting pit in Key Largo, and the so-called "training pit" out on Rockland Key, is well known to all of the county's



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law enforcement agencies -- as it is well known that the betting at the Key Largo club is heavy and furious, but "you gotta catch 'em at it," say the well-paid law enforcers. Once, many years ago, there were some arrests made in Key Largo and the late Circuit Judge Aquilino Lopez, Jr. declared it strictly against state laws. But there seemed to be a little loophole in there somewhere that could only be ferreted out by some slick lawyers.

ONE OF THE defendants, at the time, was Armando (Poppy) Quesada who argued he was only training his considerable stable of fighting cocks there for eventual export to Puerto Rico and other Latin American countries where the "sport" and the betting is perfectly legal. Nothing could be done about that. So the cock-fighting has continued there and the betting is hot and heavy.

RECENTLY, IN LATE December or early January, a couple of hard-eyed Marielito Cubans broke into the Key Largo club one night and hid there, snuggled up with their submachine guns for the night. They waited patiently for the arrival, the next morning, of the operators from Miami and thebettors who'd bring in the day's cash for the fights.

SUNDAY MORNING, AS expected, the victims showed up in their Cadillacs and Mercedes, toting their cash bags -- no checks, or money orders please.

THE ROBBERS LET them get inside the building and then pounced. They tied and trussed up their cash-loaded victims like you'd tie a chicken, gagged them and then dumped them into the pit itself but not before one of them was badly beaten up. That man threatened reprisal. Something like \$50,000 in cash

and a car was scooped up and the bandits took off.

AROUND TOWN, WHERE many of the knowledgeable Cubans are aware of these things, and are personally acquainted with the victims, the story was well documented. A formal report was never filed with the cops, naturally.

ONE OF THE reasons the story got such good play along White Street was that a few minutes after the bandits escaped, a local high-roller and his friend appeared at the Key Largo club with about \$35,000 in cash between them. They found the mess. Around the middle of January, the story continues, a couple of Cubans were found shot to death in a field in South Dade (that's news, right?) and it was mentioned darkly they were a part of the robber gang.

THE QUESTION COMES to mind that if the story is all around and numerous Cubans in town confirm the circumstances and there are such obvious violations of the gambling laws why, then, doesn't the grand jury, guided by the well-staffed, well-paid state attorney's office really get its teeth in this one?

COURTHOUSE SOURCES, WHEN they speak about grand juries, ask even more interesting questions, like whatever happened to the loudly demanded independent audit of the books for last October's 10-day Fantasy Fest where, it is estimated, some \$40,000 or more of the public's money was sunk in the promotional effort, and then the extravaganza only rated ho-hum reviews by the business community? Is the TDA a public body spending public funds? Is the TDC the same thing? Is there any accounting being done of the thousands of dollars pouring in from the "bed tax" that was voted on a year ago?

WATCHERS AND WONDERERS around the courthouse have also expressed some eyebrow-raising interest in the full-blown publicity treatment given a year ago to allegations made in an Orlando newspaper about former county commissioner Billy Osterhoudt and Henry V. Haskins, the director of the Key West Housing Authority (and the Monroe County Housing Authority), supposedly involved in a deal to get certain contracts through the Redevelopment Agency on the Navy Base.

WAS THERE EVER a clarifying report from the grand jury on this? Was the public ever informed, especially after such a hoo-hah was raised in the papers?

THERE'S ALSO BEEN a low buzzing noise along the courthouse grapevine for months about the county's indefinite and allegedly shady intentions concerning the bidding process at the bar and lounge in the Key West airport terminal building. There have been sporadic signs of work being done out there by county crews -- sort of on and off, trying to clean up and repair the damages done years ago in a fire there. All this time the county has lost thousands of dollars in revenue by not having the once-popular lounge and short-order restaurant in operating condition.

Grand jury ever check into that?

THERE ARE A lot of goodies out there that need some serious examination by people who are concerned with the way the public's business is being conducted by its elected and hired officials -- but what we seem to get, all the time, is a punching contest with a pillow and you know how effective that is.

Sleep on it.

## ONE SINGULAR SENSATION.

"The Pier House is considered Key West's premier restaurant." — The New York Times, January 10, 1982.

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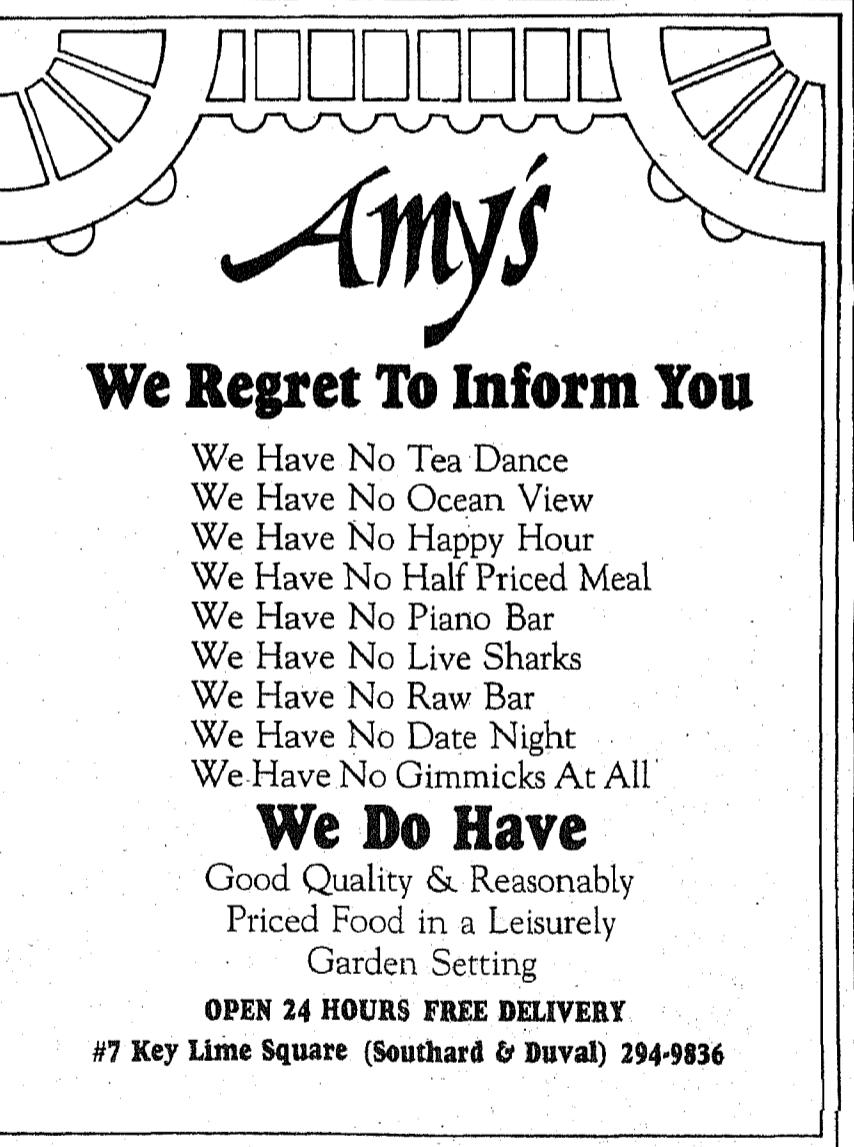
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GRETCHEN WEISS, who is an art teacher and a social worker, feeds branches and other bits into a fire that she has going in her back yard here on Similar Sound. Arriving is Maria Baxter, who coordinates the projects at Private Industry Council and is stepping into sales directorship at Ramada Inn. With Maria is Annabel Brooks, my daughter.

THE TWO HOUR visit with these girls, all in their lustrous thirties, seems shorter than a blink, longer than a hiccup. One discovers that one has stumbled onto an organic base of Key West - a beautifully able, questing, large covey of young men and women up to their pretty ears in volunteer work Helping People. They, whether you out there realize it or not, are having a brilliant flame-thrower effect on some island ills. They man Help Line all night (after working all day), they take out their Little Sisters and Little Brothers. They plan beefing up midwifery here. They study how to help with child care for working mothers and and and.

CHAT RUNS IN high gear at the kitchen table. It seems that mostly these visitors' talk contains markedly less autopsychosis than that of my peers, 50's, 60's, 70's. Autopsychosis being a condition in which all ideas are centered upon oneself.

BEFORE STARTING ON her tomato-cheese sandwich, Annabel's graceful, parrow hand is extracting 15 assorted vitamins of every color. They are carefully wrapped, the days' supply, and

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**DINNER**  
*Lazy Afternoon*  
GARDEN RESTAURANT

come from her enormous handbag. Weighs pounds. Carries them everywhere and tosses them into her mouth religiously. "Staving back the aging process." Filled with awe, this hostess humbly huddles over her tea bag trying to hide her chin behind a slice of toast and to pull in her stomach. Never could get a handle on biology and, like most of our generation, we don't even understand how our own kidneys function. Annabel curves me a respected-parent look. "Your peptides are slow," she kindly diagnoses. Peptides are something in us that signal when you've had enough to eat. Annabel sits there, gently glowing. She is a person with an inner radiance as though she is basking in a prism of joyful light.

MARIA IS TALKING around an apple. Seems that she is president of the Monroe County Commission on the Status of Women and is big in United Way. Maria possesses an unquenchable air of enthusiasm as though she is certain that she is anticipating it raptly. With hair black as a phonograph record, Her hair is black as a phonograph record. Green earrings bob, picking up the green in her eyes and her halter. "Picked up at a flea market."

GRETCHEN TAKES A banana. Strong Gretchen. Last year, her parents killed in a car accident; this year a hair-raising divorce. Never dismantled, what she does to defy surrender to Fate is to set up housekeeping in a little house she buys and to take a trip to Australia. With a straight stick up her back bone, she daily heads out in her little jitney on a social-working tour, retarded children-oriented.

THE BUNCH IS intermittently happy. Patient enough to regard this as just the way that it is. With the thrilling strength of youth, if they crash or make mistakes, they appear to self-correct instantaneously.

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I AM SITTING there offering orange juice. Sitting on my fundament obediently maintaining a stately silliness which they expect from my age and station in life. Listening. And the judgement is that this kind of Key West young person, this pack of social work-minded young professionals out there, shrink from surrendering their principles. One doesn't quite encounter this hard-working, close-in compassion in our older generation. Our concern and generosity is from further back of the front line and often is heavily laced with social with a capital S. Some of us "elders" go back to a kind of isolation. Draw up the drawbridge of self-interest. Like a knight retreating behind his visor.

STACKING THE DISHES, regarding these three representatives of a younger breed of islander, leaps to mind a quote from the old heathen Marcus Aurelius, "Thou hast embarked. Thou has made the voyage. Thou art come to the shore. GET OUT." One winces. Can that mean US? All of this taking Little Sister out for shelling and hamburgers and wearily talking with all of your heart to a would-be suicide at 3 a.m. Well, you've got to be brave enough. It would take it out of you.

ONE IS HAPPILY relieved and satisfied to know that here in Key West there exists a large crop of caring young persons who are not passing by on the other side.



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## THE ICONOCLAST

BY JIM KOGAN

### HOW ABOUT A LITTLE CONSIDERATION?

A DISPROPORTIONATE NUMBER of people in our town ride bikes—that figures, with few hills and short distances. But some of them just don't seem to care about their fellow man. Of many manifestations I'll look at just one this time. At popular spots it is the custom to leave the bikes on the sidewalk in such disarray that pedestrians cannot pass—much less pull a shopping cart from the grocery. One of these days I'll kick a few out in front of a truck.

THAT INFORMAL STEP failing, it might come to pass that a few occupational licensees might be revoked. The "our own sidewalk" response would then be seen to be counterproductive, to put it mildly.

OR, DINERS AT a restaurant where

the problem is endemic would learn that a visit to that place reliably produces an interruption by a policeman demanding that patrons leave their tables and come outside to re-arrange the equipment.

Either it gets to be part of local color or customers learn to use the bike racks or the place has such a decline in business that the problem solves itself.

SOME CITIES DEAL with improperly parked cars by licensing tow truck operators to tow them in and charge for recovery — sort of contracting out a police function on incentive pay. Fees run to \$100 and more and in one place points on a license. It would be easy with bikes, create jobs for low-skill unemployed and make money for the city and maybe take a load off us taxpayers.

THEN THERE IS another way -- we pay a police force to secure the public safety, and the right to walk along the sidewalk is, for sure, part of their responsibility. Let them earn their pay.

I tried it. It has some effectiveness.

YES, I'VE BEEN told and I'm somewhat inclined to believe that I am being quixotic if not sophomoric to suggest consideration for one's fellow man. Maybe so but it is worth suggesting, anyway. Meanwhile the always-money-hungry City government might just think about the impounding bit-

AND THERE IS one more small ques-

tion that occurs to me.

This problem is not seen in the big

cosmopolitan city up north where I go

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YOU CALL THE cops and complain. I find that in this relatively quiet town they will respond to more than half of such calls. So far, anyway. If the tirade gets too good, they might get "too busy." By then some improvement may have happened. Always the optimist.

THIS COURSE HAS several possible outcomes. One—the cars get to know the way to the worst offenders' places and eventually a cop tells the store-keeper, "Look, stop causing me trouble. I gotta fill out all these forms. Find a way to keep the sidewalk clear or I'll have to enforce the law that makes you responsible."

THAT INFORMAL STEP failing, it might come to pass that a few occupational licensees might be revoked. The "our own sidewalk" response would then be seen to be counterproductive, to put it mildly.

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tion that occurs to me.

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cosmopolitan city up north where I go

often to earn money to spend here. It may be that equipment left lying about is not allowed to accumulate to form a road block.

OR IT MAY be that this level of lack of consideration for one's neighbors is a Dixieland phenomenon. Or maybe it is a small town characteristic. Or a Dixie small town life style. I have not done and do not plan to do extensive sociological research to find out about causes.

BUT I DO suggest seriously that the right to walk about the streets should be protected and if it is necessary to get very direct, to put it euphemistically, with the inconsiderate ones, so be it.

But, can we do it the quiet way, first?

(Mr. Kogan's opinions are his own, and do not necessarily reflect those of Solares Hill.)



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## INCORPORATE BIG PINE KEY? PART II

BY GIL RYDER

A PETITION AGAINST the incorporation of Big Pine Key has been circulated in the area and over 800 persons have signed it. The petition could have been of great value in estimating the number of Big Pine residents opposed to incorporation, if it were not premature, and if those handling the petitions had greater knowledge of the subject.

THE PETITION SEEMS to have been an impulsive action, rushed before the residents without taking all the necessary steps to keep non-residents from signing, and, in some instances, those handling the petitions had little or no information on or knowledge of the pros and cons of municipal incorporation.

SOME RESIDENTS REPORT being approached with the statement, "If you don't want your taxes to go up, sign this." Obviously, the petition carrier was unaware that a group of citizens was gathering information on this subject. At this time, the amount of tax increase, if any, is unknown.

IN ANOTHER INSTANCE, a pleasant and personable young lady, circulating a petition, explained that she was against incorporation because she and her family had moved to Big Pine Key from a heavily populated area in the Northeast just to be able to live in the rural serenity available on Big Pine Key and she did not want the pleasant atmosphere disrupted with big buildings and crowds of people.

OBVIOUSLY, THIS PLEASANT young lady had nightmare visions of municipal incorporation (a city) bringing instant subways and skyscrapers to the area. Just the word "city" scared her, and

she was unaware that in Florida, areas that would in some other states be called hamlets or villages, are called cities. For instance, the 1980 census shows the "City" of Key West having a population of 24,292, and the "Town" of Hempstead (in New York State) having a population of 40,404. Also, the "Village" of Babylon (a small part of the "Town" of Babylon) in the same census shows a population of 12,388.

THE WORD "CITY" conjures up visions of Chicago, London, Paris, or New York City -- even though we know that there is a "city" in the Florida Keys that has no population at all.

THE YOUNG LADY with the petition did not know that the people interested in incorporating as a municipality want the area to become a "city" because they believe that local "city" government could and would prevent the population explosion that the young lady worries about.

ONE POSITIVE THING did come out of the anti-incorporation petition. The thoughts expressed by some of the signers and some of the petition circulators show beyond a shadow of doubt the need for wide dissemination of information concerning incorporation to the residents of Big Pine Key.

FIRST, THE PROPONENTS of incorporation should realize that there is always the chance that, once incorporated, the individuals elected as Mayor and City Commissioners might well have entirely different zoning theories and beliefs than those who now want incorporation as a defense against major development.

IT'S ENTIRELY POSSIBLE that some City Commission, early or late, will decide that the best thing for Big Pine Key would be to ring the island with monstrous condos, with units selling at fantastically high prices, their reasoning being that wealthy residents of the condos would pay exorbitant taxes, thus creating employment due to the need for extended and superior city services by city employees, and a need for many private services provided by daily household help.

THIS WOULD HAVE a reverse domino effect, inasmuch as daily help could not afford to buy into the condos and public housing would be needed. This need would create more employment for construction workers, and they in turn would need housing, and all, rich and poor alike, would need supermarkets, which would in turn need still more housing and services.

ALL THIS VAST crowd of people would be getting on each others' nerves, having auto accidents, being mugged, having their homes burglarized, etc., and those activities would generate still more employment by creating the need for a large police department.

CERTAINLY MORE JAIL facilities would be needed, plus an area hospital. Add to that the fact that a large increase in population would require a paid fire department and very expensive equipment to fight fires and make rescues in multi-storyed condos.

IT IS ENTIRELY possible that some City Commission, early or late, might consider this "progress."

THE REVERSE SIDE of the coin tells us that, if Big Pine Key does not incorporate, all this progress will occur anyway, as the County government seems powerless to stop the march of condos down the Keys.

SOME RESIDENTS OF Big Pine Key do not see this as a march of progress, but rather as the dreadful advance of enemy forces intent upon the destruction of all they hold dear, and they are certain that municipal incorporation will provide an impenetrable defense against the voracious and implacable enemy.

OTHERS TORTURED BY the same basic fears feel that their cause is already hopelessly lost, that Jehovah has been defeated by Mammon, that justice and mercy are meaningless words just spilled over from fairy tales and gothic novels, lying on the floor to be swept out with the rest of the trash.

STILL OTHERS, ON both sides of the corporate fence, quibble about the ease or difficulty of creating a municipal corporation, seemingly unaware that the procedure is laid out in Florida law. Anyone interested in pursuing the procedure for incorporating an area may find it all spelled out in Florida Statutes Chapter 165, page 176, in volume I.

SPACE WILL NOT permit a verbatim printing of the entire chapter here, but perhaps a few items from the chapter would provide a spur to read it in its entirety.

"A CHARTER FOR incorporation of a municipality shall be adopted only by a special act of the Legislature ... The area to be incorporated must be compact, contiguous, and amenable to separate municipal government ... The area must have a population of at least 5,000 persons in a county with a population of over 50,000 ... The area must have an existing population density of at least 1.5 persons per acre or have extraordinary conditions requiring the establishment of a municipal corporation with less existing density ... The area proposed must be at least two miles from the nearest existing municipality ... It must have a proposed municipal charter conforming with law in this chapter."

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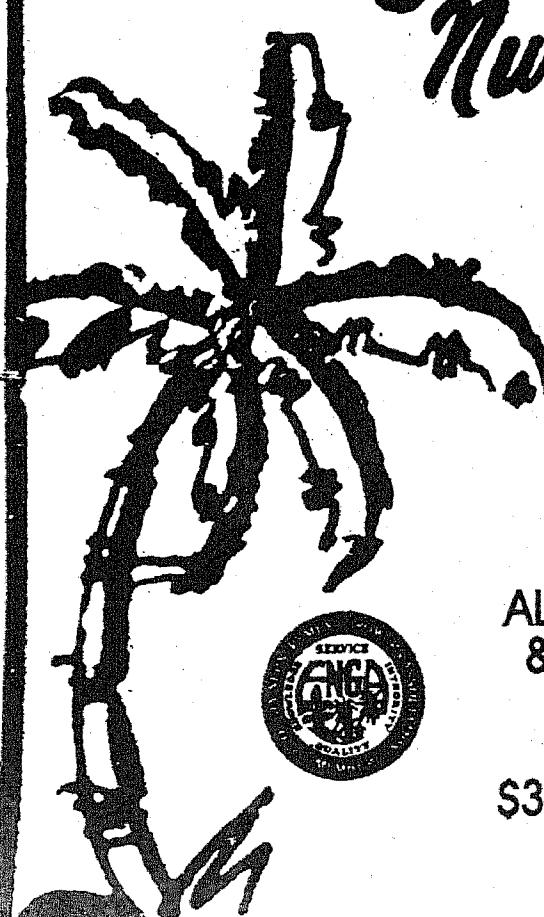
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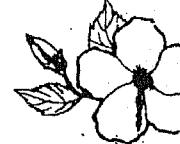
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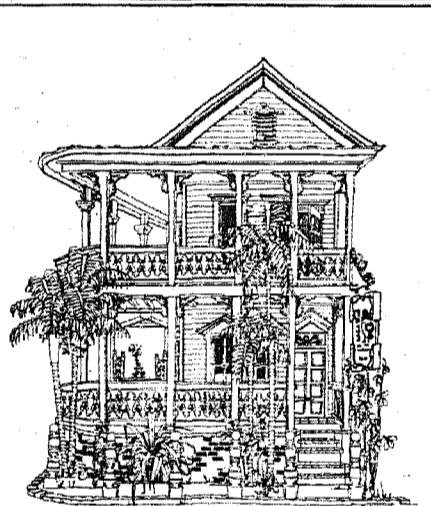
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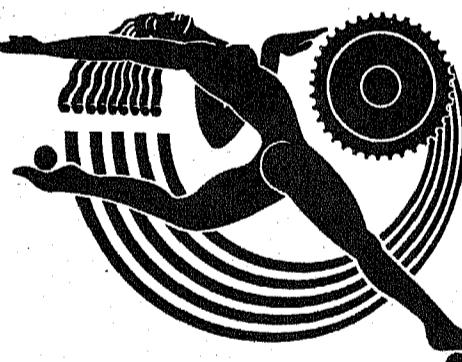
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THERE'S A GREAT deal more but this should suffice to whet the appetite. AFTER EXEMPTIONS FOR government-owned land, etc., the assessed valuation of Big Pine Key real estate amounts to approximately \$96,000,000 of taxable real estate. Property owners on Big Pine Key pay about \$1.4 million a year in real estate taxes. U.S. Fish and Wildlife paid in 1981 \$33,183.00 in lieu of taxes for the Key Deer Refuge -- that's just for the Refuge on Big Pine Key. The total paid for all of the Key Deer Refuge in 1981 amounted to \$84,081.00. Big Pine Key does not benefit from any of this Refuge money.

THESE FIGURES DO not come from the Florida Statutes, but from a new book, *History of Big Pine Key, Florida*, by Lois Simpson. This book should be available soon in the library. You might be interested in reading about where the Key Deer Refuge money goes.

IT WOULD NOT be too far-fetched to describe Big Pine Key as an "Isle of Dreams." This sounds beautiful until we realize that the dreams are many and varied and, worse yet, extremely conflicting. One man buys a lot and builds a house with the dream of establishing a little Garden of Eden or emulating the Hanging Gardens of Babylon in a tropical island paradise.

ANOTHER DREAMS OF complete independence in this woody area, and of making, or augmenting, his living by repairing cars and/or major appliances out in his yard. After all, this beautiful climate makes it possible for him to do this without erecting and heating a building for the purpose. And after all, in his opinion, since this is honest toil, he is hurting no one and who would complain about an honest man making an honest living? Anyone who would fuss about zoning rules would have to be an insufferable snob.

THEN THE GARDENER and the repairman wind up in view of each other and the fat's in the fire.

A RETIRED MINOR executive moves to the island paradise to implement his dream of keeping a sparkling white yacht in the canal out back and entertaining the cognoscenti on his patio, and then finds himself cheek by jowl with a neighbor who dreamed of a small commercial fishing venture, and must persevere spend many daylight hours making and stacking traps or repairing an engine, his hours working at this, unfortunately, coinciding with the hours his retired executive neighbor is trying to entertain his genteel guests -- food for feud for sure.

ADD TO THIS the dream of the entrepreneur who sees Big Pine Key as "The Sleeping Giant," the tropical island paradise ambience being only incidental -- an attraction that should create a

market for his products. He wants to see the "Sleeping Giant" awaken -- right now, and sees the old fogies fighting condos (progress) as a bunch of retired has-beens, unpatriotically interfering with his Great American Dream of becoming an instant millionaire. After all, what do they think the island is for? He doesn't mind telling them -- the island, like the rest of America, is there to be exploited for the financial benefit of enterprising businessmen. Then the "Old Fogies" get mad at him and refuse to deal with him, and that makes the entrepreneur still madder.

MAYBE SOMEDAY SOMEONE will be able to get this diverse crew together by getting them to respect each other's dreams and agreeing upon some system other than confrontation to resolve their problems.

INCORPORATION ALONE WON'T solve all the problems, unless there's a unified purpose: zoning that at least 75% of the residents will agree to. Perhaps some land needs to be swapped around to make everyone happy.

THE REPAIRMAN HAS a right to repair, the fisherman to fish, the gentleman to practice gentility, the gardener to garden, and the businessman to get rich -- but -- they can't all do their own thing in the same block.

IN A FREE country, it's every man's right to swing his fist as long as it stops short of his neighbor's nose.

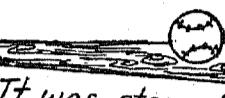
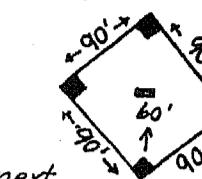
Believe it or not, all this is involved in the question of whether it would be good or bad for Big Pine Key to incorporate.

**BATTER UP!**

Write the distance covered in each problem.

1. John got a double. How many feet did he run going to 2nd base?
2. Scott hit a home run. How far did he run between home and home?
3. Bryan pitched 4 balls and 2 strikes to the next batter. How far did the ball travel between the mound and home plate in these 6 pitches?
4. How far would 3 runners run in order to score 3 runs?
5. Bill hit a ball straight down the base line. It was stopped 10 ft. past first base. How far did it travel?
6. How far has a runner run when he stops at third base?

Play Ball!



**The Witch In The Coffin**

by Jimmy Brown age 5  
as told to Fredda Clisham, a substitute teacher at Wesley House, Key West, Fla.

Once upon a time there was a house and all the lights went out. It was very, very dark. No one could see anything. The witch came out of her coffin and grabbed a man and put him in the coffin. Then she dug her long fingernails into the man's body and he died. Then all of a sudden the lights came on. The witch took the man's body and threw him outdoors. A snake came along and bit the man's body and he couldn't get out. A spider was inside the man's body and it started growing into an enormous spider.

The dead man's wife came along and she saw her husband's body and screamed! She ran away and a very hungry wolf bit her and she died.

Then there was a road and a school bus full of kids was coming along. The kids got out of the bus and the witch told all her friends to bite the children. All the children died.

Then a magic scorpion came along and bit all the children and they came alive. The scorpion bit the man and his wife and they came alive too! They told the scorpion what happened and he got mad and bit the witch. The witch died. The scorpion was a bad scorpion, but only for witches. He was good for the people who died. All the people came back to life, except the witch.

The End

**Top Ten Tunes**

1. Baby Come to Me - Patti Austin
2. Shame on the Moon - Bob Seeger and the Silver Bullet Band
3. Stray Cat Strut - Stray Cats
4. Billie Jean - Michael Jackson
5. Do You Really Want to Hurt Me - Culture Club
6. Hungry Like the Wolf - Duran Duran
7. You and I - Eddie Rabbitt and Crystal Gayle
8. Down Under - Men at Work
9. We've Got Tonight - Kenny Rogers and Sheena Easton
10. Pass the Dutchie - Musical Youth

**WHAT'S THE WORD?**

List your answers:

1. The abbreviation for feet -
2. The answer in addition -
3. A figure with four equal sides -
4. ÷ means -
5. 3 of these make one yard

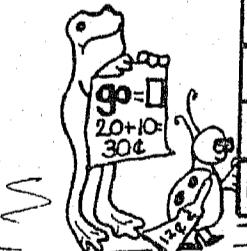
The answer in subtraction -  
A three sided figure -  
Abbreviation for inch -  
A line dividing a circle into two equal parts -  
A figure with five equal sides -

**PRICE A WORD**

Look at the chart to find out how much each letter of the alphabet is worth. Then, by adding the values of the letters in each word, figure out the price of each toy.

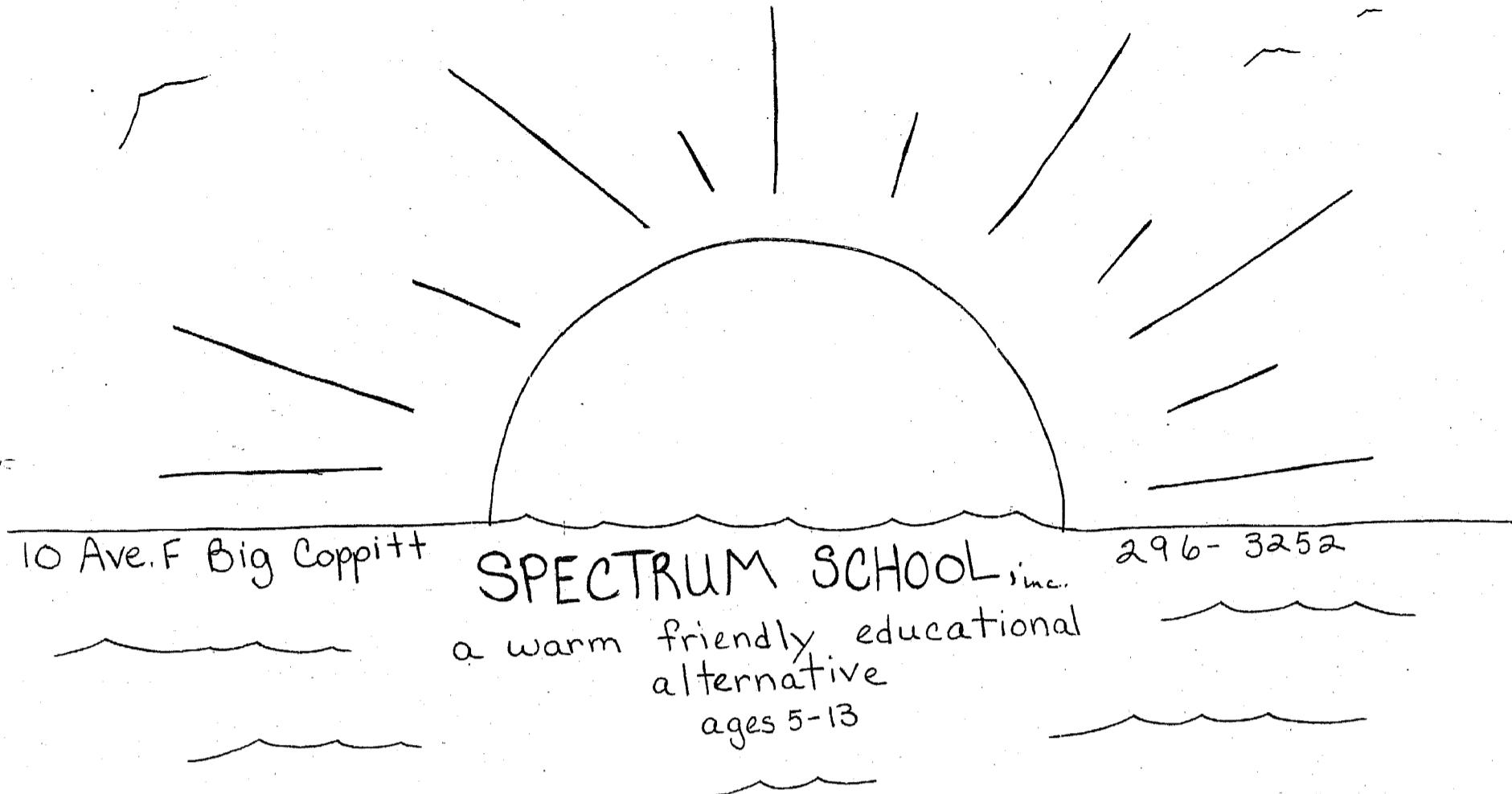
stuffed animal	-
wagon	-
doll	-
bat	-
ball	-
jacks	-
car	-
crayons	-
train	-
jump rope	-
marbles	-
truck	-
puzzle	-
book	-

5¢	20¢	24¢	25¢	10¢
a	b	c	d	e
f	g	h	i	j
k	l	m	n	o
p	q	r	s	t

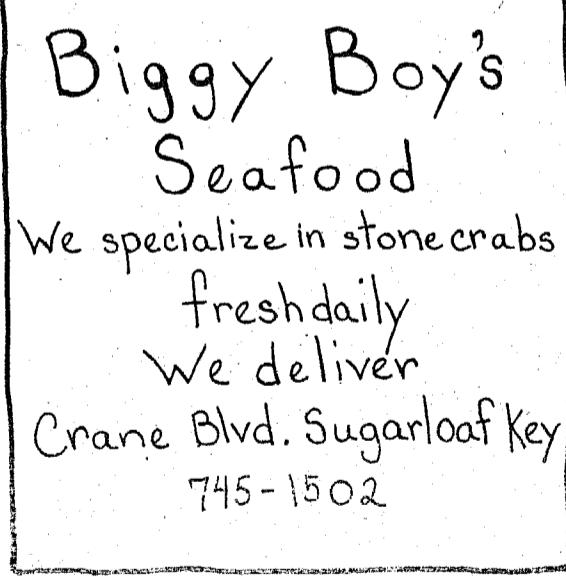
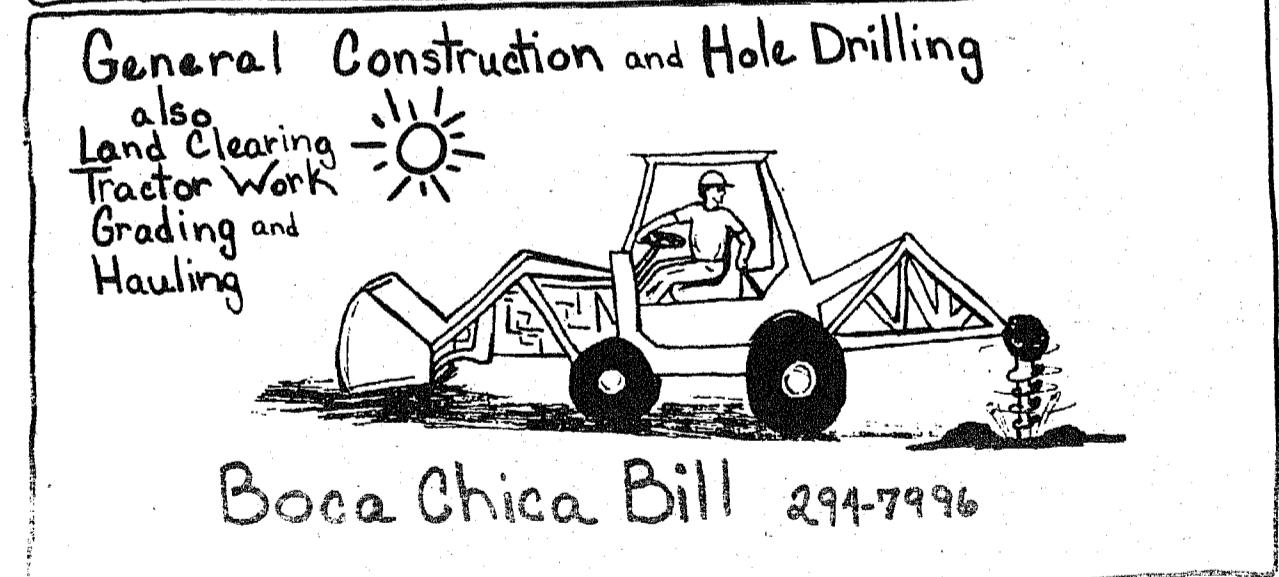
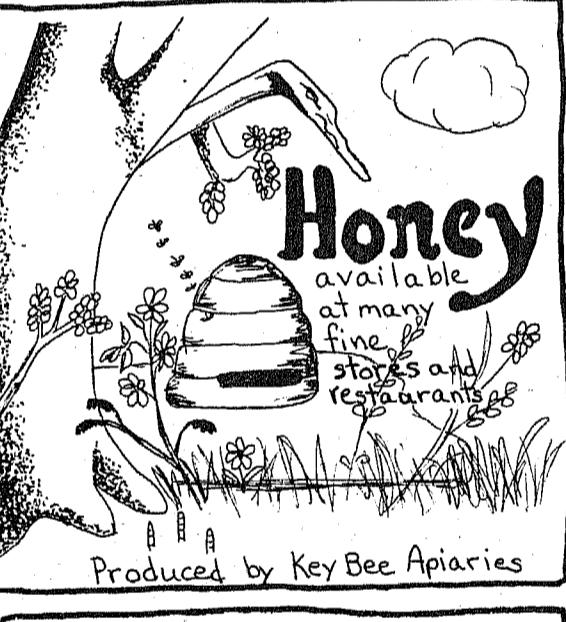
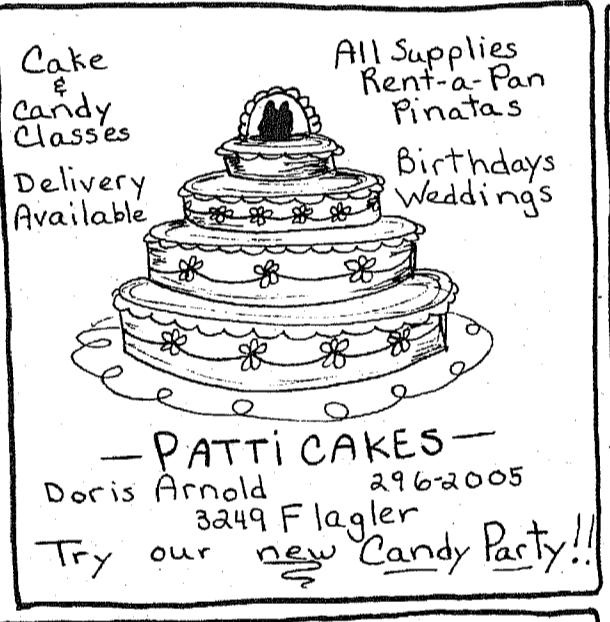
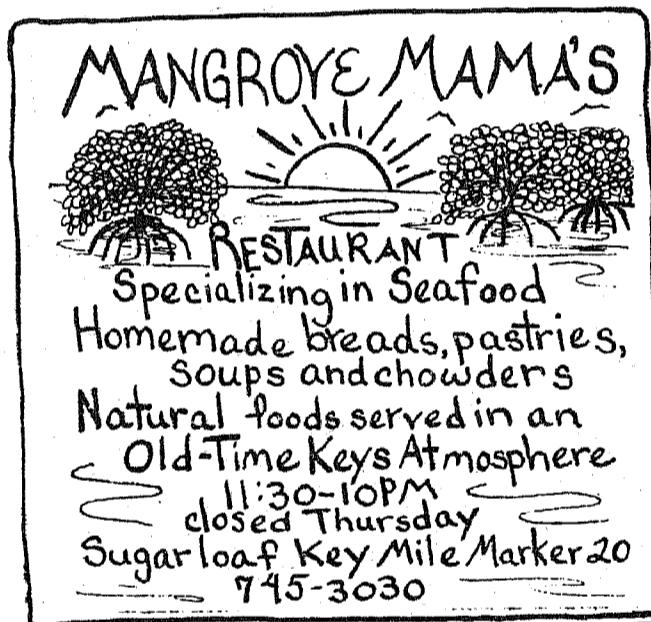


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## Why VIEUX CARRE?

BY BILL PROSSER

QUITE OFTEN I am questioned, quizzed, interrogated (and even assaulted) about Tennessee Williams' plays, and my reasons for choosing certain ones for production.

AS I HAVE often stated, I consider Tennessee Williams to be the greatest living playwright. I would also like to state that I don't think *Vieux Carré* needs any defense or explanation as a choice for this season's Williams offering but for those who want one, I will try.

THE MOST OFTEN produced Tennessee Williams plays are from the first twenty years of his career. Few of his later plays have been produced with any regularity. I define the later plays as post-*Night of the Iguana* since it was the last popular Broadway success.

In my opinion, the later plays are as important as the early plays, and have high artistic quality.

WHEN AN ARTIST is a real artist, having a long career span, the progression in the work, the changes he goes through, are of extreme interest. I think of painters like Picasso, writers like Shakespeare, choreographers like Balanchine, composers like Stravinsky. Their styles changed throughout their careers, and the changes in these styles mirror the progression of human life from youth to age, as well as the way in which the times these artists lived in changed. So, in a way, the progression of a true artist over a career is a mirror not only of the artist but of the world in which he lived.

I HAVE NOTICED a similiar progression in many great dramatists with long careers. The later plays of Shakespeare, *The Tempest*, for instance, are less concerned with plot than they

are with poetry and symbolism. This is also true for Ibsen (*The Master Builder*), Euripides (*The Bacchae*), and the later plays of Strindberg. It's as if the older one gets, the less one is interested in "what happens" and the more one seeks some universal connection outside of time.

MOST OF THESE "later" plays deal with a more fantastic vision of reality. Rather than heavily plotted plays with suspenseful questions ("Who will win the struggle for the possession of Stella - Blanche or Stanley?"), they quite often take their strength from atmosphere, poetry of the theatre or character. This is certainly true of *Vieux Carré*.

*VIEUX CARRE* is one of the more accessible later plays of Williams because of its similarity in atmosphere and setting to *A Streetcar Named Desire* (also set in New Orleans) and its autobiographical relationship to *The Glass Menagerie*.

*THE GLASS MENAGERIE* is about the necessity for Tom, the young man and aspiring writer, to break from the entrapment of his family and gain his freedom. *Vieux Carré* is the next step in his professional life. Once this young writer has broken free of his family he enters a world in which there are no permanent relationships; instead they are transitory, fleeting. The play is about the coming of a young writer -- the making of an artist. An older artist looks back at his younger self and knows that eventually one is left with ONLY oneself.

*VIEUX CARRE*, in my opinion, will someday be recognized for the masterpiece it is. And if this production can in any way serve the inevitable emergence of this great play, it will give me true pleasure.

William L. Prosser is the Director of the Tennessee Williams Fine Arts Center, and director of the production this month of Tennessee Williams' *Vieux Carré*. Performance dates are March 24, 25, 26, 30, 31, April 1 and 2 (all at 8:30 p.m.). Tickets can be reserved at the TWFAC box office (294-6363) or at Bon Joan's (622-B Duval Street).

(Just before presestime this great artist died - the artist to whom the theatre is dedicated and in whose honor we strive for excellence. As much as we mourn him, we have joy that his works will live on as long as there are audiences in theatres.... B.P.)

## one world, one human family

### THERE IS ONLY ONE RELIGION

*It has many names; but only one Source*

With our own narrow vision, we see different religions as hopelessly divided. In the sight of God, they are one. This is the message given to the world 20 years ago by Babu'u'llah, Prophet and Founder of the Babu'u'llah Faith.

Each religion derives its inspiration from the same Divine Source. Each religion is related to the other in an unfolding revelation of God's

purpose for mankind. That they differ from one another is to be attributed to the varying requirements of the age in which they appeared.

God's purpose has been to bring in the past through Krishna, Moses, Buddha, Christ and Muhammad.

As they were to their times, Babu'u'llah is to ours.

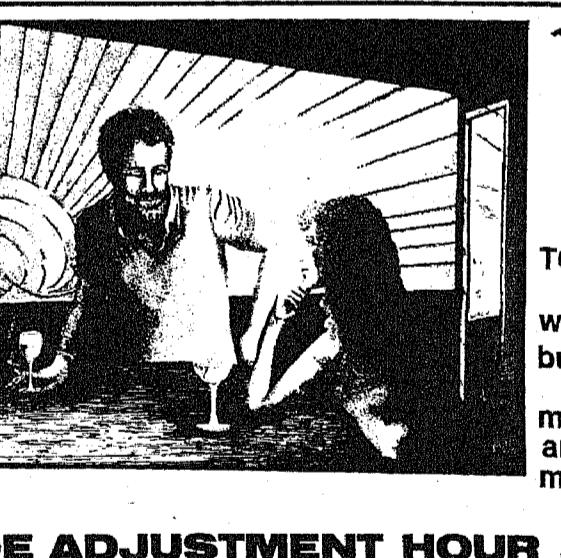
Each prophet left a promise of a day when God's will would be done on earth. That day, Babu'u'llah proclaimed, has come.

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## JUST DESSERTS

BY HELEN R. CHAPMAN

A WHILE BACK, there appeared in the paper an amusing story about a man who held up a female bus driver on her way back to the garage, making her strip and lie down on the back seat. He then proceeded to smear her with tartar sauce and stole her money and wristwatch. No molestation involved. Of course, my first reaction was, what was he doing running around with that much tartar sauce? Did he know her and consider her a cold fish? Is this truly a case of the punishment fitting the crime?

IT STAGGERS THE IMAGINATION. It suggests a teen-age boy whose mother has sent him to school day after day with a peanut butter and grape jelly sandwich. He enviously watches other kids with their ham and cheese, Swiss and salami, Brie and caviar, while he gags through yet another peanut butter and grape jelly. Revenge comes one morning. His mother is making his lunch and he flips out. He grabs the peanut butter and in a frenzy, completely coats his mother with it, she being in too much of a state of shock to move. He tops off his creation with a jar of grape jelly over her head. He then takes two dollars from her purse to be spent on pizza and a chocolate malt. When he comes home from school, he finds his mother stuck to the roof.

THEN THERE'S THE case of the man whose wife keeps him on a strict diet. He hasn't had a really palatable meal in years. Granted, he's healthy and svelte as a Playgirl centerfold, but he's miserable, especially as his wife doesn't have to diet. She subjects him to sights of cream sauces and rich dressings, muffins and cakes and pies and ice cream. One night after he'd had his dinner of ½ oz. green beans, one small lean lamb chop, ½ grapefruit and black coffee, he went berserk. As she stepped from the shower, he grabbed her, dragged her downstairs at flagrante, threw her across the dining room table and smeared her with cottage cheese. He then sectioned four grapefruit and spread the pieces around. To make it all adhere, he sprinkled her generously with Sweet 'n Low. Then he took a diet pill and sprinted for the nearest bar. When the police came,

responding to a neighbor's call, one of the cops exclaimed, "My God! She looks just like my diet!"

I don't think I'll tell you about the apriarist who covered his wife with honey.

BUT I CAN tell you about the fisherman's wife who was fed up with eating seafood. Not only did her husband insist it was brain food, a suggestion she resented, but he told her it cost nothing. She hungered for steak, pork chops, even the lowly hamburger seemed like filet mignon to the unhappy lady. One evening after a dinner of smelts and tuna and anchovy salad, she lovingly called him into the kitchen, teasingly undressed him - and smeared him with sardines, oil and all. The she sprinted for the nearest bar. She came home to find him pinned between the stove and refrigerator, threatened by thirty-seven snarling, hissing, spitting cats. He took her out to a steakhouse for dinner the following night, trying to ignore the parade of cats following him.

THERE WAS A woman who was highly concerned about the ingredients in prepared foods. She carried a little book to the market and checked each bottle, jar, package and can against the lists of chemicals and preservatives in the book. It took her several hours to buy just a few items. And woe unto her husband if he came home with items containing ingredients she frowned upon. He had anything and everything all his life and was extraordinarily healthy, so he could not understand her preoccupation with what he considered unimportant details. When he really riled her, she'd scream, "Ethoxylated mono!" To which he usually replied, "Voulez-tu a coucher avec moi?" This infuriated her to a point of hysteria and she'd scream back, "Potassium bromate!" at the top of her lungs. He'd wave "Arrivederci," and sprint for the nearest bar.

BUT ONE DAY she drove him too far with her chemicals. "All right!" he bellowed. "You've had it!" He grabbed her, stripped her and covered her with numerous strange (uncontrolled) substances. It took a chemist and his assistant to analyze her coating. "Good heavens! Thiamine hydrochlorate!" "And look here," said the assistant. "Sodium stearoyl-2-lactylate!" "Not to mention diglycerides and beta carotene," said the chemist, "and

monocalcium phosphate and polysorbate 80. She's pretty preserved, won't even need embalming when she dies." "Yes, replied the assistant. "Isn't it beautiful? Just look at all that disodium guanylate!"

MY HUSBAND USED to pour catsup on almost everything. (He drew the line at cherry pie.) This constant catsup-ing drove me wild. If I'd known then what I know now, he would have been bloodied - and I'd have been unbowed!

### MELODY

Life on a pogo stick... suitcase in one hand, microphone in the other. Rushing to the city like a native New Yorker... details tumbling through her head like spilled jellybeans. The hands on the clock have suddenly stood still, and for a split-second she stops the motion long enough to sigh.

--Saffra Milano

### RIPPLES

It seems to be a time for letting go of dead leaves upon the tree. Funny, it doesn't hurt, this ungrasping--- instead it's like the ripples that glide on the water's surface. The further from the source the smoother they become.

--Saffra Milano

## Profile: Rudy PRAZEN

BY V. K. GIBSON

RUDY PRAZEN BECAME involved in the making of things at an early age, discovering that he best enjoys work which combines logic, imagination, and brawn. At age seventeen, he took on the restoration of a 1944 Ford coupe, in California, though he knew almost nothing about what the project entailed. He remembers it as perhaps the most arduous task of his life, a labor of love, frustration, and ultimate triumph.

HE WENT ON to build race cars. It was like sculpting machine animals, and required engineering skills and rigorous common sense. It was good discipline for the time when he would turn to an art form which could not kill anyone.



PRAZEN FIRST SAW laminated wood art at an exhibition in California, and thought he could do as well. This proved true, when he won a prize for his first piece at the Masters Festival in Laguna Beach.

DURING THE SEVEN years Prazen has lived in Key West he has built up a solid reputation as craftsman and artist. He operates the Oceanside Marina cabinet shop, working with Roger Heys, whom he praises for reliability and skill. Their work involves the wooden appointments of boats and ships, and demands not only creativity but competency. Mistakes would inevitably be costly, and Prazen sees this as a governing influence that carries over to his art.

HIS ENGINEERING EXPERIENCE enables him to realize ambitious projects. Some woodcarvers work with huge blocks of wood, but this has drawbacks. Wood tends to split along its grain, and weight stress imposes limitations. Prazen overcomes them by starting with cores of steel, over which he builds up layers of wood, sometimes in contrasting colors, which are glued together, clamped, and allowed to dry. This makes a tremendously strong object which, the artist says, can easily support the weight of a car.

AFTER THE ROUGH form has dried, Prazen removes excess material, using both conventional carving implements and industrial grinders and sanders. During final refinements the works often "come alive" and depart from original plans.

PRAZEN IS MAKING fewer small pieces nowadays, and is losing interest in gallery shows which require travel with its associated problems. And, since large works can take a year or longer to produce, Richard Heyman, Prazen's representative in Key West, is usually frustrated by not having the artist's creations at Gingerbread Square Gallery. The "problem" is sometimes exacerbated when Prazen sells pieces before they're finished.

HIS WORK IS often called "Surrealistic" and the sculptures do seem from the land of dreams. Perhaps the most

famous is the nine foot tall mermaid who sits on her lovely tail in the atrium of the Pier House.

PRAZEN SPEAKS OF his work, both commercial and fine art, as if it were a form of therapy. He talks about "storing energy" in objects, and is attracted to the notion of adding to the history of the Island with his sculptures. Though professing an inability to vocalize about himself and his work, Prazen gives tribute to friendships and community support.

AND, HE'D LIKE to build a house ... his way. On a boat. And maybe a restaurant.... Yes, there's just so much time. But he seems to delight in changes. As long as his mind and hands keep knocking the rough edges from raw materials, to create instead of just consume, Rudy Prazen and his art are well worth knowing.

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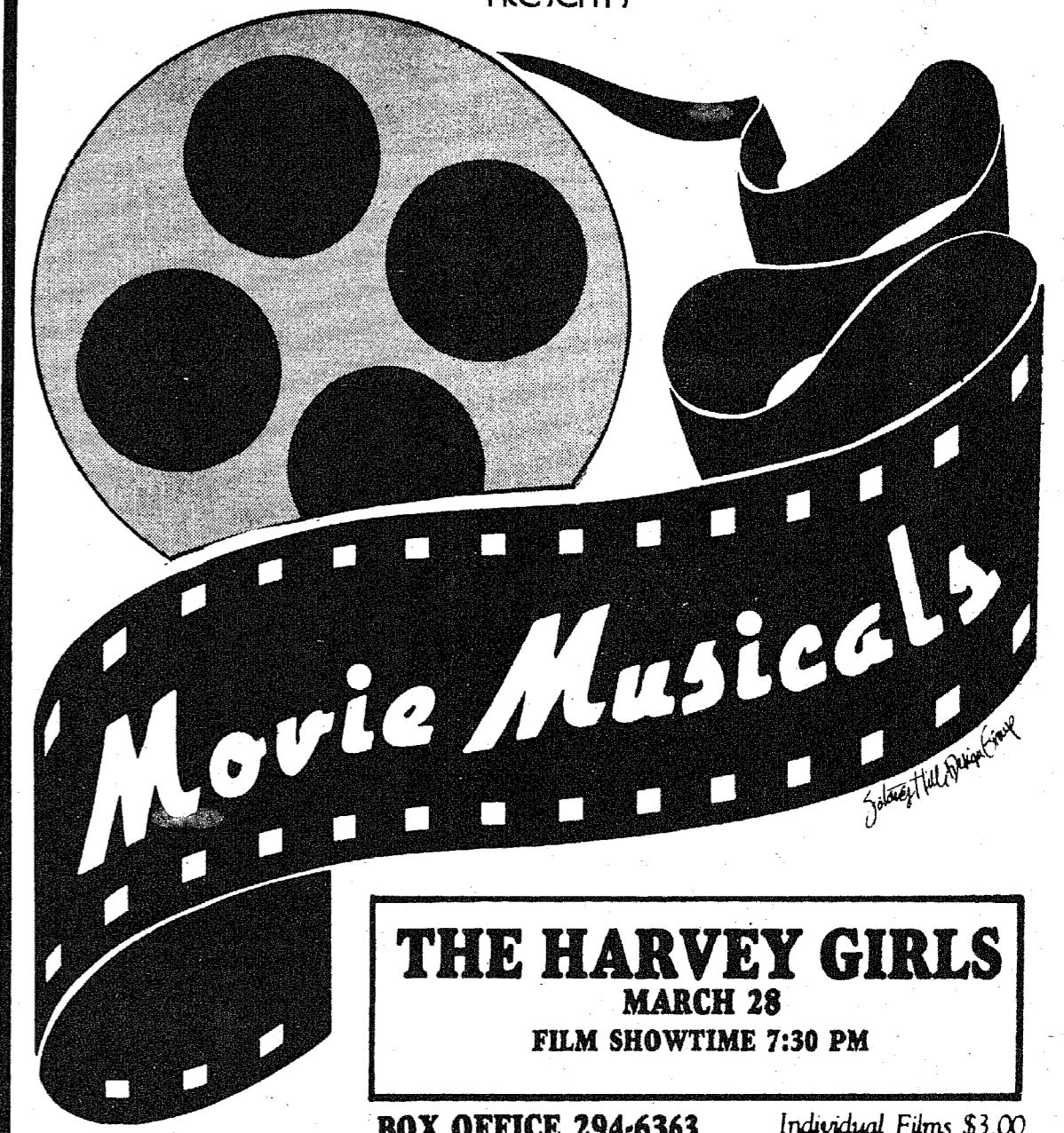
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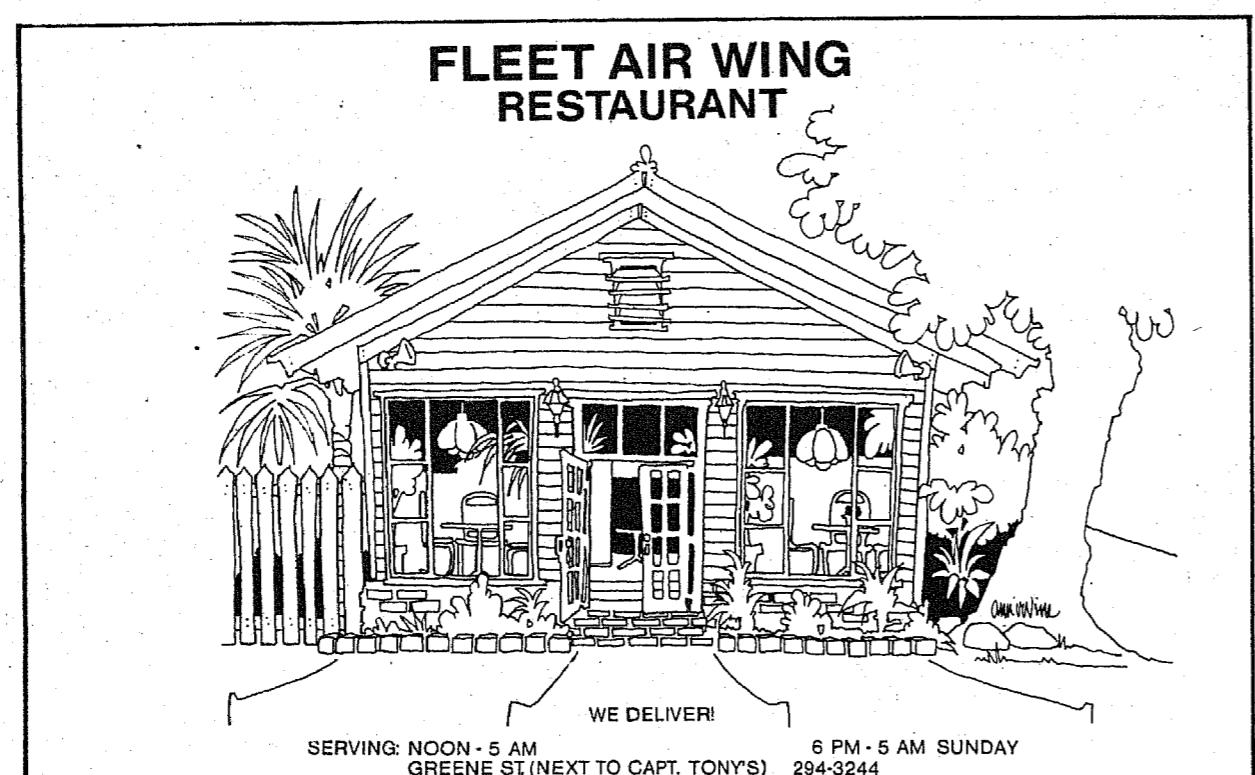
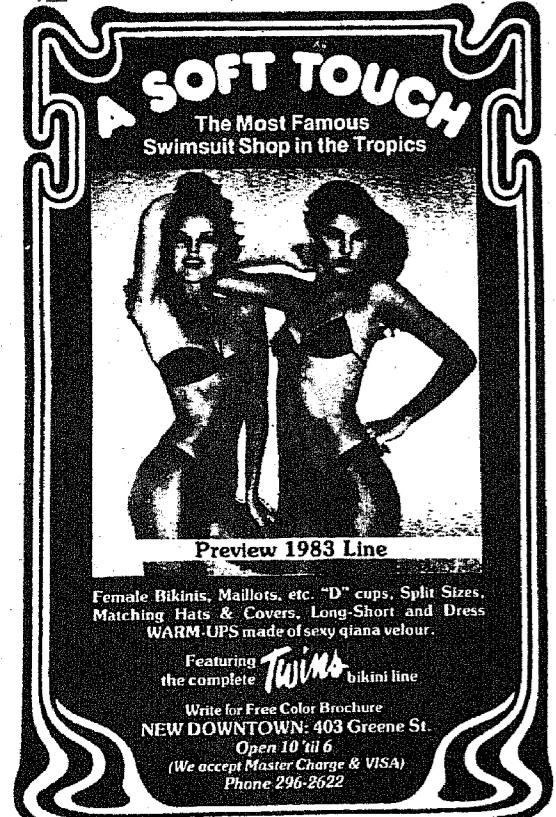
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— A —

ONE-NIGHT STAND PRODUCTION

continued from page 23

camera up and snapped three fast pictures of the horrible vision, before diver and tentacle disappeared into a splash of foam and salt water.

PEOPLE ALL OVER

People all across the world  
Now I write for you,  
All that learn and walk upright  
Here's what we should do.

We should travel all the world  
Anywhere we choose,  
We should share with one another  
Gain where we now lose,

All of us should realize  
We can live in peace,  
I can give and you can give  
Then maybe war will cease,

People I am just like you  
All should be as free,  
People all across the world  
In life you're just like me,

--Jimmie Joe Gilson



"THE FIRE AXES! Get the fire axes! That damn thing is trying to drag us down," George shouted, as two more tentacles snaked up and over the side to the deck.

The crew began running frantically for anything handy to beat at the tentacle assault on the research vessel.

The P.A. system suddenly boomed, "I have two more squid plotted on sonar. They're headed directly for us."

"KARL, GET US moving, fast!" George shouted at the propulsion mechanic who disappeared down the engine room ladder.

The vessel was being rocked back and forth in a faster and faster arc, as several more tentacles came aboard. Axes were being jerked out of racks, and the crew was smashing and hacking at the ever-tightening grip on the ship.

"Shades of Jules Verne. This is a dream, it can't be happening. It has got to be a nightmare!" John babbled, as he continued to snap pictures of the desperate battle.

JOHN LEANED OVER the side, in hopes of getting a good photograph of the squid's body. He gasped in terror. The squid was pulled up to the ship's hull and lay looking up at him with two saucer-sized eyes. The body stretched out at a ninety-degree angle from the ship.

He quickly snapped the last two pictures on the roll, then had to frantically dodge a new tentacle sliding aboard next to him.

The blows from the axes, a meat cleaver from the galley, and several machetes had finally severed three of the tentacles, and the ship started to move off. The squid decided to call it a day and let the ship go. It dropped off, leaving three tentacles aboard, and disappeared into the blue water. George headed for the radio to report the attack to the Coast Guard and the possibility of renewed attacks from the other two squid, which had joined their disabled brother.

JOHN WALKED OVER to the nearest severed tentacle, and squatted next to it, lost in thought.

He was still there when George quietly knelt down next to him. "Now do you see the danger they pose, Mulhaney?"

"Doc, what would have happened had those other two joined the first?"

GEORGE LOOKED OUT at the now, more than ever, unfriendly ocean for a minute, then answered. "This ship would be sitting on the bottom in one hundred and fifty feet of water and we would all be dead. You had better tell the world, Mulhaney, We've made too much cat food out of the whales!"

LET'S GO

Oh what shall we do?  
Oh what shall we do?  
I'd like to take a trip with you.  
Let's go to the Miami Metrozoo.

I want to growl at you,  
And paw at you,  
And hang from my tail for you,  
At the wild and woolly Miami Metrozoo.

By Baxter Wood

Huck, The Bug Hunter

He sleeps to the chatter  
of the birds in the mulberry tree,  
and the scent of racoon at  
the edge of the back yard goes  
unnoticed by his cold black nose.  
But his ears flip straight up  
and every muscle in the  
schnauzer-wirehaired frame is taut  
when a housefly, who thinks she knows dogs,  
flits by.  
Huck's slight body jumps a lightning leap,  
chomps the iridescent streak  
and then stands motionless,  
keen eyes scan for the next spicy fly.

G. Dalton



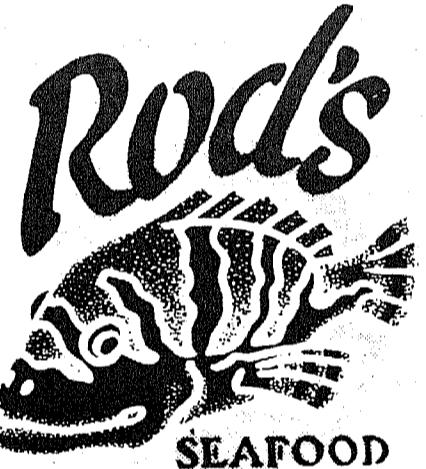
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**SPECIAL EVENTS**

Sunday, March 20, 5-8 P.M. "Spring for the Kids at Wesley House" cocktail buffet, Amsterdam house, 511 Caroline St., \$10 per person, benefit, Wesley House.

Creative Writing Workshop led by local author Jim Gelfand from 7-9 p.m. every Tuesday from Jan. 25, 806 Eaton St., 294-5190

**GALLERIES & MUSEUMS**

Artists Unlimited, 221 Duval St., 296-5625. Hours 12 to 5 p.m. or by appointment. A delightful gallery in a Conch-style setting with an international reputation.

Artist Warehouse, 8 Charles St. (in Old Sponge House off Duval St.) Mon. thru Sat., 11 a.m. to 6 p.m., and by appointment. A unique "work" gallery representing works by Karen Clemens and Bob Birbeck along with other local artists. 294-7141.

East Martello Gallery & Museum, 3500 S. Roosevelt Blvd., 296-3913. A "fort-museum" with some of the most interesting facts of Key West history and lore. March 2 - April 3, oil paintings by Beth Nablo.

Farrington Galleries, 711 Duval St., 294-6911. An artist-supply gallery featuring new work by Mario Sanchez, including his woodcarving "Bucket of Fish" and the new biography on him by Kathryn Proby.

Gingerbread Square Gallery, 901 Duval St., Information 296-8900; appointments 294-2165. March 3 - March 16, watercolors by Kay Hopcock. March 23 - April 5, gouache and acrylic paintings by Van Eno.

Guild Hall, 614 Duval St., 296-9359. Open 9:30 to 5:30 daily. Exhibiting an outstanding array of original art by Key West professionals Walter Ashe, Barbara Bauer, Sharon Cobb, John Cryer, Joan Howe, Ann Irvine, Fran Kebusch, Maxine McMullen, Irma Quigley, Norma Renner, Bee Sackett, and Carolyn Seiler. Featuring oils, acrylics, watercolors, drawings, prints, porcelain, weaving, basketry and other media.

Haitian Art Co., 600 Frances St., 296-8932. This gallery is like a trip to Haiti itself, replete with paintings and metal sculpture. Owner Ruth Kravitz encourages all interested to stop by and see her selection of a "little bit of Haiti."

Key West Art Center, 301 Front St., Open daily 10-5; Sundays 10-4. One woman show of Martha Sauer opening Sunday March 20, reception from 5-7 p.m.

Lighthouse and Military Museum, 938 Whitehead, 294-0012. The highest view of Key West can be had here, along with a survey of aircraft and wartime memorabilia.

Moira, the art gallery at 11 Key Lime Sq., 294-1254. Original art and framing. Open 10 to 5 p.m.

Perkins Chandelier, 218 Whitehead St., 294-7635. Showing the following artists: Rollin Barker, A.S.M.A.; Commander J. A. Cryer.

**EVENTS**

Friends Worship Group (Quakers), inquiries, Sheridan Crumlish, 294-1523.

Key West City Commission, meetings 1st and 3rd Mondays at 8 p.m., City Hall, corner Simonton and Angela streets.

Key West Poetry Guild, meetings 1st Sundays at 121 Duval, Mostly Magnificent, 8:00 p.m.

Cosmic Lightbearers, Minister: Jeanette Bottoms. Sun. worship - W. Martello, outside - at 2 p.m. - bring mat.

Key West Woman's Club, regular meeting 1st Tuesday of each month, 2:30 p.m., 319 Duval St.

Monroe County Public Library: Fleming St., 294-8488.

Adult movies: Mar. 2, Cuzco, In The Valley of The Incas; Mayaland Safari; March 9, De Soto: Legacy of a Legend; New Found Land; Mar. 16, Cornelius Vanderbilt II, "The Breakers," A Heron Named Bill...

March 23, Alvin Ailey: Memories and Visions; Mar. 30, Winged World. All movies at 7:00 p.m.

Children's Movies: Mar. 5, Gerald McBoing Boing, Tiki Tiki Tempo, and Riki Tiki Tavi. Movies followed by a performance of Tim McShane's afterschool drama group. Mar. 12, Alphabet, The Case of the Elevator Duck, and Make Way for Ducklings. Followed by a craft activity. Mar. 19, Mole and the Rocket, Disney's Mysteries of the Deep, and Hook, Line and Sinker. This will be followed by a drawing activity. Mar. 26, Tchou-tchou, Jack and the Beanstalk, Mike Mulligan and His Steam Shovel.

pre-School storyhours continue every Thursday morning at 9:30.

Book reviews on March 7 and 14, 10:30 a.m. Mar. 21, Dr. Prosser will talk on drama; Mar. 28, Music with Joe Lowe.

**SOME NEW EVENTS**

AL-ANON, Mondays, 7:00 p.m., St. Ann's Hall, St. Mary, Star of the Sea; Tuesday and Friday, 8:30 p.m., Sigsbee YMCA.

AL-ATEEN: Friday, 8:30 p.m., Sigsbee YMCA.

Narcotics Anonymous, meets Saturdays at 7 p.m. at the Mental Health Clinic Lobby on Truman Annex. Problem with drugs? Narcotics Anonymous has a solution.

Bingo, starting 7:15 p.m. Thursday nights at Sugarloaf firehouse at mile marker 17. Proceeds to the fire and rescue squad.

Get smart at evening classes at Florida Keys Community College. Mime, dancing, Spanish, metal casting, signing, astrology, boat maintenance, ocean cruising, native plants. Call Registrar's office for information, 296-9081.

**REGULAR EVENTS**

City Electric Utility Board, meetings 2nd and 4th Wednesdays at 5 p.m., Board Room, 930 Caroline.

Big Coppitt Key Firehouse, bingo, Fri. nights, 8:00 p.m.

Florida Keys Aqueduct Commission: call 296-2454 for date and place.

VFW AUXILIARY #6021, 2nd & 4th Sundays, Post Hall, 803 Emma St., 8:00 p.m.

The Key West Swim Club, at the high school pool: under 18 yrs. Mon. through Fri. at 4:30 p.m., Sat. 9:00 a.m.

Adults: Tues. & Thurs. at 6:30 p.m., Sat. 10:30 a.m.

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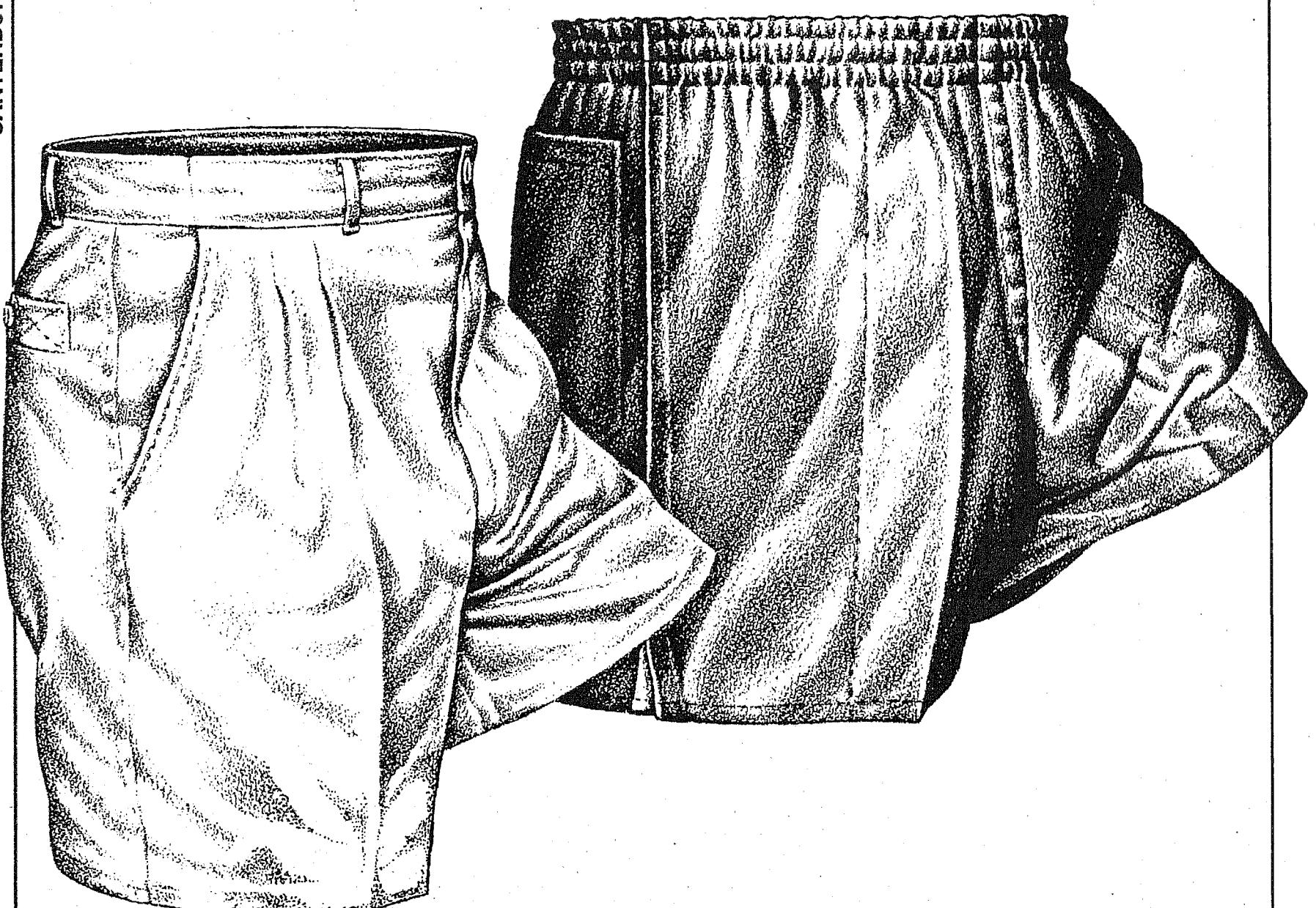
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