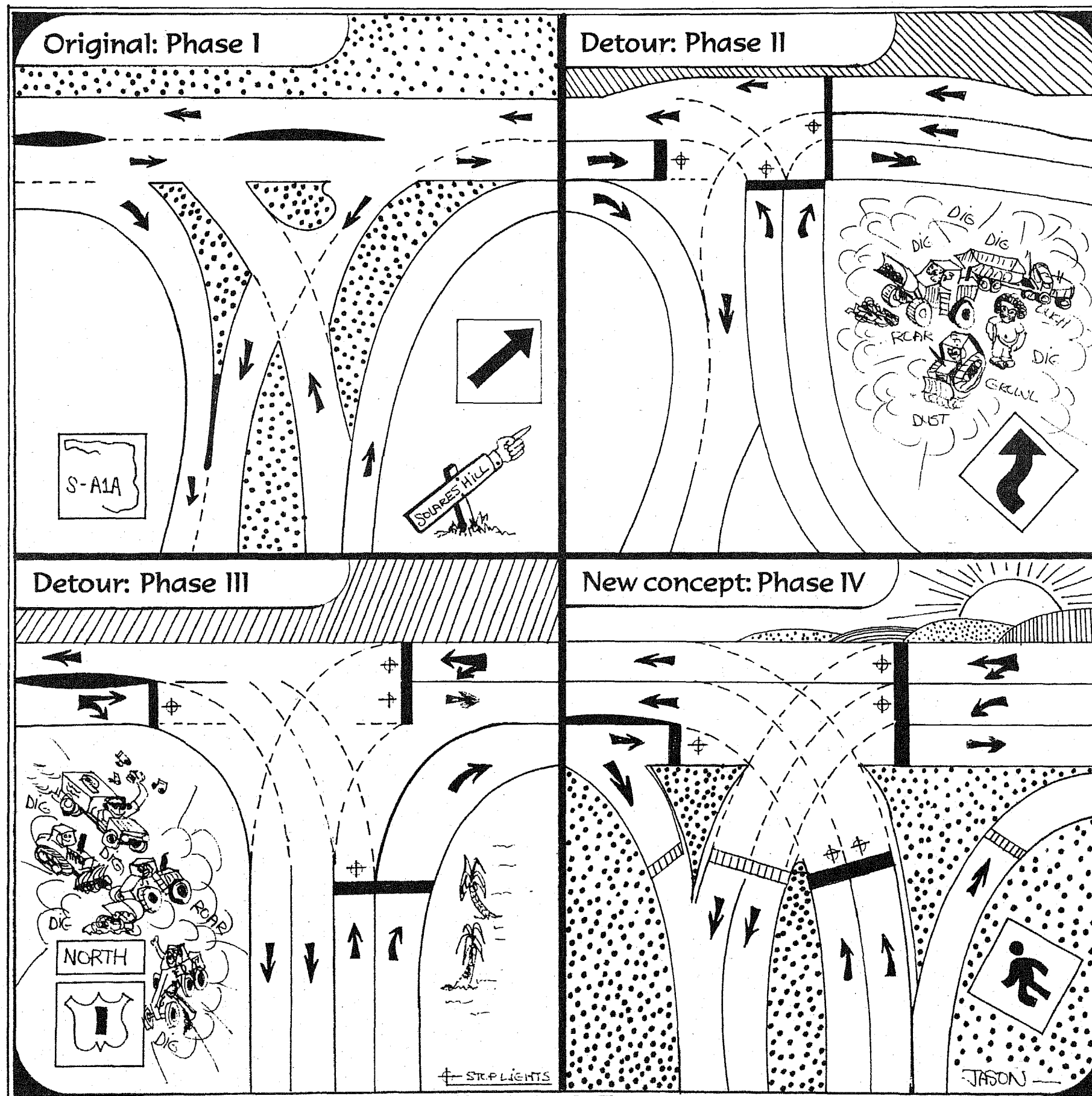


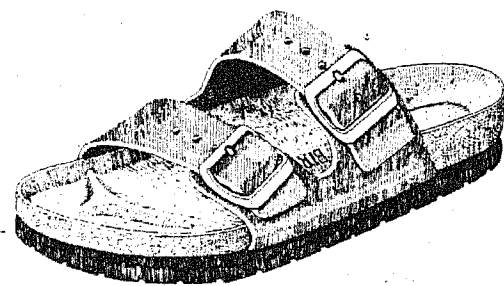
# SOLARIS HILL

OF 12 NO. 6/KEY WEST BUSINESS JUNE-JULY 1985



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**FROM THE EDITOR**

Hello —

A few weeks ago it looked like the city might be the purchaser of the Truman Annex property. RDA member Robert Kruse outlined a plan by which the city, with a minimal build-out, could take possession of the annex. Mayor Sawyer spoke of a group of local investors who were planning to help the city out.

My wife and I left on a short trip filled with unprecedented optimism about the future of the city. I certainly felt if we could control the destiny of this area, reap the profits from it and be open to enlightened uses for it and *still* maintain great open areas in it, that we would enter a wonderful new era.

I was in Connecticut or Massachusetts when I heard about the Spottswood offer. I then proceeded to spend much of our trip money on long distance calls urging city commissioners to turn their backs on this deal. Maybe if it hadn't been initially represented to the public as a pending civic action on the part of local businessmen I wouldn't have felt such a sense of outrage at this proposal. As a straight business deal it was probably no better or no worse than some others. But as a package to disinterestedly bail out the city for a just but not sumptuous return on its money as a civic gesture, it not only fell short — it didn't exist. As I read Jack Spottswood's remarks in George Murphy's great Part 8 on the RDA in this issue I could see his point of view — as "entrepreneurs entering into a business deal" it made sense. Peat Marwick thought so; some commissioners did, also. But coming on the heels of totally misleading information suggesting that this group was going to subordinate its interests to those of the city, it was widely and rightfully resented and ultimately it was never even voted on.

As I recover from my great disappointment that the city did not get the property and I review the events of recent months I would like to acknowledge and thank Commissioners Haloran, Lewis and Weekley and RDA Board

members Mirzaoff, Kruse and Hernandez for continual efforts toward the best deal for the public. Of these, I would single out RDA Board member Robert Kruse for his sterling and determined efforts to show how the city could benefit from direct participation in the Truman Annex venture. And, of course, a heartfelt salute to one of the greatest city commissioners I've ever known — a man who has worked incredibly hard to further the interests of Key West amid a chorus of detractors, critics (sometimes with valid criticisms) and mudslingers; a man who has sacrificed much personal business advancement by giving of himself so generously to the city's needs; a man who is undoubtedly one of the worst politicians in recent memory (Lord, sometimes he takes your breath away with his too candid, too blunt utterances) but is at the same time, I repeat, one of the greatest city commissioners I've ever know — George Haloran. Carry on, Mr. Commissioner — Key West needs you!

More trouble ahead. The U.S. Department of the Interior is about to open up the Florida Keys for offshore drilling as close as 3 miles to our shores and within 10 miles of the Everglades and the entire Gulf Coast. There will be three more hearings on this thanks to the efforts of Governor Graham, County Commissioner Alison Fahrer and others who felt that one hearing was totally inadequate. Nearest us will be one in Marathon, June 5 at 7:30 p.m.

It is awful to contemplate a mess of oil rigs along the keys where we swim and dive and fish. Remember Thursday, June 5 at 7:30 in Marathon (Key Colony Beach City Hall, actually), you can tell the Department of the Interior that we don't want oil rigs in the Florida Keys or the Everglades. Also write to Hawkins, Chiles and

*continued on page 8*

Our cover artist is again Jason Goodman. Because of the timeliness of his art, I'm repeating the cover artist two months in a row. I hope that you enjoy it.

*Solares Hill is a community newspaper published every month on the slopes of Solares Hill, Key West's highest point, by Solares Hill Company, 513 Fleming Street Room 4, Key West, Florida 33040*

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**THANK YOU**

**DENYS BRYAN  
SKEFFINGTON  
FITZPATRICK —**

**Gulliver-sized Artist,  
Lilliputian-sized Collages**  
By Bill Anderson

Two foot high "Pinkerton," a white Moluccan cockatoo, lives with his master, six and a half foot tall Irish artist Denys Bryan Skeffington Fitzpatrick, in what may be the tiniest studio in all of Key West and where the latter is creating some of the tiniest collages in the contemporary visual arts world.

Though not as small as postage stamps, Fitzpatrick's collages are created by his pasting together snippings of such stamps garnered throughout the world and are being collected by art lovers in Key West, Texas, New York, London and Paris.

Small wonder and small world, for Fitzpatrick is a Basil Rathbone look-alike elegant gentleman who has made the world his home as an actor, singer, art dealer, decorator and artist and in his words "done it all twice" before settling here to create his unique art form.

Fitzpatrick labels his small art "impressionist collages."

The artist takes only the colors, not the faces or figures, from postage stamps to create miniscule still life scenes usually dominated by anim-

als, birds and flowers. The resulting highly stylized pictures are reminiscent of Jean Cocteau or Salvador Dali but bear only the imprimatur of Fitzpatrick's own individuality and quality.

Brooks Jackson, former owner of the renowned Iolas-Jackson Gallery in New York and who lives much of the year with his wife Adrianna in Key West. Jackson buys Fitzpatrick collages for his

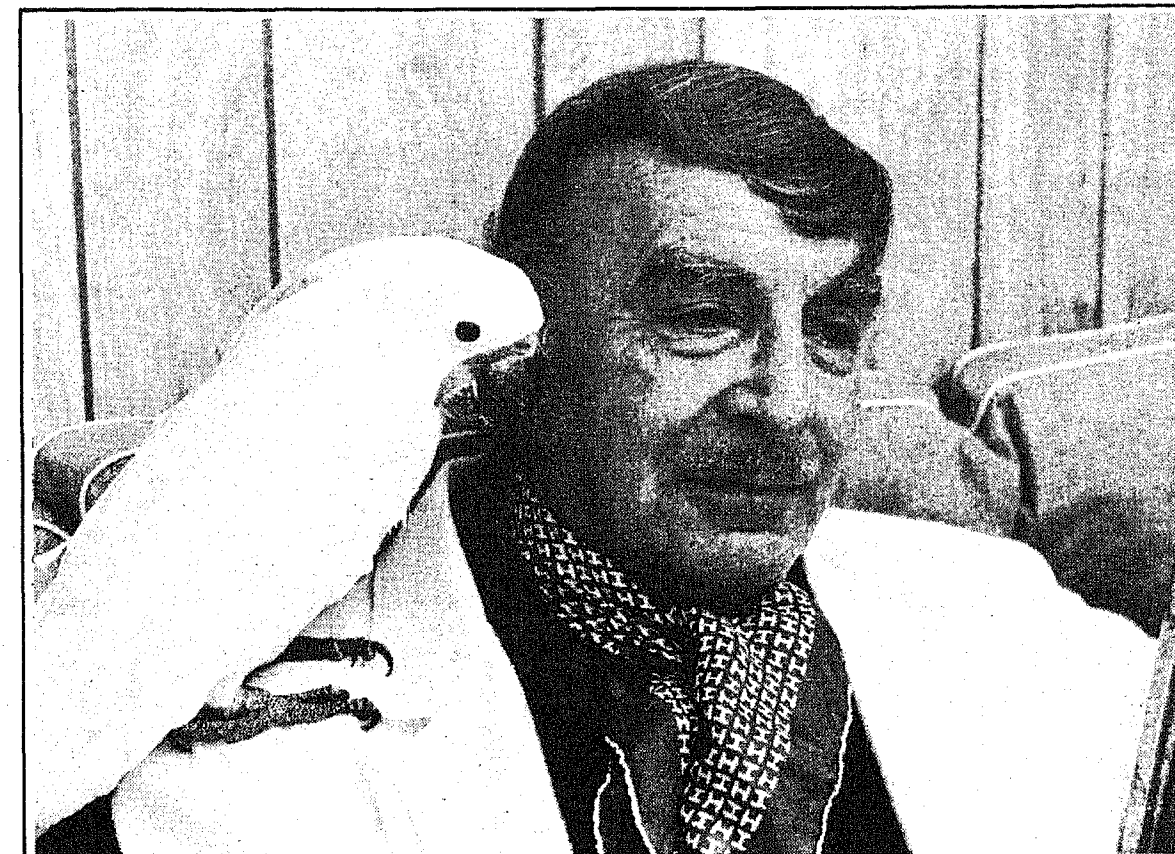


photo by Adolph Gucinski

Artist Fitzpatrick and "Pinkerton" (know also known as "Kate"), his Moluccan cockatoo.

So tedious and time consuming is crafting with the stamps' various colors that it takes Fitzpatrick almost a month, working four to five hours a day, to complete one.

"It's an extraordinary form of madness," says

private collection, including the largest one Fitzpatrick has ever created, an eight-by-five inch oval shaped Audubon scene with egrets. Jackson calls Fitzpatrick's Key West studio "Villa Lilliput" and describes the lanky artist

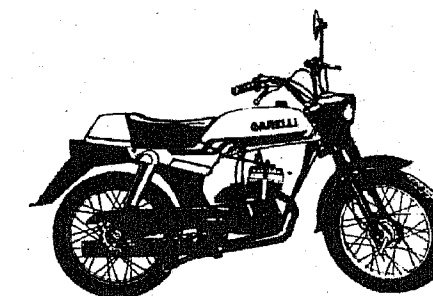
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working there as "a huge Gulliver wandering about with these midget scissors and paste."

Using these scissors, Fitzpatrick cuts out the colors he wants from stamps friends send him from all over the world, or if he's missing a color, he searches stamp stores until he locates a stamp with the desired color.

The collages are usually assembled in rectangular forms and sell at prices between \$300 and \$500.

In addition to his collages, Fitzpatrick still works in oils and is in the process of completing wall-sized trompe l'oeil murals for a country house in Connecticut and a canal home here on the Island. His murals also grace several Key West inside stairwalls, including one on the ocean depicting bougainvillea and frangipani climbing with tropical birds for three stories up. One of his notable earlier murals is also a mammoth one he painted in the 1960s that still greets shoppers who enter Asprey's in London, one of the world's more expensive jewelry and leather specialty stores.

How does Fitzpatrick juggle working in the media of oil paintings and murals and then the tiny collages?

"I think the collages are very good exercise for my eyes. I also become exhausted doing the huge murals," he says.

Although an Irishman (he's now a U.S. citizen, having served in the U.S. Army in World War II), Fitzpatrick was born in London en route to his family's 5,000 acre estate "Granston," between Dublin and Limerick and which belonged to Fitzpatrick's ancestors for almost 2,000 years. He says that until a few years ago when it was sold off for taxes the estate constituted the kingdom of Ossory, thus his forebears



Artist Fitzpatrick correctly de riguer in morning suit at England's famous gala Ascot Gold Cup. used to have the Irish title of "Macgillapatriac" or "Prince of Ossory."

"But then Queen Victoria made us all illegitimate because my grandmother had an affair with Victoria's son, the Prince of Wales who became King Edward VII," Fitzpatrick says. He explains that Victoria was able to take revenge on the entire family because years before his great great grandfather, the Earl of Ossory, a Roman Catholic, had been married in Florence, Italy, to his second wife but was unable to come up with papers to prove it. So a miffed Queen Victoria used Fitzpatrick's ancient forbears' inability to do so to strip the family of all its titles.

"The English still don't like the Irish, you know. But later on my grandfather circumvented her bastardization by christening all of his children with the first names of 'Lord' and 'Lady,'" Fitzpatrick laughingly adds.

An uncle of Fitzpatrick's, Viscount Galway, also bore the wrath of a later British official, Winston Churchill. The Viscount was governor general of New Zealand for several years preceding World War II, and Fitzpatrick says he had been extremely effective in turning that country towards socialism rather than communism. Churchill, not finding the Viscount conservative enough, had him recalled. "I don't care very much for the English. Churchill hated my uncle but Churchill disliked just about everyone. He was an imperialist," Fitzpatrick says. But the Churchills bear no grudge against Fitzpatrick, for today one of his oil paintings is in the collection of Lady Sara Churchill.

Fitzpatrick's Anglo-Irish mother, the Hon. Violet Monckton, was heiress to Gosling's Bank in London, later absorbed by Barclay's. She sent sixteen year old Denys to Switzerland, outside Montreux, to be cured of tuberculosis. "We slept out in the snow with just tarpaulins for the cure.

It should have killed me instead," he says.

As a tender young artist in England, Denys managed to duplicate a fragment of a large painting in his grandmother's house "Serlby" in Nottingham. The painting had been given to the family years before by Queen Anne.

"I had copied only the dwarf and monkeys out of the original painting," Denys recalls. "Later my picture was on exhibit at my public school, Stowe House in Buckinghamshire. When Queen Mary came to dedicate the cornerstone of our school, she saw my painting at the exhibit and graciously said to me, 'Ah, yes, we have the original at Windsor,' which of course she didn't, for the original was at my grandmother's, and Queen Mary had only a copy, not the original, at Windsor."

"Being young—I think I was only twelve—and a bit brash, I'm afraid, I replied, 'Oh, I beg your pardon, M'am. We have the original at Serlby, my grandmother's house.'"

Her majesty, nothing daunted, reiterated, 'We have the original at Windsor!'

Afterwards, the headmaster of my school, with a twinkle in his eye, whispered, 'Young Denys, royalty is rarely wrong.'"

He and his mother then moved to South Africa where they lived on a farm. "My mother and I hardly knew each other up until then but I knew her best and came to love her in the last six months of her life there," he recalls.

At the urging of his friend, Austrian opera singer Lotte Lehman, Fitzpatrick spent almost three years studying voice in Vienna in the last days of the Weimar Republic and just as Hitler and Nazism were emerging in Germany. Fitzpatrick recalls that he was so naive about what was happening there that he once sat next to Her-

mann Goering, Hitler's propaganda chief, on a train to Berlin without knowing who Goering was. "I found out later when he was doing some spying for Hitler in Austria," he adds.

Fitzpatrick also recalls a lighter moment



5" x 9" collage shown in above photograph, is in collection of Mrs. Pat Greene of Key West, when he drove his 1931 crocodile green Delage auto all night non-stop from Geneva to Paris for a romantic assignation at the City of Light's haute monde Hotel Bristol. The snobbish hotel doorman mistook Denys for "Monsieur Fitz-

patrick's chauffeur" and Denys was immediately hustled off in the wee hours of his arrival to a dingy, dirty garretlike room reserved for the likes of hired help. The next morning the hotel management realized its social error and Fitzpatrick suddenly found himself deposited in his rightful elegant suite, with flowers, bon bons and fine vintage wine.

Denys also says he might be living a bit higher on the hog today if he had used his head instead of his wounded pride back in Cannes in the 1930s. Only 21 years of age then, he was madly smitten with the most famous courtesan in all of Paris — Maureen Forester-Agar — and threw a huge party for her and then social arbiter and gossip columnist Elsa Maxwell. A guest unknown to Denys rose to toast the host and then proceeded to paint a large drawing of Fitzpatrick on a tablecloth. When the black and white caricature drawing was complete, the artist borrowed one of the guest's bright red lipsticks to complete Denys' mouth. Livid, outraged and embarrassed by the lipstick mouth, Denys promptly handed over the tablecloth painting to the dining room's maitre d' with instructions to immediately dry clean it. A short time later Fitzpatrick ruefully discovered the obliging and humorous artist to be none other than the acclaimed Dutch modernist Van Dongen. How much would the tablecloth drawing be worth today? "Perhaps \$200,000 to \$300,000," Denys painfully admits.

"The same great friend of mine in Paris, Maureen Agard, when visiting another lady there, availed herself of the powder room before making her grand entrance. Unbenownst to Maureen, her friend had engaged the famous—and expensive—Japanese painter Fujita, who was

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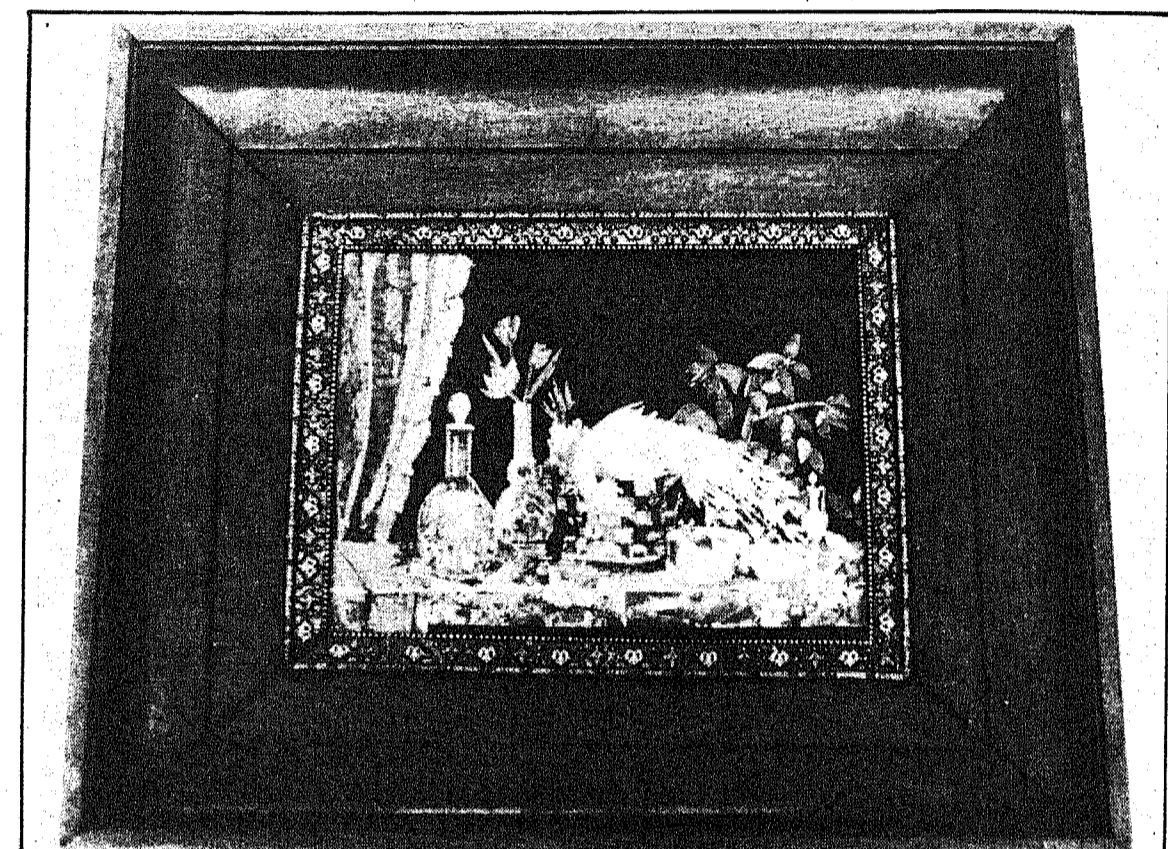
the rage of Paris at the time, to paint her toilet seat with Oriental goldfish and beads and things. Just as Fujita was finishing up his painting, with it still wet, my friend Maureen barged into the bathroom and of course a disturbed and highly indignant Fujita made his angry exit past her. When asked about the strange little Japanese gentleman, Maureen's hostess replied with a smile, 'My dear, you now have a very expensive, genuine Fujita emblazoned on your behind.'

Denys returned in the mid-thirties to London and musical comedy in the West End for a few years but in 1939 packed up and moved to New York, then to Hollywood "where I died a natural death. They said I was too pretty like Tyrone Power and whom they were trying to toughen up. I was in pictures but only on the cutting room floor," he says. He managed to survive in Hollywood by acting in classic dramas on network radio.

Ironically, one of Denys' brothers who had been mysteriously murdered in Shanghai was immortalized on film by novelist Vicki Baum ("Grand Hotel") in her screenplay for the film "Shanghai '37."

During his Hollywood years Denys became close friends with John Barrymore, Flora Robson, Mae Murray, Gloria Swanson, Ramon Navarro and Pola Negri, who had appeared with Rudolph Valentino in early movies.

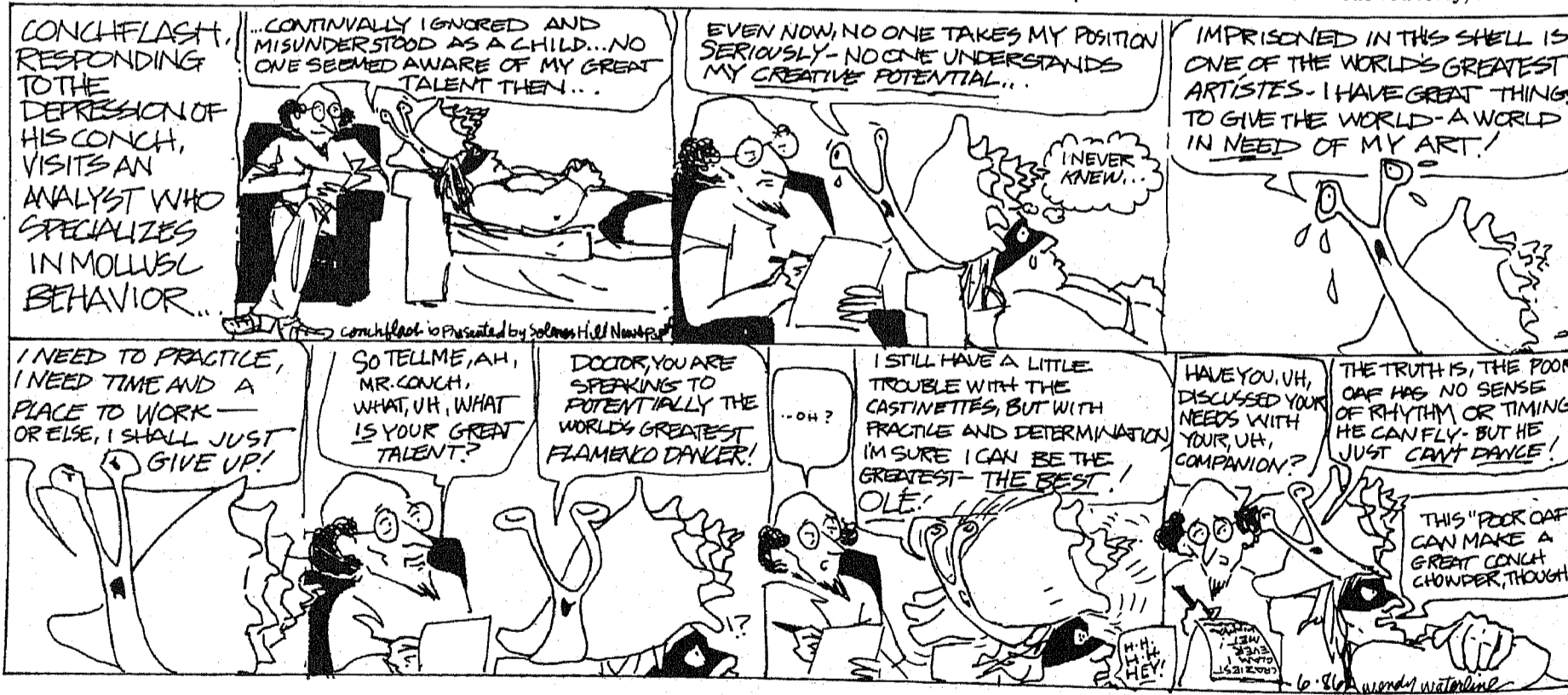
In Hollywood he also managed to renew acquaintance with writer Somerset Maugham



Using stamp snippings, 5" by 9" Dutch still life trompe l'oeil done by artist Fitzpatrick for Dutch Lady in Connecticut. Contains white peacock, fruits, flowers and traditional brocade curtain.

that had begun on the French Riviera when Denys was a young man. One night he had dinner with Maugham. To this day Fitzpatrick

attributes his active life to the advice given him at that Hollywood dinner by the writer. "Maugham told me that when I reached forty, to act like



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an invalid. 'Don't eat too much, don't work too much. Then, when you reach 50, you will have built up enough adrenaline to last until you're 90. Somerset Maugham lived to the age of 91 Fitzpatrick adds.

The artist even had a stint in Texas after World War II. "I had bought two vans of antiques in London and shipped them to Dallas. I originally intended them to go to Houston but they were shipped by mistake to Dallas, which was very fortunate, it turned out, for Dallas was very civilized. Houston had not yet gotten into antiques," he says.

Fitzpatrick first visited Key West in 1964 "when there still were open fields." Ten years later he returned here to live permanently.

If one is fortunate enough to be invited for an entire lunch or dinner al fresco on the small arbor-deck of Denys' house near the Atlantic Ocean, the hospitality, festivity and fare could well be that of south-of-France or the Algerian coast, served up with cheese, fresh asparagus, beef and kidney pie (or seafood crepes), topped by vanilla eclairs, and savored — with wine and Cuban bread. How does this man do it all so easily and on a limited budget, he's asked? Courtesy of the bargains of Fausto's Food Palace, he's quick to answer.

There's also a sartorial elegance about Fitzpatrick that would fit him into any of the great country houses of Britain (most of which he frequented as a young man), London's Eaton Square, New York's Park Avenue, Paris' Arondissement 16, Newport, the Hamptons. In public his tall frame is comfortably and correctly fitted into ascot and jacket, usually cotton to ward off the heat of the Keys. Again, on his modest income, who is his outfitter? No longer Norton & Son of London's Conduit Street, but

Artist Fitzpatrick completing one of his wall murals commissioned for a Key West canal house.

trendy expensive men's boutiques of downtown Duval Street.

Where did Fitzpatrick get the name "Pinker-ton" for his cockatoo?

"From Madame Butterfly's American boyfriend," he answers. However a breeder of cocka-

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toos here recently broke the news to Denys that Pinkerton alas is not a male but indeed a female. So the name is now "Kate," after Pinkerton's American wife.

Unlike mad dogs and Englishmen, Irishman Denys Fitzpatrick rarely goes out of doors in the noonday sun of Key West, and then only to imbibe a single mimosa drink at his local pub. "Working under this heat without air conditioning isn't too conducive to art," he says. "But because of so little social life in the off season, you can get work done here," he adds.

That is, when the artist isn't singing Noel Coward show tunes like he does impromptu at any Key West bistro that happens to have a pianist.

Or shopping at bargain basement prices for an ever more exotic cockatoo or fantasizing about a

vintage Rolls Royce in a game he plays week-ends with the Miami and New York newspapers.

What is Fitzpatrick doing in his 'spare' time? Collaborating on a musical about naturalist James Audubon and set not only in Key West but with all the exotica of the world and having a dream sequence with a Josephine Baker-like character.

Denys Bryan Skeffington Fitzpatrick — artist, bon vivant, raconteur — dressed for the theatre or a gala in ascot and jacket — in the fast lane of life.

continued from page 2

Fascell if you object.

Finally, I've been very upset about a policy at the County Jail that allows prisoners to use the phone to call out for collect calls, only. This seems terribly unfair to me and I would like to see it stopped. The Public Defender's office doesn't accept these collect calls so a great barrier is up between the many in jail who rely on this office for their defense. I spoke with Captain Jake Key about this problem and he convinced me that it is more difficult to set up workable telephone arrangements than I thought. Frank Kaiser has written a good piece in this issue on the problem and I hope that he can follow up on it in our August issue.

Till August, then.

WT

FICTION

LONG JOHN'S GAME

by Carol Shaughnessy

The Brandywine mausoleum is there, under the spreading branches of a two-hundred-year-old frangipani tree busy with bees—the last resting place of wrecker Asa Brandywine, one of the founding fathers of Calico Key. Charlie Lee's grave is there, too, a new stone, simple. Almost every day his widow, Mrs. Brownie Lee, a black mountain of a woman, comes to mourn the loss of the best crawfisherman on the island. The Calico Key cemetery is important—just as much a part of the island as the Saturday night dances at the Lion's Club or the sway of the seasons that influences the fishing industry.

Over to one side of the cemetery, near the Church Street entrance, is a plain stone, inscribed only with the name "Long John." Every now and then some strange offerings appear on that stone—soup bones, for instance, or small toys such as a child might enjoy.

The old islanders never forgot a friend, and Long John surely was a friend.

Calico Key in 1916 was pretty quiet. Being so close to the reef, it was built to be a wrecking town, and once the wrecking industry died out, well, Calico Key sort of settled into a rut. And that was fine with most of the folks who lived there.

Even the dogs were in a rut, each with a favorite spot in the road staked out for afternoon naps—and woe betide the infrequent car that

might disturb a dog.

Long John, however, was different. He was a dog with a wildly assorted ancestry and an uncanny nose for mischief—which he managed to get into frequently, with a little help from Tommy Briggs.

Tommy was sixteen at the time, a typical island boy who enjoyed all the island pastimes—taking his skiff out after the fine spiny lobsters on a summer day, wandering the cool, secret caves and corners of the Point.

Tommy had only one ambition. He was going to be the best newspaper reporter in the world—maybe even as good as his idol Jack Rackam, who was Editor of "The Calico Clarion."

Tommy held the privileged position of copy boy and scapegoat at the "Clarion," and spent a good deal of his free time training himself for his reporting career. Since Tommy figured a good reporter ought to know everything, his "training" mostly consisted of wandering around the island . . . just sort of keeping an eye on it.

Coincidentally, that was Long John's favorite activity too, so he considered Tommy a fine person for a dog to hang around with. And a dog looking for a good soft place to sleep could find none better than the worn Oriental rug that covered the floor of the "Calico Clarion" offices.

"The Calico Clarion" had been around for a long time. It was started in 1872 by Cal Rackam, Editor Jack's daddy. Jack Rackam sat at the same old scared mahogany desk, in the same old shabby frame office shaded by an enormous royal poinciana tree, that Cal had for close on thirty years.

Nobody ever really described Jack Rackam quite right. He was a big man, a reckless laughing man with a full dark beard and an almost

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legendary vitality. When Prohibition came he was among the first to cross the water to Cuba in the hot, heady nights, returning before dawn with a full boat and a good story. He was one of the special ones, Jack was, one of the ones who made everybody else look a little faded by comparison.

"The Calico Clarion" was Jack's pride. It managed to record all the births, all the marriages and funerals and church suppers and picnics and dances—all the life of Calico Key—and still have room for some national news.

Now Long John was not exactly the average dog, which may have had something to do with his choice of habitat. He drank beer whenever he could get it, and he hated Greeks. Any time that dog bit somebody, it could be assumed the victim was a Greek without even looking at his features.

Long John was not alone in his dislike of those of Hellenic ancestry. No, a lot of folks on

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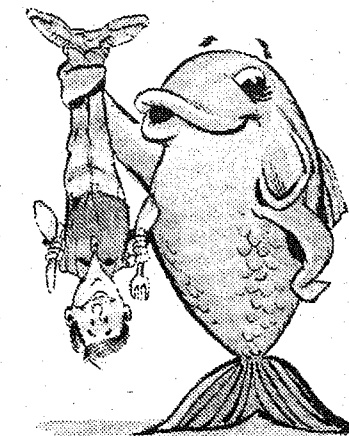
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Calico Key—and the other Keys as well—firmly believed the Greeks were stealing away the island livelihood.

Ever since the downfall of the wrecking industry, the people of the Keys had based their economy to a large extent on sponging. The Keys' spongers spent days and weeks on the shallow-water sponge beds, patiently looking for sponge and bringing them up with a long-

handled hook. Conchs, the men were called. Serious men in their broad-brimmed palmetto hats and bright work shirts, fiercely proud of their skills and their independence.

Granted it was hot on the water, raking sponges into the skiffs. Granted the day was long, and those sponges smelled like nothing on earth before they were cleaned and bleached. But it was an honest living, and usually a damned good one.

And now the Greeks were invading their islands.

Those Greeks didn't get the slow, searing backache that comes from leaning over the side of a skiff sighting sponge through a glass-bottomed bucket. The sinews in their arms didn't cramp up from the effort of maneuvering the sponge hook down behind each sponge, to bring it up at the right angle. No, they had bulky, outlandish diving suits that allowed them to walk around under water and cut the sponges off the bottom with a knife! Not only could they bring up sponges at a furious pace that way, but their heavy boots tore up the young sponges.

So feelings were running pretty high. Some of the Conch spongers on Calico Key had taken to cutting the air hoses on those diving suits and burning the Greek boats, which made the Greeks none too happy.

Tommy and Long John weren't thinking much about Greeks the day the stranger arrived. They were down watching the ferry come in, eavesdropping on the wrangle ferry captain Joe Torres was having with his half-witted mate Ortelio concerning the strange disappearance of a crate of roosters. Just as Ortelio was swearing by his dead mother's grave that he hadn't seen a single rooster on board the boat at all, he was

interrupted by a smooth, oily voice asking directions—and Tommy Briggs got his first good look at the stranger.

He was a tall man, lean and dark, in a black suit that suggested the city and expensive cigars and smoky barrooms. Tommy found something in the gentleman's thin black mustache and thin smiling lips that made him very uncomfortable.

The stranger got a room at the Widow Dorsey's on Church Street, and took his meals at Herb's Shipyard Inn. He was a foreign gentleman, a Spaniard called Don Fernando Castellano, which seemed a mite involved to Tommy.

After some investigation of the stranger, Tommy and Long John could find nothing to like about him. He acted like he was better than the folks of Calico Key, better even than Editor Jack, and that, to Tommy, was plain crazy.

Editor Jack Rackam was concerned about the stranger too. Jack had a pretty good feel for what was going on in town, and he didn't like what he heard about the foreign gentleman's actions. The Spaniard was hanging around the wharf. Every time Jack went into one of the sponge warehouses, the stranger was there. Watching.

Jack Rackam sat back on his spine in his creaking old desk chair and poked absently at his pipe. Things were heating up in the Keys between the Conchs and the Greeks, and something like this mysterious stranger in town just might tip the balance one way or another.

Unfortunately, getting a handle on Don Fernando Castellano was about as easy as grabbing a handful of pipesmoke. All Jack knew for sure was that Don Fernando had made a couple of quiet, under the table offers on some wharf property, and he was talking big money for what he wanted. So far nobody seemed to need money

badly enough to succumb to a foreigner's persuasion—which wasn't to say it wouldn't happen. Jack's bones told him time was running short.

Jack sighed. It was clearly time for action. He swung his feet down to the floor and called Tommy Briggs into his office. He knew Tommy and Long John had been sniffing around the stranger's doings, and he might as well take advantage of the fact.

Don Fernando Castellano spent most of his evenings in the various bars at the south end of Brandywine Street. He played blackjack. He played poker. He drank innumerable shots of rum, and his thin lips never stopped smiling, and his cold eyes never changed at all.

Tommy figured he'd be safe enough if he waited till dark and climbed in one of the Widow Dorsey's back windows to take a little look around the Spanish stranger's room.

Church Street seemed pretty much as usual to Tommy in the pearly purplish dusk. The Widow Dorsey's place was right next to Miss Jenny Tuttle's. Around back, Tommy threw a long leg over the window sill.

At the end of Tommy's rather breathless report, Editor Jack Rackam sat back on his spine and let out an almost soundless whistle. Tommy had come up with nothing less than a letter naming Don Fernando Castellano as an agent of the Leonides Sponge Company.

Everybody in the Keys knew about Theo Leonides. He was Greek, he was completely unprincipled, and he ran the biggest sponge outfit in Tarpon Springs. So Theo and his boys were

trying to break into the Keys... Jack had expected something like this, but even he hadn't figured on it being Theo Leonides.

"Well, son," he drawled to Tommy, tapping his pipe, "I think we just might take a walk down Brandywine Street and see if we can corral us a skunk, don't you?" And Tommy Briggs, catching sight of the spark of pure devilry dancing in his Editor's eyes, grinned joyously. Here was some fun coming! "I think we might," said Tommy, casually, imitating Jack Rackam's manner. Long John, sensing mischief, thumped his tail on the floor in eager agreement.

Brandywine Street always had an air of suppressed excitement about it at night—maybe part of it was the hard pulse of music spilling from the bar doorways, or the intensity of the people talking, gesticulating, in tight little groups on the sidewalk, or the hot stars overhead. Or it could have been the money. A lot of money changed hands on Brandywine Street at night, for one thing or another.

Jack Rackam could walk Brandywine Street in his sleep and still know where everything was. La Casa Carlos, where they served the best black beans and rice in town; Herb's Shipyard Inn, where Herb presided wearing a white apron wrapped around his ample middle—it was all Jack's town, his place. Jack breathed deeply, and his stride lengthened. Dear Lord, but it was going to be satisfying to expose this man!

Don Fernando wasn't at Herb's. He wasn't at Blackjack Benny's, where the tables were crowded, the laughter too loud, and the drinks watered down. Jack and Tommy—and Long John, who was faithfully following (this was his town, too)—took a quick look inside, and moved on.

No, Don Fernando wasn't propping up the

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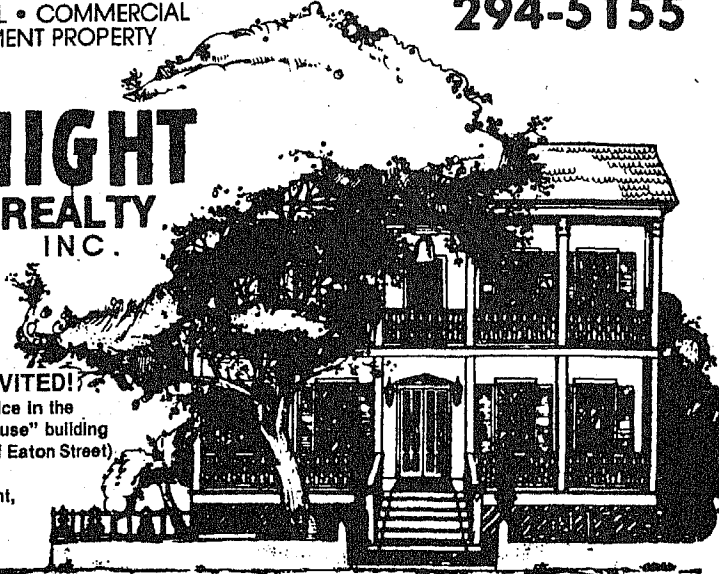
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corner of a bar. He was sitting at the big round table at The Pelican Saloon, and he was smiling. And he was closer than ever to acquiring his coveted land, for he had finally managed to finagle Young Evan Winfield into a poker game.

Young Evan Winfield had inherited the sponge warehouse and dockage on South Harbor Road just a year before when his daddy died. And it sure was a shame his enthusiasm for the cards wasn't matched by his skill. Young Evan lost hand after hand to the smiling Spaniard and as the night wore on, he got to looking kind of pinched around the mouth. When Don Fernando mentioned that they might play one last hand—all his previous winnings against the Winfield warehouses and wharf land—Young Evan was just desperate enough to agree.

It was about this point in the proceedings that Jack Rackam and Tommy and Long John appeared, somewhat breathless, in the Pelican's doorway. Nobody inside was drinking at the long polished bar. Nobody was doing anything, in fact, besides staring at the tableau around the big poker table and muttering—and the sound was not a good one.

Jack took in the situation at a glance—Young

Evan's strained face, Don Fernando's urbane grin, the tension evident in the other players. "Evan, NO!" Jack Rackam yelled. "That pole-



cat is working for Theo Leonides!"

For the rest of his life Tommy Briggs remembered the quality of the stillness that hit the room. It echoed like thunder over the water, until Evan Winfield broke it. "Oh my God," said

Evan blankly, as Don Fernando, unconcerned and smiling, reached for his card.

Now some folks claim that Long John knew Don Fernando was drawing to a royal flush. Some point out the dog's hatred of anything Greek, and say it happened because he heard Theo Leonides name. Whatever the reason, Long John leaped to the table, pulled the ace of diamonds out of Don Fernando's hand, and streaked through the door of The Pelican and off down Brandywine Street.

After one stunned moment, Don Fernando was up and running after the dog. To the accompaniment of cheers and laughter, Don Fernando chased Long John up and down the length of Brandywine Street, shouting "Perrito sin verguenza! Puppy without shame!"

Well, Don Fernando never did see that card again, and he left the next day to seek a more congenial atmosphere for himself and his Greeks. And Calico Key? Calico Key settled back into its comfortable rut—although there was an awful lot of speculation as to how Don Fernando would confess to Theo Leonides that he had been beaten out of his wharf land by a dog.



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## LABRIOLA

by Gordon Lacy

Ann Labriola calls herself an environmental sculptor. It is perhaps not an accurate label for what she actually does which is not sculpting in the way one sees sculpture. She designs things to be cast in cement and then sunk in very particular order under the seas surrounding the Keys. Her first project here can be seen by snorklers, scuba divers and more adventurous swimmers, to say nothing of air passengers. It is at Pelican Shores and consists of a series of tables (54) carefully placed on the sandy bottom, insuring maximum visibility. The tables themselves are remarkable in that they are full of holes that let the water through and provide shelter and amusement for fish. In the few months that these tables have been in place, they are already covered by plant life and coral. Labriola has created the first step in our South Florida food cycle, in the same way that the mangroves are responsible for the fish on

our plates. Christo might also be called an environmental artist with the difference that he decorates nature for a time while Labriola is creating reef, permanently adding to the ecology.

She has a very attractive sounding plan to be set up off Sand Key composed of triangular hollow stacks placed to mirror exactly the Polaris constellation as it appears on many summer evenings. The triangles have holes in the sides to admit passage and which form the outlines of other constellations. When lit, this would make an incomparable display for tourism.

She is currently concentrating on a memorial for past Spanish sailors lost at sea. She would use a simplified version of a Palladian bridge of the 17th century, skipping the rococo decorations which the algae and coral would build up over the years. She is literally itching to get her hands on some of the Atocha timbers to sculpt on dry land and give back to the waters in altered form.

Labriola depends entirely on public funds and grants; she cannot by the nature of her work envision sales to museums or even individuals and she feels very strongly that her aims are misunderstood and her passions to re-create

nature with art will be unappreciated. Among the projects she is hoping grants will fund is an underwater playground that will trace the history of the ocean and will be visible from the air. Local artists Rudi Prazen, Karen Clemens, John Martini and of course, Labriola herself, will contribute pieces, the whole to consist

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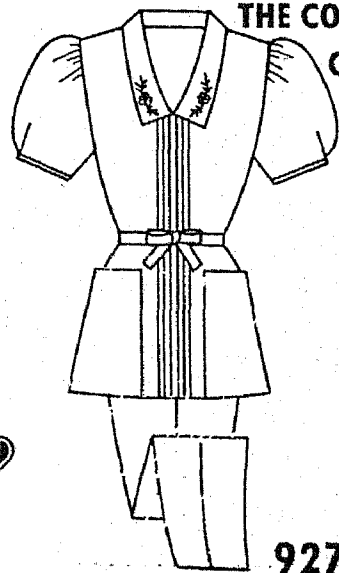
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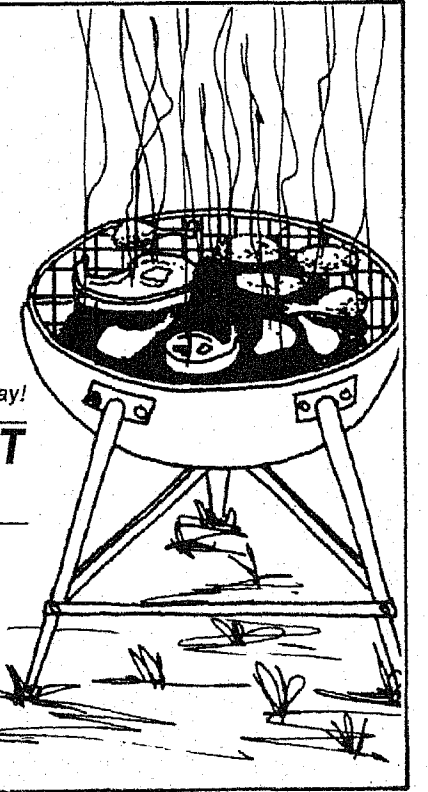
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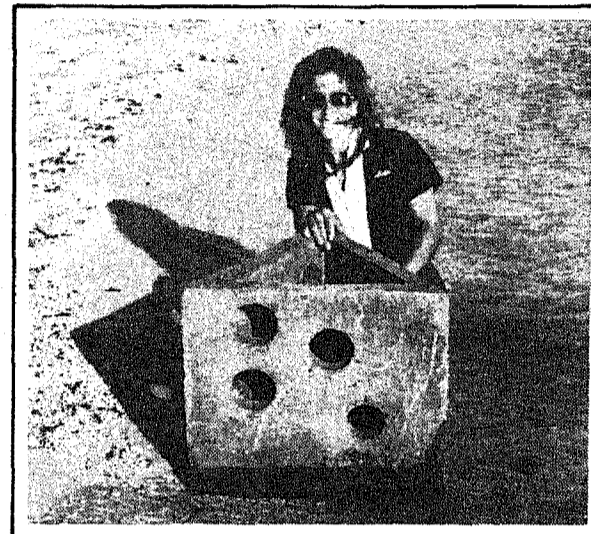


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Ann Labriola

of 12 to 16 works of art. She feels very strongly that this underwater playground would be of great interest as a tourist attraction. All the town's diving shops and the glass bottom boats will be the first to benefit and Labriola foresees an eventual bonus to the commercial fishing industry.

Labriola has set up a non-profit organization in the RDA building in the Truman Annex which she calls Ocean Works, Inc. Personally, she is diminutive, volatile and extremely receptive to others' thinking and ideas and she is particularly persuasive when talking of art, the ocean and the Keys. Labriola is the only artist engaged in this area and small though she may be, like all innovators, one senses here a real fighter.

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## KEY WEST MEMORABILIA

by Fred Matthews

My wife and I, being paid-up members of the geriatric set, often wax nostalgic over "the good old days."

A primary topic is price comparison, then and now. In the early twenties our bread was delivered at home for five cents a loaf, crusty and with no preservatives. If you spied Mr. Rimmen, the driver of the horse and wagon, and ran out to the wagon so he wouldn't have to get out, you got "contra," the Spanish equivalent of a bonus. In this case, a Cuban Coker or hard roll. Streetcar fare was five cents and 2½ cents for students. A new Ford or Chevrolet was under \$500. At Ramonin's restaurant you would get baked pork, black beans and rice, a piece of Cuban bread and coffee for 20 cents. Haircuts were 25 cents and a shave was 15 cents. Magnolia condensed milk was 10 cents a can—now \$1.09. Before homogenizing was discovered cow's milk with two or three inches of cream at the top of the glass bottle was 15 cents a quart.

Ice cream at Teddy Knowles' parlor on Caroline street was five or ten cents a glass.

Two of the Conchs' favorites were "bollos" and "molletes." Bollos were ten cents a dozen, molletes ten cents each.

We would go to Curry & Sons dock at the foot of Front Street and select three fat grunts or yellowtails swimming in their traps. Expertly cleaned and scaled they sold for three for a quarter. Movies were 25 cents and popcorn and peanuts were five cents a bag.

In 1935 I rented a six room house at the corner of Eliza and Florida Streets for \$1.50 weekly. Later I moved to the most luxurious and expensive of Lumley Apartments located on Truman at Grinnell Streets. The rent was \$12.00 monthly. If all the above sound Utopian to the younger set, it wasn't. All through high school I walked from Fifth Street to Glynn Archer School (White and United Streets) because we didn't have the 2½ cents for student fare on the streetcar or bus.

Key West has had many bizarre events occur which lend credence to the old Conch saying—It could only happen here. One of the first things that remains indelibly fixed in my mind is the sad case of Isleno, a World War I hero who was hung, shot, dragged through the streets to the old 2nd Tower Road and burned by the Ku Klux Klan. He received this treatment because he had the temerity to live with the woman he loved, who also happened to be a black lady. The Ku Klux Klan frowned on such goings-on. What compounded this transgression was the fact that one of the leaders of the Klan (also a community leader) had selected the lady for himself. The problem was resolved when Isleno shot and killed the Klansman and all hell broke loose.

On a less tragic note, my next strongest memory is of Mrs. Ward Leigh. A tall, striking redhead who had a penchant for wrestling men while clothed in her bathing suit. Naturally she found no dearth of volunteers when she arrived daily at the old Athletic Club, located at that time across from Judge Vining Harris' home at the south end of Duval Street. Presently the home is owned by Hilarios Ramos, one of Key West's

outstanding hosts and politicians.

Another whim of Mrs. Leigh showed up shortly after her arrival in town. Somehow she got hold of a surrey and decorated it with colorful fringes all around. She was much in evidence with her horse-drawn conveyance and the horse was also suitably decorated. When the horse answered nature's call, Mrs. Leigh would leap from the surrey with her proper scooper and clean the street much as our Tax Collector Harry Knight does today. Mrs. Leigh would also use her roll of toilet tissue on her steed.

After a while Mrs. Leigh departed Key West and established residence in New Jersey. As further evidence that the lady wasn't playing with a full deck she had a glass house built and paraded around the house nude. Naturally this attracted a crowd and subsequently the *New York Mirror* ran

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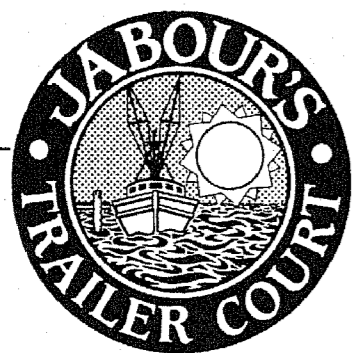
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pictures, and a story on the new Lady Godiva.  
 About 1925 a clean-cut, handsome, charismatic young jewelry salesman arrived in Key West. His name was James Montague and he soon established himself as a man who was well-liked by males and females alike. He was a good baseball player and a fine shot at pool. All the above along with his habit of picking up checks wherever he went popularized him solidly. Soon he was keeping company with the attractive daughter of the mayor at that time. Their engagement was announced while he was on a buying trip to New York. The New York boats of that era ended their run at the present-day Mallory docks. Because of Montague's popularity, the mayor ordered the municipal band to greet his arrival back on the Rock. Unfortunately, before the band got started two suited men met our hero first and arrested and handcuffed him. They identified him not as James Montague, but as Boston Billy Williams, the #1 jewel thief in the United States.  
 There are many tales concerning baseball in the Twenties and Thirties. Key West and Miami used to play home and home series and the old Army Barracks (present-day Peary Court) was the site of the games which attracted several thousand fans including many cigar makers, mostly Latin. If the series happened to be set on a work day the cigar makers would go on strike because the water was too warm or too cold for drinking or there was an insufficient number of spittoons on the work floor. Nothing could stop those avid fans from attending their South Florida "World Series."  
 On one occasion Miami arrived here with their own umpire who they claimed had minor league experience. Sadly Key West lost and the fans decided a just retribution would be to break the neck of the aforesaid umpire who was a very small man nicknamed "Tiny." Luckily, he was also very

fast so he beat the fans to the rear fence which he vaulted and hid in the dense brush surrounding the Florida East Coast Railway station until time for the team's return trip to Miami. Some eight years ago I met this gentleman while working for the Sheriff's Department. He was then employed by the State of Florida and had recently retired as Chief of Umpires for the National League. The well-known Tiny Parker, Chief Umpire in the Major Leagues but not good enough for the rabid Key West fans.  
 The above incident caused me to recall that the trains of that period (1920s) occasionally sold round trip excursion trips to Miami for \$1.50.  
 In 1936 Pan American operated seaplane passenger service to Dinner Key in Miami for \$7.00.

**POLITICS**  
 Key West is famous and infamous for touching all bases in elections held prior to the advent of voting machines. At one time or another I believe the vast majority of those interred in City Cemetery have unknowingly exercised their right to vote. "Professional" voters were known to have voted 20 or more times. Those in power appointed all the elections officials so it was easy to vote beaucoup times so long as it was for the right person.  
 I personally saw two men (one illiterate) vote several times during one election with no challenges.  
 An early Governor of Florida named Sidney Catts was running for re-election and as was custom he was speaking in Bayview Park. Someone in the audience accused Governor Catts of nepotism. Catts readily acknowledged the truth of the statement but qualified it with the statement that "It's a poor cat that doesn't take care of its kit-

tens." At the same rally one Jerry Carter was running for re-election to the office of Railroad Commissioner to which he had been re-elected many times (he was never defeated in an election). When he was introduced to the crowd he received an ovation and made his stereotyped speech which had been heard many times before. He spoke, "I will make you only one promise. If you re-elect me I will never be late for payday" and sat down to tumultuous applause. That was the speech he made all over the state and the voters must have liked brevity as he never lost an election.

**LOCAL POLITICS**  
 One candidate for Captain of Night Police had as his main plank that he would prevent cuckolding in Key West. He ran dead last in the election. Another candidate in the same election had run unsuccessfully twice before but he had come into some money and was spreading it around. He was so confident this time that he had a special tailor-made uniform with a huge badge in readiness. He had given \$700.00 to a man reputed to wield much influence in Gatos Village (predominantly Latin voters). In this district he received one vote (presumably his own) of his total of 37.

**NICKNAMES**  
 Key West is probably more prolific in its use of nicknames than any other place on this planet. Many are quite colorful or descriptive such as Copper Lips, Old Bread, Blood, Huevo Frito (fried egg), Black Paul, Uncle Sam, Old Bye, Two by Four and many others whose nicknames vividly portray their habits or physical characteristics but cannot be listed in a family newspaper.

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**CIGAR INDUSTRY**  
 Many years ago Key West was the cigar making capital of the United States. Lack of water and incessant strikes over trivialities led to most factories moving to Tampa, never to return.  
 Cigar makers were well known for their generosity and every payday the Trust Factory's half block walk from the exit to the streetcar line was full of beggars holding out hats for donations. Because of the largesse of the workers the donee frequently made more than the donors.  
 Every time my cur dog had puppies I would join the beggars' line (I lived only a half block from the area). I would sell the puppies for 25¢ each and almost everyone who bought one would release it at the streetcar stop and I would retrieve them and sell them again the next payday.  
**DANCE HALLS**  
 When I was in my teens we didn't have to go to a bar to dance. They wouldn't have let us anyway. We had a wide variety of places to attend dances, including the old Athletic Club, Coral Isle Casino, the Cuban Club and Aronovitz Hall. Almost every female had her mother with her and the mothers would sit on the sides of the floor to ensure that no hanky-panky went on.  
 Those were the days of the Big Band era when music was danced to instead of the ear-splitting amplified guitars of today. It took some effort to learn to dance then but it was worth it.  
 I am of the opinion that one could pick an eighty year old male and female who had never danced and by dropping two or three ice cubes down their backs they would disco as well as anyone. Many things have improved since those days but music and dancing are not included. I'm happy to have lived then.

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## OBSTACLES

Some of the obstacles Key West and Monroe County have overcome in years past are:

1. Two illiterate police chiefs.
2. A high ranking police officer who would send in a false fire alarm because of his animosity toward the fire chief at that time.
3. A fire chief who once bought 100 cases of Ivory soap for the department because of the handsome kickback from Proctor & Gamble.
4. A Criminal Court Clerk who reasoned that most people disliked jury duty decided not to issue them summonses but instead retained the notices and money due them. Fortunately or unfortunately as he was about to stand trial he passed away.
5. A sheriff who was harassed into making a raid on Key West's leading bootlegger performed his duty by going up to the residence and after knocking on the door announced loudly that the time was 2:00 pm and that he would return at 4:00 pm to search the house. Whereupon the bootlegger called his "mules" and naturally the place was found clean.
6. A police officer once whistled down a motorist for a traffic infraction. Upon inquiry the man told the officer he was from Cincinnati. The officer strolled to the rear of the car to check the license plate and returned to the driver highly incensed. "Why did you tell me you were from Cincinnati when your license plate clearly states you're from Ohio?"
7. Another high city official used to frequent Pepe's Cafe on Duval Street near Greene. Coffee and a piece of buttered Cuban bread was 5¢. This official ran up a tab of over \$100. When the owner

reminded him of his debt he responded that the taxes would be raised on the business if the owner persisted in annoying him with trifles. The debt was cancelled.

8. Two brothers, who were notorious for bringing illegal Orientals from Cuba, were probably the first proponents of controlled population growth. They explained that when they were in mid-Gulf between Havana and Key West they had the passengers crawl into large sacks so they wouldn't be seen if the Immigration authorities came aboard. After the aliens were safely tied in their sacks they were unceremoniously tossed over the side.

9. When Key West was the most populous city in Florida and one of the richest cities per capita in the United States most of the wealth was generated by wreckage salvors who would increase business by relocating or abolishing sea buoys placed to insure safe passage through ocean channel.

10. Another form of amusement in that era was performed by the hooded gentlemen of the Ku Klux Klan, for real or fancied indiscretions. I saw a prominent businessman and a doctor deposited at the Kress department store sans all clothing save tar and feathers. This was the corner of Duval and Fleming Streets, present site of Fast Buck Freddie's.

## EX-CONCHS WHO HELPED BUILD MIAMI

Mitchell Wolfson, who was a multi-millionaire at the time of his death several years ago. In the early 1900s he worked for my father at the Key West Morning Journal newspaper for \$18.00 a week.

Abe Aronovitz, one of the best mayors Miami ever had.

Effie Knowles, Florida's first female attorney, later a judge.

Paul Marks, an outstanding attorney and organizer of First Federal Savings and Loan.

Guthrie Babcock, realtor and organizer of First Federal Savings and Loan. Guthrie once made the front page of the Miami Herald when he was an executive with Keyes Realty by earning a \$50,000 fee on his weekend off. He hasn't forgotten "the rock" and religiously attends Old Island Days festivities when he can.

Athalie Range, prominent politician and civil rights worker.

I'm sure that there are many more of the above genre that I can't recall. To them I apologize.

I am writing this on a cruise ship where my wife and I recently won champagne for being married 51½ years plus 3 years courtship before we decided it would last. Upon being requested to give the formula for our success I related to them a secret of many years.

Start out as a pauper; you have nowhere to go but up. I borrowed money from all relatives, including in-laws, to pay deposits for utilities, rent, etc. Perhaps our luck was enhanced by my not owning a suit and borrowing one for the ceremony from a friend, a one-legged man in his late 70s, Mr. Henry Bush. Thank you, Mr. Henry.



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## The JABOURS OF KEY WEST, FLORIDA

by Phoebe Redner

**M**aurice Jabour (70 years old), whose parents emigrated from Cuba, came to this country as a youngster, and is still grateful for being here. In Key West now over 30 years (via New York), he started the Jabours trailer park and campgrounds at the end of William & Elizabeth Streets. "I came here to get away from the ring around the collar of N.Y. The fresh air has cured me of my chronic hayfever."

Two sons, who are as articulate and knowledgeable as himself, were reared here on the waterfront. It was then a poor neighborhood. The casual lifestyle and easy-going Key West ways have kept them all still here. "The land holds us together. If we weren't so united as a family and hustling all the time, we wouldn't make it," Jabour claims. Business is doubling every year.

The land and the love and respect the boys have for their father, underlie the keen success of their operation. "Key West is just catching up with my father," claims son Ricky.

Maurice says his brother who was into pinball machines encouraged him to get started into a business for himself. "If it wasn't for my mechanical ability I would've never made it in this world," Jabour says. His sons, Ricky and Bobby who now run the business, both went to colleges to train for teaching professions. "They're the most educated bums I know. I have a natural

education myself." Maurice has a real love of languages and cultures and has traveled much in his lifetime. He speaks 7 languages including Aramaic, the language of Jesus.

It was the shrimpers he first befriended and served here. Sometimes they would advance him their rent money so he could do repairs when funds were tight.

Nowadays the shrimping industry on a large scale has died, and he has shifted his business into tourists.

Jabour claims the trailer park is a very quiet place, "a tight ship." But nowadays he's thinking in terms of a hotel. "It's impossible to run a camping site with the overhead of a Pier House. They put all the big buildings around me and ruined what Key West is all about. "They robbed me of my lifestyle," he bemoans. The City Commission has heard his complaint. For Jabour's love of the Key West life is something he does not remain silent about.

"I'm a helluva good businessman. Money can spoil people. But my family made me serious. I had my fun as a young man. I met Francis (his wife) at a dancing competition in Brooklyn." At one point they were both given a chance to dance professionally, but he declined.

He feels today the big problem is the loss of the family structure. "Land bonds the family together. Keep the whole family around you and tolerate the kids. Bend. Don't be stupid. Don't chase them away. Leave the door open. I never had any bad kids."

"I raised mine with an iron hand and didn't let them take advantage. I take good care of them and they carry their own load."

"Too much discipline is not good. We argue like hell, but I back off." One notices a great ongoing family harangue between the father

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- RICHARD O'DELL, GM RAMADA KEYS' END (letter to Mark Brislin, GM, Ramada Inn, Annapolis, MD)

“Saw your ad in 'Frommer's Dollarwise Guide to Florida' . . . This will be my third visit to Key West . . . enjoy your island's hospitality . . . please send me a visitor membership card.” - KEN SMITH, SAN FRANCISCO

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and his sons.

"I want them to stay, so I got to be a good poker player. I have punished them if I had to but I just love them all the time. Today you have to straighten up the parents to have the children feel respect."

Jabour has a great love for children and his fondest occupation is baby sitting for Ricky and Lana. His granddaughters, Leah and Julia fill him with pride and joy. "Look how strong she is, look how strong!" he says, amazed at the little one's prowess.

He has for a long time had a dream for a self sustained island for abused children. One to which he would love to devote himself. "I'm a great admirer of Father Flannigan." He envisions windmill water power, and had even found a place, but lacked enough funds. He is growing older for such an ambitious project, but definitely still hopes for its realization. "My family and I would run it democratically."

"This life has given me alot of intelligence. I know things like a lawyer." He predicts someday there may be one race, one world, one religion. "We may fight other planets, but peace will come."

This from a man who admits to being deeply disappointed by people. "We don't socialize much." But he seems open to a new friend, when honesty prevails.

His face is like a profile carved from a mug, of an old salt with eyes that twinkle like the waters of the sea he has grown to love so much.

"I'm grateful. Being a citizen of the USA is like a doctor's diploma. I love this country."

Swarthy, stalwart and strong, Richard Jabour (Ricky), was born in New York and moved to Key West at 2 years of age. Educated at Marquette and also at Springhill College in Mobile, he reflects that Key West still has the highest standard of living as a quality environment. Pollution of the waters is minimal.

Ricky finds his childhood here an archaic paradise. "Rustic in setting and clean. All one needed was a pair of shorts and a small skiff and everyone was a king, and equal. There was no one to impress." The two acres of the campgrounds were his world.

"I consider myself Caribbean. I'm a subspecies— A Lebonnese Christian, actually. I'm not really connected to Conchs or Cubans. Like my dad, I'm connected to all.

### The Seafarer

(Simonton Street Beach, Key West, Fla.)

*I am the seafarer and  
He is the sea barnacled man,  
Nearly drowned on the shoreline,  
Where he walks and listens  
With conch and coral in hand,  
To the whole clapping thunder of the sea.  
I can hear the sounds  
And we have heard her laughter  
Life within time; living in time,  
Just sitting enchanted listening to the speech.  
Come the winds and the rains,*

—Richard John Jabour

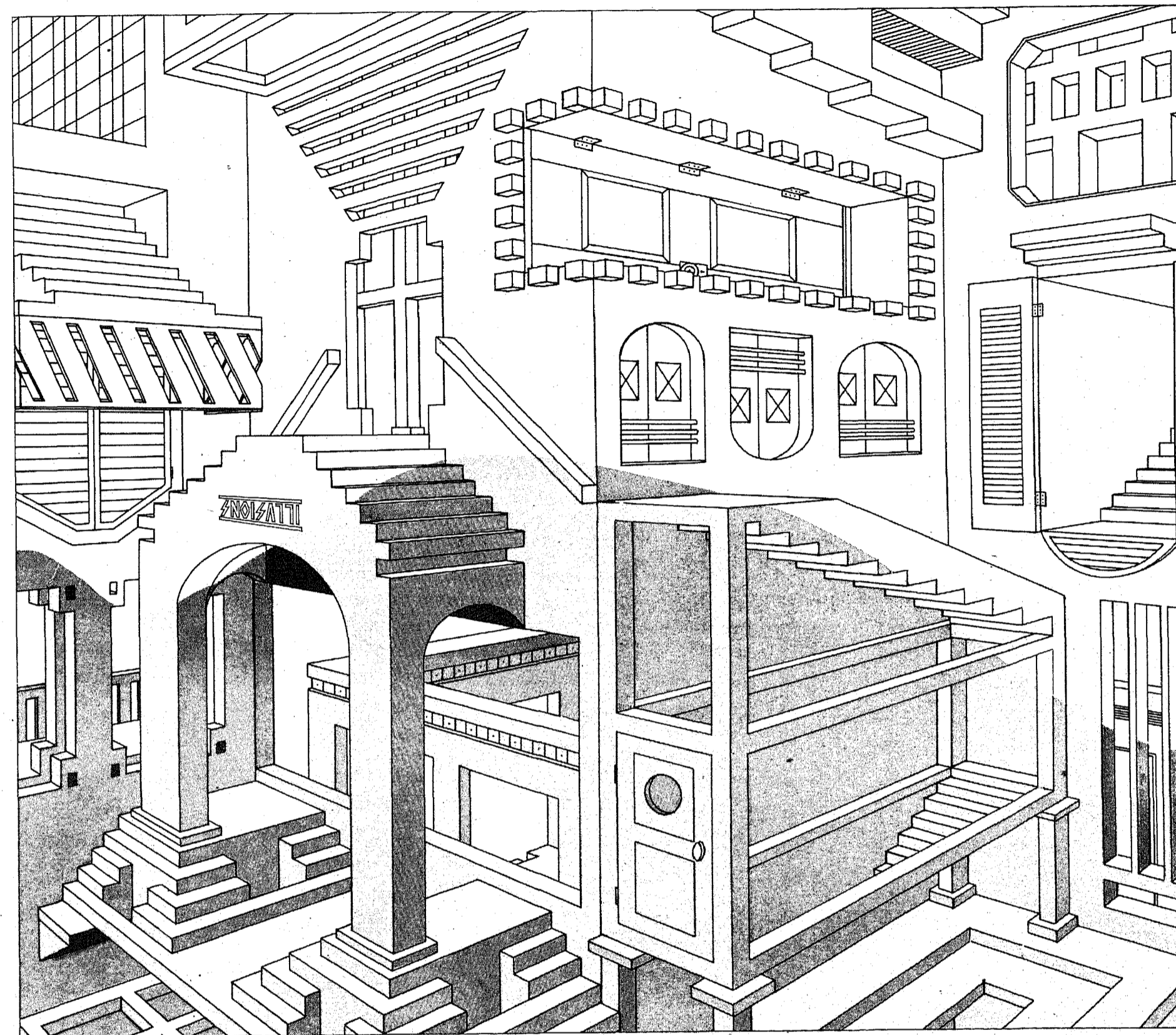
*The sky alive with nuance and shade  
See the golden balloon floating as if on  
a string,  
Beauty behold for whom ever to see.  
Yes, I thought, they have the keys in  
their voices*

*This conch and coral I had grown to love,  
And the sea sometimes singing out their song,  
A melody to me in the wind,  
Which accompanying them in name  
Psalms skyward musical thunder in the sea,  
Water speaks through her for me  
Would follow her always, I said,  
Like so many phrases of being  
Brought by my love,  
To these tiny islands in the sea.  
Calling them by name*

*These gentle keys in my song  
Singing out Leah gesturing Julia,  
You're just seashells skipping 'cross the sea,  
In this whole laughing chapter  
Of this legendary sea,  
We are the seafarers  
Seeking seashells in the sea,  
Finding them here and there  
Always beneath my sailor knees,  
Deep and mystical breeze you Florida Keys.*

\* Taken from a series of poems about Key West from the point of view of a Caribbean. This is the introductory poem for the series.

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He sees Key West today as becoming an international city—"A Brave New World." "It is a microcosm of modern life. Here we can perceive everything clearly and learn how to deal with it."

Ricky traces the different periods of his life as it relates to stages of growth in Key West's development. In the 60's he saw the runaways as pioneers who had "nothing to lose." He says Key West became a city of black sheep in the old conch tradition of self reliance.

He feels that promotional activities in recent years, like the Mardi Gras spirit of Fantasy Fest, stems from this free 60's spirit. Now people themselves have become the real paradise. "One of a kind people are here."

People bring the world to me," he says of the campers he lives with now.

"They are like on a pilgrimage: French, German, Italian, Austrian—all staying here because

of the benevolent climate. They can be at home and be themselves, and the winter coat comes off. They are twice removed. First the initial run to Key West removes them from the mainland, and their usual state of being and then here apart from the usual milieu of Key West.

"I have great hopes for Key West as an international city. We are a little Gibraltar.

"We don't thrash each other here. We allow for human error. One is allowed to grow, despite some judgement making. People find you out and many come back to you."

"It's a perspective that is here; and that's why so many people come here and get attached."

Once a lead singer with many local groups, Ricky claims that he found himself in music. His wife Lana works with children as a school psychologist. "Like the Beatles' music, Key West speaks to everyone. The freedom is still in the air even with the changes and the times. One has to

grow attuned."  
Robert S. Jabour, 38, is into the family business as much as his brother. "I feel good here—balanced. It's a standard. When I moved to other places, the beauty of Key West returned home to me."

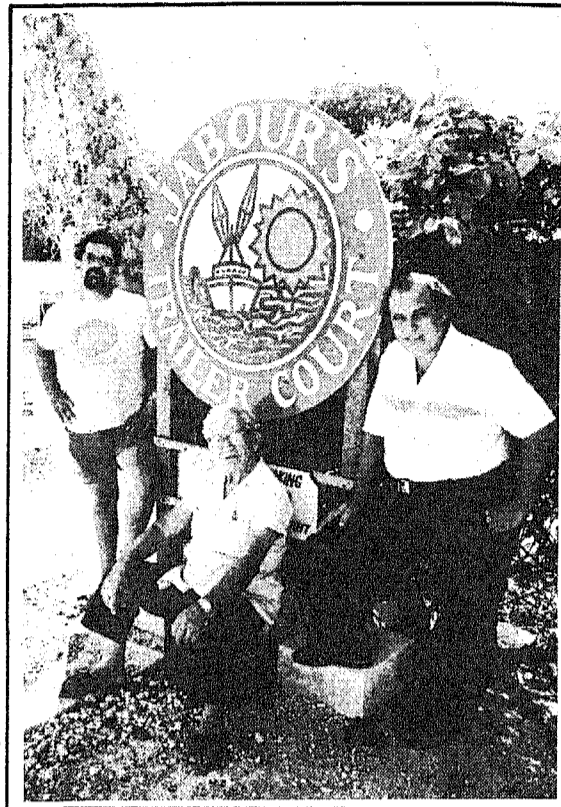


photo by Richard Waterman

The Jabour men: Rickie (left), Maurice, and Bobby.

He was drafted in '69 and did two years of service. It made me him feel uprooted, and life became like a journey for him. A force he felt was

"ALL THE FUN THAT'S FIT TO PRINT!"

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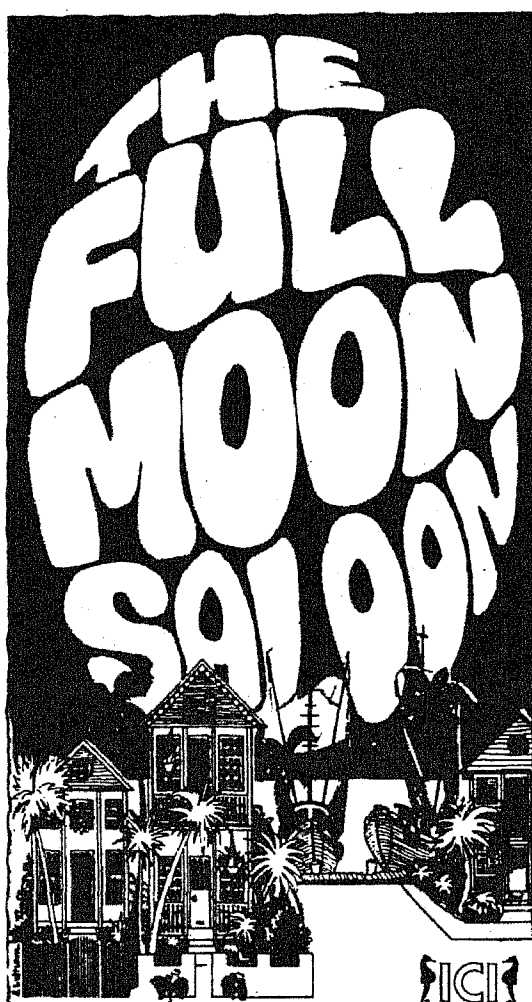
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guiding his life and drawing him back to Key West. He finds ongoing friendships the great treasures of Key West. He was always into the music. He has played guitar since '63 when rhythm and blues opened the way to Jazz as his medium. He taught at Mary Immaculate after attending Spring Hill and PSU. He then focused on Philosophy and English Lit. He now writes and philosophises with great gusto.

He found in growing up here that the art community left a definite dent in his tastes, especially the lingering visits he made at Artists' Unlimited.

The '60's he views as the great 'Who Am I' era. He played with the Front Street Jazz band, which was then a going group.

As to the family business: "We enjoy the greater good—contributing to the whole, rather than each of us striking out individually. We were raised to contribute, to build a family business—rather than working for someone else. Working for someone else, the energy is lost. We go beyond partnerships, and each of us feels the responsibility of ownership—without there being any conflict.

Bobby has the warmth and benevolence of a fatherly guru, who is smiling inwardly. He traces Key West's development with his own.

"The 50's was a turning point in Key West. It was an end to the society stemming from 1910. It began a focus on people. No one had money. The depression lasted 25 - 30 years. And out of that this feeling grew. Families thinned out due to the moving of retirees, gays, singles, artists, vacationer—and the removal of the navy."

Now Bobby feels a Renaissance taking place. One generation extending into the other.

"The experiments of the '60's taught us to be friendly, share our lives with others and the spirit of the arts asserted itself. The craftsmen began coming and there were artists and folk music in the cafes. Dancing Bill hit town and let loose with the 'Dollar Ninety-Eight', a Pennsylvania band of youngsters, playing with the Beatles' spirit."

"Money meant nothing then, and the spirit was first." He traces the mid 60's as a feeling captured all over the world. With it flowered the musical nature of Key West, and it drew people here. Tourism developed since artists needed people to sell to. Houses were preserved by the caring young people who wanted to keep alive a vision of Key West as a Pepperland retreat—a rocket from the grey, materialistic outside world they were seeking an antidote for.

"As long as people care, the houses can be preserved." Perhaps like antiques—they are

only to have temporary custodians. They have already outlived their time."

He finds it is the challenge for the future to reinterpret the past, by finding a new style for the new buildings emanating from the old. Even as the Victorian Conch home repeated some forms from the Bahamian Conch—A synthesis that did not overpower the old.

"I'm not necessarily against high rises either. I'm just against ugly ones. The larger buildings having responsibility to be beautiful, since they will dominate."

He finds that the Pier House style has been much imitated. "Development has to respond to the aesthetic."

"As an international city we need to not only clean up the town and environment, but to develop more good sandy beach."

Bobby feels that all this could bring in high skilled industries and corporations to create the work we need to keep the young people here. Hi tech industries and maybe banking.

"We shouldn't be afraid of unsuccessful development . . . What goes up can come down and hurricanes could tell us what works. Making mistakes, one learns.

"The pioneer spirit, as with Henry Flagler, means you put your beliefs on the line and go for it.

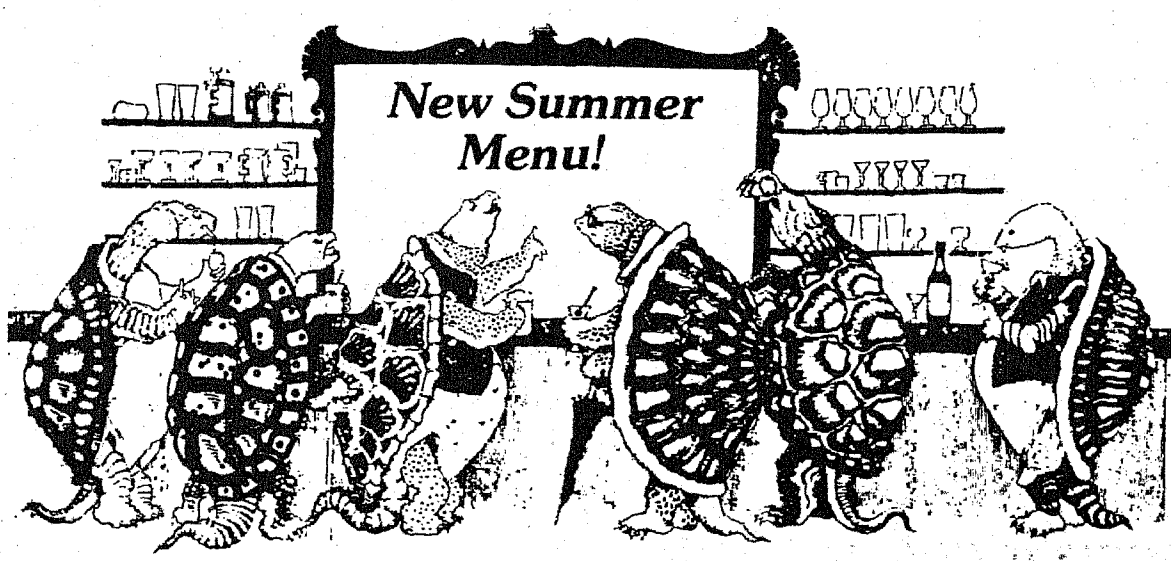
The Jabours concur the Renaissance here must be democratic. It should be done because the people want it and love this place. Among the tents of the camping community at Jabours, a fresh spirit and outlook prevails. It tells you there is a synthesis, a new awareness—a real appreciation for the essence of what is here still. It is a freedom of spirit and a daring to be who you are. It is a strength to live with the celebration of life as a positive force. It is a movement towards changes creating change.

The Jabours not only open their doors but their minds and hearts to the new possibilities of Key West being a land of new life for all who sense that pulse—new seeds growing from the old soil.

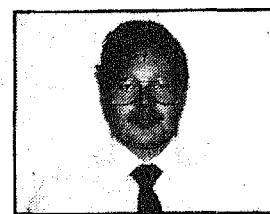


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\*Source: American Cancer Society

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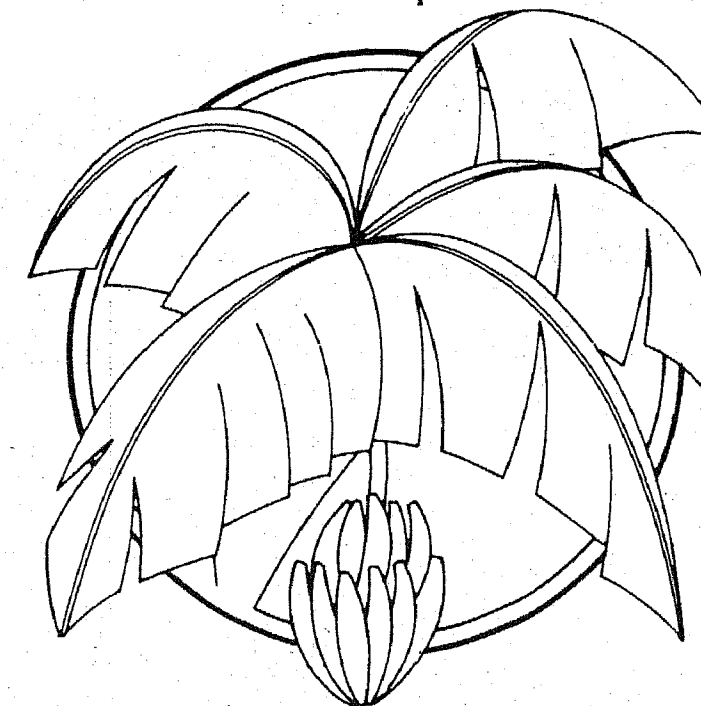
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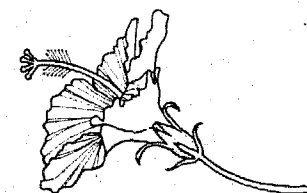
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# "Let's Make A Deal"

by V. K. Gibson

My first look at Key West was from a distance, via the undandified houses and unpaved streets look. Was the film really shot as recently as the late 1950's?

I find myself wondering what life was like here before the latest boom overtook the island. Boring, perhaps, even for the natives. But many old-time residents must look back fondly—and curse the "progress" which "ruined" their Key West.

Yet, this place has been ruined many times: when shipping became big business, when the



Navy took up serious residence, when the Overseas Railroad came down, when the Overseas Highway summoned heavy automobile traffic. Each development "ruined" the previous situation.

Today, many people feel that our quality-of-life is now being ruined by the dirtier effects of the current economic boom. People who profit, the wisdom goes, will rape the island and give one-another achievement awards as they do so.

Just what's being ruined? I concern myself in these essays with the arts but money, as the punk rock star Cindy Lauper tells us, "Changes everything."

The so-called "good life" overlaps culture; such things as sunset, good fishing, clean air and so forth. Culture crosses psychic boundaries in odd places. Key Westers who would never attend an opening at Martello are perfectly happy to spend an evening in the company of friends, eating shrimp and chug-a-lugging cold drinks. As it turns out the two experiences are identical.

Is our local culture in danger? Let's check the status of some of its elements, starting with the economy itself.

The revival of Key West was sparked by the gay influx of the 1960's. Dennis Bitner, a fine man, told me about this period. It started slowly with a few guest houses, shops, and restaurants. Word of the local ambiance—and cheap property—attracted investors. Ex-Mayor Richard Heyman was one, for example.

The resort concept has taken root and many others, gay and straight, are planting and harvesting in the grove of tourism. Now that easy buck enterprises are sown up the local business community will be marked by a vigorous jockeying for positions. The early sense of adventure will give way to the dry excitement of "combat reports" from the business sector.

What does the boom mean for culture and the arts? It can be argued that there are more people to support culture. Examples:

The Founders raise a hundred grand a year for the Tennessee Williams Fine Arts Center. The Art & Historical Society has its large membership. Ditto for the OIRF. The Red Barn Theater

has its loyal band of supporters, as does Waterfront Theater. The Friends of the Library are friends indeed. Even the very commercial Hemingway Day's celebration sponsors a noteworthy short story contest. Most of these things would not exist, at least not so vigorously, during a period of economical slump.

Well, so what? Frankly, I can think of better ways to support culture, for instance, than to annually stuff a fortune into that great white elephant on Stock Island. The Founders raise lots of money and Arnold Mercado labors hard to produce good theater out there, but as far as I'm concerned it's all a terrible waste. (In the future I'll do a full article on this subject, with all viewpoints represented—if the people involved still speak to me, of course.)

The Red Barn? A special case. The artists here manage to keep tight control as they accept support and input. The facility is small and relatively easy to fund without the artists hocking their souls to a Founder-type support group. This operation is blessed in that it benefits from monied interests but avoids its vampire-like embrace.

The Waterfront Theater? Another special case. It suffers and benefits from an operational system which carries all the virtues and liabilities of the committee process. Sometimes the problems show, but so do the strengths. An example is the production of "Women Behind Bars," a play with no—one might say "below zero"—dramatic value. (I dare the play's champions to refute this in a letter to SH.)

However, that the Waterfront could allow this play says much for chance-taking. Again, we have a cultural institution which has benefited from the local boom without suffering from

what I like to call "aesthetic shingles," the malady which so often seems to afflict Chamber of Commerce inmates.

The Art & Historical Society? I don't want to sound like I'm picking on Martello, a place I'm fond of, but . . . Oh, what the heck!

The Martello gallery offers local artists a museum credit for their resumes and, if the artist is popular, sales. During the last year, under the directorship of John Tosi, exhibits demonstrated a marked improvement. But there are kinks here and there, due in part to side-effects of the boom.

Martello is most popular for its cheap cocktail parties which are incidentally accompanied by art exhibits. Artists often complain that visitors bypass the gallery entirely, heading to the bar and buffet. Clearly, in its quest for support, Martello has allowed itself to adopt the function of a middle-class watering hole.

My suggestion is that the food and booze be hung on the walls and the art be put on the tables, so the visitors will be tricked into looking at the paintings.

There are also certain incidents of patronage which can bear examination. Margo Golan, an admirable and generous woman, has underwritten the acquisition of many works by the primitive artist Mario Sanchez. The collection has expanded rapidly, taking over room after room. It's refreshing to see a local person focus upon one artist and build up a major body of work and then give it to the community.

But only Sanchez? His work is honest and possesses the spark of innocence which is lacking in so many other so-called primitives. The nostalgic vision of old Key West deserves our attention and certainly

some of these works, perhaps many of them, should be on display. Nevertheless, I wish that such generosity had a broader focus.

Onward. What about the economy and local artists? Clearly, "boom town" is better than "bust town."

One problem which becomes acute during times of affluence, especially in provincial places like Key West, is that business/social leaders end up controlling the flow of funds to cultural targets. These people for the large part look upon artists as talented but helpless children when it comes to the "practical" world.

The argument goes like this: Business and social leaders tend to be "doers" who know how to get things done. That's all very well, but I've noticed that many of the so-called "doers" lack imagination, and a real sense of needs, and are often caught up in social/political games which have nothing to do with the business at hand. These people do best with fundraisers: a party here, a party there.

Some of the people of course, possess considerable talents and convictions. Ann McKee, a wealthy cultural activist, is a classic example of the well meaning mentality which unfortunately leans toward exclusion. Ann admires artists and supports them. But, alas, she has opposed artists' participation on the County's Arts Council and the Cultural Commission. She seems to feel they should be tucked in their studios—snugly tucked, if possible, but certainly tucked.

I hate to admit it, but generally Ann's correct in that the "artistic temperament" does not seem to thrive in the committee setting. Artists are used to being in total control of their time

and projects and they can feel frustrated by the sometimes endless rounds of debate, callings of the roll, more debate, leading perhaps to inaction. But, on an individual basis, there are artists who have as much to contribute as any other "slicer of the cultural pie." As long as only non-artists hold that knife, artists will make do with often half-baked notions of what's best for them—and crumbs at that.

Let's remember that money by itself as cultural fertilizer does not guarantee good fruit.



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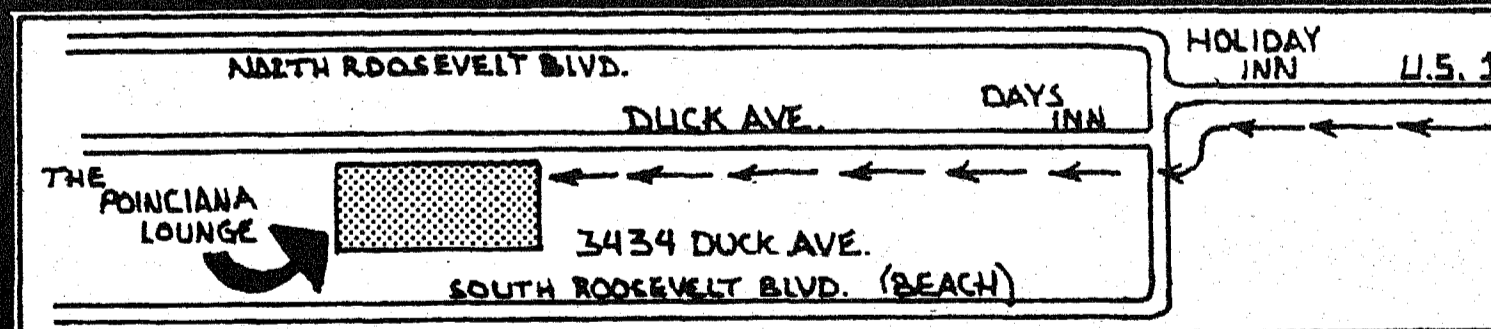
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BY FRANCES-ELIZABETH SIGNORELLI

These are the best of times. These are the worst of times. And, during these vivid and strenuous years, the 60's and the 70's, I learn one strange fact. When you are looking for a place to go and cry in respectable privacy, there just is no such retreat in Key West. It's life that sometimes you get your foot caught in barbed wire and can't get it loose, as it were. You can no more disregard those sobs than poured water can hold the shape of a cup. And, you can't stand there, the frijole beans salted by your tears. And, your house is peopled by many offspring, a husband, a maid and two different ghosts the maid sees every time she opens the ironing board. Try and find an unoccupied few feet to cry in.

Drive along Smather's Beach, struggling like reigning in a plunging horse or suffering green apple colic. In quest of a likely retreat to have a wholesome weep. Somebody from the taco wagon looks in on you. There's a bare spot on Stock Island. No. Up comes a man from a boat and tries to tell you how he always lies flat under his dining room table. It's good for his back. There is no safe hole to sink into. You are muttering and shaking with a quivering immediacy. "Help me go get right. I've got to get right." I've got to find a decently private corner to bawl. But, there is nowhere you can cry alone in Key West, as you will see from these two experiences:

Anyone might know that this is the day for a Big Cry. Wake up in the morning. One of my sandals take a leap toward the door. Some unseen force seems to be going off in my shoes. They now are tripping along the hall and out onto the patio. Taptaptap. What if they come back and start kicking me, kicking me out of my own house. In the back section of my half awake mind are all sorts of tiresome failures from yesterday.

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Today. Took that driver's test and drove him straight into the salt ponds. Slipped on some spit on the Post Office steps. Turn my mind to a lovely dream I often conjure up. I see myself walking up to an intricately carved oak door and lifting a pewter knocker of a lion gnashing his teeth. My uncle would rise with the help of a silver headed cane from a deep, brass studded, leather chair. He would embrace me with a characteristically occupational gesture of unclehood. After I have cried for about 45 minutes into three of his very white fine monogrammed linen handkerchiefs, I am ready to return home and bake a vinegar pie. Now, today, I am fully awake and running over in my mind locations in the house that may be secured against intrusion for your cry. There are few. I used to have a neighbor friend whose husband passed away and she would slip over onto my verandah very late at night and weep copiously. She wept beautifully. An elegant moon wept with her. Silver tear drops. I check out that verandah this morning. Two of them are playing Old Maid there, drinking orange koolaide. I press on into that small, enclosed back porch used as a glory box for the household. My foot kicks over a dust pan with a hole in it. I bear the awesome weight of suzerainty in this house, I say, moving my lips, and I've got lots to cry about. These tears, I believe, will give validity to my existence. Just then, through the outside little cat door, shoves Conception, our cat who has ferreted me out. I poke her into an old wine cooler. Now, outside the window, my 10 year old son and his sidekick Kawwan start up conversation. I stay still as a fish. I can see that they have my bottle of Scope mouthwash. They believe that is the stylish way to go. I can hear them hugely rolling the green stuff around in their mouths and dashing spitting it onto the oleander bush. Damn! Indignation rises. I fly out. Because, the tone of my household, it seems, I mostly set. Tears are swallowed.

Now, it's the 70's. I am mincing along past Fausto's. Something in my life, I believe, has knocked me all in a heap and I entertain an almost childlike feeling of distress and solitude. I make it as far as the library. If a silent scream is pressing to emerge, you would think the Ladies in the library might be a proper station for it. I have forgotten that there is no secret, untenanted hidey hole for a cry in Key West.

I am in the green tiled Ladies in the library. In a metal cubicle. I have rolled my sleeve up higher on my arm and lean against the cold wall. I've found so much, such a rich variety of sadnesses to cry about because I am looking for them: remedial footwear, lapsed friendships, a little bulldog named Bob who was slaughtered

in '48 under the wheels of a truck hauling tree trunks, four brown spots on hands, my off spring gone and liberated. Well, cross out that about children leaving, recalling philosopher's "Think about this: It's the tree that deserts the leaf, not the leaf the tree." Tears ready to flow successfully. Crying eases the heart. When you grieve, it's the sobs and the words you cry out that count. Not so much what you grieve for. Any doctor will tell you, "Cry and you don't urinate so much."

Lady enters. Stirs the air. I stand, still as a trout lying there motionlessly in the icy stream under a rock, the hip boots of the fisherman passing. Lady begins flinging articles under the partition into my booth. A jar of Vick's salve, a little black felt plumed hat looks like a Mouse-keteer's, half a hamburger, a hair net looks like a human brain. My London Walkers lying couchant on the green tile floor of the library's Ladies. This regalia piled up on them. She scrabbles around and sweeps everything up into some type of container, and with a great, profound sigh of relief, tugs off a girdle which flies into my space. At this point, I feel as insecure as an egg balancing on the pointed end. When she retrieves the girdle and wraps it in something that crackles, she departs murmuring, "I'll shop and leave it at the desk. With Daisy. Daisy will keep it."

I have gone soft as a grape. Unroll and button my sleeve. Glide out. No tears fall on the green tiled floor of the library's Ladies. Am I now anesthetized against the bangs of life? All I know is that there is no where to cry luxuriously alone in Key West. Give it up. It's a problem to which there is no solution, and that's the kind of problem that wastes a lot of your time.

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**Book Review:**  
"Berlin Wild"

by Bill Anderson

Over its entire history Key West has had more than its share of outstanding American writers, including seven Pulitzer Prize winning ones. With Viking's publication only last month of Elly Welt's new novel "Berlin Wild" the island can add still another notch in its sizeable literary belt, for her first major work seems destined for the best seller lists this summer. (Welt lives with her husband Peter in Key West and the Canary Islands).

While most novels about World War II Europe seem to be based around battlefields, bridges, exploits at Normandy and Bastogne, concentra-



Elly Welt

tion camps and pogroms in Poland, "Berlin Wild" honkers down right in the heart of Hitler's Berlin, capital of his lunatic Third Reich. Welt's three-dimensional photograph—like noveliza-

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tion of daily life there—from school and sports, a foreign embassy, public transportation, landmarks, water tables, the cooking of rotten food by a starving city, the coolness of August nights, the apple orchards, to the dampness—adds up to virgin description culled only from painstaking research of setting, dates and events.

"Berlin Wild" is the story of a half Jewish sixteen year old boy who because of his special insular life inside the madcap Kaiser Wilhelm Institute is unaware of how Hitler and his henchmen are trying to reshape Germany's citizenry towards the Fuehrer's final solution for 'aryanization'.

The decades old question of why "good" Germans—in particular Jews—did not try to escape Hitler's Nazi madness becomes a point-counterpoint thesis of the novel between sixteen year old Josef Bernhardt and one of his friends. They recall and live out in wartime Berlin both Santayana's admonition, "Those who do not remember the past are condemned to relive it" and Shakespeare's earlier one that "those who summon up remembrances of things past grieve at grievances foregone".

So "Berlin Wild" is the story of the survival of the sane in totalitarian madness. Central to the novel is a group of scientists working in the Kaiser Wilhelm Institute where there are fruit

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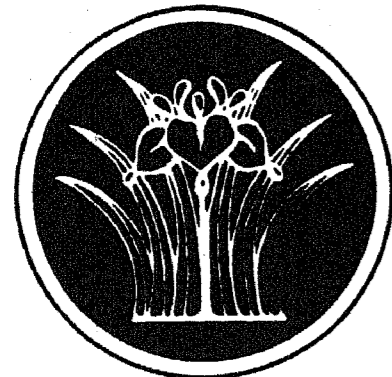
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flies, a few hidden Russians and Jews, vodka made by the hundreds of gallons in the labs and jars containing brains of downed Nazi aviators preserved in formaldehyde. The main "research" is the study of the fruit fly including the Berlin wild ones (the novel's title) that, like the Jews, are not allowed to cohabit with the regimented. Herein lies the novel's strength of classic metaphor.

The regimented fruit fly transposed into a human strikingly recreated by Welt in her cameo characterization of the joke-like train station master who by rote spells out any and all train connections to Berlin's suburbs, times and destinations from inquiring commuters without once consulting a timetable.

The main character Josef gives "Berlin Wild" its distinction as a deeply searching psychological study but enjoyable on many other levels including just plain old fashioned humor. Born of "mixed blood"—his father an outstanding German lawyer and his mother a Jewish physician—Josef is a mathematical prodigy when Goebbels' proclamation bans Jewish students, first from Josef's beloved boat rowing team, then from attending school at all. Through his father's connections he is accepted at the Kaiser Wilhelm Institute where a group of brilliant scientists enlist him in their phoney research to elude the Nazis.

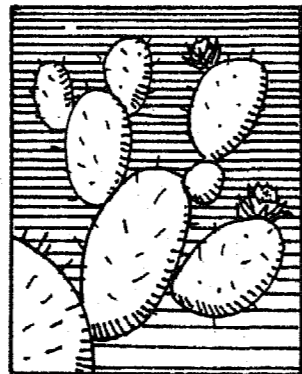
While the rest of Berlin is starving and being arrested (and his physician mother is forced to work as a potato peeler) Josef is well fed, encouraged by his scientist mentors to get drunk on the plentiful vodka and have free sex with his more than willing female researchers. In the meantime the war goes on outside the walls of the Institute. The Reich insists it will

win the war but the scientists who are illegally monitoring BBC broadcasts know it's only a matter of time before the Allies reach the city. Unfortunately the Russians descend on the Institute first and proceed to loot its worthless research. Herein there's a hilarious bittersweet episode wherein the Russians ship a group of masturbating monkeys back to the Motherland as war loot to Stalin himself. Sadly, the monkeys die en route because of the wires attached to their bodies during the course of "research" back in Berlin.

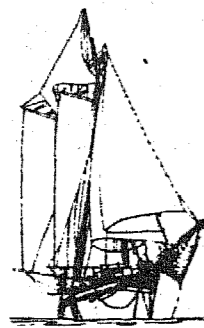
Throughout the novel Josef watches as his relatives including his mother are all taken by the SS. His father, refusing to believe the Nazis will prosecute "good" Germans (he had distinguished himself in the German Army during World War I) makes no effort to save them.

Ridden with survivor guilt after his equally despotic liberation by the Russians, Josef escapes to America and Iowa where 22 years later he confronts his own guilt for having enjoyed the best years of his life while in Nazi Berlin. He offers a prayer for the dead, Jew and non-Jew, including two young Berlin guerillas who unlike Josef had fought and died at the hands of the Nazis. As an anesthesiologist in Iowa City, Josef finally purges that guilt when he declares, "During war there is hope. One can hope, always that the war will be over and that life will be better. It is only after one is 'liberated' that he realizes there is no hope at all. That is when true emptiness begins."

In "Berlin Wild" Elly Welt has created a black comedy that powerfully highlights the human spirit. She does it with lean dialogue and narrative and (excepting for the character of Josef's "cold" wife Natalia who is elusive to me) sterling characterization. The result is a cliffhanging, literate thriller about Hitler's evil Berlin. Note: the late John Ciardi who lived in Key West writers' compound in Windsor Lane had previewed "Berlin Wild" before his recent death and wrote, "Berlin Wild" is the sort of book that can happen only when a master talent finds a master subject." Pay attention, readers. Ciardi was not only a superb etymologist but a keen observer of top drawer literati.



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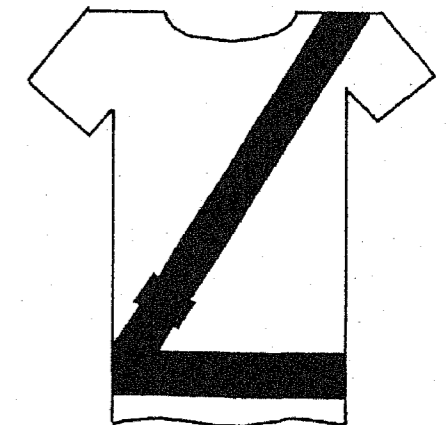


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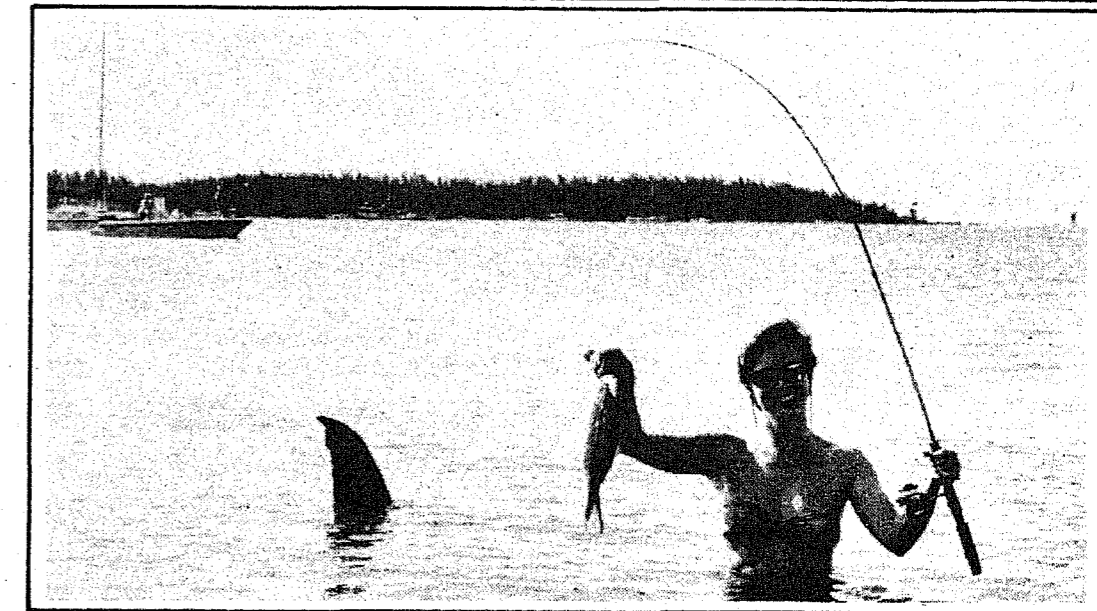


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## A Reporter's Notes: Eight Months of RDA-Watching

by George Murphy

Being a political reporter in Key West is a pretty weird job. Sometimes you have to sit through meetings until you can't keep from yawning. Sometimes you have to spend hours sifting through microfilm, news clippings, or files to find a year's-old quote or someone's maiden name. Sometimes you have to follow hunches that, in hindsight, are so stupid you can't imagine how you ever got past fifth grade. Sometimes the most important thing in a week is properly guessing where to go for coffee in the morning to "accidentally" run into someone you've been trying to speak with.

There are also days when nothing makes sense and you wonder why you do it at all instead of going sailing.

For the past eight months, I have been looking into the day-to-day, week-to-week activities of the Key West RDA, its present and former boardmembers, its Executive Director and staff, and its negotiations with Key West Harbour Development Corporation, the General Services Administration, and with the Key West City Commission, all "key players" in the Navy's so-called "return" of the Harry S. Truman Annex property to the city of Key West.

I've been called a good reporter by some people I respect, a "snoop" by some people I've been investigating, and, sarcastically, a "Guru" by a City Commissioner as I approached the commission podium to speak as a citizen one night.

Marsh Gordon once jokingly introduced me as a "writer and troublemaker." At least, I think she was joking. I certainly hope so.

As a relative newcomer to Key West (I've been here 2 years), my reporting has offered me the opportunity to meet, and in some cases come to know, quite a few people I might otherwise never have met. What started out as something of a lark for me (I run a small publishing business) has, over the months, taken on growing importance to me.

I've worked to gain the trust of some well-informed people. I've developed a "network."

On the other hand, I have come to be distrusted by others.

But I've also been lied to, stonewalled, and deceived. I've even been threatened.

Of course, all of this is to be expected.

More than anything, it makes you think "Hmmm . . . I don't know what it is yet but somebody's up to something!"

But my motives are reasonably simple. I hate boredom. I like writing. I even get paid.

There's also this other thing in me—this desire, for lack of a better word, of *fairness*, one which my father always considered unreasonable when I'd say "no" to taking out the garbage while pointing out that my kid brother had skipped out on his last three turns. I'd insist, "It ain't fair."

Dad finally acknowledged last year that he too saw the pattern of the punk's behavior but admitted that it was easier to just order the garbage out!

Ah, well. There's always hope. I think I'll keep on writing about Key West.

Now that negotiations for the development of the Annex seem to be over and, after eight months of trying to keep track of and make sense of them all, I offer the following personal observations.

As you might suspect, a reporter often "learns" much more than he can put into print. With that in mind, I suggest that the following opinions are strongly felt, hardly impulsive.

All of them, I believe, fair.

### 1. RDA Executive Director Steve McDaniel should resign or be removed.

Especially on the heels of John Dent's "surprise" offer last month, it's hard to believe McDaniel's claim about his professional and proprietary distance from Dent, the man his agency was supposed to be negotiating *against*. McDaniel insists that they are not "friends." Nonetheless, McDaniel goes fishing with Dent's business partner, Hugh Culverhouse.

Dent offered legal services for one of McDaniel's mayoral-campaign principals, Bill Jones, coincidentally the same man to whom McDaniel gave free Navy rental space.

According to a source close to the McDaniel family, when McDaniel's parents visited Key West for Christmas, they stayed in John Dent's condo.

That sounds pretty friendly to me.

Since last June, McDaniel has been also guilty of a number of specific improprieties.

- He conducted business for John Dent by making advertising purchases. In legal terms, that's conflict-of-interest.

- He violated specific U.S. Navy policies which he was charged with enforcing by allowing at least one of his friends to have free storage facilities at the Annex.

- When challenged about doing so, he lied about it and changed his story at least three times. In one version, he claimed that the give-away space was a maintenance department storage room though a local carpenter's padlock had been on the door for months and no maintenance equipment could be found inside. In another version, he claimed that the Navy knew about it and had OK'd it. A letter from the Department of the Navy verifies that they did not know and did not approve.

- He failed on numerous occasions to provide specifically requested public documents to citizens, to the accounting firm of Peat, Marwick, & Mitchell, and even to the City Commission.

It's time for a new Director, someone who'd work with the city like a team member, one who doesn't go golfing with GSA and fishing with the developers.

### 2. If Paul Sher does not follow through on his promise to resign, he should be removed from the RDA board.

The obvious favoritism that Sher exhibited toward John Dent last month—by asking that, despite his default, he be given special exemptions from formal Board policies—was entirely

improper. He has been a sarcastic and outspoken critic of the city government whose best interests he was appointed to protect. Even though the City's wishes are obvious and its directions fairly clear, Sher's behavior has implied a belief on his part that he knows better.

Last Fall, when interested City Commissioners began sitting in at RDA meetings, he resented their presence and called them "Johnny-come-lately's."

He has threatened an RDA board member for talking to the press because he didn't like what he had to say.

He regularly exhibits a stubborn, negative, sometimes even cranky attitude at public meetings.

Last month, when boardmember Bob Kruse made a presentation of some positive-thinking ideas, possible avenues for saving the Annex, Sher wouldn't even turn his head to watch the presentation. Instead, he stared at his feet for more than 20 minutes, pouting. It seems that he's had his mind made up for a long time. It seems to me he was as deliberately unhelpful as possible.

When the residency of boardmembers Philip Doherty and John Magliola was challenged, Sher never found it a subject worth bringing up at RDA meetings. Had he done so, we might have effectively *used* rather than *wasted* that month.

I've personally witnessed, as have others, Sher speaking with other board members in violation of the Sunshine Law.

In 1982, the Navy issued a now-famous audit of the RDA, citing "false financial statements," "funds not deposited or accounted for," "a lack of internal controls over income and collections," "unreported and misrepresented income," and "improper billings." During that period, though others were singled out for blame, Paul Sher, nonetheless, had been the RDA's treasurer.

That loose financial management will now cost the taxpayers of Key West over \$100,000.

Though Sher has obviously put in years of hard work, it's now time for some new ideas, forward motion, and a board chairman who will work *with* the City Commission, rather than one who appears to despise it.

### 3. The Atlanta GSA officials were palsy with and also showed favoritism toward Dent and, in dealing with the city, violated it's own policies.

Usually, when someone, without explanation or apology, bails out of a business deal, they get sued. At the very least they do not earn the right to be trusted again.

Yet that is precisely what John Dent did to the RDA.

When Joel Crenshaw of the GSA called the RDA "brave" for agreeing to listen to Dent again and then offered, the very last minute, to bend all the rules the agency had been insisting on with everybody else, one had to wonder whether the agency had a hidden agenda.

Could it be possible that there may have been something going on between these fellows?

One would like to think that a government agency would be above such stuff. One would think they'd stick to their own rules and regulations. But they didn't do that either.

continued on page 59

## Commentary

### The Key West RDA, Part VIII: What Really Happened Last Month

by George Murphy

After years of independent negotiations aimed at developing the Truman Annex property, the RDA, at the end of last month, found itself without a developer. Key West Harbour Development Corporation (KWHD) of Sarasota, which had been selected by the RDA to develop the Annex had, until April 25th, an exclusive right to enter into an agreement with the RDA to take over the development of the property.

On that day, as the RDA board, the mayor, the city manager, and city commissioners Halloran, Lewis, and Weekley sat in RDA headquarters waiting out the final hours, George Perrin of KWHD and Linn Kephart of Occidental Land Development Group announced that a joint deal had been finalized between them on the morning of the deadline date. But, by the end of the day, not a word had come from John Dent, president of KWHD. When the hour of truth came, the truth was disappointing: Dent could not be found and hadn't even bothered to call. The deal was off.

The RDA had no choice but to declare the developer in default of his contract with the RDA for failure to deliver the money needed to continue the deal.

They were back to "square one."

With a newly negotiated GSA deadline for transferring the property less than two weeks away, the RDA, in a 5-0 vote, invoked special emergency powers and opened the purchase of the property to any bona fide party. By taking this action, the board could bypass the normal bidding and evaluation procedures.

The board also voted 5-0 to hire Robert Feldman, who had previously served as the RDA's attorney, as interim counsel during the emergency period.

Once KWHD was declared in default, the RDA Board declared itself open to new offers from *any* comers. But not before Board Chairman Paul Sher asked whether the board thought that John Dent and KWHD should be given preferential treatment if that corporation were to re-bid under the new emergency situation. Sher said that, because of the 1980 city approval of their plans, he wasn't sure that the RDA could turn over KWHD's rights to anyone else and said that the "only viable option is to reinstate KWHD."

It was pointed out that, by defaulting, they *had* no rights, Sher reversed his stance and offered a motion that Dent *not* be given preference, a motion, it was pointed out, which was unnecessary.

Though Dent, as president of KWHD,

has repeatedly claimed that the city was in breach of its agreement with *him*, he nonetheless held the singular right to the purchase of the Annex until the close of the business day, April 25.

Had he indicated earlier that KWHD was not prepared to go ahead with the deal, the RDA could have been at work preparing alternative plans. But, until he defaulted, "good-faith" bound the board to do no more than sit and wait.

Thus, on April 26, the RDA found itself sitting on the largest development project in the history of the city, with no plans, no buyers, no money in its treasury, and a government-imposed deadline of May 9th approaching ominously.

However, one thing was immediately clear: neither the RDA nor the city of Key West wanted to see the property go to open auction.

The pressure - and the race - was on.

### The Kruse Propostion

The first suggestion for an alternative purchase plan came internally, from recently-appointed RDA board member Bob Kruse, who, having obviously put in hours of research and speculation, brought forth charts during an RDA meeting at the end of April which illustrated a generalized plan which, for the first time, clearly suggested that the city *could* make the deal work.

The sources of income in Kruse's plan, would come from the following sources:

#### Ingredients for Purchase:

A Cruiseport, selling fuel, supplies and collecting disembarkation fees	\$1 Million
An RV Campground and concessions	\$ 200,000
A parking garage	\$ 150,000
Assorted rentals Harbor House and cruiseport walk	\$ 100,000
Live-inleases	\$ 100,000
Four waterfront restaurant theme restaurants	\$ 100,000
Studio work space	\$ 50,000
Selling land for affordable housing	\$2 Million
Selling Facade tax-credits to Industry	\$2 Million
Selling Investment Tax-Credits to Industry	\$ 400,000
<b>Subtotal:</b>	<b>\$6,100,000</b>

#### OPTIONAL:

Selling development rights for a 300 room hotel (@\$20,000/room)	\$6 Million
A Convention Center (payable by TDC Funds)	\$ 500,000
<b>Total:</b>	<b>\$12,600,000</b>

The expenses which might be incurred, Kruse suggested, could be as follows:

#### EXPENSES:

Downpayment (held in escrow until final deal)	\$2,200,000
Taxes (The city would be exempt)	\$0
Impact Fees (The city could exempt itself)	\$0
Harbor Improvements: Matching Funds	\$0
(through CDBG Grants and capital expenses provided by cruiselines)	
Tank Island (nothing need be done with it at all)	\$0
RV Campground	\$100,000
DebtService	\$1,200,000
<b>Total:</b>	<b>\$3,500,000</b>

#### BENEFITS:

Among the benefits of the roughly-hewn "plan" were:

1. It could work with the proposed new zoning.
2. Both the land and the revenues would be controlled by the city.
3. Parking facilities would relieve congestion in Old Town.
4. It would direct growth and engender port activity.
5. It might pave the way for the Navy to deed the rest of the land to the city at a future date.
6. It would protect the market share of existing condominium and motel properties.
7. It would allow the RDA to assess new master development candidates at its leisure.
8. It would give the city the opportunity to examine and assess the economic consequences of its new zoning and planning.

Says Kruse, "I took the appointment [to the RDA Board] seriously and tried to put together a workable scenario. It seemed to me as though the property might be pretty valuable - even if it *were* down-zoned. My intent was apolitical. It just seemed it would be the best of all possible worlds if the city could make it work: to secure the property and inventory the land so that *later*, as things change, it could decide on the most proper and profitable uses of the land."

Though Kruse had presented only a rough plan, County Commissioner and successful businessman Ed Swift, at a subsequent joint city/county commission meeting, called Kruse's income estimates "low" and said that, the Truman Annex property transfer might prove to be a modern "Louisiana Purchase."

#### Passionate Scrambling

The city, for the first time in years, was in a position to negotiate with the RDA for the purchase. The city was also over a barrel: the GSA seemed unsympathetic to its request for some more time and, possibly, for the approval of its plans through a referendum.

Thus, it was under tremendous pressure that both the RDA and the City Commission began meeting for

marathon-length meetings, including City Commission meetings that ran for four subsequent days.

One thing was clear: No one wanted to lose the property.

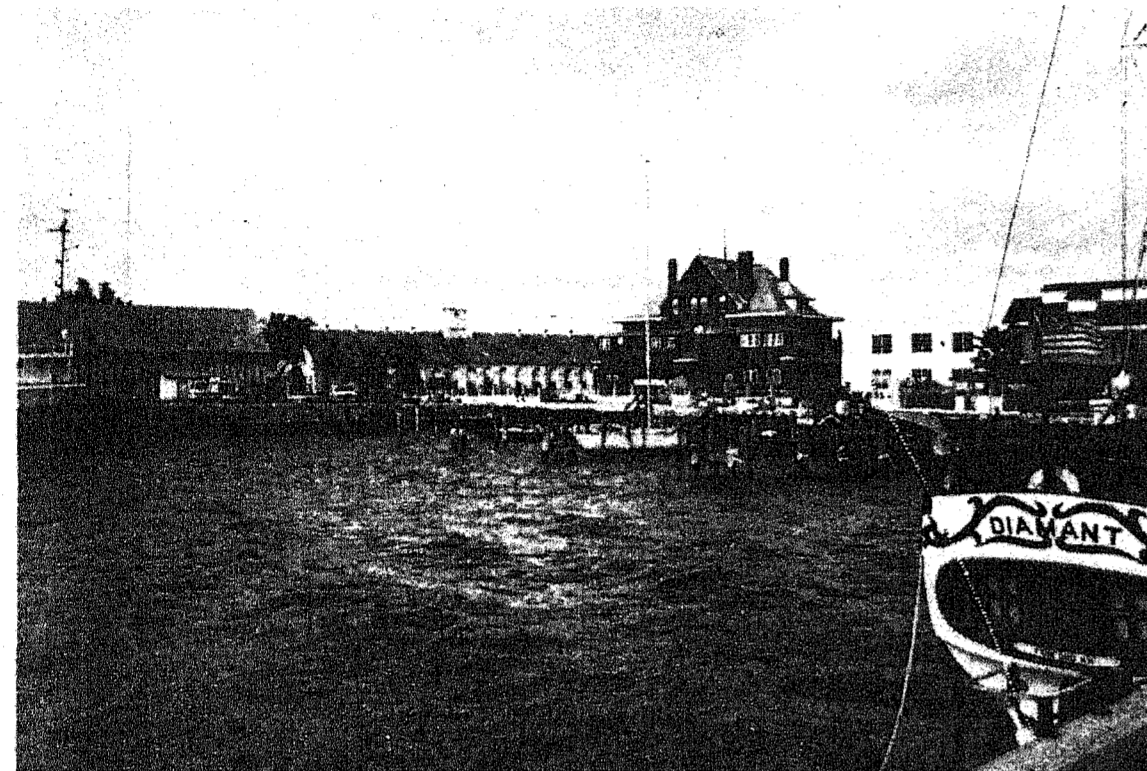
At its May 5th meeting, the RDA board set out to establish guidelines and procedures for any parties interested in making bids on the property.

At the suggestion of Paul Sher, the board voted unanimously to establish a minimum deposit of \$552,000 which Sher

seek to make subsequent payments by selling - not the land itself - but the "development rights" of various parcels of the property. After that 3-year period expired, the city might sell-off portions of the property to meet future payments.

If any deal was properly structured, the end results, as Mayor Sawyer pointed out, could be:

- The GSA would get its price;
- The city could maintain control of the



The Custom House as seen from across the harbor

photo by Sharon Wells

insisted had "to be placed on the table" as the "bottom-line" for anyone wanting to come forth with plans or proposals.

Mayor Sawyer, addressing the RDA board, said that City Manager Joel Koford and the city staff were prepared to "move forward in a joint effort with the RDA" to save the property from auction, "contingent on the cooperation of the RDA," and asked that the RDA officially invite the city to assist them in their efforts to complete the transfer. The RDA board agreed by unanimous vote to invite the city to assist. The formal invitation opened the doors for the city to begin working toward the possibility of making the purchase itself or, at least, advising the RDA as to what, if any deals, would be best for the city.

It was then decided (also by unanimous vote) that, on the following morning, a conference call would be placed to GSA headquarters in Atlanta to request a re-structuring of the finances as well as more time (90 days if needed, for a referendum) to allow the city a reasonable amount of time to both seek financing and/or to evaluate proposals that might come forth from investors.

The city's requests were fairly simple: if the GSA would agree to a lowering of the required downpayment from 20% to 10%, the city would try to raise the money needed for the downpayment. Beyond that, since the government stipulates a 3-year "Excess-Profits" period [during which any "profit" made from selling land must be returned to the government], the city would

property and, as the city's needs changed, have the power to decide what should and should not be built; and,

• The citizens of Key West - rather than a development corporation - could accrue the benefits of the development profits.

Over repeated warnings from RDA Executive Director Steve McDaniel that the "excess-profits" clause would get in the way of the city's efforts, boardmember Gus Mirzaoff disagreed and suggested that he didn't see it as all that troublesome.

At that point, McDaniel, later claiming that Mirzaoff had insulted him, walked out of the emergency meeting, left the building, and didn't return.

RDA attorney Robert Feldman, agreeing with Mirzaoff, suggested that the excess-profits clause was "always a problem," but said it was "not monumental ... just a matter of structuring the finances."

When Paul Sher announced that the RDA had the "ability but the not the financial capabilities" to float a bond for the purchase, Mayor Sawyer announced that not only had the city already been in contact with its bonding agent but that there was a group of citizens working to help put up the money needed to keep the Annex from auction and said "We want to preserve and protect that property for the city of Key West!"

Later, General Services Administration

representative Barney Maltby announced that the agency would consider a downpayment of 10%, rather than the previously agreed-upon 20%. As well, the agency agreed to accept yearly rather than quarterly payments against the debt service. The decisions opened new doors to investment possibilities.

With a GSA deadline set for Friday, May 9th, the city commission, on the 6th, called in Walt Whitney of Peat Marwick, Mitchell as a financial advisor and called a meeting to order.

Little could the commissioners have known that their meeting would last for the next four days. Nor could they have guessed at the work that lay before them.

The investors came forth and so began a time of passionate scrambling.

### The Spottswood Deal

The first offer came from a group of citizens to which the Mayor had been referring for days. It was comprised of Attorneys Jack, Bob, and Bill Spottswood, CPA Randy Moore, and ex-city Attorney Joe Allen III.

In essence, they offered to put up the 10% required downpayment as part of a joint-venture partnership with the city. In return, they wanted a 55% share of all profits from the developed Annex. As well, at the end of two years, the investment group - Truman Annex Investors, Inc. - would assume exclusive management of the development.

Under the plan, the city would have until October 1987 to make the first debt service payment - of \$1.2 Million - to the GSA. In the fifth year, the mortgage would be paid off in one balloon payment.

The Spottswoods pointed out that, if the development were successfully managed, the profit income could be used to pay off the GSA debt. Spokesman Jack Spottswood pointed out, on the other hand, that the currently-proposed reductions in zoning and density, as well as the possibility of a growth-management ordinance could easily make the development unprofitable.

It was precisely those proposed ordinances, though not yet in final form, which soured KWHHD on the deal. Prior to their default, they repeatedly claimed that the current proposals, outlined two months ago by city planner Art Mosley, would be too restrictive to allow them to make a profit against the \$13.8 Million GSA-assessed price-tag. If made into law later this year, the proposals would reduce the density of the Truman Annex which KWHHD had planned by almost 50%.

According to Jack Spottswood, his group faced the same possibility of failure from the proposed changes in zoning and density. As a guarantee against that possibility, they wanted an additional safeguard: the right to back out of the deal either in October, 1987 or October, 1988.

According to the terms of the proposal, if they chose to back out of the deal on either date, they would receive a refund of their original investment - plus 14%

interest - as well as 10% ownership of the Annex developments as a "payment" for their work, time, good faith, and money.

### The Mel Fisher Deal

On the same day, following a late-afternoon meeting with the Mayor and City Manager, Treasure Salvor Mel Fisher and his financial advisor Doug Douglas set to work gathering funds and sent an offer to the City Commission meeting.

Fisher was willing to loan the city the full 20% downpayment (\$2.76 Million) for the Annex closing in exchange for the right (in lieu of interest) to purchase - for \$10 each - buildings #48 and #99 which respectively house his museum and his salvage operations. Since City Manager Joel Koford expressed concern over the federal government's 3-year "excess-profits clause," Fisher said that the time frame for the city's repayment, could be "entirely negotiable."

Fisher, weeks earlier, had sent a general proposal, in the form of a letter, to City Hall. The letter sought to gauge the city's interest in having Fisher assist the city in pursuing the purchase of the property. It generated no response.

"I'm not interested in developing the property," he said. "I'm interested in making sure my operation stays in Key West. This is home to my crew and staff. This is home to the Atocha treasure too. We don't want to leave."

"It's really that simple," said Douglas. "The city of Orlando has been making very tempting offers to Mel to relocate the treasure museum. They're treating him with such respect, why, they're even willing to name streets after him. But Key West is Mel's home. All he wants to find are some sort of assurances that he'll be allowed to stay. The current lease provisions could call for us to completely vacate our buildings and move the entire operation in 30 days. That's some sword hanging over our head."

The next day, a team of appraisers from the world-renowned auction house, Christie's, arrived in Key West to begin what will soon become a certified appraisal of the Atocha treasure brought up by Fisher since last July. Fisher and Douglas, then met with John Koenig of Barnett Bank (who they unequivocally praise for his hard work, interest, and cooperation in trying to raise the necessary downpayment funds) who naturally had to require a certified appraisal on file against the huge loan they were requesting.

That evening, Fisher and Douglas met, at the request of Dr. Debbie Flynn and Linn Kephart, at the Poinciana Lounge to investigate additional possible sources of financing. Kephart, acting now as the president of the local Century 21 real estate company, said he could secure the needed money for the downpayment if Fisher would be willing to guarantee it with his treasure and arranged to put him together with Miami investors, Harold Kessler, Michael Friedman, and Donald Gerbick.

Kephart's new role would give him the authority to sell the development rights for

the Truman Annex. In exchange, he would also be responsible for the Development of Regional Impact (D.R.I.) and environmental impact studies and other expenses which would be incurred in the development.

Thursday morning, the Fisher entourage arrived at the RDA headquarters and, in response to Paul Sher's insistence that there be "money on the table," they brought two chests of silver, accompanied by certified checks for \$425,000 and a letter of credit for \$100,000: a total estimated value of \$5.7 Million.

"The money's on the table," said Fisher, "Today's the Day!"

His gesture was greeted with astonishment, applause, and derision.

Despite the size and value of Fisher's gesture, RDA Chairman Sher said that the only item on the table that he would accept as part of a legitimate offer was a cashier's check from Mel Fisher (made out to RDA) for \$150,000.

Kessler's cashier's checks - totalling \$175,000 - which could have been signed over to the RDA and been as good as cash, were not acceptable.

Fisher, of all people [who last week alone brought up over 2,000 emeralds in one salvage trip] didn't have enough cash!

Fisher was willing to put in escrow whatever was needed to keep the property in local hands.

Kephart wanted a delay on the closing to allow for the required D.R.I. study to be completed and approved. The key risk they both faced was the same as that faced by any developer: they couldn't know for sure that the development plans would be allowable.

Friday morning, they spoke to Pat Baily of the Atlanta GSA office about their proposal. Neither got what they wanted. Later that day, the GSA called back and said it would not accept the offer to guarantee the downpayment with the treasure; it wanted "money." Further, there could be no refund if the deal didn't work out.

When asked about treasure being put up as part of the deposit, Treasure Salvors' Bleth McHaley said, "Mel was not putting treasure up for the purchase. The treasure was a show of good faith, to be put in escrow, while we worked to secure a loan. In the time frame - we were told we had until Friday - it was impossible to work out the details."

### The Cooper Deal

Miami developer Marvin Cooper and his wife Betty, who have three motel investments in Key West (The Travelodge, The Econo Lodge, and the Quality Inn), put forth the next development deal - a loan - which, as written, contained less risk for the city than the Spottswood deal.

Though the RDA would take title to the property and oversee the development, it would be the city which would guarantee the repayment of the loan and, within 12 months, submit a new Community Redevelopment Plan for the Annex. At the

end of two years, the loan would be repaid with interest determined by the "prime rate." In time - most likely at "build-out" - the city would take title to the property.

The most significant aspect of the Cooper deal was that, in exchange for loaning to the RDA the \$1.39 Million downpayment needed to secure the property, Cooper would receive the right of "first refusal" on any proposed development or sub-development project on the Annex. This would mean that any proposal made by any developer for any portion of the property would have to be approved by Cooper, who said that he understood the city's interests and would "police" the project.

Though the financial risk to the city was limited to the amount of the loan, critics of the plan argued that the first-refusal right constituted unfair competition. They argued that, when a developer came forth with a good idea for land-use, Cooper would the right to say, in essence, "Thanks for that idea. It's a good plan. But you can't do it; I'd like to do it myself."

### The Negotiations

It seemed at one time as though the Spottswood deal had the edge and the necessary majority commission votes to pass.

However, for any deal involving "levying taxes, borrowing money, or granting a franchise" (all three involved in this deal), the city charter is very specific. Law requires a two-thirds vote (or 4-1) for an ordinance to pass on one reading.

Mayor Sawyer as well as Commissioners Cates and Weekley were admittedly ready to vote in favor of the proposal. But that amounted to only three votes.

Two of the five commissioners - Lewis and Halloran - were vehemently opposed to the deal and, because the investment group insisted on a 4-1 vote before moving forward, no vote was ever taken on the proposal.

Commissioner Lewis's objections were simply stated: "The city is not in a financial position to enter into any of these deals. We don't have the money and we could be forced to raise our already-high taxes to the legal limit. Some taxpayers have been waiting twenty years for a new sidewalk and, if bonding for the sewage treatment plant fails, we'd be bankrupt."

"We all agreed that it would be wonderful if it would work but I was not willing to compromise on the density and it was too much of a gamble for the taxpayers."

Halloran foresaw that the proposal could result in zone-busting. "Two years from now," he said, "the Spottswood group could simply decide it wasn't making enough profit. The city would be forced to either adjust its zoning to please these businessmen or face a pull-out. A city shouldn't have that kind of pressure influencing or pressuring its decision to do what it deems proper. It seemed to me like we'd be putting a gun to our own head by accepting. If the city didn't please them and

they pulled out, we would still owe them 10% - forever.

"There are risks and sometimes there are justifications for taking them. If we could have borrowed the needed money and were to get 100% of the profits which could, over the long-term, reduce taxes, it might have been a risk worth taking. But we were being asked to take all the risk and give away the lion's share of the profits."

Jack Spottswood, in response to these views, says,

"I'm amazed at how much misunderstanding there was about our proposal.

"First of all, our proposal was not a loan. It was a joint business venture based, first of all, on the city making a threshold decision as to whether it was willing to do whatever was needed to buy the property. If that decision was 'yes,' we were willing to become business partners with the city. Our first proposal called for us to supply all of the initial money needed to purchase the property - as an investment.

"The city would then proceed with putting together a development plan and we would proceed with putting together a marketing plan - in order to pay the debt service and retire the debt.

"The RDA had the responsibility to come up with the necessary moneys to carry the project forward up to the amount that we initially invested, to match us dollar for dollar. From that point forward, we'd proceed along simple lines; if they put up \$1, we'd put up \$1; if we made \$1, they made \$1.

"Theoretically, if properly marketed, we could have put the project together so that the RDA or the city wouldn't have had to put up a cent and still would have reaped 50% of the profits later. There was even a mechanism by which, if the RDA or city couldn't come up with the money, we could come up with more. All that would happen would be that the 50/50 ratio would change until such time as they were able to match our investment or until such time as the money was earned back through profit.

"We were talking about a partnership. We'd get shoulder-to-shoulder with the city and go forward negotiating with developers to get the best possible deals we could because, after all, we'd be getting 50% from every dollar of profit.

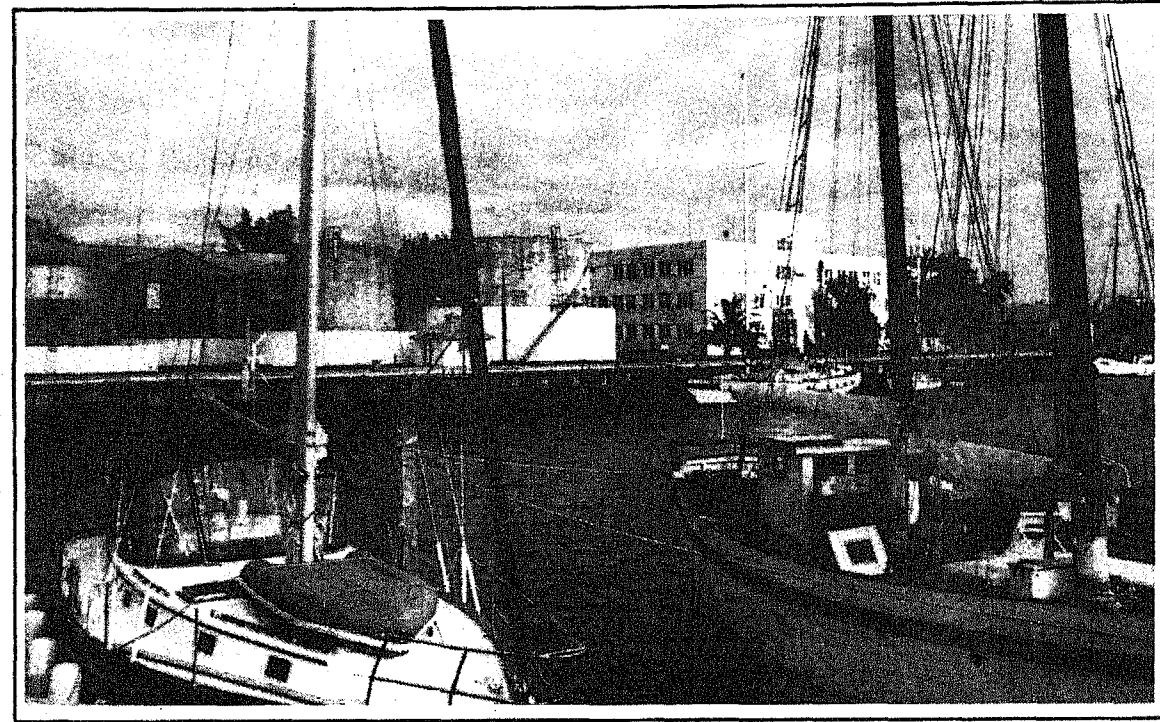
"The allowance for us to withdraw was based on one simple fact: we were entrepreneurs entering into a business venture. The city - and only the city - would come up with a development plan. They would decide exclusively what they wanted to do with the property. But if, in the end, they chose to land-bank the Annex, turn it into a huge open park, or to create a plan that wouldn't make money, we wanted the right to say, 'This is not the sort of investment we want to be in,' and get our money back. After all, it was our money."

"But also remember, after two years, if the city's plan was economically feasible, we'd be in the project for the duration with no right to withdraw or demand a refund."

"The intent of the 10% stipulation was to provide for what you might call 'sweat

equity," payment to a group of five lawyers and two CPA's who'd be doing the work necessary to make the project sail, to market it effectively. The city would have those people at their disposal and, with that expense built in, they wouldn't have to come up with more money to pay for those services. We were also willing to make it a straight 50/50%. If the city didn't want those services, that was OK too.

"But it was also designed to keep the city



RDA headquarters

photo by Sharon Wells

honest. If we had backed out of a bad economic plan and if the next commission changed it and decided to build 2,000 condos, they'd want to come back to us because we had a piece. Isn't it reasonable to suggest that if they were ever to get to that point that, having used our money, we should have our share.?"

A well-known Key West author saw the deal differently and offered a metaphorical view: "The Spottswood group would be like a poker player," he said, "who after drawing three cards decides he doesn't like them, asks for his ante back along with 14% interest on it, leaves the table and then expects 10% of the pot for as long as the game goes on without him."

In any event, when the May 9th deadline arrived the GSA, once again at the last minute, issued an extension on their deadline, until the following Wednesday.

The Spottswood proposal had not generated the necessary 4 votes for approval on first-reading. In fact, it should be noted that no vote was ever taken on the "Spottswood proposal."

Mel Fisher's offer, which otherwise might have found acceptance, died for lack of a completed and certified Christie's appraisal, without which the downpayment loan could not be made.

A vote on the Cooper deal, however, did pass. The City Commission offered "conceptual approval" by a 3-2 vote, with Weekley and Lewis opposing.

Both Weekley and Lewis were saying clearly that they had decided against the city trying to purchase the Annex because of the enormity of the financial risk to the city.

Weekley spoke about having reached a point at which he realized clearly what he had to do to be responsible to the citizens and to be uncompromising about his principles. A risk to taxpayers indeed existed and he did not want to help create a situation which could lead to future

decisions about bending regulations or ordinances to satisfy the needs of the development. "We were not in city hall to enter into real-estate transactions. Once I saw that, a great weight was lifted off me," he said.

The city's "conceptual approval" of the Cooper plan, though, was only a first step and was not binding for two important reasons:

1. It, like any Annex development proposal, depended on RDA approval since, by law, only the RDA can actually make the decision to accept or reject any proposal;

2. Since the city could not legally borrow the money to guarantee Cooper's loan without a second reading (which time restraints would not allow), the proposal was worded so that Cooper would actually be loaning the money to the RDA in the city's name. Yet the city would be liable for the money.

Mayor Sawyer, also concerned about the possible risk to taxpayers, wanted to find out whether they would choose, through a referendum, to back a decision to buy the Annex. "There were a number of decisions that would have been made by the RDA and the way it was structured," he said, "with the city being liable. The commitment was for \$1.38 Million. I felt that a referendum should be had with the public allowed to have their say as to whether the city should get into the program 100%."

On the final Wednesday morning, a call

was placed to the GSA to ask for a delay on the closing date so that the city could hold a referendum with Cooper's downpayment in escrow so that, if the voters decided against the risk, the city could back out and Cooper could at least get his money back.

The GSA said no.

Cooper graciously thanked all involved for their interest and their hard work, and left.

And by noon on the 14th, despite the serious efforts of benefactors, entrepreneurs, and consultants, despite record-breaking hours of work on the part of the city staff and the City Commission, the RDA had still not found a suitable proposal.

It looked like it was all over.

With only a few hours left until the final deadline, everybody broke for lunch.

Over iced teas and fish sandwiches at the Full Moon Saloon, Commissioner Weekley, City Planner Art Mosley, City Attorney Steven Stitt, and radio newsman Ray Pace were reviewing the events of the past week's negotiations and lamenting the fact that it looked as though it was "auction-time."

At the end of lunch, Pace, having sat in at RDA meetings for months, pointed that something always seemed to happen at the very last minute, and joked that, when they got back to the meeting, John Dent would probably show up with a check.

They all headed back to the RDA building to watch the clock run out.

Once back, the joke came true.

#### The Last-Minute Offer from Steve McDent McDaniel

As has become commonplace at recent RDA meetings, Executive Director Steve McDaniel was called away to the telephone. This time, he came back to the meeting with - Surprise! - a last-minute telephone offer from - Guess who? - John Dent. Straight from the phone, McDaniel then spent 3-4 minutes covering in specific and legal detail the financial and contractual terms of Dent's new proposal off the top of his head.

When he was finished, he was even in a position of knowledge to answer questions of clarification from the floor.

Even though there was nothing in writing, board Chairman Paul Sher, who for weeks had been speaking of "tooth fairies" and staring at his shoes, perked up.

Though it was Sher himself who on the 5th instituted - and has since stuck to like a barnacle - the "cash on the table" rule, he suddenly changed his mind about his own rules at the mention of Dent's name. The same man who refused to consider accepting a letter of credit against Mel Fisher's obvious fortunes, was now suggesting that the board should honor a second-hand telephone-promise of a letter of credit (with cash "to follow") from the same lawyer who had defaulted without comment on his own profitable and questionable contract for developing the Annex.

It was clear to anyone who'd been observing the RDA's proceedings that, if

anyone else had phoned-in a cashless offer, Sher would have laughed them off the island.

Even the GSA (represented by Crenshaw) which had also demanded cash, was suddenly willing to accept a second-hand verbal offer of a letter of credit - from Dent. Later in the day, Crenshaw went so far as to say he was "disappointed," and that he thought that the RDA, in its willingness to entertain the Dent proposal, had taken a "brave step."

Perhaps it might have been fair to call it confusing, questionable, suspicious, inconsistent, disturbing, abberant, unorthodox, unbusinesslike, or just plain amazing. Maybe even conspicuous.

But "brave?"

Sher went on to speak in direct opposition to his own May 5th motion (that Dent not be given any preferential treatment) by saying "The man is entitled to special consideration."

"The city never should have parted ways with Dent," he said, apparently forgetting that it was Dent who had parted ways with the city by defaulting.

"What everybody seems to forget," said Commissioner Weekley of Dent, "was that The Annex was always his until the day he defaulted. He could have negotiated. He could have been sitting in at all our meetings. But negotiations were always second-hand. He could have shown more concern for his own deal and for the city's concerns."

Sher went on to both speak of the horrible wrongs delivered unto Mr. Dent by the city and to sing his altruistic praises, making the defaulting lawyer sound like a martyr. "He kept giving and giving," said Sher, "Then they [the city] changed the rules in the middle of the ball game."

It might be more accurate to say that it was closer to the end of the "ball game" that things fell apart. But only after the city, despite numerous requests, was never allowed to see the legally-required Master-plan, nor the evidence of the corporation's financial capabilities

... and after an independent accounting agency issued a scathing report critical of the lease (which the developer had written for himself), criticisms which the RDA board never addressed

... and after they watched Dent walk out of Commission chambers just as Key West's citizens were preparing to offer their thoughts on the development

... and after it became evident that Dent had no intentions of developing the Annex at all but rather to sell "development rights" and make a whole lot of money.

It might also be fair to say that the city didn't change the rules at all. They merely pointed out that a citizen-mandated building moratorium was in effect and that there were likely to be some changes in zoning density - downward. But the Commission was hardly in a position to grant Dent's requests for guaranteed exemptions to a zoning plan which had not yet even been formulated - let alone become law.

In any event, Dent's offer, simply stated,

was to loan the downpayment to the city. But there was a familiar wrinkle. The offer was contingent on a guarantee from the City Commission that the zoning board's proposed .4 F.A.R. (Floor Area Ratio) could be increased to .55, an increase of 300,000 square feet of buildable space. For the city to make such a guarantee would at least be improper and perhaps illegal because the proposed changes in the city zoning codes have not yet been finalized nor yet presented to the commission.

One citizen observer at the back of the room asked "Anyone smell a rat?" And shortly after a wave of shaking heads and rolling eyeballs had accompanied expressions of disbelief across the room, a motion was made to accept the Dent proposal.

Boardmember Bob Kruse reacted strongly. He was vehemently opposed to even considering the proposal. "I've never met Mr. Dent," he said. "But when I came on the Board, they (the city) were still trying to negotiate and Dent was inflexible. Perrin and Dent could have worked with us. Instead, they made it impossible for us to work with other developers. I see no possibility of working in 'good faith' with a man who's defaulted with no explanation or apology and who put us in this terrible bind."

A number of observers expressed a suspicious wariness over McDaniel's familiarity with the terms of Dent's deal which he'd supposedly just received over the phone. Even RDA Attorney Bob Feldman was later overheard saying "It had to be a very long phone call to get all that verbiage out." Since the terms of Dent's proposal paralleled the state of the negotiations at the moment, a number of people expressed a belief that, as the previous week's negotiations had been proceeding, McDaniel (or someone) must have been in touch with Dent, working with him, adjusting and refining his proposal - and that the "surprise" phone call was in fact carefully timed; the proposal, timely and carefully prepared.

It would seem they were right!

Earlier that day, McDaniel (not bound by the Sunshine Law) even helped lay some of the ground-work for Dent's last-minute entry into the negotiations by having privately polled members of the RDA board as to whether they'd be willing to entertain an offer from Dent - "if" one came. When the call did come in, it was a surprise to everyone in the room - except the RDA.

Despite the lack of anything in writing, a motion was made to accept the Dent proposal. Board member Lou Hernandez, however, quickly moved to change the wording so that the favorable vote that was taken, was not to accept Dent's proposal but rather to "agree to consider" it, contingent on the city's response to Dent's request for the city to pre-adjust the proposed zoning ordinances for him.

The Mayor and Commissioners headed back to city hall and called business back to order.

City Planner Art Mosley explained that

the .55 F.A.R. would allow Dent to develop an additional 300,000 square feet over what the anticipated zoning recommendation of .4 would allow. In a coincidence of less-than-amazing proportions, the change would equal the size of the hotel Dent had wanted to build but which would have been disallowed under the proposed new zoning rules. "If residential," Mosley explained, "this would mean approximately 250 units."

Commissioner Lewis spoke slowly and ardently. "I will not compromise on density," she said.

Commissioner Weekley said, ".55 is unacceptable. I've told the board that already."

Commissioner Halloran said, "I think it should be lower than .4"

Commissioner Cates was out of town.

The Mayor said he didn't think that they were in session to make decisions on zoning matters. He added that his "simple arithmetic" told him that the votes weren't there.

In fact, the commission was being asked to make a legally-binding decision on a matter which was not yet even on the books, based on no more than a verbal report.

Later, Mayor Sawyer commented, "I think the city did everything it could possibly do. It was something that we really didn't want to see lost. But the very last action - of increasing the F.A.R. from what was being proposed ... the information wasn't there. There was no formal proposal."

Commissioner Weekley said of Dent's offer, "It looked like last-minute 'grandstanding' on his part, to enter the scene as a lifesaver to make himself look better. But he knew the city. He knew what was likely to happen. He gave us nothing physical to look at."

As such, no vote was taken on the matter.

Word of the Commissioners' discussion was sent to the RDA.

Time had run out.

The RDA board, never having voted to accept an alternative proposal, adjourned.

It was over. The property would go to auction.

In the end, Mayor Sawyer said, "This was possibly one of the most important issues ever to face the city. I think every effort was made to try to put something together. Every participant was trying to look out for itself - which you'd expect in any business deal. What the commission was looking for was the best interest of the city... I believe the city did all it could."

Evidence of the city's efforts is unmistakably clear. According to City Clerk Josephine Parker, the time expended since October 18th by the city commission on this one issue totalled 40 1/2 hours and that, between May 6th and 14th, they broke a record for hours spent in session.

But the city's efforts were not obvious to everybody, even some who'd been present to witness them. As the crowd at RDA headquarters thinned, Paul Sher stayed a

while to blame the City Commission for blowing the deal, to call for their removal, and even to make a crack for a local radio station news-report about the commissioners "kissing his coattails" on his way out.

Apparently, Sher couldn't bring himself to acknowledge that it was the RDA which had failed to find an approvable proposal after Dent defaulted. Though the City Commission worked like hell to come up with one, it was not their responsibility to do so.

That was the RDA's job! They alone had the legal right to do so.

Though, ultimately, the RDA must take the responsibility for having failed to complete a deal during Sher's tenure of 7 years, he chose to blame the Commission and call them "irresponsible" for having failed to come forth with an offer (that, even more ironically, he could vote to reject) within 9 days!

"What the City Commission is for, I do not know," he said sourly.

Then, speaking in tones reminiscent of Nixon's departure from office, Sher said that he'd had enough and was going to resign, a promise he has yet to keep.

As word started to spread through the streets that the Annex negotiations were unsuccessfully over, RDA Executive Director Steve McDaniel and GSA official Joel Crenshaw set off together to get in a round of golf before sunset.

#### Now What?

What happens next remains to be seen. The official word from the GSA has

been that the property will go to public auction, probably in September.

It has been suggested, though, that the GSA might entertain an offer from the city in the meantime.

According to Steve McDaniel, who'd never mentioned it before, the city has first rights at auction. And, according to Crenshaw, the GSA does not have to sell it to the highest bidder.

There are, of course, rumors continuing that Cook Inlet Region, the Alaskan Indian firm which has land-credits with the federal government, is interested in the purchase.

A local trust fund, The Truman Annex Preservation Trust, has been established in the hope that the purchase price might be raised through local donations.

And, of course, there's still John Dent, who has spent years planning for the Annex and obviously still wants to develop it.

Rumors abound concerning Dent.

According to one rumor, Dent was recently bragging in the Chart Room, saying he had "inside information" and that the Annex was either going to go to him or to Cook Region Inlet.

According to another, Dent is planning to buy the Annex for \$9 Million cash from Cook Inlet Region after they pay full price but use their government credits to make the purchase.

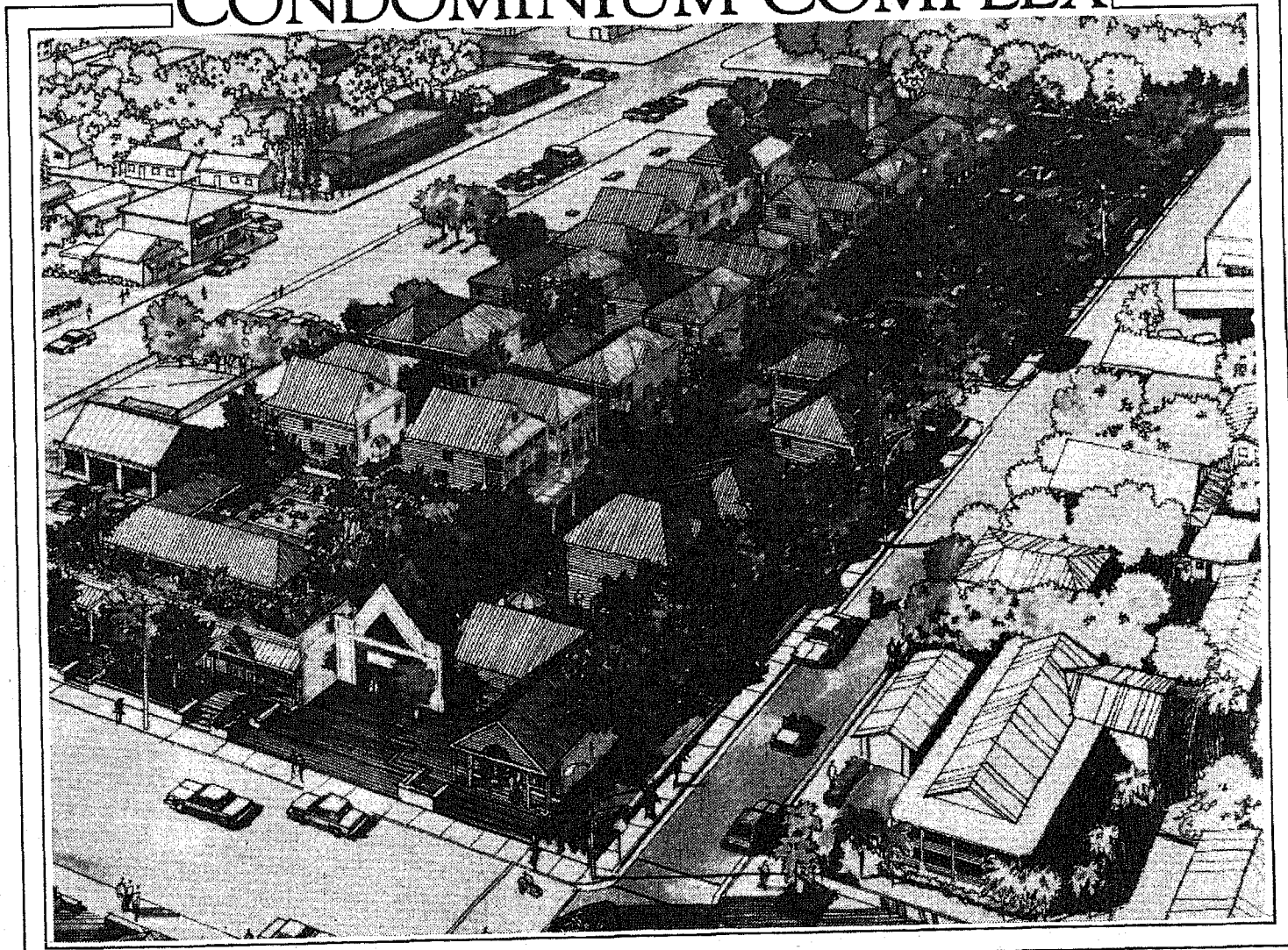
As RDA board member Kruse speculated, "he'll probably get it ... At auction, he can now buy it for the same price - or maybe less. But now it's an even better deal for him since he'd own it and would not have to make any lease payments to the city. Why wouldn't he go for it?"

Let's all wait and see what happens next.



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When the Fleming Street United Methodist Church was organized over a hundred years ago, its founders' roster contained such familiar Key West names as Albury, Roberts, Kemp, Russell, Pinder, and Curry. Once called the "Short Jacket Methodist Church" in reference to the short jackets worn by the men during worship, the church came into existence because of a disagreement over instrumental music.

It seems that, in the year 1868, some thirty members of the First Methodist Church objected to the instrumental music being introduced into the worship service—so much so, in fact, that they withdrew and formed a new church. In honor of the new pastor, Reverend Sparks, it was called Sparks Chapel.

As is often true in Key West, the present building (on the corner of Fleming and William) is by no means the original one. The original small church served until 1887, when a roomier structure was erected which became known as the Uptown Methodist Church.

Strangely enough, in 1892 instrumental music was introduced into the church that had been founded specifically in objection to it. Although this had been prohibited in the original church deed, the deed was improperly written and the clause did not stand.

Enthusiastically shouted worship had a large place in this church. Stories still abound of Benjamin Russell, who often continued shouting his praise of the Lord well into his walk home from services, and John Demeritt, who said that when he shouted while out in his boat, the boat shouted with him.

Not long after the turn of the century, the

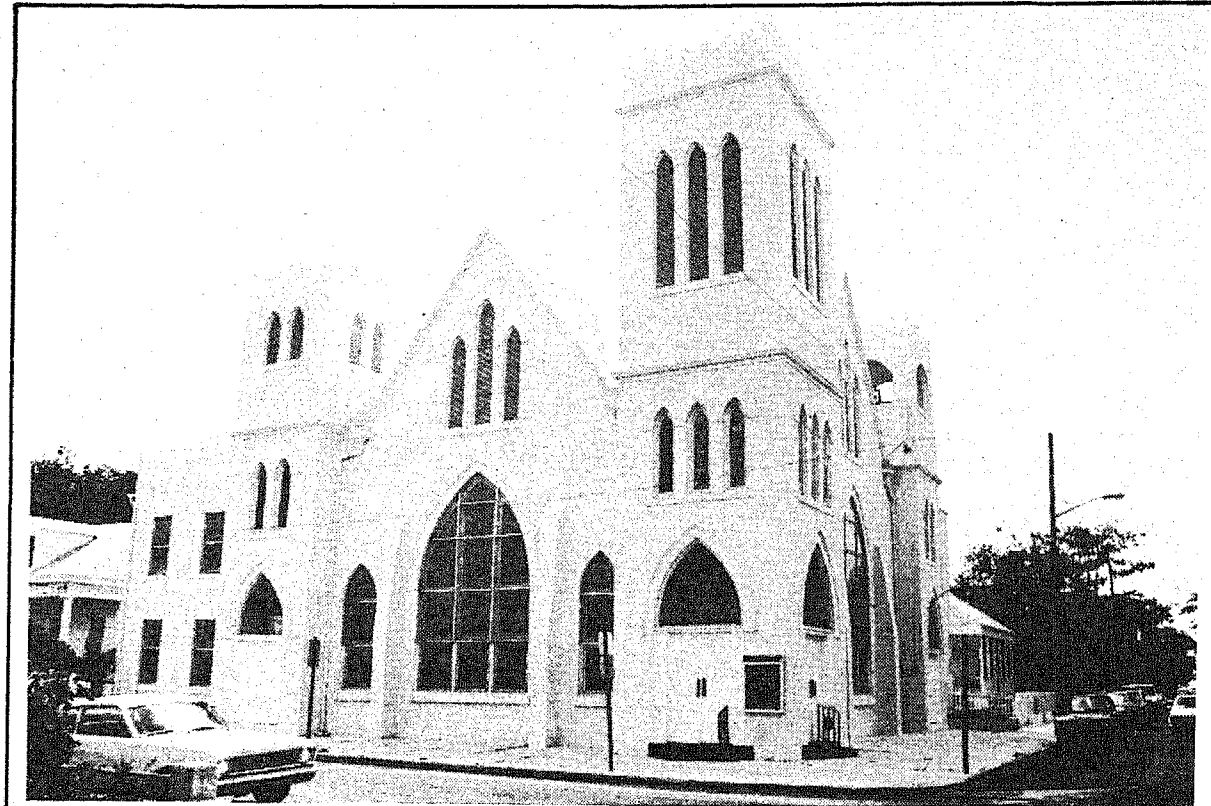


photo by Richard Waterwax

church steeple was struck by lightning. The building was later completely remodeled during the Reverend S. Scott's term as pastor.

Unfortunately the hurricane of 1909 soon followed, totally destroying the renovated structure. The pastor at that time, the Reverend John Beers, luckily escaped the wrath of the storm—the story goes that just as he left the church after fastening a loose window, the entire edifice collapsed behind him.

For two years services were held in the auditor-

ium of Harris School. Exactly two years after the hurricane, work was begun on a new building—partially financed by the sale of lumber salvaged from the ruins of the old one. The present structure was completed in 1912.

The Fleming Street Methodist Church still stands at the corner of Fleming and William Streets—founded by some of the pioneer families of Key West, built and rebuilt, adapting to changes in structure and belief... having truly earned its place as an island landmark.

by Carol Shaughnessy

## Church Directory

**AFRICAN METHODIST EPISCOPAL**  
Bethel A.M.E. Church: 223 Truman Ave., 294-9951. Sunday worship 11 am, Sunday School 9:30 am, prayer meeting Tuesday evenings at 7:30.

**ASSEMBLIES OF GOD**  
Glad Tidings Tabernacle: 1209 United St., 296-5773. Charles C. Elliott, pastor. Sunday worship 10:30 am and 6:30 pm, Sunday Children's Church 10:30 am, Wednesday night youth service 7:00 pm, Thursday mid-week service 7:00 pm. Nursery available for all services. Helping Hands child care center for ages 1 thru 4.

**BAHA'I**  
Baha'i Faith, 718 Duval, 294-2060.

**BAPTIST**  
Greater Keys Baptist Church, Fifth & Seidenberg, 296-3648. Dennis Clark, pastor. Sunday school 9:45 am, Sunday services 11:00 am and 7:00 pm, Thursday service 7:00 pm.

St. James Missionary Baptist Church, 312 Olivia, 296-5593. Fred L. Carter, DD, pastor. Sunday worship 11:00 am and 6:00 pm, Sunday school 9:30 am.

Big Coppitt First Baptist Church, Ave. F, MM 10, 294-4118. Randy Kitchens, Pastor. Sunday worship 11:00 am and 7:30 pm, Sunday school 9:45 am, prayer meeting Wed. evenings at 7:30.

Fifth St. Baptist Church, 2318 Fogarty Ave., 294-2255. Rev. R. Hetherington. Sunday worship 11:00 am and 7:00 pm, Sunday school 9:45 am.

First Baptist Church, 524 Eaton St., 296-8544. Charles Teagle Jr., Pastor. Sunday worship 11:00 am and 7:00 pm, Sunday bible school 9:30 am, Wednesday evening service 7:00.

Key West Baptist Temple, 5727 Second Ave., Stock Island. Morris Wright, pastor. Sunday worship 10:50 am and 6:30 pm, Sunday school 9:45 am, senior citizen Sunday service 2:30 pm, Wednesday evening prayer service 7:00.

Sugarloaf Baptist Mission, meeting at Sugarloaf Elementary School, 45-2204. Rev. Mark Beasley, pastor. Sunday school 9:45 am, worship service 11:00. Vacation bible school for children ages 3 thru 12 July 14-25 Mon. thru Fri. 9:00 am to 12 noon, at Sugarloaf Elementary School.

**CATHOLIC**  
St. Bede's Catholic Church, 2700 Flagler Ave., 294-2984. Rev. Thomas F. Mullane, pastor. Mass Monday 10:30 am at Senior Citizen Plaza; Tuesday thru Friday 9:00 am in the church; Sunday 9:00 am, 11:15 am, 7:00 pm in the church; Vigil Mass Saturday 7:00 pm.

St. Mary Star of the Sea, Truman Ave. & 1010 Windsor Lane, 294-1018. Sunday Mass 10:30 am, Spanish service Sunday evening 6:00, daily Mass at 8:00 am.

**CHRISTIAN SCIENCE**  
First Church of Christ Scientist, 327 Elizabeth St., 296-8215. Sunday services 10:00 am and 7:00 pm, Sunday school 10:00 am. Reading room open Tuesday and Thursday.

**CHURCH OF CHRIST**  
Church of Christ, 1710 Von Phister St., 296-3331 or 294-2202.  
Lower Keys Church of Christ, 1609 Patricia St., 294-3042, 82-9721. Sunday Bible study 10:00 am, Sunday worship 11:00 am, Wednesday worship service at 7:00 pm.

**CHURCH OF GOD**  
Church of God, 1419 White St., 296-8844, R.W. Tummond, pastor. Sunday worship 11:00 am and 7:00 pm, Sunday school 9:45 am, family night Thursday at 7:30.

**EPISCOPAL**  
Holy Innocents Episcopal Church, 901 Flagler Ave., 296-3286. Rev. Neal H. Brown. Sunday services 7:30 and 10:00 am, Sunday school 9:15 am, Holy Communion Wednesday evening at 7:30.

St. Paul's, 401 Duval St., 296-5142. Rev. Jack B. Meyer. Sunday worship 7:30, 9:00 and 11:00 am; Sunday school 9:00 am, Wednesday services 7:00 and 9:00 am. St. Peter's, 800 Center St., 296-2346. Rev. Norbert M. Cooper. Sunday services 11:00 am, Sunday school 10:00 am; Mass on Tuesday, Wednesday and Friday at 7:00 am.

**JEHOVAH'S WITNESSES**  
Jehovah's Witnesses Kingdom Halls, 1117 White St., 294-0482.

**LETTER DAY SAINTS**  
Church of Jesus Christ of Latter Day Saints, 3424 Northside Dr., 294-9400. Sunday services 9:30 am, Sunday school 10:50 am.

**LUTHERAN**  
Grace Lutheran, 2713 Flagler Ave., 296-5161. Rev. Paul N. Rauscher, pastor. Sunday worship services 9:00 am, Sunday school and adult Bible class 10:15 am. Elementary school for three-year-olds thru sixth grade. Holy Trinity, 3424 N. Roosevelt Blvd., 294-1305. Donald Johnson, pastor. Sunday worship 11:00 am.

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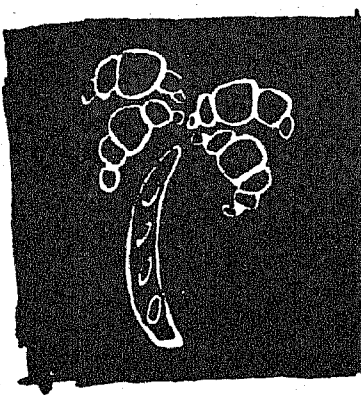
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**GALLERY HOPPING**

by Gordon Lacy

June in the galleries sees a change of pace and gallery people who are artists get down to real work. Karen, for instance, at Artist Warehouse will be preparing her move to 726 Simonton, getting the new address re-done to her specifications for an autumn opening. Meanwhile, she is NOT going away for the summer and will work by appointment.

Jack Baron is hard at work as usual and has been asked to show in Richmond this summer at the big and impressive Franklin Gallery. The transport logistics have him hesitating for the moment. I am always excited when our artists get asked out of town, taking our message to the wilds. Go, Jack!

Lee Dodez at East Martello is very pleased with the annual children's show with regard to turn-out and quality. On June 3rd the members' show, a summer institution now, will inaugurate the brand new gallery space in the citadel which has just been completed and which he assures me has more hanging space than any other gallery in town. It has been all bricked and lit and the Papio collection is upstairs. Very good news indeed.

Ned at Farrington's does not want me to mention that he was at a Runner's Club of America meeting in Boston. However I am very pro hard exercise for gallery people. They have a new Ikki Matsumoto Florida bird series and have been selling the Tony Gregory original air-brush views of Halley's comet over SoMo. Good free parking out back, too.

Gingerbread won't go onto the summer sche-



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dule until probably after Memorial Day. They are open every day 11-6, showing their stable of painters, which is to say Wendy Turner, who is



preparing a two-man show in Boston this month, Craig Biondi, Ron Clemons, John Kiraly, Kay Hoppick, Van Eno, Sal Salinero, Jim Salem and Judi Wagner.

Fred Gros is happy to be back at his paints and says the work has rhythm and that he is feeling good about it. His new oil-on-acrylics-on-paper look especially fine to me. His sale will continue all summer given that people keep popping up with Persian Rugs and brass steam engines for him to dispose of for them.

Ruth at the Haitian Art Co. has rehung the whole gallery and is in the throes of her annual 1/2 off clearance with all Wilson Bigaux 1/3 off. She reports that her father Boris is having his



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hands full getting shipments out of Haiti but she is expecting one in the beginning of June.

The Key West Art Center is giving a show of Bea Sackette's mixed-media works through June 9th and from the 10th-21st a showing of Charlotte Bachman's new etchings and pen and ink sketches.

At the Burgess-Meister, John wishes he were antique-ing in the South of France but has resigned himself to the realities of work and is back to turning out his nifty collages which can now also be seen at the White Street Gallery. Jordan is painting and that is all he is saying on the matter. They recently sold a Dubuffet lithograph to a Palm Beach gallery. I hate to see good things going off the island.

Aristos gave a nice eat-out for their painters and art world friends, a gracious gesture, Barbara. Their stable of painters may be seen 12-5 Tuesday through Saturday, or by appointment, and here we are talking about Henry La Chapelle, Strubbe, Nancy St. Laurance, Jack Pardu's pastels on linen, Charles Grupte, Helen Starr Bertles, Michael Shannon, Meg Dolphin, Joseph Derr, Faran Bell and especially Martha Livingston's water colors.

John Martini is hard at sculpting in his Annex foundry and Melissa says the Lucky Street Gallery will be open by appointment for the rest of the summer.

Sandford of Sign of same is taking a water-color sabbatical in northern Spain in early July and is excitedly getting ready. Her new great gym bags in pastels, one-of-a-kind, signed, can be seen at the Simonton Street shop.

The Guild Hall is undergoing great changes, losing three of its long-time artists, rearranging the actual occupants in a sort of musical chairs. Sonia Robinson and her leather goodies and Judi Bradford and her soft sculpture moving downstairs, Cappy Seiler and Norma moving forward with only Anne Irvine staying in place. Wendy Waterline is joining the Guild's artists as is Reen Stanhouse with iron furniture, and Chris Adair, photographs and the Stangs, Viann and Fritz, are expanding their stained glass operation. Gary Zimmerman, whose painted mirrors have been selling like hotcakes, is enlarging too. Sue Sturtevant who has been away the past few years will be back with mixed media, paintings and drawings. Loys Locklear, ubiquitous as ever, will be both upstairs and down and there is even a mysterious newcomer named Zilla Adams whom no one can tell me



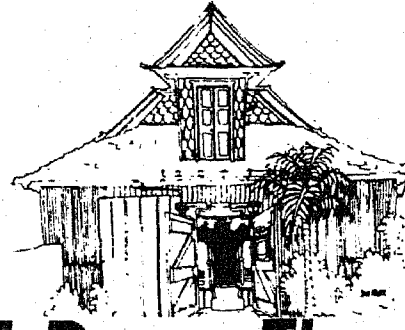
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about. A new look, and all her work for the Guild, Judi promises.

The White Street Gallery's stable of painters is hung for the summer and represents a riot of colors and styles, plus drawerfuls of contemporary European lithographs and posters and afiches. I am amazed at what we have accumulated. Open 11-4:30 Monday-Friday (after June 15th open Monday, Tuesday and Friday, or by appointment).

The highlights of our last trip to Miami were certainly not to be found at The Center for the Fine Arts where the upstairs show, "Bauhaus" consists only of documentation, slides and photographs and no originals and the downstairs shoe of three centuries of German art, one of the least interesting shows to date, unhappily stops just before German Expressionism. There has been a change of curator here since our last visit and I wish I could say it was for the better.

Habatat on Cane Causeway in Bal Harbour is showing Misha Gordin's photographic pieces, works made from several negatives that represent this Latvian-born artist's view of mankind's endeavors and impasses. The result is pure, wonderfully lit black and white magic images that haunt and compel. A must if you're in the vicinity.



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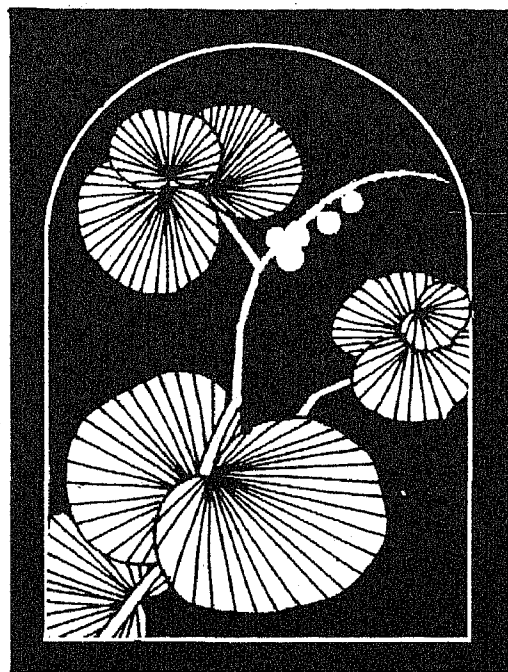
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### JAIL PROBLEM: INMATE RIGHTS

By Frank Kaiser

Monroe County Jail inmate Gene Saker recently found Key West's answer to Catch 22: Although he was allowed a phone call to his public defender, he wasn't given the quarter to pay for it. Calling collect, the public defender's office refused to accept the charges.

"This is a serious breach of Constitutional intention, Saker complains. "To resort to written correspondence can create, easily, a two-week lag to receive a response that could be accomplished in a five-minute phone call."

Indeed, upon arraignment, Saker claims that he was told by the presiding Judge that he was entitled to use the telephone to contact bondsmen, attorneys or members of his family, and that "all reasonable requests" would be met by jail personnel. Florida Administrative Code, the law for such things, specifically makes provision for phone calls and prohibits limitations on "telephonic communications" used to assist in

preparation of defense. Denial of such telephone privileges, according to 33-8.10 of the Code, violates an inmate's rights under the sixth and fourth amendments.

Donald "Jake" Key, 21-year veteran of the police department and Captain of the Monroe County Jail Division, claims that inmates would be on the phone 24 hours-a-day if allowed. "They have the right to use the phone. But now they must call collect or the 50 cent toll to a third party and most don't want to do that," Key says.

Monroe County jail currently has about 155 inmates. Captain Key estimates that 85-90 percent are represented by public defenders. Today if a prisoner wants to talk to his public defender and can't afford the phone call he can make a written request. When investigators from the public defender's office come in each morning to interview the new inmates they also pick up the prisoner's written requests.

Monroe County Assistant Defender Jeff Overby says that it's not the same. "Present jail facilities essentially eliminate phone calls from our clients. These people are indigent. They don't have credit cards. We offered to put in a line but the jail said that they need 10 lines, one

for each cell block. Since we're not in a position to hire a receptionist to handle 10 telephone lines we're at a standstill."

According to Overby the written requests from inmates simply don't work as effectively as being able to communicate with their attorney by phone. The five or six public defenders on staff haven't the time to follow up on every request, most of which would take less than a minute to answer by phone.

Overby asserts that he's certain that inmates here are Constitutionally entitled to use the phone but says that it's an issue that hasn't been litigated. No one's filed a civil suit yet. When an inmate does file, Overby feels that the matter will be corrected. "Look at how long it took them to build the new jail. And now that it's built, they have an insufficient number of certified correction officers so they had to shut down the Stock Island facilities. All of which means that we're back to an overcrowded situation here. The jail today isn't certified for the large number of people we have over there."

Prisoners used to be able to make calls to the public defender's office. But, according to the Corrections Department, the inmates used other phones behind bars within the jail for charging

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third-party calls, circumventing the system and charging some \$40,000 in long distance calls before Southern Bell caught on. The phone system was changed at that time. Calls from the jail to the public defender's office fell off to almost none.

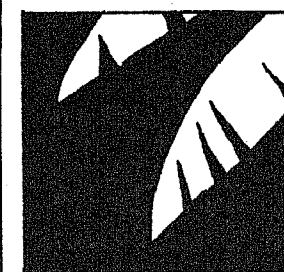
Overby feels that if the inmates do sue, they will collect. "There's definite liability," he says. "You're opening the system to tremendous damages. Who's to say what the impact has been on a case where the defendant hasn't been allowed contact with his attorney. Could be that he was found guilty where he's really innocent. Could be it's a matter that the court would punish the jail for intentional misconduct. If you review the Administrative Code you'll see there's definitely a problem here."

Rand Winter, Monroe County Public Defender, says that the problem should be easy to solve. "My home has four extensions on one line, why can't the jail have 10 extensions on one or two lines which would go directly to our offices?"

The American Civil Liberties Union (ACLU) is also involved in the county jail phone matter. According to a May 20 letter from Michelle Ivy of their Miami office to Chief Judge David Kirwan in Marathon, "an incredibly large number of complaints from persons in the Monroe County Jail in the last few months" writing about the lack of phone communications with the public defender's office. The ACLU has strongly requested that action be taken as soon as possible.

Judge Kirwan, who calls the problem of phone access at the jail "a perennial one," and Sheriff William "Billy" Freeman met with Captain Key on May 27th to discuss the ACLU letter.

According to Key, the matter will be discussed at the regular meeting of the Jail Oversight Committee to be held at 8:30 am in the Grand Jury Room at the Court House on June 2nd. Members of the Oversight Committee include: all circuit and county court judges; Danny Kolhage, Clerk of Court; Kirk Zuelch, State Attorney; Rand Winter, Public Defender; Sheriff Freeman; Col. Meggs; Capt. Key and County Mayor Wilhemina Harvey. (CALL TOM LONG—COURT ADMINISTRATOR—AT 294-4641 FOR INVITE.) In the meantime, inmate Saker has been extradited to Oregon where it is assumed that he can telephone a public defender to his heart's content.



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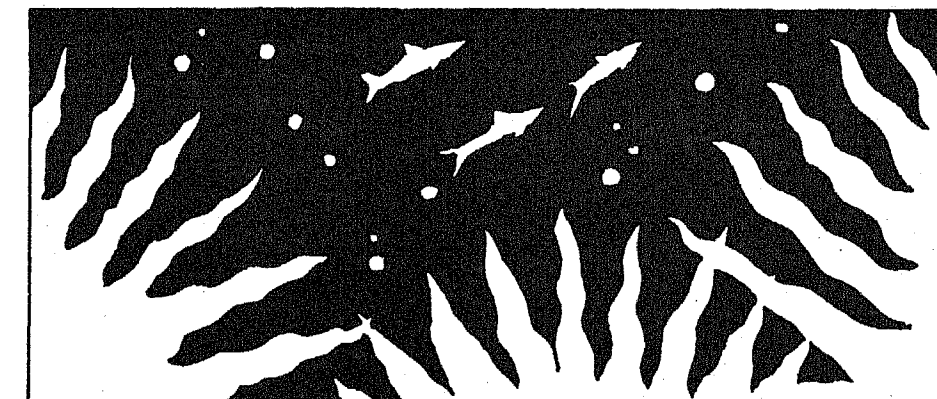
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From The Key West Garden Club

## The Naturalist in Key West

by Cynthia Edwards

Looking more and more like the little dinosaurs they are, our lizards are now fat, bold and complacent. Rainy season has begun and an abundance of insects has been washed up for their delectation.

The Key West anole swings out its bright orange-red throat fan, bobs its head and does pushups, a display intended either for courtship

or defense of territory. Anoles are members of the iguana family, the largest genus of reptiles in the Americas. The green anole, with its pink throat fan, is the only one native to the continental United States.

Variations in temperature, humidity, exercise and even emotions stimulate pigment cells in the anole's skin to rearrange themselves, turning it shades of brown, gray or green.

Look on screens and windowpanes near lights on warm evenings and listen for another lizard to identify itself: "Gecko! Gecko!" Anywhere insects congregate these nocturnal lizards are found. Geckos can walk up and down smooth surfaces, even ceilings, enabled by tiny, hairlike processes on the undersides of their toe pads. These fit snugly into every minute nook and

cranny so they can grip what appears to us to be impossible to climb.

Hordes of tiny, bug-like baby ashy geckos with their green bodies, black cross-bands and red tails zip up leaf stems and into cracks. Tails become expendable when danger threatens. Many a playful cat has found itself with a scrap of wriggling lizard tail under its striking paw while the intended victim is long gone. The tail grows back, leaving a ring at the site of the original loss. Big, smug old granddaddy lizards sometimes sport several of these posterior battle scars.

Canny key residents encourage a couple of lizards to live in their houses. The critters savor cockroaches that sneak indoors looking for water during the dry season or for escape from a drenching when the rains come. An anole living under a friend's refrigerator was spotted dragging a struggling ant backwards into its lair. Sometimes a satisfying "crunch" can even be heard when it bites into its prey.

A malachite butterfly was spotted at the garden center recently, and another was seen at a friend's garden, indicating they may have established themselves here in Key West. They are not normally seen in the keys. It is medium-sized, about two and a half inches long, with a dark background on the wings and the namesake yellow-green pattern over that. A large blotch of the malachite is next to the body with two smaller ones on the upper wings and irregular malachite spots along the wings' edges.

With the rain comes increased butterfly activity. Young caterpillars can't chew through tough, older leaves. They thrive on the tender young leaves that emerge with the summer showers. The rain also triggers metamorphosis of adult butterflies from the chrysalis which was formed in January or February. Then the adult

butterflies begin searching for mates and laying eggs, beginning the cycle all over again. Because of our warm weather, most butterflies here have multiple broods, up to three or four per year.

Because of the West Indian flora growing in the keys and extreme south Florida, and because caterpillars are very specific as to food plants, we have several species of butterflies not seen elsewhere in Florida.

Bartram's hairstreak butterfly is a fast flying, dime-sized West Indian species found here. The caterpillar eats the leaves of the wild croton, while the adult butterfly nectars on its blossoms. It is generally gray with two white spots and two white bars on the undersides of the wings. Its name is derived from a hair-like extension on each hind wing.

When resting with the wings closed, it constantly rubs the wings together, setting the two small filaments into a continuous motion thought to be a distraction to would-be predators. A reddish-orange spot is located on the undersides of the wings in the tail area near the hairs, making identification easier, since the butterfly always perches with the wings in a folded position, exposing clearly the undersides.

The caterpillar of the maesites hairstreak feeds on woman's tongue, or wild tamarind tree leaves. The butterfly, which is very small and very local, is a brilliant iridescent blue-purple on the tops of the wings, and bright green on the undersides with a black line on the outer edge of the hind wing. Considered rare, it is difficult to see because it perches up high. It also rests with its wings closed, showing the striking green undersides.

Found from Key Largo on down is the Florida dusky wing butterfly. Its caterpillar also feeds on wild crotons. The adult is about two inches across with its wings flat out and fully extended, which is the position in which it rests. The male is black with two white spots on its wings and the female is more brown with some pattern on the wings.

Any open field or disturbed area with poor soil and scraggly weeds is considered a prime site for butterflies. A common weed called bidens, or Spanish needles, or devil's pitchfork, is a favorite nectaring plant for most butterflies. It has a small white flower with a yellow center and dark, slender, quarter-inch seeds with hooks that snag on clothing. Butterflies love it. The beautiful maesites hairstreak butterfly is one of them.

Another weed found in such open areas is the balloon plant, vital to the cassius blue butterfly. Its eggs are laid on the surface of the plant's round, green, one and a half-inch seed pod. When they hatch, the larvae eat their way through the pod into the center where they remain until they have consumed all of the black seeds within. The adult cassius blue butterfly is very small with iridescent blue on the upper wings and black spots on the whitish wing undersides.

Commonly seen in open spaces is the great southern white butterfly. It is medium-sized, white with a cast of pale yellow on the underside of the hind wings and in some cases an edging of black on the male. Nobody knows to where or from where this ever-moving migratory butterfly travels.

Passionflower is the food plant of the yellow and black striped zebra butterfly.

Butterfly caterpillars generally are smooth-skinned and hairless, while moth caterpillars are hairy or furry-looking.

A five year survey of breeding birds is being conducted by the National Audubon Society. Anyone sighting a nest or baby bird being fed is asked to note the location and report it to the staff at Audubon House, 294-2116. Terns and ospreys are excepted.

At Bahia Honda State Park and the few, isolated beaches in the area, loggerhead turtles are laying their eggs. A manatee was spotted recently all the way inside the Garrison Bight, a rarity since the lower keys are well south of its normal habitat. The last time one was seen in that area, it was browsing along the western edge of the channel alongside Trumbo Point, already clearly marked as a "No Wake" zone. Boaters should be extra careful going in and out of that busy harbor now.

The native lignum vitae trees are now blooming with small, lavender flowers and the trumpet-shaped, bright orange terminal flowers of Geiger trees are out now too. So is the beautiful Jamaica dogwood. A chinaberry tree at the corner of Eaton and William streets delights passers-by with its blue blooms and lacy, bipinnate foliage. Fragile, pale pink tabebuia blossoms peek out of branches overhanging from back alleys and garden walls.

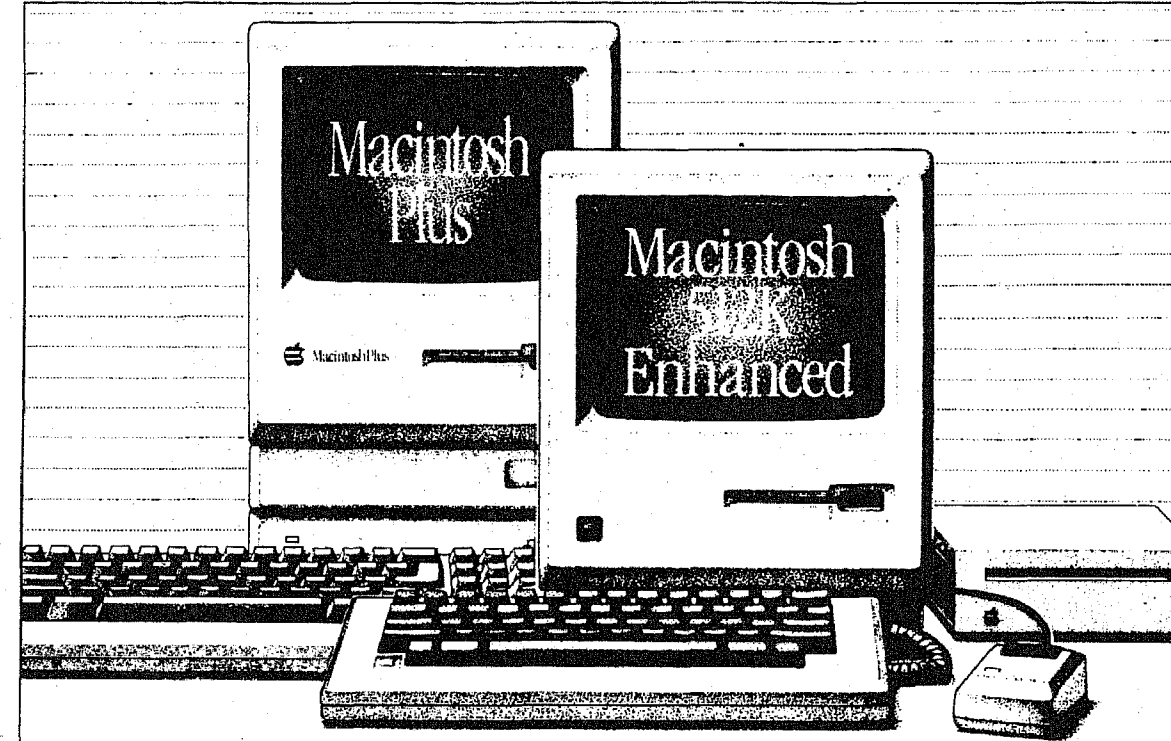
Summer is when flowers seem to bloom every-

where in Key West. The list is endless; the beauty nearly overpowers the senses.

The golden shower tree rains yellow petals on the pavement, mixing in gusts of afternoon thundersqualls with the red petals of royal poincianas, purples of bougainvillea, yellows of frangipanis and magentas and whites of oleanders to create a frenzied swirl of the tropical palette, settling into a delicate rainbow drift beside picket fences and beneath aurelias when the wind dies.

The public is invited to the COFFEE MILL CULTURAL CENTER, 1916 Ashe Street, for a night of movies and videos on June 8th at 8 p.m. The main feature is "IN OUR HANDS," a documentary of the historic 1982 New York City Anti-Nuclear rally. A few of the performers are: James Taylor, Holly Near and Rita Marley. Two shorts are: "FACES OF WAR" and "WITNESS TO WAR." Both portray U.S. citizens working to help the people of Central America.

This event is sponsored by Key West Mobilization for Survival; admission is free, donations will be accepted.



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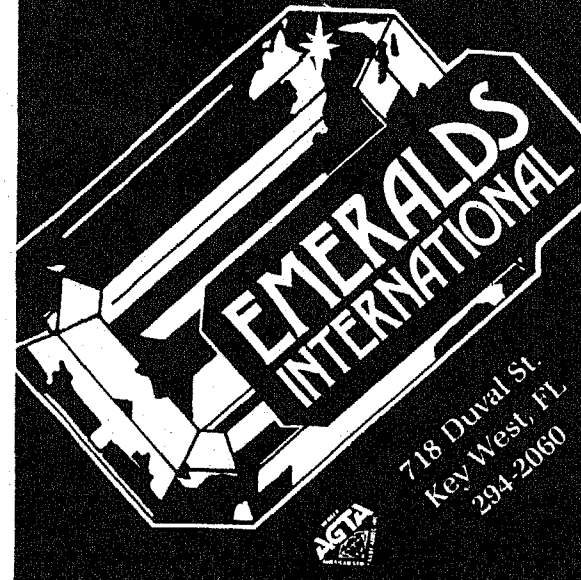
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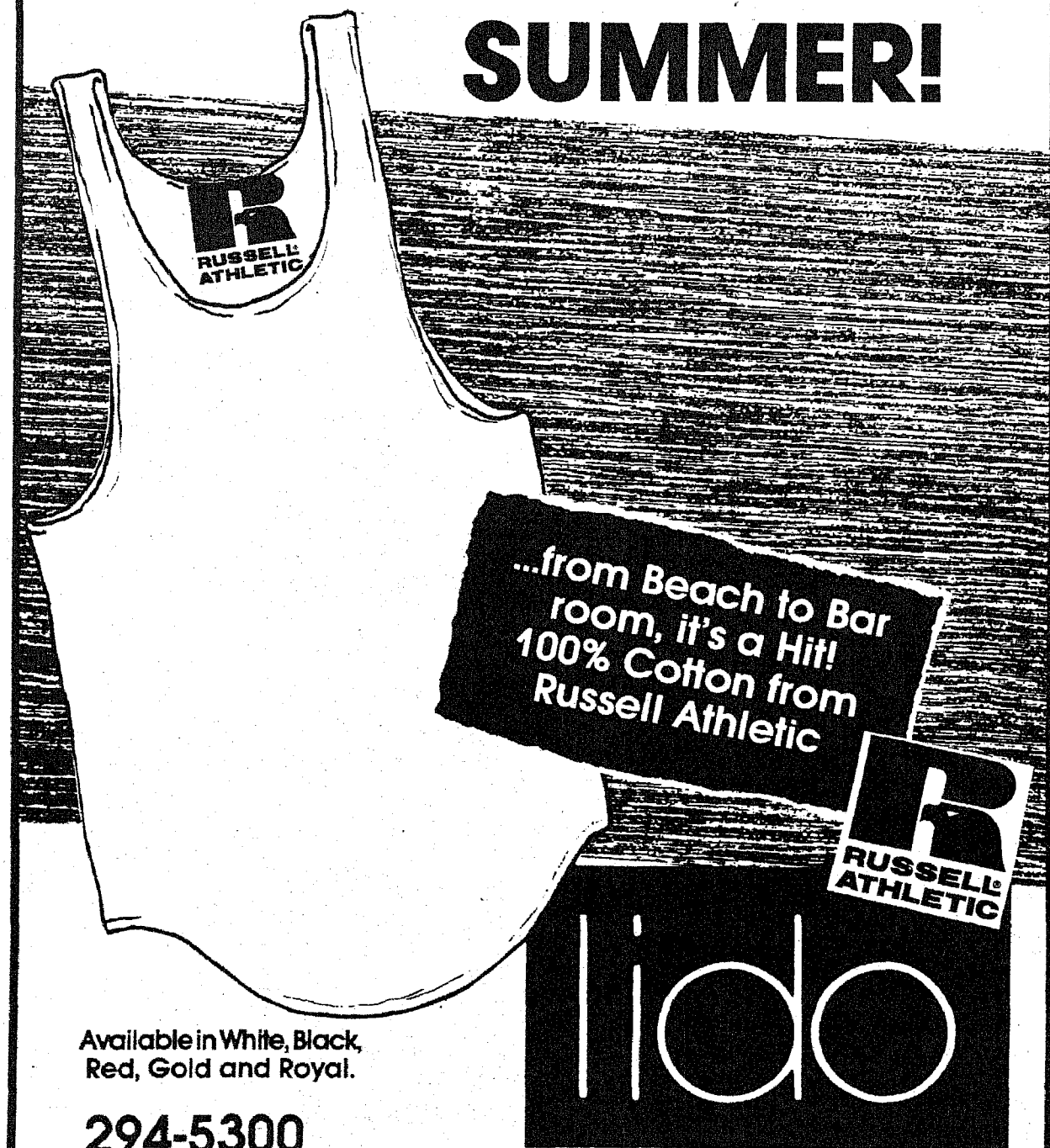
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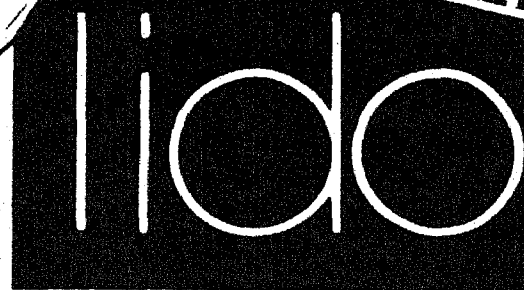


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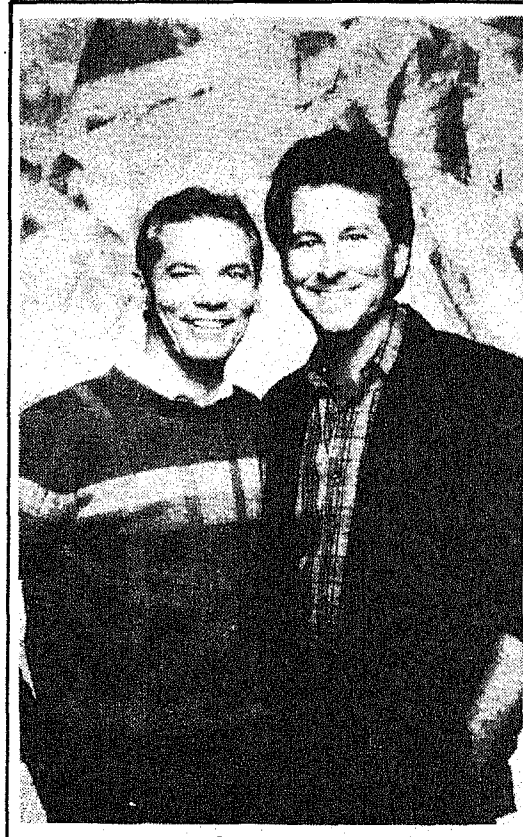
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## HOW MACK AND JAMIE GOT TOGETHER

Jamie Alcroft was a part-time disk jockey in Key West; Mack Dryden was a free-lance writer and illustrator scratching out a living. Jamie was doing a little stand-up at local variety shows, and Mack had published a local cartoon calendar that had gained him some notoriety as a funnyman. But they'd never met.

Mack had wanted to do some sketch material in a local variety show for some time, but had no one to do it with. One day, after seeing Jamie in a stand-up situation, Mack left a note at the radio station which said, "You must be one of



the funniest men in Key West. I'm the other one. Let's get together." They did; they wrote a sketch called "Accent on Accent" (taking a poke at the local Cuban community) and the sketch was the hit of the show.

Thereafter, anytime anyone had a benefit or show of any kind, Mack and Jamie were asked to do a sketch. That naturally evolved into Mack and Jamie producing their own comedy reviews, which were giant successes in Key West.

Meanwhile, the New York Comic Strip had opened a club in Fort Lauderdale, a mere five-hour drive from Key West, and a friend suggested they make the drive and try out their stuff. In a matter of two months, Mack and Jamie had about thirty minutes of material that was consistently doing well on stage, and they had become one of the favorite acts at the club (though they were still making only \$10 per set and sometimes making the drive twice a week.)

Some of the comedians from New York who were working the club encouraged Mack and Jamie to go to New York, saying they would do well there. They were trying to figure out how to manage the trip financially when a club owner from St. Petersburg, Florida, saw them and offered them a two-week engagement at his club. Mack and Jamie did a little math, figured

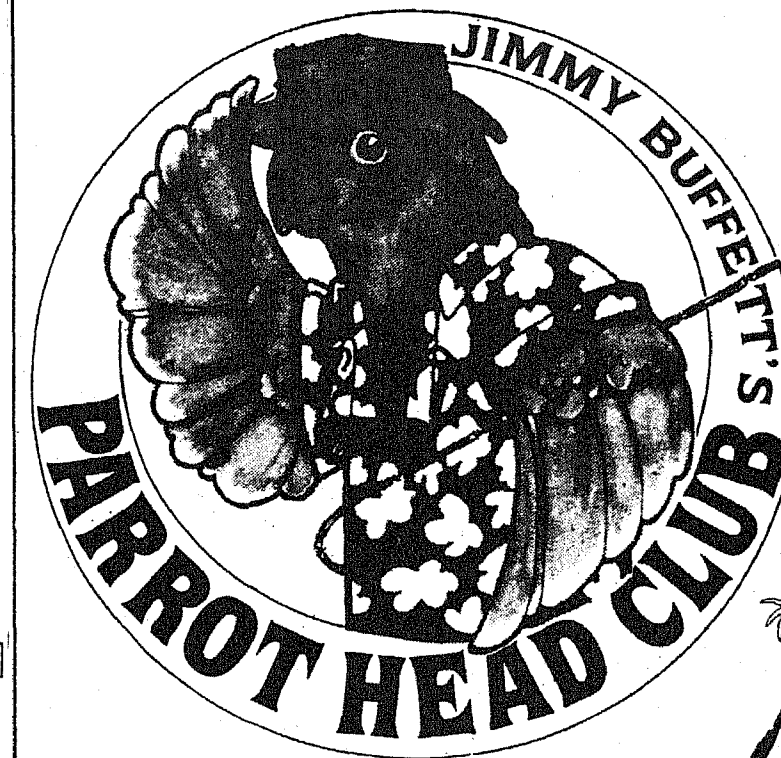
this was their chance, sold or gave away everything they owned in Key West, and hit the road, never to look back. That was the spring of 1980.

After the St. Petersburg gig (in which they were forced to expand their act to an hour), they drove to New York in Ollie, the 1970 Plymouth Satellite that would be like a third partner in the first four years of their comedy career.

They were an immediate hit in the comedy clubs of New York, and got lots of work in clubs in the New York/New Jersey/Long Island area for the eight months they were there. During their New York stay, they appeared on "The Tomorrow Show" with Tom Snyder and signed with the William Morris Agency. Then they booked several engagements in the heartland and headed West. Ollie took them.

Shortly after arriving in Los Angeles, they won Showtime's "Laff-a-thon" and were booked as regulars on "Solid Gold." They also did a number of talk shows before landing the big one, "The Tonight Show," with Johnny Carson. They worked clubs across the country, including casinos in Nevada and Atlantic City, before getting their big break with COMEDY BREAK.

They will be appearing at the Pier House Havana Docks Bar in 2 shows at 9 p.m. and midnight on Sunday, June 8. Tickets are available at the Chart Room or the Pier House Sales Office. Call 294-9541 ext. 519 for information.

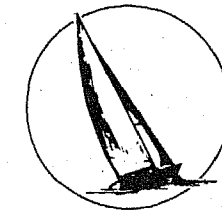


You don't have to be one of Jimmy Buffett's "Parrot Heads" to appreciate the Margaritaville Store. However, once you've experienced "Margaritaville," you'll most likely want to join the club.

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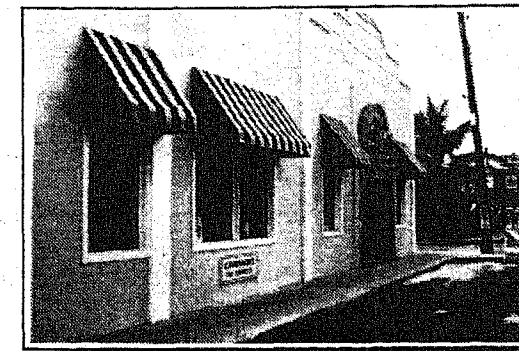
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 Poison Control (24 hours) ... 1-800-282-3171  
 Police ..... 911 or 294-2511  
 Rape Victim Advocacy  
 Program ..... 294-5531 x4766  
 Sheriff ..... 296-2424

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

**RECREATION**  
 Armed Services YMCA ..... 296-6616  
 Boy Scouts ..... 745-3987  
 City of Key West Recreation Dept. 294-3721  
 Girl Scouts ..... 745-3737  
 Monroe County Public Library..... 294-8488

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

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

**DAY CARE**  
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 for day nurseries and child care.

**SOCIAL SERVICES**  
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 Commodity Food Bank ..... 294-8468  
 Community Control ..... 294-1059  
 Developmental Services ..... 294-1059  
 Domestic Abuse  
 Shelter ..... 296-HELP, 294-LINE  
 Juvenile Alternative Services  
 Program ..... 296-7465  
 Monroe County Food Bank ..... 294-8468  
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**HEALTH**  
 Al-Anon ..... 296-6616, 294-5531  
 Ala-Teen ..... 296-6616  
 Alcoholics Anonymous ..... 296-8654  
 Blind Services ..... 1-800-342-1828  
 Chemical Dependency Unit,  
 Delphos ..... 294-5531  
 Childbirth Education ... 294-3490, 294-4536  
 Easter Seal ..... 294-1089  
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 Mental Health Care Center ..... 294-5237  
 Monroe County Health Dept ..... 294-1021  
 Narcotics Anonymous ..... 296-7999  
 Nutrition Program ..... 294-1021  
 Ostomy Support Classes ..... 296-8659  
 Overeaters Anonymous ..... 294-5183  
 Pregnancy Aid & Counseling ..... 296-7337  
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 Family Resource Center, FKM ..... 294-5531  
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 Legal Services ..... 294-4641 x358  
 National Switchboard for  
 Runaways ..... 1-800-621-4000  
 Red Cross ..... 296-3651  
 Salvation Army ..... 294-5611  
 Single Parent Hotline ..... 1-800-638-9675  
 Victim Witness Assistance  
 Program ..... 294-5165  
 Welcome Home Ministries ..... 296-2366  
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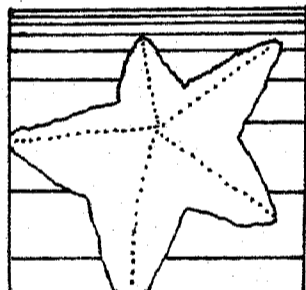
# June Social Events

<p><b>JUNE 1</b>                  •Artichoke at Red Barn Theater. Last night party afterwards. Play starts at 7:30 pm.</p>	<p><b>JUNE 2</b>                  •American Legion lunches, Jr. College Rd., \$3.50, Mon-Fri. Call 294-7117.</p>	<p><b>JUNE 4</b>                  •Movie Last Days of John Dillinger at Monroe County Library 6:30 pm. Free.</p>	<p><b>JUNE 5</b>                  •Preschool story hours 9:30-10:30 am at the Monroe Co. Public Library.                  •Key West Hand-print fashion show, Casa Marina, 12:30 pm.</p>	<p><b>JUNE 6</b>                  •Key West Hand-print fashion show at Hukilau, 12:30 pm.</p>	<p><b>JUNE 7</b>                  •Children's movies <i>The Case of Elevator Duck</i> and <i>Cricketer and Engine</i> at Monroe Co. Public Library, 10:00-11:00 am. Free. 294-5541.</p>	<p><b>JUNE 8</b>                  •Mack &amp; Jamie (comedians) one night only! Two shows, 9:00 pm &amp; midnight, at Havana Docks, The Pier House. Limited seating. Call 294-9541 ext. 519. Tickets available at Chart Room.</p>	<p><b>JUNE 11</b>                  •The Woolgatherer at Red Barn, showtime 8:30 pm. Call 296-9911.</p>
<p><b>JUNE 12</b>                  •Preschool story hour especially for children, 9:30-10:30 am. 3-7 stories, songs, movies, &amp; crafts. Monroe Co. Public Library.                  •Key West Hand-print fashion show at Casa Marina, 12:30 pm.                  •The Woolgatherer, Red Barn, 8:30 pm.</p>	<p><b>JUNE 13</b>                  •The Woolgatherer, at the Red Barn, 8:30 pm.                  •Key West Hand-print fashion show at Hukilau, 12:30 pm.</p>	<p><b>JUNE 14</b>                  •Children's movie <i>Where the Wild Things Are</i> and <i>Morris, the Midget Mouse</i>. Monroe Co. Public Library, 10:00 to 11:00 am. Free.                  •The Woolgatherer at the Red Barn, 8:30 pm.</p>	<p><b>JUNE 18</b>                  •Movie <i>Great Radio Comedians</i>, Monroe Co. Public Library, 6:00 pm. free.                  •Third Annual Key West Gay &amp; Lesbian Film Festival, The Picture Show, Duval St. Call 294-1448.                  •The Woolgatherer, Red Barn, 8:30 pm.</p>	<p><b>JUNE 19</b>                  •Key West Hand-print fashion show at Casa Marina, 12:30 pm.                  •Children's story hour 9:30-10:30 am, Monroe Co. Public Library. Free.                  •The Woolgatherer, Red Barn, 8:30 pm.                  •Third Annual Key West Gay &amp; Lesbian Film Festival, The Picture Show. Call 294-1448.</p>	<p><b>JUNE 20</b>                  •Key West Hand-print fashion show, Hukilau, 12:30 pm.                  •The Woolgatherer, Red Barn, 8:30 pm.                  •Third Annual Key West Gay &amp; Lesbian Film Festival, The Picture Show, 294-1448.</p>	<p><b>JUNE 21</b>                  •Children's movie <i>The Red Balloon</i>, Monroe Co. Public Library, 10-11 am. Free.                  •The Woolgatherer, Red Barn, 8:30 pm.                  •Third Annual Key West Gay &amp; Lesbian Film Festival, The Picture Show. Call 294-1448.</p>	<p><b>JUNE 22</b>                  •Tequila Regatta. Local champions defend their titles in wacky boat race. Fun starts around noon at the Pier House beach. Free. Don't miss it.                  •Third Annual Key West Gay &amp; Lesbian Film Festival, The Picture Show, Last night. Call 294-1448.</p>
<p><b>JUNE 25</b>                  •The Woolgatherer, Red Barn, 8:30 pm.                  •Movie <i>His Girl Friday</i> at Monroe Co. Public Library, 6 pm. Free.</p>	<p><b>JUNE 26</b>                  •Children's story hour. Movies, crafts, stories, songs. Monroe Co. Public Library, 9:30-10:30. Free.                  •The Woolgatherer, Red Barn, 8:30 pm.                  •Key West Hand-print fashion show, Casa Marina, 12:30 pm</p>	<p><b>JUNE 27</b>                  •Key West Hand-print fashion show. Hukilau, 12:30 pm.                  •The Woolgatherer, Red Barn Theater, 8:30 pm.</p>	<p><b>JUNE 28</b>                  •Family films <i>Why The Sun and the Moon Live in the Sky</i> and <i>Many Moons</i>, 10-11 am, Monroe Co. Public Library.                  •The Woolgatherer, last show! Red Barn Theatre, 8:30 pm. Party afterward.</p>				<p>For calendar events, please call 294-3602.</p> <p>To have an event listed in the calendar, please call 294-3602.</p>

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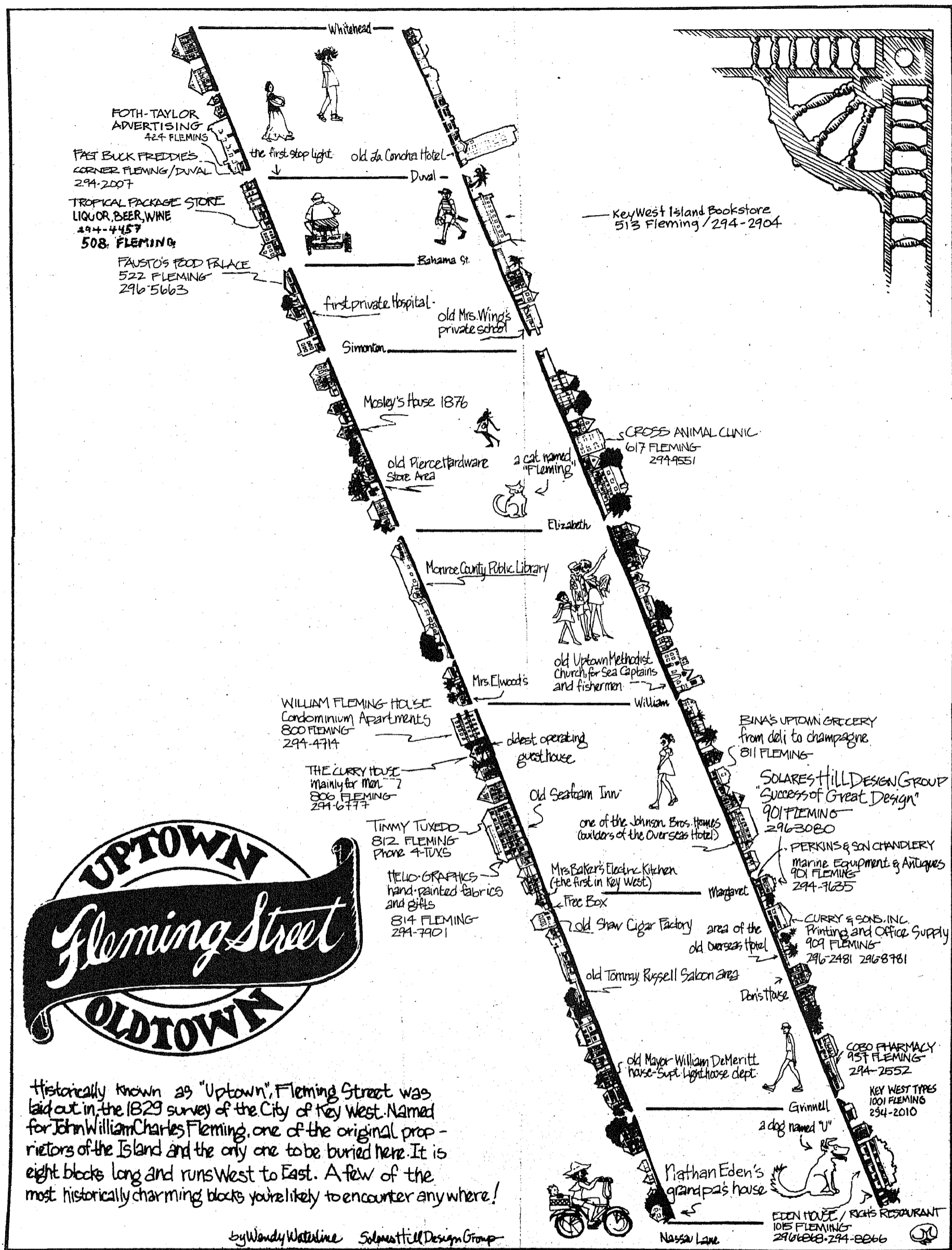
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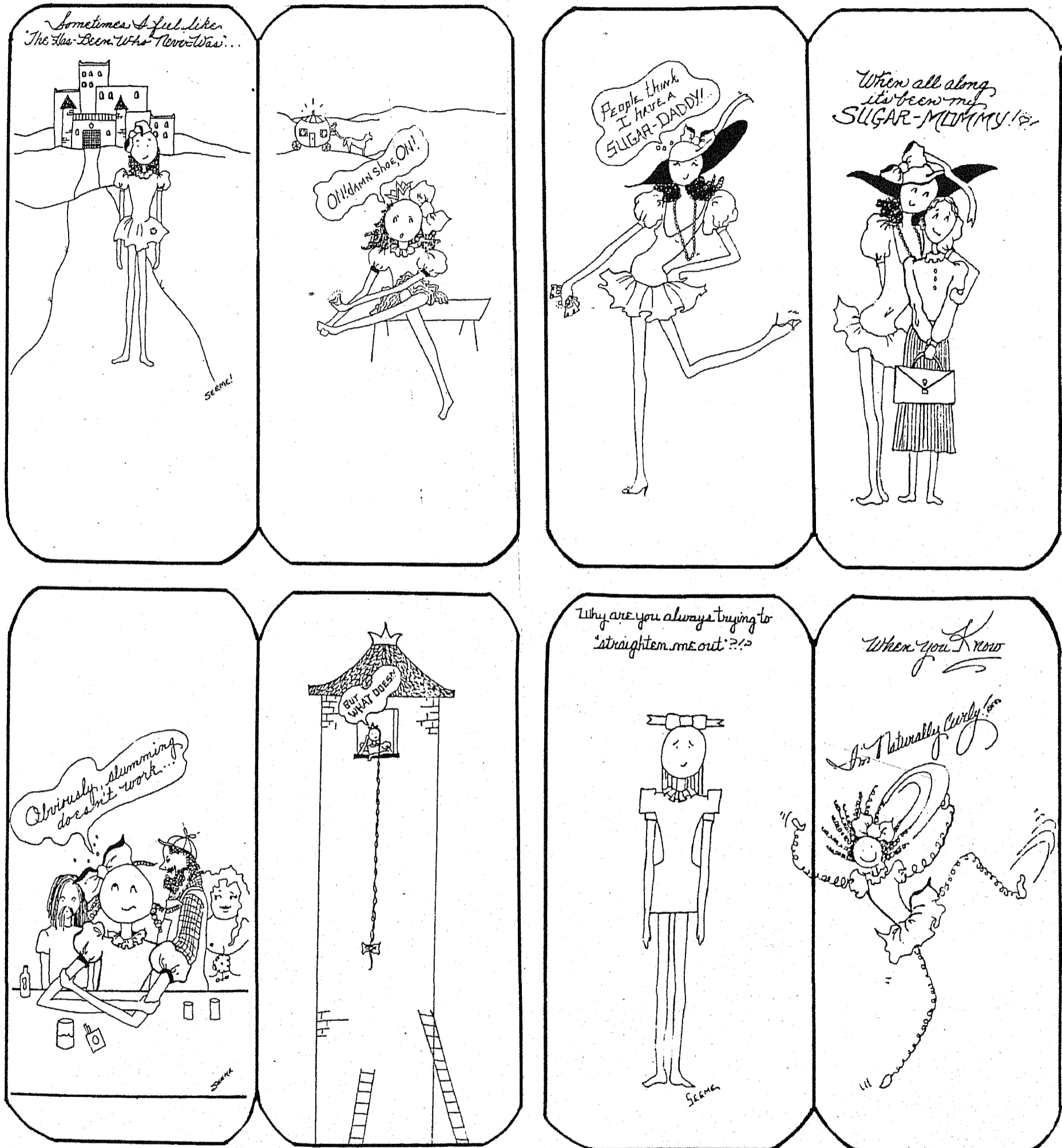
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# SOLARES HILL EDITORIAL

By Bill Westray

The meeting of the Monroe County Board of County Commissioners with Senator Larry Plummer and Representative Joe Allen, Jr. in Key West on Thursday evening, May 15, was almost an exercise in frustration.

The subject, of course, was a dialog between our Legislative Delegation and County Commissioners on the new Comprehensive Land Use Plan and a State Funding Package in support of the plan.

The funding package was put together by the Governor's Office in cooperation with Department of Community Affairs (DCA) and Monroe County Commissioners, consultants and staff. It provides for a fund to buy back unbuildable lots, purchase sensitive lands in North Key Largo and elsewhere, tourist taxes of several sorts to augment ad valorem taxes and offset increased costs for services and facilities, and general state funds for solid waste and affordable housing demonstration projects. The legislators objected because it wasn't THEIR bill — but they had no bill of their own as a substitute. They argued that it would place additional tax burdens on local people, but the commissioners felt it would not, and that the local people through public hearings and/or referendums would have final say on any new county taxes or

fees. The commissioners had various viewpoints, but generally supported the governor's package.

Monroe County Property Appraiser Irvin Higgs decried possible loss of \$280,000,000 in taxable valuation (not defined). Several commissioners declared that if a fund package "didn't fly," they would reconsider their previous approval of the LUP on February 28; an action the attorneys considered legally questionable. Swift threatened to resign again but didn't.

Although the public was not allowed to speak there was a small chorus of vocalists who kept crying out that the whole plan should be "junked" because it would take away the rights of little people to build their dream homes. We were surprised that the Mayor's gavel never once "rapped" to stop the orchestrated outbursts of these disruptive squads. We recognized them as the same old group of fairly large landowners who want to protect their environmentally sensitive holdings, and peddle them for large development at huge profits. Their main tactic has been to scare the small lot owners into thinking they'll lose everything, when the truth is that the new County Plan has "bent over backwards" to guarantee that the small landowners' interests are not lost or compromised.

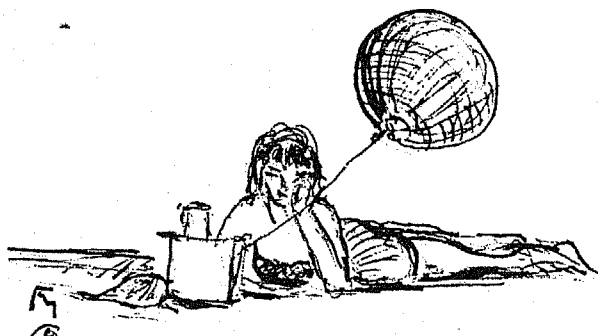
The meeting was noisy. There were lots of accusations, denials and explanations among commissioners and legislators. We got the impression that the legislative delegation believed that they had been bypassed, while the commissioners believed that the legislators had refused to listen or cooperate. But in the end, they sort of got it all off their chests, and there seemed to be a grudging admission that they all had only a week or so to get the whole act

together and do something positive to avoid the waste of millions of dollars and two years of massive effort that it took to get this far.

Graham will be gone in November. So will some commissioners. Along with these elective officials, some of the best staff in Tallahassee and Monroe County will depart or be neutralized. We have problems with the plan. It's far from perfect. It represents many compromises, but it was and is the product of the majority of our commissioners. A new modified state funding package seems to have secured Graham's and Allen's and Plummer's approval.

SOLARES HILL believes that we should all stop playing games, get behind the fund package, get on with the final LUP hearings presently scheduled for about June 16, 17 and 18, make what final changes that due process demands, and put the plan in place and operating THIS SUMMER.

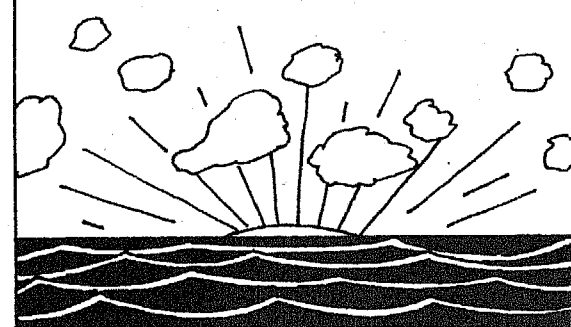
We believe that the time has come to let the majority rule and make the vocal few special interests shut up!



# SONNET FOR A MISSED SUNSET

By P. L. Drechsler

Too busy arguing about the where  
And when, and who said this or that and why,  
We never saw it set. My love, I swear  
The moment would have been just right;  
This sky,  
Now flaming with the afterglow, is not  
Precisely what I had in mind for you.  
You see, Old Sol and I had hatched a plot  
To time my crucial words — to turn into  
An atavistic ritual the sinking  
Of the sun. My dear, I do believe  
I've changed my mind, peripherally shrinking  
From voicing vows our wave lengths can't  
receive.  
What I propose, is we remain 'just friends,'  
Pursuing, each, our loose and separate ends.



continued from page 34

In February, Crenshaw sent a letter designed to put pressure on for the acceptance of Dent's proposed lease. "There is one other possibility," it said. "The GSA might enter into a joint venture with the developer so that the project (Dent's) could go forth," and added that, if that were to happen, it could proceed without regard to local zoning since the U.S. Government is exempt from such.

In March, I visited the GSA headquarters in Washington D.C. and told James Buckley, national head of property disbursement, about that letter. He came half-way across the table at me, yelling (yes, yelling) that no GSA official would ever make such a threat, that it was an "absolute violation of policy and procedure."

Two weeks ago I mentioned that to Crenshaw and asked why he'd done it. "Well, I only said it 'may' happen," he replied. "There has been some talk in the GSO about the possibility of that happening sometime in the future."

"But, if it was such a clear violation of GSA policy," I asked, "why did you do it?"

"I just did," he said. Through an old college buddy, I contacted an official of the GSO in Washington and told him about Crenshaw's claim.

"That's crap!" he replied. If there's one thing the Reagan Administration has mandated, it's the government getting out of such deals!"

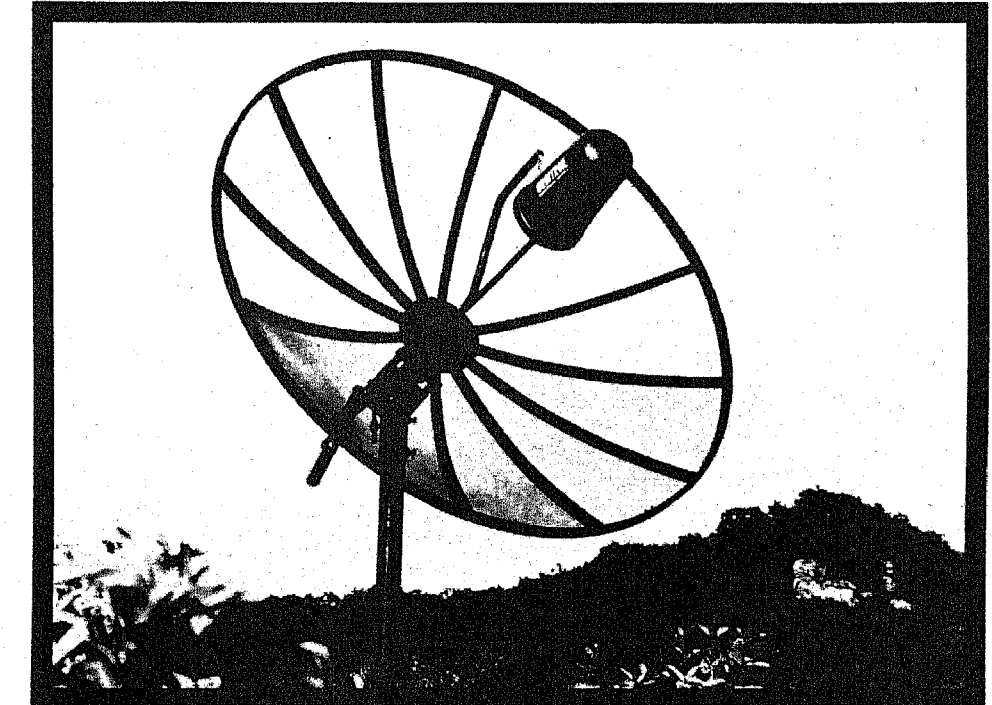
I also can't shake the memory of the night John Dent sat in a City Commission meeting

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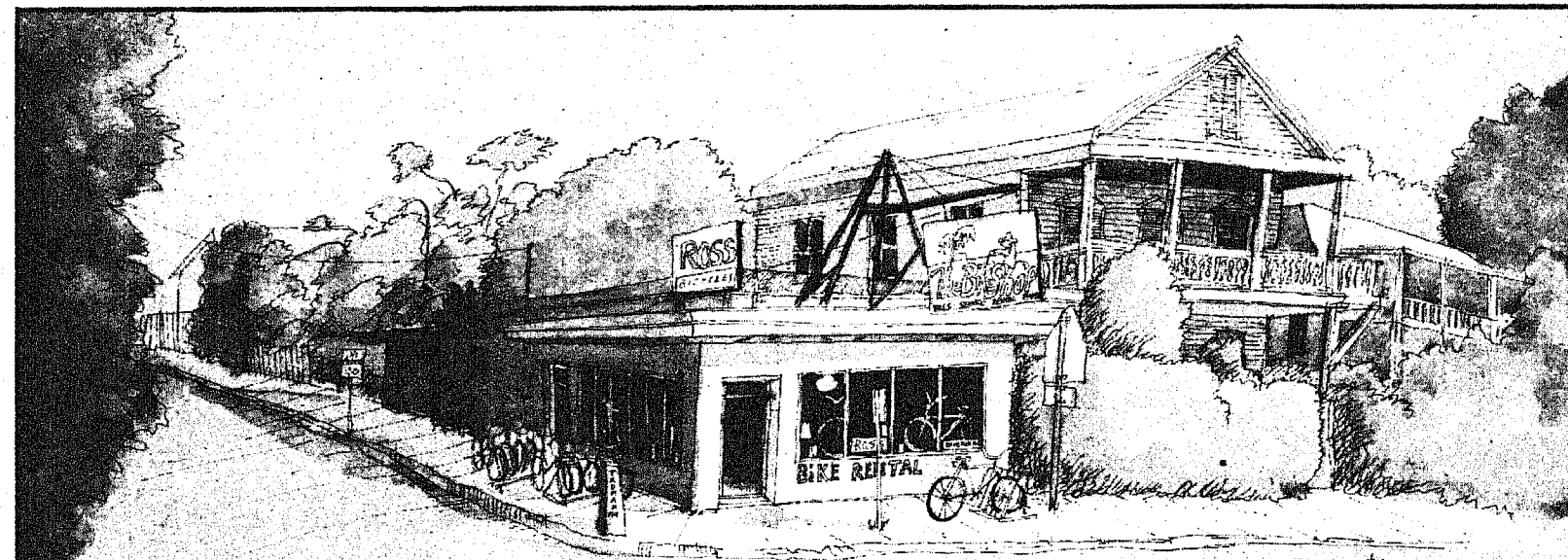
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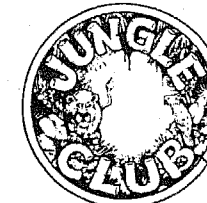
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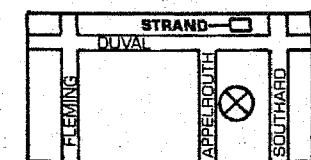
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with his arm around GSA official Barney Maltby whispering in his ear while the Commissioners were trying to get their attention.

#### 4. Former RDA Boardmember John Magliola is guilty of some serious disservices to the city and citizens of Key West.

Magliola, by his own admission in sworn court statements, has, as his primary place of residence, Charleston, South Carolina. Florida law requires him to be a resident of Monroe County to serve on the RDA board.

When it was discovered that he was serving illegally, rather than say "I meant no harm. Sorry" and step down, he stonewalled and

caused a month of valuable negotiating time to be wasted.

For that reason, it was particularly ironic to have seen him on local TV last week taking pot shots at the City Commission and blaming them for the failure of the Annex deal. Had he been more honorable, more interested in the city, he'd have stepped down and allowed the new commissioners to get to work on the obviously immense and impending problems.

Despite the illegality of his presence on the board, Magliola, since the vote was taken, has acted even worse. Behaving like a sore loser, he has been sarcastically attacking City Commissioners and mis-reporting and distorting the news over his radio station, FM 107, so badly that affidavits of violations of FCC "fair play" regulations have been filed.

His former reporter, Ray Pace, was ordered by

Magliola not to ever let the opinions of certain Commissioners to ever be head over his station again.

Commissioner Weekley has filed an affidavit reporting that Magliola stepped up to him and said, "You may have won the battle, but I'll win the war. I control the microphone."

It's understandable that Magliola would resist leaving. Being on the RDA has been very good for him. Assumedly through the RDA's negotiations with KWHD, Harold Holder, one of the corporations' principles, and sold him his radio station.

The best example of misreporting I can think of recently is a real doozie!

Shortly after Mel Fisher caused pandemonium by carrying over \$5 Million in treasure

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#### 6. The newly formed City Commission is a symbol of the end of cronyism.

No wonder so many people are angry at them.

For their seriousness of purpose, fairness, honesty, and hard work, on the Truman Annex, I send a bouquet.

To the Mayor and Commissioners, don't be swayed from your course. The voters are not as dumb as some of the manipulative critics would believe. Your labors and wisdom are appreciated.

Time heals all wounds and time wounds all heels!

Keep up the good work.

#### George Murphy's "6880" Citizen-Hotline Column will be back in August and the lines will be open all summer.

If you have an issue you'd like investigated, a question to which you can't seem to find an answer, or a problem you can't seem to solve, let us try to help.

Call 294-6880 and leave your message.

Though we can't guarantee a response to every call, we'll see if we can't help.

(If you experienced problems reaching "6880" during May, we regret the problems that existed with the line. We're up and running now.)

checks into RDA headquarters to make a bid on the property, Magliola—in a *live* broadcast from that location—failed to even mention it. He obviously has to have decided that it wasn't newsworthy. Nothing much was happening, he said.

In 1983, Magliola said "What's good for Key West is good for FM 107 and we will never do anything to harm the city."

That might be more accurately revised this way. "If there's something good for Key West, you might not hear about it on FM 107."

In a May 16 radio broadcast, Magliola, assumedly in reference to my reporting, said something akin to "The city is not run from Houseboat Row."

John, it also isn't run by FM 107.

#### 5. John Dent, having taken his football and gone home to Sarasota, should stay there!



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OYSTERS, raw: 1/2 doz. 2.75, doz. 4.25.  
CLAMS, raw: 1/2 doz. 2.75, doz. 4.25; steamed: 1/2 doz. 2.75, doz. 4.25  
SHRIMP, steamed, peel & eat, cold: 1/2 lb. 5.95

**DINNERS**

Fried Clam Strips .....	6.25	Fried Fish .....	6.95
Fried Oysters .....	6.50	Fried Scallops .....	6.95
Fried Shrimp .....	6.95		

*Dinners served with fries and cole slaw*

**SANDWICHES**

Hot Dog .....	2.50	Hamburger .....	3.25
Cheeseburger .....	3.75	Roast Beef .....	3.95
Ham .....	3.50	Ham and Cheese .....	3.95
Tuna Salad .....	3.25	Scrambled Egg .....	2.50
Fried Conch (Konk) .....	4.50	Fried Fish .....	4.75

*Sandwiches served with potato chips*

**SIDES**

Cole Slaw .....	.75	French Fries .....	1.75
Onion Rings .....	2.75		
Conch Fritters .....	1/2 Doz. 2.95	Doz. 4.95	

**DRINKS**

Iced Tea .....	.75	Coffee .....	.75
Sodas .....	Small (12 oz.) 1.00	Large (16 oz.) 1.25	

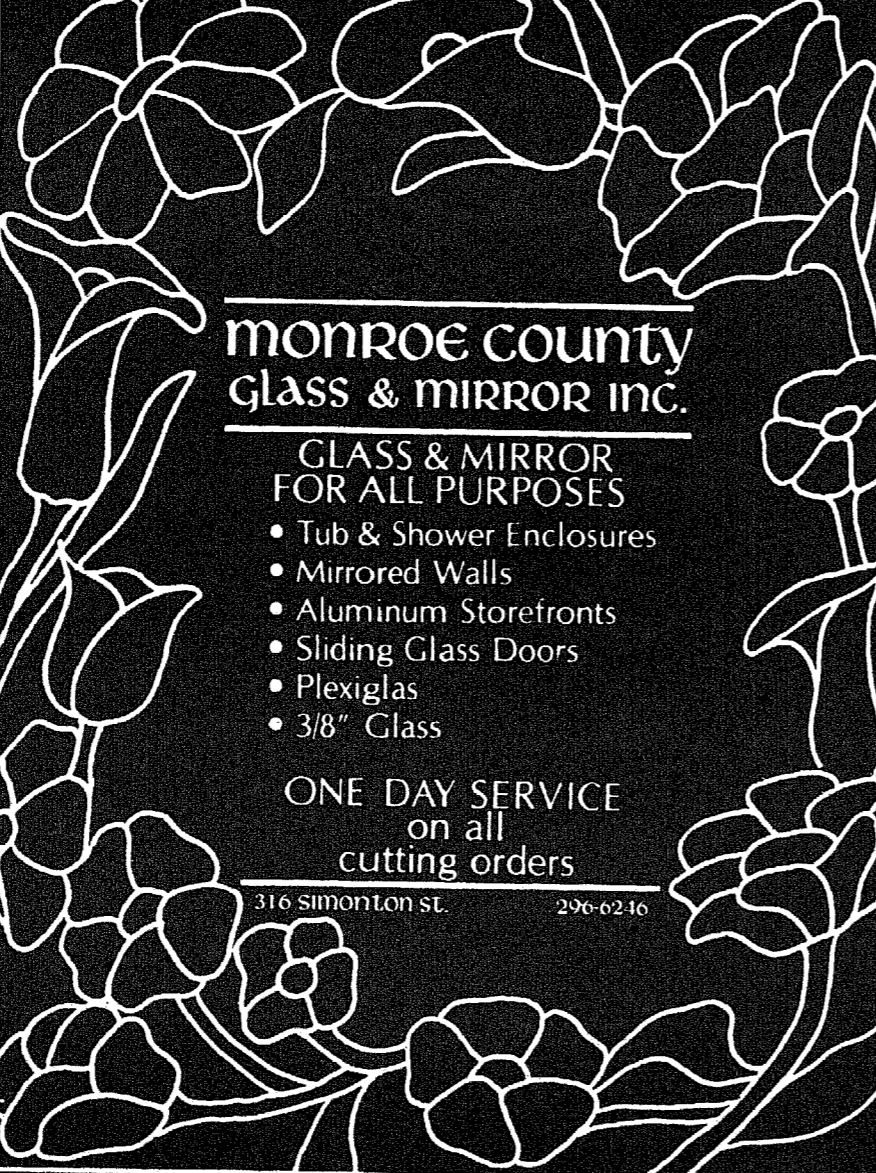
Boating in the area? Stop by to eat!  
SIMPLY CALL US ON CHANNEL 16 AND  
CHECK FOR OPENINGS IN OUR MARINA  
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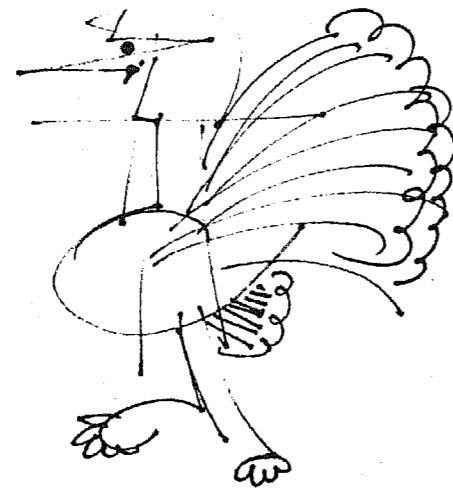
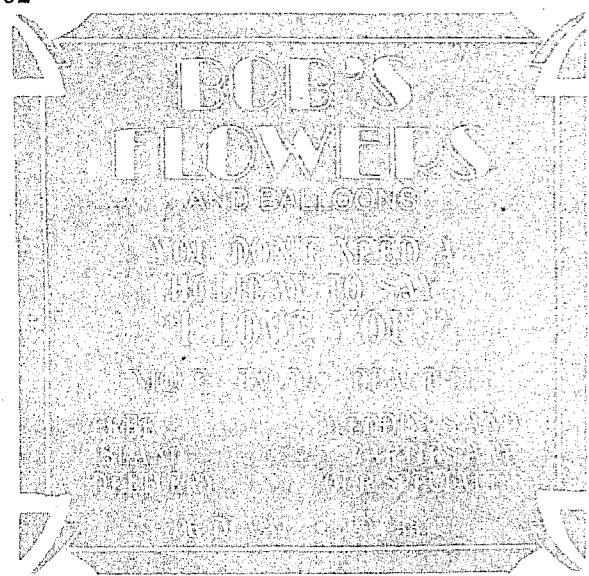
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## BREAKFAST COOK

It's still dark when I awake  
at 4 a.m. each morn;  
I experience the beauty of  
the day as it is born.

The dinghy's gently lapping  
on the rippling bay;  
I can hear the dolphin splashing  
in their morning play.

I row ashore so quietly then  
tie my dinghy fast;  
And hike out to the roadside where  
my bike lies in the grass.

I pedal down the lonely road  
out to Highway 1;  
And as the stars begin to fade  
my day has just begun.

The kitchen's dark and quiet but  
the coffee's goin' strong;  
The restaurant is empty now,  
but won't be so for long.

I fire up the stove and grills  
and then turn on the fans;  
Boil up some grits and  
get out the pots and pans.

My first order is some flapjacks  
for a fisherman named Sam;  
The next is for a diver who  
wants fried eggs and ham.

And as the bright sun rises and  
the kitchen fills with heat;  
I know each patron out there,  
not by name, by what they eat.

So poached eggs had a baby  
and scrambled's out of work;  
English muffin's going north  
and cheese omelet is a jerk.

Another morning behind the grills  
quickly comes to end;  
One more day back in the kitchen  
flippin' eggs for all my friends.

Jeanne Bauer

## IN MEMORIAM

Many of you had the privilege in the past years of meeting my Dad, Frank Fox, along with his wife Barbara. Last month in Key West, Florida, Frank died (after a mercifully brief period of discomfort) surrounded by family singing his favorite songs. A few days later, as he had requested, his ashes were scattered at sea from the deck of a 75' topsail schooner on a day that was purposefully created for the occasion. Any of us would be grateful for such a peaceful and beautiful leaving after 86 years and should be envious of the fantastic life which he led. In his case, it was a just reward for a man whose door and heart were always open to family, friends or "new acquaintances" — Dad never met a "stranger."

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## OLD ISLAND DAYS ARTS FESTIVAL FEBRUARY 21-22, 1987

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KEY WEST ART CENTER  
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P.O. Box 2145, Key West, FL 33045  
(MUST ENCLOSE SASE WITH BROCHURE REQUEST)

## FOR BOBBY

By Key West Lilly

I see your face before me  
many times  
many different ways  
the laugh, the smile  
the quietness of thought  
of which once,  
I knew so well  
But now I have to accept as  
gone.

How do I accept something  
that is still unexplained as  
gone?

I fear to be alone!  
cause in that space  
you enter again  
Smiling, laughing, being  
And I come back with —  
gone  
— yet I will never accept  
gone.

For I see your face before me  
right now as always . . .  
laughing, smiling  
in your quietness of thought  
never gone.

On Sunday, April 27, 1986, friends of Robert Hilton Groves boarded the "Liki Tiki" to take a very special cruise. We had gathered to put Bobby to rest at sea.

## ANNUAL HEMINGWAY DAYS FESTIVAL

SIXTH ANNUAL HEMINGWAY DAYS FESTIVAL  
JULY 14TH THROUGH JULY 20TH, 1986  
PRELIMINARY SCHEDULE OF EVENTS

### MONDAY JULY 14TH

9AM HEMINGWAY RADIO TRIVIA QUIZ BEGINS (ALL WEEK)  
6PM DEADLINE FOR ALL SHORT STORY COMPETITION ENTRIES

### TUESDAY JULY 15TH

9AM HEMINGWAY RADIO TRIVIA QUIZ

### WEDNESDAY JULY 16TH

9AM HEMINGWAY RADIO TRIVIA QUIZ  
3PM BILLFISH TOURNAMENT REGISTRATION & CAPTAINS MEETING

### THURSDAY JULY 17TH

9AM LINES IN THE WATER FOR THE BILLFISH TOURNAMENT  
4PM END OF FIRST DAY'S FISHING  
5PM OPEN BAR SET UP AT OCEANSIDE MARINA FOR FISHERMEN  
7PM FIRST ROUND OF "PAPA" HEMINGWAY LOOK-ALIKE CONTEST

### FRIDAY JULY 18TH

9AM LINES IN THE WATER FOR THE BILLFISH TOURNAMENT  
4PM END OF SECOND DAY'S FISHING  
5PM OLD TOWN ENTERTAINMENT BEGINS  
7PM SECOND ROUND OF "PAPA" HEMINGWAY LOOK-ALIKE CONTEST  
8PM "A NIGHT ON THE TOWN WITH PAPA" THE HEMINGWAY HOUSE (1930'S STYLE PARTY WITH BOXING MATCHES AND LIVE MUSIC)

### SATURDAY JULY 19TH

9AM FINAL DAY OF HEMINGWAY BILLFISH TOURNAMENT  
1PM MUSIC MARATHON BEGINS  
3PM ISLAND FOOD FEST & STREET FAIR BENEFIT IN OLD TOWN  
4PM BILLFISH TOURNAMENT CONCLUDES  
4PM ISLAND DANCERS STREET PERFORMANCE  
5PM OPEN BAR FOR BILLFISHERMEN  
7PM FINAL ROUND OF THE "PAPA" HEMINGWAY LOOK-ALIKE CONTEST  
7PM AWARDS CEREMONY FOR HEMINGWAY BILLFISH TOURNAMENT  
8PM SOUTHERNMOST RUNNERS SUNSET RACE THROUGH OLD TOWN

### SUNDAY JULY 20TH

1PM CAYO HUESO ARM WRESTLING CHAMPIONSHIP  
3PM FINAL ROUND OF THE HEMINGWAY TRIVIA CONTEST  
6PM COCKTAIL PARTY FOR SHORT STORY CONTESTANTS  
6PM STORY TELLING COMPETITION  
7PM ANNOUNCEMENT OF WINNERS FOR SHORT STORY COMPETITION  
8PM PRESENTATION OF JOURNALISM AWARDS

HEMINGWAY DAYS FESTIVAL  
P.O. Box 4045 Key West, FL 33041  
(305) 294-4440



## ANNUAL HEMINGWAY DAYS FESTIVAL

HEMINGWAY DAYS FESTIVAL  
P.O. Box 4045  
KEY WEST, FL 33041

### CONTEST TO AWARD FICTION WRITERS MORE THAN \$2,000 IN CASH & PRIZES

KEY WEST, FLORIDA KEYS — Key West's Hemingway Days Festival (July 14-20) will be awarding over \$2,000 in cash and prizes to the authors of the top three fiction stories entered in the annual Hemingway Days Short Story Contest. Lorian Hemingway, Seattle based journalist and granddaughter of Nobel Prize-winning author Ernest Hemingway, will coordinate judging of this year's competition.

"The goals of the competition have always been very simple", stated Hemingway. "We wish to encourage and honor the art of fiction, not only in the name of a great author, but because we believe good writing is not a secondary quality of life, but a primary one. Many deserving writers go unnoticed because it is so difficult to "break into the market" of mainstream fiction, and others give up the trade because it often seems foolish to waste time creating when you are not paid for the effort. We wish to amend this."

Assisted by a panel of published authors and distinguished editors, Hemingway will present the awards Sunday, July 20, the final day of the week-long festival honoring her grandfather.

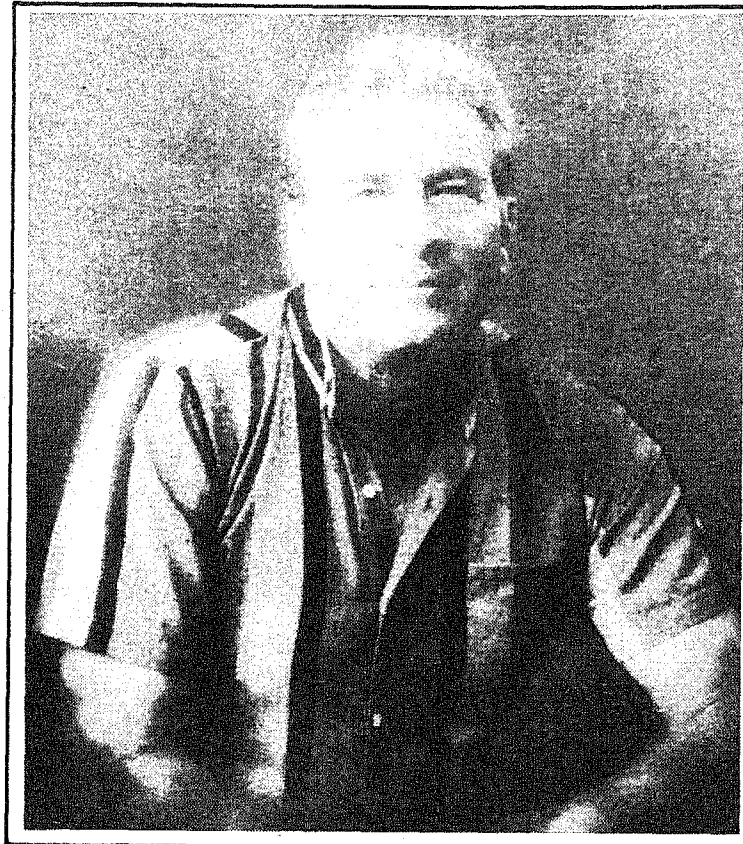
Writers interested in participating may submit any original, unpublished short story of 2000 words or less. The Hemingway "style" is not a criterion for judging and subject matter is left to the author's discretion. Typewritten manuscripts must be received no later than Monday, July 14, 1986. Authors may submit as many stories as they wish, but must include a \$5.00 entry fee with each submission. Manuscripts will not be returned, so it is advised to send a copy of your story and not the original. Mail all entries to the Hemingway Days Festival, P.O. Box 4045, Key West, FL 33041. For additional information call (305) 294-4440.

HEMINGWAY DAYS FESTIVAL  
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