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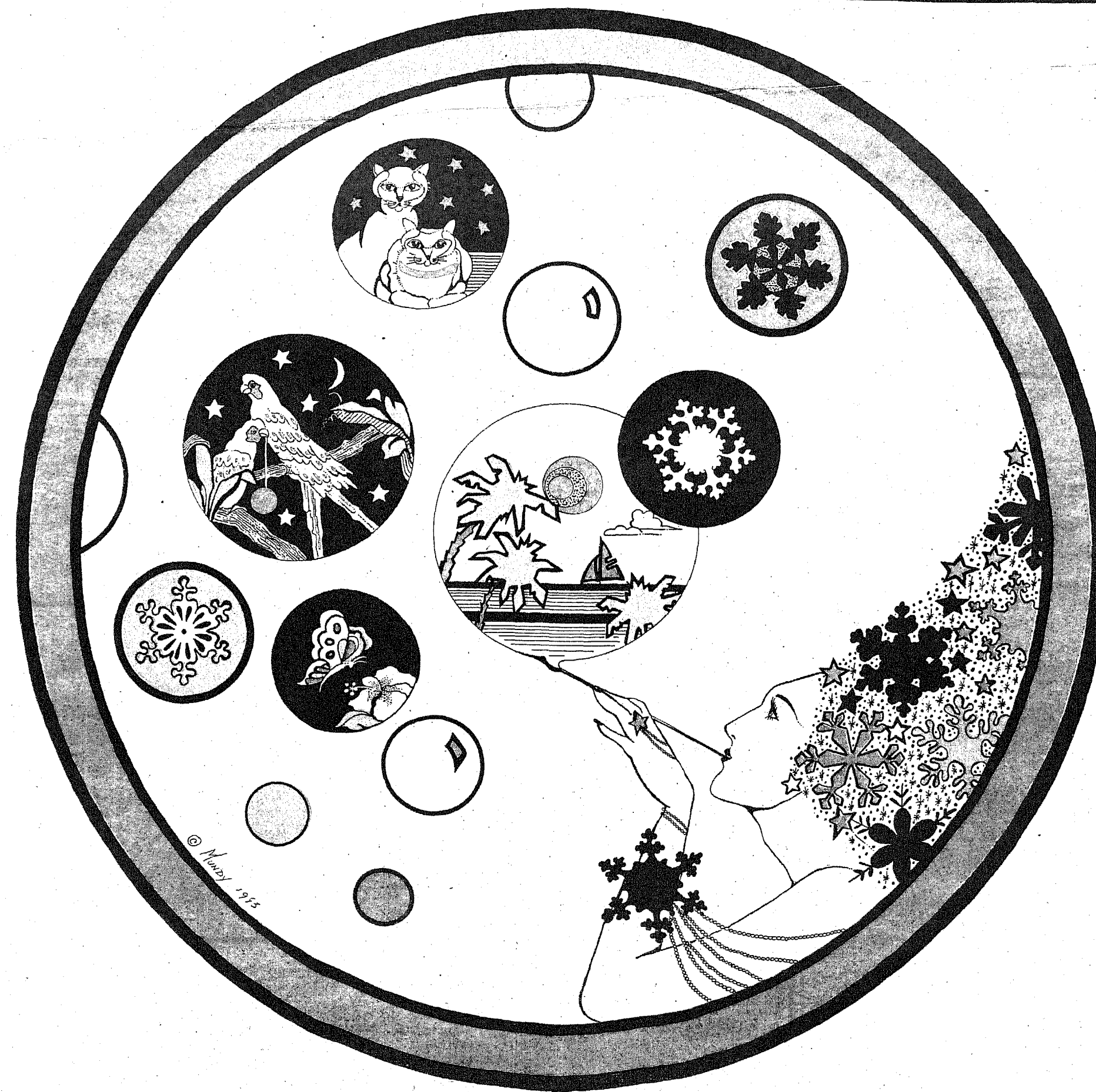
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Vol. XI, No. 11

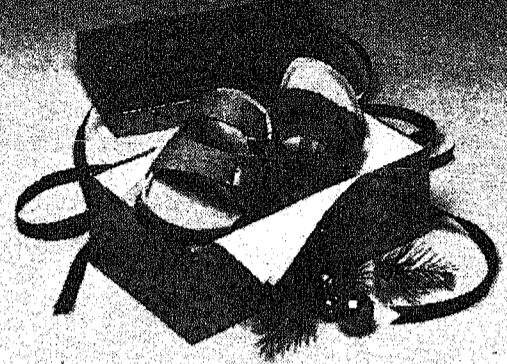
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FROM THE EDITOR

HELLO -

AN AIR OF "Camelot" is upon us: what will our Key West City Commission do in the next "thousand days" to sustain it? I don't know the answer, but there is a decidedly upbeat attitude toward this new commission. Those of us who are fighting the Sands Beach project felt a little left out of "Camelot" Tuesday, November 29th when, in the second of two meetings, the City Commission voted to apply for the U.D.A.G. grant three to one (Commissioner Halloran dissenting; Commissioner Balbontin absent). I know that the Commissioners feel that unless Austin Labor makes his project toe the line that there is no responsibility on the part of the city to allow it to go through - the covering letters to H.U.D. were filled with safeguards - but still I join with those who feel that Labor does not deserve this support from our officials. But there is a huge constituency that would like the City to be in a position to receive this grant money immediately and not wait for the next funding period if the project is properly modified and it was their wishes that were served. However, I have faith that if Labor doesn't make the changes necessary to mollify the also huge constituency that is unhappy with his plans, then the City Commissioners will withdraw their support.

ON WITH "CAMELOT" - here are some changes that I would like to see. Gail Diaz mentioned that it would be grand to have the high school bands play at Bayview Park on Sundays to set the mood for family days at the park. It is a great idea and one that is certainly feasible. Speaking of this park: we could use some more tables and benches there.

Another good act would be to get the #2 bus to pass more frequently on Flagler. Caroline Jablonski has more than 400 names on a petition asking that this service be restored. She points out that many senior citizens use this route and if they miss a bus they have to wait for an hour for the next one without benches to sit on or

an overhang to shade them. This problem should be looked into again.

HOW ABOUT CRACKING down on the kids and adults who ride their bikes on busy pedestrian sidewalks? This is such a dangerous practice and all it takes to stop it is for the police to fine the offenders. This bike riding is especially dangerous on Duval Street and must be stopped.

How about returning those benches at the Bo-Red Memorial? It was a mean gesture to remove them and it would be easy to return them.

The Bike Path is a continual horror to those many people who use it. This is a Commission that does not consider bicyclists to be subversives, I'm sure, and the path needs prompt attention.

I hope that the City covers the parking meters during the Christmas season. This is a nice gesture and it doesn't cost the City much.

WELL, THOSE WERE some thoughts of what could be done easily to improve the city. The merchants on the 600 block of Duval are improving their block for Christmas right now. They have planted beautiful new flowers in the planters and are arranging block-wide Christmas lighting for the street. This will be nice.

"Mighty Moe" Mosher, defying the odds, won the Key West Shrine Club Thanksgiving Shopping Spree for the second time. The award is all you can put in your shopping cart in three minutes at Fausto's Food Market. "Moe" asked if someone could run through the aisles for him since he had injured his toe. When told "no," he ran for his own groceries and broke his previous mark!

THE KEY WEST Music Festival will be held the entire week of December 27-31 at the St. Paul's Episcopal Church. A varied program of flamenco, popular classics, gypsy traditional music, and contemporary favorites will begin at 5:00 each day. The guitarist, Matthew Jampol, will perform as well as the violinist, Kimijo Takeya. The special guest star is Sherban Lupu, an international violin virtuoso.

continued on page 71

OUR COVER ARTIST this month is Richard Mundy. His work may be seen at Iris, 1207 Duval Street.

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DR. FRANK BOWSER

by FRANCES-ELIZABETH SIGMORELLI

AN AFTERNOON INTERVIEW with Dr. Frank Bowser (Capt. USN, ret.), for a Solares Hill "profile" could only be uplifting and memorable. The setting is a Bahama Drive cottage where Dr. Bowser has just celebrated his 91st birthday. Here, he has dropped anchor. Present is his wife, "Izzie," a foxy, well-loved lady on the island whose sprightly, loving inputs have enriched this look at the valuable and useful life and times of Doc Bowser.

The scope of his days covers World War II flight surgeon on the decks of massive aircraft carriers, doctoring in Key West, building fiddles, and painting - his paintings so stunning and profound that a great museum curator came to collect them. Frank Bowser's life speaks loud and clear for meaningful industriousness in a human; for staying the course.

DR. BOWSER IS almost one of the oldest Naval flight surgeons extant and certainly the oldest physician in Key West. He is old enough to recall when doctors made house calls and when a new baby cost ten dollars, COD. He remembers what it was like to ride horseback through below-zero weather out in those Pennsylvania hills because the ruts in the snowy roads were too deep for the little Ford to negotiate.

HE WAS BORN October 31, 1892, into the household of a young Baptist minister. His father claimed that a silver dollar would cover his entire face, but that fact is not so incredible as that a silver dollar could be found in the household of a young Baptist preacher in 1892. He weighed only three pounds, but they decided to keep him; there were no incubators, no chartered planes to rush small babies to special care centers. So, his mother, a handsome and fortunately placid girl, simply wrapped him snugly and put him on a pillow. She said she always knew that babies were small, so she just fed him Eagle Brand milk and watched him grow.

AS WITH MOST, the years up to high school passed in an uninspiring academic blur. Then, high school, glorious days! FOOTBALL. His first and lifelong love, football, and the way he recalls it, he was the terror of all the football teams around Pittsburgh. He was not very big, but he was fast and feisty, and when he went to the University of Pittsburgh, he was on the Pitt squad in 1912, before "Pop Warner" of legend. An outraged fan at a Pitt game in recent years in Miami swore that Nobody was

around who played before Pop Warner, and he looked at Bowser as if he were a mummy from King Tut's tomb.

FRANK BOWSER TRANSFERRED over to Bethany College, a venerable old college in the West Virginia hills. There he made the squad, assisted in the chemistry department, and organized a



Dr. Frank Bowser, U.S.N. retired

college orchestra. Here he got a handle on the second love of his life: the violin. One summer, he found an old fiddle, unloved, unhonored and unplayed. It had been acquired by his grandfather in a horse trade, and Bowser decided he would learn to play it. He did take three lessons, and with a disregard for his family's finer feelings, he practiced, taught himself and learned to play with excellence. He played in the Erie Symphony Orchestra, and when they needed a viola player, he turned to and learned to play the viola.

SENIOR YEAR, HE went into the Army and had risen to sergeant when, just before Officers Training College, he got the call that he wanted to become a doctor and returned to Pitt as a medical student. One night at a Beta Theta Pi banquet, something happened. A Miss Whitley was there, and at the last moment, her beau decided to change some of the place cards. When Miss Whitley sat down, Bowser was at her left - where he has been now for some sixty years. He introduced her to

his mother, then head of the Pennsylvania Baptist Foreign Mission, with this gleeful remark, "Mother, this is Miss Isadora Whitley; she doesn't believe in foreign missions!"

BOWSER ENCOUNTERED HIS third love, boats, while practicing medicine in Erie. The Naval Reserve had an old sub-chaser, and he became their surgeon; no pay, lots of paper work, lots of fun. In 1939, he was sent to Pensacola for training as a flight surgeon. When graduated, he asked to be sent as far south as possible. This meant Key West. Convinced that the United States would be in war shortly, the young family pulled up stakes and headed for Key West.

THE DOCTOR WAS congratulating himself all the way south that he would not be dealing with squalling infants and neurotic mothers, but only fine, upstanding young aviators. The dream soon was dissolved; there wasn't even an airfield! There were four old PBYS landing more or less on the beach at Trumbo Point. And, the daring airmen were rather boredly patrolling the Caribbean waters. Bowser, flight surgeon, was faced with their youngsters, most of whom acquired impetigo, which he was not accustomed to. There wasn't a military hospital, excepting the Public Health Hospital, which wasn't supposed to treat civilians.

THE BOWSERS BOUGHT their first house in Key West. It was expensive, \$3,000. They acquired another for Mrs. Bowser's sister. It was more reasonable, \$2,000. This house recently sold for \$142,000.

In 1941, Dr. Bowser was ordered to sea aboard the aircraft carrier WASP. He went aboard just a day or so before Pearl Harbor. Soon, his ship was ferrying Spitfires for England's defense of Malta. Fate struck September 1942 off Guadalcanal in the Battle of the Coral Sea. Three enemy torpedos hit at noon. He was up on the flight deck, and with the ship exploding and flaming from end to end, there was little that he could do except blow up Mae Wests and hand men over the side. Finally, he jumped off the flight deck, 20 feet down, into oil-lit water, grabbed a dangling rope and hung on until a pile of debris offered a better handhold. Several others also found this pile of debris. Two of them died on it. At dusk, a small boat was sent out to pick up "single survivors." Strictly going by the rulebook, the boat was not going to pick up three men, but with



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the authority of his silver boards, Dr. Bowser ordered all picked up, and by the seat of their pants, they were hauled over the bow of the little boat and taken to a distant destroyer. The valiant WASE refused to sink until given the coup de grace by a Navy destroyer.

AFTER SEVERAL TOURS of duty with the Marines at Cherry Point, in Miami, in the Pacific planning a new hospital on Kwajalein -- he returned to Key West, painfully short of doctors at that time, and opened his office on Simonton Street. By that time, 1946, the small hospital on Stock Island had been built, but was sadly understaffed. There were times when Dr. Bowser had to operate and give anesthesia at the same time. He worked days at the office; nights, made house calls. On one historic, or hysteric, occasion, rumor has it he delivered three new little Key Westers in 15 minutes.

WITHIN THREE YEARS, the Navy called him back again. He was flight surgeon in Opa-Locka, and the Bowsers built a house in Miami with an eye to retirement. The Navy, in a whimsical moment, ordered him back to Key West. The Bowser children had all flown the nest by then, and Bowser and Izzie occupied Quarters F, on what now is called

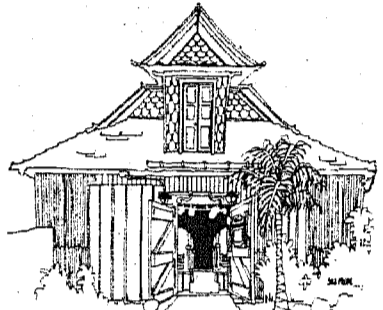


"Izzie" and the kids: front row, Carla and Linda, back, Sara, "Izzie" and Barbara.

Truman Annex, complete to six bedrooms and a 40-foot kitchen. These two years before retirement were happy, with that satisfied feeling of having come 'round full circle - first, when the old Navy Yard reactivated in 1939, and then in the 1950s, not long before its final days.

AT QUARTERS F, Dr. Bowser took up painting as an avocation for retirement. He never had drawn an apple; only wee creatures as seen through a microscope. But, remember, this is a man who taught himself to play the violin with virtuosity. A number of artist friends watched his first efforts with interest, not to say awe. Adolf Dehn, the well-known Minnesota farms painter, showed him how to mount his watercolor paper. From then on in, Dr. Bowser never looked back. "The hardest work I ever did; taking out an appendix is child's play by comparison." There is a modest streak in Dr. Bowser, and he only showed his pictures in one juried show, the show held by the artist-doctors in American Medical Association. He was asked to submit three pictures. One was of a deer in those snowy Pennsylvania woods and one vase of flowers (unknown to botanists). His three offerings took first, second and third prizes. Joe Hirshborn of the great National Gallery in Washington

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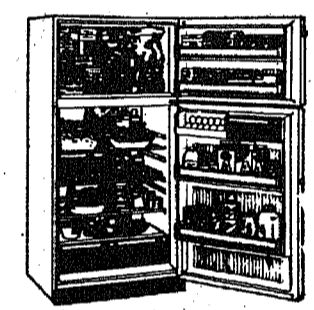
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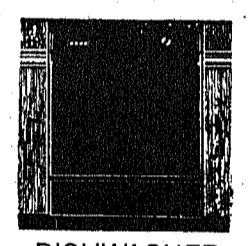
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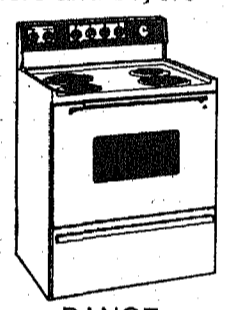
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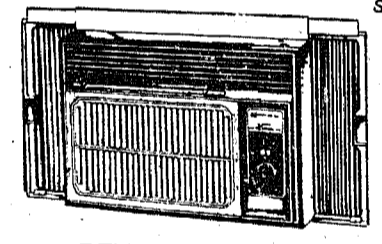
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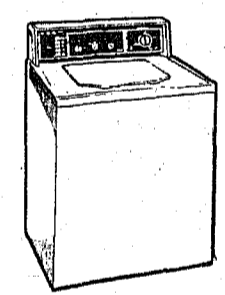
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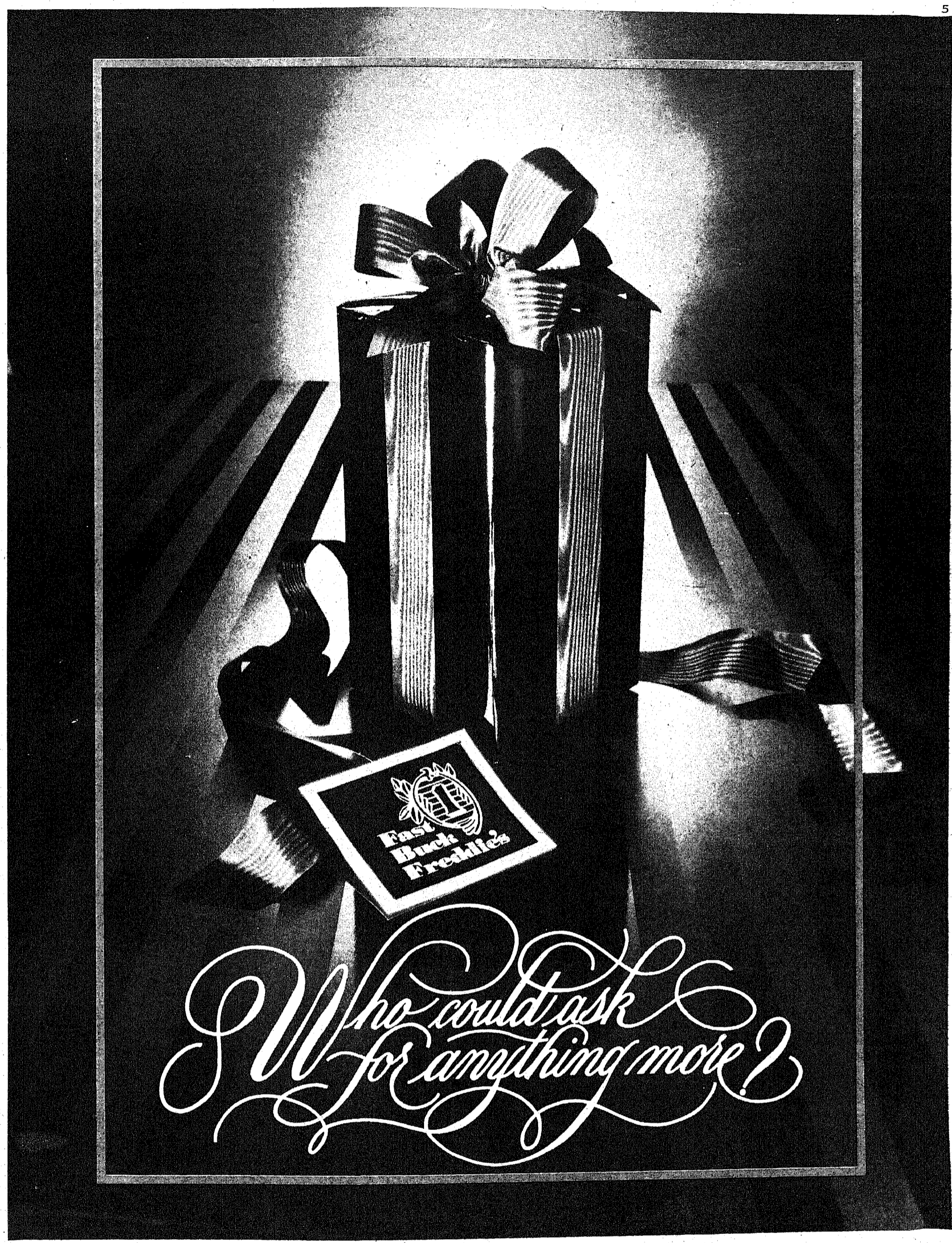
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THE MARRIOTT CASA MARINA RESORT

HEYMAN AND THE RDA: Is the "Cloak of Secrecy" GONE?

by GARRY BOULARD

A PROBLEM THAT has plagued the past two Key West city governments, going back to the mid-1970s and then Mayor Sonny McCoy's third term in office, may prove to be no less thorny for incoming mayor-elect Richard Heyman. Almost since its inception, the Key West Redevelopment Agency has been a fountain of trouble, controversy and confusion. The recent Navy audit of the RDA which showed that more than \$400,000 had been mismanaged is only the most recent in a series of financial, political and promotional webs which have left the public and many city officials demanding a clearing-of-the-air and a thorough accounting.

AFTER ANNA STACK, the wife of former City Manager Ron Stack, resigned her position as acting manager of the RDA, the new manager, A. J. McDaniel, said he was not going to tolerate any tinkering with the figures and set out to both open up the RDA books to the auditors and contest some of the findings of the Navy audit.

"There's been a lot of confusion among the residents of Key West as to exactly what we do," said McDaniel. "I hope that in the coming months we'll be able to clear up some of that confusion while at the same time proving that the RDA is a responsible agency."

McDANIEL HAS HIS work cut out for him. The lost deadlines and questionable financial records of the RDA seem now to be as much of a solid part of Key West's history as the Truman Annex itself, and no less colorful.

Commissioned in 1823 by the Navy as an outpost against what was at that time the very real threat of Caribbean

piracy, the Truman Annex (then known simply as the Navy Base) was only two years younger than the island of Key West itself. "On December 20, 1821, Juan P. Salas issued a deed of conveyance to John W. Simonton," noted author Betty Brothers in *Wreckers and Workers of Old Key West*. "The title was good, guaranteed by treaty between the United States and Spain."

BROTHERS GOES ON to point out that the Secretary of the Navy had sent out orders to establish a fort of soldiers on Key West in early 1823 with the sole purpose of protecting "the stores and provisions" of the island. Only two months later a report was wired from the newly-

"military rule," and labeled the self-appointed government "arbitrary, unjust and tyrannical."

"GOVERNMENT STOREHOUSES AND other buildings were erected, without reference to the wishes of the proprietors of the island," continued the House report. "They (the residents of Key West) were not permitted to dispose of their own lands, or even occupy it themselves, except by toleration and favor of the commanding officer of the United States naval forces."

IN THE YEARS following the highly critical House report, the Navy influence in Key West remained dominant, although not as dramatically oppres-

ALMOST SINCE ITS INCEPTION, THE KEY WEST REDEVELOPMENT AGENCY HAS BEEN A FOUNTAIN OF TROUBLE, CONTROVERSY AND CONFUSION.

established Navy Base in Key West to Washington in which it was announced that Navy storehouses had been built, soldiers were on constant patrol in the dirt streets of the island, and schooners were stationed at different points, in guarded protection, between Key West and Cuba.

WHILE LATER GENERATIONS would remember the Navy base as their one sure ticket to regular bread and butter via the enormous boon the enlisted men provided the local economy, early Key Westers seemed to have many complaints about both the Navy Base and its occupants.

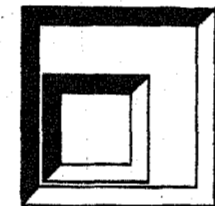
A report filed in the House of Representatives in 1848 called the Navy presence on the island one of

sive. By the 1890s, it had become obvious that the Key West base was nothing more than a flexible appendage to the United States' growing expansionistic mood in the Caribbean. Such a geo-political reality was underlined in 1898 when Assistant Secretary of the Navy, Theodore Roosevelt -- itching for battle with Cuba -- sent the battleship MAINE to Key West to be quietly filled with coal and stocked with arms.

ROOSEVELT THOUGHT IT a "bully idea" to send the large MAINE to Havana Harbor, which he did, to keep a watch on what he viewed as the threat of Spanish imperialism in that country. But shortly after the MAINE reached its destination, disaster struck.

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Over 260 men were immediately killed in an explosion that some believed was purely accidental in the harbor but Roosevelt thought of as a deliberate act of war. Within weeks dozens of warships made their way to Key West, and soon after that war was declared. At the conclusion of this war - the Spanish-American War of 1898 - the U.S. had become a real naval power.

BY WORLD WAR One, the Key West base was known as much for its strategic importance in protecting our southern flank as it was for its atmospheric charm and comfortable solitude. The New York Times would report that inventor Thomas Edison housed himself in the little building on the base that would later become known as the Little White House. There Edison worked long hours, helping to develop depth charges used in anti-submarine warfare. The Momsen lung, a submarine escape device named for its inventor, Lieut. Charles Momsen, was perfected not long after this in the warm, clear ocean waters off the base.

SO SUCCESSFUL DID the Naval Base become in terms of housing submarines and regularly practicing with them that by the late 1930s a sonar school was set up on the base and dozens of submarines were assigned to the island's Naval property for training services. During the World War Two years, the Navy Base reached its zenith in terms of its influence upon both Key West's economy and social life. Over 15,000 enlisted men were housed in the barracks of the island, providing a solid economic ground for many small Key West enterprises.

WHEN HARRY TRUMAN became president shortly before the end of the war, the island suddenly gained a notoriety in Washington press circles the likes of

which it has never experienced again. In the fall of 1946, Truman was suffering from a stubborn cold and the annoying news that the Republicans had swept the mid-term house and senate elections.

His personal physician suggested a much-needed stay by the soft waters and breezy palms of the Navy Base, and Truman took him up on it. But he didn't come alone. Along with him were twenty to thirty reporters, a White House staff of sixteen, and about fifteen Secret Service agents.

WITHIN DAYS OF his arrival, Truman was able to write to his mother about the precarious, mystical attraction of the island's temperature and general ambience: "I have arranged a schedule so that I get up at 7:30 (two hours later than I usually do), go over and have a swim, have breakfast at nine and then go to a nice sand beach a half a mile away and get sun and sea water. Come back at noon, have lunch at one and then sit around and talk until dinner at seven, go to bed when I get ready and then do it over. I've just returned from the beach after trying out the schedule and my cough and cold are nearly gone already."

TRUMAN ADDED AN interesting note: "I am seeing no outsiders. From now on I am going to do as I please and let 'em all go to hell."

Obviously rejuvenated by the Key West sun and fun, the President felt jovial enough to hand out printed cards to would-be visitors. "Don't go away mad... just go away," the cards read.

TRUMAN RETURNED TO the base throughout his presidency and even as an ex-chief executive in the 1950s and '60s. The small white wooden frame house which he always stayed in was later designated a national landmark.

But it is perhaps the fortunes of this structure that tell as good a story about the recent years of the Navy Base -- now officially known as the Truman Annex -- as anything else. When the base was finally closed and "put in mothballs" as The New York Times put it, tourists still flocked to see the Little White House and hear promising stories from tour guides to the effect of the future plans for the large area.

DETAILED PROJECTS WERE bantered about promoting hotels, condominiums, seaside restaurants, and other tourist attractions. The business community, worried about the negative effects of the last 5,000 enlisted men to leave the island in 1974, hoped that a new lure for tourism would evolve out of the protracted negotiations concerning the large land area. But first one thing and then another stopped those plans, any plans, from materializing.

"WE'VE HAD DISPUTES between the county and the city over this land, and just about every other kind of controversy you can imagine," said McDaniel. "But, in many ways, events out of our control have hurt us just as much as these political and legal conflicts."

One of the uncontrollable events McDaniel talked about was the Mariel Boatlift of 1980. During the spring months of that year, thousands of refugees from Cuba -- the nation that the Navy Base was supposed to impress by its simple presence as a first line of defense in the U.S. -- streamed through the base as part of their official processing, leaving behind dozens of confiscated rowboats, tugboats, motorboats and rafts.

WITH THE LAND in use once again for a far larger national purpose, members of the RDA waited in frustra-

tion to get their plans off the ground. For several years after the official base closing in 1974, architects and planners sat down and produced detailed land use designs for the area in question, only to see most of their work put on hold until one dispute after another could be ironed out.

Meanwhile, the state in 1981 granted the RDA complete autonomy -- none of its board members are directly elected by popular vote -- and large amounts of money were being spent in just about every direction.

THE FEDERAL REVENUE that the Navy audit said was missing this summer was supposed to have been safely placed in a bank account. But when the auditors came around for their investigation, they said the money was completely gone.

A distinct air of mismanagement appeared to be pervasive and shortly after all the troubles, the executive

the valuables, have been taken from the old Truman house and moved to a secure location," the new director asserted. "This is something that we can feel secure about. I want to see the house put back in perfect shape, and I want to see all of the belongings restored."

JUST AS McDANIEL is concerned about the land base being totally secure and developed in a way that all or most interested parties will be amenable to, other local groups have their own sticks in the fire with regard to the property. Members of the Women's Political Action Committee are anxious for certain portions of the land to be developed in a way that will help the residents in need of suitable, low-income housing. Residents of Blacktown, which is flush against certain parts of the land, have raised questions over the impact of the soon-to-be developed area on their neighborhoods.

"EVERY EFFORT MUST BE MADE TO REINTEGRATE THIS PROPERTY INTO THE CITY AND NOT ALLOW IT TO BE DEVELOPED AS A RICH MAN'S EXCLUSIVE COMPOUND," HEYMAN SAID.

director was relieved and the manager resigned.

MEANWHILE, SECURITY ON the Navy Base was beefed up when it became apparent that vandalism was becoming a real problem for the RDA. Several historic buildings, including the old, grand U.S. Post Office building and the Little White House, were subjected to random acts of violence and theft of furnishings, and soon local citizens were beginning to wonder just what was going on at the Navy Base.

McDANIEL SAID VANDALISM is no longer a concern or a problem on the base. "All of the important things,

"THE CLOAK OF secrecy has been

taken away," McDaniel continued, adding that that's the only way he knows how to operate. Even Heyman, in the middle of his hectic campaign for the mayor's office, commented that he felt the "mismanagement period" was over.

"Now we just have to be careful something doesn't slip through over there without the city getting a full review and assessing the project's impact on the whole town," said Heyman.

WITH THE PROPERTY transfer of a large portion of the base set to go into effect early next year, McDaniel said certain forms of developments won't be far behind. "We have developers right now working out the conceptual design," he added.

Heyman, meanwhile, is hoping that all parts of the base will be developed in a way to blend in with the surrounding city, not just the recently acquired portion of the base given over to the city.

"EVERY EFFORT MUST be made to reintegrate this property into the city and not allow it to be developed as a rich man's exclusive compound," Heyman said. "Certainly, some high income development will be necessary to offset the high cost of the project, but the city commission will have to persuade the RDA to make certain that the public has full access to the area as it does any other section of Key West."

Heyman specifically wants the city commission to put together a priority list that it considers essential to be followed with regard to the base, and that any new appointees to the RDA publicly agree to follow that list.

"THE CITY SHOULD also consider transferring residential parcels of



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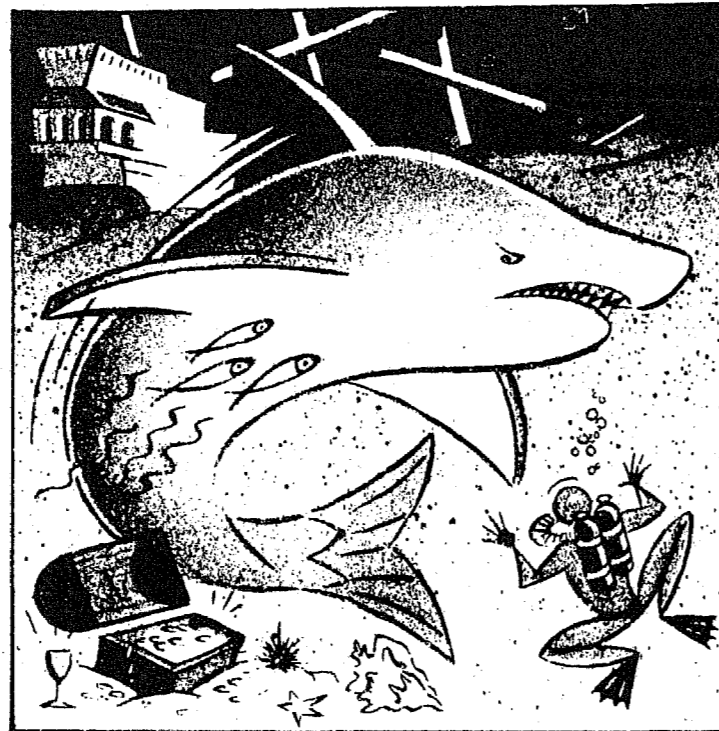
218 Duval Street • Key West • 294-4383

the Annex to private hands after development rather than retaining control under a 99-year lease," Heyman continued. "This puts the property on the tax rolls and allows the revenues from the property to increase as values go up."

What happens with regard to the Navy audit will be watched by interested eyes on all sides of the land development issue. McDaniel said he couldn't comment on what the RDA might have been up to in the past, but he was determined that from here on in -- or as long as he remains associated with the board -- the RDA will conform to "all the state laws, all the sunshine laws. I want everything to be completely open."

THE CLOAK THAT McDaniel said is no longer evident with regard to the practices and procedures of the RDA may also end up being one of the most important developments in the recent history of the city. A local government agency that operates without regard to too much publicity or too much exposure may be -- in the long run -- just as significant as the new, emerging profile of the old Navy property.

"I want to see some changes for the better," McDaniel added.

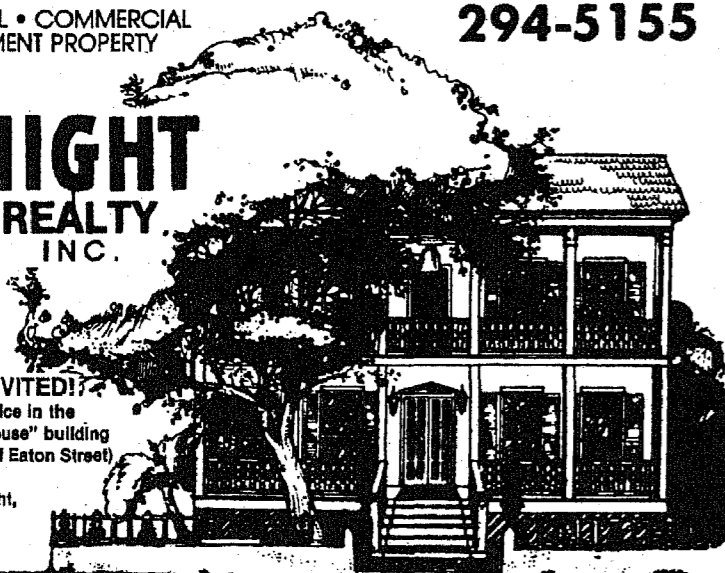


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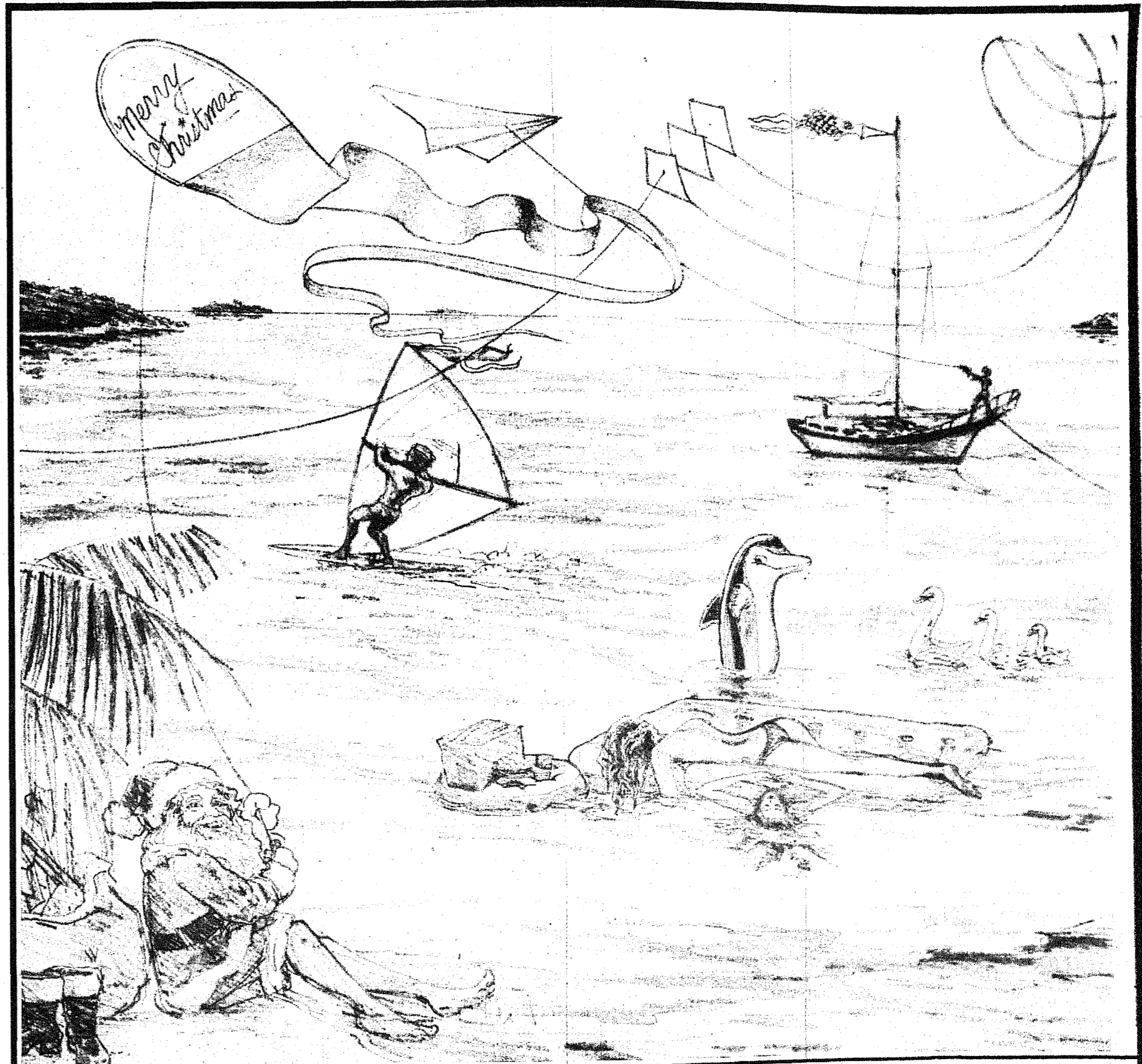
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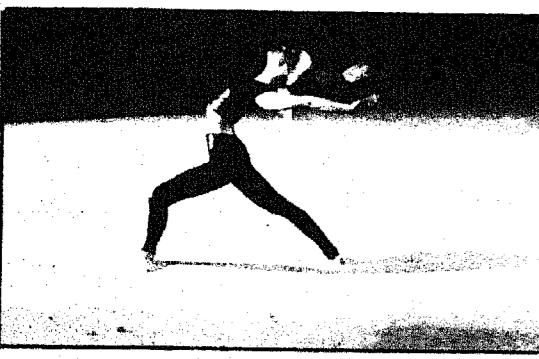
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PREACHER EGAN'S SERMON

'Know ye not that they
which run a race run all
but one receiveth the prize?'
Thundering on this text
Preacher Egan, one Sunday
in the old Courthouse used
for church on Key West.
This piratical respectable kingdom
of a genteel tropic island
was, so he would groan
an Augean Stables to cleanse
(he had some Greek)...today
ramming it home, God's
was the prime and apex product
to be had by the free
competition which (when
fairly pursued by the free)
had made their isle
so golden and
lovely a home. His flock
nodded; a shoal
that grazed on the sea reefs
prosperously all week
for falling gold;
snappers in stiff gills, espoused
to angelfish on the sidelines
floating in silken hoops.

Back from the law house
on its coral promontory
ranged the white verandahs
of these well-mannered creatures,
fanned all hurricane and
heat through, by lustrous
silver thatch palms, also
by slaves. Preacher
Egan, in the raising of
his hands for the last
cleaning up exhortation,
paused.

Beyond the white limewood door
hung the sea, like a peacock's
eye in a box.
There, in mid Word, he glimpsed
a black speck, with tangled

outriding arms
like an insect swimming in the eye.
He frowned and saw a schooner
with smashed masts
juddering on the eye's pupil,
a dark bar of mangrove swamp
they called Crawfish Key:
west cap of the creature-
made reefs under
foot of those hushed God
turned Key Westers that
Sunday of grace.

It was Sunday, as said...
yet humans cried in the fated
ship for salvage;
Preacher Egan paused, as said
- were they, drowning
body and soul, less to be saved
than the faces in bonnet and
top-hat and whisker before him
who were merely drowning in soul?
He opened his mouth to
cry loudly shipwreck, for bonnet
and whisker all were turned to
him; only the tall Preacher
could see the sea and the
mote in its eye - he shouted
to them eloquently
and at great length renewing
his text, that all
run for God -
They sat
up again, reticule and pocket watch
shut again, admiring
this fresh brilliance just when
his light had been fading...like
their own sun setting, the
ball of gold dripping and
then out of its pale afterglow
the wonderful inflammatory corona.
So he expounded, moving
them, and moving down the aisle.
His large cheeks shone with
sweat. Like
a hermit crab seeking a new shell

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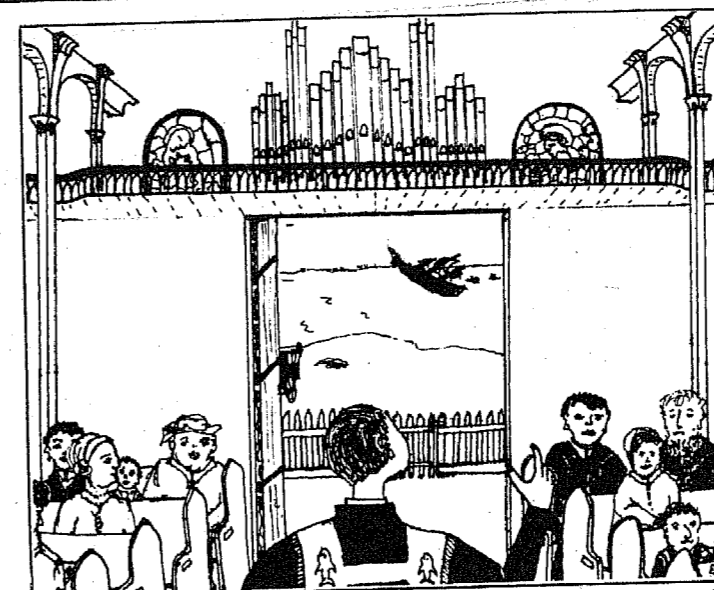
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(enthused eyeballs fixed
on the bench of town elders,
sharks in tall white cravats
and curly grandfather beards, all
well-known to Preacher Egan; so
that they stared back, pinched
in his spell) he moved
in a fervent sideways
sort of skip. Then reached, still
preaching, the wide open white door.
And paused.

They had twirled slowly
right round on their tails.
'Know ye not that they
which runneth a race run all -'
They saw their longlegged pastor
in black silhouette against
the peacock sea. Beyond his ear
Crawfish Key crawled, a dark
blur, and entangled
in the faraway froth
around it a tiny waving
heap of

masts, sheets, shrouds and spars.

'But one receiveth the prize!'
and Preacher Egan hollering
'shipwreck' turned and sprinted
well ahead of the shoal
down to his racing sloop,
faster salvage vessel
than that of any other
curly whiskered city elder;
and, for preaching by example,
a very hard thing as you know,
I hear received his prize.

-- Judith Kazantzis

(This poem is based on a famous Key West
story. A minister was giving his Sunday
sermon when he spied a ship going on the
reef. Himself a wrecker, he continued giving
his sermon as he walked down the aisle and
then sprinted out the church door yelling
"Wreck aground!")

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PLEASE PASS THE POT ROAST

BY HELEN R. CHAPMAN

IN A RECENT and very funny article in *Reader's Digest* on malapropisms and other language slaughters, a young student was quoted as having referred to the well-known literary award as a "pullet surprise." After my laughter subsided, however, I thought, is there no escape from chickens? Is this misguided child being fed chicken at home five times a week? Or being dragged out to one of the myriad chicken fast-food places at any given moment?

I USED TO LOVE CHICKEN when it was something special, and something special when I was a kid was what we had for Sunday dinner. Chicken was one of the Sunday specials; we never had it during the week. But as the years went by, I noticed more and more recipes in the magazines for chicken. The varieties of preparing this bird are endless, and they should be, considering how dull chicken is.

GRANTED, THE PRICE OF other meats these days make chicken more attractive to folks. Not to me. There is nothing attractive about a chicken, alive or dead. Especially dead. Just look in the case in your market. There they lie, stupid little legs, all white and pasty; breasts that look like miniature costumes from "Die Walkure" except all white and pasty; a neck

that resembles a severed human thumb; and the part that went over the fence last, with its pointy protrusion, looks more like a highway sign than part of a chicken. This latter, by the way, is not as white and pasty as the rest, a fact upon which I do not wish to meditate.

OR THERE'S YOUR whole chicken which appears to be a reincarnation of a victim of the guillotine. I wonder what the poor thing did. Try to grab all the grain for herself, meanwhile cackling, "Let them eat eggs!" At least Louis XVI was allowed to keep his legs.

THERE ARE MANY insipid variations on the preparation of this gallinaceous geek-feeder. Starting at the absolute pits, we have chicken à la king. What King? Are we back with Louis again? In any case, this creamed creation on soggy toast has long been a favorite for group luncheons where, it goes without saying, no men are present. Next up the list of tasteless torments is chicken salad. Considering all that has to be added to make this palatable, you should have had a spicy meatball and saved all that work.

FROZEN-PREPARED CHICKEN is lots of fun. When you pick up a leg in your fingers, the breading falls off, cracking your dinner plate and leaving you with a teeny-weeny naked ugly leg. The two-pound box of frozen chicken is one and one-half pounds breading. And it's bad enough when chicken is really chicken, but when it masquerades as a wiener, I put my foot down. A hot dog is a hot dog and I'll be damned if it's a chicken!

CONSIDERING HOW THESE creatures run around all day pecking at each other and trying to avoid the rooster at the same time, it is a thing of wonder to me where all that fat comes from. In fact, I'm amazed that there's anything marketable left at all. And yet fat oozes from every pore and crevice. Then to gild the lily, these greasy grain-gobblers are thrown into deep fat. No wonder Pepto Bismol is such a big seller.

NOW DON'T GET ME wrong. I don't want to make the chicken an endangered species, but that's only because I love eggs. Otherwise, as Ogden Nash might have written,

*When considering the Gallus gallus,
I am appallus!*

5

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TENNESSEE WILLIAMS FINE ARTS CENTER: 83-84 SEASON

by JIM CROWLEY

TO EACH HIS own. Different strokes for different folks. Variety is the spice of life. Well, no matter what philosophy you approach your life with, the Tennessee Williams Fine Arts Center has taken into consideration the diversity of tastes in Key West in planning their 1983-84 season. So whether you are partial to the subtleties of classical music or dance, the excitement of an opening night world premiere, or a good old-fashioned Broadway musical, the Center has something for you.

THE SEASON'S EVENTS are divided into four categories of presentations: theater, music, dance and Great Performances. Also, this year the Center will inaugurate the Tennessee Williams Playwrights Festival. The Festival, running February 17-19, will present new works by five playwrights over the three-day period. The plays will be presented in a reader's theater format with the playwrights discussing his/her work and the audience giving their reactions to each work. The purpose of the Festival is to foster and encourage the work of new American playwrights.

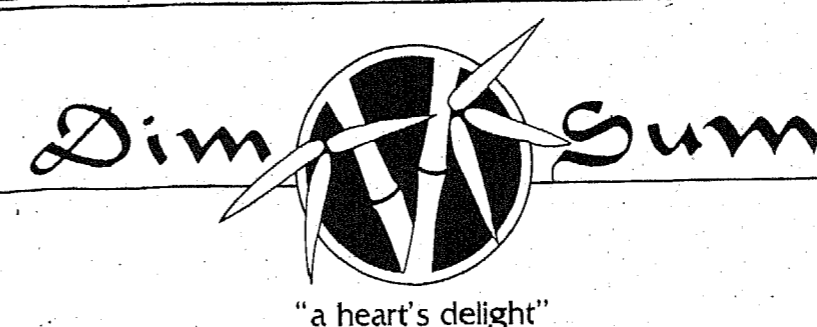
THE GREAT PERFORMANCES series opened the Center with the Greater Miami Opera's presentation of "The Fantasticks" on November 18th. On December 16th,

movies will live at the Center when ANTA (American National Theatre and Academy) will present the hilarious "A History of the American Film." The play is a takeoff on the American movies circa 1930s through the 1950s. It was written by Christopher Durang, the author of the controversial "Sister Mary Ignatius..." Next on the agenda is the February 9th performance of the Chico Hamilton Quintet. Chico has worked with jazz greats Gerry Mulligan and Charlie Mingus, and his music is always fresh, exciting and controversial with a sense of passionate swing. The final performance in the Great Performances series will be Harlem Nocturne on March 25th. The show is an excursion into the songs and dances of the great Black performers from the Cotton Club to Broadway. It is a fully staged evening of music and dance that promises to shake the rafters.

THE THEATRE SERIES will include five plays throughout the 1983-84 season. The schedule is as follows: December 1-3 and 8-9, "A Funny Thing Happened on the Way to the Forum," a hilarious burlesque about the coming of age of a young Roman, with music and lyrics by Stephen Sondheim; January 5-7 and 12-14, "Tiger Tail," Tennessee Williams' rewrite of his screenplay "Baby Doll," a tawdry and

comical story about greed, unrequited love, and passions just ready to burst; January 26-28 and February 2-4, "True West," Pulitzer Prize-winning playwright Sam Shepard's comic/tragic exploration of the landscape of the American dream, as depicted through the violent interactions of the contrasting personalities of two brothers; March 1-3 and 8-10, "Legends," a brand-new work by Jimmy Kirkwood. It tells the story of two aging movie stars, legends and rivals in their own time, who are offered co-starring roles in a new Broadway show. What ensues is a theatrical fireworks of barbed wit and passionate realizations; April 11-14 and 18-21, "Jesus Christ Superstar," Andrew Lloyd Weber and Tim Rice's imaginative rock opera about the last week in the life of Christ.

THE CHAMBER MUSIC series will start off its season on November 28th with a performance by the Saturn Trio. The Saturn Trio is an innovative ensemble of clarinet, soprano and piano, with a repertoire ranging from the Baroque to the compositions of more contemporary composers. On January 2nd the series continues with the Esterhazy Trio, which will fascinate you with their repertoire and use of the Baryton, often referred to as "the king of instruments, the instrument of kings." On March 6th one of England's foremost string ensembles, the Amphion String Quartet, will perform at the Center. The Gorjan Trio will wrap up the Chamber Music Series on March 31st. The Gorjan Trio combines the musical traditions of Central and Western



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THE SOUTHERN BALLET will kick off the Dance Series with two performances of "The Nutcracker" on December 21st and 22nd. The Ballet is just in time for the holiday season and should please all of the children at heart. The Key West Dance Theatre will close the Series with performances on February 11th and 12th.

ARNOLD MERCADO, EXECUTIVE Director of the Center, said that in choosing the calendar of events, he wanted to "live up to the responsibility of the Center by realizing its potential in serving the needs of the Key West community. The community wants, and deserves, the finest entertainment available and that is what we will present this season at the Center."

ALONG WITH THE new season the Center has a new staff comprised of: Nancy Rossell, Business Manager; Jim Crowley, Assistant to the Director; Jeffrey E. Salzberg, Technical Director. Ms. Rossell was formerly the Marketing Coordinator at the Brooklyn Academy of Music. Jim Crowley comes to Key West after four years with the Idaho Shakespeare Festival, where he was the general manager. Jeff Salzberg has worked as the technical director for the Washington, Tampa and Houston Ballets.

SO MAKE YOUR choices and get your tickets early. It promises to be an exciting season as the TWAC celebrates the performing arts. The Center is located on the campus of the Florida Keys Community College. All events will begin at 8:00 p.m. sharp. For information on tickets and discount subscriptions, call the office at 294-6363, or stop by the Center.

SEA LEGS

I entered the race, like everyone else,
at birth.
Gaining sea legs, slowly, I paddled
along
Testing greater seas as strength
allowed.
I developed strong and able.

As nature dictates and fate divines,
in time
I swam in unison with another
And our strokes soon rose and pulled
Together, one energy, it seemed, at
work.
Our very chart and course appeared
ordained.

Occasionally we'd feel a drag,
On port or starboard.
Some lonely, or frightened, swimmer
Grabbing for what appeared to be
routine,
Our strokes easy and eager to be
broken.
We held steady, consulting our chart
And believing in our course.

Then bad weather hit, squall after
squall;
No sun, little food and, in watching
for relief,
Forgetting inner stores, we fell out
of synch.

Out of reach and off our course
We swim, now alone,
In regions off our chart.

-- Mufti



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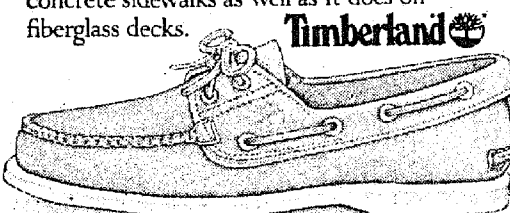
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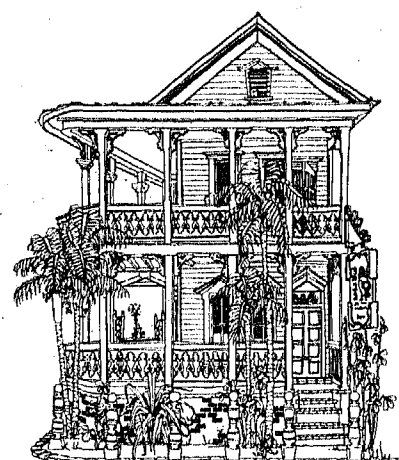
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CANOEING TO WATSON'S HAMMOCK

by STAN BECKER

IT WAS A clear, sunny morning as we paddled into a light wind on our way to visit Watson's Hammock on Big Pine Key; a beautiful tropical hardwood forest that included the site of a Calusa village and, more recently, at the turn of the century, homesteaders, who gardened the rich midden soils. A few of Key West's oldest citizens were born and/or raised in such "out island" communities, before the advent of railroad or highway, when all travel off-island was done under sail. Among several prominent Conch families, many descend-

ents of these hardy pioneers live in Key West today.

MY GUESTS, IN two tandem canoes and I, in a solo craft, paddled on. "Is that a shell?" asked a guest as she looked through clear water at the seabottom. I saw her object and replied, "No, that's a basket sponge," and to her companion's inquiry, "They are rarely used as hanging planters. I made a lampshade of one, once, but there's no commercial harvest." A branched sponge attracted attention, and we watched frigate birds soaring high overhead. Our conversation covered many subjects, and we were startled as a needlefish leaped, a few feet off, and "tailwalked" away across the surface.

NEAR BIG PINE, a varied bottom of sponges, corals, and algae was just a foot below us. Along the rocky shoreline a little blue heron stood motionless in a tidepool while just beyond, a small flock of white ibis were feeding excitedly. Soon we slipped into a mangrove-shaded slough for a short break in pleasant surroundings, and rested our paddles in that cool, peaceful ambience. A starfish on the bottom, mosquito fish on top, and gray snappers among the mangrove roots brightened our relaxation.

SOMEWHAT FURTHER NORTH we left the canoes tied to red mangrove roots and waded ashore. Behind the fringe of mangroves bordering the shoreline,

buttonwood trees dominated the "higher elevation," barely a foot above sea level, along with other plants of the transition forest. As I pointed toward some spider lilies, we "froze." A Key deer doe moved from behind a tree, looked at us intently, stepped briskly across our path and bounded off.

SOON WE ENTERED the deep shade of the hardwood hammock where a chuckwill's-widow, startled from its sleep, flew off through the trees to find another limb on which it could, more safely, sleep the day away. Here, the trees bear exotic names like paradise, pigeon plum, and strangler fig. One strangler carried a full crop of ripe figs and we paused for a while to enjoy some of the sweet, delightfully tasty half-inch fruits. As we sampled, I recalled other trips, in other seasons, when the forest offered us saffron plums, guavas, sapodillas, tallo-wood plums, shortleaf figs, darling plums, and the exceptional fruit of the satinleaf. The red, peeling bark of gumbo limbo is seen everywhere, and from where we stand, at least ten of more than thirty kinds of trees here may be seen. Shells of conchs and whelks, indiscriminately dug from Calusa middens, litter the forest floor as we wander through, pausing to examine a sinkhole, a black ironwood tree, a homesteader's well; the present and the past of a compelling and beautiful place.

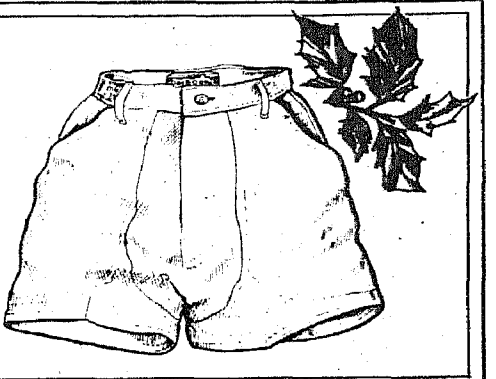
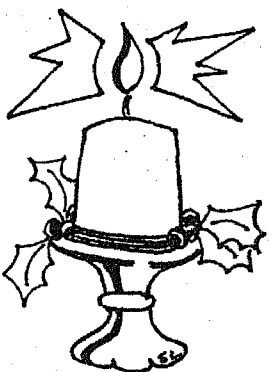
BEFORE RETURNING TO our lunch

we explored a place where many sink-holes, connected by man-made ditches, exposed a lot of fresh water. We watched mosquito fish and sail-fin mollies schooling and leopard frogs leaped from the banks, diving beneath the water's surface as we approached. Through a screen of trees we came to a series of sink-holes where huge buttonwoods rose from the tea-colored water, with many large bromeliads growing on their upper limbs. Carefully crossing the higher ground bordered sinkholes, we came upon one bordered largely by rock, with one muddy bank rising toward us. There, in a pool of sunlight, just above the water's edge, lying sleepy and motionless in the midday warmth were seven tiny alligators. Cute little tads, but I quickly cautioned my guests that momma would surely be very close by, and very protective of her offspring. We circled the sinkhole as quietly as possible, attempting neither to awaken nor appear to threaten the recently hatched, eight-inch youngsters. After several minutes of watching from a little distance, there was still no sign of momma. While I wanted my guests to view the brightly marked babies closely, I certainly did not want them to confront an enraged adult female, so we retraced our steps to the highest part of the rocky bank.

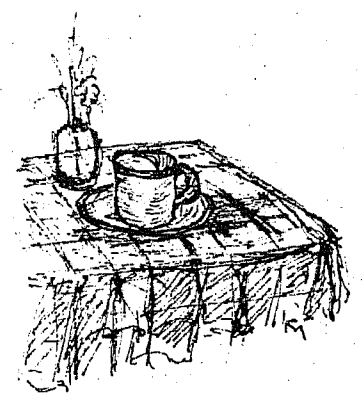
I SCOOPED UP one of the little sleepers as the others scattered into the water. My tiny captive was squeaking for help as I turned, showed it to my guests for a few moments, and then released it, still squeaking, into the water. I doubt that a full thirty seconds had passed from catch to release, but just as the little fellow swam off, momma rose from the bottom mud, hissing as she broke surface about five feet from me. If


I were still holding her little alligator, she would surely have attacked, but luckily, baby captured momma's attention by swimming right to her and, much to everyone's amusement, climbing out of the water onto her head. Temporarily satisfied with baby's safety, but still indignant, momma was content to glare balefully from the water until I discreetly took my guests off to our midday break.

WE ATE LUNCH in the shady hammock as a woodpecker searched the limbs overhead. The relaxed conversation at lunch continued on our trek back to the canoes, and we paddled to a nearby swimming place. Refreshed, we paddled down the Big Pine shore where a raccoon strolled the water's edge, and a young lemon shark, hunting the shallows, highlighted the afternoon's other adventures before we turned to cross Pine Channel for the run home. Another great day in the most fabulous part of the Fabulous Florida Keys, the only tropical wilderness in the continental U.S.A.



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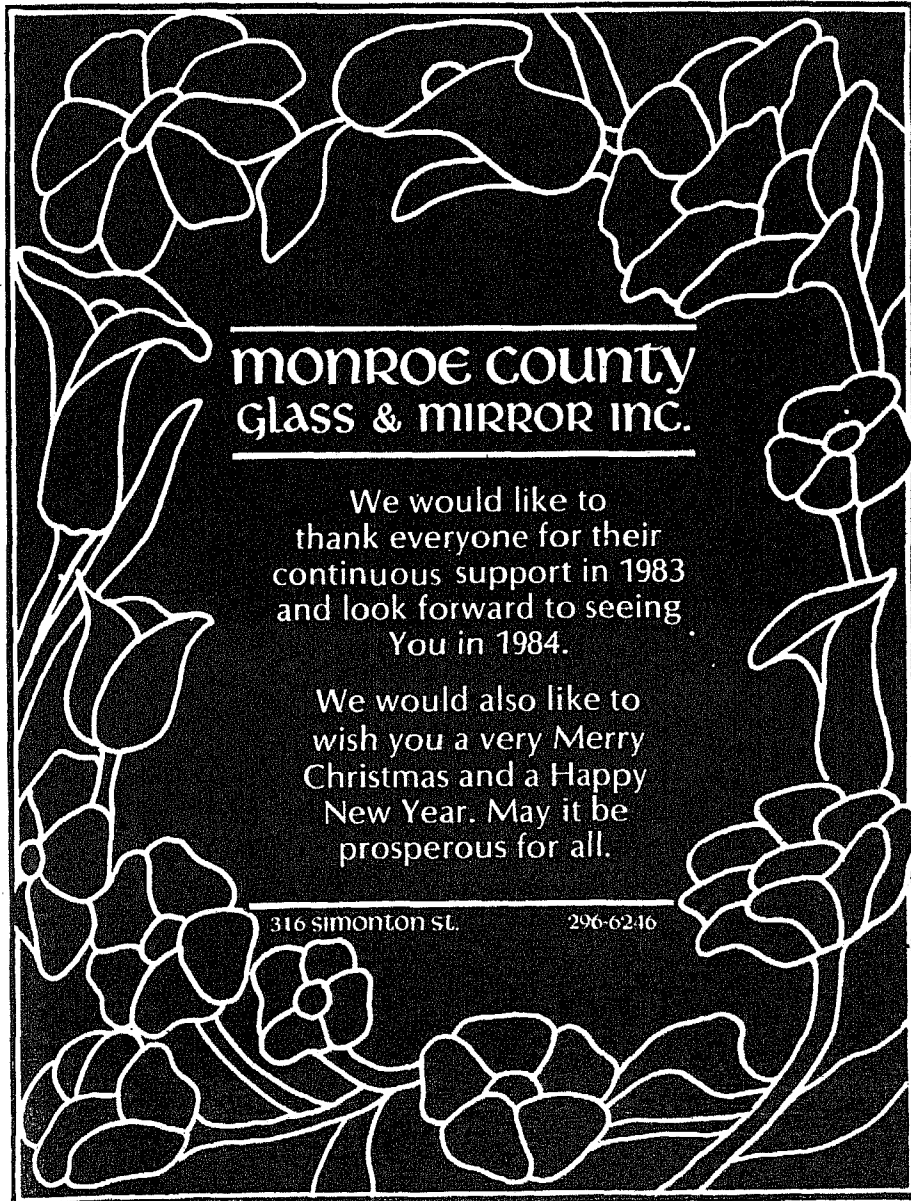
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The Iconoclast

BY JIM KOGAN

THE CRUISE TRADE AND KEY WEST

PEOPLE HAVE ASKED me why we cannot have cruise ships originating here as they do in Miami. There are reasons. First, a bit about the cruise trade.

For a long time, cruise boats started out from New York -- several North River piers did nothing else. After all, that was where most customers came from and those who lived out in the Northeast Boondocks relished a day or two in the big town outbound or on the way home. It worked.

THEN, COSTS STARTED to change. New York port labor got unreasonable. Boat operating cost got out of hand. Airplane costs dropped. So a new pattern emerged. Cruise operators fly their customers to Miami and run the boat from there -- with or without a day or two in Miami going or coming or both. Given the uncertainties of any labor-intensive operation, it's usually an overnight outbound, though not always, and often in a hotel.

NOW, WHY NOT Key West? For one thing, this is not a convenient place to get to. It does not have the massive airline capacity with always-empty seats to be bought cheap in quantity. A few hundred all at once and maybe not again for a week or so would not do well on the airlines that come here. For another, there is not the massive supply of low-budget hotel rooms always available on short notice to put up the contingent that got here but the boat did not. Or the boat arrived, but the bureaucracy screwed up and it cannot

unload right away for good reason, poor reason or no reason.

AND THE MASSIVE bureaucratic presence is not here -- the army of Customs, Immigration and who knows what other arms of the law. It is not apt to get organized for one boat once in a while, and so who is going to be the first operator?

IT IS ENTIRELY practical for Key West to be a port of call -- and it is. Sure, some of us remember the first few in which Murphy's law was invoked repeatedly but, eventually, things go more or less in gear. The Key West call has to be outbound lest we get into more bureaucratic foul-ups, but that is no serious problem.

To make this business do more for us -- economically of course -- there are some opportunities.

ONE, OBVIOUS, IS to find more attractions to lure the passengers off the boat and up the street where they can drop some money, which is what it is all about. Preferably something that can be made to seem unique. The Spanish Treasure bit is one such. Someone might do well to concoct a few more attractions and then advertise them at the departure pier in Miami. Does the Conch Train meet the boat? Are there "picturesque" vendors on the pier selling (real or fake) local handicrafts? Has anyone planted a puff piece in the Sunday *Times* travel section? Why not?

THERE IS ANOTHER angle, too. The boats, themselves, are a market. They buy groceries and fuel and assorted services, and there is no good reason why Key West businesses cannot at least try to get some of it. As the boat is tied up here, its operator can receive delivery of any service or goods that can be sold. When the

boat is to call at Key West, a Key West businessman can compete with the ones in Miami. But someone has to go after each bit of business -- things like that do not "just happen." Not to mention that as long as the boats call at Key West, some crew members might find Key West more attractive to live than Miami -- and spend their pay here, of course.

BUT THERE IS one that will not work. The boats cannot carry cargo to Key West and so offer the truckers some competition (long overdue, I think). Most of the boats are foreign-registry and are not allowed in domestic trade -- the cabotage law.

There is an important plus for us, though. We are a tropical island and the supply of tropical islands safe or at least attractive to visit is dwindling. Aside from official wars, more and more of the foreign islands to the south are getting downright hostile and Key West can be substituted for someplace that is no longer so attractive on that count.

(The opinions of Mr. Kogan do not necessarily reflect those of Solares Hill or its staff.)



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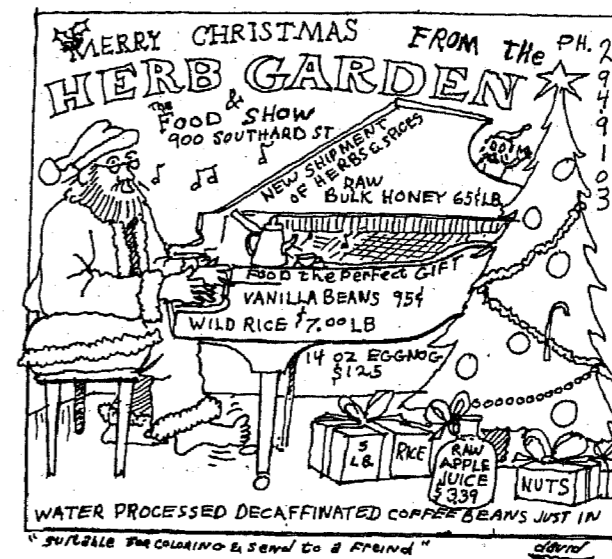
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IN YOUR NEXT life, you may be a Quaker, a belly dancer, a vice-president. Never a writer. A writer has to keep herself to herself, so as to be less at the mercy of the ideas of the crowd. Writing is applying the seat of the pants to the seat of the chair. There has got to be in the creative writer this concentration of vision and intensity of purpose. You care so darned much about the composition, about keeping the lines thrumming with rhythm. You sit in yourself like a hermit in a cave. And, the words won't come to hand. These words are not lining up like a half-dozen cans of Green Giant peas on a Winn-Dixie shelf. Unbelievable frustration sets in. Tears spring to the eyes. Some smart-aleck writer who gets published all over the place and back and who wouldn't know an adverbial phrase if he found one in the road will advise, "When you can't write, write." Then, why does it seem that you can't undam your ideas?

AT SUCH TIMES, here you are, a small, thick-set form, picking up. Abandoning. Stringing over your clavicle the big necklace bought from the little man in Cuernavaca. Then, going out in search of Key West diversion. You might select, among the day's amenities, the American Association of University Women's luncheon. You won't find one sparrow-sized brain there. You are with Margie Houck and her sweet-pea smile. She is one who always leans toward the precious life of the mind. Some of you there belong so as

to have the good, moderate rates of the club's London hotel; some of you are loftier.

OR, YOU MIGHT keep your date with Reta Sawyer. Park under the gumbo-limbo tree, cross the verandah of the aged, commanding house, pass breast-deep through pockets of cool, Conch air down the shadowy hallway. My friend, deeply feminine, is more Reta-ly than ever today. How beguiling, her dining room chairs have little wheels on their legs. You couldn't draw a picture of your palship with Miss Reta and hang it on the wall. But somehow, it's a friendship with kernel in it.

OR, IN YOUR car, you might drag center city, inching along down there, head switching on neck side to side. Await pedestrians at light. It's that proud, pelvic walk that makes Cuban men appealing. In Key West's tenderloin, there seems to be some kind of earthquake on the side-walks. Flies to mind the always unmentioned spectre of old age. Please, you want to cry out to the healthy pair headed into Sloppy Joe's. Please don't make life devalued for the older. Remember, they already have known a thousand little deaths along the way, and a hundred elegances. Now, they are playing the third act. Watching six downtown Key West persons, three bicycles, crossing. Thought hits: Human appear to be at once the beneficiaries and the victims of their culture.

OR, YOU MIGHT drop into the League of Women Voters, another of your choice of clubs. You in LWV do not possess a profound political sense. Yet, you all ardently wish the best for your city, your state, your country. Subtle, investigative nuances of this club, nationwide, bell a cat

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now and then. Lifting a forkload of salad as President Marie Landry wades through parliamentary waters. Good idea comes: O, just once, if one could appear exemplary in every relation of life. Put down fork. As you wad your napkin, submerged red light blinking: Why did you split that verb phrase in the profile you wrote.

OR, YOU COULD enter the Elizabeth Street Christian Science Reading Room. There one retreats for sips of metaphysical refreshment. The infinite riddle of existence. Christian Science is your way of caring for the world. Pondering: It is only with the heart that one can see clearly; what is essential is invisible to the eye. You take your growing soul outside. Climb in the '79 Fiesta. The island sky above is blandly blue with two clouds shape of billy goats. Or perhaps minks. To mind comes: All right, you will use fewer fragrant adjectives; it's the little verbs that leap and out and bounce in writing.

OR, YOU MIGHT taste some of the beguilements slightly north of Key West. East of Key West, according to the compass. Buddy Rodriguez will allow you to insert a few blue pieces into the sky of his jigsaw puzzle. He keeps a couple of puzzles laid out on the tables of Buddy's Barbecue, Big Coppitt.

Or, you could press on to Pelican Post, a restaurant where the Lower Keys Florida Recreation and Conservation Council lunch monthly. All the big, slurgy building developments on the Keys are talked about.

SETTLED IN FOR another day at your typewriter. Iced tea the color of iodine at your elbow. Picking up and laying down your little originalities. Let me stay at this desk pressing these keys (even if "W" sticks), imprinting black twigs over the clean, white page, just sometimes blanking out island blandishments.

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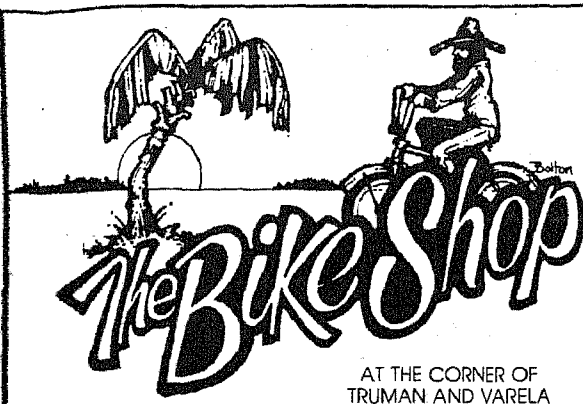
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City Hall: LET THE SUN SHINE IN

by JOHN LESLIE

POLITICS, SOMEONE ONCE said, is the art of the possible. Hardly anyone in Key West believed that until the 1983 city election ended and an outsider was chosen as mayor, another outsider was elected commissioner and a Conch woman known for her independence from the local political machine - loosely termed the "Bubba System" - filled the third seat on the five member commission.

TO THE BEST knowledge of veteran political watchers nothing like it has happened before in Key West politics. Relative newcomers to the city, Mayor Richard Heyman and Commissioner George Halloran, both of whom have been here

were hurled of trumped-up letters on Sunday's editorial page and deliberately smeared plates of a Heyman campaign photo. The *Citizen* editor bit the dust.

NOW WITH THE election over and the dust settling, how did such a major upset in Conch politics occur? Was it campaign strategy - or lack of strategy on the part of the losers? Did the untimely firing of Koford, as many aver, make Richard Heyman a shoo-in and, with Heyman's endorsement of them, bring the others breezing in on his coattails? Or has there been some coup in the traditional ranks wherein the Conch vote did an about-face denying vic-

NOW WITH THE ELECTION OVER AND THE DUST SETTLING, HOW DID SUCH A MAJOR UPSET IN CONCH POLITICS OCCUR?

little more than 10 years, and local Emma Cates who, along with Halloran, is a political novice, soundly defeated the old guard in a political race fraught with casualty and miscalculation.

In a stormy scene in city hall only a few days before the general election, Joel Koford was fired from his position as city manager for what then-Mayor Dennis Wardlow termed "strictly personal" reasons.

AND IN A quieter scene, without publicity, a few days before the run-off election the name of the managing editor, Sheila Mainous, of the *Key West Citizen* suddenly disappeared from the masthead. The political rumor mill said that her blatant efforts to sway the election were more than even the publisher of the traditionally old line *Citizen* could tolerate. Accusations

tory to the kingpins of local political manipulation?

CERTAINLY ALL of those were factors in deciding the outcome of the election. Heyman campaigned on the issues facing the city; his opponent, Richard Kerr, mentioned only one issue - leadership - and then went on to do nothing more than attack Heyman in a series of full-page ads and 15-minute radio spots. Kerr, known for his links to the old guard but not for his public speaking, refused to appear before the cameras on Page One Live, the relatively new talk show that came of age during the campaign and that no doubt will usher in a new force to be reckoned with in future elections.

HALLORAN'S CAMPAIGN WAS the most

elusive of the three to predict. In the run-off against a native Key Wester, Doug Jones, there was always the possibility of a backlash vote because of an attempt, as some saw it, by the Heyman forces to create a coalition; certainly Jones was the more relaxed and affable candidate in TV interviews. But ultimately, despite a certain stiffness in Halloran's manner, the sincerity and conviction of what he had to say on issues -- especially the development issue and the shifted mood of the electorate -- was what garnered his support.

THE KOFORD FIRING probably did more in the long run to relegate outgoing Mayor Dennis Wardlow to the backbench of any future political career than it did to elect Richard Heyman -- especially after Wardlow's dogged determination to salvage something from the incident by suggesting an unfounded FBI investigation of Koford. But there is no question that

HEYMAN'S VISION CALLED FOR AN END TO "CRONYISM" IN CITY HALL...

this incident aided Heyman's campaign.

HOWEVER, THE DECIDING factor in the election may have had less to do with campaigns and personalities and more with the sudden awakening over the last couple of years of all Key Westers to the changing face of their city.

Development was the single biggest issue of the campaign, and the three newly-elected officials sounded the death knell for any further major development taking place in the historic district until facts and figures are in on our capability for handling them.

PELICAN LANDING, THE illegal eyesore on Eisenhower and Roosevelt Boulevard, needled everyone who watched

it rise unchecked. When Key Westers looked to pin the blame for the monstrosity, no one took responsibility -- certainly not the building department! Then in quick succession there was the Galleon, a time-share going up on the water off Front Street across from the A & B restaurant; another time-share, Reflections, towering over everything around it on the old Gulf oil docks at the foot of Duval; and plans were submitted for the Anchorage which would further hem in residents from the water off Simonton Street.

AMIDST ALL THAT was a proposed 150-room luxury hotel, the Sands Beach Resort, to be built on the Atlantic end of Simonton, spilling over into Vernon Avenue.

It was more than residents could take. Sewers were crumbling while rates were climbing. Bottle-neck traffic at the broken-down Cow Key Channel Bridge presaged what traffic would do to Duval Street in the mid-

dle of season when the time-shares were completed. City Electric was charging some of the highest rates in country while there were black-outs galore during the summer; the electric company was at near-peak capacity and yet major development would soon be demanding hook-ups. Our dump site was about to be closed by the state and there was nothing to replace it. The Department of Community Affairs indicated their decision to recommend to the Governor that Key West be redesignated an area of Critical State Concern for failing to curb runaway development.

KEY WESTERS WENT to the polls -- in record numbers. 60% of the electorate voted in the general election and 50% in the runoff. The Conch

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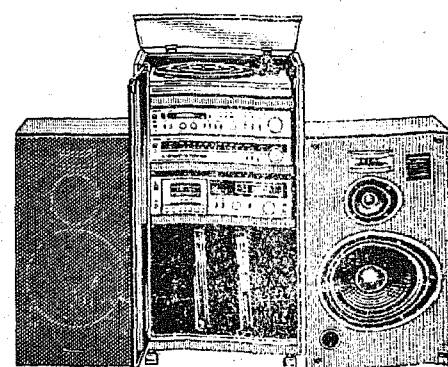
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political machine died a sudden and apoplectic death.

New themes began to emerge from the newest commission members. "Government in the sunshine," Emma Cates proclaimed, in direct contrast to what in the past was perceived as a closed-door policy, with back-room deals being struck and the machine controlling the decision-making process.

RICHARD HEYMAN SPOKE of a "vision" of Key West in which he foresaw many things; chief among them was an open door policy to the public and press and controlled growth. "There will be no more surprises," Heyman said.

Not since Charles (Sonny) McCoy's ten-year tenure as mayor has there been a sense of direction and vision in the commission. But McCoy's vision was fixed on creating the atmosphere

for the large-scale development that has come up since he left office. His own condominium project at 1800 Atlantic escaped major controversy because he succeeded in pushing loopholes into the Comprehensive Plan during his term of office that aided in the approval of all major developments.

HEYMAN'S VISION CALLED for an end to "cronyism" in city hall - the sort of thing that for years had fostered special privileges and dispensations for friends of the city fathers and their relatives. On the night of the returns, once the results were in, incumbent Commissioner Joe Balbontin went before the cameras, calling on Emma Cates as a Conch to find her rightful place with himself and the other Conch commissioner, Jimmy Mira. He was sure, Balbontin said, that Emma would work with him well because she

is a Conch - as if that were her first loyalty. It was more of a plea, a last ditch effort to keep the old political machine alive - but Emma Cates, in her resounding swearing-in speech, should have relieved Joe of any notion that she was anything but her own fiercely independent woman.

BUT THE TELLTALE sign that the Conchs were displeased with the way their own had managed the city over the years may have come in the election of the Civil Service Board.

Phillip Niles, the son of long-time political power "Woodsy" Niles, a 19-year-old making his first bid for political office, was badly defeated. Niles, untainted by any personal stigma himself, may have lost simply because of his name.

THE ELECTORATE - CONCHS and newcomers alike - were indeed giving Heyman the mandate he wanted to sweep the stables clean.

Now it will be up to the new Mayor to unify all of the city and institute a professional and honest government. The feeling is that he can do it.

I AM FOREVER
NOW.

I am forever now,
I am forever now
I have the free work
I am forever now.

Green fruits
green trees,
A cold sparked rain
that aches the muscles,
A bit of a mist
that rises from
anxious footsteps
coming home,
where I am waiting
as the Buddha waits...

FOREVER NOW
I AM.

-- Phoebe R. Coan

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The Monroe County Fine Arts Council: As Of Now

by V. K. GIBSON

AFTER ANN McKEE became chairperson for the Arts Council last fall, she quickly became aware of the need to hire an Executive Director, someone having wide experience with administration of arts and culture organizations, and with fund raising. Without getting into a complex story, this proved easier to say than to do. But Ann has a reputation for getting things done.

ENTER GRANT SPRADLING, a fairly recent arrival to Key West.

Grant bought a home here, uprooted his former life, and has determined to stake his future on this place. At about the time that Ann was looking for ways to acquire a Director, Grant was "floating the idea" of forming a local arts council. They met, discovered that they shared many views and goals, and decided to work together.

GRANT WENT to work as an unpaid, "provisional director." The Arts Council then advertised for a Director in the prescribed manner, and Grant Spradling submitted his application along with several other persons.

In due course he was selected over the others for position as Director. I attended the meeting of the Council which made that decision, and I can report that everyone was extremely impressed by his career credits.

I recently spoke with Grant about his past and about his hopes for the future.

"I SUPPOSE THAT, somewhere back in junior high school I decided that my life's goal would be to find ways to aid communication among people," he

told me. Then he smiled. "Of course, at the time I had only a teenage idea of what 'communication' was."

IN FINDING OUT what it was, over the years, he studied sociology, psychology, philosophy, and also theology, receiving a B.A. from Oklahoma City University, and an S.T.B. (Bachelor of Sacred Theology) from Boston University.

Before taking up the cause of art and culture, however, his life took a somewhat (to this observer) surprising turn. Grant had spent much time developing a talent for singing, and in his advanced studies he attended the Longy School of Music and the Boston Conservatory of Music.

"I suppose," he says, "that having been on 'both sides' of the arts gives me a wider perspective."

DURING 1962-1970, he was a solo performer with the Metropolitan Opera Studio as a tenor. He also performed as a soloist with the Camorada Choral in a national tour, appeared in four Broadway shows, and sang with Beverly Sills. He sang with Ethel Merman over national television on the Ed Sullivan Show.

"IT WAS A wonderful time in my life," Grant told me. "But eventually it dawned on me that the 'brass ring' had passed me by, as far as being a classical singer goes. At that point my interest shifted back to arts and culture administration."

"My education in theology and the subsequent work in two churches as Minister of Education helped me in dealing with complex organizational structures and large volunteer groups."

GRANT SPRADLING SEEMS to have a somewhat "romantic" viewpoint about the worth of arts and culture, but it is tempered by a hard-edged practicality.

"I think the Arts Council exists to serve the aesthetic quality of life of the citizens," he said. "It's a public agency. We maintain that the arts and culture are essential ingredients in a whole society."

THAT'S FINE, I said, but what do you tell the guy who doesn't give a damn about "highbrow stuff," and who demands that money be spent on "serious" things?

He replied: "That's like saying to a mother who's cradling a dying child, 'No, you must not sing to that child.' Or to a person in prison, 'No, you must not reach beyond your bars by writing poetry.'"

GRANT TOLD ME about what he'd seen in some of the poorest areas of the nation.

"Even amid the deepest suffering caused by poverty -- and perhaps because of it! -- people reached out to art for comfort. They made things out of their own folk traditions and filled their slum homes with them. There is an impulse in us all which defies cruel circumstances and affirms the power of creativity. Art is perhaps the greatest tool we have... to remain human in inhuman situations."

BUT, WHAT IS art?

"Well, it's more than classic European culture, meaningful though that is."

"I grew up milking cows and listening to the Purina Feed Hour. Even though my parents didn't have high school educations, they wanted their kids to have 'culture.' For us, that existed seventy-five miles to the east, in Oklahoma City."

HE RECALLS SEEING a great opera singer who changed her dazzling gowns

between acts, and who struck him as the essence of "culture." Later, his education took him further east, where the European viewpoint was strengthened.

"I came to regret that my academic training broke my connection with 'folk' culture. Two years ago, in Montana, I was shown a fan made of birds-of-prey feathers, with an exquisitely beaded handle, and I turned to my friend and asked, 'Where did this come from, Mexico?' And he said, 'No. It's from Oklahoma.' And I almost cried. You see, I'd lived among the people who created these beautiful things, and I'd always thought that 'culture' meant New York, Boston and Europe."

I TOLD GRANT that I'd noticed a certain wariness among the established arts and cultural organizations. Some people fear that the Arts Council will in fact drain away money from the rather shallow pool of local support.

"We must help them to see that an Arts Council tends to provide far more resources than it consumes. It will serve as a pipeline through which otherwise unobtainable funding might flow," said Grant.

HERE IS AN example.

The budget of the National Endowment for the Arts this year is expected to be \$162,000,000. Part of this can come our way. In fact, the South Florida Arts Consortium (of which Monroe County is a member council) has applied for a grant of \$200,000, which will be divided among its four member counties. There are strong indications that the NEA is in favor of making this grant.

THERE ARE A number of other institutions, at state and national levels, which can be wooed for support.

Beyond funding, there is an event in the works which will demonstrate the kind of aid which an arts council

provides to individuals and organizations.

GRANT SPRADLING: "THE December 3rd meeting of the Arts Council will be the first meeting at which I will serve as Executive Director. The Council's going to do its work in the morning, and then it's going to set an example to all the other organizations. It's going to 'go to school,' participating in a two-hour seminar to improve its own ability to be an arts council."

"We've invited the Director of the Visual Arts Program for the Southern Arts Federation, and Kenneth Kahn, who is Executive for the Dade County Council for Arts and Sciences, members of the Florida Division of Cultural Affairs, and others, to sit down with us and share their ideas about how to best plan and manage work."

GRANT ALSO FEELS that a good way to learn is to include other people who face similar problems, so the Council is inviting the members of all arts and



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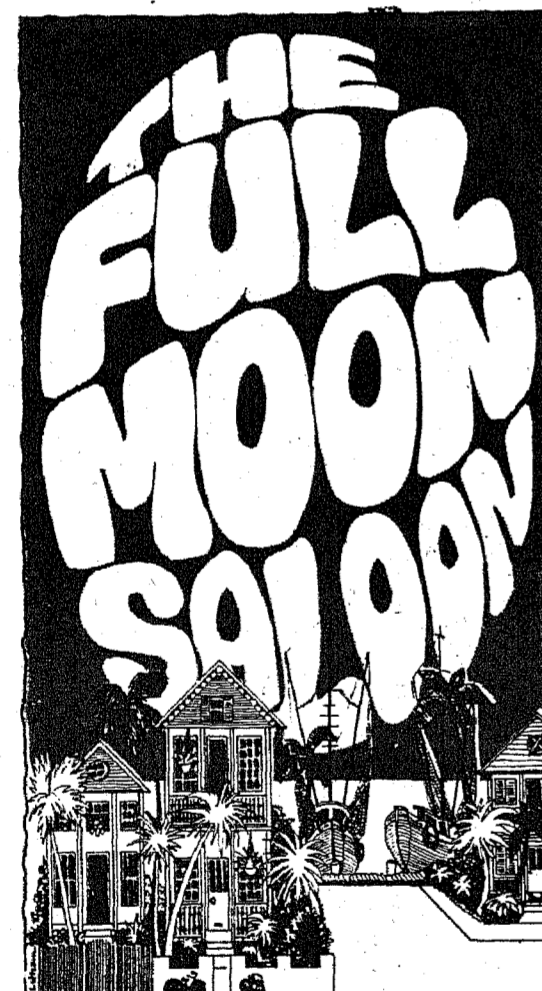
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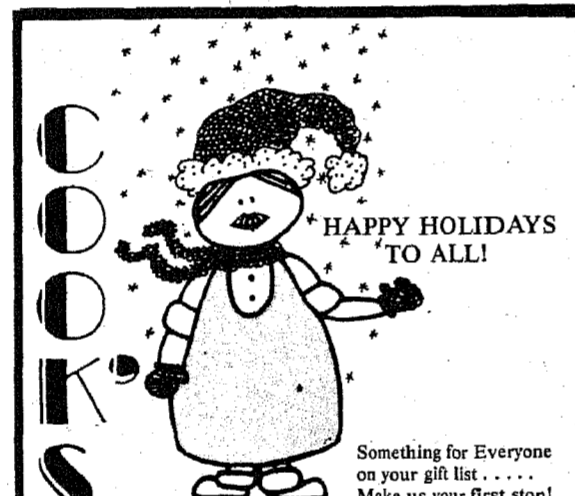
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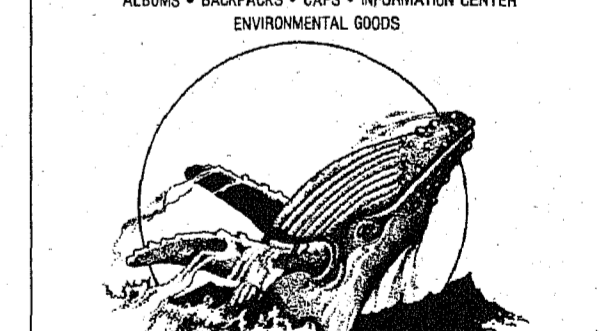
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cultural organizations in the area to take part in this high-powered seminar. "We're inviting the boards of directors, their volunteers and their staffs to join us in this learning experience."

Grant and I also talked about a very special project for the future: an International Multi-Arts Festival. "The Arts Council will in fact sponsor this Festival," said Grant. "We expect it to take place sometime in 1985. We may have a smaller 'pilot' festival in 1984."

"THE ARTS COUNCIL will not produce concerts or arrange exhibitions, but we will help coordinate others who want to participate. We'll work with artists and groups as a 'traffic cop' to avoid overlapping of efforts, and to determine the overall theme of the Festival. And we will consult with the tourist industry, to determine the best time of year to absorb the influx of additional tourism which will result."

IT IS ESTIMATED that if only five thousand culture-oriented visitors are attracted by the Festival, it will mean an additional one million dollars in annual revenues for our economy.

"I think," continued Grant, "that Key West can take its place alongside some very special small cities which have festivals. We can't deal with a huge amount of additional visitors without harming the environment, but we can aim for quality. In the case of visitors who come to partake of arts and culture, by their very presence they actually enhance the experience."

They also spend more money. AS A MODEL, Grant cited Charleston, South Carolina, and its highly successful Spoleto Festival. The Spoleto Festival was founded in 1958 in Spoleto, Italy by famed composer Gian-Carlo Menotti. Since 1977, it has been held annually in Charleston as well as Italy. Featuring internationally renowned artists, the 17-day event includes over one hundred performances of opera, theater, dance, orchestral and chamber music concerts, visual arts, and many folk art events.

FESTIVALS LIKE THE Spoleto seem to thrive in places which offer a sense of history, wonderful old houses, theaters, gardens, contained within a community which is rather small and intimate.

Sound familiar? THE KEYS ARE a unique place, with special qualities which must be considered as the Festival is created. We can expect it to grow sensibly, adjusting to the needs of the community.

But, as we expect to see with the Monroe County Arts Council, it's not at all far-fetched to expect a good idea to come true, and to grow into something worthy of our best expectations.

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A CHRISTMAS GHOST

by Malcolm Ross

THE LAW OF AVERAGES does not allow that every day should have fair weather or that every Christmas should be a happy one. Why fate steps in to tinge such a time of joy with sadness is a question for which few have an answer.

THE DAKOTA TERRITORY shared its wealth with many of its early settlers, and in the waning years of the nineteenth century a person of modest intelligence and above average ambition could accumulate a great deal of money and amass a sizable empire. Income tax legislation had not been enacted in order to siphon off the cream of one's personal assets, and Victorian taste in all its opulent splendor reigned supreme. Those who had money to purchase a commodity did so.

Houses were not merely houses, but mansions. Furniture almost forgot its functional origins in its monumentality, environments became palatial, and the vogue became "conspicuous consumption" -- not so much a disease as an affliction.

MARY ELIZABETH'S PARENTS had come from Wales to the Great Plains a number of years before her birth, seeking their fortune. They found it in Sioux Falls, thus enabling their daughter to grow up in the best Victorian tradition of wealth and material possessions. It pleased them when they learned that she was to marry a full-blooded Welshman, the young son of a wealthy North Dakota wheat farmer -- the veritable "Wheat King" of that region.

Mary Elizabeth became the dutiful wife as dictated by Victorian society and thus began a life of affluence and the things that money can buy -- horses and houses, real estate and a raft of servants. Mary soon performed her ultimate wifely

function and gave birth to three children within the space of a few years.

WHAT HAD BEEN only a suspicion at the beginning of the marriage began to develop into a nightmarish reality as the marriage progressed. It had been rumored that George Charles Jones was somewhat of a playboy before their marriage, but it had been Mary's hope that their union



would change all that. George's passion was horseracing, and no expense was too great to keep him from the betting windows. Money seemed to have little significance as sums were bet and lost and won -- but mostly lost -- at the racetracks.

Mary grew perplexed at her husband's behavior and soon realized that managing a household the head of which was addicted to betting and losing on horses was next to impossible, and she spent many

months in torment as her husband's fortune dwindled. For her own peace of mind and the benefit of her growing children she decided to live with her mother and a new English stepfather who had moved to Salem, Oregon.

IT WAS HARD TO BELIEVE that things could be worse than at home, but life in Salem with the English stepfather soon became another nightmare for Mary. One of the children, who had been born with a heart defect -- a so-called "blue baby" -- developed complications and died. In desperation Mary decided to move the rest of her young family to Grant's Pass, Oregon, and make a new start.

Life was difficult for Mary Elizabeth without a husband to share the burden of raising and supporting a family, but somehow she managed by the application of her intelligence and the protective hand of Providence. Her waking hours were totally consumed by her family responsibilities, and she gave little serious thought to a reconciliation between George and herself or the letters which arrived with a desperate regularity, pleading for her to take him back and begging to allow him to come visit his children.

IT WAS DIFFICULT for Mary to accept the possibility that George had changed in those short months since she had left the Dakotas with the children, but something inside her warmed, and she thought that it would be good to see him again. Perhaps he had given up his love of gambling on horses and had truly changed.

The letters became more and more pleading as fall turned to winter, and Mary thought perhaps she should give George a second chance. How the children's faces would light up to see their father again after all this time! What a wonderful Christmas present it would be for the children to find among the toys and other pleasures of Christmas Day their very own father! She decided not to tell them but to let it be a surprise. It was arranged

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that George would travel the long distance by overland stage so that his arrival would coincide with Christmas Day. Mary's heart grew light as she made preparations for the arrival of the children's father. Her heart softened greatly, and she looked anxiously forward to the approaching day. It would be difficult to determine who would be the more pleased to see him, she or the children.

AS CHRISTMAS GREW NEAR, the children

helped their mother with decorations and other preparations for the holiday celebration. If only the children knew what a surprise awaited them, she thought, but it would be unfair to tell them and spoil that surprise. Christmas Eve finally arrived, and the last bit of baking was done and the last Christmas ornament was in place as the children hung up their stockings and were trundled off to bed. It was a tired Mary who sat on the edge of her bed un-

lacing her shoes and thinking back with satisfaction on all the preparations that had been made and the pleasures that the next day would bring. The high shoes which Victorian fashion prescribed for ladies to wear were clumsy and took a long time to unlace. As she undid the last lace she was startled to look up and see the face of her husband staring into hers.

HE WORE A large felt hat, and the black velvet collar on his coat had been turned up against the cold. But how silently he had come in the door, she thought, and how did he know the way to her bedroom through the darkened house? She stared at him for a moment and her heart beat for joy to see him again. How happy the children would be to see him the next day, and what a good decision it had been to arrange for him to come. But he was early. He was not expected until the next morning. Perhaps somehow a miracle had been worked which had enabled him to make the long journey across several states from the Dakotas in a shorter time.

AS SHE ROSE from the bed and moved toward him he began to talk, but of what nonsense! What a time to talk of property and parcels of land that should be sold. The words fell away like drops of rain as she thought how truly wonderful it was to see him again after such a long time.

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There would be plenty of time to talk of material things tomorrow or the next day or the next.

As she gazed into his eyes he grew silent, slowly turned and walked from the room. Where was he going? Certainly he couldn't know his way around a house in which he had never been. He had moved in the direction of the kitchen. There were hooks and pegs there on which to hang coats and hats. Perhaps he had gone there to hang up his overcoat and hat, but how did he know about the hooks and pegs?

Perhaps he would like something to eat or something hot to drink. She would put some water on the wood stove to heat, but as she entered the kitchen she was shocked to find it empty! But he had most definitely gone into the kitchen.

SHE WAS EXHAUSTED from the preparations of the past few days, but her eyes were certainly not capable of playing such tricks on her. A door led to the outside from the kitchen. That's where he had gone. The outhouse was a short distance away, and perhaps he had required the use of this facility after the long trip. But how did he know of the location of the outhouse?

There were many strange things about his visit, but perhaps they only seemed strange because George himself seemed like

such a stranger to her. Her mind played games as she fantasized about how much easier things would be with someone to share the burden of raising the two children. Now at last the family was back together again, and maybe things would work out after all.

But how long he was taking! The water began to boil and still George had not come in from the privy. Hadn't he

gone to the privy after all? Her heart panicked as she opened the door and stepped into the cold night air.

QUICKLY SHE RAN the dozen of steps to the building, which stood cold and dark and silent in the night. She knocked on the door. There was no answer. She knocked again and then threw open the door. The building was completely empty!

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I hope this election will encourage others to participate in our new city government, at all levels.

See you every other Monday night at City Hall for the next four years!

Sincerely,
George Halloran

I'M PROUD TO BE
A KEY WESTER

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Where could he have gone?

She went slowly back to the house and entered the kitchen. The water still boiled away on the stove. Had she been imagining or dreaming all this? She looked down at her feet. The shoes were still unlaced as they had been when she first looked up to see George staring at her from the foot of her bed.

HER MIND REPLAYED the events of the past fifteen minutes: George's sudden appearance, his overcoat with up-turned collar, the large felt hat, his addled mumbling about the disposal of some property which they owned back in the Dakotas, his strange disappearance. Her mind became a puzzle with all the pieces jumbled out of place.

She sat down in a chair. She was too awake and unnerved to consider sleep. The image of George's face persisted. She had seen him with her own eyes. Of that she was quite sure. She sat and pondered as night turned to dawn and dawn to day.

THE CHILDREN ROSE EARLY, as children are wont to do on Christmas mornings, but despite their distractions the events of the previous evening occupied her thoughts. Christmas Day was when George was originally scheduled to make his appearance. Perhaps he would be there today as planned.

Cold reality intruded upon her thoughts with a loud knock on the door. It was a boy with a telegram. A telegram for her? On Christmas Day? Good news? Bad news? Her fingers trembled and her mind fumbled with the words as she read the message.

DEAD! George dead! Drowned! Last night! Christmas Eve! The stage carrying George and the other passengers! All drowned as the bridge they crossed over the Truckee River in Nevada collapsed, dropping the stage and its contents into the river's cold and roaring waters. But how had she been able to see him

just hours before?

She said nothing as she slowly folded the piece of paper and put it into her apron pocket. But she had seen him. He was something she must keep from the children, a secret she must keep, a story to tell to them after they had grown up, a story to puzzle over, to laugh at perhaps -- if she was able.

DID ANY OF IT happen anyway? The letters, the pleading, the plans for Christmas -- or was it all imagining, the stuff and substance of dreams? Perhaps fate had a reason for stepping in as it did. Perhaps George had not changed after all, and things wouldn't have worked out.

WOULD MARY ELIZABETH ever know the answer to the many questions, or would they remain mysteries as mysterious as the strange visitation that Christmas Eve?

Whatever answers there were, she apparently carried to the grave.

(This story was told to Malcolm as a true story by the late Zelda Catala. The woman in the story was Zelda's first husband's mother, who was not one to make up tales.)



1985



**Thank you, one and all
of my supporters in
the November election.**

**Let's look forward to Key
West's bright future.**

**Emma Cates
City Commissioner**

PD. POL. ADV.



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The Coffee Mill

by V. K. GIBSON

WHEN YOUR GRANDPA was a pup, the Coffee Mill at 916 Ashe Street was a busy place. Today, you can see the relics of that industry hanging from the rafters of this tin house in the form of wheels and belts. There's just enough of the old machine left to make you wish you'd seen it whirl. How many millions of coffee beans gave up their aromatic ghosts here?

Yes, the place has its charms... But, today, there is more going on in this place than ever before.

AS I WALKED beside the Mill on the way to interview Skipper Kriptz and Penny Mollot (who run the current enterprise), I paused to observe a

lively exercise class. Limbs, torsos, and hips were being tossed hither and thither by healthy folks, to the beat of lively music.

Like Mark Twain, I tend to lie down whenever the urge for exercise comes upon me. Instead, I made my way to Penny and Skipper's apartment. The attractive young couple gave me cinnamon tea and answered my questions: Where were they from? What were they doing?

PENNY CAME DOWN from New York City almost seven years ago. She was captivated by the island.

"I'd originally planned to stay only one year," she confessed.

She worked at Wesley House for three years, as the head preschool teacher, and later taught dance at the New School of Dance on Duck Avenue. Together with four other dancers, she founded the Key West Dance Company

(also at the Duck Avenue location). In addition, Penny choreographs for the Red Barn Theater. Her "bread-winning" work is done at Bandanas, on Duval Street. She's grateful that her employers ("Bruce" and "Leda") put up with the odd work hours which her many activities cause.

SKIPPER WAS ORIGINALLY from Atlantic City, but was living in New York City before coming here. He's a professional drummer, and found the music scene in Key West somewhat limited when he first arrived, back in 1976.

"So I settled in California for a while," he said. "Around 1979 I started traveling back and forth between there and here, spending about six months in each place."

He was flown back to Key West one year to do the music for a dance piece at the Tennessee Williams Fine Arts Center.

Skipper recently had his own band called "Kopavi," which may eventually be re-formed. Meanwhile he does gigs all over town, most recently performing for the Marine Corps Birthday Ball at the Officers Club.

WHAT'S THE COFFEE Mill all about? Skipper: "The owner, Jerry Desmond, renovated the building last year. Among other things, he put in a new floor and a better lighting system. He's been very supportive of various groups in the community. Penny and I now rent the place from him, and in turn rent it out to others on a five dollars per hour basis."

PENNY: "WE'RE CLOSE to the break-even point. At first there were extra costs, like licensing. Utilities are always a drain. They don't expect to get rich off the Coffee Mill."

In addition to managing the operation, they teach classes. Skipper teaches Music, Rhythm & Yoga to kids four and over (free). Penny is involved with what she calls "Modern Afro Dance."

A LOOK AT their fall schedule reveals such activities as: New Mothers Workout, Ballet, Mime, and the Poetry Guild, among others. Drama classes are being planned.

The space is also available to other organizations. For example, the Waterfront Theater held some of the rehearsals for their recent production of "Grease" at the Coffee Mill.

ACTIVITIES ARE CONSTANTLY being expanded and enriched. Classes are low-cost, and some are free. Skipper and Penny wish to provide a place where creativity, the arts, and fitness will be encouraged. This will benefit not only those who partake, but also the many individuals in Key West who have special skills and knowledge to share with their neighbors.

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The Outsiders: Five Outstanding Key West Women

By Susan Nadler Gantry
photos by Jeffrey Cardenas

KEY WEST IS known to be a special island, where dreams come true, eccentricity is a way of life, and individual motivation flourishes.

Set far out in the deep blue sea, the northernmost island in the Caribbean, 150 miles from the mainland, Key West is notorious for attracting powerful men: the yachtsmen, restaurateurs, writers, smugglers, designers, artists, or sh.d.ers. There is also a visible, vocal community of outstanding women, high achievers in their fields, all from different backgrounds, of varying ages, drawn to Key West magnetically.

WHAT IS THE common denominator among these women? Could they have found success in other places, cities or countries? What draws them to this small, remote island, isolated from the typical American lifestyle, where there are virtually no social standards, and everyone's personal successes and failures are common knowledge?

THIS SECOND in a three-part series explores the lives of five women who all came to Key West with little or no expectations. Yet all, in their own way, have become contributing members of our society. The most evident unifying factor among these women, who are diversified in lifestyles as well as achievements, seems to be their bond of unconventionality. None of them live their lives by other peoples' rules. And all of them feel they have found their utopia in Key West.

MARION STEVENS IS the owner/operator

of Artists Unlimited, for 23 years one of Key West's finest, most successful, and innovative art galleries. "I came to Key West 27 years ago with my first husband. We were freelancing for



Marion Stevens

Holiday magazine. I did the research, he did the photography. I was quite enchanted with Key West. At that time it was much simpler, a broken down little fishing village, with cockfights, sponge docks, and auctions. Very flavor-

some -- but very broken down."

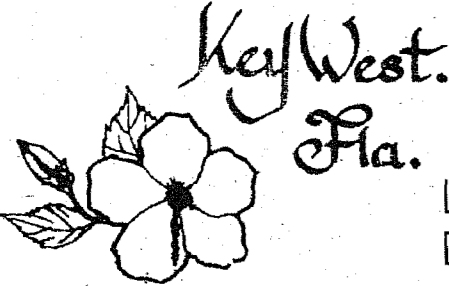
MARION HAD TRAVELED all over the Caribbean on magazine assignments -- spending much time in Cuba. When her marriage failed, she "...fled to Key West. This place is a catch-all. One evening I stopped into the Red Barn Theatre and saw Emily Goddard, Jack and Ramona Clarke, doing Anniversary Waltz. I said if this can happen here, I'll be happy."

MARION HAS BEEN known to be one of Key West's most outstanding and outspoken individualists, continually concerned with the quality of life on the island. She has formed political action groups, she was the only female who joined forces with the organized fishermen of Key West in their fight against the Pinellas Fisheries who were purse-seining in local waters, she helped push The Junkanoo, she was the first to import Haitian art, and she was one of the reasons that David Wolkowsky built the Pier House.

"IT WASN'T SO much that Key West was open for women, particularly. It was open for people. In 1956 women did their own thing -- but most activities were conducted in the closet. It was a wide-open, swinging town, accepting of what went on."

IN THOSE DAYS Marion rode her bike everywhere and went to cocktail parties barefoot. "Could I have accomplished as much in another town? I don't think so, because when I arrived, Key West was virgin territory. I've educated people here to what good art is. I've been able

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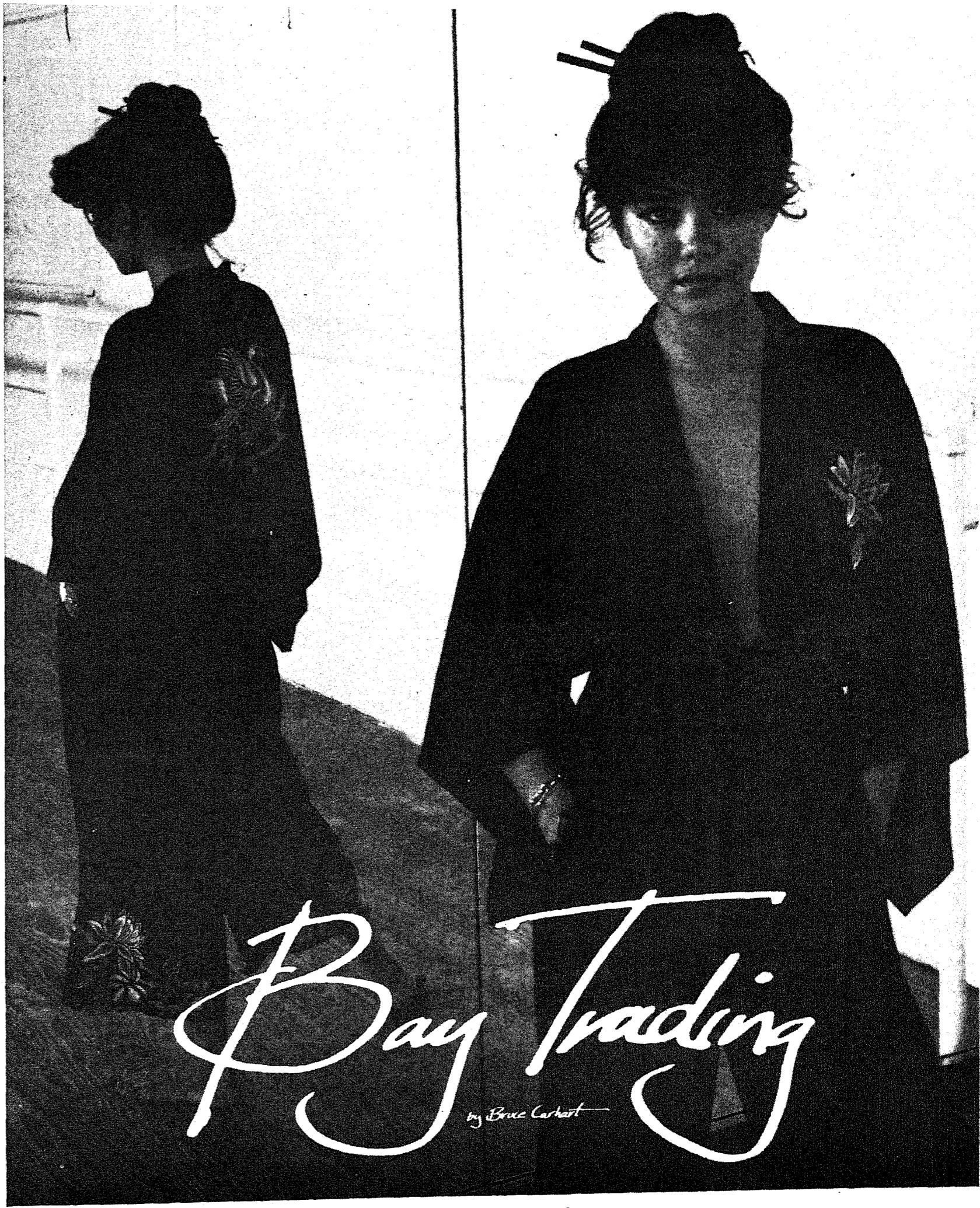
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zero in on talent here. There are
ong women everywhere. My philosophy
always been that where there is the
d, and people recognize the need,
eone will fill the role. The unique
ng about Key West is that whether
s a man, woman, black, gay, Chinese
straight, Key West has learned to
ept the person. This is the way it
in a civilized society and Key West
proven itself to be civilized ...
tnezz7 the wonderful outcome of our
t election."

PERRI HALEVY IS a Key West resident
first came here on a vacation. "My
her, Leda Grodsky, lived here. In
6, after college, I came down and
ed it. I had a degree from Florida
te in acting and directing, but I
n't know what direction I wanted to
in."



Perri Halevy

THE YOUNGEST OF the five Key West
immigrants interviewed, Perri worked
for a year and a half with the Greene
Street Theatre in their box office,
taking reservations, performing, and
doing technical work when not in a pro-
duction. Today she is the entertainment
co-ordinator and a manager of Sloppy
Joe's and recently, with Michael Whal-
ton, she co-directed two major Key West
festivals: Hemingway Days and Fantasy
Fest. She is also an exercise instruc-
tor at the Body Shop four days a week,
is a well-known theatre and cabaret
singer and performer, and hopes this
year to direct more shows.

"I'VE NEVER BEEN in a place where
there are so many bright women. I am
inspired by my women friends. When I
first came to Sloppy's, there was no
entertainment director. I was lucky to
get in on the ground floor when the bar
was growing. I appeared at a time when
it was getting too big for my boss,
Proal Perry, to handle alone. I went to
him and said, let me be your secretary,
let me answer your phones, I'll help
you book the bands. Within four months
they had trained me to be the manager
and I'm very proud of that. I don't think
there are many places where I could have
walked in with so little experience
and gotten that job -- but I love what
I do and I'm good at it."

A HIGH DEGREE of personal motiva-
tion in conjunction with strong ambition
and drive is another connecting thread
among all Key West's achieving women.
Yet Perri credits the island itself with
much of her success. "Key West is a very
social place. It is small but very cos-
mopolitan. There's so much happening
in theatre, writing, art. People are
understanding and there are more avenues
for creative expression so women can
find themselves doing business where in
another town, it might be harder to get
involved. Key West has allowed its women

to be special. And the men that are
here are very special because they have
learned how to deal with these women
that are so headstrong."

DR. BEVERLY SMITH is another resi-
dent who was lured to Key West while on
vacation in the tropics. "My fiance and
I were immediately attracted to the place
because of the art scene, the architec-
ture, and the quiet comfortable feeling
of calm we both experienced here."



Dr. Beverly Smith

BEVERLY WAS THE director of nursing
at a large Massachusetts facility when
she walked into the Florida Keys Memorial

Hospital -- just to see if there were
any jobs available here in Paradise.
"They offered me the Director of Nursing
position here, and my fiance, who worked
restoring and designing buildings in
New Hampshire, decided the architectural
possibilities in Key West were extraor-
dinary. Besides, the previous winter I
had developed frostbite in my left hand
from driving to work in a blizzard.
The tropics were for us."

BEVERLY MOVED DOWN in June, 1976,
finding the stress factor on the island
very low. Six weeks later her fiance
was killed by a boat in an accident while
swimming by the Casa Marina. It was a
devastating time for Beverly, who knew
no one here, but she ultimately made
the decision to remain in Key West. She
feels that "...all my growth in my en-
tire life has been in Key West. I found
enormous sensitivity and support here."

THE PEOPLE AT the hospital immedi-
ately became Beverly's support system
during the day, but, living alone, she
had to fight the loneliness she experi-
enced after work and in the evenings.
"When I first moved here I lived in the
heart of the black community and I've
continued to remain there. I looked
around at the older black women in the
Bahamian village and found them very
strong and graceful. They became my
role models. Plus there is an attitude
of camaraderie and neighborliness there
that I wonder if people on the other
side of town have."

BEVERLY ALSO BECAME very close
to the Key West gay community, "...be-
cause I felt safe within their core
family unit. There is an artistic
flavor among gays in their apprecia-
tion of the aesthetics of life that
is very similar to an Oriental feel-
ing."

As Beverly slowly began to deal
with and recognize her need for
heterosexual male contact, she formu-
lated her personal theory that, "Key
West does not seem to encourage long
relationships. People change and
metamorphasize quickly, moving away
from each other. But single women
thrive in the independent atmos-
phere."

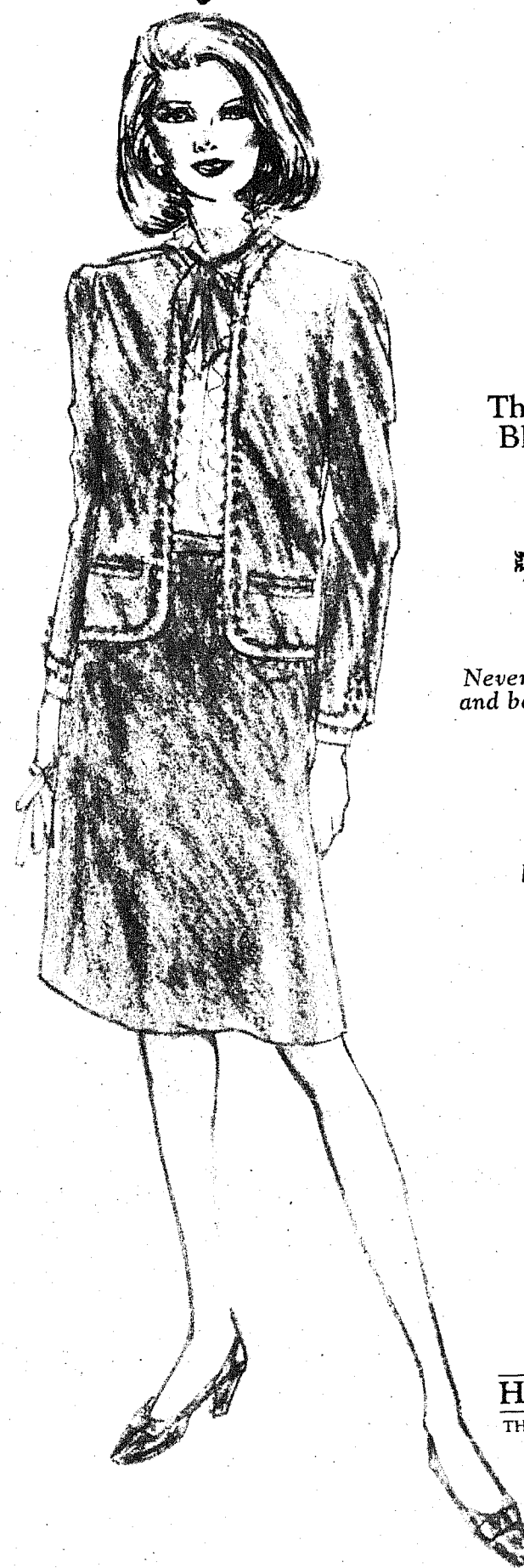
TODAY BEVERLY IS very comfortable
in Key West. She is the director of
the Key West AIDS screening clinic.
She has just completed her doctorate
in nursing administration from
Columbia Pacific University, she is
helping to write and design a plan
for the chemical dependency unit for
drug- or alcohol-impaired nurses, and
she continues to restore houses.

"THERE'S A SYMBIOTIC relation-
ship between me and this island. We
seem to melt into one another. There
is no academic pressure here and very
few of the phony, plastic people that
inhabit our major cities. There are
also continued, enormous possibilities
for women."

LINDA VALENSTEIN KRUMEL arrived
in Key West in 1970 from upstate New
York after reading a National Geo-
graphic article about the Florida
Keys. "Key West looked like a quaint
four-cornered little village. I was
at a turning point in my life and de-
cided to come to Key West on vacation
on the way to Europe."

LINDA, CLOSE TO 25 years old
then, had already been successful in
Chautauqua, New York, where she had
bought and renovated her first build-
ing, "...the first grocery store ever
built in Chautauqua." She purchased
with only \$1000 down, aided by an
expert finance program, and her dreams;
she was able to convert the store into
a beauty shop, gift store, and apart-

A traditional Christmas
is blooming...



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THE MORE LINDA learned the business, the bigger and better the business grew, until Captain Tony's was

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Chuck Krumel, he inspired me to get into what I really love - redesigning and restoring houses. My first project was renovating my friend Shel Silverstein's house. Since then I've done several houses and apartments."

AFTER THE BIRTH of Linda's daughter Courtney in 1981, Linda saw the need in the Key West community for another children's clothing store. "Why should you have to go to Miami to buy? Key West can be a self-contained community." She opened the store, A World For Children, where she works and does the buying.

Linda feels that Key West has always been a place with opportunity for both sexes. "There's always been freedom in the air here. If you're a creative person, it brings this out in you. The rest of the world is just beginning to change to the way Key West has always been."

BERENA CARABALLO IS the subject of the fifth and final portrait of a Key West woman in this article. Unlike the other four women, she did not come here on vacation, but ran away from the communism Fidel Castro brought to Cuba. "I was a city commissioner in Havana, and a dress designer. My husband was a lawyer and businessman. We had a cook and chauffeur - my life was very active and productive there."

BUT IN 1962, Berena, after a brief incarceration, fled Cuba for Key West. "When I came here I was alone and worked cleaning houses, doing dishes and working around the community at people's houses as a nurse's aide." Quite a radical change for the woman who left a life of luxury just a short time before.

Berena stayed in Key West with her daughter and son-in-law who had arrived in 1959. It took three more years for her husband to get here, "...but his heart was broken, our

son was still in jail, we were separated, and he died here in Key West four months later."



Berena Caraballo

LIKE THE OTHER four women, Berena became successful despite all the odds against her and today is the owner of The Fourth of July Restaurant and is very active and supportive of the Key West Latin community.

"When people have problems, they come to me, they trust me. Now I mostly help on a one-to-one basis, feeding people, finding them places to live, lending them a few dollars, helping them with police problems. All is possible in this community."

BERENA'S SELF-CONFIDENCE IS evident in the way she conducts herself and in her speech. Like the other women, she is attractive and very

comfortable around men. "There are many strong women in the Latin community, but they are all asleep to the power that they have." Berena has awakened, however.

Her first restaurant was opened on \$70 savings and a \$600 loan. In 19 days she paid off the loan. For four years she cooked and worked, going briefly to Las Vegas to see if she could make more money. "But I came back to Key West because I feel the best here."

SHE BOUGHT THE Fourth of July 11 years ago with very little money. "I worked 18 hours a day up until three years ago to keep my business going and the quality of my food excellent."

Berena says Key West was unique for her. "There is no place easier than here. It is a small town, where all are friends, and this intimacy is not found in other places."

"I HAVE MANY American friends here, I have been an honorable and responsible person. When I make up my mind to do something, I do it. I trust my instincts. Key West opened its arms to me and here I shall remain."

KEY WEST OPENS her arms to many people - offering them purpose, self-awareness, and a feeling of calm: a lifestyle particularly attractive because of its tropical locale. But, as in the real world, quality surfaces. Human beings of all races and sexes find their own form of success here. Key West permits its residents to feel special.

THE FIVE WOMEN interviewed for this article probably could have become successful anywhere they lived. But they chose Key West - which extends to them the privilege of living unconventional lives - a privilege they all recognize and take seriously.

[This is the second of a three-part series exploring the motivations of outstanding Key West women. The final article will focus on four successful women who are native to the island.]

POETRY

THE STORM

In storm I watch the sea.
My soul is swept away in tow,
And spirit falls in rhythm with the waves.
My mind struggles to keep feet dry.
The thunder of the surf claims my thoughts,
And tide comes in to wash away my trail.

with feet no longer dry,
and water all around,
I am captured by the moon,
and go beyond the storm.

-- Mufti

Over new-mown morning lawns
birdson
rises, untidy. Hibiscus perfume
in the hot rooms
of August tantalizes, slipping
like a shade through cracks of
waking thought, pulling
heavy eyes from shoals of sleep.
Deep
in the restless mess of dreams
daylight stirs, clean
and strong as
summer grass.

-- Carol Shaughnessy

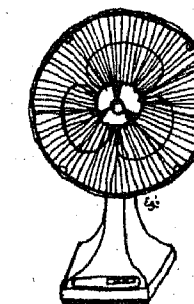
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POETRY

AM I A POET?

The world whirls
Sun shines
Gulls glide
Lizards love
We watch
And serenity settles.

-- Nellie Hollister

words are like
leaves in the wind...
and I sit
plucking them out
one by one.

-- Saffra Milano

ODE TO A TOAD

Black toad
flattened on the street
looking like
a well pressed
suit.

-- Saffra Milano

FOR MR. SWEET

Glistening day.
The sand is kneaded
through baby toes
and baby hands,
leaving a fine
imprint,
I can
remember.

-- Phoebe R. Coan

KNOW

Seek you ever
the love
that never cracks or breaks
but seeps
far into
the dusty crevices
and wends its way,
as you discover
again
the beauty
of a rose.

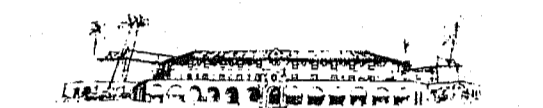
-- Phoebe R. Coan

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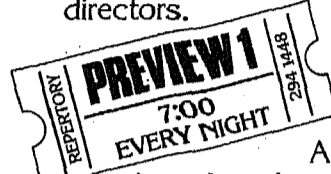
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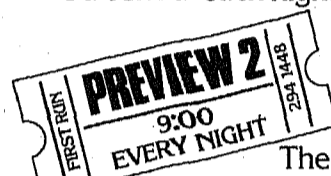
The Picture Show

A Celebration

The tradition lives on! Key West's own and only cinema alternative, **The Picture Show**, opens early December with an exciting and innovative program of feature films from the world's finest directors.



A challenging, wide-ranging, thought-provoking selection of cinema classics, art films and favorites with the Keys community, screened each night at 7 p.m.



The exclusive Key West premiere of current film releases that depend on **The Picture Show** for exhibition. From Woody Allen's "Zelig" to Rohmer's "Pauline on the Beach" and Herzog's "Fitzcarraldo". Each night at 9:00 p.m.



The freedom of film! Explore the limits of imagination on screen: the sensual, the erotic, the outrageous, the extraordinary! Flamingoes will fly across a polyester sky. Every night at midnight.

The Gift of Film

At **The Picture Show**, we're committed to bringing the finest of world cinema to Key West. You can help us make that commitment a success through Club Membership. For just \$7, you get 1 year's membership privileges that include \$1 off the admission price for 22 feature films. Plus special club screenings and events. **JOIN NOW!** And for an unusual and long-remembered gift, why not make a present of the Club Card this Christmas and New Year to the person you'd most like to sit next to when you come visit **The Picture Show**?

\$7 now could save you \$22 next year! And that's just for starters! Call 294-1448 for details, or clip coupon Page 8 this issue.



A tradition to be cherished! As **The Picture Show** opens for its 10th Anniversary Season, everyone that's been involved is proud to have created in Key West a cinema with a nationwide reputation: one of that small, avant-garde band of venues willing to buck the commercial entertainment trend and take a risk in the cause of Art! Providing Key Westers with intelligent, entertaining, mind expanding programs that do far more than put the corn in popcorn.

This season, we'll be celebrating that 10 year tradition with 10 of Key West's favorite movies in repertory. Plus exciting Premieres to be announced. Call 294 1448 for details, clip the coupon this issue *Solares Hill* for monthly mailings or see *Key West Citizen* for details of shows.

New Management, New Style



Passionately fond of Key West, it's taken the two of us—Kirsten Murdock and Andrew Brindley Davies—12 months to achieve our ambition of living and working in this community. As the new management of **The Picture Show**, we look forward with real enthusiasm to meeting and serving every person of our new audience. So please come down to 620 Duval and visit us soon.

Sunday Brunch Champagne Preview

Beginning January 1st, what better way to recover from your Saturday night extravaganza than by slipping into the cool, darkened, comfortable interior of **The Picture Show**, sipping a glass of cold, sparkling champagne, and previewing the week's first-run movie premiere? Admission free to club members: champagne \$3.50/split.

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Louie's Back Yard: AN ELEGANT PLACE FOR SWELLS AND NE'ER DO WELLS

by BUD JACOBSON

AS HARD AS it tried, Key West could not dodge the incoming tide of trendy smartness that inundated it in the late 1960's and 70's. It was an uphill battle trying to keep that funky old rundown look in the face of the "outsiders" coming in with tons of money and the imagination to renovate a salty old fishing village.

THE TOWN WAS gradually flooded with wealthy people, artists, writers, musicians, painters, Broadway and Hollywood celebs, many of note but many more who liked to travel under the banner but without the credentials. In the space of a few years they were drawn here by the gushing, flattering words in fashionable magazines about Key West's reputation for overt decadence, extolling the wonders of the "in" place for the "smart set." The unbeaten leader in the publicity parade was David Wolkovsky's Pier House and the cutesy little shops that sprouted like marijuana plants in the Mallory docks district.

THE DAY-TRIPPING TOURISTS came in droves expecting to see the exotic, the naughty, the forbidden--most of them didn't.

It was during that first flush of crazed affluence, floating over Key West like a sea mist, that Louis Signorelli, a real live Conch, sometimes a barber, sometimes a chef, oftentimes a political needle, was casting around for something to do. He was married to Frances Elizabeth Brooks (alias Fannie Bessie), formerly a gossip columnist for *The Key West Citizen*, and they lived in a great old Conch house on the ocean at the corner of Vernon and Waddell.

IT CAME TO Louis that the setting in his backyard with its shady tropical trees and plants, framing an unmatched view of the rolling blue-green ocean topped by the lazy blue sky would be a natural for a small Italian bistro. Nothing noisy. Just damn good food and wine in a relaxed atmosphere. Seating for about 10 or 12. At the time, however, they needed a zoning variance in that secluded quiet corner of the island. A restaurant there would require off-street parking for so many cars. Louie then persuaded one of the nearby homeowners to let him use an empty lot at the corner of Vernon and South so he could get the variance.

THUS WAS BORN Louie's Backyard. It opened quietly and most of its early custom consisted of Signorelli's old friends and political cronies. It was a quiet success from the start; to make it a smashing success it needed more pizzazz, and, for that element:

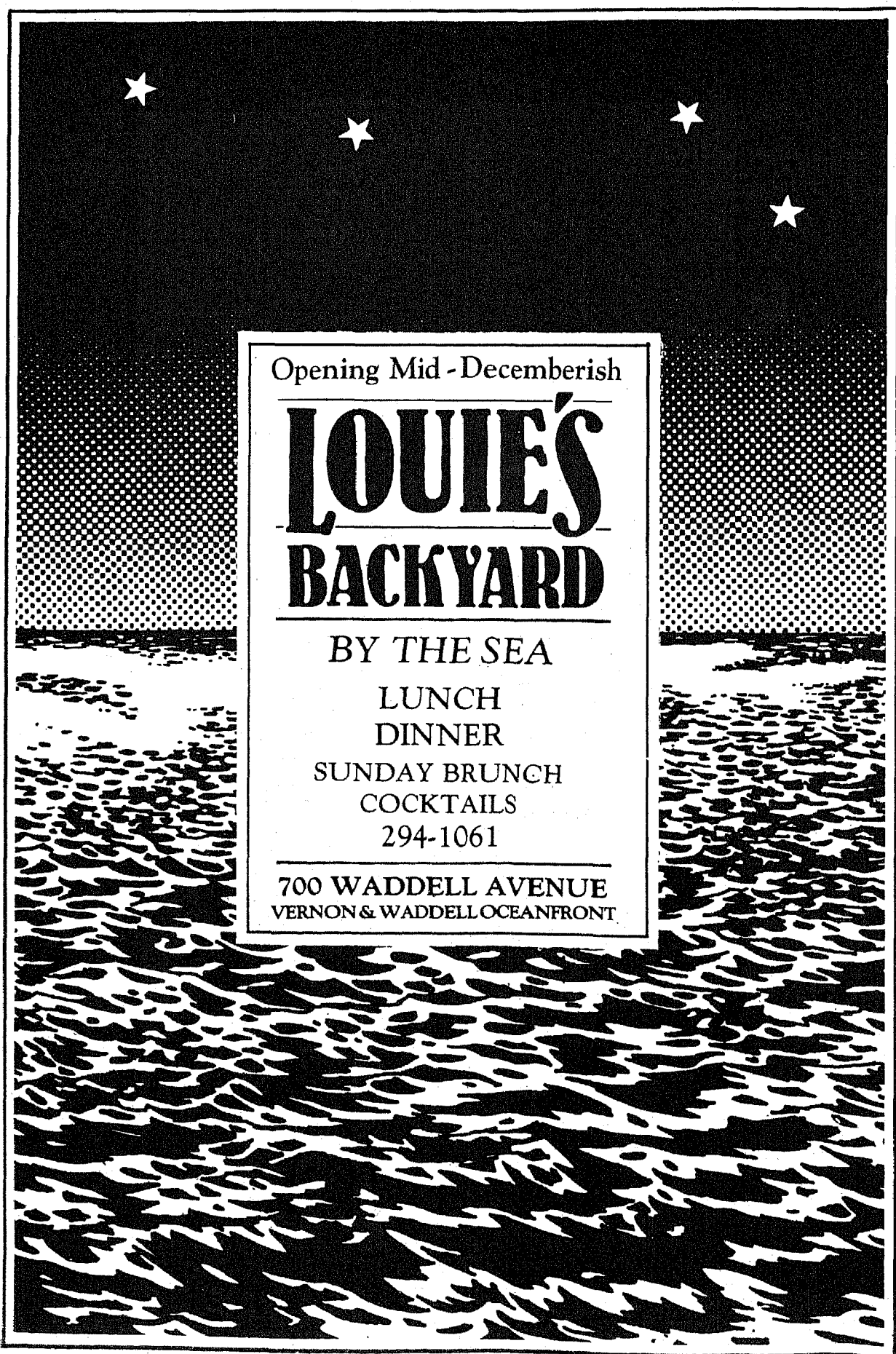
Along came Walter Perry and his late wife Julia, with scads of lolly (from Julia's side) and a taste for the flamboyant and good things of life. They paid Louie and Fannie Bessie what was then regarded as an outlandish price (\$250,000) for the place with all kinds of goodies added to the deed, as for example: Louie and Fannie Bessie lived there rent-free, etc.

PERRY PROMOTED THE Backyard in billboards on the Keys and in smart little ads in *The New Yorker*, cleverly telling the public that the Backyard

wasn't just any old folksy roadside diner but a rather high-toned pricey restaurant.

It was one of the most naturally beautiful dining places in south Florida. Colored lights in the trees, intimate tables, pink napery, sparkling silver and crystal, soft music, candlelight, a star-filled sky, a wooden deck overlooking the ocean and scurrying waiters in immaculate white British-length shorts with white shirts, spiced by a few curvy cocktail waitresses, who slithered from table to table seductively.

THE BACKYARD HAD it all.



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The town's socially preferred reveled in the ambience of the Backyard. Lunch hours for the well-heeled tarried into the sunset cocktail hour; not a few had to call a cab to get home and leave the driving to somebody else. The winter people made it a regular hangout and the comedy hour was always in vogue -- Rex Brumgart, a quick-witted rascal and party-innovator for years in Key West, introduced the "streaking" fad to the Backyard in daytime or at night, it made no difference.

THERE WAS ALWAYS something to catch your eye or ear -- Jimmy Buffett and his easy-living gang had the house next door: his dogs, his cats, and his pals could reach over the fence for their eye-openers and stray chords picked out on sandy guitars floated across the property line.

PARTIES LARGE AND small were a house specialty and one of the notable bashes was held the night the movie crews closed out the filming of Tom McGuane's *92 In The Shade*, about ten years ago. It was supposed to be a "private party," but not many are in Key West. Booze soaked into the air and mingled with the cloying sweet smell of the locally well-loved dream weed.

TRUMAN CAPOTE and Tennessee Williams were in town at the time, and so was Jimmy Kirkwood, along with McGuane a handsome photo of the widely-grinning, eyes-not-exactly-in-focus, famous four was shot. A huge blow-up of that photo decorated the Pier House dining room for years.

MEANWHILE, THE PATRONS of the now immensely popular Backyard were parking their cars, bikes, scooters, roller skates, and trucks all over the nearby streets. Residents who lived nearby were grinding their teeth. Loud noises like

car accidents erupted in the middle of the night.

WALTER AND JULIA (known as WaWa and JuJu) had signed on Vic Latham as manager; a chef, supposedly from La Belle France, was touted for his continental cuisine; and behind one of the smoothest bars on the island ranged a number of sophisticated bartenders who knew the locals, knew the politicians from their stints at the Chart Room in the Pier



Howard Paul

House, and knew more gossip than *National Enquirer* would print.

Among them were Martin Lessig, Rick Lutz (now the proprietor of Bagatelle), Bob Cruz, Fred Frederick, Howard Paul, and many more.

OF THE BARTENDERS, Howard Paul was

perhaps the best known in Key West, in all levels of the local "society" -- high life, low life, and even the military life

Howard made his landing in Key West in 1935 for the winter season with his family, his mother, father and sister. They stayed at the renowned Casa Marina Hotel when, as Howard says, "It was really an elegant, handsome hotel in the old-fashioned manner, not a convention hotel." His family paid \$16 per night for their rooms in what was then the ritziest hotel in south Florida, aside from the Breakers in Palm Beach.

HOWARD AND HIS family came back for several years to Key West for, in spite of the Depression, they had money -- Howard's father was in the scrap steel business in northern Michigan and there was a demand for scrap steel in Europe and the Far East. They would travel here by way of the car-passenger



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LA GALERIA

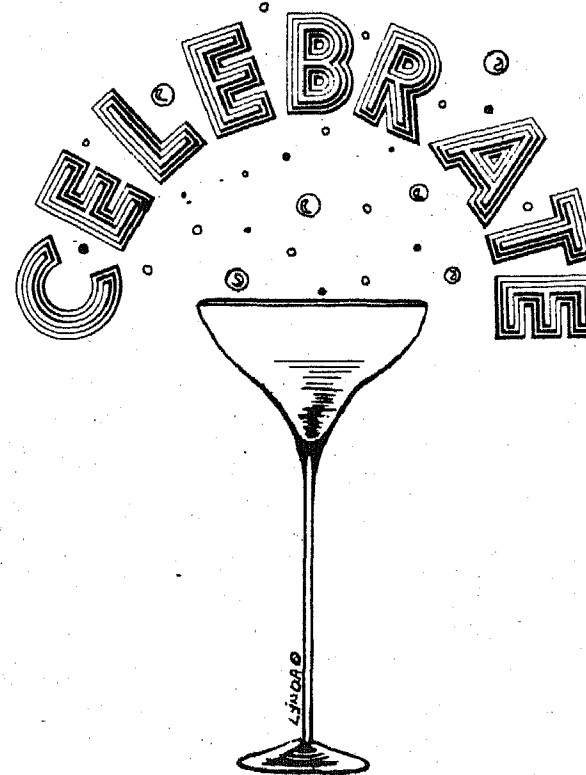


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ferry going from Miami to Upper Key Largo, then over the old, rocky, rutted U.S. No. 1 to Upper Matecumbe and from there, by ferry, to Grassy Key; more road travel from there to Knight's Key where they'd take the ferry, again, for the cross-water travel to No Name Key -- and on down to Key West.

IT WAS A 12-hour journey from Miami but, Howard recalls, "It was completely beautiful, the sea, the mangrove islands, all the wildlife."

There was a break in their trips to Key West but in 1949 Howard came back by himself and stayed, except for a couple years.

IT WAS A navy town then, jobs were plentiful, prices cheap, lots of living room, characters like the Caroline Street winos and the easy living along Duval Street made it the kind of place that appealed to Howard. With an independent income for many years, Howard wasn't pressed for employment so he reveled in the mad and jaded joys of Key West. He took rooms in what is today the Ramos house at the south end of Duval-- it was the Club Cayo Hueso then, with Johnny Pritchard on piano in the bar downstairs. Howard's rent? \$4 a night. He stayed at the La Concha when it was a hangout for the commercial trade, and later at Earle Johnson's risqué and racy 1219 Duval, the Key West Gardens Apartments, Earle called it.

HOWARD EVEN WENT so far as to buy a couple homes for himself and his erstwhile buddies but the old private income was fast disappearing after some wild living, even by Key West standards. The homes were the old Porter place at the corner of Waddell and Alberta, and then a smaller retreat on Atlantic.

Eventually, the well ran dry and our Howard was on the bricks.

HE KNEW HOW to mix a mean drink

and he surely knew nearly everyone in town so he gravitated to the Backyard, a suave and knowledgeable man behind the stick.

It was the heyday of the Backyard when Howard hit the employment rolls there, the swankiest place for lunch, dinner and late evening drinks on the deck under the stars.

It was "the" place to be seen!

GOOD THINGS IN Key West, however, all appear to have a short life and on one summer's day in the middle 1970's the state's tax collectors and beverage agents walked in casually -- but not for lunch -- and took the licenses off the wall because, as it was explained later in the day by Vic Latham to a lot of exasperated regulars, "Mr. Perry had not been paying the sales taxes, and some other things, I guess."

Thus ended Louie's Backyard.

"IT WAS A quiet death when you think of all the rowdy times we used to have," Howard concluded.

Rumors, plenty of them, have gone the rounds about the Backyard re-opening and these rumors are happening again.

So long, Backyard -- or, till then. (Since this piece was written, the Backyard has been re-built and is scheduled to re-open in December.--Ed.)

53



By Martha de Poo, orig. illus. by T. Tenniel, 'Alice in Wonderland', 1865

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50th ANNIVERSARY



"If you haven't been to Captain Tony's, you haven't been to Key West."

L.A. Times

"Capt. Tony's: A dropout from a Hemingway novel! A legend in his time..."

Hugh Mulligan (AP)

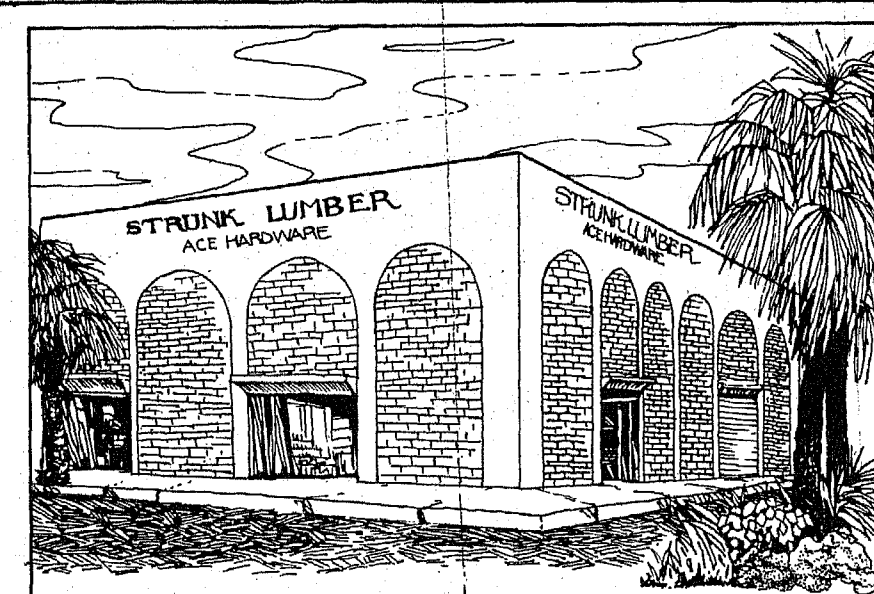
In 1933, Joe Russell Sr. opened the first Sloppy Joe's Bar in Key West, which is now called "Captain Tony's Saloon," 428 Greene Street. From 1933 until late 1937, this was Ernest Hemingway and his buddies' favorite hangout. It was here that Ernest Hemingway met his 3rd wife, Martha Gelhorn, and wrote "To Have And Have Not."

To follow Hemingway's lead, Captain Tony's became the home for literary giants.

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KEY WEST'S HOROSCOPE

BY EMMA CATES

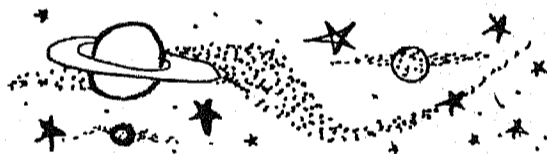
Sun in Sagittarius, after 21 in Capricorn
 Venus in Libra, after 6 in Scorpio
 Mercury in Sagittarius, after 3 in Capricorn, turning retrograde on the 22nd

Saturn in Scorpio
 Jupiter in Sagittarius
 Mars in Libra
 Uranus in Sagittarius
 Neptune in Sagittarius
 Pluto in Scorpio
 North Node in 16° of Gemini

THE NEW MOON on December 4 in Sagittarius dynamically aspects the 7th house sector of the Key West chart. We will have a conjunction of the Lights in Sagittarius, along with the planets Jupiter, Uranus and Neptune. Partnership matters will be harmonious and success oriented. Jupiter rules finances and monies acquired through legal channels. All this bodes well for Key West. Sudden and unexpected happenings will prove profitable.

THE FULL MOON on December 20th in 27 degrees of Gemini aspects the 1st house of the Key West chart, making a nice trine to the Moon and Venus in Aquarius at the midheaven. Travel and public relations are favored.

OUR PLANETARY RULER, Saturn, now transiting in the constellation Scorpio, is in conjunction with the natal Jupiter in the Key West Horoscope. Service-oriented business will flourish and the employment will be more stable.



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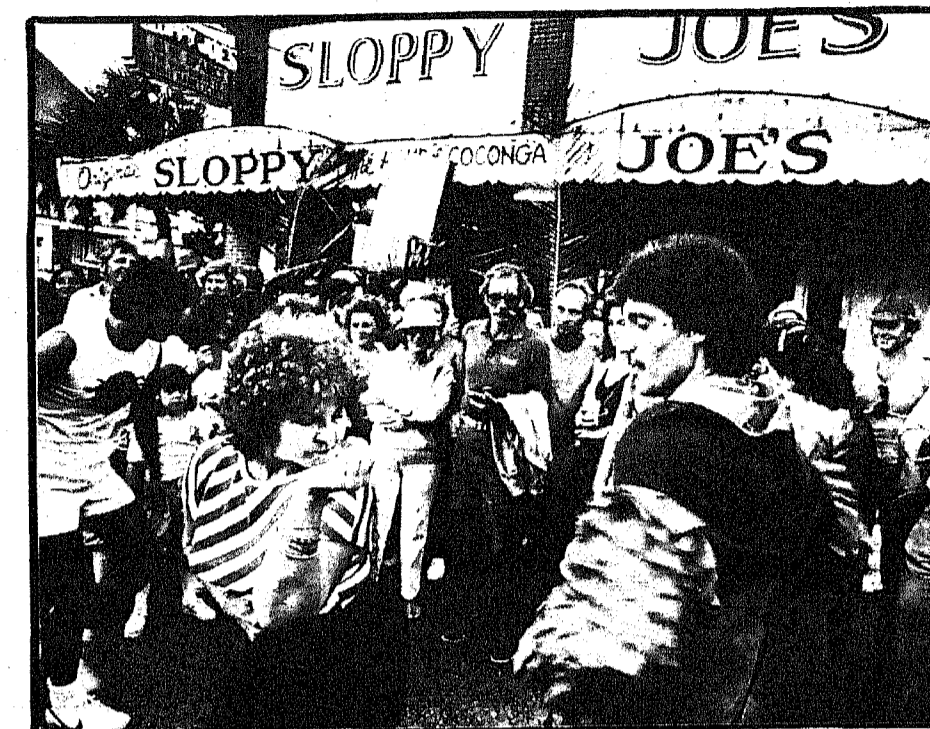


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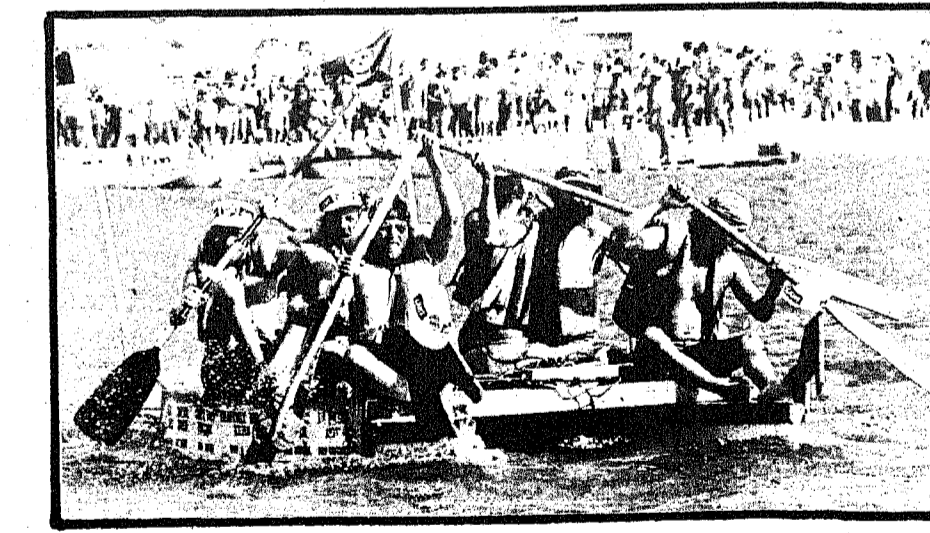
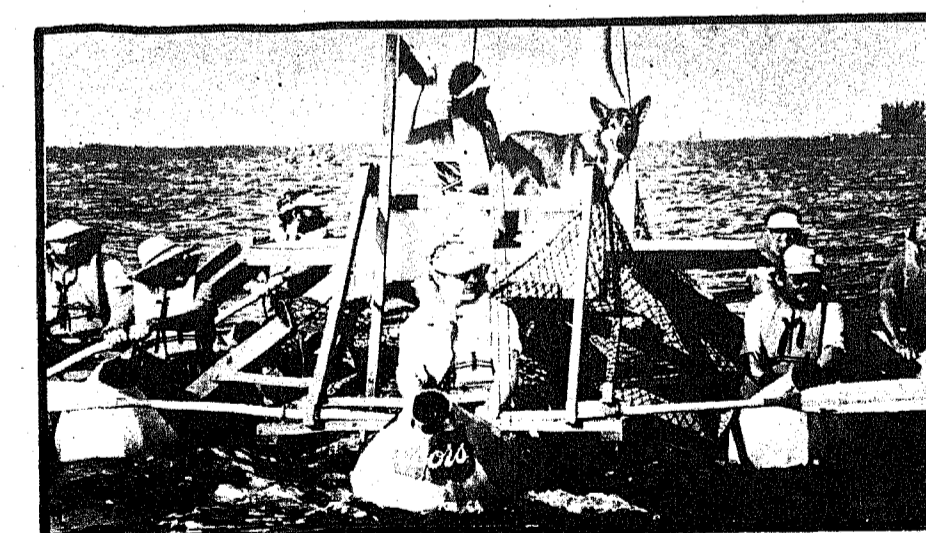
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photos by Jeffrey Cardenas

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The Wonderful World of Flipper's Key West

by PHOEBE R. COAN

CONSIDERED TO BE the only marine mammal park in the world where animals are kept in their natural habitat, Flipper's of Key West is a loving and enriching environment for spectator and dolphin alike. Here you can find intelligent entertainment provided by a dedicated group of people whose goal is the furthering of research on inter-species communication.

PROUD TO BE part of the Key West community, Flipper's evolved from the original Santini show of Grassy Key, where spectators could swim with dolphins.

The Institute for Delphinid Research (I.D.R.) supports Flipper's. The company, I.D.R., founded in 1977, is run by Jon Paul Fortom, a world-famed whale preservationist.

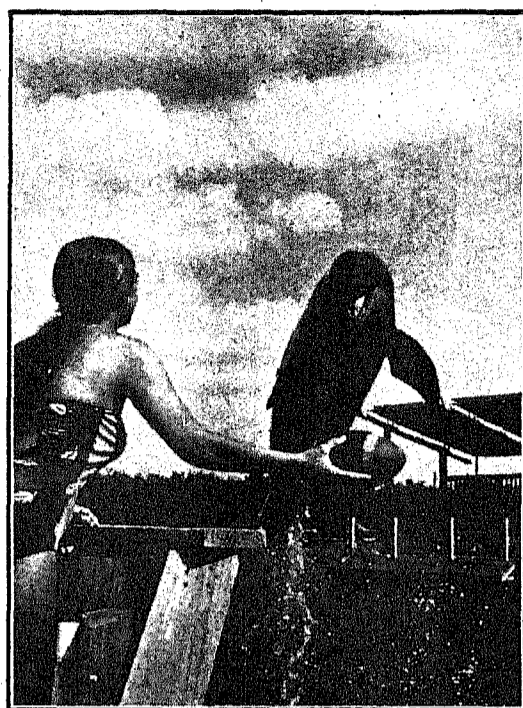
Flipper's has been in Key West since December 11, 1981. "No two shows are alike," one of the young female trainers said. "We'd get bored and so would the dolphins."

LAST JANUARY, THREE lively sea lions were imported from Honolulu. These extremely healthy specimens perform along with the 7 performing dolphins.

The original Flipper star (Mitzi) is buried on Grassy Key. Mr. Gipper, another Flipper, who is now 35 years old, still resides there with his lifetime girlfriend, "Little Bit." A new offspring from another girlfriend is presently anxiously awaited by the entire staff.

PART OF THE Southeast Stranding Network, all injured or ill marine ani-

mals (sometimes turtles as well) have a place to be looked after here.



Duffy preparing to make a diving catch of a football

The southern affiliation of the Southeast Stranding Network covers the Keys. The institute actually takes care of all marine animals in distress. Only a small percentage survive, but the group tries to expand learning as its purpose. This is an innovative

place. Information is shared with such places as the Smithsonian and other federal agencies. A never-before-captured type of dolphin named Nialli (meaning stranded dolphin in Hawaiian) is one of the few stranded dolphins to have survived. When he first arrived he required up to 40 pounds of fish a day; now he is normalized at about half that amount.

IT WAS ON a fine spring day, with a good breeze trilling over the olive-colored waters, that Flipper's first charmed the writer of this article. The air was filled with the honk of Chinese geese, pelicans were perching here and there, and a high-caliber dolphin show was in process. Now, a collection of many bright and beautiful exotic birds and adorable sea lions can also be enjoyed at an unhurried pace. It can take from 2-3 hours to absorb what Flipper's has to offer. An alert and responsive staff are pleased to answer any questions.

SWIMMING NEXT TO a dolphin, I was told by one trainer, gives one a great awareness of the dolphin's powerful musculature. They have a special sensitivity to humans. A powerful mental presence blends with a total calm when one has eye contact with them.

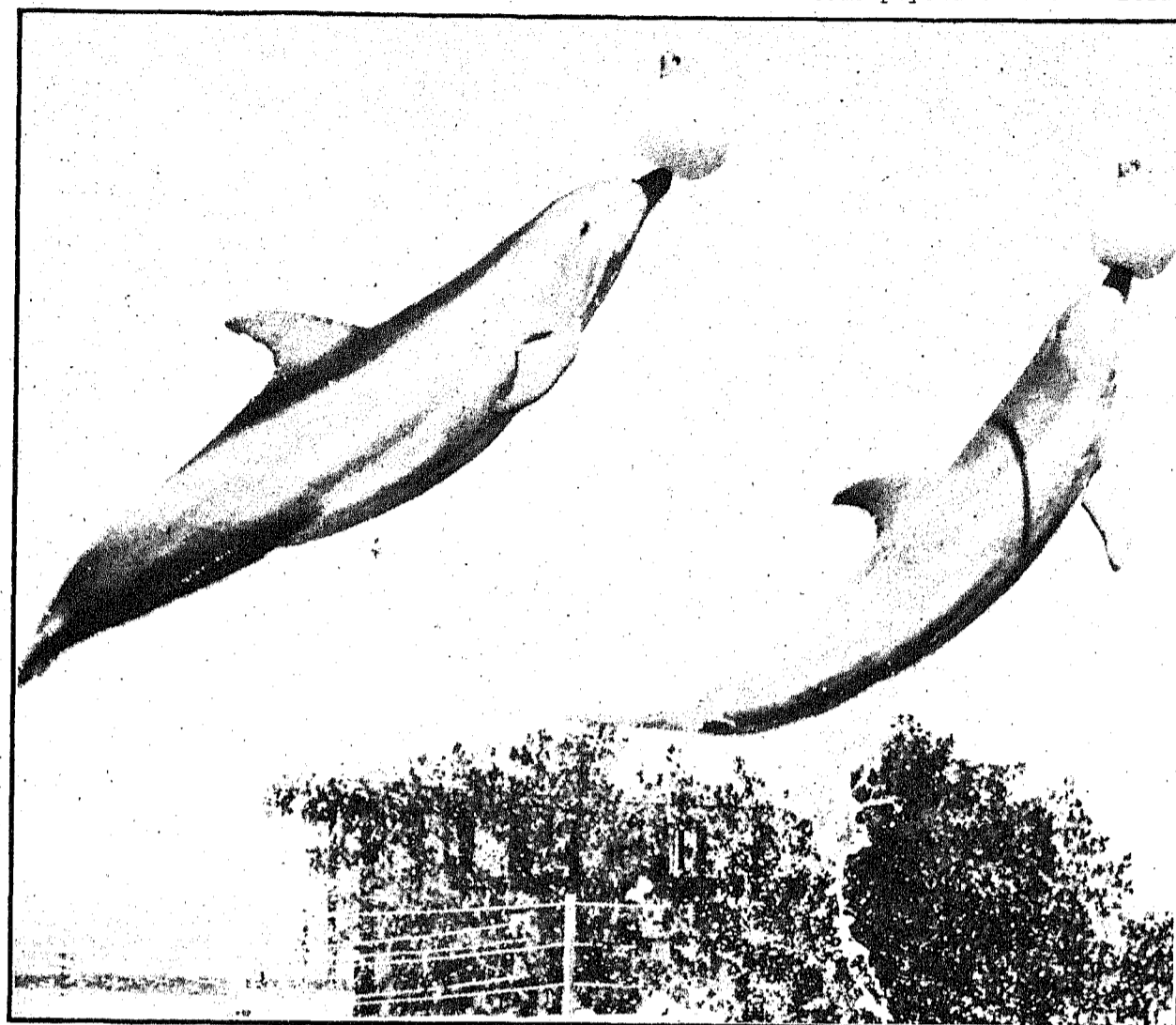
Spending some time under the water with dolphins, you would also notice how noisy they are, due to their active underwater sonar. They flip through the water like submarines. Some have freckle-like markings on their pink mouths, are silky-complexioned, and have swirled dove grey

skin. Their bellies fade into a healthy pinkness. I am told that where the pink meets the grey is the spot where baby dolphins are birthed.

UNLIKE FISH, MARINE mammals are warm-blooded, breathe through lungs via use of blowholes. The squeaks and whistles they emit come out of their blowholes, as dolphins do not have

ocean. They are more difficult to study, due to a hyper nature.

DOLPHINS LIKE TO laugh and cackle. They enjoy gaining new learnings and making friends with man. Dolphins have shared some of the mystery of their marvelous yogi-like command of the body, through breath, even as they imitate us. Some psychics have visited



Two outstanding performers

vocal cords. Dolphin mothers nurse their babies, whereas fish lay eggs, have scales, and are cold-blooded and breathe through gills.

Porpoises differ from dolphins, but are in the same family. There are some physical differences in their snouts. They live farther out in the

Grassy Key to make studies on the dolphin consciousness.

Flipper's Sea School takes in 30,000 pounds of table-quality fish like smelt and herring at a time. Dolphins like to eat all the time. The dolphins are fed from floating feeding platforms that rock in the wind. The

trainers make their daily contact with them in a very loving way so that feeding becomes an act of pure love. There is a parenting nature to the relationship. A friendship of high nature can occur.

DOLPHINS HAVE HARD snouts due to a build-up of scar tissue. They can poke and dig with them. Snouts are also useful for defense.

Babies are aided by a midwife dolphin, who will remain present during a delivery, and help with her snout and pectoral fins to free a baby by tugging on its tail.

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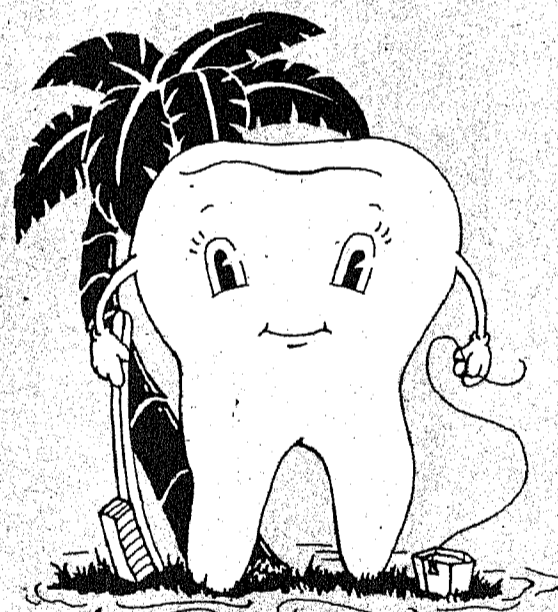
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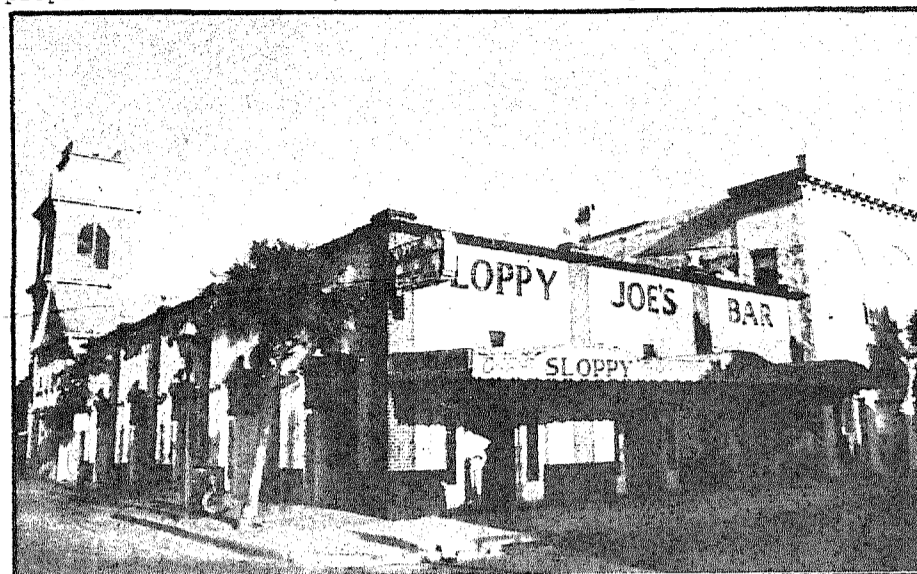
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ON U.S. 1

Sloppy Joe's: Fifty Years

AFTER FIFTY YEARS of continuous operation in this Southernmost City, Sloppy Joe's Bar will pay tribute to its first proprietor and namesake,

relocated in 1937 to its current Duval and Greene Street address, has remained a landmark for the past fifty years. Numerous personalities have patronized



Josie "Sloppy Joe" Russell. High-lighting the celebration, set for Sunday, December 4, will be the release of a recently published book written by noted Key West historian, Sharon Wells. Entitled "Sloppy Joe's - The First Fifty Years," the manuscript traces the roots of the bar and its owner back to the early days of operation.

SHORTLY AFTER PROHIBITION ended in December 1933, Josie Russell - cigarmaker, rumrunner, fisherman, and charterboat captain - opened Key West's first Sloppy Joe's Bar which, although

the establishment from the beginning, but perhaps none so famous as Nobel Prize-winning author Ernest Hemingway.

IN THE 1930s Hemingway and Russell spent endless hours in pursuit of blue marlin and sailfish in the Gulfstream, as well as a great deal of time in Sloppy Joe's Bar doing research for some of Hemingway's most notable works. The two of them fished together over twelve years. Their stories and yarns were incredible. Russell was so strong a character that he was immortalized as the protagonist Harry Morgan in

Hemingway's novel "To Have and Have Not," a reflection of the Depression - stricken times in Key West.

IN THE SUMMER of 1941 Josie Russell suffered a fatal heart attack at the age of fifty-three. Hemingway had lost his great friend. The Havana Post



"Sloppy Joe" and his fishing pal

noted the passing of "a great fisherman...it was with Captain Russell that Ernest boasted 54 marlin in 115 days. He was one of the pioneers of rod and reel fishing in Cuba." Josie Russell, known to thousands as the original Sloppy Joe, left a legacy in Key West that still survives.

Red Barn Report

THE RED BARN Theatre's season is developing with phenomenal ambition. Director Richard Magesis has obtained rights to more than a dozen plays, with final selections and dates in this theatrical panorama being presently adopted.

The Red Barn '83-84 Season will officially open on December 22nd with Mart Crowley's *The Boys in the Band*, to be directed by Richard Magesis.

On the heels of this formidable curtain-raiser will be the season's big musical. Will it be *The Man of La Mancha*? Someone said *The Robber Bridegroom*, but another insisted it was to be *Mary Sunshine*. A strongly-favored rumor in the rafters is *Gypsy*. If this be a multiple choice, where is the box that corresponds to "all of the above"? Director, is this to be a surprise?

WHICHEVER THE CHOICE, midnight performances of *Sister Mary Ignatius Explains It All For You* will play in tandem with the musical. Clive Barnes has deemed Christopher Duran's off-Broadway sensation, "Hilarious, outrageous, and brilliant."

Following these two energetic undertakings, the little theater on Duval Street will stage the very real, very clever, *The Dining Room*. Written by Edward Gurney, Dining Room was executed at one of Joe Papp's New York theaters last summer, and was a thoroughly delightful vehicle for few actors to portray many persons.

A MIDNIGHT PRODUCTION is possibly slated alongside this Gurney play. Right now, the buzz is: William

Mastrosimone's *Wool GATHERER*. But you know how rumors spread.

And before the stage has a chance to cool, Red Barn Productions is offering *The Prime of Miss Jean Brodie*.

The season's "repertory wrap-up" is the magnificent and highly acclaimed *A View from the Bridge*. This Greek-style tragedy by Arthur Miller is set among the dockworkers of Brooklyn's Red Hook section. Richard Magesis will direct.

ON THE BOARDS at midnight are two proposals. Chances are good that you'll laugh through whichever one is chosen. That will wind up this theater's most ambitious display before the footlights.

ARTISTIC DIRECTOR RICHARD Magesis is pleased to introduce the Red Barn Staff for '83-84. Susan Hawkins will serve as Director of Public Relations; Joy Hawkins takes on the job of Director of Publicity. Managing the box office and the books is Mimi McDonald. Gary McDonald is Technical Director. In addition, Ed Cass will attend to the theater concession.

MANY THANKS ARE in order. To the Woman's Club for their continual support, we tip our hats. To the community for their reception of our love and work, we promise you more than ever. Gratitude is due to TDC for funding, and to Burger King for their \$1,000 donation. Jeannie Muncie contributed a piano for which we are most appreciative. And many thanks to Kathleen Elgin, who has once again donated her talent for our poster art and program inserts.

IN ADDITION, OUR sincere thanks to our advisors: Stell Adams, Bishy Beatty, Jill Caputo, Florence Fox-

Loeb, Don Hoff, Peg Murphree, Jeanne Elias, and Pat Tenney.

Interested in getting behind the scenes? Red Barn is looking for technical theater people. Actors stay posted for open calls; they are announced individually, on the marquee and in the newspaper. Also, acting classes soon resume.

WITH THE NEXT newsletter will come more specifics regarding Red Barn Theater's 8-month season. Beneath this enthusiastic umbrella, Key West citizens and tourists will be privy to a constant Wednesday-through-Sunday theater week. Also in the next report, find out how to get "the subscription advantage" as soon as season tickets go on sale.

IN CONTINUING SUPPORT of our community's theater arts, this report will be announcing casting calls, production announcements, and news from our fellow theaters.

The Waterfront Playhouse has two fine, new directors - George Gugliotti and Suzi Newman - whom we would like to welcome. Director Gugliotti recently held auditions for *Ten Little Indians* slated for December 26-31. We also welcome the talented Arnold Mercado who takes over as head at TWAC.

We look forward to entertaining you.



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The Lord of Knives

by V. K. GIBSON

(This is the prize-winning story from the Fantasy Fest Horror Story contest.)

SHE WAKES IN a run. Where is her walker? -- Her walker! But -- she's young -- yes, barely twenty-five? Yet Amanda feels her naked flesh curdle upon her bones, winces as these bones twist in bloated, arthritic joints. All the ill wishes of a lifetime of enemies seem



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to have abruptly come true in her body, the answered prayers of this place.

THIS PLACE? AS she runs, Amanda looks about in bewilderment and sees that she's in an art museum. But, where other such places are dedicated to the riches of the human spirit, this one honors dark treasures of debasement.

Paintings on the walls portray every possible form of decay. Evil



Personified, hung with the grapes of wrath and a cosmic bundle of prongs, subdues all innocence. Nations of battered saints give birth to monsters, which turn to devour their mothers. Heaven is a lewd grin over all.

THESE WORKS SEIZE Amanda's attention, pulling her near in spite of herself, so that she fears she might go too close and enter their worlds. She runs past them, chanting random thoughts to avert their sorcery:

"Lie... lay... laid -- had lain." She'd lain -- hadn't she? -- in the arms of the young man she loves. Yes, please? Or are her memories of their recent tumble together just a dull dream?

AMANDA SUMMONS UP more images: their bedroom... outer garments strewn hastily on the floor... his shorts draped comically atop a bedpost... her panties and bra flung behind the bed (later they'd search for them, laughing...)

Her movement jars the sequence

and, like a movie which has been cynically edited, passion becomes farce and the lovers are Punch and Judy upon a toy bed. All nasty, all wrong! Drunk with doubts, driven by her swelling fright, she hastens on.

"I AM YOUNG!" howls Amanda. The echoes in the vast and chilled hall return mummified with despairing eternity. "I am young," sneers her own voice, wrinkled in its vowels.

The galleries also feature sculpture, tall distortions of humanity which posture lewdly and offer morbid, unclear embraces. Others, abstract, squat like piles of chaos waiting to avalanche. Some, great

coils wound dangerously tight, spring at her as she passes. She avoids them frantically, feeling her body ripen with each lurch.

What dark genius fashioned these? What city in hell shelters them?

THE HALLS ARE crammed with these relics of ultimate putrescence, undying malevolence. Spaces wide and high reach for vanishing-points of damnation. The slick floor is cold as a bed of ice, all brightly illuminated, morgue white, clean as the operating theater of a fastidious Nazi surgeon.

Passing a side gallery which seems to feature a single work -- "The Lord of Knives" -- she dares not even look through its doorway, but turns her head, catching sight of a bench.

HOW OLD IS old, she wonders, feeling her heart threaten stoppage beneath her brittle ribcage. Amanda draws near to the bench. Oh, if only... just for a bit...

Hesitantly, she extends a hand to pat the faded tapestry of the seat -- then backs away. A dust cloud

lifts into the air, and mocking laughter chitters from the walls. The noise fades, but not entirely.

AMANDA SITS UPON the bench, holding her breath as more dust rises and settles. Even in this place? she thinks, comfort for the weary? So, she rests.

A cry other than her own comes from above and she looks up. A bird! Here? A tiny, yellow bird circles high up, near the crotch of the ceiling, then swoops down to spin over the floor. When it comes near, Amanda sees that its throat is stained with blood. How long has it been trapped within this palace of corruption? Surely it's exhausted. Yes. Lacking in grace in its flight, it falters, then fights to climb.

WHEN THE YELLOW bird soars over a statue, the bronze demon stands on its toes, reaching up to clap its hands together -- BOOM! The bird tosses in air for an instant, leaving its tail between colossal fingertips.

Such a horrid piece of slapstick! Amanda's dry, humorless laugh startles her. Is she being infected by this place?

"Here! Come here!" she calls, offering her arm. But the bird avoids her with the same wariness it shows to every ledge, spur, and object. It trusts no resting place.

AMANDA WATCHES THE inevitable, final drive. It hits the floor a hundred feet away, fluttering and smashed. The woman turns away. When she looks back the bird is still, and seems to have changed color: yellow to white, as if coated with frost.

Now, she fancies she can hear a faint ticking. The sound gradually rises in volume to become the voice of a timepiece -- Time itself -- with worlds as its jewels, a celestial movement. With a start, Amanda senses some new threat...

AND TIME RINGS! The museum -- about to close? Inhuman watchmen will soon make their foul rounds, lay hands on her, summon the...

The CURATOR. She tries to rise, to flee, but is held fast to the bench. Struggling wildly, she feels sudden kinship with the rising dust -- all those who earlier dared to rest here. Even as that thought enters her brain, she sees her skin start to powder away and join the cloud about her.

NO! THERE'LL BE another fate for Amanda, for she finally frees herself and again hobbles through the museum.

"My walker!" rattles the old thing of twenty-five, an ambulatory crucifixion.

She shrieks without breath, pushing ahead, for there in the distance is a portal which opens to the street: EXIT. Now, doors shift...

"No! Dear God!"

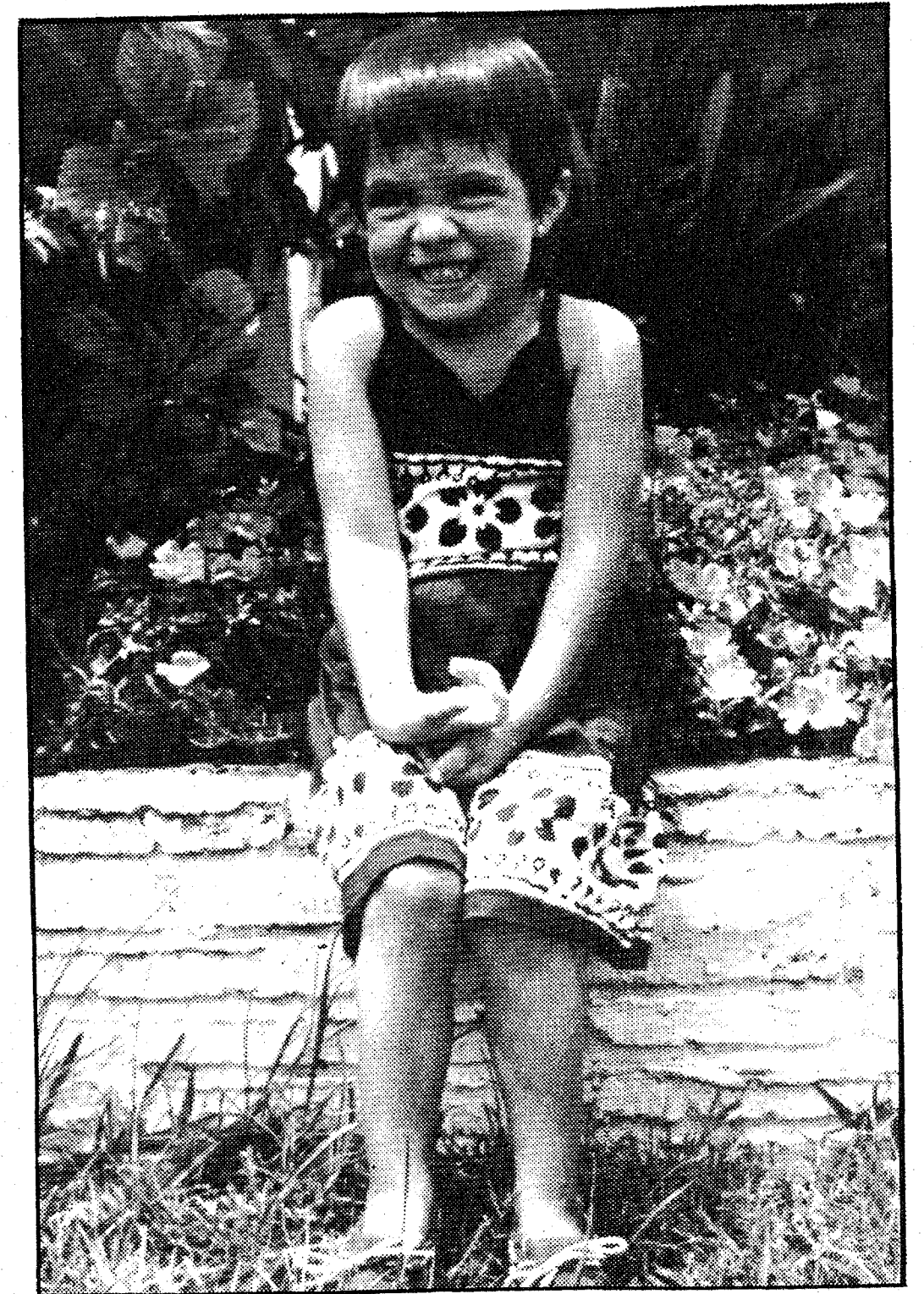
THERE ARE PEDESTRIANS outside, passing by, and she lifts her gaunt arms to them and brays, stumbling forward. A few pause and watch this naked hag who flies towards them.

They laugh in harmony with the museum: its choir.

The old woman slows, close enough now to the portal to see that it's but another painting, a huge mural. Weeping, she flings herself against its sharkskin-rough surface, beating her fists raw upon false vistas. One of the finely rendered pedestrians comes up from his side -- reaches through the painting -- and strikes Amanda in the face.

SHE STAGGERS, RAPT with hysteria, wandering back into the intestines of the museum. She travels blindly, for

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now her ancient eyes are white with cataracts: boiled eggs stained with curry.

Even her thoughts are clouded, and the newest horror dawns: Her mind is age cubed. She clutches withered hands to her leathern face, flesh crumbling. Thoughts slosh within her skull like stale fruit preserves put up on a vanished summer. Her hair, gold spun into straw, drops from a softening scalp. She --

SILENCE. PAIN IS stopped, as with the turning of a knob. It sinks down the drain of nightmares, leaving only a tense soreness in her muscles and the fading wisps of fear. She feels her heart calm itself, her breath ease. The perspiration covering her body turns to spirits, cooling her down.

After a long while she dares to open her eyes.

Her bedroom is lit by an early morning glimmer which filters softly through ivory-painted shutters. Amanda realizes that she is standing in a corner, behind her favorite chair: Wicker, once living, now kind. She touches her nude body and discovers youth.

HER GAZE SHIFTS to the rumpled bed. Upon it lies the young man she loves, who loves her -- loves well. Her eyes open, she begins to hum to herself quietly, mentally fingering the braille-remembrance of his body: lean, strong, gentle. We're here? she asks herself. Yes, oh yes. The icy light of the museum recedes behind her tired eyes. Dare she believe? Oh, yes.

AMANDA APPROACHES THE bed and stands next to her sleeping man. His soft, brown hair contrasts against the white pillow and frames his handsome face. He is uncovered, and she measures the worth of him in spirit and flesh, and he smiles in his sleep boyishly.

Shaking her head, herself smiling, she feels the last splinter of that... that other place brushed out of her thoughts. How can the mind shape such a nightmare, even in its most desolate dreams? But the shadow's gone. The warmth of the room -- their room -- is like a pond of warm honey, scented with their lovemaking, so very human.

THE YOUNG WOMAN moves to her side of the bed and lies down, looking at

the ceiling and its lazy shadows. She brings a hand up to stifle a laugh. How he'll tease her! Will she tell him? Of course. Fools in love, they have no secrets.

She looks at him and is overcome with need. And, he'll not mind, he never minds. Amanda reaches out to gently touch his face.

AND THE HONEYED interlude comes undone as the walls of the bedroom back away, and the ceiling lifts, like a stage-set in hell! The museum! Her love beside her flings off his costume of flesh to expose his sexless, metal body.

And the great Lord of Knives spreads her with his blades.



D.O.B.L. T.B. K.W.

SUNSET

BY JANNA MONTGOMERY

I PEER OUT MY bedroom window; the sun glitters through the Spanish lime tree in our front yard. It is almost time. I walk outside, hop on my bike and pedal slowly towards Mallory Square.

THE BANANA BREAD MAN passes me, sweat pouring from his brow as he yells "Banana Bread Man, you don't get it now, don't blame me when it's gone!" He waves to me and continues down the street. A dark haired guy with shorts on flies by on a bike; passing us, both his buns show with every revolution he pedals.

A BROWN CADILLAC PULLS up next to me. The tinted window rolls down and a mass of smoke and blaring disco music escapes. A familiar voice says "Hey ya wanna party sweet-ness, whaaaas up?"

"NAH MAN, I'M BUSY" I reply and start to pedal away calmly despite the screeching car and rubber left on the road.

I RIDE DOWN A brick laid street; up ahead of me I can see people silhouetted against the setting sun. The sound of drums and bells fill my ears. I park my bike and step up onto the cement dock that overlooks the ocean.

A BAREFOOT WOMAN DANCES, her hips moving rhythmically; she passes out red hibiscus flowers to the on-lookers. Tourists, red with sunburn, are tryin' to preserve the moment with their cameras. I sit down next to two men. Arm in arm they turn to me, "Hi dahling" one whispers. The smell of grass and patchouli oil blends with the crisp ocean air. The

sound of a guitar is drowned out momentarily by a chanting crowd surrounding Will, the fire baton juggler. A dirtbag dressed in soiled levis and a Harley Davidson t-shirt wanders around barefoot. I turn to watch a blonde baby dance. A dog walks up, knocks the kid over; the mother sweeps the baby up and dances with her in her arms.

THE BUZZING OF speedboats permeates the atmosphere. A Checkmate flies by occupied by two Cubans; the gold around their necks glitters in the fading sunlight.

A BLANKET OF SILENCE then descends gently upon the dock as we watch this great orange ball slowly melt into the sea. As the last sliver of light disappears below the horizon, a great uproar of cheering and clapping fills the air. Someone blows a conch shell and the music begins again. Some sit in a trance, staring at the furrowing ocean. I remain seated, waiting for the intense after-effects: the fading light from the sky, from blue and pink to orange and lavender and finally deep purple.

SEAGULLS ARE FLYING IN the distance. I remember all the millions of evenings I've sat here watching this continuous motion of sun and ocean, knowing it will outlive us all. The soft notes of a flute soothe my ears. Someone whispers next to me, "Sunset in Key West, nothing like it in the world." I shake my head, still mesmerized by the beauty that fills my senses, penetrates my memory and inspires my pen to write.

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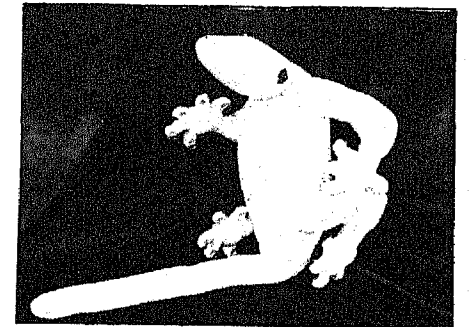
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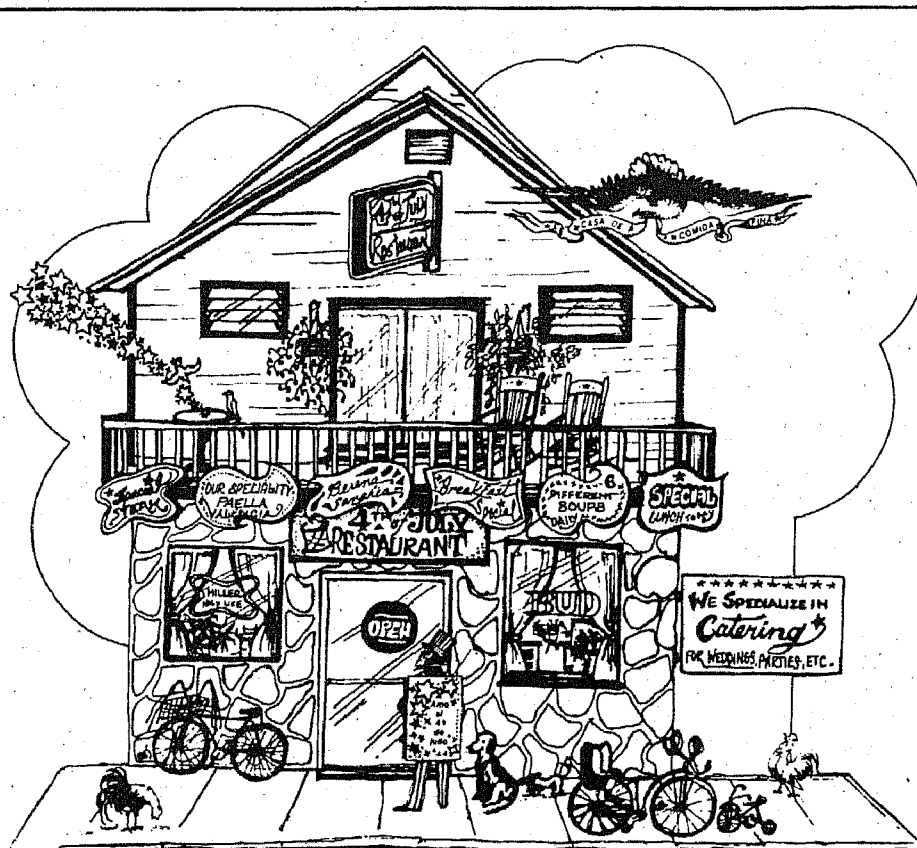
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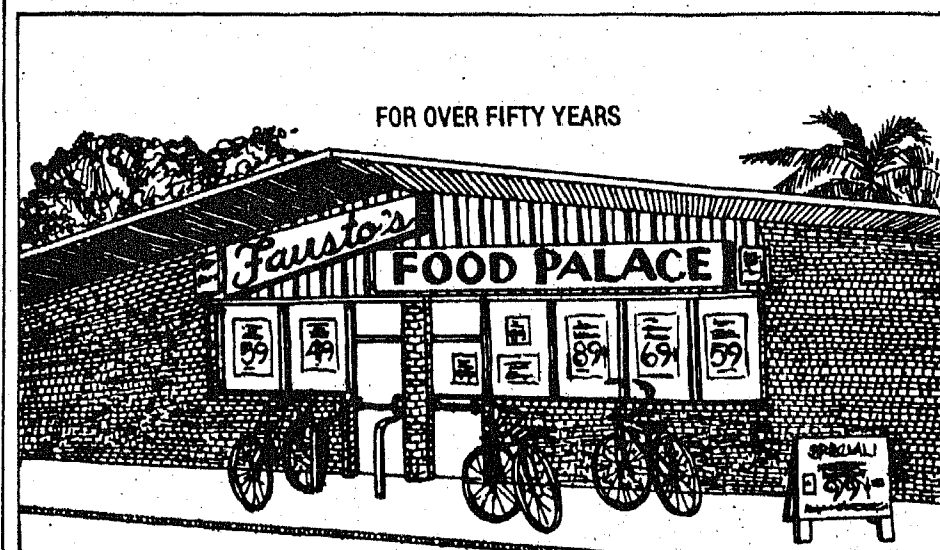
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SIEGE OF THE BEASTIES: Appliances BEWARE

by Mack Dryden

ATTENTION, PROPHETS of doom: insects are gangling up on electric appliances in Key West and destroying them by the dozens. Ants are eating telephones, cockroaches are chewing up stereo speakers, and six-legged suicide squads are shutting down whole households.

A Thomas Street resident has had her telephone, refrigerator, range, and stereo all shut down by marauding insects. She keeps a neat house, but it doesn't help. "How clean can you keep a telephone?" she lamented.

A Southard Street resident took his electric wall clock to a repairman. "He took the back off and 10,000 ants fell out," he said. "It was gruesome."

ALTHOUGH THE PROBLEM isn't new, both electricians and entomologists admit they don't know exactly what causes bugs to blitz machines and that there's not much to do about it until a victim is discovered. They have their theories, of course. Some say the bugs are searching for food, and others say they're just looking for a warm, dry place. Still others figure they just mindlessly bump into things and get electrocuted, which attracts other scavengers who are also electrocuted, and so on.

Still others don't know and admit it. "I have no idea what attracts them," said Bob Srednicki, owner of Kerr Electric. "You could justify them being in a stove or refrigerator because of the food. But they get into a breaker panel and can eventually shut everything in a house down. Lights go on and off, stereos miss a beat."

"There's a well-known family in town with a big house," said Srednicki, "and we've been over there three or four times just to clean the ants out of the breakers. They don't destroy anything,

but there's no way to clean them out of these molded breakers so we have to replace 30 or 40 of them at about four dollars each, not counting our time."

RAY GREENE, an appliance repairman, subscribes to the Domino Theory. "One gets zapped and they just keep coming," he said. "Most of the trouble is in the older Conch houses that have all those nesting places. They mess up air conditioner switches, refrigerator thermostats, stoves, just about anything that's electrical."

Chris Phillips, the Plant Manager of Southern Bell in Key West, said it's no mystery why ants attack telephones:



"They eat the insulation," he said. "It's very thin because of the low voltage, and they can pick it clean. They even go into the cables on the poles. Sometimes after a rain they'll go into the 'ready access bags' (the bulges on the cables between poles) looking for a dry space and have a feast. Rats make nests in there, too."

PHILLIPS ADVISES PEOPLE not to spray their telephones with pesticides "because the stuff just gums it up worse." When a telephone gets infested, the company will replace it free of charge.

Another far-from-endangered critter that's no stranger to Key Westers is the ubiquitous cockroach, which enjoys stereo speakers as much as it does misplaced leftovers. "The glue is mostly sugar and glucose," said Marcus Hill, a pest control specialist with Orkin, "so they'll eat that stuff until the speakers literally fall apart."

Shades of Batman! Could it be that some Super Fiend can control little cockroach minds? Is a master intelligence directing them to destroy the machines that vibrate whole neighborhoods with disco? Probably not, but it makes a good story. Cockroaches, as we all know, will eat anything. And as for ants:

"They'll set up housekeeping anywhere it's dark, hollow and dry," Hill said, and many appliances qualify.

SO WHAT'S AN appliance-owner to do? For one thing, don't spray an appliance with a pesticide, especially if it's plugged in. "That's a good way to get electrocuted," said Hill, "or at least clobbered good." In fact, don't do anything unless you know very well what you're doing. In other words, call either a bug expert or an electrician (apparently there aren't any electro-entomologists yet).

Phillips of the phone company said pet owners who regularly spray for fleas and ticks rarely have trouble with ants in their telephones, so it might be wise to pretend you have a dog or to get one. Or you can get adhesive pesticide strips and put them in and around appliances. They seem to help.

Ray Greene, the appliance repairman, also recommends pest strips, but he said oil works well, too. "They don't like any kind of oil, like WD-40 or anything similar." (He didn't suggest how often you should change the oil in your telephone, so check the manual.)

If oil's too messy for you, Greene says you can fight the little beggars with a twist of lime. A twist of lime? "Yeah. Lemon and lime peels have something in them that keeps them away."

Be careful, though: "Um, Bob, you've got, um, lime peels in your telephone."

"What?"
"I say I was over earlier and I noticed you had lime peels---"
"I can't hear you. I've got lime peels in my telephone..."

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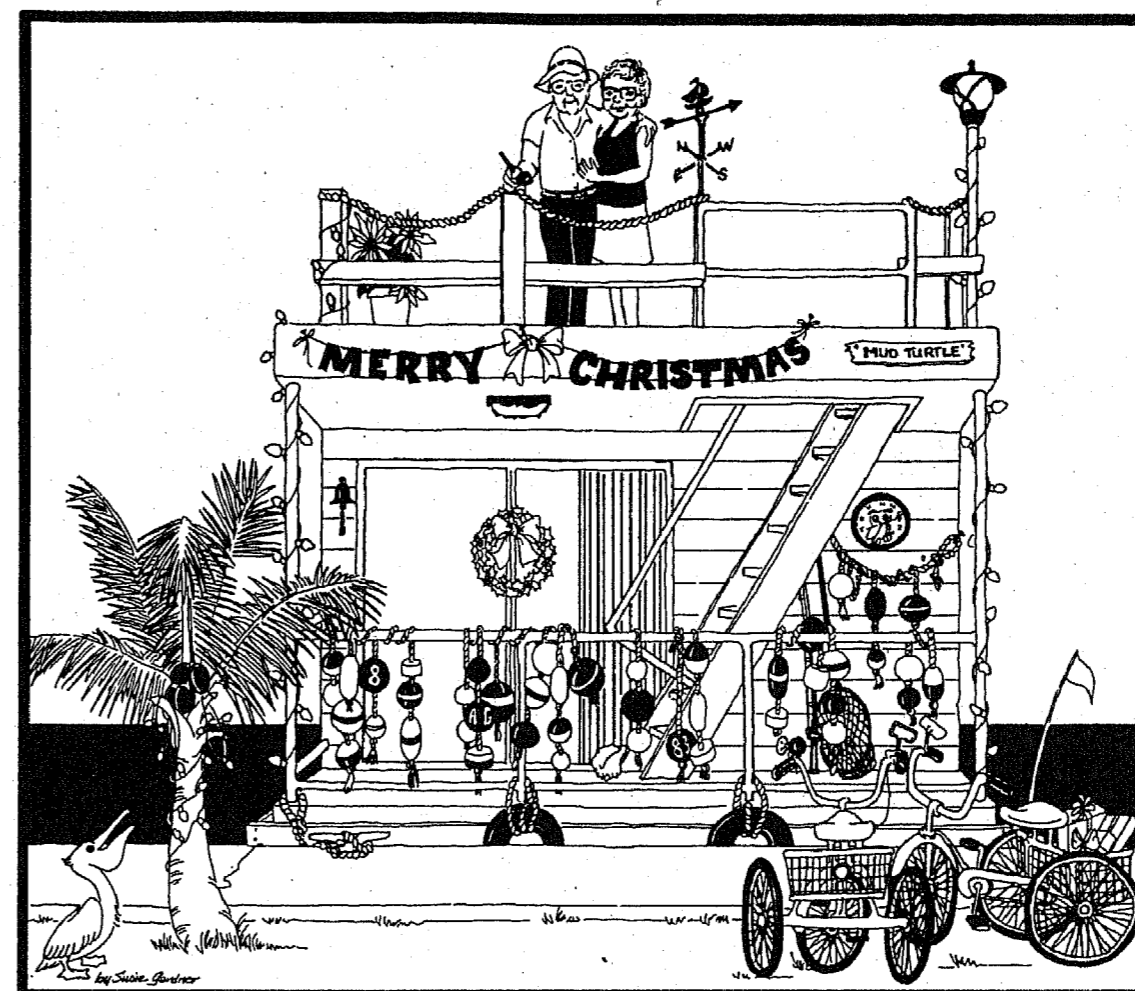
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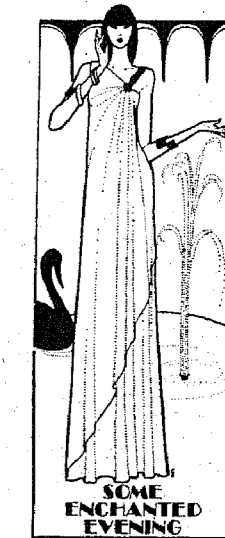
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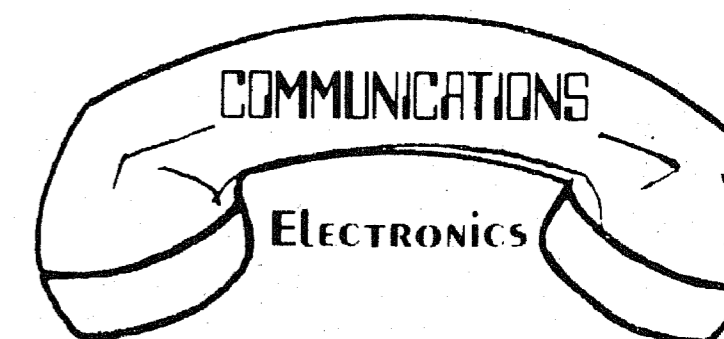
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Children's Day '83

OLD TOWN TROLLEY

BURGER KING



Photo by Jeffrey Cardenas

Burger King and Old Town Trolley thank all the families who attended "Children's Day '83"—and all the hard-working and dedicated individuals for the booths, games and operational activity. Your tremendous response provides us further encouragement to continue with future events of this nature.

The above scenes are just some of the many witnessed throughout the afternoon by the estimated 6,000 to 7,000 children and adults in attendance.

The Children's Costume Parade was declared a smashing success with the following children winning in their respective age divisions:

0-3 Years: John David Huckel, First; Mariah Holterman, Second.

First Grade: Michael Crespo, First; Ann Marie Cook, Second; Marisa Ramirez, Third.

Second Grade: unfortunately, names are not available.

Third Grade: Lynn Kniese, First; Missy Musack, Second; Jimmy McElrain, Third.

Fourth Grade: Andy Gardner, First; Tina Cox & James Michael Cox, Second; Jason Guzik, Third.

Fifth Grade: Michelle Meggs, First; Brent Barker, Second.

Sixth Grade: Robbie Mitchell, First; Derrick Norman, Second; Jennifer Lee, Third.

Seventh Grade: Tina Warren, First; Billy Shultes, Second; Adriana Goodrich, Third.

Eighth Grade: Tracy Catone, Pam Catone, & Tanya Horne, First; Lisa Casis, Second; Suzie Irvine & Tracey Kennedy, Third.

The Best Over-all Costume Winner: "The Horse," with Tracy Catone, Pam Catone, & Tanya Horne.

The Children's Poster Contest is always a favorite, with the winner becoming the logo, poster and T-shirt design for "Children's Day '84." This

year's First Place winner, "Witches Brew," drawn by Jennifer Ballard, will be used next year. In Second Place was Curry Blackwell Jr. with his drawing of "Witches Head," followed by Traci Richter and "Glittering Skull." Honorable Mentions went to Perry Saenz, Ryan Russell, Sadhana Neal, Eric Rojas and Sherman Davis.

In the Pumpkin Carving Contest "The Devil with the Red Tail" won First Place; "Spaghetti Head" won Second Place, with "Burger King" coming in Third.

Any children who have not received their prize may leave their name and telephone number at Burger King on North Roosevelt Boulevard.

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A VISIT FROM SAINT BUBBA

by Gerard Semler

It was the night before Christmas and all through the Key
Not a creature was stirring, not even at Mallory
The stockings were hung by the window with care
With hopes that Saint Bubba soon would be there
The children were in their conch houses all snug in their beds
While visions of Key lime pies danced in their heads



Mamma in her night gown and I in my cap
Had turned on the TV to see what was on tap
When out on the cistern there arose such a clatter
I sprang from my chair to see what was the matter
Away to the window I made like a flash
Flung open the shutters and threw up the sash

The moon on the palm trees reflected such glow
I thought for a moment I recognised someone I know
When what to my wondering eyes should appear
But a miniature carriage and eight tiny Key-deer
There was a little old driver with energy and spunk
I knew in a moment it was that 'Ole Conch'



More rapid than eagulls the Key-deer they came
And Bubba whistled and shouted and called them by name
Now Roberts! Now Curry! Now Saunders and Russell!
On Sawyer! On Thompson! On Albury and Knowles!
Go the top of the porch! To the top of the wall!
Now dash away! dash away! dash away all!

As easy as palm leaves in hurricane fly
To the second story they sailed with a twinkle of an eye
Up to the balcony the Key-deer they flew
With a carriage full of goodies and Saint Bubba too
Then suddenly I heard above on the pine
The prancing and pawing as the Key-deer declined



As I stepped from the window and was turning around
Down the stairs, Saint Bubba came with a bound
He was adorned all in crimson from his back to his chest
Resembling some character from the Fantasy Fest
A wink of his eye from beneath the straw-hat on his head
Soon reassured me I had nothing to dread

A fish net of gifts he had flung on his back
And he looked like an old sponger opening his sack
He had a chubby round face and plump little belly
That shook when he laughed like a bowl of quava jelly
He was a jolly old elf - his eyes, how they laughed!
Something about him revealed Christmases past



I watched him closely, seeking a clue
I saw pirates and wreckers and Hemingway too!
He spoke not a word, but went straight to his work
And filled all the stockings, then turned with a jerk
With one final smile, his good cheer he sent
And commencing to glide, out the window he went
He sprang to his carriage, to his team gave a call
Then away they all flew like the winds in a squall
And I heard him exclaim as he sailed out of sight
Merry Christmas to all and to all a goodnight!



A GAME of Solitaire

By Helen Chapman

LUCIEN CORBY WAS a gambling man. He had gambled all his life. When he married Carolyn, he wondered if maybe he'd gambled once too often. It was his first marriage, and he knew he wouldn't have chanced it at all if it hadn't been for the accident. A near-fatal car accident had left him crippled and in a wheelchair when he was forty-six. Now nearly ten years later, he and Carolyn had been married five. It was a marriage in the full sense. Lucien, or Luke as he was known, thought Carolyn was happy.

LUKE PLAYED EVERY known game of cards and always for money. He was a scrupulous man and therefore invited into big money games. He'd been wise with his winnings and he could live comfortably. Carolyn had never been tied down to intensive nursing. At his last checkup, however, the doctor detected a heart problem and recommended a live-in nurse. That's when Carolyn's brother moved in. Tom was a male nurse and Luke was pleased not to have to rely on a stranger. The other help, a cook and a daily, did not live in.

TRAVELING AROUND THE country to big-stake games became out of the question. Luke had four poker-playing friends in town and they got together usually once a week. Luke was left with a lot of time on his hands. That's when his passion for solitaire began. He'd learned to gamble at it in a casino once and it hadn't interested him then. It did now, and he put many hours into it every day, working out odds and developing new theories. He even considered writing a book on gambling in general and solitaire in particular.

CAROLYN ENCOURAGED HIM in this project and to his specifications had a table built large enough for a typewriter and space for cards to be laid out. In a corner of the livingroom next to the bookshelves, this table came to be called Luke's Corner. Beyond this compromise, Carolyn refused to go. She did not want to discuss his project.

"Luke, you know I hate cards," she told him. "I'm glad you have this hobby to keep you busy, but I don't know one card from another and I don't want to know."

LUKE WAS A little hurt by this, but realizing Carolyn was so helpful in other ways--staying with him on Tom's nights off for one thing--he overlooked it. And aside from a game of gin now and then, Tom didn't care for cards either.

When Carolyn told Luke she wanted a divorce, Luke was stunned. "Honey, you have everything you need," he said. "It's what I want that counts," she retorted, "and what I want is out, and out in style!"

LUKE CONSIDERED HER for a moment before replying. She was still a good-looking woman at thirty-eight. Although their interests were at opposite poles--Carolyn's passions were show business and clothes--there was an equator at which they had always met frequently enough, Luke felt, to justify their marriage. He didn't think there was another man. He was sure he'd be able to tell if she had been cheating. She went out quite often, sometimes with Tom, other times with girlfriends, but never at the expense of his needs. He was used to being alone, had always been a loner. As long as she was in bed with him, he was content.

"NO, CAROLYN," LUKE said gently and firmly. "You have more with me than most women have. And more than most men could or would give you." Carolyn narrowed her eyes. "I don't want this discussion closed, Luke. I want you to give it a lot of thought." He shook his head. "The subject is closed." He wheeled his chair around away from her. Carolyn slammed out the door. As Luke began laying out the cards, he thought how much life was like a game of solitaire--it could only be played alone.

MAKING SURE THE cook didn't see her, Carolyn went to the garage apartment where Tom lived. "He won't go for it," she told Tom.

"Then let's forget it," Tom said. "Let's just go on as we've been doing." Carolyn flung herself into a chair. "No, I won't. I have put up with that self-righteous bore and his lousy cards as long as I can. And besides I'm tired of this game of you being my fag brother."

TOM SLOWLY LIT a cigarette. "You're saying you want to move to plan B?"

She nodded. "That's what I'm saying." Tom started to speak, but she held up her hand. "No, don't interrupt me. You know we can get away with it. It's easy to break into this house. As long as you have an alibi, and you will, why shouldn't we?"

Tom nervously poured himself a Scotch on the rocks. "Because," he said, "alibi or not, they'll find out I'm not your brother."

"OH, NUTS!" CAROLYN exploded, getting up to pace. "The cops won't bother you because they won't bother me. There'll be no way to pin it on me. I've worked it out a million times."

Tom wanted out of the situation as desperately as she. The plan was for him to check into a gay motel and meet someone there who could give him an alibi for the whole evening. Later, after the initial investigation, he would leave the country and wait until Carolyn had settled financial matters. Tom needed money. Tom needed Carolyn.

Tom picked up the phone and called a certain motel.

TOM HAD TOLD her just how to do it. With all her strength, she brought the poker down on Luke's head. He slumped forward scattering the cards.

Carolyn dropped the poker on the floor, thinking how nice to commit a crime in your own house--no worry about fingerprints. She then hurriedly went about disturbing the room, turning over a chair, emptying drawers and strewing their contents to the winds. She knocked down some books, took a small jade statue and put it in the carryall she had ready. She repeated this performance in the bedroom, this time taking her most valuable jewelry and an expensive camera and putting them also into the bag. She went back to Luke. She didn't have to take his pulse to know he was dead. He was very dead.

CAROLYN TOOK HIS watch and ring, then his wallet. All went into the bag. So did a jar of quarters. She looked at her watch. Seven-thirty. The cook was long gone and it was dark out. She went outside and removed the screen from a window that faced Luke's back. Inside, she looked around, glad again that in recent months crime had been running wild enough in that neighborhood for residents to talk of vigilante organizing. She went over to Luke and checked carefully. There wasn't much blood. What there was, was spreading slowly over the cards, an eight of clubs adhering to a nine of hearts.

THEN SHE SAW it. A small green stone lay in the pool of blood. With a gasp, she looked at her right hand. The emerald had fallen out of its setting. She panicked and lost her cool thinking. Quickly she picked up the stone and in its place was a fingerprint that would warm the heart of any detective. The cards, she thought. I must replace the cards. She carefully collected the cards, gently lifting Luke's arms and even his head to make sure she got them all. Then in the bathroom she tore them up, flushed them down. She washed her hands.

BACK IN THE livingroom, she went to a cupboard where all the cards and other

continued from page 2

Violinist Jennifer Peck from Boston and pianist and music director, Joseph Lowe, will round out the program of solos, duos, and trios. Tickets are on sale at the door and all over town.

I RECEIVED a letter from my friend Jacques who was brutally and senselessly beaten up recently. He writes: "A month ago while quietly riding my bicycle on my way to breakfast, I was assaulted. Hit on the head with a motorcycle helmet which resulted in thousands of dollars of corrective surgery. Even though extensive physical damage was done, it certainly doesn't compare to the real damage violence does... I have been amazed at the number of Key West citizens, who, concerned

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games were kept. She snatched a pack from the top of a pile, then pulled them from the box, almost tearing the box in her haste. With great care she placed the deck of cards under Luke's left hand in such a way that it appeared he had just been starting a new game when he was killed. Carolyn grabbed the carryall, got in the car and went to the movies.

LT. PIERCE ALONG with a sergeant and a patrolman had replied to Carolyn's



frantic call about three hours later. Pierce was impressed by Carolyn. He'd seen many bereaved widows and while he could understand their hysteria, he preferred not being subjected to it. Carolyn was calm but tense. She sat rigidly on the couch. She knew he liked her, he hadn't asked her many questions so far. As an added touch, she let loose a short tirade against all the upstanding citizens who were so lax in organizing a crime watch. It was a nice move, she could tell it worked.

"DID YOUR HUSBAND have any protection?" he asked. Carolyn nodded toward the desk. "There's a gun in there. I pleaded with him to put it on his table when he was alone." A small choking sound. "He said no one would bother us."

Pierce nodded. "Was he alone much?" SHE SHOOK HER head. "Hardly ever. I

about my well-being, related stories on how many people they knew who had been assaulted, and were afraid to go out. Everyone was also quick to point out that increased police surveillance would not alter the situation. Jane Jacobs in her book, "The Death and Life of Great American Cities," points out: "When people fear the street... they use them less, which makes them still more unsafe." This is a point that is all too true. Many people who have been attacked have become afraid to walk our streets at night. Perhaps if those punks who get their kicks assaulting innocent people are properly punished, then this mindless violence will cease. In this column I will continue to monitor the progress Jacques makes in seeing that his attackers are punished. A date will be set soon for the trial.

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didn't want to go out tonight. Tom--that's my brother, he's a nurse--it's Tom's night off and I should have stayed home. But Luke..." another small throat noise "he was such a sweetie. He knew I wanted to see *Roots* and it's the last night and...." She trailed off.

Pierce walked back to Luke's Corner. The coroner and the lab people hadn't arrived yet and nothing had been touched.

"FROM WHAT YOU'VE told me, Mrs. Corby, I gather your husband was quite a card player."

"Oh, my, yes," Carolyn said. "He played every kind of game, especially solitaire. She gave a nervous giggle. "Now me, I don't know anything about cards."

"Looks like that was what he was about to play," Pierce said.

"He had a passion for it," Carolyn replied, hoping her voice had just enough tremble in it.

PIERCE CALLED toward the bedroom where the sergeant was doing a routine check. "Hey, Sarge, come here a minute, will you?" The sergeant came from the bedroom.

"You play cards?" Pierce asked. The sergeant nodded. "Yeah, sometimes. Poker. And I like two-handed games like gin and pinocle."

PIERCE GLANCED AT him sharply. "Pinocle, eh? Well, what do you think of this?"

The sergeant went closer to the table and peered down at it. Oh, my God, Carolyn thought, what have they found? I know I didn't have any mistakes.

The sergeant stroked his chin thoughtfully.

"Well, Lieutenant, I don't know, but you'd think a man who was such an expert at cards would know you can't play solitaire with a pinocle deck."

AS WE GO to press, I was sorry but not surprised to read that some members of the Key West police are targets of a U.S. grand jury racketeering probe. In this small town, many of us have heard rumors about certain police living lifestyles that are not in keeping with the pay that they receive and that these police are involved in the very lawlessness that they were hired to fight. I hope that this probe will clear the air. I think that the pay raise called for to benefit the board members of City Electric is extravagant. Tone it down by half and it might be more acceptable.

SEE YOU NEXT MONTH.

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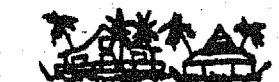
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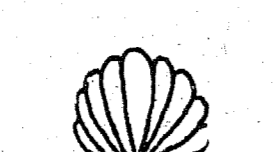
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Jordon's Cafe & Art Gallery, 808 Duval, 296-5858. Group Show 11-5 daily. Some evenings.

Galleries & Museums

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

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

East Martello Gallery & Museum, 3500 S. Roosevelt Blvd., 296-3913. A "fort-museum" with some of the most interesting facts of Key West history and lore.

Showing Lee Dodez, clay sculpture. Sand Balas Island Artisans

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

Gingerbread Square Gallery, 910 Duval St., Information 296-8900. Appointments 294-2165. 12/14-12/26, Gary Shaw, oil & gouache paintings.

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

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

Key West Art Center, 301 Front St., 294-1241. Open 10 to 5 daily; 12/6, Demonstration by Rachel Kaufman, "How to Draw from the Right Side of the Brain," 7:30 p.m. Open to the public.

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

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

Perkins Chandlery, 901 Fleming Street, 294-7635. Showing the following artists: Hollin Barker, A.S.M.A.; Commander J. A. Cryer.

Oldest House Museum, 322 Duval St., 294-9502. Antique lovers will enjoy this excursion into the furniture, housewares and decorations of Old Island interiors "way back when." Be sure to visit the kitchen out back.

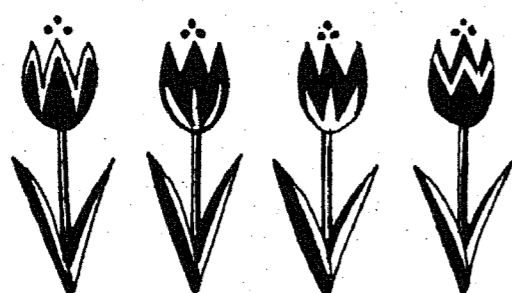
Films & Library Events

Key West Picture Show: open from December 1. 3, 4, 5 p.m. daily.

Monroe County Public Library, Fleming Street, 294-8488.

Children's movies: Saturdays at 10:00. 12/3/83, Lentil, The Red Ball Express, From the Mixed Up Files of Mrs. Basil E. Frankweiler; 12/10, Solo & Mole, The Lollipop; Phyllis Pope's Holiday Puppet Show; 12/17, Sophie & The Scales, Really Rosy, Pluto's Xmas Tree.

Adult movies: Wednesday evenings at 7:00. 12/7, Key West Picture Show; 12/14, Treasure.



SOME NEW EVENTS

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

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

Narcotics Anonymous: Friday night, 7:00 p.m., 2318 Fogarty Avenue, 5th Street Baptist Church Fellowship Hall. If you have a drug problem, come to us.

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

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

REGULAR EVENTS

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

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

Florida Keys Aqueduct Authority: 12/14, Holiday Inn, Marathon, 10 a.m.

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

Viet Nam Vets, Thursdays, 6-6843.

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

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

Child Abuse: Questions, referrals, reporting information and general information. Call Barbara Hunt at P.K.M.H., 294-5531.

The Movement of Spiritual Inner Awareness, Tuesday nights, 8 p.m., 1005 Seminary Street. Tune in to your true self. Join us for one of the positive things happening in Key West. Call 294-6739.

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

Marathon Lions Club, dinner meetings 2nd and 4th Wednesdays, Indies Resort, Duck Key, 7:30 p.m.

Marathon Shrine Club, luncheons every Friday, at high noon. All Shriners welcome.

Monroe County Commission: 12/16, Plantation Key Government Center, 10 a.m.

The Lower Keys Property Owners Association: Located at the west end of the No Name Key bridge on Big Pine Key, bingo, every Wednesday, 6:00. Call 745-3613.

United Humanitarians, low-cost spay program now in effect; please call 296-6106 for information.

Wesley House Board of Directors, meetings second Tuesday of the month, 5 p.m., 1100 Varela St., 296-5231.

Key West Singles: every Tuesday, Happy Hour, 5-7, Hukilau. Fridays, Calabash Lounge, Casa Marina, 5-8 p.m. Weekend socials in private homes. For information: 745-1690. Poetry Reading: Coffee Mill, 8:00 p.m., 1st and 3rd Sundays.

Self Help

Alcoholics Anonymous: 404 Virginia St. Clubroom open 10 A.M.-11 A.M. daily. Meetings: 8:30 P.M. nightly; 7 P.M. Sun., Wed., Fri.; noon Mon.-Sat.; 10:30 A.M. Sun.; 11 P.M. Fri., Sat.

Domestic Abuse Shelter, Inc., call 6-HELP, 4-LINE.

AL-ANON: Family group, Wednesday evenings, 8:30 p.m., P.K.M.H., 6-4157 (evenings).

Mail-a-Book Program, costs you only 29 cents, for mailing, Library, 294-8488.

Workshops in Life-Drawing & Painting, Tuesday Eves. and Friday afternoons. \$2-3 model fee. For times and locations contact Malcolm Ross at 294-8301.

Zonta Help Line: 296-HELP. Call any time when you need help or referral service. (296-4357.)

The new Chemical Dependency Treatment Program (for alcohol/drug abuse) opened June 1 at Florida Keys Memorial Hospital. For information call: 294-5531, ext. 3496

La Leche League: Every 3rd Tuesday, M.M. 24.2, Summerland Key, 10:00 a.m. Call 745-2274.

Classes on The Ovulation Method of Fertility Awareness: Avoid or achieve pregnancy naturally. Instructor Registered Nurse certified by The Ovulation Method Teachers Association. For information, call: 296-7214.

Your Friends and Merchants on the 600 Block of Duval Street are pleased to present our 1st Annual

White Light Christmas

★ The Great White Light Turn-On ★

On December 1st, at 6:30 P.M., the Lighting Ceremony will herald the Holiday Season. Duval will be closed to traffic from 5 to 10 P.M., with wandering troubadours and minstrels singing the sounds of the season.

★ White Light Nights ★

During December, participating merchants will be open until 9 P.M. every Thursday and Friday night for evening shoppers.

★ Wee-Ones White Light Day ★

December 10th is the Day for Kids! Come and tell Santa what's on your list, or have a FREE Instant Picture taken with Ann Irvine's "Merry Pelicans." Special Shopping Time "For Children Only" from 1:30 to 3:30 P.M. Meanwhile, Parents can enjoy the pleasures of our restaurants, Musical Groups will perform, and everyone can join in the Christmas Sing-A-Long. The 600 Block will be closed to traffic from 10 A.M. to 6 P.M.

★ White Light Contest ★

How many White Lights on the 600 Block? If your guess is the closest, you'll win \$100.00! Second place \$75.00, third place \$50.00. Winner announced December 23rd. Rules & Entry Forms at participating merchants.

★ White Light Shopper ★

Our mystery shopper will be playing "Santa" and giving away Gift Certificates to shoppers on the 600 Block day and night!

During December, Come & Celebrate With Us!

PARTICIPATING MERCHANTS & BUSINESSES

William H. Gamble Jewelers, Inc. / Applerouth's Shoe Center / Mall Galleries, Inc. / Art Attack / The Barrell Head Solarama / Footprints / Greenpeace / Guild Hall / Latitude 24 / Desire / Too Much, etc. / The Culture Shop Key West Sponge, Inc. / Moe's Family Hair Care Center / The Cook's Bazaar / The Creamery / Antonia's / The Store Key West Cookie Co. / Haqen Dazs / Pete's Fish Market / Army's Restaurant / Gazebo Restaurant / Moira's Gallery Dim Sum Restaurant / Canvas Creations / Galleria / Old Town Key West Development / Keys Advertising & Marketing The Vacation Store / First Federal Savings & Loan Association

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