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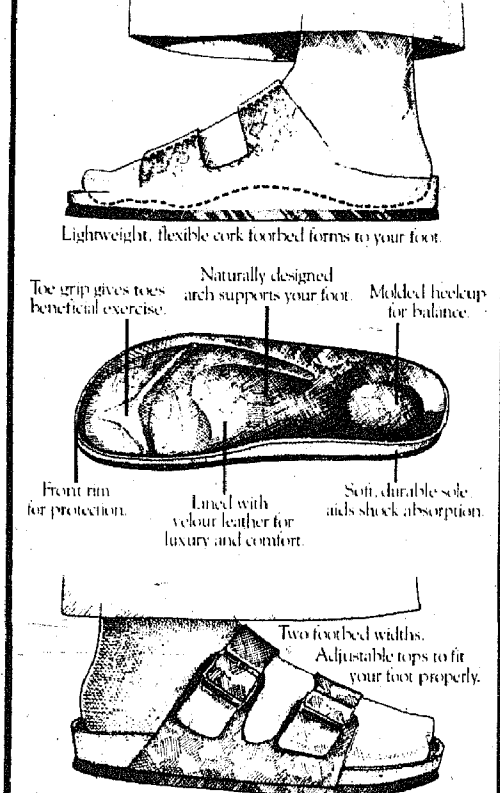
VOL. VI, NO. 2

Key West, Florida

FEBRUARY, 1981



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FROM THE EDITOR

I'VE NOTICED A lot of cars running the stop sign at Duval and South Streets. I think the reason for this is that the sign is badly faded. I've noticed a lot of cars going the wrong way on one-way streets. I think the reason for this is that our streets often are not marked with proper signs. And I've noticed a lot of cars getting lost while looking for local streets. I think the reason for this is that many streets are not named on posts. Since we again will be having many strangers driving around the island I think that the City should do its best to improve its signs, traffic directions and street posts.

What a marvelous evening of theatre at the Red Barn! Their presentation of "Jacques Brel is Alive and Well in Paris" was thoroughly first-rate. Congratulations to Ruth Newton and Richard Mageis for having taken this new theatre so far in such a short time. Speaking of congratulations, certainly they are due for the organizers of the Community Concerts. The opening concert with the Aspen Trio was lovely and exciting. It looks like we're off to a good start with our season (incidentally, I heard the Waterfront Players' production of "P.S. Your Cat is Dead" was excellent, also, but unfortunately I did not see it).

Have you seen the new reception area at the Pier House? A beautiful job.

Where are all our benches going? Are they being recalled to be fixed up? That is fine so long as they get put back out but I suspect (hopefully I'm wrong) that no one is in a hurry to return these benches because of a dread that they will be used by "undesirables". If this is the case, I hope that the great "Silent Majority" of desir-

ables who enjoy bench sitting in this beautiful city will make their feelings known. I particularly miss the one that has been outside the Old Stone Church under the beautiful banyan tree.

The jail continues to be an unholy mess. Jail reform is the item least interesting to public officials because it rarely is of interest to the voters. There comes a time when a jail gets so foul, however, that it should become a priority item on any legislator's agenda to remedy it. This is certainly the case with the Monroe County jail. I hope that the special investigative committee that is headed by County Commissioner Curt Blair will make some positive recommendations that will be acted upon.

One recent incident at the jail should be commented upon. A man accused of child beating was placed in a cell block with many other prisoners. Even as a layman I know that this type of suspected offender is isolated from other prisoners because of the potential of violence being directed against him. This particular man was roundly beaten in the first hours of his confinement - why was he not isolated immediately?

The annual Key West Marathon will take place on Saturday, February 14. It has been growing in popularity every year and many, many entrants are expected to compete. It's for a good cause and everyone has a good time so come on out to see it if you are not running in it.

Our man Westray had been a bit under the weather for a time but he appears to be making a strong recovery as his articles in this issue attest. The golf course proposal seems to be less and less appealing - read Bill Westray on it.

See you next month.

Our cover artist this issue is Roberta Brownell.

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With a little help from our friends...

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AGNES REARDON

BY PHOEBE COAN

AGNES JOYSLIN REARDON: An extraordinary woman... last of a vanishing breed. She just recently turned 90. Born on Dec. 4, 1890, and raised in Key West at 609 Frances Street in an elegant home built by her contractor/merchant father, John T. Sawyer, who also built the Armory on Southard and White as well as the Grace Kemp House on Caroline and Simonton. She was the youngest of four born to him and Emmeline. Agnes is a survivor, living alone in a self-sufficient manner at her modest apartment. However, she misses the old family home and the rose-colored days of her youth.

Life is still lots of fun for her, and she is remarkably active despite breaking a hip five years ago which slowed her down some. She had a happy childhood, but never had children herself. Life leaves her feeling that she is not much to write about, but despite this feeling, there is much of interest to pass on.

THE LADY IS practically unwrinkled and has most of her own teeth. She is pleasant, articulate and alert. She seems to have mastered what some might call the art of living and enjoying your time. She had a happy lasting marriage and companionship with her deceased husband, Lt. Cmdr. Wm. Reardon. She enjoyed living with him in Chicago seven years, as well as here in Key West on Frances Street.

Her dad was very active also. She describes herself and her father as "big talkers." Mom was a bit quieter. Her mother's family were all born here in Key West; her father's came from the Bahamas.

SHE IS IN pretty good health and spirits, despite cataracts which some days cause her to see not so sharply as on other days. "I've lived longer than anyone on either side of my family." She still reads, but misses driving a car.

Her family was mostly Methodist. And she is a believer. "Think good thoughts," she says. She feels there's "something very supreme and wonderful, or there wouldn't be little babies and beautiful flowers."

"Look for the good and the bright," she contends.

AGNES DRINKS A little bourbon and coke, here and there. She doesn't smoke. She loves to eat oranges. "Key West people don't eat greens," she says. "Mostly they like starchy foods."

As she talks she holds and turns on her finger her husband's 18kt. red-dish gold Naval ring. I found her to have a very active mind. She was always

one step ahead of the questions, anticipating the next one and cognizant of many levels.

To this day, she takes good care of herself, doing her own light housework. She has a lady come in and help her one day out of the week to cook, but that's all. She doesn't want to be a nuisance to anyone. Doesn't want to be "braggy" or "prissy." Just wants to have a good time when she can with her friends and relations, and to have the



PHOTO BY JO ANN SAVIO

luxury of sitting back and remembering it all.

HER BROTHER AND sisters were Courtney, Sybil and Lillian. The sisters were rivals growing up. As the years went by they all drew closer together in love, especially after the parents passed on. Theirs was a religious home "but it was not fanatic," she says. "Both our parents were very kind and had a great deal of love for their children." The house on Frances where they all grew up was built in 1886 by her father. It is a beautifully restored home today; since Agnes left it five years ago--due to the size and upkeep involved--two other families have lived in it. It is presently occupied by Marcia Herndon of Dallas, a very hospi-

quarters. There are still white marks on the tiles from the salt water. Agnes knows every inch of this house like the cracks on the palm of her hand. It is an integral, living part of her memory and her dreams.

Presently in the living room one can see a magnificent old safe inscribed "John T. Sawyer." It weighs about two tons. On the thick outside door and inside ones as well are beautifully painted scenes with flowers and tropical vistas. It was brought from New York, and was probably used in his mercantile business. It had to be moved from its original position as it caved the floor in, and the carpenters had to shore up a route under the house with concrete blocks. It is still a family safe today.

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HANGING IN A prominent position on the livingroom wall is a blowup photo of the sidewheeler steamship city of Key West purchased by Sawyer in Baltimore to establish a line between Miami and Key West in 1896. The line lasted two years and was then bought by Henry Flagler.

In the back yard stands the oldest breadfruit tree in Key West, and perhaps in the states. "Poppa brought it from Nassau." The leaf can be used to relieve headaches and help intestinal problems. The potato-like staple can be boiled and served with other vegetables, garnished with butter, or whatever. I was invited to return in September when the tree bears its fruit, to get samples of this fabled food.

AFTER SO MANY years, a house practically becomes a living thing. It is to Agnes. She remembers even the funny yellow flowering bushes that grew around the front of it. "Ploppers," she called them because as kids they'd kind of squish them and they'd go ploppy like.

Breaking up the old house was a difficult thing for her.

Marcia holds Agnes in highest esteem, and has had Agnes and her dear friend Gertrude Sandquist over for tea. "It took two weeks to get a dent in their social calendar," I was told. Marcia thought they were like an extension of each other. The conversation flowed and bubbled and delighted her.

BUT BACK TO the subject of this story. Agnes loved her childhood. She says her dad gave his children the best he could. Each child had an opportunity to go to a school in the village of Gambier, Ohio. She attended a private school there for three years. She attended Ruth Hargrove Seminary in Key West the rest of the time.

Agnes' life was really touched by many advantages--perhaps so that she would be in the good frame of mind now to tell us of the times as she has done.

She was six at the time of the Spanish-American War and spent the winter in Ohio. The mother and the three girls stayed at a hotel while the brother attended a school close by. Mother Emmie wanted her children to experience winter.

As a child Agnes caught yellow fever. "People were dying like flies," she remembers. It was a real epidemic. She became unconscious and when she woke up in her mother's bed, she was hardly aware of what had happened.

AS A YOUNG girl there were picnics and matinees. She remembers the good times well. Agnes can also remember a lot of the way things were, very clearly. For instance, she says that Truman Avenue used to be called Division Street and before that it was simply known as "rocky road" (like "rocky beach" at the Gulf end of Simonton Street today.) Perry Court was once an army barracks and a beautiful parade grounds. Every Friday afternoon, mules went south from Perry to graze. They knew the way back to Fort Taylor by themselves. Sundays they'd return for their week's work. Street cars with mules ended by White and Amelia.

She remembers Miami in those days as being just a village with Indians still around, coming in to trade. "You could walk around and just pull sweet oranges off the trees."

AGNES WAS MUCH attached to her "Poppa," John T. Sawyer. "He loved to buy for us. He could pick out everything but shoes." (She has a very small foot.) "His ship chandler business fitted out sponge and fishing boats. The store was located on the corner from their home, at Frances and Southard

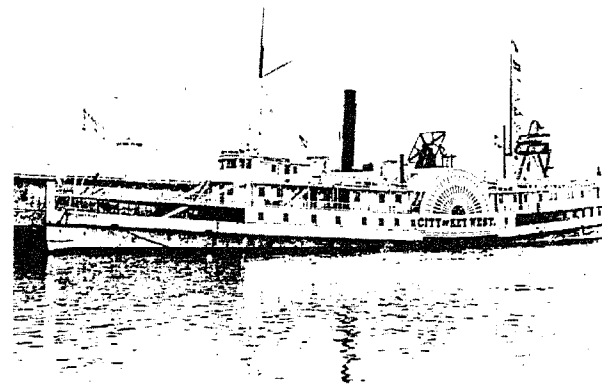
(now the Haitian Art Gallery.) The store was later located at Caroline and Grinnell streets, and then later it burned down.

JOHN SAWYER WAS born near Nassau in 1853 and at 13 quit school to earn a living on his own. He started as a carpenter's apprentice and left the Bahamas at 19 to become a journeyman carpenter for four years. Then after the 1886 fire he became more of a contractor, taking a good part in the reconstruction. He then went into the mercantile business. He also incorporated The Tropical Building & Investment Co., a Key West financial fixture. He belonged to many important organizations and was a City Commissioner (appointed by Gov. Fleming and Gov. Mitchell, 1891 and 1893). He spent an active life developing the business industries of his area. In 1878 he married Emmeline A. Saunders, a Key West native.

"HE BUILT CLOSETS a step up so they wouldn't gather dust," says Agnes. "He had a builder's mind that could envision things like that. He was into so many things! I was the youngest and I just adored him. He was very generous and kind and had a lot of humor."

The children took their material wealth for granted, but were taught to care for things, appreciate them. Agnes can still remember the excitement of the first trip aboard the city of Key West. The whole family went along for the ride. The steamship made two trips weekly between Miami and Key West. Between trips it was used for moonlight cruising on Biscayne Bay.

SAWYER IS CITED for having done more for the progress of the city "in a quiet and unostentatious way" than any other citizen at that time. (from *Florida Past, Present and Future* by George W. Chapin.)



The oil painting of Emmeline Augusta that hangs in Agnes' den looks down with inner strength of character. She was a fine-looking woman, and Agnes

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calls the keepsake her "security blanket." She was a good woman who cared deeply for her family and her home. Emmeline would be shocked at some of Agnes' more modern ways, the daughter says now, like taking a drink. But, she says, her doctor advises it for her heart. "Poppa took a drink."

She describes her mother as "silent and dignified." The parents had a good relationship, she adds.

Both Lt. Cdr. Reardon's parents were from Chicago, and Agnes enjoyed the years she lived there. "We were perfect companions," she says. She helped her sister and other relatives with their children. "I understand children," she says.

"A MARRIAGE SHOULD be 50-50. It just hits you, when you find the right one," she says. "My husband was a gentle man. I always liked to be with him."

Love should go beyond religious bonds. He was handsome, bright--a reader of books. At Frances Street all the kids called him Mr. Bill. He was in the Navy most of his life. "She cites the most shining moment of her life to have been her marriage to him. Any separations they endured (like during World War I) only brought them closer together afterwards."

Agnes never was much of a beachgoer. She says most Conchs stay out of the sun and don't want a tan like the northerners do. "I never went fishing in my life," she says. We were talking about different customs and the ideas people get about Conchs. "Red shawling in those days meant gossiping, for we mostly lived on our porches. Nowadays nobody takes time for that, and the northerners have come to believe that red shawling means gathering at the

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fence to talk." A fine distinction, perhaps.

WE TALKED ABOUT trends she was able to detect. For one thing, people in the old days were far more formal than we are today. She says they had much respect from their children, and feels this is related to that formality. Today she notices a great lack of respect between young folks and their elders. "Perhaps people don't take the time to understand like they used to," she added. "There is maybe too much familiarity."

She finds everything so different today. "The living style is too casual; the quality of life is watered down. You pay more to get less, it seems ... but of course there are conveniences. However, a lot of good stuff gets left out to save time. Everyone's all closed up now with their air conditioners and TVs. Dropping in is out. It used to be friends would come by to see you, play piano, visit. People don't just drop in now. There's hardly any gatherings unless they're planned."

"I used to sit on my porch and everyone would pass by and take time to be friendly. Now they're in a car and they're shooting by," she added.

"IT SEEMS TO me people took more time to show love. The way people live has a lot to do with it. Weddings were very romantic in those days," Agnes contends, "since girls were almost always virgins. It's sad nowadays."

"A lady should never do anything she would be ashamed of afterwards. If you can avoid it, you should also never owe anything. Your words should be an important thing. You should be on time. If not, you lose your own time, too."

AGNES RECENTLY RETURNED from Sebring where she spent two weeks with her niece and family. She came back with a sore throat from their having talked happily together so much.

But here in Key West she has "her crowd" to keep her busy. "We have fun."

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Most of them are a few years younger than she, but no matter. They run to luncheons, plays, dinners and shows. "There are 18 of us, all widows. They laugh at us when they see us coming and they say: 'Here come the widows.' We don't care." Some of her social companions are Gertrude Sandquist, Edith Moffat, Lulu Brunson, Eva Navarro, Jeanette Webster and Florence Fuller.

"Some of the plays get so dirty now. Too raw. But I enjoy them all, especially the musicals."

MARCIA HERNDON COMMENTED: "Agnes has lived her life well. Like a lady. She's a glorious person. I'm amazed at the vivacity and enthusiasm, and the active social life of old people here. These women have maintained their own identity. They attend and are involved in so many things. The men are as active as the women in volunteer work," Marcia said.

Gertrude Sandquist, whose older sister was also a close friend of Agnes, says: "Agnes is a regular person. She knows how to enjoy life, and we have such a good time." Their husbands were friends in the Navy. "After WWI we all became one age. Something of the times did it. Key West was small and there were so many new people and the Navy drew us together."

"SHE'S BEAUTIFUL," SAYS Betty Bruce, library historian. "We are privileged to have such a group of remarkable people here, like Agnes, who have lived through so much history and can tell us, as we approach the 21st century, how life was."

"I think that in those days everyone knew everyone," says Agnes. "One new person was the stranger. Today everyone's a stranger."

"I think maybe people need a slower lifestyle," she adds reflectively. "I try to see the beauty in all."

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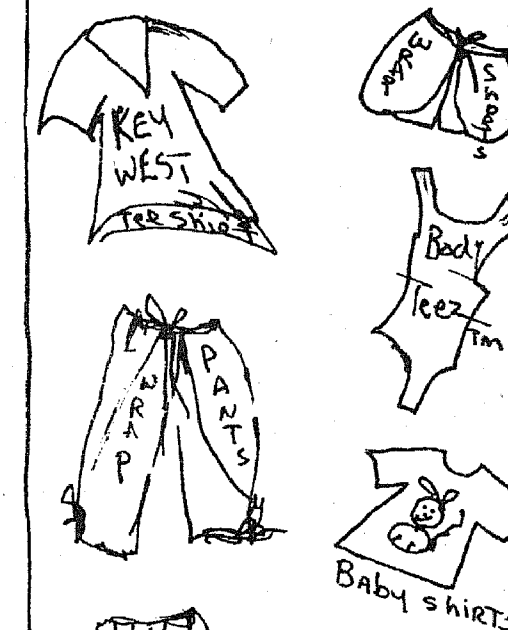
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notes & antic - dotes

BY DOROTHY RAYNER

NEARLY EVERYONE, THOUGH not a mystic, has experienced the feeling of *déjà vu*. The term refers to the illusion of having already experienced a happening, of having been in the same place before. The phrase is adapted from the French meaning "already seen." Add "already heard" to that, and it gives an accurate idea of what I experienced in 1968 when I went to interview Mary Sabini, better known as Teddy to her friends. I was actually on the track of famous nightclub entertainers of yesteryear, with my specific aim being to find out more about Sally Rand, much-touted fan dancer, who once lived in Key West at 920 Eisenhower Drive. (It was called Palm Drive or Palm Boulevard in the past.) Somebody suggested that I talk to the widow of Frank Sabini, who had been a local bistro operator. "Get together with Mrs. Sabini, Teddy, that is. She can tell you just about everything of entertainers on the island. She was in show business for years."

SO I ARRANGED an appointment, and one hot July afternoon in 1968, I knocked repeatedly at the street-level door at 124 Duval Street, in the old Customs Building with its sloping roofline and dormer windows. There was a bar on the right of the door at that time. Now there is a frozen refreshment niche, a little shop, and, in the rear of the building, the charming Deck patio restaurant.

There was quite a wait before I could detect a response to my knock, then the street door opened and Teddy greeted me with a welcoming smile, and explanation for the delay.

"MY APARTMENT IS one flight up," she said, indicating a steep step ascent. "I have to come all the way down from the second floor to answer the door and I have to keep it locked and barred these days. Times have sure changed!" She shook her carefully coiffured blonde head. "All the visiting hippies! And mark my words, this is only the beginning." Her voice was throaty, deep and descended to a velvety growl-like depth. "Well now, come on up and we'll talk. I'll tell you what I can, and I have scrap books loaded with material."

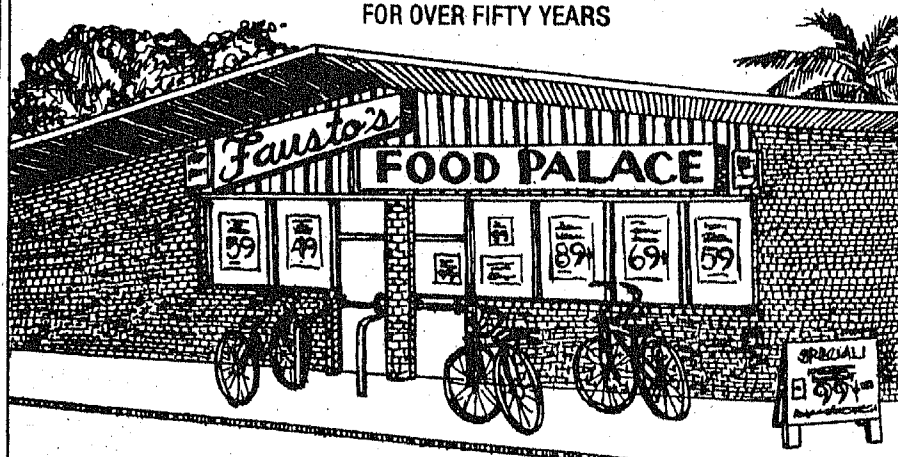
NEAR THE HEAD of the staircase, I was startled by a harsh, staccato voice calling, "Hellooo Doll!" That's when the *déjà vu* impression really struck an echo in my memory! I stood transfixed on a step at the top of the stairs. I stared at a green parrot on an open-stand perch.

"I'm certain I've been here before, a long time ago," I said. "And I vaguely recall that rasping greeting and the green bird."

Teddy laughed. "The voice belongs to my parrot, Bobby. And you did come here some 20 years ago. I still have Bobby, and he wasn't any chicken when I got him as a gift."

I chuckled over that play of words on "parrot" and "chicken" and followed my hostess into the living room at the head of the staircase.

"IT'S COMING BACK to me," I said as I looked around the room with its conventional furnishings of the 1930s period: fringed floor lamps, upholstered divan and big chairs to match. And there was an upright piano in an adjacent area with photographs on the top of it and on the walls of the apartment—all of personalities in a bygone entertainment world. Among them was a duo portrait of a dark-eyed Latin-looking man with a pleasant expression, and Teddy.

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Teddy pointed to the framed photo and said, "That's a picture of Frank, my husband, and me when we were a vaudeville team."

"I have some scrapbooks full of reviews and pictures if you are interested. Frank died in 1956. We were married for 24 years. I never married again. There was nobody like my Frank. Nobody could ever take his place!" Her deep voice became a little huskier as she gazed at the photograph.

BEFORE WE COULD get down to an interview, Teddy had to put a cover on the parrot's cage. Bobby kept squawking and talking. His language wasn't "strictly for the birds." He could cuss as well as any sailor. Teddy herself was known for juicy epithets when certain situations over at La Conga Club, which the Sabinis owned and operated, occurred, but she didn't exhibit this talent when we were chatting.

Piecing observations together in conversational exchange, we recalled the first visit I had made to the Duval Street abode. It was on a sunny afternoon in 1948 when I was in Key West to assemble material for my column, "Show Time," which appeared regularly in what was then the *Miami Daily News*. I did special features, too, as entertainment editor and was in Key West on a weekend visit as guest of Paul Baron, a dancer, and his partner, a florist named Norval Read. They owned The Southernmost Flowers and Gifts, a shop at 616 Duval Street. Exploration of Key West's amusement sphere was lively and varied, but that is for another chapter in the adventures of that weekend decades past.

IN DISCUSSION OF show business on the island, Teddy reminded me of my initial trip and how she and Frank put on a special session for me in their home. Frank played flashy piano and, for several special numbers, adopted a fascinating honky-tonk style at the keys, while Teddy belted out songs in vibrant, powerhouse delivery reminiscent of Sophie Tucker and other robust singers in the traditional "Red Hot Mama" presentation.

But Teddy had her own stylization, which was original, and certainly no imitation. In addition to her vocal accomplishments, Teddy was at one time the official Shimmy Queen of the United States!

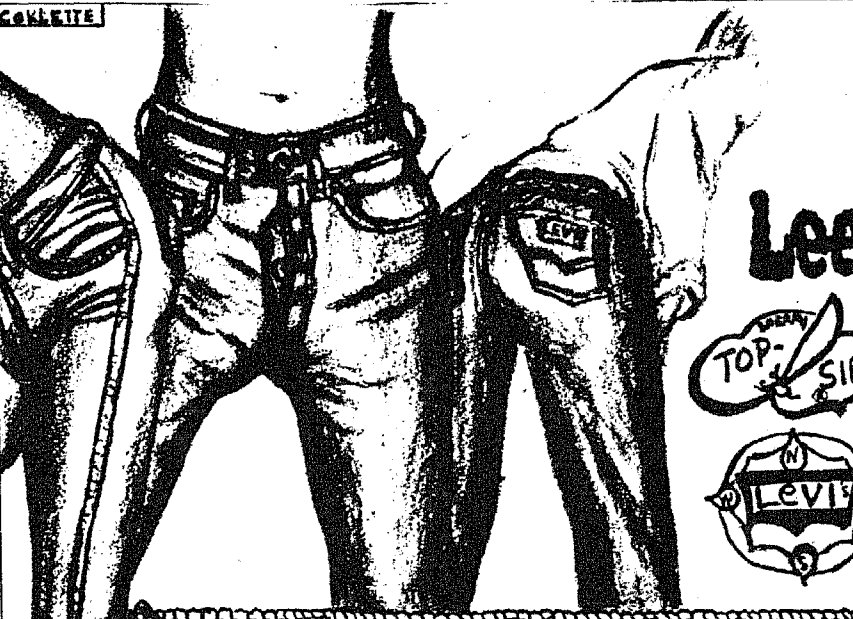
SHE APPEARED in the Shubert Gaeties of 1919 and was praised by show business periodicals as "a shimmy artist and red-haired vamp in a Winter Garden Show." Her stage name was Teddy Tappan.


Most readers of today aren't acquainted with the technique of the once-popular shimmy, a dance which took the country by storm as a fad immediately after the close of World War I. It lasted well into the 1920s, when the Charleston dance took over in ranking favor.

I WELL RECALL the shimmy contests sponsored on amateur nights at local theatres. I secretly practiced the movement but was forbidden to enter any of the stage contests which horrified my grandmother. "Vulgar, disgusting," she labeled them, although my father, and most young and middle-aged men, reveled in viewing the shimmy exhibitions. They were admittedly "sexy" and to Victorian and Edwardian ladies, who had not adjusted to the changing times, any action smacking of sex in even a mild form was "socially unacceptable." I was forbidden to play with a neighborhood girl who entered a shimmy contest at one of the movie-vaudeville houses in town.

New articles hinted that the shimmy was a "naughty" dance adapted from harem entertainment. The technique did not involve belly or hip rotations. The vigorous movement was simply


continued on p. 28


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COMMENT

BY GIL RYDER

RUMORS HAVE BEEN surfacing over the past year or two concerning the possibility of a privately owned TV station coming to Key West. These rumors proved to be founded on facts.

Key West Television, Inc. presently headquartered at 4897 NW 6th Ct., Plantation, Florida, hopes to be on the air in Key West before the end of 1981, possibly by September, according to Don S. Sundquist, President of the corporation. Studio, offices, antenna, etc. will be located on the Truman Annex.

KEY WEST TELEVISION, INC. will be channel 16 and viewers in Key West and Stock Island will be able to receive with rabbit ears. Going up the Lower Keys, antennas will have to be mounted outside. As the distance from the transmitter increases, the receiving antenna must be proportionately higher. The signal will not go beyond the Seven Mile Bridge until the time comes for expansion. Expansion would probably mean another transmitter in Marathon and one in Key Largo. It is expected that there will be a tie-in with Telemedia, enabling those on the cable to receive the programs throughout the Keys.

An extremely important part of the programming will be local news coverage. A crew of six will be assigned to this work, and equipment will include a mobile unit for taping on the spot happenings. Key West Television, Inc. will not be doing any investigative reporting, just straight news coverage.

A three hour Community Forum program will be aired every Saturday morning, bringing local items and personalities before the viewers. Community Forum will bring local officials, community leaders, representatives of civic and other groups before the public and should do much toward preventing misunderstandings concerning who said what on which occasion. The Forum will give everyone an opportunity to understand matters concerning City Electric, FKAA, trash collection and disposal problems, Chamber of Commerce doings and many other matters that should be of interest to the voters, taxpayers and consumers of the area.

THE BROADCAST LICENSE requires a minimum of 6 hours on the air per day. Mr. Sundquist believes they will be broadcasting a great many more hours than that, but is unable to specify exactly how many at this time.

Running of old movies will be a part of the program. Also new movies, if Key West TV, Inc. becomes involved with the national networks - a matter not yet decided.

Local educational and public service programs will be included. Public hearings and meetings will be covered when circumstances warrant.

IN GENERAL, SUNDQUIST believes that Key West is a unique market and every effort will be made to match the programs to that market. Viewers can expect to receive better picture quality than they now receive from Miami.

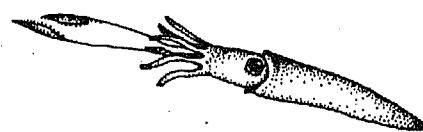
Residents having something of consequence to put before the public

will have an opportunity to do so through Key West Television.

It is expected that approximately 75% of the employees will be local people. The Manager, Frank Boulton, now residing in Ft. Lauderdale, was born in Key West and is looking forward to coming home. Don Sundquist also plans to make his home in this area.

The transmitter will be 10 kilowatts, monodirectional, making it equivalent to 30 KW. Getting on the air will require \$700,000 (already committed) for hardware. Financing and profit will come through advertising. Any shortfall in the next 3 or 4 years will be covered by "Market Report Corp.", owned by the same people. Also, the local representative, Bill Ceely, will be seeking grant money and money from other sources to cover some parts of the operation. Leonard Harris is a partner and the engineer.

DON SUNDQUIST HAS BEEN in broadcasting since 1939. While these people have performed all these services for other companies, this will be their first shot at doing it on their own. Their goal is to become an integral and effective part of the whole community.



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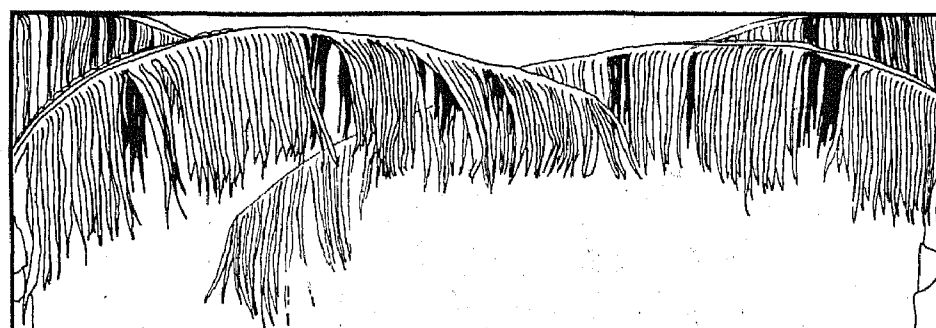
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Waiting Games

BY MARTA VAGO

A RECENT ARRIVAL TO Key West asked half-jokingly if the city had an ordinance against people carrying watches and appointment books, and if being on time was a punishable crime. When prompted further, he went on more earnestly about his frustrations in trying to accomplish things with people who were perpetually late or even unaware of time. It's almost as if showing up the same day — or sometimes the same week — was enough to be considered punctual!

These observations and annoyances are no news to most of us who have moved here to live. Whether we react to this maddeningly casual attitude toward time with benevolent acceptance, reluctant resignation or righteous indignation depends on the circumstance, frequency of occurrence, or simply how long we've been here. For each person who still cares about time in Key West, there are many who say, "Hey, we live in manana land. We're here to get away from all these pressures and hassles. If you want punctuality and appointments, go back to where you came from."

THE KERNAL OF TRUTH in these admonishments does not make for a strong argument, however. In Key West, being "laid back" has been elevated from a simple personal choice to an externally imposed value system whose consequences extend beyond some rather obvious considerations, such as being courteous or rude, efficient or inefficient, businesslike or amateur. Though few of us are sufficiently aware of it, unconscious motivations and reactions involved in either keeping others waiting or being kept waiting do exert considerable influence on our feelings of well-being, self-esteem, personal power, and morale. When these attitudes and behaviors become institutionalized through widespread practice and acceptance, their implications are even more troublesome and potentially destructive to all involved. Let me elaborate.

As an experiment, I invite you to reflect upon the following phrases, familiar to most of us since childhood. See what emotions are evoked in you as you imagine hearing them.

Wait 'til you grow up!
Wait until you're my age, then talk!
Stay in your room until I tell you to come out!
You have to be 21 before you can do that!
Or, consider the following terms and what they connote:
Waiting rooms — "they" tell you when you can go in or out.
Wait-lists — "they" tell you when there is room for you.
Waiting periods — "they" tell you how long it is.

While the ability to delay gratification is a mark of being mature (after all, a child wants everything right now or preferably sooner), patience and postponement of satisfaction have often been elevated to dubious virtues by those who have something to gain by other people's silent acquiescence to maintaining the status quo. It may also be obvious by now that the activity of waiting is associated all too often with situations in which people do not enjoy equal power, equal status, or both. The person who is able to keep another waiting is normally experienced as one-up by the person who is kept

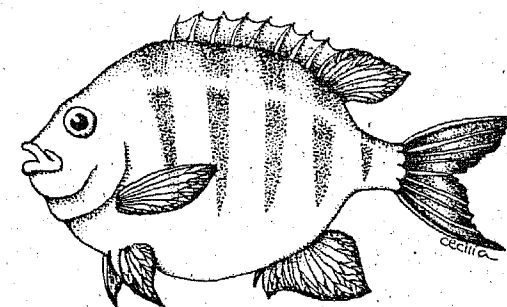
waiting. The one who waits willy-nilly feels one-down to the one who is late. This tends to be true regardless of the actual power position these people occupy in conventional terms. For instance, the servant who keeps the master waiting is more powerful at that moment than the master, even though in non-psychological terms it is obviously the master who enjoys greater power.

Expert power players know this phenomenon well and use it, often quite consciously. Whether it's a doctor who keeps a patient waiting needlessly, or a woman who keeps her date waiting deliberately, the bottom line is the same. Making others wait has the effect of power-playing them into a one-up/one-down situation. That effect remains the same even if the waiting is not purposely planned or consciously motivated.

So, Key West sloppiness about punctuality may indeed be nothing more than a quaint, tropical quirk or a rude, annoying habit. On the other hand, it may be evidence of subtle but insidious powerplays by those who insist on doing things solely to suit their own selfish needs, without wanting to take open responsibility for such powergrabbing. This is true whether the parties involved are individuals or groups, or in dealing with private matters or those of public concern.

HOW TO CONFRONT people who engage in waiting games? Clearly, one first needs to assess whether the situation at hand is indeed a game or a truly unavoidable delay. If one is sure that it is a game, the next step is to stop excusing the lateness or no-show with socially acceptable responses or lame forgiveness that mask justifiable anger and resentment (for example: "that's O.K." or "I wasn't waiting that long" or "I know you're busy"). One can either say nothing and thereby avoid condoning the behavior without the risk of challenging it, or say firmly, "I too am sorry that you're late." One then has the further choice of suggesting that the person contact you next time being late is unavoidable. On higher levels — as in organizations, government, etc. — official footdragging can be dealt with by those who have information to prove it and who are willing to confront the situation by asking for a detailed account of what steps were taken to assure punctuality, respecting of deadlines, etc.

Exposing waiting games on any level is unlikely to win you popularity contests. However, you will enjoy the respect and confidence of people who value you for being straightforward, fair, and serious about agreements and commitments — assuming, of course, that you yourself don't resort to keeping others waiting as a way of increasing your power and leverage in dealing with them.



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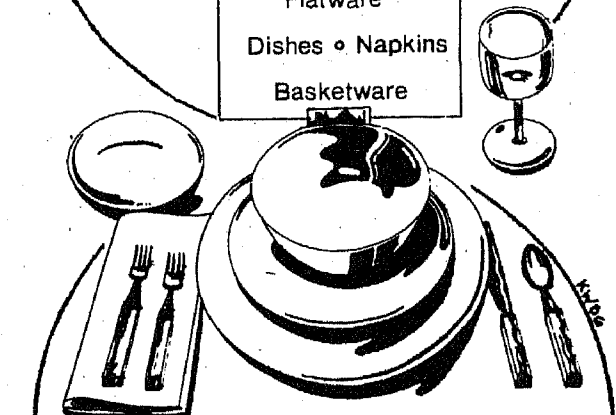
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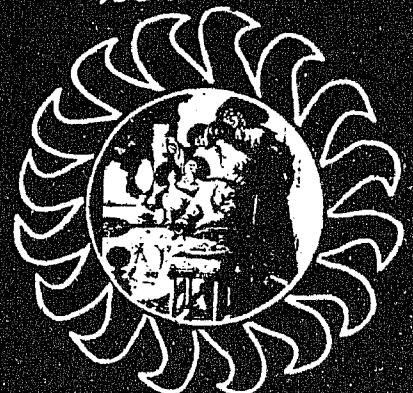
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Iconoclast

BY JIM KOGAN

EFFECTIVE FIRE PROTECTION

EVEN WHEN THE WATER system works, our town's case is hazardous. It is not hard to use 10,000,000 gallons on a big fire which would deplete the system. What with infiltration and such, it's a long process to get it going again - even if everything works. Even now some insurance companies are declining Old Town houses - one step short of red-lining. As one insurance man said it, "if it gets down to cases, local officials will not let the firemen pump the tanks dry; they'll say 'let it burn' and even if they don't do

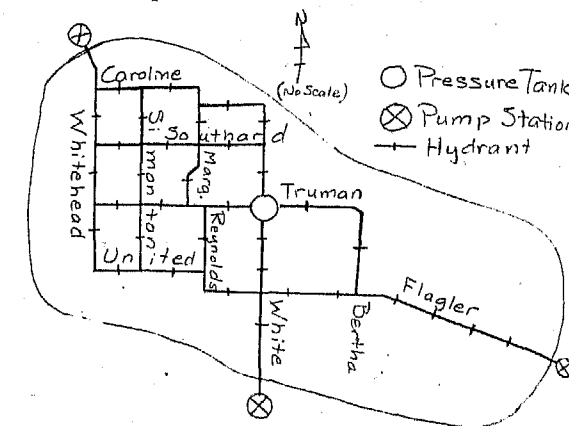
that, they'll have to evacuate the town in the name of public health which leaves us exposed to arson and looting."

There are ways - one immediate; one long term. Immediate first.

Buy three trucks. Two will be tractor-trailers with a big pump on each tractor and an adapter - "instant fire plug" - on each trailer. Each trailer can carry a mile of eight inch invasion pipe so a fire captain can have a piece of the ocean - two pieces - any place on the island. The

third truck will be a flat bed with a crane like those used to deliver cinder blocks and it will carry six or so "hose bridges" for key streets in emergency. The captain at the fire will start with available resources and call for the pipes if it looks serious, or potentially so.

NOW, A PERMANENT TREATMENT - a skeleton system of high-volume (15 inch at least) sea water lines with pumps - see the map. Three pumps (Diesel, of



course and dualized), a dozen miles or so of pipe and one pressure tank should be enough. No, not a tank on a tower, a pressure tank like the one on your well, probably partly above ground. About three dozen hydrants should do it - it is not unusual for a hose company to run several blocks of hose and the pressure switch can be set to maintain any desired line pressure automatically controlling the pumps. No fancy, fallible electronic system; use old-fashioned, reliable electro-mechanical controls, with batteries to start the pumps even if CES is "tired".

Most of the system is in the vulnerable Old Town area and elsewhere it's toward the south. At places like Sears-town, the sea is already nearby to pump directly and the widely-spaced concrete block houses are less in danger than the close, wooden houses of Old Town.

Who cares? Maybe the people who pay taxes - or live on taxes. Maybe the "Old Island" restoration outfit, for if insurance gets hard to find, they'll have a time selling their preservation theories. They could lose a few blocks any day and the replacement would definitely not be what they would want.

NOW A FEW ANSWERS. One - when the seawater system is in place, sell or rent the now redundant trucks up the Keys and install a one-way valve in the aqueduct at Key Haven; people up the road can't be allowed to pump our drinking water tanks dry, even if they have a big fire.

Another - be sure the system is operable by routine testing - every day on a signal at random time send a company to a hydrant, connect the hose and run enough water to operate the pressure switch and start the pumps. Not the same hydrant everyday, but get to them all once a month or so.

No, the stations should not be staffed - an automatic system is more reliable than a man who may not be on hand or awake or who may be "driving the rule book" that day.

No, we don't want isolating valves that can be inadvertently left shut - a standby system should be as near foolproof as possible and that means keep it simple. Remember Murphy's Law (and Kogan's corollary that says if there's nothing that can go wrong it won't work until somebody finds something). Keep it simple and provide redundancy all over the place.

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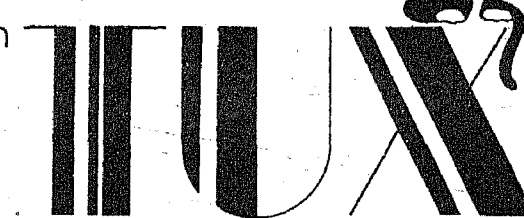
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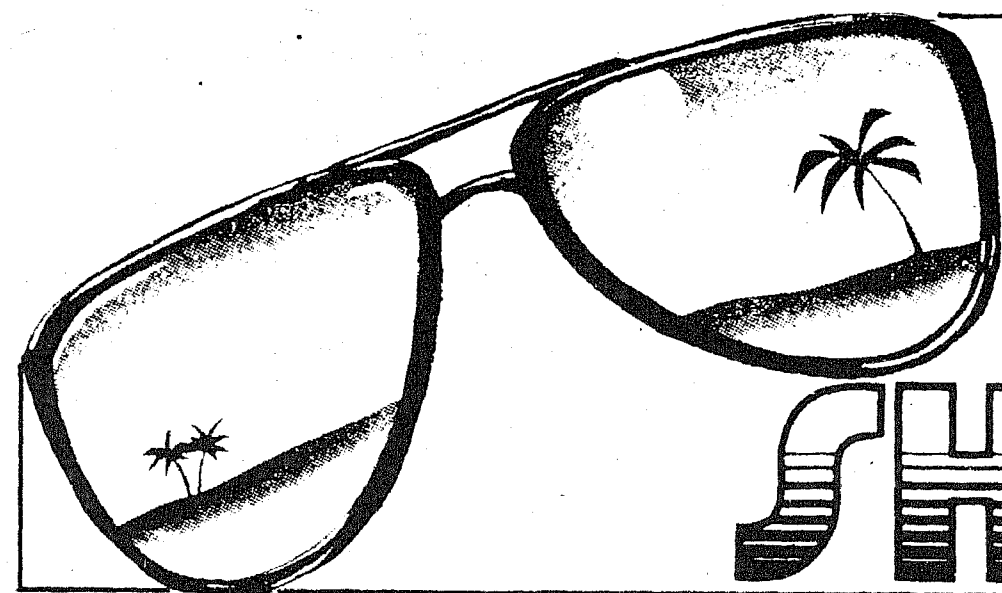
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MARATHON

THE ARTICLE IN THE Jan. 2 *Citizen* entitled "Premature Miracle Baby" followed by the letter in *Readers' Forum*, "City Concern" by Mr. and Mrs. R. Keith on how they had to wait "an agonizing 24 hours for a neonatal care unit to arrive at the Florida Keys Hospital" to monitor their daughter's premature twin newborn babies, dramatically points up the desperate need for such equipment to be locally available at the Florida Keys Memorial Hospital.



As the Keiths point out, "The life of one premature baby is too much of a price to pay."

The March of Dimes Birth Defects Foundation is also aware of this need and the Southernmost Roadrunners Club is trying to do something about it.

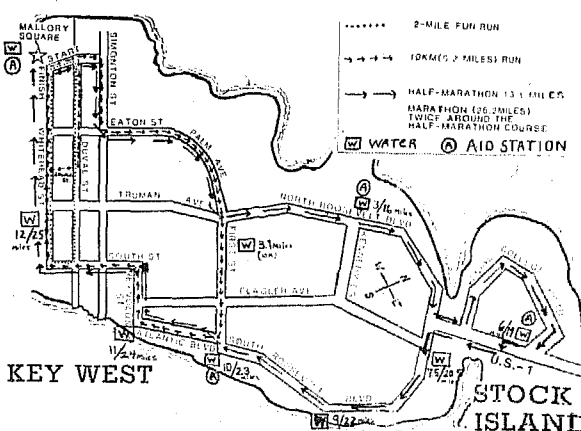
ON SAT., FEB. 14, the Runners Club is hosting the 3rd Annual Key West Last Resort Marathon. You may say, "So what? Let those crazy runners run around in circles but I'm not interested." Well, we want everyone to know why we're running and we want the entire community to come run with us to help raise funds for both the local chapter of the March of Dimes to purchase the much needed neonatal equipment and for the Florida Keys Marine Institute, a Monroe County rehabilitation center for troubled youth.

Now here's where you come in. By participating in any of the four distance events in this year's marathon for the \$6 entry fee, you receive a Marathon T-shirt and the thrill of participating and knowing you have helped.

The events are a 2-mile "Fun Run" down Duval Street to the Gulf and back Whitehead Street to the Atlantic. Mom, Dad and the kids are encouraged to run, walk, roller-

skate or stroll from sea to shining sea.

For those who enjoy the longer distances, there is the 10 kilometer (6.2 mile) run. The final distances are the mini-marathon of 13.1 miles and the full 26.2 Mile Last Resort marathon, which is two trips around the island from Mallory Square to the Florida Keys Memorial Hospital and back.



THE MARATHON EVENTS will attract upwards of 600 runners, from around the country, including Olympic runner Carlos Conejo from Naples, the two-time defending champion and Key West's own Owen Smith who ran both the Boston and Orange Bowl marathons and won the 1980 Key West Ladies Marathon Championship.

For more information on the Marathon or to help or participate, call Ned Guardenier at 294-6911 or 296-9897 or write The Key West Marathon, Box 4072, Key West, FL 33040.

Thank you.
Ned Guardenier
Southernmost Road-
runners Club
Marathon Committee



Old Island Days

BY BETS REYNOLDS PHOTOS BY IDA BARRON

EVERY YEAR at the height of the tourist season, a city-wide celebration called "Old Island Days" takes place. This year, in over 30 events beginning with the "Light Up of Old Key West" on February 1st, and ending with "The Blessing of the Shrimp Fleet" on March 22nd, Key Westers will remember their past and celebrate their present.

It all began 20 years ago with a small house tour in honor of Mitchell Wolfson who had purchased and restored the old Geiger house, now known as "The Audubon House Museum." The organizers of this first house tour became the founders of the Old Island Restoration Foundation which sponsors "Old Island Days."

THE FOUNDATION WAS organized to preserve Key West's history, traditions and unique 19th century architecture, an ambition well described by Richard Hooker (1554-1600): "Though for no other cause, yet for this, that posterity may know we have not loosely, through silence, permitted things to pass away as in a dream."

IRONICALLY, THE "GREAT Depression" of the 1930s was of considerable architectural benefit to Key West. There was very little money to tear down and rebuild the old houses, with the result that Key West has one of the largest areas of original 19th century homes of any city of its size in the country.

In the 1940s, private restoration of the old "Conch" homes was begun and has been continuing with unabated enthusiasm ever since. On this year's Old Island Days House & Garden Tours an interesting selection of these beautifully restored homes, as well as some contemporary ones, will be shown.

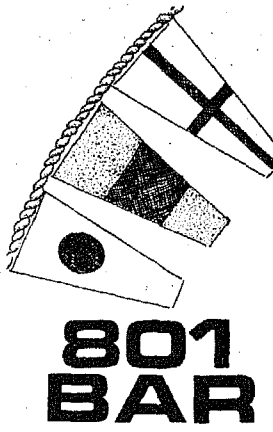
THE HOUSE & Garden Tours are still the heart of Old Island Days and almost three hundred volunteers--hosts and hostesses, tour guides and drivers, sign painters, artists and publicists, historians and cartographers, prop and lighting men, decorators and the homeowners themselves--work to make the three tours successful.

The first tour is scheduled for February 6th and 7th, from 10 A.M. until 4 P.M. The second is a night tour. The houses will be open from 6:30 P.M. to 9:30 P.M., with the Conch Tour Train taking visitors to them, leaving Mallory Square from 6:30 P.M. until 8:20 P.M. The third house tour will take place on March 6th and 7th, from 10 A.M. until 4 P.M. Tickets for all tours may be purchased at Hospitality House, Mallory Square.



KEY WEST HAS more good food, excellent art and exciting theatre than most cities of its modest size, all available during Old Island Days.

Conch and Cuban food is rightfully renowned and there is plenty for everyone at two luncheons--and on several occasions at Mallory Square, in




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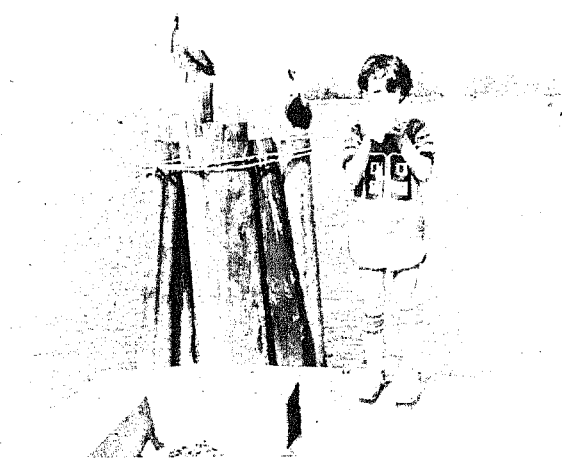
Margaret & Southard



294-2492

18
the Old Island Patio and the Community Center.

ART LOVERS WILL be in their element at the Annual Sidewalk Art Festival. It takes place in downtown Key West, in Clinton and Mallory Squares. It goes on for two days and is enthusiastically supported by Key West's local art community.



Theatre-goers will have the choice in February and March of two well-loved

plays at the Waterfront Theatre in Mallory Square. Mary Rogers' "Once Upon a Mattress" will be directed by Chuck Lewis, and Ibsen's "A Doll's House" will be directed by June Hunzinger.

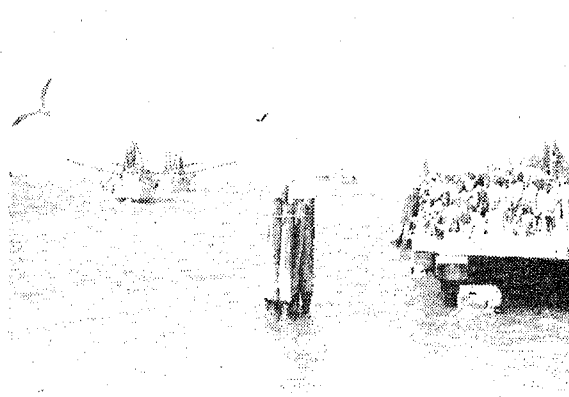
THE KEY WEST Garden Club will have a Mini-Flower Show at their historic setting, an 1861 fort on the Atlantic seashore of the city.

An event unique in Key West is the annual Conch Shell Blowing Contest held in the Community Center, Mallory Square. It appeals to everyone of all ages and really must be heard to be (almost) believed!

The final and biggest single event of Old Island Days is The Blessing of the Shrimp Fleet. It is always held at the full of the moon when the shrimp hide at the bottom of the sea and are difficult to catch. This year the date of the Blessing is Sunday, March 22nd. It is a religious as well as a secular ceremony. The boats are blessed as well as judged for the receipt of valuable prizes, trophies and plaques for their decorations.

THE SHRIMP BOATS in the "water parade" past Mallory dock is a sight not to be missed. They make two passes, one for the judging of their decorations,

the other to be blessed. While this is going on, shrimp with succulent sauces is being served in the Community Center near by, bands are playing, and a large



crowd is gathering to watch the boats until they head homeward, bringing an end to Old Island Days.

NOTE: To find out when and where all of the Old Island Days events will take place, get your copy of the 1981 Old Island Days Schedule of Events at Hospitality House in Mallory Square or at motels and hotels around town.



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HERO NAME-DROPPING

BY: ELEANOR MCKINLEY

EACH OF US HAS HIS own pantheon of heroes. I would guess that perhaps Lincoln, Churchill and Lindbergh might be found in many of them. However, Mr. Lincoln was long before our time, Sir Winston always appeared to be larger than life and I was only six years old when "Lindy" conquered the Atlantic. This is why these three remarkable men do not appear in my own particular hall of fame.

My very first hero was a man by the name of Sir Wilfred Grenfell. He was an English physician and humanitarian who spent his entire life working with the ill in Labrador. I was tremendously impressed by his soft voice and gentle manner and wanted to

follow him anywhere to aid the poor and the sick.

Then, along came the handsome Admiral Richard E. Byrd. I was captivated by his explorations of both the North and the South Poles. I can remember agonizing along with him during his nearly fatal illness caused by the deadly fumes from his lamp, when he was all alone down in Little America.

IN THE MID-THIRTIES, I accompanied my family to Europe for six months. In Berlin, we took photos of Hitler and, while he in no way appears in my category of great men, it was a thrill showing his pictures to my high school friends when I returned home.

In England, I had a hero for only a short while. Edward VIII was the King of England for a time and I found his jaded good looks interesting in a picture we took of him leaving Buckingham Palace in a coach, just prior to rejecting his throne for the lady from Baltimore.

I idolized an actor once. The Shakespearean actor, Walter Hampton came to the stage in our small town and he was unforgettable as the for-bidding father in Ethan Frome. After all these years, I can remember vividly his flashing eyes and formidable voice.

A Nobel Prize winner for physics, Hans Bethe, was one of my father's friends and he was often in our home. Whenever he greeted me, he would bow low from the waist and click his heels, much to my delight. I really didn't think of him as being great, in those days, for we knew him too well.

DURING THE YEARS of World War II in Georgetown, I, as a young Ensign in the W.A.V.E.S., was lucky enough to live directly across the street from the Secretary of the Navy, James Forrestal. I would see him walking in his garden with his head bent, deep in thought. He seemed to be a man ahead of his time and his untimely death cut short what would have been a brilliant career.

Mountaineering feats had always fascinated me and it was only natural that my next hero, during the early fifties, would be Edmund Hillary. I greatly admired his conquering Mount Everest. I still enjoy seeing him on television, even if it is only in credit card commercials.

During his first term as a United States Senator, a youthful looking John

F. Kennedy spoke at our teacher's convention. He mesmerized the entire audience and we were all moved by his enthusiasm and magnetism. His stature has never diminished, in my eyes, in spite of the gossip and rumors which arose after the pain of his assassination had somewhat dimmed with time.

Then, of course, there was John Glenn. Years after he was no longer an astronaut, he was seated near us in a theatre in New York. During the intermission of Camelot, he spoke with those around him and signed our theatre play-bills.

Frank Sinatra, the controversial top performer of my life, is not one of my heroes, even though we've been to four of his concerts (and have tickets to his next one in April). But a supreme showman does not a hero make!

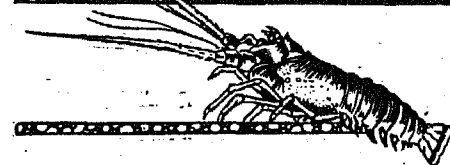
Sorry 'bout that, Frankie!

AFTER THE FUROR of the space race died down, I seemed to have run out of heroes. I found that a trifle sad, for we all have the need to admire outstanding qualities or achievements in our fellow man.

We have lived in the Florida Keys for seven years. Sometime ago, we met one of the young men who worked for Treasure Salvors, Inc. of Key West. Learning of our vast interest in this project, he presented us with his autographed copy of *Treasure*, by Robert Daley. It is the fascinating story of Mel Fisher, the treasure hunter of the keys. Since then, we avidly followed all of the newspaper accounts of his battles versus the State of Florida over the possession of the gold and silver he recovered from the

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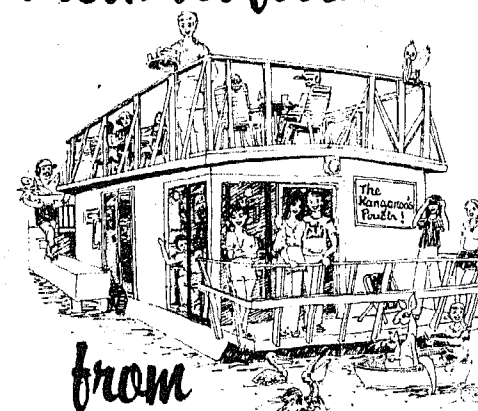
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wrecked galleon, Atocha, which disappeared off the Marquesas in 1622. Recently we stopped in at our favorite Key West bar. Unlike most, it is fairly new, clean and out-of-the-way and we first came to like it for all of those reasons. It caters to a youthful crowd at night, but during the daytime hours, persons of all ages gather there.

One seat away from us sat a tall, distinguished-looking man. I kept glancing at him for there was something vaguely familiar about him and I felt that I knew him from somewhere. I mentioned this to my husband, who agreed with me that he couldn't place him either.

After ordering another drink, he slowly drank it, paid the bartender and walked out of the bar.

Still disturbed about his identity, I asked a bearded customer if he knew who the man was.

"Sure", he replied, "I know who he is. That's Mel Fisher."


"Mel Fisher!" We loudly echoed, "The Mel Fisher! No wonder he looked familiar!"

Terribly disappointed that we hadn't realized who he was a bit sooner, we prepared to leave. We walked across the street to the parking lot and as we were getting into our car, we saw Mr. Fisher about to drive away in his Thunderbird. Quickly, we jumped out and motioned for him to stop.

Graciously, he stopped his car and came over and posed for several pictures with us. He showed us his gold pieces he wears on a chain around his neck and told us about the latest display of his gold artifacts which was about to open in town. He couldn't have been more charming and I certainly hope that all of the pictures turn out.

THANKS MEL! It's nice to have a hero again!

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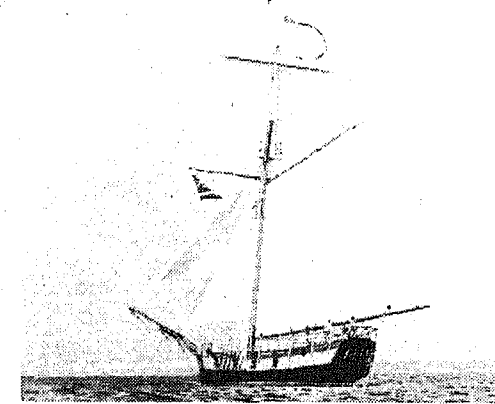
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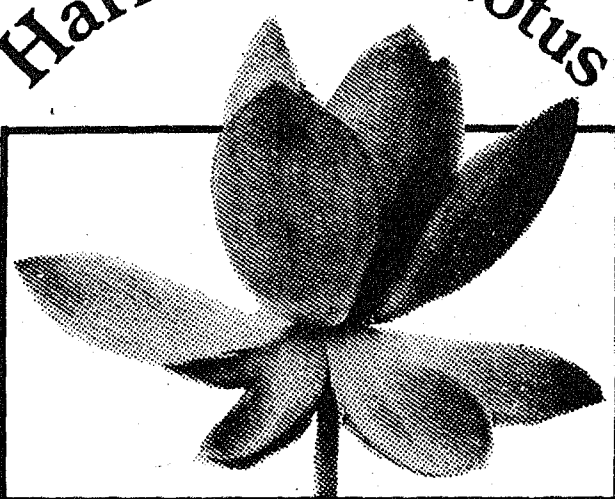
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Captive in Cuba: AN INTERVIEW WITH DAN WHITE

BY BILL LORRAINE

DAN WHITE SPEAKS with a soft South Carolina accent, tinged with an almost Bahamian sound to his words. He was raised on a small island just off the coast of Charleston in a fairly remote fishing community. He learned to fish at an early age and has been shrimping most of his adult life, following the shrimp from Key West to Texas and back. He owns an orderly home on Stock Island where he lives with his wife and daughter. His daughter has a good job with the Sheriff's Department. Dan White goes to church, doesn't believe in drugs, hardly drinks at all, works very hard as a shrimper and makes an average American income. He customized his Volkswagen so the front end looks just like a Mercedes-Benz.

On March 4, 1980, Dan White was a middle-aged man at work, when the drama of his life began. His shrimpboat ran aground on a reef in waters dangerously close to Cuba. He thought he was 25 miles from Cuban land, and Cuba claims 12 miles of water from their shoreline. Was this reef near a shoal or small island also claimed by Cuba? Dan White didn't know. But the events that followed changed him from the average law-abiding American, aspiring for simple pleasures with his family and friends, into Dan White the prisoner, angry, sad, depressed, forced to be respectful to ruthless guards he watched kill his fellow prisoners, given no sunlight, starved, interrogated, and it all happened just 90 miles from his home in the Florida Keys.

THE FOLLOWING INTERVIEW was conducted in Mr. White's comfortable home on a warm and breezy November 3rd, the day before the U.S. national election. He had been out of Cuban prison a little over one day. The healing process that will allow him to forget some of his unpleasant experience had not yet started.

Q: How long did you spend in the Cuban prison?

A: I was there about seven and a half months.

Q: You were arrested in Cuban waters, right? What were you doing there?

A: We ran aground on a reef. I'm a shrimper. We were rock shrimping.

Q: So the Cuban Coast Guard arrested you?

A: Yes, they call it the Coast Guard but they don't have any sign on their boat, it was just an ordinary-looking boat but they call it the Coast Guard boat, a steel-hull. There were soldiers aboard with guns.

Q: Did you have a trial?

A: Yes, they gave a trial in their own way, which I did not understand. They translated, but their law is, I don't know, I can't describe it, I just can't describe it. I was 25 miles from land, but they claimed I was in their water. About seven Coast Guard soldiers got on our boat and said, "Follow this trawler," so I had to go on in, they had all the guns on the boat and everything, so I had to just follow orders and go on behind them. They took me on into land, and I thought maybe they would keep me for a couple of hours or so, or a day or so and then release me, but it wasn't nothing like that.

Q: Did you have a lawyer?

A: Yes, they had a lawyer appointed to me. They gave you one.

Q: They said you were 25 miles out and that was inside their waters?

A: The limit is supposed to be seven miles, then you're in their water, but they still say I wasn't that

far out, they lie. They take it the way they want to take it. They say I was in the Mafia and all that kind of carrying on. I told them, "If I was in with the Mafia I would have been equipped with guns. You wouldn't get near me." That's exactly what I told them.

Q: So it was a completely false charge against you, a total miscarriage of justice.

A: Right, right.

Q: So they gave you this trial, then what? Did they put you in prison with other Americans?

A: No, first they do what they call investigate. They question us for about two months and about eight days. Two months and eight days. Every other day or so they would come and get me out of the cell and take me down for questioning. They had an interpreter.

Q: Were they trying to get some specific information from you?

A: They ask questions about what is in their mind. They said, "You're working for the Mafia." I said "No," they said, "you have to be working for the Mafia to come all this far over here. What are you doing way over here?" I said, "I was rock shrimping," he said, "No, you don't tell me that, no, we don't believe that. You are lying! Take him back to his cell."

Q: Did they torture you in any way to get information?

A: Well, in a way, in a way, because they weren't feeding me much for over a month. I was given just a little bit, just enough to keep me alive. I was losing weight like nothing. My regular weight is 185 pounds and I lost down to about 158 pounds.

Q: What did you eat?

A: Oh man! I don't know what it is really! But it's something just to keep you alive, I guess.

Q: Like a soup or something?

A: I'd call it hog slop. And one day they brought me a small amount of mashed potatoes, about two tablespoons, and I was looking in it, you know, before I ate it, and I saw flies in it, so I push it away. I didn't want it. And I told the Lieutenant about it and he said, "There was no fly in the food. You lying! Lying ain't going to get you nowhere here! You can't bribe us here, we are revolutionary!" And they take me back to the cell, which—that's my first experience of being in any kind of cell. I'd never been in no kind of jail or prison or nothing. It was my first time so you know how I felt! I was in a room by myself, and the only air to come in the cell was through two little four-inch openings. It was very hot inside. And they would come to get me whenever they felt like it. Maybe a week, maybe every day, until I started to cooperate, then they started giving me enough food.

Q: What do you mean by cooperate?

A: I started saying what they wanted me to say.

Q: Like what?

A: They say, "You had marijuana, you threw it overboard." I say, "If that's what you say, that's what I did." But there was one thing I did not agree to say. They said I had guns on the boat. I say, "I did not have guns on the boat. If I had guns on the boat it would have been a shoot-out, because I know how it is over here in Cuba. All your men would have been wiped out, or they would have wiped me out."

Q: So you admitted part of what they wanted you to say.

A: Yes, I had to sign false documents, none of it was true. It was 27 sheets of paper, steady signing.

Q: Could that get you in any trouble in this country?

A: No, not really, 'cause it's a bunch of lies. I never had trouble with the law. I was born in South Carolina, never been in jail, and I came to Key West and I've been shrimping here 17 years. In the early sixties, I fished from here to Texas. About 1975 was the last time I worked in Texas. I never had trouble anywhere I go. Only trouble I had with the law was twice I had speeding tickets. But Cuba is no place for anyone to be, really.

Q: Did you get a feel for why so many Cuban people are willing to leave their families, their grandparents and their homeland to come to the United States?

A: Well, it's like, they don't give no more than 15 ounces of meat to each person to last for a month. When you run out, you're just out, till the next month comes around.

Q: I heard someone mention a "hole" as a punishment place in the prison. Could you describe that?

A: I have never been in there. I tried to follow their orders so I wouldn't get down there. They said no mattresses were down there, just the plain pavement and you got to sleep down there. If they carry you there, the least you'll be down there is 21 days. Like if you show disrespect to a guard, or if a guard wants to see that you go to the hole, they will lie on you so that you can get down there.

Q: Were you treated any different because you were an American?

A: Some of them, yes, some of them act all right, then again the next one comes around and he just comes looking for trouble, you know? You know there are two more Americans in G-2 now.

Q: What is G-2?

A: Two more Americans in G-2, in Cuba. G-2 is a jail, not quite like a prison, it has close-together, small cells, where they question you. Those two Americans were there before I got there and I never got to see them. Everybody else was wondering about them too. We heard them screaming to each other across the way, they couldn't see nothing because of the way they have the cell door made, you can't look out. There's a peephole where they can look in, but you can't look out. I heard them yelling to each other, "We been here all this time man, when are they going to release us!" I could hear them keep talking in there and the guard would come by and tell them to be quiet, "No speaking!" But nobody knows what happened to them. One of them's name I think is Bill. I heard them screaming, "Are you still there?" They could kill you in G-2 and no one would ever know. They would say you work for the CIA or the Mafia or something, they will find a name for you.

Q: How did you communicate in the prison? Did you learn any Spanish?

A: They had an interpreter for English, and I learned a few words of Spanish. I didn't really want to know it, but I learned the main one like when they want you to move, they will say, "Arriba!" And if you don't be moving like they want you to move, they'll be poking you with a machete or a stick to make you move faster. But I saw them ripping up the Cubans, cutting on them and all that.

Q: The guards actually cut prisoners, hurt them?

A: Yes. Kill them.

Q: You saw people killed in prison? Not executed but just killed by violent guards?

A: Yes. They would just come in and start cutting on them, ripping them. Like they would be on the patio, and it would just come to the guard's mind that he wants to take them to the hole. He says, "All of you are going to the hole," and some try to jump the fence and the guards come in and start beating, they've got a rope, a plaited rope, plaited tight! And they beat them with that and with the machete, some they slap broadside with it or if they feel like it they cut 'em and chop 'em, they do. Whatever comes to their mind to do, they do it. There's 30 Cubans waiting for the firing squad right now. They got them in the hole.

Q: Did you do any work while you were in there?

A: No. Foreigners were not allowed to work. I just sat there.

Q: Did you have anything to read?

A: After the embassy got interested we had a little, not enough, but what could you do?

Q: Were you in a cell by yourself the whole time?

A: For a little better than two months I was by myself.

Q: Did you have a period during the day when you could walk outside?

A: Not for the first two months. No sun or nothing. After I started to cooperate they moved me from G-2 to the main prison in Havana, and then we got sun three times a week for an hour and a half each time.

Q: Did you get to communicate with your wife?

A: They lied to me. When I was in G-2 they said, "We called your family, we notified them that you are here in Cuba." I say, "I don't believe you." "Oh, but we did," they say, which was a lie. I was captured on March the 4th, and my wife found out where I was the end of June.

Q: So they finally let you write a letter?

A: No, I had to smuggle a letter out, with another guy who could have a visit. They don't give everybody a visit. I wrote a small note and folded it real fine and put it somewhere in the shoes or in ... you know, the crack, but they got wise. They started to strip-search us when we would go for a visit. You take off all your clothes, even drop your underwear and shake yourself, to see you don't have anything on you.

Q: Did you ever feel like you might not ever get out of there?

A: Yeah, once I did.

Q: What were the circumstances of that?

A: They would keep on saying, you will be leaving soon, you will be leaving soon, and soon looks like it's never coming, you know? I thought, well I won't never see my family, no more.

Q: Has this experience changed you?

A: Yeah, it has messed my mind up really. I'm not the same person. Things I used to care about I don't care about anymore. Like if I should get in a fight with someone, instead of having second thoughts, I'd probably come on like crazy, want to just get on it, you know? Probably in time I'll be back to normal, but right now I'm just not myself. If it weren't for a good friend I'd have to go right back to work, but he helped me out, so I'm going to take a little time off, try to catch myself.

Q: Your experience must have been a little like what the hostages in Iran are going through. Those people were taken from their everyday work, and they have been out of circulation for a

year. It was close to a year for you too, out of the mainstream of society.

A: It feels like two years to me. We were not in touch with the outside world. No radio. All our valuables were taken away. If you have something they like, they take it from you. They had these cots for you to sleep on, the springs sag so much, you hurt your back, so I got some cardboard and I put that under the bed so I can sleep more comfortable but they find it under there, they take it. I get it again, they take it again. Sometimes when they want to search the room, they take you to another building, and they go in there and just tear up everything, like if you have your clothes folded, they tear up everything and throw it on the floor, searching for whatever they don't want you to have. If it's something valuable to the guards, they take it.



Q: Why do you think Castro let you and the others go?

A: I think he has something else in mind like maybe he thought it would help Carter to get re-elected. Castro doesn't want Reagan in there, definitely.

Q: How do you know?

A: The talk is all over. Even the guards are talking about it. They think Reagan will blow them off the map or maybe take the country over, and they don't want that. They think they can negotiate with Carter.

Q: What do you think about that?

A: That might be true, and I wouldn't want to see a war, really.

Q: Do you think most of the people of Cuba like living under Castro?

A: No, half of them would like to leave too, but they are scared. Because they have what they call "snitches," people who might hear you say, "I would like to go to America." The "snitch" that heard you would report you to a higher authority and they could put you in jail too.

Q: So you can't even think things like that.

A: No, you got to follow orders. The prison guards were in prison just like us. They were in the place locked up just like us, they can't come and go when they want to. No. They work like seven days, maybe go home for three days to be with their wife. And if they're an hour late coming back, they put in 24 hours in a bad cellblock. They got different types of prisoners in the cellblocks, like all the political ones, the real killers, the ones that fight in the war with Castro. There was one man who got in there when he was 19 years old and now he is 39. He didn't want to be a revolutionary anymore, and that's why they put him in there. He would like to come to America, he said.

Q: You got to know him a little? Yeah, when I went to the hospital I got a chance to talk.

Q: How was the health treatment?

A: I had a skin rash and they wanted to give me a needle, and they had this prisoner doing this. And I was going to take it, you know, not think-

ing. But I heard this thing spraying behind me and I turned around to look, and all this medicine was all over my back and I say, "No man, you ain't giving me no needle man, you don't know what you're doing man. You're not going to give me no needle! If a real doctor comes, sure, but you, no." And a doctor came in and looked at my skin and said, "You don't need the needle, just give him some medicated soap and some kind of liquid."

Q: When did you get to see the other Americans there?

A: I was alone about two months, then when I went to the main prison I was in a cell with two Americans, my partner on the boat and one other guy. The other guy didn't come back to the United States with the rest of us.

Q: He chose to go somewhere else?

A: Yes, what his problem was, he didn't talk, so whatever caused him to not come back, I don't know.

Q: Did you expect U.S. Government assistance to help you get out?

A: At first I thought the President would do something. Castro was on the radio on a big three-hour show and he said, "All President Carter has got to say is, 'Send them, I want all the American prisoners,' and I would let them go just like that." When we weren't released after that I thought maybe the President doesn't want us, doesn't care about us, so I guess we are going to stay here and rot, or either die here, or they would put us to the firing squad or whatever they feel like doing to us.

Q: You thought they might execute you?

A: Yes. One guy had been in 11 years and they had almost killed him. He has scars all over his face and in his head where they chopped him up with the knife. It was just not his time to die I guess. The Lord wasn't ready to let him go yet.

Q: Was there any sort of religious activity in the prison?

A: We had our own services. Just six of us who believed in God, one Bahamian and five Americans. Every Sunday we got together and read from the Bible.

Q: And they allowed that?

A: They didn't like it. They would lock us in and sometimes they didn't want to let us out till they got ready.

Right now it feels so good that I'm home, I haven't eaten a thing today, only a soda, some water, and I smoked some cigarettes.

Q: Did you have cigarettes there?

A: Well this good friend of mine, Paul, he was keeping me up with cigarettes before my wife came. He was really nice. One of the best guys I met there. I will never forget him, never. He helped me out! When my wife came and she brought me some stuff, whatever I had I shared with him, even though he didn't want to take it, I said, "Man, come on man, you been good to me." He's not prejudiced, not one bit. I could live with him, he's a good friend. I told him that and he said the same thing, we are good friends. We always are going to be in contact with each other, no matter if he leaves Key West or I leave Key West, we're going to try to keep in contact with each other.

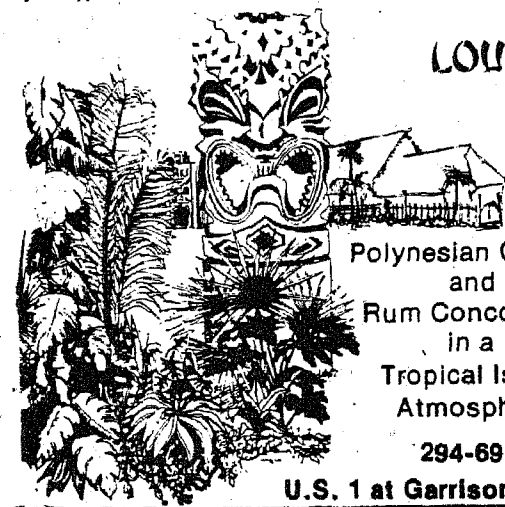
Q: Cigarettes were a big luxury then. Could you buy rum or marijuana in prison?

A: You could get it but I don't fool with that, I don't mess with drugs. I don't believe in it.

Q: Could you get some good food for a price?

A: There ain't no good food there! The best food we had was Spam! The rest was horsemeat, might have been catmeat, I don't know. But I look at it, I eat the horsemeat, some days you don't have

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any choice, you're hungry, you have to eat something. But mostly I ate bread. The bread would keep you up. I ate a lot of bread. The rice is not government inspected like it is in the States. You'll be chewing on it and all of a sudden you'll bite down on a rock. That changed my mind from eating rice, I quit eating rice. And I'm not a drinker myself. I guess all the guys that came from Cuba with me, they're probably drunk right now. I didn't even have a drink today, yesterday I had a few to celebrate getting home, but today I haven't even thought about it because I'm not a drinking man really.

Q: Could you describe an average day in the prison? What time did you get up, how was the food handled?

A: I was on the fourth floor, all the foreigners were on the fourth floor. A prisoner would go downstairs and bring the food up and serve it in a small room they called a dining room. We didn't eat in our cell. The food was in a big pot and they served it up on a tray to you. At 4:30 in the morning, dark, dark, they wake you up for your milk and bread, just to antagonize you, and you don't eat again until about 11:00 when they open the cell and let you out for one hour. We drank mostly water and lately we had grapefruit and lime juice.

Q: Did anybody have any music going on?

A: Not allowed, no kind of music, nothing. Everything is just quiet. Voices, voices. People be talking and that's all.

Q: Was it a navigation error that caused you to run aground near Cuba last March?

A: We didn't see the reef, but we were 25 miles from Cuban land. We were trying for rock shrimp since it was sort of slow in the Dry Tortugas here, we thought we would go around and search for some rock shrimp, they bring a pretty good price too you know.

Q: Have you been fishing most of your life?

A: Yeah, you could say that. I first started when I was 16 years old, my brother taught me. I quit for a while and went back to farming, quit farming and worked as an orderly, and I couldn't take that. I went back to shrimping and I've been shrimping ever since, except for one year, 1974, I chauffeured for Mr. Frank Roppino's mother. That's when I really got to know my family good, you know, being home every night.

Q: What will you do different in your everyday life, that you wouldn't have done before these seven months?

A: I'm not a young man, I like to stay close to home, but now I'd rather be outside. I didn't used to care for the sun, but now I care for it, the sun. I can stand out there all day, just right in it, just walking around in a circle right in the sun, I don't care, it wouldn't bother me. In fact I'd really enjoy that. 'Cause if you've been locked up so long without the sun, you miss it. You look out at the stars, you can't see nothing man, I mean, what an experience!

Q: Did you write while you were in prison? Did they let you write anything down?

A: If they find it they will take it away from you, you couldn't bring anything out. I had some friend's addresses and I got them smuggled out because they think they are smart but they are not very smart when you get down to it. Like my wife brought me this candy box, I lifted the bottom out with the candy in it and put the candy back down. The guard wanted to search it and I opened the box for him, let him look in it, all the while this address was under the bottom part, he can't see.

Q: Could you write letters to your family after a while?

A: Yes, but they wanted it as brief as possible and I always wrote one page. You can't say anything

against them, you'd never get out. If you say something they don't want your family to know, they type the letter over and skip that part.

Q: Has anything changed here in the States or is it pretty much the same as when you left?


A: Well, I saw some new buildings this morning when I went to make a payment on the house. And I saw the new Key West buses. I know where everything is here in Key West, I've been here a long time, but it seems like I got mis-put, like I don't know where some things are. My wife says, "Honey, you're making the wrong turn, you forget." I say, "Well you know how it is, give me time."

Q: You had house payments to meet these last seven months. How did you manage that?

A: My wife and my daughter. My wife's boss, I don't think he would have let the house get away, but she hated to ask him. I told her when she left from a visit to Cuba, I said, "Go to my friend, I know if he has it he will let you have money for the house payment." But she never went to him when she found out I was coming home. After I got here I went to him and I said, "Man I'm two months behind with another month coming up soon, I need help." He said, "No problem man, no problem, here's three months' payments, take it easy, here's a little over too, if you want to have a party you have enough for that too." I said no I don't want to have a party, I just want to like, be to myself mostly. I don't want to be in a crowd if I can help it, just want to be with my family. It's just like starting back over again, to me.

Q: What a terrible experience to have to live through. There's no way you can be paid back for these past seven months.

A: No, no, but I thank the Lord that I'm back and not hurt. Although it has affected me personally a little bit, personally, my confidence, that's one of the main things.




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Q: Do you think that comes from being locked up all the time? What happens to you when you're like that? What do you think about when you're so confined?

A: What do you think about? One time, before my wife came, I was going to hit the Lieutenant and that was all it would take for him to kill me, and that's what I had in mind!

Q: You were going to get him to kill you and you knew exactly how to do it! Did you see him do this before?

A: Yes, I saw him do it to the Cubans.

Q: You mean a Cuban goes up to the Lieutenant and hits him, and the Lieutenant kills him. Shoots him?

A: He would chop him with the machete, either in the face or he would push it in the heart, whichever he wants to choose.

Q: So you had so much anger built up you felt like that was the only way out?

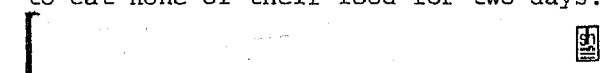
A: Not really anger, but just the idea I can't get away. It was anger too, but not as much as sad, like you know, you can't get away! Depressed.

Q: Do you plan to stay in Key West?

A: Yes, this is my home. I've been here 17 years now.

Q: Have you thought about one special meal you might have for yourself, say later on this week?

A: I've already had that. Pork chops. I had that when I got back yesterday, with black beans. My wife knew exactly what I was waiting for. And when she was allowed to visit me that one time in Cuba she knew I loved these coconut donuts, and so she brought me a whole big box of them. That was lovely, that was very nice, even though I didn't ask her to bring it, that was very thoughtful of her. I didn't have to eat none of their food for two days.



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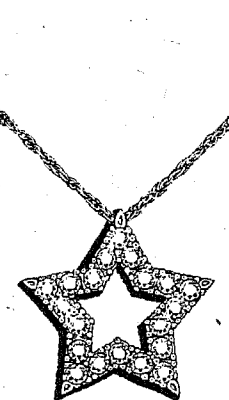
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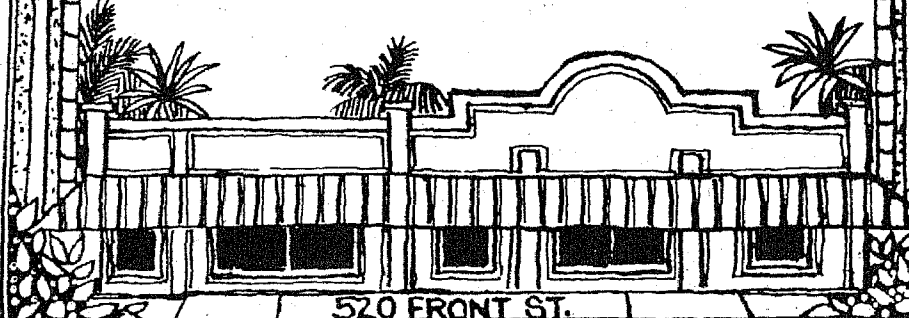
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NOTES continued from p.7

a shaking of the shoulders and bust, a sort of shuddering movement, maintained over a prolonged period, with some slight swaying, but mostly done with erect posture of shoulders and upper torso.

SHIMMIERS, OR SHIMMIESTS, with the most expertise were able to keep up the shivering control even while bending the knees and even folding backward on the floor with arched shoulders just touching the surface. Then they would rise to their feet again, still shaking in un-Quaker-like "ecstasy." The tunes played for the dance were, as I recall, "Dardenella" and "Vampa Little Lady" plus adaptations of Arabic and Egyptian music.

One journalistic rave concerning Teddy's performance went, and I quote, "She set the audience quite beside itself with rapture by her remarkable syncopation and a shimmy shudder. She is a young lady of magnificent physique."

Teddy was teamed with a girl named Helene Armstrong for a while. They had a sister-act known as Tappan and Armstrong, in the early 1920s. Teddy was the comedienne in the act. But they separated shortly after Teddy was married to Frank Sabini.

SOME REPORTS SAY Frank was born in Jacksonville, Fla. He was a cousin of the late Dr. Julio dePoo and was born in Cuba of French and Spanish descent. The original name was Siabourin and was later changed to Sabini.

His widow said Frank adopted a "Spaghetti" accent for their comedy act that he devised. The skit was named "I Quit."

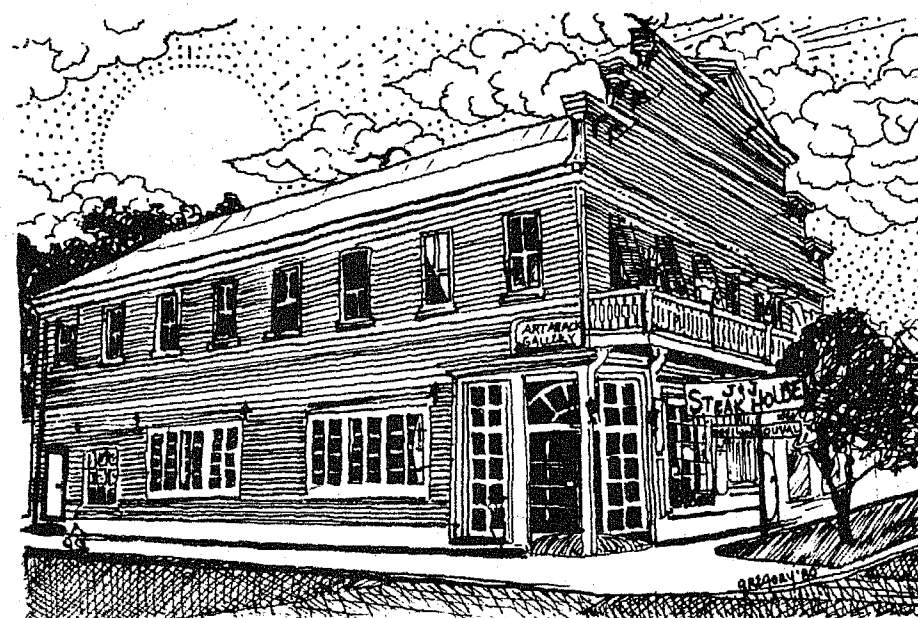
Teddy opened the act with on-stage singing. Frank and a stooge in the orchestra pit (vaudeville shows had live resident orchestras back then) would begin a mock dispute over being in tune. Usually the battle was between the man playing clarinet and the trombonist. Frank played piano, guitar, banjo and an additional eight instruments, so he could substitute in all the roles. The phony scrapping ended up on stage, with the audience in hysterical laughing response to the riotous comedy.

TEDDY, A STATUESQUE blonde, was sister to Mayor Louis Eisner of Key West, and she eventually persuaded Frank to settle here. That was in 1936. They purchased the La Conga nightclub on the second floor of what was then the Standard Marine Building, at 418 Front Street, now the location of The Bird In Hand shop.

Teddy reverted to her natural Dutch-Irish bloneness. She had hennaed her hair for stage appearances of the early years and for the decades on the old Loew and Keith theatre circuits because dark red looked better under stage lights. Brooklyn-born, Mrs. Sabini never lost her New York accent.

ALWAYS FASHION-CONSCIOUS, even in her later years, Teddy Sabini dressed well. She was a close friend of Edna Miller who ran Edie's, a chic apparel shop on Duval Street. Teddy often went strolling along Duval and was well-known in town, especially among show business colleagues.

Teddy died two years ago, at the age of 86. She seemed a little sad when she reminisced. "I have nothing to do with the show world, now, but of course I have some great memories."

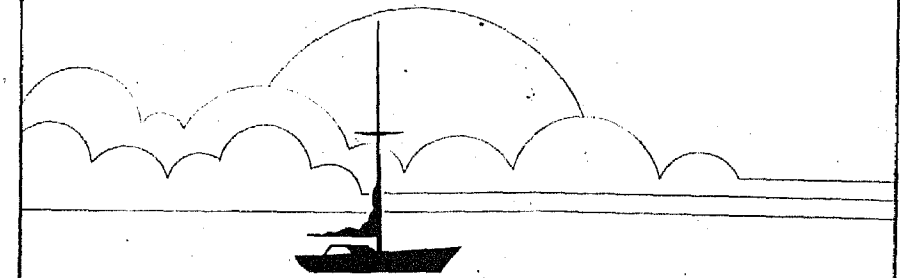


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Old Island Days ART Festival

BY FLORENCE RECHER

MORE THAN 100 artists from Florida and other parts of the United States will compete for nearly \$6,000 in prizes at this year's Old Island Days Art Festival on Saturday and Sunday, February 21 and 22, at Front and Whitehead streets in Old Key West.

The Festival, which annually attracts hundreds of entries, is a focal point of interest during Key West's celebration of Old Island Days. Thirty-five Purchase Awards of \$150 each are scheduled to be made by business sponsors of the show, and \$1,200 in Merit Awards will be made by the Key West Art Center sponsors of the Festival.

THE CATEGORIES TO be judged are: Two-Dimensional, which includes paintings in oil, watercolor, mixed media, with three Awards of Distinction of \$100 each and nine Awards of Merit of \$50 each; and Three-Dimensional, sculpture, with one Award of Distinction and three Awards of Merit. The Best In Show receives an award of \$200. In addition, Honorable Mention ribbons will go to all artwork selected for final judging.

JUDGES FOR THE Art Festival will be Mr. Paul Thompson, Dr. William E. Betsch and Dr. Stella Russell.

Mr. Thompson is currently Director of Intercon Arts, Inc., Appraisers. He has a BFA from Ohio University and an MA from Kent State, and is a former staff member of the University of Miami, Associate Director of the Lowe Art Museum, and Executive Director of the Key West Art and Historical Society.

Dr. Betsch received his BA from William and Mary College, Va.; his MA

from the Institute of Fine Arts, N.Y.U.; and his Ph.D. from the University of Pennsylvania. He was formerly an assistant of Art History at the University of California, and is now Chairman of the Art Department of Miami University.

Dr. Russell received her B.A. from Hunter College, her M.A. from Teachers College, and her Ph.D. from Columbia University. She is currently Professor of Art at Nassau Community College, N.Y., and is author of *Art in the World*. An artist, lecturer and juror, she is also listed in *Who's Who of American Artists*.



SPONSORS OF THE 1981 Purchase Awards are: Beachcomber Jewelers, Bevis-Lewis Chevrolet, Bitner-Mosely Interiors, Boulevard Bank, Chicken Unlimited, Cooper's Body Shop, Curry and Sons Printing, Mr. and Mrs. Percy Curry Jr., Days Inn, Farrington Galleries, First Federal Savings & Loan, Florida First National Bank, Florida Keys First State Bank, Frames by Moira, Inc., Holiday Inn, John K. Hutchings, CPA, Hukilau Polynesian Restaurant, Jack's of Key West, Island Imported Cars, Orvis M. Kemp, Key West Coca-Cola, Key West Cosmetic & Fragrance, Inc., Key West Hand Print Fabrics, Inc., Edward B. Knight Realty, Marathon Bank, Murray's Marine,

Jack Niles Jr., Parks, Bishop & Hutchings, Porter-Allen Company, Sears Roebuck & Co., and Ed Swift.

From the many exhibits the participating Purchasing Award Patrons will select a painting or sculpture for their individual Purchase Award.

INTERESTED ARTISTS, WHO have not already arranged to participate, may contact the Center at 301 Front Street for entry blanks and information.

The Art Center is a community service organization dedicated to the promotion of art, and the City of Key West has provided the 1893 conch building for the Center's use and as the site for its regular year-round exhibitions. Since the organization was founded 20 years ago it has lent its services and the talents of its members to a wide list of community causes. It has donated funds to the Monroe County Public Library for the purchase of art books. It has brought artists from many parts of the United States and Canada to exhibit their work and provide free demonstrations and lectures on their technique.

CENTER MEMBERS PROVIDED the art for the Old Island Days Restoration Fund's house tour posters. They have offered weekly art instruction, have donated their time to give demonstrations to civic groups and have donated paintings to various community causes. The Center promotes tourism in the Florida Keys through its advertisements in national magazines. The art center is open Monday through Saturday from 10:00 a.m. to 5:00 p.m. and Sundays from 11:00 a.m. to 4:00 p.m.



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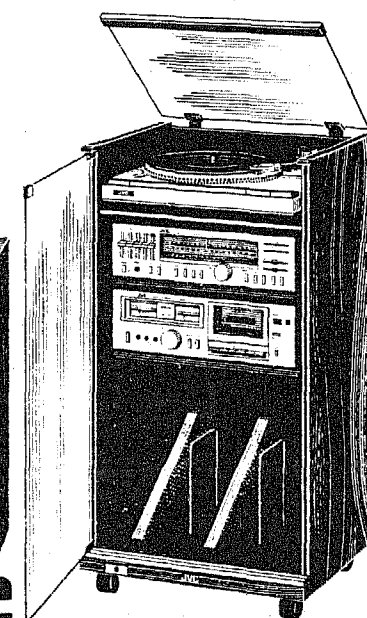
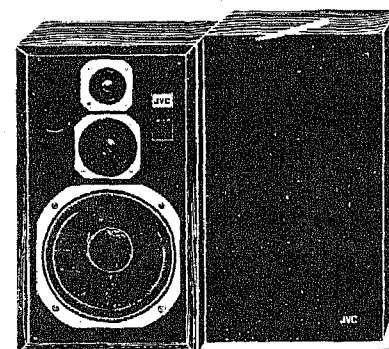
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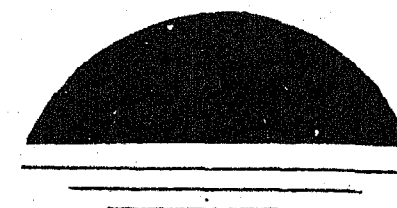
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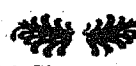
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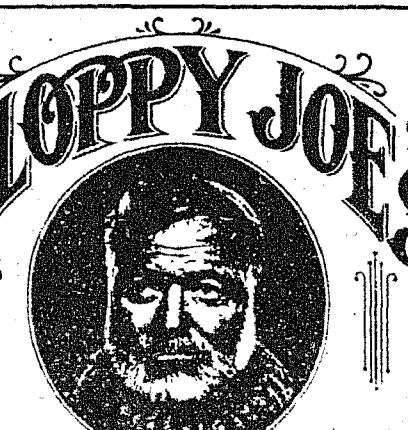
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Editorial Miscellany

BY BILL WESTRAY

ON THE GOLF COURSE DEAL

AFTER SEVERAL MONTHS' delay, the golf course sales agreement and lease agreement appeared back on the City Commission agenda for its second meeting in January. However, at the last moment it was removed from the agenda because the numerous exhibits describing the metes and bounds of the real property, the dredge and fill boundaries, the proposed site plans and layout of the residential development and the golf course, country club and other facilities, were missing and were not available for review by the City Commission or the public. Accordingly, the item was deferred until the next regular City Commission meeting scheduled for February 2nd, so that the exhibits could be added to the lease and sales agreements, for view by the Commissioners and the public.

WE HAVE SECURED copies of the agreements without the exhibits, and have reviewed them at some length. Many of the loose ends noted by the City's Miami real estate attorney Carl Hoffman in his 17-page letter of November 5, 1980 to the City, have been tightened, and the small print in both agreements seems to afford nearly equal protection to the City and the developers, Toby Arnheim and Norman Wood. However, the basic considerations for sale of the developable land outright for \$1 million, and lease of the golf course property for \$36,000 per year, remain unchanged. The amount of developable land in the sales agreement has been reduced from 51.2 acres to 42.65 acres, with the sales price of \$1 million and the purchasers, Arnheim and Wood, paying closing costs and seller's attorney's fees of about \$8,000. Thus the sales price for the residential land computes to \$23,446 per acre. Since the buyer proposed to build about 500 units on this land, the lot cost equates to about \$2,000 per residential unit.

ON THE LEASE agreement, where the previous proposal agreed to pay the City 10 percent of the public greens fees or \$36,000 per year, whichever was greater, the revised agreement specifies 5 percent of all greens fees, or \$36,000 per year. No other compensation is proposed for the City for any other use or operation of the golf course, such as a percentage of the proceeds of the country club, the bar, restaurant, swim pool, tennis courts, sauna, pro shop, golf carts, or any of the "permitted uses" spelled out in the lease agreement. The proposed \$5,800,000 in improvements would not even be subject to ad valorem taxes for the City, County, school board or other taxing agencies. Not even the proposed sales offices for the townhouses, to be located in the clubhouse on the leasehold, would be required to pay rent! So the City would get only \$36,000 or 5 percent per year, commencing two years after the agreement is signed.

STILL INCLUDED in the lease agreement are provisions that the City will pledge its land to guarantee the developer's construction loans and permanent loans, subject to the City's "...prior approval, which approval shall not be unreasonably withheld." Title to all improvements, present and future, shall be vested in the Lessee (tenant) throughout the term of the lease (99 years) to do with as he wishes without Lessor's consent, other than maintaining the facilities in good order. Furthermore, the "Lessee shall have the right at any time and from time to time, without Lessor's consent, to mortgage, pledge, grant

deed(s) or trust, or otherwise encumber the leasehold estate /Leased premises and improvements/ created hereby ...".

THERE ARE STILL some substantial technical problems remaining in both the sales agreement and the lease agreement. One of these is a provision for a more or less blank check or authority from the City to the Lessee, to allow the latter to build 500 residential units without any restrictions as to zoning classification, setbacks, buffers, landscaping or other site and building restrictions. We find this objectionable and we insist that the buyer conform to all normal setback, height, and density regulations that would be regularly applicable for this type of development. The buyer should procure regular building permits and pay regular fees, and the buyer should subject his plans to the normal major development or planned unit development (PUD) review by City and Region and State planning agencies as normally required for this size development. All development should conform to the Southern Building Code, and comply with high velocity storm surge resistance measures.

ANOTHER PROVISION WE find objectionable

WHEN THE GOLF COURSE IS GONE, IT IS GONE FOREVER. LET'S MAKE IT PRODUCE THE MAXIMUM IN THE INTEREST OF ALL THE CITIZENS - THE OWNERS.

tionable, is the proposal that the lease and sales agreements be executed fairly early in the process, that is, on March 25, 1981, whereas the guarantees from the buyer/Lessee to the City in terms of bonds, and in terms of time allowed for completion of construction work, are not to commence until all environmental permits have been issued. We believe that the closing date for both agreements should coincide with the date that all environmental permits are issued. Stated another way--we believe that any closing under the sales contract must be made contingent upon a guaranteed lease agreement. We further believe that default by Arnheim and Wood under the lease agreement should cause automatic cancellation and reversion of the land to the City under the sales agreement, and we find no provision or safeguard to the City whatsoever covering this latter contingency.

THE BOTTOM LINE on this whole deal, notwithstanding the technical faults which we still find in the agreement, is this: IS IT WORTH IT TO THE CITY TO SELL LAND WORTH \$6 TO \$8 MILLION FOR \$1 MILLION IN ORDER TO GET WOOD & ARNHEIM TO DESIGN AND BUILD A CHAMPIONSHIP GOLF COURSE ... EVEN IF THE PGA APPROVED COURSE ATTRACTED A MAJOR TOURNAMENT, IS IT WORTH IT TO SELL THIS PROPERTY TO THEM UNDER FANTASTICALLY FAVORABLE TERMS?

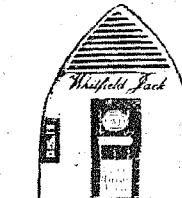
IS THAT GOLF COURSE ALSO WORTH GIVING ARNHEIM & WOOD FREE RENT (except greens fees) ON ALL IMPROVEMENTS TO THE GOLF COURSE FOR 99 YEARS WITHOUT EVEN COLLECTING AD VALOREM TAXES ON THOSE IMPROVEMENTS? WE QUESTION THIS VALUE!

WHILE WE WOULD like to see a first-class golf course, and we recognize the benefits to the business community, the consideration terms seem to us too one-sided. The original deal that Arnheim and Wood offered to the City was \$1 million in fees for the land on which they were to build the townhouses to be paid as they were completed, and thereafter a ground rental on that same land of 10 to 12 percent of the land value each year for the next 99 years. Now they offer us \$1 million "up front" and that's all. On today's money market, this \$1 million

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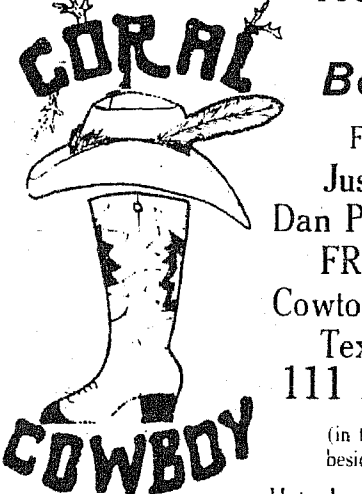
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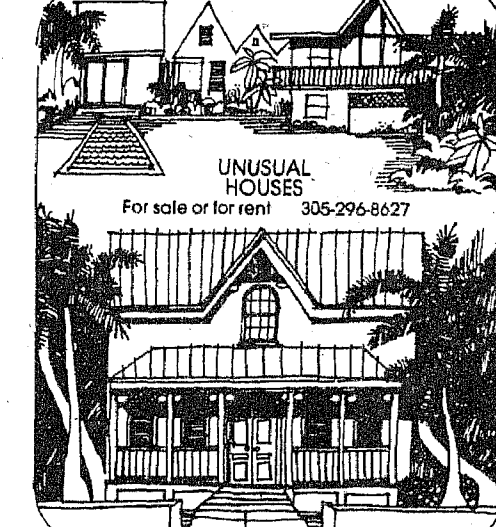
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IT'S GOING TO be up to the City Commission to decide this question. They need to decide it in the best interests of all the people, not just the tourist-oriented business community. We would prefer the original deal whereby Arnheim and Wood were to lease ALL the property including the developable property, pay the City \$2,000 for each completed residential unit plus a ground lease of 10 to 12 percent of the land value for 99 years after. This equates to the same \$1 million a couple years later, plus up to \$500,000 a year in ground leases for the next 99 years. This is certainly a much better deal to the City than the latest proposed agreements. We also continue to believe that the lease of the golf course property should require payment of rent for the percentage of gross area of all the facilities and not just a percentage of the greens fees on the golf course.

IF ARNHEIM AND Wood sell 800 golf memberships for \$8,000 each as they say they hope to do, why shouldn't the City receive a percentage of that \$6.4 million. Why shouldn't the City receive a percentage of all the proceeds from the operation of the clubhouse, restaurant, bar, pro shop, swimming pool, tennis courts, handball courts, and so forth. Ten percent of the gross receipts has been the standard rent for letting City property to commercial interests for many years, coupled with all improvements paid for by the Lessee. Why is the golf course any different?

IF FEE SIMPLE sale of the develop-
able 42 acres is the only viable alter-

native, then we feel that a much better purchase price is in order—at least double or more. If Arnheim and Wood are not agreeable to one or the other of these alternatives, then we believe that this NEW DEAL should be advertised to all comers. We have the specification now—the sales contract and the lease contract. We are in a position to advertise for bids from all comers and to secure the best possible terms to the City. When we discussed this latter possibility with the attorney for the buyer, he cried, "Who's going to compensate Arnheim and Wood for the \$400,000 they have invested in their plans thus far?" We agree that that is a considerable investment and maybe if they thought they must compete against other bidders they would raise their consideration, their bid, to protect that investment. They must remember that the City obligated itself to pay only the cost of the survey and the abstract--the additional planning costs were at the risk of Arnheim and Wood. The City is not obligated for the other planning costs.

WE URGE OUR readers to reflect carefully on the merits of these proposals, and to come out to the City Commission meeting on February 2nd and again on February 16th, and whenever this subject is on the City agenda, and express their feelings and opinions. We also urge our readers to contact their City Commissioners and convey their opinions. This golf course property is one of the few remaining saleable or rentable assets available to the City of Key West. When it is gone, it is gone forever. Let's make it produce the maximum in the interest of all the citizens -- the owners.

ON ELECTRICITY

AT A SPECIAL meeting on January 13th, 1981, City Electric System (CES) officials revealed plans for a new,

large, 40-megawatt Ocean Thermal Energy Conversion (OTEC) project. OTEC is a process where electricity is produced utilizing the temperature differential between the surface temperature of a body of water and the temperature at considerable depth. A temperature differential of at least 20 degrees centigrade is required.

THE PRINCIPLE INVOLVED is sort of a reverse refrigeration cycle. A working medium such as ammonia is passed through a heat exchanger warmed by surface water, where it is flashed into vapor. This pressurized vapor is used to drive a vapor- or gas-turbine electrical generator. The vapor is then passed through a condenser cooled by the low-temperature deep water where it is condensed back into liquid. It is then pumped back to the heat exchanger where it is flashed into vapor once again and the cycle is repeated. Massive equipment is required which must resist the corrosive effects of salt water. This equipment would be located on an offshore Texas Tower-like structure.

THE U.S. DEPARTMENT of Energy (DOE) has been soliciting responses to a Program Opportunity Notice on the subject, and CES has indicated a strong active interest. CES has been cooperating with a company called TRW which has had considerable interest and prior participation in the OTEC pilot programs. DOE has targeted a number of seemingly suitable areas, including South Florida, and there are several excellent locations off the lower Florida Keys which could be used for the construction of an OTEC plant. One location is in the ocean about 28 miles south of Big Pine Key.

CES HAS CURRENTLY been experiencing peak demands of about 65 megawatts, and a 40-megawatt OTEC plant might furnish up to 70 percent of our foreseeable future electrical needs. The

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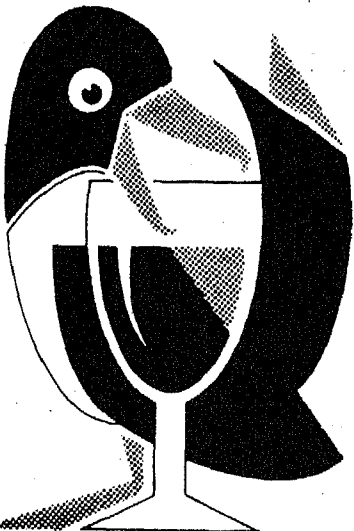
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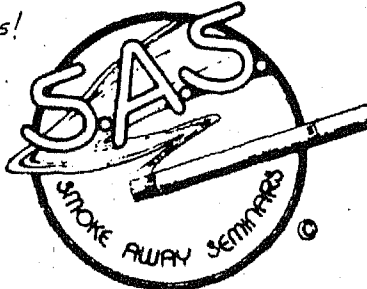
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project will be divided into six phases --three being conceptual, preliminary and final design phases, followed by a construction phase, then operation and evaluation phase, and finally a transfer phase (to CES). In about 1987. The proposed 40-megawatt plant is a much more substantial effort toward filling our local needs than the one-megawatt experimental OTEC plant we reported on last year.

85 PERCENT of the cost of construction of the new plant would be borne by DOE with 15 percent coming from local sources. It would be our proposal to secure state support for the 15 percent local contribution. Cost of construction is very high. A 40-megawatt plant would cost an estimated \$260 million or about \$6.5 million per megawatt compared to \$1.5 million per megawatt for fossil-fueled plants. With \$221 million coming from DOE, about \$39 million would be required from local sources. Ultimately it would be possible for CES to purchase the completed, operating plant for \$39 million. It is estimated that electricity could be produced and sold at about 6 cents per kilowatt hour from OTEC as compared to about 10 cents per kilowatt hour from our plant today.

CES HOPES TO hold a public presentation on the subject in February and will invite our federal and state legislative delegations to attend with the hope that we may enlist their support.

The OTEC concept seems to offer the potential for the most environmentally clean, non-fossil-fuel source of electrical power generation that has come to our attention, and we applaud the efforts of the CES board and staff in this endeavor.

ON WATER

ON THURSDAY, JANUARY 22nd, dedication ceremonies were held at the new

Reverse Osmosis (RO) desalination water plant, built on Stock Island for the Florida Keys Aqueduct Authority by Water Services of America Corporation of Milwaukee. The plant consists of six modules, arrayed in parallel, each capable of producing 500,000 gallons of fresh water per day. Altogether, the six modules produce 3 million gallons per day (MGD) of clean, pure, fresh water, from seawater supplied from deep wells at the site. The plant has been operating off and on since December and has already allowed normal pressure of about 45 psi to be restored to the local distribution system and has built the local reserves in tanks to over 10 million gallons.

MEANWHILE, WORK ON the new pipeline progresses. The new 36-inch section from Florida City to Tavernier went under contract last August and is well along in the construction stage with over two miles of new pipe already laid. The contractor for the expanded facilities at Florida City moved in in December and has commenced work on the new wells, pumps and treatment facilities that will increase the well-field capacity from 6 MGD to 13.5 MGD. Notice of award has gone out on all the remaining pipeline sections north of Seven Mile Bridge except the Ocean Reef spur. Six separate contracts are involved covering different sections and work under each is required to commence in 30 days. "We actually expect to have the entire pipeline completed and operating by December, 1981," J.B. Jackson, Deputy Director, FKAA, told us in January.

A DECISION HAS been made to defer indefinitely the replacement of the old 18-inch line from Seven Mile Bridge southward, after inspection revealed the old line to be in good condition, and when conserving funds to cover other cost overruns became important after bids were in. Of course, replacing pipe on all bridges including the Seven Mile Bridge will continue

separately under the Florida Department of Transportation bridge replacement program.

THE SOUR NOTE about all this good news is the cost. Our latest bill from FKAA shows a total rate of \$8.56 per thousand gallons. This is a far cry from the \$2.85 per thousand gallons that the former FKAA Board of Directors promised after the pipeline was built, and it most likely will never be reduced to anything close to \$2.85. Presently, our base rate has risen from \$3.56 to \$4.32. Fuel Adjustment (FA) has reached a new high of \$2.2281 and the Service Charge (SC) for the RO plant was jumped from \$0.84 to \$2.01. One of the Dupont officials at the dedication told us that there are places in Africa and the Middle East where it costs \$18.00 per thousand to produce fresh water, and these places are clamoring for more. Half the world has a water shortage, he told us. "Water may become the controlling commodity of the 80s and 90s on a global basis, just as oil has dominated the 70s," the Dupont engineer declared.

THE NEW SINGLE-PASS, seawater conversation RO plant may become the only answer for the future, with groundwater supplies becoming depleted and subjected to more and more contamination. This new RO plant uses only one-third the energy that the old Westinghouse thermal desalination plant uses. When a new waste energy recovery component is added to the RO plant, its efficiency will be further improved by another 40 percent factor. Stated another way--the old desal plant uses roughly about \$6.00 of energy per thousand gallons of water produced (using oil at \$32 per barrel). The new RO plant now uses about \$2.00 of energy (in electricity) per thousand and, with the energy recovery device, will drop that to about \$1.20. Of course this is still much more expensive than pipeline water and we are billed at the

average cost from all sources.

TO THE AVERAGE citizen, the result of all this is increased utility bills and increased tax bills. It matters not what causes the increase, the results are the same. In the main it's growth--population growth, continuing development--which forces us to turn to energy-intensive technology to meet our utility and public service needs.



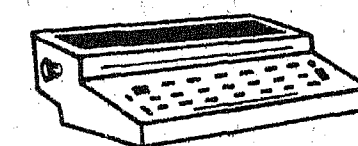
Good News

"KEEP KEY WEST BEAUTIFUL!" Chamber of Commerce committee members Ed Swift and Ida Barron have been instrumental in executing a plan to do just that, by organizing a project with local merchants to provide seventy-five trash cans for this soon-to-be prettier island.



Their goal is being realized. Burger King donated ten receptacles; local businesses, fifteen. The County came forward with a donation of a whopping twenty-eight of the \$140 apiece items, which carry an unconditional two-year warranty, hinged tops, and removable hard-rubber inserts. The City has agreed to be responsible for trash pick-up and elimination, eager to participate in this comprehensive plan which also includes cleaning up empty lots, etc.

Anyone interested in donating a can for this worthwhile endeavor, call Ed Swift at 294-0738, so that seventy-five sparkling new trash cans will soon do the Key West landscape.



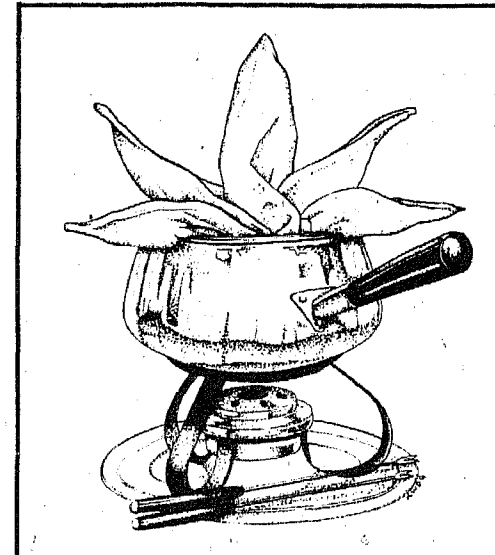
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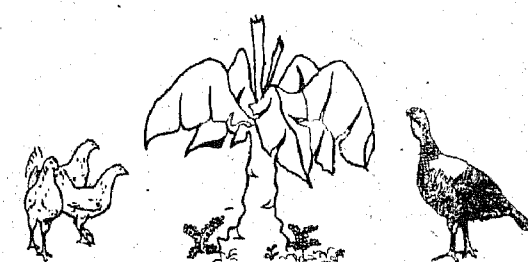
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STORY AND PICTURES BY AMY LEE DE POO

I CAN TRULY say that I can remember when I was born--not the birth process itself, but the coming alive of my being and the joyful exuberance that goes with it. It must be stated here that I have many delightful memories of my very early childhood in a large house on Dey Street, but that is not the true and original place of my

awakening. My very first memory that I can trace back through the tunnel of time and awareness is of a pale blue wall and a row of varnished wooden slats--my crib. On the wall above the crib was a red rooster, painted by my mother, along with some green tropical bush shapes and a few strokes to indicate ground so the rooster would not look as though he were hanging there in space. I have a very clear picture of this in my mind because there are many long minutes in a child's life to fill before sleep arrives and staring a hole in that rooster did a lot to fill those moments for me. I can't remember any

mobiles hanging above my crib, but I do think they rigged one up above my older sister Kathryn's bed. She was four and could be trusted not to yank the thing down or try to swallow it, as I might have done at the very oral stage of three. This first precious memory took place in a very small house on Johnson Lane which is a tiny street tucked away between Olivia and Packer streets over by the graveyard. This was the place of true enchantment, totally devoid of any harshness whatsoever, sparkling and true in every aspect and the rarest pearl of all--the beginning of life for me. I can speak so glowingly

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of my life on Johnson Lane because it was a fairy tale that was so real I did not know it to be a fairy tale until we had to move. It was that move to the house on Dey Street that made me first realize I was leaving something behind that was never to be mine again and fairy tales are very hard to let go.

THE HOUSE ITSELF was very small but I didn't know that then because I was very small and everything looked big to me. It had a small kitchen at the very back (with a little yard that ran to a wooden fence covered with cherry tomatoes), an oblong living room and two rooms off to the side--one for my parents and one for my two sisters and myself. I can still see the crack in our bedroom door and the warm light slating through making a diagonal ribbon on the floor towards my crib. The total insulation and security I felt have yet to be rivaled.

THIS JOHNSON LANE era was a world unto itself, the way a world should be: filled brimming with color and light, sprinkled with grit and texture and filled out at the top with pastel blooms of pink and blue--the sky. It was awesome to behold, standing at the base of a Spanish lime tree and looking

up into a bursting riot of jeweled greenness so far away, against the sky it seemed. Heaven had descended upon me in that naive, impenetrable bubble and I wished to travel no further than the store around the corner for the rest of my days. I was a child bathed in sunlight and dusted with fine white marl powder (some people called it dirt) in love with the rocks and leaves and twigs around me. I was alive.

THE MAIN EVENT in life during that time was going to the store, which had to happen once a day, every day. The reason for this was that we didn't have very much money and my mother only bought enough each day for what we were going to eat. Plus, our ice box was very small and hardly anything could fit in it anyway. Add to that the fact that the very tropical weather of Key West makes it quite ridiculous to stock up on anything because you'll only end up with a very healthy assortment of ants and roaches and rats, which we did not want but had at no extra cost. The great thing about going to the store was that it was the very great distance of all-the-way-around-the-corner and that was quite an excursion for either my sisters or myself since we ventured no further than four feet to the middle

of the street--ever. If a daring soul (like myself) happened to try to go a little further than the allowed immediate area, fear and only fear-of-the-unknown caused rapid retreat. I just didn't have it in me to go unaccompanied down the street. My safety zones were so deeply entrenched in my own mind that if I got just a few steps beyond that point, I could actually feel my sanity slipping away and the uncontrollable, jagged seizure of true infant-panic looming before me and I would race back to the house as fast as I could to hold onto the screen door for security. Such was the magnetism of the home my parents created for me. It was so real.

THE STORE, IT should be mentioned here, was one of a dying breed of family groceries that made going shopping seem like going over to your friend's house to borrow a cup of sugar. I know stores are supposed to have names and I suppose that this one did have a formal name but I never knew it. We knew it simply as Cuka's. The spelling belies the pronunciation in this case because it is not pronounced Cuka as in cucumber, but pronounced Cuka's as in kooky or kookla, as in Fran and Ollie. I loved that store as only a counter-

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high, little person can. From my vantage point, I could see and smell all the bins of tomatoes, green peppers, garlic, onions and quite ripe plantains. The floor was very old wood, very dark and oily from years of bare-foot traffic. Pickled pigs feet stood ready to dance in gigantic glass jars and there were always stray black beans hiding in the cracks of the floor, having trickled out of a brown paper sack too-full. The light was subdued in the store. It was almost like stepping into night from the dense glare of sunshine outside, being that the store had no windows that opened and only one entrance. There was a sealed expanse of glass directly behind the counter and this threw a cool blueness over the counter but the rest of the back part of the store reminded me of looking at dark chocolate. The shelves were stocked just enough to be able to say you had some on hand and I especially liked the Mueller's Spaghetti row because I admired the blue and white, crisp packaging. It was infinitely more interesting than a bag of Mahatma rice. As best I recall, it seems that the only thing my mother ever bought was Mueller's vermicelli and tomato paste and garlic and green peppers. I think that is the only thing I ever ate for five long years. In retrospect, I imagine the reason we ate so much spaghetti was that it was a throwback to her previous days in the Village where arty people always ate arty food and spaghetti is the original arty food. (I know this now because I have seen all of Jack Lemmon and Shirley Maizline's escapades on film.) Naturally we had other dishes that my father liked that were of Spanish origin and my mother made the change from bohemian New York cuisine to urban Havana quite exceptionally.

THE STORE SERVED a multi-ethnic clientele because it was in a multi-ethnic neighborhood and we enjoyed a multi-ethnic repast and upbringing. The

other great thing about Cuka's was the fact that the family that owned it also lived right there and they were always cooking something in the back which made the air fragrant with the pungent aroma of black beans or saffron and chicken. Also, I loved to hear the woman yell at her son to behave or do something with himself because it made her chew her gum in an accelerated fashion and she had very interesting teeth.

WHEN IT RAINED the gutters next to the sidewalk around the store would fill up and cover the entire intersection with murky brown water. I imagined it to be very close to what a river must be like and it was very entertaining to hold my mother's skirt as she talked on the corner with a neighbor and watch an empty chicerones bag (fried pork rind) sail by as if it were a majestic ship sailing down Olivia Street.

MY SISTER KATHRYN was four then and she had the more outgoing personality then only because she possessed a year's advanced age on me. She spent a lot of her time with a neighbor woman across the street who had a daughter her age also. Kathryn came home day after day with the most interesting hairdo I had seen in a long time. She had wispy-fine, platinum blond hair to begin with and not much of it to boot, but by the miracle of nimble fingers, her head was transformed into an ophidian masterpiece of hundreds of tightly-woven braids, secure to the very tip. I thought it very exotic and wished to God I could have my hair like that but I had to stay at home with the baby, two-year-old Martha who had no hair whatsoever and wore large diapers and said nothing. Kathryn also had two little twin boys for playmates, one named Harry and the other named Larry. Since they looked so much alike, each one was addressed as Harry-Larry and the person addressing them could rest

easy that he had not mistaken one for the other. Kathryn began to affect all the speech patterns of our neighbors and she became somewhat of a sing-song jewel in our midst. I distinctly remember my father saying he knew she had broken the color-barrier when Kathryn brought home a huge green jelly-nut (immature coconut with a delicious soft center) and stated in a loud, clear, Bahamian voice, "Say Daddy, bak dis coconut fo' me please?" This he interpreted to be a request for him to remove the bark or husk from her coconut, and remove it he did, with more than a little chuckle.

WITH KATHRYN AWAY so much of the time at her friends' house, I was forever left with Martha to play in our little yard, always within earshot of our mother, who kept close scrutiny on her fragile baby. Martha was a good companion, even then. She sat in one spot with her bottle and that was it. I was free to run back and forth, up and down the length of the yard, which I did a lot of because it was such good practice to make me skillful and agile with my feet. The reason for this was my mother had two beautiful roosters that she kept running loose and they ran pretty loose with their personal habits also. This created somewhat of a fresh-fertilizer mine-field for a runaway and I had to do a lot of whirling, jumping and flying leaps as I made my way back and forth. This was of no great inconvenience to me because I knew all great dancers had to get their start somehow and I figured it was just a short hop, skip and jump directly to New York and Radio City Music Hall from my incubation training out in the yard with all the rooster droppings. Life was one big ballet at that time.

BEING NEWLY ALIVE, I had no conception of danger and to me danger did not exist. I never once heard my parents raise their voices to each other, and if

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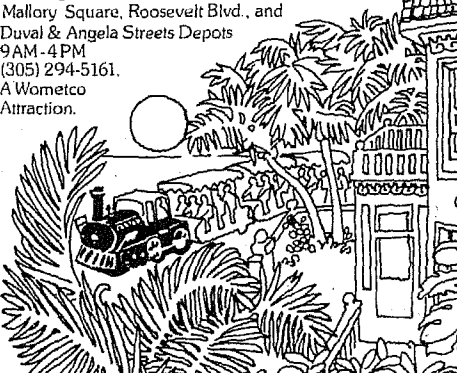
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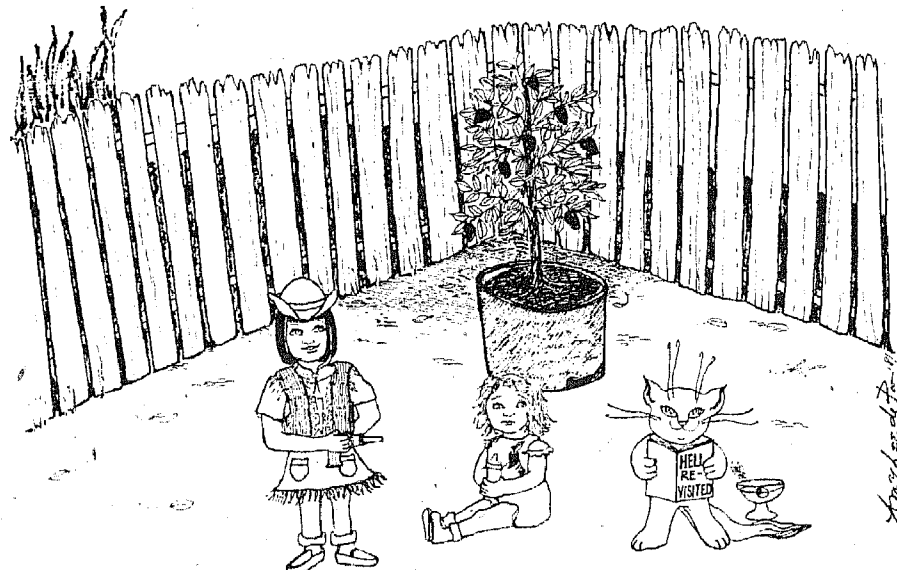
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they did, they must have waited until we were all fast asleep and done their arguing then. The only flash of true pain I can remember during that period was in the form of a bright green bush with the most alluring glossy red pods I had ever seen. It very well could have been Nature's version of a permanent Christmas tree because the pods resembled the electric red lights found on every tree at Christmas. It was a hot-pepper tree. Time after time I can recall my mother's sweet voice telling my sisters and myself DO NOT TOUCH. Naturally, for the longest time nobody even gave a thought to touching the tree or its little red pods. There came the day when the temptation of original sin must have overwhelmed my mortal soul because the yen to seize a lustrous crimson pod entered my being and I could no longer control myself. I went to the tree and made sure no one was looking and removed one of the shiniest red peppers available. It certainly did not eat my hand as I had been led to believe. In fact I suffered no discomfort at all from the innocent fruit. I then decided this must be one of those long-standing parental jokes that big people are so fond of playing on little people, like the one about if you tell a lie, your nose is going to grow and pretty soon you will be left with a hideous extension of your treachery on your face where your nose should be. My logic could not be argued with and I put the innocuous pod into my tender mouth and gave it a good healthy bite. It was as if all the red, spiny demons in the deepest pit of hell's teeming inferno had unleashed their wrath on me! I let out a scream that would cause even a disinterested mother to come running to see what slimy octopus had gotten hold of her child. My mother did so and found me clutching my mouth and crying great red-faced sobs and not getting any air in my lungs at all. She rushed me to the sink and flushed my mouth repeatedly with cold

water (there is no such thing as cold water from a Key West tap, so lukewarm had to make do even though she kept saying this cold water would help me) and finally I said I had had enough just to keep myself from being drowned in addition to being burned. The interesting thing about the red peppers is that they were made by God to release their ultra-peppery essence into a great quantity of

new-found knowledge no longer. Martha was surely ready for her treat for the senses. I did not actually put one into her mouth. What I did in all actual truth was pick one and hold it out in front of her two-year-old mind. Nature did the rest for me and sure enough, the same thing happened to her! I was totally amazed that history could repeat itself like that and thanked God



food meant to be eaten by many people who like to torture themselves while dining and if an unsuspecting idiot like myself actually bites one, the silly pepper thinks it must do its duty to God and nature by lingering on and on in the mouth. Consequently I enjoyed my visit with the red pepper for the rest of the day and a good part of the evening too.

I COULD NOT stand the fact that I was the only one who was properly enlightened with Mr. Red pepper. A few weeks went by and I could contain my

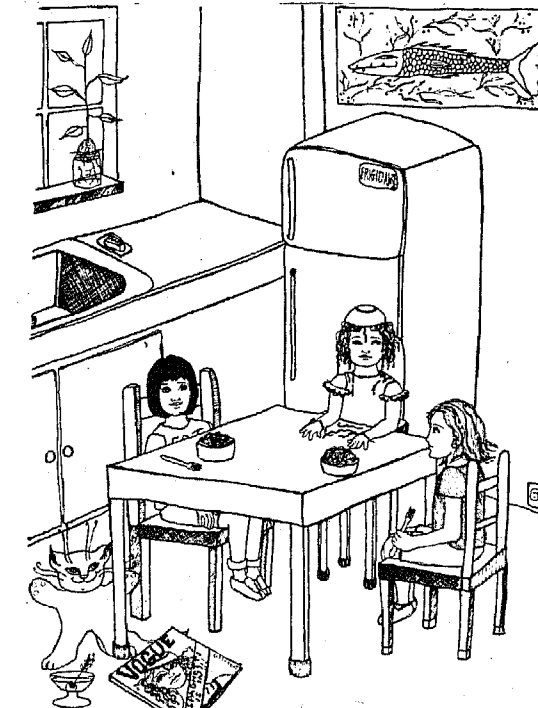
for my highly scientific mind that was able to breach the gap of human suffering for the advancement of knowledge.

MARTHA COULD NOT communicate who or what had possessed her to experiment with the tree so life went on as usual, although I am sure my mother must have thought something was a little strange about the fact that two of her obedient offspring had ignored her warnings and endured great suffering in the process. She probably thought it was something in the Key West air, because people do

act strangely in Key West. I can add substance to this claim by relating many less defined instances, but the one that really burns a hole in my brain is one I shall never forget. It was just evening, when the brilliant tropical sun had had enough for one day and is making its way around the world having said good-bye to Key West. The air is very still and one bird somewhere is singing its last song for the day. Blessed coolness is creeping in from behind the bushes and hovering in the yard. The smell of spices waft in the air as garlic and onions hit the hot oil in skillets around the block. My sisters and I are seated at the small kitchen table in the back of the house with our empty bowls before us and three plastic identical cups are filled with milk. My mother is stirring the last pat of butter into a large pot of plain spaghetti to which a can of plain stewed tomatoes has been added. My mother obviously appreciated the fact that children have very plain tastes and will eat more of what they enjoy most. Buttered spaghetti was one of my most favorite foods and perhaps it was the only food I ever got at that time because that is all I can ever remember eating. It was so delicious! I savored mine and took great pains to study it in the light and watch the steam rise and the butter melt. (I did a lot of extending gazing into the far end of my milk cup too, mouth firmly clamped on the edge of the cup making bite-marks, but that is what parents call playing and not drinking so I usually reserved that for when my mother was out of the room.) Kathryn took a similar approach to her spaghetti and made interesting table conversation about what the neighbor children did that day and I found her to be effervescent company on all counts. Martha sat stone-faced in a high-chair and periodically Kathryn and I would show her how we were eating with a spoon and how much fun it would be for her if only she would break down and try. Gen-

erally she didn't eat until my mother came around from the sink and fed her.

ON THIS PARTICULAR night, however, a bulb had gone out in the living room and I remember my mother fishing around in a drawer to get a new one (and usually we did not have spare bulbs because we only had what we really needed and Cuka's was always right around the corner) which she found and went off to replace the old bulb. She was gone. I had the spoon in my mouth and was thoroughly enjoying dinner, as was Kathryn, and Martha had both little palms down on the table in front of her. As

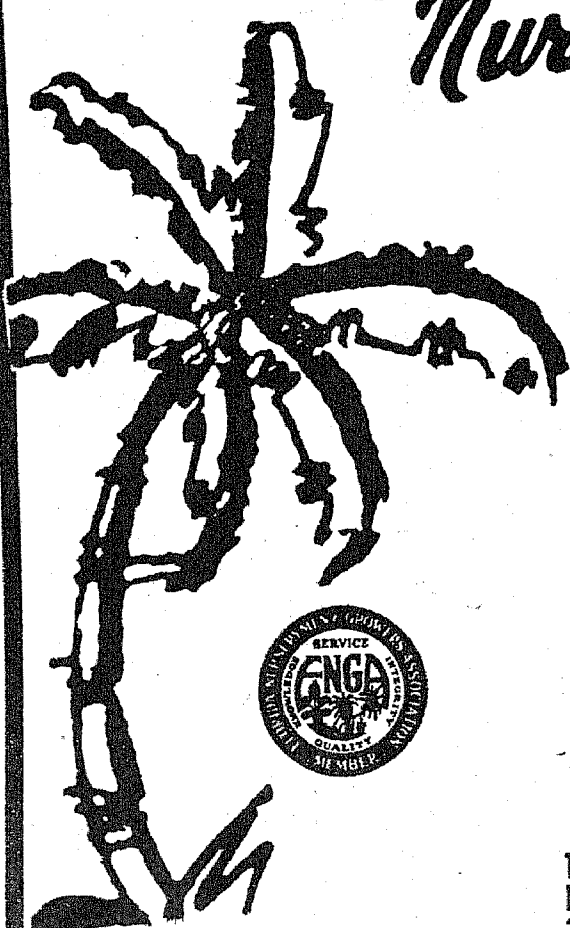


if in a trance, I saw her hands rise up off the table, in unison, and clasp the edge of her bowl. She then began to lift the bowl skyward with a very serious look on her face. I thought she was going to say a prayer, praise God or bless us but no, the bowl kept moving

in an irreversible arc and landed directly on her head! Martha was wearing her bowl for a hat and had spaghetti for hair! This was too much for me. I thought it to be highly entertaining and very clever and wondered where she had gotten such a magnificent idea. I never in my wildest dreams ever thought to do something like that and I considered myself to be a very creative person in all endeavors. What's more, she didn't remove it, even as the butter and tomato juice dribbled down her forehead and around her ears, never uttered a sound and folded her hands as if to await the Messiah. Kathryn was as much spell-bound as I was and then tittered and then laughed and then was completely out of control. My mother heard the commotion and entered the kitchen. Disbelief was smeared all over her face.

"MARTHA, WHAT HAVE you done?! What did you do to yourself? What happened?" Kathryn and I both began explaining how we were just sitting there and all of a sudden this bowl was in the air and then it was on her head and no one could really say why. There really is no explanation for such things, I came to believe, because I still do not know why she did that. I only know it was the highlight of dinner that evening and if that was how life was going to be at dinnertime for the rest of my life, I was ready for it.

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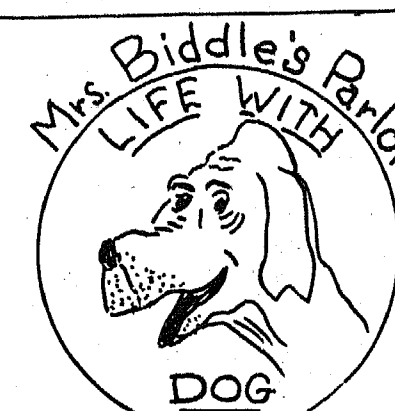
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AMUSEMENT BY ROBIN KAPLAN

TO NAME THIS column took but a few moments' progression, starting at diversion moving to arts supplement, right past entertainment and on to amusement. Why? Because I have in prior months considered the word *amused* simply as an entity of the English language, not as a headliner concept. To say that we are amused, makes us "amused beings" and those are often the very people who are centered enough to not only enjoy themselves but to act in the capacity of "the muse" to others. Because they are doing for themselves, they act as inspiration to others, without actually taking responsibility for anyone but themselves. They are the inspiration; they are the enlightened. And amusement should be just that, along with being light.

IN FUTURE COLUMNS I should like to cover a myriad of amusements or events including a variety of activities ranging from film, theatre and book reviews to special parties and openings. The concept of including high-caliber creative writing as well as visual portfolios excites me. In addition, coverage of the clubs/cabarets, dining out about town, and local music coverage is important. From time to time, the inclusion of puzzles and brain teasers may appear. These are clearly for the purpose of divertimento.

BECAUSE AS MUCH AS I have fun, I want to spread the word. That which is negative, has been vastly overplayed by media. This is for us, the "amused beings," those drawing from Erato and those sending the energy back into our striving community.

IN THIS PAST month we have witnessed, if not enjoyed the opening of The Sands, David Wolkowsky's project at the south foot of Simonton Street. The construction is exciting, the beach maintained and rather densely populated for this rather breezy month, the food was fine. My only complaint—how can I enjoy lunch on the deck when I'm weighting down my paper plate with plastic utensils and the plastic creamers are blowing after the menus onto the beach and it all becomes a juggling act instead of a relaxation? I'll return in the calm and stillness.

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Pancho & Lefty's, I am, at the risk of not having an available table at my frequent dinner visitations, going to spread the word. Recently opened by three partners, Lupe, Glenn & Jimmy, the new Tex/Mex restaurant is not to be missed. Off the main drag, it's the perfect neighborhood restaurant (at Olivia & Elizabeth). Try the guacamole, the nachos, the enchiladas; chili is super and I could go on but I'll just leave you tempted and with the reminder to bring along the beer/wine of your choice, as their liquor license is not quite yet secured. Go and you'll go again—that's a promise.

ON FRIDAY, JAN. 23 and Saturday the 24th, the Tennessee Williams Fine Arts Center let rise the 8:30 curtain for the North Carolina Dance Theatre. Professionally affiliated with North Carolina School of the Arts, this 15-member troupe was most entertaining—form, style and technique. TWFA has provided us with yet another reason to attend if not subscribe to their season series. Coming up next is *The Tempest* and tickets may be reserved at the box office (294-6363) or by mailing in your check and specifying the seats you would like.

HELD OVER AND held over again, the Red Barn Actors' Studio, under the aegis of Ruth Newton and Richard Magesis, has offered the community a fine and tight production of *Jacques Brel is Alive and Well and Living in Paris*. Brel, the sixties' top-ranking composer in Belgium and France, has created a superb grouping of rhythmical and lyrical songs produced as a showcase for three talented performers. Accompanied by off-stage reeds, woodwinds, percussion and rhythm under the direction of Joe Wilt, the stars of the show are Joy Hawkins, Tom Murtha and John Wells.

LOCALLY, WE KNOW Joy's work from Feiffer's *People*, *Equus* and *Spoon River Anthology*. Tom has appeared in *The Dumbwaiter*, *Feiffer's People* and *California Suite*. And John, singer and musician, has worked in radio, television, club/cabarets, as well as for network film documentaries. I found the three players equally talented, each compelling, each sincere.

I AM TRULY excited by this work and after having attended the Red Barn production of the Israel Horowitz show *Line*, they've got me hooked. I'll be in the audience of their next production *And Miss Reardon Drinks a Little*. Con-

tact the studio if you are interested in trying out for anything they have slated for the season.
For lack of space I can't give the proper profile of June Hunzinger and all she has done with the Waterfront Playhouse. Keep posted for that and more in the next issue.

*Surely the days arrange themselves
as waves arrange the ocean,
emerging anew, each complete,
for all we know,
A day, a wave is meant
to be.*

*Yet we, ignoring the gifts a fish
more wisely - though briefly - knows,
(in every trough a gift), reach
back or forth threshing the air
Where, all we desire's here.*

*So, from the first gasp are we
a-search
Prodigals forever, reaching
for the stars above
while below, all earth
attends our merest wish
--Were we to dare.*

Arthur Shaw



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KEY WEST'S HOROSCOPE BY EMMA CATES

SUN IN AQUARIUS after 18th in Pisces
VENUS IN CAPRICORN, after 3rd in Aquarius
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on the 8th, re-entering Aquarius
on the 16th
SATURN IN LIBRA, retrograde
JUPITER IN LIBRA, retrograde

MARS IN AQUARIUS, after 6th in Pisces
URANUS IN SCORPIO, after 16th in
Sagittarius
NEPTUNE IN SAGITTARIUS
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THREE (3) PLANETS IN Libra are in
retrograde motion in February. The
fifth house of the chart of Key West
is being aspected by the transit of
this stellium. Creativity, speculation,
social interests are intensified. Key
West will have a very social season.

There will be much financial
speculation on the future of Key West.
Creative enterprises are favored at
this time.

THE NEW MOON and the annular
eclipse of the Sun on February 4th
in the sign of Aquarius will favor
the sector of travel - air travel
in particular. Key West will continue
to expand its airport facilities.
Foreign travel to and from the city
will be an important improvement
in the services offered, and obviously
will improve the economy.

THE FULL MOON on February 18
in Virgo makes a direct square to
Uranus in zero degree of Sagittarius.
Stress is accentuated in the area

of home, work, public opinion. The
utilities will be one of the points
of contention. Controversy is
clearly indicated.

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EVENTS

SPECIAL EVENTS

Valentine Sweetheart Dance open to the general public at the Key West Teen Center, S. Roosevelt Blvd. Music by the Keynotes. Sponsored by the AARP. Door prizes! Come one, come all! Feb. 11, 8-12 p.m. For further information, call Mrs. Henry at 296-6002.

Noel Coward Week, Feb. 11-15, at Parnache Coffee House, Smith Lane, 294-6433, to coincide with Coward's play, *Hay Fever*, showing in town the same week. (See Theatre Arts, below.) Call Louise Sullivan to learn how you may participate in this exciting cultural exchange.

The Key West Last Resort Marathon, Saturday, Feb. 14, 294-8679.

Feb. 26: The Randy Weston Trio, TWFA. (See below, Theatre Arts.) 8 p.m.

THEATRE ARTS, ETC.

Tennessee Williams Fine Arts Center, (T.W.F.A.C.), Stock Island, F.K.K.C. Campus. 294-6363
Jan. 29 - Feb. 1: *The Tempest* by William Shakespeare.
Feb. 4 - 8: *The Little Foxes* by Lillian Hellman.
Feb. 11 - 15: *Hay Fever* by Noel Coward.
Feb. 18 - 22: *The Night of the Iguana* by Tennessee Williams

The Red Barn Theatre, 319 Duval St., Rear. 294-5721. Open Saturday, Feb. 7: *And Miss Reardon Drinks A Little* by Paul Zindel.

Waterfront Playhouse, Mallory Square. 294-5015. Opening Feb. 2: *Once Upon a Mattress* a musical comedy directed by Chuck Lewis. Music by Mary Rogers. Lyrics by Marshall Bauer. Through the 7th of Feb. Curtain at 8:30 p.m.

GALLERIES, ETC.

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

East Martello, S. Roosevelt Blvd., 296-3913. 9:30-5 daily except Christmas. A "fort-museum" with some of the most interesting artifacts of Keys' history and lore. Feb. 4-28: Metal Sculpture by Roy Butler.

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

Gingerbread, 902 Duval St., 296-8900. 11-6 every day. Reopening weekend eves 7-10. This art gallery blends the modern and the primitive styles in the works of Stell Adams, Henry Lawrence Faulkner, and more. Featured shows continuing bi-weekly.

Haitian Art Co., 600 Frances St., 296-8932. 10-8 daily. Key West's newest gallery is like a trip to Haiti itself, replete with colorful island jungles, masks and traditions. Owner Ruth Krafft encourages all interested to stop by to see her selection, and "visit a little bit of Haiti."

Key West Art Center, 301 Front St., 294-1241. 10-5 daily; Sundays 11-4 p.m. This is a membership gallery, featuring individual wall shows every two weeks. Public lectures given from time to time on the subjects of art.

Lighthouse and Military Museum, 938 Whitehead St., 294-0012. The highest view in Key West can be had here, along with a survey of aircraft and wartime materials pertinent to island defense.

Moir, The Art Gallery in Key Lime Square. 294-1254. 10-5 Tues. thru Sat. Jim Lehmkuhl, artist-in-residence. This elegant gallery's reputation is growing for its comfortable, musical atmosphere, its fine silk screen creations, and especially for its "Main Street USA" show featuring Kathleen Elgin's works in Chinese white, graphite and watercolor.

Rooftop Gallery, 423 Front St., 294-5892. 10-5 daily. Small but mighty, this special artist's showcase includes handcrafted jewelry and the intriguing "Three Kisses From God Plus Two" by Faulkner.

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

POETRY READINGS, LEARNING, ETC.

Guild Hall Poetry Society, 614 Duval St., 296-9359. Open reading held the first Sunday of every month. All welcome to read and/or perform original works. New time: 8 p.m. Feb. 3: Open reading.

Monday night Salon Session: the creative evening with Robin Kaplan, by invitation only. Contact her at The Bookshop, 534 Fleming St., or call 296-9089.

Great Books Discussion Program, Library at 700 Fleming St. Theme: "The Search for Meaning." Meets every other Monday, 7-9 p.m.
Feb. 2: *The Destroyers* by Graham Greene.
Feb. 16: *A Good Man Is Hard To Find* by Flannery O'Connor.

Monday morning book reviews, Library at 700 Fleming St. 10:30 a.m.
Feb. 2: E. Wilson by Louise Krause.
Feb. 9: John Le Carré by Cliff Adams.
Feb. 23: Herman Wouk by Helen and Bowman Cutter.

Shakespearean Lecture Series by Philip Burton, TWFA. (See above, Theatre Arts.)
Feb. 9: *Richard III*
Feb. 16: *The Comedies*.
Feb. 27: *Much Ado About Nothing*.

FILM

Monroe County Public Library, 700 Fleming St. 294-8488. Children's films every Saturday at 10 a.m. Free. Call for schedule. Adult films every Wednesday at 7:30 p.m.

Feb. 4: *Forest Fisherman & Monsters: Mysteries or Myths?*

Feb. 11: *Dave Brubeck*.

Feb. 18: *Jefferson's Monticello and World of Franklin*.

Feb. 25: *North With The Spring*.

TWFA (see above, Theatre Arts.) Great Actresses In Films Series.

Mar. 2: *Of Human Bondage* with Bette Davis.

SELF-HELP

Alcoholics Anonymous. 294-9026.
Emotional Health Anonymous. 729 Fleming St., 10 a.m., Thursdays.
Overeaters Anonymous, 729 Fleming St., 7:30 p.m., Tuesdays.
Conscious Pregnancy Classes, 296-6259.
Mail-A-Book Program, Library, 294-8488.
Metropolitan Community Church, 319 Duval St., Sundays at noon.
Women's Center, 602 Duval, 8-4:30 daily.
Various classes, 294-8481.
Workshops in Life Painting and Drawing, with Malcolm Ross. 294-8301.

SENIOR CITIZEN NEWS

Center at 600 White St. 294-4641, Ext. 363. Off hours, 294-2801. Regular meeting Feb. 9, 8 p.m., preceded by free blood testing at 7. Lecture by Florence Donnell, "Blood Bank on the Local Level" and lecture by the Key West Dance Theatre on various dancing techniques.

REGULAR EVENTS

Aqueduct Authority Meeting, 1100 Kennedy Drive, 296-2454. Feb. 13 in West Palm Beach, to immediately follow Water Management Meeting at 8:30 a.m.

City Commission Meeting, first and third Mondays at 8 p.m., City Hall, corner Simonton and Angela streets.

City Electric Utility Board Meeting, second and fourth Wednesdays, 5 p.m., Board Room, 930 Caroline St.

Monroe County Commission Meetings, 294-4641. Meetings Feb. 10 and Feb. 24; places and time to be announced.

Monroe County Library, 700 Fleming St. Feb. 2: Outdoor Book Sale, rear of library. Books, 25¢. 10-2.

Marathon Lions Club dinner meetings, second and fourth Wednesdays, Indies Inn, Duck Key, 7:30 p.m.

Nat'l Association of Retired Federal Employees (NARFE) meets the last Sunday of each month at 3:45 p.m. in the Auditorium of the Senior Citizens Plaza, 1400 Kennedy Drive.

Quaker Unprogrammed Meeting for Worship, 802 Eaton St. Sunday at 10:30 a.m. Third floor. 294-1523 or 294-8612.



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I send you valentines in braille
that you might
feel
my love---
Some speckled, bumpily crooked eggs
I found
tucked away
into a sparrow's nest,
from some lost corner of the woods---
Easily shattered
in clumsy hands--
Tentatively awaiting rebuff;



The March wind blows out
the nursery rhymes I now
sing aloud,
And wandering through your house
peeking into the hallow walls,
I ask you to take it....
TAKE IT!
My unsteady valentinizing
Touch it
Feel it,
Know that I love you.

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