

PATRICK HEMINGWAY INTERVIEW, PAGE 51

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HEMINGWAY'S TYPEWRITER / PHOTO: JEFFREY CARDENAS

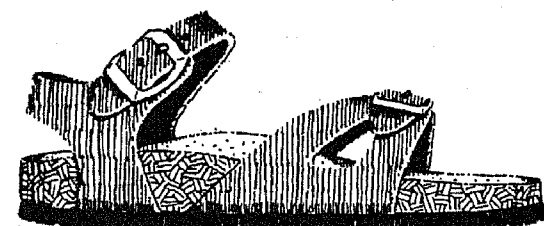
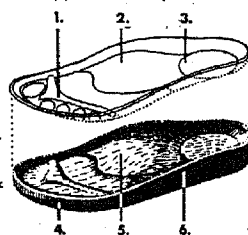
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FROM THE EDITOR

HELLO -

IT SEEMS A SHAME that the sewer treatment plant is to be constructed on the grounds of Ft. Taylor. I understand the frustration of finding a site that wouldn't offend someone and I know that in our area the ten available acres necessary for it are hard to come by. In our February issue, we will report on what alternatives might have been better - if any.

Ted Thomas has written a splendid account of the life of Roland Barker for this issue. Barker has led "a full life" and Ted has profiled it with great style and verve. Highly recommended. Another treat is a privileged peek at some of the calmer high-jinks of the legendary Rex Brumgart compiled by Bud Jacobson. All of this and more in Solares Hill this month!

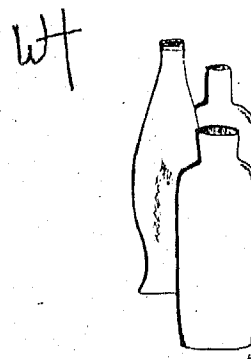
I HAD THE THOROUGHLY enjoyable experience of being present at the reunion of the Allen-Butler-Carey families. As Key Westers know, these three families have played a major role in the affairs of this town for generations and I was honored to be invited to a special service at the A.M.E. church for them, December 30. Groups of the young people sang songs, awards were given and guest speaker Roosevelt Sands, Sr., his great orator's voice drowning out the noise of an annoying radio outside the church, gave a meaningful address on the importance of family togetherness (something Roosevelt Sands, Sr. knows about: he and his late wife raised some of this town's finest citizens). Family was the theme of this gathering, and the togetherness of these folks in an age of broken and divided families made for a memorable afternoon. I hope that we will have some photos from this reunion in February.

I'M GLAD THAT THE HARBOR HOUSE got the votes to go ahead and seek funding for its restoration. Some other businesses had wanted this funding also, but all things were not.

equal. The Harbor House is one of the great Key West buildings and must be considered a priority for aid. I am thrilled at the image of this building being rebuilt - what a double zippy rollick it would be if the Cuban Club arose once again as well!

I REMAIN GLOOMY about development here and the development of the Navy Base in particular. I was talking with our great City Commissioner, George Halloran about this recently. Again, yes, once again, Key West seems faced with a building explosion. We have Critical Concern, we have all the reports filtering into the city's C.A.P. program on the carrying capacity of our infrastructure, we have the city commission putting in tighter laws on building (beware, though, of undermining your good works with numerous "special exceptions" to your laws, commissioners), we have the obvious inadequacy of City Electric to deal with our existing demands, we have such clogged downtown streets that during the winter season many people avoid driving in that area, etc., etc. And what do we have waiting to emerge and grace our town with its presence - a FIVE HUNDRED room hotel planned for the Navy Base. Yum, yum. Is there no end to our collective idiocy? The doubling and perhaps tripling of our motel units at the end of Simonton Street is a major problem, but I feel that the grandiose development slated for the Navy Base is a nightmare. We were recently told that we had already exceeded our carrying capacity for new development by an expert planner - what will the new studies reveal? Where ARE we going? Next month we will have a special write-up on this problem.

SEE YOU NEXT MONTH.



REX - THE ONE AND ONLY, IN PERSON

By BUD JACOBSON

IF THERE'S ONE character whose name is synonymous with Key West and its mad campy style, the sort of character you'd mention to anyone who'd spent any time here, it would be Rex -- and if they didn't know Rex, you knew they hadn't really caught onto the swing of this town.

His full name is Rex Brumgart and he's called Rexie by his old friends, and other names by others. He is as sporty and dapper today as he was when he first came ashore in Cayo Hueso in 1942, a Navy man with a rolling gait, decked out in his blues and ready to trade blows with those sneaky Japs -- or anyone, for that matter.

WELL, THE NIPS AND NAZIS were a few thousand miles from South Beach, but -- what matter? Key West had Rex and the island would never be the same again.

Rex served his country valiantly in the Navy's supply corps in Key West until he took his honorable discharge papers from the Admiral in 1945. After that, Rex hauled anchor and set sail for the Big City, Chicago, where, as he seems to have in any corner of the world, he had hospitable and well-connected friends.

"I WAS LIKE TOM SWIFT," Rex said, "young, and out to find fame and fortune in the Big World -- I had faith and I loved people."

What Rex did have was tireless energy, roguish charm, and a wild sense of humor which gave him entree into all levels of society in Chicago, mostly on the near North side and in the salons of the young and wealthy, whose madcap parties and dusk-to-dawn gambling along Michigan Avenue broadened his sophisticated horizons.

HE SLAVED AWAY diligently in the old and dignified VL & A store in the Loop, one of the best men's and sporting goods stores in Chicago (now owned by Abercrombie & Fitch), wearing Ivy League tweed jackets, burnished brogues, grey slacks and button-down shirts -- all the time saving up his pennies and his energies for his winter sojourn in Key West.

"I WAS DOING ALL RIGHT," Rex reminisced, "but Key West was calling me. You better believe it, bubba, I had sand in my shoes." Key West was deeply in love with the Navy/military/civil service payroll generated by the Base and the Air Station during the 1940s, 50s, and 60s, and instead of being a dot on a map somewhere it gained international luster and fame when President Harry Truman made it his winter home, attracting the highest officials from Washington. The publicity

from that influx drew more and more of the writers and artists, too.

THERE WAS A BOOMING AIR about the town -- ball-bottomed sailors and tough-looking Marines out there, prowling through the downtown streets and by-ways, enjoying a multitude of flashy gin mills, strip joints and gaudy hotels.

Back in civilian life, Rex was one of the snowbirds back in the late 40s and 50s, and some years he even stayed through the summer, enjoying the local scenery and salty air. It gave him plenty of time to dream up ideas for parties which, in time, made him famous as a "party inventor."



Rex

Photo by Wendy Tucker

shaker and glasses in hand, ambled down to the docks with some of his old pals. Once there, they would sit gingerly on the stained and splintery planks, on the rusted bollards, while Rex would pour the martinis. Lifting his glass, Rex toasted the golden sinking sun, the fantastic beauty of the water at sunset. "To old friends," he said, and a tear trickled down his sunburned cheek.

"HEAR, HEAR," mumbled the group which consisted of, among others, Uncle Earle Johnson, Billy Bryant, Lyle Weaver, Fran and Harry, Bud and Liz, Gary Heimann and Dorothy Raymer, and maybe a few other assorted strays from lower Duval. Reason it had its beginning on Sunday was because then the city had a Sunday evening closing law for the bars when they shut down from 6-9 p.m. The little gathering at sunset, then, closed the weekend and allowed for laughs and gossip about the doings in their small, cozy and sophisticated world.

"WHO WOULD HAVE THOUGHT I raised my glass to sunset, that it would have brought national fame to Key West over CBS and NBC television news, just a few weeks ago?"

Thus, the sunset party in Key West.

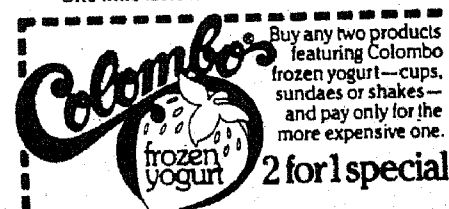
Rex lived for many winters in the oldest House with his longtime friend and co-conspirator in many of the parties, Earle S. Johnson -- "Uncle Earle," who was a direct descendant of the Watlington family. Rex usually was in the slave quarters, the tiny one room brick cottage in the back, where according to legend, they cooked the dinners for the family in the main house. But that was in the 1800's -- in the 1950's, there was plenty of cooking in the slave quarters, but it wasn't dinner.

EARLE, MEANWHILE, would be in the main house with tenants on the second floor, like Claire Urban, David Louvis, Frenchy Chanel, maybe a couple sailors and a Marine would hang out there; Billy Bryant usually was in the side room. Visitors were for various lengths of time; some were shocked by the bawdy occasions and the leering smiles of the occupants -- they'd leave; others stayed for years.

REX TOOK A WINTER JOB for some years as a driver of the Conch Train when Bill and Olive Kroll owned the attraction. In a short time, he had established himself as the driver you had to take the tour with -- his commentary was laced with double entendre, barely hidden or misunderstood. He knew the town so well, and most of its wierd stories that he

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really did contribute a marvelous couple hours to a tourist's brief stay. His tours were a bundle of laughs.

Friends he might see on the street during the time he was wheeling the train might be hailed by name and wave, or he'd get the whole bunch on the train to call out "hello," and if it was YOU, you'd duck into the nearest doorway. On one trip through the island, he stopped the train on Pine Street so his passengers could get a close-up look at an old Conch house. It so happened the occupants of the house, friends of Rex's, had no warning. Their front door opened and in trooped Rex, leading his charges from the Conch Train on a house tour, through every room, explaining as he pointed out antiques and furnishings.

The occupants, agog with wonder, merely sat in the living room, too stunned to say anything.

FOR A COUPLE WINTER SEASONS he took over the tiny concession stand on South Beach. He was the chief cook and bottle-washer and knew every winter visitor who showed up -- all of them knew Rex and that's why they packed onto South Beach. Speciality of the house was a hot dog on a buttered bun -- and buns there were plenty of. The stand, then, was a dinky little place with a counter and six stools a jukebox, sandy floor, all of it sparked by Rex's snappy remarks and salacious comments. He had some gorgeous, buxom gals helping him behind the counter; they drew the sailors and business picked up. Billy Bryant ran the volleyball game.

THE SUNTANNED REGULARS at South Beach, where Rex presided with mucho gusto, rivaled him as characters in their own right -- Winthrop Biddle, the rascally scion of the famed Philadelphia family; John Thomson, and his dog, Mr. Curry, who took an active dislike to the Navy's dirigibles when they flew past; Mr. Mac and the unofficial "mayor of South Street," tall, tan and terrific Karen,

who towered over Rex and would pat him sweetly on the head when he contributed a "free lunch"; Danny Barlow and his harem of beautiful barmaids -- and many more.

IT WAS IN 1957 WHEN HE WAS seized by another party brainstorm that has since become legend. The famous (infamous?) Von Kosel party.

It was a spooky takeoff on the case of the old crazed necrophiliac, Von Kosel, a technician at the old Marine hospital, who took a shine to a fading teenage patient, Elena Hoyos, then dying from tuberculosis; the time was in the late 1930's. After she died, Von Kosel slipped into the graveyard one dark and stormy night and took the body and coffin out of its grave. He brought it to his darkened wooden house on Rest Beach, where using wax and restoratives, he "rebuilt" her body. When he was finally exposed, the gruesome story made international headlines.

THE NIGHT OF THE PARTY, you walked up the driveway in the dark, turned the corner and there stood a somber-looking "undertaker" -- Uncle Earle dressed all in black -- who collected your \$2 for drinks, labeled "formaldehyde", and to the side was a coffin lit by flickering candles.

In the coffin, beautifully composed in a white gown, was Rex.

"Approach the coffin, please," came the sepulchral voice of Uncle Earle.

WHEN YOU DID, Rex raised up, pressed a concealed button and a wreath of tiny fairy lights woven through his wig sparkled and he served martinis from his crystal pitcher, while in the background a scratchy gramophone played a sorrowful dirge.

Word got out about the party. It caused a sensation and wasn't repeated.

REX WAS AN EXCELLENT host and, when

he tried, he could whip up a Chateaubriand with the best of them, would invite friends over for small dinner parties by candlelight.

At one of them, he served a delicious dinner (he played host, waiter, cook, writer, director, producer) with the proper wines and kept the conversation light and sparkling.

Time came for dessert and Rex disappeared into the kitchen.

"We have some light pastry," he announced as he returned to the table holding the dessert up high on a tray. He brought it down and there, in front of the goggled eyes of the guests, were huge slices of lemon meringue pie -- except -- in between the meringue and the lemon filling was a thick and fluffy layer of hair!

"IT'S THE LATEST THING," said he, quite astonished to see his guests choking in revulsion at this ghastly vision, throwing up their hands, trying to get away from the table and run from the house.

"It's called hair pie," he said, "a little recipe I picked up at the barber shop today."

When the shock had worn off, the guests and Rex went to the Oldest Bar where Tré Laroque was bartending.

Asked if she would like some of the dessert from Rex's party, Tré said, "Oh, yes," looking forward to a treat, no doubt.

A gushing piece of "hair pie" was set in front of her and she ran screaming to the far side of the bar, "Get it away, get it away," she yelled.

SOME YEARS LATER, Rex threw a party called the "Hush, hush, Sweet Charlotte" event, again in the backyard of the Oldest House. As you walked toward the slave quarters you heard the eerie musical theme from the movie, and there you came upon this little old lady in a rocking chair, specs on the end of

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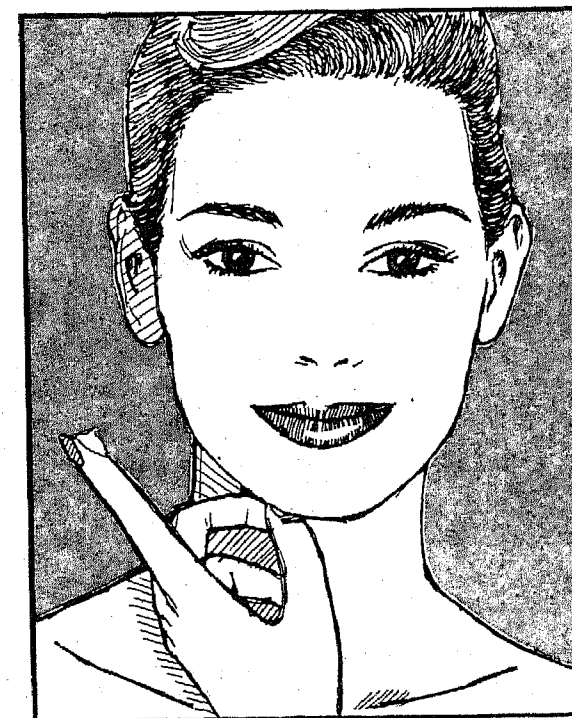
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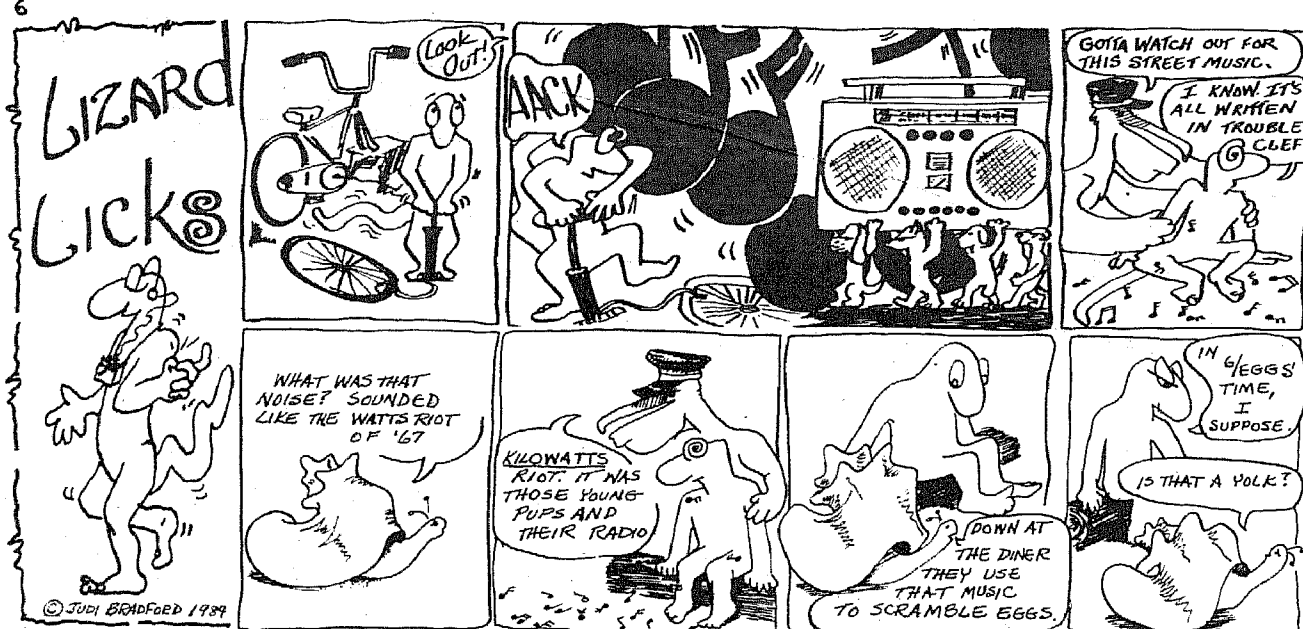
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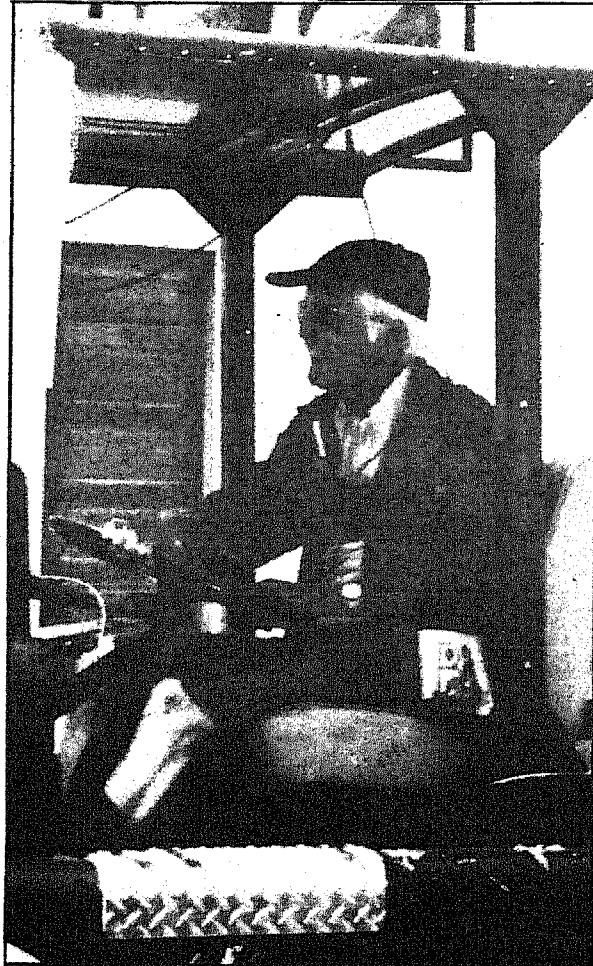
her nose, a hatchet in one hand, a "blood" smeared doll in the other. Catsup all over the place. Another hoot.

THEN THERE WAS THE YEAR Rex decided he was going to "pay back" a bunch of obligations with an Irish stew dinner for 50 or 60 friends. Tennessee was there; Truman Capote was in town; numerous other artists, writers, and dignitaries of the town. He held the bash in Jessie Porter's bricked-in yard; spacious, filled with trees and plants, on Caroline Street. Not just 50 or 60 showed up, there had to be more than 100. Booze and beer flowed from a bar and in one cottage a couple of huge vats were on the fire, cooking up Rex's Irish stew.

IT GOT LATER AND LATER. Guests were falling sleep or staggering around. About midnight Rex checked the Irish stew. It had stewed itself into a mass resembling concrete; the pots were solid black from the fires. There was no more ice for the drinks. The noise from the guests, clamoring for food, food, FOOD could be heard at Sloppy Joe's.

Surveying the scene of the disaster, Rex declared "the party's over!" and with that he opened packages of yeast biscuits which expanded into long snakey globs of dough. He ran gaily through the garden, throwing the biscuits into the trees where they hung like festoons of white worms.

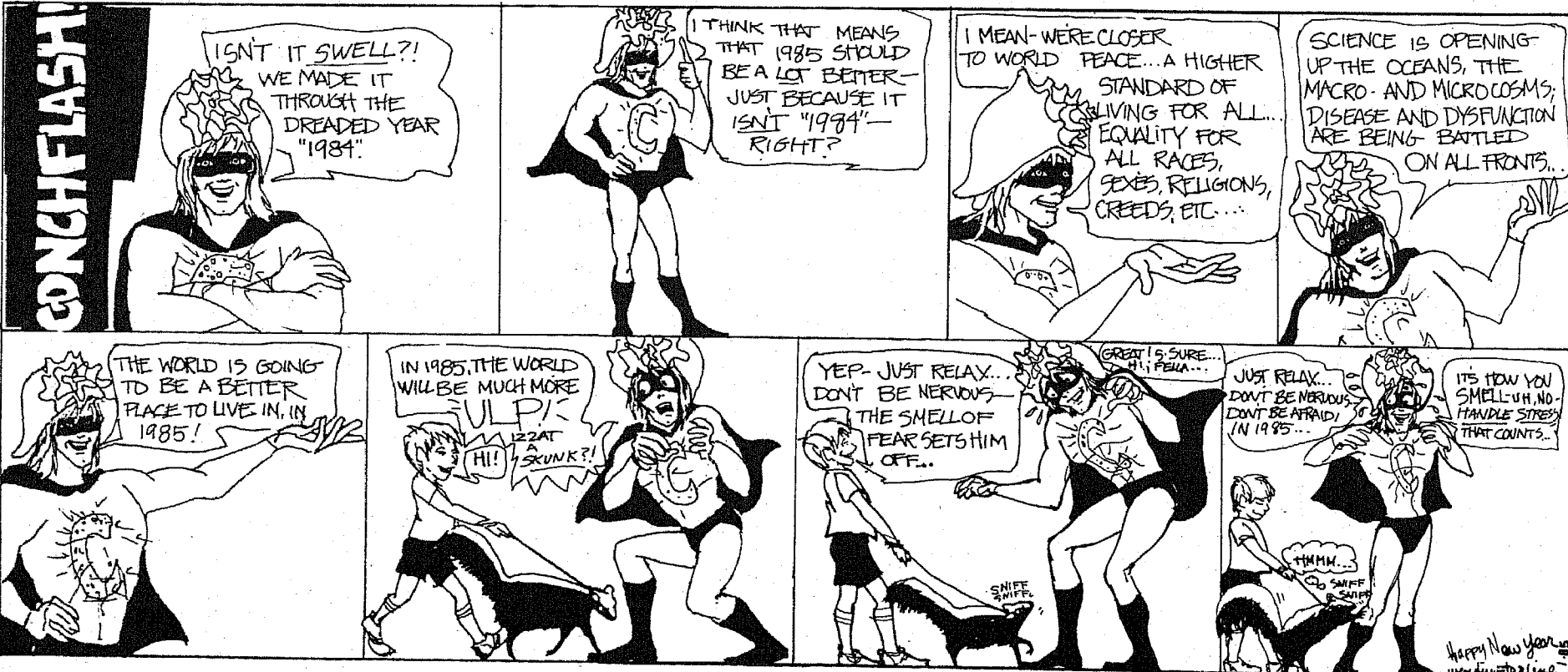
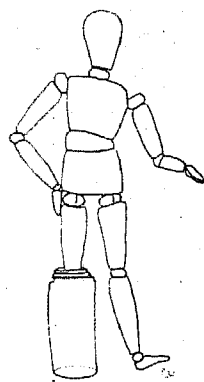
MOST OF THE CROWD went to Morgan Bird's Oldest Bar, where someone sent out for hamburgers.



Driving the Conch train

IN YET ANOTHER MASTERFUL bit of imaginative merrymaking, Rex had a group for dinner at his home. A staid and dignified affair with coffee and after dinner Creme de Menthe served. Conversation was polite and subdued, when suddenly Rex gulped his Creme de Menthe, gargled loudly and spat. Holding up a bottle of Scope mouthwash, he asked if anyone wanted a refill.

HOW DOES HE DO ALL THIS and manage to keep that youthful figure even at 43 years of age (his number, not mine)? "I have a great appreciation for living and for people," he said seriously, "oh, by the way, I'm having a small party tonight -- wanna come?"



Palms Pelicans

BY FRANCES-ELIZABETH SIGNORELLI

ADVICE: Don't hang a lot of things on your bedroom wall.

BECAUSE YOU ALWAYS are at great pains to educate and entertain yourself, you rooted through some Saturday Review magazines and tore out a full page picture of Virginia Woolf, great British novelist. Being a keen reader, you read for style and have reread her "The Waves" about 40 times and have taken energy from her.

So, there she hangs in the gilt frame you put her in, skeins of hair, brown in color, pulled back from an aristocratic face as pale as lard. The frame gives her a golden touch there on the wall by your bed.

OPEN ONE EYE, mornings, and her expression rivets you - a look that seems to know what is on the other side of things. You aren't slumber longer under that slightly contemptuous gaze. Here, you have believed that you muddle through erratically though adequately. Your appreciation embraces Mary Baker Eddy, a whole raft of novelists with word power (this includes almost forgotten humourist Ludwig Bemmelens through Peter de Vries, a bright rocket in the humour skies now), travel, conversation, friendship, good food, a quiet spot to sit at your typewriter, love.

You go back to the stove and then return with a cup of tea the color of iodine. Still, there she reigns. She is not shut of that high-brow smile, accusing, "Why do you think that you were distributed the gift of writing and not given tall beauty, restfulness or serenity? You ought to be ashamed

of yourself; write something meaningful!"

You have the pillow over your head by now but you peer out over your tea cooling in its cup, and there old Virginia still holds forth looking like she has been psychoanalyzed in her mother's womb.

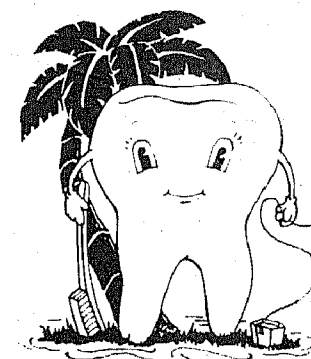
VIRGINIA WOOLF'S PICTURE hangs just across from Grandmother Frances Bryant Jones' message in petit point. This grandmother was William Cullen Bryant's granddaughter. The sampler: "I shall pass through this world but once. Any good thing therefore that I can do, any kindness that I can show, let me do it now. Let me not defer nor neglect it, for I may not pass this way again." (Quaker precept).

Every time you pass it, you drop a comb. You catch Grandmother's meaning. On the strength of it, standing there, for some obscure reason wearing your husband's shirt, you resolve to forego hedonism and the pleasure principle. Then, when you are exchanging a complicit glance with the mirror, ready to leave that evening for The Red Barn Theater, Virginia snares your eye again. You drop your earring, which rolls under the rug and never can be found again. There are so many stray earrings rolling around under that old, red Oriental rug consorting with each other. As you walk to the door, they crunch under your feet like peanut brittle or dead beetles.

YOU TURN AND WINK at that canteloupe-shaped bit of Virginia Woolf. This gesture is more to comfort yourself than her for she long ago chuckled it all in. I can tell you, Virginia, I thought, moving my lips, living has got to be such a habit for me that I can't conceive of any other condition.

Now, is it or is it not best to hang things on your bedroom wall?

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SURVIVING STRESS INTO THE 21ST CENTURY: PLAYSHOPS FOR CHILDREN AND ADULTS

by SUSAN HAWKINS

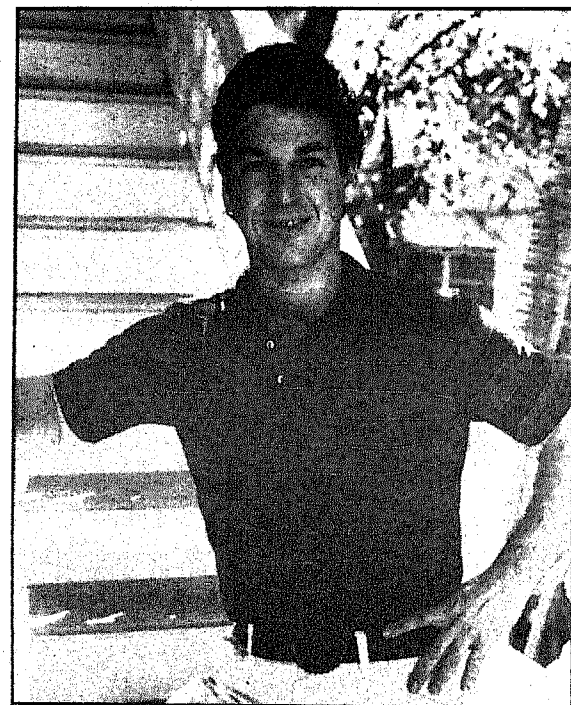
THE TITLE OF Gary Young's program seems terribly futuristic, until you stop to consider that the 21st century is only 15 years away. And with a positive emphasis on "survival," Gary Young leads these stress workshops with insight, common sense, and a great deal of whimsy.

THROUGH A FORMAT that combines the experiential with well-researched information, workshop participants are guided to recognize their own patterns in dealing with stress. Gary's holistic and often playful technique engenders a willingness in his students to become self-aware without fear of what they will discover. And it is precisely this regenerative spirit that inspires the capacity to learn new ways of dealing with stress.

GARY YOUNG MEANS "dealing" as opposed to "coping" when he discusses stress. Since the human body is a survival mechanism, it will continue to survive despite the migraines, ulcers, or backaches with which it is afflicted. What Gary's workshops show is that many of these conditions are within our control. He suggests that rather than enduring them, a better choice can be to enter into virtual partnership with oneself; that the individual help himself and his body to function optimally.

ACHIEVING THIS HARMONY does require a union of body and mind. In Gary's words, "the body doesn't lie"; our anxieties and dilemmas do manifest in our bodies as various physical encumbrances. Muscular

tension is one of the major and most common of these. As a professional massage therapist, Gary is all too familiar with this particular expres-

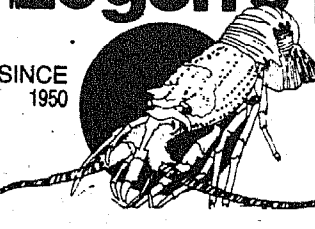


Gary Young

sion of stress. Yet often muscular tension is experienced in the body day after day without ever being detected by the individual. It is a source of shared humor in Gary's class to watch the pupil who breathes deeply, shakes out the tension and stands at what he believes to be total repose, as he studies himself in the mirror and discovers that one shoulder is

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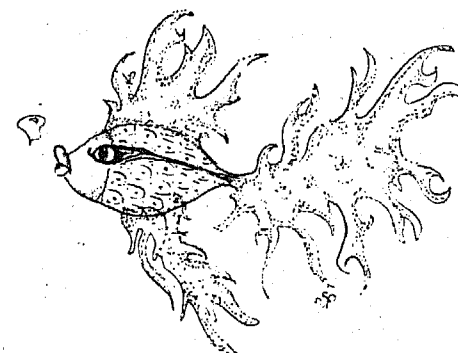
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WORKSHOPS ARE OFFERED every Saturday at the Coffee Mill, 916 Ashe Street. There are three sections: Children age 6-10, 1:00-2:15; Teens ages 11-18, 2:30-3:45; and Adults 19-90, 4:00-5:15. Children are instructed in anatomy and physiology, as well as the ways they can control stress. For more information, call 4-4463.



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BA DEGREE IN WRITING OFFERED TO KEYS RESIDENTS

by Wayne Pelke

THE KEY WEST branch of Saint Leo College, which presently offers a four-year Bachelor of Arts Degree in Management and Criminology, is planning on offering a Bachelor of Arts Degree in Creative Writing. Beginning with the January 1985 term, Saint Leo College, in conjunction with Florida Keys Community College, will initiate an English concentration which will emphasize the major forms of creative writing (fiction writing, poetry and journalism) as well as offer a rounded core of courses in literature.

"BECAUSE OF THE unique atmosphere of Key West and the fact that so many people are interested in writing, we decided to offer the Keys residents a way to channel their creative energies," Wayne Pelke, Director of Saint Leo College at the Naval Air Station, said.

Technically the program is called a Bachelor of Arts degree with a concentration in English, Writing Track. Unlike the traditional English major which emphasizes literature at the expense of writing, this program concentrates on the creative writing fields - fiction writing, playwriting, poetry and journalism - in order to give the student the widest possible range of writing techniques. After the student finishes these basic courses, he is encouraged to follow out his own particular interests into longer forms through independent writing courses. His other coursework includes a well-rounded background in modern literature.

"IT'S A CAREFULLY considered curriculum," Pelke said, "I tried to design an ideal training program for the poten-

tial professional writer, the kind of program I so much wanted when I was attending college."

The Bachelor's Degree in Writing will be a joint program between Florida Keys Community College and Saint Leo, which means that a student can take up to 81 semester hours of coursework through FKCC. The remaining 39 semester hours must be taken with Saint Leo College, but all the Saint Leo courses will be offered in Key West. Thus, a student can complete his four-year college education without leaving Key West.

"COMPLETING THE DEGREE SHOULD give the student an excellent opportunity for employment in the communications field," Pelke explained. "Besides the obvious writing professions such as script writing for radio, TV or film, the degree would prepare a person for such professions as advertising, editing, fiction writing, freelance writing, journalism, publishing and public relations. Or, if the student wished to continue on to graduate school, the curriculum would serve as a base for further study in writing, literature or teaching."

THE PROGRAM WILL begin in January with a course entitled ENG 334 WRITING THE SHORT STORY. The course will be taught by Saint Leo College on the FKCC campus. It will run from January 7 to March 9, and it will meet on Monday and Wednesday evenings from 7 to 9:30 p.m. Anyone interested in either the course or in the writing program should contact Wayne Pelke at 296-3361, Ext. 2847. His office hours are from 12-6 p.m., Monday through Thursday and from 8 a.m. to 1 p.m. on Friday. He also counsels students in the Student's Services area at FKCC every Thursday from 12-2 p.m.

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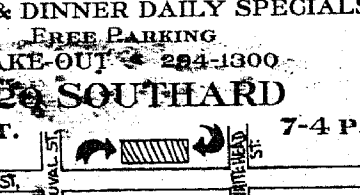
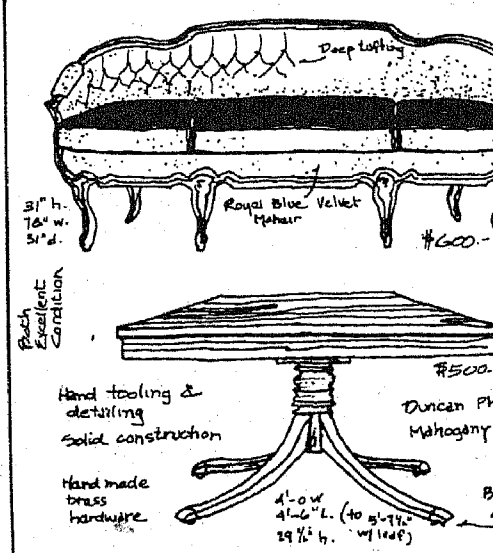
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AUDUBON HOUSE REDEDICATION CEREMONY

ONE OF KEY West's oldest houses will begin a new chapter when operation of the historic Audubon House on Whitehead Street is officially given over to the Florida Audubon Society in a rededication ceremony to be held on February 2nd.

The 1830 Audubon House reflects the elegance and wealth of the days of the Wreckers. The famous naturalist and painter, John James Audubon worked there when he visited Key West in 1832. The house shared Key West's decline in fortunes and, by 1958, was in such bad condition that it was nearly demolished. A plea from Jessie Porter Newton resulted in the purchase of the house by Col. Mitchell Wolfson and his wife Frances who

lovingly restored it. It was a project that sparked Key West's restoration movement.

RESTORATION WORK ON the Audubon House completed last summer has given the building greater historic integrity and renewed the splendor of this unique architectural treasure. Over the years the Wolfson family has added to the magnificent collection of period antiques. Audubon's original prints, an exhibit of porcelain birds by British artist Dorothy Doughty and a video program about Audubon's life and works are currently shown to thousands of visitors annually.

THE SELECTION OF the Audubon Society by the Wolfson Family Foundation which owns the house reflects their shared concern with the preservation of the natural beauty captured in Audubon's works. According to the new curator, Joan Borel, the Florida Audubon Society plans an educational program designed to promote community involvement and the continued historical restoration of the house and gardens.

Mitchell Wolfson, Jr. will officiate at the rededication Saturday which is by invitation only. The ceremonies will begin at 5:30 p.m., featuring a guest speaker and island specialties will be served.

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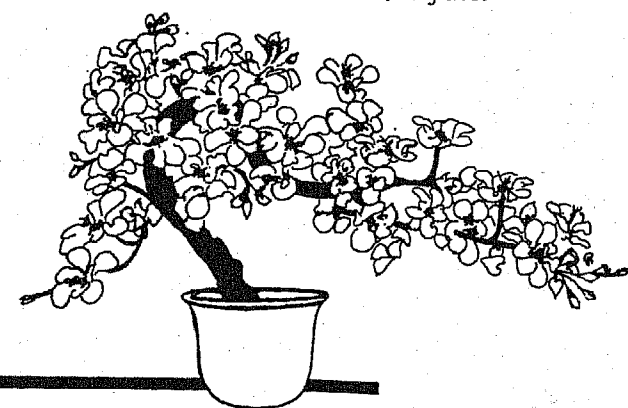
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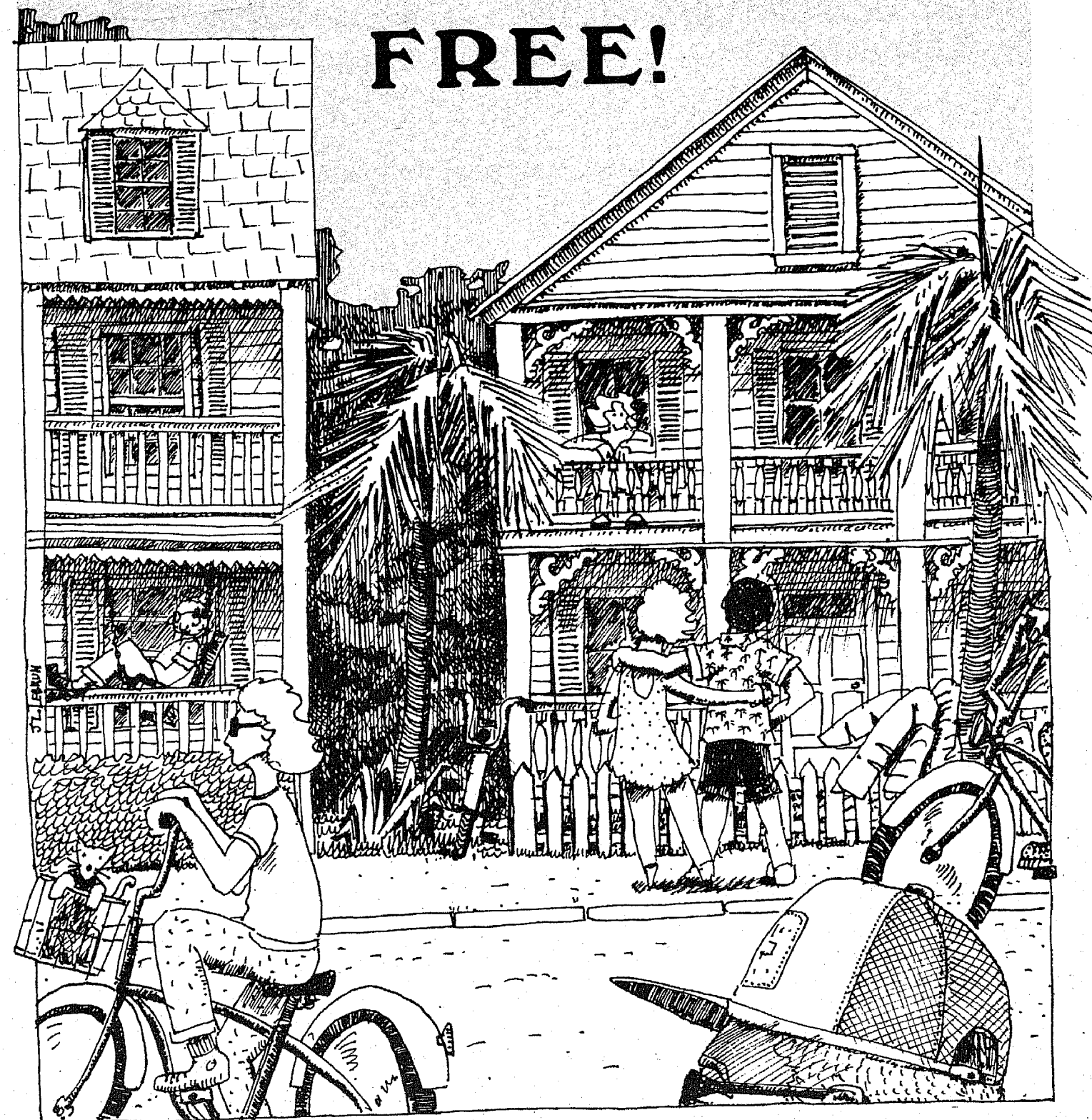
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NEWS-YEAR RESOLUTIONS

ANOTHER YEAR HAS slipped by. Save a handful of moments, the year passes into instant and almost impenetrable obscurity. So it goes. And so too, repeats the annual efforts to make the next year more memorable than the last. Chief among them: the New Year's Resolution. Already enough time has passed since New Year's Day for most of us to have broken our erstwhile "promises" to ourselves. Never fear! A chance to make amends! What follows is a set of resolutions based on news of the past year. You might call them News Year Resolutions. I have some for Joe Balbontin. I have some for Richard Heyman. I even have some for this column.

IN THE PAST few months we've heard a lot of talk from City Commissioner Joe Balbontin about the "new" City Commission. Balbontin, of course, refers to the loose coalition between Mayor Richard Heyman and Commissioners Emma Cates and George Halloran. From his position on the

left side of the commission podium, Balbontin has used some vague descriptions to level some not so vague charges at his three political adversaries.

ONE REFRAIN THAT Balbontin has mastered is the assertion that Heyman, Cates, and Halloran unfeelingly and almost willy-nilly are raising taxes and charges for city services. We heard it when the commission approved impact fees for developers, and we hear it now as the commission plans for a referendum to build an incinerator at the Stock Island solid waste dump. In both cases Balbontin has said - and continues to say - that these programs will take money out of the pocket of the working man. He then uses his charge to attack his opponents, chiefly the mayor, from his seat on the dais. The problem is that the information Balbontin presents is basically correct but incomplete. At times he creates inappropriate impressions. At others he states outright incorrect conclusions.

IN THE CASE of the solid waste incinerator, Balbontin fails to mention that this problem has dragged on for 10 years, starting long before Heyman, Cates, or Halloran came to the commission. He fails to mention the

dire consequences of not living up to the federal Environmental Protection Agency mandate to build the incinerator. The impression Balbontin is attempting to create is that the cost of the Industrial Revenue Bonds which will be used to construct the incinerator is the fault of Heyman, Cates, and Halloran. The whole truth is that the city has no choice but to build the plant and this is the cheapest way. The problem is being solved under the leadership of the mayor, but it was not - clearly not - created by his administration.

PREVAILING WINDS: COMMENTARY by ALDEN SOLOVY



IN THE CASE of the development impact fees, Balbontin states that the fees for sewer and solid waste impact will be passed to patrons of new development. Absolutely true. Then, however, Balbontin goes into yet another speech about added costs to the working man. Wrong! The patrons of these high-dollar hotels, time-share resorts, major condominiums, are either tourists or wealthy locals who can afford a couple bucks added to the cost of a

quarter-million-buck apartment. What these fees really do is kick money toward sewer and solid waste facility improvements. Every dollar earned through impact fees is truly a buck saved for the working stiff. Balbontin's stated philosophy was admirable, but he actually voted against his own stated goal.

MORE IMPORTANT IS Balbontin's goal to earn another term on the commission. This seems to be the motivation behind these and other speeches Balbontin has made before television cameras and radio microphones. In late fall, shortly after he announced his intent to run for office and hinted at a possible challenge against Heyman for the mayor's chair, Balbontin began using commission meetings to make political speeches, painting himself as the champion of the common Joe and painting Heyman, Cates, and Halloran as the opposite. He paints these three commissioners as motivated by personal gain, not public service. And he implies, in so many words, that the city is going to hell in a handbasket because of them.

NOTHING COULD BE more wrong! All three have strong feeling for

the plight and problems of the working class. Each ran for office out of a strong sense of public responsibility. And between them these three "new" commissioners have authored and implemented the most progressive and beneficial policies and ordinances the city has seen in a long time. Together, Heyman, Cates and Halloran represent almost every facet of the community: working people, business owners, long-time Key Westers, newcomers, women, gays, Latins, environmentalists. Between them, they are all these people.

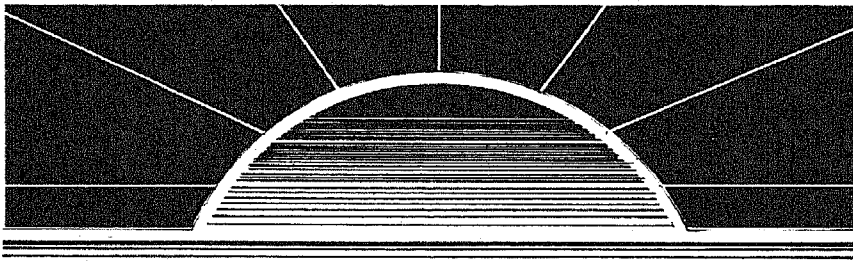
HEYMAN APPEARS TO be Balbontin's main target, at least for the moment, with charges toward Cates and Halloran thrown in for good measure. The reason is clear: Heyman is up for reelection in November and Balbontin may be his opponent. Balbontin is drawing the battle lines, and he's drawing them early. Typically election one-upmanship does not begin until a few months before the election. "I'm campaigning," Balbontin said. "Yes I am." What he won't commit to, yet, is whether he's running to keep his current seat or whether he's going to shoot for the mayorship. While he's hinted that he will challenge Heyman, Balbontin is playing his cards close to his chest,

presumably to keep the attention of the news media on him.

RESOLUTIONS FOR JOE BALBONTIN:
1) When you make statements about other commissioners and their actions, tell the whole story.
2) Since you're running for office, concentrate on the positives of Joe Balbontin, not the negatives of other commissioners. Let's keep the campaign clean.
3) If you're running for mayor, tell us. Don't you think the people have a right to know?
4) Cut the politics from the commission podium. It hinders good government.

RESOLUTION FOR THE entire commission:
1) Don't get caught in the trap of Balbontin's political grandstanding. (From time to time Commissioner Jimmy Mira has proven how easy it is to join Balbontin in the political tug-of-war he is attempting to create.)

RESOLUTION FOR HEYMAN, Cates and Halloran:
1) Don't be influenced by absurd statements that you've taken illicit control of the commission. You were elected resoundingly by the people.

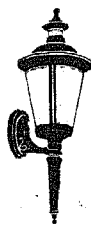


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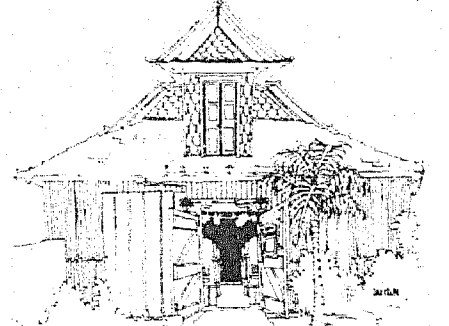
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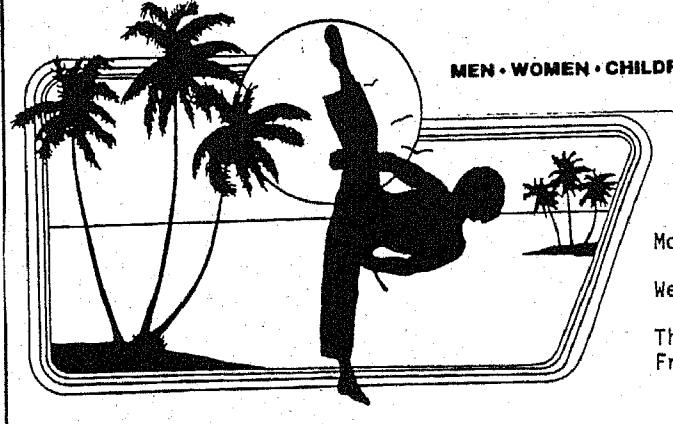
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OF COURSE, LET'S not get carried away with ourselves here. We must not forget that Heyman, Cates and Halloran, too, have made mistakes.

A mistake which Heyman can't seem to shake is his voting for the Sands project without the approval of the Planning and Restoration Commission, something he said he would not do. This is one of the most serious political mistakes: breaking a direct promise. Fortunately for Heyman's political aspirations, the promise was to a relatively small group of constituents, most of whom will support him in spite of the gaffe. The reason this type of mistake is so patently inexcusable, at least to me, is that interested people end up forced to operate with faulty information. Citizen activists take a commitment as solid, then concentrate resources to shift others to their point of view. The public deserves an honest representative of positions taken by community leaders. Explanations afterward, such as Heyman made, do not pass muster. They are too little, and way too late.

ANOTHER COSTLY MISTAKE made by Heyman was assuming that the Sands alleyway did not belong to the city. Cates, too, made this error. Heyman, at the end, decided that he was wrong and voted against a *carte blanche* transfer of the alley to developer Austin Laber. Again, too little, too late. The problem here is that commissioners tend to be impressed by fancy lawyers in fancy suits and developers waving cash. The little guy's opinion often gets lost in the adoring eyes of the commission. Heyman recognized, in the end, that the little guy was right. True to

form, Heyman said he believed that the City Charter would back his new position that the alley belonged to the city. Too bad Judge M. Ignatius Lester disagreed and said the alley transfer did not have to go to city referendum.

RESOLUTIONS FOR RICHARD HEYMAN:
1) Say what you mean, *always*. Citizens count on those statements to interpret and act on commission actions.

2) Strengthen the City Charter so public alleyways don't get handed over to developers.

RESOLUTION FOR RICHARD Heyman and Emma Cates:

1) Remember *always* that the little guy's opinion is as important as the developer's. You forgot this once and it was costly.

Resolution for M. Ignatius Lester:
1) Reread the City Charter. The provision used to rubber-stamp the alley transfer had nothing to do with the case in question.

* * * * *

THIS IS A tough admission to make, but we in the news biz also make errors. Some are major and many hurt people. Two errors were among the most talked about this year, and certainly the worst seen in Key West in some time. One news organization named the wrong person as indicted in the federal Grand Jury cocaine conspiracy indictments. Another identified the victim of a heinous violent crime, a class-two misdemeanor under Florida law. Both errors violated basic principles of journalism. Both did harm to members of our community.

ALTHOUGH THESE WERE certainly the most obvious news errors of late, every single journalist in this community - including me - has made errors. Luckily the big goofs are the exception, not

the rule. Even more fortunately, we in Key West have a high percentage of good reporters. The local staff of the Miami Herald, as well as the reporters at WKIZ/WFYN, stand out as fine journalists. And the Key West Citizen, TCI Channel Five, and FM 107 each has made great improvements in their local news presentation. No matter how careful we are, we can still be more careful.

RESOLUTION FOR THE new media:
1) Be careful, very careful, so that the major blunders of this year are not repeated.

* * * * *

ONE OF THE most distressing news items over the past year is the alarming number of highway traffic fatalities in Monroe County. According to the Florida Highway Patrol, 47 people died in traffic as of December 26th. That compares to a total of 30 for all of 1983. This, in a word, is unacceptable. Fortunately, this is one statistic which we can play a part in changing. Simply, we must all drive more carefully.

WE'VE ALL SEEN the causes of this problem. Drivers racing each other at 45 miles per hour on North Roosevelt Boulevard, a 35 m.p.h. zone, trying to beat each other to the triangle. Motorists merging onto the road without regard to oncoming traffic. People passing in no passing zones on U.S. 1, including on bridges. It's got to stop. For a city with such a laid-back reputation, Key West's drivers seem to be in a frantic hurry to get to stop signs, beat lights, pass cars, and arrive.

THIS YEAR 47 people did not arrive alive.

Resolution for Keys drivers:
1) Drive with caution. Obey traffic laws and signs. Watch out.

Don't drink and drive. Arrive alive!

* * * * *

FRANK BROWNELL, A reporter for the Key West Citizen, threw down the gauntlet toward me recently. Commenting on a recent column ("Of Social Justice and Common Sense," *Solares* #11, Dec. 1984, pp. 56-61), Brownell chided me for pointing out issues of social justice without using my column to promote a positive change. He said that I showed how some people were trampling on social justice, while others were taking strides to make things better, but the column itself did nothing to aid the myriad causes facing us.

ADMITTEDLY, HIS COMMENTS struck home. There are some who say that news organizations, and columnists like me, aid the cause of understanding the world and the news of the day. This, in turn, promotes actions from others. So goes the theory, and I believe it so. Yet, interpreting news so others might act is clearly not enough for someone concerned with social justice. Brownell was right. The column must directly aid, not passively wait for some vague results to come from this monthly musing.

WE SHOULD NOTE for the record that many local news organizations already provide direct activities to benefit the community. The Miami Herald has its Christmas Wish Book, FM 107's Christmas in Key West raises money for Big Brothers and Big Sisters, WKIZ/WFYN helped find blood donors recently by broadcasting from the South Florida Blood Service's Christmas Blood Drive, and the Key West Citizen provides free advertising for groups like the United Way. The local organizations do much more, and the list is too long for this column.

RESOLUTION FOR THIS COLUMN:
1) Provide some form of direct

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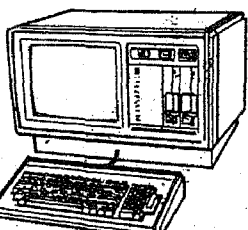
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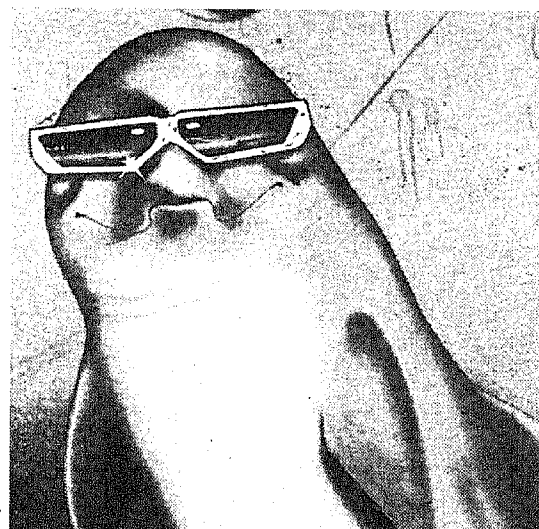
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public service for the community. Resolution for all the news media:
1) Continue current efforts to provide public service events for the community, and, if possible, do more.

FOOTNOTE: NOW IS as good a time as any to start on the road to keeping the resolution for my column. This small start is inspired by Jim Hampton of the Miami Herald. Hampton provided a unique service for the readers of his newspaper. After writing an article about the fate of Jews and others who want to leave the Soviet Union and its oppressive government, Hampton printed a postcard. All the reader had to do was paste it to a backing, add postage, and mail it. Easy. The importance of the postcard should not be lost on readers. Fewer than 1,000 Soviet Jews are allowed to leave Russia each year, a fraction of those escaping in years past. The reason: public pressure from the U.S. has slackened. The Soviets are painfully aware of public opinion in the States. As Hampton states, every postcard helps. Here's

Why, 67 years after the revolution for human rights in the Soviet Union, are human rights being denied?

The Soviet Constitution guarantees the right of people to profess.

The Soviets are signatories to guarantees for repatriation and family reunification.

Soviet Jews ask for nothing more than this right.

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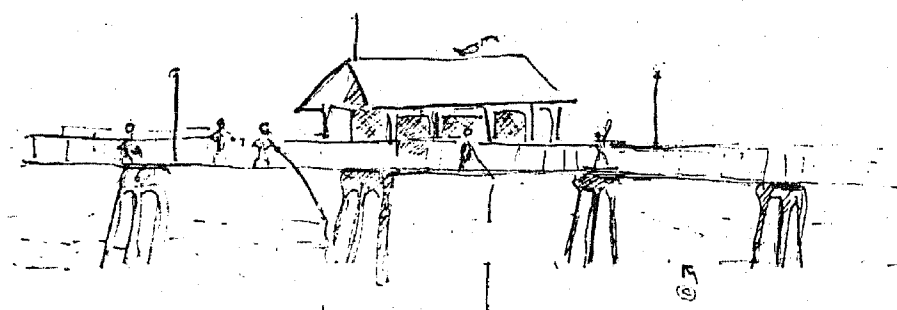
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PANDA PANDER

by Helen R. Chapman

MY EYES ARE beginning to slant reading all the publicity releases concerning that odd couple, Ling-Ling and Hsing-Hsing. It seems to me that the zoo people are going about this all wrong. With all those zoologists and reporters and camera persons and, for all I know, Chinese fertility gods hanging around, how could any loving pair get it on? Ling-Ling must have delicate feminine sensibilities. She has less privacy than Joan Collins. And Hsing-Hsing may not be the macho male he's thought to be. He may be sensitive to all this ruckus, too. Now the latest news about these Alluropodae melanoleuca is that they're exercising. They've been given all sorts of gym equipment to frolic on. Next thing, they'll be jogging down Pennsylvania Avenue. I don't think all this is conducive to romance. There may be a few exercise buffs who feel amorous when they're all hot and sweaty and gasping for breath, but, one hopes, they are in the minority of lovers.

LING-LING IS GORGEOUS, one of the few females in the world who can wear black and white to advantage. She needs a glamorous atmosphere and I like to envision her in a gold pagoda that sports silk-draped walls, reclining on a brocade-covered divan, gently nibbling on a repast from the abutting fast-food greenhouse called Bamboo King-King. Joss sticks scent the air. Soft lights enhance the ambience and the strains of The Kashmiri Song are heard. Only one person is allowed to intrude into this paradise and that is the pipe-packer, for what would this oriental Eden be without Papavera somniferum, or as it is known in the vernacular, dope? This servant must

be carefully screened. The media being how it is, Barbara Walters disguised as an amah would probably attempt to gain access to the lovers' hideaway.

NOW I ASK you, doesn't this arrangement beat crawling through tires and swinging on bars? I bet we'd see a little A. melanoleuca every year. Nan-Nan would be so happy and our relations with China would develop into a grand Sino-Yankee friendship.

However, if all this doesn't work, there's always the possibility that Hsing-Hsing is gay. Why shouldn't he be? This female, her charms notwithstanding, has been pushed at him for years. He hasn't had a chance to get out and socialize, make other friends. Maybe he'd like to join the Greater Mott Street Mah Jong Club. Or perhaps go yachting on the Yangtze. Has he yacked with a yak lately? Or a yeti? No. All the poor guy ever sees is do-gooders and mad doctors urging him to keep trying, keep trying.

THERE'S A THIRD option. If he isn't gay, but the pagoda gig didn't take, why not try a mistress? The "other woman" has saved many a flagging relationship. A voluptuous creature known as Gin-Sling, snatching his bamboo shoots and demanding ever more baubles, bangles and beads, will send Hsing-Hsing back to Ling-Ling chop-chop.

After all, the source for the truce is sauce for the panda.

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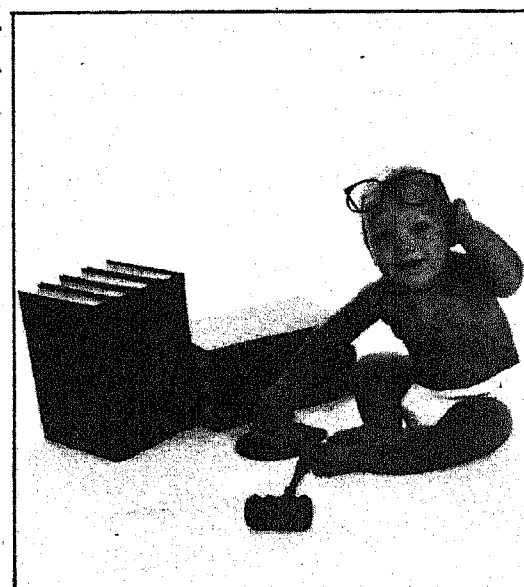


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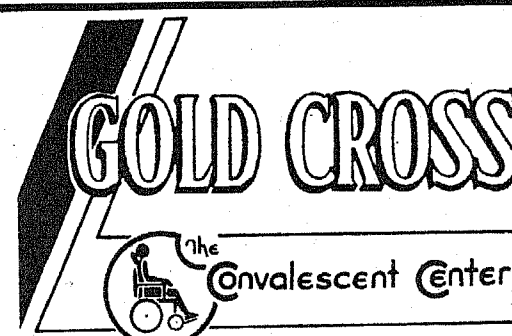
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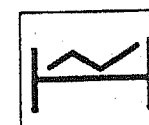
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KEY WEST MOVEABLE FEAST

SET FOR JAN. 10-13,

A KEY WEST Literary Seminar will bring together a Moveable Feast of noted Hemingway experts. Paris Review founder-editor George Plimpton, who conducted a well-known interview with Hemingway during his later years in Cuba, will join Ernest Hemingway's son, Patrick, and his publisher Charles Scribner, Jr., for the January 10-13 event.

Patrick Hemingway will come from his Montana home to attend the event. This will be the first time he has returned to Key West, where he grew up, since 1951. The second of three sons of Ernest Hemingway, he will join Charles Scribner, Jr., as luncheon speaker January 12th. He will host a cocktail party at his former home on Whitehead Street and also participate in a reminiscences session. That program, "Remembering Hemingway," will include Charles Scribner, Jr., and others who knew him.

IN ADDITION, LEADING scholars and biographers will take part in a series of panel discussions at the Tennessee Williams Fine Arts Center. Speakers will include James Brasch, Scott Donaldson, Robert Gajdusek, Jo August Hills, Allen Josephs, Donald Junkins, Bernice Kert, Frank Laurence, Michael Reynolds, Joseph Sigman, Paul Smith and Linda Wagner. All are members of the Hemingway Society, which is cosponsoring the event with the Council for Florida Libraries. Other sponsors are The Miami Herald, the Monroe County Library and Friends of the Monroe County

Library, Key West, and the Broward County Library.

PANEL TOPICS INCLUDE: "The Hemingway Style: The Man and the Writer," "Hemingway: The American Myth, the Created Image, Hollywood and Popular Culture," "Hemingway in Cuba," and "The Hemingway Women: In His Life and Work." Novelists Phil Caputo, Timothy O'Brien and Robert Stone will speak on a panel entitled "Hemingway and War: His Literary Inheritors."

Paul Smith, past president of the Hemingway Society, has helped coordinate the program along with William Robertson, book editor of The Miami Herald; both will serve as moderators. Jean Trebbi, program coordinator of the Broward County Library, planning committee member and grants writer for the seminar, will produce related television interviews for "Library Edition," a weekly program in South Florida. David and Lynn Kaufelt are the Key West coordinators. Council coordinator is Rosemary Jones.

OTHER EVENTS PLANNED for the weekend include a reception at Sloppy Joe's Bar, supper at the Pier House, a fireworks display with George Plimpton - whose latest book is Fireworks - a cocktail party and tour of the Hemingway House, a slide show and exhibit from the Hemingway Collection of the Kennedy Library, films and dramatic presentation, a cocktail party at the East Martello Museum, a coffee reception at the Key West Library and a "Hemingway in Key West Walking Tour" led by David Kaufelt. "Since Hemingway lived and wrote in Key West for ten very productive years, it seemed appropriate to pay homage to him here," says Frederick G. Ruffner, Jr., president of the Council for Florida Libraries and founder of the Key West Seminar, which has received enthusiastic support from the Key West literary community and library friends for the past two years.

SPECIAL DONORS INCLUDE Sloppy Joe's Bar, Pier House Inn & Beach Resort, Marriott's Casa Marina Resort, the Hemingway House, the Tennessee William Fine Arts Center, and the Art and Historical Society, East Martello Museum.

FEE FOR THE seminar is \$100, not including accommodations. For reservations send check to the Council for Florida Libraries, 1700 East Las Olas Boulevard, Fort Lauderdale, FL 33301, (305) 525-6899. Travel and accommodations may be booked through Joyce Gardner Travel, 2400 East Las Olas Boulevard, Fort Lauderdale, FL 33301, (305) 467-6451.

GENTLEMAN'S GIFT LIST

To look at her you'd think she liked brown walking shoes, duck rendezvous, the way a lake plunge feels at dawn. But the lady really likes a small portrait of Mendelssohn.

To look at her you'd think she liked a lullaby, a clean blue sky, a sad leaf's whispering goodbye, the thin witch hazel's wonder bud. But the lady really likes dance programs autographed in blood.

To look at her you'd think she liked jewels of weight, a dinner date, frequent drinks of bichromate, steamer departures without tears. But the lady really likes corduroy cats with velvet ears.

-- Virginia Bernhardt Hortenstine

Readers: WE NEED YOUR HELP.



Please read our letter to Gov. Graham which appeared last month in this newspaper about the killing of our son on Jan. 18, 1984, on Stock Island (Key West), Florida.

Our efforts to resolve this issue would go to waste WITHOUT YOUR SUPPORT.

OUR VOICE IS NOT ENOUGH. The relevant and detailed report supporting our letter (with 20 extra copies for your reference) have been mailed (certified mail) to OVER 70 CHURCHES IN THE FLORIDA KEYS. Please consult your church.

Governor Graham, as in the past, has not done anything yet UNLESS YOU WRITE A BRIEF LETTER:

Hon. Robert Graham
The Capitol Building
Tallahassee, FL 32301

So please spare a moment to avoid the repetition of senseless tragedy like this in the future.

Thank you, Paul Kaushik / Tuyet Pham

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1985 Key West Sunset! BIRTHDAY CALENDAR



TAKING THE CENSUS OF WHO LIVES IN OUR CITY?

Enumerating
I peek in
at every corner
of the island,
little old ladies
hobble to the door.
The only one left in faded, musty
homes,
to sit and watch the day,
Walkers at their side.

Little old mommas,
their usefulness astray.
Oh, how they want
to talk to you -

today, where the old ones
live separate
from what was created of
their seed.

Enumerating,
I list the abandoned properties,
and the occupied,
Sharpening my pencil
I note new homes created,
old ones destroyed,
Singles become coupled,
Couples become single,
Outlined by numbers -
Betrayed by absences.

I help created a new
directory.
It becomes a story of lives
inadvertently enmeshed
as I count
individuals.

The density
is thick and beautiful,
The density
is appalling.
Some choose not to be

counted,
Odd numbered,
in an even world,
their anger is great,
And wears bitter dregs
for the changes.
yet, like aluminum fences,
by holding the world at bay
They create a hostile environment.

But this city
Like America
is changing
And the winds of Paradise
still do blow
And the sea waits,
unenumerated...

Who occupies our city?
Those who want
everyone to know
where they are,
And those who are here
But do not wish it
to be known
where.

-- Phoebe Redner Coan

PADRON'S DOLL SHOP

(for adults & children)

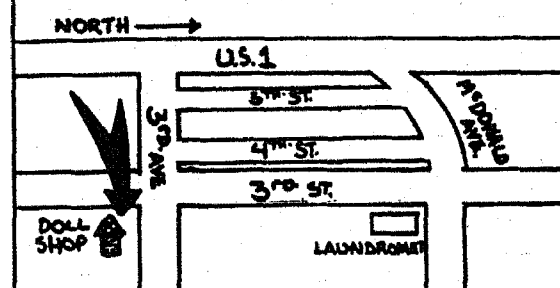
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HARHARHARHARHARHARHARHARHARHARHAR

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And so, the Hukilau Continuing At Your Own Pace Educational Service (Call 1-800-ANYTHING) presents today's timely lesson:

"FOREIGN LANGUAGES"
i.e. HAWAIIAN

Good Morning. The HAWAIIAN language has only 14 letters. Without getting really involved in the mess this creates, the end result is that each individual letter is able to have DIFFERENT SOUNDS. The "u", for example, can sound as "uh", "oo", "you", "knu", "zoo" and so on and so on and on and on.

Let's try a word... Say, "Puu-Puu Platter."

HARHARHARHARHARHARHARHARHARHARHAR

Now, let's get it right. "Puu" is pronounced "puh-oo." You see, it's a two syllable word. So, "Puu-Puu Platter" is pronounced "Puh-oo Puh-oo Platter." There.

And the translation? "Little Bites!" The first "Puh-oo" probably means little and the second must mean bites.

This is exactly what happens when one only has fourteen letters in ones alphabet.

Any questions?

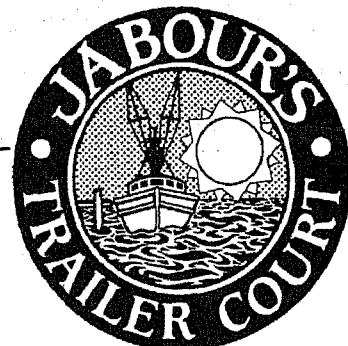
Mrs. D.M. from Provo writes and asks: "What is a 'Puh-oo Puh-oo Platter' anyway?"

Dear D.M.: Glad you asked. The HUKILAU Puu-Puus feature Hawaiian BBQ Ribs, Mandarin Fried Shrimp, Tim San Egg Roll, Crispy Fried Won Tons and Bali Bali (See lesson #42188, "Culinary Arts," i.e. Fancy Names for Steak.) This delightful melange is served with your own flaming hibachi, hot mustard and duck sauce.

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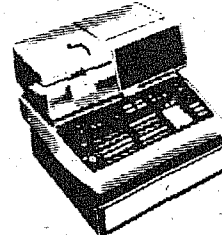
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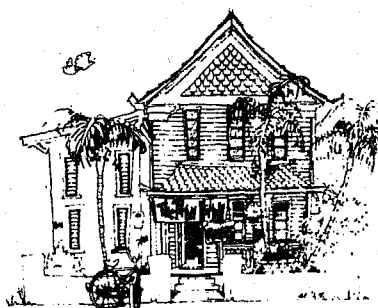
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REMARKS PREPARED BUT NOT MADE FOR THE 25TH GALA OF THE MONROE COUNTY LIBRARY DUE TO SOUND SYSTEM MALFUNCTION AND THE FACT EVERYONE WAS HAVING TOO GOOD A TIME

by DAVID A. KAUFELT

TWENTY-FIVE YEARS AGO I wasn't celebrating libraries. Twenty-five years ago, when this library we have come to celebrate was being built, I was a boy in Elizabeth, New Jersey. My macho reputation, such as it was, would have been shattered had I been seen entering any library, much less a Pepto-Bismol pink one.

I went to an all-boys school split more or less in half between those who read and those who didn't. Those who didn't waited in the corridor leading to the school library and beat up those who did. Consequently, the school library was an under-utilized facility.

THE JOYS OF all-boy sports eluded me (then and forever) and by necessity I became a closet reader. I was halfway through the Hardy Boys' series when my mother (a victim of the belief that she is the sole inheritor of the wisdom of the ages), recommended I go down to the Elizabeth Public Library to read the rest of the Hardy Boy books...if I was that interested. She was tired of shelling out the ninety-nine cents per volume charged by Levy Brothers Department Store's book department.

THE LIBRARY WAS a grey and forbidding Carnegie castle located across and appropriately from the grey and forbidding courthouse down on Broad Street. I entered, surreptitiously, via the side entrance, working my way down through the stacks like a plumber's snake, entering the

fiction room where the M's began.

Thus I began a life-long relationship with W. Somerset Maugham. He made the Hardy Boys adventures mundane and pale. In fairly short order I came to believe - as I still do - that British colonial Asia (circa 1927) was a far better place to live and love than then contemporary New Jersey (especially if you were British.)

I TOOK TO spending my afternoons at the library. I wasn't lonesome: I had all those murky Maugham remittance men to keep me company. But the day I looked up and saw Freddy Meiselman - the captain of the football team - sneak into the stacks and reach, voluntarily, for *Pride and Prejudice* was the day I knew I wasn't alone in this world.

The library gave me - and Freddy - freedom. It allowed us not only to escape into other worlds but to learn about them, to become less provincial, less prejudiced, more knowledgeable. It gave us a place to meet, to exchange ideas. It was in the library, I realize now, that I decided I didn't have to remain in the world I had been born into and Freddy decided that he could.

(THE LIBRARY GAVE me a career but that was an incidental bonus. Freddy, still a Jane Austen devotee, is an oral surgeon practicing in Elizabeth, New Jersey.)

A quarter of a century later, though I have no statistical evidence to back it up, it seems to me that a revolution has taken place, at least here in Key West in the Monroe County

R.C. Kereka

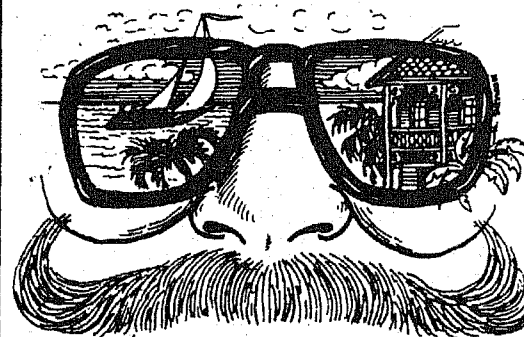
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Library. There seem to be as many boys in evidence as there are other genders and they're not all looking up esoteric words in the dictionary or taking advantage of the air-conditioning.

I LIKE TO think that now, when it's okay for girls to aspire to all sorts of previous male-only vocations and occupations, it's okay for boys to read. The feminist revolution worked, in many cases, two ways. I like to think that it's now cool for boys to feel the kind of excitement I felt twenty-five years ago when I found my first library. And haven't stopped since.

I NEVER KNOW what door the library is going to open for me. What adventure - past, present, future - I'm going to discover. Especially in our library where the patrons are as interesting as the books. I have found myself studying old navigational charts and a Pulitzer Prize winner reading Elizabeth Bishop. And sometimes vice-versa. Our pink library - like our island - is always full of surprises.

I don't know what genius chose the perfectly apt color of this building but I salute him. As I salute Maryanne Lancaster and her staff for making it run so smoothly and the Friends of the Library, so aptly named, for their support and for making tonight possible. And of course I salute all of you who have gathered here under this pink tent tonight to celebrate the magic and the freedom our pink library gives us. Cheers.

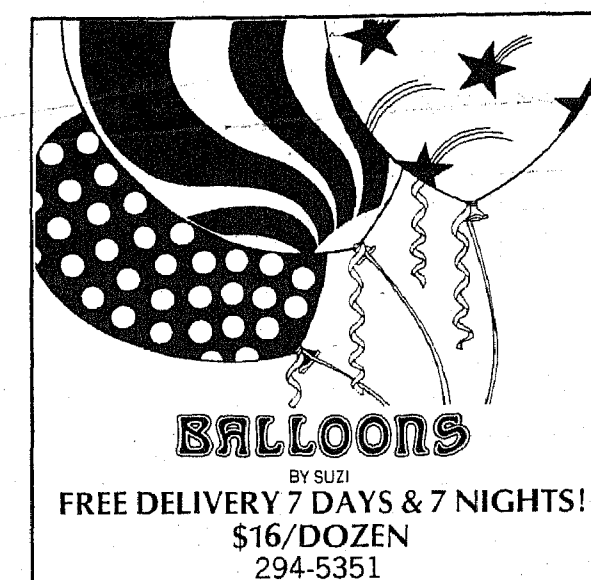
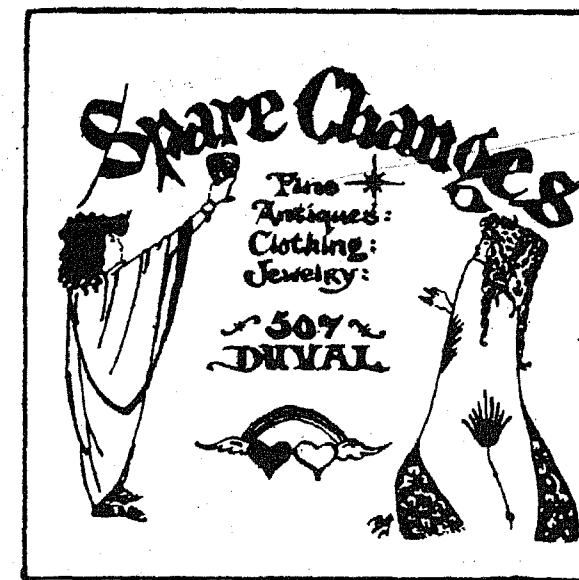
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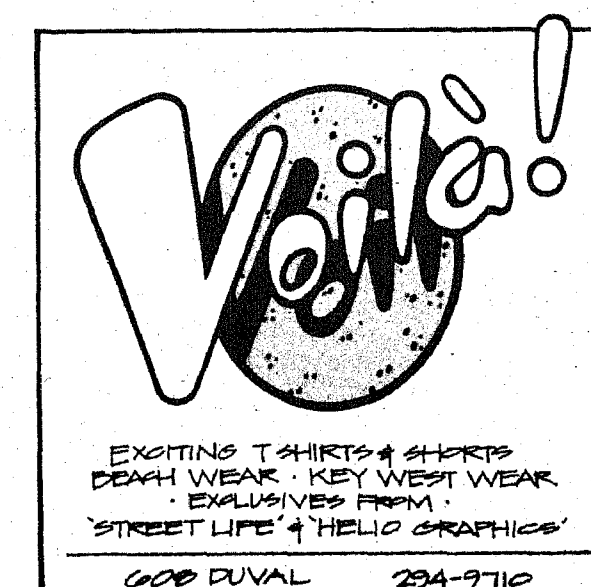
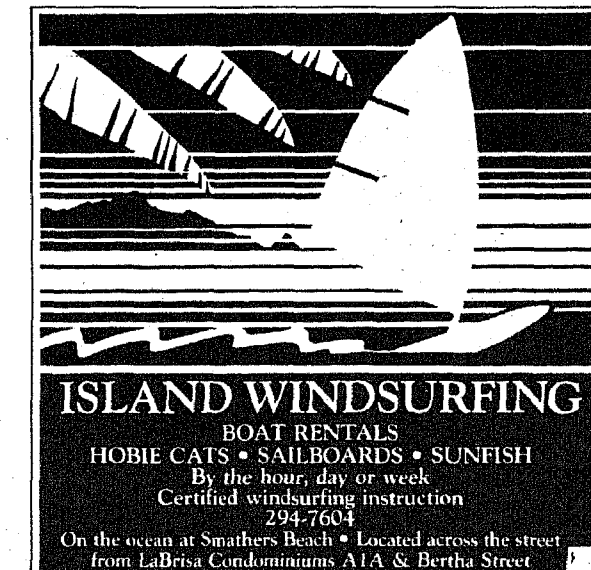
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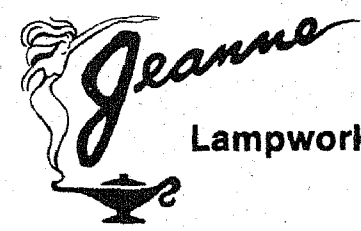
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Gallery Hopping

ABOUT LAST MONTH'S column: I do not type and Mary was pushed 'til shove. Roberta Morris got to be Roberta Marks gradually; Michael Hopkin, Tiny Haykin when I meant only a small Michael Haykin painting. Fred Gros assured me it was just Key West. I had been thinking Fellini. Paul, Tom Dick and Harry, oops, David Schofield. Wrogs righted and Mary, no more two martini lunches, the Kauffelt gang calls M.H. "Tiny" already.

"Fogies," said my erstwhile buddy, Bubba. "I won't go there (East Martello) again. Old fogies." He's wrong, as usual. East Martello has undergone a facelift, and anyone who thinks people like Lynn Kauffelt, Lee Dodez, Becky Bever, Alice Terry, Joan

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By Appointment 294-7115

Dwyer, Max McQuillen, and yours truly impotent needs his head examined. We're not even senile yet. Here a volunteer bow to P.R., Ellen Sugarman.

JOHN MARTINI OPENED his Lucky Street Gallery eclectically with paintings, ceramics, jewelry, great painted rugs and more and more art books. His public is younger than that of other galleries, people one does not meet at Gingerbread or Fred Gros and it could be anywhere, San Francisco or Ogunquit. Very clean and crisp, very modern, sustained quality. Especially citable, Helen Harrison's touchable exotic-wood pieces and Jean Louis LeBrun's untouchable acrylics on



by GORDON LACY

paper. In January the new show will be eight artists in video.

I WAS PRACTICALLY assaulted in Scotty's (down, Bubba: no rake-off here) by Dennis Beaver. "YOU! You write that art column in..." "...uh, yeah..."

"You say Croissants de France makes edible art" (they do, too, and now incomparable baguettes!) "What about my arty antique wickers? They're art!"

IF YOU HAVE any wicker hangups, please, puleeasse go to the 800 block on Duval and see Dennis. I don't know how I get into these scrapes, Farrington's lousy free parking, etc.

Fred Gros is bitching because AT&T bought Roberta Marks' great ceramic bowl, and he has never had to deal

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with a corporation: they won't send the check until the merchandise has been received...it's like chicken and egg; which came first? Of course what came first was Roberta.

I WAS OVER-CAREFULLY explaining to Claire Lacy what I try to do in this article, which is a bit of everything, and she replied, hints of tears in the ends of her eyes, "...write about the painters." But if I do, it will end up like "That's Entertainment." "Greta Garbo, Ira Gershwin, Shirley Temple, Doris Day..." and I suppose no one imagines I like everything I write about.

NICEST THING LAST month was Santa Lucia Day, the minor Sicilian saint of eyesight. She plucked out her eyes to give them to an ardent admirer of orbs and was honored at the first cocktail party I know of where all the guests received newspaper-wrapped presents. We have a raffia hot pad I shall treasure forever. I just at shindigs like these that I uncover my information. Read over-hear for "uncover."

"...NEVER DREAMED OF such finds! Rose Lane Antiquities, it's called, all those marvelous Peruvian..." "...Sandford doesn't really truly mean it, you can still get in to buy her great clutch bags, signed and all..." I personally never thought she could resist.

OR LIKE SOMEONE, no, Bubba wasn't there, accused me of cold-shouldering Marion Stevens, whereas at a previous do, the last time we fell into each other's arms, she whispered something very sweet but private and stated she'd notify me when she wanted some action. Also learned that Jack Baron is heading back into the closet: he's preparing his Fred Gros show in secret, doing new stuff. He won't say what and stashing it away in his attic. Coming out of the closet is Gilberte Sweeney with a large and very fine abstract oil to be seen in East Martello's "Dreams and Realities" January show. Newcomers Debra Duarte and Jean Louis LeBrun will be represented too, as well as, now hang onto your hats or chairs or whatever, Jordon Meinster. I thought he'd been playing bridge all this fall, but he solemnly swore before witnesses he would exhibit. Grand slam in diamonds, maybe.

ALSO OVERHEARD "...TRICKLE down effect arriving in SoMo. The condo

crowd is trending into status painting." You all decide what that means. For me, it's acres of walls to be decorated and as wallpaper simply slides off after six weeks, maybe paintings?

Ditto: Olga Hirschhorn on leaving Burgess Meinster about an Argentine suitcase: "That's a lot of leather for a hundred bucks." Somehow, someday this generous lady, and here I am tilting my hand, is going to lend East Martello a part of her collection. It is being secretly financed by patriots, nameless glamorous art maniacs with taste.

BACK AT SoMo, Karen at Artist Warehouse-Prazen Gallery has sold most of this summer's Vermont-scapes and one huge Prazen lamp.

As she says, "This guy just drove up in his Rolls, and..."

JORDON'S, BURGESS-MEINSTER, mind-bending complex of every-which-way hamburgers and/or salads, home to those stalwart ever ongoing bridge games plus about anything one could ever want, is the first gallery after NY's Adler to have those Chinese lithos of an actual Workers' Paradise; rare and attractive should-be-sought-after-stuff launched here by Frank Taylor. Also three-D collages by Montreal's Alain Gravel.

Alice Terry's (and my) show of 24 contemporary SoMo painters, "Dreams and Realities" will premiere on the 8th of January and I promise that this exhibition will be beautiful, sexy, well hung, representative of SoMo's best, the forerunner of East Martello's new obsession to become a contemporary art museum. Coincidentally, fifteen of our SoMo painters and sculptors and ceramicists have a parallel show at the North Miami Art Museum opening the 9th of January. Gingerbread had a great hand in this and that Mayor Richard Heyman aided by Peter Hughes have made this breakthrough is fortuitous. We have got to gird up our loins and launch ourselves first into Miami (Mary! Put that martini down, loins have nothing to do with Koshers-or-not; that's "launch," not lunch) and let us dream of Atlanta, Baltimore, Paris? Rome?? SoMo in London???

THE HOT ITEMS at Farrington's are a Frenchman named Jean Olivier Heron's metamorphoses (metamorphosi?) that consist of 5 or 6 drawings of how boats are born, a whale swallowing Jonah becomes a sloop, a butterfly a windsurf. Nice calligraphy plus imagination. Then

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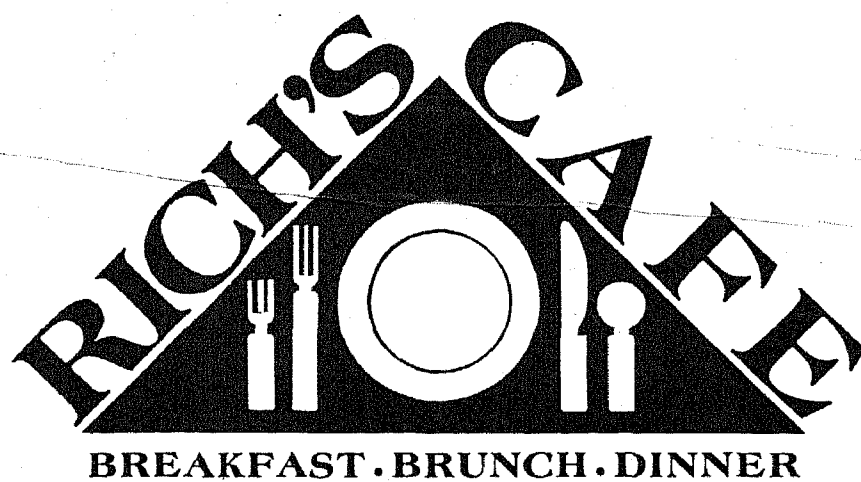
there's Thomas Kelly taking the Sanchez-Renner route, less folklore than the former, less pretty than the latter, his retablos have a certain robust charm.

AT THE GUILD Gallery do look at Valerie Hoh's sound retro tiles and Loys Locklear's tribal stuff - you can hang it, put flowers in it or just fondle it. Ann Irvine has become magnetic (that's not news) and the moons, dogs, cats and banana peels can be stuck anywhere you like. On the canvas that is. One day I will say more, but no one is painting tropical night skies like Irvine. Super, Ann.

Fred Gros is a bundle of nerves readying his new show - Vivian Torrence's small and exquisite collages and lithos - and his own wood and glass constructions, "things that lean," he says and the last two weeks in January, Beth Nablo's oils, smaller pieces on paper, never seen before, and very visible colors.

ANYONE WEARING A hat can take it off right now to Ruthie Kravitz for her Haitian company in-person Madsen Mompremier bust, the first KW party where the food didn't run out after 10 minutes. It kept on being replenished by across-the-street-Las Palmas as needed, and it was delicious to boot, accompanied by the only drinkable punch I've tasted, an old Caribbean recipe, Snakebite; the artist, magnificently isolated by language watched SoMo's glitzy 400 buy him out. The music (live by 2/3 of the Trio Mio) was just fine. But should we get into dancing at openings? I'm all for it. Or maybe less punch.

CRAIG BIONDI'S ONE-MAN at Gingerbread was a virtual sellout of his smaller works: the big ones don't fit into Conch houses. Banks? Corporations? Hotel lobbies? In theory, yes, but I find mostly that business people have hideous or mediocre taste which in art is the same thing. Now, take the case of Dimitri who has obviously understood that art can be as efficient as a sharp, well-oiled tool. He commissioned a very big mural by Jean Louis LeBrun that moves and shakes. and is at one with Dimitri's togs. The espresso bar, the decor, the mural make for the chic-est boutique in town. I like it when art works like this, and you will too. He's a leader, our Dimitri.

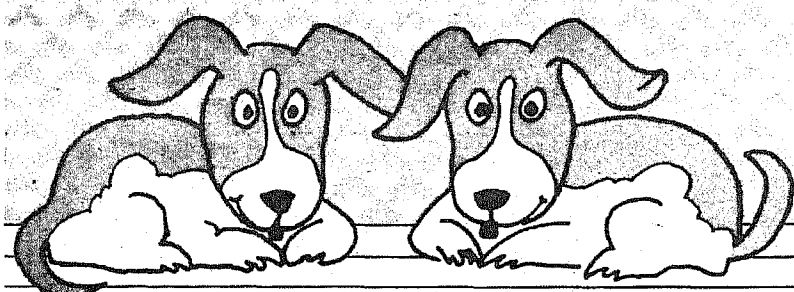


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I'VE NEGLECTED JO LIEBER and Irene Stanton and I will do better. They are by appointment only, and I'm looking forward to seeing their redone studio. Also, I'm having bicycle seat trouble and they seem poundingly far away.

The Lacy Gallery, too, is by appointment and I have to say it is the way. We are very happy, if cramped, in our new installation. Our daughter Christine just arrived from France with a truly marvelous small Man Ray oil, and we have all our European lithos in closets and trunks, instantly available.

"GORDON!" A FIGURE is madly gesticulating in the middle of Duval. "Fly over to Fred's and ask to see those scandalous erotic plates he just got in!" Poor John. Should I tell him that those "plates" are on consignment from Lacy Gallery? "What do you think, Bubba?" "Zzzzzzzz...."

P.S. TWIG, OF RESTAURANT OF same name in 700 block of Duval, ripped off some paneling and uncovered a Bahamian boat in an oceanful of fish and hibiscus flowers. She threatens to paint it over, so all of you, go in there, stand at Twig's bar with a glass of white and some spicy chicken wings and feast your eyes on this historic (late '30's or early '40's) Key West painting. It needs some restoration. It is thirty feet long and a very exciting find. This month's real must. Do not manana this or it may be too late. Please, Twig!!



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THE CHANGING WINDS...

by JERRY GRAFEL

IF YOU RIDE the Conch Train or read the tourist brochures, it soon becomes evident that Key West and the Bahamas have substantial cultural connections. I recently read a novel called *A Question of Honor*, by one Robert Wilder. I had never heard of Robert Wilder, though I'm quite sure someone has. The book jacket assured me he is very famous. In any event, his novel is set principally in the Bahamas, with a dash of Miami thrown in also. I suppose it's not coincidental that Miami plays a role as The Bahamas' "Metropolis" just as it does to Key West.

MR. WILDER TURNED out to be a very competent writer, one endowed with an elegant, readable style. The book in question, though not what I'd call "transcendental," at the very least is enjoyable reading. The plot flows smoothly through its course to a believable conclusion, leaving the reader glad for having read it. Its principal character is one Max Hertog, a remarkable, self-made multi-millionaire tycoon. From his headquarters on Bay Street in Nassau, he sticks his fingers into just about everything that has to do with making

money (and more money) in the Bahamas. Max wheels and deals, blusters and fumes. He is the primary force behind such projects as the mammoth development of Freeport on Grand Bahama. He plays a pivotal, behind-the-scenes role in the construction of the world-famous Paradise Island complex. Just about anywhere there's a crane or concrete mixer in the islands... there's Max Hertog. He's also a horrible human being, someone you just can't help but hate. As you read the book, you find yourself hoping that someday Max might get what he deserves. (He gets it.)

BUT I DIGRESS. This is not meant to be a book review. For the purposes of this article, the book's importance is the following: it kept reminding me of certain political and/or ethical questions quite relevant to Key West's current situation. "Development. Economic growth." Words and issues that now strike a chord.

It is not until the very last of 444 pages that Mr. Wilder addresses himself to these issues now familiar in Key West. Up until then, the Max Hertogs of the book build their casinos and yacht basins, love their lovers, order their servants, and scheme their schemes over lavish lunches at the "club." It is not until that 444th and last page that the author shows any interest in manifesting an opinion on such issues. I did not even think that he cared to make a

point on this subject. Only through my own experience as a resident of Key West were such thoughts interjected in my own mind. That is why I was surprised to read the following on the last page of *A Question of Honor*.

"THE CHANGING WINDS blow incessantly over the Bahamas, and Man, with his insatiable greed, cuts and levels, dissects and fills in the most remote islands of the archipelago... Splendid hotels and yacht basins crowd the beaches on which, in other times, perhaps an Arawak Indian walked. A primitive silence, broken only by the lonely call of a bird, has been destroyed forever. Something rare and of great value has been lost for a world caught up in a noisy whirlwind. In its place are the beautiful seaside walkways, the swimming pools, the golf courses, the fishing clubs, the rough hum of the outboard motors, and the interminable beating of the calypso drums. Now, all the islands are beginning to look alike and nobody seems to care. In the accounting offices the mountains of dollars grow. Who wants to look any further than that? Here, the devastator and the devastated fraternize happily."

SOMETIMES THINK that Robert Wilder wrote the first 443 pages of this book just so he could say what he did on page 444, the last page. I wrote this article because I wanted to say it too.

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A CASE FOR THE ARTS

by GRANT SPRADLING

IT IS IMPORTANT to be as clear as possible about why we do something that takes a large amount of time or resources. The persons who know what it is they are striving to accomplish and understand its value are more likely to succeed and enjoy satisfaction. Work or leisure time invested effectively in a worthy cause is fulfilling while misspent effort leaves people empty or confused, and unclear goals breed divisiveness and conflict. I hope to make a serious case for investing time, energy, influence and capital in support of the visual, performing, and literary arts.

THERE ARE MANY reasons for supporting the arts - theater, dance, concerts and exhibitions - many reasons for filling one's life with paintings, photographs, good books, gardens and decorations. For example: Arts provide diversion from the humdrum; an artist or member of a committee may be a friend; support is given the arts in exchange for support for another cause; or the occasion is a social necessity. But there are more important reasons why we need to support and sometimes sacrifice for the arts in our community; perhaps we may sense, even when we cannot articulate the deeper reasons the arts are so important. I see an analogy between the cigar maker's cottage I am helping renovate and the artists' life as it is and can be in the Keys. The cottage's paint is peeling, the clapboards are loose, the porch railing does not fit, and the yard is neglected, yet 75 years of termites have not succeeded in undermining its solidity. The ingredients for a pleasant and comfortable home are here. When I look at the house I see the dream - a crisply painted, restored, appropriately ornamented jewel set in lush gardens. We enjoy the anticipated ideal as we work toward its reality. In Key West are the ingredients for a sparkling artistic culture. The large population of artists and writers, acceptance of diversity and an ambience that breeds expression provide the structure in which a world class culture may develop. As with the cigar maker's cottage, the cultural life of these islands needs to be loved into flourishing. If the house and garden are not nurtured it will cease to be an asset to our neighborhood. If the cultural assets of the community are taken for granted, without care and appreciation, artists, galleries, theaters and concerts - the capacity to enjoy will atrophy.

IN THE ARTFUL archipelago that can be, artists will work in affordable homes and studios - residents and visitors will be knowledgeable collectors from the Keys' world renowned cottage arts industry. Theaters, concert halls and galleries will be filled with audiences who are appreciative of the experimental and classical as well as sheer entertainment. Actors, directors, painters, potters, gardeners, dancers, singers, writers, photographers, and jugglers are valued - honored as precious natural resources. There is diversity while there is mutual acceptance, cooperation, and relentless striving for excellence. Artists and arts institutions do not compete with each other; rather, they measure themselves by their faithfulness to their own vision and discipline. This artful vision is reminiscent of preindustrial society in which the artisan (read artist) played a central role in the village. Key West is one of those very

special, very privileged communities in which artists are a substantial economic asset. The Keys are a unique habitat in which the creative spirit can flourish. Yet our culture is similar to our water, animal and plant life - it is fragile. Without thoughtful care our culture becomes trivial or withers, while with care our artistic life will develop deep sustaining roots. The arts bring greater social and spiritual value than any other industry imaginable. In these nascent islands there can be a renaissance.

ORDINARILY WE THINK of the medium - painting, dance, acting or writing - but these are only "media." Art is as difficult to define as is "love" or "truth"; yet, in order to understand art's indispensable value, to the social and individual spirit, we need clarity. Western civilization

has talked about art at least since the Greeks fantasized about those lovely modest virgin daughters of Zeus and Mnemosyne - the Muses who preside over the fine and liberal arts - but the creating of art was with the first move toward the civilizing of the human race and became intertwined with humanity itself. Art is any thing or event created to express visions and feelings that cannot be described in ordinary ways. Art speaks from heart to heart even when we cannot speak mind to mind. The arts are a slender, fragile answer to the human creature's aesthetic longing. The aching of the eye to see more deeply, the ear to be thrilled, to experience tantalizing touch and smell, to taste, to consume and be consumed in that reality within which each creature lives - those longings of the soul are

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never fully assuaged by a work of art. Yet, the arts are the most pervasive outcropping of the human capacity to participate in reality through the senses.

ARTISTS AMONG US and the artist within us are the persons who are possessed by experiences of reality that must be reported. The artist is a mediator of the aesthetic just as the scientist, engineer, or philosopher is the mediator of the rational. Sometimes the artist is the mediator of the rational. Sometimes the artist creates a work that causes a shock of recognition that brings persons into greater awareness of life and makes them more wholly human.

The artist portrays those visions, dreams, myths and feelings that hover at the outer limits of imagination. The artist sits by the mystic, hears distant bells; senses the body stirring or perceives a subtle radiant color that escapes the casual glance; but the

artist is then driven back from that pure pleasure of experience to arduous labor - to write, compose, paint or choreograph. Evelyn Underhill in her definitive book on mysticism reminded us of the kinship between the poet and the mystic. Both seek to experience transcendent reality. But for the mystic the experience is enough in itself, while the poet must always come back to report that experience. The artist is compelled to bring his/her ineffable experience into our center of living. He/she spins the invisible threads which weave our social fabric.

THE ARTIST REPORTS about that dimension of creation that lies at the delicate edge of experience. And sometimes perhaps the artist pierces to and captures a glimpse of transcendent reality.

Unlike the thinker, scientist, philosopher or theologian, the artists cannot translate their visions into ideas only. They must always translate the vision into something that can be sensed - something that can be touched, felt, seen, heard, tasted or smelled. The work of an artist may appear abstract to the viewer; but, if not based in real experience, the artist's work is not likely to carry any power and therefore will fail as art. A dishonest work of art may titillate, but it will not long satisfy. The medium of the artist is tangible or sensate - not theoretical, and a work of art must engage us tangibly or sensually.

ARTISTS HELP US see and invent the future. The artist breaks holes in the walls we build around our perceptions, and through those openings we glimpse fresh vision. Artists break open the ordinary, rearranging shapes, color, sound, movement and ideas so as to reveal unexpected qualities in reality - in our life. It is a scientist who said that the poet is always there

first. The scientist then corroborates the artists' predictions - the artists who proclaim first, and most eloquently, the judgment of that vision. Ezra Pound said the artists are the antennas of the race. T. S. Eliot and Rachel Carson proclaimed the wasteland long before scientists warned of the possibility of acid rain. Picasso, Bob Dylan and Joan Baez called us to reject war, and Pablo Casals and Paul Robeson dramatized through their exiles long before the sixties the human longing for freedom.

ART FILLS OUR leisure with meaning and satisfaction. Society has less and less need to involve persons' time for utilitarian purposes; thus more of our life is released for nonutilitarian function. In this post industrial era human beings are less and less required to manufacture. Their most important function now is imagination while the satisfying pastime of mere consumption is increasingly restricted. Activities that appeal to aesthetic faculties are satisfyingly meaningful, human intensive and low in consumption of physical resources. Painting, dancing, sports, music, tasting of savory foods - these activities keep our senses alive, keep body, mind and joy alive. Paolo Soleri says, "Arts snatch leisure from sloth and mediocrity. This country is drifting year after year towards expanded leisure time and sloth. Shorter working hours, more wealth, more time and attention turned towards pastimes. No spots on the American map more sharply symbolize such pastimes as Las Vegas and Disneyland. In Las Vegas there is fun and extravaganza, tempered with a thrill of legalized lawlessness; Disneyland presents us with a saccharin treatment of the kind and the brutal, the simple and complex. It is the storm of nos-

talgia made into a shower of dollar bills from the clever entrepreneur. Recreation in the Las Vegas/Disneyland mode is generally passive. Participation is achieved through a stack of chips, a book of tickets. Artificial environment aggressively saturates the senses; personal environment requires no commitment, only presence. I think that America is in need of other identifiable options."

THE FRONTIERS ARE gone, and the truth is blazing that our resources are limited. Civilization, especially in these islands, can no longer afford the satisfying pleasures of consumption and acquisition. Leisure must be filled with meaningful endeavor or life becomes meaningless. The appreciation of creation and sharing in that creation and recreation must surely be among the most meaningfully satisfactory of pursuits. The high percentage of citizens in Monroe County who are engaged in the arts reveal a populist wisdom that the arts are deeply satisfying. The nation's population is growing older and the good news from gerontologists is that, while some faculties diminish with age, aesthetic capacities seem to improve.

THE ARTS CONNECT individuals with their "other" selves. There is persuasive evidence that the left and right spheres of the brain control different faculties which shape the personality. Normally, a person combines both sets of capacities with one side dominant, such as left- and right-handedness. The right side of the brain controls those capacities associated with the artistic. The right hand deals with space, is responsible for gesture, facial movement and relational functions, awareness of one's own body, dancing, sports, crafts, arts endeavors, musical ability, recognition of pitch, memory and recognition of objects, persons,

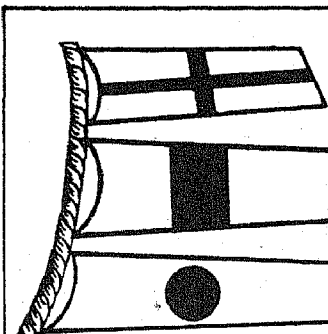
places and music. The right sphere specializes in holistic and intuitive perceptions, is the seat of passion and dreams, and it processes information more diffusely and is non-linear. The left side of the brain processes information in a linear manner, is responsible for the faculties of verbal expression or language, mathematical functions, is the seat of reason, the crucial side of the brain for wordsmiths, mathematicians, and scientists. It processes information similar to a computer.

ART IS THE language of the mute right half of our brain. In this verbally dominant society, those who are non-verbal have been shut out of power and restricted to physical labor, except for those fortunate few who have achieved success as athletes, inventors or artists.

Art is necessary for everyone. Until recently the attitude in Western society has been that the arts are a luxury to be enjoyed by the privileged. It had been thought that urban, highly sophisticated societies were necessary for the production of great art. Nothing could be farther from the truth; for all people need aesthetic satisfaction, and most persons need some means for aesthetic expression. Just as primitive women and men felt a fundamental need to create, so do contemporary women and men. People do not wish to wait until there is a completely just society, their bodies are completely well or they are intellectually enlightened before they dance, enjoy music, are excited by a picture or fantasize through stories. Parents sing and tell stories to their sick children, not waiting until the child is well.

WE ARE KNOWN first through our style. Aesthetic taste, whether by design or not, broadcasts who and

what we are in this transient and private society. The old bromide goes, "You can't judge a book by its cover," but the fact is unless the cover is appealing or in some way gives foretaste of what is included in the book, it is likely never to be opened. Not only is it the artist who is ahead of the cognitive thinker in seeing into the future; it is also the aesthetic - artfulness or lack of artfulness - which reaches into the individual's awareness before she/he begins to analyze. It is style that gives the impression of the person long before the rational processes fire up to evaluate. The person who said, "I don't understand a word he said but I like the way he says it," is likely to stay around a little while to discuss what was said. "Our real sin is not wickedness, but something less dignified or exciting, banality. It is sameness where there ought not to be sameness," wrote Cluten Brooke shortly before he died in 1924. He wrote, "We become ourselves by dif-



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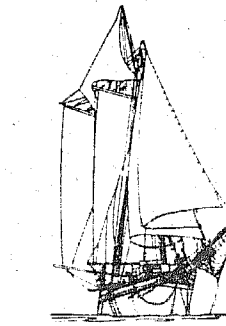
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fermentation, and we admire men who are distinct in all they say and do. He has character, we say, and this character, this strong difference pleases us in itself aesthetically if not morally." Because the artist is constantly striving to express an authentic experience or perception, the artist and our own aesthetic capacity can release us from our dreary commonplaceness. The facade of business, design of homes, landscaping or design of advertising invite interest or turn it away.

ARTS PROVIDE BRIDGES to minority cultures. Subcultures in American society sustain their identity largely through the preservation of their aesthetic life, through their music, myths and style. Without access to the power and control of large amounts of wealth and property, reserved to the dominant middle and upper class and treated with benign neglect, an aesthetically rich patchwork of subcultures has developed, undergirding our nation. The nation's greatest resources are not the coal that lies under Indian reservations but the model that native American communities have maintained, of a culture in which art, religion and relationship to the environment remains integrated. And the wisdom and delight that has survived in Hispanic culture exceeds in value Montezuma's golden treasure. Perhaps America's greatest contribution to Western art is Afro-American music, jazz.

ATLANTA SYMPHONY'S ROBERT SHAW sums it up: "Art may prove to be as much an attitude as an aptitude and a point of view as well as a product... Art, in this view, is a most pervasive, persistent, powerful affirmation of the life-force in the man-thing. Than sex, it is stronger and longer - by centuries and by oceans. It is a true transubstantiation: pitch into

sonata form into spirit, paint onto canvas into tears, words onto paper across a proscenium into man. - Art is unremittently an attempt to communicate, to establish contact, to find kinship across centuries and oceans."

Art defined thusly is not luxury but essential. Educators, civic and business leaders must join in a partnership with artists and cultural institutions to assure to all people access to the artistic experience they want and need. Then the arts will help create a more wholesome culture so we citizens may share our diversity in harmony.

IN CONCLUSION I wish to share a personal vision:

A PERSONAL VISION

Two recollections from my childhood contribute to a vision that grows in clarity over the years. Every Saturday afternoon, my brother, two years older than I, and who had "the brains" in the family, sat slouched in an overstuffed chair before our prized red mahogany radio-phonograph console, finger closing one ear to Saturday afternoon home sounds, the other ear turned to absorb what was for me the amazing, screaming caterwauling of the Metropolitan Opera broadcasts. I was about 12, and the Texaco broadcasts would have been in about their second year.

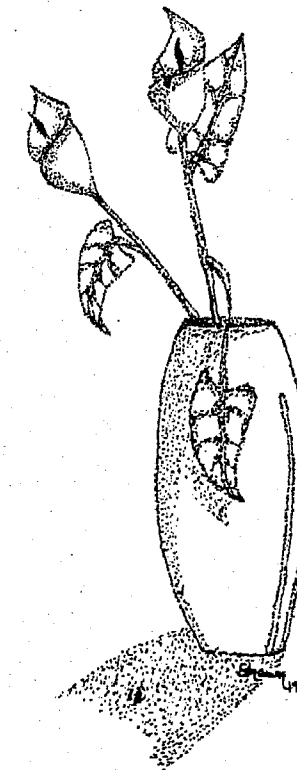
That indirect exposure contributed a second source of my vision. That summer I started working in the harvest on farms near our home in West Oklahoma. Some farmers were still using threshing machines; fantastic dinosaurs of the plains. Threshing time was a busy season, loading wagons with the bundles of cut grain, taking them to the threshing machine, then to the granaries and scooping the grain into bins. And, oh,

the meals! Farmers' wives vied in the sumptuous meals fed the harvest crews. After the harvest came long, solitary, dustdevil days of plowing. Tractors gassed up, plow greased and sharpened, water in a gunny sack-covered gallon jug and cold fried chicken for lunch tucked securely under the young tree in the shelter belt that protected the north side of the field. As dawn began to break, I pulled into the field and cut the first furrow around the half-mile table of wheat stubble. Buzzards circled all day over a sun and dirt darkened boy driving a grey Case tractor pulling a three-bottom mow board plow drawing a tiny rust line around a flat, iron-hot half section of wheat stubble. The first turn around the field too almost an hour. And it would be a week of sunup to sun-down solitude until the field at the base of Ghost Mound Mesa changed from dusty gold to terra-cotta red. There, in the extraordinary freedom of solitude, unlimited space, and the cacaphony of my tractor, I began to call out. Was it Flagstad and Melchior I was mimicking that summer of '41? Probably. And it was coyotes and hound dogs. I also created new sounds all my own. I called, screamed, cried, yodeled and ululated. I filled lonely days, transcended the vast fields and subdued the tractor noise. I communicated with the mysterious, shadowy palaces among the boulders at the foot of the mesa with sound, and imagination caused clouds to move in the near-cloudless sky to pass between the sun and me. Eighteen years later, I would solo in the national broadcast of La Montaigne's "Wonder Tidings" and sing Rodolpho at the Metropolitan Opera Studio, and twenty years later that I would begin to see the vision.

THE VISION I now see is a human form creature beside a vast barren plain that extends into infinity. The

creature stands at the edge of a plain. Its back is smooth and erect. It stands intently facing an uninterrupted emptiness. It is nude even of hair, firm, well-shaped and motionless. I never see its face, but I imagine I would love it. It is absolutely alone in steely blue light. Visible only are the creature and the plain which disappears into a shadowy void. Within the deepest part of the creature a force builds. The force pushes irresistibly through the body. The creature wills the force down, even though to repress the force is agony. But the force is irresistible, and out of the groins excruciating pain rises as if a barb were tearing through its viscera until through the throat and out of the motionless face an awful scream rushes and flies across the plain to the unknown.

THE CREATURE DOES not wish to cry out because it knows that the cry will cause even greater agony than repressing the cry. But the creature must call out, because it is in its created nature, and perhaps because the creature has heard a similar cry from out there, and having heard that cry cannot resist response, this irresistible urge is aesthetic longing, and the cry and response is aesthetic expression - ART. In hearing the cry and responding, the creature, of course, becomes human.



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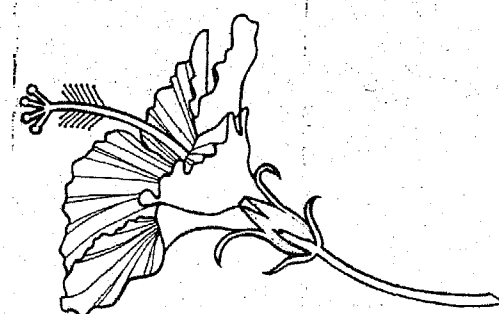
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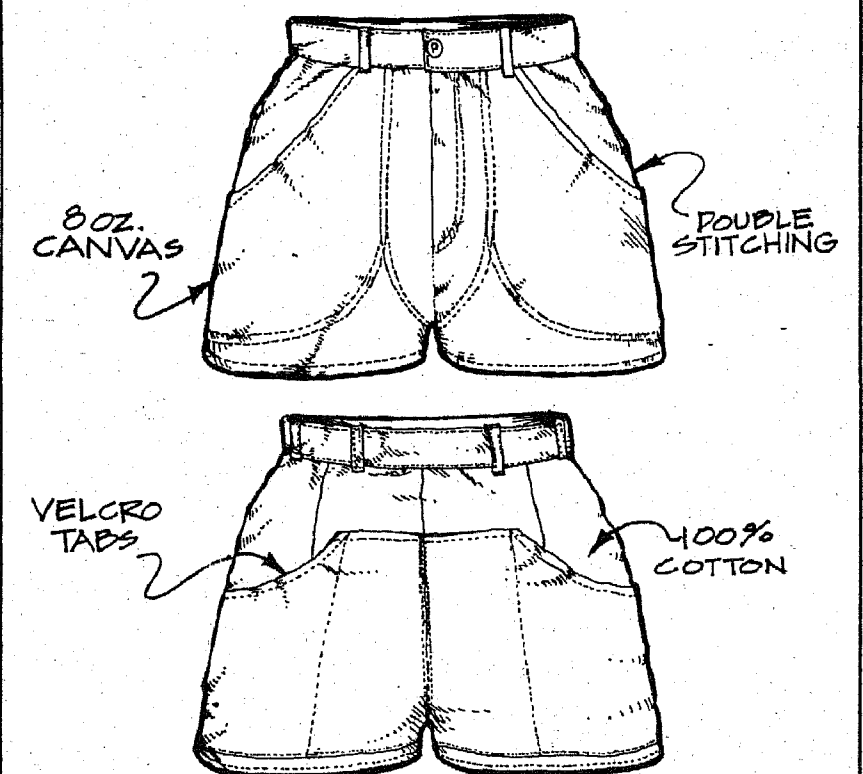
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ROLAND BARKER: "WINDJAMMER BOY" PUSHES 79

by TED THOMAS

KEY WEST'S ROLAND BARKER enjoys "square-canvas" memories and recognition as a distinguished marine painter.

KEY WEST'S "WINDJAMMER BOY" will be 79 years old early in 1985. His life under square canvas began, in the words of his master-mariner father, James P. Barker, "On a certain day in the year 1905 when my command, the British Isles, was battling against a furious westerly gale to the southward of Cape Horn, the spark of life was breathed into him. In short, he quickened off the very pitch of the Cape itself."

There was much more to it than that romantic passage, however. The British Isles slugged it out with the freezing Cape Horn gales for 50 days - nearly two months - and arrived 70 days overdue in Pisagua, far up the coast of Chile, with her cargo of uninsured coal from Liverpool, 4 men dead (3 overboard) 13 men seriously ill, and another whose broken leg had been amputated by the captain. Lloyd's had tolled the Lutine bell for the overdue-and-presumed-lost ship, and a memorial service had been held for the Barker family in Liverpool Cathedral. Having cared for his battered crew, the captain then made arrangements for his courageous young wife to return to England on the German steamer Esme so that Roland could be born on British soil. He was two years old before he first saw his father.

ROLAND'S LIFE WAS closely involved with that of his handsome father, whom he clearly worshipped and strongly resembled. Even today, nearly forty years after his father's death, when he speaks of his own career, he speaks first of his father's, as though one were the extension of the other, or part of the same thing, like the two parts of a well-spliced anchor rode or hawser.

The seagoing history of Barker's family goes back at least to 1805, when his great-great-grandfather, John Charnley, battled and beat off the French privateer Bonaparte - "the completest ship in these seas" - in his Lancaster ship Thetis, out-gunned and grossly outmanned (215-45), "to windward of Barbadoes...thereby protecting two valuable ships..."

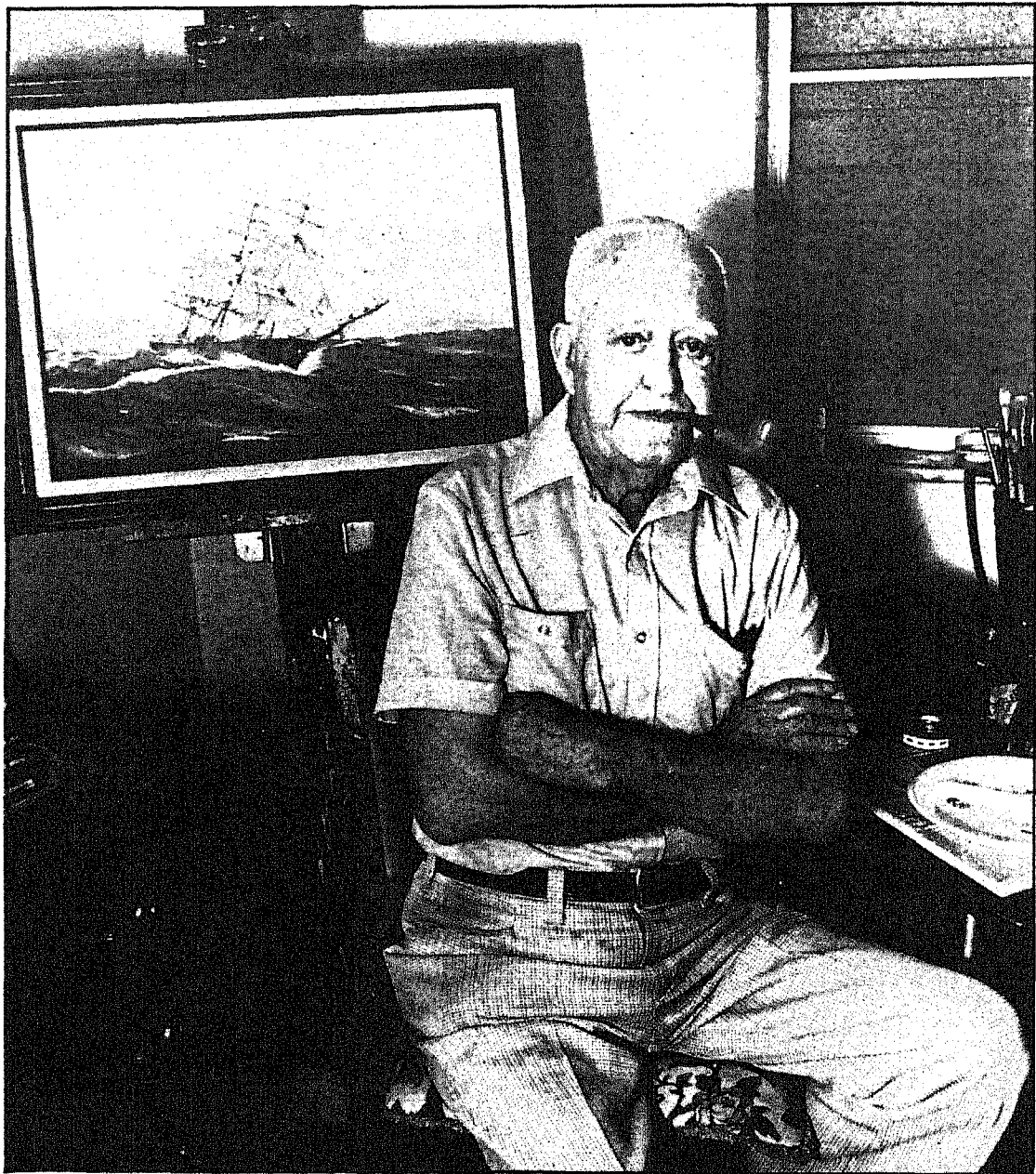
ROLAND BARKER'S GREAT-GRANDFATHER, Commander James Charnley, once master of an East Indiaman, who wore cocked hat and buckled shoes well into the 1880s, perished at the age of 96 as a volunteer coxswain in a Piel Island lifeboat (off the northwest coast of England) during a vain rescue attempt in a howling winter storm.

Roland Barker made his first post-natal voyage around Cape Horn under square canvas in 1908, at the age of two, shortly after making his "be-whiskered" father's acquaintance. During his childhood he made five other Cape Horn passages. His pretty (and plucky) mother, Mary, made that long and rugged trip thirteen times. The family traveled in the relatively comfortable master's quarters, drier than the crew, and with much better fare. Nevertheless, on one wild and frightening night a monstrous "greybeard comber" struck the ship, carried away all lifeboats and smashed the captain's skylight during dinner, flooding the cabin and sweeping everything off the table. Barker's most vivid memory of that moment was of his mother flying through the air with her finger in the mustard jar.

BY 1912 THE captain was reluctantly

commanding steam vessels. His family lived in Cheshire and one night the six-year-old Roland heard the lady next door calling over the wall, "Mrs. Barker - Mrs. Barker - have you heard? My God, the Titanic has been sunk!" The next year, having moved the family to Newcastle, Australia, Captain Barker took his seven-year-old son Roland with him in S.S. Lord Cromer from Sydney, New South Wales, to Valparaiso, Chile. On the first night, in tremendous seas, they saw distress rockets and encountered a dismasted coastal schooner, decks awash and sinking. Standing by till

with all Australian vessels busy taking Anzac (Australian New Zealand Army Corps) soldiers home, the Barker family moved to Galveston, Texas, where the captain had taken a shore assignment for a cotton shipping firm. When the depression of 1923 brought shipping to a standstill, Captain Barker moved his family once more: to Westfield, New Jersey, and in 1925 was appointed to command Tusitala, a magnificent, three-masted square-rigged vessel, the last under American registry in commercial trade. Roland, then in late teens, had been quartermaster in



Roland Barker

Photo by Jeffrey Cardenas

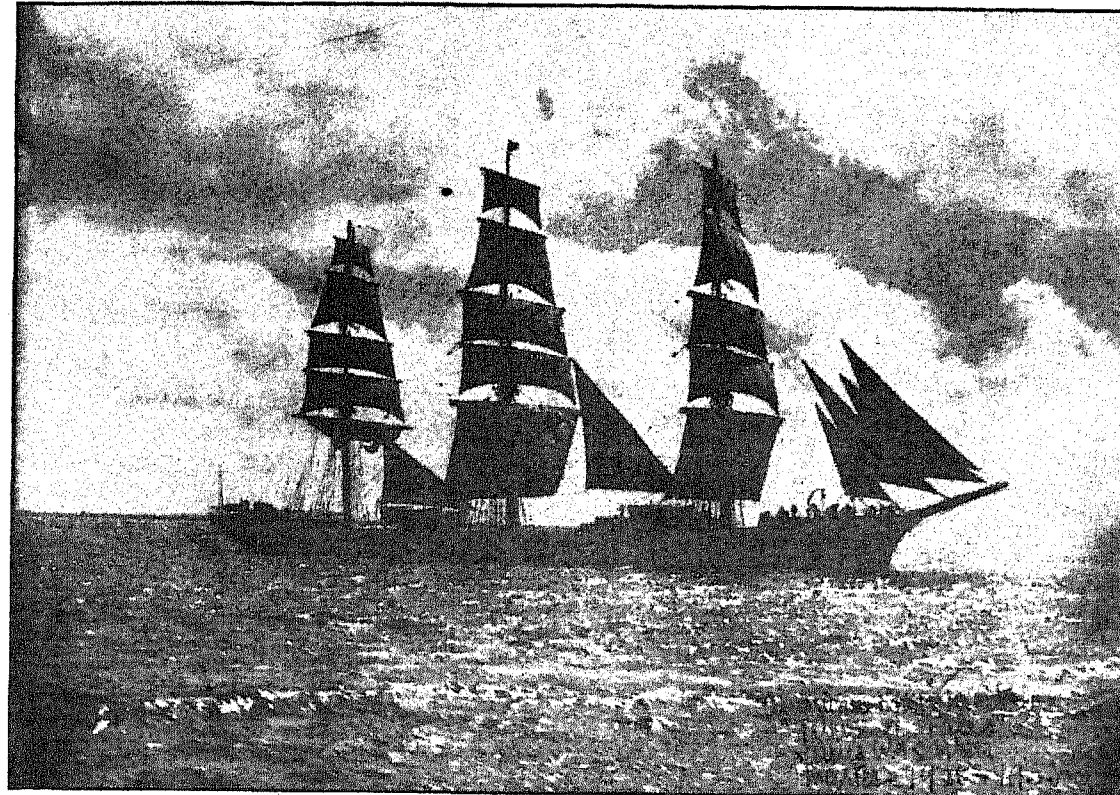
first light, they managed to rescue the six-man crew and captain, taking them back to Newcastle instead of Valparaiso - a humanitarian but calculated risk, since it delayed the voyage. His father was given a silver medal as well as certificates for bravery and daring seamanship. The owners made no objection to the rescue detour.

IN 1919 CAPTAIN BARKER happily returned to sail in command of Tamar, one of the last British square riggers, and brought the family once more around the Horn - 16,000 miles to Queenstown, Ireland, in 103 days - a very fast trip under square canvas, averaging about six knots. Roland was thirteen-going-on-fourteen but even now remembers that voyage clearly and in detail. Twenty years later he wrote a lively and absorbing account of it in his second book, "Windjammer Boy."

At the end of the First World War,

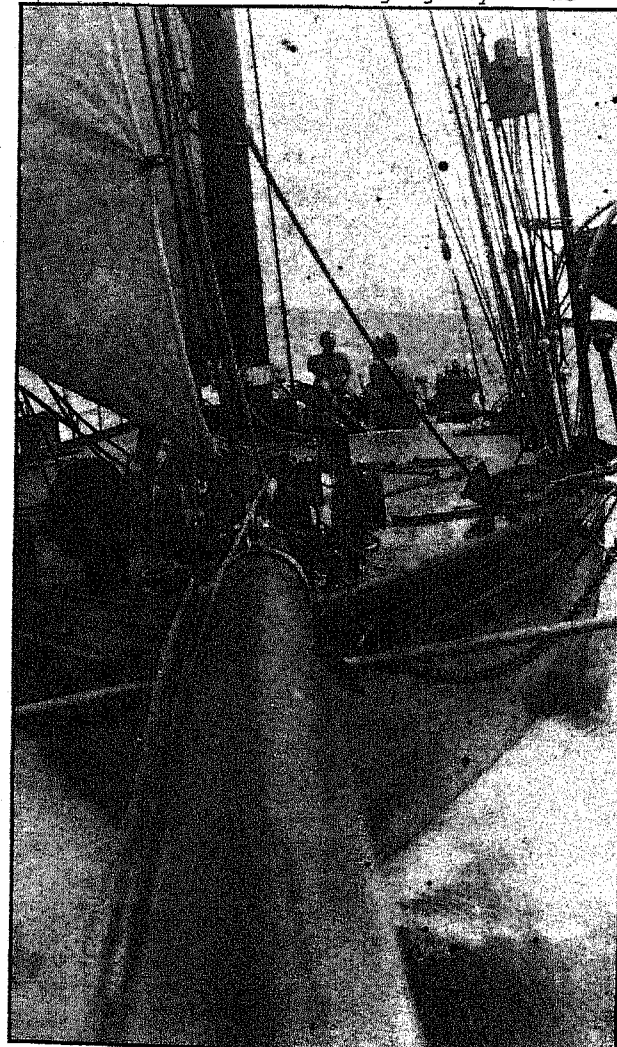
the Isthmian Line ship Ensley City on voyages to Japan and to South America, from Colombia to southern Chile. He also served on coastwise tankers, carrying crude oil and gasoline from the east coast to California, and to Maracaibo, Venezuela. By 1928 he had had enough of that and persuaded his reluctant father to take him as third mate on Tusitala, from Hoboken to Honolulu, to Seattle and back through the canal and the Caribbean, to Baltimore. The voyage consumed eight months, and, says Roland Barker, "was just about the most exciting and memorable adventure of my life." Thirty years later he set down the whole story in his last book, Tusitala, which, like his first one, "Log of a Limejuicer," achieved wide critical and popular acclaim. The latter, an account of his father's 41 passages around Cape Horn under square canvas, was hailed in the New York Times as "a sea classic without

parallel," by Clifton Fadiman as "best since Two Years Before the Mast," and by Harry Hansen as comparable to Masfield's "Bird of Dawning" and Conrad's "Nigger of the Narcissus."



The magnificent Tusitala, last square-rigged vessel under American registry in commercial trade, commanded by Roland Barker's father.

DURING THE VOYAGE in Tusitala Roland Barker regretfully explained to his father, who wanted him to become a master, even though it meant commanding steamers, that he felt there was no future for him there. Square riggers were his delight, but they were almost all retired from commercial trade. Thus, in 1929 as it happened, he went ashore to work as an assistant account executive in a New York advertising agency. The



The 76 foot "seagoing dude ranch", as viewed from its bowsprit, under sail. great stock market crash came in the fall of that year, the long depression settled in, and in 1932, when the company closed

its doors, Barker was on the streets, "pounding the pavements," looking for any publishing or writing work he could find, but without success.

ABOUT THAT TIME, unemployed and footloose, Barker discovered Key West. Late in 1932, with a friend who owned the only house on Cook's Island (now called Munson) southeast of Ramrod Key, Barker drove to Matecumbe. There the road ended. There are Key Westers today who wish it were still so. A ferry took them to No Name Key in about four hours. From No Name the road took them to Ramrod Key and a boat put them on Cook's Island, which was otherwise uninhabited. There they passed the winter, getting supplies from Ramrod, fishing with the postmaster, Gordon Olivares, in his raunchy old boat with one-lung, make-and-break engine, and with a local character named Joe Johnson, who fed them baby pelican ("delicious!") as well as a very tasty stew, which proved to be raccoon. They would drive from Ramrod to Key West on the unpaved road and over rattling, old wooden bridges. Few streets in Key West were paved. Social activities centered in the old Overseas Hotel on Simonton Street and on Saturday nights in the saloons on Duval Street, the neighborhood then known as "Conch Town." Barker recalls one memorable night there when hostilities broke out between Conchs and Navy boys, who were later reinforced by Marines. The mayhem and destruction were notable, and the occasion was remembered simply as "the night of the Big Fight."

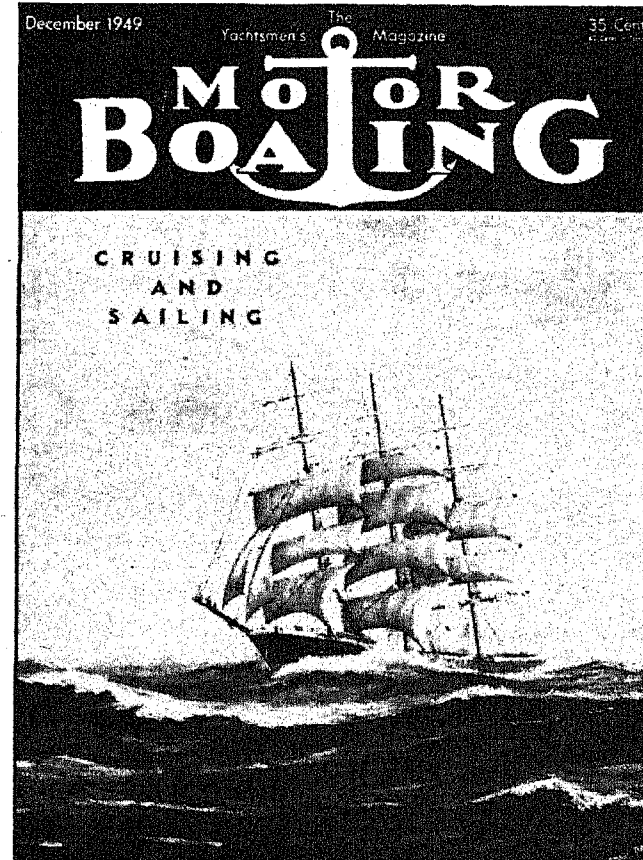
BARKER HAD SUCH a good time in Key West he returned in 1933, met and married a Key West girl named Rosalie Hertell (her mother was a Saunders), and enjoyed "a memorable honeymoon" with her on Cook's Island in January 1934. In those days, says Barker, Cook's Island was "very romantic." They remained married until Rosalie's death 41 years later. Much of that time was spent up north, in spite of her homesickness for Key West. They were in New York when the 1935 Labor Day hurricane struck the Keys. Rosalie lost eleven relatives in Matecumbe.

STRUGGLING TO EARN a living during the depression Barker wrote, or "had a hand in arranging" a 13-week series of radio programs for NBC entitled "The Radio Explorers' Club" featuring Ben

Grauer as announcer and Barker's sea-captain father as master of ceremonies, a big change from master of a ship, but this was the depression. There were prominent guests each week, such as Vilhjalmur Stefansson, the Arctic explorer, Teddy Roosevelt, Jr., "and that wonderful little lady, Amelia Earhart." Barker wrote most of this radio series, including story-like introductions recited by his father.

DURING THOSE LEAN and troubled years Barker tried his hand at what has only recently become a big and prosperous business: windjammer cruises. He may have been the first or nearly the first to operate a seagoing dude ranch, taking landlubbers sailing on a 76-foot, wooden yacht from Long Island Sound to the piney granite islands, tall tides, hidden harbors and deep blue waters of the Maine coast. On one of his first cruises, with the wooden boat only recently in the water, the charterer was the elegant New York investment banker, Harrison Tweed, a good friend of Barker's, who had brought with him his stepdaughter, the glamorous, young Diana Barrymore, of the fabled family of actors. She in turn had brought aboard a large wardrobe, a steamer trunk and about fifty pairs of beautiful shoes. They encountered heavy weather off Montauk and the dry seams admitted a considerable quantity of sea water. Barker's younger brother Larry, who was aboard, remembers the lovely Diana sitting damply in the main cabin with her bare feet braced against the opposite bench as the yacht ran at hull speed, scuppers under in spite of reefed canvas, the fifty now well-mixed pairs of slippers floating fore and aft in the ample bilge above the cabin floor with each plunge and uprising of the luxurious vessel. "We had some real problems that day," he says, his blue eyes rolling and sparkling at the recollection.

WITH NO STEADY work available, Barker discovered he had many great sea stories to tell and that he had the gift of writing them well. From stories and articles in Yachting and



Three-master "cover girl" running in a seaway as painted by Roland Barker.

Motor Boating he expanded his work to books. From 1932 to 1940 he completed and had published four books on the sea, first of which was the vivid and immensely successful "Log of a Limejuicer," dictated to him by his father - "the experiences under sail

of James P. Barker, master mariner, as told to Roland Barker." On the flyleaf of Roland's copy is taped a fragile, yellowed newspaper clipping of the time, announcing that Captain Barker would be interviewed on NBC radio by Alan Villiers, "himself a seafaring man..." To this Roland Barker has added this brief, long-hand note: "a novice."

OTHER BOOKS WRITTEN during those depression years were "The Middle Passage," an historical novel of the slave trade with William Doerflinger as collaborator and published in 1939; "Windjammer Boy," published the same year, an account of his 1919 voyage around Cape Horn in Tamar, commanded by his father; and "Jonah's Ark," another novel of the sea and square-rigged vessels which appeared in 1940. As a sideline, he also wrote the Official Guidebook of the New York World's Fair of 1939.

BARKER TOOK \$300 cash for the work, rather than waiting until after the Fair ended for royalties at five cents per copy sold. He needed the money badly, and in those remote days, when a new car listed at \$600, a fee of half that amount looked pretty attractive. "Take the cash in hand and let the credit go. Ah, the brave music of a distant drum!" Had

he waited for the drum beat to stop, his life might well have been quite different. The Fair lost money, but his Guidebook sold about 5 million copies. Barker's royalty would have come to nearly a quarter of a million dollars, and as someone has said, "a man could live on that." In terms of today's diminished currency, the value would have been ten or twelve times that much: 2.5 or 3 million dollars. Barker is philosophical. "We needed the money," he says, "and we enjoyed it. I have no regrets."

HIS NEXT HITCH was as shore captain and manager of the Huguenot Yacht Club in New Rochelle, from early 1940 to late 1942, when he shipped out as Ensign in the Coast Guard. His first assignment was sailing master of the U.S.C.G. brigantine Madalan, on monotonous patrol of a 400-square-mile grid seventy-five miles due east of Montauk, in savagely bitter winter weather, three weeks at a stretch. They found little of interest, but once, becalmed in a dense fog, they suddenly found themselves in the midst of a large convoy passing on both sides at about ten knots! Duty as torpedo officer on a destroyer escort in the Atlantic and Mediterranean was a relief. He completed his war duty as first lieutenant and navigator on a Navy tanker.

IN 1946 BARKER'S master-mariner father "slipped his moorings, went to his eternal watch below..." At about the same time his last square-canvas command, Tusitala, went to the shipbreakers. Barker himself, at 40, returned to New Rochelle as shore captain and manager of the Huguenot Yacht Club, beginning "as an avocation" the painted recollections of this beloved square-rigger, "in various conditions of wind and weather." He has been at it ever since. Self-taught, but encouraged by perceptive professionals in the field, Barker has enjoyed almost as much success with his marine painting as with his writing. "It has given me great pleasure, kept my memories alive, and over many years my canvases have found homes in the United States and Canada, I am represented at the Mystic Seaport... the South Street Sea Port Museum (in New York City), and the National Maritime Historical Society." He is also a member of the International Society of Marine Painters, the Key West Art & Historical Society, and the Key West Art Center. His marine scenes are presently on display at Perkins' Ship Chandlery on Fleming and William Streets, The Key West Art Center on Front Street at Mallory Square, and The Jockey Club, Miami.

ALWAYS RESTLESS, BARKER moved

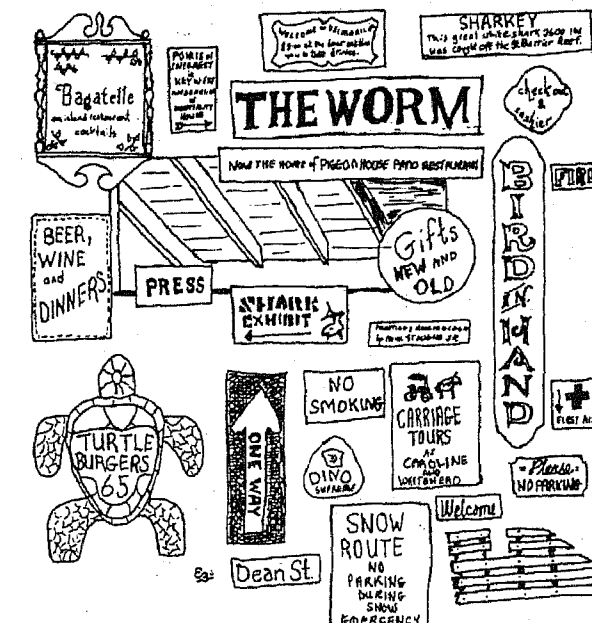
once more - in 1950 - back to Key West. Shrimping looked profitable. He tried it, for six months, but his partner didn't like it, the catches diminished and the returns weren't worth the effort or the risks. So gave he up that venture, worked for about a year at the Boca Chica Naval Air Station and returned to New York in 1952. But Key West and its people had captivated him and he came back in 1954 for what appears to have been the last time, taking a position as a Supply Supervisor - thanks to a recommendation from Wilhelmina Harvey - at the Boca Chica Naval Air Station for the longest hitch in his career, retiring in 1973. He admits to having "chafed at the bits, longing to be back on deep water of the world's oceans..." but he is content with his fabulous memories and with his painting.

HIS APPEARANCE IS that of a serene, relaxed, blue-eyed, white-haired man - "anchored ashore" at last - with enough friends and good experiences to savor from now on in. To those who are especially interested in the sea and the survivors of the great age of world commerce under square canvas, Roland Barker is a rare ornament of this or any other community. Duncan Mathewson has taken the opportunity to capture him reminiscing on videotape. The two video-

cassettes are available for viewing at the Monroe County Public Library, along with Barker's published works.

LOOKING BACK AND summing up his experiences, Barker says, "I feel fortunate to have had a romantic and adventurous life, the lot of few men. I have ringed the world around, experienced rugged sea life in sail and steam. I have rounded Cape Horn... transited the Panama Canal seven times... seen the advent of the automobile, wireless aboard ships at sea, radar, loran, television, jet aircraft, men in space and actually landing on the moon. I am seventy-nine years old. I have 'put my house in order,' but hope that I may not have to coil down my ropes just yet awhile. I have been honored and blessed by wonderful parents, brothers and sisters. I am a traditionalist, a grateful and proud American - a believer in the Providence of Almighty God."

TUSITALA, THE NAME of the tall ship in which Roland Barker learned how "truly wonderful and remarkable" his father was, and had the greatest adventure of his life, was also the name given Robert Louis Stevenson by the king of Samoa. It means "Teller of Tales," a fitting name for Roland Barker, Key West's distinguished writer, marine painter, and "Windjammer Boy."



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OLD ISLAND DAYS

by CHRISTOPHER LANE

IN 1960, WHEN the charm of Old Key West was being threatened by such modern ideas as parking lots and gas stations, a group of visionary islanders led by the late Jessie Porter Newton decided it liked Key West just the way it was.

NOT THAT SOME buildings couldn't use a little sprucing up, though, to make them more presentable for the trickle-down tourists then discovering the island's ambience. Newton and others like Reta Sawyer, Joan Knight and Mary Graham knew that Key West had something unique, some mystical allure that made it special.

THE LATE MITCHELL Wolfson knew this, too, and in 1958 the eventual founder of Wometco Enterprises purchased the falling-down Geiger Mansion where in 1832 John James Audubon sketched mounted, stuffed birds native to the Keys. A Key West native himself, Wolfson believed he was restoring a structure that should never be lost to the banalities of new development. He transformed the ramshackle relic into a showcase of island architecture.

SEEING WHAT A gem Wolfson created at the corner of Greene and Whitehead Streets, "Miss" Jessie's bunch of believers, driven to preserve the Old World charm of Key West, decided to honor the Audubon House's saviour with a reception followed by a small tour of other palatial and painstakingly restored homes.

THE REST IS history, and much of that history is here today because of "Miss" Jessie and the nine other charter members of the Old Island Restoration Foundation, incorporated

in 1960 as the original guardians of Old Town and its elegant, irreplaceable architecture. To stimulate restoration and to provide funds for preservation grants awarded by the non-profit foundation, the fledgling group of volunteers landed on the idea of sponsoring House & Garden Tours on an annual basis.

SINCE ITS INCEPTION 25 years ago, the foundation has awarded approximately \$150,000 in restoration grants to worthy causes, including landmark public buildings and historic island churches. The organization's founders led the movement to preserve Old Mallory Square as a public property complete with a Community Center, Spanish Gardens and Cistern Park. The foundation restored the dilapidated former ticket office for the Mallory Steamship Company, renaming it the Hospitality House, which is staffed by volunteers as a tourist aid center throughout Old Island Days.

THIS YEAR'S HOUSE & Garden Tours, with tickets available at \$8 each at the Hospitality House at Mallory Square, feature a delightful lineup of Conch-style residences that have been restored with plenty of love and money. The homes' gracious owners open their doors to the public on three different weekends during the 25th Annual Old Island Days celebration, a compilation of the best of Key West, including its storied structures.

THE TOUR DATES, the list of homes on tour and their generous owners are:

February 15 & 16, from 5 p.m. to 9 p.m.:

- 1 - 1410 Petronia St., William F. Beach
- 2 - 1408 Petronia St., Walton W. Cox, Jr.
- 3 - 1209 Virginia St., Richard Lischer
- 4 - 621 Caroline St., Eric Crabtree
- 5 - 1230 Von Phister St., Goran Lindquist and A. dePompanan

March 1 & 2, from 10 a.m. to 4 p.m.:

- 1 - 313 William St., Chloe Schroder and Jean Rogers
- 2 - 816 Johnson Lane, Manfred Ibel
- 3 - 608 William St., Capt. and Mrs. A. A. Lawrence
- 4 - 215 Whitehead St., John W. Ziegler and Gary L. Umphrey
- 5 - 824 Johnson Lane, Julian Gibbs
- 6 - 713 Eaton St., Mrs. Harold Beatty

March 15 & 16, from 5 p.m. to 9 p.m.:

- 1 - 1305 Truman Ave., Russell Keene
- 2 - 1529 Von Phister St., Daniel Boca
- 3 - The Bahama House, Sallye Jude
- 4 - 306 Elizabeth St., David Rust
- 5 - 1311 Truman Ave., Sam Senia & Gerald Morgan

FOR THE TWO evening tours, a limited number of seats will be available on Conch Tour Trains, reports House & Garden Tour Chairman Nan Mirzaoff. The trains will depart from Mallory Square beginning at 6 p.m., but you may wish to drive or ride bikes at your own pace, using self-guided tour maps available at the Hospitality House.

ANOTHER PRIME PIECE of Key West real estate will be aided on January 26th with the Oldest House Benefit Party beginning at 6 p.m. in the Rosemary Austin Memorial Gardens behind the Oldest House Museum at 322 Duval Street. Built in 1829 by one of Key West's early wreckers, the museum is maintained and staffed on a daily basis by some of the foundation's more dedicated volunteers. To reserve tickets for the cocktail buffet at \$15 a person, call the Old Island Restoration Foundation at 294-9501, or the Oldest House Museum at 294-9502.

RIVAL DISCIPLES

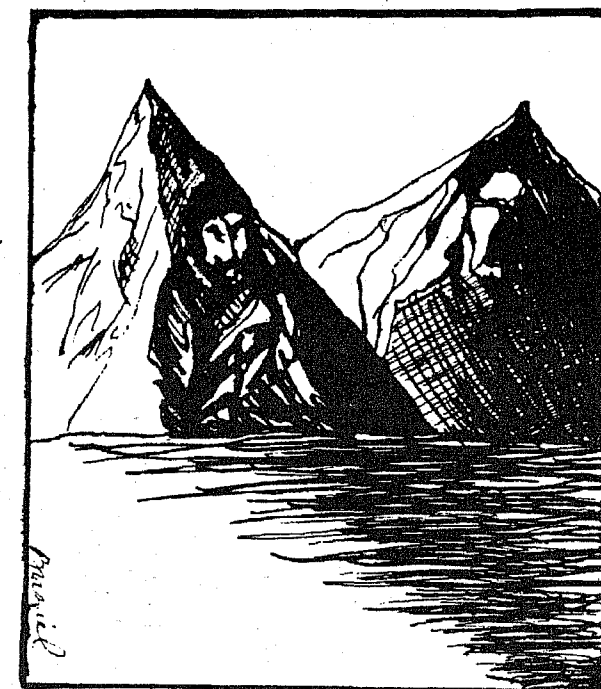
by ALDEN SOLOVY

RABBI YITZCHACK MOSHE scanned the wall of books facing his desk. Perhaps, just perhaps, there was one he overlooked. After all, he owned so many. Books on every wall, stacked on chairs, scattered on his desk. If only he could find a clue - some verse, some phrase, some word - which would unlock his stubborn mind. Books, Yitzchack once told his disciples, are the tools of the scholar. A butcher wields a knife. A beggar waves his cup. But a scholar, a scholar brandishes books like a mason laying so many bricks in the wall of wisdom. For once, however, the rabbi wasn't sure.

IT WAS AS if the problem was completely new, as if the books and authors were unprepared for this moment. Or perhaps, Rabbi Yitzchack of Liebdoovitch thought, the problem is me. Perhaps the answer is there, on one of those shelves. Perhaps I am unprepared to find it. Yet again, the rabbi studied his shelves, checking the titles one-by-one for a volume he might have missed. Evening turned into dusk, dusk to night, and night to dawn. Finally, the rabbi left his study to wash for morning prayer.

THESE WERE CONFUSING times for the Rabbi of Liebdoovitch. Two great lights had come to him. Two disciples. Avrum Levi a master of word, his tongue spinning glorious songs and prayers. Yosef Chayim a master of deed, his hands dispensing kindness and compassion. *Ore la'y'hudim!* Lights unto the people! But they brought only darkness. They had

become rivals, these two great disciples, arguing over whose works were more pleasing to the heavenly hosts. Rabbi Yitzchack watched as Liebdoovitch divided into two camps, those who agreed with Avrum, and those who backed Yosef. The rift grew wider, and Rabbi Yitzchack faced a divided community. The people turned to him for an answer. Which was more pleasing to heaven? Word or deed?



AS HE WALKED to the House of Prayer for *shachrit*, the morning service, Yitzchack considered his dilemma. The problem wasn't the question. No. The problem was answering in a way that satisfied all his stubborn people, that did not drive them further apart, that did not destroy

his village. To answer, to choose sides, would surely divide his congregation. Yitzchack needed an answer which would unite his people. Weeks had passed, each day of delay further entrenching the two camps.

TENSION HUNG OVER the congregation throughout the morning service. Rabbi Yitzchack could barely concentrate amidst the rising fury. Worse yet, the rabbi's inability to find a suitable answer drove his people away. He was losing his congregation! He needed an immediate answer, Yitzchack knew, or he too would become a victim of the battle.

As the service ended, Rabbi Yitzchack moved swiftly from his seat on the pulpit to the center lectern. There he stood, silently staring into the congregation. Avrum stood to approach his master, but Yitzchack held out a hand, motioning Avrum to sit. Yosef, then, took his turn, but Yitzchack again motioned the disciple to his seat.

"I'M LEAVING," YITZCHACK told his congregation, "taking a journey. It may be long. I don't know when I'll return."

Avrum straightened himself in his seat, proudly anticipating the yoke of leadership. Surely he was ready to be ordained! Yosef, too, prepared himself to accept the honor. Surely he had earned his place as spiritual leader. A rabbi at last!

"When I reach Vraspopol," Yitzchack continued, "I'll ask Rabbi Levy to send his son, Rabbi Dov Mendel, to fill my absence. Avrum, Yosef! Each one pack a bag. You're coming with me." Rabbi Yitzchack walked quickly from the synagogue. There would be no discussion.

THE RABBI'S IMMEDIATE goal: remove the disciples from his congregation. But Yitzchack also planned

HARMONY AND LOTUS IS NOW



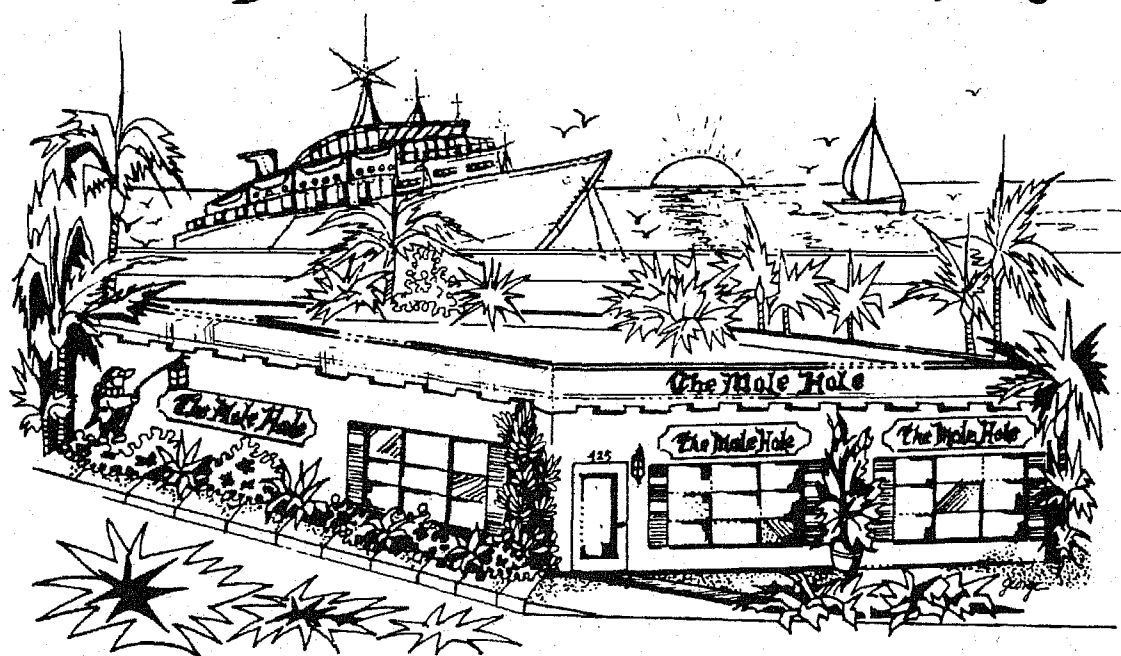
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to confer with Rabbi Levy of Vraspopol. After all, Levy ben Judah was a learned man. And Rabbi Yitzchack hoped that the perils of travel would overpower the rivalry. Instead, the journey found the disciples in constant strife. When the company stopped along the road to pray, one attacked the other in a crescendo of song. When the group found wayfarers, the other shamed his rival with profuse kindness. And when the company reached Vraspopol, the two were determined to win favor in the eyes of the community.

THE DISCIPLES SPENT the week in battle, each creating great wonder among the people of Vraspopol. Such a voice! Such kindness! The townsfolk buzzed with talk of these marvelous students. Soon, they began to choose sides, some claiming the pure prayer had brought redemption, others asserting that the deeds of charity favored the city with God's blessings. Rabbi Yitzchack and Rabbi Levy watched the division grow, plunging themselves further and further into texts and commentaries seeking an answer for both villages. Other leaders and learned men observed the rift. Reb Shlomo, the Storyteller. Chayim Baer, the

Beadle. Schmuell David, the Shamas. Each, in his own way, searched for an answer.

WHEN THE SABBATH came, at last, it did not bring its usual joy. The battle raged, even on the day of rest. Avrum sang a rhapsody of Sabbath praises; Yosef performed manifold kindnesses. The people, locked in their dispute, selected seats in the holy sanctuary according to their allegiance. It was as if the Sabbath Queen had missed Vraspopol, neglecting to bring the village her rest and peace. Morning services dragged on, and the rabbis wondered if Sabbath would ever return to the community.

After services the debate continued. Who was the greater? Avrum, master of word and song? Or Yosef, master of kindness and deed? The congregation turned to Rabbi Yitzchack of Lieblovitch. Which of your disciples is greater?

YITZCHACK HESITATED. He had watched, once again, a community divide. He studied. He prayed. And Rabbi Yitzchack Moshe still did not know what to say. He looked at Avrum for a moment, then at Yosef. The people waited in silence. Finally, Reb Shlomo the Storyteller stepped to the pulpit. "I believe," Shlomo said, "I

have a story which solves this question."

THE SILENCE BECAME heavy, forcing the people to their seats. Shlomo took his place at the lectern, and the rival disciples found chairs in the front row. Only Rabbi Yitzchack stood, in a corner, hanging on every word, on each inflection of Shlomo's voice.

"In the days after creation, the Judean Hills looked differently than they do today. Standing next to Mount Moriah was Mount Sinai. God was dividing the honors of history among the formations of the earth. To Moriah he gave location of the Holy Temple. To Sinai he apportioned giving of the Ten Commandments.

"GOD HAD YET to select a place for the great test of Abraham, the Akedah, the binding of Isaac. Both Sinai and Moriah desired that honor, and each pled its case. 'This is where your priests will glorify Your Name,' Moriah told the Holy One. 'This, too, should be where Abraham glorifies you.' But Sinai responded, 'This is where you will give your covenant to the seed of Abraham. This, too, should be where Abraham fulfills his covenant.' And the mountains, standing side by side, became rivals. Intent on

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winning honor, they had forgotten their sacred tasks.

"What once stood side by side, the mountain of word and the mountain of deed, had to be separated. So God moved Sinai to the south, placing a desert between the two holy mountains."

SHLOMO PAUSED, SURVEYING the congregation. Before he could continue, a voice called: "Still, you did not answer. Which is more pleasing to heaven, word or deed?"

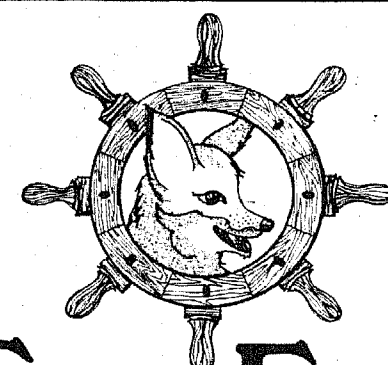
Rabbi Yitzchack mounted the pulpit, prepared to answer.

"God separated the mountain of word from the mountain of deed," Yitzchack said. "It is our job to bring them back together."

THE RABBI MOTIONED his disciples to the dais. "Avrum, you are now the student of Yosef. Yosef, you are the student of Avrum. That," Yitzchack said, "is more pleasing to heaven."

When the Sabbath ended, the rabbi and his disciples continued on their journey. Listicka, Vlostcka, Varintog: the road ahead would be long. The students needed time together, time away from the pressures of home. But soon, thought Rabbi Yitzchack, the road would head back to Lieblovitch. He would return with a new story, disciples reconciled, and an answer for his people.

Author's note: This story is part of a series written in the style of the Hassidic legend. These were people whose lives centered on climbing the rungs of the spiritual ladder, their wisdom passed on in a rich oral tradition. The devastation of Eastern European Jewry during World War II, combined with the assimilation of the American Jew, has all but halted the evolution of that oral tradition. I hope to help revive the tradition of Hassidic storytelling.



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DANNY KNOWLES: CAPTAIN HORBLOWER EXTRAORDINAIRE

By ELLEN SUGARMAN

YOU'VE HEARD THE MUSIC. Some pleasant evening when you're walking along the 300 block of Front Street, just down from Mallory, where Front is about to swing around into Whitehead - you were just walking along and thinking about nothing in particular when suddenly there were these wonderful mellow jazz notes coming over the air. So you probably stopped for awhile with your thoughts interrupted, and stood there, listening. Then proceeded on your way with a smile on your face and your mood noticeably lightened.

Other times, you may have followed the sounds and the signs upstairs to a small comfortable club called "Captain Hornblower's," where you located the origins of that fine jazz sound, in the person of Captain Hornblower himself and his four-man combo. There you sat at a table and enjoyed the tropical breezes that the open-air format allow to circulate around the room, keeping the atmosphere as pure as the music. You had a couple of drinks at noticeably modest prices, and you've been treated to a set or two of some of the finest jazz you could hear anywhere.

AND WATCHING THE GROUP - David Burns on the piano (he's been there since the club opened), Lonnie Jacobson on bass ("I left a lucrative rock career in New York because I wanted to come play with these guys. I never thought I'd stay this long", says Lonnie, who's entering his second season in Key West.), Reggie Smith on drums and of course, Knowles on trumpet and doing vocals - you can see

they're not playing for money, they're playing because they love the music. And right about then, you realize what a jewel this place is and that it's probably one of the last surviving jazz clubs in the country. And you're glad at least that Key West has got it here.



Danny Knowles

IN SEASON AND OUT, for seven years, Captain Hornblower and his band have been providing Key West with their immensely satisfying jazz sound. "We have the premier music spot in Key West," states Knowles, proudly. "People are always talkin' about art in this

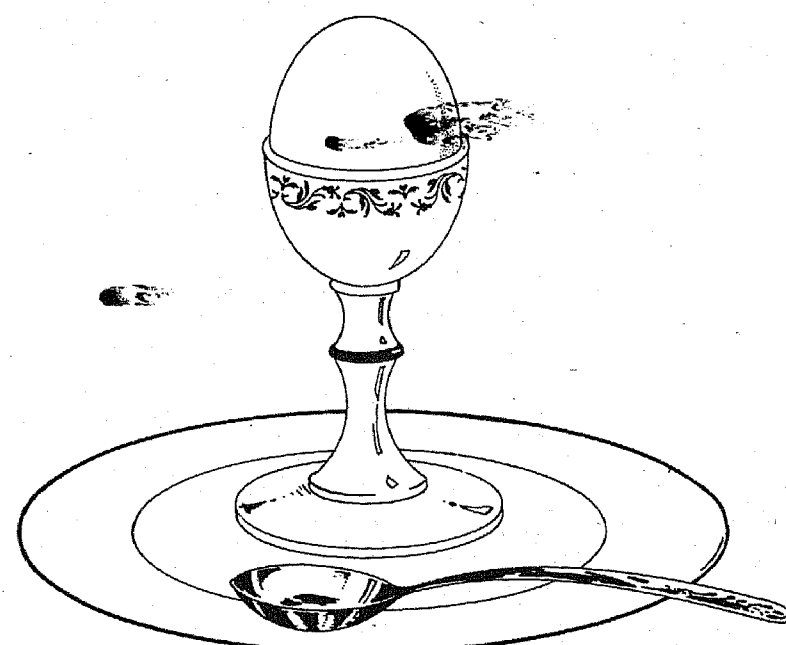
town - there's as much art goin' on up here as anywhere in Key West. Jazz is the only true American art form. And what we play here is the best. Lots of great players come through town, and when they do, they sit in with us. Any of the top players in the country are in Miami, they always come by here. What we have here is definitely a class act. A free concert every single night."

And speaking of himself, he explains, "I'm a goddamned master horn player, and I been doin' this for forty years. I'm lucky, I have my own place to do my own thing. It's a unique situation. To make a living I had to do a lot I didn't want to do. But that's my life, playing music."

"WE WANT TO OFFER PEOPLE in Key West what's professional. For what we offer them, we're one of the cheapest places in town to drink. But, people aren't always aware of what we have here. Sometimes the commercial commodity isn't the best. Young people today, they've never even heard jazz. It's a rock and roll world; rock and roll is what makes Key West go around."

Like many another club owner in Key West, Knowles sometimes doesn't feel noticed or appreciated. He certainly doesn't feel patronized by the locals - not in the way he'd like to be. "I just don't understand why they don't come. Locals would have a great advantage coming here, they'd really enjoy what we have to offer. You know, there's a great Key West jazz tradition. One of the best jazz trumpeters, a real trend-setter, respected everywhere in the world - Fats Navarro, he was born here. His mother still

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lives here. But you never hear a word about him at all. People just don't seem to care."

DURING SEASON, when the tourist are in town, Captain Hornblowers is full. And Knowles says, "Downstairs does real good". But upstairs, the rest of the time, well - they just don't get the crowds. And, as Lonnie Jacobson explains, "The music just sounds better when you're playing to a full house."

Downstairs is a flat-out bar, cheap drinks, loud music from the juke, football on the giant TV screen. In back there's the Pirates' Den, a topless bar that does "real good." Downstairs pays for itself and it also pays for the premier club up top.

Heavy-set with thick horn-rim glasses and what appears to be a permanent scowl of concern on his face, Knowles is a diversely interesting man with strong opinions. Around town he's well known and well liked; anyone you ask will say that Danny is a sweet guy and that they enjoy his music a lot. He plays a mean horn and he does not mince words when he divulges his opinions. Here's what he thinks about a few things:

THE TOURIST INDUSTRY: "There's a lot of people in this town who make a living on the tourist industry. Yet, lots of the things we've done in this town have hurt the people who're catering to tourists. Now that just don't make sense."

THE NOISE ORDINANCE: "We play acoustic music, it's not offensive. Mel Fisher's burglar alarm makes more noise than we do; when it goes off I have to quit playing for awhile. If I'm going to be penalized by some lame noise ordinance, I'm going to be mad. Last time, it cost me \$500 for a lawyer just to get the charges thrown out of court. If someone's going to sit a hundred feet from the club and then ticket us, it just doesn't seem fair."

CONCH: "So-called Conchs want to

keep this place just like it was fifty years ago. It's not possible. I don't figure they're any better or worse than me, 'cause I was raised on grits'n grunts, too. Knowles is a big Conch name."

TAXES: "They're too high for what we get down here. I pay \$10,000 a year and they won't even put a garbage can down on the sidewalk for people to throw things. They don't clean the streets the way they should. I will say the police are good and prompt on responses, though."

COST OF LIVING: "Paradise ain't cheap. The utilities are high, the water's high. The cost of maintaining a business down here is too high. I think the awareness level of the people who make the rules should be sympathetic toward the people in business. But, you know, everything goes up everywhere. I think the cost of living increase seems to be exaggerated in Key West because of our location."

SUNSET: "Sunset is a Key West tradition. But, nobody wants to be harassed by anybody. They ought to let the people police themselves."

THE CRUISE SHIP INDUSTRY: "We get a lot of people off the cruise ships. At night, they bus them around and take them where they want. The first week the ships were in, the bands off the ships brought their instruments and sat in with us. It was great. People off the ships really enjoyed that. Then the customs people wouldn't let them take the musical instruments off the ships, so that was the end of that. That first week we were full."

KEY WEST HAS BEEN HOME to Danny Knowles for eight years. He lives in an apartment over the club. He also has a home set in the pines on Big Pine Key, where he retires now and then to get some quiet. He has become a bit of

an expert on Key West from sitting, as he describes it, on his corner, watching the world go by. "We have all kinds of people every day. Key West is basically a city of people who have gone to the end of the road and have nowhere else to go. That's what gives it its unique quality. I think it's probably changing, but the changes are subtle. And somehow it never really seems to change at all. I don't think it should change. I hope it never changes. It can only grow up now, and they're not going to let it do that. I'm not negative about Key West, I love Key West. And I feel as though what I'm doing here is good for Key West."

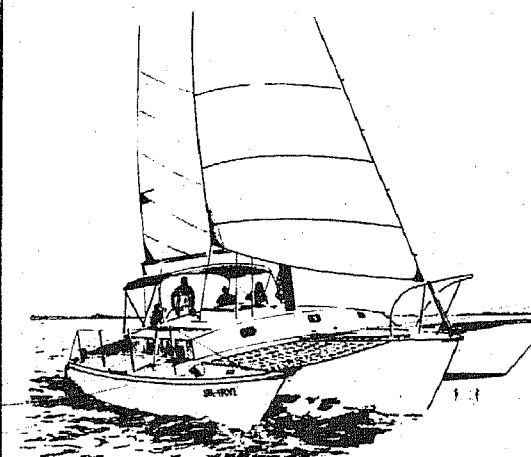
Knowles has lived here for eight years. Before that, he spent ten years in Miami, and during that time he played all the jazz spots in town. He grew up around boats. "My family were fishermen, I grew up running commercial fishing boats all my life. I'm a licensed captain. Right now we have a tugboat business in Panama City, it's operated by my son. I'm a member of the Propeller Club - that's a club for the advancement of the maritime trade."

Other than that, Knowles is no joiner. "I'm not really involved. I stay to myself, I don't bother anybody. I got so tired of meetings, tired of hearing the same people say the same things over and over. I just take one day at a time. I play to keep providing Key West with top music in the field of jazz; I will get the best I can possibly get to come down here. We will be carrying forth at Captain Hornblower's. I hope people will come listen to our jazz sometimes - they might be pleasantly surprised," he says with a grin.

THEN HE PICKS UP HIS TRUMPET and heads for the bandstand, as the final set of the evening is about to begin.

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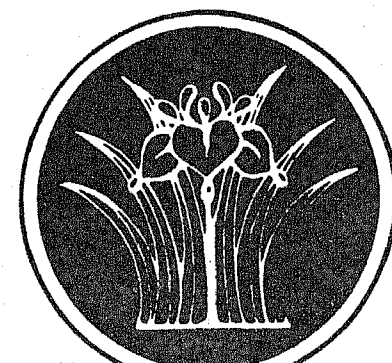


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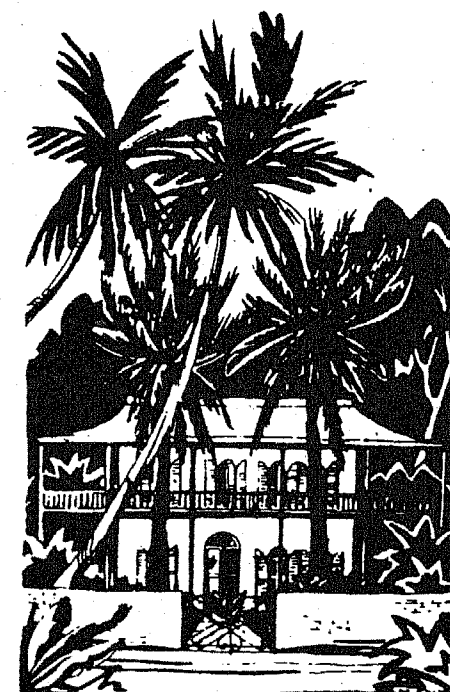
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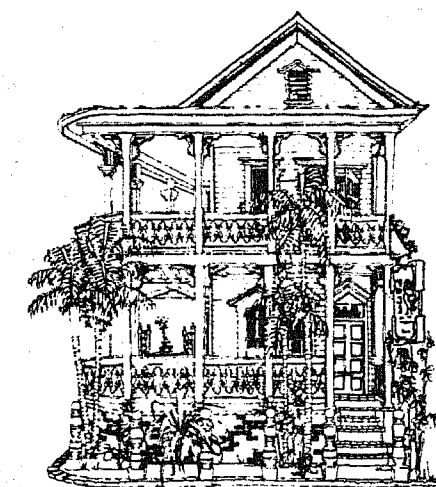
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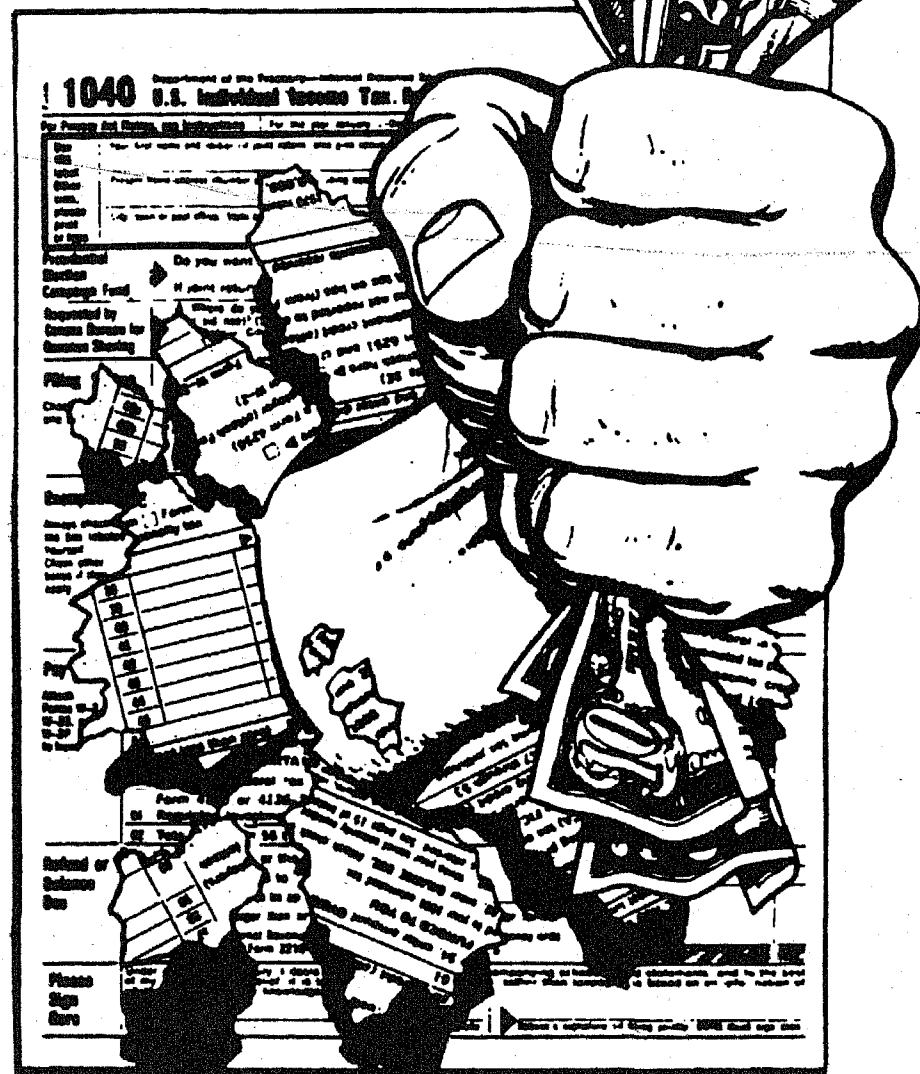
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SOME THOUGHTS

by GIL RYDER

ELECTIONS AND THE Holiday season are now behind us but political and civic concerns endure.

The voters of fire and ambulance taxing districts 1C, 1D, 3 and 4B will have an opportunity on January 16th to vote on whether or not their taxes should be increased.

BOUNDARIES FOR TAX districts do not, in all cases, match with election precincts, causing a little confusion as to who lives where when tax time comes around.

THERE IS A possibility that our New Supervisor of Elections, Bobby Brown, will be able to get together with the County Commission this year and undo the confusion by resetting tax district boundaries to match precinct boundaries.

IN THE MEANTIME, a paper entitled "Public Notice of Special Referendum Election" (first draft) attempts to clarify matters and is interpreted as follows:

District 1-C comprises the area of Monroe County in Election Precinct 1 excluding Boca Chica and Geiger Key and part of Election Precinct 17 to include only Cudjoe Key.

The part about "Precinct 17 to include only Cudjoe Key" may still be a bit confusing, but if you think about it a few minutes the meaning becomes clear.

DISTRICT 1-D COMPRISES that area situated in part of Election Precinct 17 and part of Precinct 18, excluding Cudjoe Key and Marathon.

District 3 is that area situated in Election Precinct 20.

District 4-B is that area situated in part of Election Precinct 21 excluding Long Key.

The general purpose of the referendum is also explained in the (first draft) public notice as follows:

"...IF VOTED UPON favorably, will authorize levy of property taxes to purchase and/or refurbish fire fighting equipment and ambulance equipment and for construction of one additional garage bay and one utility-type building to house an emergency generator within the voters' district.

That is a clear statement of how your tax dollars will be spent.

THE TAX TO be voted on in Tax District 1-C is a levy of .4094 cents per thousand dollars of assessed value on real property. That's a little less than one-half cent per thousand to purchase one quick attack rescue pumper vehicle and equipment.

TAX DISTRICT 1-D voters will have two tax items to vote on: one - approximately .2521 cents per thousand (a little more than 1/4 cent per thousand of assessed value) to purchase one type III ambulance and equipment.

Two - approximately .4497 cents (less than 1/2 cent) per thousand of assessed value to purchase one fire engine-pumper vehicle and equipment.

TAX DISTRICT 3 - two tax items: One - approximately 1.0624 cents (a little over one cent) per thousand of assessed value to purchase one rescue-pumper combination vehicle and equipment and to construct one additional garage bay.

Two - approximately .1487 cents (less than 1/4 cent) per thousand of

assessed value to remount and refurbish an existing modular patient compartment onto a cab and chassis. Sounds like a major repair and restoration job.

TAX DISTRICT 4-B has only one tax question to vote on: approximately .3304 cents (about 1/3 cent) per thousand or assessed value to purchase one fire engine pumper vehicle and to construct one utility-type building to house an emergency generator.

IN TAX DISTRICT 1-C, the projected tax is for fiscal years 1985-86 and 1986-87. In Tax District 1-D, fiscal year 1985-86. In Tax District 3, fiscal year 1985-86. In Tax District 4-B, fiscal years 1985-86 and 1986-87.

THE TAX QUESTIONS voted upon favorably will allow the County to immediately borrow the money needed for purchases and improvements specified. The money gathered from the added taxes will be used to repay the loans.

PERSONNEL OF THE Fire and Ambulance service in each specified district recommended to the County Commission that the purchases and improvements are necessary and should be made, and the County Commission recommends that the referendum questions be approved.

WHETHER TO VOTE yes or no on these January 16th questions should not pose a problem. If you think that there is any possibility at any time that your home may catch fire or that you or someone you care about may be seriously ill or injured and need an ambulance, vote YES. If you are sure that you will never suffer a fire and are equally sure that neither you nor your loved ones will ever need an ambulance, and if you don't care about your neighbors, vote NO.

NOW THAT THE January 16th referendum election has been clarified to a somewhat murky translucence, we might present a 1986 agenda for our County Commissioners to think about.

How about a nice new ordinance on weapons and the use thereof in the Florida Keys? Oh, of course, everyone knows that the Keys are a bird sanctuary and that fairly large areas are a Key Deer Refuge, also that some State law, or something, says that you may not fire a firearm on or across private property without permission of the owner, and that it's illegal to discharge a firearm on or across public roads, highways, or what have you.

EVERYONE WHO LIVES in unincorporated areas has heard all this and some believe it, but the truth is they also hear gunfire - not a lot but still too much. No, it doesn't sound like a war going on, or even like a 4th of July celebration.

THE KEYS ARE rapidly becoming more and more populated and it's only a matter of time until someone will be injured or killed by a bullet innocently fired at a tin can but remaining lethal even after it has passed through the target.

AN OUNCE OF prevention is worth a pound of cure. Why not prevent a tragedy before it happens by enacting a clearly worded ordinance that no one can misunderstand, specifying that anyone caught discharging a weapon in the Keys without a very good reason (for instance, shooting a rattlesnake in the backyard or a violent and dangerous person in the home) shall receive a mandatory sentence of 30 days minimum in the County jail.

THE PROVISIONS OF the ordinance should not be limited to firearms, but should include other weaponry such as, but not limited to, bow and arrow, air guns, etc.

The ordinance should also specify that a violation committed by a child shall result in the punishment of the adult responsible for the behavior of the child. If a child does the crime - daddy does the time.

WE ALSO NEED an ordinance banning open burning - no rubbish fires in yard or street, no burning of trees and/or scrub, whether involved in land clearing or not. Again, there are now too many people in the Keys to permit pioneer style slash and burn tactics.

IT WOULD BE well to investigate the possibility of smoke from open

burning being dangerous or even lethal when large amounts of clearing debris are burned, especially in consideration of the enormous amount of Brazilian Pepper, Poisonwood and many other trees and scrub plants known to be harmful to persons with allergy problems.

EVEN IF WE had no toxic materials in our trees and shrubs, it is very definitely a bad thing to subject residents to long periods of unpleasant odors of burning. Those who have had a woods fire near home are well aware that it takes a long time to rid the house, furniture, drapes and clothing of the odors. We need a County law to ban open burning.

PERHAPS NOTHING WILL happen until some land clearer gets hit with a multi-million dollar law suit,

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and
"Bernstein's Broadway: Portraits in Music" a revue of music from such shows as CANDIDE, WEST SIDE STORY, and ON THE TOWN.

Friday, January 11 at 8:30 p.m.
Tickets: \$12.50

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Friday, January 25 at 8:30 p.m. Friday, February 1 at 8:30 p.m.
Saturday, January 26 at 8:30 p.m. Saturday, February 2 at 8:30 p.m.

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Group rates available on 20 or more tickets. Discounts available for students, senior citizens, and military. Please call for information regarding free transportation to the theater on the Old Town Trolley.

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especially if the law suit also names the County because the County had no protective law against a clear and obvious hazard.

THE COUNTY COMMISSION should also strive to find ways and means of reducing the death toll on U.S. 1.

We will hear, of course, that complaints should be addressed to the Department of Transportation, and that may well be true, but if the complaints came from the County Commission, those complaints might

well carry a great deal more weight than the complaints of individual citizens.

THERE IS REALLY no good reason for anyone in the Keys, whether resident or visitor, to be in any tearing hurry in this laid-back area. A good start would be to reduce the speed limit on Big Pine and Summerland Keys to 35 m.p.h. These are both areas of side streets entering the highway, plus business parking lots opening onto the highway, creating a dangerous situation that we cannot afford.

MAYBE IT'S EXPEDIENT and important to keep traffic moving briskly between the mainland and Key West and vice versa, but not at the price of a human life nearly every seven days on the average. Expedience is great, but the safety of human lives is far greater.

DROPPING FROM 50 m.p.h. to 45 m.p.h. to improve matters is meaningless. Everyone, or almost everyone, drives over the limit to some degree. If we want people to drive at 45, the limit must be 35.

NONE OF THIS is intended as criticism of our Commissioners, but rather, as a reminder that the Keys entered a new era some time ago and we have hope that our new County Commission is aware of the changing times and conditions, and stands ready to enact legislation to fit these changes and the further changes that are coming rapidly.

AS THE POPULATION increases, and more businesses open along the highway, we must accept as fact that the speed limit will ultimately be the same as the speed limit on Pitkin Avenue, Brooklyn, or Maiden Lane, Manhattan. That's a condition that is known as progress.

WINTER, KEY WEST

Have you seen the difference
All around the Keys
Now that winter weather
Came with the cool north breeze?

The tourists never notice
The changes, they're so slight,
But the sun has moved toward the South
And a blanket's nice at night.

When tender trees start shedding
And sea grape leaves go red
It's time to plant tomatoes,
and weed that "veggie" bed.

The change of sunlight on the sea
Makes diamonds on the waves
We locals shiver in the "cold"
But every snowbird raves...

...The super seafood and parades
The sunsets, sea and flowers
The crazy costumes, laid-back life...
They just love their fulfilled hours.

With noses red and legs all pink
The tourists have a ball
They pack the beaches every day
At night they're on Duval.

The streets are full of traffic
It's hard to park your car
But down here in the winter
That's just the way things are!

-- by Netannis Kline

ANNOUNCEMENTS

MIAMI OPERA SINGS BERNSTEIN AT TWAC
JANUARY 11

THE GREATER MIAMI Opera brings productions of Leonard Bernstein's *TROUBLE IN TAHITI* and BERNSTEIN'S *BROADWAY* to the Tennessee Williams Fine Arts Center for one performance only Friday evening, January 11 at 8:30 p.m.

TROUBLE IN TAHITI is the first half of an evening of two one-act works. A 45-minute opera Bernstein composed in the early '50s, *TROUBLE IN TAHITI*'s insights into American life continue to hold true. It is a satiric account of a couple whose dreams of marital bliss have soured. The Miami Herald music editor James Roos has written that the GMO's staging of *TROUBLE IN TAHITI* "has reached the peak of technical perfection..."

THE SECOND HALF of the night's offerings, BERNSTEIN'S *BROADWAY: PORTRAITS IN MUSIC*, takes the best from each of the great American composer's musical theater works. Its four portraits include songs from *ON THE TOWN* (1944), *WONDERFUL TOWN* (1953), *WEST SIDE STORY* (1957), and *CANDIDE* (1956).

THE GREATER MIAMI OPERA's touring company, directed by Michael Erhman, features baritone Keith Butterbaugh, soprano Lisa Vroman, tenor James Mahady, bass-baritone Clifford Williams, and mezzo-soprano Rochelle Zuroff with accompanist Kathryn Lewis.

For further information and reservations, please call 294-6232. Tickets may be purchased at Cook's Bazaar and the Welcome Center as well as TWAC's Box Office. Free transportation is available on the Old Town Trolley.

HELPLINE DANCE-A-THON

LARRY SZUCH, EXECUTIVE Director of Key West Helpline, Incorporated, has announced that its second Dance-A-Thon will be held Tuesday, January 29th, at Michael's and The Copa from 4:00 p.m. to 4:00 a.m.

Debra Flynn, Chairman of the Dance Committee, stated, "We are very excited about the response from the community this second time around. Our sponsors this year will be The Copa and Michael's, of course; and we have negotiated sponsorships with The Casa Marina, Southern Express Airlines, Ramada Inns, PBA Airlines, and the Roosevelt Hotel in New York." Other members of the Dance Committee are: Terry Horton, Barbara Fisher, Madge Morris, Dick Hellman, and Elizabeth Kinnell, public relations.

FIRST PRIZE WILL be three days and two nights at the Roosevelt Hotel in New York City, along with two round-trip tickets for Delta and Southern Express Airlines and two tickets to a first-run Broadway show. Second prize will be three days at Disneyworld, with accommodations at the Ramada Inn, and airfare for two round trips via PBA Airlines. Third prize will be three days and two nights at The Casa Marina here in Key West. Ms. Flynn stated, "We also will be offering drawings for special prizes for the dancers throughout the event for the first time this year, and there will be door prizes, as there were last time."

SPONSOR SHEETS ARE available now for pick-up at The Tape Ape at Key Plaza on North Roosevelt Boulevard, at Michael's and the Copa on Duval, at Fast Buck Freddie's at the corner of Fleming and Duval, and at The Dancin' Fool on Greene Street.

Last year, Helpline was able to add almost four thousand dollars to its account through this event, and Mr. Szuch said, "This year, we are hoping to increase the number to ten thousand."

by ELIZABETH KINNELL

GAZEBO

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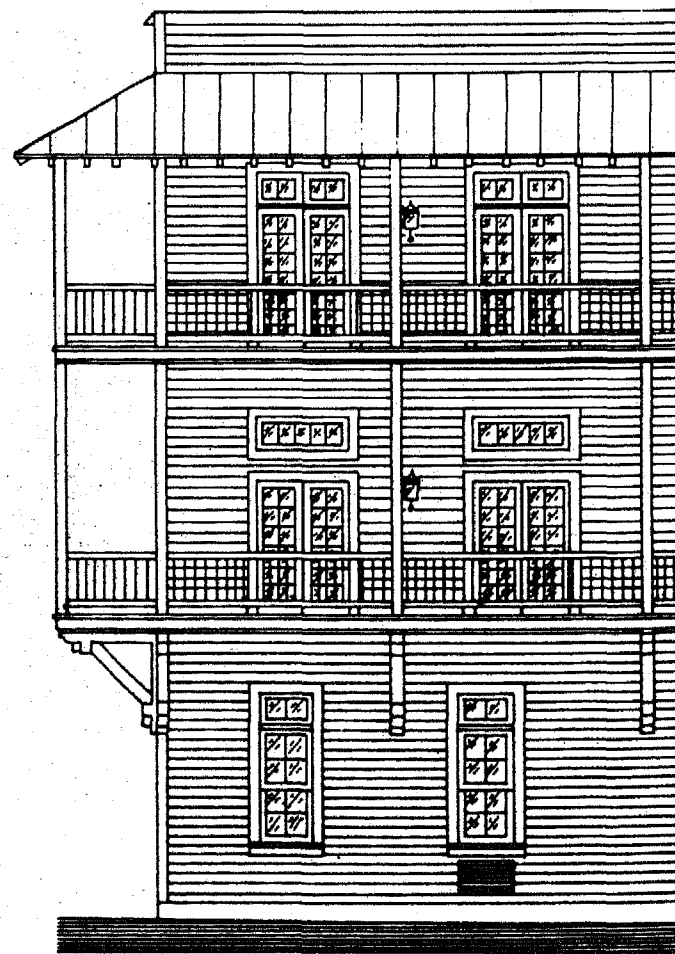
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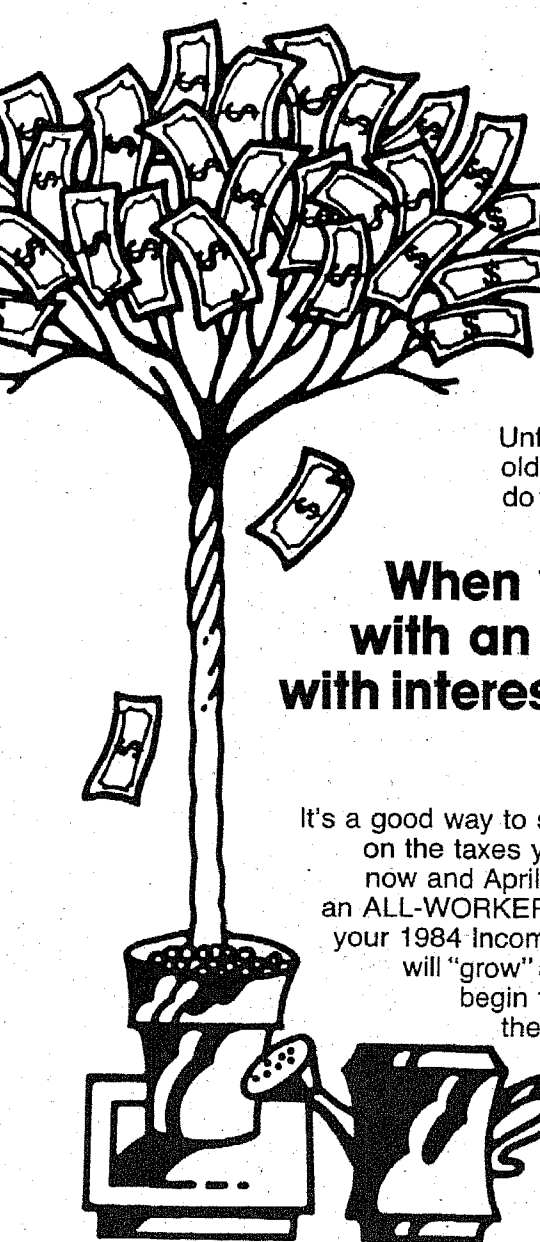
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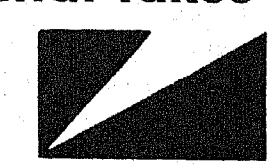
Tried growing any lately?

Unfortunately money does not grow on trees as the old saying goes. But there are a few things you can do to make sure the money you have does grow ... by earning interest ... tax free interest!

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SOLAR POWER IN THE KEYS

by ELLEN SUGARMAN

BACK IN AUGUST, SOLAR TECHNOLOGIES OF THE FLORIDA KEYS held a gigantic pig roast to celebrate the opening of their second office, at Mile Marker 31.5 on Big Pine Key. In keeping with the theme of the party, Solar Tech. parked its big yellow van, with a full complement of solar collectors, out front and used energy from the sun to power a stereo, a television, lights, a couple of fans and a blender to make the pina colodas.

It was a fine party. In attendance were a variety of folks: satisfied customers who'd come to brag about their solar systems; business and real estate people from up the Keys who wanted to see for themselves what this new energy business was all about and what it had to offer their clients; the usual bunch of party-goers who will go to any length to party (the opening had been announced in all the local papers); and a handful of the curious who wanted to learn a little more about the concept of renewable energy from the sun.

HOWARD FINKLE, PRESIDENT of Solar Tech., never got to carve that pig. He had to relegate the job to someone else in his organization, because he spent the day talking about solar energy. But that's what Finkle usually does anyway: talks solar. He's been talking solar from day one, when he arrived in the Keys seven years ago with the idea of starting a solar company here. In fact, his penchant for talking solar has earned him the nickname of "Solar Powered Howard."

THE POINT OF the party, of course, was to celebrate the recent surge of

interest in solar energy. Only a few short years ago, Finkle wouldn't have foreseen the rise in business that occasioned opening a second office to serve people further up the Keys. People were slow to take to the idea of using energy from the sun. Today, however, it seems that the idea has finally taken hold here and anyone who has hitched his wagon to the biggest star of all is on the way up. Witness the fact that this year Solar Tech. is handling more than five times the business it did two years ago. Witness the fact that another solar company, Dynamic Solar Products, Inc., has recently opened in Tavernier. Witness the fact that more people than ever are putting photovoltaic solar panels in to heat their water and their swimming pools and spas and hot tubs with sunlight, that two major housing projects in Key West have installed solar water heaters, that at least one Key West City Commissioner (George Halloran) has become an advocate of solar renewable energy throughout the Keys, and even the KWES has recently sent a "letter of commitment" to Solar Technologies as part of their campaign to explore the possible use of solar energy sometimes in the future.

CLEARLY, SOLAR ENERGY has arrived in the Keys.

When you consider it, it's such a logical choice: the Keys' microclimate practically dictates turning on the sun for energy. We have enormous amounts of sunlight, as much sun as anywhere in this country. We have a very high number of what people in the business call "annual heating degree days" and a very low number of days when the sky is overcast or foggy. And there is such a need for some good source of alternative energy here in the Keys. Because we're so isolated, cut off from mainland interconnected energy sources, people here pay through the nose for their electricity. (Key West, for example,

has the third highest electric rate on the entire Eastern seaboard.) We're dependent on fuel that has to be brought in from somewhere else, at great cost to the consumer. Furthermore, we use the cheapest sort of fossil fuels and they're polluting the atmosphere in what should and could be a pollution-free environment. When you think about it, it's amazing that people in the Keys have been so slow to catch on to the idea of solar energy.

ALL THIS DOESN'T mean, however, that people in the Keys are clamoring to get those solar panels on their roofs. Not at all. The growth of solar in the Keys has been as slow as it has in the rest of the country; even though those who are in the know tell us that of all the states in the country, Florida - particularly South Florida - is the ideal place for the application of solar technology.

IT IS A fundamental change of human nature that man tends to resist change, even change that makes sense, change for the better. People are comfortable with their conventional energy systems; they know what to expect from them. They understand their energy-producing equipment and they seem to want to stick to what they've got, even if they accept the fact that something else might be more efficient, more economical, less likely to pollute the atmosphere or strip the earth of its non-renewable resources. Furthermore, no matter how attractive the idea of solar may be, it will cost money to convert to it - under two thousand, on an average, to install solar hot water; around \$15,000 to support the energy needs of an average household with a state-of-the-art eighties lifestyle. (But the initial capital investment will usually pay itself back within five years - through the combined tax

credit, when applicable, and the monthly savings in electricity.)

MANY PEOPLE IN the Keys are installing solar and finding it a change for the better, despite the cost and the inconvenience of making the change. These Solar Survivalists are a diverse group, but they have one thing in common - their enthusiasm for solar power.

Out on Ramrod Key, Ken Lash lives in a completely solar house. He has no electrical hookup whatsoever; all his energy needs are met by power supplied by four photovoltaic cells (solar panels) on his roof. Solar energy operates a hot water heater, a color TV, radio and stereo, fans and lights and small appliances. Since his system is modular, Lash could add more panels any time his energy needs increase.

The moment you walk onto his property, you can tell Lash has a positive relationship with the sun. His extensive orchid collection is as exquisite a sight as you could find anywhere in the Keys.

LASH SAYS HE'S very pleased that he decided to "go solar." "It would have cost me \$5000 for an electric hookup out here," he explains. "I really felt that the money was better spent going self-sufficient. I had done some reading about solar in Mother Earth News. One day I just went down to Key West and looked up Howard and told him to put it in."

DEBBIE HESSE HAS a farm on Middle Torch Key. She has a huge organic vegetable garden and she raises pigs.

Since the property is in a very isolated spot, she had been having "a bunch of spats" with the gas company when she decided to convert to solar. "Our heater would clog up and they wouldn't come out to fix it for days and days. It was terrible...we're not an ordinary household. My husband's a fisherman, we farm here, we take a lot of showers and I do a lot of washes. We've got a great system here now, with the solar. We never run out of hot water and my wash really comes out clean now. We have the hot water heater and an electric panel that pumps the water for the garden. And we'll be paid back by next year - that's in three years."

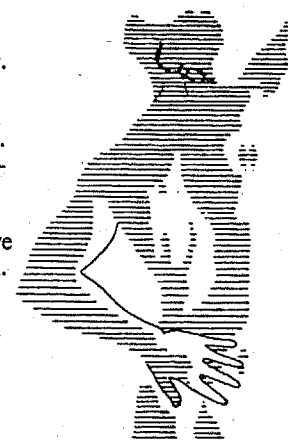
ON THE OUTER Keys there's often a problem building a home on a very isolated piece of property where there's no electric hookup and providing one would be terribly expensive. For this reason, many new homes are going up on the Keys that are including solar energy in their plans. These homeowner built houses will be entirely energy self-sufficient, designed with particular people and their individual needs in mind. For one such owner, John Murphy, his house on Cudjoe Key will be essentially simple. For Mike and Tresh Dernak on Big Pine, their's will be built to provide enough energy for all the creature comforts. Mitchell Denker on No Name Key has just bought a house that was originally built as a conventional house, but which never got power lines. Because of that, the previous owner had put in a generator about the size of the motor you have in the car, converting to solar for

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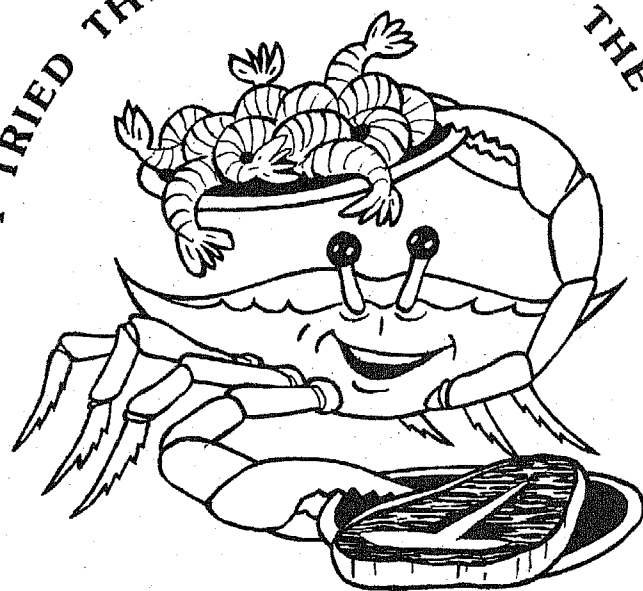
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(Seated) Melissa Krabill and Sharon Smith

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IN THE CITY of Key West, the most common use of solar power is to heat water. Many people have solar hot water heaters and their opinions of them are pretty much in line with Eva Feldman's, when she says, "Friends of our told us about theirs, so we decided to try it ourselves. We put in a large hot water solar panel, and we put in ceiling fans. Between all of these, we have a savings of around \$75 a month, or even a bit more. In Key West, in an area where you have so much sunshine, solar works so well."

In Key West, solar energy isn't limited simply to private residences. It's being used for a new large projects, notably low income apartments that are part of the Key West Housing Authority and the condos at 1800 Atlantic.

THE KEY WEST Housing Authority authorized a pilot solar hot water project in 20 of the Robert Gabriel Apartments in 1981. After monitoring the project for one year, they found that the savings accrued by residents was considerable: \$25 for a one-bedroom unit up to \$45 for a three-bedroom. So they got federal funds from HUD to complete the additional 33 units in Robert Gabriel, and then requested funding through HUD's Comprehensive Assistance Improvement Program to put solar hot water in the rest of their multi-family housing. By July, solar hot water had been installed in 117 units in the George Allen apartments. It's presently on the drawing boards to put solar into the 136 apartments in Porter Place and in the 84 Fort Village apartments. "We've been able to assist our low income tenants in some direct savings by installing solar hot water heaters," says Roger Braun, director of K.W.H.A.

KEY WEST CITY Commissioner George Halloran is one of solar energy's strongest supporters here in the Keys. He has solar hot water in his home and in some property he owns and he's more than just satisfied with it. "You fly over the city and look down and you see thousands of tin roofs reflecting energy back into the sky. I think we should be using that energy. Halloran is pushing for the City to build a backup solar generator to provide energy for police communications and the city computers in the event that the conventional system goes down. He also likes to talk about the possibility of meeting some of Key West's need for more energy with a field of solar collectors set up somewhere up the Keys. "This is an ideal place to do it, climatwise. We don't have enough vacant land in the city, but up the Keys there are vast areas of vacant land, lots of barren rocky land that isn't being used for anything. It takes up a lot of space for a field of collectors, but it would be possible to set up a series of collectors on legs, like the ones they have in the desert in the west. They're designed to track the sun, and in winds over 35 m.p.h. they lay flat so they aren't in danger of being blown over. After a hurricane, who knows how long it would take to restore power here in the Keys? A backup system of solar energy could provide us with energy in a crisis like that. And it's also a way to beat the high cost of energy in the Keys." He goes on to point out that our energy policy under Reagan does not favor the use or development of solar energy. "Reagan is not hot on solar incentives and that's one of my gripes with him. I think our national energy policy should be in favor of solar energy. Nuclear energy is just too scary. Solar is the best answer to the energy problems we face here in this country."

SOLAR COULD BE the answer to the energy problems you face in your own life. Do you want to save money on your monthly electric bills? Make a contribution toward keeping the environment more pollution-free? Become self-sufficient in a very real, technologically appropriate way? Especially if you live in a place where the isolation or the inconvenience dictate it, solar power may be for you.

In the Key West area, besides Howard Finkle, solar dealers include: Resource Development of the Florida Keys and Roberts Plumbing Contractors.

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HEMINGWAY COMES HOME

By ALDEN SOLOVY

NO CATS AT HEMINGWAY'S Whitehead Street home.

The statement sounds almost like a blasphemy. It contradicts the authority of Conch Tour Train drivers who tell passengers to look into the courtyard for Hemingway cats. It contradicts the physical evidence -- cats and more cats -- of the Hemingway home-turned tourist attraction. It flies in the face of the public legend of this adopted Key Wester.

But when the statement comes from Patrick Hemingway, son of the famed Papa Ernest Hemingway, who lived at that Whitehead Street home, it's time to think again about the apocryphal legends of the author in Key West.

"WHEN MY FATHER lived in Key West, there weren't any cats living there," said Patrick during a telephone interview.

Cats, which the author loved, were part of Papa's life in Cuba, Patrick explained. The few cats which strayed into the Hemingway yard came from the homes of neighbors.

"We had all sorts of animals, but not any cats," Patrick said. "If anyone ever wanted to restore that house to authenticity, they'd put peacocks there."

THERE WERE RACOONS. There were dogs. There was even a rabbit which did not even last the duration of Easter. "It ate the hearts out of all the newly planted royal palms. Then he got shot. He didn't even survive Easter. It was like a summary execution."

THE EXAGGERATION of Hemingway's attachment to cats is just one small example of the larger-than-life stories which tell little of Hemingway as a person, and obscure the nature of the author's professional ambition and drive, Patrick explained.

"The only excuse for interest in him and his personal life is that it sheds some light on who he was as a writer," Patrick said. Those tales of Hemingway's personal life are, at this point, too exaggerated to serve as a guidepost in understanding the author. "That's more or less true about all those stories."

PATRICK TELLS OF ONE incident which typifies public misunderstanding of his father. "There was a boxing ring in the black section of town. He would referee boxing matches there. Once he was introduced as 'that millionaire playboy and sportsman.' He never was a millionaire and he was more a writer than a sportsman. It became a family joke."

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Still, Hemingway was a sportsman. But Patrick explains that his father had an intense enjoyment of life. Sporting, like deep sea fishing, was one way to actively participate in life's treasures. There was another purpose, however.

"IT'S ALMOST AS IF IT WERE a smoke screen to protect him from interference with his creative drive."

In perspective, Patrick admits, these tales will help the student of Hemingway better understand the author. Better still are some of the books about Papa. Patrick suggests "Papa Hemingway: A Personal Memoir," by A.E. Hutchner, and "Ernest Hemingway: A Life Story," by Dr. Carlos Baker. Better still: simply read the works of the author.

THE RELATIONSHIP between Hemingway's zest for life, and his drive as a writer, however, has never really been explained by any of the apocryphal stories or even

the published biographies, Patrick said. "These biographies are well done. Yet none of these books give insights as to how his books were written."

Patrick will help shed light on Hemingway the writer at the Key West Literary Seminar. The seminar, sponsored by the Council of Florida Libraries is titled "A Moveable Feast," after Hemingway's work of that name. It will, of course, be devoted to Papa Ernest Hemingway.

THIS WILL BE Patrick's homecoming. After decades, the author's son will return to the place where he spent his early years, the place his father immortalized in "To Have and Have Not."

THE SEMINAR IS PATRICK's public purpose. But he also has a private purpose. Patrick explained that he is looking for remnants of that old Key West, his father's Key West. Patrick's Key West.

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K.W.H.S. ADULT EDUCATION TERM II LATE REGISTRATION

JANUARY 7, 8, 9, 10, 1985

COURSE OFFERINGS

ADULT BASIC EDUCATION	DATE	FEE	ROOM	INSTRUCTOR	TIME
Adult Basic Ed. (1-8)	T-Th	N/C	J-27	Bailey	7-10PM
English as a Second Language	T-Th	N/C	J-25	Saenz	7-10PM

ADULT GENERAL EDUCATION

Art(Basic drawing/painting)	T-Th	\$5	E-6	Bertocci	7-10PM
Algebra (Elementary)	T-Th	\$5	J-32	Rodger	7-10PM
American Government	M-W	\$5	J-25	Scollo	7-10PM
Bible History	M-F	\$5	St. James	Rev. Carter	7-10PM
Conversational Spanish I	M-W	\$5	J-23	Kelly	7-10PM
Conversational Spanish II	T-Th	\$5	J-23	Kelly	7-10PM
Conversational Spanish(3:30 PM)	Thurs.	\$5	J-23	Sanchez	3:30-6:30PM
Drivers Training	T-Th	\$5	J-17	McKell	7-10PM
English I, II, III, & IV	T-Th	\$5	J-22	Lilly	7-10PM
GED Review (Computer Asst.)	M-W	\$7	C-2	Puig/Hall	7-10PM
GED Review (Advanced)	M-W	\$7	J-35	Puig	7-10PM
General Science	T-Th	\$5	J-28	Reynolds	7-10PM
General Math	T-Th	\$5	J-32	Rodger	7-10PM
Micro Computers	T-Th	\$5	J-5	Fowler	7-10PM
Life Management Skills	T-Th	\$5	J-17	TBA	7-10PM

ADULT VOCATIONAL EDUCATION

Auto Body Repair	M-W	\$10	V-103	Aulozzi	7-10PM
Auto Mechanics	M-W	\$10	V-102	Higgs	7-10PM
Computerized Accounting	T-Th	\$10	J-13	Turner	7-10PM
Fish & Shrimp Trawl (Daily)	M-F	\$10	B-19	Hagenkötter	9-12AM
Nursing Assisting	M,T,Th,Sat.	\$15	J-34	Easton	Daily 7-10PM
Office Skills Training (1-4 or 6-9 PM Daily)	Daily	\$10	IMTS	Freeman	Sat. 8AM-4PM
Photography	T-Th	\$10	C-12	TBA	7-10PM
Sewing	M-W	\$10	B-7	Roberts,S.	7-10PM
Typing	M-W	\$10	J-16	Roberts,L.	7-10PM
Welding	M-W	\$10	Welding	Lisle	7-10PM
Woodworking/Shop	M-W	\$10	E-7	Ciesinski	7-10PM

Late Registration for Adult Education Term II will be held from 7-9 PM, January 7, 8, 9, and 10, 1985, in the J-Wing Building at Key West High School. Social Security Numbers are required for registration.

ALL PROGRAMS ARE OPEN TO STUDENTS WITHOUT REGARD TO RACE, COLOR, SEX, RELIGION, NATIONAL ORIGIN, OR HANDICAP.

Adult Basic classes are offered "Free of Charge"; Adult General classes are \$5.00 per term; GED Review classes are \$7.00 per term; and Adult Vocational classes are \$10.00 per term. Nursing Assisting is \$15.00. All students working towards a diploma will be registered free. Classes started December 10, 1984 and will run through March 6, 1985.

For additional information call 294-5212, Ext. 245 or 246, for Fred Shaw, Director Adult Education, Monroe County.



"It's more the physical setting than anything else. It was a quiet time and place. A place where people could enjoy fishing. I'd like to find some of that same character."

THERE ARE FEW PEOPLE left in Key West who Patrick knew. "Most of the people I knew were of my parent's generation."

Of course, he said he looks forward to seeing his old home. "The house, of course, is very close to me. My earliest recollections are from that house. I understand that it's been restored as sort of a tourist attraction."

PATRICK HOPES he can see that "attraction" with relative anonymity. The tales of his father, as told by the tour guides, Patrick explained, will be curious to hear. "I'm looking forward to those stories. Gossip is fun. I don't mean to be unkind or a smart aleck, but sometimes it tells you more about the people who are

gossiping than the person involved."

Patrick will be joined by many noted authors and scholars at the literary seminar. The program, slated for January 10-13, features George Plimpton, editor of The Paris Review and author of a well known interview with Papa Hemingway; Paul Smit, past president of the Hemingway Society; and Charles Schribner, Jr., Hemingway's New York publisher.

THE FOUR DAY event will include literary presentations and discussions; personal recollections of the author, as well as several social events. Author David Kaufelt will lead a "Hemingway in Key West Walking Tour."

Other notables participating in the seminar include: William Robertson, Miami Herald Book Editor; Philip Caputo, author; Linda Wagner, Michigan State University professor; and Jo August Hills, curator of the John F. Kennedy Library Hemingway Collection.

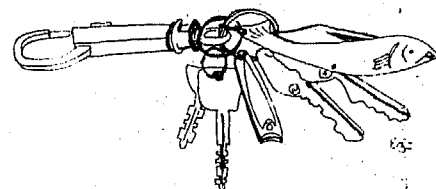
PATRICK STRESSED the seminar sponsorship. "I really do believe, especially under the auspices of the Council for Florida Libraries, that reading is very important. I'd like to hammer home the emphasis in my father's life on reading, not just the life at Sloppy Joe's."

The seminar, he said, should stimulate more reading, especially of Hemingway's works. "He read a tremendous amount, and he also read a lot of French books. One of my jobs was to cut the pages when the shipment of French books arrived."

THE SEMINAR is being cosponsored by the Broward County Library, the Monroe County Library, the Friends of the Monroe County Library, and the Miami Herald. It is being funded, in part, by the Florida Endowment for the Humanities, the Florida Endowment for the Arts, and the Key West Tourist Development Council.

To register for the seminar, or for more information, call the Council for Florida Libraries, 1700 E. Las Olas Blvd. Fort Lauderdale. The telephone number is: 525-6899.

"THERE'S NOT A BETTER way to get to know Hemingway than by reading his stories," Patrick said. "By reading his stories and reading his books you get to know the best of Ernest Hemingway. You get to know him better than any other way."



EDITORIAL

BY BILL WESTRAY

MONROE COUNTY PLANNING PROCESS. Something extraordinary took place in Monroe County during the middle of November. We saw DEMOCRACY emerge. THE TRUE DEMOCRACY OF GOVERNMENT BY AND FOR THE PEOPLE in the Comprehensive Land Use Planning Process. Literally hundreds of citizens, officials, staff experts and consultants participated in lengthy public hearings, extending past midnight starting on Tuesday, and ending well after 10 p.m. on Friday. In addition, a number of other well-attended meetings and gatherings benefited from special presentations by planning consultants Charles Siemans and Lane Kendig, as they presented their 43-scenario alternatives for future land use development in the county.

SEVERAL CRITICALLY significant things came out of these hearings:

First, a much greater appreciation by all of our county commissioners, and the public in general, of the widely-varied subtropical character of our county land, from the protected wetlands, mangroves, dunes and transitional reaches, to the largely unprotected pristine hardwood hammocks, along with altered developable and previously scarified lands. These are the 6 to 7 percent of county land along the Keys in private ownership to which our new comprehensive plan will be addressed; the other 93 to 94 percent is in Everglades National Park, mostly on the mainland, which contributes little tax revenues but requires very little public service support. (The Feds do pay annual fees to the county General Fund, in lieu of taxes.)

SECOND, and closely coupled with the first, were the profound and responsive decisions by the County Commissioners, of where these varied lands lay, and how they should be developed, and or protected against misuse.

THIRD, and perhaps most important, was the realization by everyone -officials, developers, environmentalists and other land owners alike, that until the economic impact of what was being proposed and considered, could be accurately and comprehensively determined, no sound or lasting decisions could be made. In other words, what is it going to cost, and how can it be paid for?

THE SCENARIOS REVIEWED in these November hearings, did not address these economic impacts except in a few cases, where arbitrary, rather than realistic standards were used for comparative purposes only, such as in road costs. In other cases, only tonnage and gallonage figures were cited for comparison without cost data, such as trash, sewage and potable water. In the case of hurricane sheltering, gross cost estimates were offered, but the distribution of those costs between the public sector and the private sector was not attempted. Police, fire, schools, hospitals, and other public service, can and will be more closely defined and costed in the final economic impact product.

WE (EDITORIALLY) HAVE "shot-gunned" a figure of between (\$) 1.3 and 1.6 BILLION DOLLARS over the next 20 years in GROSS infrastructure costs to support projected development. That's a staggering (\$) 65 to 80 MILLION DOLLARS per year in needed capital investment. However, we do not have an adequate data base from which to derive detailed costs in many infrastructure areas. Nor can we easily differentiate between those costs already covered by existing taxes, rates and fees (i.e.,

gas, tax, waste, water, electric rates and fees). But the planning consultants do have such data bases and they will be reporting back to us on economic impacts in mid-January.

AT THE FINAL HEARING late Friday night on November 16, with everyone "dog-tired", with Commissioner (now Mayor) Wilhelmina Harvey so sick that she could hardly hold her head up, the commissioners made 43 profound decisions, to give the consultants the guidelines they needed to proceed with the economic analyses. Hearings will be scheduled for mid-January (watch the daily papers for dates). Preliminary handouts should be available to the public in advance. This will probably be one of the best and lasting opportunities for meaningful public input. This is where everyone, commissioners and public alike, must "BITE THE BULLET" for the next 20 years.

Let's make it a good bite. We got over 500 people turned out in November. Let's make it over a THOUSAND in January.

AT THESE HEARINGS the planners will present their economic impact assessment for the approved scenario. We wait anxiously to see if it's one we can afford.

COUNTY LAND USE ADMINISTRATION We have had a chance to review a report by the Center for Government Responsibility of the University of Florida at Gainesville concerning Monroe County Land Use regulations and procedures. Under contract from DCA the Center reviewed and commented upon land use regulations and procedures and made recommendations regarding needed changes. With certain notable exceptions

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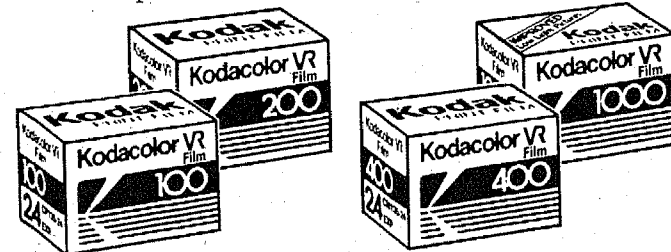
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HEMINGWAY: A Moveable Feast for the Third Annual Key West Literary Seminar JANUARY 10-13, 1985



January 10, Thursday
2-5 p.m., Films* - Monroe County Library.
6:00 p.m., Reception at Sloppy Joe's Bar.
8:00 p.m., Buffet Supper at Pier House.
9:30 p.m., Fireworks Display off Pier House.
(Rain Date, Friday, Jan. 11, 9:30 p.m.)

January 11, Friday
9:00 a.m., Panel Discussions* at Tennessee Williams Fine Arts Center. Welcome by Moderator William Robertson. Introduction of George Plimpton: "Hemingway: Personal Recollections" - by Paul Smith, past president, Hemingway Society.
10-10:15 a.m., Coffee break
10:15 a.m., "The Hemingway Style: The Man and the Writer" - Robert Gajdusek, Michael Reynolds, Linda Wagner.
11:30 a.m., "Hemingway: The American Myth, the Created Image, Hollywood and Popular Culture" - Scott Donaldson, Allen Josephs, Frank Laurence.
1:00 p.m., Luncheon break
2:30 p.m., "Hemingway in Cuba" - James Brasch, Robert Gajdusek, Joseph Sigman.
4:00 p.m., "Hemingway's Bullfighter Poems" - Donald Junkins
5:30 p.m., Cocktail Party at East Martello Art & Historical Museum. (Dinner on your own.)
8:30 p.m., Film* - "To Have and Have Not" - at

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Cost per person for all-events package is \$100. Make checks payable to: Council for Florida Libraries, Inc., and mail to: 1700 East Las Olas Blvd., Fort Lauderdale, Fla., 33304. Phone 305/525-6899.

For reservations to individual events, phone Marianne Lancaster, Monroe County Library, 700 Fleming St., Key West - 294-8488.

*FREE - Open to the public.

Seminar funded in part by the Florida Endowment for the Humanities, the National Endowment for the Arts, the National Endowment for the Arts, the Key West Tourist Development Council, and the Tennessee Williams Fine Arts Center.

Cosponsored by the Council for Florida Libraries, the Hemingway Society, the Miami Herald, the Monroe County Library in Key West, the Friends of the Monroe County Library, and the Broward County Library.

Monroe County Public Library. Discussion Frank Laurence.

January 12, Saturday
9:00 a.m., Panel Discussions* at Tennessee Williams Fine Arts Center, "The Hemingway Women: In his Life and Work" - Scott Donaldson, Bernice Kert, Linda Wagner.
10:15 a.m., Coffee break
10:30 a.m., "Hemingway and War: His Literary Inheritors" - Philip Caputo, Tim O'Brien, Robert Stone.
1:30 p.m., Luncheon with Patrick Hemingway - "Papa at Home in Key West" - and Charles Scribner - "Hemingway's Journalism and its Relationship to his Books" - at Mallory Square Convention Center.
3:00 p.m., Slide Show and talk on Hemingway Collection from John F. Kennedy Library, Boston - Jo August Hills - Convention Center.
4:00 p.m., "Remembering Hemingway" Joseph Sigman - Convention Center.
6:30 p.m., Tour and Cocktail Reception at Hemingway House - David Kaufelt, (Dinner on your own.)
January 13, Sunday
11:00 a.m., Meet the Authors Coffee* Monroe County Library.
12:30 p.m., Seminar ends.

the existing regulations appeared generally adequate, but serious deficiencies have seemed to persist for a number of years in the administration of the building codes, and in the decision making process of various advisory boards, including even the County Commissions.

THE ZONING BOARD, the Board of Adjustment and the Codes Enforcement Board all have existing standards and criteria which they are supposed to follow in reaching decisions to allow or deny changes in zoning, special exceptions, dimensional variances, and enforcing codes and

regulations. The Center studies indicated that most boards failed to follow proper standards. The Zoning Board, in a number of cases, was faulted for failing to follow the existing Comprehensive Plan, particularly with respect to allowable land use and densities. In the case of single parcel zoning change applications, the Zoning Board usually failed to approve or deny on the basis of five existing standards. The regulation requires that the board record its findings in specific terms of how an application conformed or failed to conform to standards. This was rarely done and became a serious legal flaw in any subsequent appeal to the Board of County Commissioners or the courts.

THE BOARD OF ADJUSTMENT had similar problems and rarely recorded its findings with respect to standards.

STAFF PRESENTATIONS and recommendations, which the Center felt should have preceded all Zoning Board or Board of Adjustment considerations, were rarely, if ever, accomplished. Legal guidance as to sufficiency of findings appears to have been totally lacking.

The Center was limited in its review of Codes Enforcement Board proceedings, but felt that deficiencies with respect to standards consideration were similar to those of other boards. It has been OUR experience that the Code Enforcement Board has been cumbersome and ineffective in enforcement of codes and ordinances. A frequent excuse heard was that violations were so widespread that enforcement was impossible, and that a better solution would be to change the code or amend the ordinance being violated so as to "GRANDFATHER" existing violations and perpetuate them by amending the law to allow the violations in the future. Nowhere in the county was this phenomena more apparent than in the canal areas of Big Pine Key, where commercial fishermen and lobster trap builders have been allowed to encroach into prime RU-1 (single family) plotted subdivisions. Again, the legal philosophy of the county's legal staff seems questionable to us.

A MAIN AREA OF CONCERN in the Center study was the proper sequencing in permit review and approval of all sorts. The Center cited a number of situations in which land clearing permits had been issued by the County

Building Department offices before needed zoning changes, special exceptions or variances were approved, or even applied for. A golf driving range in Ocean Reef and a tourist information railroad caboose in Key Largo are recent examples of this. This resulted in unnecessary loss in some cases of rare hardwood trees and other natural biota, and in OUR opinion constituted gross indications of building code mismanagement. In most cases these land clearing permits were issued without County Biologist review, input or approval. Numerous examples of this problem were cited in the Center report.

THE CENTER'S PROPOSED solution is for the County to create a County Development Review Administration out of existing or augmented staff, headed by a Development Review Coordinator assisted by a Development Review (Advisory) Committee and implemented by a procedure called a Process Agreement. The Coordinator would be the single point intake for all development permit applications, where preliminary determination of major or minor projects would be made, and where a self-executing sequential Process Agreement (check-off list) would be prepared. This would guide and direct the applicants in securing all necessary agency and office approvals or permits before any final or other work permit were issued, or any work or heavy expenditures commenced. For major developments, the (interagency) Development Review Committee, meeting monthly, consisting of cognizant Federal, State and County agencies would come into play.

A PROPOSED Develop Review Ordinance has been prepared by the Center staff for consideration by the County Commission. We support this concept and approach to the problems.

ANOTHER concept proposed by the Center report was to incorporate all beaches and shorelines ordinances, as well as other land use ordinances, into the new Comprehensive Plan in order to give them a higher degree of permanence.

The last concept that the Center report proposed was to develop a higher level of citizen participation in the land use review and hearing process by holding seminars for citizens by professional staff to teach citizens how to collect, analyze and present land use data and proposal. This would better help advisory boards and the county commission to reach sound decisions. The Sieman's Kendig team have already led the way in this concept. The result has been large turnouts in the hearings thus far. This must continue.

THE DEPARTMENT OF Community Affairs staff has told us that the report of the Governmental Responsibility Center study has been passed on to the Planning Consultants and County Planning staff for incorporation into the new Comprehensive Plan as appropriate. We support this effort and hope that the new County Commission will move affirmatively in this matter.

THE KEY WEST TRAFFIC Circulation Study, recently completed by the Florida Department of Transportation (DOT) offers significant promise of improved traffic movement at minimal cost and effort. Key problem areas identified included:

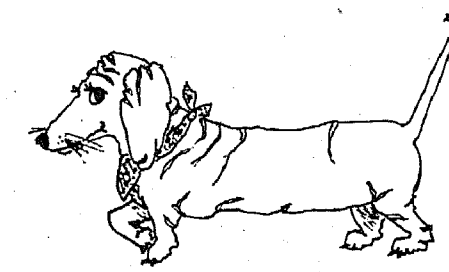
Tight turning radii and lack of adequate setbacks and visibility at many busy intersections.
Heavy tourist traffic in the Old Town historic districts.
Antiquated and substandard signalization equipment and signage.
Inadequate pavement markings and lane control.

FROM A TRAFFIC VOLUME standpoint, U.S. 1 (North Roosevelt Boulevard) from Stock Island all the way downtown is heavily congested. Congestion is at the saturation point at the triangle, at Kennedy Drive and at the viaduct. It is forecast to reach over 100 percent of saturation by 1990 unless significant improvements are accomplished soon.

THE DOT STUDY proposes early correction of a number of the above problems in the near future, for a total estimated cost of slightly over 1.1 million. The City's share would be about \$200,000 available from gas taxes. The county's share would be about \$60,000 and DOT would fund the rest. Widening of North Roosevelt is

already in the works, as is revamping and signalization of the Stock Island triangle. Most of this is scheduled for completion within the next year or so. Lane widening and turning radii improvements can be made fairly quickly once specifications are completed. Signage and other signalization improvements await simply assigning a high enough priority to the work by the City to get the job done.

HAVING EXPERIENCED the massive traffic tieups that paralyzed Old Town during the Christmas-New Year's holiday period at press time, we conclude that the City cannot survive another holiday period in a similar fashion without very negative economic impact on the tourist economy.



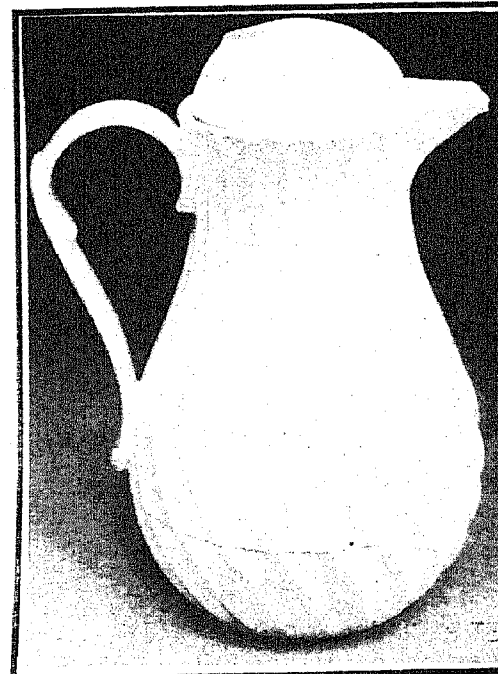
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JANUARY 28 & 29 10 AM TO 10 PM

1st Annual Margaritaville Film Festival

HELD AT THE STRAND THEATER • JANUARY 28 & 29 • 9:30 PM

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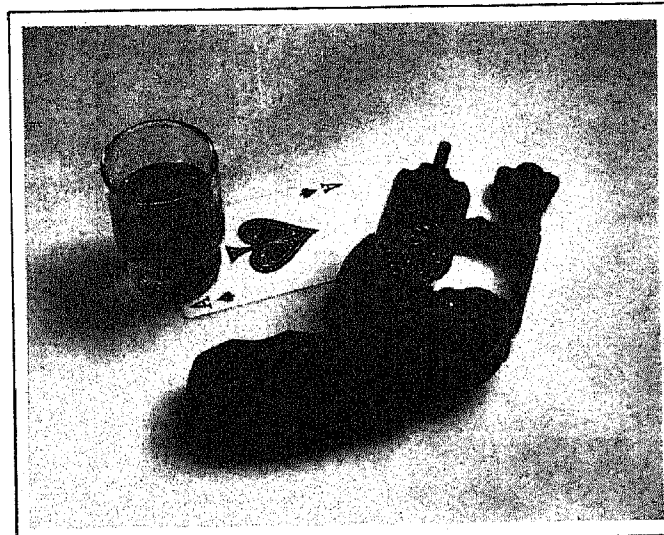
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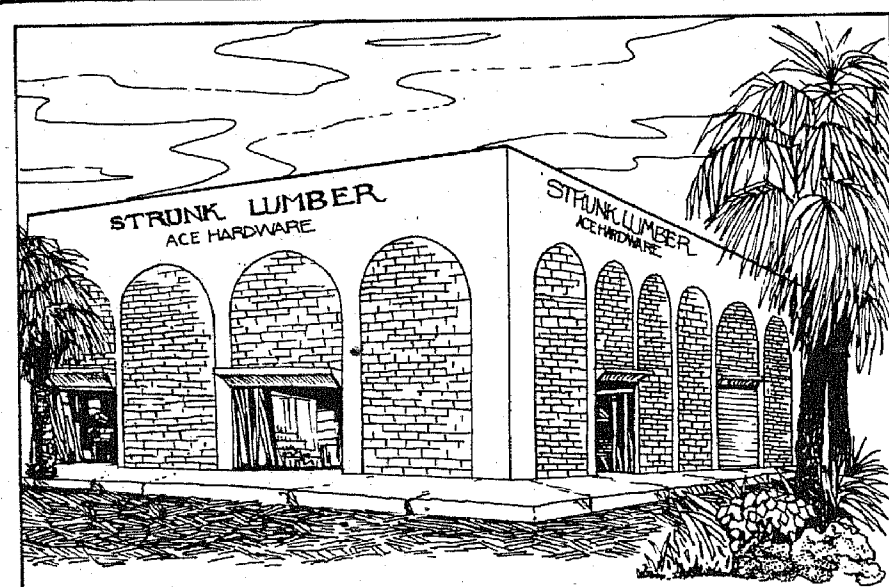
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MEMORY OF IVES LAKE

Once I sat alone on the great stone porch
of my grandfather's house at Ives Lake.

I watched the sun rise over my mountain,
my forest, my lake, and my sleeping children.

The house faced east-southeast, a good sign
for the break of day; and the warm summer winds
came across the fields and the mist disappeared.
The frogs were quiet in the swamp,
and the deer ran in the water, splashing rainbows
of sun behind them.

Seldom did I look west for the sun sank there,
and when it was dark the pines told me day was done.

The water lapped against the house,
and the blue heron stalked the beach.

The moon rose, almost from where the sun had risen.
Then suddenly a loon called me from the distance
to tell me the children had gone.

-- by Howard Paul

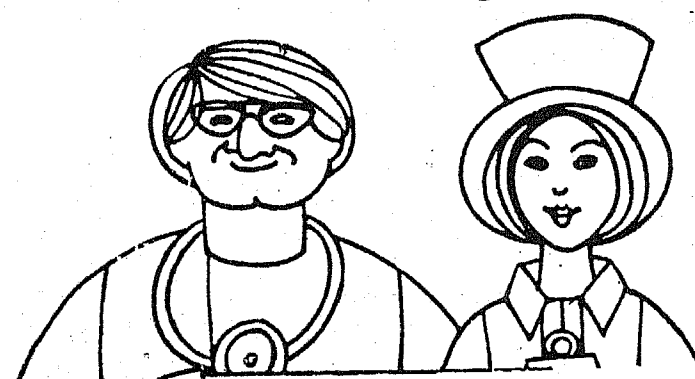
OPEN 8 A.M.

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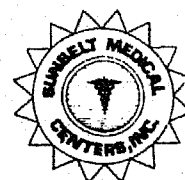
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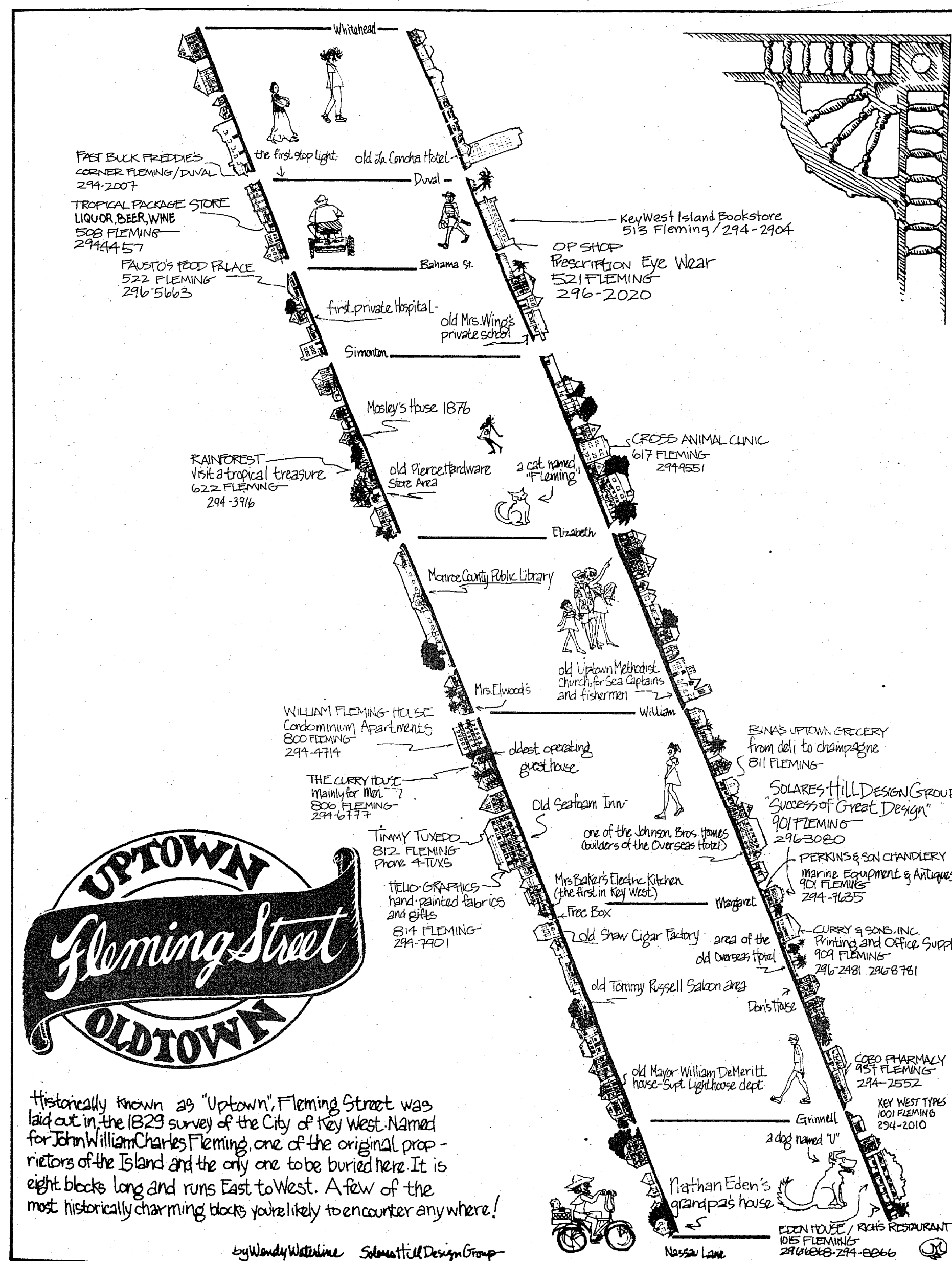
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296-7509



HAPPY New Year

January, 1985

Especially for Kids

from the folks at Spectrum School

Some
More
Magic Squares

A.

6	8	11	2
	7	3	
5			3
7		4	

Make each row and column add up to 27

B.

2	13	9	1
	3		6
5		11	
	2		16

Make each row and column add up to 25

C.

2	5	7	4
3			1
	2	4	
4		1	

Make each row and column add up to 18

Is your child unique? A distinct individual who doesn't fit into a "mold"? Then you should check out **SPECTRUM SCHOOL**, an alternative school, using a holistic approach to education in a stress-free environment. Call today, a good healthy education is invaluable. Your child will be appreciated for their individuality and receive individual instruction. Transportation is available.
296-3252

Fascinating Facts for the New Year

It wasn't until 1818 that the left shoe was made any different from the right shoe. Until then either shoe could be worn on either foot with equal discomfort!

The record for oyster devouring was set in 1975 when a 48-year-old Florida man gulped down 588 in just 17½ minutes.

Add the following numbers to obtain 1111. (4516798) (there are several solutions.)

Put these 7 dots in to 7 squares and no more than 4 squares can be the same size.

Banana Fruit Dip
1 medium, ripe banana
½ cup sour cream.

Equipment - large plate, paring knife, fork, spoon, serving bowl.
Method - Peel banana and cut into small pieces. Mash well with fork on plate. Mix with sour cream. Transfer to serving dish.

Variation: For Banana Peanut Butter Dip, substitute atbs. peanut butter for sour cream.

Answers

A. 9, 8, 10, 9, 2, 14
B. 1, 5, 3, 4, 6, 2
C. 12, 4, 7, 2, 6, 1

7+415+689=1111 or 74+56+981=1111

May the New Year be one filled with Peace & Love from the people who bring you the finest **Honey** in the keys. Available at fine stores and restaurants

Little Torch Key Key Bee Apiaries

Solares hill Display Classifieds

ALTERATIONS	CATERINGS	FLORISTS	FRUITS	LIGHTING	OFFICE SUPPLIES
ANNAS ALTERATIONS 505 Southard Street 294-1334 (11-11)	Having An Affair? Let Gail Cater Your Next Party. 8 Years Key West Experience with References. Any Size Party Free Estimates 6-5910 Eve: 6-7837 LIGHTHOUSE CATERING	TOP FLORIST SHOP WE DELIVER NATIONWIDE 925 WHITE ST., KEY WEST 294-4651 (11-11) LANDSCAPE Key West, Florida 291-3916 LANDSCAPING & SPRINKLER DESIGN & INSTALLATION	SOUTHSIDE PRODUCE CO. Purveyors of QUALITY FRUITS & VEGETABLES Wholesale - Retail 9:30 to 5:00 With deliveries 6 days a week We ship fruit baskets SERVING KEY WEST TO BIG PINE 294-4697 404 Southard St. Come on in and see us! (11-11)	The finest selection of table and floor lamps, track lighting, ceiling fixtures, yard lighting, outdoor fixtures & chandeliers in the Florida Keys. LIGHTING WORLD 1025 WHITE ST.	YOUR AD COULD BE HERE
294-4071 KEY CARPET LEARNERS STEAM CLEANING Residential & Commercial SEARSTOWN (11-11)	CLEANERS B & F CLEANERS Your Professional Dry Cleaning and Laundry Service SAME DAY SERVICE Monday-Saturday 8 a.m. to 6 p.m. Closed Sundays & Holy Days 1101 Truman Ave. Corner of Grinnell 294-1818 (11-11)	FORMAL WEAR Damiana COCKTAIL & EVENING WEAR BRIDAL SALON TUXEDO RENTALS 1019 WHITE ST. / 296-5567 (FORMERLY HOUSE OF JEANS)	NEWSTAND OUT OF TOWN NEWSPAPERS MAGAZINES PAPERBACKS STATIONERY CARDS TOBACCO GUM & CANDY Open 8-8 7 days THE LAST NEWSTAND IN PIRATE'S ALLEY ACROSS FROM KINO PLAZA 294-6652	PRINTING PRINT IT AT THE TOP SHOP IN THE KEYS Graphics OF KEY WEST NEW LOCATION: 1010 TRUMAN AVENUE 294-9922 (11-11)	STAINED GLASS Key West Glass Works HANDCRAFTED STAINED GLASS 10-6 MON-SAT. 1018 TRUMAN AVE. 294-0538 (12-11)

KEY WEST'S HOROSCOPE

BY KIMMA CATES

Sun in Capricorn, after 19 in Aquarius.
Venus in Aquarius, after 3 in Pisces.
Mercury in Sagittarius, after 11 in Capricorn.
Saturn in Scorpio.
Jupiter in Capricorn.
Mars in Pisces.
Uranus in Sagittarius.
Neptune in Capricorn.
Pluto in Scorpio.
North Node in 25 degrees of Taurus.

JANUARY IS THE birth month of the City of Key West. On this, its 157th birthday, Key West's future is promising. The progressed ascendant in 29 degrees of Libra indicating the end of a long cycle and the midheaven zero degrees makes for a positive year ahead.

THE PROGRESSED SUN in 2 degrees of Cancer in the First House and the Moon in 10 degrees of Scorpio in the Sixth House accentuates our areas of prestige and employment. Community services should improve in most departments.

DURING 1985 OUR ruling planet, Saturn, will be transiting the 6th House sector of the chart in trine aspect to our natal and progressed Saturn. The financial picture will be secure and stable. Improvements will be definite.

THE FULL MOON on January 7, 1985, in Cancer is favorably aspecting the First House of the Key West chart. The mood is upbeat and optimism prevails. Mercury once again in direct motion is also in good placement for financial opportunities and successes.

THE NEW MOON on January 21 in one degree of Aquarius a very upbeat and social time for Key West. This is just a preview of things to come when Jupiter moves into the constellation Aquarius in February. The Houses that rule creativity, social situations and individual accomplishment will be favorably aspected all year.

FOR OUR GAY COMMUNITY ...

GAY EVENTS

CALENDAR OF REGULARLY SCHEDULED EVENTS

SUNDAY

Papillon - Tea by the Sea Dance, 7-10 p.m.
 Number One Saloon - Movies
 Copa - Complimentary Buffet
 Metropolitan Community Church - 319 Duval, 11 a.m.
 La Te Da - Tea Dance, 4 p.m.
 Lighthouse Court - Movies
 Old Plantation - Movies and Dancing

MONDAY

Number One Saloon - Movies and all night happy hour
 Old Plantation - Show night
 Lighthouse Court - Movies

TUESDAY

Number One Saloon - Movies and 50¢ draft beer
 Club Key West - ½ price lockers, 6-11 p.m.
 Old Plantation - Wet briefs contest
 Lighthouse Court - Movies

WEDNESDAY

Number One Saloon - Movies and #One Saloon T-shirt nite
 La Te Da - Tea dance, 4 p.m.
 Old Plantation - Dynasty
 Pigeon House Patio - Lois at the Piano Bar
 White Elephant Restaurant - special dinner.

Lighthouse Court - Movies
 Copa - Dynasty 8:30-12 p.m. - free drinks

THURSDAY

Island Circle Meeting - 9 p.m.
 Number One Saloon - Movies
 Copa - Cabaret nite
 Lighthouse Court - Movies
 Claire - "Sisters at Sea" Ladies Tea - 5-8 p.m.
 Old Plantation - X-rated films, 10 p.m.
 Pigeon House Patio - Lois at the Piano Bar

FRIDAY

Number One Saloon - Movies
 Lighthouse Court - Movies
 Old Plantation - Contest
 Copa - Dancing
 Pigeon House Patio - Lois at the Piano Bar

SATURDAY

Number One Saloon - Movies
 Lighthouse Court - Movies
 Old Plantation - Amateur Strip Night
 and Tammy's Old Southern Bar-Be-Que, 4-8 p.m.
 Copa - Dancing
 Pigeon House Patio - Lois at the Piano Bar

continued from page 62

Prenatal Exercise at the Coffee Mill, 916 Ashe Street, Thursday, 4-5 and Saturday 9-10. Call 294-3490 for information.

Overeaters Anonymous: YMCA, Sigsbee Park, Thursdays, 8:30 p.m.

Peaceworks: Key West Citizens for Nuclear Weapons Freeze, Thursdays, 7 p.m., 521 Grinnell Street, 294-2031.

Movement Spiritual Inner Awareness: Join us for one of the positive things happening in Key West. Tapes by John-Roger. Tuesdays, 7:30 p.m., 1005 Seminary Street, 294-6739.

Helping Hand Stroke Club: 3rd Wednesday every month, 2:30 p.m., classroom, FKMH. Information: Karen Coler, 6-6401.

Bulimia Group: Call 4-HELP or 6-LINE

Natural Childbirth Preparation Classes: Beginning every two months. Discussing labor, delivery, breathing, the coach's role. Call 294-3490 for information.

Red Barn Theatre: Crimes of the Heart, Dec. 18-Jan. 20, Tallulah, Jan. 30-Feb. 24. Information: 296-9911.

SPECIAL EVENTS

Old Island Days: Information 294-2587
 Third Annual Key West Literary Tour and Seminar: Jan. 10-13. Information: 1-525-6899 or 745-3964.

Here's What We've Got

THE TROPICAL DISCO

Glass enclosed dance palace overlooking a tropical jungle. Gets the hot men & keeps them!

THE GRAND PIANO BAR

Already a legend. Cruise Duval from our Verandah, sing along with Jay Foote. Popular after beach hangout, too.

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Glamorous getaway — lush and romantic. The place to get acquainted

THE SHOW STAGES

Wet briefs, game shows, drag, cabaret, dance — every Monday and Thursday at midnight.

WEENIE WONDERLAND

Deli Sandwiches, hot dogs, and exotic tropical drinks all day long.

MICHELLE'S

Intimate Women's Bar with touch-dancing, pool and quiet conversation. Cabaret & Special Shows Wednesday & Sundays

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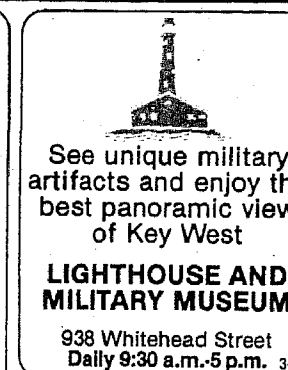
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Explore the exciting history of the Florida Keys, the country's best preserved Martello Fort, and the extensive art gallery

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 Daily 9:30 a.m.-5 p.m. 3-84

YOUR
 AD
 COULD
 BE
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SLOPPY JOE'S

January
 Musical Line-Up
Evenings 10 PM - 2 AM

ALKA PHONICS
 RHYTHM AND ROLL
 JAN. 12
 JAN. 14-15, 21-23
 HOT ROCK ATLANTA
 JAN. 7-8
**ROCK BOTTOM &
 THE CUT-AWAYS**
 BOOGIE AND BLUES
MAGNETICS
 POP ROCK 'N' ROLL
THE HIP MOVERS
 MOTOWN ROCK 'N' ROLL
 JAN. 27-29
SMALL COGNITO
 THE DOCTOR IS BACK!
 JAN. 30-31
TELLURIDE
 ORIGINAL ROCK, OLDIE GOLDIES
Afternoons 5 PM - 9 PM
KEN MOORE
 SLOPPY JOE'S VERY OWN!
 JAN. 25, 19-21
HOT SHANDY
 DYNAMIC DUO FROM N.C.
 JAN. 6-8, 13-15, 21-23, 27-29
MICHAEL & JOHN
 THE KODIAK KIDS
 JAN. 30-31
BIG AND BOB
 COUNTRY TRIO
SUNDAY JAN. 20 5 TO 9 PM
SUPER BOWL
SUNDAY!
 WATCH THE GAME ON OUR
BIG SCREEN!

KEY WEST

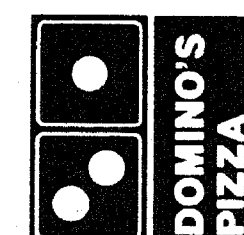
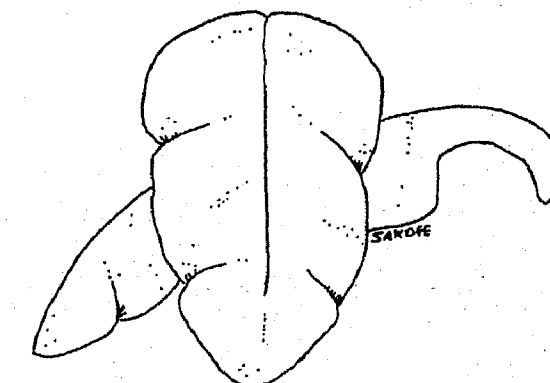
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SOUP EVERY DAY 99¢

Cuban Mix 1.99 Fish 2.69
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 Pork Sandwich 2.75 plus many more

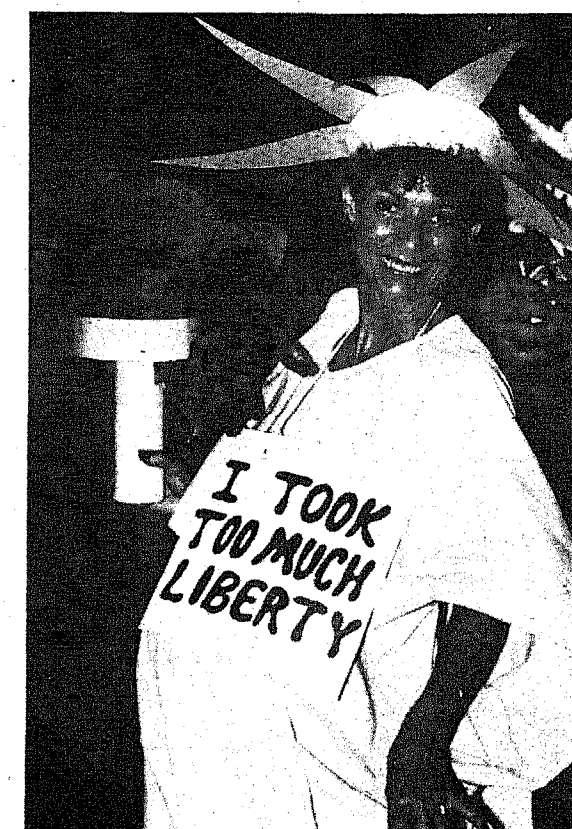
Cold beer, Wine, Soda, Milk
 Ice cream, Fishing bait

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FANTASY FEST



photos by Jeffrey Cardenas

EVENTS

Galleries & Museums

Art Moderne Galerie, 516 Amelia Street, 296-3156. Open 1-5 daily. Contemporary art.

Art Unlimited, 217 Duval Street, 296-5625. Hours 12 to 5 p.m. or by appointment. Quality local and Haitian art.

Artists Warehouse: 814 Duval, 294-7141. Open 10 a.m. to 5 p.m., Monday through Saturday. Featuring local artists, Karen Clemens, and Rudy Prazen. Framing shop also.

Burgess-Meinster Gallery, 810 Duval St., 296-7382. International and local art, folk art.

East Martello Gallery & Museum: 3500 S. Roosevelt Blvd., 296-3913. Group exhibit Key West artists.

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

Fred Gros Gallery: 901 Duval, 294-9545 10 a.m. to 7 p.m. Daily. Contemporary Art and Tribal Art.

Gingerbread Square Gallery: 910 Duval St. Information 296-8900. Appointments: 294-2165. 1/7-1/20 Ron Clemens mixed media. 1/21-2/3 Jim Salem, fine oils.

of Artists Guild Hall Gallery, 614 Duval Street, 296-6076. Exhibiting an outstanding array of original art by Key West professionals: Judi Bradford, Ralph Freer, Adolph Gucinski, Ann Irvine, Fran Kebschull, Maxine McMullen, Wayne Pelke, Irma Quigley, Norma Renner, Carolyn Sellar and Sonia Robinson. Featuring oils, acrylics, watercolors, drawings, prints, woodcarved paintings, wood sculpture, fine leather and soft sculpture. Lots of changes made this summer - new artists, new media!!

Haitian Art Co.: 600 Frances St., 296-8932. Paintings of renowned Haitian artists including Ezene Domond, Jackson Lovinsky, etc. Open 7 days, 10-6.

Key West Art Center: 301 Front St., 294-1241. 10 a.m. to 5 p.m. daily. Exhibition works of 90 Keys artists. January artists featured: Al Weintraub, Maxine McMullen, Bea Sackett.

Lacy Gallery: By appointment only. 294-7115.

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

Lucky St. Gallery: 322 Margaret St. 294-3973, 11 a.m. to 7 p.m. Daily. Contemporary Art.

Perkins Chandlery: 901 Fleming Street, 294-7635. Showing the following artists: Roland Barker, A.S.M.A.; W. White, primitive wooden sculpture.

Rose Lane Antiquities, 524 Rose Lane (Off Duval), 294-1873. Pre-Columbian pottery and gold; primitive art from Africa; antique gold jewelry.

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

Ernest Hemingway Home and Museum: 296-5811 or 294-1575. 907 Whitehead St. Open daily 9:30 a.m. to 5:00 p.m. A registered National Historic Landmark. This site possesses exceptional value in commemorating or illustrating the history of the United States.

Films & Library Events

Monroe County Public Library: 700 Fleming St. Children's movies at 10:00 a.m.

1/12 Alexander & the Car with the Missing Headlights, Wilbur's Story.

1/19 The Little Prince, Leo on Vacation.

1/26 The Juggling Movie, Floating Free.

Adult movies:

1/9 6 p.m. The Thief of Baghdad

1/16 6:30 p.m. Soldier's Home

1/23 6:15 p.m. Blood & Sand

1/30 6:15 p.m. The Hobbit

Regular Events

The League of Women Voters of Monroe County. Lower Keys meeting every 4th Sat. For info call Dore Skinner 296-6254. Middle Keys unit meets every 3rd Thur. For info call Doris Abram at 743-4166. Upper Keys unit meets every 3rd Thurs. For info call Evelyn Gilsey at 664-4134. AL-ATEEN: Friday, 8:30 p.m., Sigsbee YMCA.

BINGO: Starting 7:15 p.m. Thursday nights at Sugarloaf firehouse at mile marker 17.

Coffee Mill: 915 Ashe St., 294-8072 Call for information on our many classes.

Single Again: a group for single adults to meet and socialize. Information: 294-0533 or 296-3423.

Florida Keys Chapter, AARP, No. 1351: Located in the Armory, Southard and White Streets, 294-4641, Ext. 361. Meetings 2nd Monday every month, 7:30 p.m.; Blood Count from 6:15 to 7:15; Bingo Wednesdays 1:30 p.m.; Duplicate Bridge 7:30 p.m. Tuesday; Thursday, 1 p.m.; Saturday bridge party 1 p.m. KEY WEST GARDEN CLUB: Meets 1st Thursday of each month at 1 p.m. West Martello, for information 294-3210

NARCOTICS ANONYMOUS: Friday night, 7:00 p.m., 2318 Fogarty Ave., 5th St. Baptist Church Fellowship Hall. If you have a drug problem, come to us.

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

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

Florida Keys Aqueduct Authority: 1/18 Islamorada, Cheeca Lodge, 10:00 a.m.

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

Viet Nam Vets: Thursdays, 296-6843.

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

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

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

Duplicate Bridge weekly; Tuesday 7:30 p.m., Thursday, 1:00 p.m., AARP Building. Call Martha Kiplinger, 296-5766.

Key West Womens Club, regular meetings 1st Tuesday of each month, 2:30 p.m. 319 Duval St.

Mail-a-book program, costs you only 29 cents, for mailing. Library, 4-8488.

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

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

Monroe County Commission: 1/11 Plantation Gov. Center, 8:30 a.m. 1/25 Marathon Sub-Courthouse, 8:30 a.m.

The Lower Keys Property Owners Assoc. Located at the west end of the No. Name Key bridge on Big Pine Key, bingo, every Wednesday, 6:00. Call 745-3613. United Humanitarians, low-cost spay program now in effect; please call 296-5106 for information.

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

Key West Singles: For information call 296-3423.

Self Help

AL-ANON-MEETINGS IN KEY WEST Sigsbee Park YMCA 296-6616, meets Tuesdays and Fridays at 8:30 p.m. AA meets same time. AL-ANON-Key West group St. Ann's Hall meets Mondays at 7 p.m. AA meets 8:30 p.m. AL-ANON- Memorial Group FKMH, 294-5531 ext. 3495, meets Wed. at 8:30 p.m. AA meets same time. AL-ANON-St. Bede's Group meets Thurs. 12:00 noon St. Bede's Catholic Church 2700 Flagler.

KEY WEST SINGLES: Put some fun in YOUR life, meet new friends. Write P.O. BOX 4183 or call 294-6973, Carolyn or Jack.

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

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

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

The new Chemical Dependency Treatment Program (for alcohol/drug abuse) opened June 1 and f.k.m.h. For information call 294-5531 ext. 3496.

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

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

continued on page 60

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