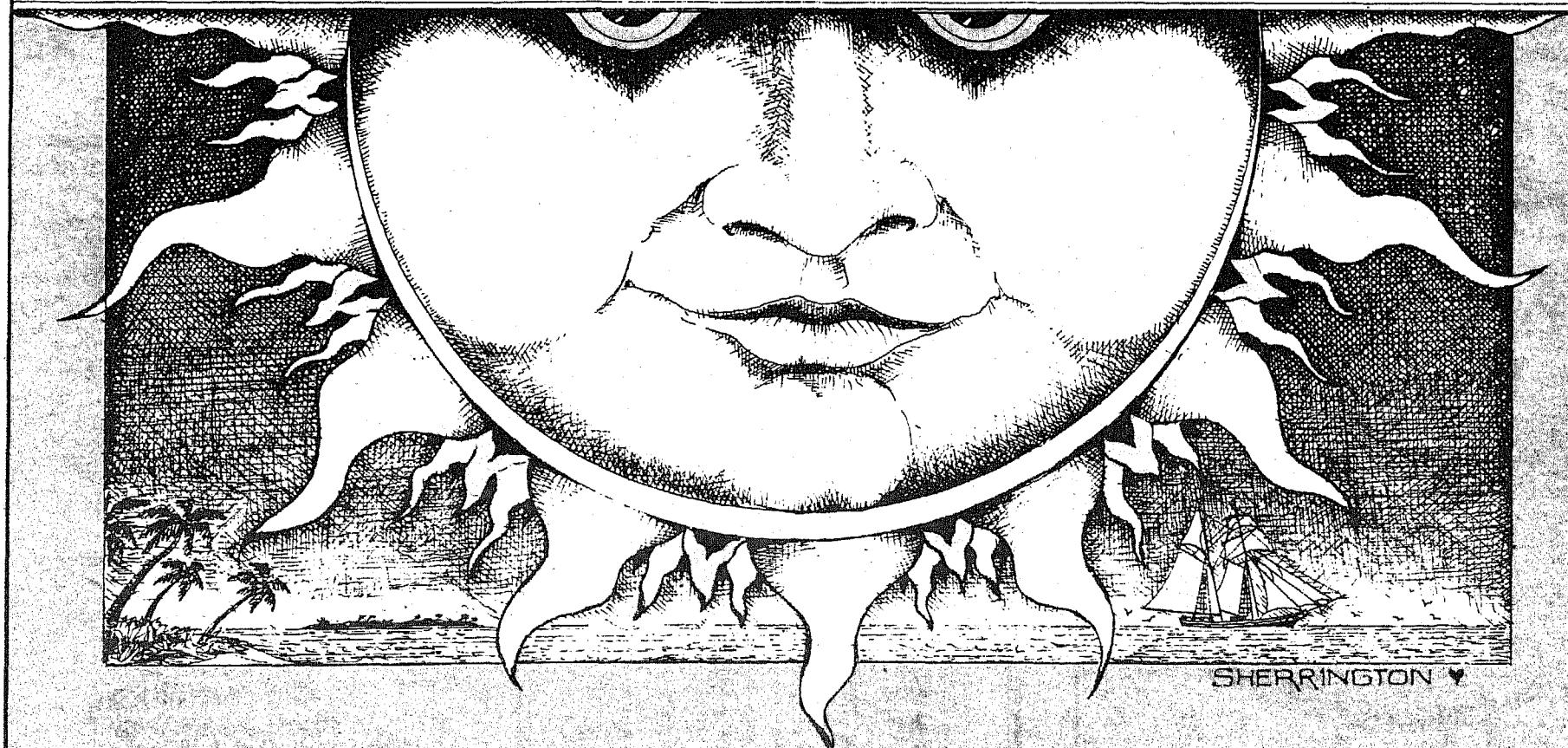


FREE
THE HIGHEST POINT IN KEY WEST
solares sh hill

VOL. 16, NO. 10 / KEY WEST, FLORIDA / NOVEMBER, 1988



THE HIGHEST POINT IN KEY WEST
AT THE DOCK ENVIRONMENTAL RESPONSIBILITY A SEASON ON STAGE

EDITORIAL

Greetings:

Apathy is either a direct or underlying theme running through several of this month's articles and editorials. In "A Wake-up Call to Arms," writer George Halloran suggests the time has come when we no longer can afford to wear blinders, no longer can choose *not* to see the realities of our existence. He asks the question: will you do something?

Perhaps, though, we need to dig deeper. Maybe the first question should be: why aren't you doing something?

Several factors may play a role in the answer. First, citizens suffer from a sense of helplessness. Gone are the days when America looked out for the little guy; when Joe Average was the most important person in the country. Today's government is largely self-serving. Officials are linked to corporate and overseas financial interests, they lie to the public, and they use

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technology and complex politics as points of leverage.

Specialization. The more specialized we become, the further we remove ourselves from the big picture and, thus, the sense that we are a part of, and partly responsible for, the condition of that picture. Our world has become an assemblage of tiny parts--at this level we lose connection with the ramifications of our activities. (So what if the bolt my company produces is used to manufacture nuclear weapons?) What's more, it's difficult to assess our needs when we are not directly providing them for ourselves. How many of us actually look at a body of water and say, "I need that to survive." Today's fires are suppressed by a phonecall, not direct action.

Finally there is homogenization--the effects of advertising and television. We are studied and analyzed to determine what attracts us, from clothing to food (to political candidates). Then we are told we need those things; and then they are sold to us. It works, we buy it. After awhile the pattern simplifies to *told-sold, told-sold*. In essence, our choices--the preservation of which should be number one priority--come pre-packaged. Even television news is delivered by ever-more attractive faces; it's fun and fluffy because, studies show, we like it that way.

And George is right--we're not questioning these directions and the navigating powers are growing stronger every day. It is going to take tremendous effort from each and every individual to work things out--at the national level and

here in Key West.

Correction: Frances X. Muldoon who wrote last month's "Political Whispers from the Birdcage" is not local attorney Frances H. Muldoon. We regret any confusion that the similarity may have caused.

Best wishes for a happy and safe Thanksgiving.

Ann Boese

Our cover artist this month is Jim Sherrington, a Key West illustrator who specializes in fine-line fantasy and scrimshaw.

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Harry Powell - Just an Average Guy

by Marsha Gordon

When Harry Powell was 15 years old he ran away from the prep school he was sent to. He wanted to go back to the military school he had been attending or to public high school. He wanted out of all the pretensions of prep school. He stayed away for three weeks, sleeping in junk cars, staying a night or two at friends' homes. He also enrolled in public school under an assumed name and attended classes. When he came home, he was permitted to stay in the public school.

"I have a tendency of getting what I want," said City Commissioner Harry Powell.

He brings with him a varied past; he attended Beloit and Shimer Colleges; his interest was marine biology. But he was restless, left school and worked at several jobs. He collected and worked on old BMW motorcycles; he clerked in an oriental antique gift shop in Washington, D.C.

Then came an interesting position as courier for CBS News in Washington during the Nixon, Ford and a few of the Carter years. His function was to get film to the studio for processing for the Walter Cronkite show.

"This was before the days of real video links over the phone and remotes -- it was



Couch potato? No way! City Commissioner Harry Powell (left) says he's so absorbed in city business his moments of relaxation are spare. Companion Starr Patik (right) and the setters nab his attention when they can. Photo by Richard Watherwax.

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Page 4--November 1988--Solares Hill

film. Say there was a press conference at the White House or a demonstration at the Capitol, something big happening -- they'd send a camera crew and me to cover it."

He met lots of people, and saw politics from a lot of different sides. "I used to follow John Mitchell around and keep an eye on him. Once I had an argument with Martha Mitchell. She knew me and saw me waiting and watching her while she was in the fanciest restaurant in town. This was before she started telling everybody what a rat her husband was. She didn't like my being there.

"I remember shoot-outs; the time the terrorists took over a building in Washington and we had to run for cover."

It's as though Harry Powell was running for cover most of his early life.

His growing up years were spent in Washington D.C., Chattanooga, Tennessee, and areas of Virginia and Maryland. His real dad was a corporate attorney and his mom was the editor of a national education magazine.

"I wasn't real close to my parents. I didn't get along well with my mother. She was widowed twice and divorced from my dad when I was two," said Powell. There is no hint of self-pity; just an acceptance of a fact of growing up. In fact, now that he's making his own decisions, he gets on just fine with his mother and father. "I'm real proud of my mother. We've come a long way." His dad has Alzheimer's Disease and Powell doesn't see him as often as he'd like.



A tow-headed Harry shows off the catch of the day. Photo courtesy Harry Powell.

Powell took an old photograph down from the wall. "I think my grandmother and grandfather were the best things that ever happened to me. Look how serious [my grandfather] looks. He was a very stern guy. Kids need that. She was very loving and measured how much you loved her by how much you would eat at her table. She spoiled us rotten.

"He was a shopkeeper and then a chicken farmer in the Virginia mountains. He had only a second grade education. He had a 15-acre farm and we'd hunt squirrels. We visited them fairly often for a week at a time, occasionally for a month."

Harry Powell finally found his home when he first saw Key West. "I was here on vacation in 1971 and something just clicked. It took me about 15 minutes and I knew this was where I wanted to be and where I wanted to belong."

He moved down in 1974. "The economy wasn't very good in those days. I had a job working for a moving company on Stock Island. I got two dollars an hour; I got paid in sunshine like everybody else.

"I stayed in Key West awhile. It was my intention to settle here but I didn't have enough money at the time. I went back to Washington and worked for CBS a little while longer. Then, 13 years ago I came down again and bought my house."

"My stepfather had two daughters who came to live with us. They're older than my brother Hale and I. The kids all kind of stuck together. We were strong together, but my mom and my stepfather were not."

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nobody else was interested in.

But what was most important was his dependability. In those days, there weren't too many service people you could rely on. "I made a point of being where I said I'd be at a certain time. That was the best advertising I could do. It was enjoyable work. I was independent and I met a lot of people."

Today most of Powell's income comes from the city. "I've got a total annual income of \$14,500. I make \$8,500 as a city commissioner. I've got one apartment downstairs that I rent and one in the back that's not rented. I can't do anything else. I have not been able to find the time. I get totally engrossed in the city."

A short time before we talked, Powell received a \$2,300 tax bill.

"They got me a long time ago; it went up only a couple of hundred bucks this time. I had a big yard sale and got rid of a lot of stuff. At one point we were down to scratch. The dogs got sick -- that was \$250 bucks."

"We" is Powell, his lady, Starr, the two Irish Setters and the black cat. Starr doesn't much care for politics. "It's because I bring it all home with me," said Powell.

Would Harry Powell like to climb the political ladder? "That's not one of my goals. My goal is to live simply, to explore myself and the people around me; to be creative. I'm not particularly career oriented. I was somewhat forced into running for the commission by what I saw happening in Key West. I felt like somebody had to stand



A Key West youth presents Commissioner Powell with home-baked goodies. Photo courtesy Harry Powell.

According to Powell, getting back to where we were 10 years ago is not difficult.

"I hope the people who really love Key West regardless of the high taxes and what has been done to it will hang on a little while longer. A lot of the Conchs have held on for many years in good times and bad. We've gone through some good times and we might have to go through some bad

Continued on page 32

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Pd. Pol. Adv. - Republican

Solares Hill Endorsements: November 8 Election

County Commissioner, District 1

Candidate Jerry Bever, a political newcomer, is not that well known to us. Our overall impression is that his views on the environment and the Land Use Plan are not ours. He expressed in a public meeting that he had difficulty sharing many of the views of Commissioner John Stormont, a man we much admire.

Environmentalists were dismayed with the last year of Wilhelmina Harvey's term as Mayor of Monroe County. We felt that she did not give them a fair hearing during the Land Use Plan review while appearing to unfairly favor lobbyists and other special development interests. Earlier though, we felt that she had taken a balanced approach to the issues of development and the environment.

On this one, we're going to give the nod to Wilhelmina. *Wilhelmina Harvey, preferred.*

County Commission, District 3

Over the years we've been disenchanted with the performance of Jerry Hernandez as county commissioner. During the time that he has served we haven't cared for his stand on development, his unrealistic promises to the voters not to raise taxes, his lack of sensitivity to the environment, and more.

We haven't been a supporter of Doug Jones in his political races. However, though we've disagreed with him on many issues in the past, we feel strongly that the re-election of Hernandez would be a major setback for Monroe County. We're going to take a chance on Doug, an intelligent and able man, for commissioner.

Doug Jones, preferred.

County Commissioner, District 5

Commissioner John Stormont has been a consistent performer on behalf of environmental and growth issues and, in addition, has been so well informed and prepared on other county matters that we are very comfortable in wholeheartedly endorsing him for another term.

John Stormont, endorsed.

Sheriff

Allison DeFoor espouses progressive, professional and modern attitudes toward the running of the Sheriff's Department. Outgoing Sheriff "Billy" Freeman ran a good strong department and we feel sure it would continue with DeFoor. We are aware of the problems that DeFoor had with the Judicial Qualifications Committee while he was a judge, as a result of which he received a public reprimand. The Florida Supreme Court stated in reviewing this case that "...the recommended discipline also reflects a finding that Judge DeFoor is contrite, acknowledges the seriousness of his conduct, and is unlikely to repeat his mistakes in the future." We feel that he has paid his dues and will make a fine sheriff.

We like Frank Hernandez and know that he is an experienced law officer, but we worry about a lot of people who might gravitate to the Sheriff's Department if he is elected.

Allison DeFoor, endorsed.

Supervisor of Elections

We feel that Key West would be well served with the election of either Merili McCoy or Harry Sawyer, Jr.

Solares Hill has not taken a position on the Superintendent of Schools or the School Board elections.

FKAA REFERENDUM: Vote No

by Bill Westray

With little public notice or fanfare, there suddenly has appeared on the November 8 ballot a referendum question that, if passed, would allow the Board of Directors of the Florida Keys Aqueduct Authority power to:

- (a) & (c) impose property tax liens on private property for system expansion or extension of service to outlying properties, whether or not the intervening properties would use FKAA service;
- (b) waive impact and other fees for affordable housing, government projects, charitable, educational, religious or similar organizations, and for any other person or entity who is exempt from income or ad valorem taxes;
- (d) issue revenue bonds without the requirement of having a referendum election.

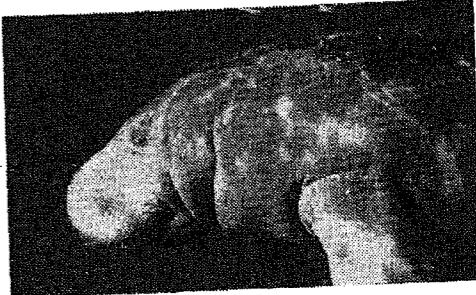
It is *Solares Hill's* opinion that this whole proposition is a "throwback" to the mid-seventies when an aroused citizenry, disgusted with what many felt was then the inept performance of the Aqueduct Board, and facing prospects of a \$52 million bond issue without public debate or input, got then State Representative Billy Freeman to pass a local bill in Tallahassee to require a referendum on all revenue bond propositions.

We believe that this effort by the FKAA Board is an effort to place FKAA financing outside the arena of public accountability and is contrary to the best interests and desires of the citizens. Since the board is appointed it would answer to no one, least of all the voters. It could issue bonds in any amount -- say \$100 million -- and the voters could not stop it. The City of Key West requires a referendum for all bond issues and even City Electric System must get city commission approval before floating any bond issue (as they did recently for the new quick-start generators); FKAA should do no less.

We strongly urge a "NO" vote against the FKAA Referendum on November 8, 1988.

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A Wake-up Call to Arms

by George Halloran

There is nothing new about bad news. It's what sells newspapers and makes the soap operas turn and keeps the back-fence gossip juicy. But lately, we seem to have turned a corner. The bad news has been relentless. And ominous. And more than ever, the finger of guilt has been curling around and pointing back at us. All of us.

The problems come in every shape and size, locally. From overcrowded jail cells on Whitehead Street to anchor damage at the reef to unburned medical wastes left at the roadside. At state and national levels the problems are magnified. Dying lakes, acid rain, mountains of rotting trash that no one will accept, contaminated wells and a shrinking water supply. And globally, there is serious debate about potential disasters -- oceans rising from the greenhouse effect, nuclear wastes that just won't quit and destruction of the equatorial rainforests.

Occasionally, there is good news. Our favorite sports team creams the opposition. We get a raise. The kid's grades take a turn upward. But in general, if you are watching the big picture, our situation is negative and depressing. No wonder millions of Americans are tuning out. Failing to listen. Failing to vote. Failing to admit that they are part of the problem.

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George Halloran believes everyone must take responsibility for the future of our environment. Photo by Richard Watherwax.

For many, living in the land of the free is tough enough. After the daily struggle for food and shelter, Joe or Mary Average have little energy left for seemingly less

immediate concerns. How could they and why should they take time to worry about nutrients in Lake Okeechobee?

For others, gathering wealth is no longer a necessity but a full-time game. Why stop playing and lose advantage to a competitor, just to cry over spilled chemicals, leaching through to an aquifer? Some still ignore the storm clouds, banking on future technology or some natural miracle to cure the man-made ills.

But the subtle warnings are becoming more strident. Nature is telling us, in some cases, that we have caused damage beyond the point of repair. Take Lake Okeechobee. For years we have known that nutrients from farm run-off harm the lake. They promote algae growth, rob oxygen and contribute to fish kills. So when the usual green scum formed on the lake's surface this year, water managers finally began to divert the deadly farm run-off elsewhere.

But it was too late. The algae reportedly grew in surface area to a size four times the city of Miami, as force-fed plant life and nutrient-laden sediments began to release the chemicals they have taken in for years. Leaders are now babbling about poison to kill the algae. In the end we may kill the lake instead.

What does that mean to us? Lake Okeechobee is the cornerstone of all South

Florida's drinking water. Its demise could mean a dwindling supply of clean water to the Keys. Water demands grow with increased development. And so does the amount of unwanted run-off. It's a downward spiral, similar to the mess out at the reef.

There's more. Every expert and non-expert in the Keys has been telling us for some time now that our raw sewage output, our porous septic systems, our dishwasher detergent, backyard fertilizers and used motor oil are all contributing factors to the decline of the quality of water near our shore.

For decades we have ignored such warnings, and treated the ocean as if it were a boundless receiver of our wastes. Now, the warnings are more insistent. Fish kills, marine mammal strandings, dying sea grasses and poor underwater visibility are commonplace. The ultimate environmental and economic disaster -- the death of our reefs -- is now more than just a possibility.

Some portions of the reef are dead already, others are sick. And as we struggle to reverse the causes, we find that sewage and detergent deposits are released from yet another source -- the over-saturated sediments and plants *themselves*, just as is happening in Lake Okeechobee. Even driving a boat through shallow water can churn up pollutants from the bottom.

One problem compounds another. More people translates to more sewage, more trash, and more medical waste. So we charge more for waste disposal and then we need higher salaries to pay the bills. To pay the higher salaries we need more business so we advertise for more tourists. That means even more traffic and highway run-off and sewage and garbage and drinking water and electricity and on and on.

And here's the impending question: What have you done about all of this today? What have you done about any of it any day? What tiny little thing have you done or are you willing to do that will help start reversing the effects of our hundred-year war against nature?

- Will you call your city commissioner about the new time-share next door?
- Will you write a letter to your senator about oil drilling in the Keys?
- Will you study the issues and platforms and then vote for those who promise to fight overdevelopment and pollution?
- Will you stop ranting and raving about "individual property rights," and stop demanding the maximum density on every square inch of your acreage?
- Will you agree to cut assessments on vacant lots or buy them with tax dollars so we won't have to build sewers and roads and more incinerators for the development that otherwise would go on that land?
- Are you willing to push for density reductions and population limits and curtailment of jet-skis and power-boats in shallow waters?
- Will you save your aluminum cans and sort your garbage in the backyard? (It will soon be the law.)
- Will you send \$15 to Greenpeace or Last Stand (Box 146) or The Audubon Society

Pd. Pol. Adv.



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Monroe County is often cited as an example of the kind of system that turns out students equipped and qualified to move ahead in life--whether it is on to college or staying to work in the Florida Keys--and who know that Chernobyl is not Cher's last name. Where the dropout rate of 20% is below the national average and is expected to continue to drop. Dr. Henriquez's programs are enhancing the quality of education each year. The job is not finished yet!

DR. A. J. HENRIQUEZ
Superintendent of Schools

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so they can do some of the work for you?
 • Will you make a phone call if you see an illegal dumper, or speak up when you see a friend toss a beer can into the ocean?
 • Are you willing to think about the common good?
 • Will you get out of that chair and do something now?

The number of "activists" in our society -- people who get involved in causes, people who care -- is limited. And from my vantage point, the increasing flow of bad environmental news is telling us that the number of activists must increase. Drastically. And now.

The alternative is that the whole boatload of us, lawyers, artists, fishermen, doctors, waiters, baby-sitters, models, chemical

NETS SET OUT ...

by Edna Michael

Gallay laden fuel tanks full
lines cast off underway offshore
spotted dolphins sleek and slender
ride bow waves darting quickly side to side
breaching free as children glorying in life's play.

Sun sets painting red and purple
shadows across waning western sky
signaling to set out, trawl the ocean's floor.

Try-net pulled half-hourly
unfolding jumping scattering colors
of the hidden bottom -- shrimp counted, kept.

Nets hauled back -- set out
deck alive with creatives of the sea
their world invaded -- not many survive.

Lightning cuts jagged slices thru blackened sky
rumbling thunder interrupts droning of engines
heavens open spilling torrents of icy wetness
surrounding boat and crew in watery wilderness.

Shrimp picked-headed-bagged
Eatable fish cleaned-scaled-frozen
blue crabs into boiling water for crew.

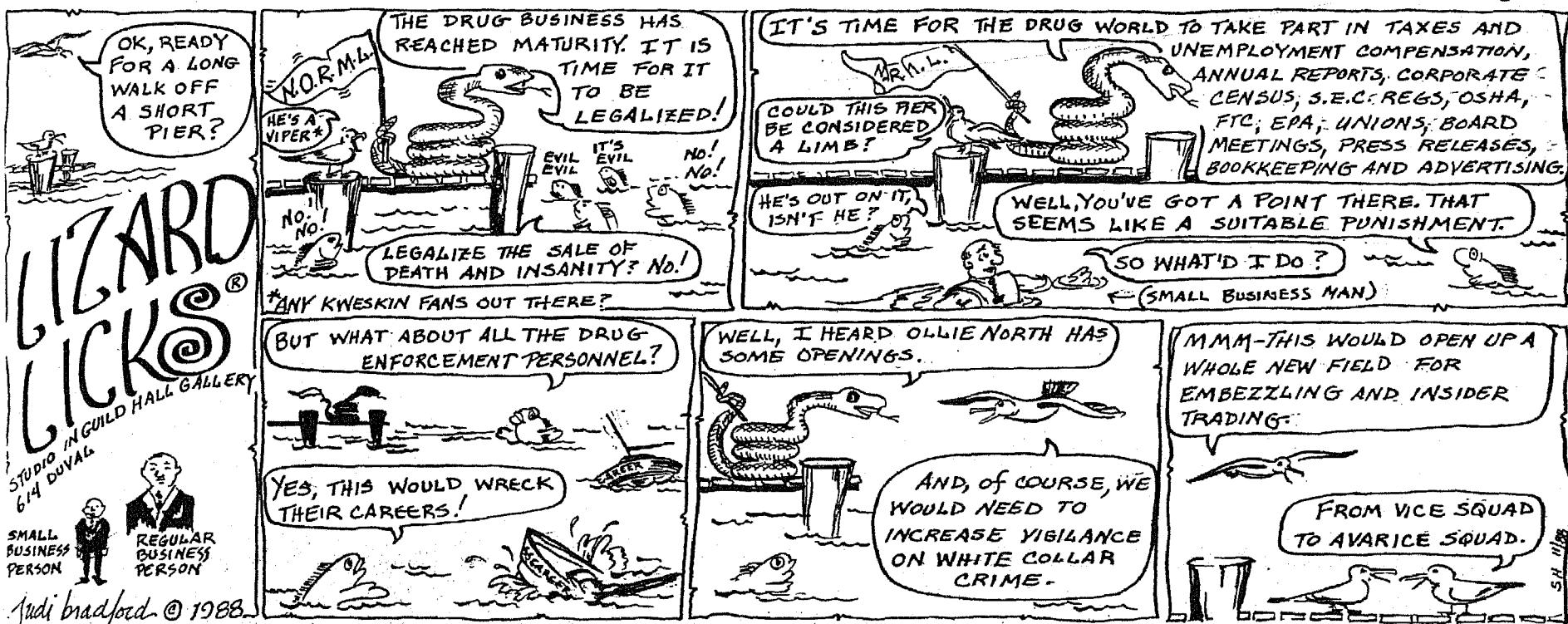
Dolphins at surface -- sharks below stay close
awaiting hoes to push unwanted
out through scuttle -- back to the sea.

Trice set out -- hauled back
until --

Deep glowing amber appears on eastern horizon
seas roll gently -- night is past
boat on anchor -- shrimp and fish in hold.

A young dolphin leaps high in the air
in exquisite wonder of its world.

Time for breakfast and rest
as twilight descends -- the nets set out ...



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DOUG JONES

My name is Doug Jones. I am running for County Commission on a platform of stabilizing and reducing taxes through a conservative businesslike control of County programs.

The out of proportion tax burden that we pay as citizens of Monroe County did not happen overnight.

Taxes, like bad habits, are built up a little at a time over many years. My opponent has, for the last 10 years, participated in this process of bigger County government. Even if his claim that he is not responsible were true, this would only underscore his ineffectiveness as an elected official. I will find a way to be effective.

I will not be a party to the continuing dissension that we see now at the local and state level.

I will compromise and make the effort to bring harmony and progress into the County government.

I will put my ego aside for the good of the County.

I will not participate in the good old boy brand of politics that we witnessed in the past.

Change and a new perspective and fresh ideas are in order for Monroe County.

My years of community service and civic involvement reveal my willingness to serve.

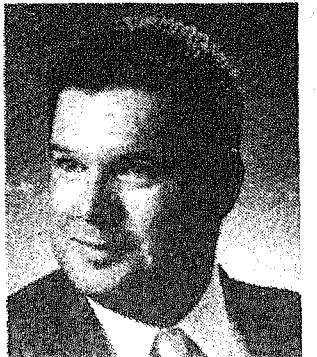
My lifetime of business management and ownership provide me with the tools needed to help run your County.

I would appreciate your vote.

Thank you,

Doug Jones

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Pd. Pol. Adv.

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Weather Service The Local Team Tells All

by Dennis Henize

Because Key West is one of Florida's oldest settlements and due to its strategic location, the history of weather observation and reporting stations here is long. In fact, we have one of the longest continuous records of weather observations in the United States, with daily temperature and rainfall records dating back to 1870.

Prior to establishment of a permanent weather station here, weather observers in the Keys were sometimes stationed in remote locations such as the Sand Key Light, where they did more than record weather data. They also functioned as light tenders and kept account of ships passing through the Straits of Florida. Several times during the last century and in the early 1900s, hurricanes have ravaged the Sand Key Light, destroying a succession of structures there. In the hurricane of 1846 -- the most severe hurricane to hit Key West in written history -- the station's six inhabitants were killed.

A weather observer's life is in much less peril today, but it is far more complex. Weather observations from many hard-to-reach spots -- out along the Keys' reef, for example -- are measured remotely, thanks to a combination of Earth satellite and computer-aided communication. A turn-of-the-century weather observer would marvel at today's meteorological tools.

The National Weather Service, which is a part of NOAA -- the National Oceanic and Atmospheric Administration, U.S. Department of Commerce -- maintains a full-service Key West Weather Service Office (WSO), located in the terminal building at the International Airport. The office is staffed around the clock, every day of the year.

The meteorological staff consists of eight men and two women, including the meteorologist-in-charge, an intern



Author Dennis Henize, Meteorologist-in-Charge at the Key West Weather Service Station, heads a continuum of weather observation that dates back to 1870. Photo by Richard Watherwax.

meteorologist, and eight meteorological technicians, doing the weather work. There is also a part-time secretary, and two electronics technicians to maintain the equipment. The meteorological staff averages ten years' experience in weather, and most of whom got their original training in the military.

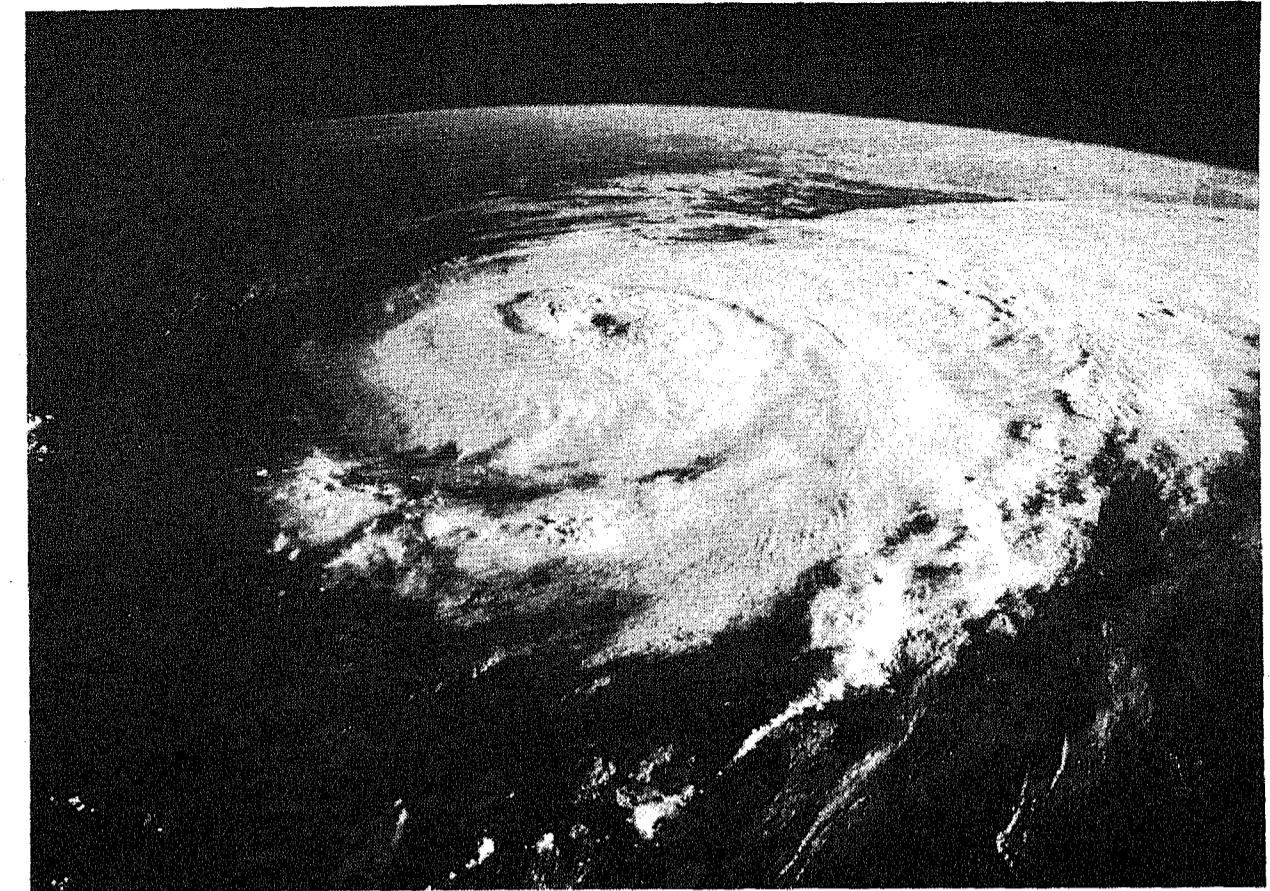
The most important function of the weather service office, and the legal mandate for the weather service's existence, is to furnish warnings of life-threatening or damaging weather conditions. The Key West office has severe weather warning responsibility for all of Monroe County, including the sparsely-populated portion of the county on the mainland.

Warnings of severe weather are issued by the Key West WSO based primarily on observations from the weather radar at the WSO. The radar (which creates the images

sometimes available on TCI's Channel 5) detects precipitation and storms up to 250 miles away. At least once an hour, radar operators make observations from the radar data, both in coded form to transmit to distant weather offices, and in English, which is immediately broadcast to the public. These describe the location, intensity, and movement of thunderstorms and precipitation. Some radar displays show rainfall intensities in color, and one shows a continuous movie loop, depicting thunderstorm movement over the past half hour.

Anticipating severe weather and forecasting weather on a routine basis both require consideration of large amounts of data. Since the atmosphere is fluid and three-dimensional, conditions at one point directly affect conditions elsewhere. Upper-air sounding balloons are launched twice daily from the WSO at the airport, at 6 a.m. and 6 p.m. Called radiosonde balloons, these are six feet in diameter at the time of launch. The diameter stretches to about 50 feet at which point they burst because of the decreased air pressure at higher altitudes. Our office, among some 150 others in the U.S. and several hundred throughout the world, release weather balloons twice daily. The balloons carry expendable radio transmitters high into the atmosphere, transmitting data on temperature, humidity, density, and wind speed and direction back to the station.

Our office issues forecasts four times a day that predict 12-hour periods, and geographically cover the Lower and Middle Keys. The forecasts are fine-tuned by hourly updated observations from five and sometimes six locations in Monroe County, the mainland and by radar summaries. A forecast of "50 percent rain probability today" may seem equally absurd to a person getting rained on and a person not. But it becomes less absurd if you can see where it



A dangerous beauty, Hurricane Elena appears more magical than monstrous in this photo taken from the space shuttle on Labor Day, 1985. Photo courtesy NASA.

is raining and whether it is moving toward you.

Our measurements, along with data from thousands of other points around the world, are used to forecast the state of the atmosphere at the National Meteorological Center in Suitland, Maryland. The computer there, which creates a simulation of Earth's atmosphere, runs one of the most complex programs in the world.

The WSO staff also makes regular observations of weather at the airport for arriving and departing aircraft. These measurements are essential for safe aircraft operations and are transmitted internationally. We furnish weather briefings to pilots enroute to other destinations.

Besides transmitting information to other weather offices and computer centers for tomorrow's forecast, we broadcast our data to the public, 24 hours a day, on a frequency of 162.40 megahertz. That service is called NOAA Weather Radio. It can be received on cable Channel 5 when TCI is not broadcasting another program. It

can be received 24 hours a day on radio receivers built for the purpose, selling for about \$15 and up.

Anyone may call the Key West WSO for a recorded forecast at 296-2011. The forecast is only part of the story, however. NOAA Weather Radio delivers hourly-updated reports of what is happening at several spots throughout the Keys and hourly-updated radar reports of where in the Keys it is raining. This adds some meaning to a "30-percent chance of rain" forecast.

Hurricane! Hurricane!

In the past hundred years, hurricanes have passed within a hundred miles of the Keys about 40 times, giving us a good scare about every other year. This number does not include tropical storms which create wind speeds between 39 and 74 mph. Key West itself has been hit directly by hurricanes about a dozen times in the last 150 years. Of these, three or four hurricanes were considered severe, although exact wind measurements are not available from the early days. With this degree of

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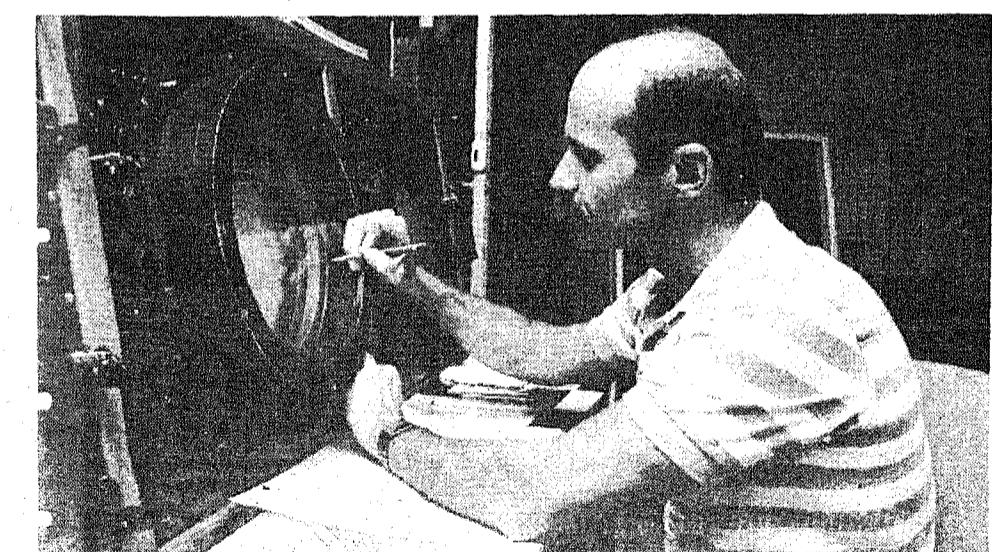
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Weatherman Ray Boucher tracks areas of precipitation up to 250 miles away on the weather service's radar screen. Photo by Richard Watherwax.

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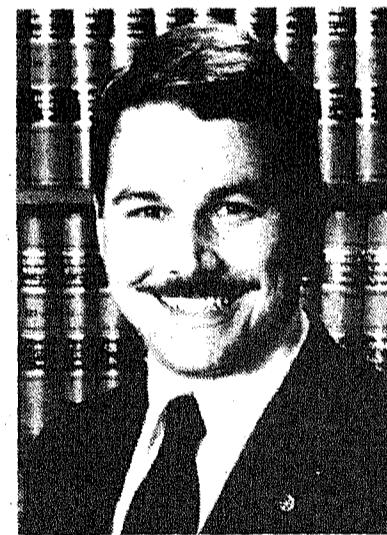
"I wholeheartedly endorse and support J. Allison DeFoer for Sheriff. His election will be a big plus for law enforcement in the Middle Keys and Key Colony Beach."

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vulnerability, people who choose to live in the Keys cannot afford to be complacent about the damage and destruction a hurricane can cause. But through learning and preparedness, residents can help ensure their ability to make the right decisions at a time when wrong ones could cost lives.

The vast majority of hurricane casualties are from what is called *storm surge* -- the abnormal rise in water level by wind and pressure forces of a hurricane. A hurricane's lowered atmospheric pressure results in a slight rise -- about a foot or so -- in water level in the area surrounding a hurricane on the order of 100 miles across. But a dramatic rise in water level -- up to 20 feet in some places -- is caused by the pile-up of water against land masses, driven by the extreme winds near the hurricane's eye. Obviously the most dangerous component of the storm surge, the dramatic rise, takes place during a few hours and is confined to the 20 to 50 mile area near and just to the right of where the hurricane crosses a shoreline.

Recently, much research has been done computing hypothetical storm surge heights in the United States. This research is based on a storm surge numerical model known as SLOSH -- Sea, Lake and Overland Surges from Hurricanes -- which takes into account hurricane intensity, direction of approach, the topography of the coast affected, and bottom topography of the continental shelf.

The Keys' geographic location results in lower potential storm surge heights compared to the mainland. It stands to reason that less water will pile up against a chain of islands than will against a solid coastline, and that is the reason for the 10- to 12- foot storm surge heights we observe in the Keys as compared to 20 feet on the mainland. With all the breaks between islands, water is more able to flow through the Keys. Nonetheless, most land in the Keys is very low, and strong hurricanes are capable of flooding nearly any land area of our islands.

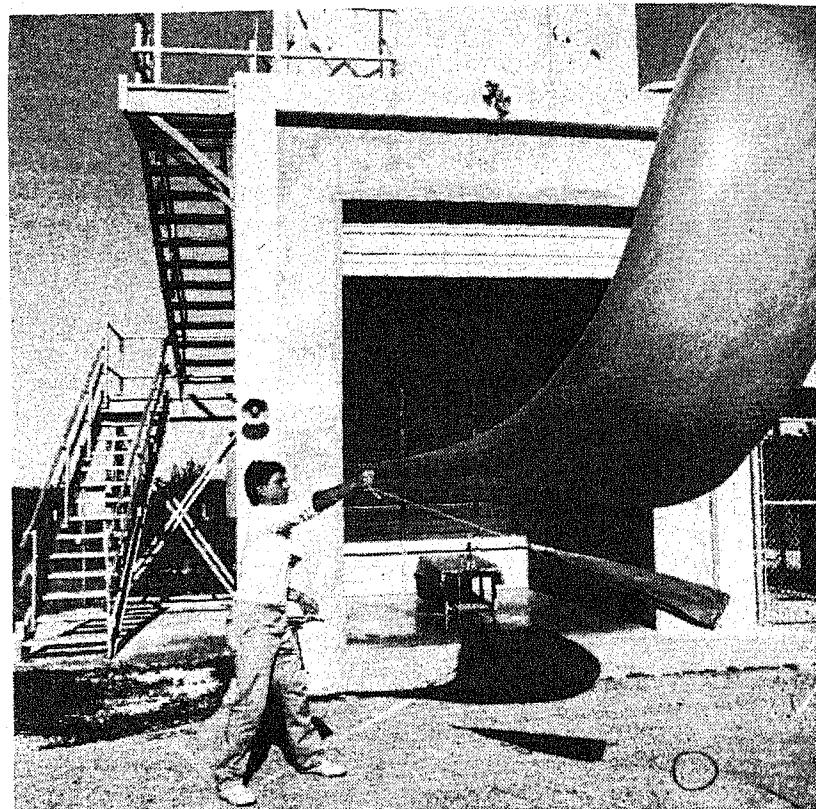
Our hurricane history dictates that, for severe hurricanes, evacuation to the mainland is necessary. But for weak hurricanes, a general evacuation is not needed. Monroe County has developed

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Destined to burst, hydrogen-filled radiosonde balloons expand to 50 feet in diameter at which point they explode because of the decreased air pressure at higher altitudes. Meteorologist Steve Plitz launches the balloons twice daily. Photo by Richard Watherwax.

a stepped evacuation plan, which is, by necessity, complicated.

For the weakest storms, persons in campgrounds, mobile homes, and the lowest-lying areas are advised to seek shelter in substantial structures located away from the shoreline, either in hotels, friends' or relatives' homes, or in designated shelters in the Keys.

For medium-intensity hurricanes, those without compelling reason to stay in the Keys would be better off evacuating to the

Continued on page 48

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LETTERS TO THE EDITOR

Dear Editor:

The Board of County Commissioners, other Monroe County Boards and Departments, and the South Florida Water Management District Board all substantially increased our property taxes.

If you oppose massive tax increases year after year, you are not alone. We *too oppose unnecessary unfair tax increases*. Implementation of the following solutions will lift the tax burden off the shoulders of Monroe County residents.

- *Increase impact fees for new dwelling units.* Present impact fees pay for only about 10 percent of the cost required for government services to support new residents. Low impact fees force existing residents to subsidize developers with higher taxes. This causes more out-of-control over-development and associated water pollution.

- *Lower the density and intensity of land use.* Throughout Florida and the United States, lower land use density equates to lower taxes whereas high density has caused high taxes. Do you realize: continued development without density reduction will also result in a regional sewer system that may cost \$30,000 per residential unit; in addition, higher density increases the costs for solid waste disposal, police, fire, ambulance, schools, jails, storm water management and much more.

- *Improve government operations.* Implementing maximum solid waste recycling and composting rather than incineration would save at least \$3.6 million per year. That is a potential of about \$80 annual savings per residential unit.

These solutions would allow present levels of government services to be maintained without raising property taxes.

The Board of County Commissioners decisions increasing land use density along with very low impact fees are the causes

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PD. POL. ADV. REP.

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behind all other county budget needs, i.e., police, schools, solid waste disposal, etc.

We proposed the above solutions, as ways to reduce taxes, to the Board of County Commissioners at the tax hearings on September 20, 1988; however, no action was taken on them.

Another way to reduce our taxes is through *special assessments and user fees for non-resident services*. Those who use services or who profit from them must pay, not the residents.

We encourage all taxpayers to review their tax increases and answer the question: Do you want an increase on impact fees for new development, lower density and user fees or do you want to continue to subsidize

development and non-residents by paying higher taxes year after year?

Let your County Commissioners know how you feel.

Anyone interested in more information on these solutions may call us.

This report is on behalf of the Florida Keys Citizens Coalition, Inc. representing 16 citizen organizations from Key Largo to Key West.

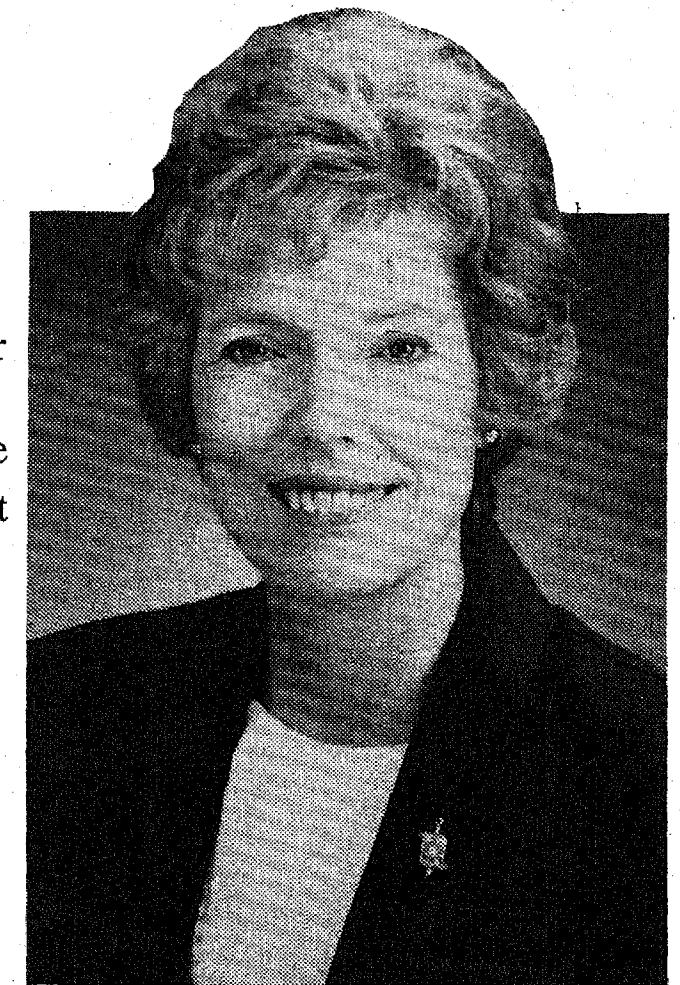
A. Earl Cheal, DBA
743-3081
George Kundtz
743-7944

George Kundtz is also the retiring president of the Keys Chapter of the Izaak Walton League. He is a former Ohio elected

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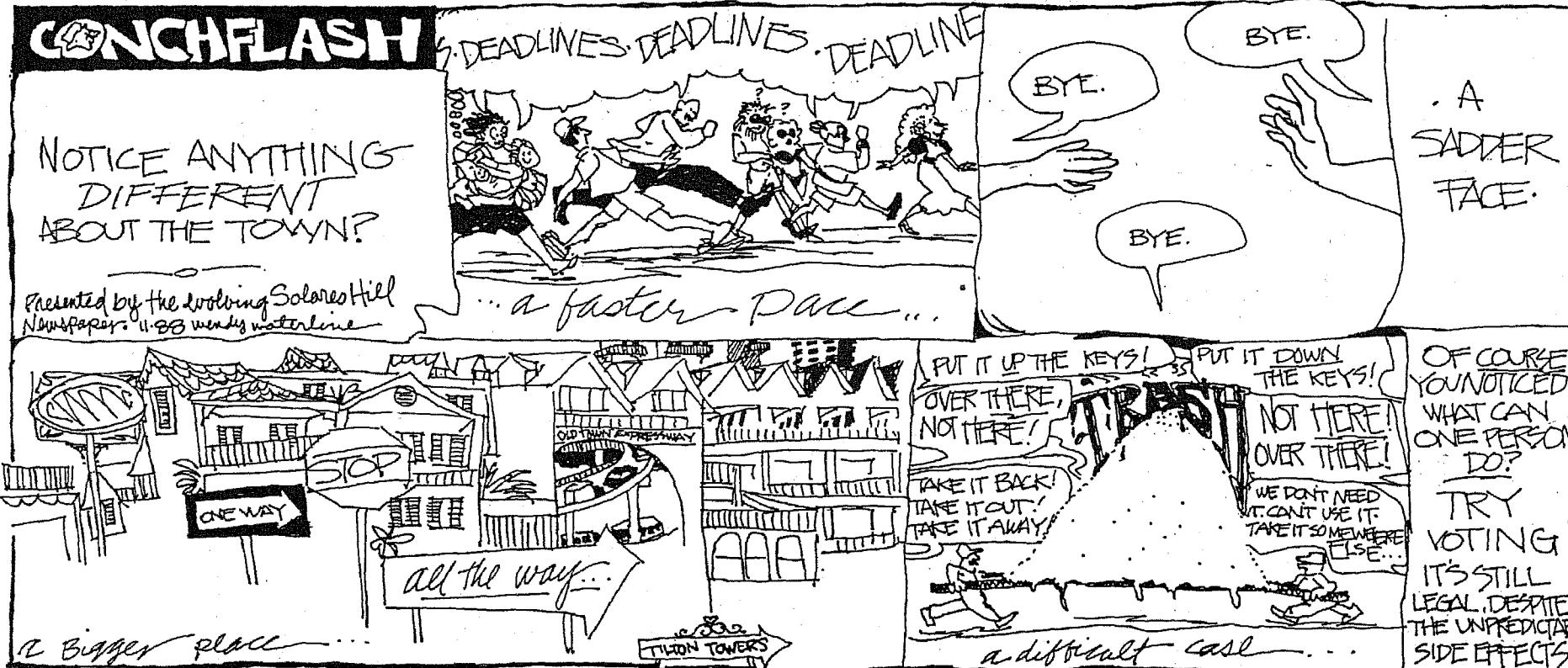
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Page 18--November 1988--Solares Hill



official responsible for land use planning decisions, police and fire budgeting and other government operations. Kundtz was a cost control engineer for General Motors and is currently a member of several environmental organizations.

A. Earl Cheal is a management consultant and an adjunct professor of business at the Florida Keys Community College. He has a Doctorate of Business Administration. Cheal is a leader in many

local organizations and is an appointee to several county committees and boards. His experience as a resources manager includes responsibilities for annual budgets of over \$110 million in federal funds.

Editor's note: A. Earl Cheal and George Kundtz requested that Solares Hill include the biographical information above on the basis that it indicated their qualifications in "making the stated proposals."

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Lest We Forget

Impact Fees and Baybottom Dilemmas Resurface

by Elliot Baron

Everything has a way of slowing down in Key West. Some unresolved projects, like the White Street Pier, are continually derailed before they ever get out of the station. Legal disputes here are no different. Some conflicts drag on for years; they surface occasionally in the news and then drop from the public eye for months.

Two such disputes are the long-standing lawsuit between The Reach resort and the City of Key West over unpaid impact fees, and the Florida Department of Natural Resources' action against the Ocean Key House to close the food and beverage operation on their dock.

Austin Laber, developer of The Reach, is one of several who challenged the city's impact fee ordinances which passed in 1985. That legislation requires assessment of the cost of improvements to the city's infrastructure which must be made to accommodate new development. It was enacted after the resort's original building permits were granted, but prior to its completion and the issuance of a certificate of occupancy.

What makes The Reach case unique is that on August 10, 1984, Laber signed a settlement with the Florida Department of Community Affairs (DCA) stating that he

would pay any impact fees enacted by the city's ordinance prior to December, 1985. It is upon that document that the city has based its case. At stake are over \$200,000 in sewerage, traffic and solid waste impact fees.

"... to construct those facilities without receiving permission from the state was like "adding a wing to a house you're renting without contacting the landlord."

Grant Gelhardt
DNR representative

The case was covered by the media last April. Testimony had concluded and attorneys were preparing for closing arguments when Laber's attorney, Elizabeth duFresne, motioned for Circuit Court Judge Helio Gomez to recuse himself from the trial. In her motion, duFresne claimed that Gomez was biased against her in part because he had charged her unfairly with coaching a witness. That incident arose early in the trial over duFresne's nodding and smiling at former City Manager Joel

Koford's answers to her questions. In a signed affidavit, Laber claimed that as a result of the judge's openly critical actions toward his attorney, he feared he would not receive a fair trial.

Judge Gomez removed himself from the case and it was reassigned to Circuit Court Judge Richard Fowler. After many months of delay, the non-juried trial began on September 22. Judge Fowler heard the testimony of the expert witnesses and scheduled the trial to resume on November 3 with the testimony of City Planner Art Mosley. Fowler will also consider the previous testimony of former City Director of Technical Services, Leighton Westlake, and Joel Koford.

Attorney Bill Turbeville, of the law firm of Burke, Bosselman and Weaver, represents the City of Key West in the action. Contacted by Solares Hill, Turbeville said he was very surprised by Judge Gomez' recusal last April as the trial

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was virtually over, but he is optimistic that the new trial will conclude on November 3. DuFresne is also optimistic that testimony and closing arguments will bring the case to an end.

Both attorneys, however, believe it could take some time before Judge Fowler renders a verdict. The delay comes because both attorneys agreed that, due to the complexity of the case, it would be helpful if they provided the judge with written findings of fact. Each side's findings begin with the conclusion they would like to see rendered and then substantiate that verdict with testimony and case law.

DuFresne intends to question the constitutionality of the city's impact fees and whether it is legal to change the vested rights granted in a building permit without serving legal notice to the owner. She also contends that Laber signed the DCA agreement to pay impact fees under extreme pressure and the threat of losing the right to continue his project.

Turbeville will support the constitutionality of the fees, which since their enactment have generated over \$1.5 million -- a figure reflecting only about \$300,000 of the projected \$2.1 million to come from Truman Annex. As to whether Laber signed the agreement under pressure, it was based upon that *agreement* that the DCA and city commission ultimately approved the project.

George Halloran sat on the commission and was a staunch opponent of The Reach. Asked if it were possible that the developer did not know his building permits would be affected by the new impact fees, Halloran

responded, "Everyone in this city was aware that we were moving in that direction. I personally told every developer [including Laber] that came before the commission with a site plan that these fees would be going into effect."

It will be up to Judge Fowler to sift through the arguments, accepting some, rejecting others, ultimately writing his own. The verdict should be delivered before year's end in what the city has always stated was their strongest impact fee case.

The Ocean Key House's squabble with the Department of Natural Resources over operation of the Dockside Bar is another situation that periodically makes headlines only to drop from public consciousness without conclusion.

Last June, after repeatedly requesting the Ocean Key House to discontinue operation of its dock bar, the DNR took a more drastic course of action. In a well-publicized move, the state agency ordered the Ocean Key House to close and remove its bar from the pier within 29 days or face fines of up to \$10,000 a day. The DNR exercises authority over all state-owned baybottom, which includes the submerged land on which the pier is located.

The original developers of the property contended that they owned the submerged land on which the pier is located and, in fact, used that 20,000 square feet in the density calculations to determine how many units they could build. The city granted permits based on those figures in July, 1982.

Later, after construction was underway, a citizens' group initiated legal action to halt construction and lower the density figure. Hank Morgenstern, attorney for Save Our Neighborhoods, told *Solares Hill* that the action was directed "to compel the state to assert its title to the submerged lands and to compel the city to revoke the building permit based on false premises."

Morgenstern's suit hit its mark and the Florida Department of Community Affairs made an after-the-fact appeal of the density figure citing the argument that you can't use someone else's property to increase your density. It was the DCA that notified DNR, as trustee of the public land, that the time-share resort was claiming ownership.

In a settlement with the state in 1984, the Zero Duval Street developers agreed to guarantee unrestricted public use of the pier,

which includes access through their property, and, as compensation, to pay for \$26,000 worth of improvements for the Simonton Street Beach, which is protected by the state from commercial use. In the process, they also agreed to drop their claim of title to the baybottom in question.

According to local DNR representative Grant Gelhardt, "the quitclaim deed was a non-issue in the settlement," because the state never recognized their title in the first place. The agreement also stated that the developer would repair and reconstruct the pier for use consistent with the DNR's policies governing sovereign submerged lands. That policy allowed the Ocean Key House to construct boat slips and "other amenities," but not a bar or restaurant. Gelhardt explained that eating and drinking are "non-water dependent activities" and according to his agency's policy, the only acceptable uses of baybottom relate to boating, fishing, and other similar activities.

Gelhardt said the DNR had written the Ocean Key House numerous times over the past several years informing them that the state required that the baybottom be leased and that operation of the bar and restaurant was illegal. Gelhardt said that for the resort to construct those facilities without receiving permission from the state was like "adding a wing to a house you're renting without contacting the landlord."

Since the latest notice, the July deadline to shut down operations came and passed; the Dockside Bar remains open. In Tallahassee, DNR Assistant Counsel Ross Burnaman is handling the case for the state. He explained to *Solares Hill* that the Ocean Key House was entitled to an administrative appeal within 20 days of receiving the notice of violation and that they had filed for that appeal on the final day.

As it stands, the case has been assigned to a hearing officer from the state's Division of Administrative Hearings. According to Burnaman, the DNR cannot enforce any action until after the hearing officer makes his recommendation. The DNR and Ocean Key House representatives currently are negotiating a settlement which could go directly to Governor Bob Martinez and the Cabinet and preclude the administrative hearing. It was hoped that settlement could make the October 25 Cabinet agenda, but was pulled because the parties have not yet been able to reach terms.

Burnaman says that at least the Ocean Key House has filed an after-the-fact lease application for use of the pier, something they had refused to do prior to receiving the notice of violation. The assistant counsel added that they currently are facing retroactive lease payments and a one-time lease premium payment that totals "tens of thousands of dollars."

However, Burnaman stated that the DNR's position is that the Ocean Key House should also receive fines in the area of \$50,000 for "operating without a lease, operating non-water dependent activities, and the willful violation of [the state's] policy of Sovereign Submerged Lands." Burnaman explained, "They knew they needed a lease and yet they continued to operate."

Segundo Fernandez, of the Tallahassee law firm of Oertel and Hoffman, is representing the Ocean Key House. In his opinion, the fines and lease fees are open to negotiation. "The main question," according to Fernandez, "is whether or not the state is willing to lease the baybottom for the activities which are currently taking place." That includes the sale of food and beverage.

While Burnaman stated that the DNR will recommend that the Cabinet not allow the hotel to continue serving on the dock, Fernandez is optimistic that the Cabinet will

decide otherwise, noting that the governor's board "does not have to go along with staff recommendations."

Fernandez explained that, while the DNR consistently recommends against leases to "non-water dependent activities," the statutes do not expressly prohibit them. According to Fernandez, while lease rates are specified for "water dependent activities," it states that rates for other activities are to be established on a "case-by-case basis." Therefore, other activities must be permissible.

Pier Pressure

Ultimately, the future of the Ocean Key House Dockside Bar will be decided by Governor Bob Martinez and state Cabinet members, after they hear arguments from both the facility's developers and the Department of Natural Resources. Citizens may share their opinions on this issue with the state by writing to any or all of the following: Governor Bob Martinez; Jim Smith, Secretary of State; Bob Butterworth, Attorney General; Gerald Lewis, Comptroller; Bill Gunter, Treasurer; Doyle Connor, Agricultural Commissioner; and Betty Castor, Education Commissioner, at The Capitol, Plaza Level, Tallahassee, FL 32399.

It is not known what action the governor and Cabinet will take on the issue. Both sides agree that it's unlikely any decision will be reached before the end of the year and it's possible that it could drag well into the coming year. Asked whether the lengthy delays bother him, Bernaman responded, "They're on notice that the activity is illegal and they will be fined. It will be resolved."

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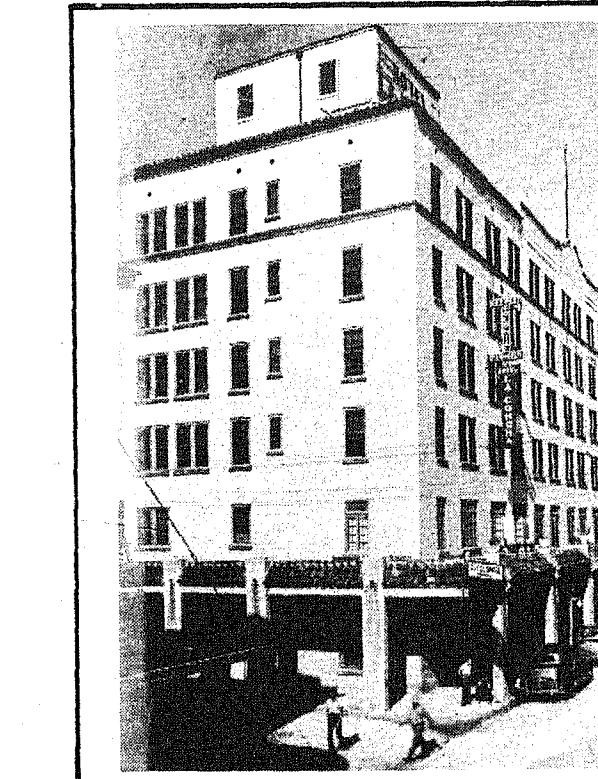
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FROM THE ARCHIVES

by Bud Jacobson

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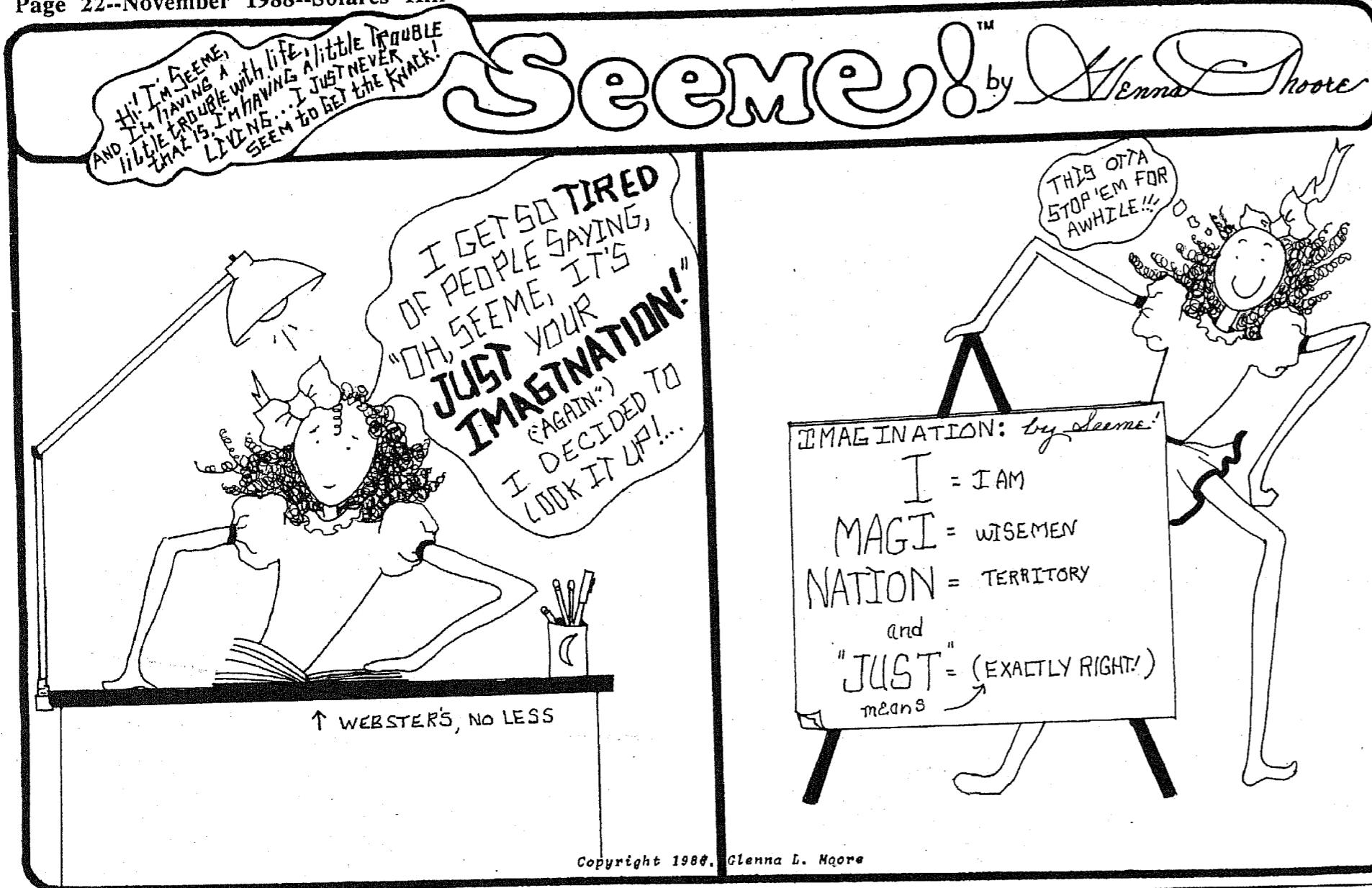
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TWO FOR A QUARTER

by Allen McKee

I was 12 years old and had to pee. It was July 26, 1956. The Chicago Cubs were leading 8-5. I stood in the general admission section just to the right of home plate. My body flushed with heat as I shifted my weight from foot to foot holding back a butt-clenching urge to urinate. The bases were loaded, no outs, last of the ninth inning. Clemente stepped out of the on-deck circle and headed toward home plate.

Roberto Clemente did not exist outside of the baseball parks. He was a sports entity that materialized only at the closing of the national anthem. After the last out of the last inning he became a mystery.

Bob "The Gunner" Prince, voice of the Pittsburgh Pirates during the 50s, said Clemente played winter ball in Puerto Rico. But I knew Roberto's secret. Forbes Field was his earthbound home, his powerspot. Right field was his point of excellence and title of honor.

... one of Roberto's white bullets slammed into the thin leather palm of a fielder's glove.

Clemente was the Pirate's prodigy. He spoke in broken English and ignored the rules of how to play the game. He didn't swing at strikes and never stopped a fly ball with two hands. He made impossible catches and assassinated the eager and the doomed who were foolish enough to test his arm. A loud crack would resonate through Forbes Field when one of Roberto's white bullets slammed into the thin leather palm of a fielder's glove.

The Gunner: "There's a long fly ball to deep right field!"

Clemente's under it at the edge of the warning track! Runner tags at third! Clemente pounds his glove and makes a basket catch! Hodgers heads for home! Clemente fires from the base of the right field wall and Hodgers is ... out at the plate! Don't lock the back door Aunt Minnie, I'm comin' home! Arriba! Arriba!

* * *

I was 11. My first coiled, black pubic hair was one week old. "Ya wanna work the game tonight?" Petey asked. It was an invitation to the inner circle.

The crew that hustled the outside of Forbes Field guarded the secrets of life. The teenage elders were wary and selective of applicants. And well they should have been. They knew how to smoke cigarettes, drink Thunderbird wine and talk dirty. They knew the tricks of making money, cops and women; how to comb their hair, dress sharp and spit with style. They had seen all the James Dean and Marlon Brando movies and knew the words to Elvis Presley's songs. They stayed out late, played five-card stud and blackjack. They could run a rack in straight pool and roll a fifty-cent piece across the top of their hands. They knew how to be polite for money and how to use their whorehouse manners to make young girls cry. They knew the sound of a switchblade knife, the whim of a zip gun and the pain of brass knuckles. They knew everything.

"I'll show ya what to do," Petey said. Meet me at the Highland Avenue pool hall 'round six. We gotta get to the ballpark before the come-on."

Clemente stood outside the batter's box and picked imaginary lint from his jersey, rearranged his underwear and banged his spikes with the fat end of the bat. He rubbed the wooden handle with a fistful of dirt from homeplate, and then he placed his right hand at the base of his spine and arched backward. Straightening up, he rolled his head in a full circle and adjusted the batting helmet.

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Gingerly placing his left foot inside the batter's box, setting it just so, he lowered the bat and touched the far corner of home plate. His right foot dug a neat hole in the ground. Then he cocked the bat and stared at the pitcher.

The sports reporters claimed he was a hypochondriac who constantly complained of pain. I scoffed at the hearsay. Clemente was not of the earth. It was one of the many ploys he enacted to convince everyone that he was indeed a fellow human being. He even appeared to be black and Puerto Rican.

* * *

Pete showed me how to ride the streetcar for free. He was 12 and smoked Pall Malls. We jumped off at Sherley Park, turned a quiet corner and walked into a different world. A fusion of blinking lights zigzagged everywhere, outlining the Home Plate Cafe, Pete the Greek's hot dog stand and the clapboard vending stalls that surrounded the mouth of the ballpark. Sidewalks sparked yellow gold beneath the mile-high outfield floodlights.

Like lemmings marching to the sea, thousands of Pirate fans were being drawn to the ticket windows. It was called "The Come-on."

"Get yer fresh roasted peanuts! Fresh roasted peanuts here!"

"Hot dogs! French fries! Iron City beer here!"

"Parking here! Two-dollar parking!"

"Scorecards here! Get yer scorecards -- one thin dime!"

"Fresh roasted pretzels here! Fifteen-cent apiece!"

"S'cuz me Mister, got an extra ticket so I can see the game tonight!"

"Team pictures! Pirate badges! Pens! Genuine autographed baseballs here!"

"Get yer balloons here! Two for a quarter! The more ya blowski the higher they goski! Here ya go folks..."

The workday was over. Corporate killings had ended at five o'clock. Political prostitution and middle-class treason were trailing off. It was time to relax and wave the white flag. The suppressed relief of a cease-fire zone transformed Sennott and Bouquet Streets into a carnival of superficial intimacy. Laughter blended with the colors of wealth and poverty. Balloons weaved a



Photo from Solares Hill Archives.

path through the milky smoke of cheap cigars.

"Follow me. We gotta find Ricky." I crossed the street and entered the realm of the small-time hustler.

* * *

The first drops of urine leaked out forming a dark blotch on my faded jeans. Jim Brosnan was the relief pitcher on the mound for the Cubs. He leaned toward home plate. His head swiveled from side to side, like a monstrous praying mantis surrounded by enemy insects, checking the base runners.

Pitchers never knew what to offer Clemente. He could hit whatever was thrown. If the ball bounced in front of home plate Roberto would golf-shoot it over the left-field wall. And it was risky not pitching to him. He was known to turn intentional walks into extra bases. The third-base coach did not give Clemente

batting signals. With Roberto at bat all he had to do was let Beech Nut tobacco juice run down his chin and watch.

Ricky's '55 Oldsmobile blocked the entrance to the two-dollar parking lot next to Pete the Greek's Hot Dog stand. The trunk was open and he was handing out supplies to his crew of young, polished hustlers. At 18, Ricky was the Emperor of Bouquet Street. Forbes Field attracted an assembly of sharp-eyed scoundrels. Claim jumpers and bush-league types tried to work the territory but none prevailed. They left bloody or ended up working for Ricky.

"Louie! You and Jonesy work the dogs for the blow-off. Set up next to the Home Plate Cafe. Sell 'em for a buck a clip. It's a good crowd for dogs -- I can smell it!"

With Roberto at bat all he had to do was let Beech Nut tobacco juice run down his chin and watch.

Johnny! Hey, Johnny Ace! Take some pretzels down to Birdie. The mooches are hungry tonight. Shieksie, ya old fart, sell some baseballs. A fin apiece. Go! Get the money, old man!"

"Ricky! Hey! Ricky!"

"Pete! Whatta ya doin'? Yer late! C'mere, take some balloons."

"Ricky, this is the kid I was tellin' ya about. He wants to sell."

"Is that so." He stopped moving. Ricky stared at me and grinned. He had a sneak thief's smile and the bottomless eyes of a psychopath. His nose twitched once, then he turned his head and spit.

"Think he can handle it, Pete?"

"Kid's got heart. He wants to try."

"Sometimes it takes more than heart," Ricky snickered. "OK, Slick, yer on. Stay with Petey for the rest of the come-on. Meet here at the top of the ninth. Pay ya a quarter on a dollar. Show 'em what to do, Pete. See ya later, Slick."

Continued on page 50

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Pd. Pol. Adv. — PEP

Enchantments

by V.K. Gibson

People are often curious about my work as a writer. For awhile I was a bit frustrated by the sameness of most of the questions directed my way: "What are you working on now? Where do you get all your ideas? How do you (how can I) write a story..."

And I answer: "I'm working on a novel, supposedly, although I sometimes wonder. You write... by writing. Ideas? I'm plagued by ideas. They rush to me, tumbling over themselves like mobs of hungry kittens.

Perhaps it's unfair to expect more from encounters at parties or dinners, but even intimate conversations with friends often fail to dig below the surface of polite inquiry. Yet, by now, I've realized that people really are trying to define the other, deeper something. Their methods are instinctive. By planting little markers along the perimeters of the known, the silhouette of the unknown is thus revealed: terra incognita.

But what of the heart of it, the uncharted regions where only artists go? Writing is a safari for one, among those savages and beasts which populate the bloody dark depths of the mind.

Vladimir Nabokov once said that all the great writers manifest enchantments. Most teachers of creative writing courses must groan in dismay at this pronouncement. The essence of their discipline is to analyze, to dissect and



spread out the parts and connective tissues of works which have won acclaim. Nabokov's message flies in the face of rational understanding.

For magic is not subject to analysis, except by critics. And cynics are loath to recognize the knocks and bumps of weightless spirits, those insubstantial movers and shakers who reside in the shadowland called "creativity." Cynics are haunted by themselves.

If logic fails, how can the mystery be shared? Words are not quite suited to defining themselves, as the Hindu mystics have pointed out, lo, these many thousands of years. How much less, then, are they suited to describing the natural world. As for the interior world...

Oh, words do well enough as long as we keep to simple things:

Jack and Jill went up the hill to fetch a pail of water.

Fine. A familiar nursery rhyme which has proved popular with generations of children. And, of course, their parents -- else, the children would never have heard it. But, wait:

Jack fell down and broke his crown and Jill came tumbling after.

Say! What's going on here? It describes, in minimal terms, a scenario. Not even, in Hollywood jargon, a "treatment." (Although it has as much content as many movies of late, and the majority of television programs.)

Perhaps some of its appeal lies in what it does not say. After all, Hemingway insisted that most of a story should be left untold, and that if the story is told well enough the rest is understood.

So. Then what does it not say?

Why was it necessary for Jack and Jill to fetch the pail of water? And I can see one of them slipping and falling down the hill -- but both? How old are these kids, anyway? Mature enough to have more on their minds than water? And whatever happened to the pail?

The author's answers to these questions are lost to us. Which is probably just as well. If the poet had produced a work of

major length, his doggerel would likely have been forgotten. Who wants to know everything, when "everything," as we all have reason to believe, is usually less than we'd hoped?

The points which I wish to make here: The writer of Jack's and Jill's little adventure described himself as much as his protagonists. And also his readership; for, those who do not take his words to heart are irrelevant to this particular little enchantment.

That touches upon the matter of audience. Performing tricks in secret is a form of masturbation. Sleight of hand, as it were. No, no, there is no magic without an audience.

Why else did the gods invest the universe and populate it with curious beings who are always complaining of boredom? People tend to think of God as some benign, usually quiet grandpa who lives upstairs. I prefer to think of Him as a celestial "Mr. Showmanship." (Ever notice how flashy the cosmos is? All those quasars!) And, do you think that our divine Liberace would be content to play to an empty house in the macrocosmic equivalent of Caesar's Palace? *Au contraire, mon cher.*

But back to the theme. What do we have so far? The author, the work and the audience. Enchantment cannot exist without this trinity.

Allow me a metaphorical description of how such writing should function:

Solares Hill--November 1988--Page 27

write about "universal themes." I recall how astonished I was at this. His appreciation of this place seemed to be limited to the pretty renovated houses, the occasional parrot perched on someone's shoulder, lunch at Louie's. Otherwise, he went about in some sort of daze, blind to this place.

Continued on page 49

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At a party, once, I met a man who called himself a writer. He told me that he lived here because of the mild climate and the relaxed lifestyle. He was not interested in Key West as a subject, but preferred to

You certainly should be well aware of the excessive compensation provided by the Commission to solid waste franchisees. This matter has been called to your attention through audit reports, letters addressed to you as Mayor of Monroe County, and by a petition containing 983 signatures, all of which you ignored. The excessive compensation is best illustrated by a salary and benefits to one person of \$295,360 per annum for the management of 5 or 6 collection routes.

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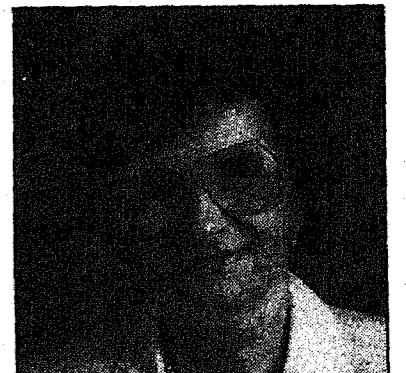
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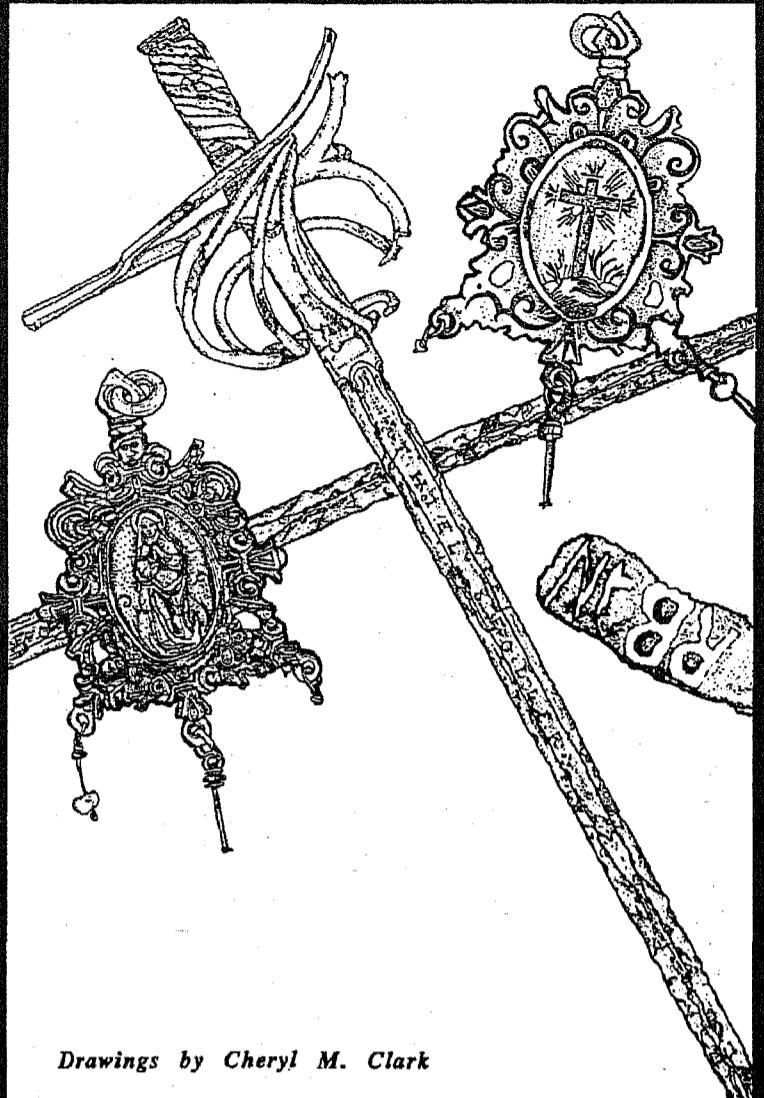
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Drawings by Cheryl M. Clark



Sounds from silence. Wendy Waterline assembles chimes from once-mute materials washed up with the tide.

THE ISLAND PALETTE: Key West Artists Embrace Nature's Media

by Shawn Atkins

In the early morning island hours when the coastline is blurry with grey fog, the art stores are dark and locked, and turpentine and paint cans rest capped, some local artists are out collecting materials. They walk along the beach, bending into the mist, rummaging for wood or shells or metal, whatever the water has coughed up during the night.

There is a special balance between Key West artists and the island. The beach, with its ever-changing array of objects hidden beneath the seaweed, may be a palette. The large leaves of the autograph tree, which continue to grow even with a drawing or a few memorable words etched into their thin surfaces, may serve as canvas. The island is both an inspiration and an important resource for their creations.

The tradition of collecting materials around the island, whether they have been washed-up on shore or purged by nature, dates back hundreds of years, back to the Indians. But because no records remain we can only guess the artforms they helped prompt. Most were probably practical or ritual-oriented.

Today the corner art store keeps reasonable hours. Supplies are plentiful, selections are good. Yet some Key West artists are interested in discovering how materials from around the island--wood, shells, coconuts, even recycled glass--may be used to reflect the relationship between art and the environment. These folks get what they need from the earth.

Translucent Treasures

As Suzy DePoo works her way along the beach, she stoops to pick up more than perfect, unscarred shells. Pieces of glass

catching the sun's gleaming eye sway her attention. She imagines a wire-hanging filled with these glistening shards. A large glass and wire jewfish hangs in her living room. A silvery-blue piece of a demijohn is the slick side of the fish. When the sun edges its way into the room, the fish's colored silhouette wriggles along the wall.

DePoo finds the island a plethora of extravagant sensations. Her backyard is a jungle. As we walked beneath the enormous spider webs, past a cage flashing with brilliant blues and greens as the peacocks inside cooed and pranced (undisturbed by the raucous flight of roosters strutting in the cage next door), I began to understand DePoo's fascination with hue and structure.

DePoo showed me boxes and boxes of broken glass found on the beach. Much of it was old, ribbed glass from bottles you'd expect to find in pharmacy windows. "I could never figure out if the patterns came from the water," DePoo said, "or if they were part of the glass or if the water had just engraved even deeper into the existing ridges and curves."

The natural colors of Key West spur DePoo's creativity. Her latest absorption is drawing on the oyster shells used as roadfill around the shrimp docks. "I couldn't resist drawing on them," she explained. "Mostly I have been finding white shells and then all of a sudden I started finding purple ones. So I just got my bike and loaded up my basket."

On the shell's smooth, iridescent side, DePoo uses a fine-point black pen to sketch women's heads, all with the calm expression of Mona Lisa. Sometimes she adds a necklace of flowers. But she never adds color, because to her "the color is already there." Each shell has a dark circle

on it, left by its once-clinging mussel. DePoo draws around this, incorporating it into the face. The faces reflect the delicacy of the shell.

The long, flowing hair of the women conjures up visions of the sea or Andromeda waiting for Perseus. Much of DePoo's work possesses this anticipatory quality.

Beach Creatures

Another Key West artist, Bruce Tolman, however, is no stranger to the fast-paced life of international acclaim. One day he was scouring the beach for oddly shaped pieces of driftwood and the next he was standing in front of a glass case in Bloomingdale's Department store deciding how to arrange a display of his jewelry.

Tolman eventually parachuted back down to island life, opening Island Artwear on Simonton, a store of his original jewelry creations. Much of his jewelry mirrors Key West and includes materials natural to the island--shells, primarily. It is not jewelry

Tolman would have dreamt up in New York. "I am extremely influenced by Key West," he says. "The biggest reference in my work is Key West. I am influenced by the plants, the vibrant colors, the architecture..."

Hiding in the back studio are Tolman's earlier beach creations. Animals pieced together from driftwood and metal are propped against the wall. "I'd scour the beach and find all these fantastic crazy pieces. I'd always laugh to myself as I was doing this. Here I am picking up this garbage and turning it into sculpture," Tolman explained. "These are Key West leftovers and I have recycled them!"

A four-foot sculpture Tolman calls "Tigerman" emerges from the back, painted

black and orange with metal claws and a mouth that is reminiscent of the drain in a kitchen sink. Tigerman appears an ancestor to the reptilian creatures that crawled from Simonton Street Beach so many eons ago.

Printed to Scale

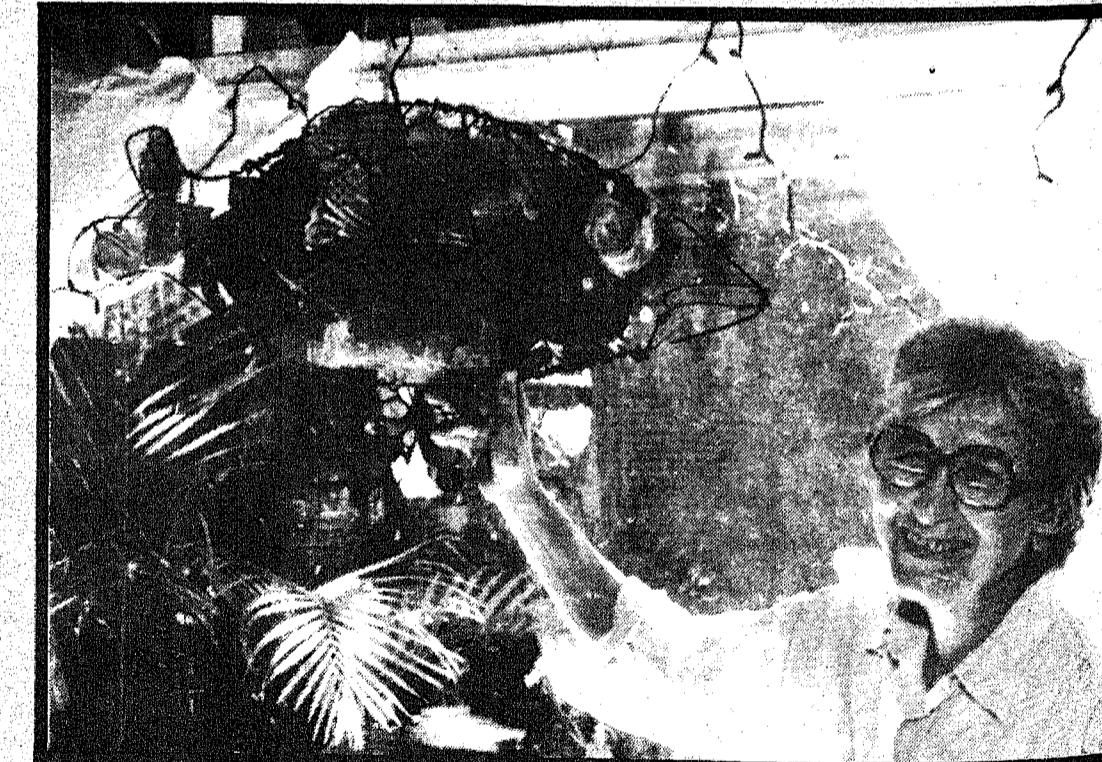
Being surrounded by water leads many Key West artists to attempt to explore the underwater inhabitants. Odie Cramer, an 82-year-old Dutch woman, prints lithographs using the actual fish. "First you must have the right paper and of course a fish and then you need ink," Cramer said. "You put ink on the fish and then you go like so." Here Cramer's hands pantomimed how the fish, flapping in her palms, is placed on paper and then newspaper is placed over the fish to even out the ink. "And then you go like this..." and she lifted the imaginary fish from the paper.

"The eye is the only thing you don't touch," Cramer cautioned. "You fix that later. You must have the white in the eye to give it depth. Also the fins are very difficult. A fish is never completely flat so you must print it many times to figure out the angles." After the print dries, Cramer sketches in the details that make a particular fish unique. Perhaps it had a chin that jutted out like an indignant judge.

Fish printing is an island technique. Artists from the island of Japan created the first printed fish centuries ago as presents for the Japanese aristocracy. Cramer pays homage to this heritage by signing the print as the Japanese did, with a small orange stamp of her name in the corner.

Cramer took me into a small, hot room that faced the street. All her prints were stacked in a corner. We leafed through prints of shrimp and angel fish

Continued on page 55

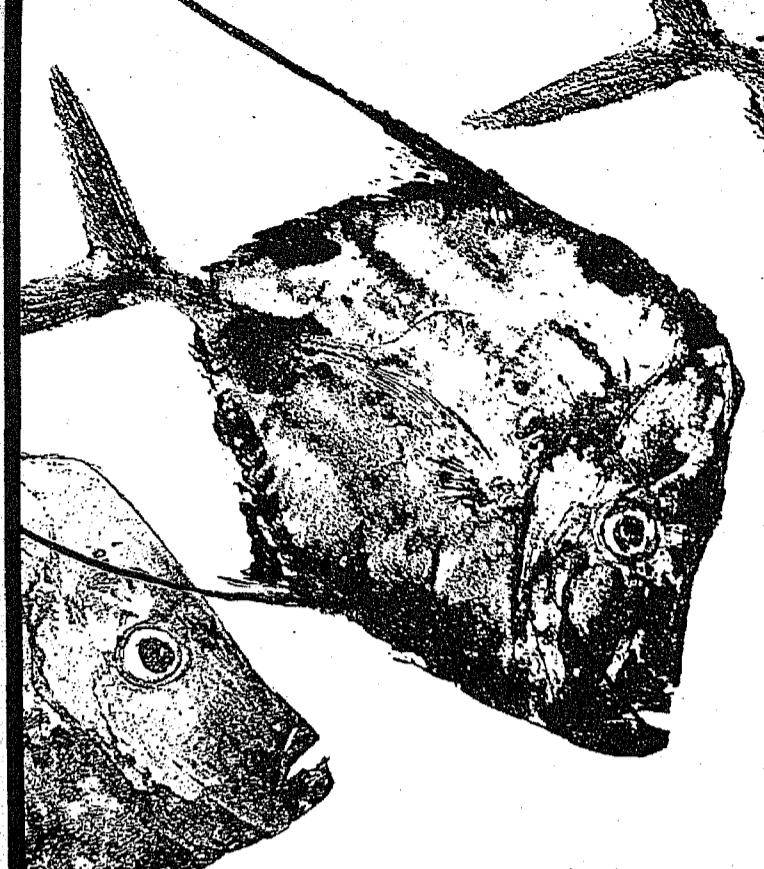


Suzy dePoo's wire and glass jewfish thrives on sunlight, which brings the creature to life as it coaxes a wriggling, multi-colored image across a smooth wall.

Photographs by Richard Wetherwax.



From a crude stump, Helen Harrison uncovers grace and refinement in the form of a buttonwood coconut.

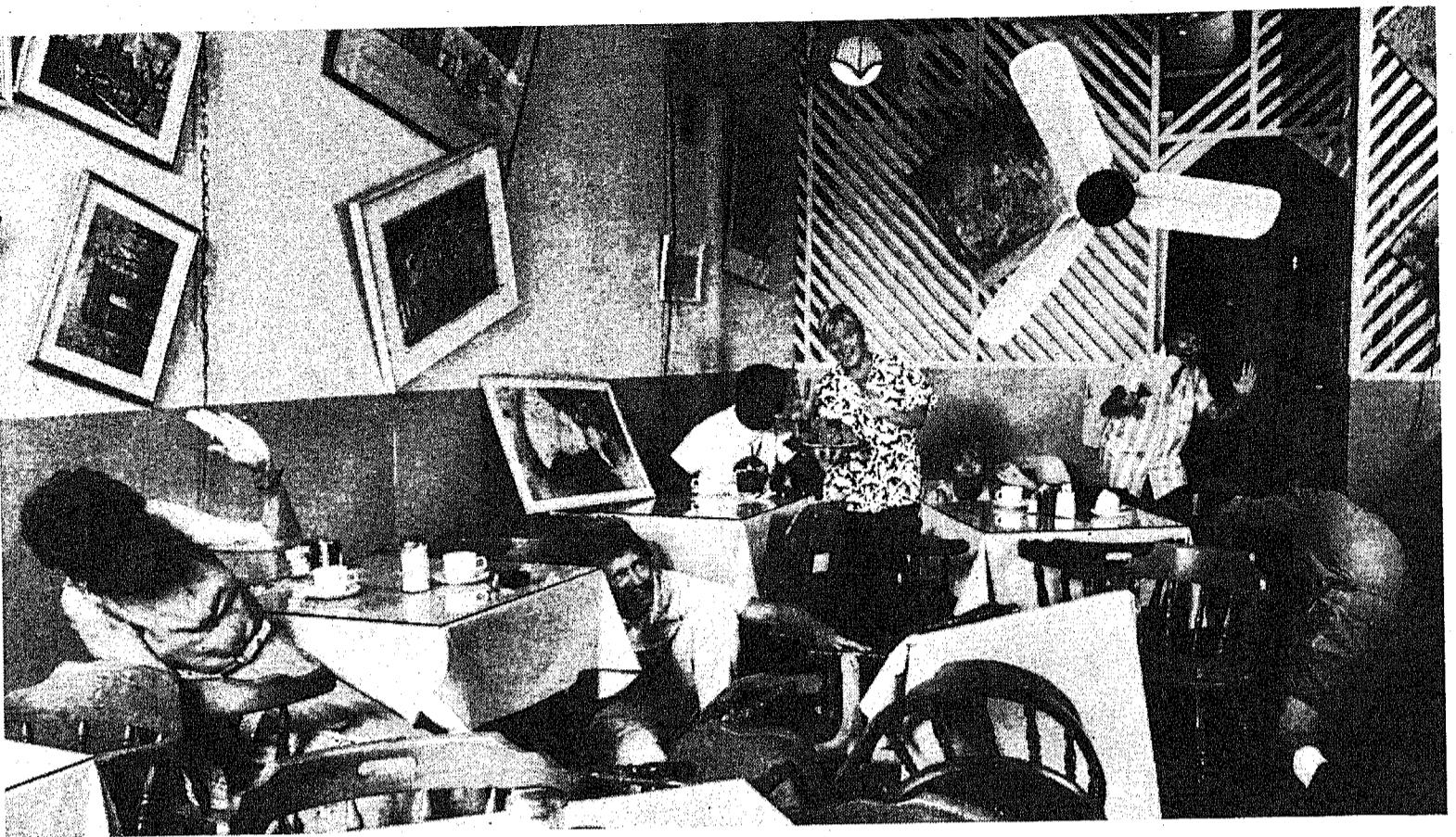


Fish prints by Odie Cramer



Spawned on a Key West beach, "Tigerman" guards the door, arms flung wide in signal of alarm. Creator Bruce Tolman stands safely to the right.

— ANTIC HUMOR OF RICHARD WATHERWAX —



RUNAWAY FAN



It is in March that I find the address I am looking for on one of those organic, bucolic streets of Big Coppitt, wedged in close to the cemetery, near the fire station and slightly offset from US 1. I have been bidden to lunch by my New Mexico artist friend, Ita Hornocket. Ita, who is accounted a brilliant artist, winters in an old bungalow with her son, Peter. She describes Peter as "disbalanced" from some whiffs of a mustard gas experiment that he was able to stumble into in Vietnam. Others acquainted with Peter call him barking crazy.

Ita, in shapely grey linen trousers and a baggy blouse of ivory satin which she may have made herself, leads me through front rooms painted a deafening red. In her studio, her art has the force of magic -- sculptures, lithographs and etchings depicting buffalo, cyclones, women's pelvic areas, prickly pear cactus, a 23-pound Homestead tomato at the foot of a cross. There is an entralling oil painting on the easel -- a commissioned portrait of the wife of Texas' governor. Throughout the studio are Ita's cats, reclining or collapsed in various attitudes.

We peep into Ita's bedroom, painted bulldozer yellow. On all surfaces there are little silver framed photos of what could

only be grandchildren. One, Ita says, has ringworm in Shreveport; the one on the dresser, right now in Siesta Key, holds forth on a road across from Crescent Beach attired in his terrorist outfit. Ita's family might have led or have driven her to settle, hidden back here in a lost spot, though not without appeal, where Key West's latest flock of the affluent and the with-it never look.

Ita's husband, long gone, she testifies, was the sort of man who is chosen to play a corn silo in the Rotary skit.



hangers, a mass of nickels hoarded in a cardboard box labeled Dalcon Shields and the commanding figure of an orchid papier-mache angel, arms lifted, holding a light bulb. Out from under the bed emerges a spiteful-looking black standard poodle.

We pass through the rest of the house to the luncheon table. Through the window I can see a funeral procession turning into the burial grounds. This house is not a world of expensive ordinary. Everywhere are comfortable pieces of furniture. "After all, isn't that what furniture is all about?" asks Ita.

Peter comes in. He has a scoop-shaped chin. There is something Third World about him, as there is a small, carved camel bone through his nose for decoration. Peter rode into town with a neighbor. He has been stretched out for five hours lying flat under that banyan tree by Old Stone Methodist Church, watching for a red pickup to cross the intersection. At times he does some worm farming at an old alligator waterhole further up the Keys. He offers his hand, it feels like a dried fish, and he says, "Don't step on my dog's tail."

... there is a small, curved camel bone through his nose for decoration.

Ita says grace at the table in an intimate, candid style: "Now, here's the deal, Lord. I don't know which Bible lady I resemble -- Sarah, Hagar, Rebecca, Ruth, Esther."

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Probably Jezebel. But, I thank you for the gift of luminosity you gave me for my art. And, I thank you for the presence at this table of Peter, who don't know he's born, and for this little Frances-thing. Amen."

Peter is a formidable feeder and attacks a perfect portion of Chicken Kiev breast exactly centered on a china plate. Ita talks incessantly even through Oysters Rockefeller. As she hands around the bowl of snow peas, I feel a jumping rope under the table and push it aside with my foot. A harkening howl is emitted. The spiteful-looking black standard poodle crawls out, dramatically limping. Peter stops an instant as he is inserting into his mouth an oblong piece of Chicken Kiev. He lets fly and repeats the only human words from him that day, "She stepped on his tail."

Conversation stalls as the macadamia nuts go around.

Ita facilley covers many points of conversation. Perhaps if you have been cooped up with Peter, you yearn for another sounding board ... "Your offspring always will tell people they blame you for everything eccentric or hurtful about them" ... "Anything worth knowing one teaches oneself" ... "A woman should never hit a man because when other forms of communication break down and rough stuff starts, she's lost already. She has inferior arms, that's the difference" ... "Children are like one's childhood -- something that has to be left behind, although it always will be a part of you, absolute, irrevocable" ...

I am poking around in my salad looking for bits of kiwi as I relate last night's dream. The funeral cars have all buzzed off. "In my dream I am gliding over Smathers Beach. I am filled with strength and dignity, soaring above the smallness of life. How deliciously, how innocently, detached I am looking down upon the earthbound -- a middle-aged woman marching along with a sandwich board reading "Gay Rights" ... a body bag being shoved into a Toyota van ... a Nubian goat being milked behind a patch of seagrape hedge. Suddenly, I recall that I am to meet the King of Sweden under the clock, Southard and Duval, and I begin my descent."

Ita firmly asserts, "Each character in your dreams is yourself."

Dessert plates of Sweet 'n' Low ice cream receive attention as Ita tells that, when they take a drive through Key West, Peter wears his mother Ita's rose-colored garden party hat tied under the chin with a pussy cat bow. Ita says it beats Peter's staying home crushing the heads of newts holding forth behind a good print of Van Gogh's *Sunflower* and the calendar purchased from Audubon Club.

Conversation stalls as the macadamia nuts go around. Present consensus is that an angel is flying over when all goes still like that. The table starts rocking, jiggity jog. Peter is one of these fellows who jerks his leg, shakes the snow peas to rattling, sets the spoons to hitting against the teacups.

As I exit soon, Peter stands at the door, sentinel-like, his brown eyes static as though lunar miles away. Ita's lair does show a slight irregularity, four on a one-to-ten assessment of the House and Garden Tour committee. But, O, I esteem the pulse of her art. It shows in the passion of her primary colors, in the Pecos, Texas of her memories, in the mystery and fortitude of mother love, in her spiritual affirmation, and in the durability of her soldiering on. I drive away under the slim tree brutally scratched by cats, which fronts this domicile of an artist friend and her unmoored son. ☐

Harry Powell
Continued from page 5

times to get back to the good times.

"Most of my friends are not rich. I'm a member of the Moose. That's the last bastion -- like the VFW and the American Legion. They have a lot of opinions, but they're still gracious. They're working people; they have a lot of good ideas."

Powell is not an aggressive person by nature unless he's cornered. "And I think that's how people feel in Key West right now, cornered. They start talking among themselves -- Last Stand, Reef Relief, Save

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Commissioner Powell had some points he wanted to make:

The Pier House and the Sunshine Law:

"The people of Key West got a bad deal. I got schmoozed. The lawyer for the Pier House called me a day in advance and said we could work this out. I made the best deal for the city I could. When I met with the manager of the Pier House I saw all the fine talk about cooperation was smoke, puffery. I never really discussed that with Commissioner Lewis. Everybody on the commission has been very careful about the Sunshine Law. I hope this kind of petty stuff stops. If it gets any worse none of us will get anything done. I'll fight like a son-of-a-gun if it's important."

A Stable Economy: "I'd like to see a year-round stable economy, not this boom and bust that we now have. I would like to be able to see a young family come in here and be able to live year round without having to work two jobs and no time to enjoy themselves. The quality of life for residents is not very good. I'd like to see the TDC and the Chamber of Commerce and the Business Guild, all of us, work together to provide an even economy all year round. This would allow us to have a year-round

work force and people would become interested in the town again. When people come here to work for the winter they don't take an interest in the town. They don't vote, they don't own property, they don't care."

Hotel/Restaurant Employee's Union:

"The people who make up our town are working people, and they are the ones who suffer the most from lack of housing, high costs of living and low wages. This situation is brought on by big out-of-town corporations and insensitive businesspeople who are making fortunes -- the same people who want us to solve the affordable housing problems they've created. When was the last time you had a \$2,000 vacation?"

"There must be a balance between the tourist economy and people who actually live here. There is continual pressure to build more hotels and transient units. But every time a new hotel is built it creates a need for additional low-paid workers, which creates a need for low-cost housing, which in turn creates a need for space. And when you locate that space you find somebody already has development plans for it."

"Perhaps the time is right for Key West workers to form a hotel/restaurant employee's union. That, coupled with some sort of rent control like the GMO, might help solve problems in the area of housing and wages."

Proposed Naval Housing: "There's no doubt the Navy needs to increase its housing if it plans to stay in Key West. They don't have adequate housing for Naval employees, therefore the Navy competes

Solares Hill--November 1988--Page 33

with the public sector for housing. The Navy recognizes this, but their plans are to build 161 new units in Peary Court, which the Navy owns."

"Unfortunately, Peary Court has become an important recreational facility for many people -- military and civilian alike. It's one of the last green areas in Old Town."

"I think the Navy should consider the option of further developing some of their other properties like Trumbo Point, Sigsbee Park, Truman Annex, Fleming Key and NAS, for instance. The Navy has a lot of space which is unused."

Real Estate: "I keep hearing that tourism is the number one business in Key West. I'm beginning to think it's real estate. People should be able to buy property -- not speculate in property. There's a difference between buying and speculating. Buying and reselling houses very quickly is not doing this town any good."

Powell thought for a moment. "Sometimes I'm tempted to go up and live in Ocala with the Conchs who have already moved, but I would miss Key West horribly."

No more running for Harry Powell. The commissioner is home to stay. ☐

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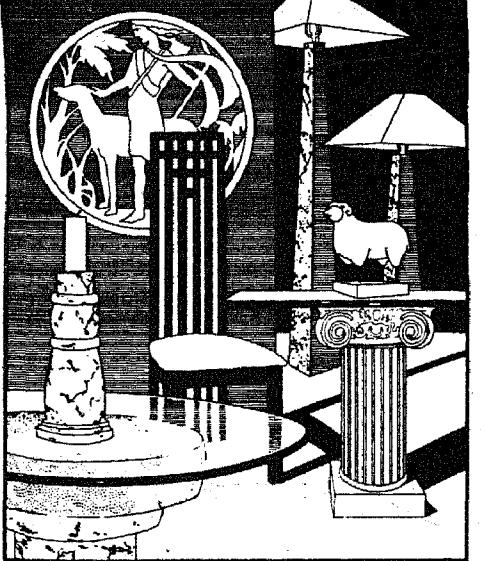
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UNTITLED

by Carolyn Gorton Fuller

When seas come in they always go
Like youngsters' hands all in a row
Piano playing on the beach
With bubbly fingers out they reach.

While from my roof, where here I stand,
the raindrops fall upon the sand.
Where each one falls the sands will take
A tiny half a bubble shape.

With these they write a melody
Half bubble notes beside the sea
As if to call to bubbly hands
To play their tune upon the sands.

"have had the privilege of living on an island. Any island, let alone an entire island to themselves.

"Why me?" I wondered.

To my profound astonishment, a deep, masculine voice replied.

"Don't think the gifts are free, honey."

Without losing a beat, I took up the conversation.

"I never expected that they were. I've always believed that proportionate to the gift is the responsibility to translate it, and give it back to the world."

"That's one way of looking at it," the voice said. "So you're ready?"

"Ready?" I asked, feigning puzzlement.

The voice acted as if it hadn't noticed.

"To get on with it."

"On with it. Sure. Whatever it is, it's worth it."

"It's not going to be easy," the voice warned.

"I never thought it would be. I've been preparing, waiting -- for this."

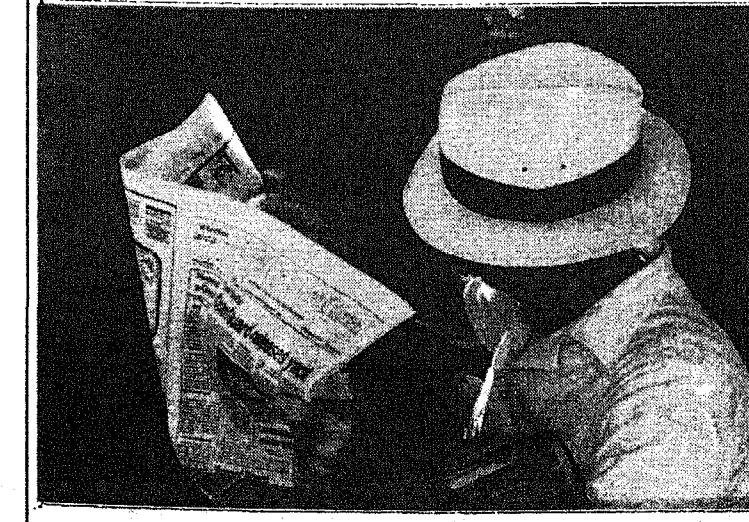
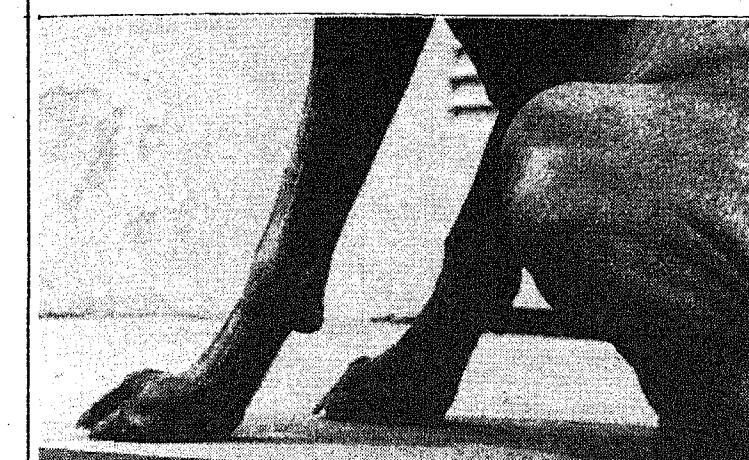
"So you're ready."

"Whatever it is, you got it."

And that was it. Having something to do with karmic sexuality, Third World countries, and unpopular ideas. My life has not been the same since.

"How many human beings since the beginning of time," I asked, aloud, awed,

PHOTOGRAPHS BY DICK BURKE



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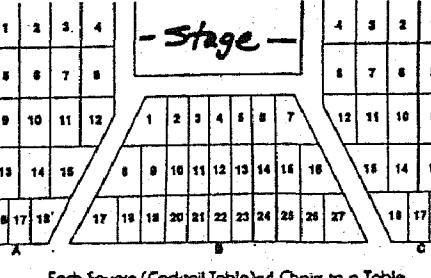
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Gallery Hopping

by Gordon Lacy

In view of the decline of the number of art galleries in SoMo, thanks to many causes which include communication breakdown among numerous groups and agencies and commissions, my tendency is to write on other subjects entirely. Thus, I maintain my column here despite the fact that its foundations in art are no longer extant. Our finest artists practice elsewhere; galleries can no longer pay the rents asked by property owners. To own an art gallery in town one must first be rich enough to gamble in real estate, which is not exactly what the game is about. Key West has become inimical to art, dating from the demise of the White Street Gallery and the more recent closing of the Fred Gros Gallery. The source of the problem is that the business people here do not consider art as business and they are probably right. On the other hand, the artists know that their work is what differentiates Key West from, say, Williamsburg, another historical town.

Suddenly, out of left field, the Tourist Development Council is changing options and may try to attract chic people who can afford \$500 per night hotel rooms, who might patronize the luxurious restaurants and deign to enter our art galleries. Why are they three years too late?

Key West is factionalized, cut into many dissenting groups and interests -- everyone quarreling and no one pulling together for a common goal. Art in SoMo is going bucket-by-bucket toward oblivion.

Five years ago when we arrived here, art, if not flourishing, was starting on the long trek upward; painters and sculptors, photographers, were on the ascent, forming groups, pushing upwards and outwards. The flowering of the arts in SoMo has been aborted by the deaths of Alice Terry, Robert Franke and Van Eno in three years and the defections of Donna Ashe, Jordan Mienster, John Burgess, Craig Biondi and latterly, Ron Clemons. Beth Nablo left us two years ago, Fred Gros closed his gallery, too. The Burgess-Meinster Gallery has turned into



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the most repulsive shop on Duval Street with inflated rubber monsters displayed in open revolt against Key West's newly imposed HARC rules, but somehow not subject to the same control as our commission foresaw for T-shirts. Unfortunate this, but it points out the demise of art as embodied in the lovely Burgess-Meinster Gallery, center of wonderful and beautiful paintings and antiques replaced by Godzilla.



Gingerbread Gallery will be open by the middle of the month, showing the gallery's artists. Richard Heyman says there will be some changes to be announced later on.

Farrington's, it now may be announced, has been bought by Silva Smythe and Doug Metger who are mounting an all-out campaign, a new attitude, an interest in their clients' problems, an enlarged service department and a new rapport with SoMo, starting with an interior and exterior renovation and even new carpeting. Artistically, they will be showing the work of top-rated pastelist Greg Biolchini and watercolors by New Orleans' Michael Smichdo on jazz themes. They are also carrying David Harrison Wright's watercolors. On the 15th, Carolyn Gorton Fuller will have an autographing party for her latest book.

The Guild has changed its policy of rotating artists on a monthly basis and Sonia Robinson reports that Guild members have all new stock for the upcoming season. Ann Irvine has brought in many new works plus a new print and Poochie has surpassed herself and is showing many wonderful new oils. One of the members, a newcomer named Norbert Szilagyi, who paints tables

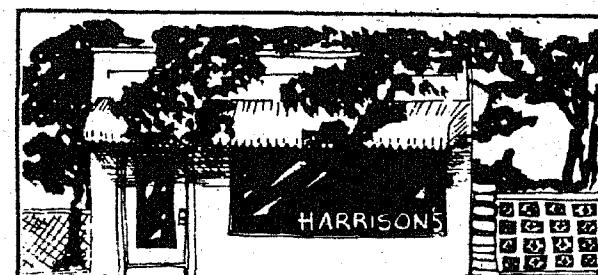
and chairs in a most engaging and zany fashion, was apprehended by the local constabulatory (three officers and four plainclothes men) at high noon on the corner of Duval and Front Streets decorating a bus bench with his particular brand of Caribbean graphics. *Flagrante delicto*, he was trundled off and charged with "criminal mischief" which sounds to me like more fun than much anything else. However, the city is considering employing this gentleman to decorate all bus benches in Fantasy Fest colors, a happy ending that would exonerate all parties of a lot of excessive zeal. The jury trial will be the 17th of this month and we are not holding our breaths.

The Haitian Art Co. has some new "woods" on display. These have been carved by Nacius Josephs and painted by Wilson Bigaud and are worth a gander. Plus works of a more political nature by Carlo Jean-Baptiste, who at 22 is considered a genius by his Haitian peers. A must.

John Morrell at the Carole Gallery on Whitehead Street has been photographing his subjects, Bahama Village houses and stores in full color, collaging the segments. The results are sensational. He uses them as models to paint from and had not thought of selling the photo-collages separately, but I think he could be persuaded. He admits that he has a growing market of locals for which I am glad, though he modestly adds, "Probably due to selling on time-payment plan."

Aristos has new artists Lazaro Huguet, a Cuban painter whose brilliant canvases are whimsical, Al Soler with quiet realistic studies of people, and Pepito Suarez whose carved retablos are known here but new to this gallery.

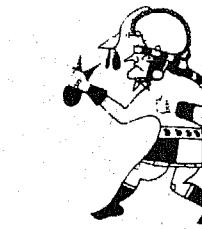
Karen at Artist Warehouse has big news: the frame shop is moving to the corner of Petronia and Thomas across from Blue Heaven, where patrons will find a parking lot out back from whence they may rush in the back door for a quick fix without risking the parking tickets at the Duval Street location. That will become entirely gallery, enlarged, slicked up and initially introducing



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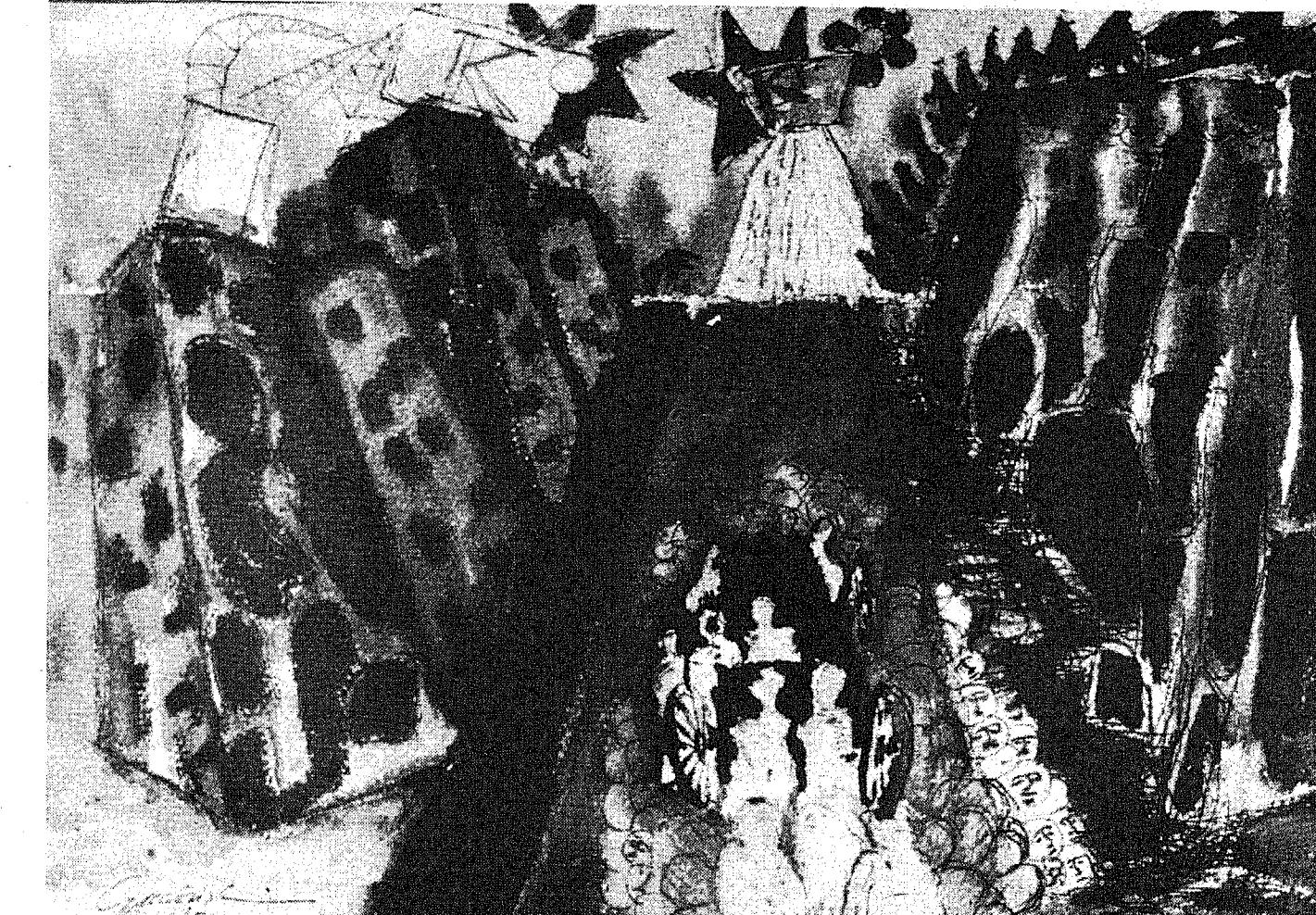
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"Key West Funeral," a painting in watercolor and acrylic by Adolph Gucinski, 1984.

Photo courtesy of the artist.

new Costa Riceno painter Lenirir Mejias who deals in working people, well, working. Beautiful, says Karen.

Lucky Street Gallery has returned to normal season hours and from Fantasy Fest through the beginning of November will be

selling all art books at cost; this is big news and there should be a rush. The gallery has new jewelry by Thomas Mann, new furniture by Greg Jaris and new work by the Reverend Howard Finster. I regret that the art books did not do better; a wonderful

source.

The Key West Art Center will have its juried member show on Sunday the 20th, reception from 3 p.m. to 5 p.m., the show to be judged by Brian Curtis of the University of Miami.

Harrison's will be featuring two new paintings with a Fantasy Fest slant by Anne Lorraine. Nancy Bender and her sister, Sherry Read, are showing what they call *floor canvases*. Rugs, painted, or painted

rugs, these abstract floor pieces at affordable prices must be seen. Helen has just sold her newest work, snatched up before I could get to see it.

Speaking of Bender as we were, Nancy's husband, architect Bert Bender, is in charge of the Lighthouse restoration and has designed the hottest T-shirts, tank tops and polos in town, all with the restored Lighthouse logo and miraculously tax-free and even deductible. Get on down to the Lighthouse for a fix.

East Martello opened its season with a show of "Treasures" -- a term that might be considered ludicrous if applied to the individual objects but which becomes understandable when viewed overall, for this is a collection of great diversity scrounged from attics and basements and trunks and cartons. That it came together at all is due entirely to teamwork of the staff, mainly Susan Olsen, Cullen Chambers, David Eckhardt and Helen Harrison, who

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Theater Roundup

An Overview of this Season on Stage

by Ann Boese

I love autumn in Key West. But it's neither invigorating Gulf breezes nor the holiday warmth that awaits us like steamy loaves of bread in a roasting oven that tickle my affections. No, I love this season because four sets of magical doors will open, inviting me -- and you -- to enter new worlds and saturate ourselves in the experience of other lives. Ladies and gentlemen, hold onto your hats -- the blustery season of Key West theater has arrived.

To help you decide which productions you might like to attend this year, Solares Hill asked publicity people at all four theaters to provide their season lineups. But, like most of us, not everybody was completely prepared--people were still reading scripts, directors were fretting over choices. Some theaters submitted more information than others. But instead of paring the material to its bare minimum to appear "fair and square," we're publishing what was available at press time.

Jan McArt's Cabaret Theatre at Mallory Square, 296-2120

General information -- The box office is now accepting reservations for all shows. Dinner/theater packages, matinees



Pirates of Penzance at Jan McArt's Cabaret Theatre, 1987. Photo courtesy Jan McArt's.

and private theater parties are available.

The Prince of Central Park--Based on a book by local author Evan Rhodes, this world premiere musical tells the story of a youth who lives in New York City's famous park and is befriended by a lonely woman. Leads are played by Nanette Fabray, who has appeared on Broadway and starred in the television series *One Day at a Time*, and 12-year-old Richard Blake, who recently acted with Glenda Jackson and

Christopher Plummer in *MacBeth*. October 25 through November 27.

From Broadway with Love--This "musical extravaganza" is returning after last season's success for the holidays. November 29 through January 22.

La Cage aux Folles--A Tony Award-winning musical by Jerry Herman and Harvey Fierstein. Directed by resident director Bob Bogdanoff. January 25 through April 9.

RICHARD WATHERWAX

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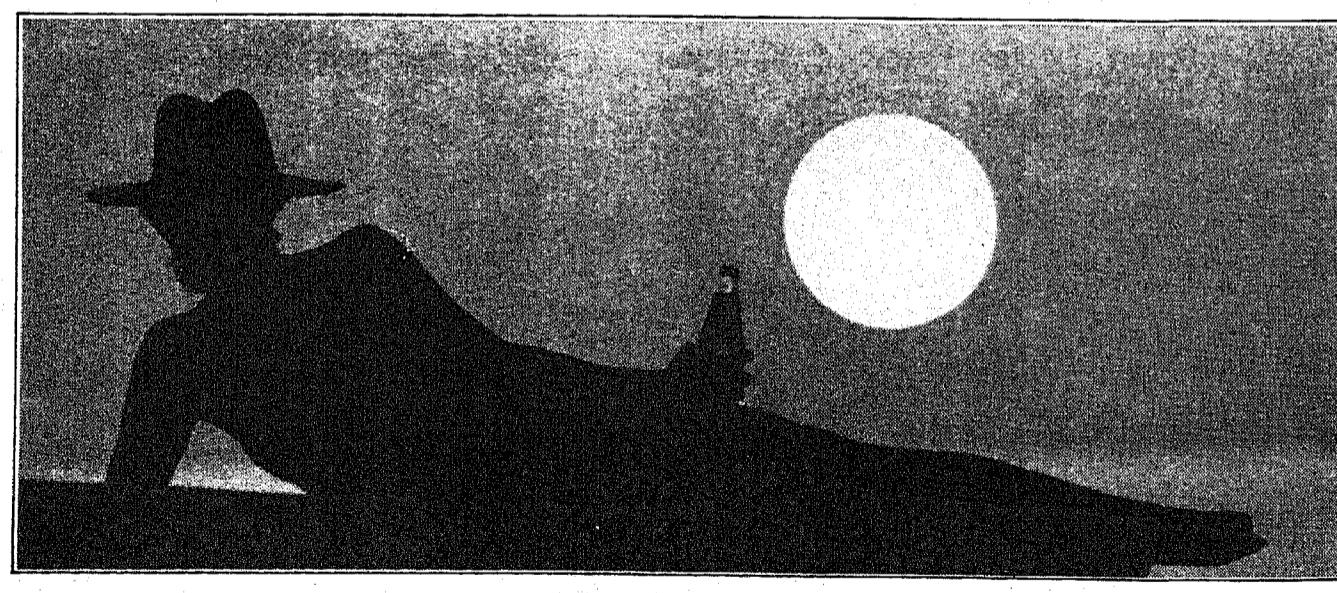
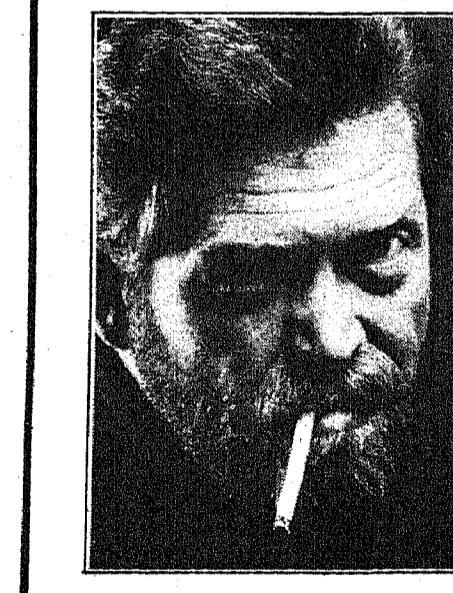
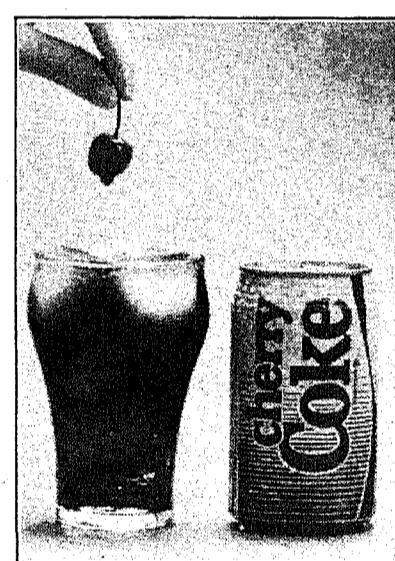
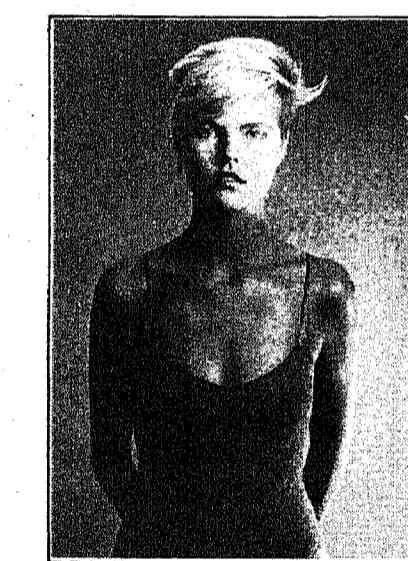
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In Gay Company--It's a satiric cabaret musical with a timely theme by composer-lyricist Fred Silver. The *New York Times* calls it "brilliantly conceived." April 12 through June 18.

The Red Barn Theater
Duval Street behind the
Women's Club, 296-9911

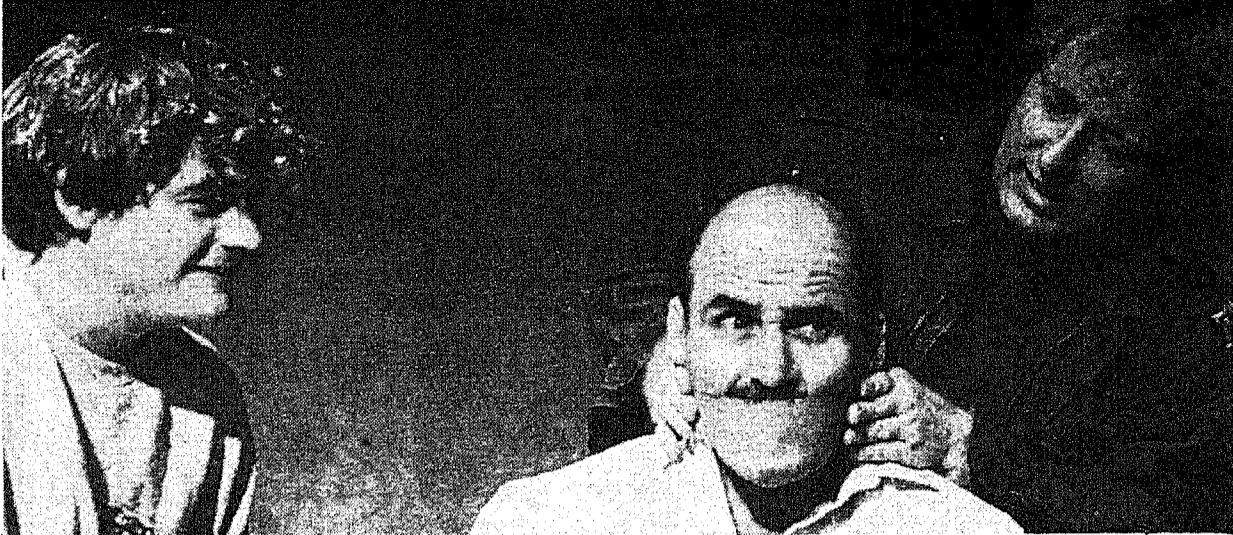
General Information--The Red Barn's annual fundraiser, *Made in Key West*, will run nightly from November 10 through 12 at 8:00. Tickets are \$15.

Box Office Poison--This pre-season production written by local multi-talent Bruce Peterson and directed by Susan Hawkens, takes a suspenseful behind-the-scenes look at Key West theater. *Poison* will open off-Broadway this spring. November 23 through December 10.

Loot--A comedy "of the blackest hue," this Joe Orton play launches scathing attacks on money, police, the church and other institutions. Directed by Richard Magesis. December 20 through January 22.

Pumpboys and Dinettes--A "high-octane" musical that received rave reviews from New York critics, it features boys from a gas station and sisters from the Double Cup Diner singing about home-cooking, friendship and love. Directed by Susan Hawkens. April 19 through May 14.

Some Things You Need to Know before the World Ends: (A Final Evening with the Illuminati)--A post-nuclear holocaust farce about a loony preacher who has visions of playing



Orphans at The Red Barn Theatre, 1987. Photo by Adolph Gucinski.

basketball against the devil and conducting interviews with applicants for sainthood. Highly theatrical. Directed by Susan Hawkens. March 15 through April 9.

Telemachus Clay--Eleven actors play 99 characters in this story by Lewis John Carlino about a dreamer who journeys from a small town to Hollywood with hope of selling a story. Directed by Carole MacCartee. April 19 through May 14.

A Couple White Chicks Sitting around Talking--Written by John Ford Noonan with music by Loudon Wainwright, III, this comedy explores the relationship between an archetypic suburban housewife and her new neighbor from Texas. An hilarious play about female bonding and errant and erring husbands. Directed by Richard Magesis. May 24

through June 18.

The Fantasticks--This magical classic tells the funny and touching story of innocence and knowledge with a collection of essential characters: a boy, a girl, a moon, two fathers and a mysterious stranger. The book and lyrics are by Tom Jones; music is by Harvey Schmidt. Directed by Joy Hawkins. June 28 through the summer.

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Page 40--November 1988--Solares Hill
Late-night, Off-night
and Matinee at
The Red Barn Theatre

November and December: How to Eat Like a Child--The Key West School for the Performing Arts will offer its first production, a musical that teaches such lessons as "how to torture your sister." The cast includes 17 children from ages 5 to 15; but it's a show everyone -- parents, in particular. Directed by Richard Magesis. There are 10 shows, including matinees, running from November 26 through December 11. For information call Nancy Rossell at 294-2833 or the Red Barn.

January: Poetry Theater--The first theatrical piece composed of the works of Key West poet Elizabeth Bishop. Conceived and directed by Peter Hooten.

February: Improvisational Comedy--Back again is Boston's Guilty Children, a five-member troupe that creates new characters and wacky situations based on audience suggestion and original sketch material.

March: Annual Fundraiser--This year the Red Barn will combine visual and performing arts as entertainment for their yearly auction. The original works will focus on one central theme--the theater. Bid on canvases, sculpture and pottery, among others.

Tennessee Williams
Fine Arts Center, Junior
College Road, 294-6232

General Information--Sources at TWFAC say the center plans to take a new direction this season with reduced ticket prices, a restaurant/theater package, transportation on the Old Town Trolley with five stops between the theater and Old Town, development of educational opportunities, a weekly radio show and increased community involvement. This includes encouraging participation by nursing home residents, hospital and home health-care patients, students, senior citizens



Dance is featured at the Tennessee Williams Fine Arts Center this year. Photo courtesy TWFAC.

and teens. Participants may build and paint scenery, help with mailings, usher, and assist staff in backstage and fundraising activities.

In addition to theater and dance, TWFAC presents the return of a chamber music series this season featuring four concerts. (See chamber music article elsewhere in this issue.) Each concert will be prefaced with a discussion by conductor Gregory Isaacs to acquaint the public with chamber music.

Working--A musical based on Studs Terkel's book. December 8 through 17.

The Glass Menagerie--Tennessee Williams' famous play about the power of love and a young woman suppressed by a handicap. January 19 through 22.

North Carolina Dance Theatre--January 26.

Ahmad Jamal Jazz Pianist--Presented in conjunction with Florida Keys Community College's celebration of Black Heritage Month. January 29.

Oh Coward!--A tribute to the eccentric Noel Coward. February 16 through 25.

Maid of the Mill--A premiere musical evening with Gregory Isaacs and Matthew Jampol, who hope to take their show on tour next year. March 3 and 4.

Mitchell Rose and Diane Epstein--A Woody Allen-type dance team. March 15.

Pygmalion--A special children's performance. March 17.

African American Dance Ensemble--March 25.

MOMIX--Dance. March 31 and April 1.

To Be Announced--The final theater production at TWFAC will be announced. April 13 through 22.

The Waterfront Playhouse
at Mallory Square, 294-5015

Aesop's Circus--Original children's theater written and directed by Darryl Marzyck. November 19 and 20.

Fundraiser for AIDS Help--Organized and directed by June Hunzinger, this evening of songs, skits and selected

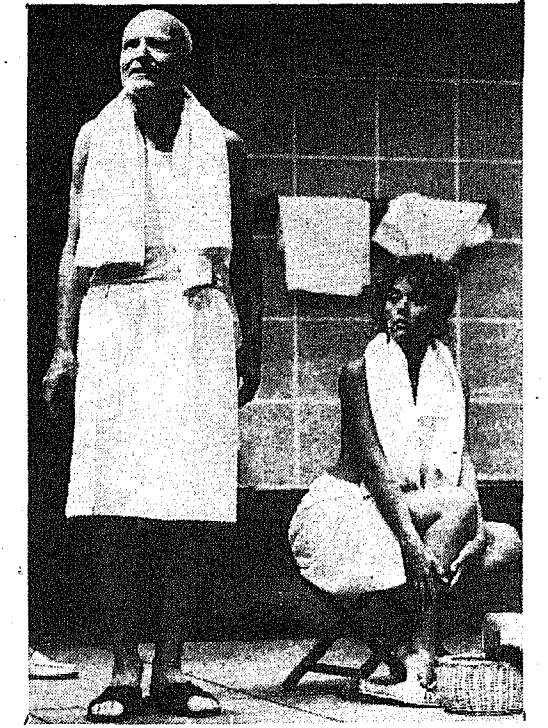
portions of plays is presented to raise donations for AIDS Help. November 26.

Denim and Diamonds--A country and western musical revue conceived and directed by Jody Rae Geckler. December 25, January 1 and January 4 through 8.

Elizabeth Taylor Film Festival--This Taylor concentrate will feature such greats as "National Velvet," "Who's Afraid of Virginia Wolf," the uncut version of "Giant," and others. January 18 through 22.

Vampire Lesbians of Sodom--"Truly bizarre entertainment." This production takes you from ancient Sodom to 1980 Hollywood. It's more about dance than it is about lesbians. Directed by Ken Eliot, *Vampire* features a local and New York cast, including author Charles Busch. February 15 through 19, 22 through 26; and March 1 through 5.

Three One-Act Plays--Directed by George Guggiotti, the plays include one about safe sex and another that depicts the effect of one man's AIDS-related death on



Steambath at The Waterfront Playhouse, 1987. Photo by Adolph Gucinski.

Solares Hill--November 1988--Page 41
his former wife, son and lover. March 22 through 29; and April 2.

The Key West Classics: Revised Edition--An updated version of last year's success that takes a humorous look at island folk with the addition of a new skit, "The Conch and the Snowbird." Directed and supervised by Otis Clements and Frank Gehrecke. April 7 and 8.

The Musical Comedy Murders of 1940--Written by John Bishop and directed by Richard Magesis, this is a comedic whodunit about a killer who stalks victims at an audition. "Enormous fun" and a take-off on an Agatha Christie mystery. April 26 through 30; and May 3 through 7.

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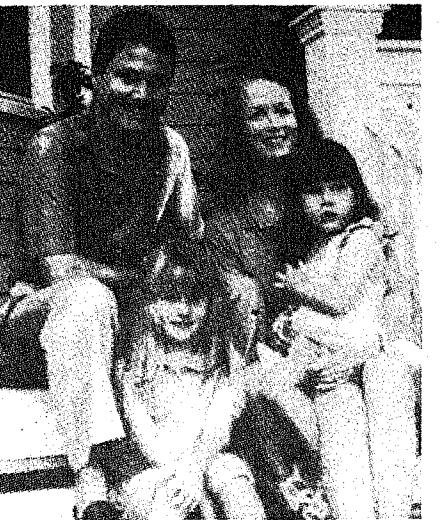
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- Assistant State Attorney, Key West, Marathon, Plantation Key
- Faculty, University of Miami Law School

PROFESSIONAL

- Member, American Bar Association, Florida Bar, Monroe County & Florida Keys Bar Associations, American Judicature Society, Lawyers in Mensa.
- Professor of Criminal Justice, Florida Keys Community College, University of Miami, University of South Florida, St. Leo College, Nova Law School, Florida Judicial College, Board of Trustees, University of the South (TN).
- Author of 25 articles on Criminal Justice, Co-author of one text.

LOCAL INVOLVEMENT

- Past President: Marine's Hospital, Florida Keys Land Trust, Jaycees, President Elect of Rotary Club.
- Board Member: Private Industry Council, United Way, Episcopal Diocese of Southeast Florida.
- Member of Moose Lodge #1760, Elk's Lodge #1872, Key West Art & Historical Society
- Monroe County Emergency Medical Services Advisory Committee
- Author of numerous historical journal articles
- Active Member of Episcopal Church at Parish, Deane, Diocesan and National levels.
- Winner: Ten Outstanding Young Men in America 1985
- Winner: Five Outstanding Young Men in Florida 1984
- Winner: Award of Merit, Florida Crime Prevention Commission 1982.



DE FOOR
SHERIFF

Sweet Sounds from the Chamber

by Dr. Elwood Bear

It was not too long ago that an evening of live chamber music for Key Westers meant a journey to Miami. But that has changed. In the forthcoming months, the Tennessee Williams Fine Arts Center and the Casa Gato Impromptu Series will offer an elegant variety of performing chamber ensembles that should please the most discerning concert patron.

Mozart, Haydn, Beethoven, and Brahms as well as lesser known composers Kilar, Kohl, and Bacewicz, will be performed by some of the brightest young stars on the international concert stage. The 1988-1989 season offers about ten outstanding chamber performances that would be the envy of cities much larger than Key West. *Musica erudita*, it seems, has found a comfortable place in our Island City.

Leading the season will be the Jess Trio of Vienna, comprised of two brothers and their sister, performing at Casa Gato, 1209 Virginia Street, on November 11 at 8:30 p.m. They have met with enthusiastic reception in Europe. The Copenhagen *Berlingske* noted that the Trio's "excellent balance of piano, violin, and cello created the characteristic Viennese sound, mellow, classical, and refined ... true Beethoven style." Jess will perform Beethoven's famed Trio No. 6 in B flat Major, Opus 97 -- known as the "Archduke Trio" at Casa Gato -- along with Amadeus Mozart's Trio No. 6 in C Major (K.548), and Felix Mendelssohn's Trio No. 1 in d minor, Opus 49.

Other concerts at Casa Gato will be announced a few weeks prior to the performance, as the term *impromptu* suggests. But Ray Weiss of Raymond Weiss Artist Management, Inc., who books these artists, says that all the performers appearing in the Casa Gato series will be of the highest caliber. Contrary to the spontaneity of this Series, Casa Gato has announced that its final performing artists of the season will be members of the Arcadia Trio on March 25.

The Impromptu Series is under the direction of the Key West Council on the Arts, a non-profit organization that has been hosting chamber concerts at the Casa Gato Mansion for more than a decade. Information on this Series may be obtained by writing the Secretary-Treasurer, Key West Council on the Arts, 331 Simonton Street, or telephoning 296-2682. This Series has been completely sold out in past years, as seating capacity is no more than one hundred. However, Council officials emphasize that series subscriptions (\$55) are still available at this time, and most likely standby tickets will be available for the individual performances.

The Tennessee Williams Fine Arts Center, a fairly recent promoter of classical music in the Keys, has announced a series of four chamber concerts this season, commencing with the Kodaly Quartet of Budapest on November 25 at 8 p.m. This prize-winning ensemble, comprised of two violins, a viola, and a violoncello, will offer a program of Joseph Haydn's Quartet in d minor, Opus 76, No. 2; Beethoven's Quartet in F, Opus 18, No. 1; and Bela Bartok's Quartet No. 1 in a minor, Opus 7. Others to follow are the Warsaw Wind Quintet on December 30; the Munich Concertino on March 24, and the Penderecki String Quartet on April 30. The handsome and gifted members of this last group won a standing ovation for their performance in Key West at the TWFAC last spring. The concert pianist, Michiku Otaki, well liked by Key West audiences, will appear with the Warsaw Wind Quintet at the December 30 performance. For tickets and information on this noteworthy series at the Tennessee Williams Fine Arts Center call their box office at 294-6232.

Elwood Bear is a board member and secretary-treasurer of the Key West Council on the Arts. At the age of eight he attended his first classical music performance -- Engelbert Humperdinck's Hansel and Gretel with the National Symphony Orchestra -- which sparked his life-long interest in classical music and performance commentary.

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Red Barn Fundraiser Truly Made in Key West

by Valerie Ridenour

If your taste in humor runs to wry, you'll be delighted with the Red Barn Theatre's fundraiser this year, *Made in Key West*. Presented in three acts, the show includes segments written by Shel Silverstein, who authors books for children that open young minds to the joy of literature. There are three skits in his segment, "Mirror, Mirror," "The French Toes," and "The Prompter," which will be directed by Carole MacCartee.

Local writer Tom Grimes has contributed a series of blackout sketches for the second segment, dealing with life's ironies and confusions, to be directed by Richard Magesis. And Key West's favorite comedians, Mack Dryden and Jamie Alcroft, created the third segment titled, "A Key West Side Story." Joy Hawkins will direct.

Want to hear some original music? Listening to Alby Tellone play mandolin and guitar is a treat indeed. A gifted musician, Tellone has contributed to recordings by Bruce Springsteen, among others.

Music contributor Chuck Krumel started writing music nine years ago, inspired by Shel Silverstein and Chris Gantry, with whom he has co-written many songs. "I don't perform too often," Chuck stated, "but when I do it's kind of a novelty show ... I do novelty songs about relationships, men and women, songs of a humorous twist."

Camille Russo Toler and husband Tom are two of the show's songwriters. Camille is an accomplished performer as well, having played the leading role in *The Three Penny Opera* and the maid in *A Little Night Music*. Camille also appeared in *Hair*. About Tom she claims, "He's one of the most talented men I've ever met. I've learned a lot from him."

Mike Kirk, who played with Tom Toler for ten years, will play electric guitar, with Toler adding acoustic guitar and harmonica. Richard Tazewell will weave his exquisite piano lines through Keith Rick's fine bass and John Wells' guitar. Gary McDonald's drums will provide the beat.

Wells is a rock and roll veteran with song publishing ties to both Nashville and



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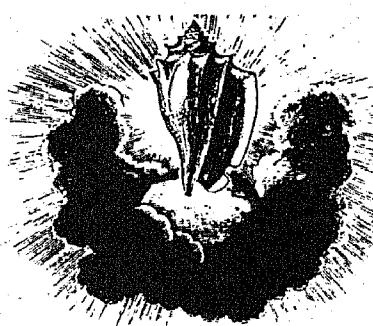
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BODY, MIND & SPIRIT

Editorial

After the celebration of Fantasy Fest, we are ready to face reality. And we know that reality begins with make-believe.

"Whatever we can conceive, we can achieve." These are words shared by Napoleon Hill, a successful member of the business world, in his book, *Think and Grow Rich*. Hill wrote it over a quarter century ago, but the principles ingrained in his book are in alignment with all spiritual and metaphysical teachings. Hill believed that whatever we think will attract an energy equal in consciousness and integrity to that thought. And his beliefs were in tune with the idea that energy attracts like energy.

Hill suggests that to get what we want, we must formulate a specific idea through clear visualizations and affirmations of the success of that idea. These must be planted firmly with conviction and enthusiasm in our consciousness. We must also establish a time frame, determining when we plan to achieve this goal; and we must offer a service to the community in order to create the balance of giving and receiving.

In interviewing over 20 self-made millionaires, Hill discovered they all had basic beliefs supporting their success.

Ideas are the most powerful resources we have. Follow a discipline of positive thoughts and be at one with the creator -- the giver of all life. Believe in yourself!



Renate Perelom, editor

There are studies of the master within ourselves. When these compare the powers of imagination and reason, imagination always comes out the winner.

Perhaps you read about the baseball team that practiced in three groups and used three processes. The first group practiced physically on the field. The second practiced on the field and, once a week, visualized themselves practicing successfully. The last group did not practice on the field, but they visualized and affirmed their success on a daily basis.

After a month all three played on the field. Which group do you think scored the highest? The team that worked only through visualization did better than the other two.

Visualizations are powerful in attracting energy to manifest our physical reality. Professionals suggest we "act as if" we already "owned" a given experience, and to reinforce our success by visualizing ourselves in previous successes fully associated with thought, feeling and physiology. This is based on the belief that if something were done successfully before it can be done again.

Take a moment and reflect on the thoughts that habitually circulate in your mind. Do they support you and give you a sense of well being? Or do they sabotage and reprimand you into a submissive state in which you give way to feelings of unworthiness and perhaps fear?

Remember you are in charge of your life! Every moment is brand new and each awareness of that brings new choices, no matter where you are now. Start by being grateful to be alive; and give yourself credit for having done the best you could with the resources you have. Now begin to explore more available resources. Ask for inner guidance; ask with sincerity and conviction and know the right opportunities and people will present themselves to you. Be open and willing to pay attention. It's your life. Love it with passion!

We celebrate this first edition under our new title "Body, Mind & Spirit," with an enthusiastic response from the community.

Let us now continue to work together to integrate our best talents and abilities so we may experience that joy and life. As individuals and a community we have so much to offer. Let's use *Solares Hill* as a major networking vehicle for creating awareness and choices, for adding more fun and meaning to our lives. In sharing with others we end up giving back to ourselves. As the English proverb states, "You cannot share the perfume of life without getting some of it on yourself." -- R.P.

Faith of Our Fathers

by Zolar

Paul, Christianity's PR man, left us a truly wonderful definition of faith: "The substance of things hoped for, the evidence of things not seen." What a wonderfully magnificent idea!

To me and my family, November has always been a month for counting blessings. Isn't this what the holiday Thanksgiving is all about? But before one can reap the harvest, one has to buy the seed, dig the ground, plant it, water it and ... wait. Sometimes we forget that the process is more important than the product. How we get things is more important than what we eventually get!

It's easy to talk about what's wrong with an idea, our government, or even Key West. But remember if you *only* do this, you are becoming part of the problem and definitely *not* the solution! Wouldn't you

Solares Hill--November 1988--Page 45
rather be known as a problemsolver than just another problem?

To my way of thinking, it starts with the belief or "faith" that we can make it happen. Without this faith our Pilgrim forefathers would have never made it to New England. I wouldn't be writing this and you wouldn't be reading it.

When I look around and listen to young people talking to their friends, I hear far too much of "I can't" and not nearly enough of "I can." While it may be easy to censure our children for this, we must ask ourselves where they learned it.

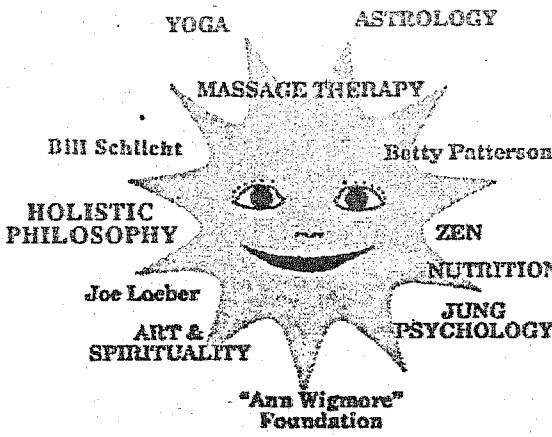
I was blessed to grow up in a home where the words *never* and *can't* had been cut from the vocabulary. My father was a newspaper reporter, a journalist. From him I learned that news didn't just happen but was made by those who reported it. Unfortunately, I also was taught that "good news doesn't sell newspapers!" Far too rarely do we read of the success and triumphs of those who made silk purses from sow's ears simply by believing they could!

The underprivileged athlete who rises from the ghetto may never be mentioned while the Olympic star who tests positive for steroids makes big news. Why? Perhaps because we have lost -- or at least misplaced -- the faith of our fathers!

Isn't it time, during this month of November and especially during this election year, that we take inventory and count our flock rather than our lost sheep? Start this very morning by getting up early, walking the beach and looking at the

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sunshine instead of your recent tax bill. Sure, all of us living or earning our livelihood in Key West have problems. I remember Norman Vincent Peale saying that the *only* place you will find someone without problems is in the graveyard!

In truth, men and women are *born* problemsolvers. I guess it all started when we got up on our two legs and figured out how to walk. Or maybe it was when Adam bit into the first apple. One thing certain is that change is part of the process.

We here in Key West, and in this great nation, have a choice, a very simple one. We either *grow* or we *go*! It's that simple.

Do we have the faith to become the *solution*? You bet we do! And this is what November is all about!

Schuller Grad Founds New Key West Community Church

For those seeking an alternative to traditional worship, the Key Spirit Community Church, founded here in Key West by Dr. R. Donald Papon, may be the answer.

Billed as "the friendly little church with big ideas," Key Spirit, recently chartered by The Church of Divine Metaphysics (a longtime member of the International New Thought Alliance -- INTA), will offer a philosophy which combines the "possibility thinking" of TV's Robert Schuller with the best New Thought teachings of Ernest Holmes (Science of Mind), the Filmore (Unity), Emmet Fox, Joel Goldsmith and Thomas Troward.

Dr. Papon, founder and senior pastor of Key Spirit, is known in New Thought circles for his scholarship on Thomas Troward, often called the grandfather of the New Thought movement. Dr. Papon is a graduate of the New School for Social Research in New York City, where he taught for many years, and also holds degrees in law and homeopathy. In addition, he is a graduate of the Robert Schuller Institute.

Serving as associate pastor will be Rev. Renate Perelom, known locally for her sponsorship of various New Age and New Thought seminars. She is a graduate of the Arthur Ford International School of Healing and Mediumship and was ordained by The Church of Wisdom following studies with

the Patricia Hayes' School of Inner Sense Development.

As well as offering weekly "inspirational rather than perspirational" services and meditations to be held at Marriott's Casa Marina, commencing Sunday, November 13 at 10:30 a.m., Key Spirit will offer a complete ministerial training program through the auspices of The College of Divine Metaphysics, leading to ordination as a New Thought minister. Dr. Papon's opening address will be, "Four Steps to a New You!"

Persons desiring additional information may contact the church at 296-3574.

November Calendar

This month is brimming with activities that will enrich our lives. Get involved! Support the services of others and they, in turn, will share with you. Remember: What you receive is what you give away.

Nov. 11. The Women's Resource Center will be planning classes, workshops, and activities that support the community. They want your participation and suggestions. Call 745-2332 to share your ideas or services.

Nov. 11. The Woman's Resource Center will host an open house from 2 to 5 p.m. on the Truman Annex near the Greene Street Gate. All are invited to the opening day of the Resource Center. Call 745-2332 for information.

Nov. 13. Dr. R. Donald Papon, founder of the Key Spirit Community Church, will initiate the first service for the church on Sunday at 10:30 a.m. at the Casa Marina Resort. The services will continue to be held at the Casa Marina. Call 296-3574 for information.

Nov. 16-22. There will be a Holistic Health Celebration at the Casa Marina Resort. Holistic classes, lectures and workshops on yoga, mind surgery, meditation, acupressure, nutrition, energy medicine, Jung and psychology, art and spirituality, massage and colonic therapies. Local professionals will offer their best talents. Learn with Bill Schlicht; Betty Patterson, Ph.D.; Dr. Roy Almyda; Carol Christine; Dr. R. Donald Papon; Sioux Rose and others. For information and registration call 296-8497.

Nov. 18-20. Love Intensive, a residential weekend workshop, will explore Osha Reader and the direct experience of

love in your life. Lodging and tasty vegetarian meals are included. Call Karen Ball for information and reservations, 296-4275.

Nov. 21. "Help, My Family Is Driving Me Crazy," a free presentation, open to the public, will be presented by Judith McGregor Voss, MS on Monday from 7 to 8 p.m. at The Sanctuary, 530 Simonton Street. For information call 745-8124.

For Your Information

• The **Sanctuary** is in the midst of renewal and beautification. Yoga with Carol Christine is on Tuesdays at 7 p.m.; for information call 296-3444. Check with Gary Young for other activities and future events at 294-4463.

• **Unity of the Keys** hosts many groups for your spiritual development. For information call 296-5888.

Mondays - Yoga with Carol Anderson, 7 p.m.

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Tuesdays -- Metaphysical Approach to Revelation, 7 p.m.; Master Mind Groups, 8 p.m.

Wednesdays -- Life of Prayer by David Brent Crispin and a prayer service, 8 p.m. Thanksgiving Sunday -- Pot luck dinner.

• **The Ba'hai Faith** will hold meetings at Jim and Janet Green's house in Key Haven on Sundays at 10:30 a.m. Topics include world peace, unity of mankind and global civilization based on spiritual principles. For information call 294-8614.

• **Insideout Health Foods**, 529 Southard, features the latest information on health and self awareness on their bulletin board.

• Yoga taught by Ronnie Dubinski of the **Yoga College**, Harris School, corner of Southard and Margaret. Mon.-Fri. 8 a.m. and 6 p.m.; Sat. 10 a.m.; Sun. 6 p.m. For information call 292-1854.

SCHEDULE OF CLASSES

MON	TUES	WED	THURS	FRI	SAT	SUN
7:00		WALK		WALK		
9:15	LIA		LIA		*LIA	
11:00	AQUA		AQUA	AQUA	LIA	
12:15	LIA		LIA		LIA	
5:30		AQUA		AQUA	AQUA	
6:30	LIA	WALK	LIA	WALK	LIA	

LIA - Low Impact Aerobics / Weight Training (variations with Bodyball)
AQUA - Aquathics in Pool
WALK - Power Walk / Pre-Registration Required
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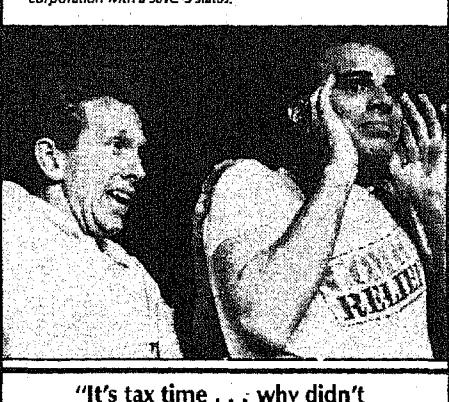
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THE 1988 — 89 SEASON	
1 Dec. 20 - Jan. 22	"Loo!" A comedy by Joe Orton Traditional morality is turned on its ear in this seething comedy of the bluest kind.
2 Feb. 1 - March 5	"Pumpboys and Dinettes" In this award-winning musical, meet the pumpboys and dinettes for a romping, stomping night as refreshing as an ice-cold beer after a bowl of 5 alarm chili.
3 March 15 - April 9	"Some Things You Need to Know Before the World Ends, A Final Evening with the Illuminati" By Levi Lee and Larry Larson This hilarious farce ricochets with the zealous antics of a looney preacher and his hunch-back helper.
4 April 19 - May 14	"Telemachus Clay" By Lewis John Carlin In this exciting undertaking by the Barn you'll take a journey from a small town to Hollywood and meet 99 characters along the way.
5 May 24 - June 18	"A Couple White Chicks Sitting Around Talking" By John Ford Roca and Linda M. Wright This zany comedy explodes with a combustible mixture of one part Westchester housewife and a too heavy dose of her Texan neighbor.
6 June 28 - thru the Summer	"The Fantastics" Book and lyrics by Tom Jones, music by Harvey Schmidt America's most enduring musical weaves a spell as magical and alluring as a summer night in Key West.

Weather Station

Continued from page 16

mainland. And those living in low areas or directly on the shore should relocate to shelters or substantial homes on high ground, located away from the immediate shore.

For strong hurricanes, if sufficient time exists, people should plan to head for the mainland and to leave early. It is estimated that the Keys could be evacuated in 32 hours, if the procedure began early and systematically. Dade County cooperates with Monroe by providing Keys' residents and visitors shelter space at the Dade campus of Florida International University, on US 41, west of Miami.

Decisions about whether to leave for any given storm cannot be made for you. Every individual's situation is different, and every storm is different. Always keep in mind that recommended actions may change during the course of a storm threat. Weak storms sometimes intensify rapidly, and storms sometimes make abrupt turns. Hurricanes approaching from certain directions afford less evacuation time than others.

When the Keys are threatened by a hurricane, listen for advice and information from your *local* authorities. What is broadcast on Miami stations pertaining to actions recommended by Monroe County authorities may not be accurate and current. Local information may be received by listening to the Weather Service's NOAA Weather Radio or to local commercial radio broadcasters.

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The time to give thought to what actions to take to protect yourself from hurricanes of different intensities is *before* a storm threatens.

Computers: Formula Forecasting

As mentioned earlier in this article, the computer simulations of the atmosphere, run at the National Meteorological Center, are created by some of the most complex programs in computerdom. Based on millions of pieces of data from all over the northern hemisphere, the programs reconstruct the present state of the atmosphere. Then they run the data through the atmospheric equations of motion, over and over, stepping forward in time to get forecast charts. The charts project 12 to 72 hours or more in the future, showing predicted locations of major weather features such as fronts, highs, lows, and large-scale outbreaks of precipitation.

In our office in Key West, the computer age began in the late 70s. And it has completely changed the way we work. Much more information is available to us now than in the teletype days -- up from 100 to 3600 words per minute -- due to the speed with which computers transmit, store and retrieve information. Weather observations from other locations are available almost instantly. We are able to issue and disseminate severe weather warnings much faster using computer terminals than with the old teletypes.

One could legitimately ask: If so much more data can be handled in so little time, why aren't day-to-day weather forecasts more accurate?

With all the data the supercomputers digest, the data from the weather-forecast computer programs is available only twice a day from weather stations that launch radiosonde balloons. The data radioed back as the balloons ascend gives us a "snapshot" of the temperature, density, humidity and wind in the vertical dimension -- key information for forecasting weather. Computers look at the snapshots, taken 12 hours apart, of data points about 150 miles apart. It's no wonder that the forecasting art doesn't allow us to accurately predict whether thunderstorms -- lasting 30 minutes to a couple of hours and covering one to five miles in diameter -- will occur at a specific point.

Soon temperature, humidity and other atmospheric properties will be measured from satellites. With such remote sensing comes the obvious advantage of being able to take measurements continuously. But until these sensing techniques are proven and in use, and computer programs are developed to manage the flood of data, there's no reason to expect weather forecasts to become significantly more fine-tuned than they are today.

The severe weather warning business is an area in which advancing technology most immediately benefits us all. As mentioned above, rapid increases in communication speed have cut the time between recognition of a tornado or severe thunderstorm and broadcasting a warning to minutes.

Earth satellites and ground-based radar are used to recognize severe weather. Most weather offices, including Key West's, now have video displays of images from weather satellites. Though somewhat barebones compared to what you see at the National

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Hurricane Center, the system we use does enable us to make animated loops of the movement of cloud patterns and air masses. This is useful for thunderstorm forecasting or warning for periods of one to three hours.

Good Old Radar

But the primary detection tool for severe weather is radar (Radio Detection and Ranging). Except for solid-state electronics, which make today's radar somewhat more reliable -- but only *somewhat* because scanning radars are still mechanical monstrosities, and mechanical parts break -- the technology is much the same as when radar was developed in WWII. About 99 percent of severe weather is associated with precipitation, and radar is perfectly suited for "seeing" precipitation. By an accident of physics, rain droplets reflect radio wavelengths of about 10 centimeters. Since weather radar displays "where and how much" water is in a thunderstorm, good guesses can be made about the potential severity of individual storms. Thunderstorms likely to produce tornadoes often can be recognized by particular patterns shown in radar images.

What's more, improvements are on the way. The much-touted Doppler radar is scheduled to be installed at over 100 weather offices throughout the U.S. in the 1990s, including Key West. There is nothing new about Doppler technology. We all observe the Doppler effect (named for the Austrian physicist who first explained the effect in 1842) daily -- whenever the distance changes between a sound source and our ears. It's very pronounced when the horn of a car or train blows while moving toward or away from us, and the pitch (wavelength) of the sound changes. The same principle applies to radar wavelengths, and the effect is fairly pronounced when a policeman points a radar gun at you when you're going 50 in a 20 zone.

What makes Doppler technology new in the 80s and 90s is that modern electronics are now stable enough to make the extremely precise measurements required in a Doppler system, and computers can crunch the numbers involved in tracking raindrops within a couple of hundred miles in all directions -- an area encompassing some 125,000 square miles.

The advantage of Doppler over conventional radar is its ability to measure directly the speed of water droplets moving toward and away from the radar. Developing tornadoes will be detected much more readily, further increasing the lead

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time of tornado warnings. We'll have much better information on the potentials of damaging winds in thunderstorms. Doppler radar should also give us fairly good direct readouts of windspeeds in hurricanes, close enough to measure.

As in all areas touched by the technological revolution, we lag behind the cutting edge of scientific research, the so-called "state of the art." The weather service's budget is on the order of a dollar-and-a-half a year per taxpayer. New technologies have to be well-proven, and relatively inexpensive "off-the-shelf" items before our civilian government can make major purchases. I'm grateful that at least one thing in our age -- computer capacity -- does get cheaper every day.

Enchantments

Continued from page 27

Imagine, I suggested, what life here must have been like when the island was reached only by boat. Or how it was transformed by the many hurricanes, or the Great Fire of the last century which destroyed half the city, or the building of the Overseas Railroad, or the advent of the Great Depression, or the omnipresence of the Navy and its traumatic departure. The arrival of the gays and their contribution to the great variety of the human experience is but the most recent primary event.

All of these periods are stacked like waffles of time, and psychic heat flows up and down between the layers. Key West is like a terrarium wherein there is lush growth and heady decay. The compost is rich indeed. Did the so-called writer not realize, I wondered, that, given the right circumstances, it would only take a few years for all the new paint to peel off as Key West achieved yet another metamorphosis? Universal themes, indeed.

The profound often is sought by writers. Gore Vidal's early fiction comes to mind. As I read this work I sense an eager person who wishes to be sophisticated and who wants to apprehend the universal, or at least point his finger at it. Consider the last sentence of *The Judgement of Paris*:

As he looked at her by firelight, saw her smile, the silver mirror dissolved before his eyes, dispelling its ungrimed ghosts like smoke upon the night, and beyond her in the dark, a promise at the present's furthest edge, a dreaming figure stirred and opened wide her golden eyes.

Vidal's theme was the great tragedy of our common singularity. We are each

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isolated within ourselves. Somehow -- by magic, an act of faith, something -- we must reach across the gulf and make contact.

Vidal is respected as a brilliant, cynical wit. His scathing essays are among the best of our time. How interesting, then, to contrast his later work with the perhaps over-lovely words from *The Judgement of Paris*. One can almost see him as a young man, bending over backwards as he strains to make the magical connection, bending so far that he ends up kissing -- not another -- but himself.

Vidal may be one of those persons who will one day die in his own arms.

Perhaps we can never quite touch another person, not even with the greatest of our enchantments. We hold up signs, we shout messages. Flesh touches flesh, but there are still distances remaining unbridged. Death comes for us at last and we go alone into the darkness, cradled in our own arms. Yet, it is a sweet and good thing for a writer or an artist to throw off his rags and to reveal to one and all that universal, golden core.

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Two for a Quarter

Continued from page 25

There was something intimidating about being called "Slick" by a stranger who was older and obviously wiser. He twisted the word and broke it off, making a lighthearted taunt implying: You'll learn the meaning of that word ... if you care to stick around.

Roberto sent Brosnan's first delivery to deep center field, smacking the wall and a small patch of ivy just above the white 457-foot marker. The stadium shook as spectators bolted from their seats, screaming. The ball ricocheted off the wall past the center fielder's hollow glove and sailed by the right fielder who was trying to play it on the short hop. Two runs scored as Clemente rounded first base. The dark spot on my pants widened.

Pete returned with a fully inflated worker balloon. The "worker" was an extra large balloon that had to be blown up on a compressor behind Pete the Greek's. Six feet long and all the colors of the rainbow, it attracted the attention of the "mooches" and "suckers." The balloons that were sold to the fans did not rise as high as the worker. Some were made from high-gauge rubber that almost popped arteries in foreheads and caused people to hyperventilate before they were halfway inflated.

Pete and I waded into the crowd outside the left-field wall. A faint aroma of perfume, hot dogs and draft beer blended with talk of World Series possibilities and the fulfillment of unsolvable dreams.

Clemente ran like an escaped convict. Between first and second base his legs became unhinged from the knees down and spun in circles. Rounding second the plastic helmet liner flew off his head, landed on the infield grass and gyrated like a wet quarter spinning on top of a bar.

"First thing ya gotta learn is how to short-change the mooches. The best time is when there's a lot of people around ya buyin' balloons. Always compliment the customer when yer givin' 'em change. Give 'em small change -- nickels and dimes. Try to skin 'em for at least a quarter. If they start yellin', apologize and give 'em the

correct amount. Remember, yer just a dumb punk kid tryin' to earn a buck. After awhile you'll get so smooth ya won't be able to catch yourself doin' it. Watch me -- or better yet -- go watch that colored guy sellin' peanuts. That's the Preacher. They say he's supportin' his congregation in the Hill with the money he makes from the ballpark. The Preacher's a pro."

He wore a frayed black suit, starched white shirt buttoned up to his Adam's apple and a black Stetson hat. A brass collection plate sat on a cardboard box next to him. A sign was taped to it: Donations for the Hill District Baptist Church.

The Preacher did not exploit the scriptures but he did use the word "God" quite a bit.

"Fresh roasted peanuts here! Thank you, sir. God bless you, sir. God bless."

"Mighty nice pair of shoes, sir ... 95 and a nickel makes a dollar. Enjoy the game. God bless you." If a donation was made to his church the contributor received a benediction.

"Hallelujah brother! The good Lord appreciates your gift and I am always glad to meet a man of such fine caliber as yours, sir! God bless you! Enjoy the game!"

I watched him for an hour and never actually saw those sleek ebony hands shortchange anyone. I was beginning to learn.

* * *

White vaporish sparks flew from Roberto as he raced for third. Three runs scored ahead of him. The fans roared, "ARRIBA! ARRIBA!" The game was tied and there were no outs. Third base coach Bobby Bragen signaled Clemente to slide.

Ricky handed me the worker balloon. "If it gets broken ya owe me 50 cent. Here's 40 balloons. Ya should make at least a buck-and-a-quarter if ya sell 'em all. Work down near the Preacher. Meet back here after the blow-off. Don't try to rob me. Good luck, Slick."

Worker in one hand, facsimiles in the other, I headed down Sennott Street to the bleacher seat exit gates. I took a deep breath and looked at the sky.

The first wave of the blow-off went well. These were normal Pirate fans who could still walk straight. I sold balloons and the stars shined. My pockets swelled along with my ego. No need to shortchange honest, hard-working Americans as long as I was making easy money.

"Balloons here! Two for a quarter! The more ya blowski the higher they goski! Buy a balloon send yer kid to the moon! Thank you, sir. Thank you, ma'am."

Roberto was a compulsive, flamboyant slider. When he slid into home plate he created such a huge cloud of dust the umpire never saw the play. Whether he was safe or out was mere speculation.

* * *

The last surge of people out of the exits, the stragglers, was a throng of filthy wheezing bleacher seat drunks; lurching gargoyle with slobber dripping from their lips and mayhem in their eyes. They came at me with chewed-to-hell cigars, ice picks and pocket knives. I was sprayed with a fine coat of obscenities.

"I'm gonna bust yer damn balloon, kid!" "C'mere boy. Lemme touch my cigar to yer pretty balloon!"

"We're gonna send yer ass to the moon, punk! Har! Har!"

A revolving nightmare of evil nocturnal creatures had surrounded me in the middle of Sennott Street. It seemed like it took the rest of my life to push, kick, dodge and plead my way back to Pete the Greek's. I stood before Ricky with multi-colored pieces of the worker stuck to my clothes and a handful of limp balloons. The stars no longer shone for me. They twinkled in mockery of my existence.

"Rough night, Slick?" Ricky laughed. "Ya owe me 50 cent for the worker."

"I'll cover that," Pete said.

"All right, gents, let's divvy up the bread."

After I paid Ricky his 75 percent I cleared a quarter.

"What's yer name, slim?"

"Al."

"Al Capone -- meet Louie."

A nod.

"That's Birdie. He was born a salesman. The doctor slapped his ass and Birdie sold him a watch for a fin."

"Welcome to Forbes Field, Slick."

"This guy is Johnny."

"Johnny Ace is my name and cards is my game," he extended his hand. "Have a smoke, Al?"

"Young man here we call Jonesy. Don't turn yer back on him, he'll steal yer shadow."

"Screw you, Ricky. How ya doin', Al? Need a light?"

"This ugly creep is Bonehead. Runs about two quarts low most of the time, but he's alright."

"Hi, Al. Ya know ya look like Brando."

"Christ, Bonehead, yer mother probably looks like Brando to you."

"Don't talk about my mother, faggot!"

Ricky slapped Bonehead's mouth. "I didn't say nothin' bad about yer Ma! Back off, punk!" Bonehead backed off.

"And this shriveled up old man is Shieksie. He's older than rust and the best street hustler in Steel City. Spends all his money on the ponies."

I shook a firm, wrinkled hand. "Pleased to meet ya, Al. You'll do better once you get used to workin' the crowd."

"Yeah Slick, the faster ya learn the more ya earn," said Ricky. "The papers are predictin' a sellout for tomorrow's game. Be here a couple hours before the come-on if ya want to scalp tickets. Don't spend all yer money in one place. Hey Bonehead! Help me load this garbage into the car."

We split up and headed for different parts of the city: the Hill District, Northside, Southside, Uptown, Petey and I took another free ride back to East Liberty. I didn't have much to say.

* * *

The second baseman for the Cubs ran

into right field and scooped up the elusive

baseball. He snapped off a wild throw

toward the third-base line in a desperate

attempt to cut down Clemente before he

reached home plate. Coach Bragen shifted

the plug of chewing tobacco and yelled at

Clemente: "SLIDE! ... STOP! ... HOLD

UP!" Their force fields struck one another

like two pieces of flint as Roberto streaked

past him. Bragen flew back as if he were

gut shot with a 12-gauge pump.

"S'cuz me mister. Got an extra ticket so

I can see the game?"

One of the easiest ways to scalp tickets was to stand alone and appear to be a truly impoverished child whose only joy in life was to watch the Pittsburgh Pirates play. This routine worked best on groups of businessmen who had ordered ten tickets and only eight people showed up.

"Well ... a ..."

"See, my ma's sick and we don't have no money right now and I just gotta see the Pirates play today. They're gonna whip the Dodgers bad!"



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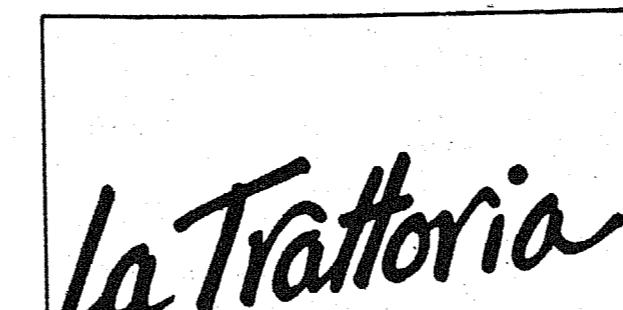
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"OK, sure, kid. I happen to have an extra one. Here. Go ahead, enjoy the game. Wait. Here's a buck for something to eat."

"Jesus God! Thanks mister!"

They would walk away inflated by their own sense of generosity. After the "sold out" signs went up at the ticket windows I hawked my free tickets for twice their face value to the latecomers.

I started skipping school to work the day games. After the come-on ended we would sneak into the ballpark. The crew knew more ways to get into Forbes Field than the architects did. It was as if we were human cockroaches slithering between cracks in the mortar and coming up through underground drains.

The noise increased with each step closer to the smokey glare at the top of the ramp. Bits and pieces of 20,000 conversations echoed off the narrow walls of the cement slots that led up to the seats. People were sitting, standing, waving, shouting and

shuffling in and out of seats all around me. Usheers checked tickets and pointed. Vendors, harnessed to bulky stainless steel boxes filled with steaming hot dogs, cold beer, peanuts and warm salty pretzels, scampered up and down the aisles catering to the hungry crowd. The baselines were snow white, the infield dirt was soft and tan and the manicured grass was forest green. Ivy hung down the red brick outfield walls.

When we didn't want to see the game we would sit under a tree behind the left field wall next to the statue of Honus Wagner.

We would smoke cigarettes and play a painful card game called "knuckles." A lot of home run balls landed in that area. They were worth money.

I learned to talk like a ballpark hustler. "Watch out for the cops," was said, "Atchway eeazout forski theeaza opcas."

"Ya owe me a double sawbuck."

"All I got is a sawbuck, a fin and a treyski. I'll pay ya the deuce tomorrow."

"OK, but tomorrow ya owe a trey."

"Why?"
"Interest."
"Ewscrav ouya, Ricky!"
"Uckfa ouya oota, Birdie!"

* * *

Clemente thundered down the third-base line. His spikes kicked up tufts of tan dirt flecked with white chalk. The fans bellowed, "NO! NO! YEAH! YEAH! RUNGODAMNITRUN! GO! GO!" Roberto was trying for an inside-the-park grand slam home run.

It was a summer of scams. My favorite was the barking dog caper. It was as sly and daring as smooth fingers gliding across an unfamiliar breast. The dogs were cheap wind-up toys covered with fluffy white fur. They had black button eyes and pink felt tongues. When placed on a flat surface they bounced around and yapped just like real puppies.

"Hey kid! This dog doesn't bark!"

Continued on page 56

NOVEMBER CALENDAR

We hope our Calendar of Events will benefit planners of special events as well as those wishing to attend. We want to include all interesting events taking place in Key West and the Florida Keys, and we really do need your help. If you have an event you wish to include, please send information to: Calendar, Solares Hill, #4 Key Lime Square, Key West, Florida, 33040.

EVENTS & FUNDRAISERS

10/30 Childrens' Day will be from 2 to 5 p.m. at Bayview Park starting with a gala parade; other activities to follow. The event is sponsored by Burger King, First Federal of the Florida Keys, and Old Town Trolley.

1 Berenson's Greyhound Racetrack opens. For information call Allan Hart at 294-9517.

2 The new Library Gallery at Florida Keys Community College will host a premiere sculpture exhibition *The Figure: Line and Space* by Wayne Pelke from 6-9 p.m.

4 The Reach continues its Saturday Reggae Program with Julie Strongheart and the Dead End Band from 9 p.m. to 2 a.m., \$3 admission. For information call 296-5000.

5 Cayo Carnival by Reef Relief. Protect our reefs by attending this fundraiser. Call Devon Quirolo at 294-3100 for information.

5 Hawaiian Luau. Panhellenic Annual Fundraiser. For information call Phyllis Hardy at 296-8906.

5 The Key West Police Department will be holding its annual Bicycle Auction at 9 a.m. It will take place in the rear of the police station. Lost property will also be auctioned off at that time.

6-12 American Powerboat Offshore World Cup Boatrace. For information call John Carbonell at 296-6166.

25 Kodaly Quartet at the Tennessee Williams Fine Arts Center. For information call 294-6232.

27 Big Pine Art Fair on the Chamber grounds, MM 31 on Big Pine, 10 a.m. to 4 p.m. For information call 872-2411.

30 Arts Explor '88-'89 by Monroe County Arts Council of the Florida Keys. For information call 296-7701, ext. 305.

30 Festival of the Continents presents their season's Opening Celebration and International Wine Tasting Reception at 6 p.m. \$25. Event will run through April, 1989. For information call Parvan Bakardjeiv at 296-5882.

30 Hungarian String Orchestra at St. Paul's Episcopal Church, 7:30 p.m. No charge.

HEALTH & FITNESS

Overeaters Anonymous meets in November every Tuesday at 7:30 p.m. at De Poo Hospital, Thursday at 7:00 p.m. at Truman Annex Mental Health Center, and Sunday at 8:00 p.m. at De Poo.

Friends of the Library now offers business memberships at the nominal, tax-deductible cost of \$20 annually. Donations should be mailed to F.O.L., c/o Key West Library, 700 Fleming St., KW, FL 33040. Please include your business name, address and telephone number. Call 294-8488 for more information.

Small Business Counseling is now available the third Friday of each month at the Barnett Bank, Tavernier. Counselors are members of SCORE (Service Corp. of Retired Executives) a program of U.S. Small Business Administration. To make an appointment call 852-2661. For additional information call 536-5521.

ALWAYS HAPPENING

Mon. Friends of the Library Lecture Series, Key West Library. Call 294-8488 for information.

Yoga Class, Coffee Mill Cultural Center, Key West. Call 296-9982.

Tues. Sweet Adelines, Presbyterian Kirk of the Keys Church, Marathon, 7:30 PM.

Old Island Harmony Barbershop Chorus, Old Stone Church, Key West, 7:30 PM.

Wed. Pool & Dart Tournament, Big Pine Moose Lodge, Big Pine Key. 872-9313.

Thurs. Preschool Story Hour, Key West Library, 9:30 AM, 294-8488.

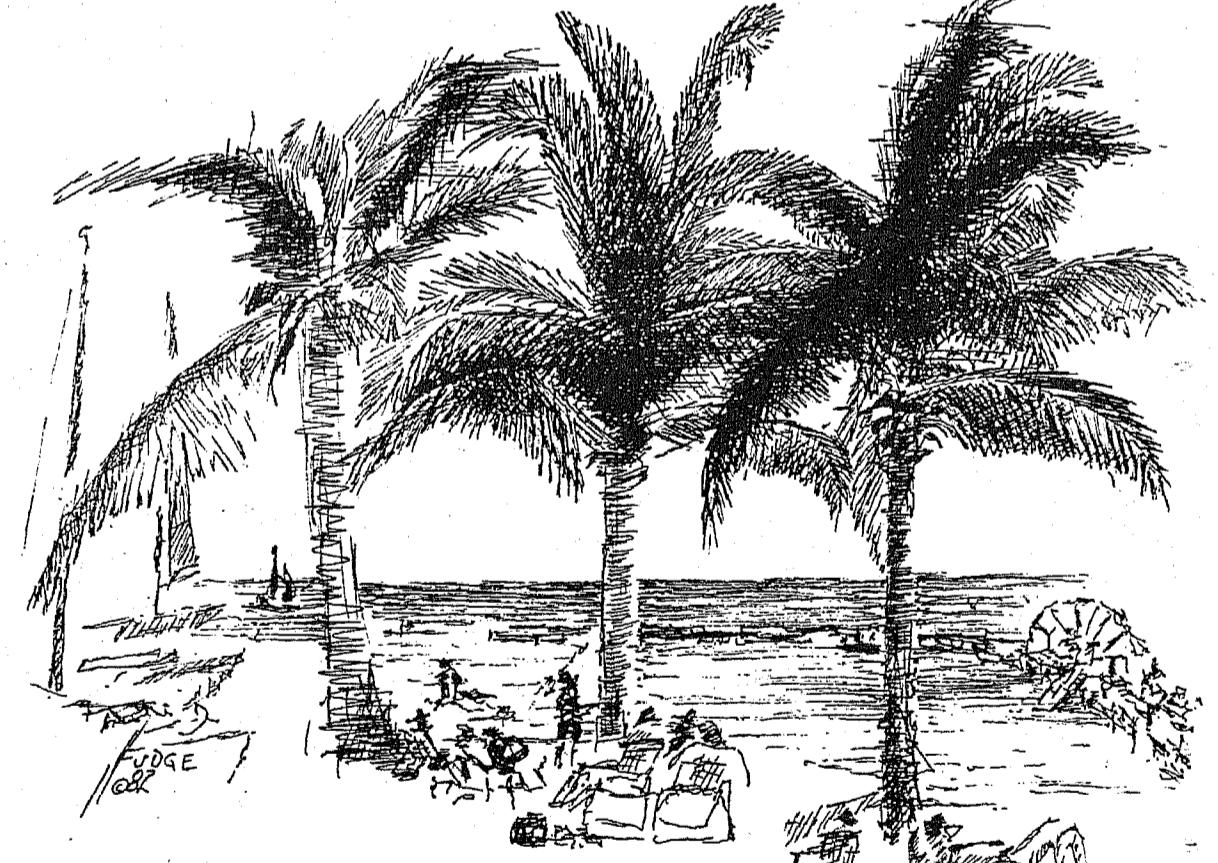
Key West Handprint Fashion Show, Casa Marina, Key West, 12:30 PM.

Afterschool Activities, Key West Library, 3:30 PM. 294-8488.

Card & Game Night, Senior Citizens Center, Big Pine Key. 745-3698.

Fri. Key West Handprint Fashion Show, Hukilau, Key West. 12:30 PM.

Sat. Family Films and Crafts, Key West Library, 10:00 AM. 294-8488.





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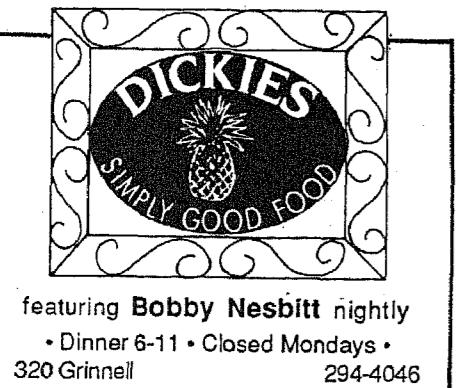
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A & B Lobster House.....700 Front
Angler's Seafood House.....3610 N. Roosevelt
Bill's West Fish Market.....2502 N. Roosevelt Blvd.
Black Angus.....3824 N. Roosevelt Blvd.
Callahan's.....The Reach
Capt. Bob's Shrimp Dock.....2200 N. Roosevelt
Crab Shack.....908 Caroline
Danny's Fish Market.....627 Duval
Dinner Square.....The Reach
Half Shell Raw Bar.....Foot of Margaret
Harbor Lights.....Garrison Bridge Marina
Islander Restaurant.....Front & Simonton
Logan's Lobster House.....1420 Simonton
Mangrove Mama's.....MM20, Sugarloaf Key
Martha's.....S. Roosevelt Blvd. (AIA)
O'Brien's at the Wharf.....2401 N. Roosevelt Blvd.
Perry's Restaurant.....3800 N. Roosevelt
Portside Key West.....431 Front St.
Rusty Anchor.....5th Ave. Stock Island
Turtle Kraals.....Foot of Margaret
Two Friends Patio Restaurant.....512 Front St.

CONTINENTAL

Billie's.....407 Front
The Butterly.....1208 Simonton
Callaloo.....The Reach
Cafe al Louie's.....700 Wadell
Dutch Fogarty House.....227 Duval
Dicker's.....324 Front St.
Foley Square.....218 Duval
Islander Restaurant.....Front & Simonton
Portside Key West.....431 Front
The Quay.....12 Duval
Queen's Table (Santa Maria).....1401 Simonton

CUBAN

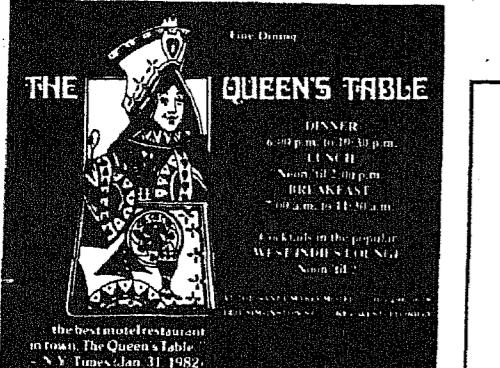
B's Restaurant.....1500 Bertha
Cuban Coffee Queen Cafe.....512 Greene
Doris Pharmacy.....1228 Simonton
El Cachao.....125 Duval
El Miramar.....914 Kennedy
El Siboney.....900 Catherine
Jose's Cantina.....800 White
La Cubanita.....601 Duval
La Lechonera.....3109 Flagler
El Meson De Pepe.....1215 Duval

FRENCH

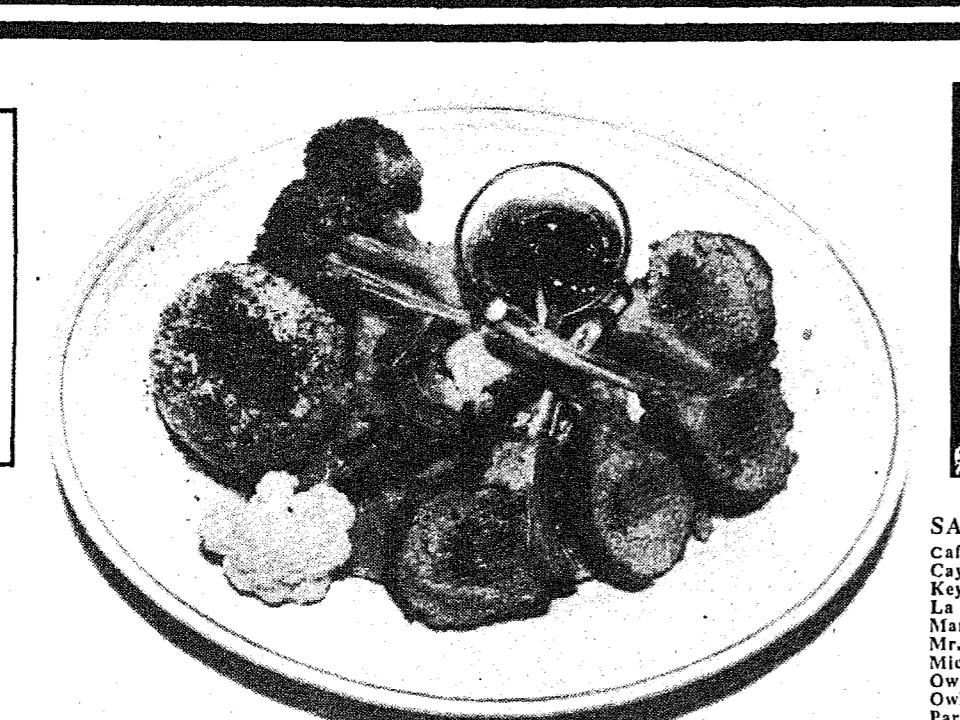
Cafe des Artistes.....1007 Simonton
La Creperie.....124 Duval
Gloria's Garden Cafe.....618 Duval
Henry's (Casa Marina).....Reynolds St.
Oliver Jordan's.....808 Duval
La Terraza de Mar.....125 Duval
Las Palmas.....1029 Southard
Louie's Backyard.....700 Wadell
Pier House Restaurant.....11 Duval
Portside Key West.....431 Front

ITALIAN

Antonella's.....615 Duval
Aunt Rose's.....1900 Flagler
Baiamontes.....1223 White
Florin's.....523 Eaton
La Trattoria.....524 Duval
Lightfoot's Cafe.....628 Duval
Little Nicolina.....509 Duval
Portside Key West.....431 Front
Top O' Spray.....3420 N. Roosevelt
Twigs.....722 Duval



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Lunch 11-3
Brunch 10-3
Sat. 5-11
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Rack of Lamb with Mint Hollandaise Sauce is a specialty at The Butterly, 1208 Simonton. Photo by Richard Watherwax.



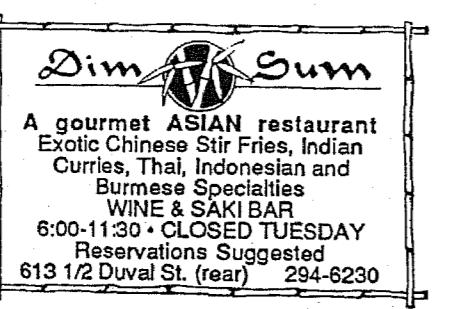
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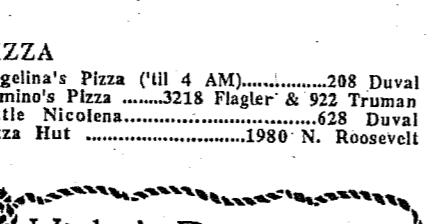
Breakfast • Dinner until 3am

HOME COOKING

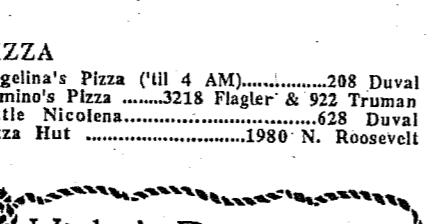
Camille's.....703 1/2 Duval
Deli Restaurant.....Simonton & Truman
Denny's.....3810 N. Roosevelt Blvd.
Duval St. Deli.....211 Duval
The Eatery Buffet Restaurant.....1405 Duval
Papa's.....1202 Duval
Granny's Kitchen.....3214 Duck
Pepe's Cafe.....806 Caroline
Wag's Restaurant.....3850 N. Roosevelt
Yesterday's.....420 Southard



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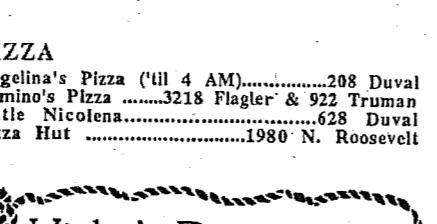
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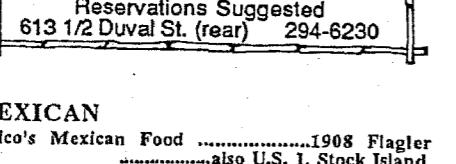
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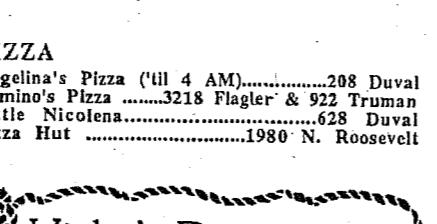
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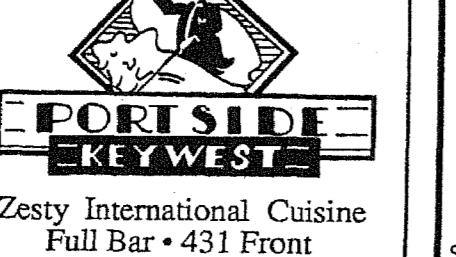
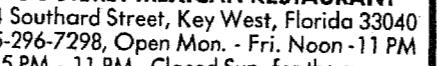
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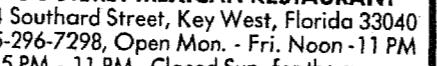
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Artists

Continued from page 29

and moon fish and a large bell-shaped fish of which she has forgotten the name. "I keep all my prints," Cramer said, "just so I can see how not to do it."

But those prints were all made in another time. It was many years ago that Cramer washed the ink and silver scales off her hands. "I wish there was someone I could show how to do it, because this really is simple if you have a feeling for it."

Wooden Wings

As I browsed the Sea Store on Greene Street, it was apparent that woodcarver Bill Ford is an ardent observer of the sleek birds that career about the shore. Ford works mainly in woods native to Key West, shaping them into birds, then mounting the long-necked forms to pieces of driftwood. But Ford is reluctant to name the birds. "They are *bird-like*, gleaned from some of the natural forms of the wood," he professed. "They are forms that have evolved from the wood and I am very cautious in my own mind because I am really not a student of the architecture of a bird."

The carvings that kept my attention were of slender birds, birds accustomed to riding currents of wind above the water's surface. Most of his carvings seemed to be silently stalking unknowing marine prey.

Ford's appreciation of island nature is apparent throughout his store. Large cylinders of wood hang from the counter, remnants of the many trees native to the Keys. He uses these as teaching tools to help others identify stray pieces. Driftwood, carvings and old washed-up bottles fill every corner. I could have been in the hull of a boat.

Rekindling Life

Helen Harrison, another artist working in wood, is inclined not to water but to land. From the wood she collects around the island come forms natural and man-made. Harrison, who owns Harrison's Gallery on White Street with her husband Ben, rekindles life in wood through her carving. From dead branches of a buttonwood tree, she carves life-sized coconuts. But her favorite native wood is not the hard buttonwood but mahogany, "because it turns a deep red and there is no need to stain it."

As we toured her backyard studio, I saw many more stumps than finished carvings. Woodcarving is a slow process because the artist must wait for the wood to dry. This can take up to two years. Harrison seals each end of a log that she finds. This forces the moisture to leave the wood from the sides, insuring that the ends won't crack and giving Harrison a long time to mull over possible projects. It occurred to me that one felled tree could last an artist's lifetime. Harrison's coconuts reflect this waiting. They seem to be carved for someone to pick them up and hold them, in the same way that the wood itself waited for Harrison to give it shape.

Coins and Cannons

Few, however, are better versed in the art of waiting than Mel Fisher. Seventeen years ago he began searching the coastal waters for the remains of two Spanish galleons which, on their journey back to Queen Isabella, were devastated and sunk in the 16th century by a hurricane. In July of 1985 Fisher's operation stumbled upon the skeleton of the two boats. It was wedged in a horseshoe of coral. The contents of the boats -- cannons, coins, bars of gold and silver -- had become part of the underwater landscape. Hundreds of thousands of coins and artifacts recovered by Mel Fisher's divers have been cleaned by a process of electrical currents and are now on display at his museum.

Claude Dussel, a French artist who made the United States his home over 20 years ago, has a contract with Mel Fisher. From the Atocha and Margarita wrecks, Dussel receives bars of gold, silver and copper plus coins that the divers have brought up and cleaned. To hold the coins, Dussel creates mounts by free form forging and hammering. He then fashions chains, creating a jewelry accessory out of the treasure. A problem arises however, when Dussel tries to fuse artistic eras. He comments that "it's not so easy combining the Spanish Renaissance period with the Italian chains and having it all flow with the modern clothing."

Dussel also works the precious metals into different figures related to treasure and shipwrecks. The bars of Spanish gold and silver become dolphins and divers under Dussel's tools. But his hand-made chains make him internationally known. Dussel has noticed that most jewelers mass-produce chains and he is one of the few left who fashions hand-made decorative chains on a regular basis. Dussel's work is available at Tasty Trash, 114 Fitzpatrick Street, and may be seen at the Mel Fisher museum.

"It's sort of a therapy for me because there is something about weight and balance in a wind chime or mobile," Waterline theorized. "There is a balance you have to achieve and when you're dealing with pieces of bone and metal and beads, it's like building a mechanical contraption as opposed to a painting. I have a mechanical bent. It takes everything I have not to take someone's typewriter apart."

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Key West artist Cheryl M. Clark draws artifacts brought up from the wrecked galleons. Her full-scale sketches of medallions and swords are catalogued, giving the Fisher operation a permanent record of what has been recovered. Clark is preserving a history that for centuries disguised itself as a natural occupant of the reef.

Envisioning a sword blade from a long, slender encrusted green object that looks like a branch of coral -- that's Clark's forte. With the help of chemicals that eat away layers of sediment and salt water deterioration, Clark is able to picture the blade in its 16th century condition -- gleaming silver attached to a jeweled hilt.

When Clark is not at the drafting table drawing a medallion crafted for the King of Spain, she is out searching for the thin, ribbed, seed pods of the poinciana tree. Clark looks for pods after they've fallen but before they split open. She seals the sides with a special glue to keep the seeds inside. She then paints miniature scenes of Key West on the casing. On one pod a yellow Conch Train stretches from end to end. On another is the facade of the Mel Fisher museum.

Clark's details are so precise that it looks like she painted them with the tip of a pin dipped in ink.

Clark coats the poinciana pods with a clear enamel. The final product is a bright, colorful noisemaker. She has considered selling them during the Fantasy Fest brouhaha, but does not think anyone would be willing to pay her price. Days of intense concentration go into each pod. So she keeps them and gives a few away as gifts.

A Soft Stone

Unlike Clark, Key West sculptor Matthew Lineberger, whose work may be seen at Harrison's Gallery, is not interested in capturing the minutia of detail that defines present day Key West. "When I think about sculpting, I try to think about discovering the ancient society that used to be here," said the artist.

Lineberger works in marl, a native sediment rock embedded with shells. Blocks of marl are quarried from different sites around the island. After a few centuries of compression, the marl would become the limestone foundation of the island if left underground. Usually, Lineberger stumbles upon marl pieces while riding his bike. Then he loads the heavy blocks in his bike basket.

"Sometimes the marl is so soft, it's like carving a piece of soap," Lineberger explained. With his set of wood chisels and rubber mallets, Lineberger begins his work without any preconceived notions. "A lot of people who sculpt say it is better to control the stone, but I don't agree. Sometimes I start on a sculpture and in the middle I take a completely different turn. I like when this happens because I feel like the stone is directing me."

To Lineberger, uncut marl is often like a mirror. A finished piece he donated to the AIDS Helpline called *Contemplating Peace* recreates the position Lineberger was in as he first squatted to look at the cornerstone. Lineberger's sculptures also reflect the part of Key West that influences him most. "You can probably see that expansive whiteness of mountainous island clouds in my work," Lineberger speculates. Even working in heavy stone, Lineberger manages to retain the airy quality of Key West coastal clouds.

But Lineberger doesn't meander into abstraction. "Anyone who sees my sculptures can tell this is an arm, that is a leg." One piece entitled *Father and Child* has no facial features except ears. In place of the face was a round smoothness.

"I try not to think about proportions when I am sculpting because it limits you," Lineberger admits. "I work with human bodies because that's the anatomy I know the best. Sometimes I feel my own body structure when I am working to get a better idea of what is there."

Windy Wendy

"These pieces of an old vacuum cleaner will be a chime someday," says artist Wendy Waterline, who creates the cartoon "Conchflash" for Solares Hill and exhibits at Guild Hall Gallery on White Street. The island tides are constantly bringing in new objects for Waterline to piece into a wind instrument. "Essentially I make them of found objects -- copper tubing, bones, feathers, beads. Friends sometimes bring me strings of old car keys." Waterline hangs the keys on the door of an old bird cage and catches the music from the breeze sweeping over the island.

"It's sort of a therapy for me because there is something about weight and balance in a wind chime or mobile," Waterline theorized. "There is a balance you have to achieve and when you're dealing with pieces of bone and metal and beads, it's like building a mechanical contraption as opposed to a painting. I have a mechanical bent. It takes everything I have not to take someone's typewriter apart."

Two for a Quarter

Continued from page 52

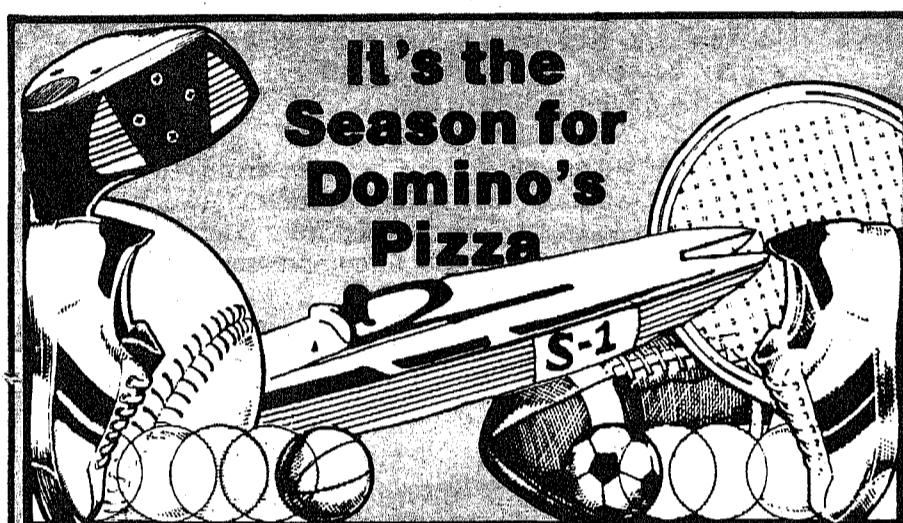
An ingenious device called a Swiss warbler was inserted against the roof of my mouth. The warbler was a crescent-shaped piece of leather and half the size of a penny. A thin strip of plastic was attached to the straight edge. Without moving my lips I could force air over the plastic strip producing a sound many people mistook for the barking of a dog.

"I never said it barked, mister. Do you see any signs saying barking dogs? I'm a businessman. Leave me alone!"

"I'm gettin' a cop, you little thief!"

If it weren't an election year and Ricky hadn't forgotten to make his pay-offs, the police officer convinced the angry customer to cool down and go home. Otherwise the same cop might take me to the station house, ask me to empty the money from my pockets and lock me in a cell until everyone had left the ballpark. My money was donated to the police retirement fund.

A good crowd could put between five and twenty dollars in my pocket; a sizable increase from the dollar-a-week allowance I received at home. Earning money was one thing; having fun earning money was magic.



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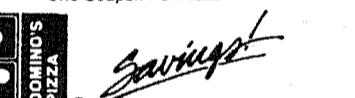
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But magic can be dangerous. I knew how to make money just by standing on a street corner. I tasted the flavor of corruption and felt the ebb and flow of political tides. Adults appeared unsuspecting and predictable. Their belief in honesty and fair play was part of what made our simple scams work. Only the hustler held the high cards. The rest of society tinkered in small change.

Near the end of my first season of working the ballpark I shed my encumbering innocence. It left willingly without pain. I gave it to a bleacher seat drunk in place of his change for a dollar. He never knew the difference.

* * *

The catcher caught the throw from right field, turned and braced for a head-on collision with Roberto Clemente. Three feet in front of the stiffened catcher Roberto started his headfirst slide. He sailed between the shin guards and skidded across home plate underneath an enormous shower of dust. "SAFE!" cried the ump.

Clemente's impossible feat had more impact than the end of World War II. Forbes Field and my bladder exploded simultaneously. Hands shot up to the stars. Hats, scorecards, and paper beer cups criss-crossed like giant drunken June bugs in the luster of the floodlights. Thirty-five thousand fans paid homage to their unfailing hero -- "ARRIBA! ARRIBA! ARRIBA!"

Roberto brushed himself off, walked into the dugout and disappeared. I stood on the wet concrete steps and shuddered. The last drop of urine rolled down the side of my leg and soaked into the top of my black PF Flyer. It was a sacred night in Pittsburgh.

Thirteen years later Forbes Field was leveled and the Hillman Library was built. A new stadium opened in 1970 at the meeting point of the Allegheny, Monongahela, and Ohio Rivers in downtown Pittsburgh. Very modern and very grey. A huge spiral that exuded all the charm of a courthouse hallway.

Bouquet Street grew calloused and cynical following the death of its best friend. A section of the center-field wall was allowed to stand as a memorial to the old ballpark.

I sat on the ground behind the library and took a long pull on the half pint of vodka. I was an adult and the snow felt cold. Thin woody tendrils of ivy hung down over the white numbers that marked the deepest part of Forbes Field. I heard a young defiant voice throw itself against the crowd ... "Balloons here! Two for a quarter! The more ya blows the higher they goski ..."

* * *

Roberto Clemente played his last season in 1972 at Three Rivers Stadium. He got his 3,000th hit. It was a double. Roberto was 38 years old. In December of that year the papers said he was on board a plane that crashed trying to fly aid to earthquake victims in Nicaragua. His body was never found.

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Two for a Quarter
Continued from page 52

An ingenious device called a Swiss warbler was inserted against the roof of my mouth. The warbler was a crescent-shaped piece of leather and half the size of a penny. A thin strip of plastic was attached to the straight edge. Without moving my lips I could force air over the plastic strip producing a sound many people mistook for the barking of a dog.

"I never said it barked, mister. Do you see any signs saying barking dogs? I'm a businessman. Leave me alone!"

"I'm gettin' a cop, you little thief!"

If it weren't an election year and Ricky hadn't forgotten to make his pay-offs, the police officer convinced the angry customer to cool down and go home. Otherwise the same cop might take me to the station house, ask me to empty the money from my pockets and lock me in a cell until everyone had left the ballpark. My money was donated to the police retirement fund.

A good crowd could put between five and twenty dollars in my pocket; a sizable increase from the dollar-a-week allowance I received at home. Earning money was one thing; having fun earning money was magic.

But magic can be dangerous. I knew how to make money just by standing on a street corner. I tasted the flavor of corruption and felt the ebb and flow of political tides. Adults appeared unsuspecting and predictable. Their belief in honesty and fair play was part of what made our simple scams work. Only the hustler held the high cards. The rest of society tinkered in small change.

Near the end of my first season of working the ballpark I shed my encumbering innocence. It left willingly without pain. I gave it to a bleacher seat drunk in place of his change for a dollar. He never knew the difference.

* * *

The catcher caught the throw from right field, turned and braced for a head-on collision with Roberto Clemente. Three feet in front of the stiffened catcher Roberto started his headfirst slide. He sailed between the shin guards and skidded across home plate underneath an enormous shower of dust. "SAFE!" cried the ump.

Clemente's impossible feat had more impact than the end of World War II. Forbes Field and my bladder exploded simultaneously. Hands shot up to the stars. Hats, scorecards, and paper beer cups criss-crossed like giant drunken June bugs in the luster of the floodlights. Thirty-five thousand fans paid homage to their unfailing hero -- "ARRIBA! ARRIBA! ARRIBA!"

Roberto brushed himself off, walked into the dugout and disappeared. I stood on the wet concrete steps and shuddered. The last drop of urine rolled down the side of my leg and soaked into the top of my black PF Flyer. It was a sacred night in Pittsburgh.

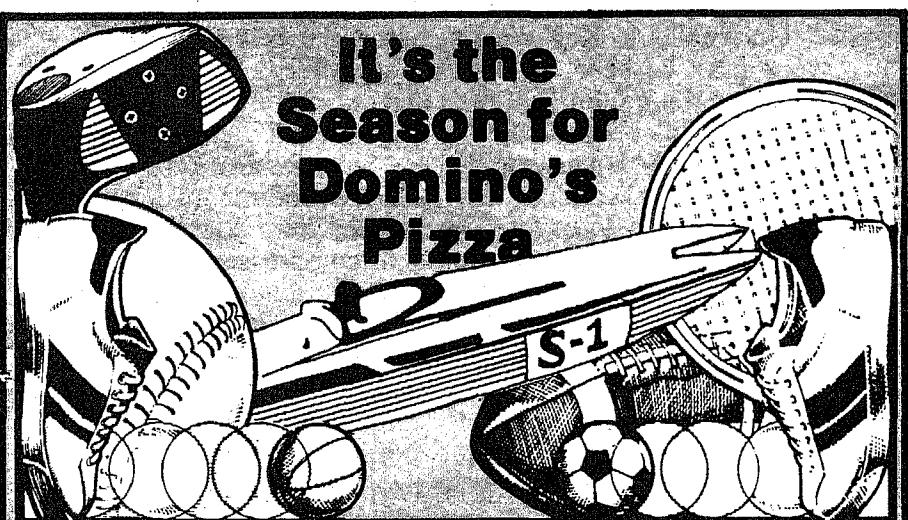
Thirteen years later Forbes Field was leveled and the Hillman Library was built. A new stadium opened in 1970 at the meeting point of the Allegheny, Monongahela, and Ohio Rivers in downtown Pittsburgh. Very modern and very grey. A huge spiral that exuded all the charm of a courthouse hallway.

Bouquet Street grew calloused and cynical following the death of its best friend. A section of the center-field wall was allowed to stand as a memorial to the old ballpark.

I sat on the ground behind the library and took a long pull on the half pint of vodka. I was an adult and the snow felt cold. Thin woody tendrils of ivy hung down over the white numbers that marked the deepest part of Forbes Field. I heard a young defiant voice throw itself against the crowd ... "Balloons here! Two for a quarter! The more ya blowski the higher they goski ..."

* * *

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