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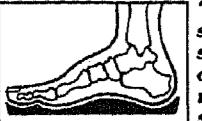
FREE

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FEBRUARY 1982

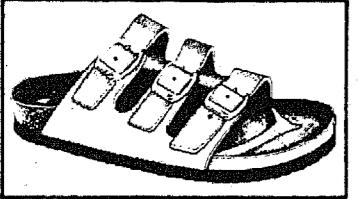




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FROM THE EDITOR

COMMISSIONER JOE BALBONTIN has come under a lot of fire recently. City officials charged him with operating his plumbing supply business since 1967 without paying occupational license fees and renting six apartments since 1974 without paying license fees.

ALSO, JOE'S PLUMBING business and apartments apparently have never subscribed for garbage disposal service from Florida Disposal which is against a city ordinance.

AT A RECENT City Commission meeting Joe voted in favor of permitting a local builder to get a zoning change even though his company, Lower Keys Plumbing, was a sub-contractor on the job and would benefit from the change.

HE HAS RECEIVED criticism over painting work in excess of \$1,000 done for the city by relative of his recently especially since he has been outspoken about putting out to competitive bid any costs to the city over \$1,000.

OTHERS HAVE COMPLAINED that the parking at Lower Keys Plumbing business office extends over the sidewalk (illegally) and forces pedestrians to walk in the street to pass by.

JOE ARGUED THAT some large businesses didn't have to have a license to sell plumbing supplies and so therefore why did he? He stated that he had large pieces of plumbing that had to be moved which Florida Disposal wouldn't take and so he bought a truck and has used it to haul his trash to the dump. He felt that since he already had a plumbing contract with the local builder he didn't have to excuse himself from voting on a zoning variance for him. As for as the painting goes, city official "Purie" Howanitz stated that he knew the man was a good painter, that he offered the city a good price and that the city manager hired him because of these factors and not because he was related to Joe. On taking over the sidewalk at Lower Keys Plumbing, there has been no comment.

WHERE DOES THIS leave us?

UNFORTUNATELY JOE IS going to suffer from a lack of credibility unless he straightens out his own affairs with the city. When a man runs for city commissioner he becomes a public figure. A commissioner is supposed to comply with the law. Joe dismisses what he has done against city ordinances as "petty" and says he wants to get on to more important things. But there is nothing more important to a public figure than believability and without it he is not going to get much done. Who is going to want to pay for his license when a city commissioner doesn't? Who is going to want to pay to have his garbage removed if a city commissioner doesn't? A public official in order to keep faith with the people must comply with the laws he expects them to follow. Joe has paid some of his back license fees under protest but he hasn't pretended that this law means much to him. Hopefully Joe will change his attitude and win the faith of the people he was elected to serve.

INCIDENTALLY, IF JOE went 14 years without paying his license fees, where was the city during this period? Shouldn't the city enforce its ordinances? Is this unrestrained "bubbish" in action or simply lackadaisical-to-nonexistent enforcement of local laws?

Shouldn't the city commission insist that all those who owe license fees to the city pay these fees or face penalties?

GOOD NEWS FOR Key West. One of our foremost citizens, Willie Ward, was unanimously elected to the Civil Service Board. Emory Major, who had the seat, explained at the meeting that he was considering seeking public office and therefore would not be a candidate for re-election to the seat that Willie then got. Unhappily, Emory reversed himself the next day and threatened a lawsuit if necessary to help him keep his position. It looks to me like Willie was the unanimous choice and I feel confident that he will keep the job and that's good news.

continued to page 34

Our cover this month is by Richard S. Mundy. His works and "one of a kind designs" are on display at Iris, 2 Key Lime Square.

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With a little help from our friends...

Solares Hill Co., Inc.

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FOR OVER 22 years, Jack Steadman has operated one of the most trusted and best-known boatyards in the Keys. Steadman's Boat Yard, on the right side of Garrison Bight bridge on the way into Key West, hums daily with the drone of power tools as boatyard workers and boat owners ready the sailboats, recreational power boats and commercial fishing craft for the pounding of waves and the assault of tropical elements they must withstand.

JACK STEADMAN

BY JIM COAN

Dick took over as skipper of the Western Union. As an indication of how intricately his family was involved with the history of the cable ships, Jack's middle name is Atkins, named for the John W. Atkins who was originally in charge of the Western Union repair office here.

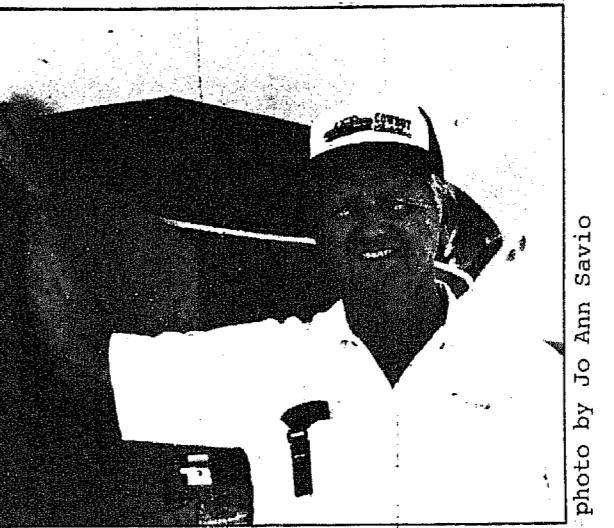


photo by Jo Ann Savio

BORN IN KEY WEST in 1925, Jack was raised with his brother and two sisters at 324 Elizabeth Street. His whole family has been involved in woodworking and ships for many years.

His maternal grandfather, Thomas Higgs, was a wood craftsman and cabinet maker who came to Key West from the Bahamas at the turn of the century. Jack says his aptitude and talent for woodworking probably came from this ancestor. He still has his grandfather's venerable handsaw, well oiled and over a hundred years old, at the boatyard.

HIS FATHER, CAPTAIN G.R. Steadman, left his home in Bristol, England, and sailed on squareriggers around the Horn and all over the world before leaving a ship in Galveston, Texas, and working his way to Key West. While the railroad was being built along the Keys, he worked putting in the "land lines" for Western Union to link Key West to the mainland. When the first train arrived in Key West in 1912, he rode the cowcatcher into town and was said to be the first one to jump off as the train would slow to a stop. After the railroad was completed, he switched to underwater repair of the Western Union cables that stretched across the ocean floor between Key West, Miami, Punta Rossa (Fort Myers), Havana, Mexico, Venezuela and the Bahamas.

IN THOSE PRE-SATELLITE days, these cables were the only telephone and telegraph connections between these places and they were constantly in need of maintenance and repair. Either a ship would drag an anchor or there would be a break because of corrosion (especially on a rocky coral bottom).

JACK'S FATHER WAS for many years captain of the John W. Atkins and then the last local cable repair boat, the Western Union, after it was launched in 1939 from where the Pier House now is. (This is the same Western Union that sails with passengers from Truman Annex docks each day). His father worked for 45 years on the cable boats and, when he retired in 1958, Jack's brother

JACK HIMSELF WORKED on the Western Union for only six months and then started as a wooden boat carpenter's apprentice at the Navy base in 1942. After three years in the Navy in World War II, he returned to the apprentice

program here of three weeks' work and one week of school per month for four years. He stayed at the Navy base as a civilian wooden boat carpenter until 1959. He has great praise for the excellent apprenticeship program at the base in those days. For example, he is one of the few people left around here who understands the art and trade of caulking a wooden boat. He served 500 apprentice hours in caulking and has a fine collection of early island shipbuilder's caulking irons and "ringing" mallets.

IN 1959, HE OPENED Steadman's Boat Yard at the same location where the Western Union had been built (where the Hand Print Fabrics building now stands). He was there until 1966, when he moved the boatyard to its new location at Garrison Bight, next to the bridge.

A week after the big move, Hurricane Inez hit Key West--the only time Jack's seen an eye of a hurricane pass directly over the island. There wasn't any damage to the well-blocked-up boats then nor in his whole 22 years as a boatyard operator. In fact, the only time a boat was damaged in his boatyard was when someone backed his truck into a blocked-up boat.

JACK SAYS HE'LL never forget the Labor Day Hurricane of 1935 that so devastated the mid-Keys area. His mother had taken the children to visit relatives in Miami for a summer's end vacation.

After this worst of all Keys hurricanes passed, his father had sailed out and fixed the multiple cable breaks and then sailed the John W. Atkins to Miami to pick them up so the children could get back to Key West for the beginning of school. The railroad had been permanently destroyed by this storm. Jack was only 10, but he still remembers the tremendous amount of debris and even bodies in the water on the turbulent trip back to Key West.

NOWADAYS, MOST PEOPLE prefer to do their own repair work because of the expense of materials and labor. Jack hauls out and blocks up their boat and they buy their materials--paint, fiberglass resin and cloth, some mahogany and cypress--from the boatyard. He has a Travel Lift, which is a mobile, self-propelled boatlift that can haul a boat of 30 tons and, since it's open-ended, the mast needn't be removed from sailboats. This eliminates the need for a ship's railway and cradles; one person can theoretically perform the whole operation.

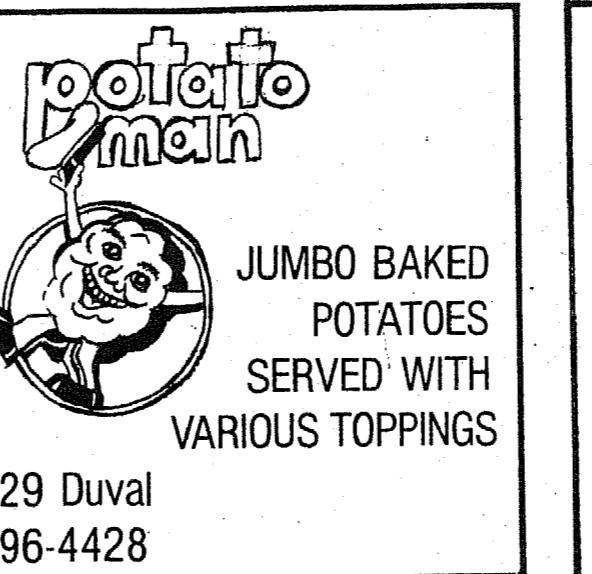
THE ADDITION OF a pressure cleaner for boat bottoms has made the boatyard work much more attractive for the workers. He used to run through 20 men a year at the boatyard because cleaning and scraping the bottom of a boat was such an unattractive business.

TODAY, JACK HAS three full-time skilled workers at the boatyard who have been with him some time. Manuel Gonzalez is from Cozumel, Anthony Laing is from Jamaica, and David Stephenson is from Texas. Jack's son Jimmy, who owns Steadman Marine Service, occasionally contracts fiberglass repair, wood and painting work at the boatyard. His other son John is in the same business out of town. Jack has a loyal following that's been built up over the years and people return from as far away as Fort Myers and Tampa each year to have their boat hauled and repaired at Steadman's.

JACK HAS BUILT numerous wooden boats 18' or less, four 38' boats, one 25' boat; his last one, the 28' Miss Claire, is named for his wife. It's a sportfishing boat but he mostly fishes for grouper and other deep-water fish in the Marquesas area. Once a year, he runs down to the Dry Tortugas for four or five days of fishing with relatives.

HIS BROTHER, DICK Steadman, retired as captain of the final cable repair ship Western Union and ended an era. He is now an active shipping agent here through his company, Steadman's Maritime Services. His sister Gerry Pinder is Dr. Moore's medical secretary, and his other sister Dorothy (Mrs. John) Wells lives in the Orlando area.

Jack and his charming wife Claire live today at their Riviera Drive home with their three dogs--Sumac 11, Cricket 2 (the ballplayer), and old Misty, who's 13 years old (91 in human



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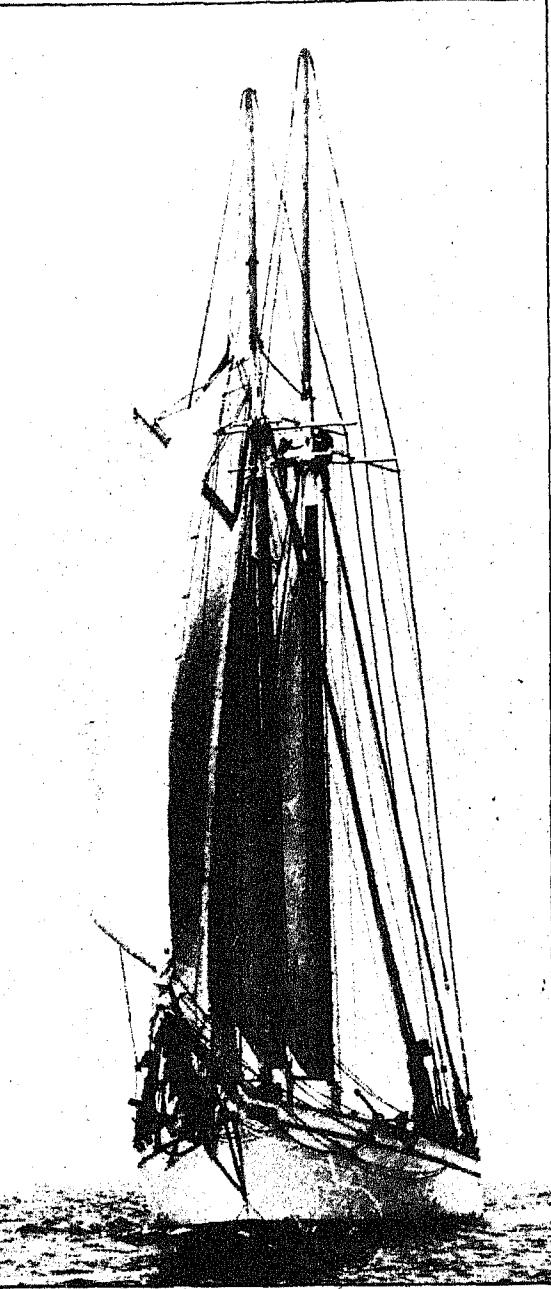
age). Their three lucky cats--Samuel, Midnight and Eugene--can be seen lounging around the boatyard. The Steadmans describe themselves as animal lovers and from the attention they lavish on their pets, it's obvious that they really are.

ALTHOUGH MOST OF the work in his boatyard is done with modern fiberglass materials now, Jack prefers to work with the traditional wooden hulls and is a true descendant from an era when the ships were wood and the men were iron."

(AN AFTERWORD: The "Western Union," one of the two tall ships built in Key West, was a cable ship from 1939, when she was built, until 1974. Now she's been restored, preserved, and certified by the U.S. Coast Guard to carry passengers.

WHEN THE "UNION" was taken out of service, it was people from Pennsylvania who thought she should be saved as an important part of Key West, and the island's heritage. They were not wealthy people. They just thought the "Western Union" should not be destroyed--that she should be preserved. The "Western Union" has been back for three years now. Her owners have been trying to gain support in the idea that she should be made a public institution and remain here in Key West. But there has been very little local evidence that we care.

WITHIN THE NEXT 30 days, the "Western Union" must be sold. Her owners cannot pay her mortgages and debts incurred in her restoration. Offers have come from Milwaukee to make the ship a part of their new waterfront; from Alaska, to make her a fishing boat; from Baltimore, to make her a museum and an example of the typical American coastal schooner which evolved from the "Pride of Baltimore" type. No one in Key West has shown more than a passing interest. Locals have receptions and parties to dedicate Key West insti-



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tutions on the "Pride of Baltimore." Local merchants support the visiting ships, taking the "Western Union" for granted. Why? Could it be that the heritage of Key West, and people like Dick and Jack Steadman and their father, G.R., and a multitude of people who have worked aboard and loved the "Western Union" all these years, people who take pride in their past, the accomplishments of their forefathers, are not important?

ANYWAY, THERE IS a last-ditch effort to save the "Western Union" going on right now. If you can help, or if you care, get in touch with the people on the ship. They need you badly. Someone must be found who can pay off the loans and dedicate the ship to some institution, or make HER an institution, in a matter of DAYS, or she will be lost to Key West--permanently.)

-- John Kraus, Captain

STEEL

Born of earth
In adolescence fired
Molded, sold for work
Performs (true) to temper
Maintained to needs, then
Replaced for age, fatigue, failure
Retired, a curio
Degeneration returns to earth

-- Art Kara

Book Review

BY COLIN JAMESON

KEY WEST COLLECTION, by Dorothy Raymer -- Key West Island Bookstore.

THE WORDS "DOROTHY Raymer," topping many an article in *Solares Hill* and the *Key West Citizen*, including the long-time column, "Conch Chowder," are not merely a Key West byline. They mark a continuing distillation of incident and lore and mores from the past forty years on this island.

Dorothy is a reporter by trade, and a good one; in this book she sticks to her last. She calls events as they entered her experience, making few judgments, using none of the garish paints with which many writers try to depict Key West as a city with odd but immutable characteristics.

DOROTHY REALIZES THAT the Rock possesses no end of identities and that they swirl and shift like the winds and the sea. Indeed, as Benedict Thielin put it years ago, "Key West is a place where the unexpected happens with monotonous regularity."

This defiance of logic affords Dorothy a broad menu of subject matter, from the courtship of monkeys and canaries (no, not "by"), to idiosyncratic celebrities of kind heart, through nascent nudism, murder à la carte, and a vivid sampling of wizard situations with weirdo protagonists.

FOR ONE REASON, among many others, Key Westers should find this book interesting. Since 1940, while Dorothy Raymer has been collecting Key West, the island has changed far less than is suggested by the substitution of tourists for tars, of Air Florida and the Conch Tour Train for Aerovios Q and the Havana ferry.

In fact of the 25 sketches in this volume, no more than six or eight are

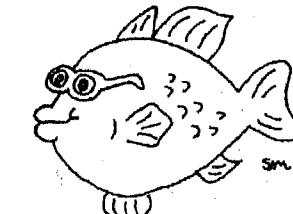
dated, and these mostly by today's more liberal viewpoint. "Things are the same; it's just other people doing them."

AS FOR THE impression of Collection on a stranger to these parts, let him read it closely, for it is far truer than Searstown--though one can wish that in the second edition it will be a bit more tightly edited and that the printer will follow the author's corrections.

This same stranger might suppose that Dorothy Raymer, harvester of tones and humanities, must have not only a good eye but an excellent ear. He would, of course, be wrong. One of the remarkable things about Dorothy's reportage is that she is deaf and sometimes has trouble hearing the answers to her questions.

BUT THIS HANDICAP has, in a sense, made her a better reporter, because she is constrained to keep left field errors out of the story. Deaf reporters do not catch the ball one-handed. Some of them may remember the skit where a semi-riot, complete with ear-shattering gunplay, erupts behind the reporter's oblivious back, after which he complains to the audience that "nothing ever happens on this beat."

WELL, PLENTY HAPPENS on the Key West beat. Dorothy has missed little of it. She loves people, and they love her and are happy to act as her stringers-in-needed.



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THE ICONOCLAST

BY JIM KOGAN

THE FUNERALS WITH marching bands are picturesque. And the long line of cars behind the slow-marching bands reminds one that some people have a lot of friends.

But, the practical New Yorker, I see an angle that someone really ought to do something about. I don't know the exact order of services in such ceremonies but I do see that for some time after the procession--on one occasion nearly three hours--the cars were parked to close the narrow streets for some blocks around the church. Not lining the curbs--filling the streets. A policeman observed that there is not enough parking space and so....

THIS PRACTICE is unfair to residents who can't get out or come home--I'd be tempted to lock up the car in an intersection at the head of the line and leave it overnight. But there is a more serious matter than mere injustice. Old Town houses are built of wood and fires are not respecters of funerals or much else. And the fire department could not gain access.

THEN WHO IS liable? Does the householder who loses his home--or his life--because of this conduct sue the de-

ceased's estate and suppose taking all his insurance and his home and whatever else he had is still not enough to pay for the damage? Or sue the owner of each illegally parked car? At least some will have insurance, homes or savings accounts. After paying for an insured's improper conduct, most insurance companies would black-list that policyholder.

OR, PERHAPS THE undertaker or church can, by law, be compelled to buy fire and liability insurance for all possible damage--probably a few millions. The premium would be high for properties deprived of fire protection but he can just add the cost, whatever it is, to the price of the funeral.

The City may be liable, too, for negligence when someone testifies that the police were there if only to direct traffic and knew of the condition and tolerated it. (Police misconduct allegations recently cost another Florida city \$1 million for one victim.)

AND, WHAT IF someone needs an ambulance or a doctor? That liability insurance would be expensive--there are a lot of expensive negligence victims around. But, still, it can be had at some price and whatever it is can be added to the funeral price.

I am not just trying to rain on someone's parade but, then, my home may be the one that needs the fire wagons or I may be the one who has a heart attack. Who is immune?

I WOULD FORECAST that blocking streets in this way would get mighty

unpopular if, one day, the disaster happened and the owner of every car so parked found himself sued and his insurance cancelled or if an undertaker, church and bereaved family found all their assets gone and deficiency judgments, too. Even the municipal government might take action then, though that is not to be lightly assumed.

ANOTHER ANGLE: Old Town owners are, even now, having some trouble getting insurance and the scene I describe could help lead to red-lining the whole west end of the island.

But would it not be better if the danger were eliminated before someone loses his home or his life that way? Yes, I know, in public affairs it makes more points to respond to a disaster than to forestall one but, still.... Just one more law will not help--double parking is already illegal.

PRACTICAL SUGGESTION: Give warning and then hand out reckless endangerment summonses or tow away a few dozen cars to make the warning credible. Or enact a law compelling undertakers to provide parking and let them figure out how in order to stay in business.

But do it before someone dies or loses his home. Funerals are seldom festive occasions but is that any reason for letting one of them cause more tragedy?

(The opinions of Mr. Kogan are his own, and not necessarily those of Solares Hill.)



CHATEAUBRIAND FOR TWO — Hold the Mayo

BY HELEN R. CHAPMAN

I HAD THIS dream the other night that I owned a restaurant. Since the last thing I ever want to own is a restaurant, this was really a nightmare. Of course, being a dream, I have no idea how I came to own a restaurant. It was a small place and had no name that I recollect. But by the end of the dream, I certainly had a name for it (unprintable).

APPARENTLY WE HADN'T been open long because the man who wrote a column in the local newspaper, called "Restaurants To Avoid If You Treasure Your Health," was coming in to review us that evening. Needless to say, we were pulling all the stops for this occasion. I noticed right off that there was something wrong with the chef whose name was Henri. His name was really Max, but we were a gourmet establishment. I asked him what his problem was, but he didn't seem to hear me. He was running around frantically screaming, "Where's the cooking champagne?" Champagne? I wondered. What ever happened to sherry? Would he settle for Taylor or is he going to demand Dom Perignon?

JUST THEN THE linen was delivered which was timely as we were almost out of tablecloths. The man insolently dropped a bundle at my feet. The tablecloths were red, green and white striped. Domenico, one of the waiters, came by and saluted. "Where are my white tablecloths?" I demanded of the linen man. He didn't seem to hear me. He presented me with a bill for \$400. "Just for tablecloths?" I asked, open-mouthed. "No," he sneered at me, "I am the distributor for Dom Perignon."

AT THIS POINT, another waiter whose name was Bill, but who insisted on being called Princess, pirouetted into the kitchen almost in tears. "Henri, you simply will not believe this," he choked, "but there's a customer out there pouring ketchup on the nightingale tongues." I would have to

speak to Henri about the menu; I could see that. As I turned to do so, the busboy, who was 55 and built like Paul Bunyan, came hurtling through the kitchen door carrying three full bus trays of dishes and pushed me into the coffee machine which immediately spewed orange juice all over me. This was quite a surprise since earlier in the day, nobody could find the orange juice. However, it was considerably more refreshing than scalding coffee.

A GREAT CRASHING of dishes accompanied by much shouting then occurred. "You big stupid ox!" cried the dishwasher. "I told you to bring me only one bus tray at a time!" More crashing. I stomped my foot and yelled, "This has got to stop!" But no one seemed to hear me. Just then the produce was delivered. I locked it over. Wilted lettuce, green tomatoes, yellowing broccoli, rotting radishes, brown bananas, wormy corn. Very appealing. "I refuse to pay for this garbage," I firmly told the old farmer in overalls who was chewing on a straw. "In fact," I told him, "my garbage looks better than this." He looked at me balefully. "Lady, this IS your garbage," he said and disappeared from the dream. Thank goodness! I could do without Grandpa Jones.

"ORDERING!" I HEARD Domenico sing out. "Two cheeseburgers to go. Hold the bérarnaise." Henri was still hysterically looking for his cooking champagne. The crashing of dishes continued and from the dishwashing section, an occasional geyser of water second only to Old Faithful would erupt. I decided it would be wise to avoid that area. "Ordering!" coloratura'd Princess. "Soup du jour for 24." Well, at least business was brisk. That would make an impression on the newspaper critic. Then I remembered we could seat only 20 people. Curious, I wandered out into the dining area and there around a tablecloth spread on the floor were a Great Dane, a Siamese cat, a chimpanzee and a dormouse with his head in a teapot. Since I couldn't speak any of those languages, I knew THEY wouldn't listen to me. As I turned away, utterly defeated, the newspaper reviewer and his entourage arrived. I hurried forward to

greet them only to be pushed rudely aside by a man who told them he was the manager. I wondered who'd hired him. I'd never seen him before. "Who are you? Who hired you?" I asked, but he didn't seem to hear me. I prayed to God to be delivered from the restaurant business, but He didn't seem to hear me either.

SUDDENLY FROM THE kitchen I heard cries for help and great splashing sounds. I ran to the dishwashing area to find Paul Bunyan trying to drown the dishwasher in the soapy water. At their feet lay three empty Dom Perignon bottles. In sheer desperation, I hit Paul Bunyan over the head with a frozen swordfish and broke up the battle. The dishwasher gurgled, hiccupped, and passed out.

"ORDERING!" CALLED DOMENICO. Ah, I thought, this must be for the critic and his guests. "One escargot without garlic, one conch chowder without conch, one fruit cup with tartar sauce, one shrimp cocktail with scallops instead of shrimp." Oh, no! This is enough. I just couldn't have these people reviewing my restaurant. I dashed into the diningroom, pushing aside the manager, and yelled, "Fire! Fire! Everybody out!" I began pulling people out of their seats and shoving them towards the door. And just when I thought I had everything under control, I fell over the Great Dane and into a bus tray full of yucky dishes. I heard, as I passed out, the chimpanzee shouting, "Ordering! Ordering!"

I WOKE UP on the floor with a red, green and white striped sheet around my neck, strangling me, and my head in the yellow pages under R - Restaurants. I dialed 911 for emergency assistance, but nobody seemed to hear me.

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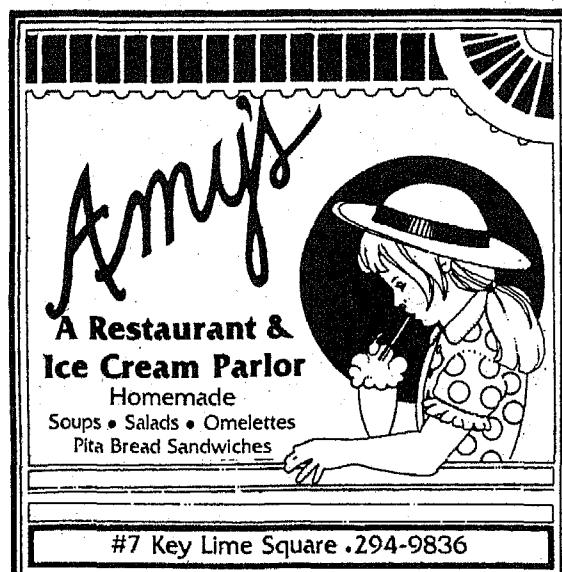
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A leisurely tour of the home and gardens of the late Nobel Prize Winner, Ernest Hemingway. The home was built in Spanish Colonial Style of native rock, hewn from the grounds with a pick and shovel. The chandeliers brought by Mr. Hemingway from Africa, Asia, and Europe, and the exotic trees and palms are from all over the world. It was here that Mr. Hemingway wrote *For Whom the Bell Tolls*, *Green Hills of Africa*, *A Farewell to Arms*, *The Fifth Column*, *The Snows of Kilimanjaro*, and *The Macomber Affair*. Mr. Hemingway was the first important writer to discover and make Key West his home. He owned the home from 1931 to 1961.

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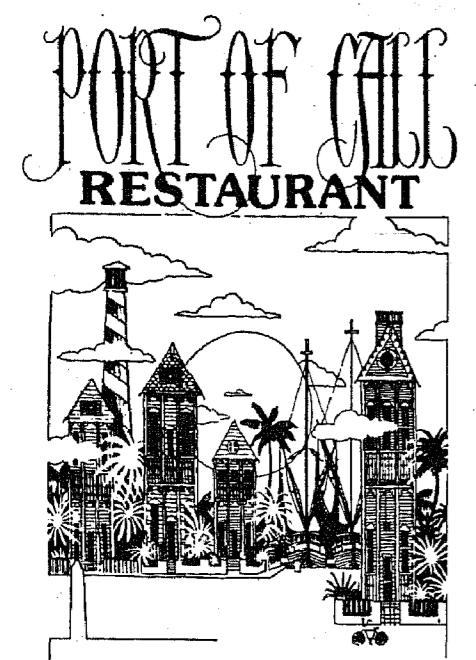


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NOTES AND ANTIC-DOTES

BY DOROTHY RAYMER

CHILDREN TODAY ARE accustomed to sophisticated means of travel by land and air, even by sea; lengthy journeys are undertaken with scarcely any preliminary preparation and a minimum of effort. The actual trips are made in minimum time.

But back in 1915, shortly after I had had my seventh birthday, travel was slower and more complicated. Nevertheless it was just as exciting to go by train from the North to Florida as by airplane flight today. In fact, travel was in some ways more stimulating to the inexperienced youngster of the pre-World War I days when improved modes of transportation were still developing; long journeys were made much less frequently and never casually, as they are in today's life-style.

THE SUMMER OF 1914 was a fateful one to the world at large, for Europe was plunging into what was called The Great War in August of that year. Repercussions were already being felt in the United States. I had finished first grade and was about to enter the second grade, with a transfer from Beaver Falls, 32 miles northwest of Pittsburgh, Pa., to the small town of East Palestine, Ohio, just over the Pennsylvania border. The impending conflict changed some economic factors; United States rubber manufacturing companies, makers of tires, specifically, became important. My parents, Mr. and Mrs. Earle Raymer, made the move because of the boom in the industrial section of eastern Ohio. My father had a chance to go into partnership with a man in his field as an electrical contractor, not just a worker, so he grasped at the opportunity and moved his wife and four children to the new location.

I WAS EMOTIONALLY stricken, for I loved the valley town where I had been born and adored living next door to my grandparents, not to mention my grandfather's blue roan horse, Dan (for Blue Danube), source of buggy-rides with my beloved Grandpa Doctor, William Raymer.

I didn't adjust to new classmates in East Palestine, Ohio, or to my second grade teacher, either. And so after two months of getting my hands ruled every morning for being tardy, I became so unhappy with the school situation that consideration was given to my returning to Beaver Falls to my birthplace, to the "mansion," simply a large brick residence where my grandparents lived.

SCHOOL DISCIPLINE IN those days was not concerned with psychology or even with sensible reasoning. I was often late because my mother had to cook my father's breakfast, see him off by 5:30 a.m. daily, and take care of three siblings, all younger than me. There were then no buses for mass transportation to school for little kids. I had more than a mile to walk, and even though I ran most of the way to the elementary school on the other side of the town, I often missed the starting bell simply because of the confusion and delay at home.

SO IN NOVEMBER of 1914 my paternal grandmother, Carrie Raymer, came to East Palestine and talked my parents into "taking me off their hands," at least for a year which was to include the coming winter of 1914-1915, and a trip to Florida planned with the hope the warm climate would help my severe respiratory troubles.

There were no antibiotics back then and I developed severe bronchitis with accompanying colds and coughs every winter. This, and the unfortunate school circumstance, persuaded my parents to turn me over to my grandparents, since grandfather was a good physician and had advised the change.

GETTING READY FOR the six-month sojourn in the South was a tremendous undertaking. Nowadays, travelers go "once over lightly," for the most part, but in the 1914-1915 period, packing took weeks, not just hours or days. First came the shopping expeditions to provide the variety of clothing needed for the train trip, some initial cold weather, and then a Florida existence.

TWO CAVERNOUS old round-topped trunks and two steamer trunks were lugged down from attic storage. In addition there were several foot lockers and a mini-mountain of valises, hatboxes and other containers, some to be shipped in advance. Our luggage included special separate boxes for ribbons, shoes, scarves, gloves, hairpieces (called "switches"), accessories, outer clothing with different weights of coats, extra bedlinen, wash cloths, towels, and even bed pillows. Women's paraphernalia was much more voluminous in those years, with full, long swirling skirts, long hobble skirts, petticoats, corsets, corset covers, camisoles and curiously-made bosom "transformations," like stuffed sleeveless shirts. I'm not sure, but I think the name of this kind of lingerie, to enhance the figure in full-bosomed fashion, was called a "falsifier." Anyway, that was the aim and it helped the flat-chested lady to look more alluring according to the dictates of style in Edwardian years.

I WAS GIVEN a child's suitcase for use on the train which contained a change of underwear for several days, three

dresses that wouldn't get too wrinkled, nightclothes, a hair brush, comb, tiny hand mirror, toothbrush, "comfy" slippers, a change of stockings (all long cotton ones in black, brown or white), and shoe changes. I also had a child's purse, mittens, and a large Teddy bear I had been given for Christmas. (Teddy went with me everywhere, even to bed. I had him so long that finally his glass eyes fell out and black shoe buttons were substituted. He was still cherished.)

ALL THIS OVERWHELMING amount of clothing and items had to be packed in separating layers of tissue paper, smoothed and placed in order in compact compartments of the trunks and cases. The total was called for by the Pennsylvania Railroad baggage wagon, a full day before we were to depart Beaver Falls.

The wagon had high slatted sides, huge wheels, and a bench-like perch for the driver. It was pulled by a gigantic chestnut-colored Belgian horse about 18 hands high. I remember the head baggage master was a patient of my grandfather. The man, named George Douglas, was always being treated for "lumbago" and a hernia. These infirmities were occupational hazards, and small wonder, after all the lifting and hoisting the master and assistants had to do in delivery to and from the railway station.

THERE WERE TWO railroads that ran through the Beaver Valley—the New York Central, and the Pennsylvania with a Pittsburgh and Lake Erie branch.

My grandmother was an experienced traveler and had been to Florida five previous winters. She had spent seasons in Palm Beach, Bradenton, Clearwater, Tampa, St. Petersburg, and Jacksonville, and had once sailed to Key West out of Baltimore and around to Mobile, Alabama, visiting the Gulf Coast resorts on a cruise. This particular winter she chose the Daytona area because she had friends in nearby Seabreeze, which is now part of Greater Daytona Beach.

THE ROUTE ON the Pennsylvania Railroad line was from Beaver Falls to Pittsburgh, then overnight via Pullman sleepers to Harrisburg, Pa., before curving down to Washington, D.C. There we changed rail systems, taking the Florida East Coast through Virginia, the Carolinas and Georgia, to Jacksonville, Florida.

The advantage in the Pennsylvania system was being able to board a Pullman which was switched to subsequent locomotives without passengers having to disembark and board another follow-through Pullman, coach or chair-car. The baggage went on through, too, in its same carrier. Considering the amount and variety of it, this service was indeed proficient. Otherwise, a lot of luggage would have to be transferred frequently and, of course, might be mis-shipped or mislaid. Sometimes this did happen, but not with the frequency we have in air transit. The railroads must have been doing something right in establishing interlocking systems when steam was king!

THE COLOSSAL LOCOMOTIVES were both fascinating and terrifying. A great many of them were made by the famous Baldwin Works in Pennsylvania and Maryland.

It was the custom on Sunday and most evenings for men to go to the railway depots, taking their families, as my father did regularly, to watch the arrival and departure of the gigantic steam engines which pulled both passenger and freight cars. The engines were called "Iron Horses," and some had individual titles. The engineers of those railway times enjoyed the hero worship later tendered to plane pilots.

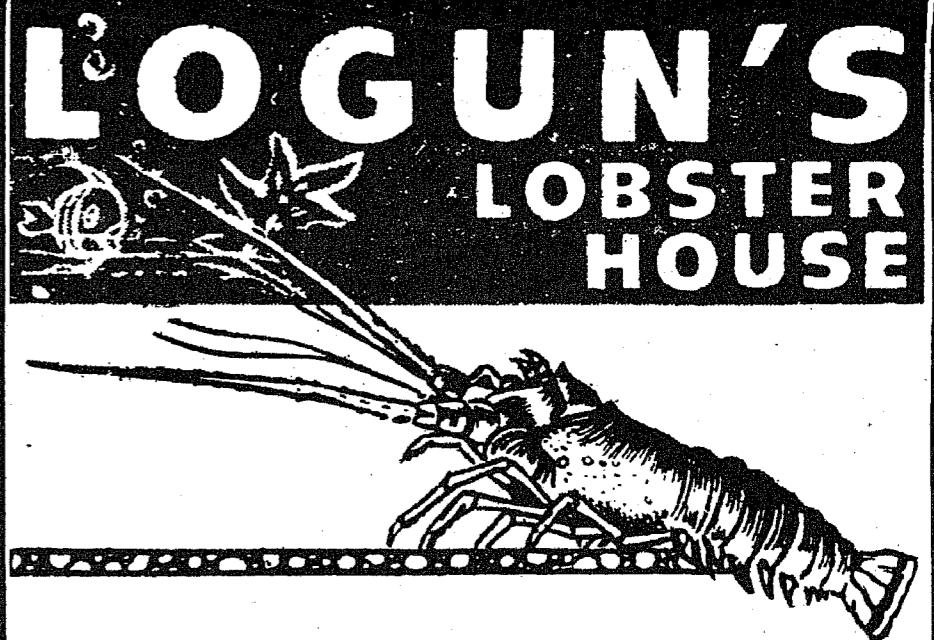
AS CHILDREN WE used to stand and wave to the engineers, leaning out of their cab windows, as the trains rumbled past. We were elated if the man in his visored cap waved his gloved hand in passing exchange salute. We were projected into absolute ecstasy if the engineer blew his whistle on the superheater or rang the bell up front of the locomotive just behind the Cyclops eye of the headlight.

When a train pulled into a wayside depot, it belched steam, snorted, panted and throbbed, almost like a live thing, and sparks flew when brakes were applied as the iron monster coasted to a clanking, asthmatic stop for loading and boarding.

AMIDST SWIRLING SWATHS of steam, in answer to the cry, a long, drawn-out "BOOBOARD!" passengers scurried along station platforms to step up on low footstools; they were assisted by white-coated black porters up the two or three steps to a clattering, loose-jointed metal platform and entered "the cars" through heavy glass-paneled doors. The conductor stood by to assist and direct. Hand luggage was left on the entrance platform between cars for the porter to bring in, and the passengers filed down the carpeted aisles to find coach seats. Boarding a Pullman sleeper or chair car was done with a more elaborate display of courtesy, almost a ceremony. There was rarely any jostling once the car was boarded, and certainly none of the strained, anxious pushing which is encountered in boarding a plane today.

THE AGE OF travel was slower, but more polite and considerate of fellow travelers. The sacrifice to speed has its disadvantages!

(To be continued next month, with the first leg of the train experience en route to Florida, 66 years ago.)



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KING TUT OF THE SEA

IN A COUP that would make major museums sea green with envy, the Key West Art & Historical Society in association with Treasure Salvors, Inc. and the Key West Maritime Historical Society, announced recently plans to present the largest assemblage of sunken treasure ever exhibited. Titled "The Lost Treasure of the Golden Galleons," the exhibition will open February 6 at East Martello Museum and will run through March 7, 1982.

THIS EXHIBIT WILL offer South Floridians and visitors their first view of the fabulous treasure recovered from the Spanish galleons, *Nuestra Señora de Atocha* and *Santa Margarita*, sunk 40 miles off Key West in 1622. A smaller version of this show has appeared at the National Geographic Society in Washington and the Queens Museum in New York City, where it was favorably compared to the famed "King Tut" exhibit. It is currently showing in Jacksonville, Florida, to capacity crowds and is booked two years in advance in other museums throughout the country and abroad. While previous exhibits have received accolades from the public and the press, the Key West exhibit will be the first and possibly only time that the public will be able to view the ENTIRE collection.

THE 1622 FLEET LOSS

SHORTLY AFTER DEPARTING Havana, Cuba, on Sept. 4, 1622, an ill-fated fleet of 28 Spanish ships was struck by a swift-moving hurricane and nine vessels met their demise, including the heavily-laden guard galleons, *Atocha* and *Margarita*. These ships were carry-

ing the wealth of the New World in their holds: tons of gold, silver, precious jewels, copper, tobacco, indigo and the personal possessions of many wealthy passengers.

The loss of these ships was a great financial blow to Spain, which was involved in the Thirty Years War and seriously in debt to other nations. While salvage attempts were begun immediately on *Margarita*, only a portion of the silver was salvaged, but none of the gold. The *Atocha*, which sank in deeper water, was never found or salvaged. At the time, the lost cargoes were valued at over a million and a half ducats or \$250 million dollars.

THE SALVAGE

MEL FISHER, famed for his salvage of the 1715 Spanish Plate Fleet off the Florida Coast in the '60's, set his sights on the 1622 ships almost the moment he heard of them. After a monumental search that took him and the members of his company, Treasure Salvors, Inc., more than 150 tedious miles over the sea from Key Largo to an empty area of ocean off Key West, known as the Quicksands, Fisher succeeded in locating and later identifying the *Atocha*. Nine years later, the *Margarita* was located and quickly yielded the greatest amount of gold ever recovered from a Spanish shipwreck. Although the salvage of both vessels continues, it is estimated that the hoard of treasure and artifacts recovered to date is valued at some \$60 million dollars.

THE EXHIBIT

THE FOCAL POINT of the exhibit is, of course, GOLD. Over 150 POUNDS of it in the form of bars, chains, discs, bits, coins, jewelry, nuggets and what have you, most in 21 or 22 carat. The centerpiece of the gold exhibit will be an exquisitely-carved solid gold "poison cup," with scroll-shaped handles de-

picting dolphins. The cup was crushed when found by Treasure Salvors on the *Atocha*, but has been restored at great cost by one of the world's greatest metal restorationists. It is called a poison cup, because the center pedestal holds a "bezoor" stone, which modern science has proven will absorb arsenic.

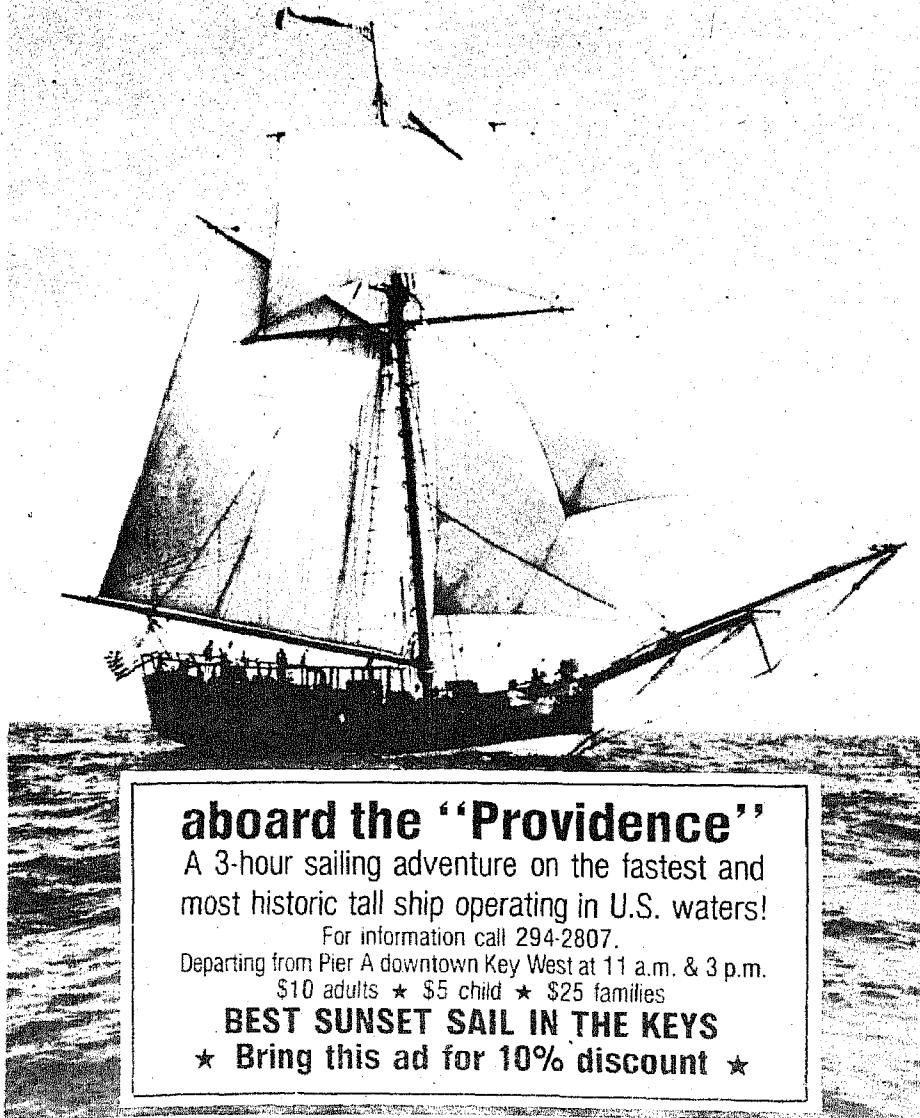
OTHER GOLD ITEMS include an exquisite gold plate, finely etched in a neo-Moorish design; a gold chain 12 feet long and weighing some 6½ pounds; over 50 gold bars and some 35 gold chains. Dozens of jewelry items include emerald rings of a quality rarely seen today.

For an added thrill, museum patrons will be able to lift a gold bar weighing over five pounds, but will be unable to make off with it due to ingenious case design.

OTHER PORTIONS OF the show will include exhibits of 17th century navigational equipment and weaponry, and a fascinating glimpse of 17th century life through the personal possessions of the passengers (550 lost their lives). Cooking utensils, tableware, grooming necessities, inkwells, a pocket sun watch, religious items including a tiny madonna and child—all speak of the past with great eloquence.

THE HISTORY OF the two galleons—their mission, the tragic storm, the effect of their loss on the crumbling Spanish Empire; 17th century salvage efforts; and the 20th century search for and recovery of the two galleons—is a classic tale of adventure in the face of overwhelming odds. The story will be vividly illustrated by over 500 objects recovered from the two galleons and supplemented by period etchings, maps, prints, dioramas, original art and specially designed graphics. This huge exhibit will cover 12 rooms and almost 4,000 square feet.

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10:30 TO 6:00 DAILY

Key West Art and Historical Society
presents:

The World's Largest Exhibit of

SUNKEN TREASURE

"Lost Treasure of the Golden Galleons"

Daily February 6 - March 7, 1982

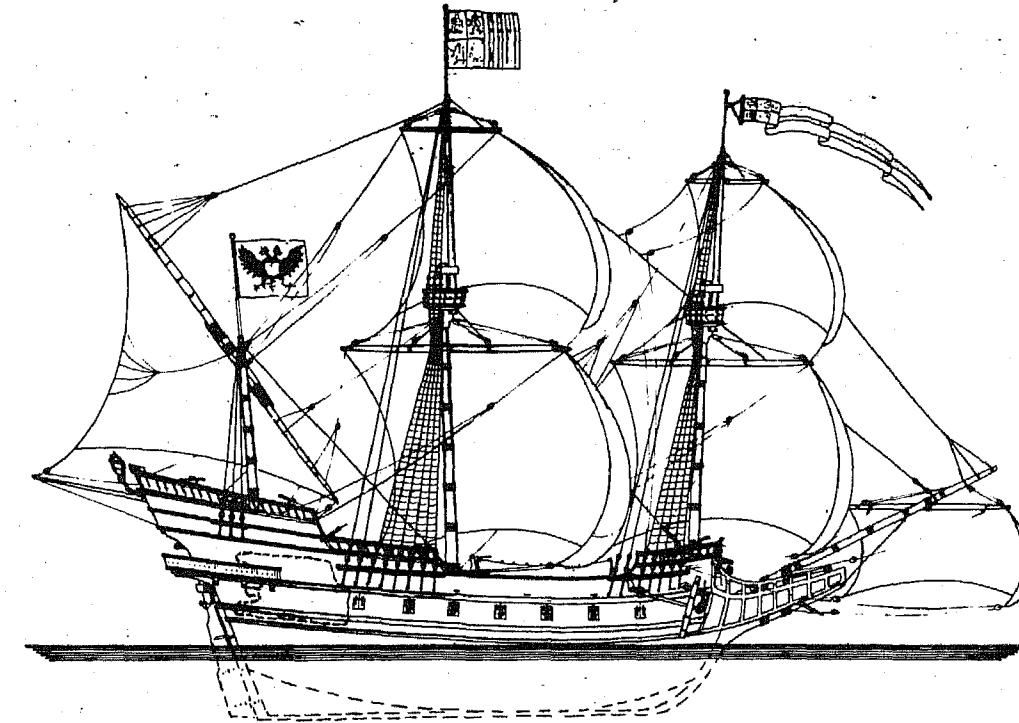
9 a.m. to 9 p.m.

East Martello Museum

3500 S. Roosevelt Blvd.

(At Airport Entrance)

Key West, Florida



A preliminary architectural reconstruction of *Nuestra Señora de Atocha* based upon the actual construction contract found by Dr. Eugene Lyon in the Archive of the Indies.

This is a once-in-a-lifetime opportunity to see priceless 17th Century jewels, rare antiques, historic artifacts, silver bullion, and gold, gold, gold! This will be the first and probably only showing of the entire collection recovered by Treasure Salvors Inc. from the Spanish galleons *Nuestra Señora de Atocha* and *Santa Margarita* sunk during the 1622 hurricane 40 miles off the coast of Key West.

Admission: Adults, \$5. Children 7-15, \$2. Children under 7, free. Group rates available with advance reservations (305) 296-3913.

All Key West Old Town Trolley Tours will include stops at this exhibit.

This exhibit is made possible by support from Treasure Salvors Inc., Ed Swift, Key West Business Guild,

Key West Maritime Historical Society, Pier House Inn, Bonger King,

Winn-Dixie, Leo Kelly, Florida National Bank, Cavanaugh,

Florida Keys First State Bank, Baxter Gentry, and numerous other members of the local business community.

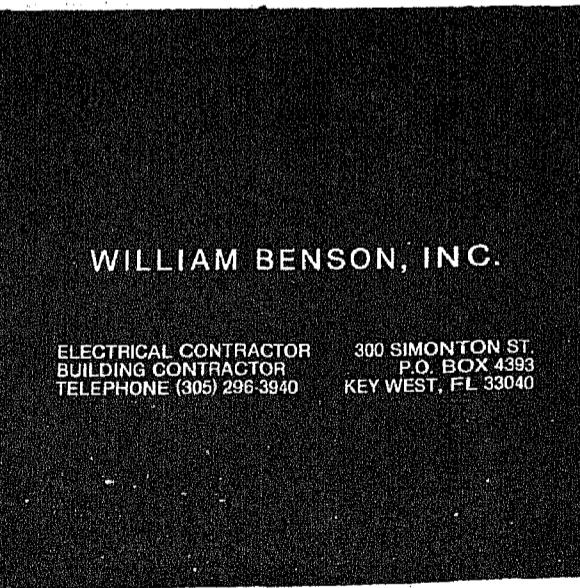
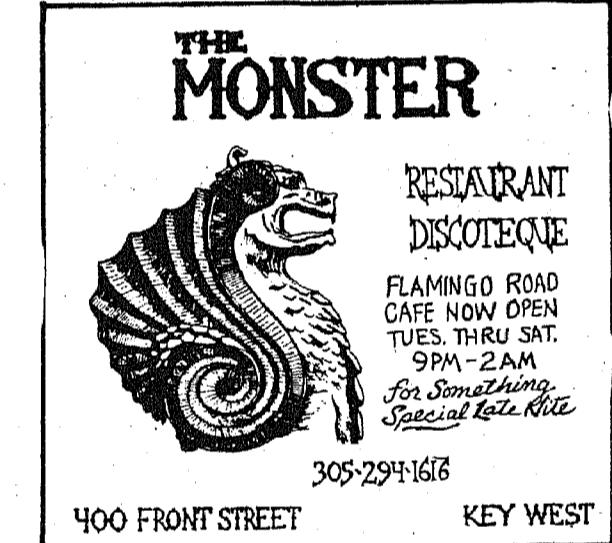
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All exhibits will be labeled in English and Spanish.

EAST MARTELLO MUSEUM has a fascinating history of its own. The buildings were begun as a part of a coastal defense system in 1862 to protect this southernmost Union outpost from attack by the Confederacy. Construction continued in fits and starts until November of 1866 when it was officially recognized that the "Martello" type towers were indefensible against rifled artillery of heavy calibre. Official abandonment of the work came in 1873. The fort lay moldering until 1950, when the Key West Art & Historical Society rescued it and through the years restored it to the point it is today. Although most of the exhibits deal with the island and the sea, the rooms where the treasure exhibit will be shown are usually hung with the works of many artists who make Key West their home or commute from the North.

THE TONE, the ambience of East Martello Museum is unlike that of any other art gallery or museum in the country. With its pervading flavor of history in a tropical setting, it is in fact, world-unique. Special admission: \$5.00 per adult, \$2.00 per child. Group admission rates available. Museum hours for this exhibit: 9:00 a.m. to 9:00 p.m. For further information on hours and admission, please call 305-296-3913.

2928 Roosevelt Boulevard 62040



MELLOW FEELINGS

We were eighteen then
Nathan, Buzie, and I
We skipped school that day
The day we discovered a natural high

It started like many other days
Avoiding the misery of school
We headed the car north toward Maryland
Thinking everyone we left behind such a fool

Deciding to venture on roads never traveled
We soon were lost
Unique and wondrous joy in not knowing where we were
A little gas was the meager cost

We traveled through fields and wooded roads
The sun was shining not too hot, not too cold
While stopping at a little country store
Stories of an old man's youth we were told

We bought cheese and crackers
A little something to drink
We enjoyed the old man's conversation
Seeing us so young
I suppose it made him stop and think

We continued on down other roads
A meadow of flowers caught our eyes
We stopped and walked to them
There was no particular reason why

Not knowing much about flowers
There were several different kinds
All the colors of the rainbow
Their beauty captured our young minds

We sat down in the middle of them all
Feeling good without knowing why
Warmth within our bodies
Mellow feelings without having to try

We talked as never before
We realized how much we were friends
Captured by the fragrance of the flowers
Grasping mellow feelings that would never end

Viet Nam was a threat to us then
The reasons for war we didn't know
With the fear of losing each other
We wondered if we would have to go

We talked about God
The mystery of it all
Trying to understand his powers
Changing summer into fall

We talked about our ladies
Wondering how to be sure
Each of us loving
Yet not knowing when Love is pure

The day progressed
The hours seemed to fly
Trying to hold on to the experience
Not wanting to ever say good-bye

We talked about learning
There was so much to understand
We discussed sharing and giving
So many people need a helping hand

We knew we had to leave
School was out and we had to go.
Trying to capture each second
Mellow feelings continued to flow

We stood and looked around
Spring's beauty was so deep
Mellow warmth within
Feelings for a lifetime to keep

Buzie began to pick some flowers
Part of the day he wanted to carry
Sadness overwhelmed me
I suddenly began to worry

I asked him not to pick the flowers
I began to cry
Others may stumble upon this meadow
The beauty here no money can buy

I didn't have to ask him twice
I knew he understood
Nathan suggested he take the flowers already picked
I felt as though I had done a stranger some good

We got into the car and drove away
Mellow feelings we took home
Never daring to look back
The meadow we would never again roam

Many years have passed
Remembering the flowery field
Mellow feelings that day were harvested
Love and understanding was the yield

--Don Allen Taylor



Directed by
William Prosser
Music & Lyrics by
Stephen Sondheim

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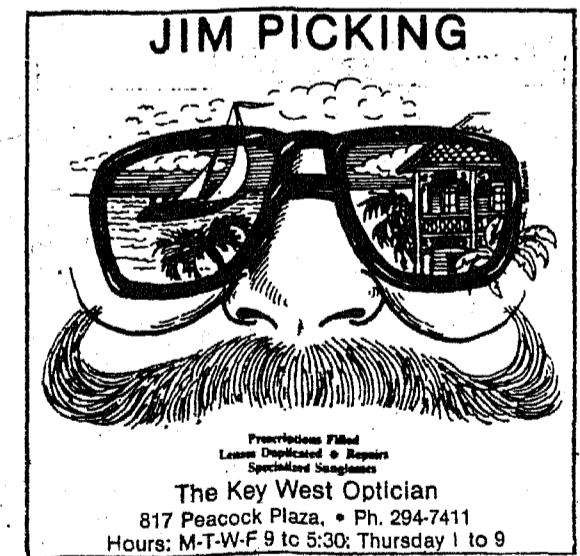
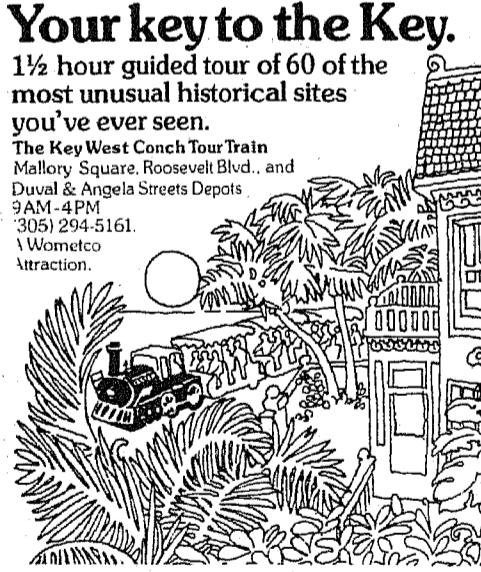
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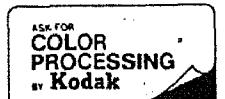


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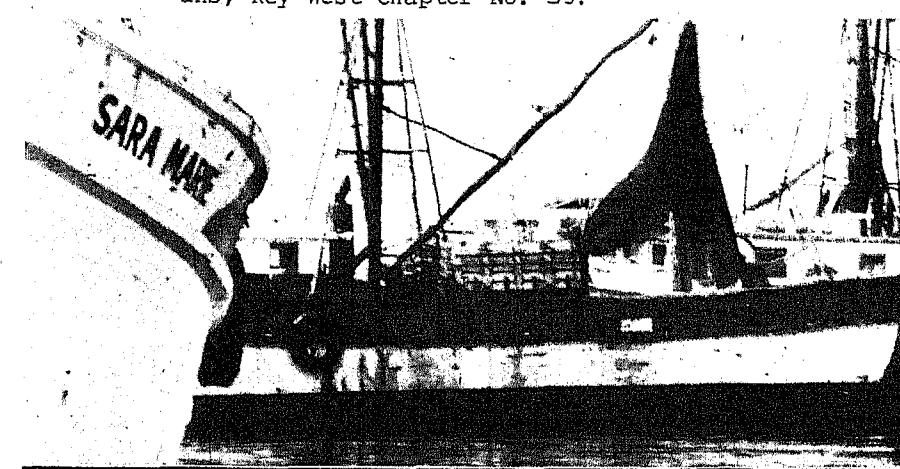
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FEB. 26 OLDEST HOUSE BENEFIT PARTY.
6 p.m., 322 Duval St. Sponsored by Old
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FEB. 26-27 TROPICAL LUNCHEON.
Noon to 2:30 p.m. at Key West Woman's
Club, 319 Duval St. Reservations:
Sunny Kuris, 296-6162.
FEB. 27 MONTE CARLO NIGHT. 8 p.m.
American Legion Home, Stock Island.
Sponsored by Disabled American Veter-
ans, Key West Chapter No. 33.



RETURN by Jody Adams

Ay, Cayo Hueso, coming in from above you
Ay, Cayo Hueso, you know that I love you
Airplane's engine hums in my ears
Mellow buzz on from a couple of beers
Sunshine on the plane wing outside
Taking me home where a pirate used to hide
The sun shines on waves below
Going back home to an island I know
The tourists come down and they search for a day
Part of them stays behind when
they've gone away
Banana trees grow behind a weathered wooden fence
Blossoms abound and the aroma's intense
Cats cry at night down in old Conch Town
Avocados grow and the sea's all around
Coconuts fall while the morning's still young.
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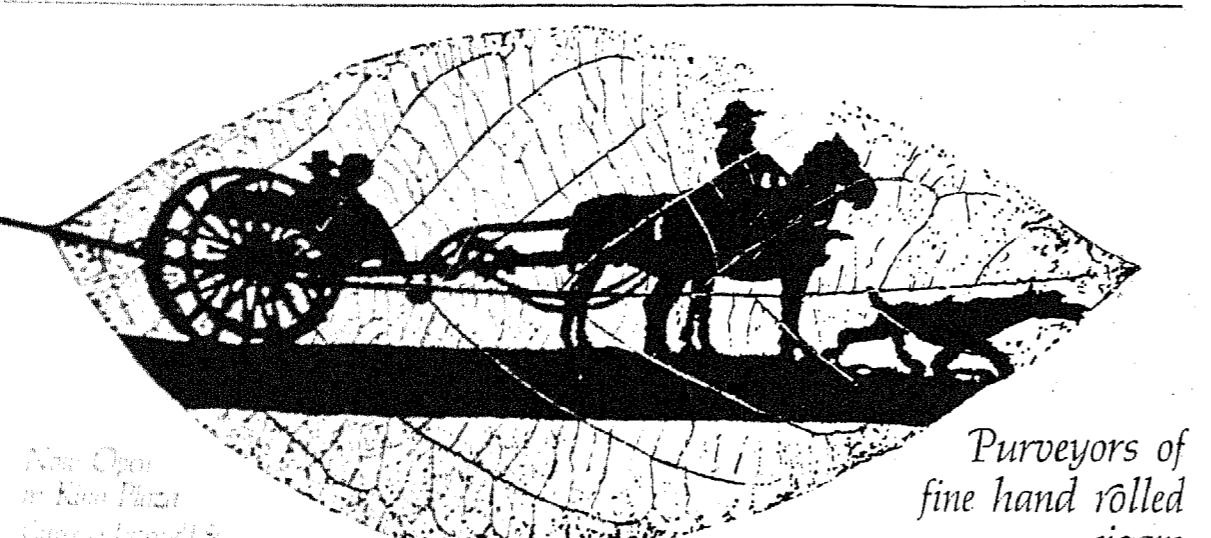
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Old Island Days

BY BETS REYNOLDS

REMINISCENT OF THE fabled phoenix which burned and rose, more colorful than ever, from its leader ashes, the Old Island Restoration Foundation with its big annual project, Old Island Days, was the result of a tragic fire.

The day Caroline Lowe's house burned down in 1956 sparked a Key West revival movement led by a determined fifth-generation Key Wester, Jessie Porter Newton. She had been saving some of the city's architectural gems on her own for years, but she couldn't save the house.

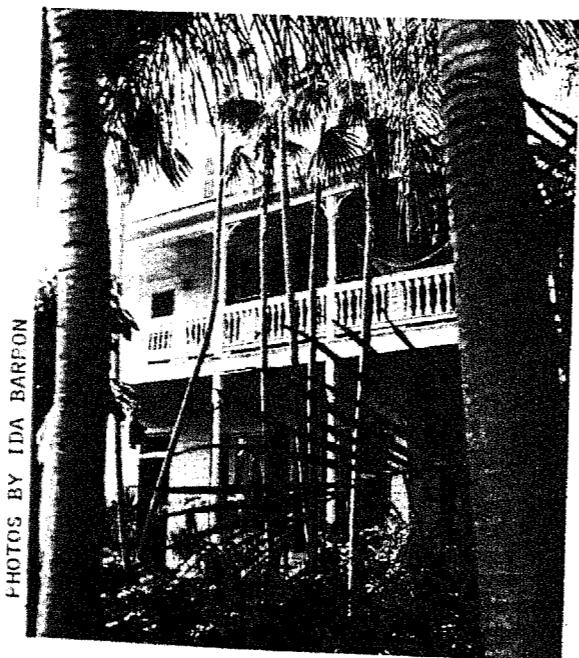
Instead, she turned her attention to the dilapidated Geiger home on Whitehead Street and persuaded Key Wester Mitchell Wilson to buy and restore it.

COLONEL WILSON, of WOMETOO fame, could well afford to bring the old house back to life. He furnished it with authentic period pieces and presented the impressive results to the public as The Audubon House Museum, a house where the artist had once stayed as a visitor and which is now filled with Audubon memorabilia.

AS A GESTURE of gratitude to Colonel Wilson, a group of prominent citizens honored him with a dinner followed by a tour of a handful of historic houses. The showing of these homes proved to be such success with the dinner guests that the Old Island Restoration Foundation was formed as a result, mainly by those present that historic evening. The Foundation's purpose: to encourage the preservation of historic Key West structures, and to promote more and bigger house tours.

OTHER EVENTS IN the tradition of Old Key West were added to the annual

Two of the house tours are in the daytime from 10 a.m. to 4 p.m., the first on Friday and Saturday, February



PHOTOS BY IDA BARFON

showing of houses and Old Island Days, sponsored by the Foundation, was off to a great start.

Now, 22 years later, there are over 30 events included in the celebration which takes place at the height of the tourist season from February 1st to March 21st. Today, Old Island Days is

THE HOUSE & GARDEN TOURS

The house tours that started it all are still the acknowledged "stars" of Old Island Days. This year there will be 15 houses shown on three tours, five on each of the tours.

5th and 6th, and the second on Friday and Saturday, March 5th and 6th.

The night-time tour will be held on Friday and Saturday evenings, February 19th and 20th, from 6:30 until 9:30, and includes transportation to the tour houses by the famous Conch Tour Train.

Tickets for all house tours may be purchased at Hospitality House, Mallory Square.

THE SIDEWALK ART SHOW

One of the most popular and colorful of the events is The Sidewalk Art Show, sponsored by the Key West Art Center. The streets around Clinton Place in

Two whole days, February 20th and 21st from 10 a.m. to 4 p.m., will be devoted to the art show. There is no admission fee, but it's a rare visitor who doesn't find something they want to buy at this exciting showing.

THE ANTIQUE SHOW

Another favorite show for viewers and collectors is the annual Antique Show. It's always a large one with a variety of treasures to choose from. It will be held this year from February 10th to 14th, 11:00 a.m. to 5 p.m., in the Community Center, Mallory Square. Get your tickets from Hospitality House, Mallory Square.



downtown Key West will be blocked off and chock-full of paintings and crafts. Most of Key West's sizeable art community will be there, and so will a lot of visitors.

THE CONCH SHELL BLOWING CONTEST

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Blowing Contest--it's free! This year it will be held on March 20th from 10 a.m. until noon at the Community Center.

Only in Key West is there an annual contest involving the blowing of conch shells, an activity well rooted in the history of the island, where conch shell horns were once blown by the captains of wrecking ships to signal other wreckers to the scene of a ship in distress.

It takes a good pair of lungs to blow these unique horns, but it's fun to try. Just sign up, pucker up and go for it! There is a panel of judges, and trophies are presented to winners in all age groups.

THE BLESSING OF THE SHRIMP FLEET

Closing out the Old Island Days festivities is a formidable double-

header: the Shrimp and Sauce Sampler held at the Community Center at 11 a.m. on March 21st, and at Mallory Square nearby the colorful "photo-finish" (bring your camera!) to the celebrations ... the deservedly famous Blessing Of The Shrimp Fleet.

The Blessing is a majestic water-parade of decorated shrimp boats accompanied by plenty of hoopla and entertainment on the dock until it begins at 2 p.m.

The boats and their crews will be decorated from stem to stern and as they parade by the dockside spectators and judges, they'll be hoping to win trophies and prizes for their decorations. On their third pass-by, they will be blessed by a priest and his acolytes.

be, in addition, a big benefit party at, and for, The Oldest House Museum at 322 Duval Street ... the Garden Club's magnificent biennial Flower Show at the West Martello Tower ... the popular Last Resort Marathon Races ... and a very special show at the East Martello Tower: the Treasure Salvors' multi-million-dollar Spanish artifacts and treasure exhibit, "The Lost Treasure of the Golden Galleons."

BE SURE NOT to miss anything! Get your free 1982 Old Island Days Schedule of Events at Hospitality House or at the Key West Chamber of Commerce, Mallory Square.



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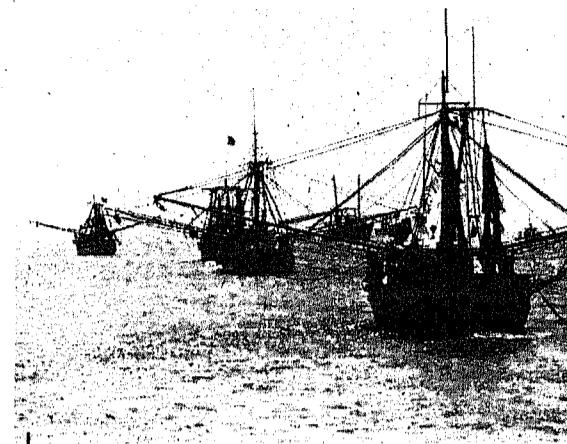
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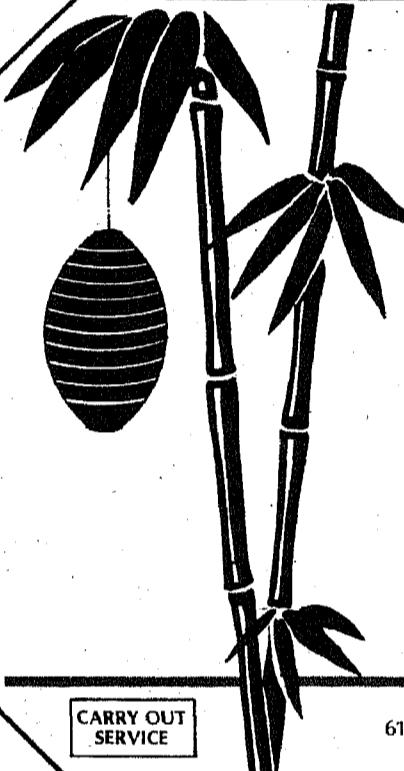
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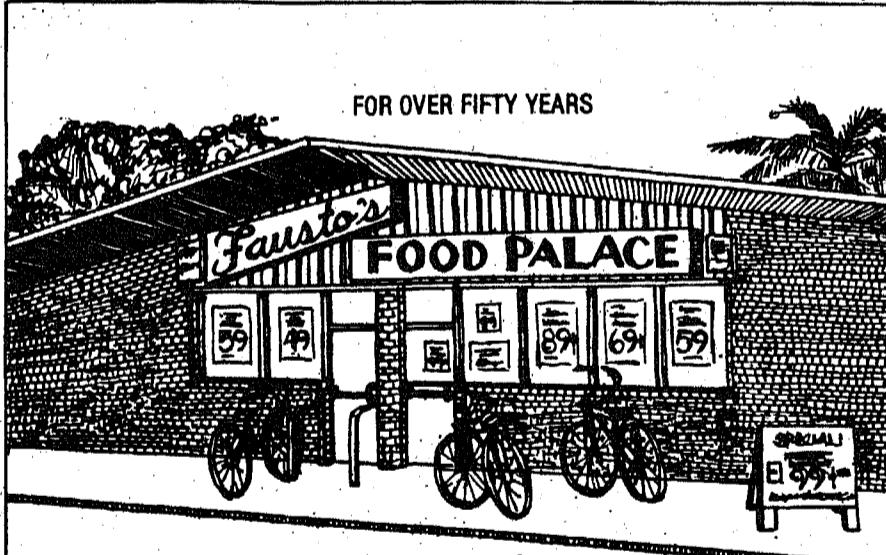
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KEY WEST LAST RESORT MARATHON RUN-DOWN

BY JEFF FISHER

THIS AND FINALLY in poor physical condition and I would like to see our little school days are over at the other extreme having competed in ultramarathons around the country, people are in the middle somewhere and have been training at running for a year or two and have participated in a dozen of local races?

WHATEVER YOUR LEVEL, whatever your interest in the Key West Last Resort Marathon has something for you.

SPONSORED BY UNITED AIR and the Florida Keys Marine Institute, and organized by the Government Roadrunners of Key West, the Last Resort

road races are one of Monroe County's sports spectacles.

FOR THE COMPETITIVE, trained runners the 26.2-mile marathon and the half-marathon runs are offered. Returning this year is last year's winner Jim Loftus from Horsetead. Hot off an excellent Miami Orange Bowl Marathon performance, local Southernmost club member Jim Bell will be trying to better his 2-hour 32-minute performance.

THE FEATURED GUEST runner is 1972 Olympian Jeff Galloway, once Georgia state 2-mile champion/past member of the U.S. national teams in both Cross Country and 10,000-Meters (10K), and U.S. record holder in the 10-mile run at 47 minutes 49 seconds.

GALLOWAY IS AN experienced and traveled runner. He began running in a Georgia high school in the early 60's.

moving to national prominence in the 70's after attending college in Connecticut. He is now a recognized authority on distance running and a leader in American road racing. He serves on the executive board of several national running associations.

HE IS THE founder of the Atlanta Running Center—an organization which conducts events, research and activities aimed at health and preventative medicine. He is also co-founder of the Avon Women's Marathon which is designed to get the marathon recognized as an olympic event for women.

GALLOWAY HAS LONG-STANDING Florida ties. He earned a Master's degree from FSU in Tallahassee in 1972 and was also one of the stalwarts of the prestigious Florida Track Club, joining forces with the likes of Jack Bacher, Ken Misner and Frank Shorter.

NOW residing in Atlanta, he is the owner and president of Phidippides, a chain of running shops, with several in Florida.

HE ALSO HAPPENS to be a consistent sub-2:30 marathon runner, an accomplished athlete, and a leader in American sports. He'll be in Key West to run the Last Resort Marathon on February 13 but if you want to hear him personally, plan to attend his clinic on training secrets and running injury-free on Friday, February 12. A pre-race dinner is being conducted at Chicken Unlimited on February 12 from 4:00 to 9:00 p.m. Galloway's clinic will take place 7:00 to 9:00 p.m. at a nearby location.

BUT THERE ARE many people who take their running seriously only for reasons of good health and physical conditioning. These people only occasionally compete and the 6.2-mile (10-kilometer) run is ideal for them. Brisk running, good vibrations and personal challenge dominate here. Most of these runners could care less about "winners" and "losers." Just to be in this run with other advanced beginners is rewarding enough. The real challenge here is to go for a PR—personal record. You don't race others; you race yourself. You strive for your best time under controlled, race conditions.

BUT YOU DON'T have to be any of these to participate in the Last Resort spectacular. The two-mile fun run is customized for the beginner. In this run, you can just enjoy. It begins at 9:15 a.m. Even if you've never run a race, you can get out there and run for a cause. Remember, a portion of the proceeds from registration fees (\$6 per runner) go to the community efforts of

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FOR MORE INFORMATION, look around town for the yellow Last Resort Marathon poster. Or contact race directors Ned Guardienier 296-9897 or Tom Berns 294-7056.

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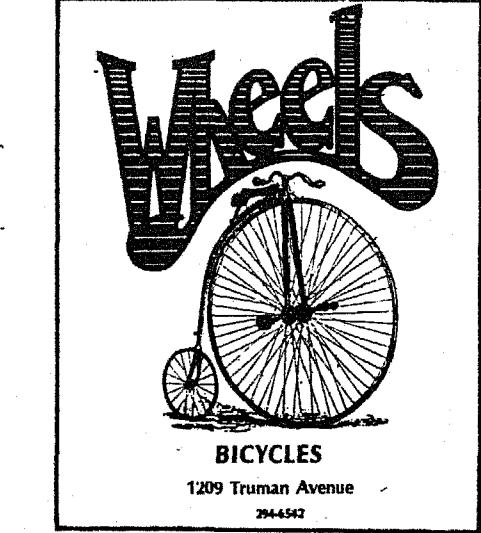
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lated and often neglected culture of the black race in Key West and to unveil and record historical data that is so often buried in footnotes. The search for understanding the Afro-American



A late 19th century view that shows Henry Fleming (front), Mister Wheeler, and George English, U.S. Customs Inspector.



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experience hopefully will provide valuable insights into an ethnic identity and help to link the past with the present.

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BAHAMIAN ANCESTRY AND emigration patterns, the legal status of blacks on the island in 1830 through 1860, and the condition of both the slave and the freedman locally during the Civil War and Reconstruction era are particular areas for examination. The economic and societal institutions that existed as well as demographic and occupational data about the black populace through the late nineteenth century will be reviewed.

This documentary has sought to pull together the strands of black history in Key West and represents but a beginning. Hopefully, this effort will serve as a catalyst for further explorations into the island's black heritage. In a larger perspective, research into local history, cultural patterns and records provides expanding data sources for future southern historiography.

THE LEGAL STATUS OF BLACKS IN KEY WEST

THAT "PECULIAR INSTITUTION" of slavery so long perpetuated throughout the American South became rooted, though weakly so, on the southernmost island of Key West. There, evidence suggests, the roots of racism were not implanted as deeply as in other sectors of the nation. The isolated environment and a townspeople bent foremost towards the practicalities of survival limited the nature, though not the existence, of slavery. The twin pillars of southern slave-dominated society, economic exploitation and social degradation, did not permeate Key West to the degree they did elsewhere. Major agricultural production and the white hegemony so inherent to the South's plantation system had no relevance to the isolated maritime commerce of the island. Racial and ethnic divisions were to prove less arbitrary, and thus less significant, than viable economic interests. Yet en-

slavement of blacks to a limited degree did persist in Key West through the antebellum years.

THE APPEARANCE OF slavery on the island may be partly explained by the fact that Negroes were bought as slaves by the wealthier white landowners of Key West to work as household domestics and to fulfill a need for cheap labor. Surviving Monroe County court records reflect the sale of Negroes as slaves in Key West. Fragmentary evidence still extant provides some insight into the nature of servitude which endured for a period in Key West.

DEED BOOK ENTRIES indicate that Negroes were bought and sold in Key West from the 1830's through the 1860's. The earliest sales were made by Charleston and Natchez planters to Key West whites. Some blacks were sold "for life" and their children inherited the same obligation. Court records reflect the prices paid, whether future progeny were included and the first names of slaves purchased. Rarely were slaves known by a first and last name.

ONE OF THE earliest recorded Bills of Sale for a Negro in Monroe County occurred in 1838 when W.A. Smith of Charleston sold to William Cooley "a negro wench named Maria about 35 years old" for \$550. In 1839 William Cooley sold to John Girax and Nicholas Smith of Key West "a negro wench named Hester warranted sound, about 32 years old," for \$550.²¹ William Wall purchased from Thomas Webb at Charleston "a negro wench named Chloe about 17 years old" for \$600 on January 20, 1840.²² Nearly all recorded sales represented single slave purchases.

ADDITIONAL DOCUMENTS INDICATE the following transactions: Frederic Ford of Charleston sold to Joseph Jiminez of

²⁰The footnotes were not available to Solares Hill for reprinting here.

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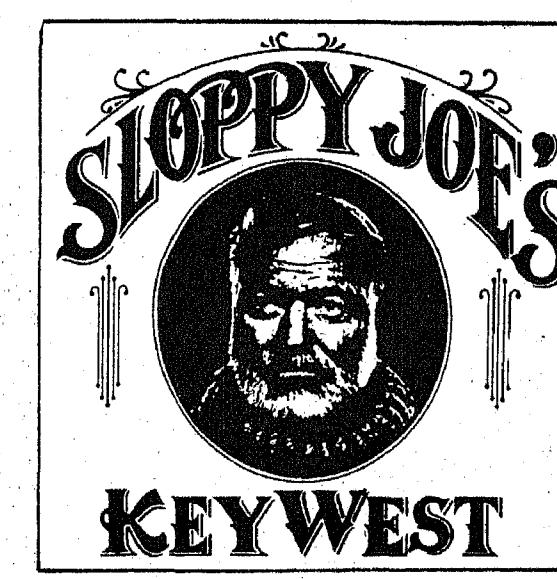
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frequency than men. Most likely, these female slaves served as household servants. Available historical evidence thus verifies that slavery, that particular and peculiar institution, did persist throughout the antebellum era to a limited degree--largely, among the island's wealthier mariners and merchants.

FREE BLACKS AS well as slaves resided in Key West during the antebellum years. Their number increased with each decade. According to the February, 1828, Census of The City of Key West, the entire population totalled 421; there were twenty-one free black males, eighteen free black females and seventeen slaves in that early settlement period.⁵² The U.S. Census in 1830 recorded the island's population as 517 inhabitants, including sixty-six slaves, eighty⁵³ three free blacks and 368 whites.⁵⁴ The following chart reflects the breakdown into age groups⁵⁵ Key West's free blacks in 1840:

	Under 10	10-23	24-35	36-54	55+
Free Black Males	10	9	14	2	2
Free Black Females	11	11	9	6	1

Before 1845 there were fewer than 200 blacks in Key West; less than half occupied a free status. Free "men of color" denoted in the 1846 Assessment Rolls included: Manuel Vincent, John Stevens, Thomas Romer, John Seville, L. Saunders, James Roberts (col'd Fiddler), John Delancey, (colored sexton, St. Paul's Episcopal Church), John Cornell, Robert Allen, George Addison, and Frederick Albury.

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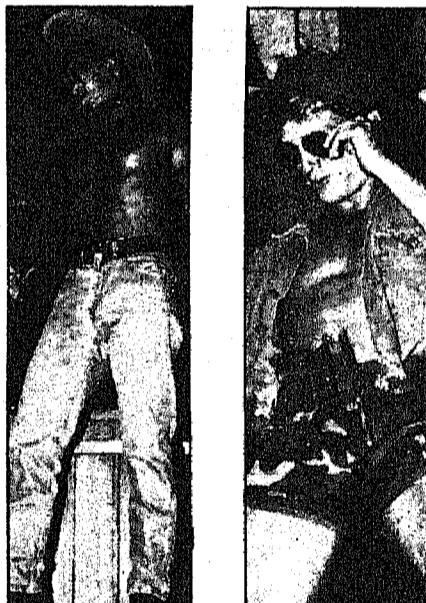
CRUISE BAR. VIDEO ROOM
STEAMROOM. HOTTUB
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SUN GARDEN
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HAPPY HOUR 4-6 PM

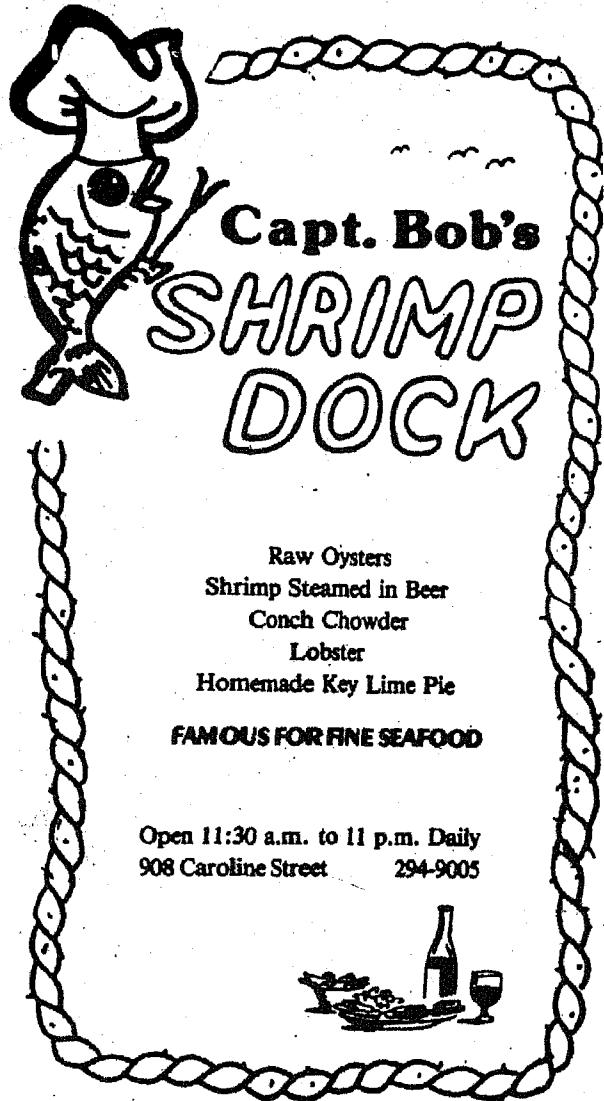


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AVAILABLE HISTORICAL DOCUMENTS point out that several of Key West's free blacks began to accumulate property as early as 1829. Deed Book A records a property transaction on October 26, 1829, whereby Pardon C. Greene, one of the island's original proprietors, sold for \$100 a lot on Whitehead Street near Eatog Street to Cassimer Ruby, a mulatto. Two years later Greene became indebted to Ruby for \$500 and mortgaged another Whitehead Street property (part of Lot 2 in Square 39) to Ruby. Thomas Romer, Sr., a black Bahamian, acquired through foreclosure and then re-sold a parcel of land on Whitehead near Caroline Street in 1844 for \$100. The deed reveals that Romer, unable to write his signature, endorsed the document with "his mark." On December 1, 1847, John Cornell, "a free colored man of Key West," paid \$100 for a lot on Whitehead Street near the corner of Petronia. In 1851 Lillah Cornish, a free black woman, became a Key West property owner. Land acquisition by free blacks in Key West before 1860 was rare, yet did occur.

(The painting on the cover of the book is by Jack Baron, a Key West artist.)

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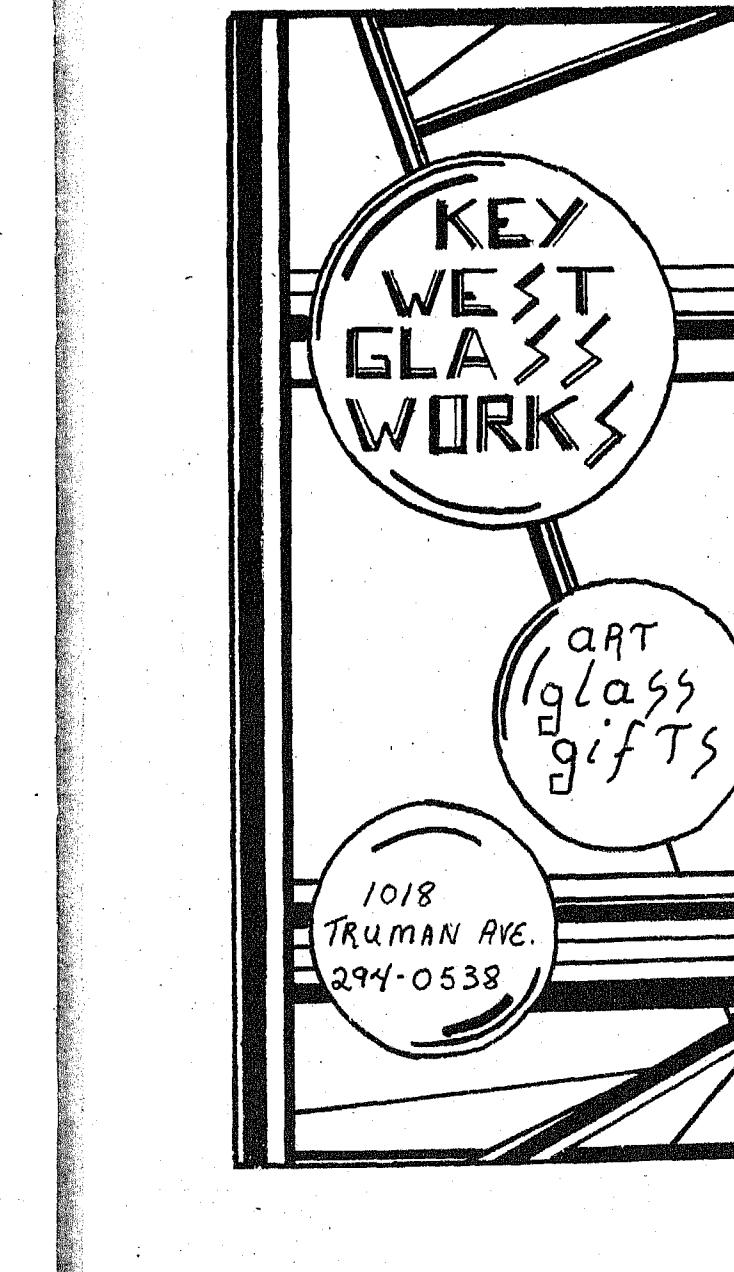
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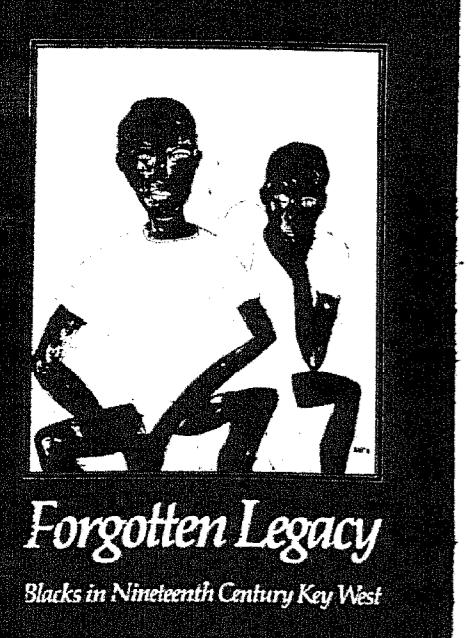
Winner of Miami Magazine's
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ANNOUNCING THE PUBLICATION OF:

Forgotten Legacy

Blacks in Nineteenth Century Key West

BY SHARON WELLS



Available at The Key West Island Bookstore
The Historic Key West Preservation Board, Publisher

continued from p. 2

THE KEY WEST Citizen has a feisty, outspoken new columnist in its Sunday paper. Read the column "Business at the End of the Road" by Townsend Kieffer. He is a most welcome observer of the local scene.

MAYOR DENNIS WARDLOW was absolutely right in ejecting from the Jan. 18 meeting a man who was particularly abusive toward him about the houseboat issue. Incidentally, I feel that Dennis does go overboard in his sweepingly negative comments about houseboat row (though at the meeting he assured those whose boats were well kept that he didn't mean them) and I feel that the city probably has no jurisdiction over properly-maintained boats but nonetheless his abusive critic was totally out of order and deserved to be escorted from the chambers.

DENNIS SEEMS TO be getting a feel for the job and the meetings are getting tighter. Being mayor of Key West isn't the easiest job around, and I envy no one who has to face all of us in the audience. Carry on, Mr. Mayor, and good luck.

CONGRATULATIONS TO THE Florida Keys Community College. The college's art department scored a complete sweep in the judging for the Community College Capitol Art Exhibit and the 11 works submitted locally were accepted for display in the Capitol at Tallahassee. Included in those selected to show was our staff photographer, Jo Anne Savio!

THOSE WHO WANT to aid the Polish Red Cross can do so by sending money, and only money, to the American Red Cross, 600 White Street. The good people at the Red Cross recently provided nearly \$2,000 of assistance to two families burned out on Big Coppitt Key. Support United Way—it makes Red Cross

possible.

THE FOUNDERS' SOCIETY of the Tennessee Williams Fine Arts Center is still looking for new members. It doesn't cost that much more to belong than the cost of regular tickets, and it benefits the college enormously. I hope that they get their quota.

VOLUNTEERS ARE NEEDED for Big Brothers and Big Sisters of Monroe County. Call 294-9891.

THE KEY WEST Woman's Club Cook Book is featured in the current February issue of The Ladies Home Journal in its Community Cookbook series. The cook book, a collection of handwritten and signed recipes by local ladies, was begun when Mrs. Eva Navarro was president of the Woman's Club, then completed and published in 1949 during the presidency of Mrs. Emily Goddard. It is now in its fifteenth printing. Congratulations to the Woman's Club.

THE GREAT TEAM of Ida Barron and Ed Swift are back together again along with Sandy Higgs, Dorothy Chivario and Betty Cox to spearhead the next Island Roots celebration. It will be here May 14, 15 and 16. Among other attractions will be that wonderful Royal Bahamas Police Force Band, the Bahamas Folklorico Group, the May Pole Dancers from Green Turtle Cay (their first visit), and much more during this celebration with carnival atmosphere. Both Ed and Ida played a big role in our earlier, fabulously-successful Roots festival and I'm tickled that it's going to happen again.

THE ART MARKET in front of the chamber of commerce building is still looking for local artists who wish to use space there to create and sell their wares. Anyone interested should call Greg Curry at 294-5168 or Ed Swift at 294-7322 for more information.

SEE YOU NEXT MONTH!



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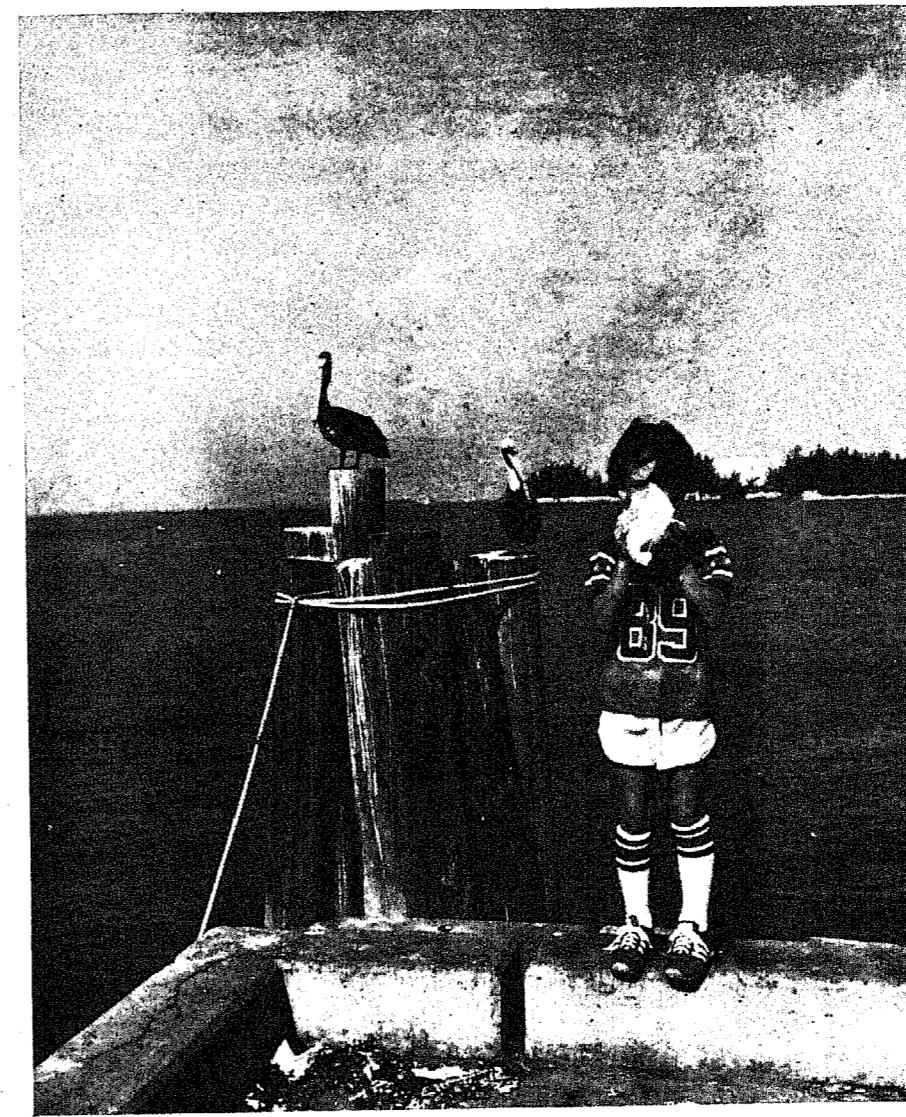
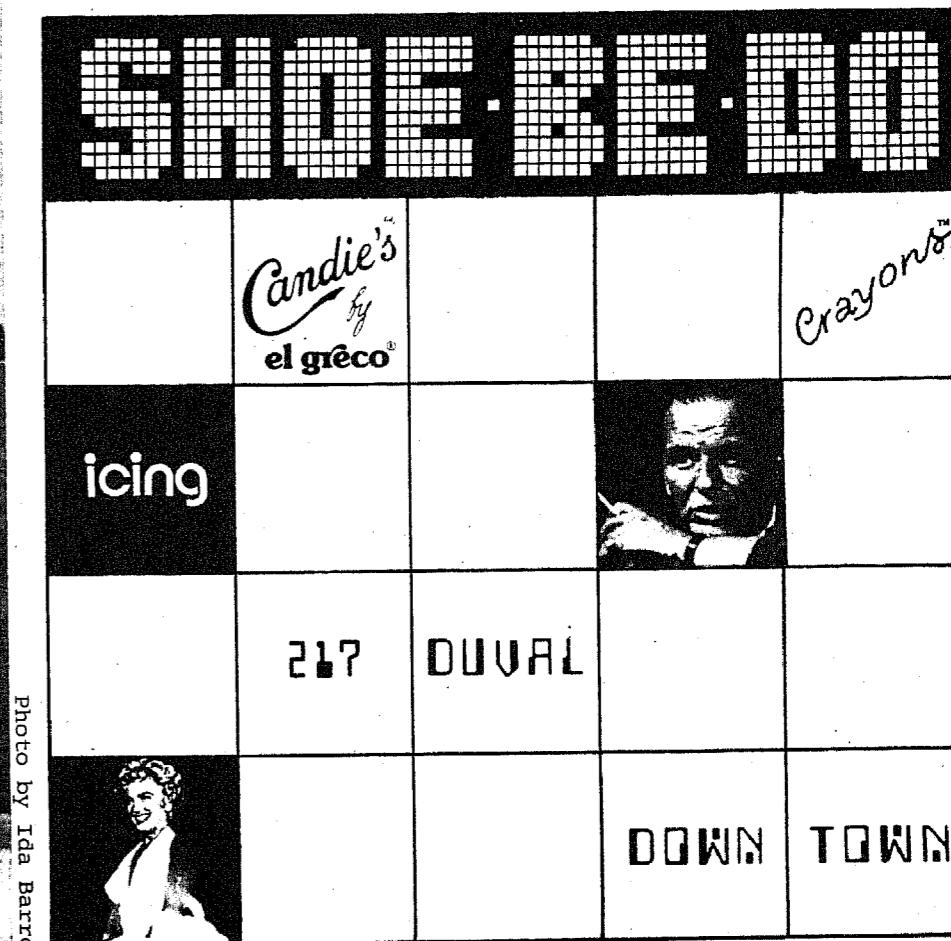


Photo by Ida Barron

PRACTICE! The Conch Shell Blowing Contest is March 20.



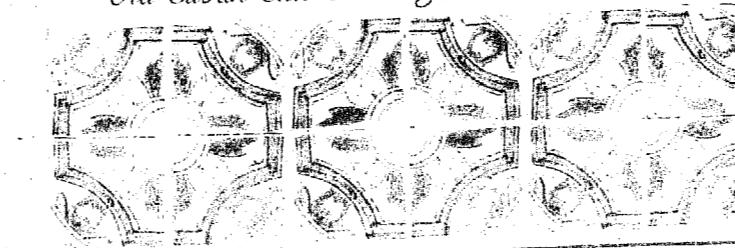
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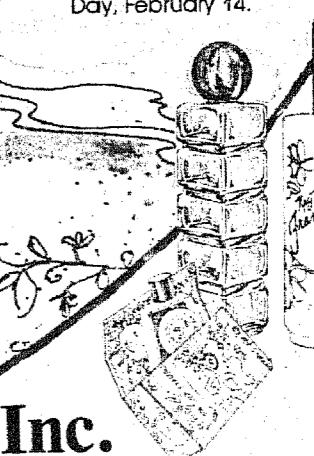


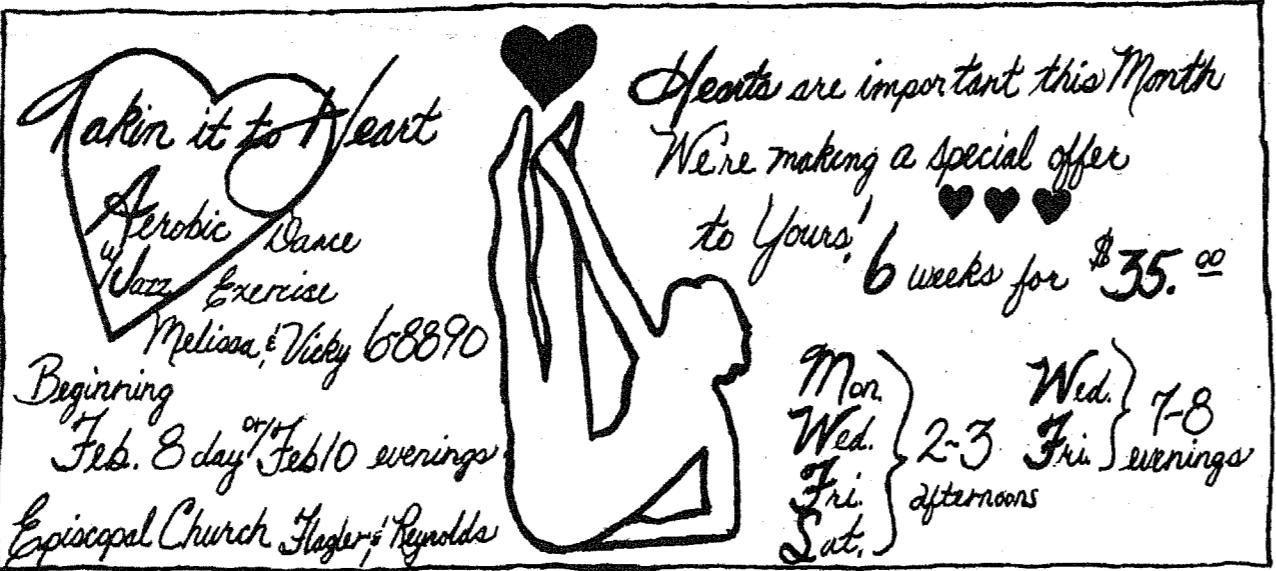
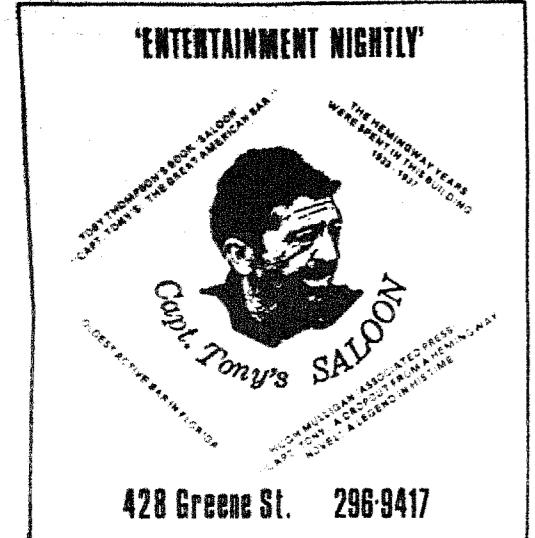
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Day, February 14.





KEY WEST'S HOROSCOPE

BY EMMA CATES

SUN in Aquarius, after 18 in Pisces. Jupiter in Scorpio, turning retrograde 24th. Venus in Capricorn retrograde, turning direct 11th. Mercury in Aquarius retrograde, turning direct 13th. Saturn in Libra retrograde.

THE FULL MOON on February 8 in Leo aspects the houses of travel in the chart of Key West. Travel to the island should be brisk this month. The Lights conjoin the Natal and progressed Venus, the Benefic in the Horoscope. These good aspects point to an especially good tourist influx. Our ruler, Saturn, retrograde in Libra, is transiting the 5th house of the chart. The social life is another area where there is much activity indicated.

THE NEW MOON on February 23 in Pisces is in the 10th house of the chart of Key West. The 10th house rules the public-career. Our "image" is receiving good vibrations now. Jupiter, the great Benefic, is in Scorpio conjunct our natal Jupiter, and in true aspect to the New Moon. This bodes well for the City of Key West.



FEATURED THIS SEASON:

Jim Salem	- Acrylics
F. Ronald Fowler	- Multi-Media
Bob Birbeck	- Portraits
Henri La Chapelle	- Oils
Jim Lehmkohl	- Oils
Gloria Shaw	- Sculpture
Dennis Little	- Stained Glass

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AMUSEMENTS

BY ROBIN KAPLAN

THE KEY WEST Art & Historical Society is presenting the world's largest exhibit of sunken treasure, at the East Martello Museum, 3500 South Roosevelt Blvd. The show, entitled "The Lost Treasure of the Golden Galleons," opens on February 6th and will remain through March 7th, open daily 9 a.m. to 9 p.m.

It is the first and possibly the only showing of the entire collection recovered by Treasure Salvors Inc. from the Spanish galleon hulls of Nuestra Senora de Atocha and Santa Margarita. Both of these ships were believed to be sunk during the 1622 hurricane, approximately 40 miles off the coast of Key West. Salvaged were 17th century historic artifacts, priceless jewels, rare antiques, silver bullion and gold, gold, gold.

A \$5 admission charge will cover adults; \$2 will admit children between the ages of 7 and 15. Children under 7 with their parents will be admitted free.

GINGERBREAD SQUARE GALLERY, 901 Duval (on Olivia), is opening their doors with two new shows this month. On February 2nd, Gil Fury will have a show of his pencil drawings and his oil paintings. February 16th, John Kiraly opens with a new collection of acrylic paintings.

The Artists' Warehouse, 8 Charles Street, will be hosting a collection of batik work by George Summers. The show, hanging through February 12th, is entitled, "Other Islands." His work, both abstract and representational, takes on organic forms—visions of both human and landscape dimension.

TWO NEW RESTAURANTS have opened in town. In Key Lime Square, Dim Sum is serving on their shaded patio. Theirs is a Burmese/Indian slant on what one would expect to be Chinese. It's a lovely spot for tea and a light bite; my curried vegetable platter was quite a tasty lunch yesterday.

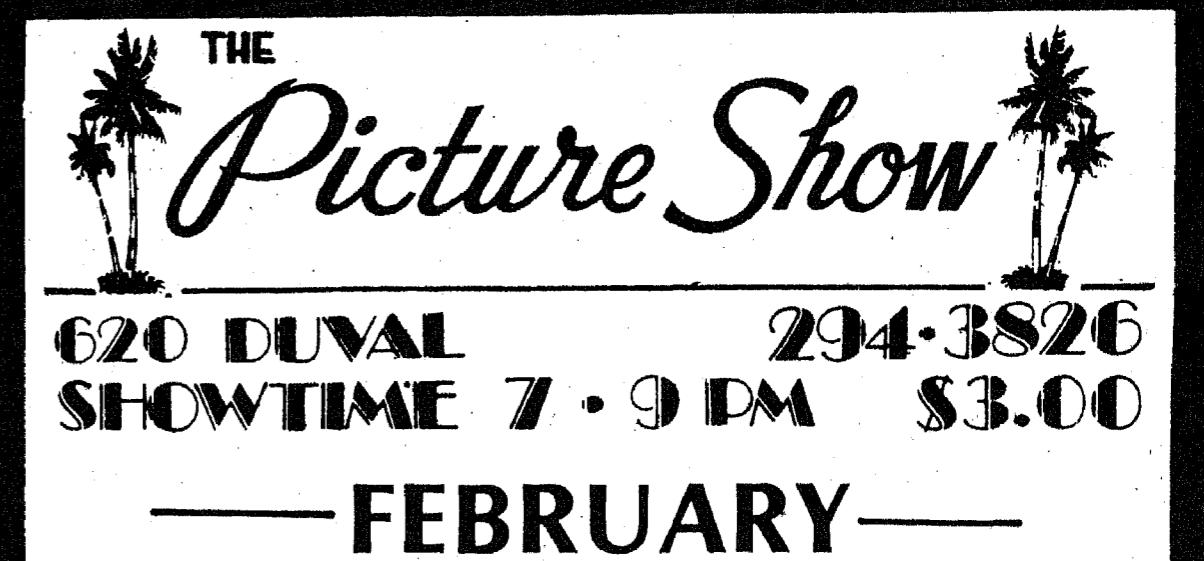
On the 600 block of Duval, Bubbles is opening the doors of their multi-colored pastel facade to serve Belgium Waffles. Other foods and drinks will be available on what appears to be a "daily specials" blackboard—but the waffles are their house specialty.

AND NOW THAT you've cultured and feasted (if not feasted on culture), how about a little run? The Last Resort Marathon on February 13th invites you to competitively work your body—in four separate races. There is the 2-mile fun run, a 10-kilometer race, a 13.1-mile run, and the 26.2 mile marathon. Time, place, fees, pre-race clinic, awards, and all other details are available by contacting one of the two race directors. Either call Tom Berns (294-7056 days, 294-5770 evenings) or contact Madge Blad (294-5260) or write to her at 1 Suncrest Road, Key West.

TWO EVENTS AT the Tennessee Williams Fine Arts Center are rapidly approaching. February 2nd is the 7:30 p.m. screening of Truffaut's classic, Shoot the Piano Player.

February 11th begins the 10-night staging of the farcical A Little Night Music. With book by Hugh Wheeler, music and lyrics by Stephen Sondheim, and all of our local talent and energy, we should expect a most enjoyable evening at this Tony Award-winning play.

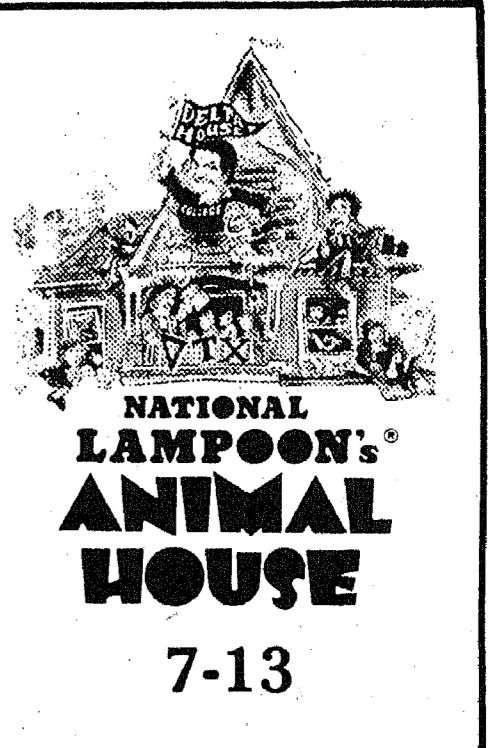
AND MEN, READ no further. Claire, of Tropical Bar and Grill fame, is having women-only teadances every Thursday between 4 and 7 p.m. I heard their first afternoon fete was well-attended and appreciated.



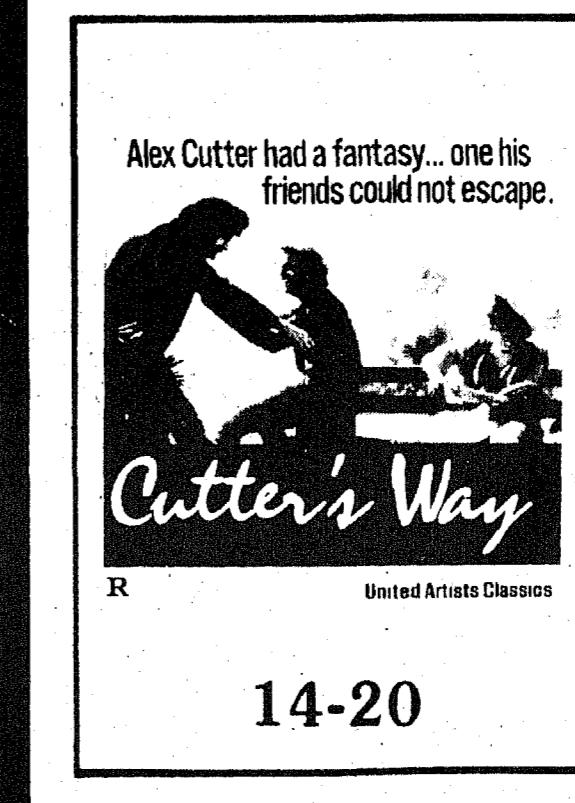
Co-winner of the Golden Lion
Best Film Award at the 1980
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A Louis Malle Film

31-6

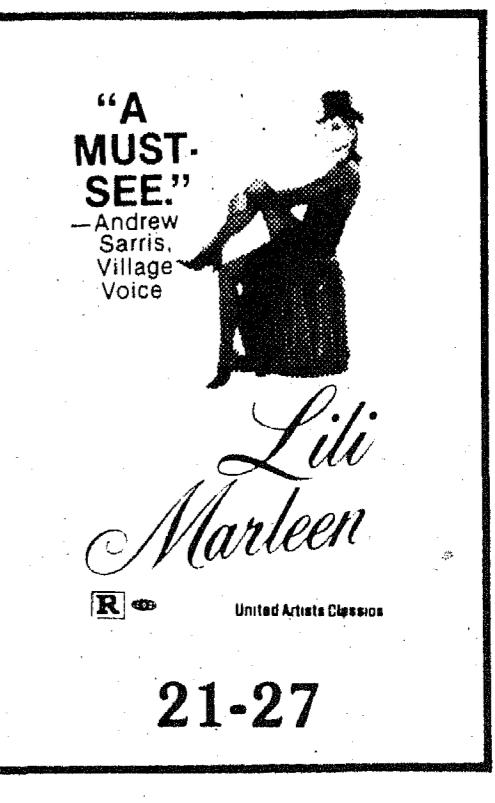


7-13



R United Artists Classics

14-20



21-27

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House pâté	\$4.00
Artichoke bottoms stuffed with crabmeat & béarnaise	4.50
Soup du jour	1.75
French onion soup	2.75
Salad Emile — Boston lettuce, hearts of palm, mushrooms & tomatoes	3.75
Spinach salad — spinach, eggs, bacon, & croutons	2.75
Omelet du jour	3.75
Eggs Benedict — Poached eggs, Canadian, bacon, and Hollandaise atop an English muffin	3.95
Petite sirloin with potato and vegetable du jour	7.95
Steak & eggs	5.95
Desserts — Ask about the desserts made fresh daily by our own pastry chef	2.00
Tuesday - Saturday 11:30 - 5:00 P.M.	
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EDITORIAL

BY BILL WESTRAY

IN THIS MONTH'S report we continue to express our concerns about potential over-development in the Upper Keys, which we believe will eventually stifle and strangle the economy of the Lower Keys. We are particularly concerned about the proposed 5,000 to 6,000 new residential units in North Key Largo that threaten to jam U.S. Highway 1 with an impassable traffic overload, and to consume our water before it ever flows south of the Seven Mile Bridge through the new pipeline.

THE SOUTH FLORIDA water shortage draws our attention this month. With Lake Okeechobee at its lowest level in history for this time of year, with the South Florida Water Management District already calling for a 10 percent reduction in water consumption in all parts of South Florida, with the Florida Keys Aqueduct Authority (FKAA) limited by a consumptive use permit of 13.5 million gallons per day (MGD) from all sources which expires and must be renewed in 1984, with planned production of about 10.5 MGD out of Florida City when the new pipeline is in operation, added to 3 MGD from the Stock Island reverse osmosis (R.O.) plant, and the Ocean Reef R.O. plant delivering over 1 MGD, we seem to be approaching and possibly even exceeding the 13.5 MGD limit to meet current demands, without any major new development projects.

IN AUGUST 1981, we learned that the Ocean Reef community was refusing to purchase water from FKAA, while at the same time FKAA was starting construction of a 12-inch diameter, 1.5 MGD spur pipeline from U.S. 1 along County Road 905 to serve Ocean Reef at a cost to

the taxpayers of about \$1.3 million. In spite of protests from several citizen's groups and even a lawsuit, and in spite of the potential loss of its principal customer (Ocean Reef), FKAA officials pushed construction of the spur line on a seven-day, holiday, weekend, and day-and-night basis.

WE ARE OF the opinion that the spur line was an imprudent undertaking and with the loss of Ocean Reef is serving as a catalyst to over-development in the rest of North Key Largo. Recently we were told by the FKAA that they could supply up to 3.5 MGD of water to North Key Largo via the 12-inch spur. Such a commitment would appear to clearly exceed the 13.5 MGD consumptive permit. It is most certainly a surprise upward switch from the declared design capacity of 1.5 MGD.

COINCIDENT WITH THE foregoing, there has recently emerged a so-called Upper Keys Airport Advisory Board that is seeking to create a new county airport in the endangered American Crocodile habitat west of Route 905. This started out as a 6,000-foot jet airport proposal, but is now seemingly being watered down to a 3,500-foot prop airport, still in the approved crocodile refuge. The airport advisory board was initially operating outside the Comprehensive Planning Act process, and outside of the purview of the county Local Planning Agency. No need was ever established for the new airport.

THERE ARE SO many agencies and so many questions involved in these Upper Keys development activities that it is almost impossible to present them in an orderly, coherent whole. The agencies and their related responsibilities include:

-- The Government and Cabinet.
-- Department of Veterans and Community Affairs, Bureau of Land and Water

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Management: administration of Area of Critical State Concern regulations including review and approval of all local development orders.

-- South Florida Water Management District (SFWMD): responsible for management of all potable water resources of the region, including consumptive use limits for all local water utilities.

-- Florida Keys Aqueduct Authority: responsible for water production, transmission, distribution and administration of all potable water in Monroe County. Includes approval of water permits for all new developments. The SFWMD directors are currently also the Board of Directors of FKAA.

-- Monroe County Board of County Commissioners: the local government of Monroe County responsible for the enactment of all local laws including a comprehensive plan; appointment of members of all boards, advisory committees, consultants, etc.; selection of certain key executive personnel; and review on appeal of development orders and other actions of its zoning board.

-- Monroe County Zoning Board: responsible for all zoning changes, and review and approval of all major development projects for compliance with community impact assessments.

-- Monroe County Planning and Zoning Department: responsible for staff review of all development order applications, support to zoning board and county commission. It is the designated Local Planning Agency with exclusive authority to conduct comprehensive plan hearings, and recommend adoption or change to the Monroe County Comprehensive Plan including the Land Use Plan Element and Map thereto.

-- County Consulting Engineers: responsible to advise the commission, the zoning board, and the planning department on engineering matters. Cur-

rently is Post, Buckley, Schuh and Jernigan, Inc.

-- Upper Keys Airport Advisory Board: an advisory committee originally selected by Commissioner Ken Sorensen to investigate the acquisition of a former missile site in the crocodile habitat on North Key Largo for a new county airport. This board was recently given a more official status by the county commission, but appears to still be operating outside the scope and cognizance of the local government planning process.

WE FEEL COMPELLED to pose ponderous questions which in our opinion are bothersome and make us worry about who and what is behind this seemingly unmanageable surge of major developments in the Upper Keys.

WHAT IS, OR WAS, THE RELATIONSHIP BETWEEN:

-- The Ocean Reef spur pipeline;
-- The last-moment refusal of the Ocean Reef community to purchase or use aqueduct water;

-- The resignation of the former FKAA Executive Director immediately after the pipeline referendum election and his employment in the position of utility systems director at Ocean Reef;

-- The decision of FKAA to construct the Ocean Reef spur on a priority basis AFTER learning that Ocean Reef would fight the aqueduct hookup;

-- The construction of the spur on the refuge side of Route 905 without prior approval of the Farmer's Home Administration;

-- The seemingly-sudden proliferation of Major Development Projects (MDP) for North Key Largo;

-- The involvement of the phantom, corporately-owned, 1,300-acre City of North Key Largo Beach on the spur pipeline project;

-- The emergence of the crocodile refuge jet airport plan as the spur pipeline was laid and the MDP applications were filed.

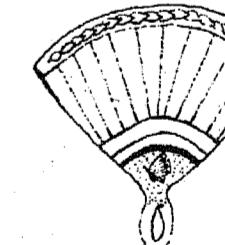
WE WONDER THAT:

-- Prior to the intervention of the Cabinet and Bureau of Land and Water Management, there seemed to be little propensity on the part of the zoning board to assess the impact of new developments with population the size of Key West on all community services;

-- No effort has been made to determine a realistic development impact fee to defray the total cost of additional community services which must otherwise be borne by county taxpayers;

-- The county consulting engineers seem also to be the engineering representative and advisors for most of the major new developments.

WE BELIEVE THAT many of our questions and worries deserve full and complete answers and explanations. We urge the Governor and Cabinet to continue their interest and inquiries until they are satisfied that the interests of all the people are protected. The continuation of Area of Critical State Concern for a substantial additional period would appear to be one method of protecting the interests of all the people.



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METRO

BY LOUISE MCCULLISS

"DANCE OF ROMANCE," the newly-released album from The Metro, is definitely a step in the right direction of the inevitable. The band's classification as Nu-Wave may strike initial fear in the hearts of those Key Westers who have been and are possibly at this very minute being programmed by reel-to-reels churning out the muzak version of rock n' roll. In the mind of this writer, Nu-Wave is best described as "good rock and roll with lyrics to reflect today's situations."

THE METRO HAS successfully played this definition to the note on their first LP. The title track, "Dance of Romance," is a prime example: a rhythmic, driving rock n' roll beat interjected with a message about senseless violence. I once read somewhere that punks "seek out what is square and pervert it." Lead guitar player and songwriter Billy Vinson has proven himself a master pervert of "squaredom" with songs like "Tina's Got A New Hairdo" which described a girl seeking acceptance in today's society. She finds the only way she can achieve "cool" in the end is by attaining a new hairdo from a box of Lady Clairol, an obvious attack on another form of propaganda video. In further reflection on the intense effect of media on the public, Billy wrote a song called "TV Family" which points out the true impact and power of radio, TV and the news media on the American household.

"MOSCOW AFTER MIDNIGHT" takes a shot at politics, describing rocking Russian nightlife, pointing out that rock n' roll solidarity is very alive and doing fine in all societies.

THERE IS AN active interest in new music by many people in Key West; if it weren't for the Metro, local enthusiasts would have no alternative to the mutant pop generation and their repetitive, melodic, more-than-often-boring version of rock n' roll. By the same token, the Metro would more than likely have hung up their guitars and found "real" jobs if it weren't for the support and INSISTENCE of Key West's rock n' roll addicts for good entertainment.

IT IS A SOCIETY that proclaims itself modern and open-minded, it's hard to

understand why people hear the words Nu-Wave and speed home in their 280-Z's careful not to bust out of their



designer jeans to race into their tragically-hip studio apartment to play Barbra Streisand's latest hit single about being in love for the millionth time with a complete and total loser.

LONG LIVE ROCK AND ROLL! VIVA
METRO!

(You can tune in to Louise's radio show on Key Rock 10, 1600 AM, Monday through Friday from 5 a.m. to 9 a.m. and Saturdays from 9 a.m. to 1 p.m.)

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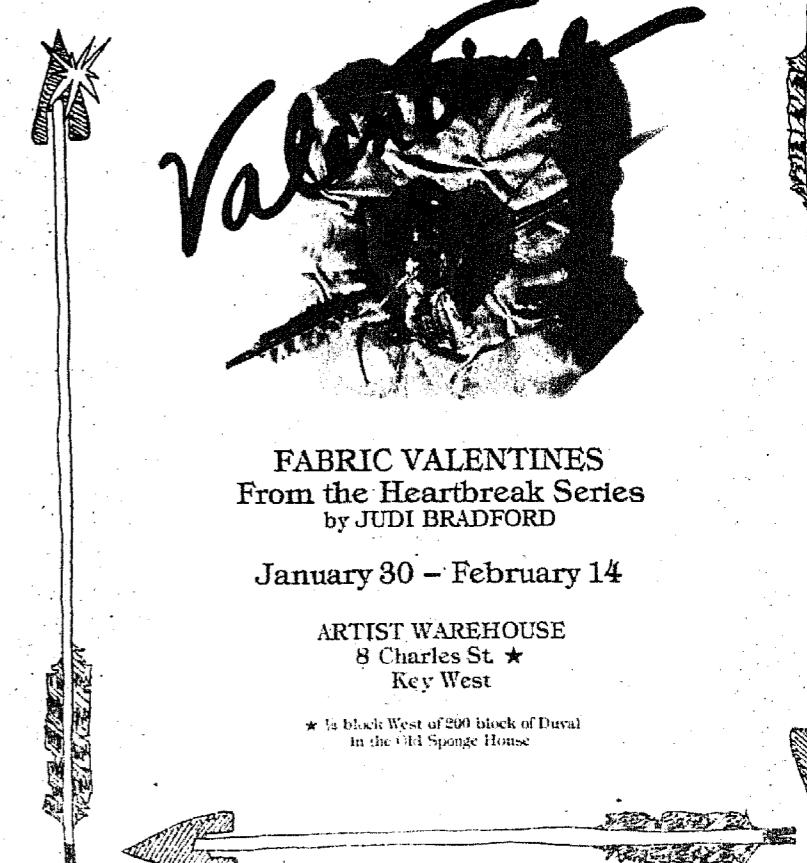
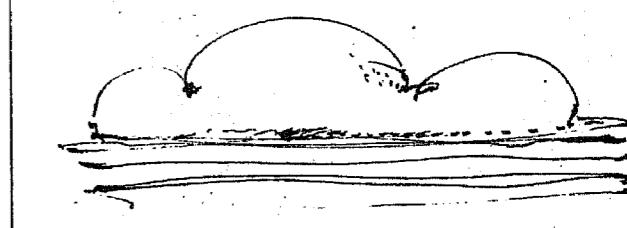
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FABRIC VALENTINES
From the Heartbreak Series
by JUDI BRADFORD

January 30 - February 14

ARTIST WAREHOUSE
8 Charles St. ★
Key West

* 1a block West of 200 block of Duval
in the Old Sponge House

SPECIAL EVENTS

Creative palm readings and interpretations by Stella, Mon.-Fri., 11:00 a.m.-2:00 p.m. and Thurs.-Mon., 9:00 p.m. to midnight at Claire Restaurant (in garden), 900 Duval St.

Flea Market: Saturday mornings, American Legion Home, Stock Island.

Tux: Comedy with J.P. Bo, weekends. 500 Duval, 296-2400.

Key West Poetry Guild: meetings 1st Sundays at 121 Duval, Mostly Magnificent, 8:00 p.m.

Red Barn Theatre: Pippin, Feb. 6 & 7, 11:30 p.m. Variety shows planned. Call for information: 296-9911.

Tennessee Williams Fine Arts Theatre: Feb. 2 movie Shoot The Piano Player; Feb. 11-13 and Feb. 17-20, A Little Night Music. 8:30 p.m. For information, call 294-6363.

GALLERIES

Artist Warehouse: 8 Charles Street (located in Old Sponge House off Duval St.), 296-5211. Hours 11 to 7 p.m. Wednesday through Sunday, also by appointment. A unique "work" gallery representing works by Lois Locklear and Karen Clemens along with other local artists. Featuring Batiks by George Summers Jan. 17 to Feb. 18, and Fabric Valentines by Judi Bradford Jan. 30 through Feb. 14.

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

East Martello: S. Roosevelt Blvd., 296-3913. 9:30 to 5 daily. A "fort-museum" with some of the most interesting artifacts of Keys history and lore. All-Members Show for month of January.

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

Gingerbread Square Gallery: New address 901 - rear Duval Street; weekends also in the atrium at the Pier House. 296-3900, 11 to 6 daily. This art gallery blends the modern and primitive styles in the works of Robert Franke, John Kiraly and Tennessee Williams, and many more. Gil Furoy, painter, Feb. 6-15. John Kiraly, painter, and Gary Schatzmeyer, soft sculpture, Feb. 16 through March 1.

Guild Hall: 614 Duval St., 296-9359. Open 9:30 to 5:30 daily. Exhibiting an outstanding array of original art by Key West professionals Walter Ashe, Barbara Bauer, Sharon Cobb, John Cryer, Joan Howe, Ann Irvine, Fran Kebischull, Maxine McMullen, Irma Quigley, Norma Renner, Bee Sackett, and Carolyn Seiler. Featuring oils, acrylics, watercolors, drawings, prints, porcelain, weaving, basketry and other media. Haitian Art Co.: 600 Frances St., 296-8932. Key West's newest gallery is like a trip to Haiti itself, replete with paintings and metal sculpture. Owner Ruth Kravitz encourages all interested to stop by and see her selection of a "little bit of Haiti."

Key West Art Center: 301 Front St., 294-1241. 10-5 daily. Sundays 11-4. This is a membership gallery, featuring individual wall shows every two weeks.

EVENTS

Public lectures given from time to time on subjects pertinent to art and artists. Jack Baron, artist, Feb. 17 and

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

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

Moira: The art gallery in Key Lime Square, 294-1254. Watercolor portraits by Bob Birbeck and the return of Jim Salem. 11 to 5 Monday through Saturday; 12 to 4 Sunday; or by appointment 296-9560.

Perkins Chandlery: 218 Whitehead, 294-7635. Showing the following artists: Roland Baker, A.S.M.A.; Commander J.A. Cryer.

Rooftop Gallery: 423 Front St., 294-5892. 10-5 daily. Small but mighty, this special artists' showcase includes handcrafted jewelry plus exciting works by local artists.

SELF-HELP

Oldest House Museum: 322 Duval St., 294-9502. Antique lovers will enjoy this excursion into the furniture, housewares and decorations of old island interiors "way back when."

Be sure to visit the kitchen out back.

FILMS

Monroe County Public Library: 7:00 p.m. every other Monday night is a Great Books Discussion. Call for details.

Children's films are scheduled for Saturday mornings at 10:00. Feb. 6: Zebras, Harold & The Purple Crayon; Bird, Fox & The Full Moon; Bone Ranger. Feb. 13: Gabrielle & Selena; Rosie's Walk; The Case Of The Elevator Duck; I Know An Old Lady. Feb. 20: Cricket In Times Square; Gingerbread Man. Feb. 27: The Magic Tree; Caterpillar; Where The Wild Things Are.

Adult films are scheduled for Wednesday evenings at 7:00. Feb. 3: Green Sea Turtle; Osprey. Feb. 10: Treasure. Feb. 17: Hemingway. Feb. 24: Tennessee Williams: Theatre in Process; Mario Sanchez.

Key West Picture Show: Key West Picture Show, Thursday-Sunday, 2 p.m., 3 p.m. and 4 p.m.

REGULAR EVENTS

Florida Keys Aqueduct Authority: Feb. 19, Community Room, First Federal Savings & Loan, Key Largo, 9:00 a.m.

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

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

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

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

SELF-HELP

Alcoholics Anonymous: 294-9026.

Domestic Abuse Shelter Volunteer: 294-5586.

Emotional Health Anonymous: Thursdays at 7:30 p.m., First Congregational Church, 527 William St.

Conscious Pregnancy Classes: 296-6259.

Key West Singles: 296-6977, 296-3423,

294-6973.

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

Overeaters Anonymous: meetings Mondays at 7:30 p.m., at the Fleming Street Methodist Church, 729 Fleming St.

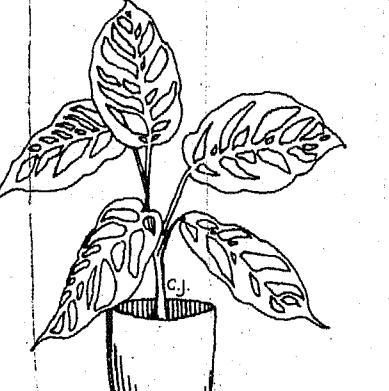
Classes on Natural Family Planning:

Avoid or achieve pregnancy naturally. Instructor R.N. certified by the Ovulation Method Teachers Association, Inc. More information call 296-7214 in Key West or 666-1402 in South Miami.

Workshops in Life Painting and Drawings:

With Malcolm Ross, Tuesdays at 7:00 p.m. and Fridays at 2:00 p.m. For exact times and information call 294-8301.

East Martello: 3500 S. Roosevelt Blvd., 296-3913. A "fort-museum" with some of the most interesting facts of Key West history and lore. Monumental treasure show from Feb. 6 to March 7 featuring a collection of 17th century treasure and artifacts recovered by Treasure Salvors.



J.P. Bo PRESENTS
An Evening with... C. C. Smith

TAJ MAHAL

...AND...

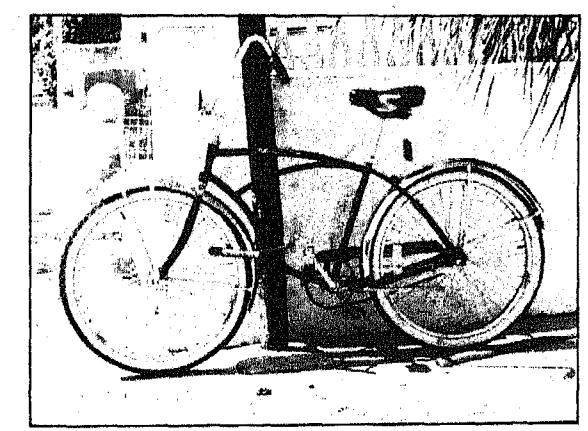
California Comedian PETER CRABBE

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Remember: Just Plain Comedy weekends at 9⁰⁰ PM at TUX
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 Watch for J.P. Bo Variety Shows at Red Barn Theater
 in Mid-February



TANGLEFOOT

My psyche is nowhere,
 I can't find my Id
 and my ego is suspect.
 Out of my way, Doctor,
 I am going home
 to my old fashioned
 human soul.

Nancy Bruff Gardner

THE ALBERNI STRING Quartet, considered to be "crowding in on the half dozen finest string quartets in the world" by the New York Times, will be making an appearance at Richard Lischer's Casa Gato February 25. Those interested should call Richard at 294-3269 or check with Moira at 294-1254.

gingerbread biographies

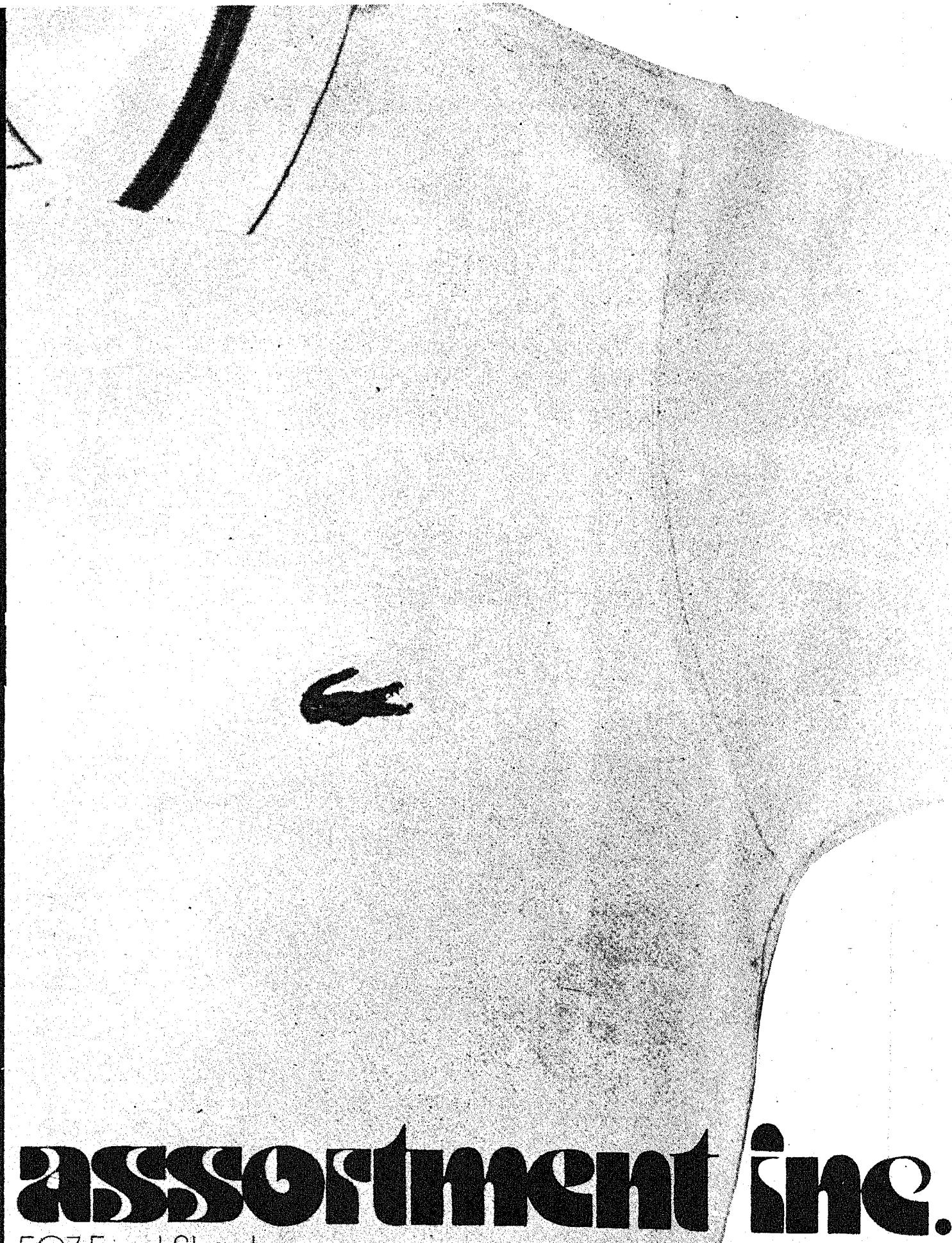
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