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BOND ISSUE IN
DEEP TROUBLE?
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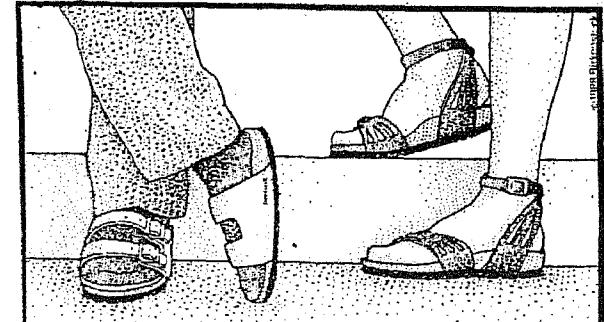
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EDITORIAL

The Key West City Commission's recent decision to rescind its agreement with the developers of the unpopular Hotel from Hell, located across from Smathers Beach, has resulted in a lawsuit being filed against the city. When you're not fully prepared, any decision you make is likely to be the wrong one: you don't have the facts.

The commission was in a similar position in the "Just Say No to Larry Marks" development case a few years back, when the city fought long and hard to prevent Marks from developing the Island in the Sun project on the property near the airport now known as Ocean Walk. About \$750,000 was spent before the issue was finally settled out of court.

In that case, the city realized that it would be risking huge damages for inverse condemnation if between \$15 million and \$30 million if it continued to pursue the lawsuit against Marks despite staff and outside legal advice. Yet here we are again.

Granted, the thought of a new hotel in an ever-more-populated island and ever-more-stressed infrastructure is not going to win popularity contests among citizens and, therefore, among elected officials.

Some of the waffling in this case resulted from uncertainty on the part of the commissioners about whether the city commission had accepted the developer's agreement to provide the city with numerous services and benefits in exchange for the development. The commissioners didn't seem to know -- and said so. This

uncertainty, not the commissioners' own attitudes toward this project, is responsible for the lawsuit.

The commissioners, it seems to us, have themselves to blame. Sure, our city commissioners are overburdened with work. But they have at their disposal the city staff and the services of outside consultants if they want research done on any issue. Given the degree of complexity and technicality of many of the problems they are required to solve, it would seem the commissioners would tap these resources on a regular basis. It appears, however, that they don't.

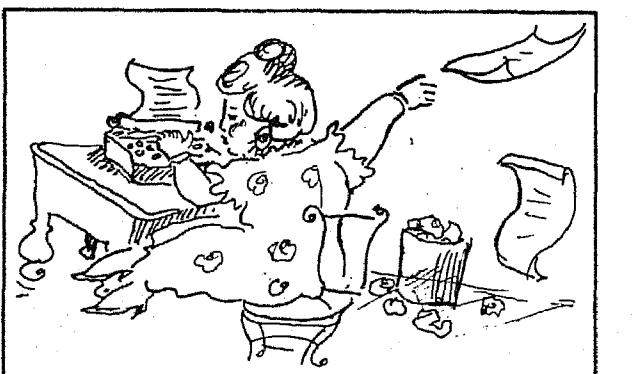
"I voted for the settlement agreement, but I was never comfortable with it. I was kind of swept along," said one commissioner when asked why she voted in the affirmative and then later changed her vote. Perhaps our commissioners should do their homework until they feel comfortable and confident -- and then make a decision.

After all, we've been to Hell. But we don't have to go back.

Ann Boese



On the Cover: This month's cover design is composed of postcards loaned to Solares Hill by Arthur Valladares, owner of L. Valladares & Sons Bookstore at 1200 Duval Street. In the 1940s, the family published hundreds of postcards, which have now become a valuable form of historic documentation.



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Political Whispers from the Birdcage City's Montenay Bond Issue in Deep Trouble?

by Bud Jacobson

Montenay, Key West's solid waste disposal facility, neither works properly nor is being managed properly, according to a firm of Boca Raton lawyers who served as bond counsel for the \$13.2-million bond issue which financed the incinerator. The entire waste disposal operation is now under the scrutiny it should have been subjected to several years ago.

Last December 1 the bond counsel wrote former City Manager Richard Witker a letter listing ten major problems with the incineration facility.

Apparently without bringing the letter to the attention of the city commissioners, Witker drafted a reply on December 10, which he mailed on the 20th to Scott Flamm, vice-president of Catalyst Energy Corporation, a subsidiary of Montenay International Corporation. The letter explained the complicated ins-and-outs of the bond.

Back in 1985 the Key West City Commission and the public went through several months of argument, persuasions, confusion and even a referendum to approve, on a 3-to-2 vote, a \$13.2 million Industrial Revenue Bond (IRB) issued for the building and operation of the incinerator on Stock Island by Montenay.

The full faith and credit of the city was

pledged to the payment of the bonds. If the ambitious plans to create a revenue stream were to fail, as they subsequently did, then the taxpayers were depended upon to bail the operation out.

Two months later, on December 18, 1985, apparently without the knowledge of the city officials, Montenay and the contractors who were to construct the \$13.2 million facility made an agreement to eliminate several "major items" in the construction specifications.

Looking back, the city commission was composed of Mayor Richard Heyman and Commissioners Emma Cates, George Halloran, Joe Balbontin and Jimmy Mira. The city manager was Joel Koford, who has since gone to work for Montenay. The vote in favor of Montenay was 3 to 2 -- Balbontin and Mira, as they had all along, opposed it. The city attorney was Joe Allen II. None of these people is in office today.

At the beginning of 1986, work was under way to build the facility on Stock Island.

In late January 1988, newly elected Commissioner Virginia Panico revealed that the department in charge of the solid waste facility was in the hole for about \$1 million. The city commission had to shift funds from general revenue to solid waste to keep the

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The facility was not able to process many normal items unless they were crushed first by city-owned machinery. The Solid Waste Disposal Agreement provided that these items could have been processed by the facility.

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The city was obligated to pay Metro [a subsidiary of Montenay] a servicing fee of \$1.2 million per year over 20 years. The bonds were to be paid off over 20 years. Subsequently, however, the payment period was changed to 10 years ... and the bonds were used to finance only half the cost of the facility rather than all of it. Despite these changes, the servicing fee arrangement was never modified to reflect the shorter payback term.

The waste processed by the facility, instead of leaving 13 percent residue, as originally calculated, left 59 percent residue.

The sale of electricity from the facility did not generate the amount of revenue expected. As a result, the city was required to give Metro rent credits. [This created another loss in dollars to the city.]

Montenay shuts down the facility every couple of weeks for several days, causing damage to the facility's equipment. The facility was operating only 77 percent of the time in 1988 -- compared to similar plants which usually run from 95 to 97 percent of the time.

The operation and maintenance costs of the facility were 32 percent higher for the first year than had been projected in the Solid Waste Disposal Agreement.

Through the Solid Waste Disposal Agreement the city paid \$200,000 per year for depreciation and replacement reserve. Metro also charged the city for depreciation for equipment whose purchase the city had not approved.

As a result of the facility's poor waste reduction, more waste was being placed in

the landfill. The life of the landfill had been substantially shortened thereby.

Still apparently without notifying the city commissioners of what was going on, Witker drafted an eight-page reply to Scott Flamm at the Catalyst Energy Corporation in New York, on December 20, 1989. He sent copies to Paul Cates, head of technical services, David Fernandez, head of finance; Fred Bosselman, the man who wrote the December 1 report; Bob Gray, the city attorney; and Ronald Herron, now the acting city manager.

Included in it was the copy of an April 1989 letter from HDR Engineering Incorporated of Tampa outlining other irregularities in the overall Solid Waste Disposal Agreement.

Witker, in his opening statement to Flamm, said in part: "Because some of the data relating to the plant is unavailable or unreliable, it is possible that we will become aware of additional issues as more and better data becomes available."

In his letter, Witker reviewed the various corporation agreements, and on Page 4 noted nine "unresolved issues relating to the facility," as of December 1989 -- long after the 1987 local grand jury went through an investigation of the landfill facility operation. The grand jury advisor in 1987 was from the office of State Attorney Kirk Zuelch; nothing came out of that inquiry.

In August 1989, Witker wrote, an engineering study of waste reduction found 13 percent residue when the original design calculations had specified 59 percent.

Nobody knows why that was, noted Witker.

Witker wrote of "discrepancies" in "performance capability," Witker writes that there are "discrepancies," but added that the city didn't have "... accurate data from which that determination can be made."

Not only had revenues from the sale of electrical energy from the operating facility never in the life of the facility matched what the design engineers had projected, but they had in fact resulted in penalties.

"These penalties constitute a windfall for Metro," wrote Witker, due to lower oil prices not anticipated when the agreement was signed between Metro and the city.

How well did the facility handle waste? Witker says the "normal waste stream" had never been adequately handled "in the manner that had been represented In actual operation the facility is apparently incapable ... of some type of pre-processing ... contrary to expectations based on representations."

At the end of his letter, Witker pointed

out an event that had taken place just prior to the busy Christmas holidays in 1985, two months after the city had signed up with Montenay.

On December 18, 1985 the "general contractors agreement" between Montenay and Stanley Jones Contractors, the builders of the incinerator, "deleted a number of major items" in the construction of the incinerator. Witker noted that he had found no indication that the city was ever notified of this amendment.

"A number of the 1987 costs ... are questionable," he wrote, "as these items should have been covered under the construction agreement approved as part of the city's contract with Metro."

The members of the present city commission have been getting a crash course about their recycling facility in the past couple of weeks. City Commissioner Jimmy Weekley said in mid-January that he knew nothing of either the letter from the bond counsel or of Witker's answer. "From what I've been told now," he said, "yes, I

think there's something seriously wrong."

"At that time, City Commissioner Virginia Panico said she had heard "something about the letter" from the bond counsel to Witker and said it was being checked out.

At present, Catalyst Energy Corporation is negotiating to sell the incineration facility to F&E Stokers, Inc. "But there are some legal problems," according to city hall sources. Some say F&E Stokers, Inc. might be a company created by Montenay under another name -- similar to Metro Key West and Waste To Energy, companies previously formed by Montenay.

On January 25 the city commission suggested a new \$20-million bond issue might help pay for closure of the Stock Island landfill. Voter approval would be required in a referendum.



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Hotel from Hell

by June Keith

It's been called the Hotel from Hell. The proposed hotel on Smathers Beach has bedeviled Key West City Commissioners, fired up public opinion and plunged City Hall legal staff into a churning purgatory.

Currently the property in question is a grubby lot of dirt, a home to squatters, an undeveloped chunk of paradise. It's across the street from Smathers Beach on South Roosevelt Boulevard, and next door to Key West by the Sea Condominiums, at the end of the bridle path and just below air space where jets thunder in and out of Key West International Airport each day.

Back in July of 1986, permits for the hotel were pulled by KWH Associates, Inc., and Thornburgh Construction. Impact fees of \$177,000 were assessed and paid; the site plan was approved. All the processes that had to happen before the city issues a permit to, happened.

But to keep a permit valid -- to prevent it from expiring -- a developer is required to build on the site. And, according to city codes, a building permit is only good for two years. Beyond that time, if the hotel is still not "substantially completed," the permit becomes invalid and the builder must apply for a new one. Though the lot has been cleared, there has been absurdly little construction on the controversial site so far.

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What's the hold-up?

"They couldn't get it up," says KWH attorney Jim Hendrick. "They had the usual collection of delays with permitting agencies like the FKAA -- but financing has been the primary reason. The market was hostile to resort financing at the time KWH was seeking it."

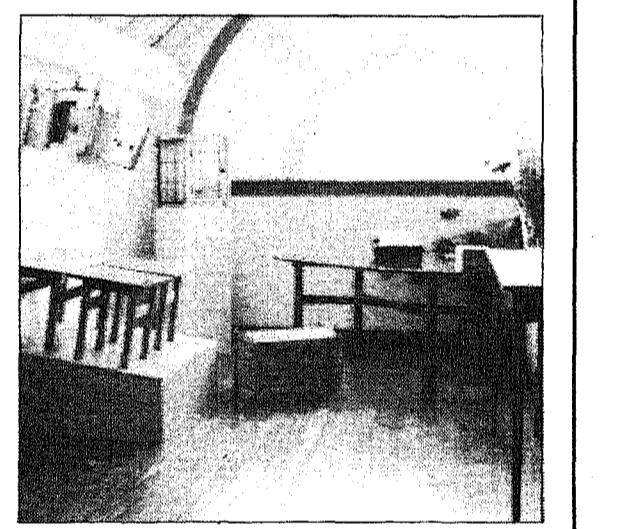
Two Long Dry Years

When the two years had passed, then-City Attorney Steve Stitt filed legal action, seeking a declaration from the courts that, since KWH had done practically nothing with their property and had not utilized their building permit, the community impact assessment, site plan and building permit issued to KWH Associates back in 1986 were subject to expiration under the city's ordinances. KWH would have to go back to Square One.

Oh, no you don't, said KWH. They claimed the city couldn't suddenly start enforcing a law that it hadn't been enforcing in the past. Indeed, the city had granted other developers exceptions to that law, and they would have to allow KWH more time too, the company contended.

"Can the city start using a law they haven't used before?" Hendrick asks. "There are several other projects that have used the same, original building permit for as long as a decade."

Hendrick cites as an example a project on 12th Street in Key West, known today as

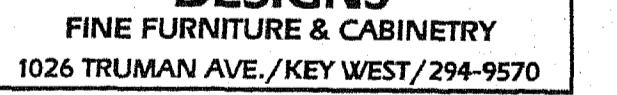


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the Key West Professional Building. Hendrick says that for years the project, known as Key West Manors, consisted of nothing more than several columns sticking out of the ground.

When the city moved to condemn the empty lot and the rusted, crumbling columns, the property owner went to court for a declaratory order and won. The project was completed without a new permit.

"We knew we had an issue," says City Planner Art Mosley, explaining why the city went directly to court for clarification of its codes in the matter of KWH's permits.

KWH filed a counter-suit, asking the court to support their claims that their permit was legal and that they'd been scrambling all along to build a hotel at the site.

"The position of the city is that we have enforced that provision, referring to the life of a building permit, in a fair and even-handed way," says Mosley.

In an effort to avoid lengthy legal proceedings and a huge financial outlay, KWH, represented by Hendrick and the property owner, Tony Solomon, and city staff decided to negotiate a settlement agreement that would allow the hotel to be built, but with certain concessions which were beneficial to the city.

The settlement agreement KWH presented to the city commissioners on October 2, 1989, promised the following: 1) the density of the residence hotel shall not exceed 186 guest units; 2) full-service dining room and kitchen facilities and the number of hotel employees shall be reduced; 3) up to four on-site units of employee housing will be provided in addition to guest units; 4) the floor area of the hotel will be reduced by no less than 40,000 square feet; 5) the city shall retain impact fees and building permit fees previously paid; 6) no additional building permit fees shall be required; 7) public parking facilities, traffic and paving improvements will be provided; 8) the owner of the hotel facilities will conduct beach maintenance operations for a period of 20 years on a strip of Smathers Beach directly in front of the hotel; and 9) KWH will contribute to the city, for allocation to Informed Parents of Monroe County, or such other community-based charitable organization as the owner and the city may agree upon, the sum of \$25,000.

Chancing It in Court

Before the October 2 meeting, Hendrick says he discussed settlement items with

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If the city won in court, it would have to return the \$177,000 in impact fees.

most of the commissioners, encouraging them to ask questions and to express their feelings.

The commissioners considered each element of the agreement. They also asked City Attorney Robert Gray to estimate what he felt their chances were of winning an appeal against KWH in federal court, if they denied

the agreement.

Gray said the city's chances of winning the suit in federal court were "slightly better than 50 percent," a figure apparently lifted from an August 10, 1989 letter to one of the city's consulting attorneys, Fred Bosselman, from another, Michael Burke.

Burke wrote: "... there is a possibility that

Solares Hill -- February 1990 -- Page 7
the developers will obtain declaratory relief against the City and damages under the federal civil rights act. However, based on currently available information (with minimal discovery being taken), it is my opinion that the City has a better than fifty percent chance of prevailing on a future claim for damages and the present case for declaratory relief as it pertains to the cancellation of the subject permit. However, it is my view that the status of the previously approved site plan and impact statement, together with the effect thereof, is currently too close to call.

If the city won in court, commissioners were warned, the city would have to return the \$177,000 impact fees which, according to then-City Manager Richard Witker, the

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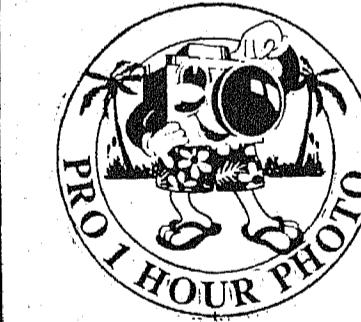
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So the commission voted 4 to 1 in favor of the settlement agreement, with Harry Powell dissenting. The vote was based on the review and approval of the KWH conceptual site plan by the city commission and consultation with the adjacent property owners, Key West by the Sea, Inc.

"I voted for the settlement agreement," recalls Commissioner Sally Lewis. "But I was never comfortable with it. I was kind of swept along. They were offering all these perks -- they said they would clean the beach and give money to Informed Families..."

If commissioners had said, at this point, they didn't want the Hotel from Hell and that they felt the KWH building permit had expired, it appears the city would have been in a strong position to win the suit against KWH. But the commissioners didn't.

At the next city commission meeting, all that remained for the city to approve was the submitted, revised site plan. The revisions eliminated the dining facilities, and shrunk the original square footage where vendors were to go.

But commissioners said the revised site plan was too sketchy, too brief and hard to read. "This thing is a joke," remarked Commissioner Lewis. "It's really most confusing. I can't read it."

Attorney Hendrick assured commissioners that the site plan before them contained everything it was supposed to. Hendrick told them that they were being asked to approve a revised and reduced hotel plan.

James Maun, president of the Key West by the Sea Association, read a statement that said, in part:

This negotiated Settlement Agreement made by the City is not a happy one for any of us. The fact remains that sooner or later something is going to be done with this property. If it has to be a 180-unit upscale hotel, we feel that the present proposal is a lot better than that which was originally envisioned.

The letter also urged the commission to carefully consider the lack of affordable housing, the double density and whether the project was in the best interest of the city before accepting the settlement agreement.

The letter would have been more appropriately dated and read into the record on October 2, when the issue of whether or not to enter into the agreement was on the floor. Those factors -- that the project did not

Lawsuits are like everything else in life. You win some. You lose some.

conform to the intent of the Growth Management Ordinance, its density and, simply, that it was another damned hotel nobody wanted -- were not a part of what was before the commission that night. Nonetheless, the question of whether or not the settlement agreement had been a wise one for the city stubbornly persisted; the issue of approving the site plan was ignored.

"I'm concerned about the lack of employee housing," said Commissioner Harry Powell.

"I want to see new numbers. I want to see the whole package. I don't feel this site plan is adequate enough to be approved," said Commissioner Jimmy Weekly. Then he moved to table the resolution indefinitely. The motion carried.

Do the Right Thing

On December 4, 1989, the day of a city commission meeting, Key West by the Sea, Inc. finally produced a letter to the city commission clearly stating that they would agree with the site plan on the contingency that the hotel would be operated as a Marriott Residential Property.

Later, at the meeting, the city commission was presented with a more refined site plan -- basically one that was easier to read. "It was pretty much the same thing as the first one," says Commissioner Lewis.

Hendrick asked the commission to "do the right thing," and to address the subject at hand -- the site plan -- and not to rehash the pros and cons of the settlement agreement, which they had already approved months earlier. Several citizens walked to the podium to discuss the wisdom of the agreement.

Former City Commissioner George Halloran delivered the most impassioned plea for denying the site plan and the entire project.

"Rescind this agreement," implored Halloran, who said he spoke for the 500 members of Last Stand. "Vote with your hearts, whatever you think is best for the city. Don't worry about what someone else is telling you is legal or illegal, but think: do we need another hotel on the beach?"

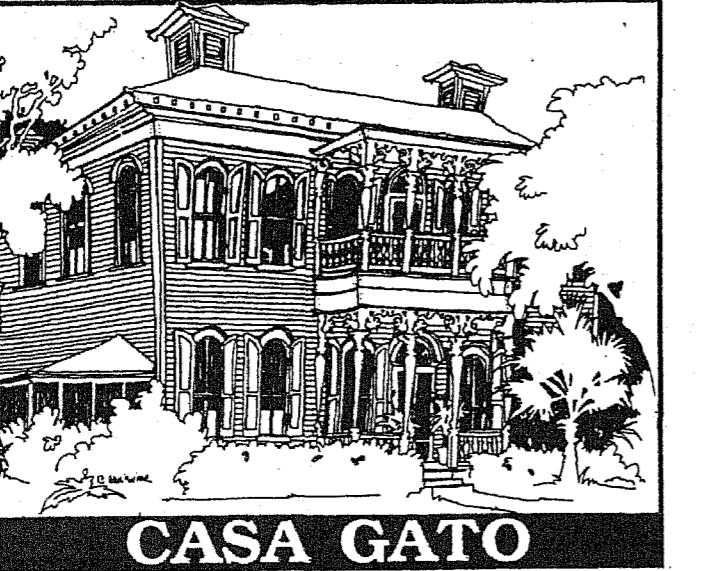
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"Law suits," said attorney Henry Morgenstern, another speaker, "are like everything else in life. You win some. You lose some. You have to do the right thing."

Hendrick countered that it was morally and legally correct for the commission to approve of the site plan, since KWH had provided it in good faith and had acquired neighbor approval.

"Vote with your heads and your hearts, and do the right thing," Hendrick urged, again.

Commissioner Powell said he felt morally and legally correct in opposing the project entirely, since he had voted against the settlement agreement in the first place.

"What do we have to do to get out of this quandry, this hotel that nobody wants?" Powell finally asked. "Legally, what is our best defense at this point?"

Expose Yourself to Law

Bob Gray replied with a lengthy and carefully worded analysis of the situation before the commission:

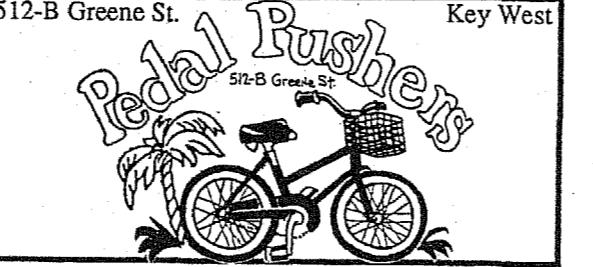
"If what I'm hearing is that you wish to rescind your agreement, and that's not something that I would recommend with a lot of excitement -- although there is probably some legal precedent for your doing it -- you are exposing yourself to a lawsuit. I can't tell you what the percentage of risk is for you in this one because, again, I don't know how it will pan out in the pleadings. But you are risking another lawsuit.

"I agree that lawsuit has been an undercurrent in these entire proceedings," he continued. "I also agree it's not something to be feared. I also agree with Hendrick, you don't want to do things that are contrary to the law simply to follow your heart."

"I would urge caution when you do those types of things. You don't always win and you sometimes expose yourself to liability that you don't want to expose yourself to. You should always do what's legal, in my opinion, and not disregard [here there is a nervous laugh] legal advice."

At this point Gray said that his legal advice in this case was "either go forward and address this site plan or simply disapprove it and give me some direction if I'm hearing, firmly, that a rescission of the prior agreement is what this commission wants."

Gray concluded by saying that every day the case went on was a day that the city ex-



posed itself to arguments of increased damages and reasonable reliance in detriment. "I could just go on and on and tell you all the problems you are facing," the attorney said. "Either fish or cut bait. If you're going to have a lawsuit, let's have it."

Commissioner Powell suggested that the city commission reject the site plan on the grounds that it "does not adequately address employee housing elements, and that it does not adequately address the employee housing issue or follow the intent of the Growth Management Ordinance."

"I'd like to add to that motion, also for the reason that the CIAS for this particular structure, development, has not ever appeared," added Powell. "We have none."

Hendrick responded that KWH's Community Impact Assessment Study (CIAS) had been approved by the city commission years earlier.

"This is not a new project," he said. "For the benefit of the commission, this was extensively reviewed on October 2. We're deciding on a smaller project; it's just a question now of taking something that was this big, and reducing it. We only modified the site plan. It's smaller. It's a smaller impact across the board."

Powell stated his resolution again, adding that "there has been no CIAS submitted for this, at least not in my term."

Lewis seconded the motion, and everyone except Commissioner Virginia Panico voted for it. Several minutes later, City Attorney Bob Gray announced that he had a problem with the motion that had just been approved.

"Issues of employee housing are not considered in the city code's definition of a site plan," Gray reminded the commission. "What I'm hearing is a number of references to density problems. You should not reject the site plan for extra considerations that are not in Chapter 34. If you don't want to reject the site plan, but rescind your agreement -- and I keep getting that, and I keep hearing about density -- what you're saying is that you don't want to settle the case."

"If that's what you're saying, then simply direct me to bring back a resolution rescinding the prior resolution, and let the lawsuits, if there are any, be clean," said Gray. "I need direction from a majority of the board as to what you want me to do. I don't want to be in the position of coming back with this in two weeks and everybody wonders why I did this, like I have two heads."

"You're begging for a lawsuit," he concluded.

Gray was directed to prepare the resolution, rescinding the city commission's approval of the settlement agreement on October 2, 1989. The commission then passed a resolution rescinding their earlier resolution rejecting the site plan.

Key West's Day in Court

A lawsuit was served to commissioners in mid-January. It claims that *Defendants' denial of the revised Site Plan was wholly unlawful, fundamentally illegal, arbitrary and capricious, in violation of the Key West City Code ...*

"We're asking the city commission to honor their word," says Hendrick. "People have to honor their word in the city commi-

ssion just as in personal relationships."

"What will happen next is that the judge in circuit court will review the city commission's actions and establish that they have a clear right to rescind the earlier agreement," says Gray. "Or the judge might direct the commission and the city manager to perform their duty and grant the permit."

"The actions of the city commission have driven my client into insolvency. He has lost control of the project," says Hendrick. "His financial backers, who are outraged at what the city has done, have hired a prominent land-use litigation firm based in Washington, D.C. to represent KWH in this case. They'll now chew on the city for a while."

If the present action, a declaratory suit, is settled in favor of the developers, a damage suit will likely follow, Hendrick says. That's a real threat to the taxpayers' wallets.

If the city loses and the Hotel from Hell goes up, will it be with the provisions outlined in the proposed settlement agreement, and based on the reduced site plan? Or will the project go up based on the original, denser site plan?

Mosley says it can take a case like this anywhere from two months to two years to be settled in the courts. Attorneys' fees usually hover around \$225 or more an hour. The city will most likely give this case to Bosselman. It will not be handled by the city attorney.

"They're suing us for a breach of an agreement that we shouldn't have made in the first place," says Powell. "We have the right to do this."

"Their permit has expired. There has been no significant completion on the pro-

ject. All they did was clear the land," Powell continues. "They say they put in concrete pilings -- but I didn't see them, and I drove my old rusty Pinto all over that place."

"What they need to do is apply for another permit according to the rules of the GMO. The GMO is set up to protect our economy. When you build too many hotels on an eight-mile-square island without building housing -- these places like Pritam Singh World and the Spottswood's Overseas Shopping Center -- you're destroying your economy."

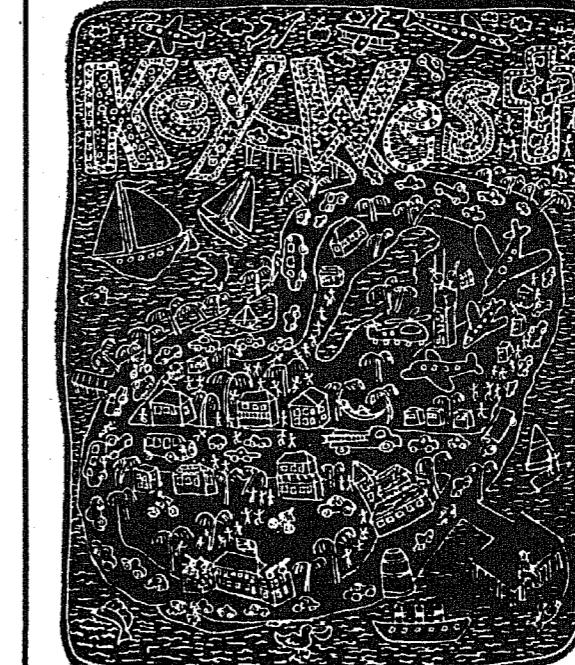
"Any new business building in Key West should be required to provide housing for 100 percent of their employees," Powell says. "The builders of the Smathers Beach Hotel are bullying us and threatening us. It's worth it for the city to fight this in court," says Powell. "How much will we lose?"

"Anywhere from thousands to millions," says Hendrick. [§]

Note: To research this article, June Keith reviewed several hours of taped city commission meetings and quoted from them.

Audio tapes of all city commission meetings are kept on file at City Hall, 535 Angela Street, in the office of the city Clerk. City employees will make duplicate tapes for citizens wishing to review meetings. Simply provide staff with a date of the meeting requested, and the number of 90-minute tapes required to duplicate the meeting.

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Winds of Change on Upper Duval

by Geddy Sveikauskas

Shopping from sea to shining sea -- truly the American dream. In a few years, Key West will be the only place in the United States able to offer patriotic shoppers the opportunity to participate in this Manifest Destiny. Tourists and locals alike will be able to stroll the length of Duval Street -- Old Town's major retail thoroughfare, running from the Gulf of Mexico to the shore of the Atlantic Ocean -- without experiencing a single block free of the blandishments of commercial enterprise.

An implausible dream, you say? Look around: with each passing year, the number of upper Duval Street stores increases. This season there are at least a score more new commercial enterprises above the intersection of Truman and Duval. This activity is more than a trend. It's a virtual stampede.

Many once scoffed at the visionaries who predicted specialty shopping uptown of the Bull and Whistle bar at the end of the 200 block of Duval. Then the area south of Cafe Exile (the start of the 700 block) became the dreaded *terra incognita* for new commercial enterprise. Now the sea's the limit; the Brownie-bearing tourists of yesteryear who drove to the Southernmost Point have been replaced by Minolta-laden pedestrians who are now directed to hoof it down Duval and hang a right a block before the end.

Doubters who see Truman (separating the 900 and 1000 blocks of Duval) as the final commercial frontier to the south ignore the existence of dozens of uptown establishments. A fledgling Uptown Key West Merchants Association is determined that uptown should have its place in the sun.

The large green sign hovering above Truman and directing Route 1 traffic right

Cuban Club.



Duval Square.



on Duval Street infuriates uptown merchants. Why *downtown*? Why not add an equally large sign directing traffic *uptown*, they ask.

"That sign was one of the main reasons we started the Key West Uptown Merchants Association," says Vicki Weeks. "Local people don't even think of this as the place to go. And tourists often just drive by."

Weeks, an owner of Watersport People, located off South Beach, moved in Son O' The Beach on uptown Duval this January. Her side of the block, opposite the Cuban Club, includes Manana Island Gallery, Mosquito Coast Gallery and Flamingo Crossing Home-Made Ice Cream. "We're the hippie side of the street," says Weeks, only half-jokingly.

Weeks enjoys the uptown mix: high-fashion elegance cheek-by-jowl with down-home funk, neighborhood service stores next to shops catering to moneyed impulse buyers; unpretentious long-established premises near polished storefronts.

Every block the entire length of Duval Street contains establishments contrasting greatly in style and content from each other. But there's no question that uptown merchants take particular pride in the laid-back atmosphere they say characterizes their area. "One of the things people like about this end of town is that it's still the old Key West," says Weeks.

For merchants, however, the old Key

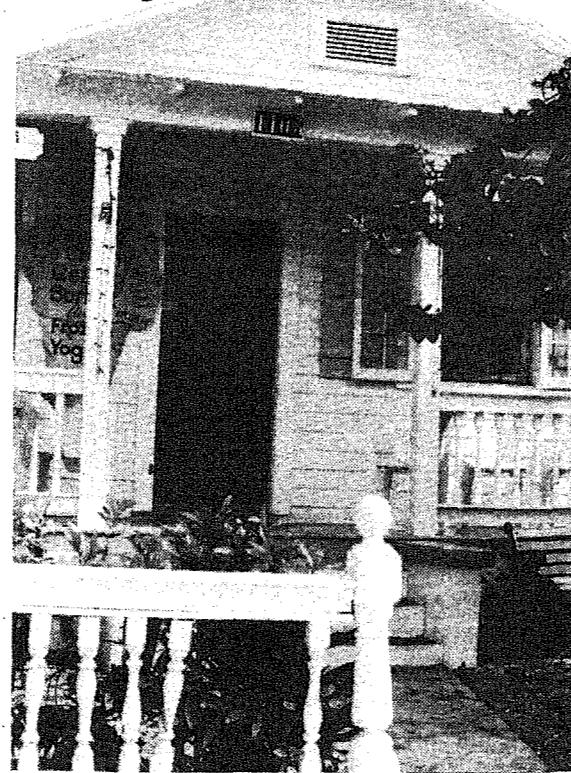
West was a quieter place off-season than the new Key West. So it is with uptown. This summer was slow, local business people report; they thank God the season is here.

Let Key West be Key West. Let tourists shop until they drop, if that is their wish. Even the most well-heeled of visitors is entitled to run out of money before Key West runs out of shops.

If uptown is to have a connection to the shopping areas down at the busier end of the street, Duval Square and the Cuban Club -- new developments on the 1000 and 1100 block respectively -- will have an important role in providing it. They have created space for 29 retail establishments between them.

Duval Square did not get off to an auspicious start. With an interior block-long mall of residential and commercial units looming above the 1000 block, Duval Square seemed ill-suited to Key West. Practically none of the commercial units were occupied early last year, and the two anchors facing Duval Street -- a Circle K

Flamingo Crossing.



store and a First National Bank branch -- were unlikely meccas for shopping traffic. What's more, by the middle of last year the corner of Duval and Virginia Streets had attracted two additional local industries, prostitution and dope-dealing.

Under new management for the past few months, Duval Square has staged an almost

Uptown merchants ask: Why *downtown*? Why not add an equally large sign directing traffic *uptown*?

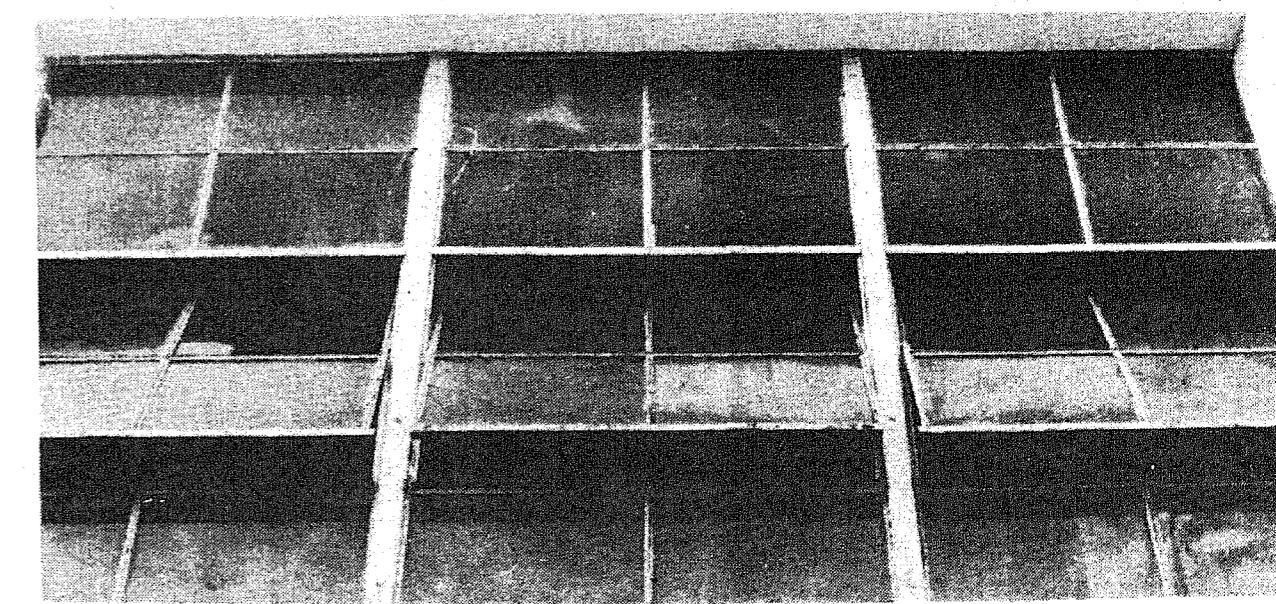
miraculous recovery. The original owners had been unable to attract businesses with the capital both to buy a commercial unit and to stock and decorate it. The new owners were willing to negotiate leases with options to purchase instead. Sensitive to the crime problem, the new owners also hired security guards, thereby receiving neighborhood praise.

To the next block up, the Cuban Club brought a balconied series of attractive storefront stores. It too has been slow to attract tenants. But in the last couple of months two elegant retail establishments have taken places there, and a third is reportedly on the way.

"People draw people," says Ron Fairbanks who, with partner Bill Jordan, is rental agent at Duval Square and co-investor in New York Pizza Cafe.

Other aspects of the uptown scene are changing. The old gas station on the north-eastern corner of the Truman-Duval intersection, from which Mayor Tony Tarracino

Shoe-store window: A posh Cuban Club window reflects the Mosquito Coast building across the street.



Front and center: Holmes Auto Body window facing Duval Street.

**"This isn't much of a risk," says Bob Kennedy.
"... It doesn't take much to change
the character of a block."**

"I've noticed a lot more activity this year," says Phil Stansbery, an owner of the Conch Cafe, a favorite *cafe con leche* spot on the 1200 block. "It helps me. It's good."

Across the street from the Conch Cafe, building owner Phillip Tanoura is caulking the windows of a new storefront he has carved into the front of his house. The weather-beaten house next door to his is sporting a spanking new white sign announcing the pending relocation there of two Key West businesses, Les Bisoux de France and Baskets a la Carte, now located elsewhere.

Tanoura is happy because a glassware dealer may be interested in renting the 280-square-foot space he is advertising for rent at \$650 a month. That's the kind of business that would be good for upper Duval, he thinks.

"I live here," says Tanoura, who respects the sense of neighborhood evident in this area. "Aesthetics have a whole lot to do with peace of mind for some people."

It's not possible to depend solely on community involvement to keep people doing the right thing, warns Sharon Wells, the state's historic preservation expert in Key West. She maintains that, as the financial stakes escalate, storeowners can be increasingly tempted by self-interests that may conflict with neighborhood standards.

Tanoura expresses a cynical attitude about Key West commercial mores. "If you have enough money in this town," he says, "you can get anything you want."

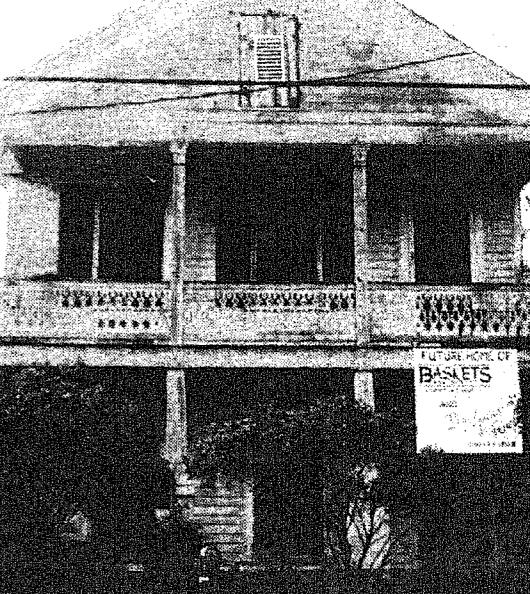
Most people in the area don't seem to think the success of the upper Duval concept is dependent on whether the last few hundred feet of Duval south of the 1200 block attract stores. The view of the ocean is

compelling enough to pull even your average tourist the rest of the way, they say.

There's an air of optimism in the 1000, 1100 and 1200 blocks these days. "I feel that [upper Duval] is going to take off. We've had a lot of people come in," says Sue Laska, who works at TL Marbles in the Cuban Club building. "A lot of people like this area. The kind of people we get up here want to take their time and browse."

Laska has recently experienced the bitter along with the sweet side of the Duval Street scene. In late September she and partner Mary Higgins opened a pottery store next door to TL Marbles. Called Island Relics, the venture lasted only about a month.

"We had a lot of people, but some of the merchandise didn't come in," explains Duval: The weather-beaten future home of Les Bisoux de France and Baskets a la Carte.



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Laska. "We rented the whole building, but then our tenant left. We couldn't pay the rent."

The lower a Duval Street business' address number, the more customers it draws: this is one Key West belief which is being proven a myth. The Greenpeace Store moved a few months ago from the middle of the heavily trafficked 600 block to a larger store on the less intensely traveled 700 block. Manager Amy Fields wondered how the change would affect business. She found out: sales record after sales record was broken.

"We get more people who are familiar with the store now," reports Fields. "We're real visible. If you're gallery-oriented or if you've got a nice store, a quality gift shop, it helps to be further away from the 200 and 300 blocks."

For most businesses, there's a tradeoff between being on the most heavily peopled section of Duval Street and being further uptown. Not surprisingly, most uptown merchants mention the advantages: easier parking, less traffic, a more humane atmosphere, fewer T-shirt shops and a sense of Key West past. They give shorter shrift to the assets of the more crowded, carnival atmosphere of lower Duval.

"There's no place for *anything* more down there," says Phil Stansbery.

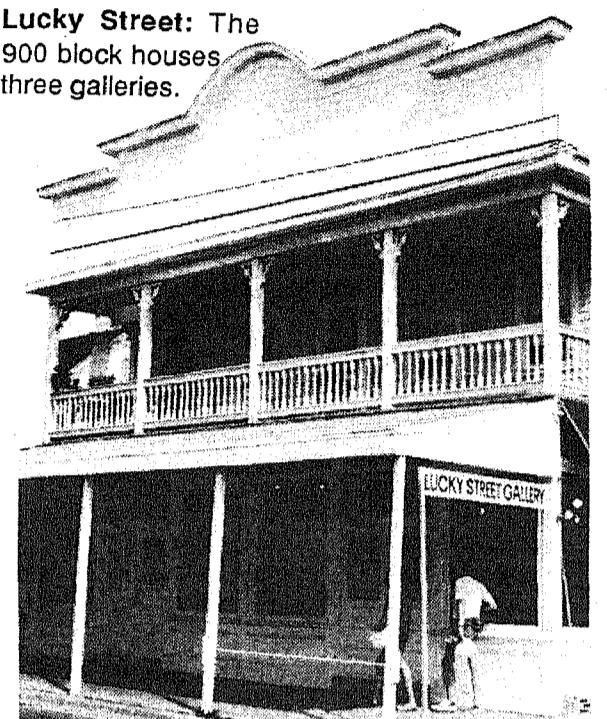
Bob Kennedy agrees. "Everybody goes there," he says. "But people are disturbed by the goings-on. People are there for the show."

Kennedy is an expert on the lures of Duval Street. At the present time, he has shops on the 100 block ("I've been torn between renewing my lease and moving to Truman Annex"), the 500 block ("I think it's the grandest block on the street") and the 700 block ("I think the 500 block is better than the 700 block, but not by much") as well as his new presence on the 1100 block.

His reasons for supporting uptown sound familiar: With the lower cost of space he says he won't have to depend as much on walk-in traffic. It'll be easier to park. He'll be near other galleries. And the big

"What disturbs me is open space," says Bob Kennedy.
"The continuity is important to people."

Lucky Street: The 900 block houses three galleries.



new space will attract more serious prospects. Success will breed success.

"What disturbs me is open space," says Kennedy. "The continuity is important to people."

Some uptowners are not shy about detecting an emerging upscale quality to the shops in their area. "Most of our customers are passers-by," says Ken Foley, manager of Fletcher on Duval, a purveyor of fossilized coral and glass furniture and accessories. "They're staying at The Reach, Casa Marina, the Pier House. They often say they saw the store when they were passing by going for dinner."

On the other hand, Mark Costa of A Blooming Affair, a new European-style florist located at Duval Square, says there's been more walk-in business than he had expected, but it hasn't been just upscale. Fortified by "quite a few commercial accounts that we do in the back," Costa and his partner Patrick Doyle have a network of connections in town that serve them well.

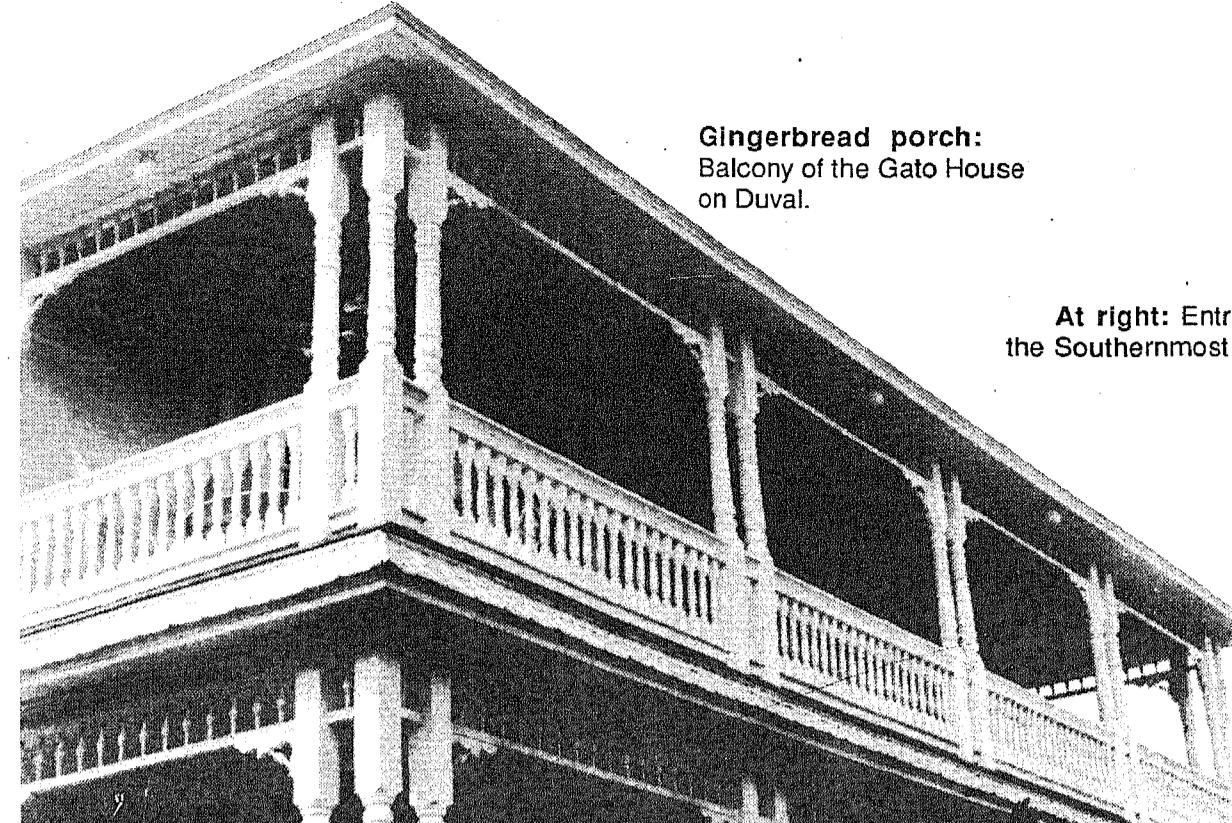
Other Duval Square tenants express a range of opinions. "I wanted to be away from the T-shirt shops," says Jackie King of Oink's Originals. "I'm upscale, uptown sportswear. I don't want to be mingled in and set aside. We're new. The square is new. I think people have found us. Uptown's gonna get better."

"I cater to working Key Westers -- working people, office people," says Reggie Jenkins of Island Shoe Box. "My business is still mostly local -- perhaps 20 percent tourist. We're getting more upscale because of the end of town we're in. It's definitely an upscale group."

Duval Square rental agent Fairbanks explains that he's trying to avoid anyone "relying on a polarized clientele." He looks for a 50-50 overall mix between local and tourist-oriented business.

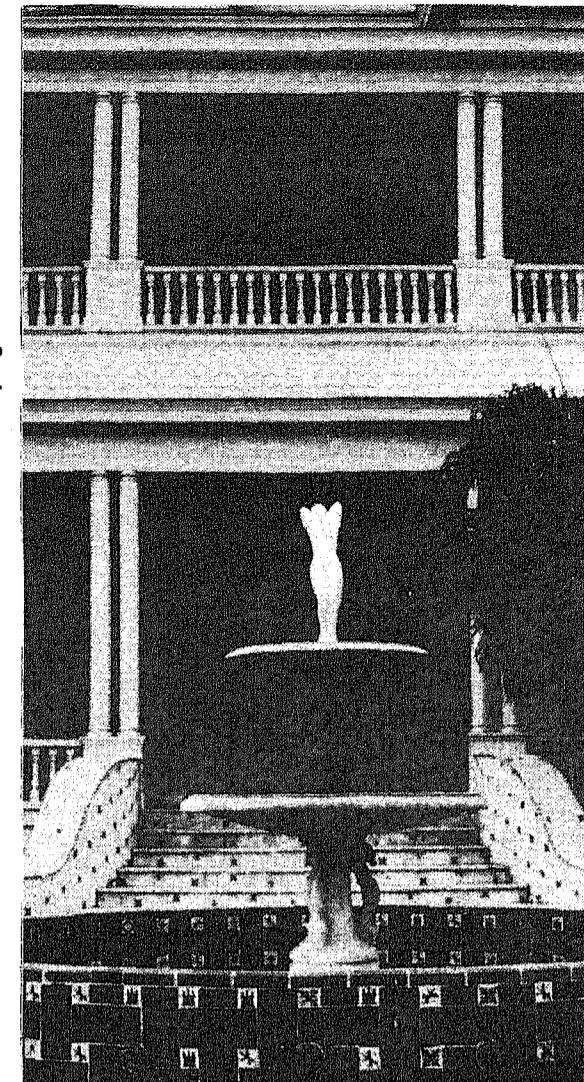
Does he think uptown is going upscale? "A little," he responds, almost reluctantly.

What does a historic preservation specialist think of the commercialization of the upper Duval area? "It doesn't bother me. It's all zoned HP-2," says Sharon Wells. "But I'd want to ensure that the buildings aren't cut up and cropped up, that the proportions are correct, and that the detail is



Gingerbread porch:
Balcony of the Gato House
on Duval.

At right: Entrance to
the Southernmost House.



though it may be becoming, it's essential for Key West to retain the funky atmosphere of uptown.

"A lot of people would like to see that," says Wells. "It's possible to have qualified people on the various boards who have the same thinking."

Zoning provides one set of restrictions, setting criteria for individual uses. Requirements for lot coverage and number of parking places are significant. Interestingly, Wells is no particular friend of parking limitations as a route to curbing uses. "I would be opposed on historic grounds," she says, "to making people put parking lots where they weren't before."

The Historic Architectural Review Commission, Key West's preservation watchdog, is the city's main tool for controlling the look of its buildings' exteriors. A slot, as yet unfilled, exists in the 1989-90 city budget for the services of an historic preservation planner.

Wells says the lack of enforcement of city regulations has been a serious problem. "There's so much going on they haven't had the time," she says. "The HARC building inspector has had no special education or training in historic preservation."

Education is a priority, Wells says. The aim is not pristine preservation. Upscale

people can find out an awful lot," says Wells, "if they spend an hour in the library."

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Book Review

by Susan Olsen

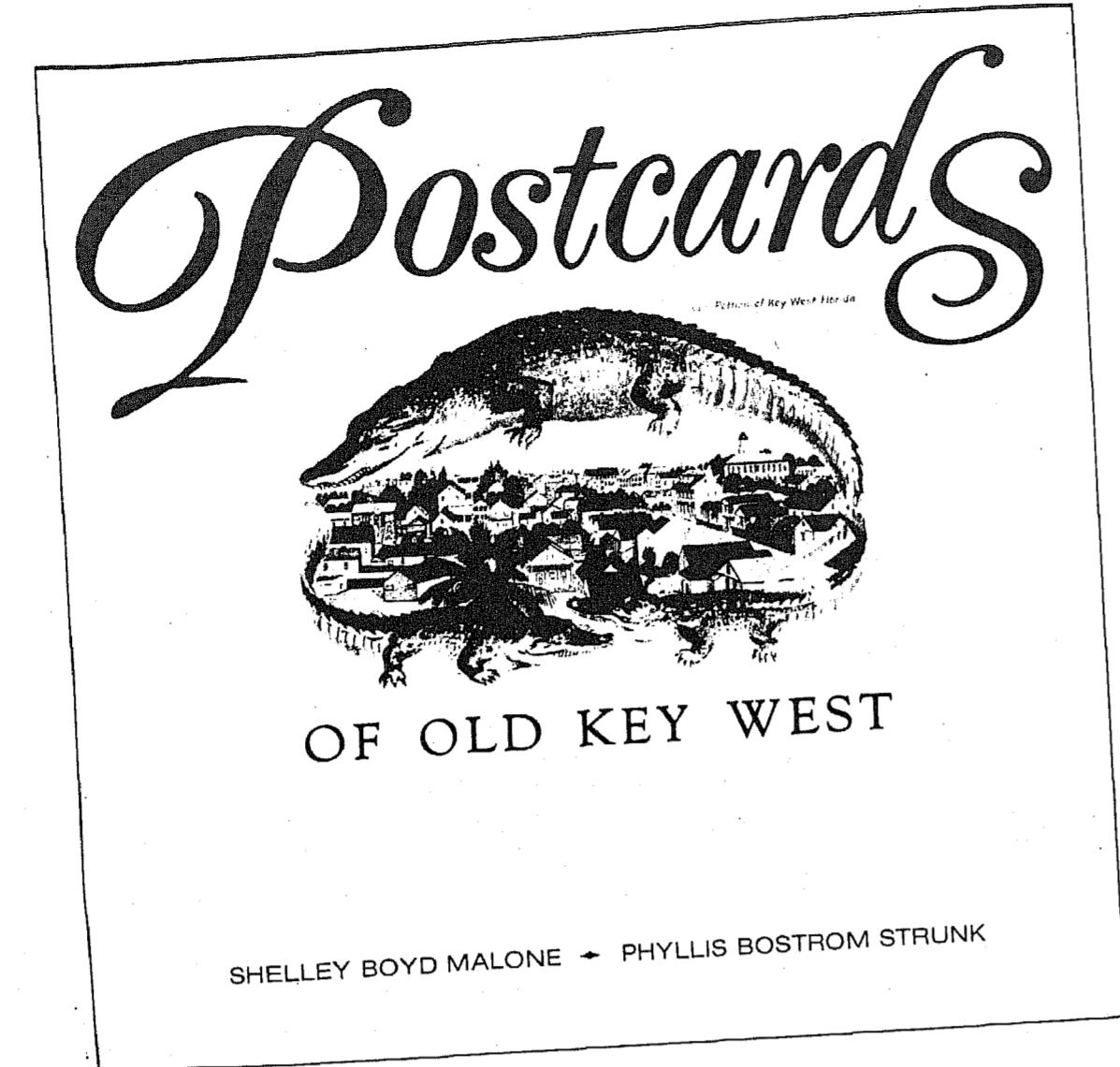
Postcards of Old Key West; by Shelley Boyd Malone and Phyllis Bostrom Strunk; Malone & Strunk, Inc., Key West, Fla.; 1989; 64 pages; \$19.95.

Just as the island began to fill up with seasonal shoppers, Key West's newest history book appeared on store shelves. *Postcards of Old Key West*, by Shelley Boyd Malone and Phyllis Bostrom Strunk, made its debut in December and ended up under many local Christmas trees. The intent of the authors is to share their collection of Key West postcards, giving readers a glimpse of life on the island during the first two decades of this century. Successfully, they present a beautiful variety of tropical scenes described through an interesting narrative.

The postcards are arranged in categories: churches, hospitals, hotels, industry, military, public buildings, residences, schools, street scenes, transportation and bird's-eye views. Each segment features buildings still standing, as well as those which have been lost to disaster and development. There are pictures of the Casa Marina, Old City Hall, LaConcha Hotel, the San Carlos Institute and the Lighthouse as they were 70 years ago. These structures are still standing, following successful restoration projects.

Conversely, photographs of the Convent of Mary Immaculate, Sand Key Lighthouse, Duval Street and the Navy Yard serve as reminders of how much of Key West's architectural history has been lost, permanently altered or slated for major changes.

In the text, Malone and Strunk thank local historians Betty Bruce, Tom Hambright, Sylvia Knight, Molly Wyly and several others for assisting with the project. It is delightful to see Jefferson Browne mentioned, because this collection of postcards serves as a visual complement to his history of the city, *Key West: The Old and*



the New, published in 1912.

While the majority of the information in *Postcards* is general and approximate, some sections offer little-known facts. Establishing for the first time in popular print the date of the unveiling of the monument to the victims of the Battleship Maine is a noticeable accomplishment.

There are, however, a few minor inaccuracies in the text. Among these is the date the lighthouse was constructed -- it's off by a year. Only someone who is extremely familiar with a particular building, has access to primary research materials and is super picky will find flaws in the narrative.

The postcard histories tell tales of construction, demolition and restoration.

Anecdotes of individuals who lived and worked in Key West bring the flavor of island living in the early part of the century to the book. These stories bring the postcards to life and make the book pleasant reading.

Postcards of Old Key West sells for \$19.95, a little expensive for softcover. But the publication was, no doubt, costly due to the fine color reproduction. Unfortunately, the book is not available in hardcover for those true collectors of Key West history. In addition to being useful as a walking guide, the book is a wonderful pictorial reference for those involved with restoration and preservation. And it makes an ideal gift for lovers of local history. ■

Book Review

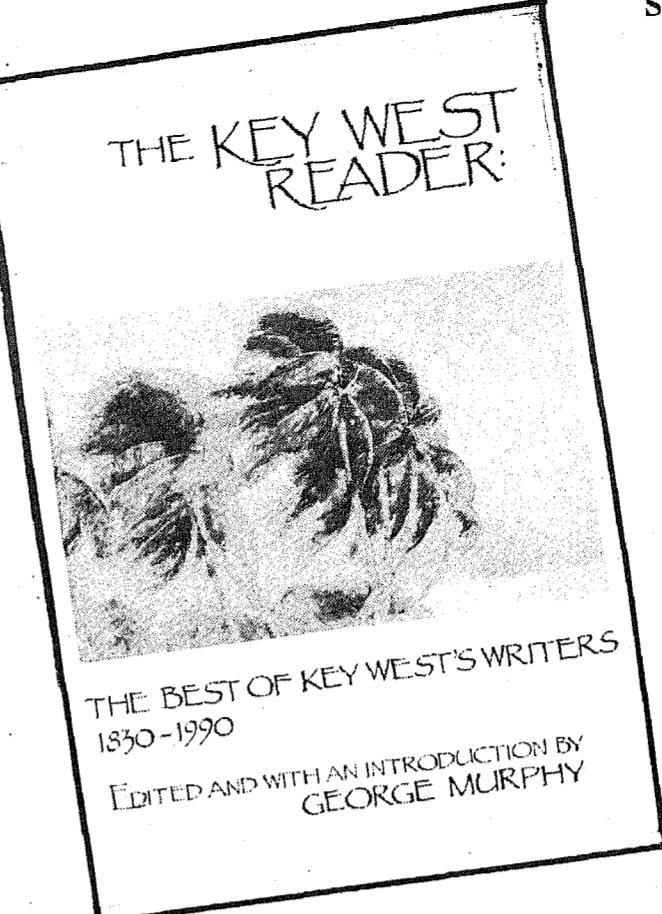
Key West Reader

by Anne Carlisle

Ineluctably, Key West is as much a state of mind as a dazzling nugget of geography. "Merely a place" is Wallace Stevens' description in his poem "Idea of Order at Key West," arguably the most famous of the many writings inspired by, in or off Key West. Luminescent waters with far-reaching, universal scope surround the island's shifty, kaleidoscopic reality. It is this all-within-the-small that George Murphy, himself a man of many parts, has set out to capture in his 200-page edition of *The Key West Reader, The Best of Key West's Writers, 1830-1990*.

There are 25 selections -- prose, poetry and fiction -- and a surplus of introductions: a letter by Frost describing the island as "rather unsanitary and shabby," committed to "speculative excesses"; a graceful and efficient foreword by Les Standiford of Florida International University; and Murphy's own discursive notes. Incidentally, in two pages I spotted five typographical errors. Probably the reader would have been better served by a brief scholarly note -- dates would be helpful -- attached to each piece.

Still, one cannot fault Murphy's masterful choice and placement, or his steady focus, as he culls treasures from



writers as diverse as Audubon and Sanchez. As a literary unit, they create a looking-glass through which to examine our destructive, instructive, seductive isle.

From Jim Harrison: *Porpoises dance for as long as they live. You can do nothing for them. They alter the universe.*

Or this, from local writer John Leslie's *Blood on the Keys: It was a damn pretty town, and he had always liked it, but it*

Solares Hill -- February 1990 -- Page 15

could wear you down. You had to be strong to survive here, or else you found yourself living on a curb along Caroline Street sharing a bottle of Thunderbird. ... After more than 10 years here, he knew that within the next six months he was going to be eyeball to eyeball with his future.

Murphy has a poet's eye for the truth and a promoter's grasp of the reader's attention span. Few selections are 20 or more pages -- most are a page or two. The experience is not so much painless as provocative, raising questions that resist simple answers. In his own poem, "Rounding Ballast Key," he asks: *How like the damaged heart is it, / which sees in everything / something else, which gathers memory toward anesthesia?*

Winslow Homer's depiction of palm trees buffeted by strong winds -- "A Norther -- Key West, 1886" -- graces the cover. Inside, representing more than 115 island-related notables, are Robert Frost, John James Audubon, Elizabeth Bishop, John Malcolm Brinnin, Philip Caputo, John Ciardi, Alexander Cockburn, Hart Crane, Stephen Crane, John Dos Passos, Jim Harrison, Ernest Hemingway, John Hersey, Judith Kazantzis, John Leslie, Alison Lurie, Thomas McGuane, James Merrill, George Murphy, Thomas Sanchez, Wallace Stevens, Hunter S. Thompson, Richard Wilbur, Joy Williams and Tennessee Williams.

Jump in anywhere, but beware. The current is strong; you swim at your own risk. Autographed copies, clothbound or paperback, are available at Key West Island Bookstore on Fleming Street. ■

"The Best of Key West"
-Miami Herald

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Wilhelmina Harvey (at left) at an awards ceremony in the 1950s.



Mildred Felton, Eva Newhouse, Engurtha Pinder, Harvey, Ethel Stricker.

The Woman's Club Celebrates Centennial

by Arthur Phillips

Social science affirms that a woman's place in society marks its level of civilization.

— Elizabeth Stanton
American feminist, 1815 to 1902

The Key West Woman's Club began, oddly enough, with a bunch of men who founded the Key West Library Association. It was dedicated, as its title implies, to the establishment of a public library in Key West. Four years later, the women of the town reared their lovely heads and took over the endeavor by forming a group which they called, The Annex, Mary Coleman Kemp, president.

Within 25 years two other women's groups had been formed: in 1909, The Mothers' Club, with Mrs. C.H. Ketchum as president; and in 1911, The Ladies' Civic Organization, headed by Mrs. Florence H. Dobbs. Four years later, Miss Marie Capick and friends organized The Woman's Club of Key West.

Obviously, all this bonding by the ladies of Key West created a plethora of organizations, a condition relieved on July 10, 1918, by a merger into one club. It was known by the formidable name of The Women's Consolidated Club Corporation of Key West, with Mrs. Stephen Lowe as its first president. This ponderous title would prevail until 1929, when the organization's present name was adopted.

This year The Woman's Club celebrates its centennial, 217 members strong. It occupies a stately two-and-a-half story building at 319 Duval Street, between Eaton and Caroline. The house was built by one Martin L. Hellings as a home in the 1890s and was purchased by the club in 1940 for \$5000. The clubhouse sports a red-bricked front yard, a spacious veranda, and a roomy back yard culminating in an old carriage house, long since converted into the Red Barn Theatre.

Club members use only the first floor, which consists of a large meeting room with a smaller board room on one side and a living and dining room on the other. This is

divided by a passageway leading to an eat-in kitchen, replete with an antique, six-burner gas range. The dining room, incidentally, houses a cabinet containing four Fantasy Fest Parade awards for best float.

The upper floors consist of two apartments, the larger of which has been rented for the past 20 years to concert pianist Yehuda Guttman, and, until her recent death, his wife Ruth, a puppeteer of national reputation.

Now, after almost a hundred years since its construction, the house is in woeful disrepair, sparking the club's present drive to raise \$450,000 for its restoration.

"For the last three years I have served as director of a group of ladies who are the volunteers in almost every organization in the community," says Peggy McClain, president of the Woman's Club. "That, to me, is what the Key West Woman's Club is all about."

The governance of the club is in the hands of a board of directors, made up of the officers plus the chairwomen of all departments and committees, of which there are many. Membership is separated into three categories: life, honorary and courtesy. New members must be sponsored by those already enrolled, but just about any woman resident of the Keys in "good repute" may join. The annual dues are \$25.

Stella Rylander is the newest member of the club. "I was in a successful business for 24 years," says Rylander. "After I left the business, I felt it was time to pay some dues back to the community. That's why I joined the Woman's Club."

From its very beginning, the club has served as the culture bearer and, in some ways, the conscience of this little town in the sea. It has been, as already noted, chiefly responsible for the existence of the public library, housing it in its own clubhouse, as a matter of fact, from 1940 until 1959, when the present library on Fleming Street opened its doors. The Garden Club, the Humane Society, the Girl Scouts and, indirectly, the Red Barn Theatre are some of its other contributions to the

community. During the Depression its members collected the garbage.

It is interesting to note how the ethnic character of the club has changed over the years. This is a phenomenon which reflects the changes in Key West itself. The 1940-to-41 yearbook, for instance, shows an almost solid Anglo membership, with such names as Brown, Cosgrove, Miller, Roberts, Russel, Sawyer and Spottswood predominating. Twenty years later, by way of contrast, such non-Anglo names as Aronowitz, Camus, Carraceolo, Gaiti, Bartelena and Fernandez appear with some frequency.

Club regulations are another indication of the changing times. In the 40s, one regulation stipulated that "ashtrays must be emptied and cigarettes thoroughly extinguished." Forty years later, the rule states: "Anyone desiring to smoke may leave the meeting room to do so." Hurrah for the surgeon general.

Another recent admonition speaks eloquently of the times in which we live: "All doors and windows should be securely locked."

Vivian Lange, a pianist who plays for many of the social functions at the Woman's Club, became a member in 1987.

"I joined because of the Woman's Club active contributions to the community," says Lange. "I wanted to be part of that activity. You get a lot back when you participate in doing things for other people. I like to get things done."

"Our president is a wonderful person, you know. She's a go-getter and I believe in that. I think her leadership and the spirit of teamwork in the club are the reasons why there's always so much going on there."

"I like the club very much," says Lange. "It's a nice organization."

The Woman's Club can be rented for \$150 per occasion. For mere afternoon bridge or tea, the fee lowers to \$35 to \$75. Large evening parties require a uniformed guard.

Writer Christine Naughton contributed to this article.

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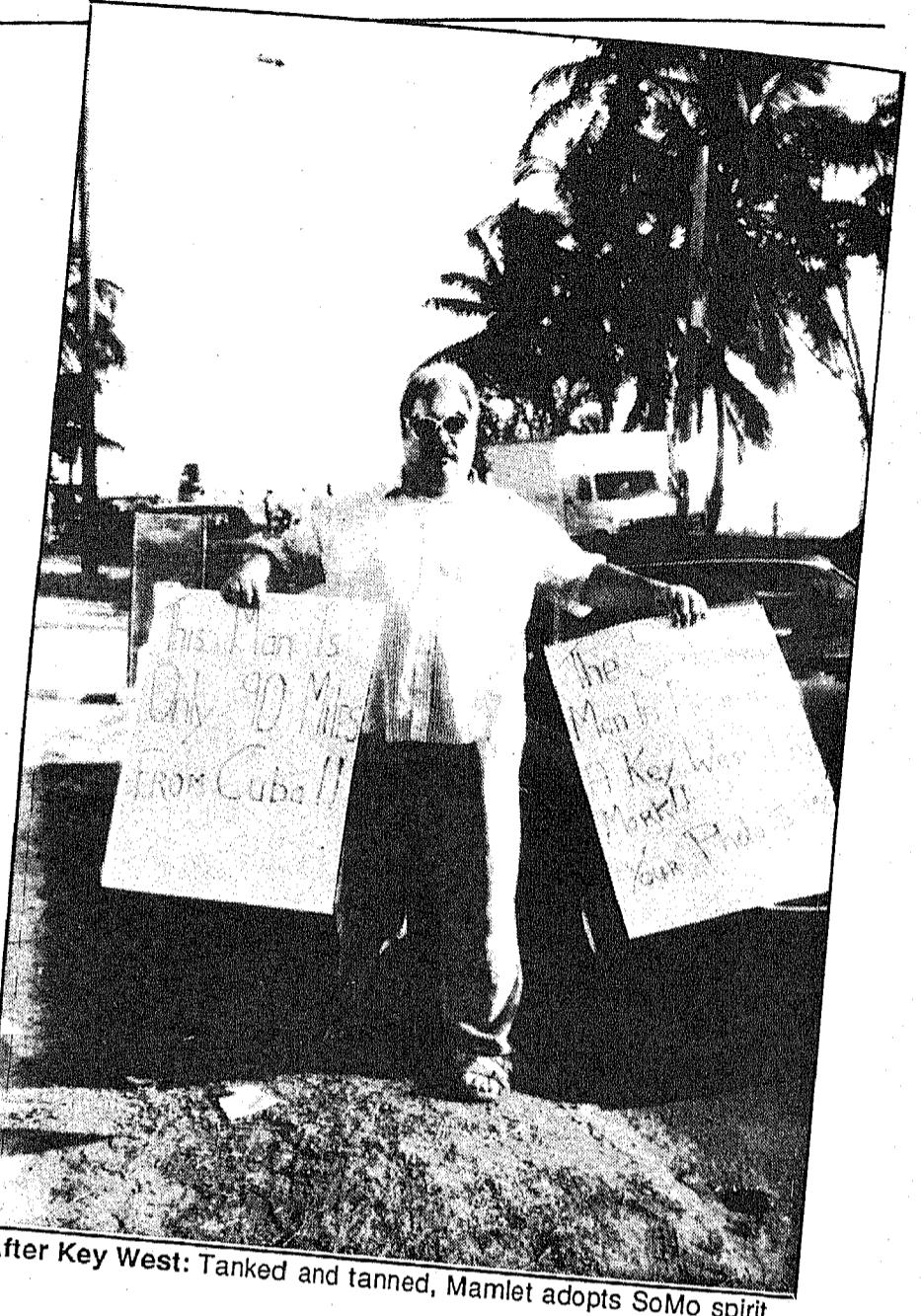
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A Legend in His Own Time



Before Key West: Mamlet is a cold, grumpy and overbundled man.



After Key West: Tanked and tanned, Mamlet adopts SoMo spirit.

by Al Mamlet

Wanda's invitation last year to join her at La Placenta, her rented Key West villa, arrived about an hour after the first winter storm hit upstate New York. Faster than you could say "where's my credit card," I was at the airport anticipating another shot at the Guinness record for dissipation.

But something totally unexpected happened. Instead of my usual mad whirl of nightclubs, discos and orgies, I immediately



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fell victim to that special magic of Key West -- the lazy charm, the unique feeling that you're at the bottom of the barrel and there's no way out so why bother anymore. My mind slowly melting, I found myself content to wile away the hours behind the triple-locked and burglar-alarmed gates of our rented hacienda. Within a few hours I had sorted life down to basics -- bathing suit, rum and sandals. How distant seemed the world and all its attendant cares.

I had only one idea and that was no idea at all, if you get my drift. And if you don't, not to worry. I'll probably have a whole other idea tomorrow. That's Florida for you, the ideas just come drifting in, sometimes as many as one or two a week, maybe. From the first moment by the pool I was zoned. I was peaking. I knew that if I approached the next two weeks with perfect intent and a clear, crystalline vision, I could at last achieve the elusive Zen of Vacation.

Years of discipline and focus had polished my senses to a fine knife's edge, permitting me to recognize the instant the feel of the sun on my shoulders would first cross the threshold of discomfort. At that precise moment, I would slowly lower my drink and gently slide into the water. There I would stay until I knew, without exactly knowing how I knew, that it was the exact

second to leave the pool, time to reach for the pina colada, time again to wait for that inevitable moment when the sun would become just a little too hot.

As you can imagine, it wasn't long before I was bored silly. "Well," said the ever-cheerful Wanda, "let's take a look at Key West. There's a lot to see." She began to list Key West's many attractions -- The Barbeque Museum, The World's Shortest Swimming Pool, Jimmy Buffett's Shoes, The Old Key West Jail, The Old Key West Post Office, The Old Key West Grog Shop, The Old Key West T-Shirt Shop. Each one sounded better than the last, thank goodness. But she really didn't get my attention until she mentioned everyone's favorite, the one that brings those thousands of visitors streaming down the Overseas Highway each and every year -- The Southernmost Point In The U.S.A.

After a delicious, high-cholesterol lunch of lard and befkits at Dixie Lee's Classic Shikseh Cuisine, off we went, two snowbirds out to see the sights. Had I known then what was to happen -- the initial soaring to elation and excitement, the brutal plunge to deepest despair and the final solid resolution -- would I have ventured from poolside? Who is to say?

We had gone no more than a few blocks when I saw the sight that would change my life. But even before we actually reached it, I was aware of a growing sense of excitement. People moved a little faster, beginning, even as they walked, to unwrap their cameras, check their exposures, make sure they had enough film. Children, not so inhibited about showing their feelings, were jumping up and down, pulling on parental hands to hurry and uttering little squeals of glee.

My own step quickening, I was tugging at Wanda's arm, trying to see and run at the same time. Then, dramatically, the crowds parted and there, looking much like a large painted metal tank embedded in concrete, it stood -- silent, majestic, unique; the thing, as the fat man once said, that dreams are made of. It was the actual (more accurately, the almost) southernmost point in the (mainland) United States; well, not the mainland, exactly, but the southernmost point on an island contiguous to the mainland. As if that weren't festive enough, there was a small sign nearby -- *Cuba 90 Miles* -- with an arrow pointing out to sea.

Every 20 seconds or so, a car would come rolling to a stop. As the doors were flung open, the passengers would rush out to stand in front of the marker while the driver took a picture. Then the driver would change places with one of the people in the group and another picture would be taken. Every new arrival did precisely the same thing, as if following a set of detailed instructions.

I wanted so much to be a part of it. People arrived with such an air of anticipation. They weren't critical, never disappointed. They were pleased to be there, pleased to have their picture taken, pleased to buy a souvenir -- one of those nice dead baby sharks floating in a small bottle, perhaps -- from the two elderly men who sat behind the tables off to the side.

All that was lacking was the human touch, someone with whom the visitors could identify but also someone with an air of authority. I thought of Disneyworld, of those people in the Mickey Mouse suits roaming the grounds. Perhaps I could represent the monument, actually personify the special concept of *southernmost* which so typifies the Key West experience. It was also a chance for me to make new friends, be out in the fresh air and, at the same time, make a few bucks.

So, to the art supply store for poster board and pen. Wanda helped me fine tune my plans over a hastily downed dinner at "Cliche's, an eating place." (I had the pan-blackened red snapper with a raspberry-cilantro butter blanc, Wanda the baby back ribs in a subtly seasoned guava and horseradish remoulade informed by Pernod). Then, by the flickering light of a candle in an overheated artist's loft, we sweated and struggled deep into the night. In the morning, though, back to work and quicker than a flash I had two signs completed. The first read *The Southernmost Man In The United States -- A Famous Key West Landmark -- Your Photo Only \$1*; the other, *This Man Is Only 90 Miles From Cuba*.

There were so many unknowns to pon-

der. What was the best time of day? How many people should I allow per photograph? Should there be a special kiddie price? What about a senior discount? I didn't yet have all the answers, but in any new venture, half the fun is finding out along the way.

Frankly, it didn't quite turn out to be the immediate bonanza I had expected. I perhaps was a little over-confident. Maybe I should have done more research. It was startling to discover how many people considered their Key West vacation complete without a picture of the southernmost man. Actually, eight boring days of standing around pretty much convinced me that *nobody*, aside from one tourist -- an impoverished Latvian separatist looking to publicize his cause -- wanted a picture taken next to someone wearing a sign that he was only 90 miles from Cuba.

I would have to once again give up my dream -- at least for a while -- of the little Florida business that would pay for vacations. It was not my first attempt and I doubted it would be the last. Still, I don't remember having been so excited by a project and so brought down by its demise since my bagel bakery in Belle Glade went belly up. That night, as I idly toyed with my ballyhoo rumaki at Clifford's Live Bait and Sushi, I confided to Wanda my feelings of defeat. "Don't worry," she said, in her best social-worker-talking-to-a-slightly-deaf-person manner which she thinks passes for sincerity. "You have worse problems."

"What could be worse? I just sunk my entire working capital into a doomed business. I'm wiped out, ruined."

"Well, I don't want to pour water on a drowning man," she said. "But the airline from which you purchased your non-refundable, non-transferable tickets has just gone out on strike."

Was fate simply playing a cruel trick or was this destiny's way of saying, *Try again, schmuck?* Maybe I've been going about this in the wrong way. Perhaps this isn't a retail business. What if I work with the bus lines, maybe get a few corporate

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accounts, get a corporate sponsor? My mind was racing with possibilities. I soon realized that this was the opportunity I had been looking for all my life -- the chance to sell out. That's how I became the Official Reebok Southernmost Man In America.

The rest, as they say, is history -- *Johnny Carson, Donahue, Entertainment Tonight*. I'm lined up to host the next *Saturday Night Live* and it looks like I've got a solid commitment for the next Rob Lowe video. Letterman wants me, but let him beg. I've been immortalized in the *Wax Museum Of The Strange And Bizarre* in Niagara Falls, Canada. Of course, the value of the publicity I've generated for Key West is incalculable.

On a personal level, I had a great vacation. I spent the summer in Woodstock as the Official Zig-Zag Papers Actual Site Of The 1969 Festival Man. I'll be back on duty here in a few weeks. When you visit the southernmost point, don't forget to say hello to me -- Al Mamlet, The Official Reebok Southernmost Man In America. If you bring a copy of this story, I'll give you my autograph and throw in a goldtone 5 x 6 frame (a genuine \$2.50 value) with every deluxe photo. This offer is limited to one per party. ☐

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Key West
Days & Nights

by Bill Manville

family let me run off. When I landed in New York, I looked at a map. 'How do I get there?' I said. I was pointing to Montauk, the outer end of Long Island. I had never been there, but found a job when I got off the bus. Eventually I married an American and lived in Montauk for 23 years. When my kids were grown I told my husband I was unhappy with our life together. He too let me run away. I got on a bus and came to Key West. There is something about people down here that takes them to extremes. We want to live at the end of the road. Key West is where the Greyhound turns around."

Bob: "I was in the advertising business on Madison Avenue, in New York -- a Copy Group Head. You can laugh at advertising itself, but the people in it, they are very smart. One day at a conference for a new client, I thought, 'Here we are, it's a beautiful June day. Is this all I want to do with my life, think up names for a new bobby pin?' I never came back from lunch."

Carl: "I'm only here for the booze and the dope."

Dolores: "I had been married twice, but each time to men who were fundamentally gay. That was fine for them; but what were they doing with me? Frank was the first really macho man I had ever known. It was with Frank that I had the first orgasm of my life. When he said, 'Let's run away to Key West,' do you think I'm crazy? I followed him."

Edward: "My wife and I were giving a dinner party, and we phoned an old friend, a minor TV whiz. 'Who else is going to be

He was wearing white-and-silver Head Racer competition skis, white Salomon Hi Tech boots, a \$1200 Yves St. Tropez parka and his titanium-zipped white bib skipants had been cut by a tailor to the Empress of Japan. We were riding the Super Falcon lift to the peak of Mount Six at Beckenridge, Colorado. He told me he was something important in insurance in St. Louis. I said I was from Key West. He asked the question they all do. 'Key West?' he said. 'How did you get away?' But we were dismounting the chair, and skied off our separate ways.

I did not tell him I had been born into legendary wealth, that he could never learn from my life patterns -- they could never be his. To people like Donald Trump and me, life is truth without consequences. The price of everything -- even wrong choices -- is, essentially, free. But as I came by myself down the hill, I reviewed the lives of some of the people I knew. Here are a few who had gotten away to Key West:

Amanda: "I was born in England, but my

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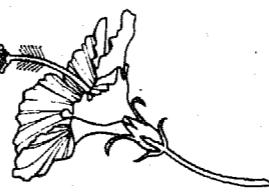
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there?" she asked before she would agree to come. It suddenly came to me, 'Why am I furnishing dinner for people who come to my house, not to see me, but as a minor career move?' My wife said if I felt like that, I'd better find some place off the main LA-NY flight path. I did."

Fay: "My mother was going crazy in Miami after my father died. I went there to help her. 'You always hated me,' she said at the funeral. 'No, Mother,' I said. 'I'm going to find a place where we can live together and I'll take care of you.' 'Maybe,' she said, 'it's me who's always hated you.' We lived like that for a year. When she died, I came to Key West to recuperate. Down here, your only responsibility is to let everyone go to hell his own way. I never left."

George: "Look around the town. There is a certain easy scale. Nobody has a 12-bedroom house; nobody gives cocktail parties where you have to arrive on a horse or by parachute. I haven't worn leather shoes in seven years. I cut my own hair. Some liar inside tells us all we don't have to make choices, we will live forever. But there is always a trade-off: how much of your life do you sell for how much money? People who come to Key West settle for less money and own more of their hours here on earth."

... and so on. All the people in this essay are real. Their names are made up. George is me. You didn't believe that little literary conceit above about being as rich as Donald Trump, did you? ☐



BY FRANCES ELIZABETH SIGNORELLI

My cat, Imelda Marcos, ran off last weekend. Surely she is not the one living it up at the back door of the Deli Restaurant. I must now make do with Imelda's sister (if I have that relationship clear). This cat is named Mary Queen of Scots. Her sire, Henry VIII, is the one seen around the Cafe Exile.

It is early morning, and in my dream Mary Queen of Scots and I stand beside my tombstone reading the inscription: *I'm still kickin' but I ain't raisin' much sand.*

I wake up with a clear bang: the phone has a penetrating ring. It is Anna Ruby wanting me at lunch with her two sisters who are passing through. One lives in Tehran, Iran; the other, California.

Unaccountably they arrived in Key West at the same time.

Sometimes acquaintance lifts to friendship, and that is the way it is with Anna Ruby and me. Her hair looks as if she cuts it herself with fingernail scissors, but that cut is very fashionable now. Her affluent husband has a goat beard. One can't help noticing that he has crooked feet like a brontosaurus. He owns a chain of grocery stores that has become a household name. He is not here in residence very much and, when he is, he's odd and silent within himself. Anna Ruby loves him.

Anna Ruby lives in an awesome-sized villa set down on a suburban peninsula of land here, the Gulf wavelets rinsing the skirts of the grounds. We are talking country estate. Her home is an interior decorator's idea of elegance. Her pictures are ill hung. Inside, you want them hanging lower on the walls as, presumably, you are looking at them from your seat. In galleries they are supposed to be on a level with your eyes as you stand in front of them. Admittedly, I have hung pictures on my ceilings, just for the ducks of it. I recall that the picture in Anna Ruby's dining room depicts the severed heads of Louis and Marie Antoinette.

The expression on my face as I look in the bedroom oval mirror over there on the wall startles me. It accosts me with an abrupt consciousness of my own self. The little hall mirror is much kinder, and I go to it and exchange a wavering smile. It's a very old mirror. Mirrors seem important. We feel the knowledge of mortality as we

peer into them questioningly.

Drive up the curving driveway, gravel crunching, and pass through the tall, graceful gates. There stands Anna Ruby. There, up on a higher gallery, stand two pit bulls slavering hungrily. Anna Ruby is a comfortable woman, neither happy nor unhappy. She is an accepting person. Looking well in her purple tent dress, she hustles me affectionately into her chateau. This dwelling was built by the sale of cucumbers, wet pet food in cans, dry pet food in sacks, grain cereals, bottled drinks, TV dinners and other comestibles.

She says, "My sisters, Gloria and Blake, are already at the table." First, my eyes turn to Blake, the younger sister. She cuts ice. Anna Ruby has told me that Blake goes around her Los Angeles apartment evenings after six o'clock wearing nothing but a cowboy hat. Blake zings over to me. She's a large, glittery woman wearing a cocoa-colored satin top. She gives me a little kiss. She says right off, "I have been left by the world's worst heel."

Anna Ruby has told me that Blake eclipses her men. She bullies them. Her jet beads sparkle, and there seems to be a small constellation of amethysts at her neck, also. She is a ravishing blonde. Doctored blonde. I am certain that Blake looks just like she wants to look.

The older sister is named Gloria, though in private Anna Ruby calls her the Reverend Mother. Blake is on the right side of 60; Gloria on the wrong side. Gloria's garment, in which she is swathed, is an all-over, floor-length brown wool with a hood. She gives me a used-up smile. Something dangles from her neck. A religious ornament? Hindu or Moslem? A decoration? From my seat it looks like a mousetrap set with blue cheese.

Blake asks, "Do you have any kids?" I answer as Anna Ruby's vegetable timbales arrive and I am working away at my plate, rejecting bits of squash and picking out bits of asparagus. Blake says, "All of my kids were born very long kids. Number One boy measured 27 inches long and they had to fold him over in the hospital bassinet."

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Meanwhile, Gloria's presence is felt at the table, like a dark angel's wing. She unhappily possesses a face like a saddle horse -- long, weary and spiteful. Her shaggy eyebrows could line an osprey's nest. She has penetrated into her vegetable timbale and appears to be trying to cut each pea in half, which may be a meaningful religious ritual. She announces glumly, "Women in Iran bear babies that look like large bunches of grapes." I swallow a too-large chunk of asparagus.

Blake relates her misadventures with the world's biggest heel. She says, "He is another popsy." Of course she is a silly woman. But she enjoys herself and those around her so much that it's hard to be cross.

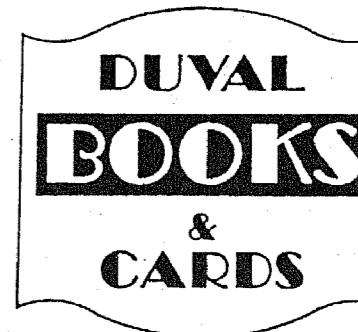
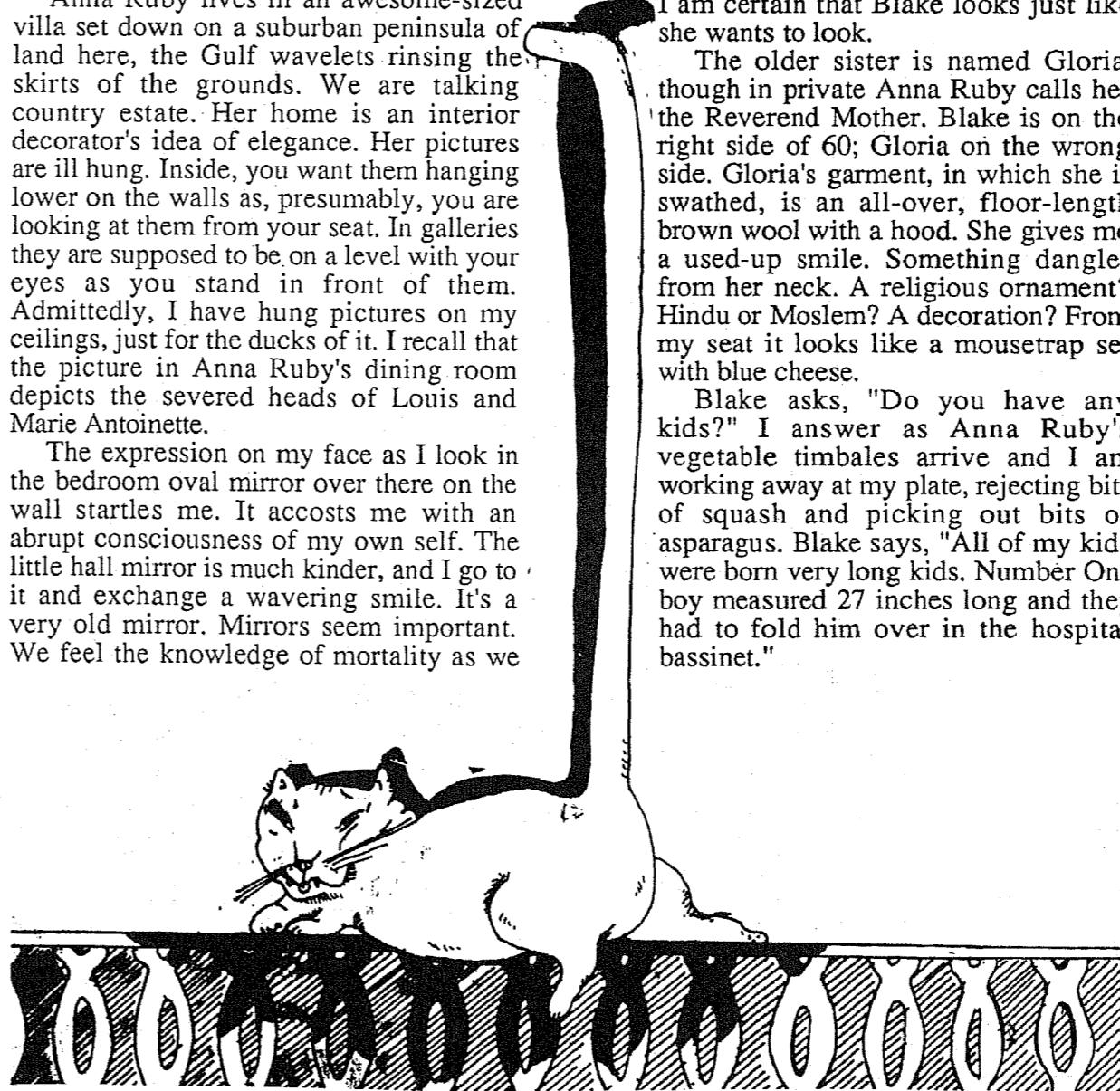
Here is when Gloria belches a noise that sounds like it has rumbled up out of a casket. Then Gloria speaks, "Blake believes that God had no hand in her makeup. She made herself, she thinks."

There is a big noise coming from the kitchen as Anna Ruby's maid drops a platter. Gloria says, "When there is such a commotion, it is people's souls passing." Now and then Gloria goes on dropping a comment like a shovel into the well. She says, "The heathen spin and they spin to the sound of tom-toms until they faint. They distend their lips with plates for beauty."

"Right, I got that," I say. I consider, as I take up a Galilean fig from Israel wrapped in cheesecloth, that Gloria is like a jigsaw puzzle with a few pieces missing. Why does she live in Iran? Deep and holy? Or dim and unhinged? One is afraid to ask.

I depart. On the white marble steps is Gloria giving me her saddle-horse non-look. Blake smiles lovingly as she takes a sip from a big, crystal-balloon, brandy glass. A sweet blue butterfly alights upon Anna Ruby's comfortable shoulder.

I am judging that Anna Ruby's siblings are both a little against the grain. I love it ☐



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Old House Handbook: Roofs, Dormers & Scuttles

Comments on the Components of a Key West Historic House

by Sharon Wells

Key West's old houses are defined most easily by a special vocabulary of stylistic features, materials, forms and scale. Roof forms represent one of those defining elements. And the pitched temple roof is the most characteristic feature of our island's architectural landscape. The temple form of the Classical Revival homes is identified by roof lines that run perpendicular or parallel to the street. Back in the 19th century, one advantage of this style's steep pitch was that it directed rainwater into concrete ground cisterns for storage.

Frame vernacular buildings of one-and-a-half stories, which most typify Key West's house styles, generally feature a roof ridge perpendicular to the street. Within the frame vernacular category, the shotgun or cigarmaker's house, always has a pitched roof. Room additions with pitched roofs in the rear are often called *saw-tooth* additions, as they are separate roofs, forming geometrically juxtaposed shapes.

The original roofing materials were wood -- generally cedar or pine shingles. Historical photographs show wooden shingles on residences, commercial buildings, outbuildings, and pitched cistern covers. In years past, slate tiles were also used on such structures as the keeper's quarters for the Lighthouse, Old City Hall,



Dormers: Beauties top the Audubon House, and the Francisco Marrero House at 410 Fleming Street.

The Sanborn Fire Insurance Maps pre-dating 1899 reflect the predominance of wood shingles as a roof covering. During reconstruction following the devastating fire of 1886, tin became a commonly used roofing material. By 1912, a more fire-resistant material, galvanized metal shingles, which often featured an embossed surface pattern simulating shingles, had replaced wood shingles. And by 1926 most roofs were covered with tin.

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Directory, Key West tin roofers included William Williams, located on Simonton between Front and Greene Streets. Two years later, tinsmiths included M.R. Costar at 123 Simonton, J.T. Crimins on Simonton, Higgs and Park on Elizabeth at Dey, and A.J. Page and Company at Caroline and Elizabeth.

More recently, galvanized V-crimp metal sheets have also been used to protect roofs. Small shotgun houses, in particular, were fitted with the cheaper raised seam metal, which was often coated with aluminum paint. In renovation projects today, owners may uncover the original shingles or shakes on the interior ceiling. Homeowners may prefer to leave the shingles visible and intact, rather than obscuring the original texture and fabric with sheet rock or pine.

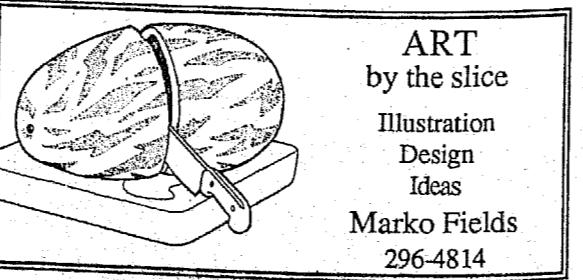
The most common roof pitch observed on historic Conch buildings is an 8- or 9-inch vertical rise for each foot of horizontal length, as seen on the Oldest House. Slightly greater or lesser pitches are found infrequently, usually on one- or one-and-a-half-story structures.

Historical Architectural Review Commission guidelines succinctly note the significance of the roof and secondary roof structures to the preservation of the existing vernacular architecture in Key West. HARC recommends "retaining and preserving the roof's shape, historic roofing material and features such as chimneys, scuttles or porch roofs. HARC does not recommend changing the configuration of a roof by adding features such as dormer windows, vents or skylights so that the historic character is diminished."

Dormers are gabled projections of an attic which allow for a vertical window opening. Historically, few houses exhibited dormers in Key West. Those that did exist were narrow, vertical projections which typically allowed for increased light and air. Dormers were always built in scale with the structure to which they were attached. Too often, as seen in the heat of recent renovations, homeowners attempt to add out-of-scale dormers to increase an attic-level living area. Such design features obscure, and often detract from, the original lines of the 19th-century house.

The addition of a dormer must be approached with sensitivity and an awareness of the original purpose of such a window. HARC guidelines recommend that "a dormer addition be in scale and harmony

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with the existing building, be placed on a less visible location, have a pitched roof and either a double-hung window with shutters or casement windows." A proper dormer addition provides light and circulation; and should not be equated with sufficient increased floor area to create a new bedroom.

Scuttles, or roof hatches, adapted from sailing ships, were constructed to increase ventilation. Historically, one-and-a-half and two-story structures would feature square, tin-covered openings which promoted the circulation of air within the building. Scuttles were rarely a feature of the smaller shotgun cottage. HARC guidelines are specific in their directions for local homeowners: "... retain and preserve the original skylights and wood roof scuttles; HARC will not approve modern, dome scuttles; HARC will approve flat roof windows, preferably located on the side least visible from a public street."

Roofs, dormers and scuttles are important and defining features of our

indigenous architecture, an outgrowth of a very conservative 19th-century building tradition. Those early builders captured perfectly a sense of proportion, balance and scale which has been the leading hallmark of Key West architecture and should continue as the standard by which contemporary builders design.

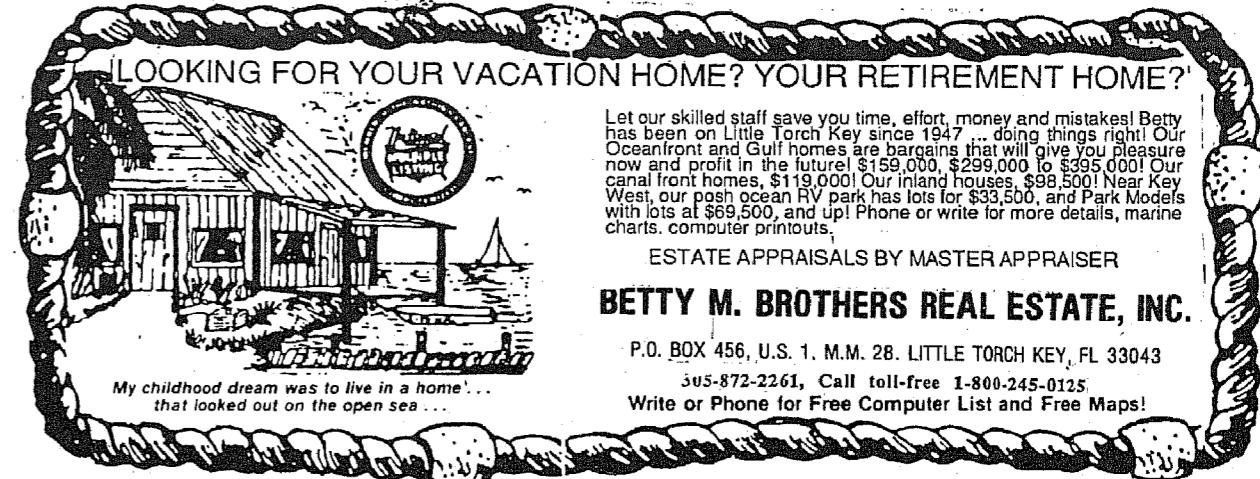
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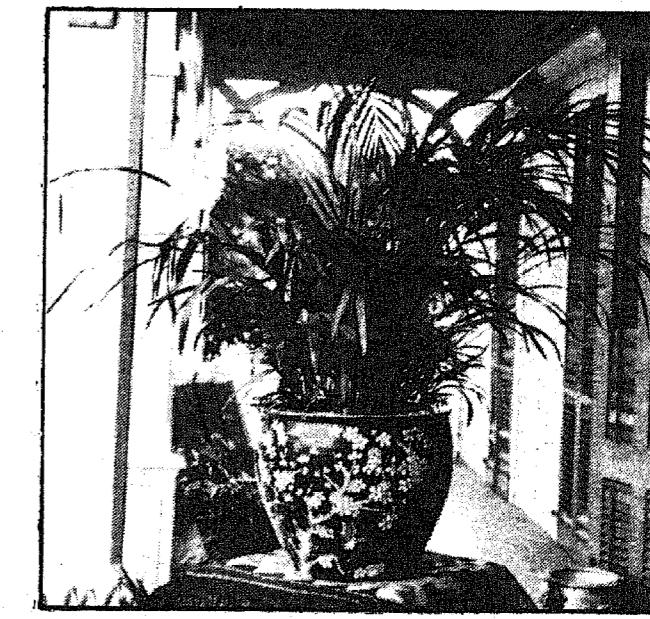
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My Dear Martin ...

by Mrs. J. Fairbanks Leach

The following excerpt is from a speech delivered by Mrs. J. Fairbanks Leach at the Martin Luther King, Jr. birthday celebration at Cornish Memorial A.M.E. Zion Church on Whitehead Street last month. The speech was written as a letter. Mrs. Leach is the wife of Dr. Samuel Leach, Sr., pastor of A.M.E. Zion Church.

My Dear Martin:

There's been a compelling force in my life, insisting that I write you a letter. Martin, as the old spiritual goes, *I want you to know how things is down heah*. I know you did a fine job, but I believe you're as powerful now as you were before you were taken from us.

Do you remember me, Martin? We met in Louisville, May of 1959. I still get goosebumps when I think of the power and eloquence you had as you spoke. You mesmerized all who listened to you. I was electrified by your speech. Martin, you explored the labyrinthian corridors of my very mind and soul, and awakened my consciousness.

I was in North Carolina early enough to sit behind a line on the bus that read *colored*; early enough to be sent to the grocery where I had to wait until all the white women were served, even though several might have come in after me; and early enough to have quenched my thirst at a water fountain that had a sign saying *colored*.

Yes, Martin, there have been some changes. Thanks to your untiring efforts, I'm driving the bus now; I may even own it. I sit in any restaurant I can afford and quench my thirst at desegregated water fountains. And I get my proper turn at anybody's counter.

We've made some strides; but, unfortunately, not enough for my satisfaction. I'm a survivor because my Daddy helped me understand who I was early and helped chart my course. He titillated my thirst for knowledge and desire to achieve. I worked like a Trojan.



Let me go back to Louisville for a moment, Martin. I want to talk about the impact you made on us. We were *Negroes* -- as we were called then -- who were brooding, hopeless and floundering in a sea of virtual despair. But your forceful and thought-provoking message caused us to listen up, revamp and strategize. Martin, God Himself tapped you for the job you did in your short lifespan. Louisvillians were awakened to the reality of the power we held at the polls and with our pocketbooks and to what we could do for ourselves. But I'm sure you would agree that we, *coloreds*, *Negroes*, *blacks*, and/or *Afro-Americans* have always had leadership problems.

Yes, of course, we've made some progress, as well we should in some 20-odd years. It is too slow for me, Martin. Your living and dying were not in vain; it just seems to me all too few of us know where we came from and have little idea where we're going. Certainly we don't know how we're going to get there. We've allowed a generation to come up almost ignorant of their blessed and sacred heritage.

I know you would agree that black and white children ought to be taught a true

history, inclusive of the history of blacks. I regret we have not taken the time to tell our kids why we sing "Lift Every Voice and Sing," how the words describing blacks' plight are God-inspired. We stand here like Mahalia Jackson used to sing, *standing here wondering which way to go* -- on the brink of a new year and a new decade.

Did I tell you I'm in Key West, Florida? It's called Paradise. I can't quite fix my mouth to say "paradise," yet. I've too many questions, Martin -- questions like these: Who are the black leaders? Why are no blacks elected in city government? Why are there no black doctors or dentists here? Why is there no YMCA or community program within the reach of our black youth?

Oh, I have a lot of questions, Martin. I need to know why blacks in Key West don't use the leverage they have at the polls. I need to know how a black appointee to a commission committee has to be publicly scrutinized and questioned to ascertain whether he's a suitable representative of Bahama Village. There was no interrogation of the others.

Leon Sullivan said, "Unless we look seriously at eradicating homelessness, hunger, economic disparity, AIDS, teenage pregnancies, teenage suicide, drugs and alcoholism, the riots of the '60s will look like a picnic."

There will be some of us who will work untiringly and unselfishly to tear down our neighborhood Berlin Wall. We will continue to help young black men achieve and stand up tall, not on the corners rapping aimlessly. We will work to reconstruct the black American family, to review the faith in God our forefathers had; and to use the political power that being free, black and 21 gives us. We will vote to get affordable housing.

Martin, the 1980s have been called the decade of neglect. The 1990s have already been dubbed the decade of reckoning. We here in Key West will have to reckon with the possibility of sitting down at a round table together -- black, white and Hispanic -- not when somebody gets shot, but prayerfully and with dignity to strategize for the betterment of our paradise.

Martin, as I celebrate your birthday, I look to the future with hope, new commitment and dedication to the cause of betterment for all people. Don't despair. We're going to rise and trample the ugly specter of subtle and blatant racism. ☐

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Oops ... we goofed!



Last month we misidentified the woman above as Mrs. Raul Llanes. When this photo was taken, she was married to Llanes' nephew, who provided us with the photograph. She was never married to Raul. Our apologies.

A Special Solares Hill Pull-Out Section Health, Fitness and Beauty

Diary of a Mad Aerobicizer

by Anne Carlisle

Friday, 10:30 a.m. Dig out from under the covers -- I'm wearing my clothes, shoes and all (that's the kind of night it was) -- and into the swimsuit. In the glare of the bathroom mirror I survey the ravages of time. The water will be freezing. I feel like I'm coming down with something. Also, I don't swim, but let's face it, AC: we need this class in aquathinics more than we do the Entenmann's on the kitchen counter.

Park my car at the Reach's front door and walk gingerly around the pool to meet my editor. The fitness tour idea was AB's. She has an anterior motive. Like many, AB is in a state of constant intention to get into an exercise program, yet somehow she never does. (In other words, AB is young, beautiful and unfit, while AC is old and fit.)

It's a little after 11 and the pool has filled up with pinstriped and/or sunstriped touristos from all parts of the globe. You can tell the European families: they let their little girls go around with no tops on. Most of the adult bodies at this pool could use a little work; however, only eight of us get into the water when Cheryl Radcliffe, the instructor, arrives breathlessly with her boombox.

Half of us are elderly. Very. Straw hats seem to be part of the preferred ensemble, also flip-top sunglasses. "Cuts the glare," offers one of the regulars. He has a health problem, yet looks in great shape. He comes to these classes three or four times a week, and judging from his composed look of concentration as we march in place in the water, he has found the perfect fitness regimen for his needs -- one that soothes the mind while it strengthens the body.

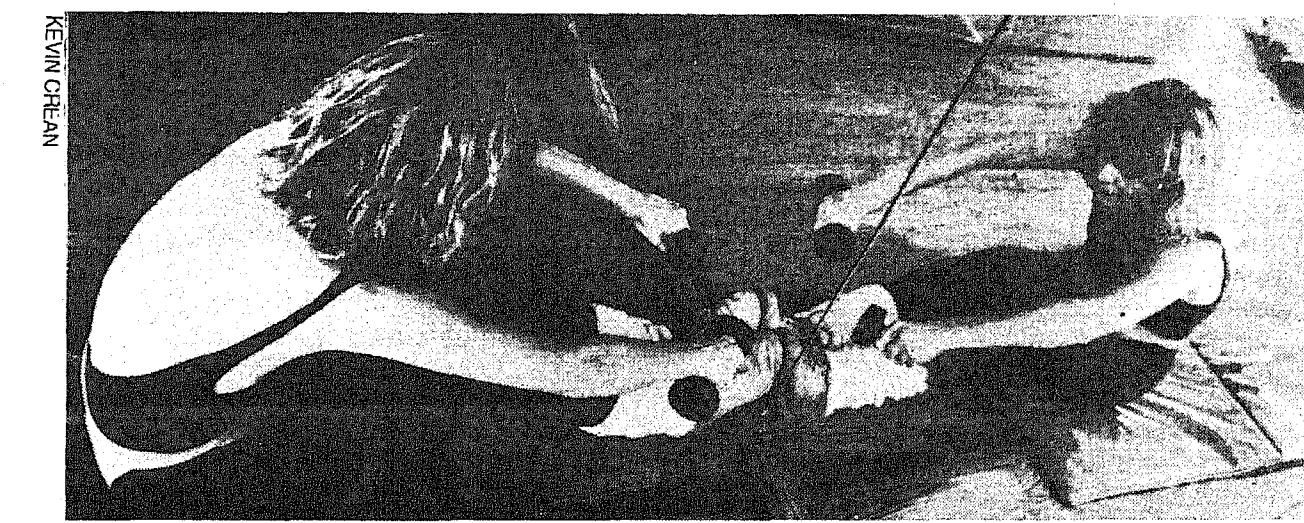
"I shouldn't have had that large *con leche*," AB says. We have become the objects of curiosity. Public as this form of exercise is, there is an odd kind of invisibility afforded: down under, we could be doing *anything*.

Only 10 percent of body weight is felt in the water, so aquathinics is ideal for those just beginning an exercise program or those with health problems such as arthritis. Also, there's no bad sensations because somebody in front of you can kick her leg over her head. However, if you can kick your leg over your head, you may want to try

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No grunting: Writer Anne Carlisle works out.

something a little more strenuous, so I suggest to AB Mike Mulligan's aerobics class at the Coffee Mill tomorrow morning. AB says she feels a little dizzy, but isn't sure if it's from the class or from the swimming she did as I watched from the safety of a chair.

Saturday, 8 a.m. Sitting in a minivan at Mallory Dock, where relatives will be disembarking from the *Royal Viking*, I chomp on a croissant and read an article from *M* on "The Ins & Outs of Sex." At 150 to 300 calories burned "per event," mattress polo provides a nice little workout -- so why fork over \$40 a month to burn calories in a group workout?

According to Jerry Alfano, a New York physical trainer, aerobics is actually a safe form of sex. "It is the implied sexuality of aerobic workouts that seems to motivate. Being in an exercise class you start to move suggestively and you start to sweat and breathing rhythms simulate the sounds of sex."

After taking my mother-in-law and five Mormon inlaws around the town ("There's something you'll not see in Salt Lake City," I say, pointing to a house covered in a big baggie -- "termite tenting"), my nerves are in an uproar. Dash frantically into class 10 minutes late -- my spot is open, that's the important thing -- and look for AB. There's no sign of her. To do her justice, this class has a certain reputation for being a killer. Announce to another aerobics instructor you are "one of Mike's students," and you can

be sure he or she will instantly kick into high gear.

Mike's workout is the better part of valor, but it's also a tremendous amount of fun. Like *Cheers*, it's a place you go because everybody knows your name. The stretches are long and effective, yoga-inspired. Then the footwork begins, 45 minutes of cardiovascular activity. I begin to relax and concentrate at the same time. The music is loud and good. Today, Oldies but Goodies: "Wipe Out," "Blue Moon," "Tossing and Turning," "Surf City," "The Bird." We'll also get disco (dododododo do-it) and some show tunes, for cooldown.

Focusing on the friendly faces and the music helps to distract one from the thought of the 300 abdominal crunches looming ahead. Also, it helps to know you're in good company: back in the second row is a fella who danced on Broadway in *A Chorus Line*.

I think about how slow-moving the cruise ship passengers appeared earlier this morning; how attuned, in contrast, the nerve-endings of my aerobicizing mates are to fast movement and music. We collide

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with purpose, we smile through our pain. "Do your personal best!" exhorts Mike. "Put it out there!" Like the kids in *Fame*, we danced so hard it's possible to believe we will live forever. I have a sudden recollection of the old lady in the Reach pool who said with a grin as we rotated our hips, "It's like doing the bump and grind." Some people never say die. In a nutshell, that's what fitness, aerobically speaking, is all about.

Sunday, 9 a.m. What's on for today? Ballroom Dancing with Elliott at the Coffee Mill looks tempting, but the state of my mind is antiheroic. Having seen my 10-year-old daughter off on a plane this morning, I've got the blues. Here's just the thing for the fit-to-be-tied: Hatha-Yoga with Ronnie Dubinski at Harris School. I leave a message for AB to meet me there and wonder: Will I have to stand on my head? I could never do a somersault when I was a kid. Will I have to make funny noises through my nose?

I find myself in a room with mirrors and three quartz heaters, all of which Ronnie turns on. Now, I like to sweat, but this is even a little warm for the cat, Yogi, and he



asks to be let out.

Someone tells me this class has been called "Rambo Yoga." Ronnie, in fact, is a most impressive specimen of fitness, and soon I find myself twisted like a pretzel in the Eagle position. Pretty much liking it, I am also amazed that my body parts are still attached in the same places afterward. No music, but a lot of attention paid to form -- a shoulder angle can make a big difference. Yoga, like aerobics, can make a big difference in the overall look of the body. Results can be seen within a few weeks if one goes at it with diligence. Which raises the point that AB, once again, is a no-show.

It's a long session -- a terrific value at \$5 per. Midway through, one of her students says she's going to throw up. "Just get through the next position," Ronnie says calmly. By the end, she pronounces her migraine headache cured.

Monday, 4 p.m. Phoned AB to tell her another aerobics class is at hand. The trouble with the unfit is, they tend to have excuses. However, a friend who's been intending to start for months on end, promises to show up for Mike's class today, and indeed does. I have sore arms

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from yoga, so I feel the urge to try something new that's a little less strenuous, like Tai Chi.

Tuesday, 5:30 p.m. Sunset at the Island Wellness Center, upstairs, with softspoken Will Jones. Tai Chi is marvelous, really an art form, a moving meditation. The antithesis of the fast lane, it has two forms, long or short, which are slo-mo routines strung together from over 100 specific body movements. It's graceful, it's soothing and it follows an Eastern concept of universal harmony.

Will says that in the future, as Westerners become more attuned to the ways of the East, we may have races to see who can go the slowest. An interesting thought. The choreography is easy to follow and the moves have beautiful names like Stroking the Serpent's Tail. Lots of emphasis on breathing, also on healing and on the Chi, or the center of wellbeing that exists in the universe and, potentially, in ourselves. Watching the sun set, following a choreography that puts me in mind of a sonnet, I do feel a fitting-in with the universe.

Well, my erstwhile companion on this tour has been absent for several days, but somehow that is fitting, too. The fit are compelled to go to fitness classes, and the unfit are not; that is the main difference.

As for me, I'm off to a cocktail party, not having learned my lesson last weekend. Underneath my shirtless I'm wearing a bodysuit. Mike's class is on at 8 p.m., and I wouldn't want my spot to go empty.

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Stress Management: The Mind/Body Connection

by Anne Carlisle

"We don't realize how a lot of stress actually comes from within," says Dr. Sandy Islands, local hypnotherapist and also the coordinator of water aerobics at the Reach. Her approach, like that of other practitioners of stress management, is to help clients analyze external events and assess their reactions to them. She also helps them to reveal the unconscious patterns of their thoughts. These are often the hidden causes of the stress they're feeling.

"If they're very nervous all the time, worried, beating themselves up or fearful of the future," says Islands, "we work on changing their thought patterns through affirmations and visualizing what they want to happen in their lives as if it has already happened." She says that athletes, writers and artists find this approach to stress management particularly useful. "I call it end-result imagery."

The visualizing technique is part of a broader program that includes some kind of exercise. "I try to recommend something they like to do, even if it's 15 minutes of walking."

Gary Young of Island Wellness, formerly the Sanctuary, also believes that the best forms of exercise avoid stress-inducing competitiveness and recognize the concept of *meta-fitness* -- that is, working on the mind-body connection. He recommends yoga and Tai-Chi, which are mind-focusing activities, as ways of relaxing, communicating with the body and reducing stress. "If you go in as a competitor," Young points out, "you won't get stress management results. Attitude is critical."

Most people, according to Islands, have mistaken beliefs about hypnosis, which is the cornerstone of her approach to stress management. "They're surprised when they come in and find out that everyone can be hypnotized. We all go in and out of altered states naturally when we're watching TV or driving," she says.

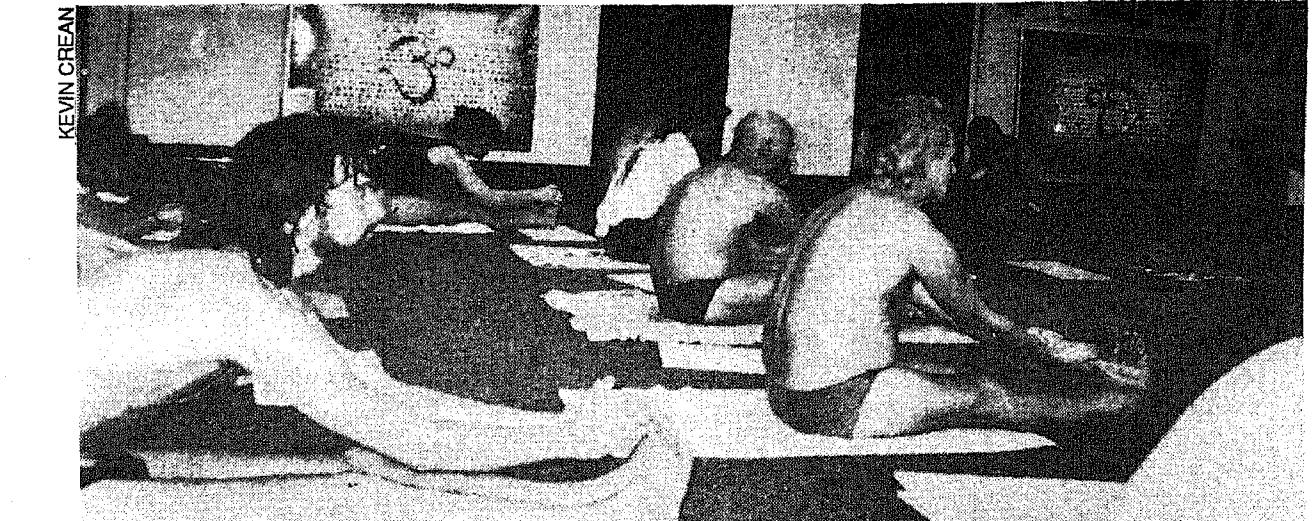
Once clients relax they are given the opportunity to delve into their own unconscious, "which is always operating but you're not necessarily aware of it." The more they practice meditation or self-hypnosis -- which Islands teaches through the use of personalized tapes -- the better they are at directing the process toward the solution of problems.

"A lot of times we can analyze something, understand it backward and forward but nothing is really changing," says Islands. "Unconsciously, the negative habit is familiar, secure. Everything we do in the

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Yoga lovers: Crunching, curling and pulling with Ron.

process of self-hypnosis becomes habituated, as well. Change is a little uncomfortable, but by practicing with the tapes it becomes a process. The mind heals itself. It's not something forced. Often it's not so much anything they've done specifically, but rather that just as the bad stuff happens unconsciously, all of a sudden the good stuff happens unconsciously. Suddenly they begin to notice things have changed. Usually I'm just as amazed as they are.

"Hypnotherapy, of all forms of therapy, is the briefest, most solution-oriented one. People always experience results in one session, and I'd say that five would be the maximum."

Hypnotherapy is allied in philosophy and technique to the practice of meditation, which is being offered as a free six-week course at the Coffee Mill on Monday afternoons by Sally Richardson. According to Richardson, benefits of the practice include physical relaxation, mental focusing and spiritual transcendence; it results in integration, balance and harmony.

During meditation the heart rate is lowered and the flow of blood is distributed evenly throughout the body. Brain waves are stronger, longer and more rhythmic, with both sides of the brain moving into balance. The result is relief from stress. In the practice of transcendental meditation, a 20-minute session is said to have the same effect as a five-hour rest. The centering moments help keep the practitioner in balance during the rest of the day, eliminating the roller-coaster surge of emotions. It is easier to concentrate on problems at hand.

Richardson suggests the following technique for beginners and points out that it is not necessary to meditate for more than five minutes to reap the benefits. It is advisable, however, to meditate at the same time every day to maximize stress reduction.

During the first two-and-a-half minutes -- called the active phase -- the meditator sits comfortably with eyes closed, breathing evenly and normally. He or she imagines

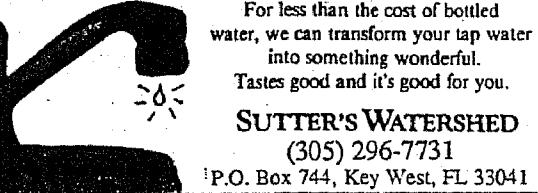
love and energy flowing out of the body, carrying healing and love -- it may be in the form of a pink cloud or light, waves, hearts, and the like -- to people and situations. The idea is to visualize a symbol of the highest good; this is almost like praying -- a process that clears the mind.

After two or three minutes, the meditator begins the passive part of the meditation by mentally saying, "I'm open to receive now." The eyes open and focus all attention on an object -- a candle flame is one of the best for this purpose. Simply allow the mind to notice the candle, moment by moment.

(This is in lieu of blanking the mind, which is much more difficult.) The meditator talks to himself: "The candle flame is getting taller, there's a glow around it." This focuses all the conscious mind on the candle, thus distracting it. The rest of the brain -- about 95 percent of which we never use -- will then be free to receive energy from the inner self. If unwanted thoughts or noises intrude, simply return the focus to the flame.

This process costs nothing but time -- and it works. Some folks have gotten more than stress management out of meditating and self-hypnosis. Channeling and other out-of-body experiences have begun this way. But that's another story.

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Where Do You Love?

by June Keith

Like countless other romantics, artist John Kiraly considers himself to be in love with Key West.

"After 16 years of living here and traveling elsewhere, I always feel great anticipation when arriving back on the 'rock,'" says Kiraly. "I still get butterflies as the plane approaches landing, even after short trips away. That's a sure sign of a love affair."

Island lore has it that once you get Keys

sand in your shoes, you are sure to be back. Believe it. This little blast of coral rock known as Key West has the charisma, the charm and the good looks to seduce even the most jaded pilgrim into a lifelong love affair.

Cab drivers see it happening all the time. Each day they are dispatched to deliver first-time visitors from airport to hotel. Each day they are witness to unsuspecting tourists falling hopelessly for paradise like ripe mangos off the tree.

"Key West is probably the biggest love affair I've ever had," says Miami editor Patty Shillington.

Shillington was a 22-year-old *Miami Herald* reporter when she was assigned to Key West in 1982. She stayed for as long as she could, until her career forced her to move on.

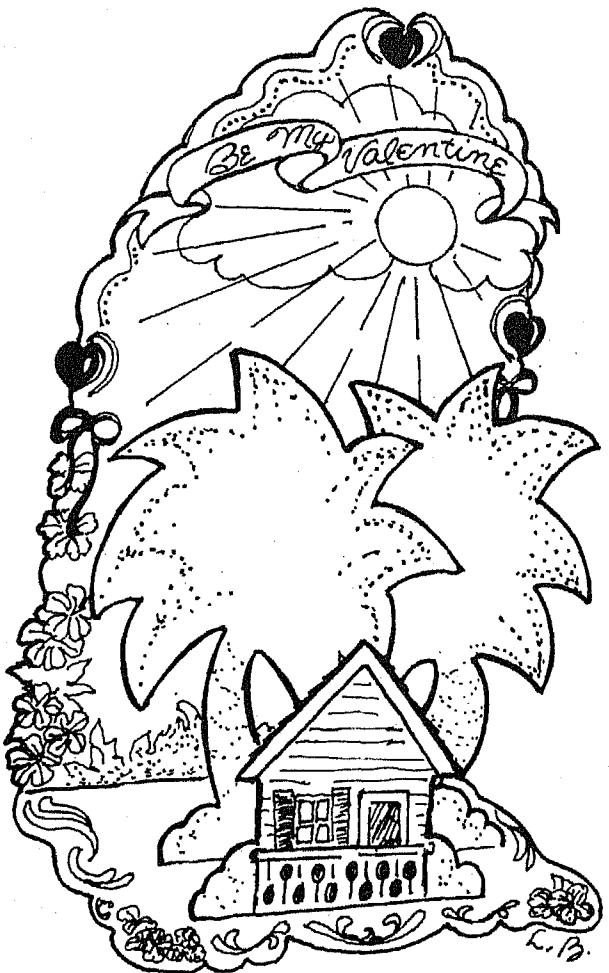
"I left -- grudgingly, painfully and conflicted -- after four years," Shillington says.

"Like in relationships with people, when you leave something that you loved you go through a lot of different feelings about it," says Shillington. "You miss it a lot, you are sometimes angry. Sometimes you don't understand what it was all about, and why it was so special, and why you loved it, and what it all means."

"Still, when I come back, the trees, the greenery, the old streets, Southard Street -- my favorite -- something speaks to me in a way I can't describe."

Writer Carol Heinlein was born here, a fifth-generation Conch. Heinlein spent a decade away -- first to go to college, and then to spread her wings in the big city of Atlanta. But now, she says, she's back home for good.

"I can't imagine living anywhere else. The other night a friend and I went to the beach and read the last two paragraphs of Hemingway's *To Have and Have Not*. The



view looking out over the water is the same today as it was when Hemingway wrote that book."

Heinlein leans back in her chair and smiles like a sated lover at the memory.

Like most kids growing up here, artist George Lee could barely wait to see the world. After a stint in the Air Force, he settled in Los Angeles, where for 20 years he wore three-piece suits and battled LA freeways and smog.

"I found a whole new world out there," Lee says. "I'd been so isolated!"

Though Lee visited his parents here from time to time, it wasn't until July, 1980, that he says he "rediscovered Key West -- my lost love." He returned to LA only long enough to pack up his things.

"This island just activates all your creative juices," Lee says. "I'm never leaving; I was born here and I intend to die here."

Retired Marine Don Hurd was content to live in Key West until his brother invited him to help him move his home and family to California. Hurd decided to leave Key West and start life anew in San Diego.

"When I left I remember that Key West looked very shabby to me," Hurd says. "A year later, when I returned, it didn't look shabby anymore. I never knew until I left that I was a small-town guy. I love the climate here, and the intimacy."

"All this I used to take for granted," Hurd says. "It's comparable to a relationship. I've got something going with the Keys and I don't know what it is."

No love affair is without snags, and Key West has its share of defects. It's expensive; it's isolated; it's tight on space; and it's moody. Disenchantment with this romance, as with any other, is not uncommon.

True devotees suggest that the solution to "rock fever" is not to pack up and move far, far away. A better idea is to take a long vacation. When you return, Key West will still be here, sparkling like a jewel in the warm, clear, blue waters of the Caribbean.

Take a long, hard look at the alternatives, like Patty Shillington is doing. Shillington's been living in Miami for four years. But, she now says, there is a good chance that she will be back to stake out a claim on the island, though she knows it will be different from when she first arrived.

"You can't recapture what you had," Shillington says thoughtfully. "But you can have something else that is different and maybe just as good, and maybe better."

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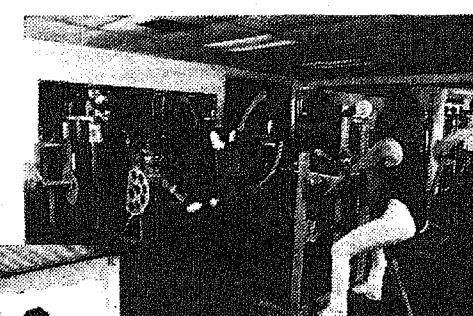
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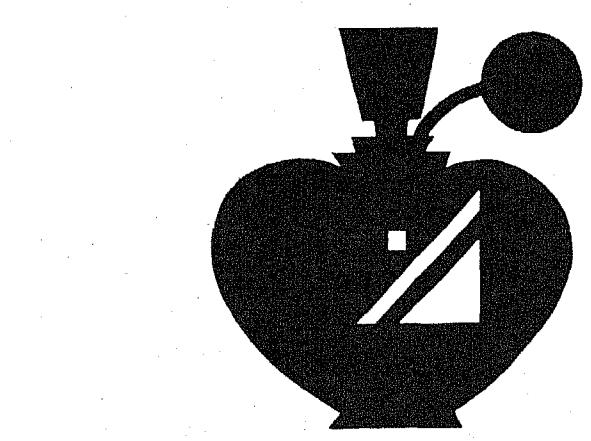


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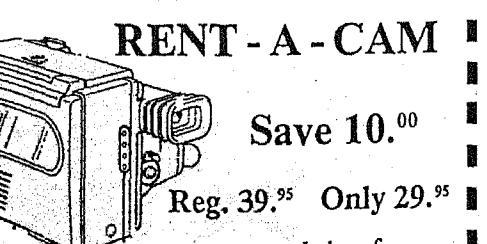
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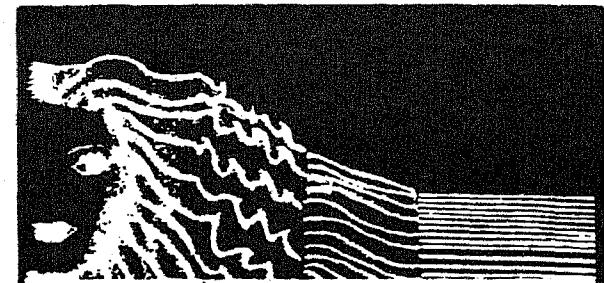
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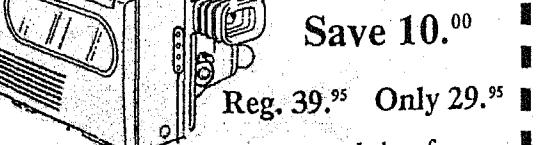
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Eating Your Way to Health

by Jeanne McClow

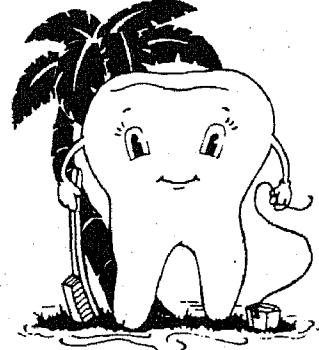
Besides going to great rock concerts, auditioning endlessly for stage parts, and working in New York's "glamorous world of publishing," I spent the better part of the

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1970s making fitness and good nutrition my way of life. Though I no longer jog four miles a day or fortify my carob brownies with brewer's yeast, I know why I did these things and why I still do, though, admittedly, with considerably less fervor. Space doesn't permit explaining all the whys, but I can give the whats. Hence, Jeanne's three rules to eating well:

Rule 1

Eat three meals a day -- every day. This takes priority over everything else, including work, play, reducing diets and sleep. Without sustenance, your body -- brain included -- is but a lump, and usually a boring, complaining, negative one at that. Hunger is a state of affairs that makes the body so unhappy it will actually feast on internal organs to get what it needs. It's something worth thinking about.

Of these three meals, breakfast is the most important. Alas, the American version of orange juice, eggs, bacon or sausage,

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frozen waffles with butter and syrup, and coffee won't do. Remember that, besides filling up a growling hole, your job is to provide your body with the nutrients it needs to work efficiently and smoothly all day. It should, literally, purr.

What makes a good breakfast? One with protein -- lean meat, fish, lowfat dairy products -- which burns slowly and, consequently, can sustain the body over a long period of time, along with fresh fruits. Fruit releases sugar slower than juice; it also has more fiber and it contains more Vitamin C, which tends to oxidize the minute it comes in contact with the air. Add some whole-grain breads to the meal.

One noted nutritionist wrote that she had beef liver, cottage cheese, and skinned milk when facing a difficult day. A caterer friend of mine starts with broiled, chopped sirloin and a tomato salad. I usually have hot cereal with lowfat milk, sliced banana, and nuts and raisins with whole-grain bread and apple butter. Sometimes I mix cut-up fruit, wheat germ, raisins and nuts with lowfat vanilla yogurt. The tradition of eating fish for breakfast, is an excellent one as are the European-style breakfasts with fresh cheeses, peasant breads and fruit or crepes.

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Because many productive hours remain after noon, lunch is also an important meal. Eat well but not heavily, or you'll feel like a beached whale. Forgo the triple burgers for soups, salads and light pasta dishes. Try making your own *salsa cruda* -- uncooked sauce -- for your hot linguine with peeled, seeded, chopped tomatoes, minced garlic, chopped scallions, imported black olives, fresh basil, dill, or cilantro. Add a dash of balsamic vinegar and a grind of pepper. Let stand about 30 minutes.

Dinner should be the lightest meal of all, because the body is now at rest. A piece of chicken or fish, brushed with olive oil and broiled with herbs, plus two or three steamed vegetables, will far more likely bring on pleasant dreams than a steak and French fries. Now is the time to lie back and let what you've consumed repair the damage the day has wreaked upon you.

About snacking: To stave off low-blood sugar attacks and prevent eating street food

out of desperation, I carry around town a piece or two of fruit, a chunk of unprocessed cheese or a carton of yogurt, a Ziploc of nuts and dried fruits, and naturally delicious fruit-and-nut muffins.

I also carry a small, plastic bottle of water. Whether or not you realize it, you are

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Solares Hill -- February 1990 -- Page 31

constantly perspiring. Everyone, everywhere -- even the South Pole -- perspires all the time. To compensate, we in the subtropics should drink at least two quarts of water a day. Other liquids are not adequate substitutes, because they all

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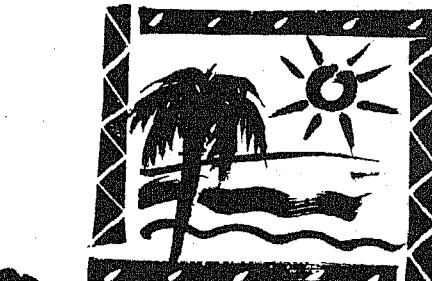
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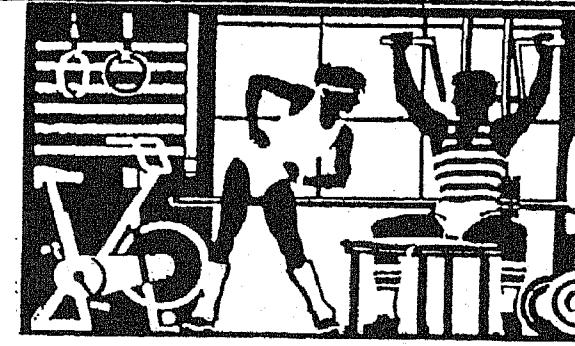
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Eat a variety of foods. Anything in excess is not healthful. Even if you know next to nothing about nutrition, you're probably eating fairly well if your diet

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includes a range of unprocessed, cooked -- not overcooked -- foods low in salt, sugar and animal fats. Don't be taken in by slick advertising, either. That ubiquitous word *light* or *lite* can mean nothing more than light in color. And who can forget how easily we succumbed to oat bran? Be informed and then go about your business.

Rule 3

This is the tough one because it involves more than just altering food habits, and I'll bet you already know what it is. Besides eliminating caffeine, say goodbye to alcohol and nicotine. The reasons are legion, but if you care about yourself you'll simply do it without knowing every last one, and without making complaining and boring excuses. And don't count on hypnosis, therapy, gum or a pill to do it for you because they won't. Only you can do it. And that's the end of that story.

I was introduced to this less-than-wished-for truth back when I was about 19 years old. I asked the then-Mr. Massachusetts about a particular diet he followed.

With no expression at all, he replied, "Give up the coffee you're drinking, the sugar that's in it, and the cigarettes you're smoking and then you can worry about diets." I was one embarrassed teenager, but considerably better prepared for life than I would have been without his advice.

A good beginning to eating your way to health is to make yourself a big bowl of beans -- 89 cents a can -- and rice. Top with some chopped chilies for Vitamin C, grated cheese and raw onion, and serve with a green salad. Because beans combined with rice furnish a complete protein, this is the most nutritious of fare. The dish is also high in fiber, minerals and B vitamins.

Whenever you cook, keep in mind that the freshest ingredients prepared in the simplest ways are not only the most healthful but also the tastiest.

So, *bon appetit*. Here's to your good health.



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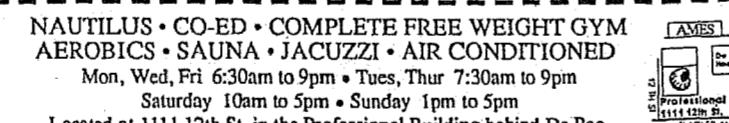
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The Battle of the Dermis

by Anne Carlisle

The big contradiction: Women's magazines bombard readers with the message that aging is inevitable, while their advertisers push potions, regimens and products to prolong the beauty of youth. Is there any merit in the advertisers' claims?

According to local dermatologist Michael Berman, the right cosmetics can go a long way to create the illusion of youthfulness. Scientifically speaking, however, the best a moisturizer and do, for instance, is add water to the epidermis.

"Moisturizers and face masks don't penetrate the skin or get rid of wrinkles," says Berman. "The best moisturizer holds onto water longest. Face masks irritate skin and create a little swelling for a couple of hours, so your face looks fuller after a scrubbing or a masking. They don't affect the dermis."

Soap is fine, according to Berman. "The outer layer of the epidermis turns over in a day or two, anyway. If you feel very dry, of course, use less soap."

Berman says another factor is cigarette smoking. "Ninety percent of the time a panel of doctors can pick out smokers from a group, because of the sallowess, gray tones and fine wrinkling smokers get."

Common misconceptions about skin include the notion that what is called *dry*

versus *oily* skin makes a difference in the way people age.

"Some skins are drier, some are oilier, but that makes little difference in the process of aging," says Berman. "Fair-skinned people are more at risk for having sun damage, though in this type of climate dark-skinned people will get damage, too."

"Obviously, sunblocks are a must," Berman continues. "Start from an early age. Sun damage is cumulative. Older patients will come in for removal of skin cancer. Then they'll use sunblock religiously and still the cancers may come back, because in reality the damage was done much earlier."

The changes one's skin experiences from a lifetime of sun exposure are: fine and/or deep wrinkling, thinning, increase of blood vessels producing a blotchy, crepe-papery appearance, and preskin and skin cancers.

"If you biopsy sun-damaged skin," says Berman, "blood vessels are dilated and collagen fibers are reduced. Also, elastic fibers are disordered, gnarled and have taken on a different color." This condition is called *solar elastosis*.

"We used to think elastic fibers were the ones that disintegrated," says Berman. "But recently we've discovered collagen fibers undergo the greatest change, literally disintegrating when bombarded with ultra-violet radiation."

The people at Key West Aloe are in the

Solares Hill -- February 1990 -- Page 33
business of creating sunscreens and cosmetics utilizing the healing properties of aloe -- a plant found in the Keys.

It all started 19 years ago when New Yorker Frank Romano came to Key West for a vacation and got a little more sun than he'd bargained for. A local resident shared a tried-and-true sunburn remedy. Pleased with the results, Romano, a chemist, set out to make aloe products -- and money.

Aloe plant juice -- a cool, green slime -- is similar to the moisture in skin, according to Wayne Lee, Key West Aloe's marketing director. The company manufactures Sun Sorb, a total sunblock with a skin protection factor (SPF) of 22.

Este Lauder makes a sunblock that does away with PABA and PABA-derivatives, which sometimes sting when applied, causing a problem for parents who wish to protect their children's sensitive skin.

"It's only been out for four months," says Christine Grossman, owner/manager of Turtle Walk at 123 Duval Street.

Beautician Anne Rella of the White House, 715 1/2 Seminole Street, says a monthly hour-long facial treatment will keep your skin looking great. Her facial includes hot towel packs, massage, extractions of impurities and a clay mask.

Of course, you can always have yourself professionally made up. John Santiago and Hair People, at 1201 Duval Street, staffs makeup artists who will show you how to make the most of what you've got, while performing hands-on advertisements for the cosmetics they sell.

Writer June Keith contributed to this article.

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Recycling II. Key West and the Middle Keys may soon offer curbside pick-up of recyclables. In the meantime, the drop-off points for recyclables are: Peary Court, which is located at White and Southard Streets, Saturday from 9 a.m. to 1 p.m. and Wednesday from 2 to 6 p.m.; US1 and Industrial Road, Tuesday through Saturday, 9:30 a.m. to 3:30 p.m.; Aviation Boulevard in Marathon, Tuesday through Saturday, 8:15 a.m. to 4:45 p.m.; and MM 99 on the median on Key Largo, Tuesday through Saturday, 9:30 a.m. to 3:30 p.m.

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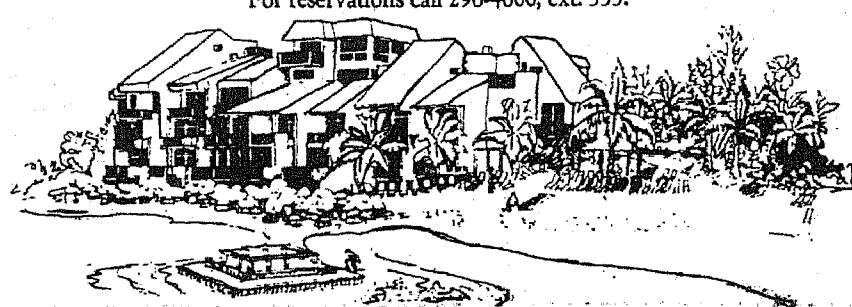
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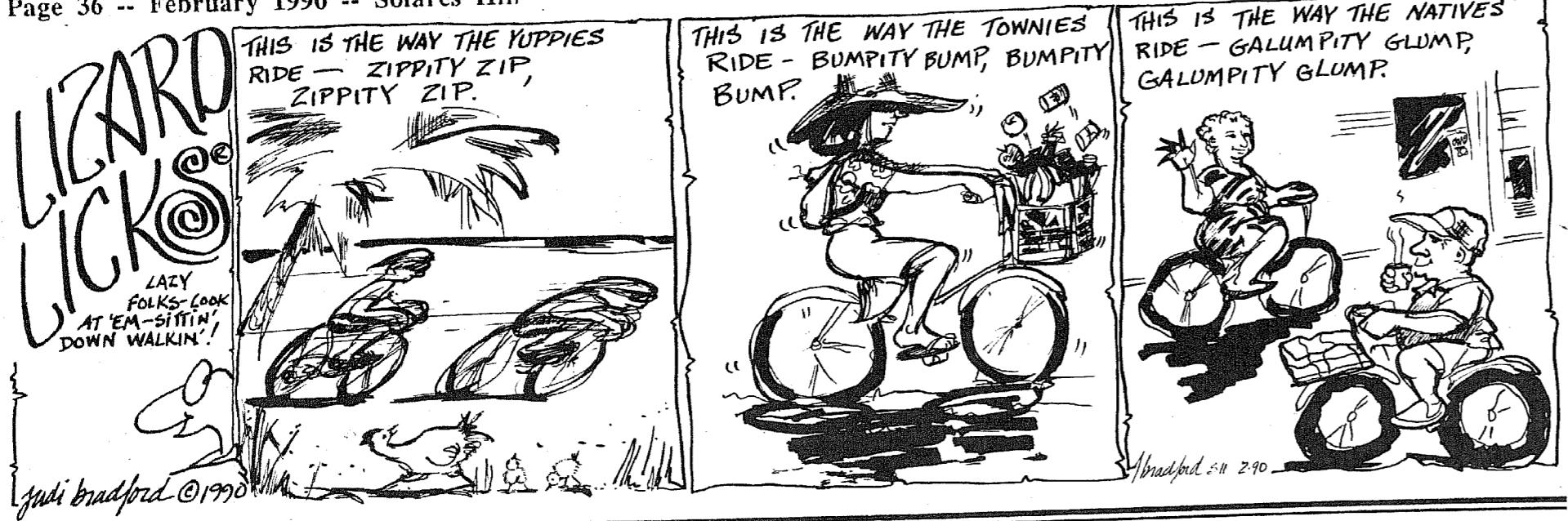
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Readers Write

Wide-Eyed

Dear Editor:

I was very impressed with the letter from Mike Grodzinski in the January issue regarding Barbara Bowers' article, "Tropical Fish Collecting: A multimillion-dollar industry makes waves." Mr. Grodzinski states, "If, however, you truly open your eyes, you will be surprised at what you see."

If Mr. Grodzinski is indeed working with the Coast Guard, the Marine Patrol and the DEA, one doesn't have to open one's eyes very wide.

Helen R. Chapman
Key West

Solares Hill welcomes readers' views on any public issue.

We publish only original mail addressed to us. And, to ensure diversity, we limit each writer to one published letter per issue.

Letters must be signed and include the writer's name, address and telephone number.



Neighbors Against Noise

Dear Editor:

"Life is a mixture of attitudes and the mixture makes Key West unique. If it were not for the changing sounds and visuals on Duval Street, it would be once up and down for most tourists." This recent editorial comment gave rise to a few thoughts concerning what makes Key West enjoyable for many tourists. In all the travel brochures I have ever seen, the striking visuals came from the environment. This mixture beckons the visitor.

What is particularly galling about the bar owners' claim that loud music sustains life as we know it, is that the biggest famous name -- Hemingway -- came to Key West for its environment, solitude and tolerance! He would be suitably appalled at the raucous and continual assault placed upon the public's ears by this minute contingent of bar owners.

When employees rail about losing their livelihoods, I am reminded of the cotton growers who fought a civil war over their right for economic profit using cheap labor -- slaves. Somehow, they got along without slaves, and I expect that the bars would

continue to turn a tidy profit if a decent sound ordinance were enacted.

The mindset appears to be that loud music brings in business. Due to that holiest of facts, the surrounding homes must simply endure this continual misery because these bars are making money. May I remind these bar owners that it is indeed their right to blast their own eardrums into tattered shreds, but they have no legal right to inflict this horrific noise on others. If they want to do business that way, then they should enclose their bars. If not, then they should turn down the damn noise.

This issue is not about people losing their jobs or tourism faltering in Key West. This issue is about vested interests inflicting pain and misery on homeowners and residents for their own economic profit. The bar owners would certainly object loudly if I sat outside their windows and played a boom box for four or five hours straight while they attempted to sleep or carry on with simply living.

The noise is an invasion of human rights, an invasion of privacy and a violation of everyone's supreme constitutional right to life, liberty and the pursuit of happiness. And all for making a

buck. Or is Manuel Noriega holed up somewhere on Duval?

Amy dePoo
Key West

Billboard Survey of the Keys

Dear Editor:

Last year, when I returned from vacation to my home in the Keys, I took a billboard survey of US-1 from Key Largo to Key West. I counted billboards which announced businesses in advance. For instance, the first billboard in the Keys is for Holiday Isle, located 30 miles away from the sign. I did not count billboards which were on-site or placed at the turnoff for a business which didn't have highway frontage. Those businesses are at a competitive disadvantage and must pull customers off the road.

In total, I counted 139 unnecessary billboards on the 100-mile Overseas Highway. About 30 of those miles are bridges and narrow landfill. While I drove, I voiced my thoughts into a tape recorder; the resultant tape sounded somewhat like commentary for a contest.

I hereby announce the winner of the Florida Keys billboard contest -- Holiday Inn! The three Holiday Inn franchises in the Keys sponsor six billboards. The highest-scoring individual Holiday Inn was La Concha with three billboards. Other businesses with three billboards are: Inn at the Wharf; Econolodge; KOA campgrounds; and Burger King.

It's a two-way tie for second place between Eckerd's New Express Photo Service and Theater of the Sea. They support a heroic five billboards each.

Environmentally heavy-hitting runners up, with four billboards each, are: Hyatt Key West; Howard Johnson's; Ocean Pointe Condominiums; and the Hawk's Cay Resort and Marina.

Our seven winners managed to account for a whopping 32 giant signs on US-1. Let's hear it for them.

The winner of the billboard sweepstakes, individual category, is the person who owns a substantial partnership in businesses advertised on nine billboards. It's the shell man himself, Mr. Edwin O. Swift -- former county commissioner, now a tourist

operator and developer. Mr. Swift's businesses rolled up the following billboard tally: The Shell Man, three; Conch Train, three; Old Town Trolley, one; Key West Aquarium, two.

Part-owner of a Burger King franchise, Ed Swift's portion of Burger King's three billboards is not included in the individual person category.

The great billboard race must be worthwhile at the bottom line or an astute businessman like Swift would not support it. If billboards work, they'll multiply until the Overseas Highway resembles a bowling alley with huge plywood pins.

I'm not anti-advertisement, but I do want to have a choice. US-1 Highway is a umbilical lifeline. We live along the highway; the sea and the highway sustain us. For us, it is not an optional drive and, therefore, being subjected to the corridor of billboards is not optional either. Every resident in the Keys has an interest in keeping the road in a condition most beneficial to all of us. The Overseas Highway is a major attraction in itself. It must remain free of gross commercial

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Allen Meece
Key West

Limited Resources

Dear Editor:

Water, water everywhere but soon, may be not enough potable water.

For years Keys residents had a shortage of water, but the new supply line has temporarily relieved most of those problems.

The Florida Keys Aqueduct Authority has tried to assure Keys residents of adequate water supply from the mainland well fields. However, adequate water supply may not be secure. Mandatory water use restrictions signal that insecurity.

Look at all we have to offer!

HARBOUR PLACE

A waterfront neighborhood. Condominiums highlighted by art deco architectural detail. Spectacular views of the Gulf. Private swimming pool, lushly landscaped courtyards, an 82-slip marina, airy balconies.

ADMIRALS COURT

Townhomes create their own neighborhood around a private pool and sun-deck courtyard. "Island" theme blended with contemporary touches like clerestory windows, soaring ceilings and French doors in most units.

MILLS PLACE

Historically significant, Mills Place includes stunning restorations in harmony with five new structures. Key West architectural styles, expansive open verandas. A sumptuously landscaped deck with its private pool is the community social and recreational centerpiece.

PORTER COURT

Townhomes highlighted with touches of Key West's distinctive architectural styles. Open floor plans, individual decks and balconies. Jacuzzis, covered veranda entries, security alarm systems, ceiling fans and on-site parking.

THE SHIPYARD

A Truman Annex community of Key West style townhomes. Wooden structures with tin roofs. Easy walk to Fort Zachary Taylor State Park, Old Town and all the amenities of Truman Annex.

Truman Annex amenities: Neighborhood community, postal depot, restaurants, retail shops, yacht club, piers, access to Sunset Island, 24-hour security, on-site patrols, parks, museums, a marina and on and on and on and on!

TRUMAN ANNEX

Realty Sales Office - 416 Greene Street, Old Town Key West
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Keys residents are using 94 percent of the current allocation of water. Additional dwelling units, permitted by land use plans, may more than double the population.

The Keys may also have to share water with other South Florida counties which are already experiencing shortages. Documented proposals by the South Florida Water Management District would regionalize and share water resources.

FKAA has said that the Key West reverse osmosis system can be used to supply additional water; however, the cost is great.

What can be done to help avert water shortages in the future?

1. The Board of County Commissioners must take action now to reduce density and

intensity of land use provided for in the Land Use Plan.

2. State Senator Larry Plummer and Representative Ron Saunders must secure a seat on the SFWMD Board for Monroe County to protect a fair share of limited water resources.

3. Municipal and County Boards of Commissioners must establish regulations promoting water reduction and conservation, such as:

a. encourage construction of cisterns for homes and businesses by reducing permit costs and taxes for on-site water supply systems;

b. promote use of native, drought-resistant plants for landscaping; and

c. encourage the use of gray water for lawn and yard watering.

The time for action is now; the crisis is almost upon us.

A. Earl Cheal
Marathon Shores

Tax Reallocations

Dear Editor:

By choosing John Stormont as county mayor, the Monroe County Commission is sending a clear message to the Tourist Development Council (TDC) that it is now time to kick down the door to the TDC's private clubhouse.

With a TDC budget that now exceeds \$10 million, it's time for a portion of these tourist tax dollars to be reallocated. This public money is needed to cover the added expenses required to service the influx of low-spending tourists. Otherwise, our taxes will continue to escalate as will the exodus of our fixed-income retirees and working-class families.

The immediate priority is to call for open public bidding on the county commission's advertising and public relations contracts tightly held by the Tinsley agency and Stuart Newman Associates. Millions of tourist tax dollars generated in Monroe County are farmed to these two Dade County companies while passing over local talent. Our Keys business community, which could benefit from these lucrative contracts, must be given a fair opportunity to compete. This would provide a healthy boost to the Keys economy which is the concept behind the TDC in the first place.

Tourist tax funding to the arts should be increased, improving the county's image by enhancing its cultural offerings. Priority must go toward arts education such as school cultural programs and resident artist programs. There also needs to be increased funding for community theater, not just for advertising but for maintenance and staffing as well. The Monroe County Fine Arts Council would have been more successful in developing arts education had it not been dragged down and sullied by the politics of the Festival of the Continents.

Now that Stormont is mayor, he has, by law, automatically ascended to membership in the TDC private club. With his leadership and courage, the clubhouse door stands a chance of being opened from the inside.

A.C. Weinstein
Key West

Festival of the Continents Announces 1990 Season

The Festival of the Continents has announced its gala 1990 season of events for Key West. They are as follows:

On February 17, The President's Ball will take place at The Reach. The gala opening celebration of the Festival of the Continents will feature special guest stars, dining, dancing and entertainment.

On the evening of March 2, 45 of the Republic of China's most outstanding performing artists will present "Bao Dao -- An Oriental Extravaganza."

March 9 is the date for an all-new production of *La Traviata*, performed by opera stars and three continents, as well as from the Metropolitan Opera. They will be accompanied by the Broward Symphony Orchestra.

Gran Ballet Folklorico de Mexico, that country's most famous dance troupe, will present a spectacular evening of artistry in dance on March 23.

An entertaining and informative musical comedy concerning the absurdity of war, *Billy Bishop Goes to War*, will be presented by its original Canadian cast on April 6.

Brilliant young concert pianist from Sao Paolo, Brazil, Sonia Muniz, will perform "A Salute to Brazil" with the Broward Symphony Orchestra on May 20.

On May 27, there will be a gala festival closing event, featuring a major popular star in concert with a full orchestra.

For tickets or further information, phone the Festival Box Office, at the Ocean Key House, 296-7701. The Festival of the

Continents is sponsored in part by the National Endowment for the Arts and the State of Florida, Department of State, Division of Cultural Affairs through the Florida Arts Council, the Monroe County Tourist Development Council, the Board of Trustees of the Festival of the Continents, businesses and individuals.

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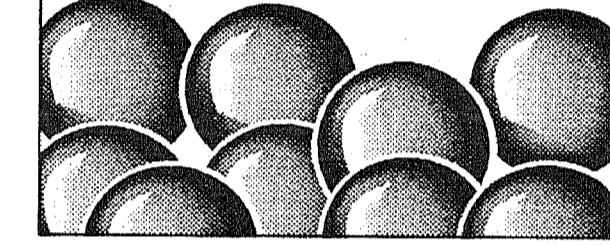
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Art Circle

Our Fragile Environment: Art Defends Mother Earth

by Judi Bradford

From a viewer's perspective, theme shows are invigorating. The myriad of interpretations of an isolated idea jump-starts the viewer's creative engine and sends it rolling along a single track. But for the artist, theme shows involve more work than standard shows. In theory, each artist creates a piece based on the theme.

To artists who make their livings from art, a theme show presents a double challenge: to make a statement that relates to the theme, while creating a piece that will generate income. The relationship of those two ends was an intriguing element of "Our Fragile Environment," last month's show at East Martello Art and Historical Museum.

Helen Harrison coordinated and hung the show. Her arrangement created a pattern that led to the core -- the elemental base -- of the show's purpose. Viewers were lured into the exhibit by works that showed the environment as it should be -- beautiful and serene. But around the corner, the work began to develop a startling directness. By the time viewers reached the end, appropriately in a cul-de-sac, the messages were downright blunt.

The arrangement of the work also paralleled the level of the artist involvement. Some participants contributed a piece "off

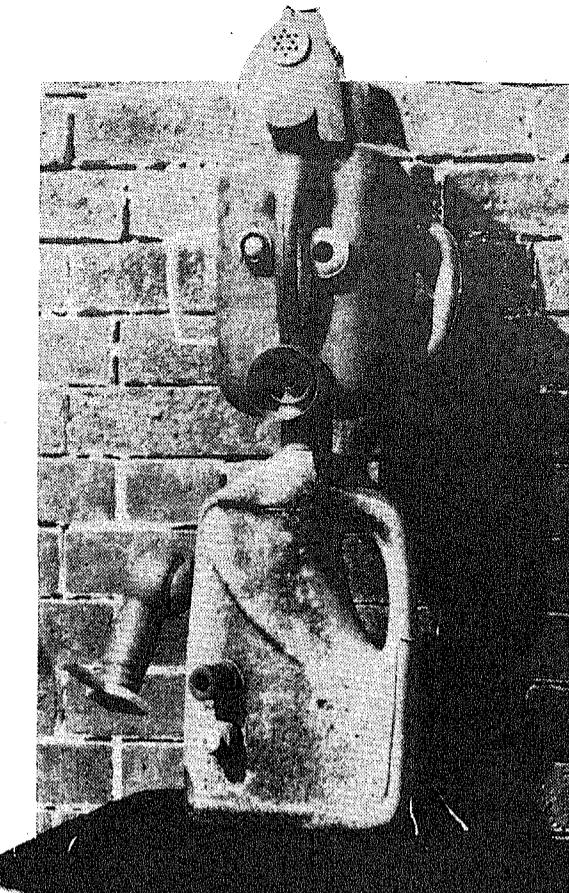
the rack," as it were, perhaps retitled to fit the theme. They were pretty paintings that guaranteed sales -- it was convenient that they also fit the theme. Altruistic concerns aside, the pieces fostered an appreciation for nature. Most were enchanting and depicted magical moments in the observation of the earth's beauty, reminding us of one of the reasons we should respect for our surroundings.

"Sunrise at Spoonbill Sound," a color photograph by Alan Maltz, captured the clear, calm isolation of wilderness. Paintings by Dick Matson, Michael Shannon and Jack Baron also shared the joy of the region.

Perhaps the most pleasing group of works featured actual offensive items from the environment. Prime among these were John Martini's "Have a Nice Decade," and "What Fish Drink," by J.T. Thompson. Martini's Papio-like primitive figure is constructed of plastic trash collected from Sugarloaf Beach.

J.T.'s piece, on first glance, seemed like an ordinary water cooler -- let's get a dixie cup. But then it registered that the water cooler was filled with backwater sludge and flotsam. The cooler pulled many a double-take.

Jerry Cash captured the emotional market of the show with a single, white, fluffy



You, too: John Martini's "Have a Nice Decade" at East Martello Show, *Our Fragile Environment*. feather mired in a gracefully flared raku bowl, half-full (or half-empty) of oil.

Thomas Joris took metal found on the beach and made an ibis perched on marl with wings elegantly arched in anticipation of flight. Amy DePoo framed a Florida panther painting with trash stapled to rough-cut masonite; it was wall-sized lesson in conflict. Holly McDougall, visiting from Minneapolis where she is a

museum docent, was struck by the contrast in the piece. "It makes you sad," she said. "You can feel the suffocation and compression. She added that it should be permanently displayed in a public place.

A final category of most hard-hitting works included those created specifically for this show. Chris Adair's photographs of scarred manatees -- statements in themselves -- were complemented by a photo of a bronze plaque located near Crystal River, Florida. It carries a quote by the patron saint of manatees, Dr. Harvey Barnett, which begins: "Life must become more than the wants and needs of humans ..."

Craig Biondi's "Balancing Act with Keys" depicted the Keys from below, precariously teetering atop tall pines as a manatee swims through watery rays of sunshine.

A Navajo medicine sand painting by Jo Nolan employed mystical symbolism in "Medicine Prayer for Planet Earth."

In a delightfully creative assemblage, Sharon Wells used sectioned color laser enlargements of her photographs of elegant but deteriorated Conch architecture, framed in the panels of a crumbling sash window.

The show's most pointed statement came from V.K. Gibson. It is a read-my-lips sort of painting entitled "Terra Mater Morte" that offers no opportunity for misunderstanding. Uncle Sam, against a stars-and-stripes background, flaunts his oil-well-and-dollar-signs genitalia over a black mermaid figure wearing pearls. "I was asked to do a controversial piece," said Gibson. "It startled me that virtually everyone has liked it." He

added that it is not representative of his style but evolved as a response to the theme.

The mermaid death figure is enigmatic. Its shape is hard to define. Gibson envisioned it as a link to nature; it grew into a death figure. Its original, white face became turquoise in the process. Gibson says the greenish hue "brought it to life." Its single eye relates to the story of the cyclops -- a creature in a nature myth of gods earlier than our present-day, humanistic God.

Helen Harrison's exquisitely polished black walnut burl with an anchor and 15 feet of chain hooked into it stylizes the damage careless boating causes the reef.

Cricket Barnes slashed her painting of a peaceful flats scene with a knife, which she left lodged in the suggestion of a wound. A band-aid attempted to stop the symbolic blood running down the canvas.

It was a large group of divergent work. "It was difficult to hang it to make it all work," said Helen. "Just working with that many artists was a challenge." She found the stronger statements most satisfying. "That was what the show was supposed to be about."

At the entrance was a tiny piece that I missed until I had folded my notebook, put away my pen and headed for the door with car keys in hand. It seemed appropriate that it should catch the eye on the way out. Called "Matricide," it was an obituary for Mother Earth by Richard Watherwax. Following the elegiac information: "She leaves no survivors."



just opening ...

Parker Chase Gallery

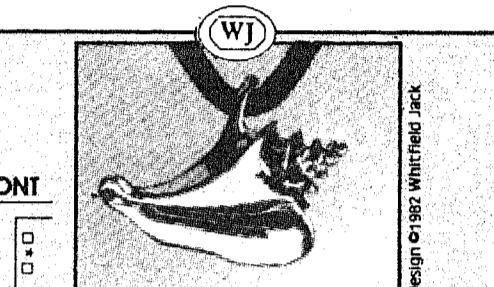
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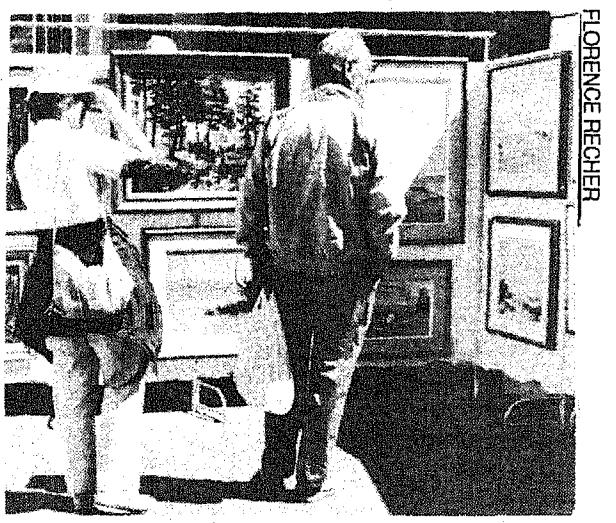
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Art Circle
Old Island Days Art Festival

by Judi Bradford

It began as the "Clothesline Art Show" in 1965 and has grown into a large and professional festival of decorative arts. The Old Island Days Art Festival, for 20 years, has spurred artists and art lovers to migrate to Key West for a midwinter vacation and a tonic dose of aesthetics. This year there will



Browsers: People peering at paintings.

be over 125 artists exhibiting painting, sculpture, photography and mixed media on lower Whitehead Street and Truman Annex. They will be contending for \$10,000 in awards and consumer sales.

Florence Recher has coordinated the planning, funding and production of the event since its inception. This year she misses the dependable assistance of Helen Levitt, who died in September. Levitt provided steady back-up support for 10 years.

The Key West Players and the Key West Art Center are listed as the sponsors of the festival. But it is hard to say whether they sponsor it or it sponsors them. Profits from the art festival are divided between the organizations. Recher is cagey about revealing figures, but simple multiplication indicates a gross income of \$10,000 to \$11,000 to fees.

Purchase awards of \$8,000 are donated from businesses and individuals in the community. Advertising is covered with TDC assistance and public service announcements. The expenses that are paid for by the

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FEBRUARY ART CALENDAR

• This symbol designates a reception that is open to the public.

Art Collections Key West

• National, international artists, plus Keys works by Matson, Shannon and others. Monday through Thursday, 10 a.m. to 9 p.m.; Friday and Saturday, 10 a.m. to 11 p.m.; Sunday 11 a.m. to 7 p.m. 600 Front Street in the Bottling Court, 296-5956.

Art Unlimited • Oldest private art gallery in Key West. First to carry Haitian art. "I go in after it." Daily, noon to 5 p.m. and by appointment. 217 Duval St., 296-5625.

Banana Boat Batik • Hand-painted clothing by Jennifer Green, Janice Childs, Amy DePoo and Gay. New ceramic work by Walt Hyla: animals, fish, lidded vessels, functional ware, and hanging fish sculptures. Monday through Thursday, 10 a.m. to 9 p.m.; Friday and Saturday, 10 a.m. to 10 p.m. 419B Duval St., 296-2380.

East Bank Gallery/Michael Shannon Studio, Inc. • Paintings by Michael Shannon and others, limited edition prints, pottery, jewelry and framing. Open daily from 10 a.m. or by appointment. 706 White Street, 296-2679.

East Martello Museum & Gallery • Florida Keys Watercolor Society February 6 through March 4. Members' opening at 7 p.m. on February 6. Daily, 9:30 a.m. to 5 p.m. 3501 S. Roosevelt Blvd., 296-3913.

Farrington Art Gallery • Watercolors by Errol Etienne of the Royal Canadian Academy. Monday through Saturday, 10 a.m. to 6 p.m., Sunday 12 to 6 p.m. Gallery and framing by appointment also. 711 Duval St., 294-6911.

Florida Keys Community College Library Gallery • Faculty Show opens February 9, featuring work by Malcolm Ross, Gloria Shaw, Jerry Cash, Roberta Marks, 6:30 to 8:30 p.m. through February. **Graphics** • Faculty Show opens February 9, featuring work by Malcolm Ross, Gloria Shaw, Jerry Cash, Roberta Marks, 6:30 to 8:30 p.m. through February.

fees include the judges fees, merit awards totalling \$2,000, security, cleanup, and miscellaneous office and mailing costs. The show obviously doesn't make fortunes. But

Key West Art Center • Sidewalk Art Show February 24 and 25. Members' work in gallery. Daily, 10 a.m. to 5 p.m.; Sunday, 11 a.m. to 4 p.m. 301 Front St., 294-1241.

Gingerbread Square Gallery • Carol Sadowski, acrylics on canvas, February 5 through March 6. Seven days, 11 a.m. to 6 p.m. 901 Duval St., 294-8900.

Gallerie Moderne • Abstract expressionism. Daily, 1 to 5 p.m. or by appointment. 516 Amelia St., 296-3156.

Great Southern Gallery • Mixed media assemblages by Roxanne Fraiser illustrating humorous "gator madness" fantasies. New works at TIB Bank at Eaton and Whitehead, Thursday through Monday, 11 a.m. to 6 p.m. 910 Duval St., 294-6660.

Guild Hall Gallery • Drawings, paintings, prints, soft sculpture, cartoons, printed and hand-painted cards, ceramics, T-shirts, leather bags, photography, painted mirrors, stained glass, ironwork by 16 Key West artists. Daily, 9:30 a.m. to 6:30 p.m. Evenings sometimes. 614 Duval St., 296-6076.

Haitian Art Company • Jn. Voltaire Hector's "Political Revolutionary Events." Our purchasing agent is available to answer questions during February. Daily, 10 a.m. to 6 p.m. 600 Frances St., 296-8932.

Harrison Gallery • Works by Helen Harrison, Matthew Linneberger, Cricket Barnes, Ann Lorraine, Nancy Bender and Sherry Read. Tuesday through Saturday, noon to 5:30 p.m. 825 White St., 294-0609.

Is It Art • Hand-painted artwork, prints and wall-hangings. Open daily from 10 a.m. to 6 p.m. Weekend evenings. 913 Duval St., 294-0411.

Kennedy Studios • Graphics, limited-edition prints. Daily, 9 a.m. to 10 p.m., 133 Duval St., 294-5850; daily, 9 a.m. to 8 p.m., 716 Duval St., 296-7251;

and a new store at 511 Duval St., 9 a.m. to 9 p.m. 294-8564.

it probably provides a reliable chunk of funds for its two parent groups.

Merit awards are presented to those artists deemed superior by the judging team. This year's judges are Marcilene Wittmer, head of the department of art and art history at University of Miami, consultant to the Lowe Museum and author of books and articles about Indian and African art; and Frank Wyruba, semi-retired professor of art and former chairman of the department of visual arts at Florida International University.

Ann Irvine has participated in the art festival for many years. "This is the time the locals come to buy art," she says. "It's the buying public that makes it a success. I see local people there who I don't see at any other time of the year."

The Old Island Days Art Festival will run from 10 a.m. to 5 p.m., Saturday and Sunday, February 24 and 25, on Truman Annex and Whitehead Street, at Greene Street.



The Key West Citizen

CRIME REPORT
Welcome to my scrapbook
by judi bradford 1989

Page 2 of our local daily is the barometer of the Conchtown attitude; it's a funky reflection of who we are. Here is a selection of favorites, reprinted with thanks to the Citizen.

Pull up a shark and sit down ...

Local angler Red Warton and friend thought that it might be fun to go for a Nantucket sleighride, Key West style, as they sighted a huge lemon shark in three feet of water. Cruising in the flats in a 13-foot Whaler, Capt. Tom Drewes "harpooned" the fish as it passed the bow of the boat that carried the enthusiastic trio.

The shark had other ideas. It wasn't ABOUT to pull these guys around all morning; the shark skyrocketed straight into the air and landed in the boat -- but not before latching its jaws into Mr. Warton's ... uh ... "backside."

4-19-81

Lucky Street Gallery • Gary Spinoza, clay fetishes; new ceramics by Anne Goldmann, February 14 through March 15. Daily, 11 a.m. to 6 p.m.; open until 9 p.m. Thursday through Saturday. 919 Duval St., 294-3973.

Mosquito Coast Island Outfitters • Showing works by Key West artists; sculpture by Tom Joris, back-country paintings and prints by Michael Shannon, and works by others. Daily 10 a.m. to 5 p.m. and 8 p.m. to 10 p.m. 1107 Duval St., 296-6124.

Parker Chase Gallery • Oils by Sherrill Chase, select antique furnishing, quilts, collectibles. 1024 Truman Ave.

Rose Lane Antiquities • Pre-Columbian art. Daily, noon to 5 p.m. and by appointment. 524 Rose Lane, 294-2270.

Santa Fe • Southwestern art, jewelry and furniture. One-woman show of colored pencil drawings by Reina during February. Open 11 a.m. to 6 p.m., Thursday through Tuesday; closed Wednesday. 219 Whitehead Street, 294-0397.

Whitehead Street Pottery • Stoneware, porcelain, Raku vessels. Daily except Tuesday, 10 a.m. to 6 p.m. 1011 Whitehead St., 294-5067.

Deciding Red just didn't taste right, the 116-pound shark let go of him and was eventually subdued. So was Red -- 26 stitches later.

Sisters arrested

Amy Lee DePoo, 35, and Martha Ann DePoo, 29, were arrested Sunday for battery on each other, police said.

The two sisters were apparently having a verbal argument when Amy allegedly became enraged and slapped Martha across the right side of her face, police said.

Martha called the police and signed a complaint against her sister. But soon after Patrolman Robert Gaertner left the residence, the argument flared up again and he had to return.

Martha showed the officer a laceration on her hand where she said Amy had scratched her. Amy told the officer Martha had grabbed her by the throat causing a laceration and inflamed skin, police said.

Gaertner noticed both women had fluorescent green paint in their hair and on their clothes.

The sisters were arrested and placed in the transport unit, police said.

Names of the two men are being withheld by U.S. Customs until the investigation with Upper Keys sheriff's deputies is completed. The two men, who turned their find over to Plantation Key deputies, said they took the craft in tow several miles offshore where it was drifting with no one aboard.

After arriving at a Tavernier dock they went below deck and found 92 bales of marijuana. Customs officers placed its street value at \$1,840,000.

The mother said Amy had thrown the fluorescent paint at her when she was trying to break up the fight between the two sisters.

After paying his \$9.95, Duncan

Bang's bistro burgled by big bad bungling bug (OR: Palmetto pilfers Pigeon Patio)

It was a dark and stormy night ... well, not exactly, but it should have been, as Chris Bang, one of the owners of the Pigeon House Patio, was awakened when security called to report that the restaurant alarm, as comforting as a scream in the night, was sounding.

Bang went to the restaurant, once the home of Pan American Airways, where he was greeted by co-owner Charles Monroe and Key West police backed up with three squad cars and a police van early Monday morning.

The boys in blue told Bang they could not see where there had been



any forced entry, but that it might be prudent to check the inside of the restaurant -- just to be on the safe side.

Guns at the ready, police entered, alert to the slightest sound or movement.

But ... nothing.

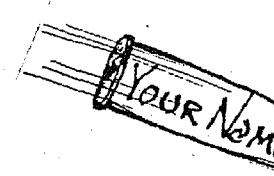
A faint rustle sounded in a storage room. Skin crawled, muscles tensed, tension mounted as the door was opened.

There he was, crouching in the corner, blinded by the police lights. "That's the BIGGEST palmetto bug I have ever seen," said one of the policemen as he returned his trusty .38 to his side.

Investigation concluded that the bug had tripped the alarm. The bug has since met its maker.

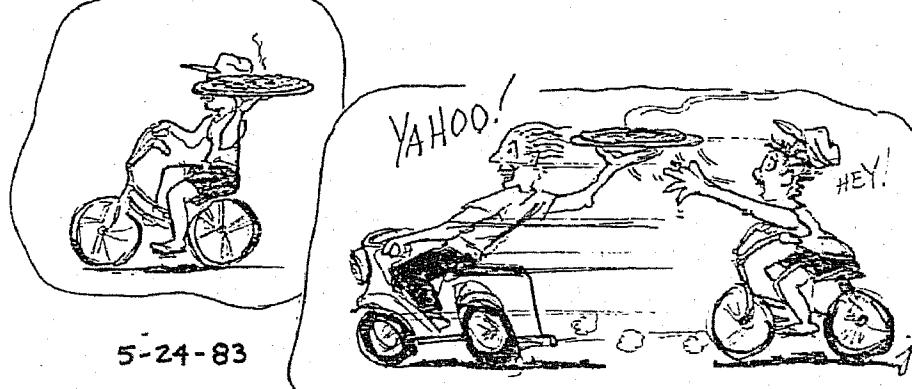
Thrown bullet

Falling into the category of "strange but true," another man had a bullet sent his way, but not in the traditional manner. This time an angry bar patron simply threw it.



Seth Comstock, of the Monster Bar, reported that a man was asked to leave the bar because he was "too drunk." The man apparently took offense, returned and said he was going to shoot Comstock. The man left again, returned with a .32 calibre bullet and threw it at Comstock saying, "This one is for you."

Morning marauding moped pedaller's pizza



In the "how RUDE" department, a man who simply had to have a pizza at 4 a.m. lost it to someone who apparently wanted it more.

Mickey Duncan, Simonton Street, reported that he absolutely "had to have a pizza" at about 4 a.m. Sunday morning. So he hopped on his bike and pedaled down to a Duval Street pizza emporium and ordered an extra large pepperoni and mushroom with extra cheese.

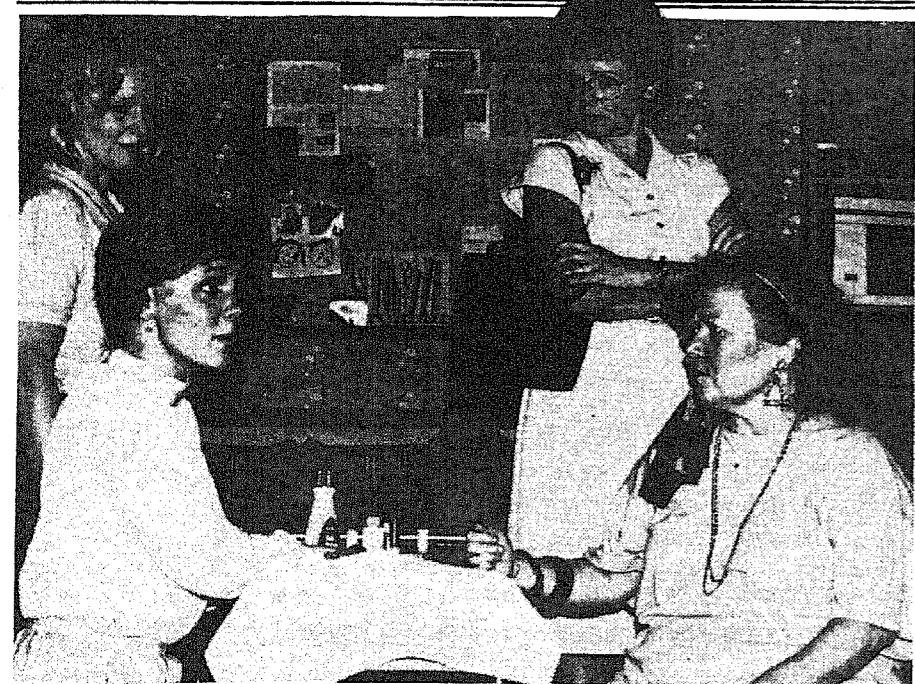
After paying his \$9.95, Duncan

got back on his bicycle and delicately balancing the pizza like a waiter's tray in his left hand and guiding the bike with his right hand, he proceeded homeward.

But, lo and behold, as he turned onto Fleming Street, a man on a moped could not resist the temptation, pulled along side Duncan, lifted the pizza and sped off without so much as a thank you.

Somewhat miffed, Duncan chased the hit and run, but lost him as he turned onto Petronia.

Theater Review

Steel Magnolias Wilts Under Lights

by Ann Boese

Steel Magnolias may be popular; but as a play -- literature for the stage -- this so-called women's story is a bomb. Superficially, it is little more than a group of women sitting around a beauty parlor engaging in female chit-chat. Fundamentally, it's a homosexual alignment with the opposite sex -- a bashing session of straight males, theatrically bonded by an emotional cheap shot at the end. Though its message is hidden -- in the closet, so to speak -- *Steel Magnolias*, running at the Red Barn Theatre through February 4, is primarily a play about men.

Written by Robert Harling and directed by Joy Hawkins, the comedy skirts any meaningful observation about female relationships. It presents an assumed -- and distorted -- view of what holds women

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Paint my nails red: Carole MacCartee (clockwise from top left), Mary Ann Hiatt, Robin Deck and Marcella Trowbridge conversing about this, that and the other at Truvy's beauty salon -- the set of *Steel Magnolias*, now playing at the Red Barn Theatre through February 4.

together. While Harling suggests that women's friends, not men or mates, create their support systems, in the same breath he says that the basis for this foundation is glorified feminine chatter about hair and makeup and husbands whom are referred to as *sofa slugs*.

"My husband is so out of it he doesn't know whether to scratch his watch or wind his butt," says Truvy, who owns the beauty salon in which all events take place. This level of humor is funny in a grade-school sort of fashion; it also exemplifies the extent of the play's exploration of life. *Steel Magnolias* never asks any deeper questions, such as why a husband becomes a sofa slug, for instance. Or what a sofa slug's effect is on his non-sofa-slug wife. Translated logically, this means that women's lives are based on idle gossip. Throughout Act 1, I found myself asking

the question: Does this play have a point?

Interestingly, the point emerged in the second act when Clairee (Mary Ann Hiatt) spoke of her neighbor's son's announcement to his parents that he is gay. The story is that the son arrived unexpectedly at home, claiming he had a brain tumor and only three months left to live. Then in the wake of his parents' shock and horror, he admitted that all he really wanted to tell them was that he was gay. (Relativity goes a long way here.) Clairee suggests that if a homosexual son is all the parents have to fret over, they have it easy.

This incident is paralleled by the engaged Shelby's (Marcella Trowbridge) own life-threatening diabetes, which by default becomes much more important and devastating than a son gone gay.

Fueling the theory that this is a homosexual play is that the few favorable comments about men refer to the gay son. Jackson, Shelby's new husband, is insensitive to his wife's condition and encourages her to have a child, even though her doctors have advised her that doing so could cost her her life; Jackson hunts and kills animals (an activity which is presented as being negative in the play); Drum, Shelby's father, is always shooting birds and firing guns; M'Lynn's (Shelby's mother) birthing of a daughter was smooth, while she nearly died bearing sons.

What saves the local production of this play is decent acting. Hats off to Carole MacCartee who played M'Lynn with sensitivity to and appreciation of the only risk presented in the play -- her daughter's health. MacCartee's subtle but strong performance gives the play the weight it needs to survive. Her delivery of the final monologue (referred to earlier as the cheap shot) is powerful and effective. She coddles, in near-brilliance, a mediocre role, bringing shape and a sense of reality to a barely believable set of circumstances.

In her tradition of solid characterization, Chris Stone provided a foothold for this play. Well cast as the sarcastic Oiser, Stone brought grand theatrical stage presence to a predominately flat interaction among characters. Hers was a tendency to lead the other characters about, insisting on dynamics and response that otherwise would not have existed. Though her talent was unmatched by her peers, and therefore created imbalance in the play's reality, Stone's hard-hitting dramatic style stands on its own merit. She's a real pro.

Newcomer Robin Deck (Truvy) shows promise as a vital addition to Key West stage. She possesses a calm and confident stage demeanor, which allowed her to take much appreciated risks with her role. Her natural feel for comedy -- the hesitations, the prolonged expressions -- galvanize her stage presence and control. Her involvement in future productions may prove refreshing.

Gary McDonald's set, too, was engaging. The converted-garage salon was a jumble of aqua barbicide in cylindrical glasses, jars and bottles filled with pink and blue goo, and bubblehead dryers.

Steel Magnolias will run through February 4 at the Red Barn Theatre, 319 Duval, behind the Woman's Club. Tickets are \$13; curtain is 8 p.m.

Theater Review

With a Twinkle in Her Eye: Bailey Shines as Garland

by Ann Boese

The band reaches its opening drum roll, the spotlight aims stage right. From behind the heavy dark curtain, a woman with a delicate, responsive demeanor emerges. Her awareness of the stage, the audience, the lights is heightened, like a fawn's in dusk's darkening forest.

Minutes later this woman finishes a song in excruciatingly emotional style. Her pale hand gestures up along her ribcage, tulipng at the throat. "I can't give you anything but love, baby," she swoons, sticky slow. This woman is Judy Garland; this woman is also a

"Jim Bailey is Judy Garland in Broadway to Hollywood" at Jan McArt's Cabaret Theatre on Mallory Square, running through February 4, is a serious musical event for anyone who appreciates a sculpted voice, musical shape. This is a slick show, a show-biz show -- one in which the lights melt from tangerine to raspberry, and the entertainer's ad lib humor bites hard.

The performer bills himself as a singer-illusionist-actor, but this term seems carnivalesque for the artistic accomplishment Jim Bailey has brought to his craft. Definitely not an impersonator, Bailey fundamentally acts a part, feeling his way through an entourage of well-developed Garlandisms: the ruffle of

fingers through short-cropped brown hair; the reach of the hand, a taffy pull, into the audience, drawing on unseen treasures -- fuel for the song. "I feel a song coming on," he says, and his eyes focus up beyond the microphone

There was a moment during one of Bailey's performances when song, singer, character and audience achieved a rare harmony. It then became apparent that this show could be no other way. Bailey operates a truly wonderful voice; he waits for the song as if it were a current in a stream. His effortless modulation, as he shifts sounds from robust to silken, coaxes the listener's ear to follow. Song selection helps here: heart-wrenching ballads of empty houses, breadlines, pills and love gone wrong filled the first set.

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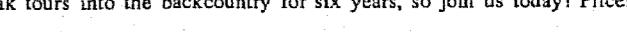
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Music Review

Full Sail Band: See Them While You Can

by Christine Naughton

Stay too long and the tide turns wrong
and you've grounded on the shore.
And if you go too fast
you can drift right past
being heard from anymore.

Hugo Duarte
"Somewhere Headed South"

In the Boat Bar at Hog's Breath Saloon, a wall of French doors looks out on a lush, tropical garden. Small tables topped with decoupage antique maps are loosely spaced across the red-brick floor. Old-time photos and murals on the walls and a beautifully carved bar of wood and stained glass create a cozy atmosphere. If you can get past the insipid name, Hog's Breath is one of the nicest places in town.

On a recent Wednesday evening, a friendly, mixed group of locals and visitors to Key West congregated at Hog's Breath to hear the Full Sail Band. Faithful fans were in evidence here; the band has been a popular one in Key West for the past five years.

About one-third of the band's repertoire consists of songs written by rhythm guitarist and singer Hugo Duarte. Most of this material is above average, some is quite good. Even those of Duarte's songs which are less impressive -- usually due to generic lyrics -- are easy to listen to.

Full Sail opened their set with an original, "Another Day in Paradise." Duarte carried the lead vocals here, and his partners -- singer Elayne Culpepper and lead guitarist Woody Jenkins -- contributed tight and solid back-up vocals. This is one of Duarte's better songs; the lyrics are humorous and evocative, painting a picture of a rare, rainy island day. The music is equally



Full Sail Band: Elayne Culpepper, Hugo Duarte and Woody Jenkins at Hog's Breath.

good, with catchy phrasing and excellent rhythmic feel. Nice one.

Another Duarte original, "We've Got Dreams," tells the story of a couple's simple aspirations to a house, a car, a couple of kids and a little workshop in the back yard. Unfortunately, all they have is a *whole lot of love / and a whole lot of trouble to get out of*. Duarte and Culpepper traded lead vocals on this one, and shared them in the third verse. While perhaps a little too obviously inspired by the music and lyrics of James Taylor, this tune is sweet and soothing,

nonetheless.

Full Sail's cover of Tony Childs' "Stop Your Fussin'" carried an interesting introduction -- with Jenkins singing bass and Duarte providing vocal percussion -- into Culpepper's lead vocal. This is a song of hope in the power of positive thinking, and Culpepper capably conveyed the message: *Stop your fussin'! Your time will come.*

With a voice that sits comfortably between the alto and soprano ranges and an easy serenity in her bearing, Culpepper was as delightful as a cool stream on a hot day.

Other covers, which included "Landslide," by Fleetwood Mac; "Dixie Chicken," by Little Feat; and the immortal "Love the One You're With," by Steven Stills, were all performed with skill and aplomb.

Jenkins did a surprise solo on "Dixie Chicken," reminiscent of George Benson, albeit way out of his element, singing along with his lead guitar solo. It was refreshing to hear Jenkins, the least vocally featured band member, take a ride. His rhythm and intonation were flawless. It would have been nice to hear him sing more lead.

A particularly lovely song, written by Duarte, was "Please, Please Love Me." Beautiful, honest lyrics and outstanding harmonies make this pretty plea for love as clean and uncomplicated as the descending major scale Jenkins played at the end.

The Full Sail Band does just fine without benefit of drums or bass. The guitarists set up confident and consistent rhythms, and Culpepper occasionally plays various handheld percussion instruments. This is a

smooth, well-rehearsed act with no chances taken and no mistakes made. To ensure the tightness of their harmony, the trio members even wear earphones -- a device that ensures each singer's ability to hear well, though it detracts from the visual impact of the band.

Duarte, Culpepper and Jenkins intend to relocate the Full Sail Band to Nashville in May. They feel the time has come to take their sound and Duarte's songs to a major musical center. It is within the realm of possibility that Duarte, with the right direction and management, may join the ranks of successful popular songwriters. And the musicality of the members of Full Sail blends well enough to evolve into a widely popular project.

The Full Sail Band will appear at the Hog's Breath Saloon until their departure, and lovers of easy-listening music sensitively performed are certainly encouraged to hear them while they're here. They have just completed a new album, which will be available on cassette sometime in late February or early March.

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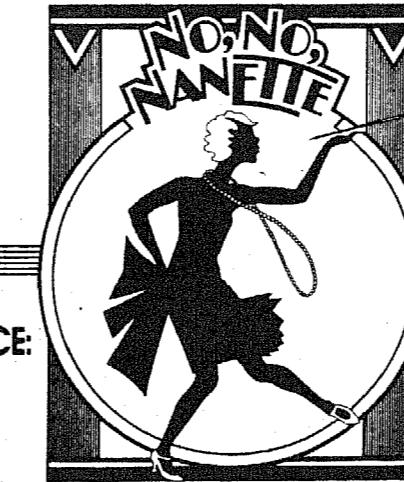
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Back to Basics: American Indian Cooking

by Jeanne McClow

One chilly day last month, I settled deep into the comfy hole I've gradually impressed in the middle of my couch. My lap was heaped with cookbooks from which I was reading up on the great American bird -- the turkey.

I was studying turkey for several reasons. First, food trendwatchers who lurk year-round in the country's cafes and cantinas, supermarkets and delis, have, now that it's February, come forth with their predictions. Among them is the pronouncement that the 1990s will be the decade when "the big bird goes big time."

Certainly, turkey is more economical -- 99 cents a pound whole; 79 cents for legs -- than any of our meat and seafood alternatives. This is something to think about considering that while our red meats become leaner and less hormone-laden, their prices will increase.

The prophets also predict that seafood will prove contaminated to the extent that only farmed products -- salmon, catfish, trout, shrimp -- will be edible. With less supply and greater demand, higher prices are again inevitable. Chickens will probably be raised in plastic bubbles, which eliminate the need for inoculation, while providing yet another excuse for higher costs. An additional drawback is that anything that doesn't walk or swim will taste pretty



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Back to Basics: American Indian Cooking

ho-hum; at least turkeys move around a bit. Nutritionally, turkey ranks at the top. Three ounces contain about 180 calories with only 30 grams of protein and only three grams of fat. These amounts are lower than are found in chicken. In comparison, a quart of whole milk contains about the same amount of protein, with a whopping 600 calories and 32 grams of fat. Beware of prepared turkey products, though; they can be loaded with fats.

Another reason I was boning up on turkey was that, after the holidays, I found myself with leftover turkey. So I was lost in cookbook indexes and stuck on potpies when, in an old copy of *Time-Life's American Regional Cookbook*, I stumbled on "Bowl of the Wife of Kit Carson" under "Turkey." Quickly, I turned to the page. I should have known -- I needed uncooked turkey, and legs at that. But off I went anyway in search of more turkey for the sake of a new eating adventure.

The soup turned out to be a rip-roaring success -- full flavored with turkey pieces, chickpeas, rice and Monterey Jack, spicy with green chilies, yet fresh with the herbs and citrus juice I added. And it's good for you: here was a whole pot bubbling over with good nutrition.

Though I know nothing about Kit Carson's wife, I did discover some facts about her spouse that shed light on the Southwestern/Indian influences in this dish. Carson's first name was actually Christopher, and he lived from 1809 to 1868. At 16, he left his old Kentucky home and went west, where he wound up in Taos, New Mexico, leading exploration parties as well as cooking and hunting for them. He later went on to become an Indian agent and, during the Civil War, served as a Union general. It's not inconceivable that his wife was Indian; even if she wasn't, I'm sure she paddled about in moccasins anyway.

Here's Mrs. Carson's recipe:

Bowl of the Wife of Kit Carson
Adapted from the *Time-Life Regional American Cookbook*.

Serves 6

1 package (12 oz) dried chickpeas (garbanzo beans), prepared according to package instructions
2 1-1/2-to-2-lb turkey legs, thawed if frozen
2 large onions, chopped
1 bay leaf, broken up
1 tsp black peppercorns
Salt to taste
1/4 cup uncooked long-grain rice (not converted)
About 2 tbsp chopped cilantro
About 2 tbsp chopped oregano or 2 tsp dried
About 2 tbsp sweet/tart citrus juice (I used tangerine)

1/4 cup or more finely chopped, seeded, canned green chilies (not jalapenos)
1/2 lb Monterey Jack, shredded
1/4 cup chopped parsley

1 firm, ripe avocado, peeled and cut into thin wedges
1. Place soaked, drained chickpeas in a large, heavy casserole, add 2 quarts cold water and bring to a boil. Reduce heat and simmer, partially covered, until peas are tender, about 1 1/2 hours. With a slotted spoon, remove peas from liquid and set them aside.
2. Add turkey legs to the chickpea liquid and enough water to cover, if necessary. Bring to a boil, skim off the foam, and add the onion, bayleaf, peppercorns and salt. Simmer, partially covered, until the meat pierces easily with a cooking fork. Remove turkey legs and set aside to cool. Meanwhile, strain stock and return to pot.
3. Using your fingers and a small, sharp knife (kitchen scissors are useful for cutting through the tendons), remove the meat from the bones and skin. Cut the meat into 1-inch pieces and set aside.

4. Bring stock back to boiling and stir in rice, cilantro, oregano and citrus juice; cover and simmer, adding more water if necessary, until rice is tender, about 20 minutes. Stir in chickpeas, turkey and chilies and simmer for about five minutes more.

5. To serve, scatter grated cheese and parsley over the top and garnish with the avocado.

Like most soups and stews, this one is even better the next day.

Long after I'd supped on the soup, I found my thoughts -- suggested in part by the American Indian offerings on the menu of Key West's new Marquesa Cafe -- returning to our native American cooking. At the same time, food trendies were predicting that American Indian food would gain popularity. After all, an estimated 60 percent of our diet today -- just about everything but dairy products -- was contributed by the Indians. It is worthwhile to note that the Indians were taller and in much better health than we are.

So to get into the swing of the 1990s, I asked the Marquesa Cafe for its recipe for Navajo Fry Bread to accompany the soup.

Navajo Fry Bread

From the Marquesa Cafe

Because this bread is made in the same way as pie pastry, the measurements given below are approximate; when the dough is the proper consistency, you will know it.

2 1/2 cups all-purpose flour
2/3 cup powdered milk
1 tbsp baking powder
1/2 tsp salt

2 1/2 tbsp lard or vegetable shortening, cut into 1/2-inch pieces

1/2 cup plus 2 tbsp ice water

Lard or vegetable shortening for deep-fat frying
1. Mix the flour, dry milk, baking powder and salt into a deep bowl and add the lard, rubbing it into the flour mixture until it resembles coarse meal. Gently work in the water until the mixture can be gathered into a ball. Drape the bowl with a towel and let rest at room temperature for about 2 hours.

2. Divide the dough into three or four portions and roll each into a round about 8 inches in diameter and 1/4 inch thick. Place bowl or plate about the same diameter upside down on the dough and, using a sharp knife, cut around it. Repeat with the remaining rounds. Down the center of each round, cut two parallel slits almost through the dough, spacing them about 1 inch apart.

3. Heat a cup or so of lard or shortening in a deep, cast-iron skillet or *sautior* until hot but not smoking. Fry the rounds one at a time, cooking each for about two minutes a side, or until golden brown. Drain on paper towels and serve warm.

If you'd prefer to stay simple, bake a big basket of cornbread muffins instead. They are quick and easy and can be varied in many ways. Try adding grated cheddar, cooked bacon bits, fresh dill or cilantro, poppy or dill seed, cumin and chili powder, or minced hot peppers. Eat slathered with apple butter, applesauce or even mild *salsa*.

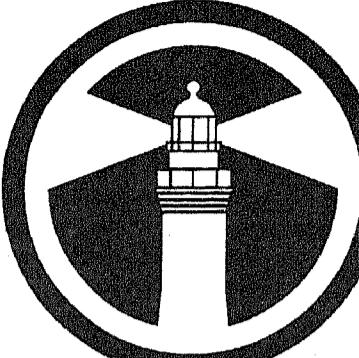
If you're in a hurry, use a box of Jiffy cornbread mix, which requires only an egg and some milk, 15 minutes to bake, and 33 cents to buy. Don't waste money on the frozen kind -- the same number of muffins cost \$1.93 and takes longer to heat than the

Jiffy variety does to bake.

To round out this American meal, serve a salad of young spinach leaves, diced cucumber and radishes, chopped black olives, and *pinola* -- that's pine nuts in Spanish; in Italian, it's *pignoli*. Finally, win undying adoration with a hot, cinnamon cobbler made with peaches, pears, apples, plums, cherries or blueberries and topped with vanilla ice cream. You can use canned fruit and Bisquick, if necessary.

There are, of course, many historic culinary trails besides those in the Southwest winding throughout America, and we'll explore more of them in future issues.

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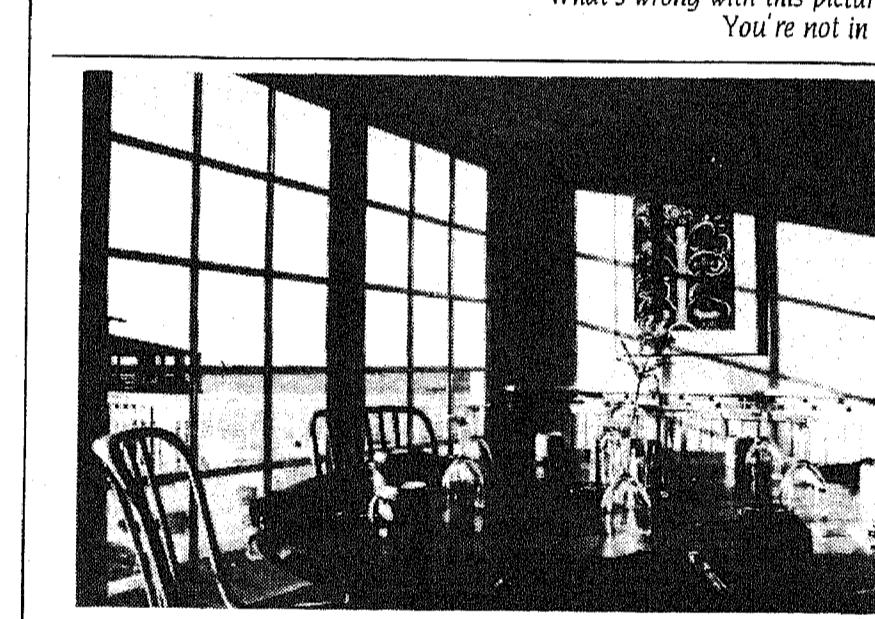
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FEBRUARY CALENDAR

Cultural Events



2/2 & 3 • **Old Island Days House and Garden Tours.** Tickets are \$10 for self-guided tour map and Conch Tour Train transportation from Hospitality House on Mallory Square. Tour lasts from 5 p.m. to 9 p.m. 294-9501.

2/2 • **Jazz luminary Taj Mahal** visits the Tennessee Williams Fine Arts Center for one performance only, at 8 p.m. Early reservations are suggested. 294-6232.

Through 2/4 • **Steel Magnolias** opens at the Red Barn Theatre, 319 Duval Street. This play, written by Robert Harling and directed by Joy Hawkins, is an hilarious visit with the regulars at Truvy's Hair Salon. Curtain is at 8 p.m., Tuesday through Sunday. 296-9911.

Through 2/4 • **Jim Bailey**, master illusionist, is Judy Garland at Jan McArt's Cabaret Theatre at Mallory Square. Curtain is at 8 p.m. 296-2120.

2/6 • **Call Me Ethel** opens at Jan McArt's Cabaret Theatre at Mallory Square. This musical tribute to the late Ethel Merman features Broadway star Rita McKenzie in the title role. Curtain is at 8 p.m. 296-2120.

2/9 • **El Grande de Coca-Cola** opens at the Red Barn Theatre, 319 Duval Street behind the Woman's Club. This cabaret-within-a-cabaret follows the antics of a third-rate impresario. Curtain is at 8 p.m., Wednesday through Saturday. 296-5991.

2/10 • **Austin on Tap** performs at Tennessee Williams Fine Arts Center for one show only, at 8 p.m. It's choreographic high-jinx by mistresses of illusion from the heart of Texas. 294-6232.

2/10 • **The Wonderful Waterbirds of John James Audubon** opens at the Audubon House and Gardens, 205 Whitehead Street, open 9:30 a.m. to 5 p.m. daily. 294-2116.

2/10 • **Miss Old Island Days Beauty Pageant** will take place at 8 p.m. at Marriot's Casa Marina. 294-1605 or 294-8393.

2/10 • **Elaine Silver** will present a program of music in many styles from traditional to the most contemporary at Island Wellness at the Sanctuary, 8 to 10 p.m. 296-7353.

2/14 • **Psycho Beach Party** opens at the Waterfront Playhouse at Mallory Square. This comical parody of beach party movies is written by Charles Busch and directed by Ken Elliott. Curtain is at 8 p.m. 294-5015.

2/16 & 17 • **Old Island Days House and Garden Tours.** Tickets are \$10 for self-guided tour map and Conch Tour Train transportation from Hospitality House on Mallory Square. Tour lasts from 5 p.m. to 9 p.m. Sponsored by the Old Island Restoration Foundation as part of Old Island Days. 294-9501.

Austin on Tap: One show only at TWFAC.

2/17 • Old Island Days Annual Massing of the Colors at Fort Zachary Taylor State Park, at 3 p.m. 296-5601.

2/18 • Old Island Days Children's Pageant at 2 p.m. at Key West High School Auditorium. 294-1605 or 294-8393.

2/20 • Matt "Guitar" Murphy begins a five-night run at Sloppy Joe's Bar at Greene and Duval Streets. Don't miss this Chicago blues artist's exciting show. 294-5717.

2/21 • No, No, Nanette. One 8 p.m. performance only at Tennessee Williams Fine Arts Center. This 1925 musical valentine stars Phil Ford and Mimi Hines. Seats are \$30, \$25 and \$20. 294-6232.

2/22 • Eder String Quartet returns to Key West for its second performance in two years as part of the International Chamber Music Series at Tennessee Williams Fine Arts Center. Curtain is at 8 p.m. 296-4369.

ship groundings. The public is invited to attend the seminar's summation and press conference from 10 a.m. to noon, at a location to be announced. Call DeeVon Quirolo at Reef Relief, 294-3100, or Kirk Zuelch at 294-5165.

2/7 • Mother Teresa will be the subject of a seminar offered by the Unitarian Universalist Fellowship of Key West. Dr. Homer A. Jack, secretary-general emeritus of the World Conference on Religion and Peace in Geneva, Switzerland, will offer his impressions and lead the discussion of Mother Teresa's life and work. 296-4369.

2/10 • Island Bazaar features boutique items, white elephants and island food as part of Old Island Days Celebration. Bazaar will run 9:30 a.m. to 2 p.m. at Holy Innocents Episcopal Church, Flagler and Reynolds, opposite the Casa Marina. 296-3286.

2/14 • Albert Einstein will be the subject of a seminar offered by the Unitarian Universalist Fellowship of Key West. Dr. Homer A. Jack, secretary-general emeritus of the World Conference on Religion and Peace in Geneva, Switzerland, will offer his impressions and lead the discussion of Einstein's life and work. 296-4369.

2/19 • City Commission Meeting, Key West City Hall, City Commission Chambers, 525 Angela Street, at 6 p.m. Always open to the public and televised on Channel 5. Call 292-8200.

2/21 • Albert Schweitzer will be the subject of a seminar offered by the Unitarian Universalist Fellowship of Key West. Dr. Homer A. Jack, secretary-general emeritus of the World Conference on Religion and Peace in Geneva, Switzerland, will offer his impressions and lead the discussion of Schweitzer's life and work. 296-4369.

The Sporting Life

The Key West Women's Softball League begins its spring season. Games are Tuesday through Thursday at 7 and 8:15 p.m. at Bayview Park. Call Nadine Jones at 296-4545 or 292-0083.

2/11 • Old Island Days Golf Classic tees off on Key West's tropical links. 294-5232.

Common Good

Incest Survivors Group is now forming in Key West. Contact Helpline, 296-4000.

2/3 • Outdoor Book Sale from 10 a.m. to 2 p.m. behind Monroe County Public Library, 700 Fleming Street. 294-8488.

2/5 • City Commission Meeting at Key West City Hall, City Commission Chambers, 525 Angela Street, at 6 p.m. Always open to the public and televised on Channel 5. Call 292-8200.

2/6 • Reef Relief and State Attorney Kirk Zuelch will co-host a seminar on protection of the coral reef, particularly from

2/14 • Sixth Annual Wesley House Benefit will take place from 6 to 9 p.m. at the Curry Mansion. Sponsored by Prudential/Knight Realty, the party will be catered by over 60 restaurants. Entertainment and raffled prizes will add to the fun. Tickets are \$15 at the door, or from Prudential/Knight Realty at 336 Duval Street. Call Mutti Kieffer at 294-7354.

2/19 • Gordon Ross and Friends will present a theatrical fundraising event at Jan McArt's Cabaret Theatre, Mallory Square. Many local entertainers will appear. Tickets are \$35, \$50 and \$75. All

proceeds will benefit AIDS Help, Inc. Champagne reception at 7 p.m.; show at 8 p.m. 296-6196.

Always Happening

Adult Children of Alcoholics meets at Holy Innocents Church, 901 Flagler Avenue Mondays at 7 p.m., Tuesdays at 5:30 p.m. and Thursdays at 8:30 p.m. 294-8912.

AIDS Help needs volunteers to assist in the office, as well as to be buddies to people with AIDS. Call Ann Weekley, director of volunteers, at 296-6196.

Anchors Aweigh Club, Alcoholics Anonymous and Narcotics Anonymous meetings daily. 404 Virginia Street, 296-7888.

Breezeswept Beach Estates Civic Association holds meetings at 7 p.m. on the third Thursday of each month in the Youth Center of Big Pine Key Methodist Church, 872-2861.

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

Guardianship of Monroe County helps disabled adults and elderly residents in decision-making. To volunteer or for more information call Elizabeth Covino at HRS; 292-6728, Betty Campbell at Flori-

da Keys Memorial Hospital, 294-5531; or Liz Kern at Hospice, 294-8812.

Just Say No supper club meets Mondays from 4 to 6 p.m. 292-8248.

Key West Worship Group holds two meetings each Sunday at 8:45 a.m. and 3 p.m. The Quaker form of worship is held in silent meditation waiting upon the Lord. Meetings are held in various friends' homes and gardens around Key West. 296-2787.

La Leche League of Big Pine Key meets at Big Pine Methodist Church 9:30 Monday mornings. 872-2148.

Lower Keys Friends of Animals helps animals that are victims of misfortune. For membership information call 296-8682 or 296-3926.

Mental Health Care Center of the Lower Keys conducts an ongoing therapy group for manic-depressives every Thursday at 5:30 p.m., with Dr. Elizabeth Saenger. Call 292-6843.

Monroe County Public Library, Fleming Street, offers preschool story hour on Thursdays at 9:30 a.m.; Saturday movies 10 a.m. 294-8488.

Native American study and participation group meets every Thursday at 8 p.m.

Solares Hill -- February 1990 -- Page 51
at 1700 Flagler Avenue, upstairs. There is no charge.

Old Island Harmony Barbershop Chorus, Old Stone Church, Key West, meets Tuesdays at 7:30 p.m.

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

Recycle Key West, sponsored by the Women's Resource center and located in Peary Court off White Street, is open every Wednesday, 2 to 6 p.m., and Saturday, 9 a.m. to 1 p.m. to accept clean, separated glass, newspaper, aluminum and plastic. Volunteers are needed. 294-6241.

Small Business Counseling third Friday of each month at Barnett Bank of the Keys, Tavernier. To make an appointment, call 352-2661. Counselors are members of SCORE (Service Corp of Retired Engineers).

Sweet Adelines, Presbyterian Kirk of the Keys, Marathon, Tuesday at 7:30 p.m.

Solares Hill welcomes all announcements for placement in the calendar. Please send information to Solares Hill, 1217 White Street, Key West, FL 33040.

RESTAURANT DIRECTORY

Antonia's Restaurant, 615 Duval Street. Excellent Northern Italian cuisine in friendly, elegant atmosphere. Dinner served from 7 to 11 p.m. nightly. Visa, Mastercard. Phone 294-5655.

Flamingo Crossing, 1105 Duval Street. The local's favorite dessert spot features fresh-made-daily ice creams, sorbets, honey yogurts, sundaes, shakes and all-fruit vitari. Also enjoy Florida Keys Finest Key Lime Pie all in a tropical garden setting. Open Sunday from noon to 11 p.m.; and midnight Friday and Saturday. Phone 296-6124.

The Buttery, 1208 Simonton Street, is praised by *Gourmet*, *New York Times* and *Bon Appetit* as one of the great restaurants in South Florida. The Buttery is truly a must-stop for the gourmand in Key West. A complete bar and wine list complement the distinctive Buttery menu, with nightly specials. Open for dinner nightly; reservations are suggested. 294-0717.

Cafe Exile/Cafe Tropic, 700 Duval at Angela Street. A European streetside cafe known for its eggs, burgers and alfresco ambience. Serving until 4 a.m., weekends until 5 a.m.. Phone 296-0991.

Henry's, 1500 Reynolds Street. Open 7 a.m. to 10 p.m. daily for breakfast, lunch and dinner. Located in historic Casa Marina Resort serving Continental Cuisine and Key West's most popular Sunday Brunch. Reservations are suggested. 296-3535.

El Loro Verde, 404 Southard Street, is more than a Mexican restaurant. El Loro Verde presents innovative yet authentic variations of both Mexican and Caribbean dishes. Popular for its cafe atmosphere, El Loro Verde now features a full liquor bar in its new dining room. Phone 296-7298.

Emma's Seafare, at The Reach, Simonton Street on the Ocean. Open 7 days a week for breakfast, lunch and dinner. This is a room that radiates the sun and sea. Dine indoors or on a ter-

Holiday Inn, La Concha, 430 Duval Street. A downtown landmark with three restaurant choices. The Rainbow Room, open 7 to 11 a.m. for breakfast, 11 a.m. to 2 p.m. for lunch, features seafood items. The Top, with its spectacular views of Key West and sunset, serves drinks, appetizers and desserts. Crazy Daizey's is a streetside cafe and fun spot specializing in paella, Frogmore stew and sandwiches by the inch. Phone 296-7837.

Louie's Backyard, 700 Waddell on the Atlantic Ocean, open from 11:30 a.m. to 2 a.m. Featuring international cuisine in a restaurant ranked among South Florida's best. Dining inside or outdoors on the water. Enjoy cocktails on the Afterdeck Bar. Phone 294-1061 for dining reservations.

Nick's Coastal Cafe, located in the Hyatt Key West at 601 Front Street, open daily, serving lunch and dinner. For waterfront dining and the best Italian cuisine, call 296-9900 for reservations.

Pier House Restaurant, One Duval Street. *Travel & Leisure* said the Scampi in Amaretto was well worth the trip. The *New York Times* called it "Key West's premier restaurant." Reserve a table with a waterfront view. 296-4600.

Turtle Kraals, Land's End Village, foot of Margaret Street. Harbor view dining for lunch and dinner. Great hamburgers, seafood and check out the music. Visa, Mastercard okay. Phone 296-4008.

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Business Briefs

In anticipation of their Radio Zonta Day on March 17, members of Zonta are asking businesses to help them raise \$15,000 for this year's Zonta Service Projects, which benefit a plethora of local nonprofit service organizations. Local radio stations WKIZ and WEOW annually donate 24 hours of radio advertising time to Zonta. The organization then sells the ad time to local businesses and broadcasts the ads on Radio Zonta Day.

A ribbon-cutting ceremony last month commenced the restoration of Casa Gato. This Victorian mansion at 1209 Virginia Street, listed on the National Register of Historic Places, will be converted to eight condominium units. In the process, the foundation, building and grounds will be restored to their original splendor. Casa Gato owner Richard Lischer chose Tropical Builders of the Florida Keys as the general contractors. The project is expected to be completed by autumn of 1990.

The management of the Ocean Key House has announced its decision to conduct all financial transactions through Barnett Bank of the Keys. Holding assets in excess of \$255 million, Barnett is the largest bank in Monroe County.

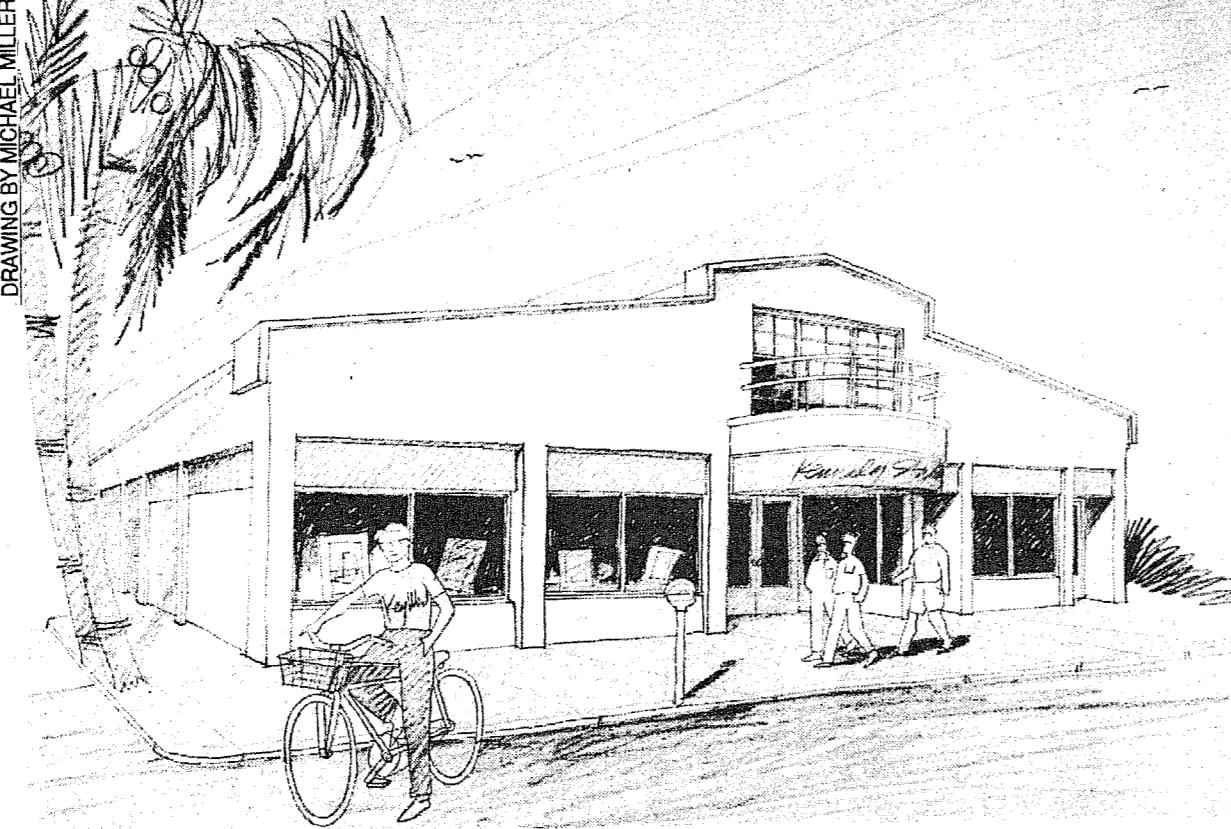
The Twisted Noodle recently opened at the corner of Duval and Angela Streets. Owned by Jessica Sadler, the restaurant serves lunch and dinner from noon to 10

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Paint recycling: The Holmes Auto Body and Paint shop at 1130 Duval Street is about to be transformed into an art gallery, studio and graphics shop by entrepreneur Bob Kennedy. This early sketch by architect Michael Miller. The Historic Architectural Review Commission has approved project plans.

p.m., daily. Entree prices range from \$4 to \$8 for lunch, and \$6 to \$12 for dinner. Old Town delivery is available.

Cotton leisure wear, men's T-shirts, tanks, shorts and sweaters can all be found at Paradise Provisions Co. (formerly

Resortworks), at 602 Duval Street. Co-owners Cynthia Reeves and Ricardo Charof announce that the store is open for business daily from 10 a.m. to 9 p.m. during season.

John and Donna Root, owners of Key West Furniture Repair and Refinishing at 1222 4th Street, restore furniture by hand. All pieces are detailed to customer satisfaction in their large facility, which includes five showrooms of antiques. The Roots also buy antiques, either by piece or estate. Insurance estimates are promptly completed; pick-up and delivery are available. Browse anytime between 11 a.m. and 4 p.m., Monday through Saturday.

An interior furnished with antiques, collectibles and quilts invites the visitor to relax in the new Parker Chase Gallery, at 1024 Truman Avenue. The gallery also features the oil paintings of Sherrill Chase, and is open from 11 a.m. to 5 p.m., daily.

Neal Hirsch, owner of Property Man-

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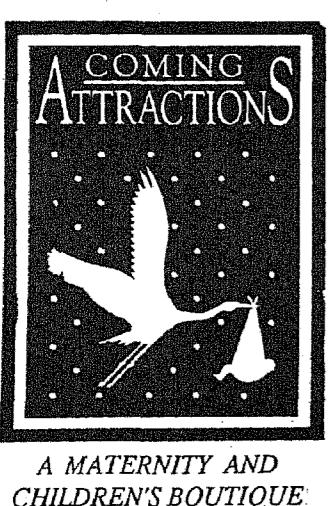
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agement of Key West, announces his company's recent association with the following European travel agents: Nordic Center Travel in Denmark; Achim Bergmann in Berlin, West Germany; and Myra Shackley in England. These agents, all of whom have visited the island, now work with Property Management to promote Villa Vacations in Key West. Property Management has also recently associated with Looker Diving and Action Sports, offering a full line of scuba, fishing, sailing and watersport packages to Key West visitors.

Stoneware, porcelain, hand-blown glass and hand-carved wooden utensils are featured at Plantation Potters at 717 Duval Street. Leon and Norma Kula moved their business from the Rain Barrel in Plantation Key, where they operated Plantation Potters for 10 years. The new gallery is open daily, from 10 a.m. to 6 p.m.

Those who prefer tacos to fried chicken will be pleased to know that Taco Bell has opened a 150-seat restaurant at the former Bojangles site on North Roosevelt Boulevard. A Taco Bell will open in Key Largo in February, and another is scheduled to open in Marathon in July. Albert Vigil is the Keys area manager.

Kerry Carpenter, owner of Swept Away and Swept Away for Men, has opened Cashews, a new shoe and accessory emporium at 8 Charles Street, adjacent to Swept Away. In business in Key West for eight years, Kerry expanded into shoe

merchandising to complement the fashions in her popular store. Cashews is open from 10 a.m. to 6 p.m. daily, 7 p.m. on Friday.

Owner Joe DiVito has moved Sundancer Designs from 227 Petronia Street to 316 Simonton Street. The shop offers custom T-shirts and specialty designs. The shop is open Monday through Saturday from 9 a.m. to 5 p.m.

The Harbor House Market, at 423 Front Street, is the location of Gold Bargains. Owner Sonny Jagasia offers 14K gold charms, necklaces and rings at bargain prices.

Bargain Stores are located at 423 Front Street, in the Harbor House Market, and 12A Fitzpatrick Street. The shop,

Solares Hill -- February 1990 -- Page 53
owned and operated by Dilip Mani, offer beautiful clothes at bargain prices. The Fitzpatrick Street store rents Camcorders, as well.

Owners Dale Rozman and Diane Disgdiert offer custom jewelry, gemstones, handmade boxes, stained glass and jewelry repair in their new shop, Temptations, at 415 Greene Street. [D]



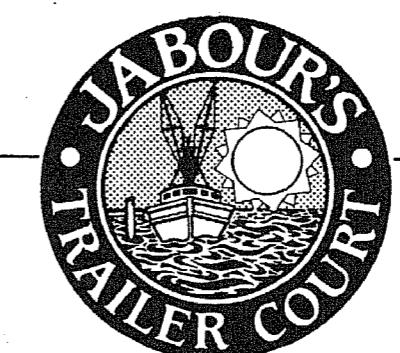
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Nature Notebook

Ruby-Throated Hummingbird

by Capt. Gaff McKetchum

Imagine this: you're sipping your early-morning coffee on the second-floor porch of an old Conch house. The low December sun dapples the green leaves and lavender-pink blossoms of an orchid tree, just an arm's reach beyond the railing. A slight buzzing sound, or maybe the flash of motion barely perceived, draws your still sleepy attention. Then you see it -- a tiny, iridescent bird with a metallic green back and a glowing ruby throat. Hovering, its long, needle-like bill is inserted into an orchid flower, sipping the orchid nectar; its wings are a gauzy blur. Soon, you see another; then three more. The tree is *alive* with hummingbirds. You can't help but exclaim, as Alice Terry once did in this column, writing about warblers, "O joy! O rapture!"

While most hummingbirds in Key West are sighted singly or in pairs, the fantasy described above actually occurred, to the delight of a lucky friend. I suppose if more of us were fortunate enough to take our *cafe con leche* amid the branches of flowering trees, such mass sightings would be more numerous. And more of us would start the day filled with a sense of wonder.

The ruby-throated hummingbird (*Archilochus colubris*) is the only hummingbird found in the eastern United States, with the

rare exception of an occasional Rufous Hummingbird seen along the Gulf Coast in late fall. All hummingbirds are members of the family *Trochilidae*, a Greek word meaning *a bird*.

This family name could not be more appropriate, because hummers could be described as the most birdlike of birds: they do not run, hop, climb or jump -- they fly. Even their daily food, drink and bath are taken in flight. If they are not perching, they are flying. One ornithologist, observing hummingbirds in an aviary, documented that, out of 16 hours, 15 were spent on the wing -- quite a feat for a bird only three-and-a-half inches long that weighs a mere 1/8 ounce.

To sustain such continuous and high-speed -- up to 50 miles per hour -- flight, the hummingbird's metabolic rate is phenomenally high, demanding that the bird feed much of the time. Its high-energy diet, composed of flower nectar and small insects, is stored as fat reserves and enables the tiny ruby-throat to migrate from Canada and Alaska to Mexico's Yucatan peninsula and into Central America.

The hummer's superior flying talents are due to a network of wing muscles that constitute nearly a quarter of the bird's weight and are huge in relationship to the rest of its body. Its ability to hover in still air -- a feat shared only with the kestrel -- is

due to the size of these muscles and movable shoulder and elbow joints, which produce a figure-eight wing stroke. This adaptation enables it to fly sideways as well as backward.

In Key West, look for the ruby-throated hummingbird from fall through spring on any bright, tubular-shaped flower. Its favorites include the orchid tree, coral bean and heliconia blossoms, but they can be elsewhere. Just last week I spotted a female ruby-throat on a hibiscus blossom. A hummingbird feeder -- a glass tube containing red-dyed sugar water -- will help concentrate their activity in a spot convenient for you. When you see one, be impressed. This mighty mite is the Incredible Hulk of the bird world.



Coral Bean

by Carl Weekley, Jr.

Many attractive, low-maintenance native trees are absent from local landscaping simply because they are unknown. Coral bean (*Erythrina herbacea*), a member of the pea-and-bean family, is one of these. In the Keys, the coral bean is a small tree, canopied with leaves and flowers of compelling beauty. For both aesthetic and ecological reasons the species merits increased recognition and use.

Coral bean has a trifoliate leaf: each leaf is composed of three spade-shaped leaflets,

one to three inches long. The inflorescence, or flowering spike -- a *terminal raceme*, in technical terms -- extends from the tip of a growing shoot. It is 8 to 12 inches long and cone-shaped, with open flowers at the base and buds at the apex.

Each coral-red flower looks as though it were engineered by El Greco: all parts are elongated. The two-inch-long standard petal -- which has the profile of a machete blade -- encloses shorter wing and keel petals. The stamens and pistil poke through the flower's open mouth.

Coral bean is an unusual member of the

Keys flora. While most native trees are evergreen, coral bean is deciduous, standing leafless from December to February. And whereas 85 percent of the over 100 native trees here are tropical -- mainly West Indian -- coral bean is a temperate species at the southern limits of its range. From Texas to the Carolinas, coral bean is a shrub; but in the Keys it reaches 15 to 20 feet -- the height of a tree.

Since coral bean characteristically blossoms before new foliage appears, the starlike scarlet petals contrast with the bare branches. These flowers attract sulfur butterflies and hummingbirds, and pollination is presumably carried out by these long-tongued nectar seekers. The resultant fruit is a legume which splits open to expose red beans; the seeds are toxic to humans.

Well adapted to local conditions, the coral bean harbors considerable potential for local landscaping: as an accent plant, because of its unusual foliage; as a winter flowering tree, while the spectacular poinciana, cassia and frangipani are dormant; and to attract wildlife.

A 25-foot coral bean tree can be seen in Watson Hammock on Big Pine Key; a smaller one grows in McCoy Indigenous Park. South Florida nurseries sell individual trees.

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self-expression, you'll tap into your creative core. You may need to make child-care arrangements.

SCORPIO

You'll consider a move toward new professional goals. Several planets in Capricorn give you powerful persuasive appeal. Whether writing, teaching or meditating, your thinking hits a universal plane. Sun and Mercury move through the chart sector of home base. You may want to change your living environment.

SAGITTARIUS

With Sun in the third house, you'll be busy with errands or planning brief recreational trips. A planetary focus on financial security indicates that you'll get your life and goals consolidated. Work may be intense. Mars helps you ascertain or collect funds.

CAPRICORN

The Sun brings good financial news. With analytical Mercury in the financial sector, you'll gain insight into making money or spending it wisely. Mars gives you courage to make new starts. Venus helps you emanate charm and win favors or influence people; your ego is turned up high. Good things result from hard labor.

AQUARIUS

The Sun brings you attention from others; but deep inside you experience a sense of waiting. The eclipse gives you insight, attention and, possibly, publicity. In close relationships, however, it may shift plans and priorities. Be willing to hear the other side. Mercury gives you agility in making decisions.

PISCES

Withdraw into your cocoon and do some pre-birthday contemplation. With Mercury in the 12th house, your words might be misunderstood or too revealing. On the other hand, Mars and Venus join the karmic trio in Capricorn, your social sector. You will be motivated to join a new group or plan for group activities.

LEO

The eclipse affects partnerships. You may receive news from a past lover or experience a turnaround in a relationship. Determine what you want. With so many planets in the solar sixth house, much work is available. Rewards lay down the road, not in the immediate future. It's time to eliminate bad habits or add healthy foods to your diet.

This period brings out the lover in you or gives you the gift of courtship. With five planets crossing the romance sector, it's time to surrender to this higher current. The same chart angle refers to creative expression; it's time to work with the arts. You'll bring unorthodox thinking and willingness to try new things to your work.

LIBRA

Capricorn influences are shaking you at the roots. This may mean anything from changing roommates to picking up and moving to Cincinnati! At the same time, you'll review memories. With Sun and Mercury in the chart sector of

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Sunday, Feb. 4 Noon-4 Barry Cuda 5-9 Mel & Tracy 10-2 Calabash	Monday, Feb. 5 Noon-4 Barry Cuda 5-9 Mel & Tracy 10-2 Bill Blue & The Nervous Guys	Tuesday, Feb. 6 Noon-4 Mike McCloud 5-9 Mel & Tracy 10-2 Calabash	Wednesday, Feb. 7 Noon-4 Mike McCloud 5-9 Mike & John 10-2 Calabash	Thursday, Feb. 8 Noon-4 Mike McCloud 5-9 Mike & John 10-2 Calabash	Friday, Feb. 9 11-3 Barry Cuda 3-7 Mike & John 7-11 Pat Dailey 11-3 Calabash	Saturday, Feb. 10 11-3 Barry Cuda 3-7 Mike & John 7-11 Pat Dailey 11-3 Calabash
Sunday, Feb. 11 Noon-4 Barry Cuda 5-9 Mel & Tracy 10-2 Calabash	Monday, Feb. 12 Noon-4 Barry Cuda 5-9 Mel & Tracy 10-2 Bill Blue & The Nervous Guys	Tuesday, Feb. 13 Noon-4 Mike McCloud 5-9 Mel & Tracy 10-2 Telluride	Wednesday, Feb. 14 Noon-4 Mike McCloud 5-9 Mike & John 10-2 Telluride	Thursday, Feb. 15 Noon-4 Mike McCloud 5-9 Mike & John 10-2 Telluride	Friday, Feb. 16 11-3 Barry Cuda 3-7 Mike & John 7-11 Pat Dailey 11-3 Telluride	Saturday, Feb. 17 11-3 Barry Cuda 3-7 Mike & John 7-11 Pat Dailey 11-3 Telluride
Sunday, Feb. 18 Noon-4 Barry Cuda 5-9 Mel & Tracy 10-2 Telluride	Monday, Feb. 19 Noon-4 Barry Cuda 5-9 Mel & Tracy 10-2 Bill Blue & The Nervous Guys	Tuesday, Feb. 20 Noon-4 Mike McCloud 5-9 Mel & Tracy 10-2 Matt Guitar Murphy	Wednesday, Feb. 21 11-3 Mike McCloud 3-7 Mike & John 7-11 Pat Dailey 11-3 Matt Guitar Murphy	Thursday, Feb. 22 11-3 Mike McCloud 3-7 Mike & John 7-11 Pat Dailey 11-3 Matt Guitar Murphy	Friday, Feb. 23 11-3 Mike McCloud 3-7 Mike & John 7-11 Pat Dailey 11-3 Matt Guitar Murphy	Saturday, Feb. 24 11-3 Barry Cuda 3-7 Mike & John 7-11 Pat Dailey 11-3 Matt Guitar Murphy
Sunday, Feb. 25 Noon-4 Barry Cuda 5-9 Mel & Tracy 10-2 Matt Guitar Murphy	Monday, Feb. 26 Noon-4 Barry Cuda 5-9 Mel & Tracy 10-2 Bill Blue & The Nervous Guys	Tuesday, Feb. 27 Noon-4 Mike McCloud 5-9 Mel & Tracy 10-2 Sun Messengers	Wednesday, Feb. 28 11-3 Mike McCloud 3-7 Mike & John 7-11 Pat Dailey 11-3 Sun Messengers			