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Vol. VI, No. 11

KEY WEST, FL

DECEMBER 1981



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FROM THE Editor

Hello -

CONGRATULATIONS TO BOB Anderson and Bill Kight, founders of Save Our Shoreline (S.O.S.) for the great work they've done in getting local people to fight the sale of the city-owned Simonton Street oceanfront property to the Pier House. A public meeting Nov. 18 at Mallory Square, hosted by Dr. Elton Gissendanner of the Florida Department of Natural Resources (D.N.R.), drew some 400-500 people, many of whom spoke out eloquently against the sale of this property. Congratulations to George Halloran who presented Dr. Gissendanner with over 4000 names on petitions opposing this give-away sale. Congratulations to Commissioner Richard Heyman who first gave his reasons for supporting the deal originally, and then stated that if the D.N.R. wasn't opposed to a land swap with the Pier House for some of their oceanfront land, he would make a motion to bring this about--which is what he had wanted in the first place. Despite various assurances from the Pier House attorney that the D.N.R. was against a swap with the Pier House of the city oceanfront lot for a parcel of their oceanfront property, and that the D.N.R. was in favor of the sale of the city land with the money going to purchase a tract of Rest Beach, Dr. Gissendanner said that the D.N.R. had reached NO agreement one way or the other with the city on this matter. This revelation was one more reason to fight this land give-away.

THE SPEAKERS POINTED out the absurdly low price the city agreed to for the land, the fact that the appraiser of the land was paid by the Pier House, the fact that this reduces our available boat ramps, etc., etc., etc. My feeling is that Dr. Gissendanner has been given a mandate by the people of Key West to prevent the sale on the terms agreed to by the city. I feel that he will probably recommend that the Pier House pay a fair price for the land and agree to sell us a piece of their land on the other side of the boat ramp. Who knows; maybe the state will be totally against the sale and by deed restriction this would nullify the deal. Anyway, kudos to S.O.S. and the people of Key West for fighting to keep their beachfront.

LOCAL ATTORNEY MARSHALL Gifford handed Dr. Gissendanner a petition signed by 24 of the 25 candidates for public office in our recent campaign, and those 24 were against the sale as it was arranged by the city. Attorney Gifford was also instrumental in securing the release of a desirable part of the Navy Base beach for public use. Congratulations to him, also.

WHAT WONDERFUL DISPLAY windows Fast Buck Freddie's and Shoefly have. Surely they are the equal of the best of New York City, Chicago, etc. A shame a photographic record couldn't be kept of some of them.

DOROTHY RAYMER'S BOOK on Key West (a collection of columns that originally appeared in this paper) will be out soon, perhaps in time for Christmas. Check with Terry or Norma at the Key West Island Bookstore at 130 Duval St. for publication date.

TOM TRUHAN LANDSCAPED the grounds at the Casa Marina practically from scratch a few years ago. What a beautiful job his outfit has done. The grounds are just lovely now.

THE WATERFRONT PLAYHOUSE will be kicking off their season with a production of Moss Hart's *You Can't Take It With You* opening Dec. 14.

DANNY AT THE bollo stand at Mallory Square died recently. What a fine, fine guy he was! He will be missed.

WELL, THE ELECTION'S over. I hope that our new commissioners will do a good job for all the citizens. I'm pleased to see the cemetery clean-up is under way as promised by Mayor-elect Wardlow.

OUR MAN WESTRAY didn't win but Solares Hill didn't come out empty-handed. He will continue as our chief editorial writer which as a commissioner he might not have been able to do. Also I trust he will continue in his important job as Chairman of the Planning and Restoration Commission for the City of Key West.

MERRY CHRISTMAS!

(Our cover artist this time is Ann Irvin. Her work may be seen at Guild Hall on Duval St.)

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KEY WEST HAND-PRINTS: 30 YEARS YOUNG THIS YEAR

BY BUD JACOBSON

WALKING ALONG FRONT Street, across from the Florida National Bank, 20 years ago, the neighborhood was dim, poorly lighted, an area favored by sailors and shrimpers looking for a strip joint, a cheap beer, a night prowl among some of the seediest barrooms the town had to offer. Noisy honky tonk saloons, garishly lighted on the outside with feeble lights inside and top volume on the jukeboxes.

It was there in 1961, through a curious set of interlocking circumstances, that Key West Hand-Print Fabrics first saw the light of day.

BARELY OUT OF its teens this year, this unique home-grown industry is stronger, healthier and more enduring than ever before, employing hundreds and with gross business volume in the millions. It's a singular tribute to a small, tight-knit group of men and women at the center of the company but most of all to the visionary originals like Jimmy Russell, Peter Pell, Walter Starcke, Vanda, Bill Johnson, Suzie DePoo and their own leading lady, Lilly Pulitzer.

"Our show's still running," smiles Jimmy Russell. "That's the way Peter and I always thought of it."

IN THE LATE 1950s when Key West was tied lock, stock and barrel to the dictates of an overpowering military presence and the lure of its sweet payroll, Walter Starcke, a man from Texas but with strong ties to New York's theater scene, came to Key West for a

small vacation. He had heard about Key West from friends in Coconut Grove as an "out-of-the-way place, perfect for relaxing."



Peter, Dori and Jimmy

EVEN THEN, ACCORDING to Arthur T. Howards, a retired Washington economist now living in the Lower Keys, "it was plain that the military was making some broad hints that they might not be as heavily involved in Key West and there were well-based rumors about their phasing out the Base in Key West, especially downtown. The only thing that could mean, if the city was going to survive, was to start gearing up for a tourist economy."

Starcke, Howard maintains, "was the right man, in the right place, at the right time."

STARCKE SPOTTED WHAT is now the Harbor House, across from the bank, and saw some possibilities because the building itself, even in its rundown, dirty condition, had a New Orleans flavor about it. It was red brick, with rusted iron railings, broken windows boarded up, with a gaudy sign painted on the side facing the old Caribe restaurant.

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PROPERTY PRICES IN the old waterfront district, then, were depressed. The whole area was forlorn, dusty, broken down. You could get a strong whiff of shrimps from Harry Goldberg's factory on the Mallory docks. Starcke, however, in spite of his gee-whiz, oh-gosh approach to business matters, was a canny investor with an eye to the future. He picked up the building which is today the Harbor House for \$20,000 in 1960—a paltry figure compared to 1981's moon-high prices for properties in that area.

HE WORKED AT the project and poured in more money for a total remodeling job, except for the exterior. In the same year a small but strongly influential group of local citizens formed the nucleus of the Old Island Restoration Foundation, the centerpiece of which was Col. Mitchell Wolfson's transformation of the old Geiger home into the Audubon House—and just around the corner, in tune with the new wave, was Starcke's Harbor House.

AT THE SAME time, Jimmy Russell, then prominent in New York's theatrical world as a top choreographer, came to Key West on a holiday and met Starcke. They had much in common in the theater field and Starcke took Russell for a guided tour of what he was doing in Key West. His enthusiasm was catching. Starcke, Howard maintains, "was the right man, in the right place, at the right time."

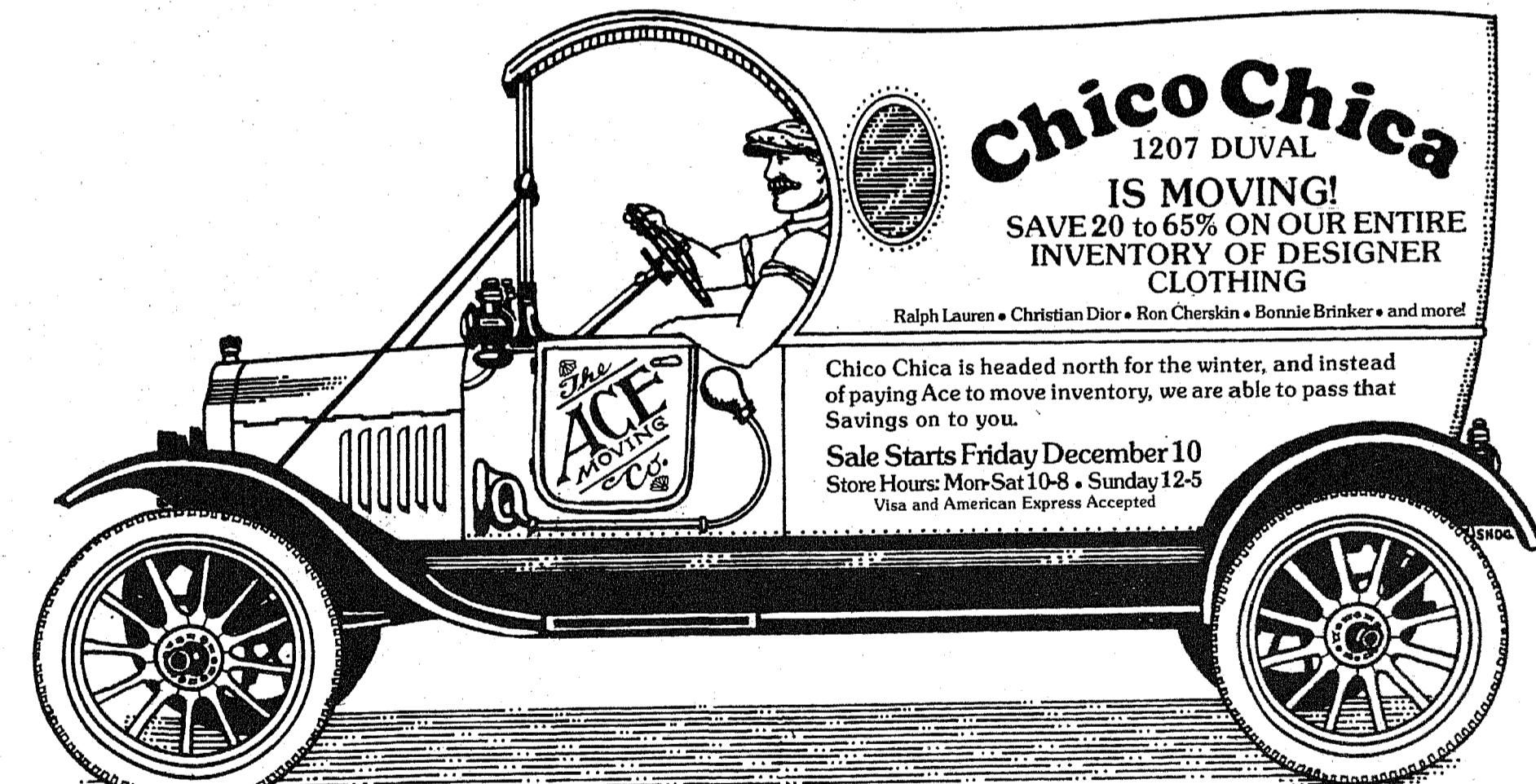
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New York, and the start of a silk-screen operation was underway.

Russell, though, went back to New York and for a new show where the producer introduced him to his new stage manager--Peter Pell. Some months later, Pell and Russell came to Key West and talks continued with Starcke.

"STARCKE WAS LIKE a needle stuck on a record. Finally we gave in. That was the real start for the hand-print operation," said Russell.

The idea germinated while the two men went on about their careers, deeply involved in the theater in New York.

It was around December 1961, as Russell remembers, when, with Walter as a silent partner, Peter and Jimmy launched Key West Hand-Print Fabrics, taking over the second floor of Harbor House and half the first floor for their retail shop. The other half was then rented to S. Candler Dobbs, stock broker for Bache & Co.

"I BOUGHT OUR first silk-screen frame second-hand for \$5," Russell said, "and our first offering of hand-printed fabrics consisted of eight bolts on a rack with openings for 15--of course, we filled those in pretty fast."

Among the first prints, designed by Peter Pell and Suzie DePoo (they'd quietly released Angus Smith in the meantime), were "Shells," "Butterflies and Bougainvillea," and a few others.

IN THOSE EARLY days, the organization of Key West Hand-Prints was fluid, to say the least.

Sometimes Peter would be in the retail shop and Jimmy upstairs, then the reverse. Their employees were some of Key West's better-known officers' wives, and daughters of some of the best-known local families.

"PETER KNEW INSTINCTIVELY how to make a woman look beautiful," Jimmy recalled, and it evolved that he and Suzie (known as Zuzek, her maiden name) became the enviable team heading up the art department. Joining them there was an imaginative and bright Key Wester, the late Charles Cervantes.

Laboring in the heat of the second floor they also had with them one of their good friends, "Señor Lopez," as Jimmy likes to call him. Señor Lopez is, of course, Roberto Lopez, now the owner of the well-known, uniquely-styled Kino Sandals.

MEANWHILE, ON THE first floor, in their budding first retail shop in Key West, carpenters and painters worked like crazy with frequent ideas and cheers coming from Dan Stirrup who'd pop in every day with a bright remark, "You're looking good, Key West Fabrics." Their friends and fans multiplied--gourmet snacks and sandwiches were brought in by Emily Goddard, Mag Nickerson, Gladys Willing and Jessie Porter Newton.

THAT SAME YEAR, Morgan Bird was remodeling the old Duval Club on Greene Street, later named the Oldest Bar, and the bartop once leaned on by the famous Sloppy Joe Russell and his beary-eyed pals, was converted into the first counter for Key West Hand-Prints.

"Bill Johnson did his bit: he electrified the shrimp baskets we used for chandeliers."

AS THEY GRADUALLY drifted away from their haunts in New York, devoting more and more time here, Jimmy remembers that they would "get many phone calls about new shows and reviews--the offers came in but we'd tell them no, thanks, our show is still going--this was our OWN show and we loved it."

On a warm quiet spring day in 1962 a yacht from Palm Beach slipped into the Gulf Oil docks at the foot of Duval Street, around the corner from the newly-opened Key West Hand-Prints, and two ladies stepped ashore whose brief shopping tour that day was to change the course of history for the young local industry.

THE TWO LADIES, members of the Pulitzer family, strolled into the Harbor House shop and were struck by the beauty and originality of the fabric designs. They took home several swatches to show to another member of the family named Lilly who was designing clothes for herself and a friend of hers, Laura Robbins. The two women were in business running a smart little orange juice stand in the middle of Palm Beach's fashionable district.

A few weeks later, Lilly and Laura took a holiday in Key West barefooted and togged out in old denim shorts. They walked into the Hand-Prints shop for another look at fabrics.

"AT FIRST, I thought they were beatniks, they were called that before hippies became popular," Jimmy said, "so I called Peter to come talk to them." When they left, they had placed their first order for 500 yards. Two days later Lilly called from Palm Beach and the order went to 1,000 yards and then to an incredible 3,000.

Key West Hand-Print Fabrics was on its way.

SO WAS THAT area of Key West. The funny old funky and colorful saloons faded out--Jack Gray's Downtowner, Rudy's Happy Hours, Mardi Gras, Habana Madrid, the Top Hat, so many others--the whole area turned classy, even ritzy when the Pier House came along. Standard Marine, where Stirrup managed the books, was sold to John Hopkins and Ted Axelrod who make it into The General Store

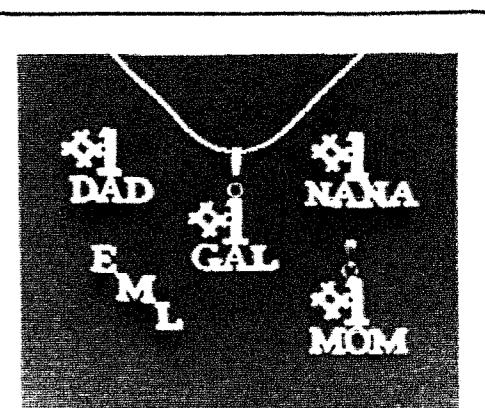
long before any shop of its quality and distinction hit town.

IN 1966, LOADED down with their expanding volume and orders they could not catch up with, jammed into pokey little corners for offices, Pell, Russell and Johnson hammered out a long term lease with the city commission of that day (Bob Dion, Kermit Lewin, Charles Ray Pritchard, Henry B. Lee III and Harry Knight) for a large, long rectangular parcel of city-owned vacant land at Simonton and Front. They built the present structure with the agreement that it would eventually be owned by the city.

AS IF THEY were not busy enough, Jimmy and Peter were also at the center of the resurgent theatrical community, working out of the new Waterfront Playhouse with one of its best-known leaders, Janice Mills White, producing, directing and staging some of the finest shows the city had ever seen.

PERHAPS THE MOST fabulous and the one best-loved by the city, a record-breaker at the time, was their production of *My Fair Lady*. It drew raves from all over south Florida for its professionalism in all phases of the theater. Audiences jammed the Playhouse, with seats along the aisles, people sitting on stairs, standing room in the rear only, please. Applause was thunderous and the encore countless. It was followed by many more hits, among them, and as popular, *The King and I*.

ORGANIZERS FOR THE city's first Heart Fund Ball in 1964 called on the Pell-Russell theatrical team for an original review to be written, staged and directed by them. The show was planned along the lines of the enormously popular *Hello Dolly*, sparked by some high-kicking beauties like DoDo Dangerfield, Margo Bancraft, Mary Ellen,



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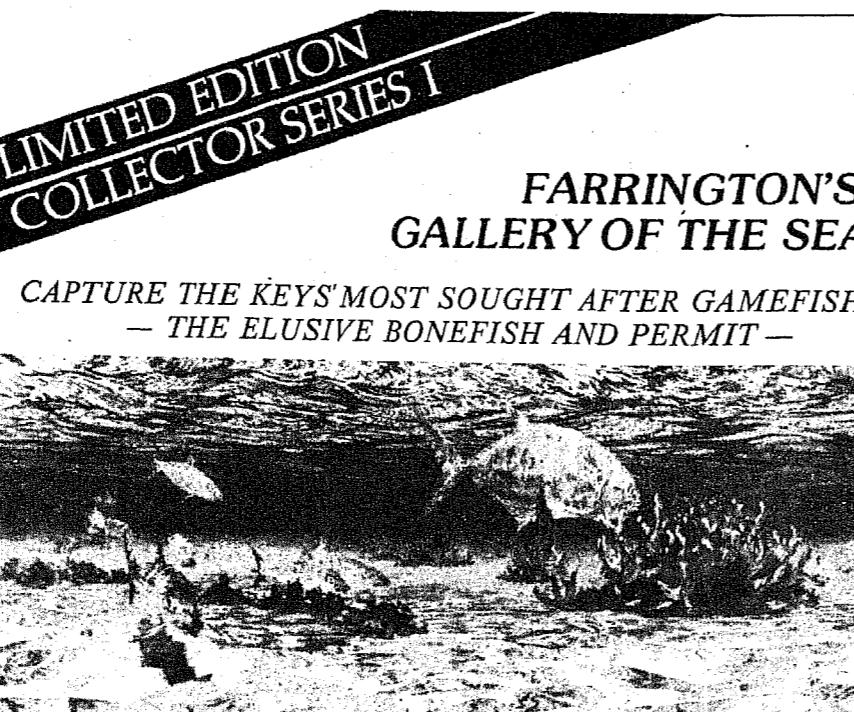
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Sheila Gardner and others, and drew on their own employees, Audrey Wilson, Liz Lear and Nancy Simpson, for special roles. The finale, a real boomer, honored the town's Grande Dame, the late Jessie Porter Newton, with a swinging chorus of "Hello, Jessie."

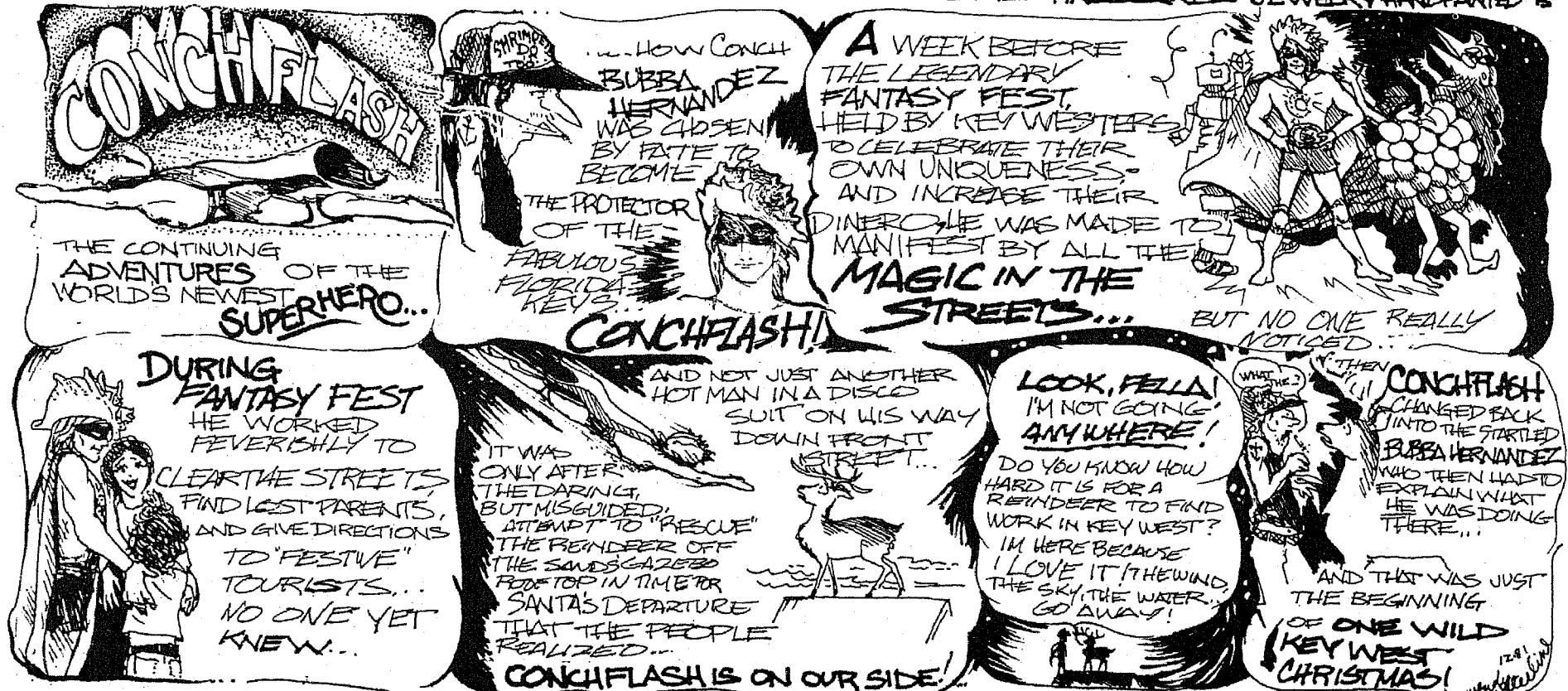
AFTER THAT, THEY joined the city's drive to cash in on the tourist trade and wrote, staged and directed shows for the USO and Chamber of Commerce hailing the arrival of the cruise liner *Yarmouth Castle*. The second time they set up for the *Yarmouth Castle*, the ship became grounded--no lives lost, but then no show, either.

ON ONE OCCASION their lead singer, a Navy man, was suddenly whisked off to sea duty just before opening night. They begged the admiral and sent up smoke signals for help--only a few hours before opening a Navy helicopter dropped their lead singer on the Base.

"The show MUST go on," remarked Russell sternly.

ONE OF THE wildest happenings occurred the Halloween weekend of 1966 when a large reception was held in the walled garden near the Playhouse, attended by city and county types, the local theater-society set ... and a few hundred feet away, inside the Florida National Bank a select gang of bank crooks were busily drilling holes in the safe deposit vault, heedless of the charming cultural event across the street, the clinking of glasses and sounds of laughter.

CONCHFLASH 423 GREENE ST.



THE ICONOCLAST

BY JIM KOGAN

WE NEED AN OASIS

KEY WEST LACKS one important amenity. A quiet, shady public park downtown. It should be in the middle of Old Town. Not too big. Half an acre would do it; an acre is plenty and two is too big. Let's look around for ideas that have worked elsewhere--it beats stealing ideas that don't work.

THE PARK SHOULD be for people seeking quiet. So fence it in and add gates--turnstiles--to keep out bikes and such. Landscape to make it unattractive to skateboarders. No, no bandstand--I said quiet. With trees and walks and steps and shrubs and flowers. People who want ramps can chip in (their own, not taxpayers' money) for a 24-hour cop to keep it a quiet oasis.

WE WHO LIKE to sit and read and play chess and such and dodge sunburn are entitled to a place, too--and not a sun-scorched wasteland.

Of course such a place is more than real estate. Up in the big city where allegedly nothing works, the little parks work fine. But they all have one thing in common. Each has a small business selling refreshments--low profile. That enterprise does several things.

IT GIVES SOMEONE or a few people an "equity" in the place--something civil service caretakers never have. It offers part-time jobs to several people--sometimes pensioners, sometimes young people. The little park has someone

there for a purpose whenever it is open. And they are all approached by steps, not ramps or level from the street--they are definable areas. And each has gates; when it's closed it's closed.

AND EACH HAS multi-level landscaping and some seats sheltered from the weather. Part of the deal for the refreshment concessionaire is to keep the place cleaned up. That's not a big deal as long as the clientele is discriminating and it's not neglected as is inevitable with governmental operations.

In Key West with a smaller clientele it may be necessary to put a coin slot on the gate--a quarter is enough. However, that may not be all that vital--even in giant New York, each small oasis has its own neighborhood clientele and neighborhoods are not that big.

BUT USE BY derelicts must be prevented. The concessionaire can't be a cop but he can call them. Drug dealers must be rousted out--in some cities such oases have been destroyed by drugs or similar operations and by invasion of derelicts. No, I don't propose to "crack down" on people whose habits are not like mine but I do think that people who want a quiet retreat--like me, sometimes--are entitled to it so long as we don't deny others their right to their own. But it's not written that they all have to be the same place. In fact it can't be.

THE LITTLE PARK should have plenty of trees. Seats and tables, not benches lest it become a dormitory and should be closed late at night.

Yes, it can be said everyone has his own back-yard. But, not all do. Besides, it is sometimes pleasant to go consort with one's fellow man--are we a community or are we not? And what's wrong with a place to meet one's friends--other than a saloon?

YES, THE CLIENTELE is apt to be slanted, sometimes, in favor of older or middle-aged people. For one reason, the loud radios have to be forbidden and it can't be a dog toilet (maybe this is as good a place as any to introduce the pooper scooper).

Anyway, is it not time to provide one facility designed to cater to a specific, important group of taxpayers? Who knows, we might even lure in some affluent winter residents who bring money!

THEN, THERE IS another angle that has worked, too. The new facility can be a club, with modest dues and limited to residents and their guests (and tenants, permanent or temporary). One precedent is New York's Gramercy Park--successful for a century or so, now. If that route is taken, the membership dues will hire a cop and buy gate keys and so assure that the facility remains attractive to the people for whom it was designed.

IT IS NOT written that all public places have to become raucous, dangerous, unpleasant and essentially useless to those of us who like an occasional interlude of peace and quiet. If it can be done in roaring, jangling Manhattan, it ought to be possible in peaceful (more or less) Key West. Why not try?

(The views expressed by Mr. Kogan are his own, and are not necessarily those of this newspaper nor its staff.)



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NOTES AND ANTIC-DOTES

BY DOROTHY RAYMER

THIS YEAR OF 1981 is the 42nd season for the Key West Players, and the 20th anniversary for the Waterfront Playhouse.

Twenty years ago, the theatre in Mallory Square bowed into the world of Little Theatre in Key West. The exact date was November 27, 1961. The old Barn Theatre was closed, in so far as The Key West Players were concerned, and the move to the new location was completed with a great deal of advance fanfare for the premiere of the rehabilitated warehouse which had been acquired the year before the opening. It had taken all those months for re-construction and rehabilitation, decorating the interior, installing seats and equipment, as well as landscaping.

THE INITIAL PLAY offering was *Light Up The Sky*, and Key West townpeople prepared to do just that with the grand opening. Area press, Key West and Miami, gave the event widespread publicity.

The Associated Press called *The Key West Citizen* and requested on-the-spot coverage. I was assigned to review the play as well as to report on the First Night whoop-de-doo. Arrangements were made for me to come directly from the theatre to *The Key West Citizen* office and telephone a brief review of the comedy and report on the ceremony of the ribbon-cutting for the Waterfront Playhouse and related action, right after the final curtain.

I WAS ON edge, if not flustered, hoping that all would go smoothly with the assignment as well as the procedures of the gala opening. It is fortunate that determination remained, because the hope for a silky operation was vanquished by a series of mishaps, a comedy of errors.

DICK THEALL WAS then president of the Players and luckily had assembled a working unit of experienced actors and backstage and production crew workers, or the grand opening would have become a grand disaster, a complete debacle. Mrs. Jackie Childs, who played secretary to one of the main characters in the plot, was forced to withdraw from the cast for emergency surgery, on the eve of the debut of *Light Up The Sky*. Illumination for the performance was momentarily dimmed.

However, Isabele Schaub, stage manager, who had been present for the rehearsals, knew most of the secretary's lines and stepped into the part with the greatest of ease. At least on the surface, although she later confessed it was difficult on such short notice. Maxine Almyda, who had been in charge of props and publicity, became stage manager.

THEN ANOTHER ALL-FOULLED-UP element reared its hydra-headed menace on the very afternoon of First Night. It was a side development of intricate and delicate protocol behavior, revealed at Sue's Beauty Studio, just a few hours before curtain time. The incident reminds me of a scene from the Broadway hit, *The Women*: gossip (or, if you prefer, exchange of conversation) between ladies at the beauty parlor brought about a revelation just in time to avoid a political "snafu."

THREE PROMINENT TOWNSWOMEN were at Sue's for hairdo appointments, getting ready for the night's important schedule. One was Mrs. Delio Cobo, wife of the outgoing mayor of Key West; one was Janice White, an official of the Key West Players; and the third woman was the managing editor of the *Citizen*, Margaret Foresman. In due course of the afternoon's chatting, it was suddenly discovered that Cobo was still mayor of the town, officially, and would remain the official mayor until noon of the following day, when newly-elected C.B. Harvey would take office.

However, somebody had jumped the gun, and C.B. Harvey had been invited to perform the ribbon-cutting ceremony, not Cobo.

IN ORDER TO avoid confusion and possible embarrassment, Ann Cobo cancelled the first-night tickets the Cobos held, in deference to goodwill and protocol. But meantime, the Harveys also cancelled their reservations and appearances for the ribbon-cutting, out of sheer politeness. So it turned out there was NO official representative of the city government slated to be present for the glorious event.

After comparing notes with Mrs. Cobo and Mrs. White, forthright Maggie cut entangling red tape, took over, and saved the day, or rather night! She got in contact with fellow Kentuckian, Bazel Crowe, the city manager. He accepted graciously as substitute top official and carried out the opening rites with diplomacy and dignity so that all ruffled feathers were subtly smoothed.

HOWEVER, THERE WERE other obstacles to be overcome; one of them was a technical problem. The special spotlights ordered from Miami to light up the setting, inside and out, did not arrive in time for use before and during the first act. The glow was there, but it was not spectacular. The lights were finally installed for the second act, but there was considerable delay and no time to pre-test the equipment. As a result, when the appliances were connected, the paint on the light fixtures had not had time to dissolve. The sudden

intense electrical heat melted the paint, so that a smoky haze drifted out over the audience, and for a short period of anxiety, the playgoers were apprehensive of a behind-the-scenes blaze.

Cmdr. Bob Zimmerman, in charge of all lighting, explained the situation, kept an eye on it, and the audience soon relaxed. Everything at the Playhouse was under control, at last, and the presentation was a vast success with the late Sam Golan stealing stage center.

THERE'S NO BUSINESS like shoe business--unless it is newspaper business--and that is a show in itself. Sometimes it assumes "The Greatest Show On Earth" proportions, and develops into a circus. So it was that an after-the-show happenstance expanded my night's assignment into a haphazard comedy side show.

PROMPTLY AT 11:30 p.m., after the final curtain at the Waterfront Playhouse, I was at the front door of *The Key West Citizen* with the key Editor Foresman had given to me earlier. But I plied the key in vain; it would not turn in the lock.

I thought I might have been given the key to the side door of the building, so I went around the Greene Street front to the little passageway on the northwest wall and tried that for access. I struggled and manipulated the key in the lock with no success.

TIME WAS GETTING short for me to telephone AP and I kicked the door hard in frustration. The sound brought some people into the side passageway. One shrill-voiced woman announced "Maybe we had better call the police. Obviously she is trying to break in."

I waved impatiently and said, "Never mind. I am going over to the police department myself!" And I marched past the onlookers with what hauteur I could muster.

POLICE HEADQUARTERS WERE then (1961) still in the old City Hall on Greene Street, across from the newspaper office, with the police station on ground level along Ann Street.

There I encountered Sgt. Warren Bethel and explained my troubles and the urgency in gaining entrance and also that I was getting surveillance from suspicious pedestrians. He returned to the newspaper office with me and used his huge flashlight as he tried the front and side doors. He even went around to the rear door. But all efforts were failures.

I WAS GETTING frantic on the time element, so Sgt. Bethel helpfully suggested that I use the police station telephone to call the Associated Press long distance, collect, of course.

The operator asked my name and from where I was placing the call. The re-write man on the AP desk was evidently listening in to pre-call exchange. When I replied, "This is Dorothy Raymer of *The Key West Citizen* and I'm calling from the Key West Police Station," the re-write man's voice rasped, "What in the hell are you doing there? What did you do? Are you under arrest?"

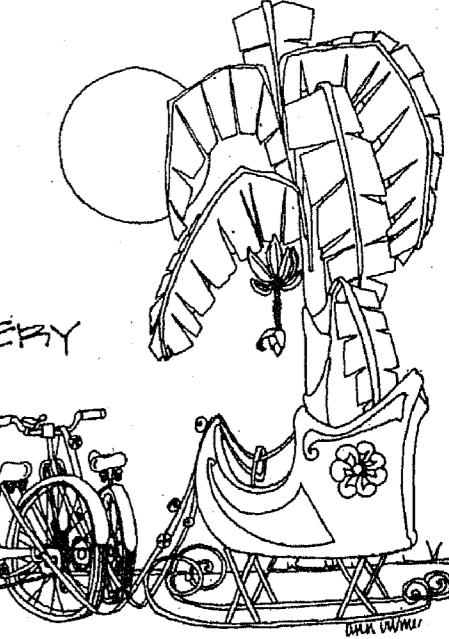
I TOLD HIM how I had been inadvertently locked out of the newsroom, and had been offered telephone facilities by the cooperative cops. I think the shock was too much for him. But he recovered. I read off my lead prepared at intermission at the theatre. It went: "The last time the building where the Waterfront Playhouse is now located lit up the sky was in 1886 when a huge fire swept the town and destroyed a big section of Key West."

THE POLITICAL SNAFU made for lively copy. The story appeared almost intact as I dictated it via 'phone. It was carried by AP wire syndicate on Nov. 28, 1961, as well as locally.

The final funny sequence, which I learned about later, was that Margaret Foresman had mistakenly given me the key to her own front door, instead of the newspaper office, and as a result, she had been locked out of her house that night. She had to rouse her son, Robert, from sound sleep (and it wasn't easy) to get into her home.

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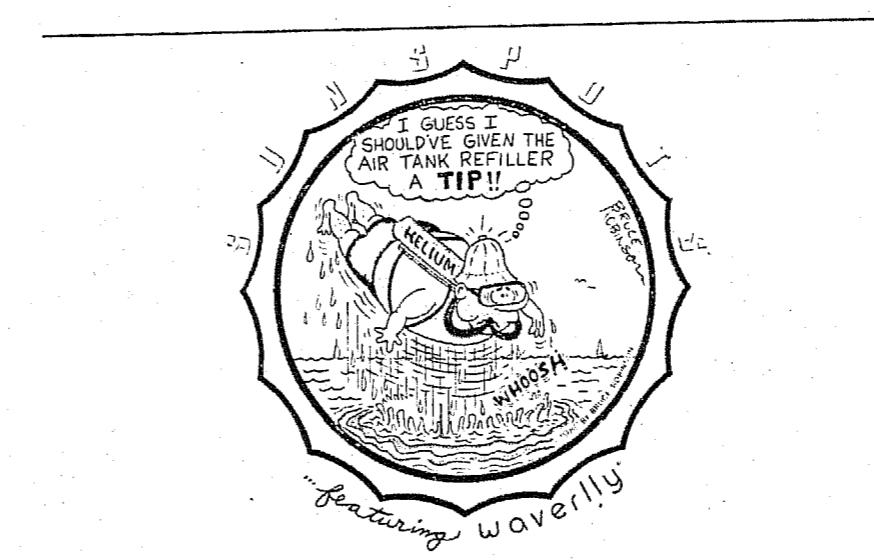
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federal government in construction grants, most has been used putting in new lines in other areas of the city. The remaining money, according to Bensko, is being used to put in a new pump station near the Singleton Docks at Greene and Elizabeth streets.

Bensko states that the new pump station will sufficiently improve the flow of sewage through the line so that the problem to lower Duval Street would be resolved, at least until money is available for replacing the antiquated line.

BUT, AFTER TALKING with Smith and Gillespie, the engineering firm out of Jacksonville contracted to oversee the work done on the sewer lines, Solares Hall was told that of the four pump stations to be built or repaired, pump station "B," at Greene and Elizabeth, was not included due to lack of funds.

A spokesman for Smith and Gillespie said that they were still trying to get funding for that particular pump station but that at present it did not look encouraging.

ROGER SWIFT VERIFIED the Smith and Gillespie report but claimed that the city was presently using a by-pass pump at Station "B" to pump the station dry and find out what the problem there is. In any case, Swift claims, it will be an in-house problem and the city is prepared to resolve it at its own expense. Work there has been hampered, according to Swift, on account of excessively high tides. But he does expect the problem to be located and repaired soon.

IN THE MEANTIME, county health authorities assert that there is not much they can do to insure that the city cleans up after itself. A sanitary nuisance citation could be issued if complaints were received and the city did not take appropriate measures to avoid a health hazard within a prescribed time period. The state might become involved, but, as the county pointed out, it would take from four to six weeks for the state to act.

ACCORDING TO PEOPLE at the glass-bottom boat this has been going on for at least three years. They say that the city has, in the past, attempted to stop the leak, but they, the city, blamed the Pier House for not using grease traps to collect grease instead of allowing it to flow through the sewage lines which then become clogged with grease.

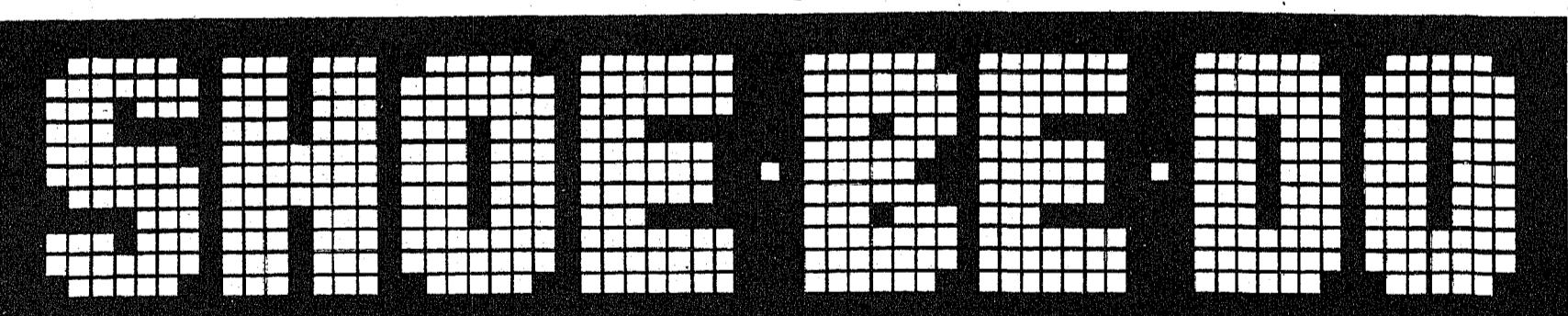
ROGER SWIFT, head of the city's sewer department, claims that this particular line at the end of Duval is a clearout and relief valve for the Pier House. The line is antiquated; infiltration caused by tides, and grease buildup from the days before grease traps were installed at the Pier House, now severely limit adequate flow through the line.

Swift also states that the city is awaiting further federal money in order to rehabilitate the lines in that particular area.

CITY MANAGER ROBERT BENSKO says, however, that it's doubtful that further money will be made available. Of the 4.5 million dollars provided by the

BY JOHN LESLIE

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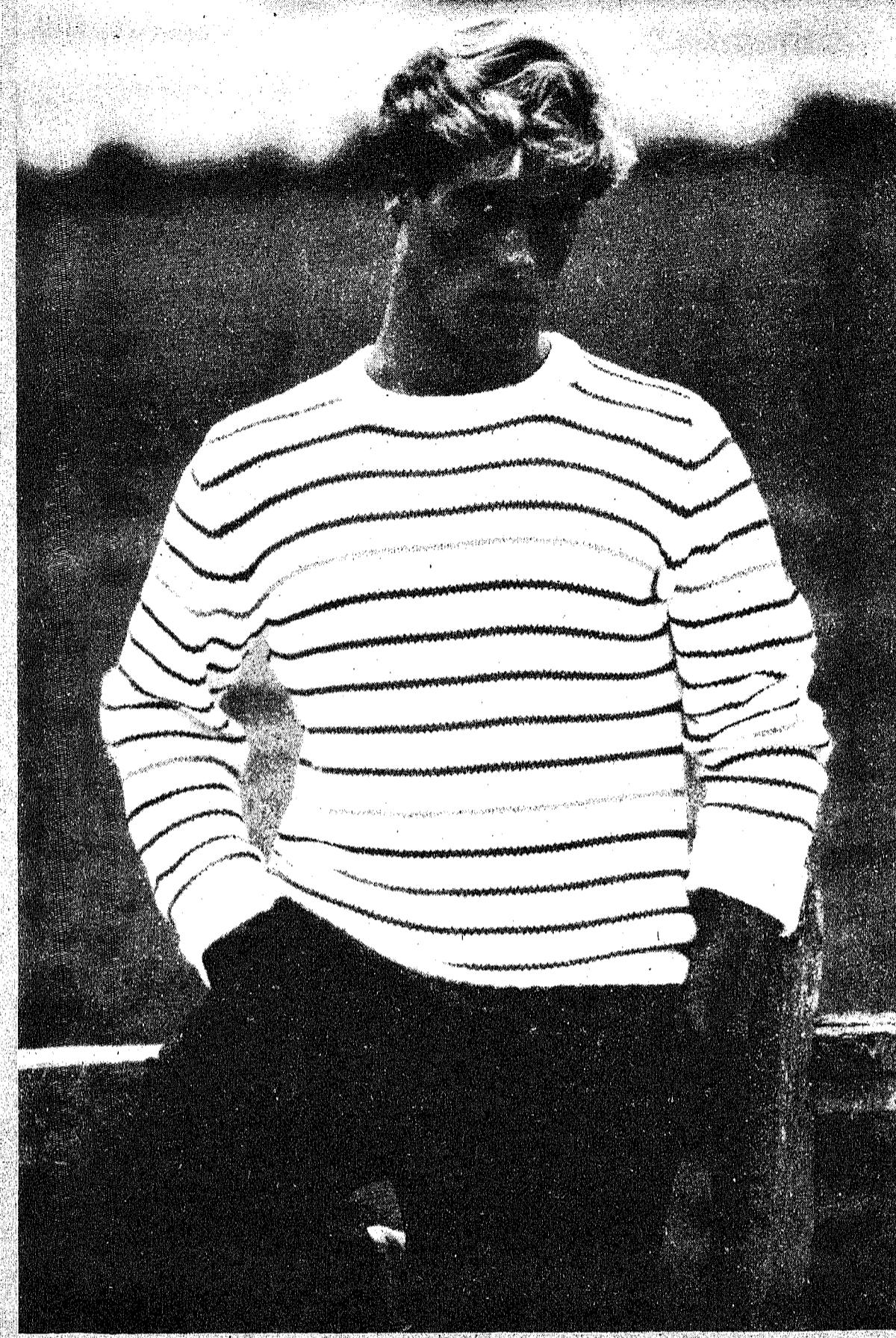
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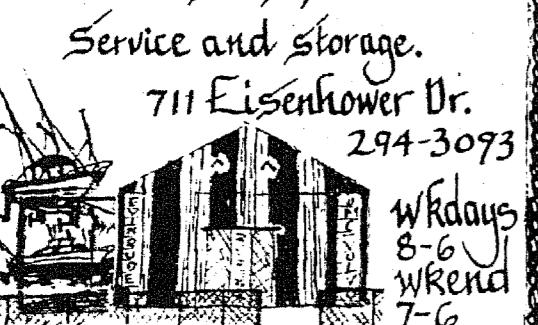
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AUTUMN AT THE QUABBIN
with Cousin Billy

BY JOHN HELLER

provider of an alternative source of heat for ruptured budgets has been Billy's turnaround.

I VISITED ONCE again Billy's operation this past October at the Quabbin Reservoir watershed in Orange, Massachusetts. The Quabbin is the water supply for the entire city of Boston as well as some 20 large municipalities within the Route 128 belt. It is an enormous multi-fingered reservoir not so much constructed in the early 1940s as it was merely formed. Unlike south Florida's Lake Okeechobee, which at best draws 30 feet, it is a very deep reservoir, plunging to 150 feet in spots, with the potential for even greater depth. Again unlike Okeechobee, which necessitated many miles of earthen levees, Quabbin was formed by the heaping of only two large mounds of fill across what was called the Swift River.

THIS AREA OF western Massachusetts is randomly undulatory with low valleys and highlands not high enough to be mountains but too high to be dismissed as hills. It was topographical chance that provided such an arrangement of high hills and low valleys that two great mounds of earth could be dumped between two neighboring hills across the aforementioned Swift (really just a winding stream).

ONCE THE MOUNDS were in place, the project engineers simply waited 15 years for the water to back up and--voilà--two and a half billion gallons of fresh unpolluted water, enough to supply Boston for over two years even with no rainfall. In the interim over 60,000 acres of watershed surrounding the reservoir were declared wildlife refuge with limited public access.

AS IN ALL vast government projects employing the dreaded "eminent domain," Quabbin took its share of casualties. In this case the townships of Prescott, Dana, Cooleyville and Enfield were asked

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to relocate. None of these villages numbered many more than one or two hundred people, but noting once again the Yankee stubborn streak it is imagined that there were holdouts among these townsfolk. Cousin Billy tells me that the state didn't forcibly evict anyone, but the 15-year backup of water sooner or later convinced everyone to push on over the horizon. Not all the homesteads were submerged by the rising reservoir; some still remain on the hillsides, overgrown and dilapidated like frontier farms ravaged a century ago by Indians.

for my father's company. At that time Cousin Billy (five years my junior) used to ride with me in the truck and marvel at the relative complexity of shifting a hi-low axle vehicle. He never asked to drive the oil truck but he studied the sequence of gears thoroughly. I wonder sometimes if he didn't get into the business he's in just to have his own ten-speed. Although I didn't mention it to him, I took close note of his handling of the burdensome vehicle, and on a scale of one to ten gears I had to give him a nine.

A STANDARD CORD of wood is logs of any diameter four feet long which are stacked four feet high for a length of eight feet. Thus a cord of stacked wood should be 128 cubic feet. Except for ski lodges, few fireplaces can accommodate a stick of wood four feet long. A 16" log is the best size for not only modern fireplaces but also wood furnaces and stoves. But a kind of inexplicable mystery of physics takes hold when a cord of four-foot logs is cut into three 16" pieces. The resultant cubic footage is only 110. Yes, sawdust accounts for some loss, but basically shorter logs stack more closely together, thereby "shrinking" the original cord by 18 cubic feet. Enter the State of Massachusetts for rights to remove certain trees.

BILLY AND 10 or 12 other operators are usually the only bidders, although on occasion some misdirected soul who received a chain-saw for Christmas will want to bid on a lot.

THERE IS SUCH A vast area, with so many poorly-accessible spots for cutting, that a great amount of equipment is necessary for firewood production. All right, there is the basic chain saw to fell and de-limb the trees. That's the easy part. Now to drag the felled carcasses up one hill, down another, across a stream to an access road requires a machine called a skidder. Half tank, half John Deere, a skidder is a battlewagon of winches and screaming hydraulics that has eight 50-foot cables that each wrap onto a downed tree and tow them over hill and dale (or precipice and swamp).

ONCE THE ONE- to two-foot diameter trees have been gathered in the main working camp, another chain saw is applied to portion them into 16" sections of "roundwood." The roundwood then must be hand-lifted onto the gaping shovel of a frontloader, which hauls the pieces down the road to the splitter. Once again by hand each 16" round log is fed onto a steel beam where a high-compression piston pushes it end first against a stationary five-pronged flange that sunders it into two to five split pieces, depending on the diameter of each log. As the splintered pieces fall off the splitter a chute directs them onto a home-made conveyor that drops the wood piecemeal into an oak-sided delivery truck.

BILLY'S GMC DELIVERY truck is capable of holding four generous cords of firewood. The GMC is a five-speed hi-low axle transmission much like the one I drove many years ago hauling oil

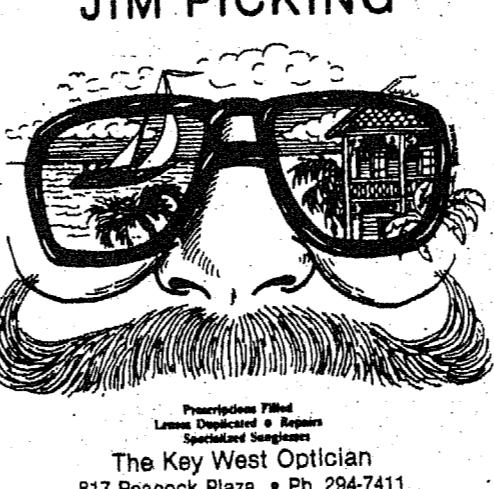
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THE MODERN HOMEOWNER, deprived not only of available trees to cut his own wood from, but the time and axes as well, is allowed a little of the customary feeling of independence by being allowed to stack his own wood.

ANOTHER AMUSING CATCH-22 connected with Billy's logging enterprise is the interminable list of "NO's" wired to Quabbin entry gates. There are 44 access roads and 44 barbed wire and steel gates that sternly warn any who approach: no vehicles, no camping, no fires, no swimming, no boating, no winter sports, etc., etc. As mentioned, I had visited Billy this past October. It was on Columbus Day, a Monday, that I found him at home. "Not working today, Bill?" "Can't," he replied. "Says in my wood-lot contract that the 'contractor will not work on Sundays or any legal holidays so as not to inflict excessive noise pollution on those members of the public enjoying the extensive recreational uses of the area...'"

SOME OF THE access roads around the Quabbin are the wide dirt avenues which originally led to one or all of the submerged townships. These roads are neatly bordered with beautiful large maples and sugar maples which must have been planted over two hundred years ago. The New England stone wall, a handiwork of man's mosaic creativity, runs all through the watershed, delineating what had been crop fields and pastures. Now, overgrown with mature forest, it is still possible to visualize the rural farm society that for three hundred years worked a hard living out of the stubborn soil.

THE WOOD-LOT BILLY and his crew were working was several miles past one

of these barrier gates. I noticed during the bumpy ride that many of the lower and more level areas of the watershed had been thinned out and nearly ravaged by nature's own contractor, the beaver. Unlike Billy, who may take only those trees which have been circled in blue by the forest ranger, the beavers go after any tree that is situated close by their dams. The trouble here is that the semiaquatic rodents do not differentiate pine from a young oak or ash tree. Their nocturnal handiwork is random, and when they choose one of the valuable hardwoods they give up gnawing at its trunk only after piercing the bark and outer xylem and phloem tubes, the tree's arteries. There are hundreds of circumcised hardwood trees near beaver dams that have been abandoned by them because of the tough inner wood. These trees are ruined, although it takes them a couple of seasons to wither and die. Also, in areas where beaver dams are large, many trees are drowned by the resultant "mini-Quabbins" of stagnant water.

"AREN'T THE BEAVERS a nuisance?" I asked. "Not really," replied Billy. "Their dams provide flash-flood control during heavy spring thaws. They were introduced from Colorado 30 years ago, and despite some tree damage, they are more helpful than harmful."

THE SEASONAL COLOR change was at its peak when I was at Quabbin. Both lesser and greater poets have strained the palette of color words to visualize in print this leafy flamboyance. Humans at birth are cute, at maturity they are beautiful, in old age they are handsome, but, to a man, near death they are gray and forlorn. Foliage, however, realizes its greatest resplendence just days before a chilling autumn wind snaps it off its perch to flutter downward and cycle again to dust. As an anonymous poet once observed:

When time's cloud settles its shadow upon me
And like leaf my stems buckle
and I slowly yellow
I'll remember well the end of
this summer as preview
of the certain cold Winter I
must endure.

WE DELIVERED A truckload of wood in the afternoon. While barreling down the highway, over high hills, down steep terrain, I was privileged at every curve in the road to see successively better panoramas of the Grand Artist's fancy. My wows and ahs were non-committally acknowledged by Cousin Billy. As he said to his wife one Sunday after she had suggested they go for a ride and look at the autumn foliage, "I look at the foliage for a living." I was reminded of the occasional Key Wester who smugly asserts that no, he doesn't care to go to sunset tonight, he saw one last year. Seen one you've seen them all. It's kind of like not being able to see the forest for the trees.

WE HAD LEFT Billy's house at six-thirty Tuesday morning. It was almost seven that evening when he filled the GMC up one more time with a heaping load of wood to be delivered to Lancaster the first thing in the morning. It had been a standard 12-hour day, one of six he usually spends each week on the Quabbin Reservoir hillsides. I kind of wished him a few more mandatory days off like Columbus Day.

NOPE, NO ONE had ever thought of Cousin Billy as being lazy. He is one of the few present-day workers according to Grandfather's specifications.



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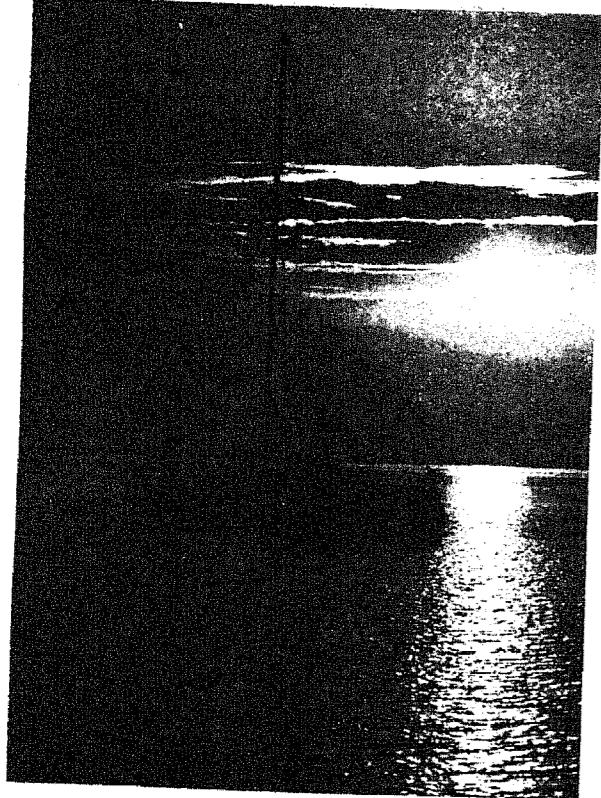


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FAREWELL FLIPPER'S!

BY ELEANOR MC KINLAY

WE WERE DEEPLY saddened recently upon learning that Flipper's Sea School is leaving the Marathon/Grassy Key area for a new location in Key West. For almost 20 years, this marvelous habitat for animals and birds has been one of our favorite places to visit.

BACK IN THE early sixties, we used to go there to see the show and admire all of the animals, but we went especially to swim with the original Flipper, (or Mitzi, which was the real name of that famous dolphin.) We would jump off the low dock as Mitzi slowly swam by and firmly grasp her dorsal fin with one hand. At a command from her owner, we would be pulled across the green Gulf waters with unbelievable speed. The tremendous power in that huge, muscular body which touched our side, was formidable, but she was extremely gentle.

Her owner and trainer would check our fingernails in advance, as a torn or rough nail could easily tear the soft, sensitive skin of the dolphin.

MILTON SANTINI was the owner then and what a remarkable man he was with animals! (He won over our stand-offish Pug in no time.) He had native Key Deer and raccoons, pea fowl and a llama-like animal called a Guanaco there on the grounds, too.

Milt told us that he had started all of this some thirty years before when a severe back ailment had caused him to rest on his dock, much of the time. In front of his Gulfside home there were dolphins and he would talk to these brilliant mammals as they swam by. As he regained his health, he swam with them and began to teach them simple tricks. He was fascinated by their innate intelligence and shortly thereafter Santini's Porpoise School evolved.

ONE OF HIS innovations in working with these animals was to devise hand signals instead of verbal language. This came in handy later when he began transporting his trained dolphins to all parts of the world.

We talked with him again shortly after Mitzi's untimely death and he was a broken man. Shortly afterward, he put the place up for sale and left the Keys for good. It was a shame, for he had come to be acknowledged as one of the

world's foremost authorities on dolphins.

THE NEXT OWNERS, out of Miami, brought in new trainers and animals. They refurbished the buildings and grounds and it continued to be a popular mid-Keys attraction.

Again, it was sold and the present owners have also added to it. The Institute of Delphinid Research is now located there.

IN 1978, OUR local osprey became ill and could no longer fly. After 11 telephone calls to various animal agencies brought no aid, we contacted Flipper's Sea School and within minutes a dedicated young trainer came for him. For weeks, that beautiful bird was given every opportunity to regain his health. Flipper's called in a bird specialist from the mainland and Rick the trainer took the bird home with him on his days off and, out of his own pocket, bought special shrimp for him. The osprey was found to have an incurable disease and the trainer stopped by to tell us the day "Spree" died. The great care and concern Flipper's had for that osprey, I shall never forget.

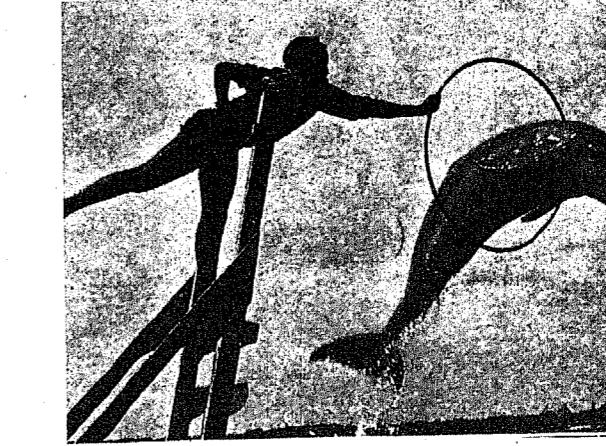
The following year, Flipper's Sea School became a full-fledged volunteer-staffed, non-profit bird sanctuary.

OUR LATEST STOP at Flipper's was as enjoyable as ever. On each visit, we learn something new. The guide-trainer-speaker was a personable young girl with a marked fondness for all of the

turtles, the maimed pelicans and herons and especially for the dolphins.

All too soon, the "show" dolphins are to be moved to Key West and only the Institute will remain on Grassy Key. This facility will not be open to the general public. We have been told that the new location of Flipper's is beautiful and it will have the most modern and up-to-date surroundings.

GOOD LUCK TO YOU, Flipper's Sea School! We shall miss you. Our loss is Key West's gain.



We shall drive the 50 miles to watch your fabulous show again, as readily as we've driven the five miles in the past. Perhaps we shall actually come to visit you more often, now that we realize just what we've lost.

NOTE FROM FLIPPER'S: Thank you, Eleanor, for your kind words and interest. Rest assured that although Key West will be our new home, the overwhelming concern for and sincere love of dolphins, and all animals, that you experienced in Grassy Key will be our main theme in Key West also. Although our Grassy Key location is no longer open to the public, it continues as our research facility, dolphin maternity area and bird sanctuary; the income from our Key West park will enable it to operate and grow. We sincerely hope our old friends and neighbors from up the Keys will continue to visit and enjoy our marvelous family of dolphins now that we've moved to Key West, and we look forward to making a lot of new friends too! Come visit us soon.

Roe Vogeney
Assistant Manager

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KEY WEST ART CENTER

THE KEY WEST Art Center, 301 Front St., is sponsoring an exhibit of Old Fisherman's Cafe paintings as a "Welcome Neighbor" celebration for the new Old Fisherman's Cafe recently transplanted next door to the Key West Art Center.

The grand opening celebration will be on Dec. 18, 1981, from 5 to 8 p.m. The public is invited to attend.

IN CONJUNCTION WITH the opening celebration a special once-in-a-lifetime exhibit will be held in the Key West Art Center of many artists' portrayals done over the years of the Old Fisherman's Cafe.

Each owner of a Fisherman's Cafe painting, drawing, wood sculpture, etc., is invited and encouraged to loan their artwork for the one-day display. It will be treated with tender loving care and returned to the owner on Dec. 19. Please cooperate to make this the great-

est display ever of a much-loved and well-known building. It is reputed to be the most-often-painted scene in Key West history.

TO PARTICIPATE PLEASE bring your artwork to the Key West Art Center on Thursday, Dec. 17. Indicate name, address and phone number on reverse of your artwork. If assistance is needed, please call the K.W.A.C., 294-1241.

Artworks are for display only unless specifically authorized for sale by owner. New paintings of the Old Fisherman's Cafe will also be available for sale at the Center.

REFRESHMENTS WILL BE served by the courtesy of Tropical Shell and Gifts, Inc., at the Cafe.

A beautiful hand-carved trophy by master woodworker Bill Ford will be presented to the person submitting the best alltime artwork of the Old Fisherman's Cafe by Mr. Ed Swift. Also each person submitting a painting for the exhibit will get a signed certificate recognizing their participation in this historic community event.

MR. THEODORE KNOWLES, who built the Old Fisherman's Cafe in 1921, will be guest of honor at the celebration.

It will be a most exciting and memorable occasion. Don't miss this one and be sure to bring the family.

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"YOU'VE GOT A friend." Nice thought ... but not a reality for many of our Monroe County children. Big Brothers and Big Sisters is trying to make a meaningful friendship a reality for our children.

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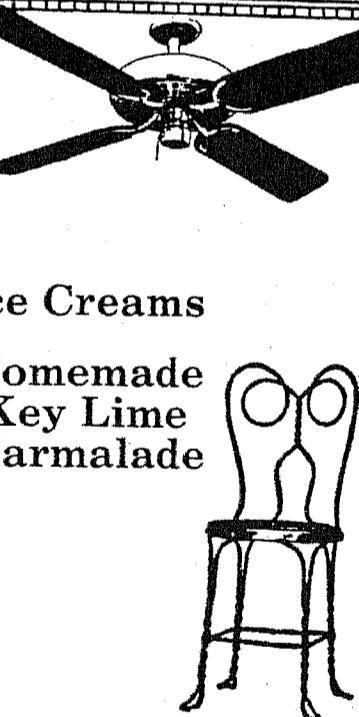
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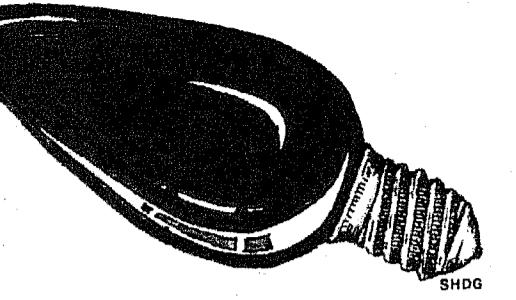
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BENEFIT FOR WESLEY HOUSE

THERE WILL BE a Community Lobster Feast December 13 at Claire Restaurant with two seatings, one at 7:00 p.m. and one at 9:00 p.m. The lobster will be cooked and served by the women of Wesley House. A salad and dessert are included in the price. It will be \$6.50 if a dinner ticket is bought in advance; \$7.50 at the door. Tickets may be purchased at Fast Buck Freddie's, Claire Restaurant, or Wesley House.



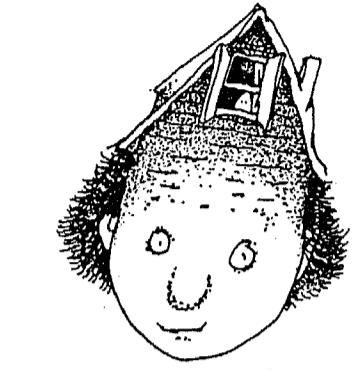
POINCIANA SCHOOL

POINCIANA SCHOOL IS looking for creative people who would like to give an hour, or an afternoon, or a day to some of its children.

Federal cutbacks have abolished all art programs in our public schools. An Art Committee has been formed for the purpose of giving the children some creative experiences as part of their curriculum ... in all areas: painting, sculpture, ceramics, film, stained glass, drawing, sewing, collage, etc.

THEY NEED VOLUNTEERS from the community to give a small amount of time, and some creative energy, to these children; the feedback should be highly rewarding.

Those interested should call Gerry Braden at Poinciana School.

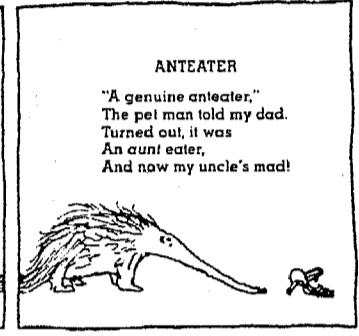
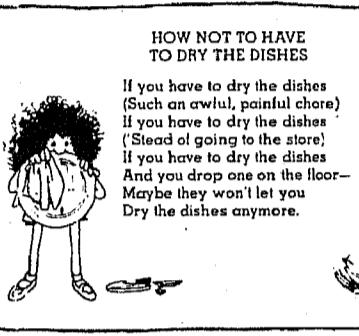
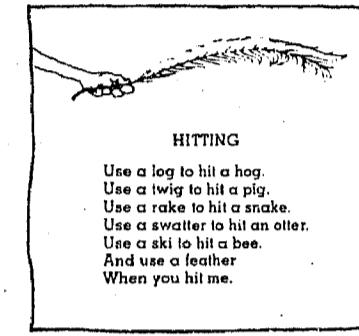


A Light in the Attic

BY SHEL SILVERSTEIN • PICTURES BY THE AUTHOR

Here, in the dusty attic of Shel Silverstein, guitars play themselves, polar bears live in Frigidaires, dreams can be frozen and camels wear brassieres. Readers will meet Backward Bill, the Meehoo with an Exaclywatt, Almost Perfect Mary Hume, the Twitsable Turntable Man, and Pamela Purse, who yelled, "Ladies First."

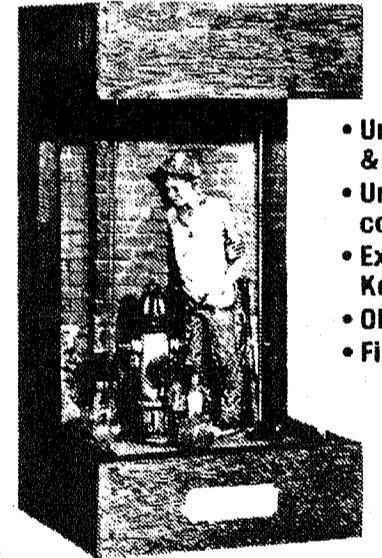
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SEARSTOWN

The Mighty Mini-Devils

BY BUD DAVIS

ONE THAT IT appears that Florida will survive the dreaded red-fly attack, I feel it is time to bring another terror into the nights of our bug sprayers.

HERE IS AT this very moment an incredible creature attacking our tiny island. This enemy is already quite strong and very well entrenched on our soil, but at the same time so subtle that most of our residents don't even realize they are under attack. I speak of the mini-devil, a cousin to our well-publicized fire ant. Many of us have experienced fire ants (red devils). If one is so unmerciful as to stand atop one of their rounds, they will climb

over feet and ankles and, as if on signal, they will all start "burning."

MINIS, ALTHOUGH MUCH smaller (only about a fifth the size of our fire ant), are much more devastating warriors. Once you start jumping and remove those pesky fire ants, their burning sting will quickly subside. A sting (they are, actually, peeing on you) from a mini-devil is another matter entirely. It lasts and it lasts, sometimes for over half an hour, despite almost all known remedies. And as if this wasn't bad enough already, they have the ability to zap you more than once. And to wait seemingly forever to get to your most tender spot. They got me once when I was on a sailboat at Sand Key--hours, obviously, after I had left my yard. The only cure I have found for their obnoxious attacks is to quickly put ice on the afflicted area and keep it there for the duration.

THESE ANTS ARE also probably one of the toughest and most survival-conscious creatures on this planet. On this island they are king of all, and that includes our marvelous variety of roaches. Most store-bought poisons kill the ants ... but as soon as it dries, the rest of the colony will return as if oblivious to any assault on their ranks. A mini can be pressed between thumb and palm and squeezed till your hand aches. But as soon as you lift your thumb he will walk away. Minis never run. They don't have to; nothing chases them. And they are as insanely perseverant as a pit bull when it comes to getting their prey.

MINI-DEVILS ARE DEFINITELY superior to their peers. After 10 years observing insects in Key West, I've never seen one that could deal with this creature. All other ants quickly back away from minis and frequently relin-

quish them their food. In addition, minis have a total disregard for humans. Most ants, whether fast-moving or slow like minis, will flee when confronted with human breath or loud noises. Not our minis.

BUT WHAT PROBABLY makes this ant such an invincible adversary is its lifestyle. They make their living in a strange variety of ways. Of course they consume all manner of human leavings--sugar, meat, fruits, vegetables, anything and everything. Even electric wiring. Several times the brains to our well pump have been devoured. But they are also farmers and scavengers outside the human realm. They can be found with near certainty milking the juices of much of our island's vegetation. (Sapodillas and bananas are good examples.) I once gave a banana plant to a young woman who made the mistake of taking it away on her bike with it leaning on her shoulder. Half a block later the tree dropped to the street while the young lady raced in tears for the cold well water shower. In addition, minis maintain herds of insects that suck plant juices for them. Recently I've heard marijuand growers say they have caught them maintaining a type of scale on their plant.

SO IF YOU have only experienced a mysterious itching and burning after working in your yard, be forewarned. We at my house live in a war zone. And at most times of the year (mini-devil populations fluctuate with the weather and seasons) we are losing. We constantly shake our clothes and cut leaves that overhang the path. Sometimes you feel as if they know you are passing below and jump.

I SUPPOSE WE could poison ourselves and these devils right off this island. But even after years of finding them in crotch and armpit I still don't think it's right or would work. Besides ... all those little "injections" may be good for our health. Perhaps an aid to arthritis similar to bee stings. Anyway, for a while to come at our house and maybe yours ... The Minis Are Coming! The Minis Are Coming!

GREETINGS

How are you?
Not too glum, I hope.
I am fine
except for my odd hazard,
that sudden glance
from the edge of my mind
into the Abyss.

Nancy Bruff Gardner

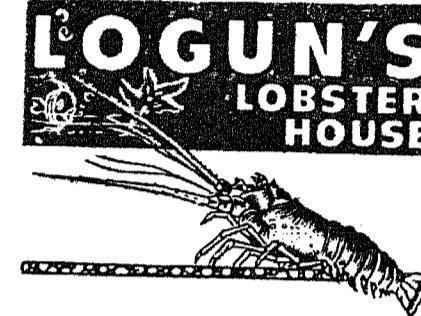
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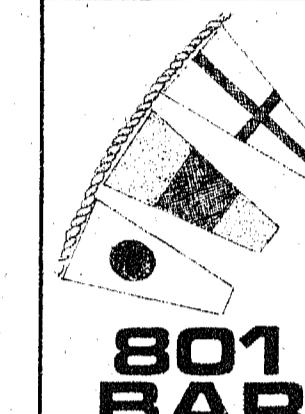
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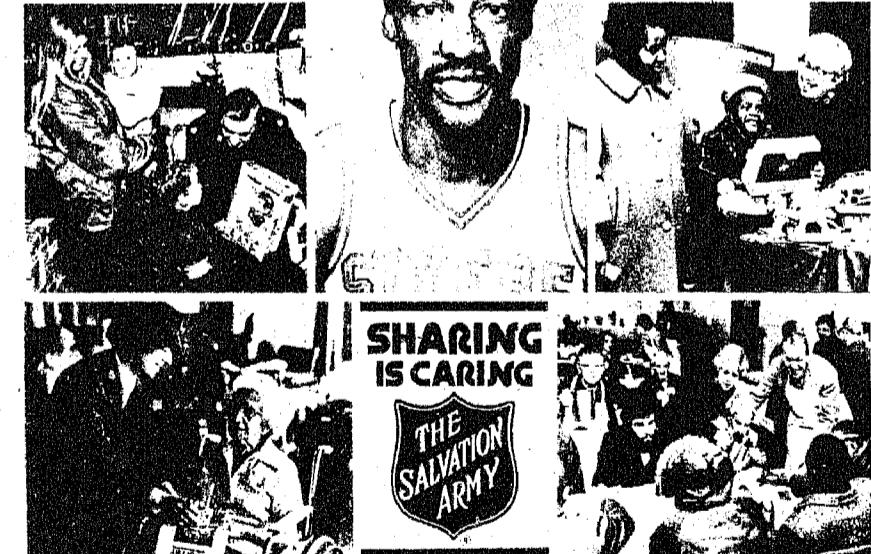
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The God Game

BY COLIN JAMESON

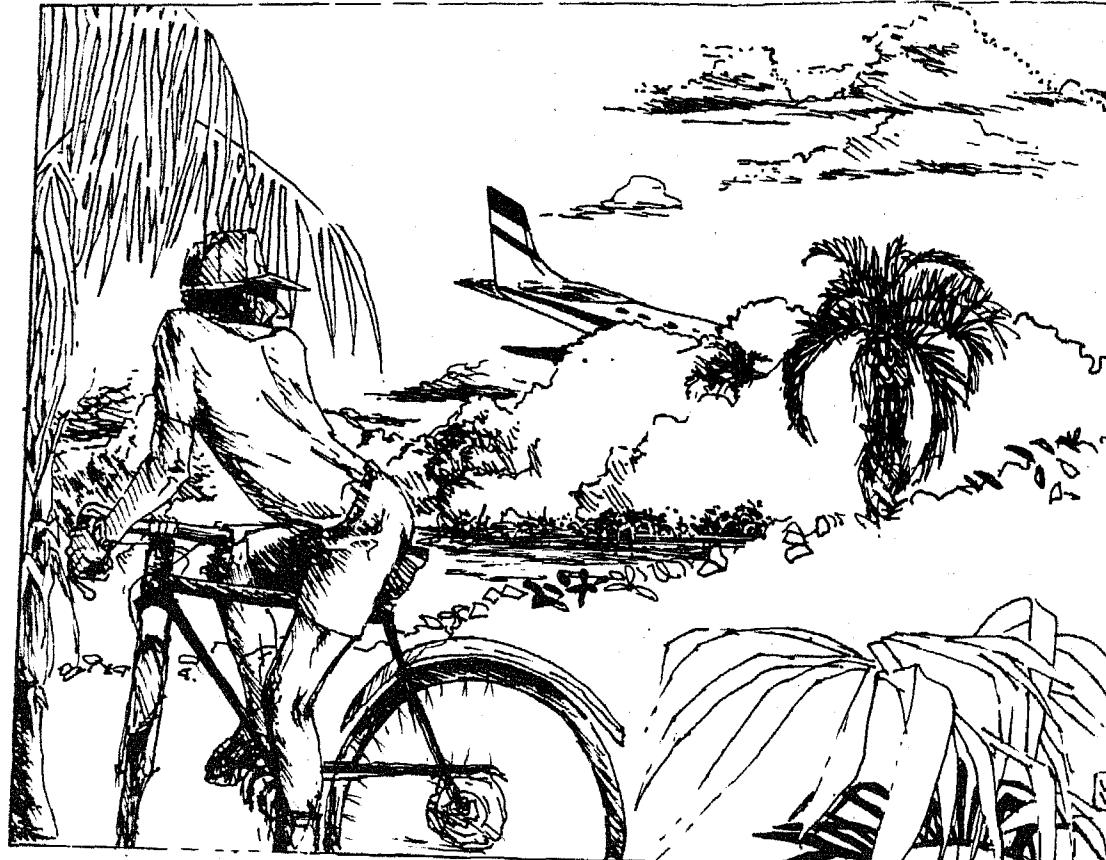
SINCE FLIGHT 33 originated only two hundred miles away, its arrival was rarely more than minutes behind schedule. But in recent weeks the ritual of watching the hated plane land has assumed such importance that the mere thought of missing it was painful. Today Julian McCrae reached his post well ahead of time.

He leaned his bicycle against the usual coco-palms in the double row which fringed the boulevard, taking special care not to tax the red enamel. The machine was a shiny new English model with a lightweight frame; in comparison to it Julian's body, as he locked down it, seemed worn and rusty.

THE BIKE WAS a present from his father to his body on their sixtieth birthday, a fruitless attempt to take his mind off the fact that Ruth would not be able to come east from California for the event.

As the palm fronds sifted drily in the southeast breeze, Julian wondered about the years, wondered if they meant much. He hoped they did but was quite sure they didn't. His early memories were still so brightly colored that the events they retold must have been trying hard for significance. But as time passed, life had grayed away into an ominous speed-up of almost identical days.

AT WHAT POINT had the meaning started to leak away? Almost surely it was fifteen years ago, when that other carbon pile destroyed John over the dam in Peru. Fifteen years during which Julian had been kept too busy as an aging Madison Avenue whiz kid to see the



truth. Then had come his breakdown, followed by Ruth's marriage and departure. These things had forced him to look inside himself.

What had he found? Not meaning, certainly, but cliches--these to be ignored--and hatred and selfishness--these to be explained and justified. Hatred for the winged evil which had taken John away. Selfishness because he feared that it was the his-ness of John which mattered, not John. Selfishness,

because it was the her-ness of Ruth which made him still miss her as if she, too, were dead.

FROM HIGH IN the sky a Phantom jet screamed ironic challenge at Julian McCrae. For microseconds he was tempted to wish it a fiery fate like that of the plane which had killed John.

He caught himself up hard, surprised at the strength he had to spend to gain control. Wishing or not wishing,

what difference did it make? You couldn't think things into happening any more than you could get positive mileage out of prayer. It was a fact that his own dice had not obeyed the laws of chance lately, but surely there was some simple reason for this anomaly.

THE INNER CORNERS of his eyes began to smart, as if the salt had precipitated out of the wind from the sea. The dice revived the thought of Ruth, his life's greatest joy, who was also an unhappiness even more desolate than John, who was so long lost.

It had been during the months after Adele's death when Ruth was eleven that father and daughter had grown so close. As time passed, the playing cards had begun to show how close. The two enjoyed playing the basic telepathy game where Person A, who holds the cards, selects one, and Person B, on being told what the card is, "sees" it with his eyes closed, then tries to draw it from A's proffered hand.

CLEARLY THERE WAS room for cheating, conscious or not. For instance, Person A could make the target card more "available" to B's groping fingers. Signals could be sent and received without awareness.

But how could you explain the times when either Ruth or Julian named a card drawn by the other while in the next room? The odds against a preponderance of success sounded like distances in space.

TRUE, THE DECK holder could cheat by saying a card had been rightly named when it hadn't. But identifying the card on a slip of paper disposed of this.

He had never played dice with Ruth; for him the dice were a more recent pastime, in which he tried to approach some of the experiments of Dr. Rhine at Duke University. What he looked

for was evidence of psychokinesis, evidence that something had been moved by mere brain power.

HE SUPPOSED THAT an adept roller of the bones could cheat here, too. And there was the school of thought which explained ability to throw the numbers you wanted by the fact that some faces of the die had more pips cut into them and were therefore lighter. Sixes, for instance, should show up more often than ones. Some people said that research groups took advantage of this, whether they knew it or not.

Julian himself had always chosen at random the combinations he "wished" into being. Yet he had almost always surpassed the results foretold by the laws of probability.

HE HAD TRIED to write a magazine piece on his findings, but like all other writing he had essayed since his breakdown it had fumbled to a halt. The trouble was that for too many years he had been copywriter. He thought in slogans, blurbs and commercials. Mock headlines kept popping up; sometimes they had no bearing at all on the subject. For example, during the struggle with the dice article:

9 OUT OF 10 OF YOUR FRIENDS ARE SECRETLY PSYCHOPATHIC

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But more often there was a tortured hookup:

NOT PULLING YOUR WEIGHT?

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Or:

DOES YOUR IMAGE NEED REDEFINITION?

Get Pestlethwaite's Pre-Cognitive Glimpse Your Future in Full Color, or Your Mind Back!

25
How could you make sense when that kind of junk kept busting things up? As Julian's eyes followed the noise of the jet and finally caught up with its cause, he wished a bank of skywriting into the blue behind the plane:

SO ROLL 'EM RIGHT, ROLLA!
Learn Psychokinesis in 5,000 Free Fun-Filled Lessons!

Below this he placed a large pinkish cloud and on it a pattern of shifting green smoke which looked like a felted dice table with great bulbous green players around it who melted away only to be replaced by bigger, hazier forms.

AT JULIAN'S DAILY hate-the-plane session, he had often, as with this passing jet, wondered half seriously whether a throng of people could not sabotage a flying aircraft with a jointly held command or wish. But if this was true, what about the combined wishes and prayers of the millions through the ages? Why hadn't Hitler been hated to death?

Maybe it took people with proven powers (like his own?).

Maybe you had to have a real genius. Would this explain the New Testament miracles? Had Jesus been super-normal in this sense, too?

WHEREVER THE TRUTH lay, Julian knew that if the commercial plane now due to arrive should come to grief on landing, he would feel guilty for having trailed the idea in the sky, so to speak. Illogical or not, a tortured conscience would be his penance.

In this moment he knew with sudden and awful clarity that for some days--weeks, even--the wish had been lurking in the dark back room of his mind. All too familiar was the moving picture of

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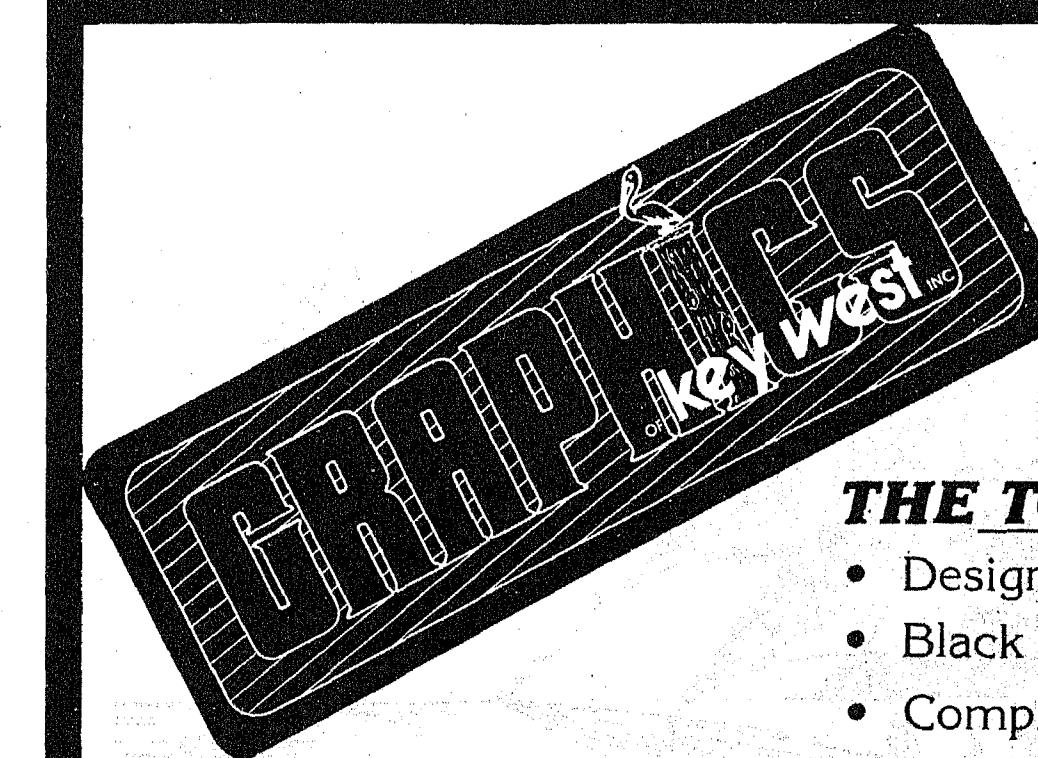
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ance of a great Teacher, Bahauallah, whose coming had been foretold in all the Holy Books of the past. The history of the Bahai Faith is a study of joy and sorrow embracing. The saintly lives and beautiful Teachings of these Holy Souls are a sweet story. However, as with the Prophets of the past, They appeared during a spiritual wintertime. One can hardly bear to read, much less conceive of, the horrible atrocities and persecutions heaped upon the Bab and Bahauallah. Finally, in 1850, the Bab fell victim to the fanatical fury of His Moslem persecutors and was suspended by ropes and shot by 750 soldiers in Tabriz. Bahauallah suffered 40 years of imprisonment until he ascended in 1892. Ponder--how are God's Holy Ones able to appear at the most decadent times, under the most dire circumstances, and singly and alone change the hearts of men throughout the world? Is this not

28

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the plane as it sharpened its landing angle and plunged toward the ground, to be obscured at the last instant by trees about which there unfolded a lovely and horrible blossom of flame and smoke.

A COLD HAND seemed to grip the back of his neck. If Ruth had been able to come from California (face it, the baby was less than a month old), if she had been able to wish him bon voyage on the quick downhill run which was old age, she would have been on yesterday's Flight 33. Would he have been able to evict the potentially catastrophic suggestion from his brain?

Over his left shoulder now came the unmistakable whine of Flight 33's prop jet. As he raised his eyes, she slid slowly past, losing altitude very quickly, as was the habit of her kind. THE AIRCRAFT WAS traveling at greater speed than it had seemed, for

already she was hovering over the distant trees, as if awaiting the command to complete her approach.

With the plane's apparent indecision the time fuse which had been burning in Julian's head reached the vault of his hatred.

"FALL, DAMN YOU!" he commanded, and he saw John falling in his flames. "Fall, damn you!"

At the thought the plane wavered and dived below the trees.

God, he had done it! An ecstasy of power surged through him and at once drained away, leaving only horror. All those people. Eighty-four, it could be, plus crew. He had unleashed the lightning and could no more recall it than he could call back the invention of the atom bomb.

BUT HE MUST! If any imperative was categorical, this was it, admitting of no other truth in this moment. His mind burned with the certainty.

The plane rolled smoothly out from behind the trees. Through the very fresh salt air came the rumble of reversed props. The bark of the palm tree was rough in Julian's hands.

NOTHING HAPPENED! he said to himself. It was all in my head!

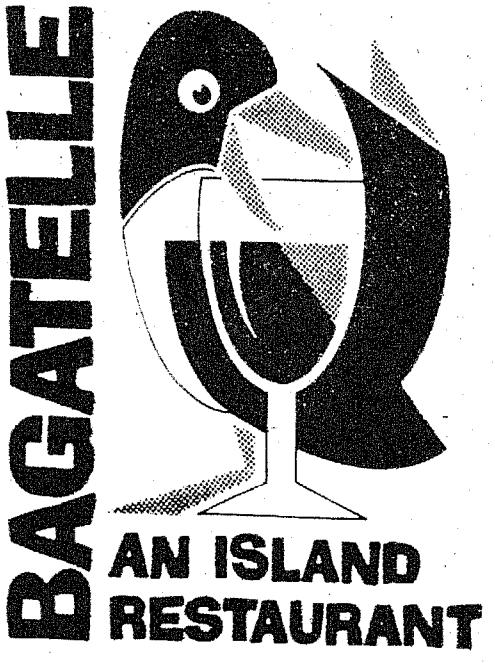
Whatever had been in his head wasn't there any more. He felt wholly cleaned of plane watching and selfish hatred of planes and their people. Oh, their people! He knew now what dread punishment could be meted out to those who forgot their humanity and tried to play at being God.

BUT HE DID not know how terrible his special punishment could have been until, scarcely aware of what he was doing, he had pedaled home. An airport taxi was parked in front of the cottage. Ruth was lifting a bassinet out of the back seat.

She said she was his surprise birthday present. She said she'd had a good trip, though it was pretty bumpy right at the end.

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BY COLEEN COLEMAN

WE ARE BAHAI. This means we believe in the new world faith that began in Persia 138 years ago and has now found its way to 330 countries and territories in the world.

"BAHAI" (Ba-ha-ee) IS AN arabic word, meaning "a follower of the light or glory." It sounds so strange and oriental to most people who were brought up as Protestants, Catholics, Jews or without any formal religion. Frequently, the question is asked, "Where did you ever discover such an exotic religion?" Whether it was through an acquaintance, a fireside or informal discussion group, a public lecture, a newspaper advertisement or any other way one hears about things is really not important. The important thing is that for each of us it touched our hearts and made sense to our minds. Here was a way in which to tread the spiritual path with practical feet. When a religion embodies all the essentials that you have always believed in, it becomes very easy to call yourself by that strange name!

CONSIDER THIS. Does not a creation presuppose creator? Who then were the founders of all the world's great religions--Krishna, Moses, Zoroaster, Buddha, Christ and Muhammad? Is it possible that each of Them, in Their own time, was the mediator between God and man--His Divine Educators? Study of the teachings of these Blessed Souls shows us that although Their social teachings may have differed, depending upon the exigencies of the times in which They appeared, Their spiritual teachings are one and the same. All of these Prophets were sent by the one God and received Their illumination from the same Divine Source.

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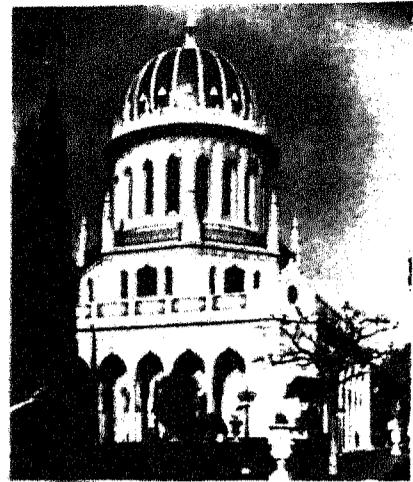
THE BAHAI FAITH of the teachings given by Bahaiullah were born 100 years ago. The first 100 years of the Bahai Faith have been marked by the following principles:

1. The independent investigation of truth;
2. The common foundation of all religions;
3. The essential harmony of science and religion;
4. Equality of men and women;
5. Elimination of prejudice of all kinds;
6. Universal compulsory education;
7. A spiritual solution of the economic problem;
8. A universal auxiliary language;
9. Universal peace upheld by a world government.

AS BEGUNNERS in these teachings and we must remember the time and place they were given. For these very principles 20,000 believers were martyred in the most cruel and hideous ways. Even at this very moment our beloved co-religionists in Iran are being systematically exterminated.

PRACTICALLY SPEAKING, this is the first time in religious history that the Founder Himself (Bahau'llah) has laid the foundation for the administrative organizations in which to carry out His spiritual principles. For example, the Bahai teachings He sought extend from the realm of conscience and faith to the realm of social action. Each city has nine elected members called the Local Spiritual Assembly. Nationally there is another elected body of nine people called the National Spiritual Assembly. The National Center for the United States is Wilmette, Illinois. The Universal House of Justice is the international elected body and is situated, along with the Shrine of the Bab and Bahau'llah, on the slopes of

Mount Carmel in Haifa, Israel. The administrative and spiritual aspects of the Faith are inseparable.



of the Bahai Faith and the other great Faiths of the world. There is no ritual, or set form.

BAHAI'S DO NOT solicit funds from the public for any of their activities. From all over the world the Bahais have contributed to the erection of their schools, Shriners, Temples and Centers. There is a Bahai calendar year, inaugurated by the Bab, which is composed of 19 months, each month having 19 days and all called by the attributes of God. The four remaining days are called Inercalary Days--days of celebration and gift giving. There are nine Holy Days on which work is suspended. The Nineteen Day Feast is celebrated on the first day of each Bahai month. Here the community gathers together and participates in the four-part Feast--spiritual, administrative, consultative and social.

AND SO, YOU may wonder, what is the aim and purpose of this new Faith? Quite simply, it is the unification of mankind and the establishment of the Most Great Peace. "Let there be no mistake. The principle of the Oneness of Mankind--the pivot round which all the teachings of Bahau'llah revolve--is no mere outburst of ignorant emotionalism or an expression of a vague and pious hope.... It implies an organic change in the structure of present-day society, a change such as the world has not yet experienced."

THE KEY TO understanding this Faith is Bahau'llah Himself. There is no better way to become acquainted with Bahau'llah than to read firsthand His Writings, and there is a wealth of material available. If you are interested you should investigate for yourself and, putting aside traditions and prejudices, use your mind and heart to determine if Bahau'llah is who He says He is--the Manifestation of God for this Day.

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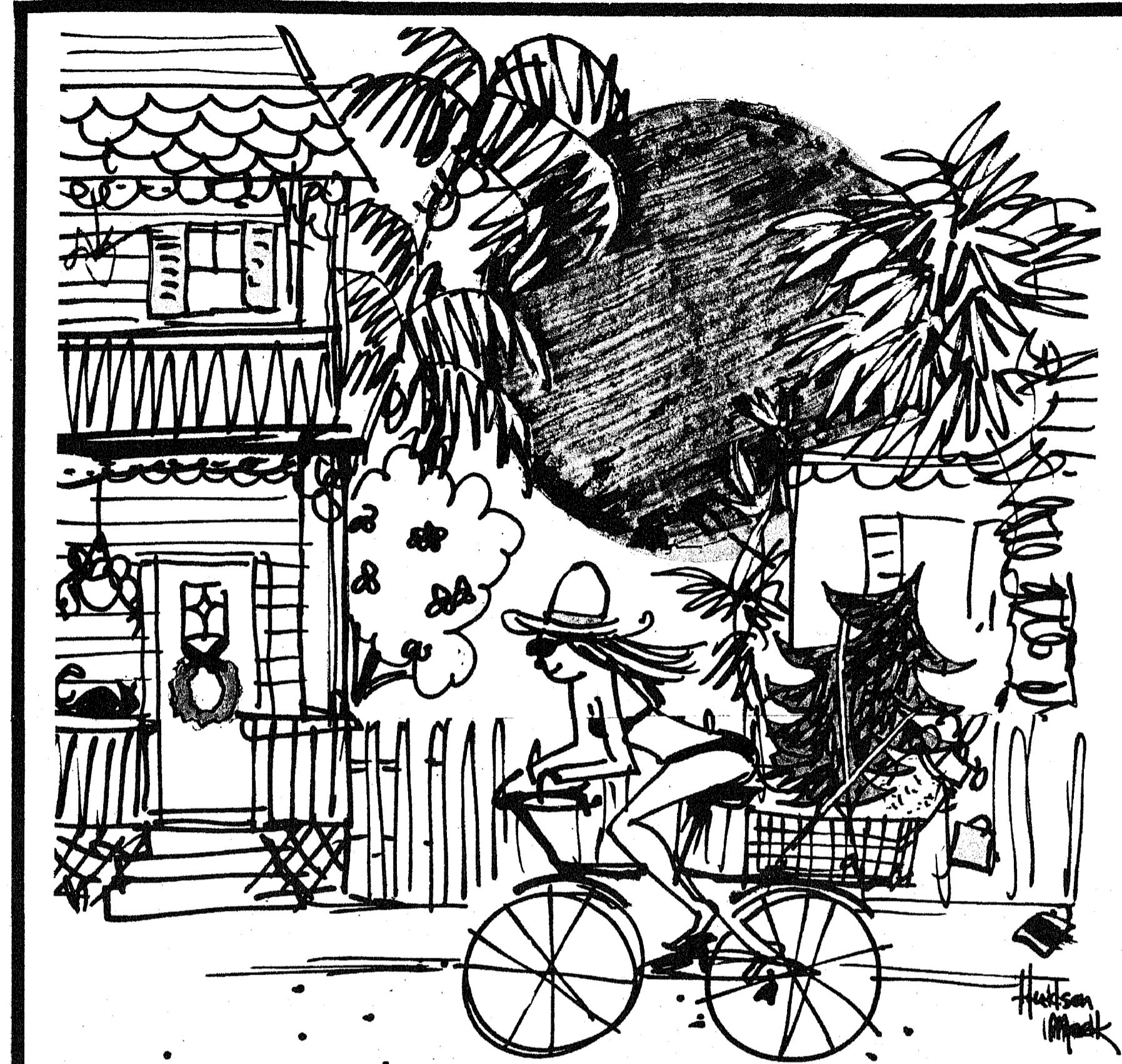
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The Key West Picture Show

SINCE B.J. MARTIN'S delightful documentary about contemporary life on this unique tropical island, *The Key West Picture Show*, opened in November 1978, it has been accumulating a long and impressive list of international awards.

THREE MONTHS AFTER its premiere, three gold medals were presented at the Miami International Film Festival—best film produced and filmed in Florida, best documentary, and best poster for a documentary.

THE MOST PRESTIGIOUS award came in March '79 when it won the Filmex Award at the Los Angeles International Film Exposition. Then in Washington D.C., it won the Gold Eagle Certificate from the Council on International Non-theatrical Events (CINE). Next came a Certificate of Merit at Chicago's 15th International Film Festival in 1979. Also, the film has won Certificates of Merit at International Film Festivals in Sydney, Australia, and Cork, Ireland. In 1980, it was shown at NYC's American Film Festival, dealing with films for distribution to libraries and schools. Then, this past

March, the movie won the coveted Florida Award at the Florida Independent Film and Video Festival at Tampa.

THIS WINTER, PARTS of the movie will be shown on the NBC "Real People" show that deals with Key West. Also, sometime this winter, there will be a full-length, prime-time showing on the Public Broadcasting System.

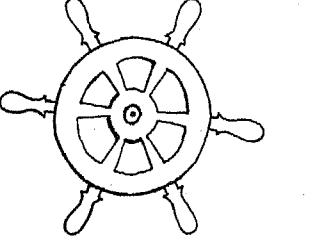
AT THE EATON Street office of Southernmost Films (Martin's production and film distribution company), B.J. and his wife Sunshine pointed out that *The Key West Picture Show* is available for rent or lease or purchase. It was most recently shown at the Tampa Theatre, a grand old restored repertory theatre in Tampa, and at a Greenwich Village theatre along with the Bogart classic *Key Largo*.

LAST WINTER, FORMER WKWF dee jay "Frisco Bob," while working at WMAD in chilly Madison, Wisconsin, held a Key West party with dazzled participants watching a screening of *The Key West Picture Show*, listening to Jimmy Buffett records, wearing floral sport shirts and sipping piña coladas.

NOW IN THE process of reducing the show from its present 40 minutes to a

28-minute format for national distribution to cable television, B.J. and Sunshine mentioned the tremendous archival value of their local documentary. Already, some of the familiar island faces in the film (Sara Russell, Thurlow Weed) are no longer with us. With 10 hours of visuals of people, architecture, street scenes, etc. plus hours of audio tapes with Key Westers from all walks of life left over after the final editing, there is a veritable library of this wondrous island of Key West. Maybe there's enough for another film?

STARTING DEC. 1, this splendid fast-paced film will be shown at 2:00, 3:00 and 4:00 p.m. each Thursday, Friday, Saturday and Sunday at The Picture Show, 620 Duval Street. If you're new to Key West or if you've been here all your life—don't miss it!



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HANSEL & GRETEL

BY CAROL CALKINS

I'M LIVING WITH Hansel & Gretel. No, this is not the beginning of an autobiography by the former landlady of the Gingerbread House. It's my own story. And it's not a bit Grimm.

Yes, I am living with Hansel & Gretel. And so are the many, many Key Westers who have become involved with the production to be presented this December 9-13 at the Tennessee Williams Fine Arts Center.

YESTERDAY A CLASSROOM from Gerald Adams Elementary School next door had been to the Center on a field trip. While Dr. Prosser introduced the music and story of *Hansel & Gretel*, a discussion began about the ups and downs of living with parents. There was, of

course, complete empathy with Hansel and Gretel wanting to sing and dance and play as opposed to work and work making brooms while their mother is away. We all jumped up and learned the words and movements to "Brother, Come And Dance With Me"—the song that Hansel and Gretel sing to alleviate their "crosspatch" mood. Then, Scott Schilk, our technical director, took Pat Cambra's class on a tour of the theatre, showed them the set and costume designs by George Bailey, and answered questions such as, "How can you make the witch fly?" "How does the oven collapse?" "Can they REALLY EAT the gingerbread house?"

TODAY OUR FIELD trippers were from H.O.B. Middle School. Since Dr. Prosser and I had already been there to give an introductory class about *Hansel & Gretel*, opera, and theatrical production, Bob Hawks' class was coming to us to tour the theatre and sit in on a rehearsal.

JIMMY BUFFETT was here when the H.O.B. students arrived, sporting a T.W.F.A.C. t-shirt and arranging last minute details for his benefit concert. To see the lobby populated by the H.O.B. students, members of our Founders Society, college administrators, our theatre staff, and the professional music world was a glowing example of what a theatre can be to a community.

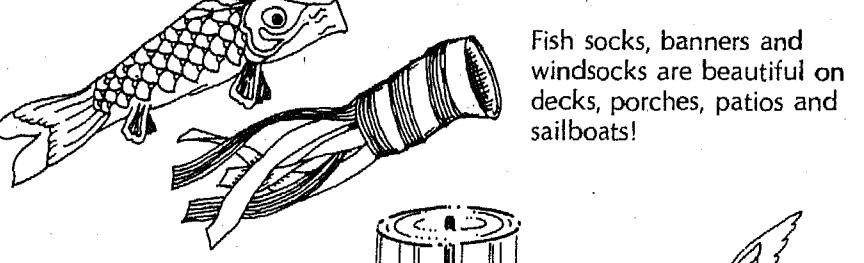
THE H.O.B. TOUR wound its way through the shops, around the backstage area, and up to the booth where our lighting board lives. I say "lives" because to me it has a mind of its own. I have a vague glimmering of knowledge about how it works. I appreciate it. But to ask an intelligent question about it is beyond my realm. Not so with these H.O.B. students. Before long Scott had them programming light plots and dreaming up special effects.

AFTER ASSEMBLING IN the chorus room and introducing each other, rehearsal

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MAKE

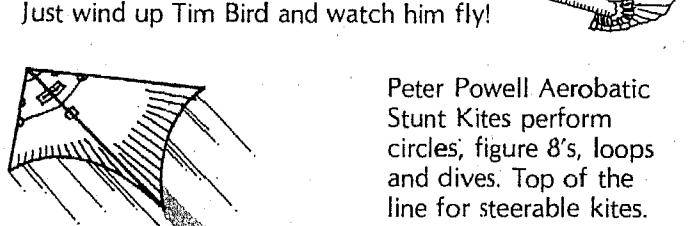
EXCITING CHRISTMAS GIFTS



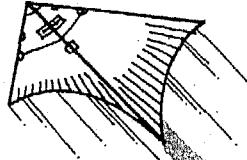
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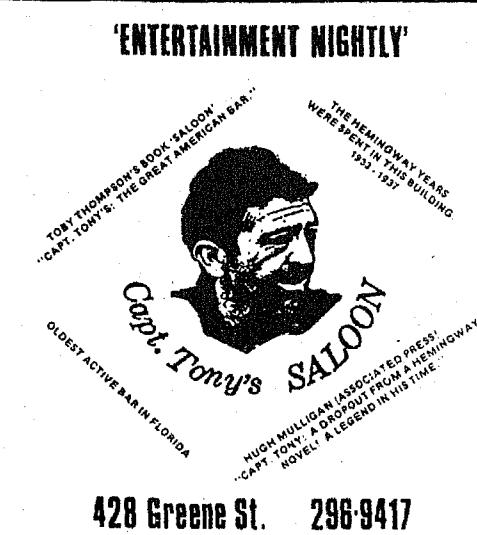
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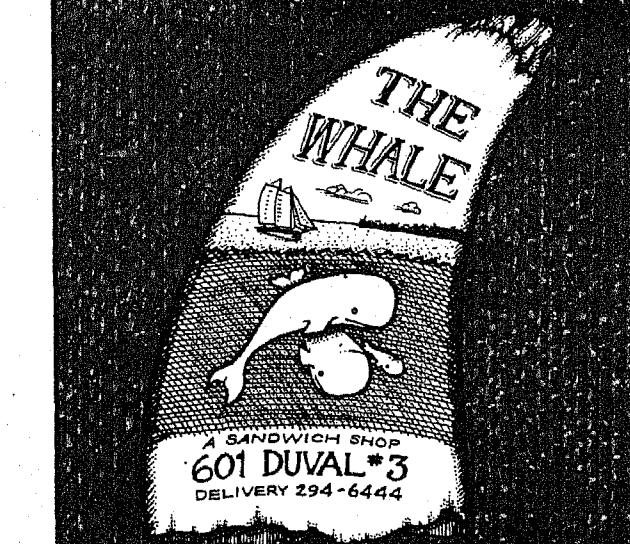
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began. Our Hansel, Alexandra Hughes of the Juilliard School of Music, and Gretel, Paula Dewey of the Asolo State Theatre in Sarasota, grabbed their brooms to rehearse the dance sequence to "Brother, Come And Dance With Me," which we had choreographed the night before. I wondered if any of the children next door were, at that moment, humming the tune to themselves.

AS THE H.O.B. students were leaving rehearsal, they gave Alexandra and Paula each a gingerbread cookie that they had made themselves, including the cut-out mold; they are selling such cookies in order to pay for their tickets to one of our special student matinees of *Hansel & Gretel*.

BECAUSE OF THE overwhelming response from the educational community in the Keys, we have added two school matinees to our performance schedule--both of which sold out with a flurry rivaling that of the Buffett concert.

School groups from as far away as Marathon and Plantation Key are attending the matinees and doing classroom projects to supplement their experience. As a matter of fact, two of the girls from H.O.B. are designing the special matinee program.

THE REST OF my afternoon was a medley of errands relating to *Hansel & Gretel*--cutting radio spots, checking on the printing of the posters, proofing our regular program copy, and organizing the rehearsal schedule for our cookie children. Our FIFTY cookie children.

These children come from all over Key West and represent nearly every public and private school. They include several pairs of siblings, a set of cousins, lots of friends, and every shape and size imaginable. They and their parents are bearing the burden of our heavy rehearsal schedule like real trouper.

ABOUT THE CHILDREN, Director Bill

Prosser said, "Hansel & Gretel is the kind of community project that is perhaps more meaningful than anything else we've attempted. We are building audiences for the future with these children. They seem to be truly elated in rehearsals when they sing with the 'real' singers. Also, they're smarter than I could have ever imagined. They are learning the music, much of which is difficult, by rote. Most of them can't read music, and some of them can't read, but they are instinctively musical and love to dance. What these kids lack in professional musicianship is more than compensated for by their honesty and involvement. I doubt that a chorus at the Metropolitan Opera could be more charming or appropriate to the opera." So do I. In the long hours of rehearsal that stretch ahead of us, there is no doubt in my mind that these cookies will NOT crumble.

REHEARSAL OVER FOR the afternoon, Joe Wilt, our musical director for this production, and I dashed off to grab a bite at Burger King before the orchestra rehearsal. While we waited to get our order, a little voice behind me chirped, "Hello. I know YOU." There was Cory, one of our field trippers from Gerald Adams. As he was telling us about the lobby decorations for *Hansel & Gretel* that he is making and expressing his impatience with the TWO LONG WEEKS to wait until the school matinee and asking if Hansel and Gretel had arrived in Key West safely and wondering if we'd finished making the Gingerbread House yet, I thought, "This is what it's really all about." Our order was ready then, and as we picked it up I saw a figure behind the counter look at her watch, wave to us, and swiftly exit from her job at Burger King--one of our orchestra members.

LATE TO REHEARSAL, but nourished, we began.

The orchestra is comprised of 22

musicians, with 12 from the Key West High School Band. Their band director, Cory Pinder, is one of the 10 musicians from the community that make up the rest of the orchestra.



Some cookie children

Tonight we worked with the principals for the first time. Hansel (Alexandra) and Gretel (Paula) were there to rehearse none other than the "Brother, Come And Dance With Me" sequence. Our Witch and Sandman, Larry Kleiber, was there, too, and was greeted with big smiles by the band members who knew him last year as Ralph Rackstraw in T.W.F.A.C.'s production of *H.M.S. Pinafore*.

IT'S HARD WORK putting the vocal and instrumental parts together, espe-

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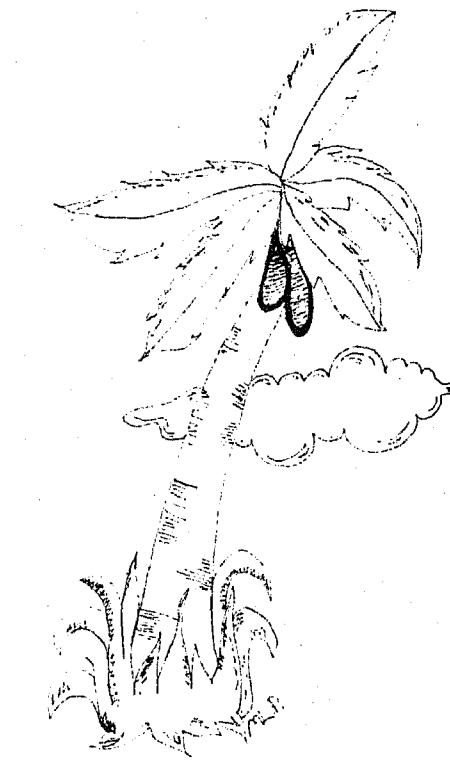
cially after a long day for everyone in the room, but the orchestra refused to leave until Joe Wilt let us play the finale to the show. Homework and families and schedules can wait--music is now.

Home at last, I sink into a chair to take a deep breath before writing this story. Gazing about the room, my weary eyes lighted upon a broom propped next to the large mirror in the living room. Odd. I couldn't remember even having the ambition, much less time, to sweep for days. But then my muddled mind became clear....

I TOLD YOU that I am living with Hansel & Gretel. In fact, I actually am. Paula and Alexandra are living with me in our guest house for visiting artists. Between rehearsals they had been using our broom as a prop to practice - yes - "Brother, Come And Dance With Me."

Hansel & Gretel is a community project of work, fun, dedication, talent, and love. As a newcomer to Key West, I am truly impressed with the way in which the community is turning out to become involved in every element of the show--on stage, backstage, in the schools, everywhere. And when the ultimate element arrives, the audience, I know the experience for ALL will be a true holiday celebration.

(Carol Calkins is assistant to the director, William Prosser, at Tennessee Williams Fine Arts Center.)



QUICK FOOTED

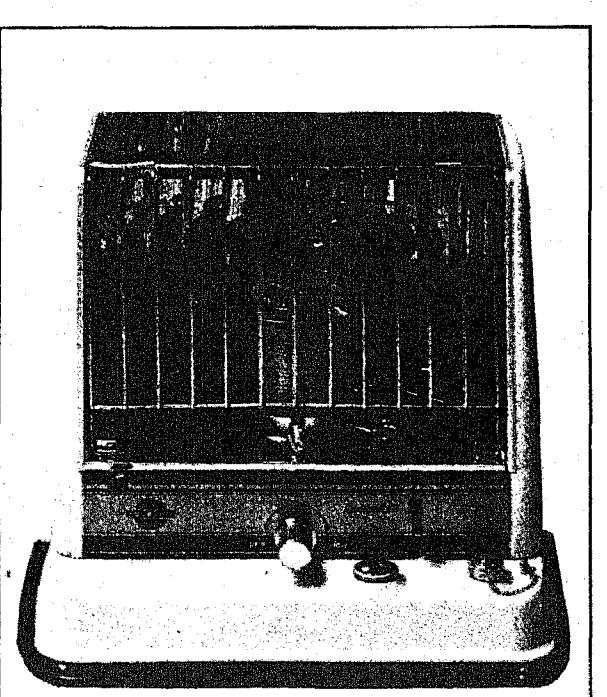
Living dents me
here
and dents me
there,
but I am nimble.
They have not found
the place.....
so far.

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Curley brought one!



(This is a take-off on the poem "When In Rome," which the author changed to "That's Key West." "When In Rome" can be found on p. 574 of *Literature, Structure, Sound, and Sense*, by Laurence Perrine, third edition.)

THAT'S KEY WEST

Tina dear
the choice is yours...
choose
whatever you like
for work...

(waitress,
maid
or retail clerk...)

there's night work
in the bars
if you dare...

(topless dancing
I can not bear...)

a great place to live;
a great place to play;
you
start
at three-fifty
and there
you'll stay!

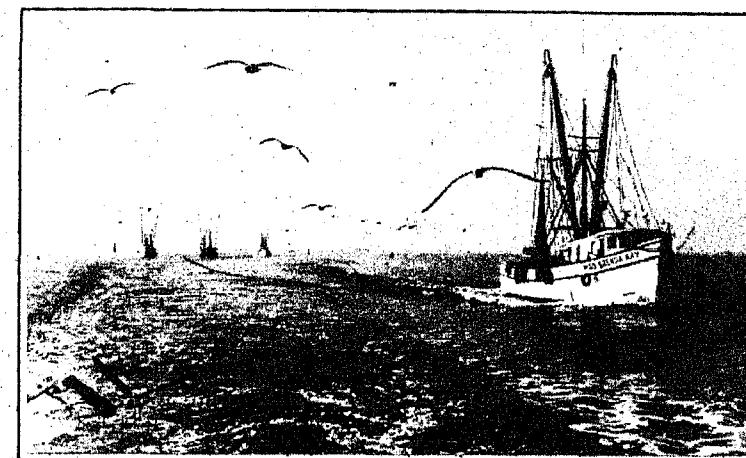
(dollars? a week?
that's more
than fair!
I can live on that
with something
to spare!)

dollars, an hour -
more is rare...

(dollars an hour!
that's unfair!
I hope I live till I'm the
best
I'm tired of being
poor in Key West...)

by Tina Lingle

A KEY WEST SHRIMP BOAT PHOTOGRAPH



MISS BRENDA KAY - 1977
BY: DOUGLAS KONOPLA

BLACK & WHITE PRINT
9 X 15 \$25.00
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run by
trailing laughter
like wind chimes.

Nancy Bruff Gardner

Roostop Ge

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KEY WEST'S HOROSCOPE

BY EMMA CATES

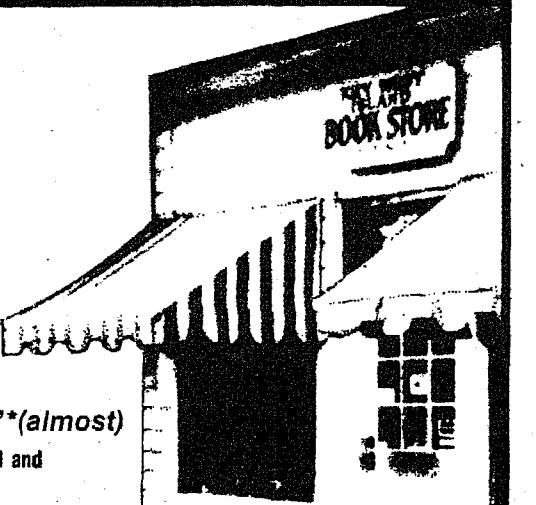
SUN IN SAGITTARIUS, after 21 in Capricorn. Mars in Virgo, after 15 in Libra. Uranus in Sagittarius. Venus in Capricorn, after 8 in Aquarius. Neptune in Sagittarius. Pluto in Libra. Mercury in Sagittarius, after 17 in Capricorn. North Node in 24 degrees of Cancer. Saturn in Libra. Jupiter in Scorpio.

THERE ARE TWO major changes in the transiting planets this month. Uranus has moved into the constellation Sagittarius for a seven-year transit; Jupiter will be transiting Scorpio until December of 1982.

Jupiter in the chart of Key West is in Scorpio, so this conjunction is very favorable in the areas of finance, employment, services, and health. Watch for marked improvement in all of these areas in our city.

Uranus in Sagittarius will offer opportunities for the city to work more harmoniously. This favorable aspect will continue slowly but methodically for years to come.

THE FULL MOON on Dec. 11 in the Sign of Gemini aspects the first house of the Key West chart and our progressed Sun—another favorable aspect. The New Moon on Dec. 26 in Capricorn conjuncts the stellium of planets in Capricorn in our horoscope. There will



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Sets and costumes by George Bailey

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8:30 P.M.
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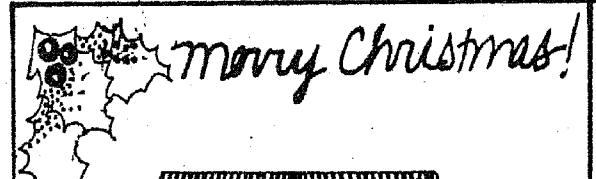
Boarding time is

EDITORIAL

by Bill Huckel

ON FRIDAY, NOV. 13, Public Safety Director Larry Rodriguez held a press conference to accuse Ashley Simmons, City Commissioner candidate Bill Westray's campaign manager, of not cooperating with the police in their investigation into her mugging and the theft of a \$500 campaign check. Also, Rodriguez said that the Police Dept. has been conducting a professional and impartial investigation, and vigorously denied the probe has been influenced by politics.

I feel that Rodriguez over-reacted and hurt his own credibility during this press conference.

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THE GENERAL FACTS of the case do not seem disputable. Simmons was walking her bike along the 100 block of Ann Street on the early afternoon of Nov. 6. She was approached by a Latin-American looking male about 25 years old who asked her if she were working for the Westray campaign. During the conversation with this man after she had said that she was working for the campaign he struck her, knocking her to the ground. He then bent over the bike stealing a check for \$500 from it, and then fled the scene.

RODRIGUEZ CONTINUALLY ACCUSED Simmons of changing her story. He read from the original police report written by the investigating officer who was first at the scene. In it she was reported as saying that the suspect was approximately 175 lbs., that he was wearing blue pants and a light blue shirt with the sleeves rolled up to the elbow, and that she presumed the man was Cuban. Also it stated in this report that the man pushed her to the ground and leaned over the bike and took the check from her saddlebags.

RODRIGUEZ THEN QUOTED from the report of the detectives assigned to the case who spoke with Simmons on the 9th of November. In it they say that she said that she was scraped with a ring or a bracelet under her chin during the attack; her description of the clothes the man was wearing remained about the same, i.e., blue shirt with the sleeves rolled up and blue pants.

ON NOV. 10, Rodriguez continued, Simmons went to the police station with a written affidavit correcting mistakes that were made on the original report (Simmons says that these mistakes were made by the officer writing the report but this was not brought out at the press conference). In this affidavit

Simmons stated that the attacker wore a LIGHT blue shirt, weighed 160 lbs., and wore dark blue corduroy pants, and that the money was taken from a clip, not a saddlebag. She said that she was struck, not pushed. She said that the man asked if she was the woman who worked for the Westray campaign and that she said yes and then she proceeded to tell him a lot of work needed to be done and proceeded to ask him if he would be willing to work with the campaign volunteers and that it was at this point that he struck her. Further she stated that she must have been scraped by a bracelet when he struck her.

RODRIGUEZ CONSIDERED THESE differences to be major discrepancies. He pointed out that in the original report she was quoted as saying that she was pushed; in her affidavit that she was struck. In her original report it said that he was wearing a dark blue shirt; in her affidavit, that it was light blue. In the original report that the check was taken from the saddlebag on her bike; in her affidavit it was taken from a clamp on the bike. In the original that the man weighed 175 lbs.; in her affidavit 160 lbs. In the original the man asked her if she was working for the Westray For Commissioner Campaign and then he pushed her; in the affidavit the man is quoted as asking if she was the woman working for Westray and then she told him yes and that there was a lot of work to be done and that the campaign needed volunteers and then he struck her.

EVEN IF MOST of these differences were the fault of the original investigating officer as Simmons maintains, what do they amount to anyway? From blue pants to blue corduroy pants, from 175 lbs. to 160 lbs., from a bicycle-saddlebag to a clamp, from a dark blue shirt to light blue shirt -- are these not minor discrepancies that

could be easily attributed to the confusion that the woman felt when she was attacked? Is it not common fact that police often find that shortly after an attack a victim is unable to remember clearly what happened and that it is only after a period of recovery that the facts become clearer?

RODRIGUEZ MADE MUCH of saying that Simmons did not cooperate. Does not the fact that she came down to police headquarters with a written affidavit clarifying the original report show cooperation? Does not the fact that she looked through a mug book (not mentioned earlier in this article) at the police station show cooperation?

THE INJURY TO her neck was described by the police at different times as a small scratch and as a burn about an inch wide; the first officer on the scene said he noticed nothing on her neck. Much was made over some confusion as to whether a bracelet or a ring or a necklace caused the injury; no one of the police present had any idea about the extent of the contusion on Simmons' windpipe that the photo shows. Is it



not normal for a contusion to take a little time to become apparent? Why was

State Attorney's office which declined to do it for reasons of policy; maybe the fact that Simmons felt that chief investigator Ed Brost was "hanging out" with Westray's opponent was a misconception of what was an accidental meeting between two men who knew one another -- let's say that all these things are so.

WHAT REMAINS THEN? A total over-reaction on the part of the police against Ashley Simmons. This parading of minor inconsistencies as though they were major discrepancies in statements attributed to her reflects poorly on her accusers. Denying that their investigation is motivated by politics -- and at the same time holding a "kangaroo court trial" of the campaign manager of a candidate a few days before the election -- would seem to leave the very impression of the Police Dept. that Rodriguez sought so hard to dispel.

claire key west

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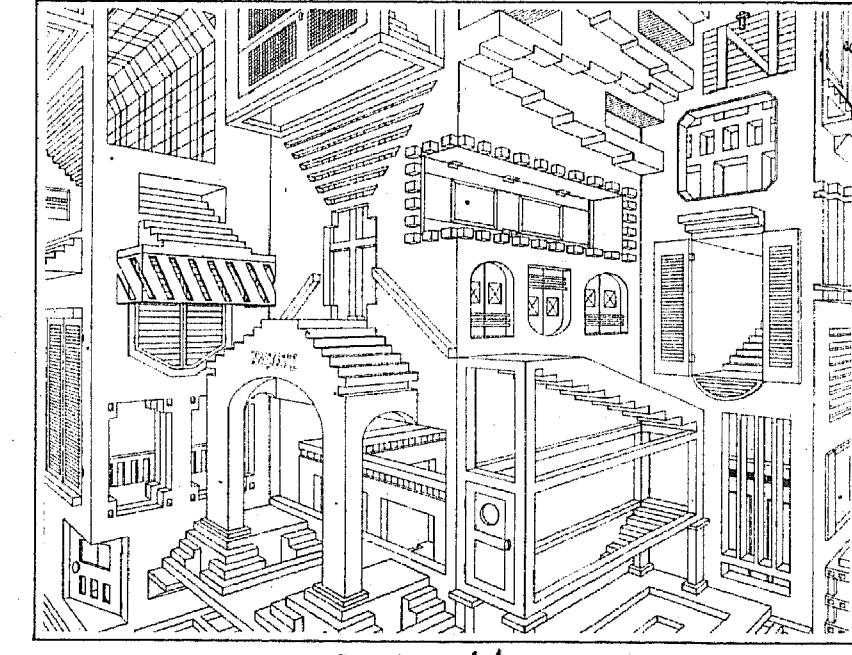
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EXCHANGE

I garnered all the stars last night,
such treasure-filled my miser pockets
all they'd hold.
The moon I left behind,
(not ripe as yet for picking)

And so to bed.

How each turned a hole, heaven knows,
falling through to dawn.
I only know, awakening, my hoard to check,
in their place
I found, for silver - full measure -
pure gold!

A flood of sunbeams to gild my hands and face.

Thank you, Thank you. Each lucky star I lost,
did gain instead such grace.

Arthur Shaw

I MISS YOU

I miss you.
Sometimes I miss you like the sound of a rifle,
heart stopping, and disconcerting.
Other times,
I miss you like a kid at the zoo,
curious, and hungry.
But, usually I miss you like the soft rain when it cries
upon my window.
I don't like missing you.
It tears at me and preys on my mind.
People say "we all go through these things. You can
find another woman."
And,
they are right.
I can find another woman.
But,
I could never love her.
Because,
I miss you.

by Captain Michael L. Lewis

POETRY

CELEBRATE

Blow the conch shells,
Broadcast life from the
Hast tops off Simonton
And the gable peaks
On Solares Hill.
Toll the bells around

This island. Let's
Turn sirs into
Celebration scuds,
And then be still enough
To feel the leaves and
Ocean breathe.

by G. Dalton

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we'd love to have you come and share
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and Sunday School**
10:00 a.m.
(Infant care provided)

Wednesday evening meetings
7:30 p.m.

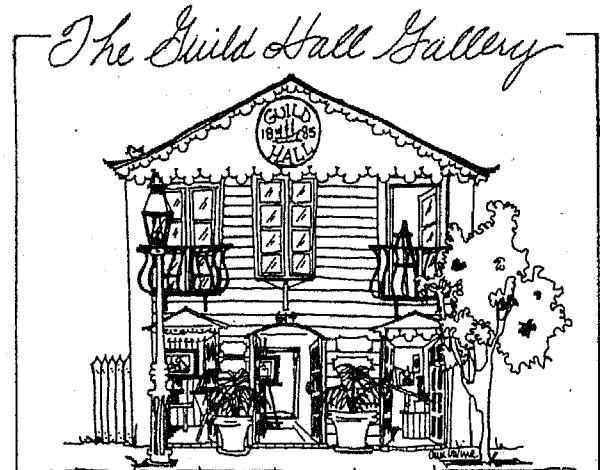
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Good News

THIS SPECIAL MAN, one Michael Buller, was born in England and has spent much of his life in France.

HE HAS HAD over 25 years experience in P.R. and advertising as well as being a recognized wine writer and wine consultant. He has designed full page ads that have run in Time, Life, etc. and has had articles published in House & Garden, Food & Wine, Gastronomie, etc. But all of this pales compared to his prodigious accomplishment with Fantasy Fest '81.

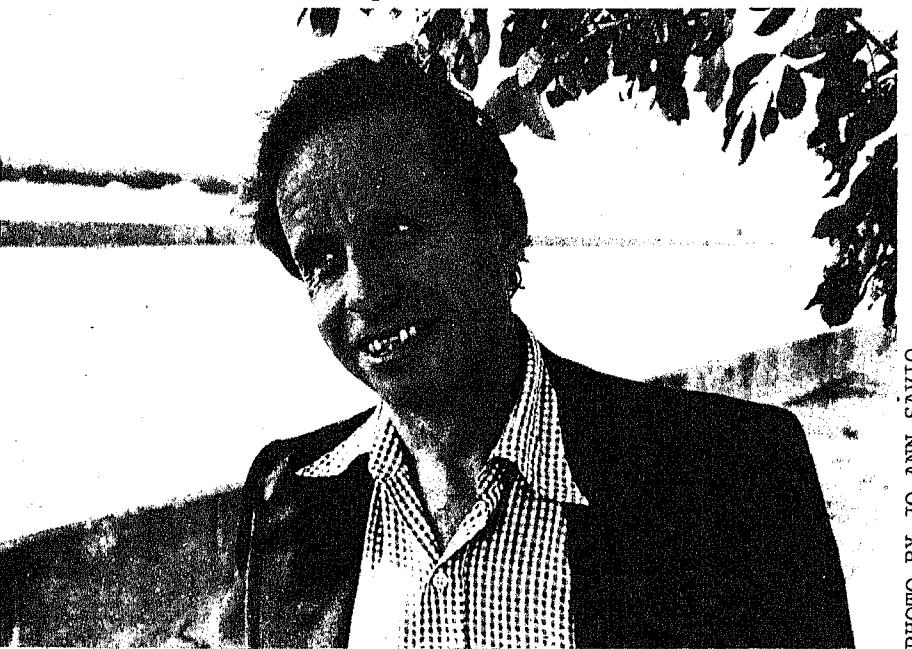
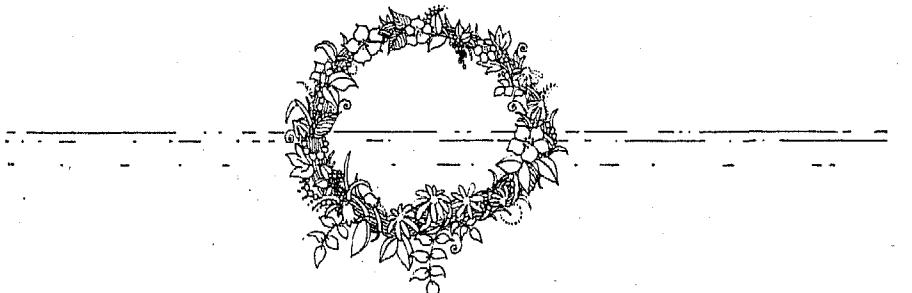


PHOTO BY JO ANN SAVIO

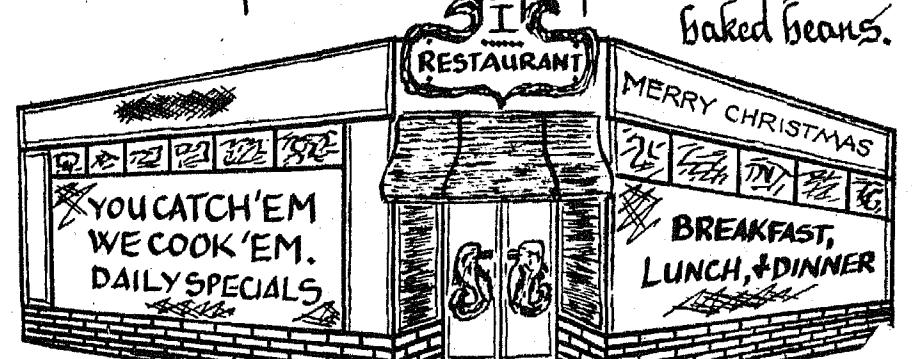
FANTASY FEST '81 was one of the great business weeks for downtown merchants in recent years. Even so there are still some costs that must be met by the Fantasy Fest Committee and it is hoped that merchants will respond generously to any form of fund raising found necessary.

IN THE MEANTIME, whoopee and three cheers to Michael Buller for masterminding a glorious extravaganza that put good cheer as well as some much needed money into our town.

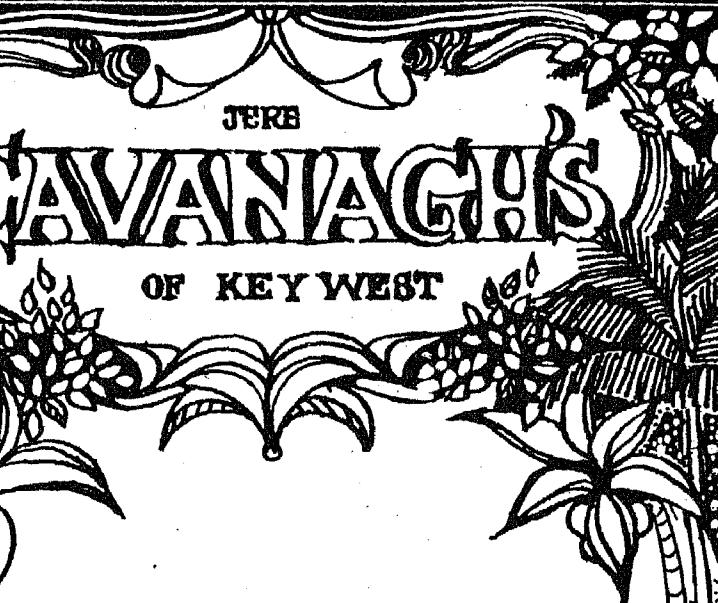


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of the
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•now•

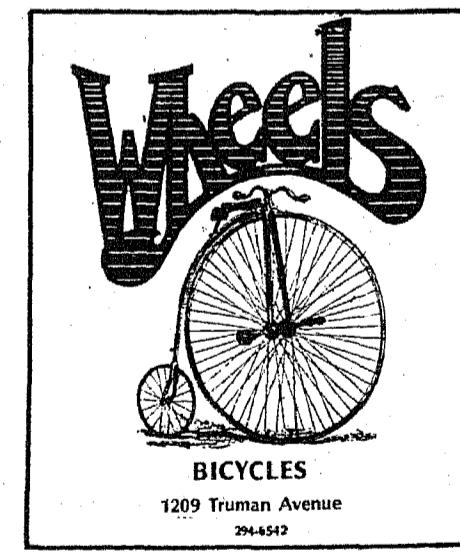
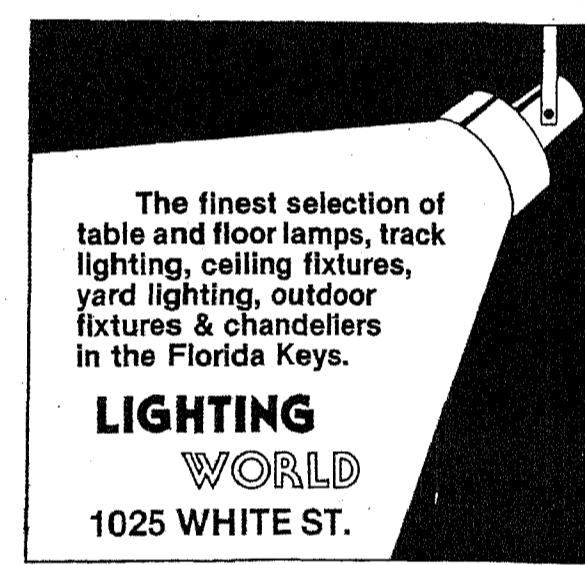
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FANTASY FEST '81®

(I had a great deal of trouble getting Michael Boller to accept credit for his outstanding achievements with Fantasy Fest '81. Finally I got a photo of him which I've used for this month's Good News feature. Along with the photo I got a very nice letter from Michael which I'd like to share with those who enjoyed Fantasy Fest '81.)

Bill, if I shy a little from the limelight after it's over it is because when you sum up Fantasy Fest '81, its huge success - no one denies its success - is due to so many loyal and wonderful people too numerous to list - we saw them out in their thousands on Children's Day, Duval Street Fair, Bahama Village Night and Grand Parade Night. (We may not have been able to recognize them Parade Night, so many of them were in costume).

FANTASY FEST '81 began from zero - literally for the first month I was paying the first bills from my own pocket until some contributions came in. Was it going to happen, who wanted to do what - there weren't many, there weren't any, offers! So, given only four months, I went ahead because a few of us - like Bill Sellers of Burger King and Larry and Marcia Herndon and their Air Florida, and you! - believed in it. And gradually, as we got nearer the date the whole town joined us. It was a stimulating, exhilarating experience . . . but never again should Fantasy Fest start so late and without any structure or financial base.

FANTASY FEST '82 has to be started now, immediately, while it is all fresh in our minds - what we can do better what we can do now . . . and this week, December 1, we have flown in a consul-

tant from New Orleans Mardi Gras to help us structure, finance, plan and grow.

FF '81 WAS A SUCCESS: it made a lot of money for the stores, hotels, restaurants and bars of Key West - surely the best business week of the year and for many their best in history! No one can say they were not affected in some way by this year's Fest. Even stores and businesses beyond Duval Street . . .

*Key West discovered, rediscovered Duval Street as an exciting place to walk down when it is closed to traffic three times in the week.

*The Children of Key West had their Day on a cleaned up, sunny Mallory Square - over 1500 children and parents.

*Key West rediscovered Petronia Street thanks to Roy Grant's concept of Bahama Village and the Royal Bahama Police Band.

*Fantasy Fest was established as a week long program of events which stimulates commerce, community interest and community participation. Other events included the Fair at Gingerbread, Castle Night, Business Guild Masked Ball, Pirates' Costume Ball and Kite Festival . . . Next year!

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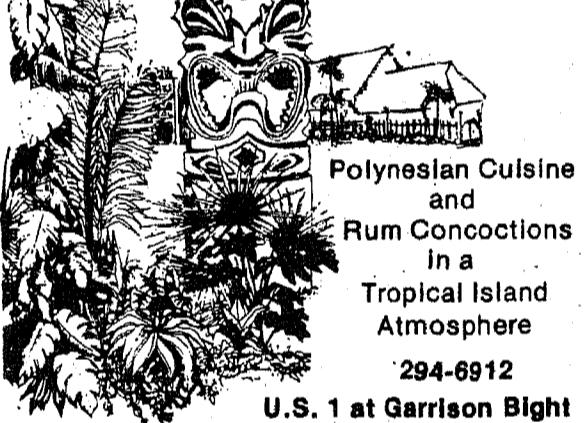
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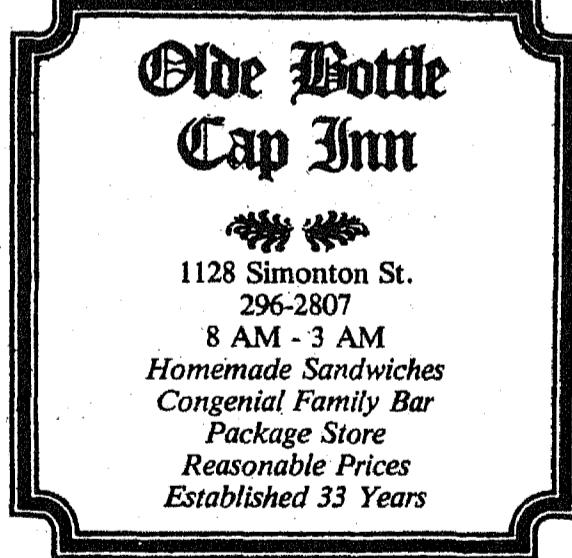
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For complete information - no obligation -
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CWO-4, U.S.N. Ret.

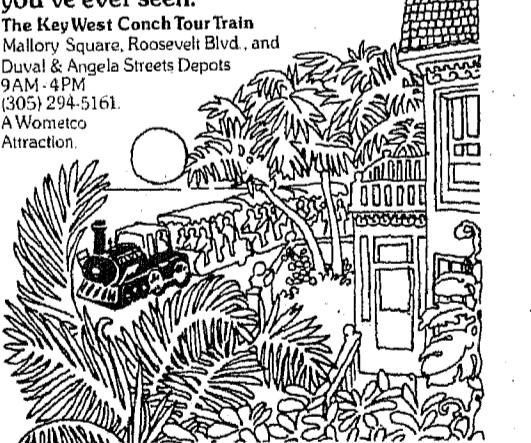
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FANTASY FEST '81®

More than 1500 children and parents came to Children's Fantasy Day on Sunday, October 25, at Mallory Square.



Special favorite: The Burger King and his Magic Show.



Adam Sprague of Summerland Key as a Key West Snowbird.

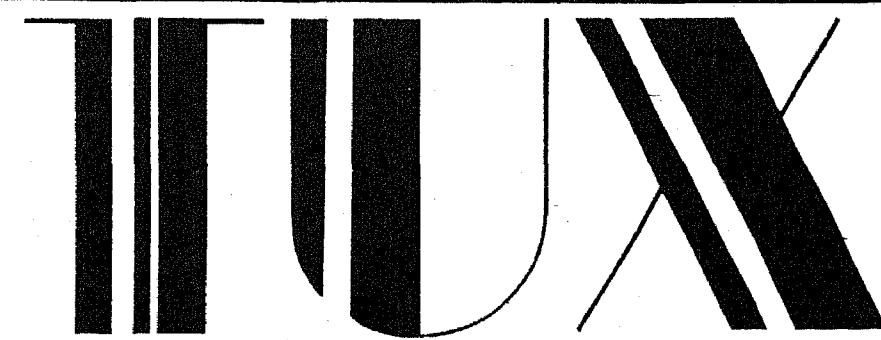
Bahama Village Night with the Royal Bahama Police Band and special guests from the Bahamas: Bishop Johnson with James Catalyn, Eugene Gibbs and Maxine Brown of the Ministry of Tourism of the Bahamas. Dedication Ceremony with the Church Choirs of the Community, bands, dancers, food and arts and crafts booths... Estimated over 4000 people of Key West attended. A memorable night for everyone.



The marvelous Royal Bahama Police Band marching down Petronia St.



One of the many delights was the creative dance group called Young Ladies Of Today, under the direction of Constance Fears.



Now open all day, every day with our unique assortment of great food and drinks.

FEATURING A NEW MENU!

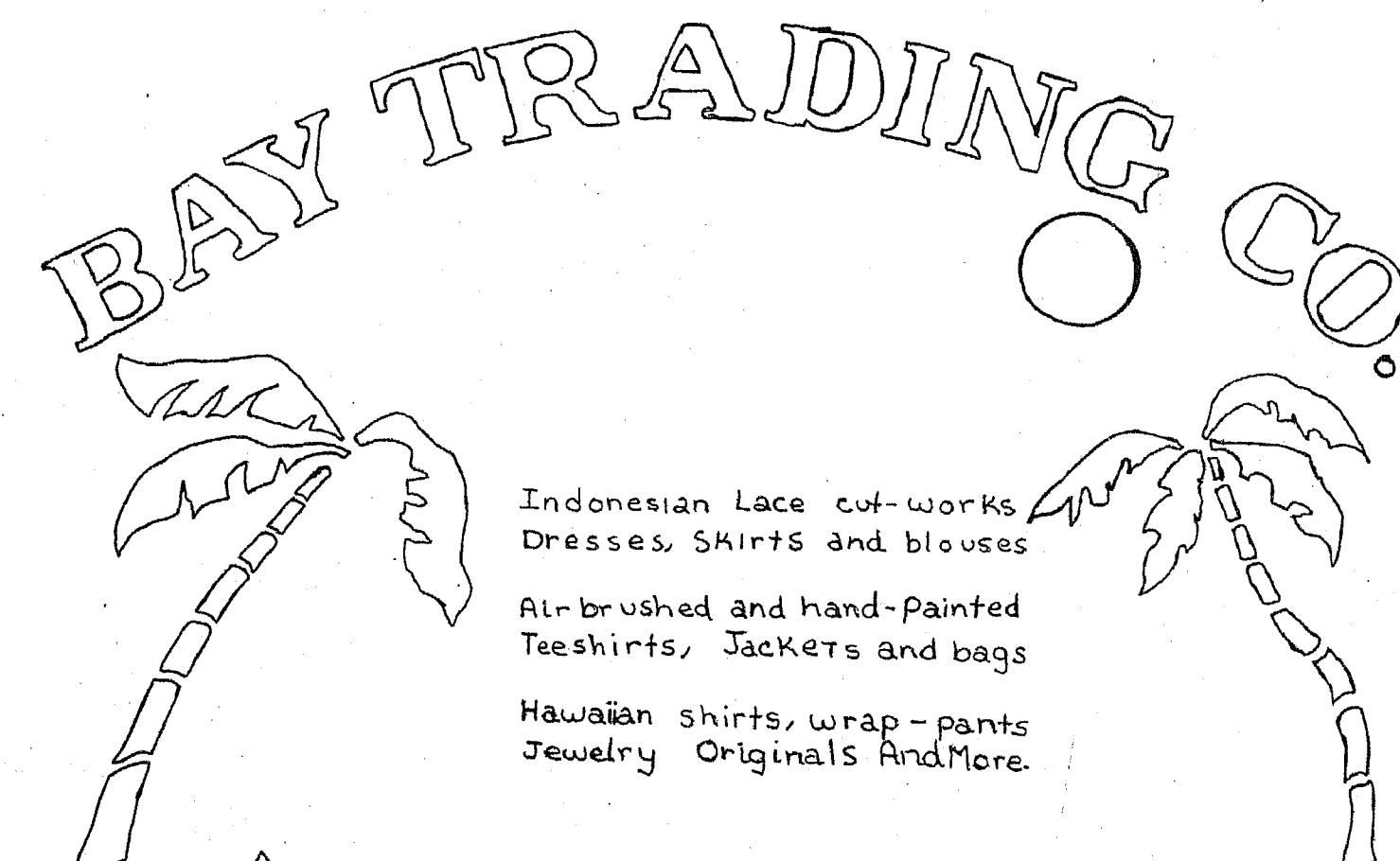
Breakfast 8-12

Lunch 12-5

Dinner 6-10 (Except Sunday)

Beginning New Year's Eve Pacific Orchestra and Bo kick off an exciting season of the Hottest Entertainment In Town!

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EVENTS

SPECIAL EVENTS

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

Tux: New Year's Eve party featuring Pacific Orchestra and J.P. Bo! This is the first in a series of entertainments. 500 Duval, 296-2400.

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

Waterfront Playhouse: You Can't Take It with You, comedy, Dec. 14-19, 8:30 p.m., Mallory Square.

Barn Theatre: Pippin, a musical, Dec. 22 to Jan. 11, 8:30 p.m. 319 Duval St. (rear).

Tennessee Williams Fine Arts Center: Hansel & Gretel, a musical, Dec. 9-13, 8:30 p.m. Matinee Dec. 12, 2:00 p.m. Stock Island.

GALLERIES

Artist Warehouse: 8 Charles Street (located in Old Sponge House), 296-5211. Hours 3 to 7 p.m. Thursday thru Sunday or by appointment. A unique "work" gallery presenting pottery by Lumbee Indian and Loys Locklear, and pastels, acrylics by Karen Clemens, among other local works.

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

East Martello: S. Roosevelt Blvd., 296-3913. 9:30 to 5 daily except Christmas. A "fort-museum" with some of the most interesting artifacts of Keys' history and lore. Art show begins Dec. 2 and ends end of December, featuring Donna Green, Mrs. Cheng, Carolyn Seiler.

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

Gingerbread Square Gallery: new address, 901-rear Duval St., 296-8900. 11-6 daily. This art gallery blends the modern and primitive styles in the works of Stell Adams, Henry Lawrence Faulkner and many more. Robert Franke opens Dec. 16.

Guild Hall Gallery: 614 Duval St., 296-9359. 9:30-5:30 daily. Carrying the work of thirteen local artists.

Haitian Art Co.: 600 Frances St., 296-8932. Key West's newest gallery is like a trip to Haiti itself, replete with paintings and metal sculpture. Owner Ruth Fravitz encourages all interested to stop by and see her selection of a "little bit of Haiti."

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

Public lectures given from time to time on subjects pertinent to art and artists.

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

Moira: the art gallery in Key Lime Sq., 294-1254. 10-5 Tuesday thru Saturday, Jim Lehmkuhl, artist-in-residence. Paintings and drawings by F. Ronald Fowler are currently on display.

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

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

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

Monroe County Commission: Dec. 15 meeting in Marathon at the sub-courthouse, 10:00 a.m. The Dec. 29 meeting is at the County Courthouse in Key West, courtroom B, 10:00 a.m.

National Association for Retired Federal Employees: meetings last Sunday of the month at the Senior Citizens Plaza, 1400 Kennedy Drive, 3:45 p.m.

Quaker Unprogrammed Meeting for Worship: 302 Eaton St., Sundays at 10:30 a.m., third floor, 294-1523 or 294-8612.

SELF-HELP

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

FILMS

Monroe County Public Library: 700 Fleming St., 294-8488.

CHILDREN'S FILMS are scheduled to begin at 10 on Saturday mornings, followed by children's activities until noon. Movies and activities are as follows: Dec. 5, Mowgli's Brothers, Dragon Stew, make some God's Eyes to hang up in the house or give away. Dec. 12: Pluto's Christmas Tree, Ben & Me, Petunia, make cornstarch dough tree ornaments. Dec. 19, What Is A Friend?, Mike Mulligan, make more ornaments. Dec. 26, The White Seal, Mole & The TV.

ADULT FILMS are scheduled for Wednesday nights beginning 7:00. Dec. 9, Charles Dickens' Story, Oissons. Dec. 16, Tchaikowsky Story, A World Is Born.

Workshops in Life Painting and Drawings: with Malcolm Ross, Tuesdays at 7:00 p.m. and Fridays at 2:00 p.m. For exact times and information call 294-8301.

REGULAR EVENTS

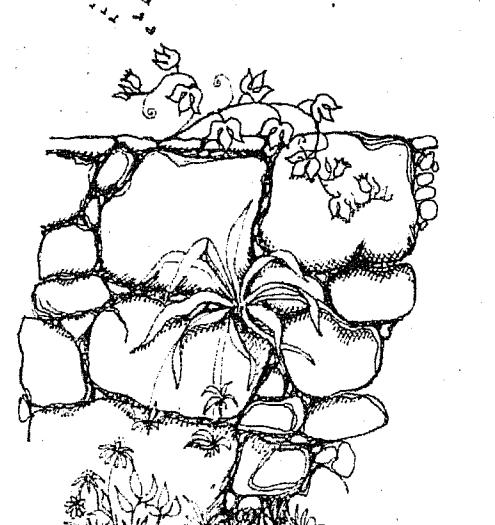
Florida Keys Aqueduct Authority: meeting Dec. 18, Sombrero Country Club, Marathon, 10:00 a.m.

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

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

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

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



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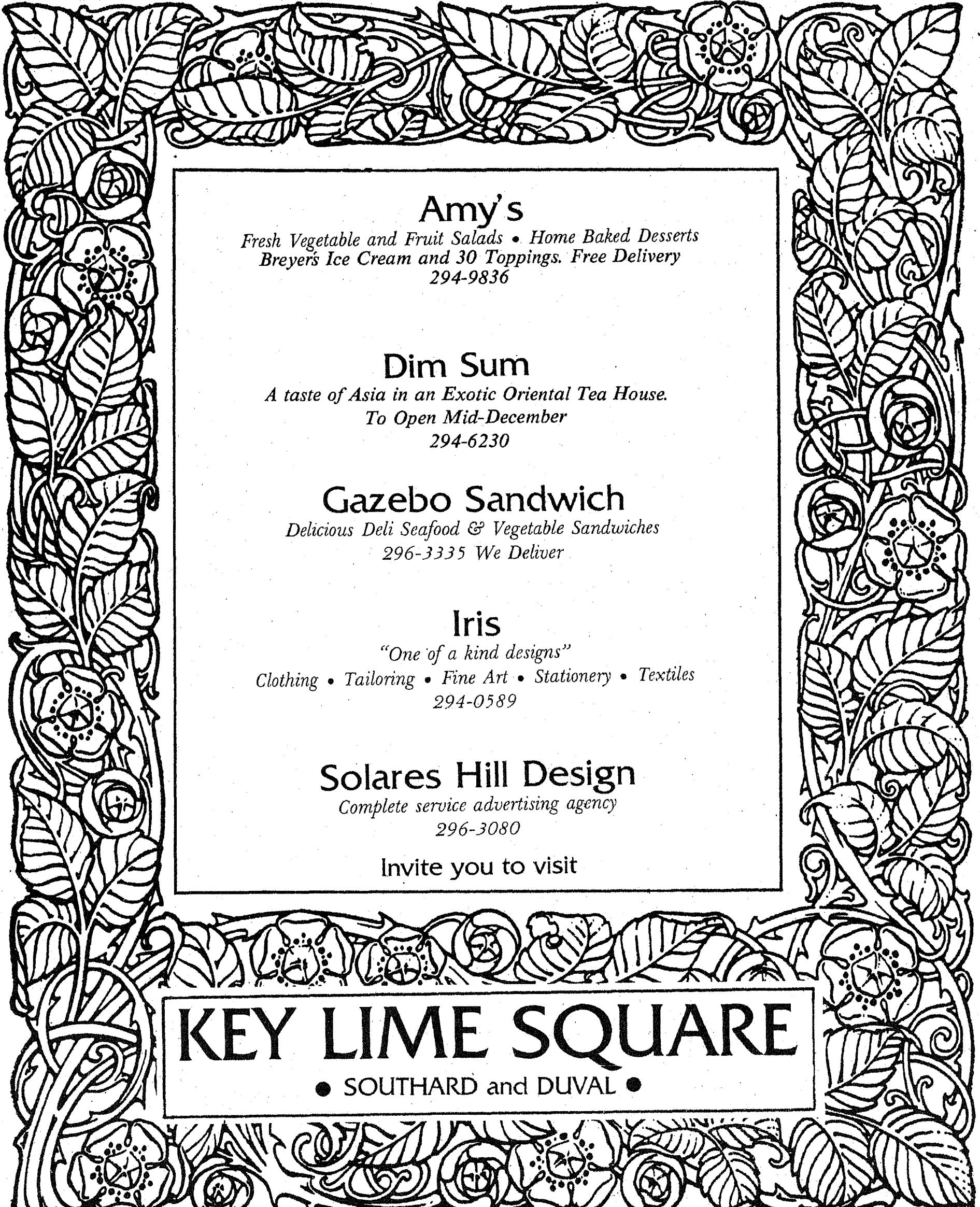
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