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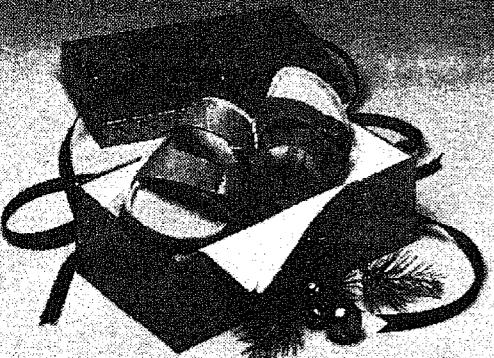
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DECEMBER 1984



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Solares Hill is a community newspaper published every month on the slopes of Solares Hill, Key West's highest point, by Solares Hill Company, 513 Fleming, Room 3, Key West, Florida 33040.

EDITOR.....BILL HUCKEL
EDITORIAL CONSULTANT.....BILL WESTRAY
ART DIRECTION.....WALT HYLA

With a little help from our friends...

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FROM THE EDITOR

HELLO -

THE OTHER EVENING I was introduced to the visiting head of the National Endowment for the Arts by Grant Spradling of our Fine Arts Council. His introduction of me was so generous that I was left tongue-tied, and could only babble weakly about the weather when I responded. Had I had my wits about me I would have said how fortunate we are in Key West to have a team like Grant and Ann McKee spearheading the Monroe County Fine Arts Council. Ann carried the burden of the Council in its early days and, with the arrival of Grant, they forged a team that has been so successful that Monroe County is now the recipient of a grant for \$100,000. Congratulations to them both.

THE PARTY FOR Sunset at Mallory Square was a great success. The money was raised to hire an attorney, if necessary, and the turn-out was extraordinary. I feel that the timely support of the Olde Town Merchants Association and the excellent editorial in Sunday's Citizen showed strongly that the community as a whole is behind the continuation of this ceremony. I'm pleased that a committee has been selected from different groups interested in Sunset - both pro and con - and I truly expect that there will be a happy compromise between those who wish to ban the ceremony at Mallory and those who wish to keep it. I might add that I disagree with those who feel that picketing the cruise ships would be a good idea. This only would increase the rift that exists and give a black eye to Key West furthermore. The obstreperous walkout by Sunset representative Richard Tocci obviously makes negotiations more difficult.

I GOT THE triple whammy from City Electric a few weeks ago. I was racing around trying to complete our Walking and Biking Guide before deadline when

City Electric went into one of its frequent blackouts. Over a period of two days, not only were the absente election results screwed up when the counting machines could not work, but a restaurant that I eat at had to close down, our electric typewriter didn't work, layout was impossible, etc., etc. As we approach our busy time of the year, I fear that we are going to have more and more blackouts. It really makes a man look forward to the audit that Mayor Richard Heyman has been after for this utility.

A MUCH NEEDED beefed-up noise ordinance passed its first reading at City Hall last week. Among the people who chose to speak on the subject was Michael Moye, the owner of Michaels, which is in the heart of the noise area and an establishment that would be adversely affected by a strengthened noise ordinance. He surprised everyone by giving his support for it and even though it will cost him extra money to soundproof his place of business, he felt that it is necessary to help control noise pollution and this in turn would help mitigate the honky-tonk atmosphere of that area. Whatever the reasons, it was splendid to see a businessman take a stand in favor of an ordinance that is going to cost him a lot of money. Congratulations, Michael.

THERE ARE VERY readable new signs at the school crossing areas in town, and I welcome them. So many signs in this town are barely functional and for a long time the school crossing signs were in this category. The new signs are very clear.

BILL WESTRAY IS on vacation this month. His column will resume in January. Also, Frances Signorelli will rejoin us then.

WT

Our cover artist this time is Theresa Burns. Her work may be seen at Solares Hill Design Group, Perkins Ship Chandlery, both at 901 Fleming Street and at the Key West Art Center.

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FREE SPIRITS, KEY WEST: JOSE JR. AND FREDA PADRON

KEY WEST IS many things to many people. To Jose Jr. and Freda Padron, island natives, it seems to be the sense of childhood never lost.

Freda, with her Renoir-like painted porcelains, and Jose working in his creative garden, make a team that is rare in these days of quick foods, quick marriages, quick divorces.

Both free spirits, they began by attuning themselves to each other in high school. Their companionship has grown richer over the years. They have nurtured many friends, two children and a substantial business, Padron's Meat Market, with always generous hearts and giving hands. Both of them retain a young, idealistic outlook.

JOSE WAS BORN at the old store on Whitehead and Petronia. His father and three brothers had started out with a simple meat and grocery neighborhood market. The early Padron's Market had once been a bar called "Solano's." When his dad retired in '59, Jose went into the business.

His grandfather, Charles Fletcher, was lighthouse tender on Whitehead Street. Towards the turn of the century, his grandmother, Marianna Fletcher, who was with child, accompanied her husband and a Mr. Curry on a fishing expedition and buying trip to Chokoloskee Island, an Indian reservation, off of Everglades City. She gave birth during that journey. Kindly Indians helped her regain her strength. The child she birthed was Jose's mother, and he was told how the Indians gave her a good bean puré and fed it also to the baby, since his grandmother was too weak to nurse.

A CALMER AND more casual lifestyle pervaded Key West when Jose was young. Nobody went hungry since there were always grits, grunts, and sharing folks. The community was much smaller, so everyone knew each other on a first name basis. "It is still a very friendly town," the Padrons agree.

Toys were fewer back then. One of the delights for a youngster was to get hold of a set of abandoned baby carriage wheels to make a scooter with. An apple box to ride in was sufficient with some rope, old lumber scraps and broomstick handles for steering. Even skate wheels could be utilized up front. Jose remembers also his first bike, bought for 50 cents. "I fixed bike, bought by stuffing the holes in the tire with rubber bands!"

ONE OF HIS landmarks of childhood days was Mrs. Johnson's guava grove off Whitehead, by Angela and Petronia

Streets. Her grandson, Willard Solomon, was Jose's playmate. They had their own rendition of playing Indians, in which they made good use of hatchets on a huge almond tree that grew there. All day long the boys hacked away at it. But half of Whitehead Street turned out for the great C-R-A-C-K that resounded

has grown into a feisty Conch spirit. It is a spirit not always manicured by the gentle winds of island life. Tough, like the conch, and strong, it is a spirit that is free and proud and hearty.

Hallowe'en time, Freda remembers the ribald kissing games in the city



Freda and Jose

cemetery. As lively ghosts, the youngsters would throw sheets over their heads and heedless of adult warnings about "disturbing the dead," would sit on the graves and make jokes - disturbing only the living, it would seem.

SUCH A MISCHIEVOUS spirit laps over into the present day for the Padrons. Jose offhandedly mentions getting a big barracuda or shark that one of his "friends" MAY have left in his yard, and transferring it to one of theirs. Both their eyes glitter as they nudge each other in their mentioning of a few examples that might be unmentionable. Freda giggles about how one inebriated fellow plopped down at the store and was dusted with flour

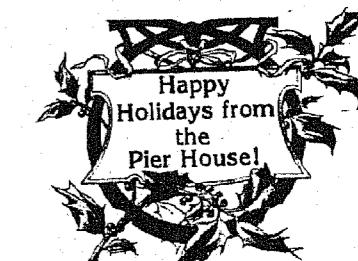
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while unawares.

But, back to the old days, there was more innocent fun come summertime. One of the best of events all summer long was the movies shown in the drive at Clarence Higgs's home. Sometimes up to 90 kids would show up to laugh together. It was more fun than TV, and no commercials.

"Having a good sense of humor gives you the strength to survive!" Freda observes.

THE PORCH SWING was a fixture in those days, but after the '50s, it faded as the pace of life quickened. Taking time to pass the time of day with a friend is what got left by the wayside, Jose feels. He misses this and feels it was integral to human relationships then.

Kids then had more time for fishing and appreciating nature. At Rest Beach, there were thatched huts and concessions for flat-bottomed skiffs. Cotton twine was used for fishing (before monofilament) with copper leaders. One day of good fishing could yield 900-1000 pounds of fish, which one could eat, sell or pass around.

THE FISHING PATCHES off of Sand Key were good for Jose and "Yankee" (Julian Key), his companion. "Now there's nothing much to catch. Too many boats."

Jose remembers the rousing marble game kids would have, too. "We took it seriously and competition was heavy." When someone actually did lose all their marbles, that made the game a great sport, and everyone could crack up. "We let off steam in these fun ways, so there were few acts of violence that we can recall."

JOSE LEFT HIS beloved Key West during the time of the Korean War. "I had to serve my country." Sent to a

West German border patrol with a unit of armored cavalry, he was given opportunity to tour other countries. He chose, however, soon as he could, to return to Key West.



Back in 1953

The high school sweethearts married on May 31, 1953. For 31 years now they have worked together with a basic respect for each other, which they feel underlines their relationship.

"We have a good fight now and then. It clears the air," Freda explains. "And we are always willing to extend to each other." Also, they share a good laugh - and that helps!

THE PADRONS' SON, Vincent (26), is now married and working for the school board in the transportation department. Their daughter, Josie

(29), is married also and represents a wholesale meat company from Miami. (Her father once did this sort of work as well.) Both young people will often show up at the store to visit and taste some good homemade soup.

"Let them do what they want, and you'll have less gray hairs," Freda lightheartedly advises, as a rule of thumb.

FREDA IS CALLED by the nickname "Free Spirit" by other porcelain artists. This is due to her unplanned, intuitive approach to her work. Her spirit directs her in many pursuits and she claims that when she dies, she wants a banjo to play "Sweet Gypsy Rose." And they better do it, too!"

Her skill with porcelain - the light, impressionistic flowers that are air-sprayed with a fine glass pigment - has led her also into teaching seminars on the subject. So she travels to Orlando, Panama City and Punta Gorda, Florida, several times a year to do this. She attends porcelain painting clubs and is acclaimed for the sense of freedom that flourishes in her work to convey to others. "He grows the flowers, and I paint them."

JOSE IS NOW attending a real estate course at the college and hopes to expand his horizons. But his garden, which he lovingly tends, brings him always a sense of joy and gratefulness.

Both Padrons warm to the subject of food. Cooking is another delight of Jose's...especially when he can use in a recipe that which he has grown. "I grow the food. She loves to eat." He has grown plantains, avocados, sugar apples, and the tangy, cotty soursop. He has mated the Key and Persian limes with wonderful, juicy results. He has effectively air-layered Hayden mango and makes a

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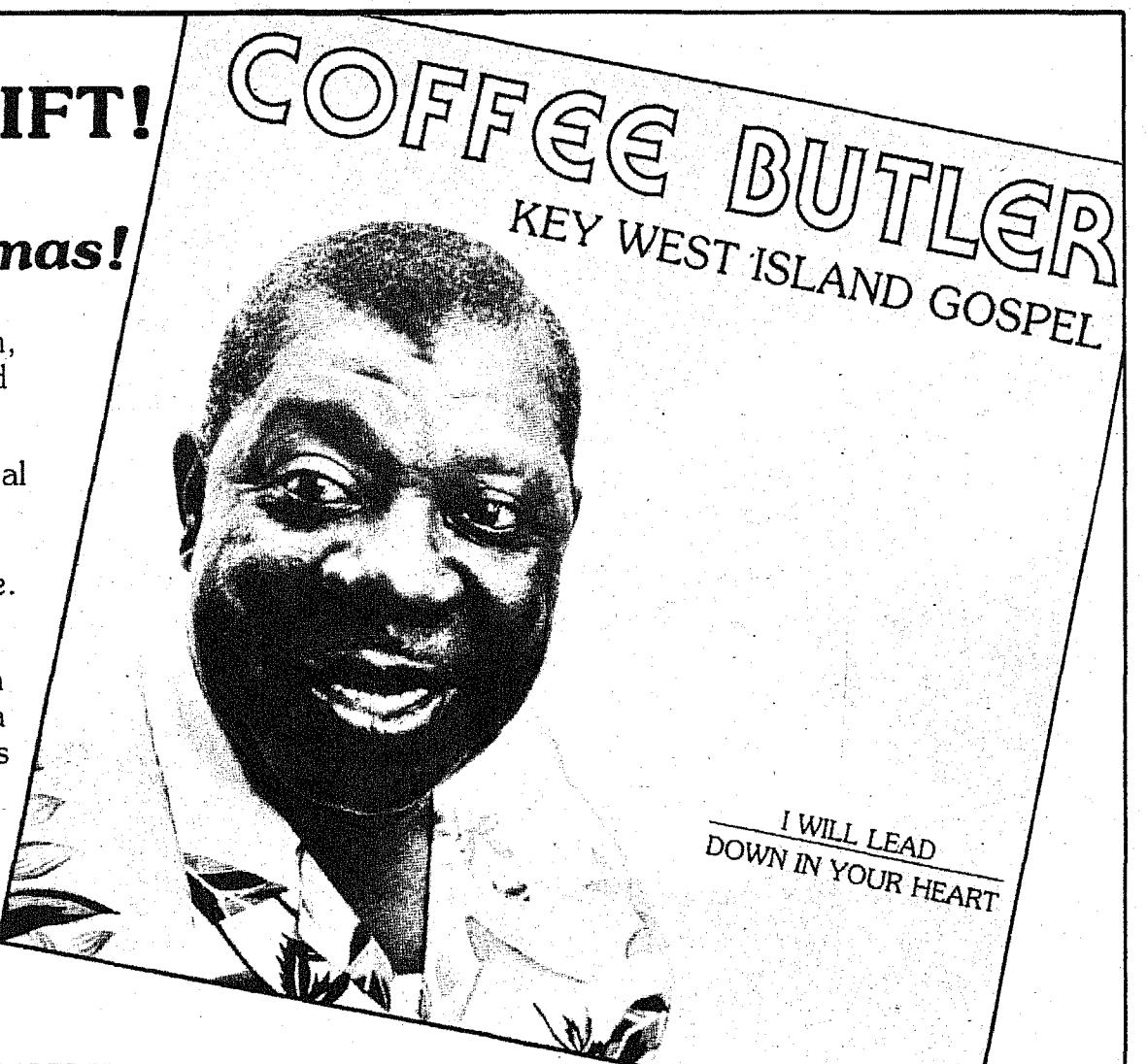
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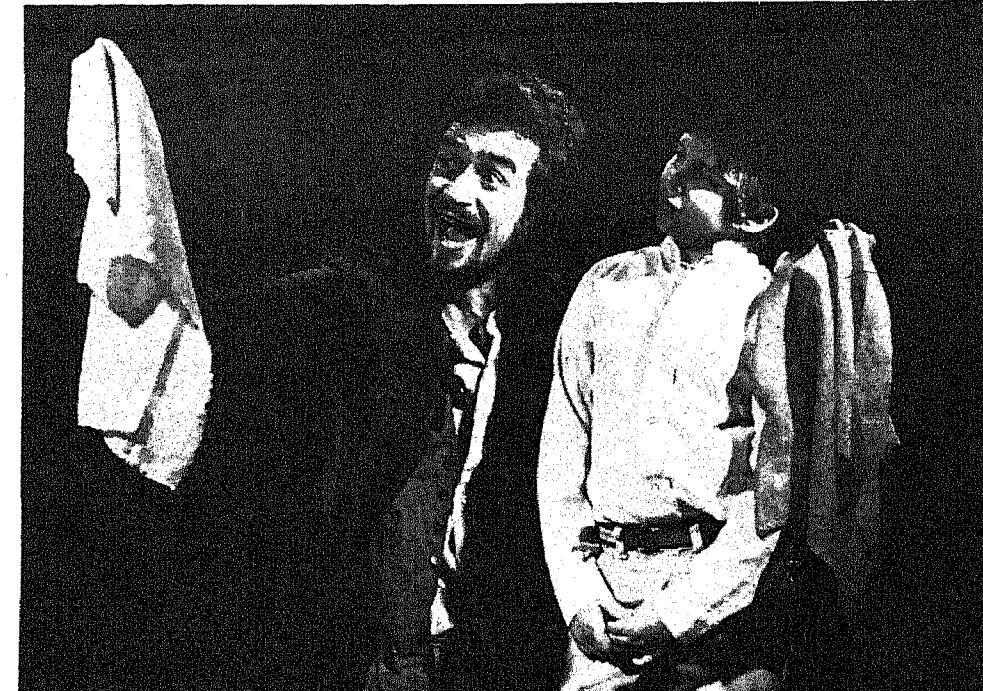
by Jerri Brown

OLIVER! BEGINS TWO WEEK RUN DECEMBER 7 AT TWFAC

TWFAC and Burger King present the hit Broadway musical OLIVER!, the first of three musicals for the 1984-85 season at TWFAC. OLIVER!, with book, music, and lyrics by Lionel Bart, is scheduled for December 7 at 8:30 p.m., December 8 at 2:00 p.m. and at 8:30 p.m., December 13, 14, and 15, all at 8:30 p.m.

OLIVER! is based on the novel Oliver Twist by Charles Dickens. The story follows the misfortunes of an orphaned boy at the hands of the workhouse employees, an undertaker's apprentice, and a band of thieves, before the discovery of his true heritage.

THE CAST OF OLIVER! includes 56 Key Westers, 35 of whom are between the ages of 4 and 17 years, and one



John Wells and Shawn Fagan as Fagin and Oliver.

black Pit Bull named Diesel in the role of Bill Sikes' dog Bullseye. In the title role is SHAWN FAGAN,

age 9, making his stage debut. DARIO GARCIA, who plays The Artful Dodger, is a junior at Key West High

School and has performed in productions of GREASE and ANNIE GET YOUR GUN. Well known for their theater activity in Key West are JOHN WELLS who portrays Fagin; PERRI HALEVY as Nancy, GARY MCDONALD as Bill Sikes, CHUCK TURNER as Mr. Bumble, and VICTORIA ROUSCH as Widow Corney.

OLIVER! IS DIRECTED by JOY HAWKINS who has acted and directed at TWFAC and at The Red Barn since its first season. Her prior experience ranges from television to Broadway.

JOE WILT, Music Director for OLIVER!, has participated extensively in musical productions at TWFAC and The Red Barn. Mr. Wilt previously directed at West Virginia University and taught in schools in the northeast.

THE CAST OF principal characters is completed by Larry Hill as Mr. Sowerberry, the undertaker; Joan O'Dowd as Mrs. Sowerberry; Stephanie Cosby and John Good as Charlotte and Noah, the undertaker's apprentices; Sam Lancaster as Mr. Brownlow; Darryl Marzyck and Jenny Schrang are Dr. Grimwig and Mrs. Bedwin; Bree Coven is Bet, Nancy's sidekick; and Tanya Duffy is Old Sally.

This grand cast is further augmented by 30 youngsters as



Gary McDonald and Perri Halevy as Bill Sikes and Nancy.

Orphans and Fagin's Boys, coming from virtually every school in Key West. All together, the cast provides for spectacular crowd scenes. Sets are designed by JANET ROSE, TWFAC's new Technical Director, movement is choreographed by PENNY MOLLOT, and costumes are by DEE DEE WEST.

TICKETS TO TWFAC's production of OLIVER! are \$5.00, \$7.00, and \$10.00. For further information regarding downtown Key West ticket outlets and free transportation to the theater on the Old Town Trolley, please call the Box Office at (305) 294-6232.

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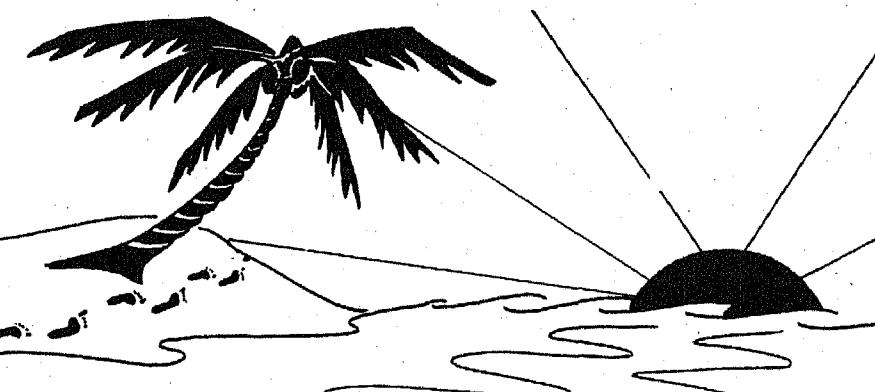
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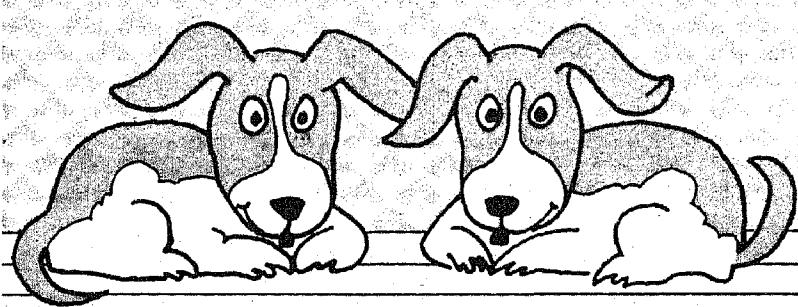
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HAPPY NEW YEAR!

by HELEN R. CHAPMAN

IT IS ALMOST the end of another year and everyone will say, "Where did 1984 go?" I'll tell you where it went. I have compiled a list of totally useless activities that we have all wasted time on, precious time that could be put to much better use.

1. **Washing Dishes:** If you prepare only two meals a day, you spend an hour washing dishes. Obviously, this amounts to 365 hours a year. There are two solutions to this waste of time: use disposable tableware, or eat out. Paper plates cause trash, a result you'll want to avoid (see #4). Eating out is costly, but time is also money. When you take into consideration the water used and the lotions purchased to combat dishpan hands, restaurant dining will probably save you money in the long run.

2. **WASHING YOUR CAR:** This is the biggest waste of time that I can think of. Contrary to public opinion, your car does not run better when you can see your reflection in the hood. Who cares if you have a dirty car? Nobody. You've wasted two hours a month, 24 hours a year, and nobody's impressed. Think what you could have done with that day you threw away.

3. **CUTTING YOUR LAWN:** What's wrong with a wilderness? People probably spend four hours a month, 48 hours a year, pushing a mower around, only to have the grass return and laugh in their faces. Let your yard return to nature. Not only will it attract interesting wildlife such as bees, butterflies,

mosquitoes, snakes and rats, but it will serve as protection when you come home drunk and fall down. Your neighbors won't be able to see you.

4. **COMPLAINING TO Service Companies:** Taking into consideration the telephone company, the electric company, the gas company, the water company, the garbage picker-uppers, and the newspaper boy, the average person spends probably 3-1/2 futile hours a month screaming and yelling at these complacent conveyors of convenience. That comes to 42 hours a year. You know it isn't going to do any good. Why do you raise your blood pressure to a dangerous level when the entire problem could be solved by cutting off your utilities, hauling your trash to the dump, and buying your newspaper at the corner store? Keep in mind that 300 years ago, folks had only candles, wood fires, free water, and the town crier. Americans died from consumption, smallpox, witchcraft, and Indians, but never high blood pressure.

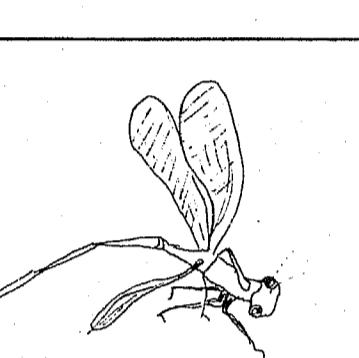
5. **PUTTING OFF the Landlord:** How much time do you spend every month lying to the landlord? How many excuses can you find for not having the rent on time? Here is an activity that not only wastes time in relating long, incredible stories to him, but also wastes imagination that could be used on the Great American Novel. All your prevarications won't cut any ice with him anyway. More than likely, you spend one hour a month placating him, and six more thinking up plausible tales of woe. Forget it. Move out.

6. **Sleeping:** I'm not being original when I say that we waste too much time on sleep. It's been said before. However, we all must have adequate rest. We each spend an average of 2,290 hours a year

sleeping. Don't waste this time. Learn while you sleep. In just one year, you could be speaking five languages, or programming new video games, based on your dreams. You could be testing mattresses, making a few extra bucks, or proving to Betty Furness that all sleepwear is designed with strangulation in mind. Sleeping can be very constructive.

NOW, YOU HAVE wasted 3,483 hours every year - and you have the nerve to ask, "Where does the time go?" Just consider how you could better have spent that time. There are so many worthwhile uses for it, such as chopping wood, cleaning oil lamps, and moving your tent from one vacant lot to another.

When you make your New Year's resolutions for 1985, I hope you will take my advice and promise to use your time more significantly. When 1986 comes around, you'll be able to say, with pride, "Look what I've accomplished by not wasting time. I've moved forty-seven times, I can speak Urdu, and I have a truck farm growing on the roof of my car!"



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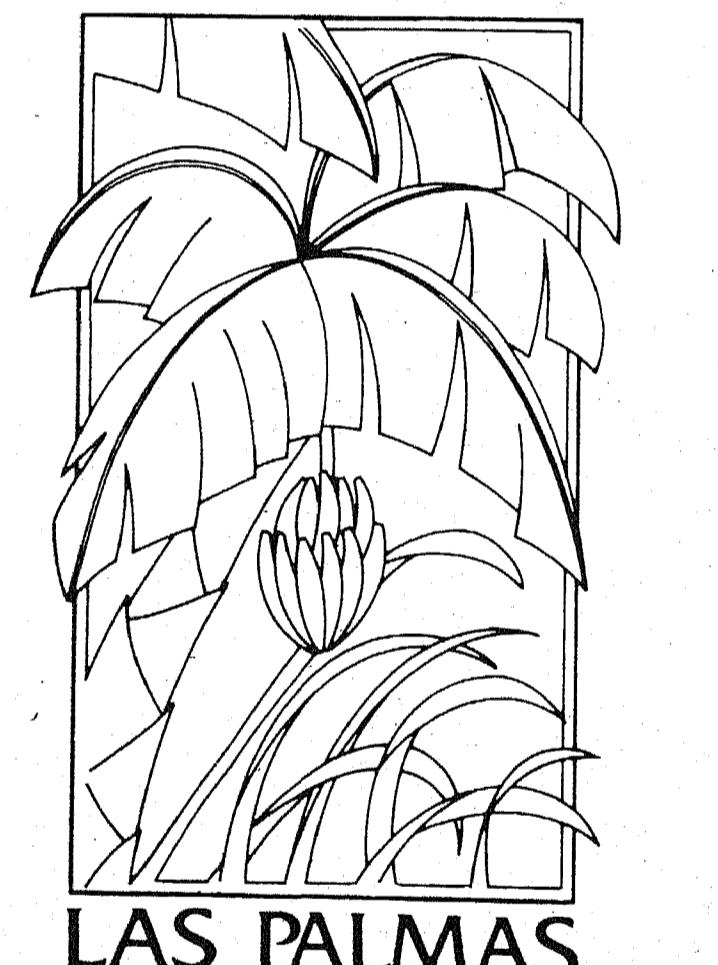
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THE CHANCE OF A LIFETIME

by STANLEY BECKER

ON THE SOUTH SHORE of Big Pine Key lies one of the rarest and most beautiful wilderness habitats in the Florida Keys; a complex and inter-dependent assemblage of native plant and animal communities, unique in both structure and association, but exemplary of the profound esthetic and scientific values afforded us all by such irreplaceable areas of the lower Keys.

AN ALTERNATING shoreline of sandy beach, Pleistocene coral outcroppings, and Red Mangrove fringing forest faces the southeasterly trade winds and the Straits of Florida. Landward, a stable coastal dune rises, up to six feet in elevation and covered by tropical hardwood hammock, still in a state of active successional development. This magnificent forested dune descends, northward, into a complex of wetland communities including mangrove salt marsh, salt meadows, periphyton zones, and salinas reaching to Long Beach Drive. North of Long Beach Drive another twenty acres of varied wetlands and transition forest extends to the Federally protected Tree Cactus Hammock and the shore of Coupon Bight, part of the larger Coupon Bight State Aquatic Preserve.

APPROXIMATELY fifty-four of these extraordinary acres, including about 3200 feet of ocean shoreline, are owned by Budd Brothers, of Youngstown, Ohio; son of well known Lower Keys realtor, Betty Brothers' Rein. Budd intended to retire to this land and to sell estate-sized portions of it, selectively, to people who appreciated its exceptional beauty as he and his wife, Pat, did; and would live on it in its natural state. However, Budd and Pat found

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APPROXIMATELY fifty-four of these extraordinary acres, including about 3200 feet of ocean shoreline, are owned by Budd Brothers, of Youngstown, Ohio; son of well known Lower Keys realtor, Betty Brothers' Rein. Budd intended to retire to this land and to sell estate-sized portions of it, selectively, to people who appreciated its exceptional beauty as he and his wife, Pat, did; and would live on it in its natural state. However, Budd and Pat found

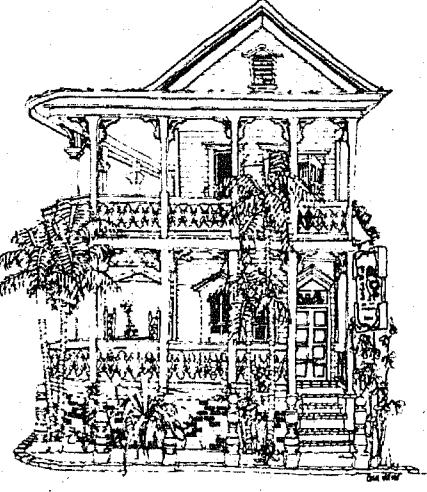
that both costs and problems of compliance with our major development ordinances, and the complexities of overlapping regulatory jurisdictions were a bit much for their modest plans, and they decided that the parcel's unique qualities would be best preserved in public ownership.

BIG PINE KEY is often termed "the sleeping giant" because it is the largest continuous land mass in the Keys, still rather sparsely settled, but currently subject to heavy development pressure. The Long Beach Drive area is experiencing some of the heaviest development pressure because of its superb location. To the west of Budd Brothers' property lies Long Beach Estates, a tasteful community of detached homes facing the ocean to the south and Coupon Bight to the north, and new homes are being built here at a fairly steady rate. Immediately to the east of Budd's land lies the approximately forty acre Ocean Bluff tract that has received preliminary approval, from the Monroe County Zoning Board, for a one hundred-sixty unit condominium project. This leaves Budd's property as the only portion of this privately owned shoreline being voluntarily offered for public acquisition.

LAST YEAR I DID a fairly extensive environmental assessment of this exceptional tract for a Land Acquisitional Proposal to the "Save Our Coasts" program. Earlier this year that data was incorporated, along with much additional information in an Acquisition Proposal to the State's Conservation and Recreational Lands (C.A.R.L.) Fund. The proposal was then hand carried to Tallahassee by environmental planning consultant Sandy Barrett to facilitate its passage through the initial review process, for timely inclusion on the agenda for Public Presentations before the C.A.R.L. Fund selection committee. Then, on October 25, at about 8 p.m., Sandy and I appeared before the selection committee, in Tallahassee, together with former County Commissioner Curt Blair, representing

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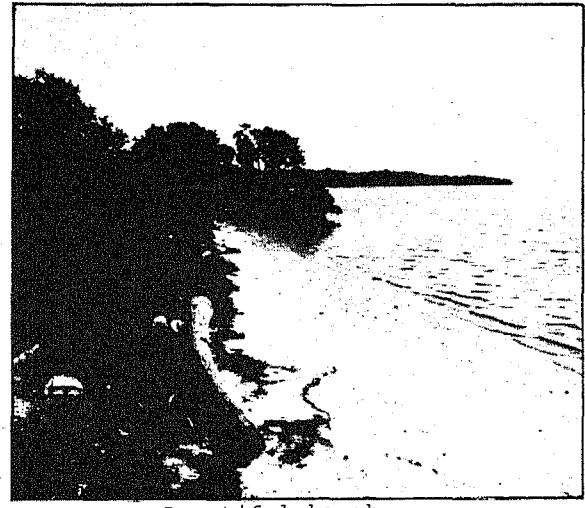
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the Newfound Harbor Marine Institute and the Big Pine Civic Association, to convince them that this land was worthy of public purchase.

WE HAD A STROKE of luck, shortly before going to Tallahassee, that improved our confidence at the Public Presentation. Dr. John DeGrove, current Chairman of the C.A.R.L. Fund selection committee, was in Key West during the week preceding our presentation to work with the City officials on their management plan and, to receive, on October 20, the Florida



Beautiful beach.....

Audubon Society's "Conservationist of the Year" award, at their 1984 Annual Meeting. Chris Lane, a well known journalist in our community and an Audubon Society member, suggested to Dr. DeGrove that he personally see Budd Brothers' property while he was here and, fortunately, he decided to do so. On Sunday, October 21, Sandy Barrett and I took a delightful walk with Dr. and Mrs. DeGrove and Bill Fahrer (County Commissioner Alison Fahrer's husband) along the beach,

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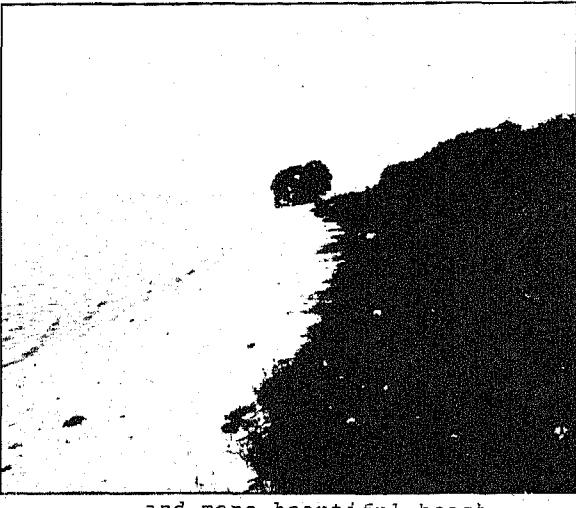
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ON NOVEMBER 20 the selection committee will review the proposed projects to determine which will receive further consideration this year. On November 2, the Monroe County Commission responded to our community's desire for this public acquisition by unanimously voting for an endorsing resolution, introduced by Commissioner Wilhelmina Harvey. The final decision on which projects will be added to the C.A.R.L. acquisition list will be made sometime in December, and we certainly hope ours will be among them. For those



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DRUG TRIAL: A CURTAIN RAISER ?

by BUD JACOBSON

WHEN THE DRUG trial jury in the federal courtroom finally closed out its 7-1/2 days of deliberations, and stunned court officials as well as the public out on the street with 8 verdicts of "not guilty," the response ranged from sheer incredulity to disgust.

Incredible was the word used most often to describe their absolving Charles Zapata, the Colombian national who had skipped out on his bond and the trial — Zapata was considered by the lawyers themselves to be an "automatic" guilty, even though he was tried "in absentia." After all, one of the defendants, Roy Hernandez, had copped a guilty plea days before the trial.

"He's got to be kicking himself for the rest of his life," was the remark from Alan Ross, one of the defense lawyers.

DISGUST AND DISAPPOINTMENT were the words most used by ordinary citizens on the street who had been following the case — they aimed their nastiest criticism at the government for putting up what proved to be a weak, ineffectual case, after years of investigation and a cost that was staggering.

Sneers and curled lips were evident all around the courtroom, not to mention beaming smiles from the families and friends of the defendants.

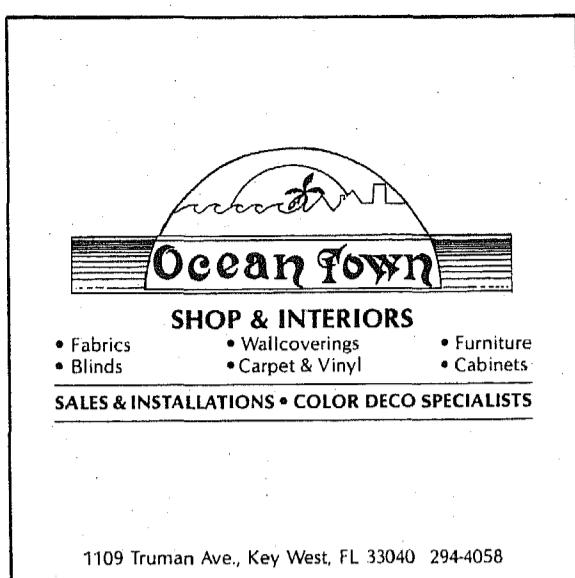
ASST. U.S. ATTORNEY Michael Patrick Sullivan walked out, his shoulders slumped while a few people told him the government better take another look at the next trial before they spend the time and money!

NEVERTHELESS, THE PAINSTAKING work of the 12-member federal jury in reaching decisions on eight defendants, charged with 27 counts of conspiracy and dealing in cocaine, was perhaps the most intensive ever seen in courtroom in Key West. They took more hours deliberating the fate of the eight men than the trial and all its testimony consumed in 10 days.

Veteran courtroom watchers, the press, the lawyers and court officials agreed at the close of it all that the issue of "a reasonable doubt" was at the core of the jury's constant quandry — and that, observers believe who listened to the trial, could be laid at the door of the government's case against the eight. Prosecution witnesses were so shaky and contradictory when they were examined during the trial that jurors could hardly be blamed for having a "reasonable doubt."

FURTHERMORE, THERE WAS some strong persuasion to arrive at a verdict by U.S. District Judge C. Clyde Atkins (which was agreed with by the defense and the government) since a deadlocked jury would only result in doubling the cost to the defendants and the government, because they'd have to be tried again, and the next trial would likely not produce anything that had not already been heard.

The cost of the almost four-week trial and deliberation was estimated at close to \$1 million, when you take everything into account. The cost of the next trial, whose defendants are referred to as "the big leaguers," and stars such local luminaries as Deputy Police Chief Raymond (Tito) Casamayor, police Detectives Russ Barker and Carroll Key, and attorney Michael Cates.



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and his wife, is reckoned at 5 times the first. There will be 21 defendants and 18 defense lawyers when that trial begins in late February.

"IF IT TAKES the jury this long for this trial, how long do you figure for the next one?" was the often heard question.

There was no lack of tension in this recent trial, nor was there any lack of startling information disclosed from the witness box.

A piece of stark drama was revealed only a day after the case went to the jury. A lady juror was reported crying and extremely upset in the jury room and apparently could not pull out of the depressed condition. Judge Atkins who had been abundantly patient and considerate toward the jury, asked the woman be brought into the courtroom by herself, where the judge asked if there was anything they could do to help her. The courtroom was totally quiet.

THE LADY, A thin, well-dressed, blonde person, took deep breaths and explained that she was Jewish and had come to the U.S. from Holland in the 1940s where she had hidden from the Gestapo. The stress of the trial had somehow triggered old fears and anxiety. She asked to be excused and the judge agreed.

Earlier, the Assistant U.S. Attorney Cathy Williams suffered food poisoning after dinner in a well-known local hotel and that stopped the case for a day; late in the jury's deliberations, one of the jurors caught cold and was running a slight fever — but they pressed on.

Defending lawyers mounted a well-planned streamlined attack against the primary government witnesses, Hector Serrano and Herb Reynolds, tripping them up and sarcastically referring to their "deals." Probing questions made them look



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incompetent, like liars and flakes. Both men had been brought from prison to testify.

AS IT PROGRESSED, the shadow of the famed John DeLorean trial fell across the minds of many spectators. DeLorean's acquittal in that sensational multi-million dollar trial hung to a great extent on faulty government witnesses, loss of memory and contradictions. It was plain in the Key West trial what the defense was doing.

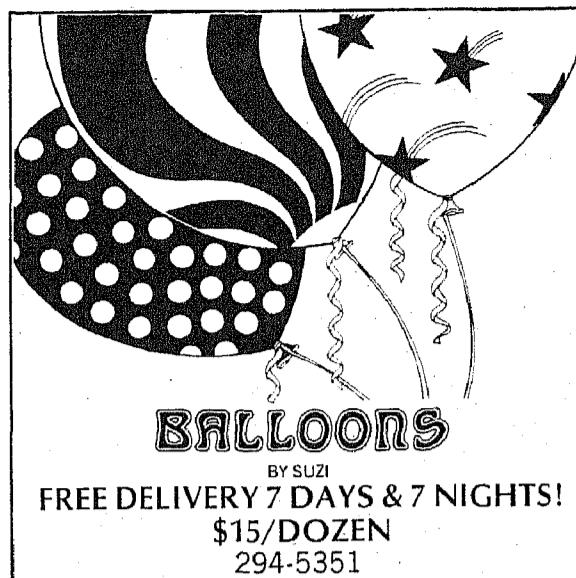
Also overhanging the Key West trial, and certain to be part of the second, were impending investigations into income taxes that may not have been ponied up to the IRS, considering the huge amounts of money, all of it in cash, that were revealed in open court to have been transacted between some of the defendants.

"Some of these people are going to be broke for years," one of the lawyers cracked.

JULIE SWANSON, A good-looking blonde who is the common-law wife of defendant George Russell (she had been the girlfriend of Herb Reynolds), told the court about Reynolds's excessive use of coke, sometimes 30 injections a day. Serrano, for his part, admitted to swallowing cocaine "by the mouthful."

Swanson said that between the coke and the booze they consumed, "I didn't know one day from the next." When she and Reynolds left Key West, "we went to every bank in Key West. He took money from safe deposit boxes in all of them. It was a lot." Later testimony disclosed the amount at about \$140,000 in cash. She told the court they packed the money inside a car door and took off for St. Cloud, Florida, where they bought a home. Testimony about the home and where they got the money for it led to more crossed-up answers from Reynolds.

DEFENSE LAWYERS, TIME and again, stressed the mixed answers from



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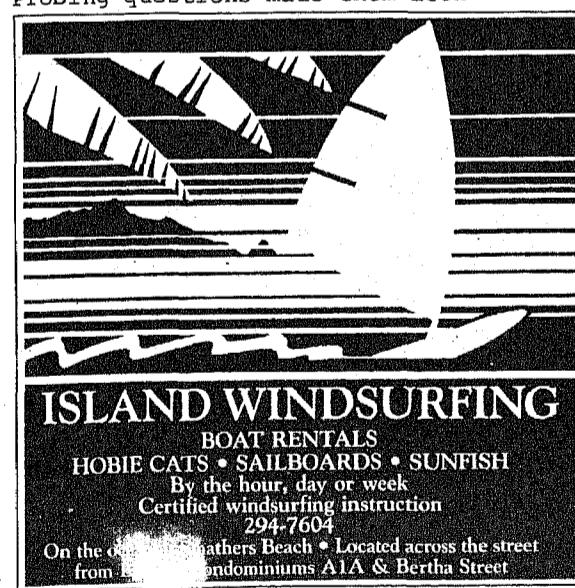
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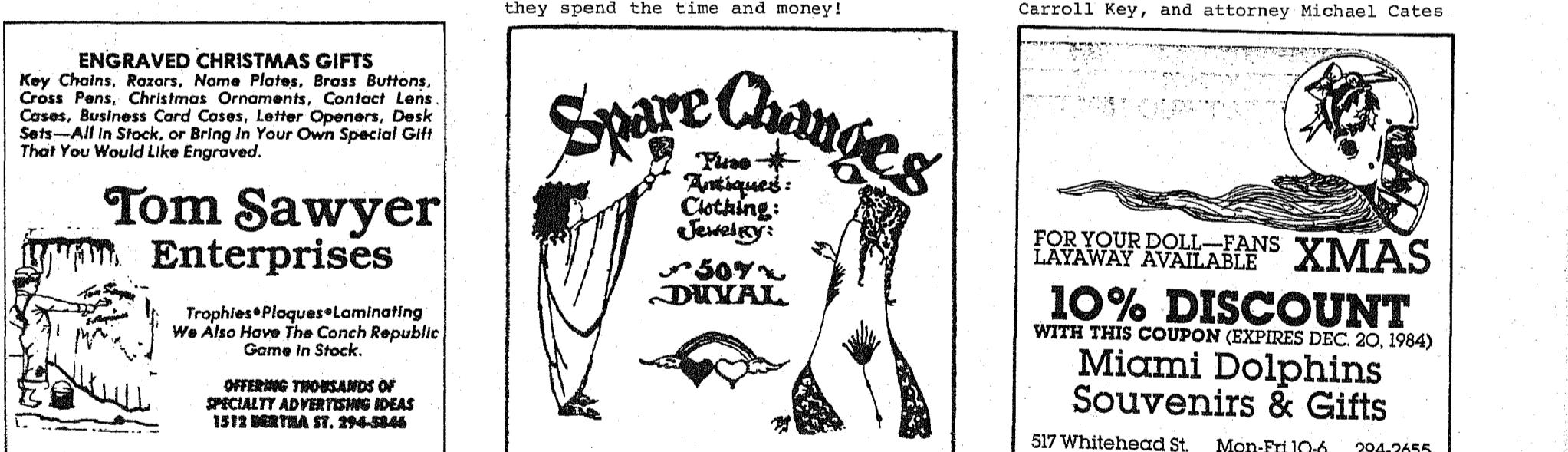
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Reynolds, Swanson and Serrano and, to back up what they were doing, they brought Dr. Milton Burglass to the stand. Burglass, a professor at Harvard, was flown to Key West by private jet charter, at the expense of the defendants. He quietly explained to the court the addictive qualities of cocaine, the damage it can do to the brain, hallucinating, loss of memory, etc.

Among the close listeners to the defense were Casamayor, Michael Cates and his wife, and Russ Barker, on various days of the trial.

AS THE TRIAL progressed and more and more testimony came out about the availability of dope in Key West, particularly cocaine, it was obvious to the ordinary citizen, including the jurors, that the "street talk" about drugs and the money involved in Key West were a definite factor in the town's economy. The large supply of



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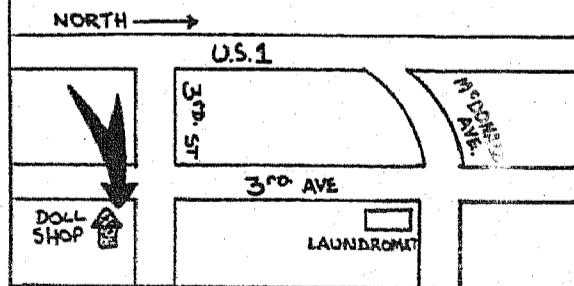
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tor told him he had only two years to live.

He had emphysema and had to stop smoking. He promptly increased his cigarette consumption from 2 to 3 packs a day, and smoked even in the shower.

NED ROMANO SPENT the next two years trying to quit, researching over 200 smoke-cessation programs around the country, hypnotizing himself and others, cutting a "How-to-Stop" record, and forming a Yoga for Health company.

I went away to Sweden during my senior year of high school and when I returned, my father was gone.



Ned Romano and family in 1960: from left, Ned, Jeppy, Kim, Neal, and wife Yvonne.

HE HAD MOVED to Woodstock, New York, had lost 30 pounds, had grown his suddenly-grey hair long, wore jeans and workboots, and had a beautiful blonde friend named Nan. My brothers and I were immediately captivated by her, even more so when we discovered she'd written the "Listerine - the taste you love to hate" ad. (Fourteen years later, Nan flew down from NYC to Key West at 11 p.m. with fresh Italian bread and still-wet mozzarella cheese from DiPaola's in Little Italy. We raced out to Florida Keys Memorial Hospital and walked quickly down darkened and quiet halls. We got to my father's room where he lay weak, lined, and thin. Nan and he looked at each other, shrugged - "whaddayagonna do?" - smiled - and we had a feast.)

MY YOUNGER, TEENAGED brothers and I were thrilled by this new development in our lives. My father would write us excuse notes from school every week so the three of us could spend several days of fun and excitement with him. My father turned 300 acres of Catskill Mountain forest into a close community of wooden houses discreetly hidden from view, and filled with young artists, musicians, and business people. I was a member of his 13-man construction crew which built a 5-story

geodesic dome for film critic Judith Crist. (There were no master plans, just my father standing in the middle, deciding on the spot to put a window here, or a floor there - and somehow it all worked out.)

MEANWHILE, MY FATHER stopped smoking. He was into hanging upside-down by a jury-rigged pair of ice-skates, swore by megavitamins and meditation, and was contagiously enthusiastic.

DURING "READING PERIOD" at Harvard, you get six weeks with no classes so you can spend every minute studying for your exams. (They even keep the cafeteria open all night and the coffee flowing) I called up my father during one cold and rainy reading period and we decided to go to Key West for a little break. My brother Neal, 17 at the time, flew down to meet us, and we all rented the apartment over Claire's restaurant. A month after Neal returned to NY, it was my father who gave me the news: Neal had died of a heart attack. ("One in a million chance," his doctor said.)

My father started smoking again right away.

A YEAR LATER, my father, having finally quit, threw himself into developing the "Smoke-While-You-Quit" program. He ran it in Woodstock and then even more successfully in Hawaii (where he'd always wanted to live) and then here in Key West (where he lived on a yacht, which he'd always wanted to do). Always, he had a young and pretty, adoring girlfriend with him. ("They all loved him, every woman who saw him was crazy about him," said his mother.)

MY FATHER AND I would meet every morning at Las Palmas or La Te Da for endless cups of coffee, a ritual so thoroughly enjoyable, so easily taken for granted. (How was I to know, last September, that the cup of coffee at Joey's Espresso would be the last?)

The local TV station, TCI, ran a 10-week series on his smoke-away program which my father directed and I produced. Joan Mann attended his class and in return offered my father a week at her house on Staniel Key in the Bahamas. Karen Clemens and I joined him there, where he made his best-ever loaf of potato bread. (Near the very end, as he lay emaciated and quiet, alternating between lucid and hallucinatory states, he requested 10 pounds of Bahamian flour. Joan's son actually lugged the sacks from the Bahamas and delivered it to FKMH.)

THEN - IN BETWEEN girlfriends - my father decided to travel through

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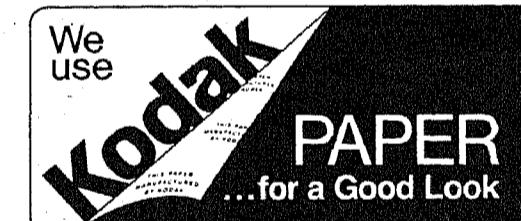
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Italy and India, where he stayed at a Poona commune for followers of the Indian guru Rajneesh. My entrepreneurial father, living with a bunch of people all dressed in red, pink and orange, all wearing wooden necklaces with Bhagwan's picture on them! "I'm only doing it to improve my smoke-away seminars," he assured me, wondering with affection how he could have ended up with such a straight and conservative daughter.

WHEN HE CALLED from Miami for me to pick him up, I jokingly told him that he'd better not be wearing red or a goofy necklace. Ha-ha, he laughed. We both guffawed when PBA's doors opened and Swami Dhyan Ned emerged, red garb and all. ("He used to dress so handsomely. What the hell happened to him?" asked his 80-year-old mother.)

HAPPILY ENSCONSED AT the Rajneeshi Ranch out in Oregon, running smoke-away seminars, working in the bakery, and driving buses, my father surprised me by announcing he was returning to Key West. "How long will you be in town?" I asked him with excitement. "Indefinitely," he answered.

* * * * *

I DROVE MY thin father up to the VA Hospital in Miami for 5 days of tests. We nervously joked about the place being the stage for "Night of the Living Dead," what with the duo reminiscent of "El Topo," (one veteran without arms, the other without legs, the two of them inseparable) and the guy in the bed next to my father who had a tracheotomy, courtesy of cigarettes, and was hooked to a machine that beeped all night. We cringed as the doctors told this man that chemotherapy wouldn't make him sick.

Wouldn't you know, my father's doctor was gorgeous, young, and very concerned about him. When I caught the sparkle in my father's eyes as she entered the room, he and I both laughed and I thought, leave it to Dad to flirt while dying! Actually, I didn't really think he would die from this. When the doctors told us there was a 1-in-100 chance that he would survive, his chest seemed to swell and he smiled at me and said, "I'll be that one." Even when the oncologist told him that his cancer was "inoperable and incurable," I knew somehow my father would pull it off, as he always had.

WE FLEW EVERYWHERE to beat the odds: to a lung-cancer surgeon-specialist from Sloan-Kettering who wanted to cut his lung out the next day and who told him he had less than 6 months to live if

he refused treatment of any kind. ("We'll show him, that knife-wielding salesman," my father said.) We flew to St. Petersburg to find a doctor who was going to cure him using immunology and negative ions, whose medical books turned out to be all upside-down on his shelf and whose "porch lights were on, but no one was home." My grandmother and I flew him to Mexico - a miracle cancer-cure for just \$3,000! - where his brother Ray joined us from California, and where his brother Frank called daily for progress reports.

THE CLINIC WAS filled with half-alive people on pipe furniture hooked up to IVs which hung from the chandelier by coathangers, all filled with a weird-smelling liquid they called "Tumorex." Every day, they'd place a magnetic board on my father's lap, hook it up to the computer, and dangle a pendulum over a screen to determine what part of his body needed which medicine. Then they'd sell my father the medicine - at \$30 per vial - which was administered by simply placing it on the board on his lap for a few seconds. (The vials were then reused and paid for again - by the next patient.)

My father got more and more paralyzed as the cancer developed in his bones and brain, as lung cancer is prone to do. (I never wanted to

have to know these particulars about it.) When my father's "panacea treatment" was over, the head honcho of the clinic, Jimmy, clasped my father's hand in both of his own, sighed proudly, and said, "Congratulations. Your cancer is gone."

* * * * *

MY FATHER ENTERED the Florida Keys Memorial Hospital after trying to cure himself with kidney and sage tea, practically killing himself with dehydration in the process. One of his acquaintances from Woodstock flew down and tried to convince him he'd get well if he drank his own urine. Other, better friends continued to come with flowers, pillows, tapes, massages, smiles, hugs, tears. I wiped his cheeks as my father sobbed when his friends Emma and Richard won in the local elections, so happy for them, so happy for everyone in Key West who would be around to watch them in action, so happy, I guess, for anyone who would be around for anything. He cried because he knew he'd never walk down Mulberry Street in Manhattan again.

"The worst part of this thing is not the cancer," he wept to Dr. Scarlet, "it's being a Sicilian father and having to let go of your daughter." And then the crying stage came to an abrupt end.

* * * * *

(AFTER NED'S DEATH, I found out that when his closest friend, frightened by my vibrant father's helplessness, asked him, "Ned, how can you stand this? You're so calm about it all," my father said: "I've known all along. I've been preparing myself for this for years."

* * * * *

DUE TO THE loving care he received at FKMH, my father was ready to embrace the medical establishment, but by then it was much too late.

The day after the Fountains Restaurant burned down, last December, my husband George and I went to see my father in the hospital to assure him that I was all right, that our house, right beside the Fountains, was not harmed, and neither were we. He didn't hear me - or understand - or open his eyes. For the first time in my life, my father wasn't there for me.

When The Phone Call came at 5:30 a.m. the next day ("He's gone, sweetheart"), I was not surprised. It was cold outside, and I curled up closer to George, relieved it was over, yet wondering how life could possibly go on without my father. I'd just lost my deepest, life-long friendship - with the last person around (my mother having died of cancer a few years ago) who would remember family jokes or family history, or who would even really care about the little details.

He knew cigarettes had done him in years ago, and had set out with a vengeance to cram every bit of life into what was left of his own, fueled by a determination to help other people avoid this kind of early death.

* * * * *

MY GRANDMOTHER STILL cries every day for her little "Neddie." ("Why didn't he get a chest x-ray five years ago?" she asks, angrily.)

My five-year-old friend named Daino (who often made my father smile in the hospital) asks me every now and then: "I wonder what your daddy's doing right now?"

Strangers approach me to say they haven't smoked in 2, or 3, or 5 years, thanks to my father.

Last month, one of his nurses told me that she'd really loved my father.

NOW THAT I'M a stepmother to two teenagers, I'm reminded of certain incidents: like the time ten years ago when my bus from Boston was late, and my father waited for two hours at some remote bus stop during February and could only smile with love when he saw me. Or how he never once got angry at me for insisting upon washing his good iron frying pan with soap and water instead of rubbing it with oil and salt. (Now that it's mine, I get annoyed at the rust it's developed.)

LAST NEW YEAR'S Eve, my "biological imperative" became immediately emotional as well. The incurably romantic part of me wants someone to whom I can pass on my father's legacy - someone who'd have a vested interest in watching

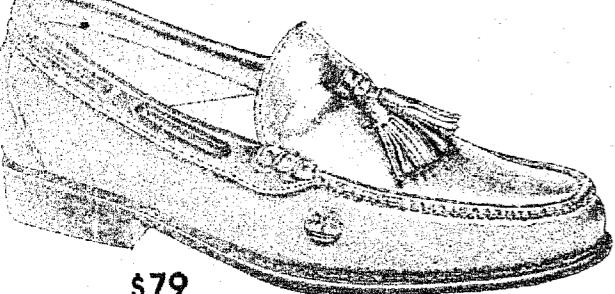
all those home movies and who'd want to hear about all the crazy and loving things my father did. What an incredible grandfather he would have made!



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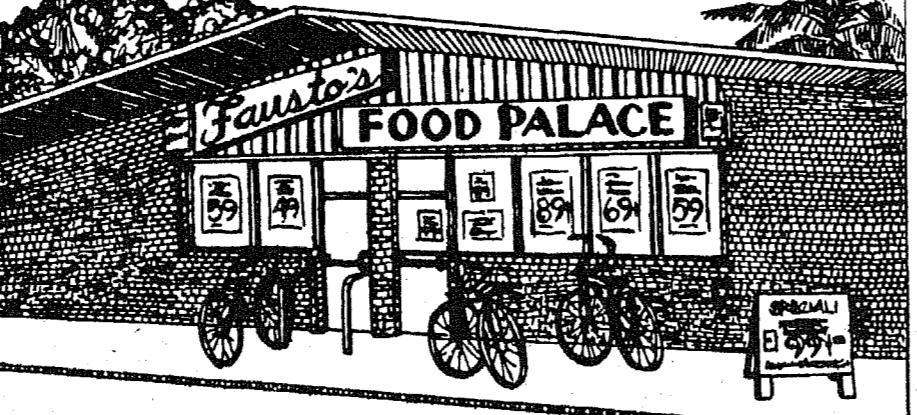


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SOME THOUGHTS

by GIL RYDER

THE ELECTIONS ARE behind us, but the analyses, like Tennyson's brook, will go on forever. We might as well join the club.

Even those of us who did not vote for President Reagan must now concede that fifty-nine percent of votes cast must be recognized as a mandate. The majority were satisfied with the last four years and want to maintain the status quo for the next four years.

THAT'S THE MANDATE at the national level. At the local level, it's somewhat different. County Commissioner John Stormont's stunning victory by fifty-six point nine percent of votes cast is also a mandate - but - not a mandate to maintain the status quo locally.

Stormont's victory is, in fact, a mandate to reverse the attitude held by local government in the past, an attitude based upon the principle that what a developer wants, a developer must get; an attitude that included the belief that developers' property rights and real estate speculators' property rights superseded the property rights of resident citizens.

RIGHTLY OR WRONGLY, the majority of the voters perceive Stormont as the champion of the underdogs in their long and strenuous battle against the rapacious developers and speculators. He has been elected not just to be fair and just and legal, but to pull out all the stops to protect the residents of the Keys from greedy and destructive interests.

Stormont's election is not just a

mandate for him but for the entire Monroe County government - a mandate to turn the ancient wrong-headed thinking completely around.

STORMONT COULD NOT possibly do this all by himself, and well the voters know it. Commissioner Harvey was not re-elected, unopposed, just because of her great personal popularity, but because she has shown herself to be a very capable commissioner, not inclined to vote in favor of special interests, and has worked steadily and effectively in the interests of all the citizens.

Commissioner Freeman was not elected just because of his excellent family name, nor even because of his reputation as an honest and honorable Supervisor of Elections for 28 years. Those items alone might well have elected him, but the fact that so many voters perceived his opponent as development-oriented really put the cap on it.

STORMONT'S ELECTION IS NOT JUST A MANDATE FOR HIM BUT FOR THE ENTIRE MONROE COUNTY GOVERNMENT - A MANDATE TO TURN THE ANCIENT WRONG-HEADED THINKING COMPLETELY AROUND.

OUR NEW AND welcome County Commission should recognize and accept the mandate of the people and find ways and means of guiding the County bureaucracy along new paths. Permits must be issued only if the applicant meets all code and zoning restrictions. No more personal judgments; the officials must go by the book.

Our new County Commission must appoint County attorneys who can, and will, find among the thirty-two million laws of the country, the laws that do not uphold development rights that are in conflict with the well-being of the Keys and the residents thereof.

PERHAPS WE ARE all starting to

realize that, while the constitutions of the United States and the State of Florida uphold the right of anyone to enrich himself or herself, these constitutions do not grant anyone the right to self-enrichment by depriving others.

The constitution does not grant anyone the right to take another's property at the point of a gun, neither does it grant anyone the right to make another extremely uncomfortable by despoiling an area, polluting air and water, or creating intolerable traffic congestion.

THE VOTERS OF the Keys have expressed themselves loudly and well in this recent election. It would be inconceivable that any part of the County government would not recognize and understand what has happened.

The County Commission elections are not alone as indicators of the

held the office but was under suspension, and the other a former City judge, formidable competition, shows that Winter has built an enviable reputation as well as a good deal of personal popularity - both items recognized and appreciated by the voters.

SHERIFF FREEMAN'S RE-ELECTION shows that a desire for new faces does not overcome public recognition of a job well done.

Tax Collector Harry Knight was re-elected by a large majority. No one loves a tax collector, but, again, the voters do recognize and appreciate a job well done.

THE VOTERS AGAIN showed themselves to be clear thinkers when they agreed to burden themselves with an additional one cent sales tax to finance new jail facilities. They obviously understood the need and realized that the added sales tax

OUR NEW COUNTY COMMISSION MUST APPOINT COUNTY ATTORNEYS WHO CAN, AND WILL, FIND AMONG THE THIRTY-TWO MILLION LAWS OF THIS COUNTRY, THE LAWS THAT DO NOT UPHOLD DEVELOPMENT RIGHTS THAT ARE IN CONFLICT WITH THE WELL-BEING OF THE KEYS AND THE RESIDENTS THEREOF.

was the least painful method of meeting that need.

A NEARLY TWO to one yes vote on the FKA question is added evidence of the thinking capacity of today's voters. The vote on the amendments is proof that we have an intelligent electorate in Monroe County - people who take the problems seriously and gather solid information before they go in the booths and pull the levers. Voters did not just pull all the "yes" levers on the amendments. Amendment 4 was resoundingly defeated - as it deserved to be.

THE WINNERS IN the recent election are to be congratulated - even more so

our knowledgeable voters who turned out in large numbers to state their case and win the day.

The people of Monroe County are the real winners. They have not only voted wisely; they have shown once and for all that they will not again be led astray by palpable nonsense. No longer do they believe that bigger is better, that broadening the tax base brings taxes down, or that heavy traffic, crowded conditions, and ruined neighborhoods bring prosperity to all.

THIS ELECTION DOES prove that the individuals and groups who have worked hard and tenaciously over the years to present the problems of overdevelopment to Keys residents have not labored in vain. They have withstood the mockery, accusations of fanaticism and communism, been hooted down as bird-watchers and butterfly chasers, but their message has slowly but surely been driven home and has finally borne fruit - and a very good crop at that.

Years ago, in many monarchies, there was a standard motto: "God Save the King!" Perhaps we could now paraphrase that to: "God Save the Keys!" At least we can feel pretty sure that He would now be getting a little help!



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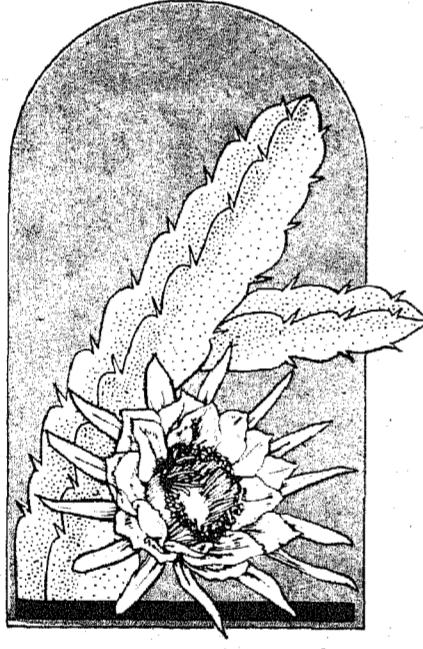
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R.L. (Bobby) Brown
Election Supervisor, Monroe County

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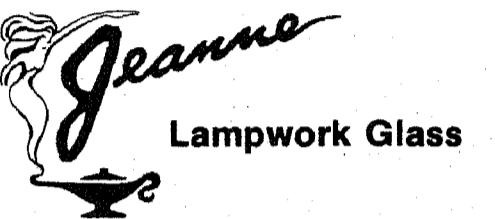
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Gallery Hopping

THIS COLUMN IS about enchantments in between, as usual, many other things; an open love letter to Fred Gros where all will be revealed; a rebuttal to an accusation of kick-backs from Croissants of France for mention here; I pay the same price as anyone for our croissants and if Croissants de France is in an art column, it's because their stuff is edible art, they're nice, too, Carole and Claude, and bringing us baguettes soon, and they are the first glamorous SoMo bakers.

TOM WOLFE IN the Miami Herald a few Sundays ago wrote that God had been replaced by art. Would that it were so. I fear via Harper's, or Time-Life. Art and God have always been a sweet and sour mixture, pagan 'til Fra Lippo Lippi or Goya, who united church, government, society and bullfighters in one fell WPA-like swoop, the most pop painter ever, and Leonardo who married gorgeous flesh to organized religion, not to be forgotten, Jerry Falwell, by the majority.

DEAREST DARLING FRED GROS, When Paul Scofield showed here in Key West a couple of years back, two or three people bought four or five paintings: they are sitting on gold after P.S.'s last New York show. Paul is not yet 30, and those who could have bought should be ashamed.

Your beautiful Stuart Vaughan show sold fourteen on opening night. He is in his 20s and the proof that Key West is getting hep is this sellout of high style, quality design. You have Roberta Morris's first Key West exhibited oil painting

a grand gay proof of life, her meticulous constructions, her beautiful pots; you have Beth Nabilo's wondrous red "One Thing Leads to Another." And now it's going to be Michael Hopkin whose new paintings are another summit. No one here will buy them and you and I share this shame: had we had the good sense at 8 or 9 to buy Miro or O'Keefe.... Well, our son Francois is saving his busboy's tips for Tiny Haykin and he's smarter than most Key Westers. He's 16.

Thank you for a lovely show. You do keep on pushing it up the hill and you do it so well.

Love and respect and etc. from us all. P.S. Thanks for Ron Van Bolen, too.

ART IN AMERICA informs us that



by GORDON LACY

easel painting is back. What can that possibly mean? Haven't painters been using easels recently? If not, what? Knees? Girl or boy friends' backs, tables? Art in America won't notice, but I'll say that the actual trend in painting today is toward the narrative; Stuart Vaughan is autobiographical. Vaughan Gibson is painting his self-invented world, funnily, gorgeously; Alice Terry composes superb arrangements of flowers, penguins, shells. I do like those Hudson Meek fish very much.

DOWNTOWN FROM GILBERT, Gingerbread where Richard celebrated the gallery's 10th birthday with a group show of his stable of artists. Craig Biondi kindly gave me a preview of his forthcoming one-man; big tropical canvases, lushly colored, a very open series of seascapes slated for TW Theater this

Street.

THE GUILD HALL keeps trying to do better; they're achievers. Everyone knows about Ann Irvine's great Xmas cards, Judi Bradford's lizards, suction-toed for sticking, and if you've been paying attention you know that Sonia Robinson is there turning out leather accessories. The big surprise here is Loys Locklear, moving in with her anything-goes clay work that just won't stop. Well, like Loys, the Guild is also giving two special shows, one to Valerie Hoh, who does hand-painted tiles set in trays and trivets. She sells at Bendel's and Barney's and now at Fast Buck Freddie's, and Freda Padron from here who after years of study with international artists will be showing floral tiles so technically complicated that many pieces are fired eight times.

IT'S THE MONTH of Christmas goodies at Guild, so get on down there; with a long nod to Maxine McMullen,

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season, a large, highly constructed group portrait of sun-worshipers.

KAREN'S ARTIST WAREHOUSE has turned into a gallery partnered by Rudy Prazen, wood sculptor, featuring their own work and some small fun Jean Louis Lebrun Key West anecdotes. More later, for I am walking down SoMo in strict geographic order just this once.

SO NEXT, BURGESS-MEINSTER, Jordon's and what can one possibly say confronted with this special sort of glitzy madness? Gerard's Haitian paintings, KW's own Chagall, Vaughan Gibson, a few early and prime Jack Baron's, some before-she-had-reached-painting Terrys, chic Argentine leather luggage, rare mahogany 19th Century Haitian beds, a Matisse or two, blintzes next door and crab salads and hamburgers, and lo and behold, the ever-faithful floating KW bridge game.

LACY GALLERY IS going underground and we are glad about it. We'll show by appointment and do shows up north. No more gallery sitting which is every gallery owner's dream. And we are off Whitehead and Petronia, luxuriating in the quiet of Virginia Street.

I should never have mentioned Farrington's parking lot. How could I know they would back in? Anyway, no one gravely hurt. Showing Joan Purcell's fine hand-tinted etchings of flowers, penguins, shells. I do like those Hudson Meek fish very much.

DUDLEY IS BACK at the Haitian and he and Molly make a good team. There's a new shipment of 200 paintings and on the 14th Ruth is throwing not an opening but a real bash for Madsen Mompremier, a 3rd generation painter whose canvas's, despite surface innocence and prettiness are in content, working voodoo enchantments. If this doesn't intrigue you, I'm at wit's end. The artist will be present, me too, with a chicken claw in my pocket just in case.

JACK BARON AT Carrie's Notion did a commissioned series based on the eight most successful children's books for our library's birthday ruckus. As usual, charm, charm and fun, what it's all about, really.

Irene Stanton and Jo Loeber have completely refurbished their studio from the roof on down and are hard at work painting for the upcoming European shows. They do it by appointment only and are definitely worth a call and a go-see.

IT'S THE MONTH of Christmas goodies at Guild, so get on down there; with a long nod to Maxine McMullen,

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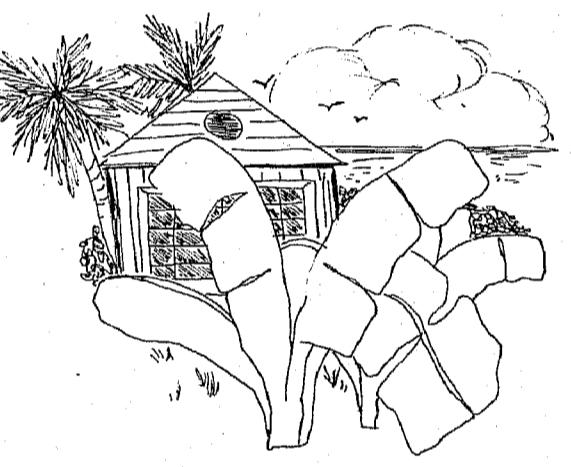
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garden and expositions of local history. It lies languishing, burnished by past beauty. Few cities can boast a comparable structure. We are upgrading this monument with shows of quality, a whole new program set in motion and volunteers are needed. "We" is not an editorial one; it is us, all of us, pulling together so that one day Martello will become an art museum alive and glittering with tax-deductible donations of paintings and sculptures, city-wide participation, national and international attention, traveling shows of our painters, imported shows of others. December 4th, 8 to 10 p.m., a great sexy Christmas extravaganza for the whole family with a sale of art by resident members, food, entertainment and an auction of tree ornaments made by local personalities, so come, come with anyone you know who can lay bricks, mix cement, flock walls, we're going to use you one of these days to realize this venture, so sign up. You can't lick us; join.

BARNETT BANK OF West Palm Beach has bought eight Alice Terrys. A lot of us will be thinking of changing banks now. At mine, I can't tell the art work from the calendars and desk blotters. Can't you all imagine that grungy Credit Union cubicle all done up in Sweeneys or Marks? It would make the time spent in line worth it.

MY GOOD friend, I'll call him Bubba, avowed he loves my column, especially those nights he can't sleep. It sends him right off...

Love to you all and sleep well...zzz.



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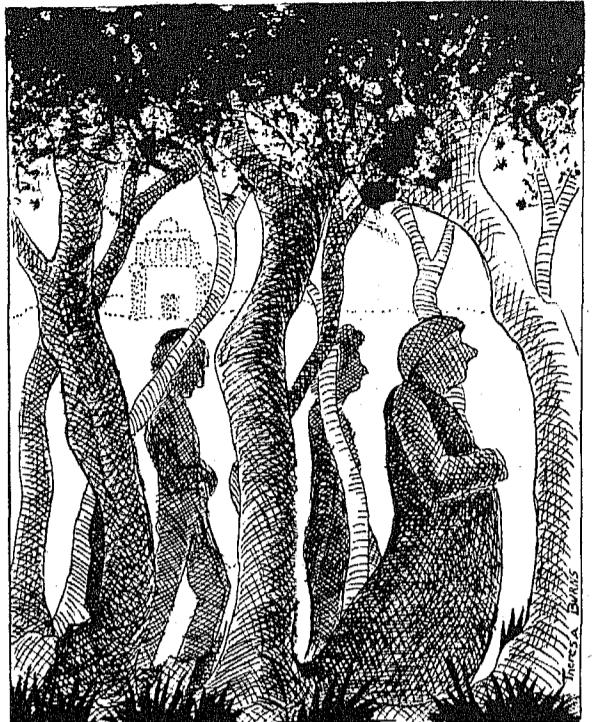
by ALDEN SOLOVY

SCHMUEL DAVID SAT quietly, waiting for an answer from his master. The wait might be long, Schmuel knew, for Reb Shlomo could not be predicted. Answers came quickly, in a word: answers came slowly, in discourse. One never knew. Schmuel waited, casting glances from table to table in the empty Talmud Torah study hall. A small candle and a slight breeze made Reb Shlomo's shadow loom large, dancing on the wall as he paced, as if consulting the portraits of the great rabbis.

The question puzzled Schmuel David from the moment Reb Shlomo finished telling the day's story. A tale of Rabbi Israel Baal Shem Tov, of righteous memory, told by Rabbi Nachman, his name be revered, and handed down through the generations, their wisdom a blessing. Told, today, by Reb Shlomo of Vraspopol, the Storyteller. A simple tale, really, Shlomo dressed it well, Schmuel thought. He smiled. Shlomo dressed them all well. Still, the story nagged at Schmuel.

THE BAAL SHEM had taken his disciples into the woods. They walked in silence. As the afternoon wore on, the disciples began to murmur to themselves. Has the Baal Shem forgotten mincha? The afternoon service? Soon, one bold disciple asked the Baal Shem, "Will we not stop to pray?" "When we find a suitable place," came the response. The walk continued. On and on and they still walked. The sun slipped perilously toward evening. The afternoon service would be missed! The master motioned for his disciples to wait. He stepped inside the synagogue, stepped out, and continued the march. Once again, the

bold disciple asked of his master, "Will we not stop at that synagogue for mincha? The Baal Shem Tov, Master of the Good Name, turned to his student and



said, "That shul was too crowded." The disciple persisted. "There was no one in the synagogue. I looked. It was empty." The Baal Shem smiled, saying, "You looked only for people, but the synagogue was crowded with what they had left behind. Prayers. Prayers said with no feeling and such little faith that they did not have the power to ascend to heaven. The synagogue was so burdened with forgotten prayers that their sheer weight would have held our prayers to this earth."

THE LESSONS IN the tale were clear to Schmuel David. That the way a prayer is said is as important as the prayer itself. That through our prayers we can

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bring holiness, or destroy it. That the lesson of the master is inextricably tied to the questions of the student.

For Schmuel, those messages did not hold the answer. Certainly a nice story, he thought, as long as you stop there. Good enough. But the story begged another question, a distressing question, a question which bewildered Schmuel David. He expected an answer from Shlomo, but the wait had become too long, and Schmuel began to doubt his master. "Can any of our prayers ascend to heaven?" he had asked. "After all, aren't our shuls filled with the burden of forgotten prayers? Will the Holy One, Blessed be He, turn his face from us because He cannot hear us calling?"

FINALLY, REB SHLOMO stopped pacing. He paused, for an instant, looming large over the seated Schmuel. Then, taking a short stool, Reb Shlomo sat down at Schmuel's feet as if master and student had changed places. Shlomo paused again, and the air became thick with Schmuel's anticipation.

"I have the answer you seek," the master said to his student. Shlomo looked square into the disciple's face. "But Schmuel, you are not yet ready for it. You must wait."

Schmuel David Ben Elisha slumped in his seat. "That's it? That's all you can say?"

"No. There is an answer, and I promise it to you. But not now, Schmuel David. Not now."

ANXIOUS FOR UNDERSTANDING, Schmuel began to seek the answer on his own. He occasionally missed lessons of his master, choosing to continue his studies at the Talmud Torah. Instead of studying Scripture, he studied prayer books - the siddur, the machzor, slichot, the haggadah, anything. He missed more and more of Shlomo's lessons, and began secretly looking for new master.

Schmuel spent hours in daily

prayer, seeking the perfect recitation for each line of prayer or supplication. He recited prayers slowly, sometimes swaying, sometimes in perfect stillness. He prayed in whispers, and he prayed in screams. He prayed in laughter, and in tears. He prayed in love, in fear, reverence, awe, devotion, but mostly Schmuel David prayed with an urgency designed to pierce the clot of empty, earth-bound mumbles recited daily in the holy sanctuary.

JUST BEFORE ROSH HASHANA, the village rabbi, Rabbi Levy Ben Judah, disappeared, as he always did during the month of Elul. Schmuel did not notice, caught up in his daily recitation of slichot, the penitential prayers. How carefully he said each verse! Long after morning services ended, Schmuel was still in the holy sanctuary repeating prayers. He rarely attended his master's lessons, and late at night he could be heard practicing the *Un'sahneh Tokef* and the *Al Chet*, central prayers of the High Holy Days. On Yom Kippur the strength of his song would carry the words of the congregation to heaven.

How surprised was Schmuel David, then, when he heard a voice which sounded much like his, but stronger, aimed more directly at the heavenly hosts! The voice shook the synagogue, sometimes echoing off the walls, sometimes booming straight from the Holy Ark.

Schmuel wanted to break his concentration, only for a moment, to find the owner of that voice. But that would put his own prayer in jeopardy! With great force of will, Schmuel kept his faltering concentration with the words of prayer, although at times the test seemed almost unbearable. When the service ended, Schmuel's heart soared. But a moment later, he collapsed in tears. With the prayers finished, Schmuel had no way to locate the voice.

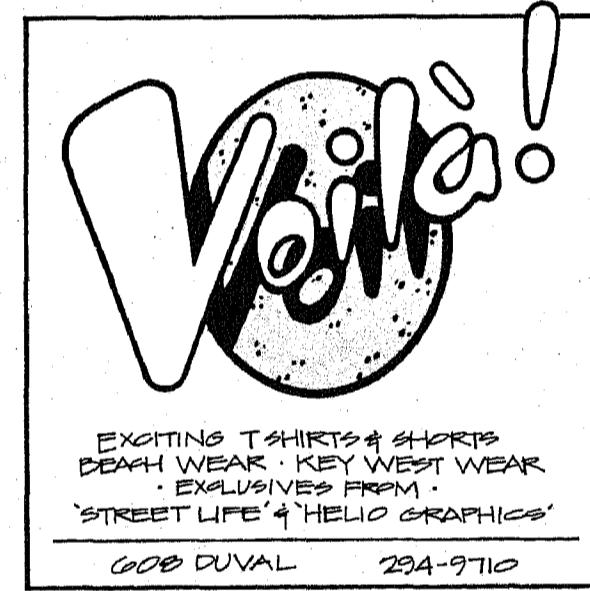
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THE NEXT YEAR passed slowly for Schmuel, and he slipped into a lonely melancholy. The voice disappeared as quickly as it had arrived, and Schmuel began to doubt his devotion to prayer. "Should I have sought the voice, breaking my song only for a moment, to find a new master?" he wondered. "Did I trade a lifetime of devotion for a moment of song?" Such thoughts confused him, and Schmuel turned inward, rejecting his master, ignoring his lessons, ignoring his duties to the congregation. He studied prayers again and again, looking for hidden clues to recitation. And he waited impatiently for the voice to return to his synagogue.

WINTER BROUGHT SPRING, then summer. Schmuel retreated further into prayer. Had Reb Shlomo not taken it upon himself to provide food and water, Schmuel would have gone without care. When fall finally approached, bringing the holy month of Elul, Schmuel left his cloister, joyously anticipating the return of that powerful voice of prayer. The thought renewed him, and he said the penitential prayers with hope and strength.

"I have the answer you seek," Shlomo told Schmuel late one night at the study hall.

"Tell me." "Tomorrow, Schmuel, and only if you come on a journey. We must leave at once."

THE COMPANIONS TRAVELED through the night, reaching Vlostcka two hours before dawn. Reb Shlomo led his former disciple to the synagogue. Outside the doors, Schmuel heard a lone man singing, recognizing the voice instantly. Shlomo motioned toward the window, and together they looked inside.

"Rabbi Levy Ben Judah himself! My own rabbi!" Schmuel exclaimed

as he watched the Rebbe of Vraspopol pace back and forth throughout the sanctuary chanting penitential prayers.

THE RABBI WAS a flurry of movement, a symphony of praise for Almighty God. The fringes of his talit caught the breeze from his pacing and danced with the song. The powerful bursts of prayer seemed to purify the air, and Schmuel wanted to rush into the synagogue to greet the great rabbi.

"Do not disturb him," Reb Shlomo said. "Your answer will come through watching."

For three days the companions followed Rabbi Levy as he traveled from town to town stopping only to eat along the way. At each town, the rabbi would pray in the synagogue when empty, pacing throughout the sanctuary. As the rabbi left, Schmuel noticed, each synagogue seemed cleansed, the air pure, almost glowing.

"THE REBBE IS using his prayers to rid the sanctuary of those prayers which did not ascend to heaven," Schmuel told Shlomo. "He is preparing the synagogues for Yom Kippur."

"Yes, Schmuel, but he is an old man. He needs a traveling companion. But before you volunteer, know this. If you seek him as master he will have you give up the study of prayer."

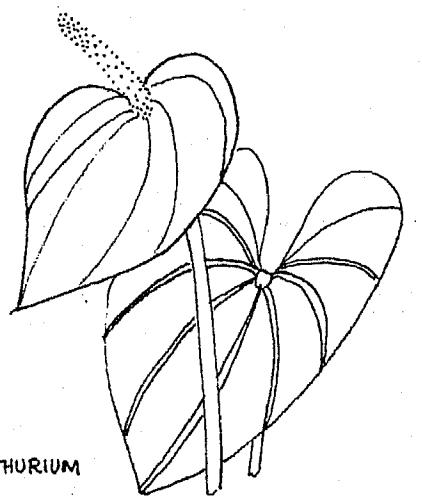
Puzzled, Schmuel waited silently for his former master to continue.

"SIMON THE JUST, of blessed mercy, said, 'On three things the world is based. Upon Torah, upon Divine service, and upon deeds of loving-kindness.' To master Divine service through prayer, you must not forsake Torah or charity."

So Schmuel returned to the study of Talmud and Torah. He abandoned

his self-imposed cloister, resuming his duties to the synagogue and the community. Schmuel found a master. Rabbi Levy found a student. And Reb Shlomo found what he always finds. Another story to tell.

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



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PLANNING FOR MONROE COUNTY

by MICHAEL NEUMAN

POLITICS, ENVIRONMENTAL PLANNING, AND PUBLIC PARTICIPATION

MONROE COUNTY IS developing a growth management plan which will guide its future for the next twenty years. This plan and its regulations will govern all aspects of land use and guide economic and social development. In sum, it will determine the character of the Keys to the year 2005 - the end of the planning horizon - and possibly beyond. This is the third such plan in the county's history and is being prepared to fulfill state requirements under the Florida Keys Area of Critical Concern designation.

Consultants Lane Kendig, principal in Lane Kendig, Incorporated, and Charles Siemon, principal in the law firm Siemon, Larsen and Purdy,

have been selected from eighteen (18) firms to direct a team of sub-consultants and county staff who have been working on the plan since January of this year.

THE ADOPTION DATE is slated as April 26, 1985. The timing is coincidental with the scheduled date for lifting the moratorium on major development projects.

Generally, planning is a type of decision making which guides future decisions and actions. Its advantages are numerous. First, it opens up the decision-making process by using as many sources of information as possible. It considers individual preferences of the people being planned for. After outlining objectives (a planning process in itself) it proposes options to achieve them. It assesses the effects that these options would have if implemented. Finally, planning chooses an option or combination of

options at public hearings which are implemented as public policy and law.

THE MAJOR DRAWBACK to planning is that it is costly not only big money, but also what can be called community heartburn. It is not easy to get a county such as Monroe to collectively change its attitude towards its future, especially during the relatively short one and a half year period in which it must do so. An attitude that has been ingrained by a one hundred and fifty year history does not change overnight.

Here in the Keys, competition among developers and environmentalists has scarred the natural environment and caused the human-made environment to evolve in a less than ideal fashion. These two often opposing groups must work together to determine what level of growth, in a desirable physical form, is acceptable. The uniqueness of the Keys - its history, its fragile ecological character, its municipal and legal operations, and other factors - combine to form an extremely intricate community, with complex problems requiring complex solutions. A plan to fit these circumstances must be a comprehensive and detailed document. Yet it also has to be simple enough to understand, and most importantly, implement and enforce on a day to day basis.

FURTHER, THE PLAN must adhere to the framework spelled out in the State's Principles for Guiding Development. On July 24th, Governor Graham and his cabinet adopted the principles after extensive public comment, including several hearings in the Keys. They are specific, requiring that the county act in ways which it has not acted before. (In fact, they are so specific and directive that the state's role in county affairs has been questioned.) The most important question the county must

consider is where will the money to pay for the planning and compliance come from?

To date, six publications have documented progress on the plan: an issues and options paper titled *Monroe County: Discussion of Growth Management Issues*; a population, housing, and economics report titled *Growth Management Plan Economic Trends and Projections*; *Growth Management Plan Report Number One*; Report Number Two, an outline of the plan including background data elements; Report Number Three titled *Existing Community Character*; and a document containing four alternative growth scenarios. All these documents are available from the Planning and Zoning Department.

TWO SERIES OF public workshops were scheduled in September to review the current draft of the new plan. On September 10-12, the existing land use maps were reviewed. On September 18-20, the background data was presented. Such data serves as the basis of the plan and its underlying assumptions. Two further series of public workshops were scheduled in October. On October 15-19, the existing community character was reviewed; and on October 30-November 1, four alternative growth scenarios were presented.

On October 26th the Monroe County Commission voted to extend the moratorium on major developments for six months. The extra time helps the production of a substantive plan. This type of plan relies on a set of land use and development standards. These standards would apply fairly to all land use and development decisions. They are designed to be less arbitrary than procedural regulations because they would minimize the number of judgments required by the County Commission or the Zoning

Board. This in turn would greatly reduce the administrative load on the Planning and Zoning Department. Done this way, decisions would be more timely and less costly, saving tax dollars.

DURING THE WEEK of November 13th a series of four public hearings were held by the Monroe County Commission, culminating in a historic vote on Friday evening. The vote gave specific policy guidance to the planning team so three separate analyses could be conducted. These analyses will assess the effects of the policy decisions made at the hearing. The studies are a Transfer of Development Rights (TDR) analysis, a Platted Lands analysis, and an overall economic impact study.

Limited use of TDRs has been authorized in environmentally sensitive areas - North Key Largo, for example. The TDR analysis will study and predict how TDRs will perform in an open market. TDRs are a means for a landowner to detach the right to develop from the land itself and transfer that right to other property that can be developed. The Platted Lands analysis will assess how the policy guidance will affect currently platted lots and subdivisions, including their value. The economic study will address the county's ability to finance the public improvements necessary to accommodate the projected increases. It also will study the value of private property if the policy guidelines were to be adopted in a land use plan.

THESE THREE STUDIES will be presented to the County Commission on January 11, 1985. On that date the Commission will vote to accept, reject, or modify their current guidance, based on the results of the analyses. If the policies are accepted or modified, then a draft plan will be written based on them. It will be delivered to the Commission on March 11th.

(The six documents listed above, and existing conditions maps, are available from John Lobato, Monroe County Planning and Zoning Department, phone 294-4641, extension 210. Additionally, a newsletter describing the development of the growth management plan is published monthly. For a free subscription and back issues, contact Tricia Wrenn at 294-9614.



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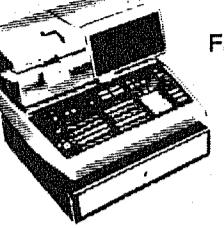
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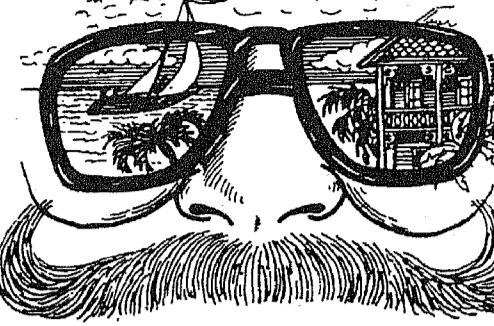
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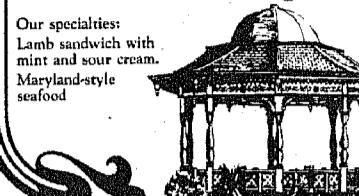
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aged as a non-profit corporation by a five-member staff: Richard Magesis, Artistic Director; Gary McDonald, Technical Director; Mimi McDonald, Business Manager; Joy Hawkins, Publicity Director; and Susan Hawkens, Public Relations Director. This year they welcome to the staff actress Sally Richards of Heavenly Bodies Aerobic Workout as the new Box Office Manager, and Alec Harding as the permanent Stage Manager. In addition, the Barn staff works closely with an Advisory Board comprised of: Florence Fox-Loeb, Ruth Armstrong, Stell Adams, Alice Terry, Don Hoff, and Deborah Rechtman. Linda Coven also advises on bookkeeping and accounting.

Grant encouraged us to apply for state assistance because he felt certain we would be found grant-worthy, and this fall we were awarded funding from the Cultural Division in Tallahassee to

with play production or the process of running a theater. Anyone really involved in these processes knows that what blesses one, blesses all.



Red Barn staff: left to right; Richard Magesis, Joy Hawkins, Susan Hawkens, Gary McDonald, and Mimi McDonald.

THE RED BARN Theatre, whose curious ventures into entrepreneurship have brought you everything from Bubba Bucks to the Show Biz Ball, remains the intrepid "bebé" of the local theaters. From their first production in 1980 of *Line to receive*ing state recognition this year and funding for their artistic efforts, the theater's continuity and growth have been directed with a singular purpose - to mount fine productions. Over the last four years, a number of questions about the little theater's operation have naturally been raised, and this article is a compilation of... THOSE MOST FREQUENTLY ASKED QUESTIONS ABOUT THE RED BARN.

Q. Are Joy Hawkins and Susan Hawkens sisters?
A. No, they are not related.
Q. Are Gary McDonald and Mimi McDonald related?
A. No, they are married.
Q. Then are Joy Hawkins and Susan -
A. No.
Q. How is the Red Barn Theatre structured?
A. The theater is independently man-

purchase and install new lighting equipment. This will be the first equipment we have ever owned, and will improve our productions by a lot. Florence Recher of Waterfront Playhouse has lent valuable consultation on box office procedure, and Arnold Mercado from TWFAC is a wonderful source of advice and constant ideas.

Q. How do you feel about the San Carlos reopening? Won't San Carlos cut into your attendance?
A. Good theater should engender increased interest in good theater.
Q. Where do you get your actors?
A. We cast our plays with Key West talent.

Q. Aren't the theaters here involved in a great deal of rivalry?
A. Rivalry exists in the minds of individuals; it has nothing to do with play production or the process of running a theater. Anyone really involved in these processes knows that what blesses one, blesses all.

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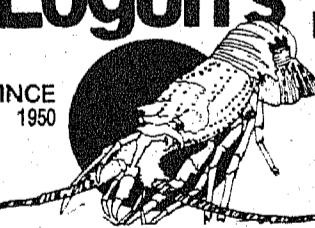
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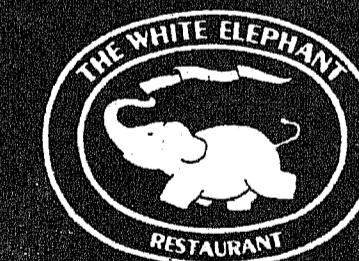
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the sense that we are not an Equity, or union, house.

Q. How can you afford to pay everyone?

A. Our accountant feels that we can't. Sometimes, often, in fact, it's pretty tight. However, in addition to revenue yielded through ticket sales, we receive some outside special funding for which we are extremely grateful. The TDC has for three consecutive years provided financial assistance to offset the cost of our advertising, a major expense. Also, businesses and individuals make tax-deductible donations and become what we call Sustaining Members. We have always paid our actors and technicians because we feel so strongly about this issue - that these wages, however nominal (actors are paid usually \$10 per performance, the same for crew members) assure performers and technicians tangibly that we view theater importantly and vocally. In fact, during times when the theater account has been low, our decision has always been to pay actors and crew first, and let the staff wait, and that staff decision has always been unanimous.

Q. Why does a mirror hang from the ceiling in the back of the Red Barn?

A. Because of its limited space, the Red Barn has nowhere else for a lighting booth but up in the attic, so the Master Electrician runs the dimmer board lying on his or her stomach on the attic floor, watching the performance through the hole in the ceiling where the mirror is suspended. This approach means that all the action of the play is reversed for the Master Electrician.

Q. What will your season be this year?

A. We open December 18th with Beth Henley's Crimes of the Heart, which will run for 5 weeks, and then the theater will present the musical *Tallulah*, which will run 4 weeks. The third play will be *One Flew Over the Cuckoo's Nest*, running 4 weeks; next, the comedy *Cloud Nine*, and finally the drama *Extremities*, both of which will run 3 weeks each.

Q. How do you cast your plays?

Q. Who owns the Red Barn?

A. The Woman's Club owns the Barn, and we are very grateful for the fine association we have enjoyed with them through the years.

Q. Where does an actor go when he exits stage right (to the viewing audience's left)?

A. Since the Red Barn is without a stage right wing, actors step out of stage right sightlines and press up against the stage right wall of the theater, and remain huddled there until their next entrance. For productions which can afford losing depth of stage, set designer Gary McDonald creates a false back wall, thereby allowing a crossover space from stage right to stage left.

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Q. How do you cast your plays?

A. Through an open audition process.

Q. How can I find out about auditions?

A. Auditions for each play are always announced in the Key West Citizen, on poster, and on the Call Board at the theater.

Q. Can anyone try out?

A. Yes, and we urge all new talent to summon up the nerve we know it takes, and make it down to auditions.

Q. Do you really cast new people?

A. Yes. Last year, for example, more than half the principals in *Boys in the Band* had never before appeared on the Red Barn stage, two out of the 6-member cast of *Cole* were new to the Barn, over half the principal actors in *View from the Bridge* were performing at the Barn for the first time.

Q. What was the longest running play at the Red Barn?

A. The production of *Pippin*, directed by Joy Hawkins, was held over for three weeks, and even ran two performances a night, during the last week of its 6-week run.

Q. What was your biggest box office hit?

A. *Boys in the Band*, directed by Richard Magesis. While *Pippin* gained its box office momentum during its run, and was then held over due to popular demand, *Boys in the Band* sold out opening night, and every night thereafter.

Q. What do you foresee as the future of the Red Barn?

A. Our dream is to become the finest regional theater in these parts; to someday pay our actors and crew and staff living wages; to originate

continued on page 52

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DON KINCAID: MAN WITH THE MIDAS TOUCH

by CRIS LANE

DON KINCAID'S PATH back to Key West wasn't exactly paved with gold. In January of 1971, garbage was piled knee-high outside the New York City photography studio where he labored as an apprentice, shooting stills of booze bottles, pill boxes and shapely models wearing oh-so-sexy lingerie. But frankly, the routine assignments of product photography were getting under his skin.

"THERE WAS FOUR feet of snow on the ground," Don explains. "The garbage men were still on strike. I was sleeping in my clothes with four or five blankets. And I just had an argument with my boss. It was just ridiculous. I just said 'phooey' and moved to Key West. Besides, there's just no need for an underwater photographer in New York. And that's what I wanted."

FAME - IF NOT fortune - would follow later, but Don met his boxes of possessions in Key West, where he immediately landed a job at Conn's Camera in Seaside. It was a low-key homecoming for Don, who was born outside of Washington, D.C. 38 years ago. A "military brat" who traveled extensively throughout the United States, Europe and the Philippines, Don attended third through sixth grades right here on the island of his family's roots. He spent many summer and Christmas vacations here, too, visiting his grandparents, Will and Mamita Sands. But now he was back, perhaps for good. And Don was making the best of things at Conn's when three months later a former chicken ranch owner named Melvin Fisher walked through the door.

DON SAW A golden opportunity. "Mel was a very famous skin diver before he found all that treasure. He was one of the superstars in the diving world and a pioneer in underwater photography. He told me what he was doing and it all sounded pretty nifty. So I quit my job at Conn's and joined up."

Fisher's fledgling Treasure Salvors firm soon discovered that Don had the Midas touch. During one of his first dives at a salvage site, Don fanned the bottom of the elusive Quicksands area some 35 miles west of Key West and found a green thing poking through the

sand. It was an 8-1/2 foot gold chain. It was from the manifest of the Nuestra Senora de Atocha, one of 21 Spanish ships that was battered to the bottom by hurricane-spawned waves one sickly dawn in September of 1622.



Photo by Jeffrey Cerdas

"EVERYONE WENT CRAZY," Don recalls. "I thought they tossed it in there to fool me. You know, test the new guy. But Mel was crying. His wife (Delores) was crying. Everyone just went nuts. Everybody on board got gold fever. All the dive gear disappeared. People were swimming with just one fin."

In the midst of all this craziness, Don Kincaid, who just months earlier was shooting pictures of women in underwear in the winter, stole into the dive vessel's head to gaze at the golden treasure - just uncovered. "I was the first guy...ouch this thing - to hold it in my hands - for 350 years! The guy who held it last was long dead. It kind of places you on the yardstick of history. It lets you know where you're at. I was overwhelmed not so much by the chain's monetary value, but that it's enduring, and how people become inspired by it. Also, it stimulates curiosity."

DON'S CURIOSITY FOR the past year

began early in life. He began questioning history as a boy in the Philippines, digging bullets and other finds out of a military golf course 10 years after World War II. A Japanese tank that littered the golf course only stoked his curiosity. "That got me into the library," he remembers.

DON TOOK HIS boyish curiosity to New Mexico, where he uncovered bottles, bits and pieces of Indian pottery and an occasional arrowhead or belt buckle. "Back in the library again," says Don. "Artifacts tend to make for great curiosity. When you find something it doesn't necessarily tell you anything about the past. It makes you question the past."

Don had even more questions when his military family moved to Virginia - "Pocahontas' old stomping grounds," as Don calls the area surrounding Hampton. There he found more arrowheads on his high school's football field, and remnants of Civil War artillery in adjacent woods. Having learned to dive in 1955 when he was nine years old, Don began diving in caves and on the submerged graves of a couple Civil War vessels. He found muskets, anchors, more bits of pottery. More artifacts, more questions, more trips to the library.

BUT PHOTOGRAPHY AND not the puzzle pieces of history has been the primary focus of Don's life. He has shot and edited over a million photographs, compiling an impressive list of magazines that he routinely freelances for - National Geographic, Outside Magazine, Smithsonian, Connoisseur, Penthouse, Time. He sold his first photos in 1968 to a race car magazine while he was serving as an Army cinematographer in Europe.

THE DUTY appealed to Don's creativity. His filmmaking primarily centered on training films on Vietnam era weapons systems. His stint in the Army gave him freedom uncommon to regular troops. He wore civilian clothes, long hair and a beard. He even spent nine months touring Europe as an actor, performing in a couple of Broadway-type plays a

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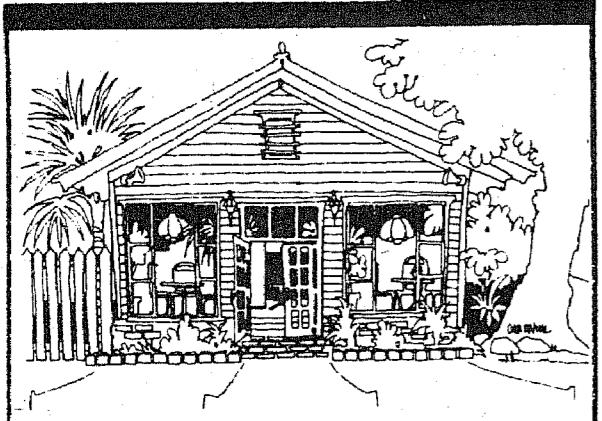
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day for the military regulars. Says Don: "It was a great education. I was in with a good, intelligent, creative bunch of people." His acting even brought a nasty note from the Russians following a performance in Berlin. Our Allies were upset not with the troupe's acting abilities, but how the show on prisoners-of-war tended to portray the Soviets as bad guys.

DON BRISTLES AT the state's long-held contention that Mel Fisher is a bad guy by recovering the Spanish loot from treasure-laden galleons. "If we didn't find it, all that gold would still be lost," Don explains. "Nobody would ever see it. It'd still be down there on the bottom." Don didn't always feel that way. "I didn't really believe in treasure when I first went to work with Mel. I mean really, really rare stuff. For every one person who finds something, hundreds and hundreds more are still looking. But after we found gold on the Atocha we started finding more and it sort of mushroomed."

DON WAS ABOARD Treasure Salvors vessels for every significant development since his 1971 discovery of the Atocha's gold. He has served as salvage director, photographer, dive crew captain, and the man with the Midas touch. In 1980, while salvaging another dive site, he brought up a clump of what later proved to be silver coins. It was the first treasure off the Santa Margarita, sister ship of the ill-fated Atocha. In subsequent dives to the 22-foot bottom, Don recovered more of the Margarita's rich secrets: a clump of golden chains 34-feet-long, 10 bars of gold, something in excess of 6,000 coins and a variety of other items, including gold nuggets, navigational instruments, swords and daggers.

"I DON'T THINK of it in quantity," says Don, who currently is under contract with the British Broadcasting Company to help film a one-hour television special on Mel Fisher, the man

Don credits with putting Key West on the map. "Gold is associated with Key West," Don explains. "Our first finds triggered a boom here on the island. The Pier House expanded, the Casa Marina reopened. You don't know how well-known Mel and Treasure Salvors are until you get out of town. I've got pictures of him surrounded by reporters and little old ladies trying to shake his hand and get his autograph. It's just incredible. I was in New York City a couple years ago and a guy on the street asked me where I was from. 'Key West?' the man said. 'That's where they're finding all the gold!'

AFTER DON DISCOVERED the first of the Atocha's horde, Mel awarded him a two escudo golden coin, a prize he wears mounted on a chain around his neck. "Mel is sort of an anachronism," Don explains. "He's not a leader in the regular sense, like JFK was a leader. Mel leads by allowing people to do their own thing. He never discouraged me from doing anything. If I had some hare-brained scheme for finding treasure, he'd give me the go-ahead. He gives everybody a break. And if you produce - like I have - you get more breaks. Mel's a midwesterner, a very straight character and a straight shooter, but he can be very cunning, and he's a very, very bright man and very observant. Mel's a lot like Davy Crockett. When he feels right, he's going to go ahead and do it."

WHEN THE STATE of Florida wrested away the treasure that Fisher uncovered at great financial and emotional expense, Treasure Salvors fought valiantly and ultimately successfully to get it back. Says Don: "They were taking away our product. They were trying to put us out of business, and they very nearly succeeded. Salvaging treasure is a very expensive proposition to begin with. It can cost \$3,000 to \$12,000

a day." Mounting legal expenses to battle the state's claim only made Mel's bid at reclaiming history more expensive. "Treasure Salvors has spent over \$10 million here in Key West," Don explains. "That's a big chunk of money. At one time we had 88 employees and were one of the biggest employers in the Keys. And Treasure Salvors continues to bring a great deal of publicity to Key West."

A 1976 NATIONAL Geographic television special on Treasure Salvors that premiered at the San Carlos Opera Hall, a film that Don helped to compile, continues to get great ratings every time it's aired. "It's the fifth most popular National Geographic special of all times," Don said. "After that special, we were inundated with reporters." Another horde of media types descended on Key West during the 1982 exhibit of Treasure Salvors' booty at the East Martello Tower, which benefited greatly by the glittering display of galleon treasure. A portion of Florida's

East Coast encompassing Vero Beach and Fort Pierce, where Fisher's Treasure Salvors are plucking more gold from the bones of another ill-fated Spanish treasure fleet, is now called the Treasure Coast, Don points out. And appearances he made with Mel on the Today Show, Good Morning America and the Tom Snyder show only reinforced Key West as a tourist destination.

A PRIMARY PIECE of Don's life is his 30-foot sailing catamaran, The Warrior. "It's part of my work," he explains the soft-spoken diver. "If I can't have a boat, I can't go to work. I want to use that catamaran to do a lot of traveling. I want to go to places where nobody else has been. And I'm going to get pictures that nobody else has gotten."

ONCE WHILE TRYING to get pictures in the Gulf Stream for National Geographic, Don continually fought off curious sharks with his camera gear. "When man enters the Gulf Stream, he enters the food chain."

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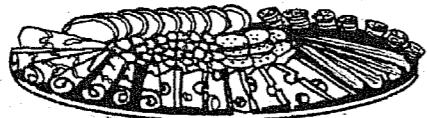
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LETTERS TO THE EDITOR

by ALDEN SOLOVY

November 7, 1984

Mr. Bill Huckel, Editor
Solares Hill
333 Simonton Street
Key West, FL 33040

Dear Bill:

PERUSING YOUR RECENT article on my first year in office, there are a few inaccuracies that should be corrected for the record.

Principal of these is Mr. Solovy's criticism of the Planned Redevelopment District. A PRD is the toughest form of zoning, which allows a governing body maximum control. Using criteria from other boards, such as the Regional Planning Council and the U.S. Department of the Interior, is an excellent means of assuring consistency with State and local law. The City Commission will make all final decisions. We have not given away that authority, as Mr. Solovy states. Further, if the criteria we have adapted from other bodies changes so that we in Key West feel they are not sufficient, we can amend our rules accordingly.

THE PRD ORDINANCE was written in conjunction with State Area of Critical Concern officials and a variety of local experts both in and out of City Hall. As its application unfolds, I believe the people will see that they have maximum final input on the project. We cannot set everything in cement now and into the future, as some suggest. To do so would mean giving up flexibility, and showing a distrust of future commissions and the public itself. The ultimate protection in all cases is full participation by the voters in every election to assure the best Commission possible.



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MR. SOLOVY ALSO casts aspersions on the City's cruiseport and the original application. He contends that errors in the application amounted to the City lying to get the money. Let me assure you the State is not so naive. A recent federal rule changing UDAG application cycles from three to four months pointed out that it took that long for originally submitted applications to be completed and corrected.

IN THE COMPLICATED field of grants writing, amendments to applications are expected. We hope our new City Grants Writer, along with trained in-house staff, will assure the best possible original application in the future. The Cruiseport itself will be a major boon to our local economy and the City treasury. Cruise ship passengers have far less impact on City services than any other source of tourist revenues. And sunset WILL be seen!

THE TWO MAIN negative impressions that Mr. Solovy sounds as a constant refrain is that things are moving too slowly and that I totally failed to do right on the Sands project. The latter has been commented on enough and bears no further discussion. However, the impression that things are moving too slowly is at best unfair. More significant programs have been put into place during this past year than in any one year than in any one year previously in my times in Key West.

IT'S TRUE THINGS seem to move slowly, but this Commission is faced with major problems - a new Charter and laws, sewer and solid waste disposal, Area of Critical State Concern - that have been neglected for years. Just the four I mentioned are extremely complicated and difficult tasks in and of themselves to handle just one at a time. However, we are handling these and many other issues all at once.

I KNOW MR. SOLOVY contends that his article was editorial in nature; however, it does not state so. Nor does it say that these are all his opinions as opposed to factual news. I felt compelled to correct some of the points raised, so your readers would have a balanced

body of information from which to form an opinion. It's always difficult to critique a painting that's only half finished; my two-year term, when completed next year, will hopefully reveal to all the new direction and solid foundation we have been working on since the election.

Sincerely,

RICHARD A. HEYMAN,
Mayor

ALDEN SOLOVY RESPONDS TO RICHARD HEYMAN'S LETTER

IN THE PAST few months an odd phenomenon has emerged: more and more people seem to judge my work for Solares Hill solely on what I write about the mayor. The most extreme are allied with one or another political camp. To some of Heyman's most outspoken supporters, I am to be humored, but viewed with caution. To others, I am an outright enemy.

One of Heyman's supporters even accused me of trying to sabotage the mayor's work. Meanwhile, some of the mayor's political opponents consider me a member of the Heyman camp. Several detractors have accused me of taking money from some alleged secret Heyman payroll. I suspect that as long as Heyman's opponents think I let him continually off the hook, and his proponents think I've hung him on it, my articles and commentary represent a position of fairness and balance.

THE MAYOR WROTE objecting to some statements in an article entitled "Mayor Heyman: Mid-Term Report" (Solares Hill, Oct. 1984, pp. 48-52). The article overviews Heyman's successes and failures during the first half of his term. It is not, as the mayor suggests, an editorial. The article represents an accepted form

of American journalism, interpretive reporting, in which facts are combined with historical context, an analysis of possibilities for the future, and an interpretation of what the news means. Admittedly, the debate rages among those who expound strict reporting of facts and those who advocate interpretation. Even among interpretive reporters there are debates about the amount of analysis acceptable, how articles should be presented, and when to use interpretation. At Solares Hill, interpretive reporting is the rule. Our readers expect critical reviews of news events, and unlike the daily chronicle - both printed and electronic - we assume an intelligent readership able to distinguish fact from analysis, analysis from interpretation, and interpretation from opinion.

TWO QUESTIONS ARE fair game: what qualifies a reporter to indulge in interpreting news, and from what point of view will the news be examined? To the first, I have five years of full-time professional experience as a journalist, with an additional four of part-time reporting. I hold a master's degree in Public Affairs Reporting - journalism with a specific emphasis on researching - and writing about governmental bodies like the City Commission. To the latter question, Solares Hill interprets news from a populist's perspective, concern for the environment, open government and equal application of the law. We don't ask readers to patently accept these perspectives, but to consider our interpretation as well-researched and intelligently presented.

BEFORE RESPONDING DIRECTLY to Heyman's letter, let me reiterate the general tone of my article: that the mayor's first year in office has seen many triumphs for better government, improving the quality of life in Key West. Yes, the mayor has made some

mistakes, but by and large his performance has been exemplary. I state this since Heyman's letter places me in the odd position of defending my few criticisms of his work. Lest anyone think the article was all negative! It is my hope that Heyman's letter prompts those who did not read the article to go to the library and look it over.

IN HIS LETTER, the mayor objects to the analysis that the ordinance regulating development on Truman Annex is insufficient to protect the city's best interests. The ordinance is called a Planned Redevelopment District, and my assessment comes not only from a thorough reading of the ordinance, but a comparison of this PRD to similar laws enacted in other cities. Also influencing that interpretation: the City Commission's historic inability to control development and the fact that major portions of the law were written by the Key West Redevelopment Authority, an organization with a tainted history at best, and the very body the PRD was designed to regulate. On this interpretation I truly hope the mayor proves me wrong. I would much rather eat a meal of crow than see the Annex overdeveloped. Fact and history, unfortunately, seem to indicate otherwise.

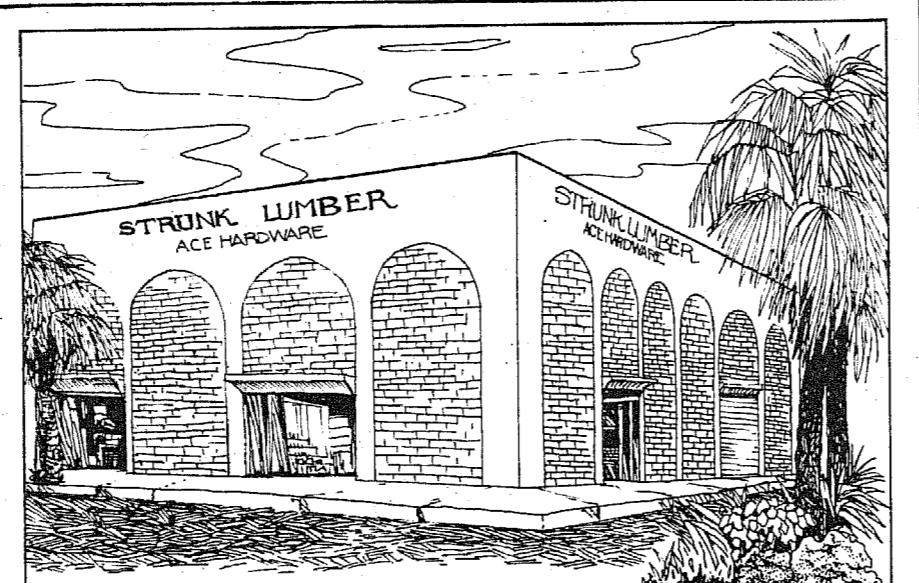
THE MAYOR ALSO takes issue with the presentation of his efforts to build a cruiseport at Mallory Square. I pointed out some blatant errors in the state grant application which Heyman signed, such as an assertion that a cruise ship at Mallory Square would not change the view from the dock. Any time a ship is there, the view, as once seen any time of any day, would be changed. This is one of many misstatements in the application, and there are too many in the document to write off as carelessness. The mayor's letter

never directly addresses the cruiseport application, instead referring to some new federal rule for UDAG grants. Yes, the application in question was to a state agency for CDEE (City Development Block Grant) funds.

HEYMAN TAKES ISSUE with two other points: that city business is moving too slowly and that the mayor failed to do right on the Sands project. He states that the Sands "has been commented on enough and bears no further discussion." I agree. That fact that he broke his promise not to vote for the Sands development without prior Planning and Restoration Commission approval, and that the city got virtually no concessions from the developer, says it all.

ON THE ISSUE of speedy execution of city business, here are two additional examples: construction of an incinerator at the Stock Island dump and revision of the city's Code of Ordinances. Heyman tagged the incinerator a critical matter, explaining that each day of delay cuts 10 to 12 days off the life of the dump since the incinerator would reduce the bulk of waste. In mid-June Heyman said a referendum on the proposed incinerator was imminent. That was six months ago, and current plans don't call for a referendum until February at the earliest. As for the Code of Ordinances, the revision process began in May, with a target date of "early fall" for section-by-section presentation of the new laws to the commission. That deadline has passed, the revisions are not complete, and the city manager, at this writing, cannot pinpoint when the new ordinances will be drafted.

THE MAYOR CLOSES with an analogy: "It's always difficult to critique a painting that's only half finished." The analogy, however, seems imprecise. His term in office can more appropriately



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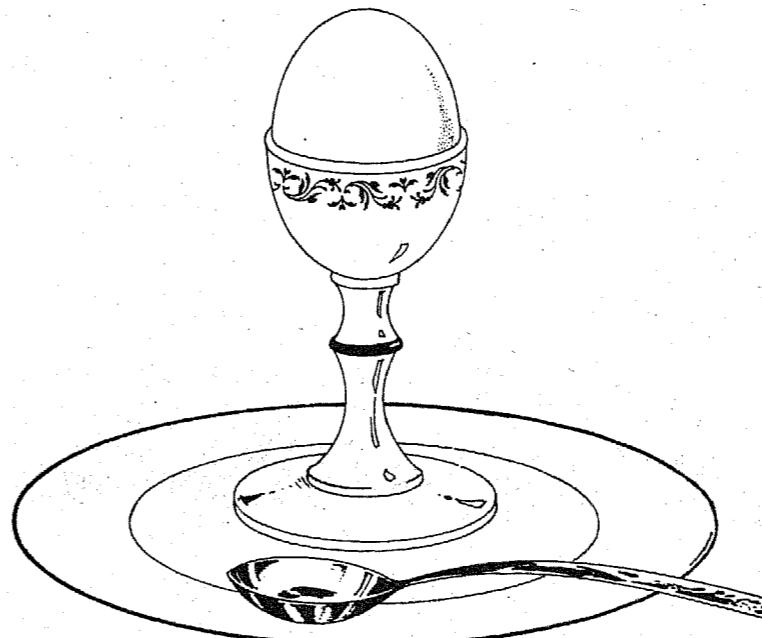
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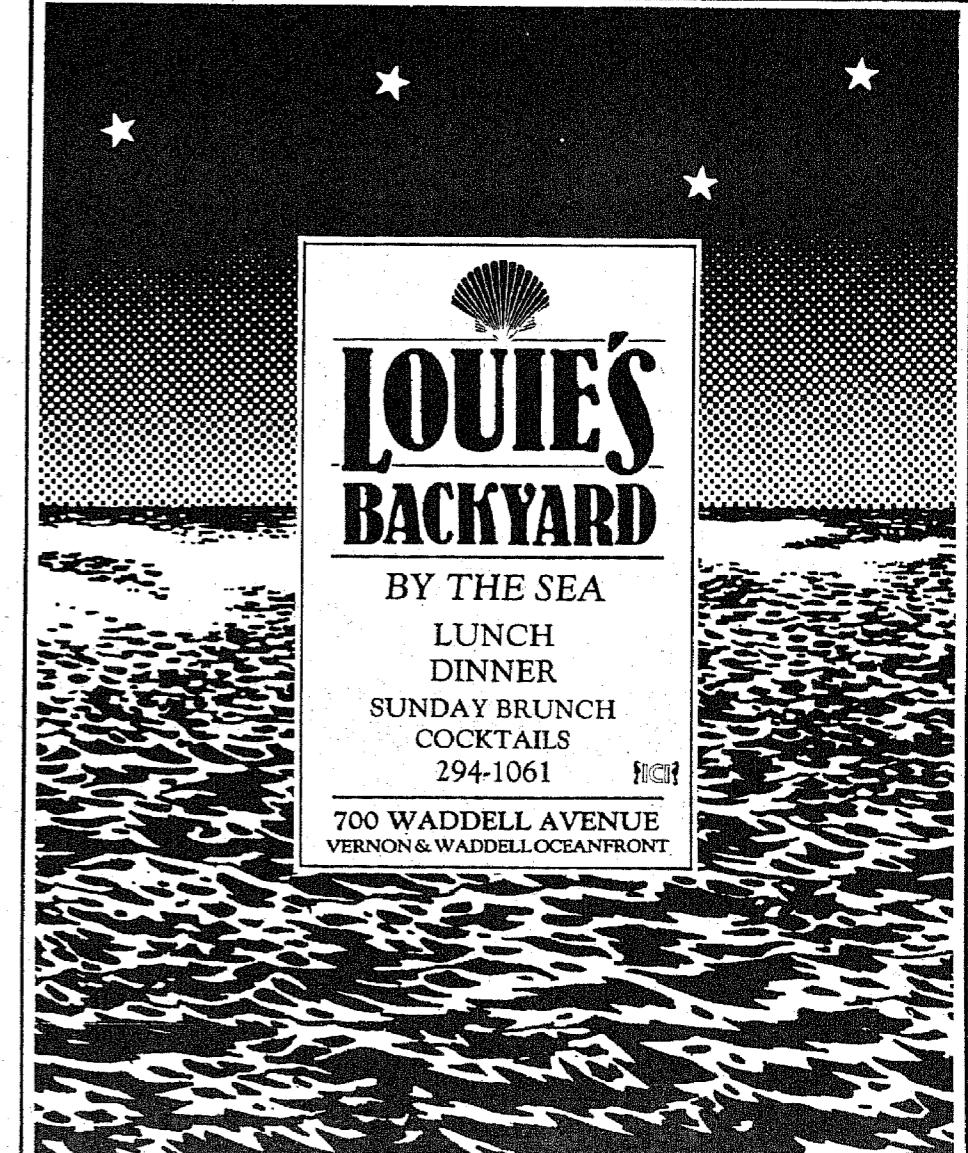
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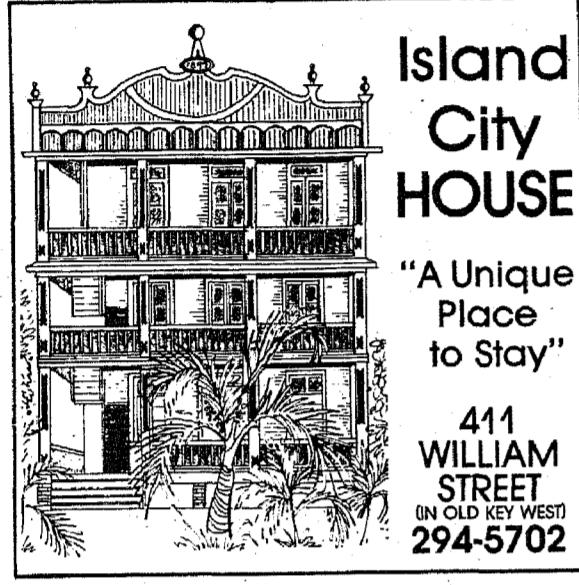
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be compared to an artist's studio, in which we find some completed works (the City Charter, the Sands votive), some works near completion (the cruise-port), some in progress (beach renovations), some faltering (the incinerator, code revisions), and some not yet begun. We don't yet see all the completed works, but we have a good idea where the artist is going. By and large, that direction has proven one of innovation and change, thankfully for the better. We have seen mistakes, and doubtless we will see more. Heyman has yet to paint a masterpiece. But then, he's come as close as anyone. Mr. Mayor, paint on!



EYE CONTACT—A STORY

by HELEN R. CHAPMAN

ELAINE KNEW THE locations of all the restrooms in the shopping mall. There were some, of course, that Elaine would not use, such as the one in the Happy Hour Lounge, and the one in the gas station. Elaine didn't own a car and she felt she had no right to use the station's restroom. Besides she would have to ask the attendant for the key, bringing further attention to her need. She frequently used the restroom in the supermarket when she was grocery shopping, but today she needed only a couple of things from the hardware store. She supposed she could always use another loaf of bread or a quart of milk, but it seemed silly to buy unnecessary things just to use the restroom. Money was of primary importance to Elaine.

SHE BOUGHT SOME screws to repair a broken laundry rack and a small can of enamel to cheer up the trim on her kitchen windows. She was sure the hardware store had a restroom, but she didn't like having to ask the clerk. She decided the coffee shop was the answer.

Elaine's doctor was always stressing the importance of exercise for older people. He told her she should not become sedentary. Elaine agreed, but just walking around the neighborhood was such a bore, the same houses, the same people doing the same things. On her marketing days, she combined all her errands at the mall to be accomplished in one day and then took a taxi home. But to satisfy her doctor's constant nagging, she had begun walking to the mall, six blocks away, and back several times a week. It was fun.

IT WAS ALMOST noon when Elaine left the hardware store. The coffee shop would be crowded. Good. She could use the restroom and no one would notice. As Elaine entered, she was that the restaurant was nearly full. The counter was built in the shape of S-curves which formed small peninsulas where the customers on one shore looked across to the customers on the other. The waitresses moved in and out of these semi-islands in the course of their duties. Against the outer wall were booths that seated four people. Elaine avoided looking at anyone. She certainly did not intend to stop here. Sixty-five cents for a cup of coffee was outrageous, especially when she had a full pot waiting at home for her return.

ELAINE CAME OUT of the restroom much relieved and walked back into the restaurant. She kept her eyes down. One of the waitresses hurrying to fill an order from a table bumped her.

"Oh, I'm so sorry," the waitress said. "We're awfully busy, but I think you can find a seat at the counter." She hustled on.

Oh, dear, Elaine thought, now I'll have to have coffee. She knows I've used the restroom and didn't buy anything. That's really not a very nice thing to do.

ELAINE FOUND A seat midway of one of the appendages and placed her bag and her package on the shelf under the counter designed for that purpose. She didn't raise her eyes when the waitress asked for her order.

"Just coffee, please," Elaine told her. Then thinking that her order was insufficient for busy lunchtime house, she added, "And a Danish."

The waitress said, "Proontcheez."

"Beg pardon?" Elaine concentrated on the penultimate button of the girl's uniform.

"I said, prune or cheese," the girl

said impatiently.

"Oh. Prune will be fine."

Elaine was mad at herself. Now I'm spending probably a dollar and a half, maybe more. Well, at least I won't have to tip. Elaine didn't believe in tipping at counters, only at tables.

AS SHE WAITED, Elaine stared at the items on a shelf under the counter opposite her: a box of straws, a carton of tiny cups of fake milk, plastic envelopes of ketchup and mustard, packages of napkins. Some small action caused her to raise her eyes briefly. A man who had been sitting across from Elaine was leaving and a heavy-set woman was wedging herself in to take his place. This woman chose to sit on the stool with her back to the counter and then swivel around. Elaine saw the back of the woman's head before the woman turned. Oh, good Lord, it's Florence. Elaine quickly lowered her eyes to the counter top. She'll see me, Elaine worried. She can't miss me.

ELAINE'S COFFEE AND Danish arrived, the waitress slapping down the check in a small puddle of water that had escaped her wipe-up. Elaine opened her little cup of milk and poured it into her coffee. She kept her eyes on the pastry. Elaine had met Florence on her walks around the neighborhood, but did not know her well. If Florence was out on her lawn when Elaine passed by, they usually discussed the weather and the garden. There had been no reason to start friendship; the woman had made no overtures and Elaine didn't push it. Many times they only greeted each other and Elaine would go on her way.

ONE DAY IN the market, Florence was behind Elaine in the check-out line. Elaine had somehow miscalculated,

although she tried to add up the items correctly as she went along. She was short seven dollars and fifty-eight cents. The store was busy; Elaine didn't want to take up the checker's time with subtracting items. Florence perceived the problem.

"NEVER MIND, ELAINE. Here's ten dollars. You can pay me back next time you come by." Elaine was grateful, but suspected Florence's largesse stemmed from impatience rather than kindness.

Elaine couldn't pay Florence back until the first of the month, a few weeks away yet. Then when the first came, other bills took precedence. By the time Elaine could spare the ten, more weeks had gone by and she was too embarrassed. About this time, Elaine had started her perambulations to the mall, so she avoided Florence's house. Now here was Florence sitting directly across from her. Elaine prayed a fire would break out or a berserk driver crash through the wall. Of course, these things didn't happen.

ELAINE HAD LOST her taste for the Danish. I know she's seen me, she fretted. She's just waiting for me to look up so she can speak to me. I could swing around and go back to the ladies' room, but I still have to go up front to pay my check. I know. I'll just leave it on the counter and slip out the back door. I'm sure there's a back door.

"Anythingelz?" the waitress asked. Elaine shook her head. The waitress scribbled a total on the soggy check and placed it back on the wet spot. Elaine thought about wrapping the Danish in a napkin and taking it home to eat later. It cost eighty-five cents. She decided to leave it. Digging into her purse, she found a couple of singles, a ten, and some pennies. Her check was

for a dollar and a half and the tax would bring it to one-fifty-seven. Oh dear, Elaine worried, now I'll have to tip. She left two dollars by her coffee mug and swung around quickly, heading for the back door. It was locked and carried a notice saying, "Please Exit At Front Door." Well, thought Elaine with a sigh, there's only one thing to do. I'll have to face her.

THEN ELAINE REMEMBERED she had an envelope in her purse in which she had put a scrap of curtain material to use in selecting the paint color. She ducked into the restroom and removed the fabric from the envelope. She slipped the ten-dollar bill into it, sealed it, and wrote on the outside, "Florence. Sorry I took so long. Thank you very much. Elaine."

KEEPING HER EYES down, Elaine moved reluctantly down the aisle between the booths and the counter. When she reached the section where Florence was sitting, she looked up, prepared for the confrontation. With relief, she saw that Florence had her head turned away, apparently in search of her waitress. Elaine quickly sidled in between the backs of the customers and slipped the envelope under Florence's plate. Nobody paid any attention to her. Then she exited at the front door, as requested.

FEELING DEPRESSED NOW, Elaine wanted to get home as soon as she could. Her quickest route was to go around the side of the coffee shop where big windows provided a view of the parking lot for diners in the booths. Some undefined compulsion forced her to look through the window at Florence. The woman, holding half a sandwich in one hand, was staring in astonishment at a ten-dollar bill held in the other. Elaine had never seen that woman before.

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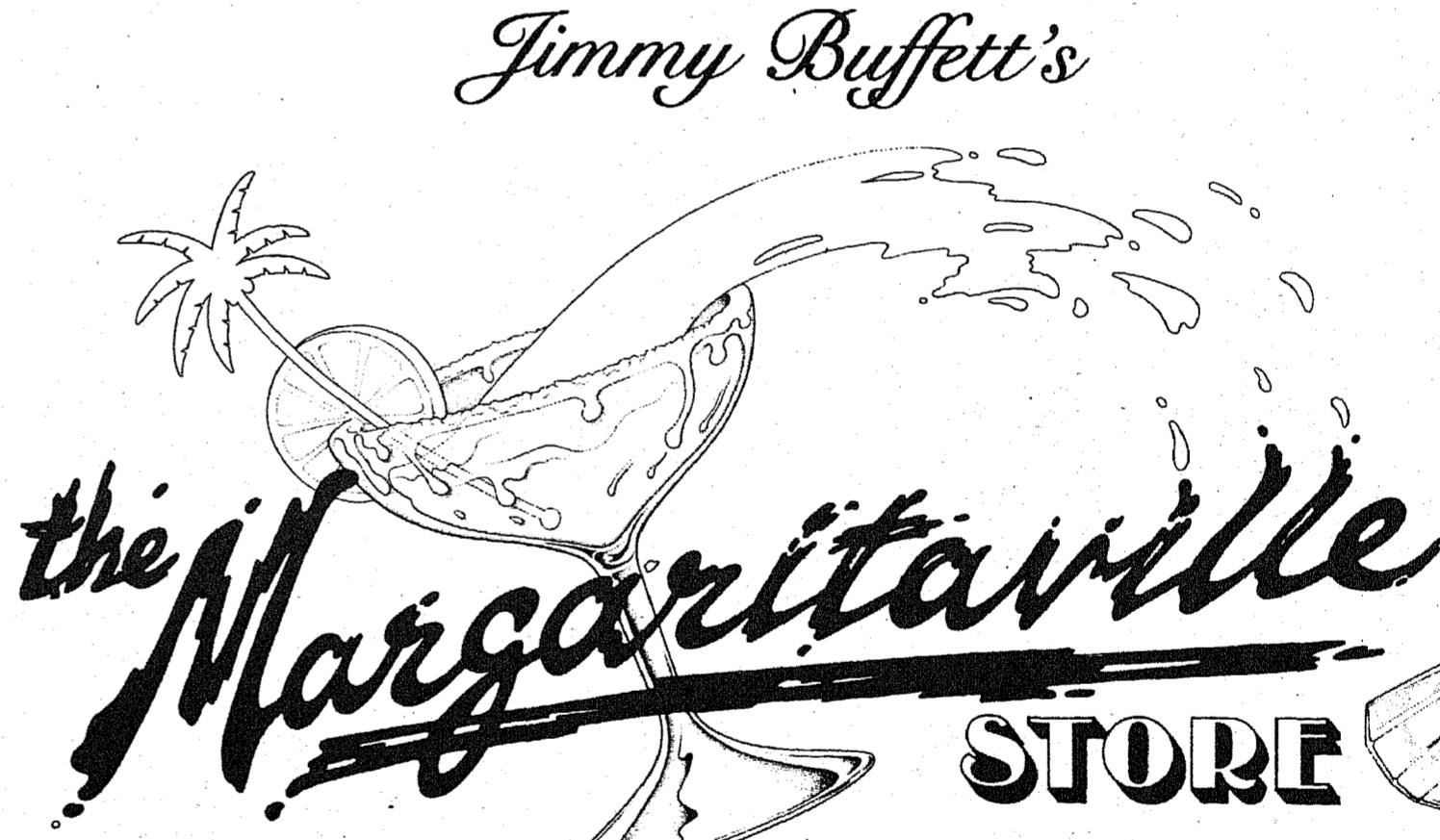
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THE DIABELLI TRIO Sunday, December 30 at 8:30 p.m.

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With their fantastic nine-foot-tall puppets in PUSS IN BOOTS
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Saturday, January 5 at 2:00 p.m. & 4:00 p.m.

WASTE AWAY IN MID DECEMBER AT



LANDS END VILLAGE

FOOT OF MARGARET STREET

PAID ANNOUNCEMENT

Honorable Robert Graham
Governor of the State of Florida
The Capitol Building
Tallahassee, FL 32301

Copies to: Senator Lawton Chiles,
Senator Paula Hawkins
State Senators & Representatives
Major Newspapers & Churches

(Written Nov. 20, 1984, and
then sent by express mail)

Re: 1.) Minh Pham - Killed on January 18, 1984, on Stock Island, Key West, Florida.
2.) Sworn witness statement (which we have) tell a different story.
3.) The FHP skid test data contradicts an independent engineer's study. "The skid test data appears to be fabricated without actual tests being performed. It is impossible to run four (separate) skid tests and obtain the absolute consistent results given in the (FHP Homicide) report" . . . Benedict Engineering, August 27, 1984.
4.) Review by Kirk Zuelch, State Attorney and his Chief Assistant Richard Fowler and their decision regarding the FHP report.

Dear Governor Graham:

We are writing you AGAIN concerning the death of Minh Pham, a twelve (12) year old pedestrian who was KILLED on January 18, 1984.

As you may recall, we wrote you in April, 1984 and informed you of our DIS-SATISFACTION with:

A. The investigation handled by the Florida Highway Patrol, Key West.
B. The decision of the Monroe County State Attorney's office claiming to have made a THOROUGH REVIEW of the above evidence provided by the Florida Highway Patrol.

We received an acknowledgement from Mr. Sydney H. McKenzie, III, your General Counsel, and a subsequent letter of July 20, 1984.

We also received a letter of July 13, 1984 from Colonel Bobby Brickett stating that:

a. our initial COMPLAINT was SUS-TAINED IN PART;
b. there were "some mistakes made by the investigating officers" and STATING THAT:

1.) the driver of the vehicle involved had been charged with "FAILURE TO USE DUE CARE";
2.) appropriate ACTION had been taken AGAINST TROOPER GREGORY S. LAMONT (the trooper that investigated the accident).

We greatly appreciate the efforts your office made in trying to resolve the issue in this case. However, it appears that those efforts were inadequate. We are TOTALLY DISSATISFIED with the result of the investigation which was done pursuant to the complaint.

We therefore request that you have the State Attorney's office reopen the case, or in the alternative, appoint an independent prosecutor to FULLY INVESTIGATE this case.

We are making the above request based on the following FACTS:

(1.) As a result of our complaint, the driver was charged with a minor TRAFFIC VIOLATION (not for vehicular homicide). On the day of the hearing, May 31, 1984, Trooper Gregory Lamont failed to appear in court. After listening to the tapes of the hearing, it appears that the presiding judge, Judge Paul Esquinaldo, DISMISSED the charges. A copy of the transcript is attached. Trooper Lamont made this a "mandatory appearance" charge hearing. Since the officer did not appear, the case was dismissed and NO HEARING was held. According to Kirk Zuelch, Trooper Lamont overslept. Is this not a travesty of justice? As suggested by one of our attorneys we have also written to the Judicial Qualifications Committee and forwarded the duplicate tape of the proceedings.

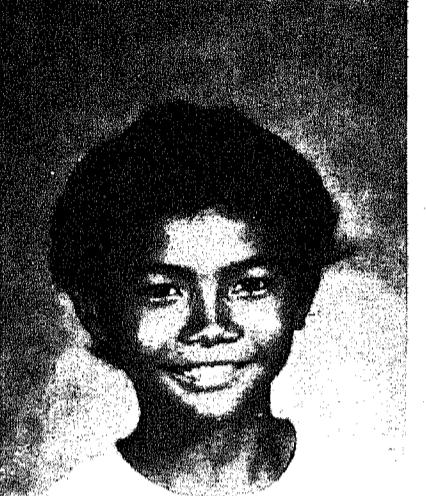
UNFORTUNATELY, the letters both from your office (July 20, 1984) and from the Florida Highway Patrol (July 12, 1984 - copy to Senator Paula Hawkins) DID NOT MENTION ANYTHING about the dismissal of the above case although from the dates of the letters, it appears that these were written at least 42 days after the scheduled court hearing.

Did the fact that no hearing was held escape the notice of both your office and that of the Florida Highway Patrol, Tallahassee, or is it that the fact appears to be of LITTLE IMPORTANCE?

(2.) The SPEED AND DISTANCE our son was THROWN, and other data as per the report of the Florida Highway Patrol conflicts with the Benedict Engineering Company, a professional engineering firm engaged by us as follows:

By	Our Son Running	Distance Thrown feet	Airborne feet	Speed mph
Benedict Engineering	Dr. Benedict Ph.D., P.Eng.	No 96...	80 - 90 ...	41
FHP 1st report	Lamont	Yes 82	Not Available	35
FHP 2nd report	Wingert	Yes 44	20	35
FHP 3rd report	Gerrell	Yes 72	Not Available	34.375

PAID ANNOUNCEMENT



In other words, THE FACT IS THAT OUR SON WAS:
1. THROWN 96 feet forward by the IMPACT (39mph) of the truck . . . NOT 82 feet, 44 feet, or 72 feet per the Florida Highway Patrol;
2. AIRBORNE 80 - 90 feet . . . NOT 20 feet per the Florida Highway Patrol;
AND THAT THE TRUCK WAS GOING:
1. at a SPEED of 41 MPH;
2. 16 MPH OVER the posted speed limit of 25 MPH, i.e., 64% over the speed limit;

3. in a HEAVILY populated RESIDENTIAL area.

The speed of the truck AT IMPACT was approximately 39 mph. "The impact was great enough to knock paint chips off the hood" . . . The truck hitting the body of a 12 year old boy at 39 mph. "The damage to the truck hood and grill is indicative of a speed in the range of 40 mph" . . . BENEDICT ENGINEERING COMPANY.

The \$500.00 ESTIMATION OF THE DAMAGE TO THE TRUCK BY THE Florida Highway Patrol is grossly underestimated.

The study done by the BENEDICT ENGINEERING COMPANY also states that the SKETCH in the Florida Highway Patrol report as to the POSITIONS of the TRUCK and OUR SON IS TOTALLY MISLEADING.

The following table is a comparison of skid tests claimed to have been performed by Sergeant Gerrell and Trooper Wingert of the Florida Highway Patrol with those of the Benedict Engineering Company:

Study done by:	Benedict Engineering	Trooper Wingert	Sergeant Gerrell
	July 84	Jan. 22, 84	May 84
Test speed	35	35	35
Test Nos.	2 (feet)	1 (feet)	2 (feet)
Front Left	40.3	68	60
Front Right	40.6	60	58
Rear Left	37.3	64	58
Rear Right	34.5	56	58
**Drag Factor	1.07	.68 .68 .68	.76 .73 .75
	!!	!!	!!

The study done by BENEDICT ENGINEERING COMPANY indicates a HIGHER drag factor than either of the other two studies. This indicates that the TRUCK would have been traveling at a GREATER rate of SPEED than indicated by the above two studies done by FHP.

Trooper Wingert's testing was allegedly done on January 22, 1984. Witnesses who live near the scene of the accident state that no testing was performed on that date. No one heard any squealing of tires, no one saw troopers measuring skids, etc. This would need to be done to reconstruct the accident. Furthermore, it is absolutely impossible that four (4) different tests were run and the exact same drag factor (above Trooper Wingert's study .68) resulted from each of them. The circumstances indicate that the figures for Trooper Wingert's table (above) appear unsubstantiated. As a matter of fact, the supposed second study done by Sergeant Gerrell was to SUPPORT Trooper Wingert's first questionable study. Otherwise, Gerrell's drag factors should have been close to the drag factors Dr. Benedict arrived at. This resulted IN SETTING THE SPEED of the truck at 35 mph.

Sergeant Gerrell's report used the concept of MINIMUM SPEED. This resulted in REDUCING THE SPEED OF THE TRUCK BY 25%. We do not know if this minimum speed concept is used in every investigation of vehicular homicide. But the result is clear, the figures obtained from the testing will not accurately reflect what actually happened. The truck was travelling 25% faster than the results of Gerrell's test indicates.

In using the distorted results in this manner, one who is actually in violation of the speed limit will be exonerated and will not be charged. The public ultimately will suffer from this practice.

(3.) The City Electric truck was not impounded on the day of the accident.

(4.) NO CHEMICAL TEST was ever performed on the driver . . . a routine test is normally run on the driver in cases of this nature and consequence. However, a chemical test was performed on our son.

(5.) INCORRECT INFORMATION was given to the news media creating an IMPRESSION in the minds of the people of the Florida Keys that our son ran from behind the bus.

(6.) KIRK ZUELCH, the State Attorney, CLAIMS in his letter of May 22, 1984 (copy attached) that he and his Chief Assistant, RICHARD FOWLER, THOROUGHLY REVIEWED the Homicide report produced by the Florida Highway Patrol. If these gentlemen did a THOROUGH job of REVIEWING the Homicide report why did they not raise questions as to the:

a. ABSOLUTE CONSISTENCY (.68 drag factor and the speed of the truck 35mph) among FOUR SKID TESTS . . . AN IMPOSSIBILITY according to the Benedict Engineering Company.

b. INADEQUACY of the EVIDENCE, namely the non-existence of the statement of the BUS DRIVER. If they accepted as fact Mr. Hernandez statement that our son ran from behind the bus, this should have appeared as a GLARING OMISSION to the file of this case. The statement of the bus driver was not taken until May 8, 1984, i.e., one hundred and eleven (111) days after the accident.

c. DISCREPANCIES between the first report and the second (homicide) report as to the distance the body was thrown. The first report stated eighty-two (82) feet. This was reduced to forty-four (44) feet in the second (homicide) report. (See table.)

e. CONTRADICTION in Mr. Hernandez' statement. On FHP form #705 p. 8 he stated that they (he and the driver) were going "to fuel up the service truck for the night shift." Yet on FHP form #716 p. 14 he stated that they "first left the Stock Island Plant west bound on 5th Avenue enroute to the Kentucky (sic) Finance Company."

PAID ANNOUNCEMENT

In our meeting with RICHARD FOWLER, he gave us the definition of VEHICULAR HOMICIDE as "ACTION WITH MOTIVE" and that the reason our son was thrown so far was because he was running. Our son, approximately 5 feet tall, was a tennis player; mixed crosscourt shots at a speed of approximately fifty (50) MPH were easy for him to return. HIS RUNNING SPEED WAS ABOVE AVERAGE. Our "son DID NOT RUN FROM BEHIND the bus. Had this been the case, he would have cleared the south bound lane PRIOR to the truck reaching his path of travel" . . . BENEDICT ENGINEERING COMPANY.

The study performed by the BENEDICT ENGINEERING COMPANY also shows the truck going at different speeds with our son both running and walking. The study indicates that OUR SON would have cleared the south bound lane IF he had been RUNNING. HE WOULD BE ALIVE IF HE HAD BEEN RUNNING. This is the last irony.

(7.) RECAP OF WITNESS' STATEMENTS AND BENEDICT ENGINEERING'S REPORT. As far as the witness statements are concerned, the Florida Highway Patrol has the FREEDOM and capability to REPRODUCE a witness statement in any way that it wishes. Since the statements are retyped from the handwritten witness statements. IN OUR CASE, we have NO SUCH FREEDOM.

For quick and easy reference, WE ARE ENCLOSING a copy of the five SWORN WITNESS STATEMENTS (including the bus driver) in DIFFERENT COLORS depicting a PARTICULAR STATUS as to the statements contained in the report prepared by the Florida Highway Patrol and made public by the State Attorney of Monroe County and his (ex) Chief Assistant.

Status	Color	Witness
Apparently Falsified	Pink	1 - Donna
Disagree	Yellow	2 - Ronald, 3 - Joyce
New Witnesses	Green	4 - Diana, 5 - Carol

HERNANDEZ: "Just we got to the bus a young man ran out from behind the bus from left to right. Robert Davila was driving at about 30 MPH."

This is contradictory according to the following WITNESSES and the report of the Benedict Engineering Company.

I. DONNA (June 27, 1984) She does not agree with the contents of either of her two statements contained in the FHP report. Her statement is "I am a witness to the accident and when I got to my statement I FOUND IT WAS NOT IN MY WORDS. It implies that I got off the same bus stop as Minh Pham and that upon hearing the screech of tires looked to the rear of the bus to see the boy flying through the air. I am sorry that the above statement is not true."

II. RONALD (BUS DRIVER) (July 26, 1984) "After I had passed the Rusty Anchor sign APPROXIMATELY AT THE END OF THE DOG TRACK, I heard the screech of tires." The end of the dog track is one hundred and ninety (190) feet away from the POINT OF IMPACT . . . BENEDICT ENGINEERING COMPANY.

III. JOYCE (June 22, 1984) - Who we did not know before she attended our son's funeral. She told us that she was sitting near her window when the boy was hit and the bus was nowhere in sight. She reiterates the "there was no bus just the City Electric truck."

IV. DIANA (July 10, 1984) - "The bus had already left."

V. CAROL (July 18, 1984) - "I do not remember seeing the bus. I also did not see the boy running across the street. I saw the boy at the time when the truck hit him."

VI. THE BENEDICT ENGINEERING COMPANY (August 27, 1984) - "He [our son] DID NOT RUN from behind the bus. Had this been the case, he would have cleared the southbound lane of traffic prior to the truck reaching his path of travel. THE BUS WOULD HAVE BEEN 190 feet NORTH of the POINT OF IMPACT when the PEDESTRIAN began CROSSING the street. THE TRUCK and bus would have already passed one another prior to when the PEDESTRIAN began CROSSING the street."

GOVERNOR, we know that you are a very busy person but I sincerely feel that justice has been obstructed, since no action was taken against the driver. I feel this way for the following reasons:

A. A 12 YEAR OLD PEDESTRIAN WAS KILLED in a very heavily populated area with several RESIDENTIAL TRAILERS, children, old people, women with infants in baby carriages, bus stops, Rusty Anchor Bar, Dog Track, Animal Hospital, Ma & Pa Store, Sandwich shop, laundromat . . . all on the SAME ROAD. One may BECOME FAMILIAR with the area of Stock Island in about an hour . . . AT THE MOST. The driver who killed our son should have been COMPLETELY FAMILIAR with this area and was probably USING THIS ROAD (as a lineman also) to go to and from work on a DAILY BASIS.

Having worked on Stock Island for 5 years, I know that the employees of the City Electric System make FREQUENT TRIPS from the Stock Island Plant to the Key West plant and vice versa.

B. IT WAS 3:00 P.M., the TIME CHILDREN COME HOME FROM SCHOOL. It was a clear and dry day. There were NO CIRCUMSTANCES beyond the control of the DRIVER. NOR was he PLACED in a position and SUBJECTED to conditions (the bus had ALREADY LEFT and was 190 feet away) which caused him to kill a 12 year old pedestrian. HIS SPEEDING resulted in COMPLETE DISREGARD for the life, safety and rights of the PEOPLE LIVING THERE.

C. Although the posted speed is 25 MPH, THIS IS A MAXIMUM SPEED. Upon passing the bus, which was going the opposite direction, and knowing that he was approaching a series of bus stops in a residential area, the driver should have exercised ADDITIONAL CARE AND ATTENTION and been on the LOOKOUT FOR PEDESTRIANS who would be crossing the street. The speed of the truck was 41 mph . . . 16 MPH OVER THE POSTED LIMIT. WHEREAS

PAID ANNOUNCEMENT

THE POSTED SPEED LIMIT ON ROOSEVELT BOULEVARD (Main Highway U.S. 1) IS ONLY 35 MILES PER HOUR. AGAIN, the speed of the truck AT IMPACT was 39 miles per hour according to BENEDICT ENGINEERING.

D. To enter 5th Avenue a full 90 degree turn must be made. In order to complete a smooth turn, one must travel SLOWER THAN 10 MPH. To reach a speed of 41 MPH to cover approximately 400' (the distance of the point of impact from the corner) the driver would have had to accelerate as if he were entering an expressway. There is ALSO A VERY VISIBLE 'SLOW' sign posted at the corner.

AFTER ENTERING 5TH AVENUE from 4th AVENUE, the driver and his supervisor, Hernandez, had the CLEAREST POSSIBLE VIEW of the BUS LEAVING THE BUS STOP. The bus stop was approximately 400 feet south of the entrance of 5th Avenue from 4th Avenue. Usually, there are PEDESTRIANS MOVING AROUND NEAR THE SANDWICH SHOP (photographs enclosed) which is located very near where 4th Avenue joins 5th Avenue . . . A WARNING AND A REMINDER AS TO THE PRESENCE OF HUMAN LIVES IN THE AREA. IGNORING THESE FACTS it appears the driver hit and killed our son. The driver was warned both by the sign and the circumstances, he had every opportunity to slow down to a speed at which he could control and stop his vehicle in an instant's notice.

E. The case appears to have been POORLY HANDLED (lack of investigation) not only by the Florida Highway Patrol but ALSO by the Monroe County State Attorney's office.

F. THE STATE ATTORNEY'S DECISION NOT TO PRESS CHARGES was based on the QUESTIONABLE REPORT produced by the Florida Highway Patrol. The report focuses on the statement of the driver's supervisor, Mr. Hernandez. According to Kirk Zuelch, THE GRAND JURY WILL NOT DO ANYTHING if charges of VEHICULAR HOMICIDE were filed, as the speed of the truck EXCEEDED the posted speed limit by only five (5) to ten (10) miles per hour as per the Florida Highway Patrol. Is he saying that a person driving 35 mph in a 25 mph zone has a license to kill REGARDLESS OF OTHER FACTORS? Despite his remarks, we intend to approach the present grand jury with this incident. We will see what the grand jury will do.

G. We were forced to hire a PROFESSIONAL ENGINEER to reconstruct the accident. This cost us a large sum of money. We believe that this expense is difficult for an ordinary person to handle. We are enclosing a copy of the report prepared by the Benedict Engineering Company . . . reviewed by another engineer. This report also uses photographs taken by a photographer engaged by <i

THREE STORIES

by CHRIS GANTRY

FLY

A FLY HUMMED in looping circles through the room. A bird could be heard chirping outside, and the T.V. next door cackled. The photograph of a dark, buxom woman hung in the middle of a flat, white wall. To her left was another photo of a smiling man, who looked like he'd spent a great deal of time in the sun.

"Oh poke your eyes out, Toby," the woman fumed through the picture frame. The fly landed on her nose.

"I'M SORRY you died, but you swam out too far," chided Toby.

"I would have made it if you hadn't of pulled me under," yelled the woman.

"Who pulled who under," snapped Toby. "You were yowling like you always do; I shouldn't have let you grab onto me."

"BIG LIFEGUARD jerk," the woman screeched, "Oh well, what worse could happen."

THE DOOR opened, revealing a young girl carrying a long rectangular picture frame. She laid it on the bed, and then



the new longer one.

"There," the girl said quietly, "Mommy and Daddy finally together." She hung the new frame on the nail, standing back to admire it. The fly sat on her head.

"I'LL GO FIND Grandma and show her," the girl thought to herself, stepping up and kissing the frame. She let herself out the door and pushed it closed.

The two framed faces shrieked and screamed, repulsed at their imprisonment with each other, as the fly lazily drifted out the window.

DANCING

THE TWO DANCERS lolled on the comfortable cushions, adjoining the dressing rooms. Delicate nylon stockings with satin outfits, and boxes of cosmetics filled the spacious shelves.

Leisha, a girl of fine boned elegance, young, and creatively endowed, stood up and walked to the window. It looked down on a grimy street, full of litter and melancholy people walking about.

SHE PLACED HER knees on the white enamel ledge, and bit the tip of her left thumb. "Mamie, do you think we'll ever have to live out there like them?"

Leisha asked, motioning to the street. "We're too pretty," Mamie giggled, pulling on a pink slipper. "People always love dancers, silly, they need us to help them forget what they are."

"But what about them, out there?" sighed Leisha, turning away from the window. "Who dances for them?"

A KNOCK CAME at the door, and a voice. "Let's go girls, you got two minutes."

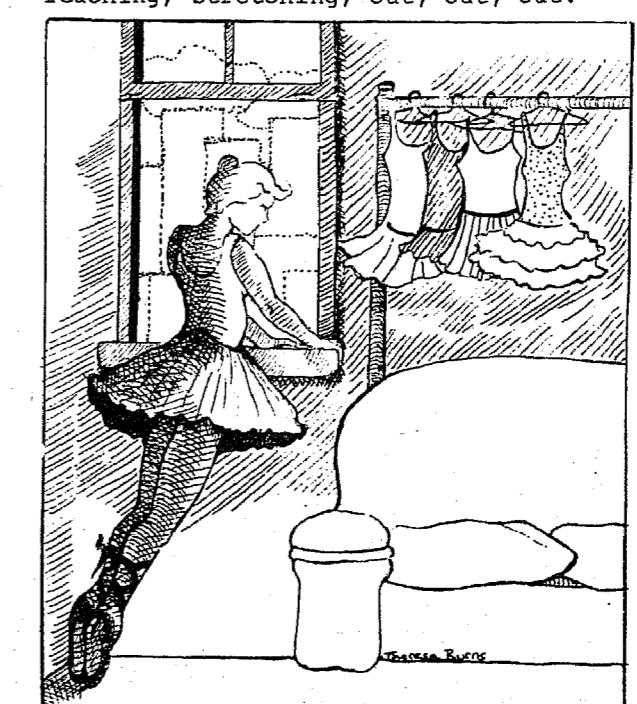
Leisha jumped to her toe shoes, hurriedly lacing them. "Good luck, Leisha," called Mamie, disappearing out the door.

LEISHA WAITED A MOMENT, walked to the window and slowly lifted it open. A gust of street fumes and dust hit her face. With a dancer's grace, she easily jumped up on the sill, easing herself out on the ledge. She was noticed almost immediately by people out on the street, as they pointed and shouted, moving under the building.

"I shall dance for you," yelled Leisha, throwing out her arms, "I shall dance."

SHE LEANED down the narrow ledge in a graceful arc, whirling in breathless spins. High on her toes, she arched in backward bends and precision splits. Her

arms swooped, the daintiest lillies, her head and neck a sculpture. Pushing, reaching, stretching, out, out, out.



SHE ABRUPTLY STOPPED. She hadn't noticed the rain and wind buffeting her face. Slowly, she became aware of her altitude as she glimpsed at the disappearing lights far below. She breached the clouds rim, firing through them, emerging a tiny, white speck, hurtling through leagues of unimagined distances.

LINES

A FAT BLUE line moved steadily over the pale, cream-colored walls and ceilings of the house. It wriggled, always changing direction.

It began on Tuesday morning near an Oriental hanging in the dining room. Now, it was Sunday. The man and woman tried every way to stop it. It wouldn't wash off or erase; it wouldn't stop.

The woman wailed and cried, even flinging herself at the blue line, battering it with her tiny pink fists. The line kept moving. The whole house was a scribbled mess.

AT WITS' END, the couple stayed at a nearby motel, returning each day to see if any change had occurred. It only worsened.

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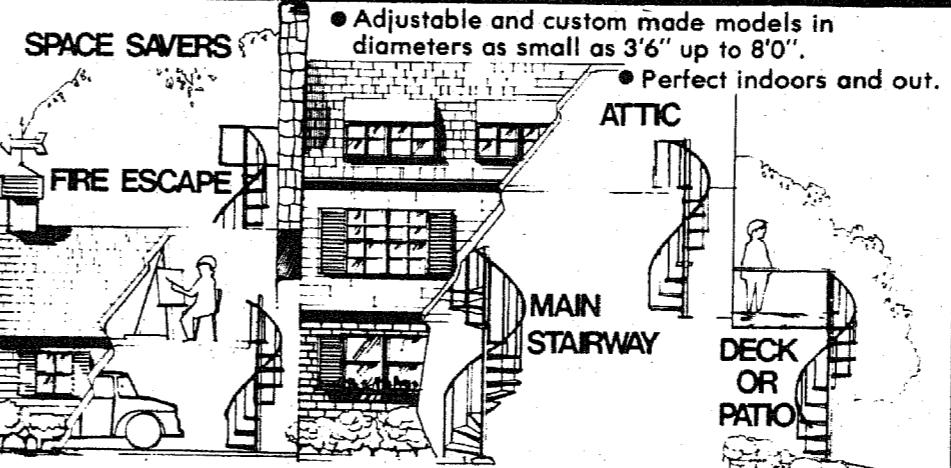
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MYLEN SPIRAL STAIRS

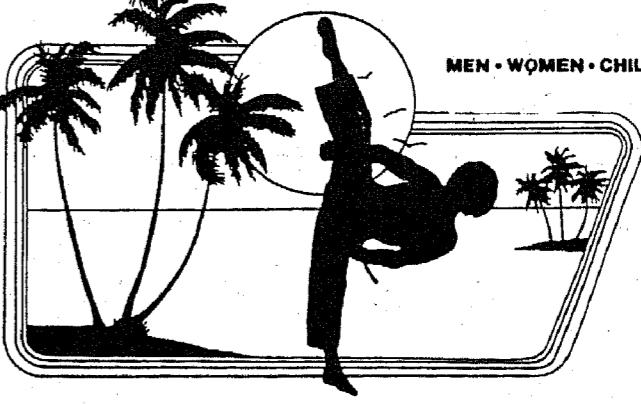


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It was now the following Wednesday evening. Before heading back to the motel, the couple closed and locked all the windows in the house. Only one they had forgotten about over the bathtub in the upstairs bathroom remained half open. On their way out the front door, the blue line passed overhead on the hallway ceiling. The man roared and the woman shrieked, hiding her face in her hands as they left.

LATE THAT NIGHT a pale white bird slipped through the bathroom window, hopping down onto the toilet seat. It flew through the upstairs hall, down the stairs, moving its head rapidly from side to side, as if hunting something. The blue line was passing over the bay windows in the living room. The bird swooped and dove, tucking its wings into itself. With a clicking snap, the bird sucked the blue line into its beak.

THE BIRD PULLED back on the line, scatting the air with its wings. The line braced itself, pulling down with all the tension and leverage it had locked into every angle of the house. The line and bird growled in primal combat until

the house was filled with groans of splitting timbers. In a matter of moments, the structure violently collapsed.



IN THE EARLY cloudy morning, bewildered policemen and neighbors tried to console the stricken couple who stood staring at the shattered heap. For an hour or so they attempted to pick aimlessly around in the rubble for anything salvageable.

In the back yard where the pantry and kitchen had been, the woman found the dead blue bird.

"What is it?" questioned the dazed husband, "a stuffed animal?"

SHE LEANED OVER, barely touching the creature's wing.

The blue line was already under her fingernail, moving up her arm.



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The Antique Shop

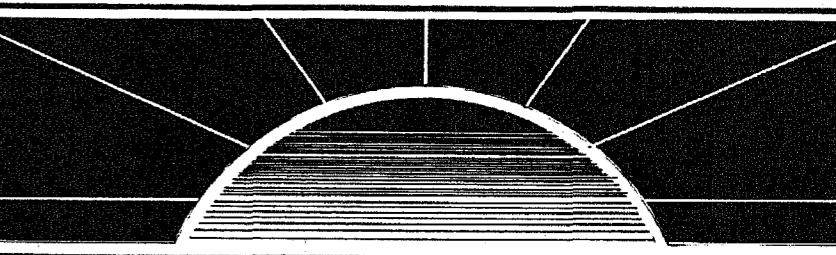
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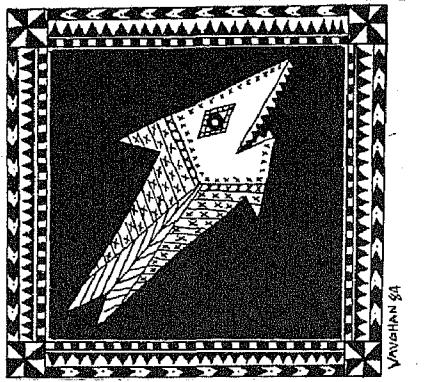
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continued from page 35

productions of new works and promote new playwrights. We're eager to open this year's season, to kick off the new subscription drive, and to start raising our share of the matching funds we were granted for the new lighting equipment, \$5,000. We're also determined to replace the seats in the theater this year. We hope to enlarge our acting school, which has been very successful to date, and somehow manage our use of space and scheduling so that classes can be held year long.

We're still a long way from where we want to be, but having struggled to make it to where we are now gives us heart. Two years ago, \$1,000 in the hole, and at that time still not in full production on a regular basis, we made a determination to make the Red Barn work. Today we

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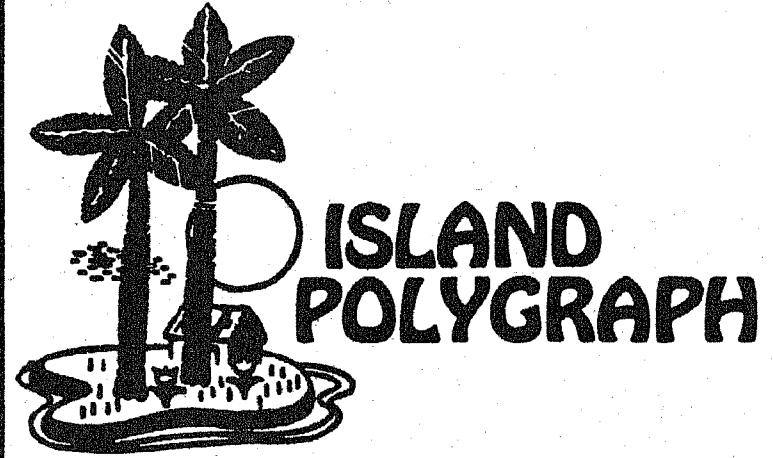
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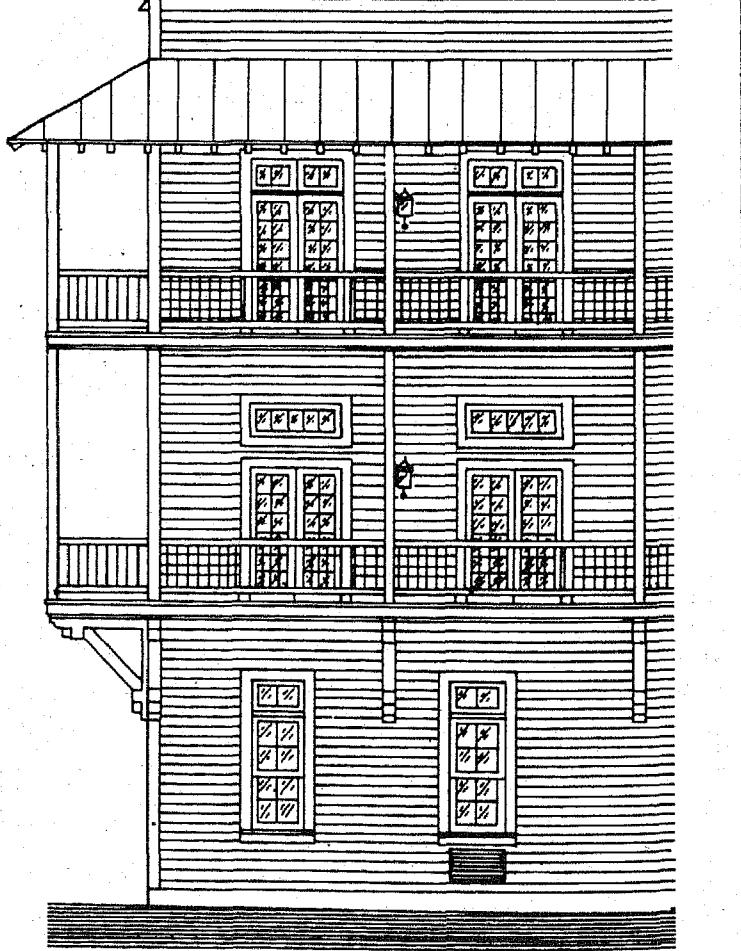
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ANNOUNCEMENTS

STRANGERS IN THE NIGHT
A ONE-NIGHT ONLY SHOW AT BAGATELLE
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"WE USE THIS show to justify taking time away from our regular studio work to explore new directions," says Judi Bradford, one of three artists involved in the Strangers in the Night exhibit at Bagatelle Restaurant on December 7th.

The show features Ann Irvine, Sonia Robinson and Judi in a one-night only exhibition for the Key West Community. And that night the viewers will get a peek into the future of new works by the three.

ANN'S NEW PIECES call on Key West by night for subject matter. A playful twist is added in a special technique that allows the observer to manipulate portions of the paintings. Can't say more now - the rest is a surprise, although word is out that the Strand is featured prominently.

The leather work by Sonia Robinson focuses on bright, bold colors and textured skins and "wild, wearable art." Ocean Inspirations and ideas gleaned from a summer trip to Alaska provide new motifs.

MEANWHILE, LIZARD LICKS continues to produce character lizards with suction cup toes for sticking on windows, but for this show, Judi is working a life-size figure, a musical instrument and creatures of the sea. Look for some extraordinary new techniques here.

It's a show that promises art

tistic intricacy and inventiveness by three of Key West's most notable artists.

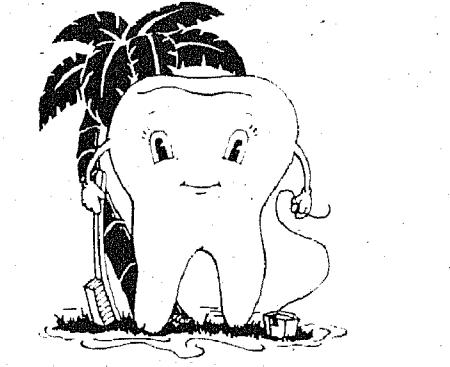
THE HISTORIC KEY WEST Preservation Board announces the publication on Dec. 1, of KEY WEST, CIGAR CITY U.S.A., a detailed account of an industry significant to Florida and our nation's history.

Written by historian Dr. L. Glenn Westfall, this 100 page book traces the Cuban migrations to the United States and the development of the "clear Havana" cigar industry.

HIS DOCTORAL dissertation at the University of Florida provided the basis of this book which is illustrated with handsome reproductions of cigar lithographic prints from his extensive collection.

DR. WESTFALL is the author of numerous articles on Latin America as well as the Florida ethnic groups in Tampa and Key West. He has taught in the Missouri and Florida Junior and Community college systems and also serves as an adjunct faculty member at the University of South Florida. He is also Executive Director of the Tampa Historical Society, historian for the Ybor City Museum Society and a former member of the Board of Directors of the Florida Historical Society.

THERE WILL BE an autographing party at East Martello Museum, Tuesday, December 4 at 8 p.m. The book will sell for \$12.95 retail.



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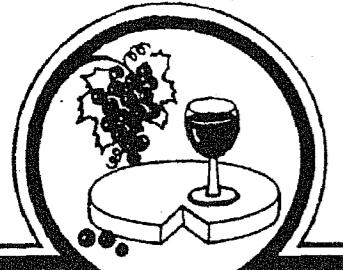
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This offer expires midnight, December 31, 1984. Solares Hill Newspaper

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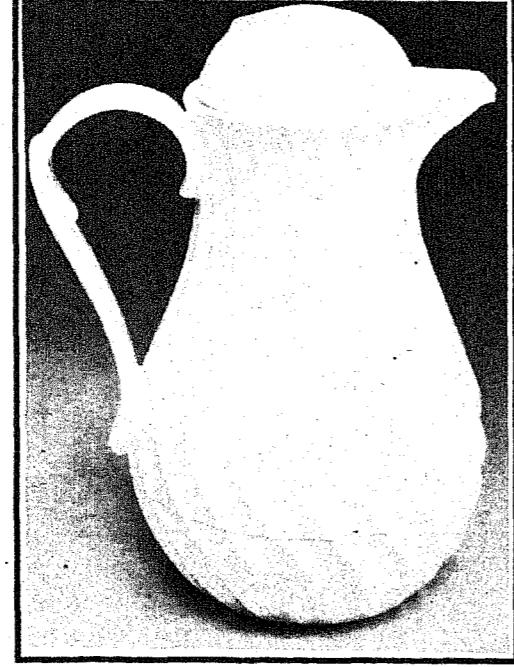
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Valerie is a textile designer who has turned to ceramics and produces hand-painted tiles which are set in wooden trays and trivets. The style is oriental art deco, but colorful modern designs are coming out as well. She studied textile design at the Hammersmith College of Art in London, then worked free-lance, selling in New York to J. P. Stevens and Burlington's. Now her ceramic designs are being sold in New York at Bendel's, Barney's and Elan in the new Trump Tower. In Philadelphia, her work will be at the Works Gallery. In Key West you can see her things at Fast Buck Freddie's.

THIS HAS BEEN a summer of changes for Guild Hall Gallery on Duval Street. Folks returning to Key West this winter will find old favorites among the group of Guild Hall artists that have operated as a cooperative gallery for seven years. They will also find new faces and new media.

Early in the summer, Judy Bradford moved in with her Lizard Licks studio of fabric sculpture, notably her gecko lizards with suction cup toes for sticking on windows. She is doing new one-of-a-kind sculptures as well as more and more lizards. Stop by and see her life-size mermaid.

MID-SUMMER FOUND SONIA Robinson with her fine leather design among the Guild Hallers. Sonia has provided Key West with extraordinary leather bags and accessories for "longer than I care to admit," she says. Her new work is very colorful and features exotic lizard and snake skins.

December brings Loys Locklear to the Guild Hall fold. Loys does functional and non-functional hand-built clay works that shake loose whatever preconceived ideas you may have about clay. Loys has worked in Key West several years and was included in "Key West Clay," a show at Martello Art and Historical Museum in November and last year sold out a one-woman show at Jordon's.

THESE ADDITIONS OF resident artists at the Guild are not the only changes going on there, however. Guild Hall now introduces special month-long shows of featured artists. In December you'll find Valerie Holt showing original tile designs and Freda Padron with tile florals.

FREDA PADRON IS a native Key Wester who has painted for 11 years. She studied with Linda Are, an artist from Estonia on the Russian border, and a Brazilian artist. Her tile florals are done with an oil-based medium with china powder and may take up to eight firings to complete a piece. Freda has done demonstrations for Florida Teachers Association and has taught seminars in central Florida.

-- And don't forget to have a look at the Guild Hall Christmas ornaments - now a tradition after being wildly popular last year. New comic designs include Key West garbage trucks, bicycles, lazy dogs, crazy cats and cozy lizards.

IT'S BEEN A hall of changes in many ways, but you can still come be and see the wonderful works of Ann Irvine (don't miss her 1984 Christmas cards), Maxine McMullen, Irma Quigley, Cappy Seiler, Fran Kebischull, Wayne Pelke and Norma Renner.

Drop in and see what's new and what's hot!

THE LANGLEY PRESS announced the reprint on December 1 of PAPA: Hemingway in Key West which Publishers

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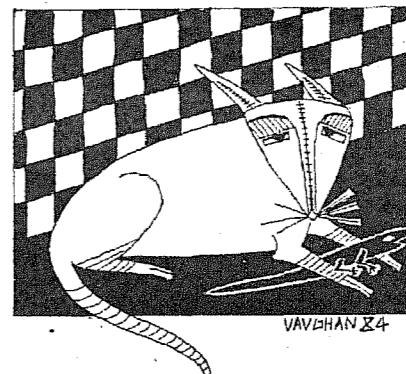
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But my dear cousin Izzy who drives a
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Told me to write while I'm hot.
Do you think that you'd care, as you
slept through the air,
To stop in the Keys for a bit?
It may seem unfair or too much to bear,
And you don't want to land in a snit.
We have enough snow, not the kind that
you know,
But it's useful for landing a sleigh.
Cold winds won't blow and there'll be
enough glow
To light up the road all the way.
We want very little - just a jot and
a tittle -
Omit all the dollies and such.
Leave nothing to whittle and no peanut
brittle,
Just stop for that personal touch.
We'll ask only joy for each girl and
boy
And a time of laughter and mirth.
Though I've been cute and coy, it's
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Please--just bring peace to the Earth!

-- Gil Ryder



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OF SOCIAL JUSTICE AND COMMON SENSE

THE NEWS BUSINESS has been brisk this month, ripe with controversy, political infighting, public gaffes, and just plain nastiness. It's the kind of material which makes reporting easy for the daily chronicle, and of late our local news has once again found a place on the Associated Press wires and in the general pages of the *Miami Herald*, not just the one page which is seen only in the Keys.

CONTROVERSY - HEATED DEBATE and



ugly language - has become the status quo at City Hall, and it doesn't seem to matter who sits on the commission or who occupies the mayor's chair. Controversy circles the commission chambers like a hungry raven, often devouring the best intentions along with good graces. Nothing new. But this month appears to have brought a unique moment in commission history. Strangely, the issues at hand seem united by a common theme. From the noise ordinance to impact fees, from performances and vending at Mallory Square to handicapped access, the theme of social injustice appears to have unified the business at hand. So prevalent is this theme, in fact,

PREVAILING WINDS: COMMENTARY by ALDEN SOLOVY

that issues out of the commission's control also find questions of social justice, such as the proposed sale of Florida Keys Memorial Hospital. It seems incredible that so overwhelming a number of issues at one time find root in this theme.

BEFORE WE TAKE a look at some of these issues, let's get a couple of things straight. This reporter is

neither philosopher nor lawyer. Instead, I rely on common sense, guided, at least in part, by a populist's perspective. As a result, I will not bandy about legal or philosophical terms, words and phrases which seem to have been abused both by the lay people espousing social justice and the legal beagles interpreting the law. Also, it is my layperson's opinion that THE LAW lives in a realm all its own, not as a tool of either common sense or decent public policy. Let us stick, therefore, with the facts at hand, a clear sense of social justice, and a healthy dose of common sense.

* * * * *

PERHAPS THE MOST important issue of social justice facing consideration, and, unfortunately, the least publicized, is the proposed sale of Florida Keys Memorial Hospital. The manner in which the sale is handled will determine the quality and availability of hospital care for every resident and visitor from Key West to Big Pine, and it tests our commitment to providing health care for those unable to pay.

Some background. The FKMH board is currently negotiating with a firm called Hospital Corporation of America, sort of the Ma Bell of the hospital business. HCA owns and manages hundreds of hospitals around the world, including more than 400 in the United States alone. Fortune Magazine pegged HCA as one of the nation's five best managed companies. In the past year and one half of negotiations, two proposed contracts have been presented to the Lower Keys Hospital District Board. The proposed selling price: \$8 million. Currently, HCA is under contract to manage FKMH.

GEORGE AVERY, ADMINISTRATOR at FKMH and an HCA employee, explained that the sale of a hospital is unpredictable business, wrought with complex financial considerations, sensitive negotiations, and a potential for

a public misunderstanding. He would not hazard guessing the time it would take to complete the process.

The skill with which our local board handles negotiations will determine how well the people of the Lower Keys fare from the proposed sale. Although the purchase price is important, there are several issues also to be negotiated of paramount interest to district residents. Here's a look at some issues of the sale.

-- SALE PRICE. THE previous two offers from HCA set the purchase price at \$8 million, and a major report on financial alternatives - a half-inch thick document prepared by Peat, Marwick, Mitchell & Co. - use that figure as the sale price. Cut off the top would be various debts, including a bond issue and an estimated \$2.9 million in federal Hill-Burton funds which would have to be repaid. The net proceeds to the FKMH board: slightly more than \$4 million. Avery also said that HCA may reduce its offer as the hospital business both generally and locally is slumping. As in any sale, price is always subject to negotiations. However, the \$8 million figure has been used so often it is questionable whether the FKMH board would accept anything lower.

-- HILL-BURTON FUNDS. THE hospital was built using federal Hill-Burton funds, money aimed at insuring treatment for those who cannot afford to pay. As stated, about \$2.9 million in these funds would have to be returned to the feds if the hospital is sold to a private, profit-making corporation like HCA. However, as Avery explains, there is a chance that the FKMH board could apply for and receive a waiver of repayment. If a waiver is granted, then the money would be placed in a restricted account to be used only to pay for indigent care. It is unclear whether that waiver would be granted, but Avery is confident that a waiver would be approved. (The exact amount of Hill-Burton funds is questioned. The report from Peat Marwick pegs the sum at \$2.9 million, but Avery has documents indicating the figure is closer to \$1.5 million.) I do not understand why, if this money has to be repaid, the burden should fall on the hospital district board. The FKMH board should be responsible for debts incurred before the sale, but this debt would be a result of the sale. In all fairness, the FKMH board and the taxpayers of the hospital district should not foot the bill - if there is one - in this case.

-- INDIGENT CARE. AS a privately owned institution, the hospital, once sold, would not have the burden of providing care for those who cannot pay. The Lower Keys Hospital District would "purchase" this care from the sold FKMH, DePoo Hospital, private doctors, or - in some cases - hospitals outside the Keys with more specialized services. The most likely source of indigent care would be FKMH, and, therefore, HCA would have a large portion of the potential losses covered. I have no problem with purchasing indigent care. This represents the community paying for its own. And, although a portion of the nonpaying patients are transients, that is one of the prices we pay for promoting a tourist economy. However, I do have a problem with a private institution receiving support from local tax dollars. Again, in fairness, any private purchaser of the hospital should pay some portion of the indigent care. Avery explained that a percentage of the HCA annual budget for FKMH, should the firm acquire the hospital, could be allocated for indigent care. That, he said, is a matter for negotiations.

The hospital board should make sure that a purchaser provide a fair percentage of its budget for indigent care, and that the sale documents specifically state what can and what cannot be charged to that category. The way this is handled will affect the amount of indigent care which can be provided annually, as well as the note of local taxation.

-- TAXATION. OBVIOUSLY, THE more money paid by the purchaser, and the more expenses picked up by the purchaser, the less money the hospital district board will need to operate. Here, of course, we get into some of the most tricky financial questions, as well as some of the most emotional public policy decisions. There are many possibilities, from eliminating the local tax until sales receipts are used up to raising taxes to the legal limit so that in case of emergency the district is not caught without



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enough money to resume operation of the hospital. It is my inclination that the hospital board would be courting disaster by eliminating taxes, yet it is also clear that if the hospital is sold we, the tax-payers and owners of the hospital, should reap some reward (just like the stockholders reaping the rewards of a business sale). To do justice to the taxpayer, we must see a reasonable tax decrease for a substantial period of time.



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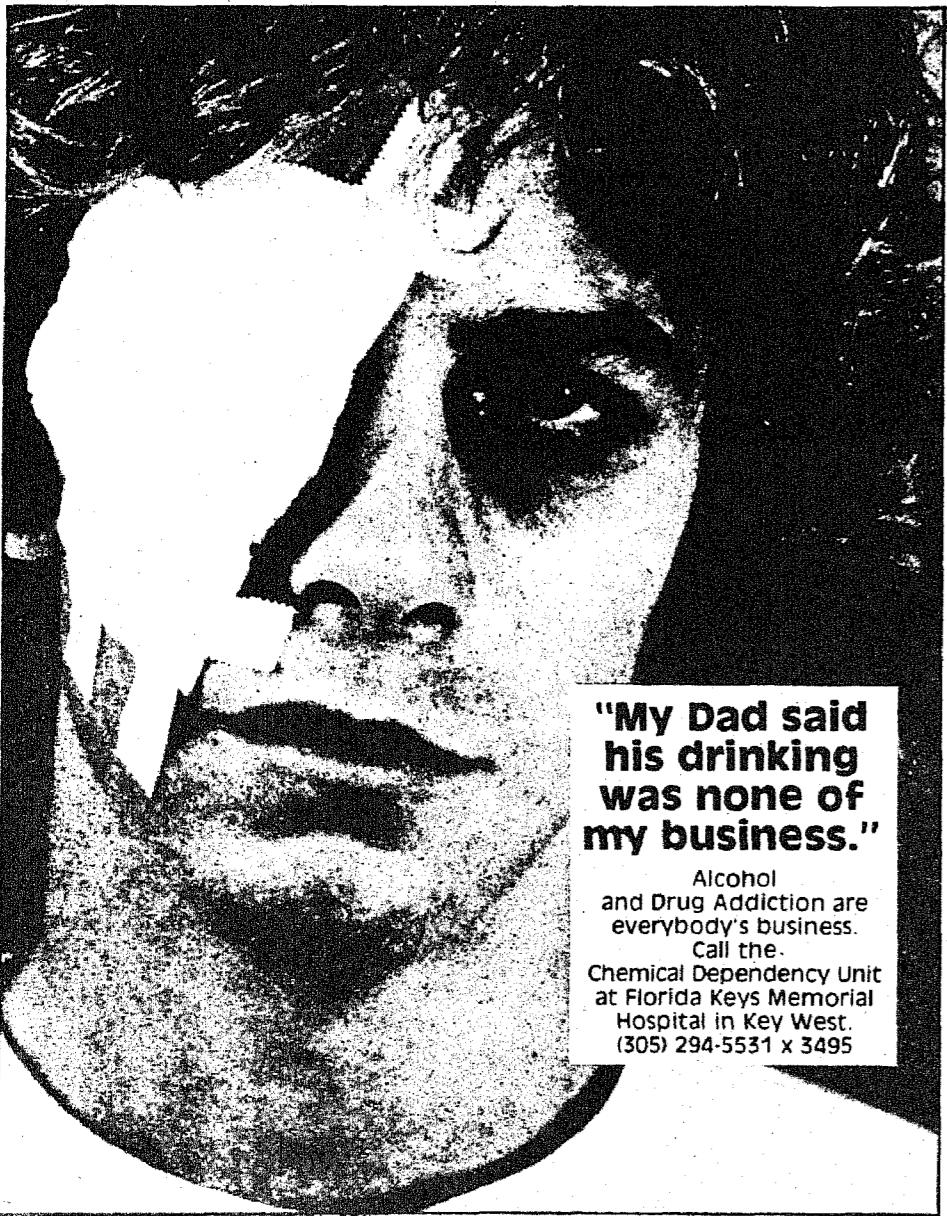
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We are located at 2330 NORTH ROOSEVELT BLVD. 294-4657

-- CAPITAL INVESTMENT. AVERY explained that the greatest benefit to the residents of the Lower Keys, in the event of HCA purchasing FKMH, would be the instant access to the corporation's large capital resources. This means big bucks to renovate, restore, or rebuild portions of the hospital as needed. One HCA proposal called for an immediate expenditure of \$4 million to renovate the existing facility and equipment, with a promise to rebuild within 10 years. (This, admittedly,

is the most attractive aspect of the proposed sale. Clearly, the local hospital district does not have the funds to build a new hospital when the time comes.) Provisions must be made within the sale contract for compensation to the local hospital board should HCA opt to sell FKMH before the \$4 million is spent and the rebuilding completed.

-- RESALE OF THE HOSPITAL. Administrator Avery said that a sales contract would include procedures for resale of FKMH. Our hospital board must pay careful attention to this section of the sales document to adequately protect the future of FKMH. Avery said that a contract could be written giving the district board the right to buy back the hospital after three years if dissatisfied with HCA operations. It could also give the hospital board first option to buy should HCA exercise its right to sell the facility. The problem here, however, is one of cash. With debts and deficits, as well as paying for indigent care, the question is where would the district get the money to buy the hospital back? Reports indicate a cash-poor local hospital district and the chances of a bond referendum passing is questionable. We might retain the right to buy back the hospital, but be unable to afford it. Again, before this hospital is sold, cover this base completely.

-- PROPERTY. THE LAND upon which the hospital sits would not be sold. Legally, in fact, it cannot be. The land would revert back to the state and its use determined by Tallahassee bureaucrats. Instead, HCA will lease the land from the Lower Keys District. Earlier negotiations called for that lease price to be a portion of the \$8 million offer. The physical plant and equipment would belong to HCA and,

therefore, would be taxed. Avery estimated that once sold the hospital would pay approximately \$150,000 in annual local property taxes.

OBVIOUSLY THERE IS a lot at stake in that proposed sale of FKMH. And, just as obviously, there is a lot to be negotiated. This is a quiet but critical issue for our community. I urge you to watch the news with care and to speak out, pro or con, when the contract is finally negotiated and the public hearing held. And I urge the hospital district board to proceed with caution.

* * * * *

"ONCE A KINKY offshoot of Bohemia, it has become a venerable institution, an 'establishment' tourist attraction." This is how Al Burt describes Key West's unique sunset festivities in his November 19, 1984 *Tropic* magazine column. The feature could not have been more timely, described the evolution of an event which has been called everything from Applauding Sunset to The Sundance Ceremony.

"Slowly," Burt states, "the sunset ritual born of street culture was scrubbed up and made presentable, at least to liberal parlors, without losing its other-world appeal... Tourists have made the difference. They were fascinated with street lifestyles, the different appreciations and values. For them it was part of the Key West show. Tourists gave the old hippie habit a commercial cover and a certain protection, but not an exemption from municipal nagging to reform."

THAT NAGGING HAS begun anew, pitting the street performers against establishment enterprise. The Port and Transit Authority (PATA) was working with the street vendors and performers through their Key West Cultural Preservation Society to limit vending and performing during the daytime. Meanwhile, a few of the more enterprising street people took advantage of the new cruiseport and went to Mallory Square ostensibly to greet the ship, but fully prepared, in fact, to ply their wares. In a knee-jerk reaction, PATA banned all vending at Mallory. Performing would be allowed solely at sunset ceremonies. The confrontation came to a head, and wisely City Manager Joel Koford ruled that the final decision should rest with the City Commission. Both sides appeared at the next commission meeting fully prepared to duke it out verbally before our city fathers. In another wise move, Commissioner George Halloran suggested forming a committee to try and reach some compromise. At this writing we await the results of that committee.

ON ONE SIDE we have establishment organizations like the Tourist Development Council and the Chamber of Commerce. Simply, these two organizations sell Key West as a port without the poverty and panhandling faced by cruise ship passengers in some foreign ports. Their word was on the line, and the appearance of street vendors at the first visit of a new ship contradicted their claims. Apparently they had not anticipated the Mallory sunset crowd wanting a slice of the cruise ship pie. (This had not and could not have happened with previous cruise ship visits as their port was on the RDA-controlled Truman Annex. Gate entrance is restricted.) But the cruise ship business is on the line with the reputation of the new port, according to representatives of both the TDC and the Chamber.

ON THE OTHER side we find a grassroots organization, the Key West Cultural Preservation Society, born out of previous threats to the sundown

ceremony. This group of sunset participants ranges from ne'er-do-wells to teachers and others with otherwise "establishment" lifestyles. Many of these people rely on their take from the sunset festivities as make-or-break income, while others attend the nightly ceremony more for pleasure and social exchange.

THE RESULT SEEKS to be a pocketbook confrontation between establishment business and counter-culture. The odds, from the start, are stacked against the street performers because the fight takes place in an establishment arena, City Hall. In addition, the business interests bring to their aid all the friendships and professional contact which come with their turf. But the sunset worshipers also have a heavy-duty weapon, the tradition of sunset has become a major tourist attraction. It, in fact, helps draw the much-

heralded money-laden visitor. Don't be fooled by the rhetoric of either side. The opponents of vending at Mallory will speak in rhapsody of protecting the cruise ship trade for us all. The saviors of cruise ship tourism! The proponents will tout free speech provisions of the First Amendment and will boast of the contribution of sunset to the tourist economy. What we really have here is an establishment versus counter-culture turf war, a jockeying for position and a crack at the tourist buck. In spite of what they say, I don't believe that the opponents of sunset would care about the activities all that much if there weren't pocketbook questions. And, I don't believe that this is a pure free-speech and social expression issue devoid of monetary interests. A good percentage of the sunset groupies wouldn't be there if there wasn't any long green

KEY WEST HIGH SCHOOL

adult & community education

TERM II- REGISTRATION DEC. 3-6, 1984

COURSE OFFERINGS			
ADULT BASIC EDUCATION	DATE	FEES	ROOM
Adult Basic Ed. (1-8)	T-Th	N/C	J-27
Adult Basic Ed. (MARC)	M-F	N/C	MARC
English as a Second Language	T-Th	N/C	J-22

ADULT GENERAL EDUCATION			
Art (Basic drawing/painting)	T-Th	\$5	E-6
Algebra (Elementary)	T-Th	\$5	J-32
American Government	M-W	\$5	J-25
Bible History	M-F	\$5	St. James
Conversational Spanish I	M-W	\$5	J-23
Conversational Spanish II	T-Th	\$5	J-23
Conversational Spanish (3:30PM) Thur.		\$5	J-23
Drivers Training	T-Th	\$5	J-17
English I-IV	M-W	\$5	J-22
GED Review (computer asst.)	M-W	\$7	C-2
GED Review (advanced)	M-W	\$7	J-35
General Science	T-Th	\$5	J-28
General Math	T-Th	\$5	J-32
Micro Computers	T-Th	\$5	J-5
Life Management Skills	T-Th	\$5	J-17
Computerized Accounting	T-Th	\$10	TBA

ADULT VOCATIONAL EDUCATION			
Auto Body Repair	M-W	\$10	V-103
Auto Mechanics	M-W	\$10	V-102
Basic Electricity/Electronics	T-Th	\$10	E-8
Fish & Shrimp Trawling (Daily)	M-F	\$10	B-19
Nursing Assisting (Mon, Tues, Thurs, & Sat)		\$15	J-34
Sewing	M-W	\$10	Easton
Typing	M-W	\$10	Roberts, Sue
Welding	M-W	\$10	Roberts, Linda
Woodworking/Shop	M-W	\$10	Lisle
Photography	M-W	\$10	Ciesinski
Office Skills Training (1-4 PM or 6-9 PM Daily)	M-F	\$10	TBA
			Office Skills Training (1-4 PM or 6-9 PM Daily)

Registration for Adult Education Term II will be held from 7-9 PM, December 3, 4, 5, and 6, 1984, in the J-Wing Auditorium at Key West High School. Social Security Numbers are required for registration.

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

Adult Basic classes are offered "Free of Charge"; Adult General classes are \$5 per term; GED Review classes are \$7 per term; and Vocational classes are \$10 per term. Nursing Assisting is \$15. All students working towards a diploma will be registered free. Classes will run from December 10, 1984 thru March 6, 1985. For information call 294-5212, Ext. 245 or 246; Fred Shaw, Director.

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floating around.

THE ISSUE AT hand: what regulation of vending and performing, if any, is appropriate for public property? Currently, sunsetters are protecting their position for the nightly ceremony, but also feel that they have the right to vend and perform at Mallory at any time. The opponents are protecting the cruise ship trade, but are also taking the chance to eliminate the competition for the tourist buck from vendors at the nightly ceremony. Both sides seem to have overplayed their hands.

Yes, Mallory is a public park. But just because it's "public," owned by the city, that does not give anyone the right to willy-nilly panhandle, perform, or pass trinkets for money. And yes, the cruise ship trade adds money to the economy, but that does not make it more important than the people who live here, counter-culture or establishment. Both sides, the group promoting cruise ships and the group advocating a free sunset, deserve protection from the other. The establishment businesses have no right to eliminate what has gone on for years and a source of livelihood, vending at sunset. This is a carnival atmosphere. People like to buy souvenirs. But, at the same time, the investment - both of public funds and private - in developing a cruise port must also be protected, and sunset proponents have no right to force a counter-culture atmosphere on Mallory Square at all hours. The sword of social justice is double-edged.

CONGRATULATIONS FOR THE stand taken by the Olde Town Merchants Association in favor of protecting the rights of the sunowners. You might think that a group of downtown merchants would favor eliminating the competition of vendors at the nightly Mallory Square extravaganza. Not so. Rather than fall to the

allure of the almighty buck, at least in this case, the merchants took a public stand to protect the rights of the vendors and performers. Good going!

* * * * *

A STRONG WORD of praise goes out to both Mayor Richard Heyman and Police Chief Larry Rodriguez in promoting the rights of the handicapped, addressing a long-ignored issue of social justice. The mayor has used his influence to have a handicapped ramp erected on the Angela Street side of City Hall, and plans are in the making for a similar ramp into commission chambers. The only problem is access to the second floor, but the mayor assures us that any city official will meet on the first floor with anyone who cannot get up to the second.

RODRIGUEZ IS CONDUCTING a parking study so that handicapped parking places can be designated in Old Town. He said a plan would be prepared in 60 to 90 days. Stickers will be available to handicapped residents permitting parking in the designated zones. Both Rodriguez and Heyman share this month's honors for promoting the greatest advancement for individual rights.

* * * * *

TAKING THE AWARD for worst blunder against individual rights is the Key West Citizen. The newspaper recently printed the name of a rape victim. There is absolutely no excuse for so careless a disregard for privacy. The victim was victimized, again, by the newspaper. I truly thought it impossible for any news organization to top the gaffe of FM 107 when it incorrectly reported a top city official as indicted in the recent cocaine conspiracy busts. At least the radio station had deadline pressure of a

major breaking story as its excuse for violating basic journalism tenet. But in the case of the newspaper, the crime beat was strictly routine coverage. No excuses, period. The reporter was wrong, and the editor was wrong for not catching it.

* * * * *

ONE ITEM IN the works for some time now is levying impact fees against new development. The fees, which support sewer and solid waste disposal improvements, were approved on first reading of the commission. Attempts were made by Commissioner Joe Balbonito to portray this as a new, hidden tax levied against the common working folk of Key West. He couldn't be more wrong. This, in fact, is the first time in the city's history that developers will pay their fair share for city services.

Heyman and City Planner Art Moseley get praise for pioneering this work.

THE CONCEPT IS simple: new development creates a greater demand for services like sewage and waste disposal. In turn, developers should pay their fair share of the additional strain on the city facilities and the cost of improvements to keep up with increasing demand. As Halloran explained in casting his vote for the impact fees, developers in the past were only paying about 60 to 65 percent of the cost to service their facilities with city services. We, the taxpayers, had been picking up the rest of the tab. Now, with the new fees, developers will be solely responsible for their effect upon city facilities.

What could be more fair! Another blow struck in the name of social justice!

* * * * *

YET SOMETIMES THE wheels of justice spin slowly. At other times they

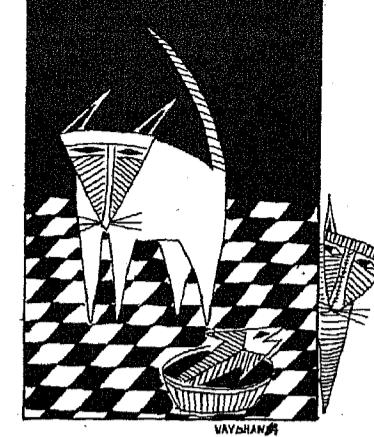
grind to a halt. I refer, of course, to the years of battle by residents living adjacent to the noise-laden Old Town booze district and their attempts to get the bars to cut the volume. Noise. It has been the bane of the downtown residents. No sleep. No respect. And no end in sight. Two previous noise ordinances have fallen, one to a court's ruling of unconstitutional, the other to noise levels set too high to enforce. The issue has surfaced again, this time with a more workable ordinance. (Haven't we heard that before?) Let's get this ordinance passed, then let's see the police crack down hard on these bars.

Incidentally, a word of praise goes out to Michael Moye of Michael's. He said he would soundproof his disco to eliminate its contribution to the downtown cacophony.



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CLOUD NINE, (April 10-30) by Caryl Churchill, directed by Susan Hawkins - this relentless, madcap comedy opens in Africa on the most devout, bizarre, and sexually confused group of British Colonists ever to raise the flag!

EXTREMITIES, (May 8-26) by William Mastrosimone, directed by Richard Magesis - this powerful, gripping drama took New York's audiences by storm!

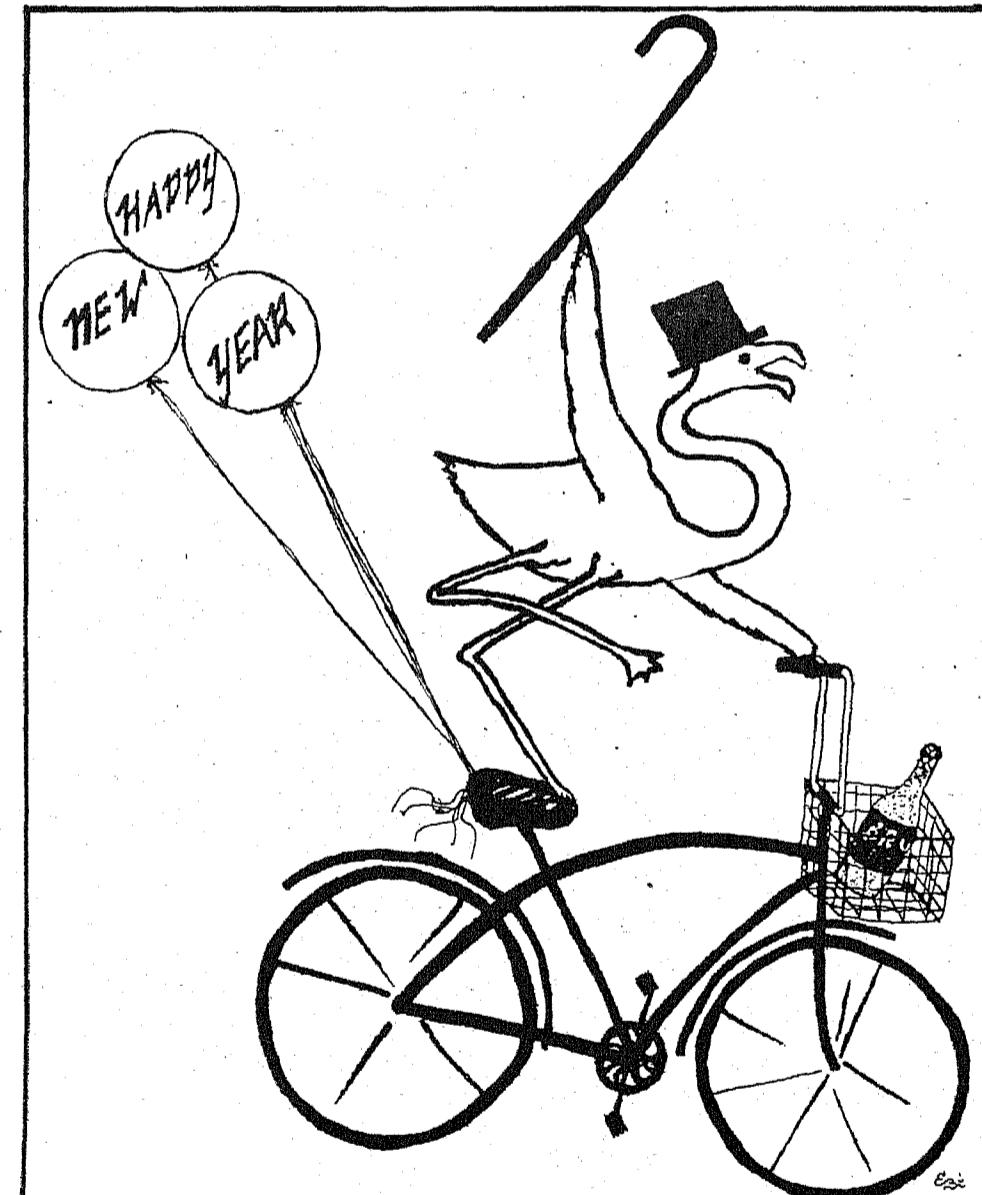
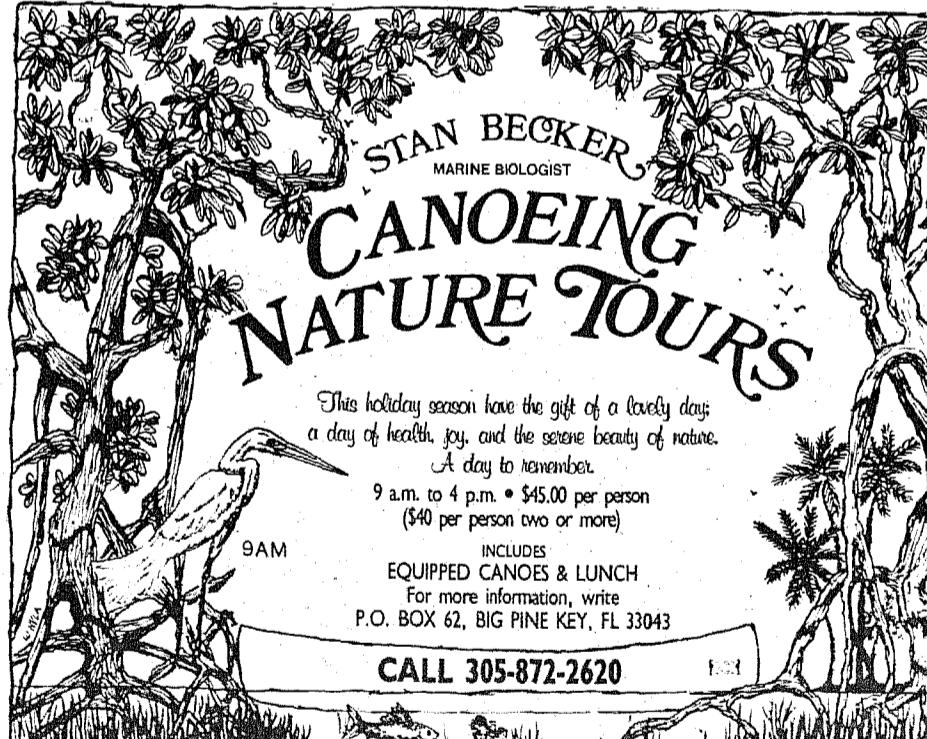
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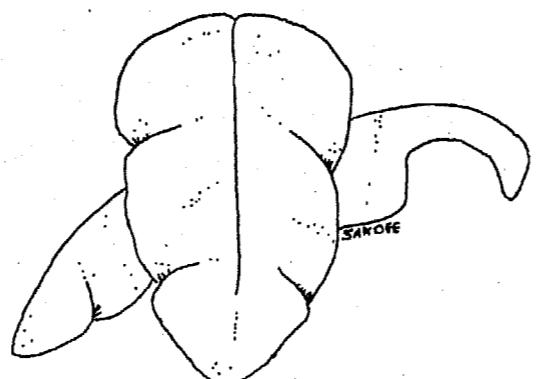
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Many Thanks,

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Sheriff William A. Freeman, Jr.

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A CONCH CHRISTMAS CAROL

by Ruth Perez

Twas the night before Christmas and all through the house,
Came the aroma of black beans, baked pork and "souse"!
The lawn was so green, no snow on the ground,
Just an old plastic snowman stuck in the sand mound.
The stockings were hung on the palm trees so green
In the hopes that Saint Nick would soon make the scene!
The table was filled with tropical fruit fair,
Such as oranges, tangerines and avocado pear.
In the center of the table was Florida holly placed
Around bowls of punch, some Cuban-rum laced.
But the best of all was the Conchs' pride -
The world-famous, homemade Key Lime pie!
The children were cuddled at night in their bed,
Remembering what mom and dad had said:
"So we don't have the chimneys with snow all around,
Santa will still find our Key West Conch town."

Then about midnight we heard a motor sound,
We rushed to the verandah, when our sleepy eyes found
The full moon was shining upon a bright red jet ski
Led by eight tiny dolphins swimming merrily!
Santa's white beard flying in the tropical breeze,
Wearing his muscle shirt with red Bermudas above his knees,
The Conch of the Republic flag draped around his neck,
As he landed near the umbrella on the patio deck!
We heard the HO! HO! HO! and a bell ringing noise
When we spied the big sackful of colorful toys!
We muffed a sigh so Santa couldn't hear,
We saw the fishing rods, snorkels and the dive gear
Along with the water skis, floats and bikinis,
Instead of sleds, snow shoes and thermal skivvies!
Which we all readily agree are so very fine
For the folks north of the Mason-Dixon line!

Just let us celebrate with only the summer seasons
Because as Santa dashes away, he has his personal reasons
For saying, "Merry Christmas and a Happy New Year,
So sorry to leave, wish I could stay here,
And enjoy all these holidays in "conchy" Key West,
On the porch, sipping Margaritas and rocking with the best."
Then silhouetted against the moon and much to our surprise,
The jetski and dolphins became sled and reindeer before our eyes!
So don't get upset when you hear some complaints
About "no seasons" and "Christmas, it aint!"
When we know very well, we are happy to be
Here in the sunshine and Key West by the sea!



Written by a Conch!

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The Picture Show Yes, I would like a Club Card Yes, I would like to give Club Cards to my friends
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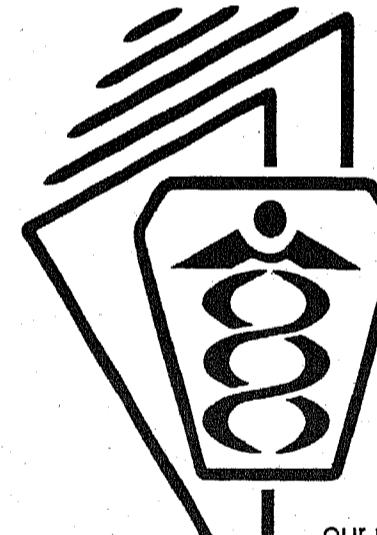
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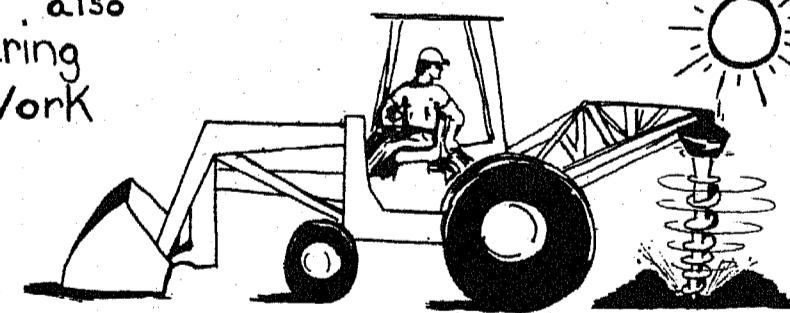
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EVENTS

GALLERIES & MUSEUMS

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

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

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

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

East Martello Gallery & Museum, 3500 S. Roosevelt Blvd., 296-3913. 12/5-1/5/85 Christmas Art Show.

The Florida Keys Watercolor Society: Art exhibit, Dec. 2-9, Old Church Community Center, M.M. 90, Tavernier. **Farrington Galleries**: 711 Duval St. 294-6911. An artist-supply gallery featuring new work by Mario Sanchez, including his woodcarving "Bucket of Fish" and the new biography on him by Kathryn Proby.

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

Gingerbread Square Gallery: 910 Duval St., Information 296-8900. Appointments, 294-2165. 12/3 Key West's own Sal Salinero, painted screens and canvases. 12/17 Mr. Craig Biondi, Christmas show.

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

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

Key West Art Center: 301 Front St., 294-1241. Open 10 a.m. to 5 p.m. daily. Exhibiting works of 90 artists throughout the Keys. Annual Juried Show through 12/15.

Lacy Gallery: 801 Whitehead St. Open 10:30 a.m. - 5:30 p.m. except Sundays. Imported contemporary art works and French antique porcelains and china.

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 memorabilia.

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

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

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

FILMS & LIBRARY EVENTS

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

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

FILMS & LIBRARY EVENTS

MONROE COUNTY PUBLIC LIBRARY, 700 Fleming Street

Children's Movies: 12/1 The Old Sheep Dog; Ferdinand the Bull; Solo

12/8 Oh Brother, My Brother; The Stolen Necklace

12/15 Flippo & The Train From Hong Kong; When Knights Were Bold

12/22 Hopscotch; Lambert the Sheepish Lion

12/29 Nightlife; Why the Sun & Moon Live in the Sky

Adult Movies:

12/5, 6 p.m. This Girl Friday

12/19, 6:30 p.m. Hippo

REGULAR EVENTS

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

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

COFFEE MILL: 915 Ashe St. 294-8072. There will be 2 free classes on Saturdays starting in March. They are Jewelry making for kids (ages 7 - 10). Upper Keys unit meets every 3rd Thurs. For info call Evelyn Gilsey at 664-4134.

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*Shopping assortment
for the holidays.*

easy dressing • ESPRIT • waistwrappers • ZETA ZUKKI
swim skins • COLE-HAAN • feet forms • BASCO • in
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