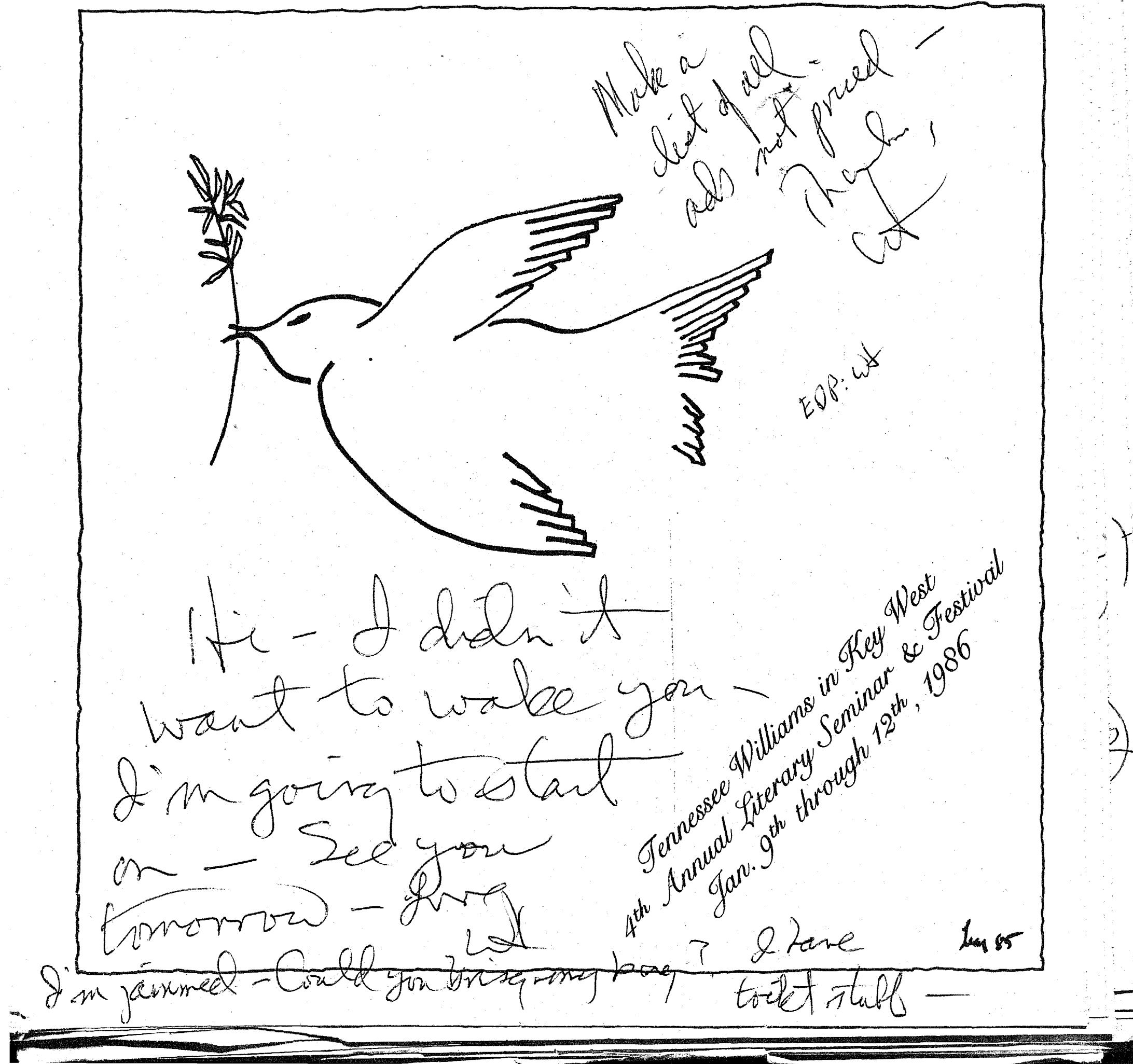


PROBLEMS AT SUNSET & RDA, PART III BY GEORGE MURPHY



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FROM THE EDITOR

Hello—

In this issue George Murphy has written the third in his series on the planned development at the Truman Annex and the Redevelopment Agency (RDA), an agency created to oversee that the transference of this property benefits the citizens of Key West. In many ways this is the most important series we've run in *Solares Hill*, and, as anyone reading the articles knows, we don't want to see this project here.

People in Key West have made it pretty clear that they've had a bellyful of massive projects. Maybe a few years ago this project might have made more sense but with all the recent building we've experienced here, it no longer does. Not only do we feel that many of the proposed units would go unbought, but even if they sold the attendant misery they would bring to this town's infrastructure would be intolerable. Maybe if this planned development had included a light industry or some meaningful employment for our citizens we would excuse some of the many logistical problems it will create—but it doesn't.

We're sorry that we've had to call for the removal of the city appointees to the RDA board but we feel we have no choice. There doesn't seem to be a meaningful distinction to them between John Dent, the developer, and the citizens of Key West they are supposed to be looking out for. Undoubtedly, this becomes a problem for any board that so wholeheartedly endorses a building plan as this group has John Dent's. But when a group appears to be so out of step with the public's wishes as the RDA board does, then it is time to consider fresh appointments.

One of the rallying cries of the recent city election was the need for a building moratorium. All the winning candidates called for one in one shape or another. Therefore it would be unthinkable to exempt this project from the moratorium and we look to our City Commission to make sure that it isn't.

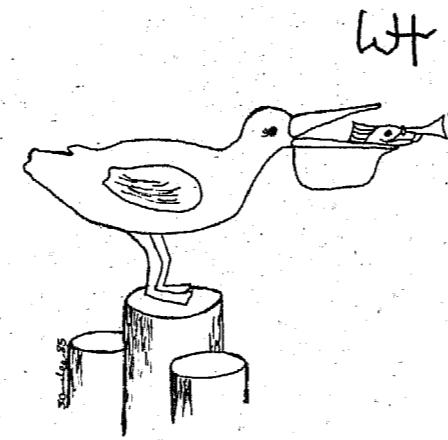
Furthermore, we feel that granting a 99-year

lease on this property is basic grounds for putting it to a referendum. We are confident the populace would handily vote down this project, were they given the opportunity.

We feel this is our most important series because we view the present plans for the Truman Annex as the greatest threat to the well-being of this city to date. We need fresh ideas on the highest and best use of this property. We need a plan cognizant of citizens' needs. We need a plan that aids the city financially, without crushing its infrastructure. We need a fresh start—replacing the present appointees, keeping this project solidly under our moratorium, putting the current plan on a referendum for the people to decide its fate, and then getting new ideas on it seems the way to go.

The 8th Annual Key West Last Resort Half Marathon (10K), and 2-Mile Fun Run will be run Saturday, February 15, beginning at 7:30 at the foot of Duval Street. Registration is Friday, February 14th from 5 to 9 pm at the Ocean Key House pool.

I'm very pleased the Chamber of Commerce has given awards—and will do so annually—to the best decorated store windows, fronts and interiors in Key West. Favorites of mine, Fast Buck Freddie's and Perkins & Son, won blue ribbons for their decorating, and I hope everyone got to see them. They were great!



Our cover artist this month is Genevieve Lear.

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 Street Room 4, Key West, Florida 33040

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MARSHA GORDON

by Valerie Ridenour

If the name sounds familiar, but you can't quite place the face in the picture, let me introduce you to Marsha Gordon. Just turn the dial on your TV to channel five and tune into Key West's excellent talk show, "Pulse". Her subject matter changes like Key West weather, and her guests become interesting and informative under Marsha Gordon's brilliant spur-of-the-moment interview technique. But it's not the obvious machinery of her formidable intelligence that draws you to the set; it's the delightful smile that says to her guest of the moment, "I'm so very glad to be here talking to you," that makes her interviewees and audience alike feel at ease. Hosting a talk show is no easy task, as anyone who's ever done an interview can tell you, but Marsha Gordon is not a woman who looks for the path of least resistance in any part of her myriad ventures (and adventures). How many people do you know who spent this year's vacation trekking down the Amazon?

"This February will be five years," Marsha said incredulously, when asked how long she'd been in Key West. One of the delightful surprises you find in Marsha's personality off camera is a child-like joy and amazement when she realizes how much she has accomplished. With her abundance of credentials, you would expect to find a totally self-assured personage gracefully doling out precious time to a stranger invading her space and privacy. Instead, I found a shy, warm, gracious woman worrying about making me feel at home. Over a gratefully accepted cup of fresh brewed coffee (without which my life runs terribly askew) our fearless, vibrant on-the-air personality informed me she was a nervous wreck about BEING interviewed and had taken two showers and had changed clothes four times. Being with Marsha is like being out on the sea... refreshing, exciting, and

totally enjoyable. But who is this amazing woman and what are the special characteristics that induce such talent?

viewer knows. My theory of interviewing is that I don't really know a lot about anything, and most people don't know a lot about



Marsha Gordon

3

anything, so I ask questions I want the answers to. I don't know everything in depth, and neither does the person sitting at home watching. I'm kind of trying to ask the questions they would ask."

Marsha Gordon's lifestyle reveals her natural inclinations. "I live near the water," she began, "and I guess that's one of the reasons I'm here. For ten years I lived in Winnipeg, Canada, which is as landlocked as you can get. It is just prairie for hundreds and hundreds of miles. All the children were born in Winnipeg, and I had no idea how much I

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missed the water. There are lovely rivers and lovely lakes, but I need to be near water where I can't see the other side." Marsha has three children and two grandchildren. She exclaimed proudly with characteristically twinkling eyes, "My son lives here and works here and has a wonderful sense of humor." It was, in fact, her son who blithely informed me, "Mother is going down the Amazon", as some one else might say, "Mother is going to the supermarket."

Travel and adventure are a major part of Marsha Gordon's life style. Marsha explained, "That's something new I'm doing with a friend of mine, George Fontana. We have formed a partnership in something called 'Shoestring Adventures.' It's not a thing we want to make money on, but we want to travel. We don't want to go places where you're in air conditioning all the time, you know . . . you get on the air conditioned bus at the airport and stop at the air conditioned hotel and take the air conditioned tour bus and never get to smell the same smells or eat the same food as the people in the country that you're in. We want to take small little trips throughout the world with eight or ten people. And that's what we did. We had nine people with us who were wonderful travelers. They were independent travelers, anyone who goes with us is. They go on little tours if that's what they want. We don't set up meals together unless it's an area such as the Amazon where we were staying at an Amazon Camp. There's no place else to eat . . . that's it folks. The thing with Machu Picchu, which is the lost city of the Incas . . . it was just wonderful, so 'Shoestring Adventures' is

a fun thing in my life right now. We've been to the Alba coast, and will be going back after September. We are going to Russia. Marvelous, marvelous . . ." Marsha explained that the groups reach their destinations by flying. "Then depending on where we are . . . in the Amazon we did some travel by canoe. Of course on the Alba coast you do a lot of travelling by water taxi. In Peru we did a lot of flying within Peru, because Machu Picchu and the Amazon are very far apart. To get it all into ten days we did need to fly." How does one choose companions for a trip who are truly congenial? "What we do is not 'sitting down' travel. It requires a lot of physical activity, so we draw a certain kind of person who know George and know me, so they know what they're getting into."

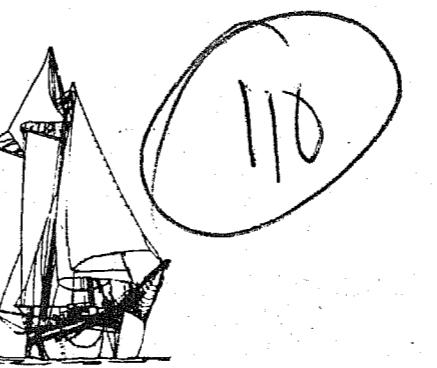
Trips to the world's far corners aren't always pleasant excursions into other cultures. One incident illustrates the point well. "One of the things I found very frightening was a Peruvian guard with a machine gun in front of the United States Embassy. When I saw that, it was a shocking thing to me . . . armed troops all around. The economy of the country I found very depressing, but very fascinating. For twenty American dollars you would get like half a million of whatever the Peruvian exchange is. That showed me how runaway inflation can affect a country. I loved the people. They were open and lovely and wonderful. The train ride that we took from Cuzco to Machu Picchu through the Urabamba Valley is one of the most beautiful train rides in the world." When I inquired about the canoe trips on the Amazon (which terrified this reporter after growing up on jungle movies),

Marsha smiled and reported, "There were pirhana; sure there were. The canoe trips weren't very long. We'd just go out for the day from our camp, and we did some hiking in the jungle. We went into a nest of . . . not killer ants, but close cousins. We got badly bitten, but if you're not open to excitement, you might as well stay home." With characteristic elan Marsha exclaimed, "You can't just stick your big toe in; you gotta jump into life."

Jumping in can be exciting and fun, but it can also present quite unpredictable hazards. I was watching "Pulse" when a caller (everyone is invited to call and comment or question Marsha's daily guests) attacked her verbally with an obscene, abusive sentence that he was able to shout out before Marsha could hang up on him. I was terribly impressed by Marsha's apparent calm as she ignored the man and continued the interview, more so because I noticed that though well controlled, her hands were trembling. "An open line phone show leaves you open to everyone," Marsha commented. "That's the whole idea. However, if you declare war on these people, if you answer them and start to bring yourself down to their level you can never get out of it. If you ignore it, it's no more fun for them anymore. They're just doing it for attention."

About her feelings for Key West, Marsha Gordon stated, "I think island communities are special. People who live on an island, even though they might not get along today, they're going to have to look after each other tomorrow. Something may happen . . . a hurricane, a water shortage. On an island, people must be into each other. There's no other way to exist. You must be friendly; you must care

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about each other. Here we are down here, very, very vulnerable. If we don't get along with each other we're in deep trouble."

With her strong concern for her fellow man, one wonders if Marsha Gordon considers herself spiritually attuned. "I don't know," Marsha answered, "I went to one of those workshops where you deal with your spiritualism, and I don't know. If spiritually attuned means I'm listening to my gut instincts, and I think that's really what it is, then yeah, I probably am, because I'm trusting that more. It was difficult, because for all the rest of my life I've been responsible for other people. Now I am responsible only for myself and to myself. That allows me the freedom to make mistakes without affecting anyone else. I think that's another thing that unites people in Key West. Many of us are here on the second or third time around in our lives and understand that we have that extra little edge that allows us to be ourselves, because we no longer have that responsibility for the family."

Marsha Gordon is basically a writer, so how did she become a television personality? "Many years ago, before I was married, I started in television when I was in high school. I had a radio program. I was married when I was eighteen and had my son when I was nineteen. I dabbled in it; I did a Jaycee's campaign once, and worked on some ads and

things. But what's happening to me right now is what I've always wanted to do with my life. I'm so grateful for every single day . . . I just thank that great Bubba up in the sky for giving me this opportunity. I'd hate to come off sounding 'Pollyanna', but it's just such great fun that I'm very grateful." But true to her industrious and conscientious Capricorn nature, Marsha Gordon is involved in far more than television shows. "I work at the college," she began, "I am responsible for the disabled students, making sure they have what they need to get to their classes, or if they need tutors or special equipment. I'm also responsible for a thing called Cooperative Education, which puts me closely in touch with the business community. That is where students earn credits for what they learn when they're at work. I also find jobs for students who want to work part time while they're in school. That's a big part of my day. Then we have an hour a day of television. That's five hours of live time to fill, which takes a lot of time to prepare. I don't do a lot of research, but I do some. Then there are the writing projects. At this moment I have about six assignments waiting. There's a book that wants to be done and I don't have time to do it. I'm not sure I want to do anything else." Marsha has had overtures to do a show from someplace else from several quarters, but claims, "I'm very happy

here. If some small thing came up . . . God, if I'm anything, I'm flexible; you know . . . move something from here to there. That's probably the thing that allows me to live my life the way I do. I want to keep the television show the way it is. I want to continue writing. And this time of year is very busy because we do all the special election broadcasts, as well as bringing in the results, and I do the Fantasy Fest Parade every year, which is such fun."

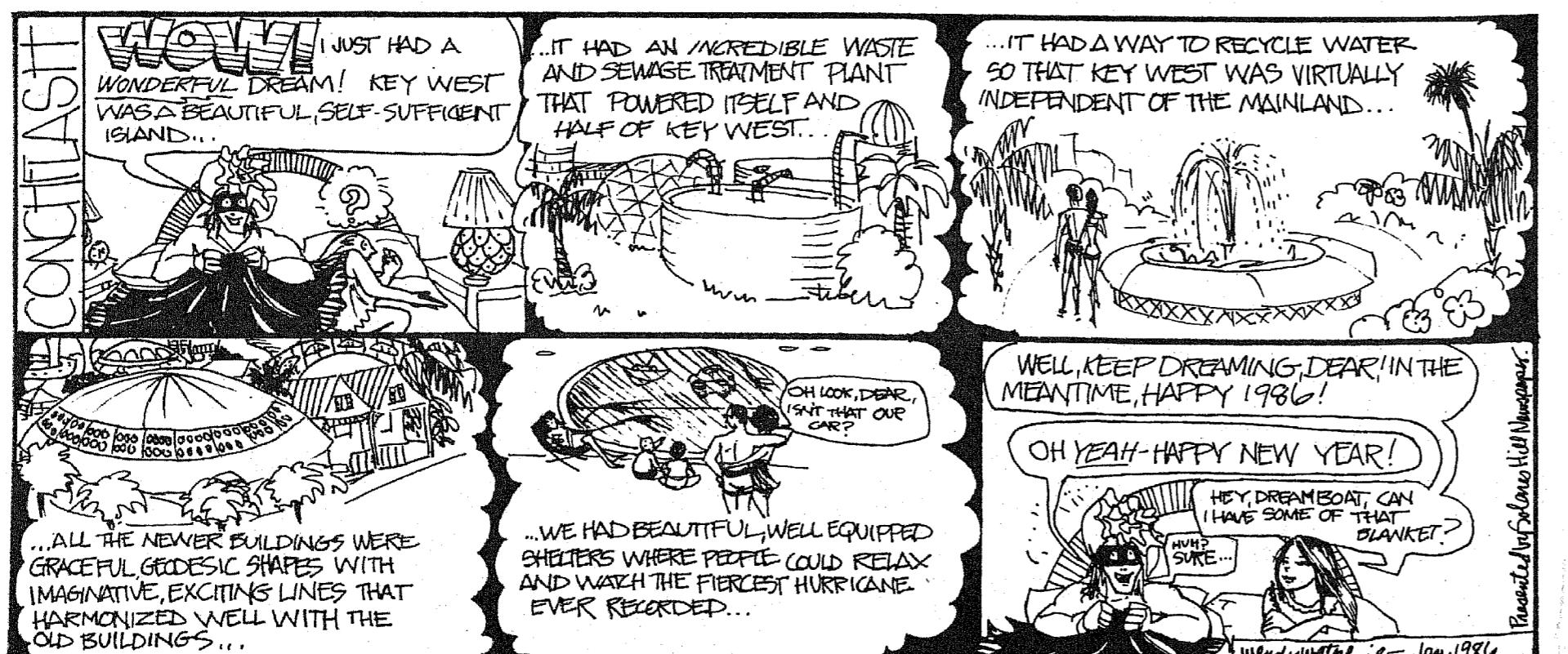
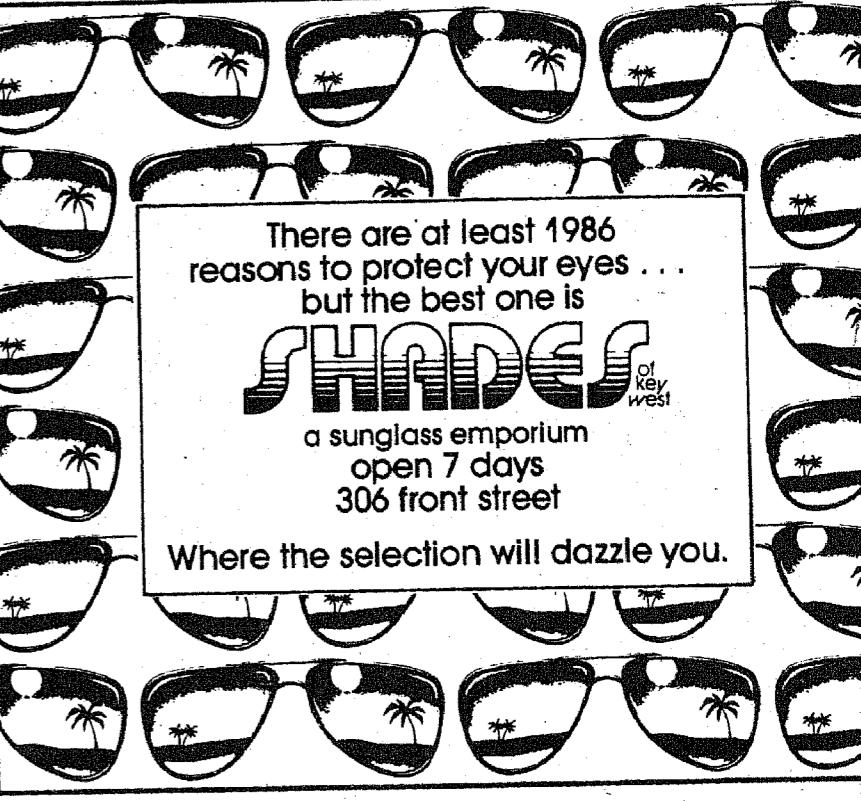
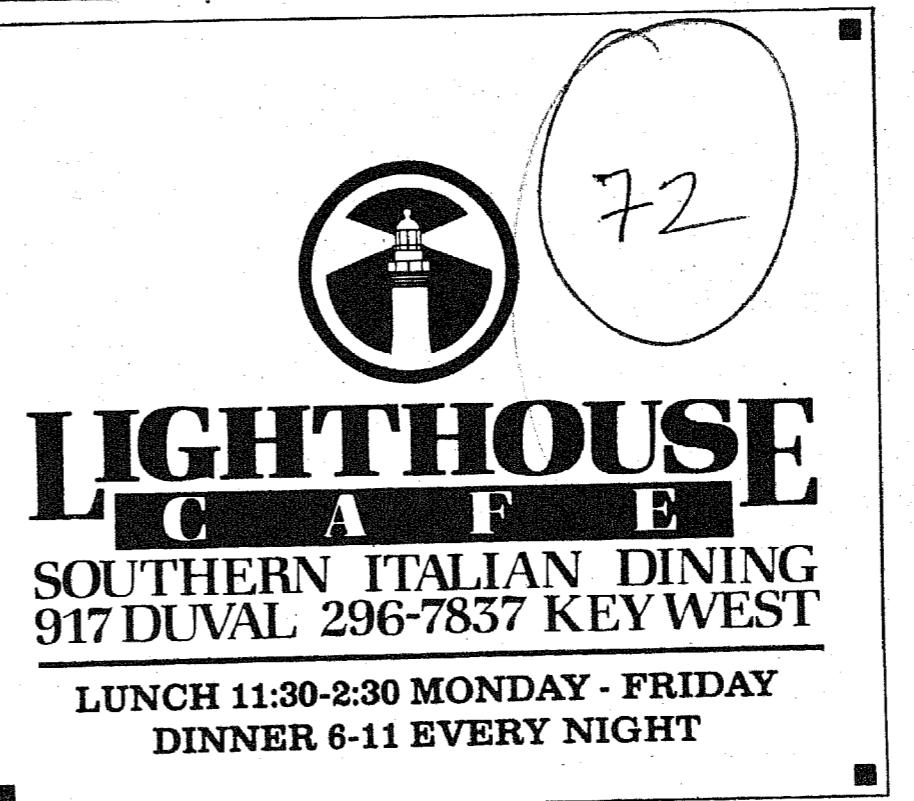
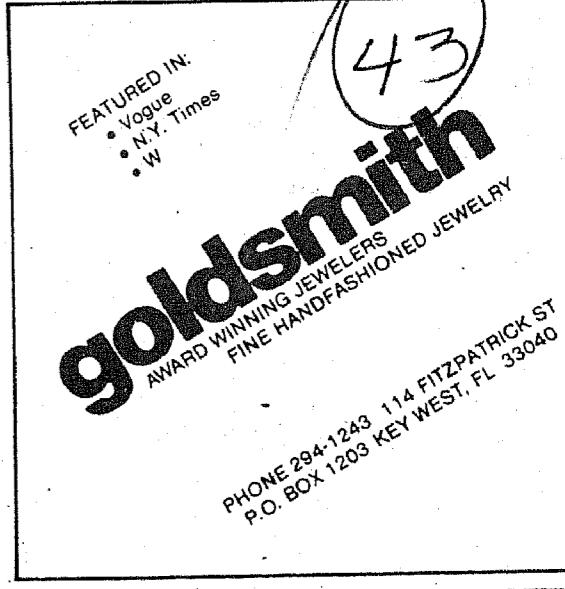
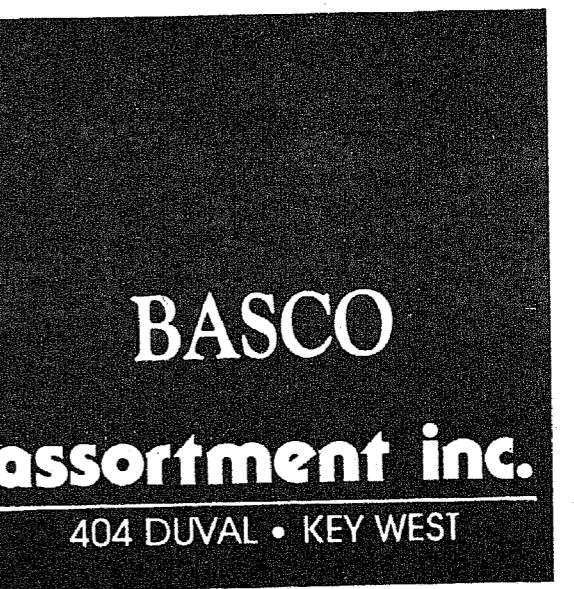
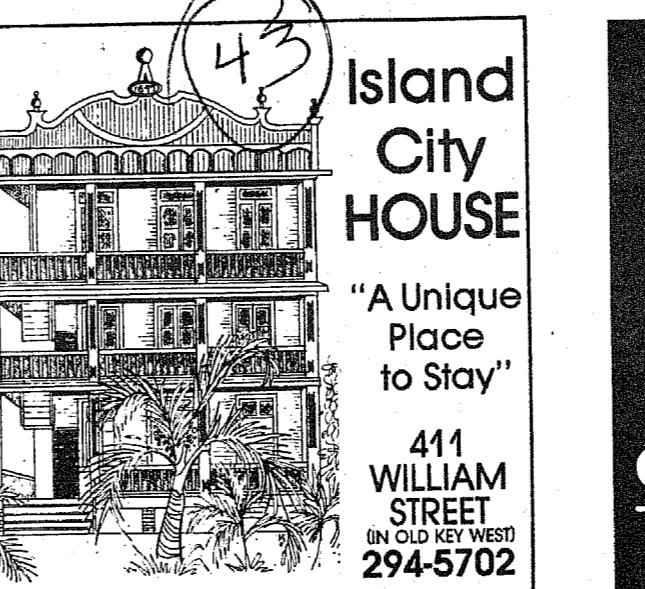
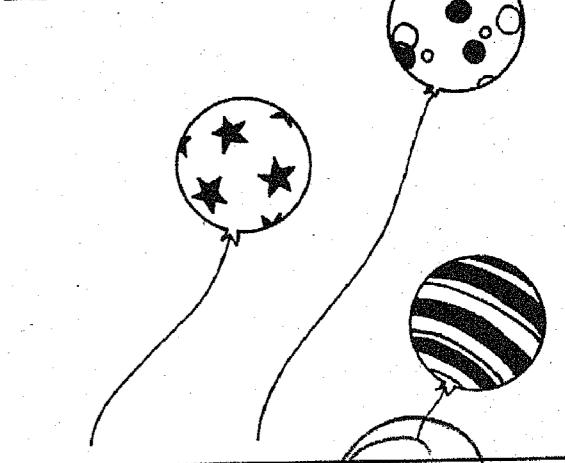
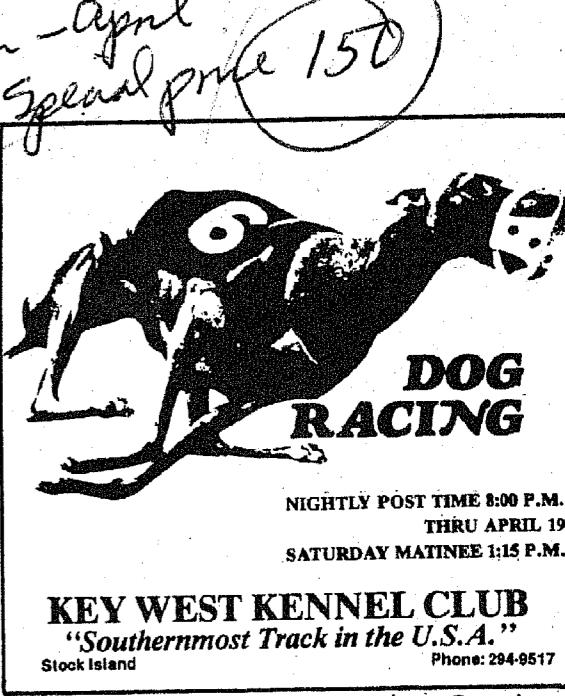
"There are two people, there is Marsha Gordon who is that public person out there who is gregarious and friendly and open and there is a Marsha who is a very shy, retiring private person. The things Marsha likes are not the things Marsha Gordon likes." One of the projects Marsha Gordon enjoyed most was when the Seven Mile Bridge was in construction. "I got the hard hat, and went up to the very top of everything . . . crawled through the bridge, walked across the catwalk, and the poor men from the DOT kept saying, 'You can't go up there' and I'd already be up there. That was a lot of fun. Always when I am writing a piece, when I'm working on it, doing the actual research, out talking to people, I love it. I love that piece that I'm doing. Then when I'm cutting and pasting and putting it all together I hate it. It's the worst piece I've ever done . . . it's awful . . . nobody will read it. Once it's in print, I want

to re-write the whole thing. Writing is a really love-hate thing . . . for everybody. It was Dorothy Parker who said, 'I hate writing; I love having written.' I very much agree with that." Marsha got into writing in the way she claims to get into all her projects, "I blundered into it. I had done very little writing before. When I came to Key West I didn't have a job. I needed to support myself. I went to the Citizen and they had an opening in the circulation department. I stayed there for a little over a year. While I was there Kathy Hargreaves was editor of the Sunlife section." Marsha told Kathy about her desire to write, and they decided that since Marsha was newly single, she might write about how it is to live as a single person. Response to Marsha's first columns were very good, and 'Single File' ran for a year. "I have walked into a stranger's house occasionally and seen a yellowed copy on a refrigerator or something, and it's been two years since I wrote the column. What a kick that is." David Ethridge of Florida Keys Magazine asked Marsha if she'd like to do a piece on the Gold Show at the East Martello. "I was so scared. Here was my first (major) piece, and it was going to be the cover story. It all worked out. It's like kind of a dream thing."

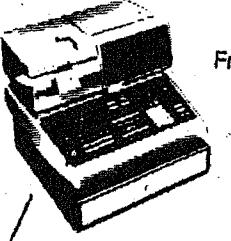
"I had my astrological chart . . . now, I don't know if I believe in this, and I always thought, things are going too well. Some-

one's going to come stick a pin in this wonderful balloon and it's gonna fizzle down. But the chart said I was going to have seven wonderful years, and it would be in the media. Greedy as I am, I said what about the next seven years? They said it would continue." That reading helped Marsha to relax and enjoy her justly earned success. "It was in the stars! If it's just in my head, it removed the anxiety, and it'll be o.k. for a while."

Stars or not, Marsha Gordon's achievements are legion. Reluctantly she divulged a list of boards she is or has been on, including Wesley House, MARC (vice-president), Interagency Council (president), United Way, Key West Art and Historical Society, Handicapped Job Placement Council (vice-president), Senior Community Service Project, and Helpline. Organizations in which Marsha is an active member include the OIRF, the Women's Club, Trust for Historic Preservation (Florida and National), and lastly, after several moments of trying to be sure she wouldn't offend by leaving someone out . . . Mensa. Chances are you already know Marsha Gordon. If not, when you see her out strolling through the island city she loves and gives so much to, say hi, and watch that sweet, shy smile brighten up YOUR day.



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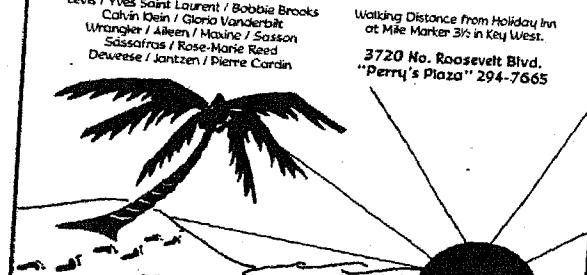
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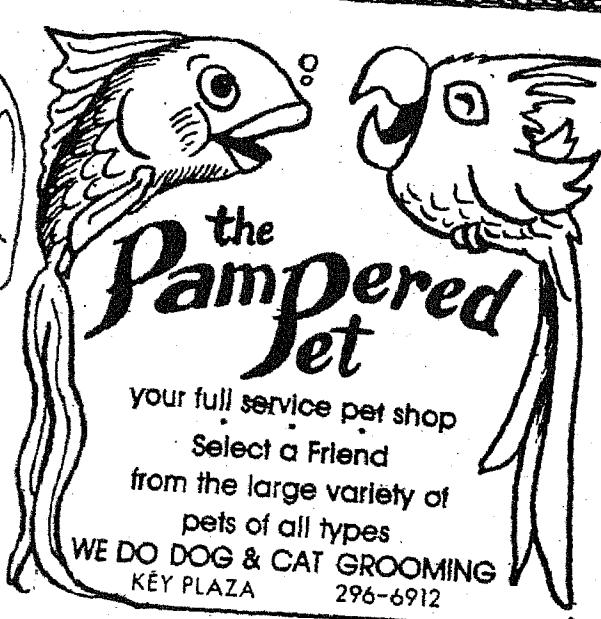
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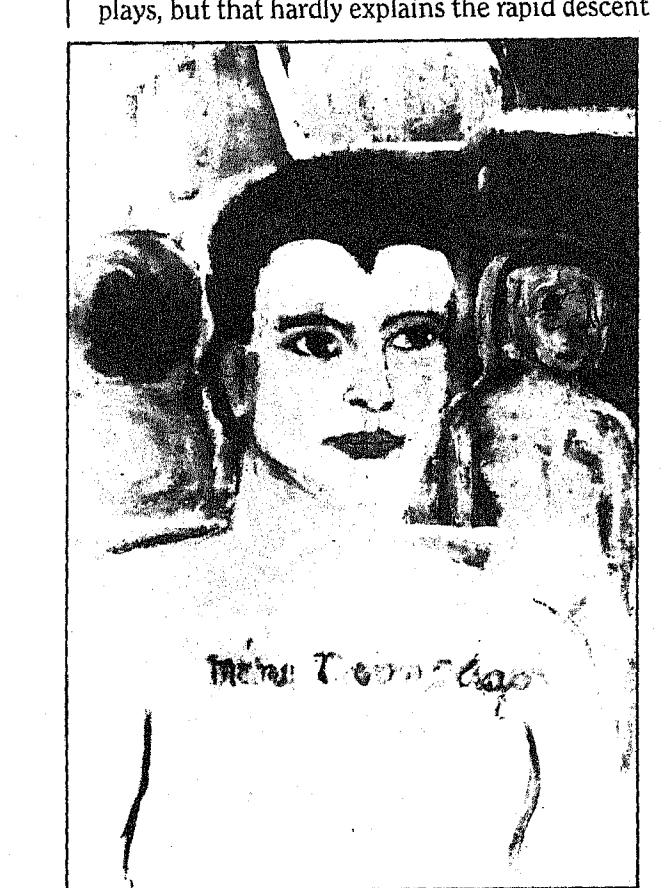
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Williams isn't the first artist to be embalmed while still living, but he is one of the saddest, for public respect mattered to him so very much.

It is said that funerals are for the living. They

banged open critical perceptions were jarred so badly that the souffle of his reputation began its long, agonizing deflation. It's true that the quality of his late work does not compare to the early plays, but that hardly explains the rapid descent

Where were the famous stars who built their careers on his plays? Where the scholars who will spend the next fifty years digging through his work (to their glory, not his), where the critics who defined their own importance by underplaying his? Where were the multitudes who had been moved by Blanche, by Big Daddy, by Laura?

Now, three years after his death, Tennessee Williams is the "honored" subject of a major literary seminar. How he would have liked to see such a thing himself! But, no, that's not the way it works. The scholars and critics, theater people and "old buddies" who will visit Key West in January are among the first of an endless succession of people who will begin to chart the soul and sort the dirty laundry of a great man.

There is an incessant dissection of the lives of the great and the bodies of their work. We can imagine these "keepers of the flame" making ever finer slices into the cadaver, supposedly looking for the secrets of greatness, the way poor Einstein's pickled brain is still examined for the roots of genius. Academics, who are usually as far distant from honest creativity as human beings can be, are particularly vigorous as they flutter around the carcass of a fallen hero in search of vitals and statistics.

You see, great people inevitably become cottage industries. Try to imagine all the academic papers, biographies, articles, collections of letters, and criticism generated by graduate students, university faculty, and the media during the last half century on such posthumous immortals as

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Hemingway, Joyce, Faulkner, F. Scott Fitzgerald, the Bloomsbury Group . . . on and on.

Why? For one thing, many of us are sincerely interested in the lives and works of world-class achievers, and wish to better understand the mysterious processes of high creativity. Then there is the instinctive love of scandal and gossip, the tingle of pleasure which arises from indiscretions which, because of the people who made them, are destined to be remembered forever.

And, of course, it pays. Many academic (and social) careers are based on a necrophilic attachment to the corpus of various notables. It pays in money, too. Tourism coagulates wherever a great person has rested his head or flushed a toilet (the Kennedy urinal at the Truman Annex.) Even places where certain artists have been reviled, such as Sinclair Lewis' home town, eventually cash in.

Immortality of this sort is awesome, for it allows a major artist to interact with the world even after he has died. His sins and misbehaviour add to the steamy compost of our darkest selves and, perhaps, help us to face our own shadows. But the greatest immortality which an artist can hope for is the work itself, and immortality conferred not by critics and academics, but by generation after generation of readers and viewers.

Before ending this piece I will say a few things about the paintings of Tennessee Williams.

This article space is supposed to be critical in nature so when I was asked to comment on the paintings of TW, I was also examining TW himself, through his friends and acquaintances. It reminded me of another article I'd worked on, soon after Williams died. At that time (rather than "at that point in time," an abominable phrase which is suitable only in discussions pertaining to the Theory of Relativity) I looked up as many of the late playwright's friends as possible and interviewed them.

That earlier article was intended to be an upbeat piece, an affectionate look back at a man who had already had too much said about his vices. Alas, to my surprise, virtually everyone I spoke with related tales of drunkenness, sexual excess, rudeness, and all the details which we

know too well from both legitimate and yellow journalism and scholarship.

Most odd of all, many of the worst anecdotes were told to me laughingly, the way one might relate how one's little daughter had dropped an ice cream cone into grandma's lap.

There were a few kind anecdotes, such as a story which related Tennessee's love for his sister, Rose. But most of the stories were dark. People seemed to be trapped like insects in the spider web of Tennessee Williams' worst self.

A major exception was David Wolkowsky, who generously spent a good part of a morning with me and managed to convey almost nothing about his friend except that he, Wolkowsky, liked and respected him. The most "scandalous" tale which David related was how Tennessee's dog ate a Key Lime Pie at the Pier House.

As I recently went about looking at the TW paintings I once again encountered the down-beat perspective: "I want you to have no doubt that I acquired this purely as an investment," said one man as he showed me his TW. In fact, it was my impression that everyone collected Tennessee Williams paintings as investments or, in every few cases, for sentimental value. There was little positive comment as to their artistic worth.

Concerning that, I must say the paintings are off-putting. The crude brushwork does not make these works particularly accessible to most viewers. It's not the sort of deliberate roughness which we see in some modern masters, but the awkward attempts of a novice who does not push himself to greater efforts. These paintings aren't even the products of one who is taking risks, but someone who seems perfectly satisfied to do what he does more or less endlessly.

It's as if TW agreed with Marion Stevens, who once said of the paintings: "These are from the head of a genius." But, is that enough to produce art? Perhaps. But an artist, even a genius, who is content to convey his perceptions in ways which do not communicate to the world beyond his own mind is creating purely for himself.

Part of the problem may arise from the fact that TW's mentor in painting was the third-tier artist, Henry Faulkner. Indeed, I suspect that at

times, Faulkner's hand was more direct than merely advisory!

I was not completely put off by the unrefined technique of the TW paintings. After all, the rage of the New York art scene is currently the neo-expressionist fashion. Many of these works, often done by young artists who seemed to have sprung from the streets without benefit of any training or esthetic history, and which now command huge prices, are every bit as crude and self-indulgent as any painting by Tennessee Williams.

Frankly, I'd rather give the benefit of my doubts to paintings "from the head of a genius," than to those of fashionable urchins who frequently admit that their careers are jokes on society.

After much thought, I've concluded that it will serve no purpose to detail the various elements (color, brushwork, design) of TW's paintings. It's simply impossible to forget who did them. An interesting experiment would be to show a few to an authority on expressionist painting, not telling him who did them.

Meanwhile, an exhibit of these works will be featured at East Martello Museum, Friday, Janu-

ary 10, at 6 PM. Professor William Plumley of the University of Charleston will present a lecture: "The Writer Who Writes With A Brush." The event is free.

Registration for the Fourth Annual Key West Literary Seminar will continue to be open. The fee is \$125 per person, which includes admission to all events. Admission to individual cocktail receptions (at Martello, Pier House, and The Reach Hotel) can be purchased at the door. For further information call Lynn Kaufelt, 745-3640.

That final bit of selling, I'm told, should have come at the end of the article. But I refuse. Let the last words be for the "Author of the Feast."

The dark, anti-nostalgia which clings to Tennessee Williams will not lose its bite until his bitter and petty contemporaries are also laid to rest. Then will his time upon the earth become part of the great tapestry of human creators. The blemishes and stains in his life will fade and the gemstones of his achievements will glitter down the corridors of history, so that whenever people who love art gather together his name will be spoken with reverence.

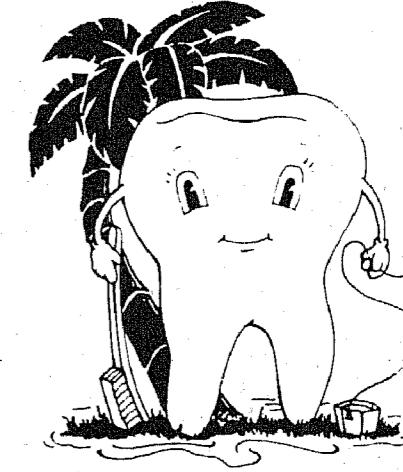
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FOUND MONEY

By Helen R. Chapman

When Milly Owens walked into the thrift shop, Eva looked up from the book she was reading behind the counter. Milly was now a familiar customer at the shop, but there was a time when she found it hard to accept the idea of wearing other people's clothing. Once convinced that these clothes had been cleaned, she became an habitué of the shop which was operated by the Women's Guild of the Episcopal Church. Milly lived on a modest fixed income and every penny counted.

Today Milly had spring fever. The winter had been a long and bitter one. This early April day gave a feeling of lightness, of rabbit leaps and bird whirls, winter's cast-off weight melting into the earth along with the final snow.

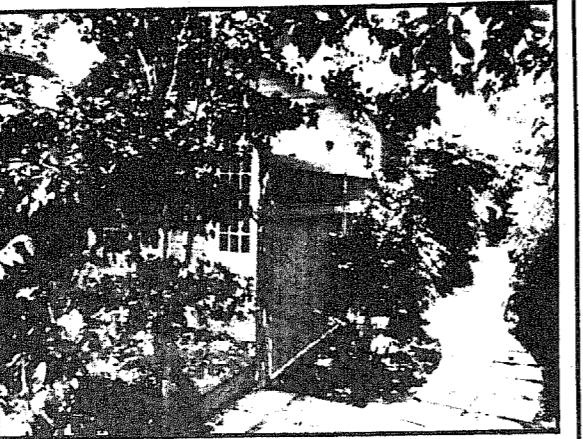
Milly decided to abandon the old vinyl handbag she had carried all winter. She rooted among the bags in the shop until she found a beige straw with a gilt clasp. It was large—what Milly could fit in a handbag would suffice for a weekend in Boston—and the handle was firm. She discovered the lining slightly ripped, but repairable. The price tag read 50¢.

Eva liked Milly. She admired Milly's independence. She was certain that she herself could never live on Milly's income. Milly had attained a permanent warm spot in Eva's heart ever since that first day Milly had come in and put Mrs. Fremont in her place. Mrs. Fremont was a wealthy woman who believed her donations to the shop secured her place at the right hand of

Ernest Hemingway Home and Museum

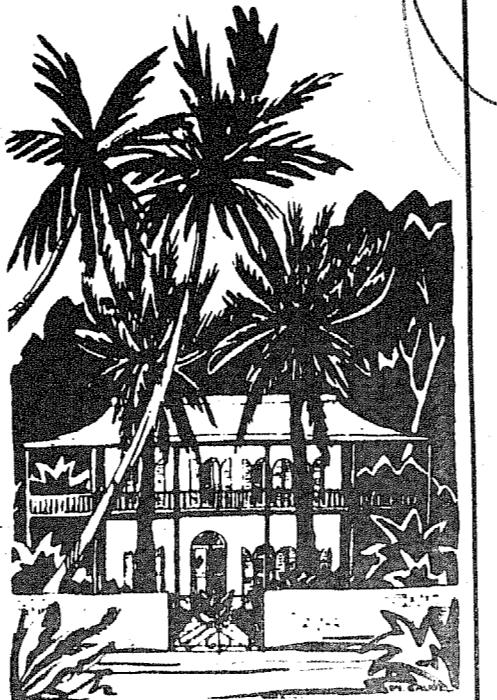
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God. She felt the quality of her cast-offs was far superior to that of any other donor, that her gifts should be received with gratitude equal to that of a reprieved death-row inmate. Eva hated to see her coming. On that day of Milly's first visit to the shop, Mrs. Fremont sailed in carrying a large carton crammed with clothing.

"Eva, dear, how are you?" Mrs. Fremont did not care how Eva was and plowed ahead. "Here's a beautiful bunch of clothes for you." She plopped the box down on the counter. Milly was browsing through books and turned to observe the newcomer with curiosity.

"I've brought you some really nice things, dear," Mrs. Fremont gushed, digging into the box. "Look at this tweed skirt. Bonwit Teller. You can put a nice price on that. And this dress. Saks. And here's another dress, like new . . ."

"Penney's" Milly interrupted, opening her coat to display an exact duplicate. "Five years ago."

Eva suppressed a giggle. Mrs. Fremont grumped and found an excuse to "dash." Ever since that day, Eva had been Milly's silent champion.

Eva was not immune to spring impulses either. When Milly brought the bag to the counter for Eva to hold while she looked around further, Eva checked the inside of the bag. An idea was gnawing at her and when she saw the torn lining, the idea became action. She took a twenty-dollar bill from her own purse and slipped it inside the lining. Milly came back to the counter, saying she had found nothing else she could not live without. She paid Eva for the bag and left.

"Have a nice day," Eva called after her. Eva felt very good.

The day demanded a visit to the park. Milly

selected a bench under a budding dogwood. She looked disdainfully at the old bulging vinyl bag and decided it had had its day. As she began transferring the contents to the new bag, she accidentally dropped a nailfile behind the torn lining. She found the money when she retrieved the nailfile. Oh my, she thought, it's finally happened. Milly had often put herself to sleep planning what to do with found money in the thrift-shop purchase. Her imagination ran the gamut from coins in a purse to a wad in the hem of a dress hidden there by a gun moll. It never occurred to Milly that clothing belonging to a gun moll had a slim chance of winding up at All Saints' Thrift Shop. It was fun thinking about it. And now here was a twenty-dollar bill that someone had forgotten about. She celebrated by buying a bag of peanuts to share with the squirrels.

Milly looked across the park towards the little cafe that overlooked the pond. One of her small ambitions was to have lunch there some day, but for Milly, it was too expensive. Fingering the twenty, she remembered an ad she'd seen for a sale on transistor radios. She had wanted one for a long time, a radio she could carry from room to room. Strawberries had just come in season, too. With some heavy cream . . . and a good sherry would be nice. Milly loved her sherry before dinner.

"What shall I do?" she asked a passing squirrel. He stopped to consider the question, but seeing that the peanuts were gone, he did not care what she did. He ran away.

However, Milly had been raised to eye with suspicion anything that came for nothing. Her taciturn father and frugal mother had instilled in her a respect for rewards which came only from hard work. Birthday and Christmas gifts had been mere tokens. Everything must be earned.

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Now as Milly considered the twenty-dollar bill, she knew she could not keep it. She had done nothing to deserve it, she felt.

Milly went back to the shop where Eva was busy now with customers. When Eva saw Milly, she was sure the twenty-dollar bill had brought her back. Eva was as curious as she was apprehensive, and as she approached Milly, she saw that Milly had the bill in her hand.

"Look, Eva," Milly said in a low voice. "I found this in the bag. Do you know where it came from?"

"Oh, Milly, I can't possibly remember," Eva said. "That bag came in sometime last fall. Besides, lots of things are left outside the door at night. You keep it, Milly."

Milly frowned. "I don't feel right about it. The person who forgot it might really need it."

"I don't think so, Milly," Eva consoled her. "If

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they did, they wouldn't have been so careless." Then Milly brightened. "I could donate it here."

Eva almost choked on this bit of irony. "Oh, no, Milly. The books aren't set up for cash donations. It would only confuse things." Eva felt no guilt about this white lie.

"Listen, Milly," Eva went on, "maybe that bag was Mrs. Fremont's and we know she doesn't need the money."

Holding up her fifty-cent bag, Milly said, "I. Magnin?"

"Without a doubt," Eva deadpanned. "Go ahead, Milly. Blow it out."

Milly wandered back into the park. Everything in her upbringing rebelled against Eva's advice. She could give it to some charity, but that seemed too impersonal. Milly felt that the money had been given to her to help someone in partic-

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As she puts it, Bethel was saying that Howard had been somewhat belligerent at the scene of the accident but that he (Bethel) didn't understand why—because, as he put it, "It doesn't matter what we wrote up in a complaint. You know it's department policy not to prosecute officers involved in accidents."

In a letter to the Key West *Citizen*, Priestley cites the incident in detail and suggests that "if any ordinary citizen drove into oncoming traffic (perhaps under the influence of alcohol) and caused [such] damage, he would face criminal charges that would carry hundreds of dollars in fines—or even jail terms . . . preferential treatment by the police department flies in the face of fairness and in no way reflects the seriousness of his actions."

A second factor was helpful in keeping the case out of court. According to law, if the on-site estimate of damages by the officer on the scene exceeds \$2000, the case automatically is handed to the courts. Policewoman Althena Borders estimated damage to Howard's car at \$500. Though the entire side of Price's Jeep was demolished, damage to Price's car was estimated at \$1,400.

Total: \$1,900. No court appearance needed. Ultimately, repair costs on Price's vehicle exceeded \$8,000, almost six times Borders' estimate.

Detective Howard did get a ticket—for "driving left of center."

He paid a \$29 traffic ticket. The case was closed. Police Chief Larry Rodriguez said the incident was handled properly.

"Different Ways of Doing Things"

Immediately after the incident, Rodriguez was asked about departmental policy in such incidents. He said that there was "no formal policy" on handling such cases and that the department relied solely on the officer's discretion in each accident investigation.

However, two years before this incident took place, in April of 1983, the Police Chief had issued a memo to all police personnel with an order:

"Any person involved in a accident who admits having had any alcoholic beverages to drink or a smell of alcohol is detected by the officer, the subject is to be given an Breathalyzer test."

The Memo went on to state the reason for the order:

"This will eliminate any future criticism that police officers are not charging drunk drivers with DWI." (Driving While Intoxicated)

As such, Howard's case seemed clearly to have been handled in direct violation of the Department's own policies.

A few days later, when Rodriguez was confronted by a Miami *Herald* reporter with this memo, he replied, "To tell you the truth, I don't even remember it."

Curiously enough, though Rodriguez claimed he didn't remember issuing the Breathalyzer memo, he did remember rescinding it. It had been done, he said, "verbally."

Five-year department veteran Steve Hammers, a DUI expert who teaches a course on the subject

at Florida Keys Community College, said that he'd never heard of the order being rescinded. If it had been, he said, "It got by me." Nonetheless, he said that he and other officers routinely ignored Rodriguez' original memo for fear of being charged with false arrest.

Any Key West police officer might have been wise to ignore Rodriguez' order in the first place: It was *illegal*. Though any of us might wish it weren't so, a person must be placed under arrest before a Breathalyzer test may be given.

Hammers instead spoke of the obvious alternative—a "field sobriety test," of the finger-to-nose, walk-a-straight-line, stand-on-one-foot variety.

Sgt. Mike Eggar of Clearwater, the head of a state task force examining the administration of sobriety tests, said that an officer doesn't need overwhelming evidence—just indications like poor driving and knowledge that the person was drinking (both matters in this incident)—to administer a test.

In the case of detective Howard, particularly since:

1. He was a police officer;
2. He admitted at the scene to have been drinking;
3. There was evidence of speeding (the limit was 30 mph);
4. There was substantial damage to Price's Jeep;
5. There was no apparent reason for the loss of road control;
6. The victim demanded a sobriety test; it would have seemed more than reasonable to have administered one.

Such a test "is basic DUI training which any

recruit academy covers," according to Eggar. Jerry Powell of the Monroe County Sheriff's Office called such tests "simple tools. It's not such a weighty thing that you would hesitate to give it," he said.

Sgt. Howard Frear of the Florida Highway Patrol said that, under similar circumstances, he would have "certainly" given the driver a sobriety test.

Rodriguez, however, claimed that, in the case of detective Howard, a field sobriety test was not needed. In response to the opinions of the various law enforcement agents quoted above, the Chief said he couldn't comment on what other people do. "Everyone has a different way of doing things," he said.

"Lingering Doubts"

On July 1st, patrolwoman Althena Borders was made a detective with the KWPD, bypassing another woman officer with seniority.

Speaking to me in his City Hall office, City Manager Joel Koford said that Borders had not been "promoted," though her new job assignment does include a pay raise. "It's a lateral move, just a redefinition of duties," he asserted.

He also told me that, to his knowledge, there was no connection whatsoever between Borders' handling of this incident and her subsequent appointment as detective. He also cited the City Charter, which gives Chief Rodriguez complete discretion in determining assignments within his department. He did, however, say that her reassignment was likely to have been the result of a recommendation he had made to Rodriguez.

There had been, he said, only one female detective on the force. She had resigned from the

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department. It was, he said, only "common sense" to have at least one woman detective on the force. "Frankly," he said, "I'd prefer to have three or four women detectives."

Clearly, Rodriguez felt that Borders was best suited for the job.

For Price, the issue was principle—that preferential treatment seemed to have been given to a police officer—and he complained about the incident to City Commissioner George Halloran. He felt that the lack of any sort of sobriety test was inappropriate and unfair—to Price, to the public, and to detective Howard.

"Howard may be totally innocent. If he had taken the test," said Halloran, "it certainly would have cleared the air. There would be no lingering doubts. Public confidence in our police department's handling of such incidents is of critical importance and if there's any question—certainly if any of the participants have questions—it should be done."

To Borders, the implications which Price has drawn are unfair. "I honestly felt there was no evidence on Howard's part of intoxication and I

called in a senior officer for a second opinion." She further asserted that her track record shows clearly that she would not be willing to show preferential treatment to another officer if a law was being violated—and cited two other cases of arrests for DWI, one involving a Key West police officer and the other involving a Metro-Dade officer. "When I made my first arrest of another officer (from Metro-Dade), I was told (by then Deputy Police Chief) Casamayor that, if I hadn't, I'd have been fired."

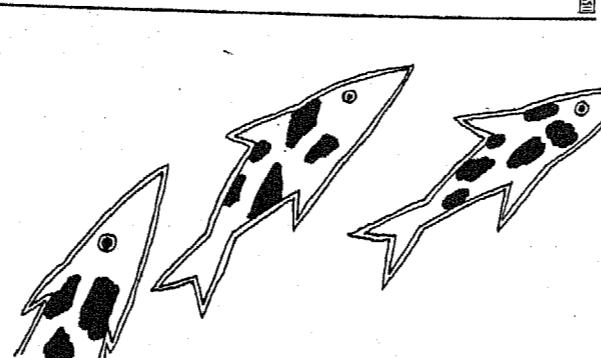
There exists, in this reporter's opinion, no reason to believe that there was any deliberate coverup on the part of the police department of any inappropriate behavior on the part of detective Borders.

Nevertheless, it is certainly unfortunate that, in the absence of clear DUI policies, any such questions or doubts be allowed to exist.

The current policy of officer-discretionary administration of sobriety tests is not as strong a deterrent to DUI as was Chief Rodriguez' 1983 policy—with an exception. Since state laws regarding Breathalyzer tests open the department to the possibility of false arrest charges, a "field-

sobriety" test stands as an easily administered alternative. The lingering doubts in this case are indeed unfair to all involved and need not exist.

Solares Hill believes that the intent of Chief Rodriguez' original memo was indeed fundamentally sound and should not have been rescinded. Rather, we would recommend that he reassert his concern for the citizens of Key West by re-issuing a departmental policy on possible DUI cases by calling for "field sobriety" tests in all accidents where there is any evidence or suspicion of the presence of alcohol.



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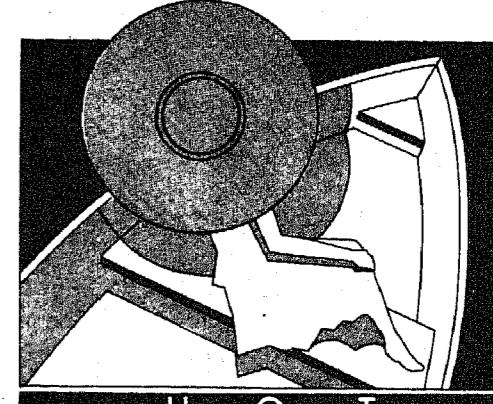
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by Gordon Lacy

My New York week was fraught with galleries and museums. Who here has even heard of the Dog Museum? Well, it has six Rosa Bonheurs. What with people slipping on the ice and central heating, long forgotten, I shall not be going back soon. Although I've had my fill of Toulouse-Lautrec, mama is still the finest. Outstanding among the galleries was a Chaissac show, the second ever in the U.S. for this Naif French fabulist, now dead and another Frenchman, Pierre Lesieur, whose oils have become less abstract more pastel and enormously successful.

Here in SoMo, Fred Gros is showing a young French husband-wife team along with the three dimensional 'companions' of Rollin McGrail, a young American working in Paris. I have seen the Catteau-Magre work earlier: appealing loud clear colors, what the French call gestural painting. Humour and shock. After the second week in January, Fred will show new works of his stable, always worth the trip and the accent will be on Pre-Columbian, African and American antiques.

Gingerbread will feature Wendy Turner's water colors, well-defined floral studies, lush and intricate and on the 27th Sal Salinero's fantasy oils and screens take over.

Karen's Artist Warehouse is bee-hive busy. Karen's painting style changing, the new central gallery very handsome and Lucille Kravitz' quilts seasonably appropriate. At Farrington's, Ned tells me that they are work-

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ing with Rick Hill who did the Manatee poster, underwriting a limited-edition Great Blue Heron for the Audubon House to generate excitement



and dollars for the Society. A wonderful collection of lithos, framing as usual that permits them to do their charitable deeds and ever-free parking.

John Burgess' collages at Burgess-Meinster are eye-openers and at these prices I can't imagine why there are any left. Also here, some of the better things in town: impeccable taste, quality and next door at Jordon's, Leo and his sister serve great hamburgers, even if I'm not allowed to write about them.

The Guild, Irma Quigley tells me, after their highly successful Xmas party which I missed, will be showing Freida Padron's floral and bird motif tiles. Also, Valerie Hoh's elegant and stylized ceramics and Poochie's latest paintings

done in Greece, Haiti and Russia. Speaking internationally . . .

The Key West Art Center is off on a tangent which I certainly find hopeful: an invitational photography show opening January 5th and an all black and white painting show of the members on the 19th through the 1st of February.

At Lucky Street Gallery, John is showing a group of Grillo Cindele, Rankin and my pets LeBrun, Duarte and Szuter. The 25th he will be host to the second Video Show, this time sponsored by the Miami-Dade Library, Artists Media Alliance of Miami, featuring the Whitney Museum's traveling Video Collection. John is certainly doing something right. He has more and more

art books coming in. Sneider's Matisse bio, for example.

The East Martello members' show seemed better than usual and had several works that I found fine but do not dare to name, so guess. The ornament auction has become a yearly event, and with Lee Dodez as host, great fun. In January in concurrence with the Tennessee Williams Literary Seminar there will be a showing of his paintings, a first, I would hazard, and something not to be missed.

Barbara's show at Arist's of Harvey Glick's photos worked well. As Claire says, "people aren't yet into photos here. They will be." Glick's have surface texture that enhances and the general tone here is sensual and composed. On January 15th Michael Shannon from Kentucky will show the new work that he has done here in Key West last year, oils in a smaller than usual format. And Robert Katkowski, a Detroit sculptor and innovator in fiberglass, clay and bronze.

Jack Baron was selling extremely well before Xmas, paintings especially and customized small chests and boxes, and is working on his spring East Martello show.

Rose Lane Antiques has a good stock in of Pre-Columbian pots, fabrics and metal pieces that warrant a visit, and Fletcher's on Duval too is worth a trip if not for the chic-est furniture in town, then for Sanford's magic bags and materials.

Ruthie at the Haitian Art Co. was opening a new shipment of paintings when I went by and has re-modeled the gallery with one space

devoted to the painters of Cap Haitian and another to the Artibonite group, from Ishmael on down to the younger set.

The Lacy's are opening White Street Gallery this month with a one man show of Andre Henocque, a Frenchman who paints roughly textured scenes of life in his corner of Normandy. He records with great charm the parades and celebrations, the military decorations and half empty wine glasses that comprise rural and non-plastic life in France. Alice Terry and Vaughn Gibson are here represented and their work readily viewable among a collection of contemporary European lithographs.

Elegy

The sky is black; the earth is white;
The wind is cold and clean tonight;
And I can watch the drifting snow
Fill in my footprints as I go.

Above the night wind did you speak?
But no, 'tis just the lonely creak
Of frozen branch on barren tree;
The only sound that comes to me.

Through somber eyes I watch the sky
And see the myriad snowflakes fly.
And then I look behind, and lo!
Two pairs of footprints fill with snow . . .

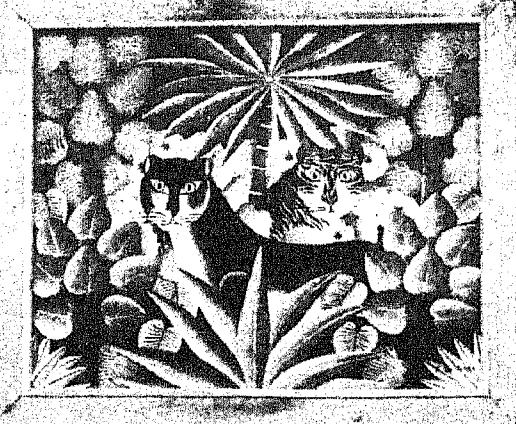
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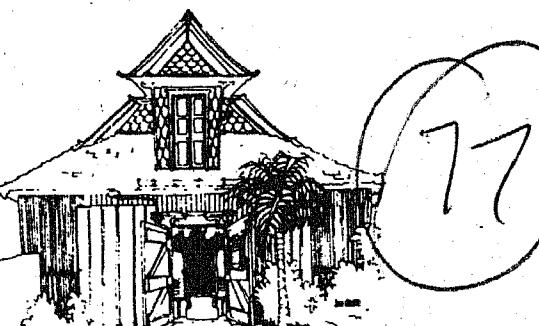
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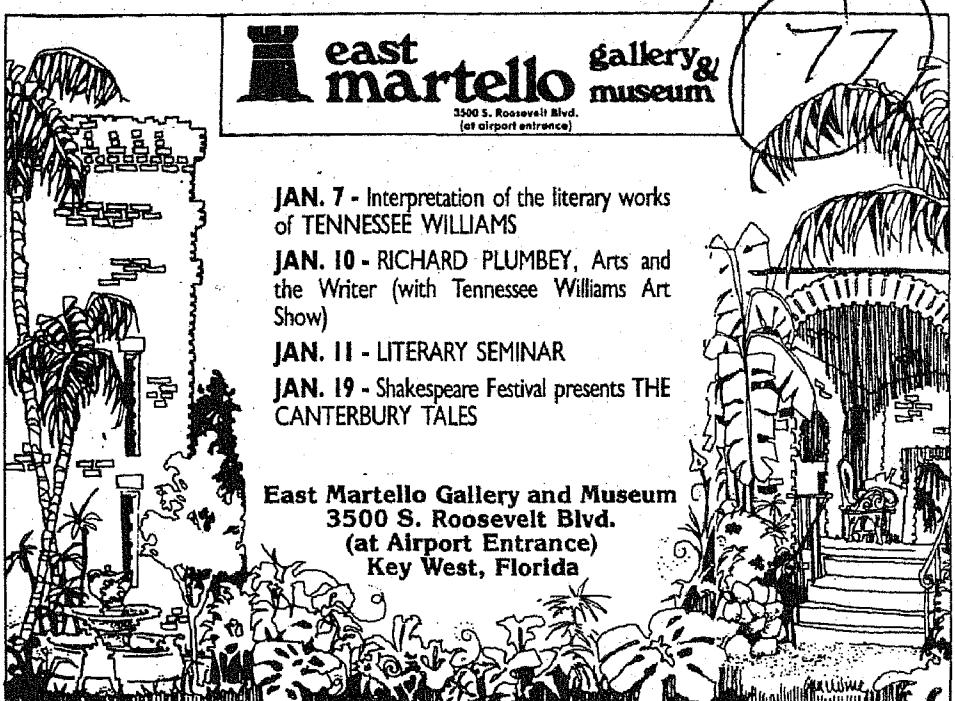
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hawking papayas from a baby carriage I have parked in front of Fast Buck Freddie's.

More sounds. Br-r-r-r mumble mumble bump. I am stunned awake. This is not a familiar house sound reassuring as a comforting pat on the shoulder. Such as the Grandmother clock that, four times nightly, chimes weakly like it has the flu. Return to sleep and dream that a five-legged sheep with a tail the shape of a bugle is bursting through the window. Awake to an alarming click, bonk. Lie there rigid conjuring up a burglar sent by the Godfather, Vito Corleone. There is another thump, bonk. This hatchet carrying vandal, leering, wearing his shoes sideways, is going to come tromp, tromp, tromp to my part of the cottage where he will string me up by my nightie from the ceiling light fixture.

*The People are leading...
the Leaders will follow.*

210

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Solares Hill Design Group

Computer Calligraphy by TypeTech, Inc., at Solares Hill Design Group

My roommate is away on business. I suddenly feel loving compassion for all the brave little widows living alone in Key West. I went in and kissed his empty jacket before retiring. Dorothy Parker had the wrong end of the stick when she wrote, "A husband is the most ridiculous thing on earth except for a bachelor." Even my cat, Agent Orange, is not here for protection from night marauders. He's out visiting a lady cat he is morganatically united with over on Palmetto Drive. Or, he may be out fooling around with a raccoon who has settled in this voting precinct. A Similar Sound neighbor lady claims that this raccoon comes in to visit and sits on her divan, arranges a pillow comfortably to his back, watches television, yawns during commercials and, on one occasion, went over and switched channels. (Raccoons, being color-blind, don't care if the picture is black and white or colored.) She said she examined the garbage he strews over her driveway and it looks like he is laying out courses of his dinner. There is a spread of oyster shells sucked dry, followed by a T-bone picked clean, then, a well-licked cherry pie pan and, last, a cigar butt! Is she too frivolous to take seriously? I do know that she went to a boutique and bought a little water bed for her cat Baloney.

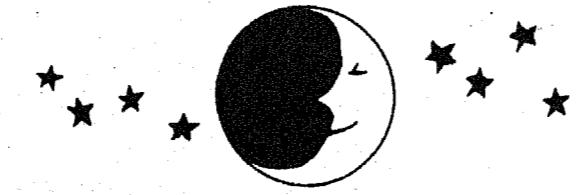
There comes another muted bump. Get hold of yourself, I advise. You know that you are given to light heartedness, but you do have a bottom of good sense. Place feet firmly on floor. Start after the intruder. Carpet bumpy as Key West streets under repair. Everything in me quivers, vital organs lurching. Have a tender heart and a tough mind, not the other way around. March holding up a wooden shoe tree of my husband's like a cheerleader's baton.

Pass along the hall two pictures of Picasso women, one with three eyes set crookedly in her head. Reciting a little poem with a silly laugh just to put him off:

Mrs. Sig had a fright
In the middle of the night
Saw a ghost, eating toast
Halfway up a lamp post

I jerk around toward the kitchen. From there issues a sound, pure, icy and ringing as an opening note of Beethoven. Why, it's the new refrigerator. Refrigerators represent a benchmark of civilization. Another thump, bonk. The icemaker is just going about its business laying cubes the size of bantam hen eggs. As there sounds the cough, br-r-r-s mumbles clicks bonks, open the box with a fraction of a smile. Pass over half a peanut butter and broccoli sandwich. Choose for munchies a small loaf of bread that tastes like a doorstop and a red drink, color of hair oil, in a pitcher.

All is late night stately, rational, private, well adjusted, peaceful. Return to lullabies. You thought it would be the raccoon and Agent Orange cat playing trivia at the kitchen table, didn't you?



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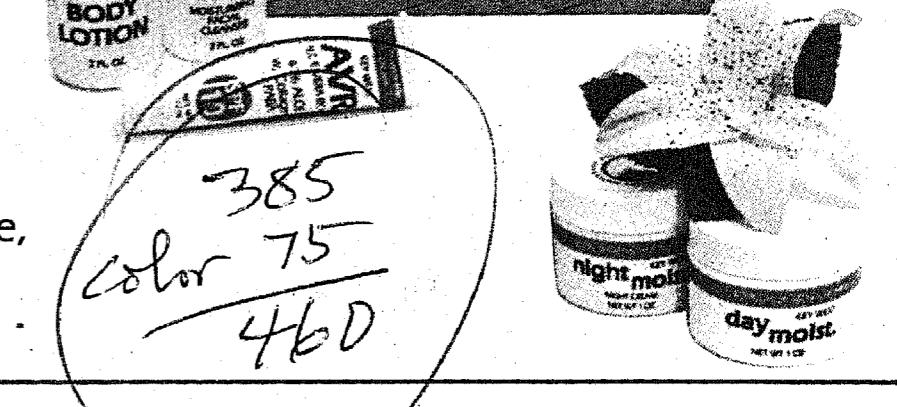
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it proudly advertised "100 rooms, 75 of them with private bath."

The stark, chalk-white towering five floors of the hotel soared above the greenery and low-peaked roofs of the surrounding city, making it a favorite landmark for the ships at sea and the fishermen. The La Concha at one side of the island and the old lighthouse at the south end.

Another advertisement for the La Concha touted "all beds with innerspring mattresses; the only absolute fireproof hotel in all Key West." The owners were a private bunch of moneymen from the mainland who went all out to sell the tropics and the eye-catching height of the La Concha to adventuresome tourists who rattled across Henry Flagler's famous overseas railroad to get to the island of Key West.

Came the tough days of 1929, the market crash followed by the Depression and the La Concha was sold to Ed Ball and the DuPont interests, then controlling the Florida East Coast Railroad. Things in the hotel business in Key

West sort of drifted along in the years after Ball had it. There was a dining room and ballroom on the second floor and a barroom on the ground level, but there wasn't much action. In WW II when the Navy arrived in force, and stayed for some years, business picked up but it never regained the first-class image it had in the Roaring Twenties.

In the late 1950s, along came burly bald-headed Sam Hyman, a rolling squat figure whose impassive face with its broken nose helped hard times and hard companions, with considerable money backed up by the Teamsters Union and its boss, the late Jimmy Hoffa, a personal friend of Hyman's. The Hotel La Concha was turned over by Ed Ball to Hyman. The Teamsters loan also paid for the magnificent Casa Marina, in the same package.

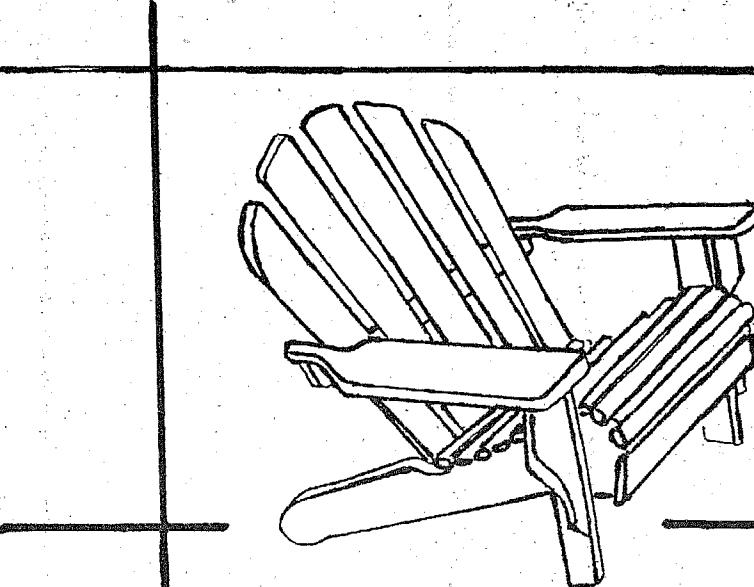
Hyman had been operating in Key West for a number of years when he had a lease on the Bahama Bar (including a few gaming tables in the backroom) and now he was in the hotel

racket, in a big way. The first thing he did, much to the dismay of the locals, was change the name to the Town House Motor Inn and stick it up in lights on the roof. He also had the brick facing laid on the ground exterior and in his favorite saloon, the Mermaid.

Business picked up with more and more Navy in town and one weekend the great jazz horn of Louie Armstrong could be heard from the ballroom. Another weekend, in the 1950s, Christine Jorgensen, the country's first transsexual, appeared at a local dance in the hotel and charmed all the gawkers. Sally Rand had been seen at the bar, the locals recall.

In 1960, Spottswood and Hyman got their heads together and wrangled over the sale of the La Concha, but Hyman was stubborn as the old Russian peasant stock he came from—he would not sell the La Concha without selling the Casa Marina at the same time. It had to be a double deal.

Spottswood then was at the peak of his politi-



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"There's a heap of work to be done before all this comes to pass," Spottswood said, "but we are confident that the Hotel La Concha is going to be the gem of all the restoration jobs in town and the centerpiece for a vigorous downtown Key West."

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COMMENTARY

The Key West RDA Part III: "Confusing Facts"

By George Murphy

DA Executive Director Steve McDaniel remembers his first visit to Key West. He'd been building a hospital in West Palm Beach and had come down on vacation. He remembers the first time he viewed the Customs House from a yacht in the harbor and recalls thinking it one of the most beautiful buildings he'd ever seen. He also wondered at the fate of the building which seemed to be falling into disrepair.

Some time later, he spied an advertisement in the *Wall Street Journal* for a new director of the Key West RDA. "I couldn't believe it," he said. "It was the job of my dreams. I wanted it and I went after it. I packed my bags and drove to Key West the next day with resume . . . I must have been convincing. Here I am."

He now is in a position to help save and meticulously restore a number of designated historical buildings, including the Customs House. Architecturally, he says, the development "will look like Old Town." However, as part of the lobby entrance to a large new waterfront convention hotel, with offices and the sort of shops one would typically find in a hotel lobby.

How can this be done to a designated historical building?

Though the written language of lawyers and leases is often baffling to the layman, The RDA's proposed Lease, Section 5.01, gives Dent the right "at any time . . . to erect, maintain, alter, remodel, reconstruct, rebuild, replace, and remove buildings and other improvements on the leased land."

Though McDaniel assured me that historical buildings must be maintained and restored, Section 5.04(2) states clearly that Dent "shall have the right at any time . . . to remove any and all buildings."

"Condominium" as a New Verb?

The recent city elections as well as recently conducted local public opinion polls have both clearly shown that a strong majority of Key Westers are opposed to any additional massive developments on the island. As well, condominiums seem at present to be both a glut on the market and a source of increasing tax-and-utility burdens to the citizens.

Though the RDA was created to protect the best interests of the citizens and city of Key West in any proposed development, the Lease Agreement with HDC contains stipulations which seem to be in direct opposition to acknowledged public sentiments:

Section 3.02 of the Lease clearly states "The parties hereto acknowledge that the plan of the lessee is to develop the . . . premises as a planned development including, residential, commercial, marina, and resort uses" and that the Lessee "intends to sublease the areas designated for commercial, marina, and resort to end users."

Section 5.02 allows that Harbor Develop-

ment "may sub-divide or condominium any or all of the property."

Can this possibly be in the best interests of the city?

In 1980, Monroe County Resolution #116 accepted two seats on the RDA. It did so with notice of major issues of disagreement. Among them was a request for a specific designation of the "amount of green space to be preserved for public use," and the "percent of low income housing that can be expected from re-development of the property."

Public green space, according to McDaniel, equals 15 acres, or approximately 13% of what

On the other hand Phase One of the development calls for 800 high-priced condos.

McDaniel also showed me blueprints for a proposed use Tank Island, also part of the re-annexed land. Thought there are public beaches proposed for the South side of the island, the tentative design is for high-income "model community," with ferry services across the harbor and a marina with resident slips. McDaniel compared the idea to the famed 'Hilton Head' development in the Carolinas.

From these indications, John Dent's plan for the Truman Annex land is to turn it into an area we might all later call 'New Old Town' or 'Key West' West, which looks to be shaping up as a

SOLARES HILL EDITORIAL

1. In view of the facts:

a) that the recent city election clearly evidenced a public mandate for institution of a large-scale developmental moratorium and especially since the proposed development will constitute the largest (and therefore the most publicly objectionable) such project in the city's history, b) that the independent appraisal of the project by Peat, Marwick and Mitchell, Inc. of Miami—being conducted at considerable expense to the city—is not yet available to assist in the proper assessment of the viability and soundness of such a massive development, c) that, though the RDA has been charged with operating in the best interests of the city, it has not adequately addressed many of the city's most pressing needs—low to moderate income housing, d) that in the months to come the city stands to gain invaluable independent and practical insight from the planned case study to be conducted by the Harvard University School of Architectural Design and Urban Planning of the use of the Truman Annex properties, we call upon the City Commission to grant no exemption to the proposed Truman Annex development from the impending major developmental moratorium.

3. In view of the facts:

a) that the length of the lease exceeds a period of 10 years, b) that the city charter (itself approved by public referendum) calls for a referendum vote on any such lease, we call upon the City Commission to call for a referendum at the earliest possible opportunity to properly assess—and therefore be in a position to intercede and act in accordance with—the wishes of the people they were elected to serve.

could have all been open to the public.

Though it constitutes one of the city's most pressing needs, the amount of acreage designated for low-income housing is 0%.

Some "affordable" housing (which of late has commonly meant units for incomes of \$40,000 plus) is tentatively planned but those plans call for only 120-200 apartment units on the seven southernmost acres of the Annex land. Since development will move from North to South, those units will be the very last phase of the development—and will not be built, even if McDaniel's estimates for completion of the development are accurate, until 7-10 years from now. One can fairly assume they'll be much more costly by then. Moreover, Dent may sub-lease that area—or change his mind. Nowhere in the lease are there commitments of any sort for residential units according to income.

playground for the wealthy.

I asked McDaniel how, in light of public sentiment against massive construction and against condos in particular, he would justify the proposed use of the land as being in the city's best interests. "Well, it is going to be developed," he said. "This, I think, is the best plan. I think it flies."

If it "flies," it seems to fly in the face of public interest and public opinion.

A placard on McDaniel's desk reads, "My mind's made up. Don't confuse me with the facts."

Conflict of Interest?

John Dent is a lawyer who would now become a major developer.

Steve McDaniel is a developer acting as a public agency executive.

John Dent's responsibility is to himself as an investor. It's only reasonable.

McDaniel's job is to assure that the city gets the best possible deal in any development and to act toward the public's benefit.

In theory, they should be in a contestant relationship, with McDaniel fighting against Dent's efforts at maximizing profits and for concessions which would benefit the people.

McDaniel clearly admires Dent's plans however—and they are friends.

Though the RDA seems to already be in support of Dent's plans, once the lease is signed, the RDA, as stipulated in section 5.02(4), is obligated to enter into a supportive role with Dent rather than to continue to act as a watchdog over the development.

In that clause, the RDA, if merely "requested" by Dent, "shall (defined as mandatory under the General Provisions of the lease) consent to and cooperate fully with the Lessee in the execution of any and all necessary legal documents" for the execution of his plans.

If he is "unable to obtain the permits and authorizations required for construction" or if such permits "are available only upon terms and conditions which subsequently prevent (him) from developing the property" as he's planning to, section 5.03(2) gives him the right to terminate the lease. He may also terminate the lease if approval is denied because governmental restrictions exist or "any other cause beyond the lessee's (Dent's) control."

As such, once signed, Dent seems to have the authority to choose to build a condominium city. If Key West restricts his efforts, he may choose to bow out. The city and the citizenry, it seems, may be over a barrel. We go along with Dent's desire or he cancels the lease.

Further, Section 5.04(2) allows that at any time during his 99-year lease, or for a "reasonable time thereafter" Dent may "remove any and all buildings, improvements, fixtures and equipment."

Does this mean that, if he terminates the lease, or in 99 years—or later—the developer will be in a position to say to the city, "OK, let's make a deal on what I've done here or I'll dismantle or remove whatever I choose?"

We hope that this, among many other questions, will be addressed by The Miami accounting firm of Peat, Marwick, and Mitchell which has been hired by the city to examine the lease. On its face, though, the lease appears to be quite favorable to Dent.

McDaniel insists that it is not.

McDaniel, however, may be biased.

In an agreement between the RDA and HDC on July 16, 1982, section XVIII states:

"It is agreed and understood that the Developer shall not hire any of the employees of the Agency during the life of the agreement unless said employee has not been in the employment of the Agency of a one (1) year period."

In the Disposition and Development Agreement of May 29th, 1984, the "Employee Prohibition" clause (#XVII) was amended to specifically include reference to the "executive director (McDaniel) or any board member" and the prohibition period was extended to two years.

The obvious reason for such a clause is to protect against possible conflict of interest between the two organizations.

In the past five months, as the lease appears to

be nearing its final form approval, the RDA has met on two different occasions—first to reduce and then to reaffirm the reduction of the rehiring period—for Steve McDaniel specifically—to 90 days.

At their meeting of August 27th, a number of board members, as well as developer John Dent, spoke as if the hiring of McDaniel was a likely possibility—if not a plan.

Since McDaniel has claimed that he is not interested in working for Dent, as such, it is not clear why the issue was deemed important enough to place on the agenda in the first place nor who had asked it placed there.

During the meeting, RDA chairman Paul Sher began discussion on the issue by saying that he felt that "it would be a terrible shame if we lost the ability and expertise and the knowledge of Steve McDaniel for those two years," and that the period be reduced to 90 days.

Boardmember Phillip Dolbert responded by saying "Occasionally, a superior individual arrives on the scene in Key West, and I feel that Steve McDaniel is one of those people." His next comment clearly implies an understanding that McDaniel may come under Dent's employment:

"We're looking down the road at something here . . . and this man has been a project director for some major projects in this nation . . . I don't know that this will ever happen but I can see that it probably will." (emphasis mine, GM.)

As a motion to approve was made, developer John Dent, also in attendance, spoke up to say that he and McDaniel had spoken about the matter and that they had discussed "his abilities with us in the future at some point in time," but that he wanted it on the record that they had no formal current agreement, nor would he offer McDaniel a job nor negotiate as long as the 2-year provision existed.

Dent wanted it clear he would not violate the law, but the implication that he was interested in McDaniel as an employee after the lease was passed seems evident.

Subsequent to this comment, it was noted that Dent's commitment in the Disposition and Development Agreement, wherein he promises not to hire any RDA employees for two years would also have to be amended.

The vote was taken and the change was made.

Later, city commissioner George Halloran requested that it be reconsidered and the employment prohibition returned to two years.

The issue came up again at the RDA's December 18th meeting.

Halloran said that he felt that it was in the best interest of the taxpayers to "ensure a separation of RDA employees' and developers' interests."

McDaniel disagreed, saying that "the prohibition on going to work for the developer should normally apply to Board Members and the executive committee," not to employees.

RDA attorney Michael Halpern agreed with McDaniel's position, saying that the Director's job, since he couldn't enter into contracts without Board approval, was "no different than that of a secretary or bookkeeper."

Halloran disagreed, pointing out that the Director brings recommendations to the board and, if the possibility of a job with the developer existed, it could color his judgement and possibly constitute a conflict of interest. "Any high school student can see there's something strange about that," said Halloran.

Temper flared. Board member John Magliola challenged Halloran with having said that the present board should be removed.

Obviously miffed, Magliola made a motion to keep the restriction to 90 days and the motion was passed by a vote of 3-0, with Gus Mirzaoff abstaining.

Mr. McDaniel has gone on record publicly—both on local television and in the press—saying that he has no interest in working for Dent. In response to Commissioner Halloran's objections, he has further offered to file an affidavit saying he would not do so. There is no reason not to believe him.

Nonetheless, one can not help wondering at the RDA's having gone to the trouble of amending McDaniel's contract in the first place and of further pointing out to Dent that he would have to amend the Disposition and Development Agreement before McDaniel could be hired.

Though McDaniel's offer to file an affidavit might alleviate the spectre of conflict of interest, such an affidavit may not be legally binding. If McDaniel is indeed serious about his intentions, and if he is concerned about the possible perception of conflict of interest, there should be no reason that McDaniel not ask the board himself to reinstate the 2-year employment prohibition and put the issue to rest.

Moratorium: A Mandate

As he'd promised in his campaign, newly elected mayor Tom Sawyer introduced a large scale developmental moratorium proposal last month to the city commission. Commissioner Halloran introduced his own version as well. When the meeting was over, a tentative proposal was worked out for a 6-month moratorium on massive developments.

It will be voted on this month.

Without question, the RDA-Dent Lease would be affected since it would prohibit the processing of applications.

Michael Halpern, attorney for the RDA, is hoping that the city will grant an exception to this project from the moratorium. "The developer will not release funds or an irrevocable bond to the Navy until he has a guarantee that he will be able to build on the property," said Halpern.

Despite the public mandate for a moratorium, and despite the fact that this development is the most massive of all (it is, in fact, the largest such project in the history of the city) Halpern claimed at the RDA's mid-December meeting that "It might be a lot better if an exemption is inserted into the (moratorium) ordinance rather than (the city having to) create exceptions as they go along."

Better for whom?

Solares Hill believes that a moratorium on massive projects was, without question, the key issue in the recent city elections and that the platform commitments made by all of the newly elected city officials were the fundamental basis of their each having been elected.

As such, were the city commissioners to grant an exemption to the most imposing and controversial of the pending projects, they would be guilty of a serious breach of the public's faith and trust.

Further, two studies of the project are still underway.

The first—funded at considerable public expense—is being performed by the accounting firm of Peat, Marwick and Mitchell. It should offer an evaluation of the economic soundness and feasibility of the lease. But it does not take into account whether the development proposal

is a "good idea" for the city.

The second study—also funded at public expense—could be vastly more important to the future of the city. Being performed by the Harvard University School of Architectural Design and Urban Planning, it will seek to construct a plan for the development which will be "most beneficial to the city," both in terms of economics and design.

Obviously, Harvard has none of Dent's profit motives. Further, the students who will be participating in the study will be, one can assume, far more idealistic about the potential for more citizen-beneficial uses of the land than condos, hotels, and exclusive residence areas. There exists here the possibility for inexpensive, fresh, independent, and practical ideas for applications of the Truman Annex land.

City Planner Art Mosley say that, under the directorship of the prestigious university, the study will be a "concrete report" and not contain "ivory towers."

If that is so, and if the city commission has deemed it worthy to fund these projects, it would only be logical to await their results before moving forward on the RDA Lease. Otherwise, it could be argued both that the taxpayer's money was used wastefully and that preferential treatment was being given to a profit-minded developer with disregard to the public's desires.

If there is to be a moratorium, it should be simply written, contain no exceptions, and it should have teeth in it.

If John Dent can not wait six months for the city to be absolutely assured that the proposed 99-year lease of its land is completely sound, far-sighted, and beneficial to the city, so be it!

(More to come . . .)



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EDDIE CIESINSKI— KEY WEST'S OWN OLD MAN OF THE SEA

by Bob Windisch

In 1931, Eddie Ciesinski, newly arrived from the cold winters of Chicago with only the trade of a tool-and-die-maker, and four other families were about the only inhabitants living on Stock Island.

But Eddie was to pioneer and refine Key West diving and boat chartering over a period of the next 50 years that would rack up friendships with millionaires, movie stars and sports figures and earn him the title of Key West's own "Old Man of the Sea" in his respect for the tropical waters and all its unique marine life.

Among his firsts: handcrafting diving equipment that didn't exist in manufactured form in those early Key West days, including a spear gun that caught the fancy of now-famed Spanish galleon salvager Mel Fisher; photographing the first underwater color photographs of the Florida Reef and its creatures; riding a deadly five foot sting ray in a motion picture; and free diving years before Jacques Cousteau invented his scuba breathing apparatus which was to make underwater breathing as facile as that on topside.

But Eddie's first didn't come easy, for in the 1930's he simply could not earn a fulltime living out of diving and chartering alone, so he often resorted to making charcoal on Stock Island

from the then-plentiful buttonwood trees for eighty cents each 150 pound bag, selling to Conch cooks and coffee roasters from behind the old Tifts grocery store in Key West; or as propellers.



Photo: Doyle Bush

Nevertheless, even in the Depression years, Eddie managed to maintain a decent boat he called "Swimfin I" and the snowbirds from the North began to look up this man for reef fishing for sharks, shellfishing and lobstering, as well as guide in the Keys in the person of Eddie Ciesinski. Millionaire sportsmen such as Ray Hickok would fly in with guests like Joe Namath on Hickok's private PBY seaplane that also was capable of landing on land, along with its own

two aluminum boats equipped with diving gear and motors, all hydraulically suspended under each wing.

Trips in planes like this took Eddie not only to

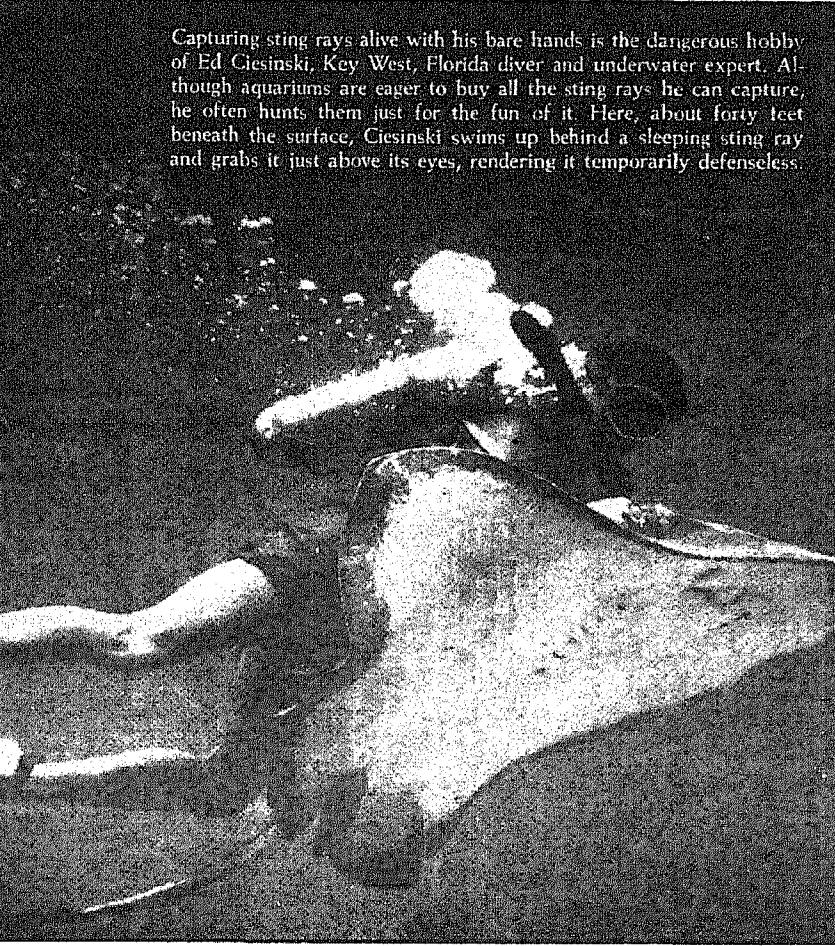


Photo of Eddie from a magazine in the fifties

the nearby Dry Tortugas but to Cozumel off Mexico, the Isle of Pines below Cuba and to British Honduras.

In Key West, he met Hollywood stars like Gilbert Roland and a very young Robert Wagner.

camera work for that film.

Eddie even managed to ride a five foot sting ray in another motion picture because the actor whom Eddie politely refuses even now to identify never was able to get close enough to the sting

Eddie also taught actor Kirk Douglas the art of using an aqua lung during Walt Disney's filming "Two Thousand Leagues Under the Sea" here in the Keys. Eddie also assisted in the underwater

ray for the photographer's desired shot. How did Eddie do it? By gripping on to the creature's eye sockets!

When Pearl Harbor was attacked by the Japanese in December 1941, Eddie was drafted for his tool-and-die-maker expertise from his former Chicago days and sold all his boats he kept on Stock Island. But instead of heading for the Pacific where he thought he would be needed, he was assigned to the U.S. Navy base here in Key West.

A few years later, in 1952, Eddie experienced one of his most rewarding boat charters—for Mel Fisher and "Doc" Mathison who had travelled from California to Key West to find and film the legendary giant Jewfish. Eddie's clients had come with all the newest diving gear as well as weapons and marine cameras.

So Eddie guided them to one of his own very special spots he's still loathe to identify by name—only describing it as where one could free dive in water no deeper than 35 feet.

And what did they find? A jumbo Jewfish measuring six and a half feet long, five feet in girth and weighing 300 pounds—shot by "Doc" Mathison with his CO₂ gas gun. Eddie also recalls that Fisher managed to bag another 195 pound Jewfish, as well as a nine foot shark.

Eddie says it was this adventure, later recounted by Mathison in "Skin Diver Magazine," that first let the world know about the spectacular underwater paradise of the Florida Keys. Eddie also pinpoints that adventure as the first arrivals in Key West of some divers who began to mindlessly invade the reefs, shooting any and all fish not smart enough to get out of the way. He says that after the invention of the scuba, the rape of marine paradise began in earnest and points out that little by little the giant fish so plentiful before are no more to be seen or bagged.



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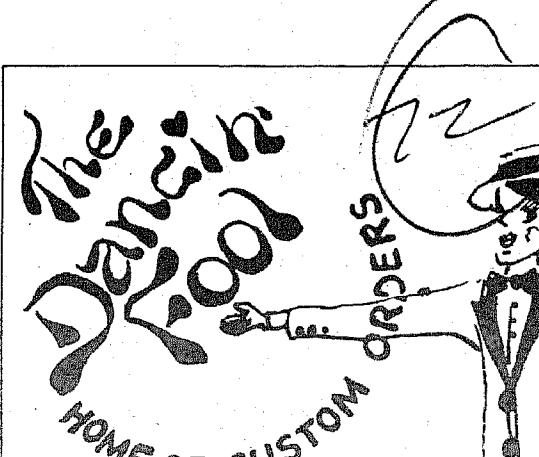
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Like the hero in Ernest Hemingway's "The Old Man and the Sea," Eddie on board his newer "Swimfin II" made certain conservation was practiced under strict sportsmen's rules. Spearfishermen were reminded to strive for clean kills and not shots that would yield disabling, painful injuries to marine life. And, finally, bag only what one could eat.

Although Eddie has been a diver in the Keys for over fifty years, he never has been attacked by a shark or barracuda, he says. Only a moray eel managed to bite his hand once when he reached into a cave to grab a crawfish but Eddie says that was his own fault because "only a fool would reach in a dark cave without looking first."

The largest fish Eddie has ever seen was a 35 foot whale shark, sighted on the Gulf side of Key West where the warm waters usually don't attract this species that is accustomed to colder waters,

he explains.

The most exciting dive in Eddie's career? The first time he dived at Eastern Dry Rocks and a completely new, wondrous world was opened to him, including what he describes as "the great natural sculptures, coral formations and canyons and caves teeming with multitudes of brilliant tropical fish of all sizes and shapes including yellowtails, snappers, parrotfish, angel-fish, hogfish, barracudas, crawfish, crabs and eels but above all, the coral formations which comprise an underwater wonderland never been or imagined on land."

He reiterates, what beauty can compare to the splendors of the living reef?

And Eddie respects, again like the Old Man in Hemingway's story, the sea, the giant fish and the God, he says, who made it all.

But Eddie also wonders and frets over what is

happening to it.

He says newly invented powerful weapons don't give marine life much of a chance. Eddie points out that nowadays, if a spear fisherman returns with a ten pound grouper, he feels he's made a good catch, whereas when Eddie started diving in the 1930's ten pounders were considered only average.

Where will the overkill end, Eddie asks, noting that even the tiny tropical fish once so abundant are in danger today because divers collect them for Northern markets with nets, suction guns and even powerful chemicals that affect their central nervous systems.

Eddie also points out that fishing laws are not strong enough to protect the precious marine life of the Keys. He says that as long as a practice is legal at all in any way and has a commercial value, some fishermen couldn't care less if a species is being eradicated by overfishing.

He remembers how it all once was—the reefs in their undisturbed, virgin states, gigantic schools of yellowtail and Jewfish so thick there appeared to be no space between them, and alas, all the mackerel in the world! He also remembers diving with his son off the present Key West airport site and returning time after time with fifty pounders.

Eddie believes he excelled as a fisherman and diver because he respected and loved the sea and its underwater life, a majestic world with constantly changing scenery, all unspoiled then from human greed. He recognized he was the outsider, the alien exploring in wonderment, never knowing what was around the next bend of the reef, whether a circling shark, a curious barracuda, a giant sea turtle, a friendly porpoise, a great winged sting ray. The mystery was always there, the unexpected a possibility, he recalls. As the early astronauts were the pioneers to venture to the moon and outer space, Eddie was a pioneer who ventured to inner space, an aquanaut who blazed a trail for others fascinated by the sea. Eddie always returned from the under water to report beauty, not dragons waiting to devour man beneath the surface.

Nowadays, at age seventy-six, Eddie goes out fishing with his son and when he feels like it, he snorkels off the Monroe County Beach and around the old pier where he sometimes feeds the fish by hand. He also remembers the twelve reefs lying off Key West in the clearest waters in all the U.S. And sitting on the edge of the Gulf Stream, where in some places it's shallow enough to stand up, in other places dropping off into deep blue, hundreds of feet down. He also remembers the clearness of waters where one could see to depths of forty, sometimes seventy feet. And sighting remnants of old shipwrecks encrusted in coral, with granite for ballast strewn about.

And what does he see now?

Schools of grunts dashing nervously about. Or a paranoid snapper and small groupers diving for holes, spooked by too many divers invading their environment.

Eddie's saddened by it all. Nowadays, thinking the good fight may be lost, Eddie Ciesinski would rather feed or pet a fish than stick it with a spear. He's seen to much depletion of his beloved sea around the Keys.



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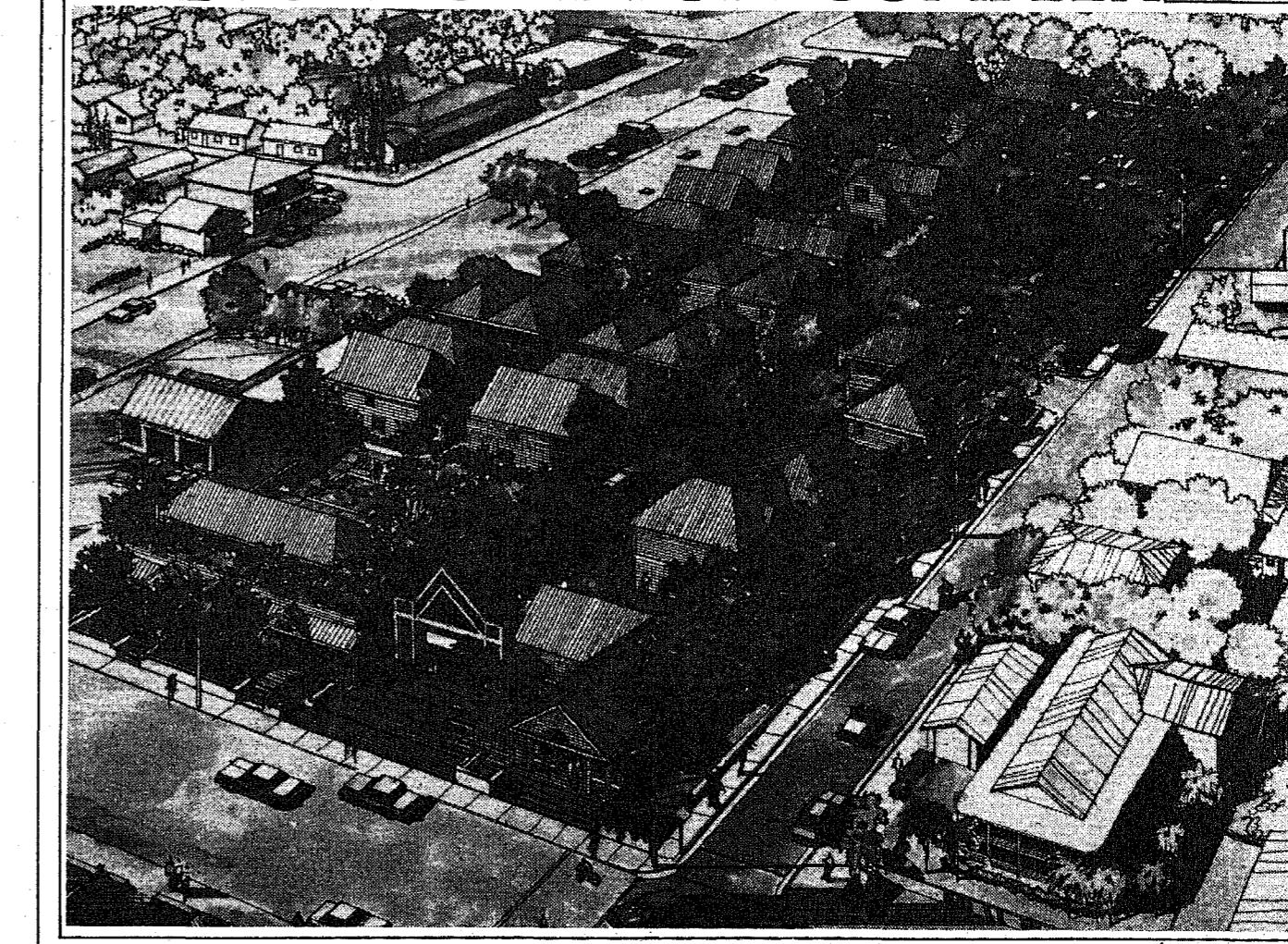
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From the Key West Garden Club



The Naturalist in Key West

by Cynthia Edwards

Brilliant blooms greet the new year here in Key West, from the spiky red fans of the schefflera to the drifts of scarlet, white, coral and magenta impatiens brightening shaded areas. Even royal poincianas and a few lignum

vitae, normally dormant until about April, have put out a few leaves and blossoms in response to shock suffered from hurricane Kate. Plants that have been defoliated by wind, salt or drought often revive with an extra show of life: survival instinct.

Kalanchoes are displaying clusters of small flowers that are intense orange, yellow and red. This low growing plant with fleshy leaves is a member of the cactus family, which is why it flourishes during our dry season. They're popular as bedding plants around town.

Winter is when annuals, with their countless colors and varieties, grow best, in the cooler temperatures and less intense sun. At Audubon House, marigolds have been planted in the new herb garden to repel pests, while impatiens set a background of color splashes. The autograph tree is blooming now with large, waxy, pale blossoms delicately shaded with white borders. Look for one on the south side of the house. Some of the oldest coconut palms in Key West are on the Whitehead Street side. The 80-90 foot tall palms are well over 150 years old.

Blossoms of the native locustberry tree open white or pink, changing during the day to yellow or rose red in one and one-half inch clusters. The Christmas berry shrub, also native, flowers and fruits at the same time with starry lilac or white blossoms and red, egg-shaped fruit. All the branches bear sharp spines and the sausage-shaped leaves are thick and juicy, like succulents.

Fewer and fewer poinsettias are seen growing

around town because increasing use of street lights and security lights. The bloom of this traditional Christmas flower is stimulated by the shorter days, (less light) of winter. Tiny flowers in the center of its terminal red leaf cluster constitute its actual bloom.

Cassias blooming this time of year attract the orange barred sulphur butterfly, which mates around the beginning of the year. The male is two and one-half inches across, a golden yellow color, with a quarter-inch orange bar on each lower wing. The female is larger, mottled rather than barred, with specks of dark brown to black on a yellow ground which turns grayish in the spring.

If the caterpillars of this butterfly eat the yellow cassia blossoms, their bodies become yellow. If they eat cassia leaves, they are green, because of their transparent skins.

Roseate spoonbills have been in the Everglades for quite a while and recently returned to Key Largo, at the edge of the glades. As many as 20 birds can be seen off the edge of Route One, feeding on the marshy water. They will be there probably until March or April.

The salt pond near the Sunshine Key camp-ground is considered an excellent place to see migrant shore birds such as the short-billed dowitcher, red knot and white-rumped sandpiper. It's right by the highway, where you can park off the shoulder to look with binoculars, or walk the path around the salt ponds. Over the last ten years 37 per cent of the birds are sighted here during the annual Christmas bird count sponsored by the National Audubon Society.

This year's count, covering an area from the Seven Mile Bridge to Cudjoe Key, yielded a total of 91 species. A cold front accounted for what the participating birders called a low count, because their quarry was huddling in the mangroves, trying to stay warm. Not a single hummingbird was spotted this year. Undeterred, however, were the 2,566 cormorants seen mostly on the Gulf side, 1,172 dowitchers massed close together to share warmth, and 795 white ibis. Believe it or not, the one crow sighted was considered unusual: crows are rare in the keys. One robin and one loon were seen.

The annual bird count is conducted by local people in their local communities throughout the U.S., Canada and parts of Central America

and the Caribbean. These statistics are an enormous help to the Audubon Society in determining movements of birds in the Americas.

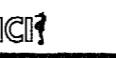
A family of wild blue and yellow parakeets has been discovered living on Big Coppitt Key recently. They are said to be seen at many locations throughout the island.

While most of the rest of the country is shivering through the gray, dank days of winter, we in the Florida Keys are dazzled with the tropical colors of flowers, birds, fish, butterflies, blue skies and turquoise waters. This winter palette stimulates all the senses of those who are willing to take a little time to look around, to see what we have at our doorsteps.

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Doc Blow, if you can't tally-ho
Those symptoms you discover,
Just play it slow till dawn and lo,
The patient may recover.

Don't—make—up your mind:
You may have to unmake it.
It's quite absurd to risk your word
If you'll just have to break it.

Since haste makes waste, the hare that raced
The tortoise met disaster;
The early bird who disinterred
The worm got hungry faster.

Don't, don't "do it now"
If you can do it later;
Goldbrick your job, don't be a slob:
Time waits upon the waiter.

But Judge, today's no time to bust
The dam that clogs the docket;
Greet counsel's "must" with calm distrust:
Postpone if you can't block it.

That roaming Roman general
Called Fabius Cunctator

Don't, don't double-quick

Where angels fear to ramble;
The smartest trick for buck or chick
Is to the rear to ramble.

The gent who sent in three month's rent
Succumbed to an incision;
But Jane who missed that plane and train
Missed, too, their quaint collision.

Don't, don't be on time:
There's plenty of it later;
"Eventually, why not then?" is
A splendid regulator.

In fact whene'er ambition vaults,
It's something you should smother,
For 'twill, as old Will Shakespeare told,
"O'erleap and fall on t'other."

So don't, don't do today
What you can do tomorrow
(And when that day becomes today,
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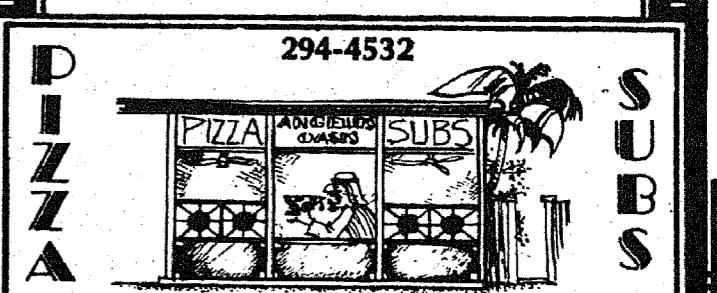
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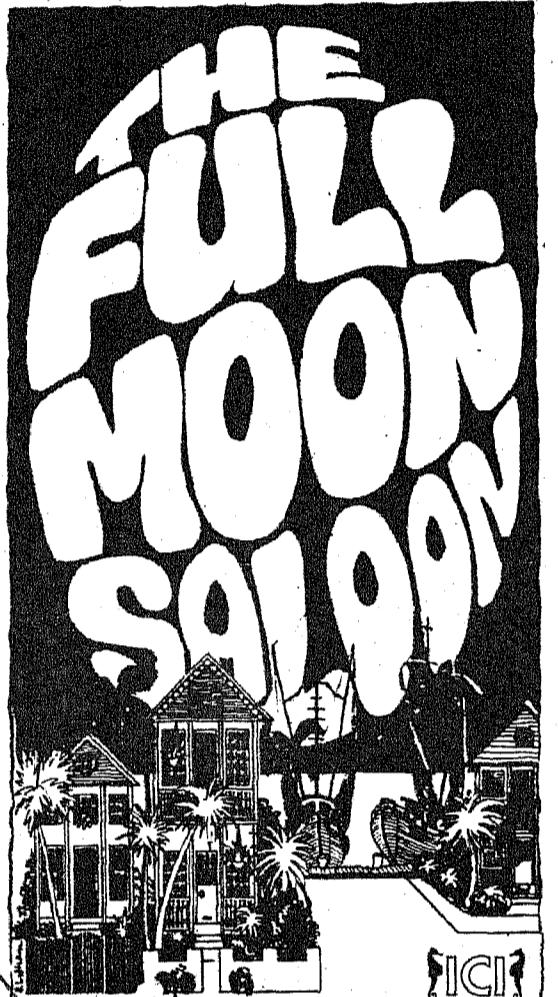
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AS THE BAY-BOTTOM TURNS (Based on a true incident)

by Janet Meshew

Officer, is there a problem?" I asked the nearest policemen as we approached a group of them who stood near a paddy wagon and two patrol cars. I wondered if, perhaps, a body had been found—some unfortunate dope dealer or a drunk—in the row of mangroves we'd just climbed out of, innocently enough.

"You bet there's a problem, lady," the police officer said as he walked toward us. "You're under arrest."

"Just stand right there," a sheriff's patrolman said gruffly as he raised the antenna of the radio he held in his hand.

Don, Tyll, and I looked at each other. Then down at the ground, each caught up in our own thoughts. It was eight o'clock in the morning and we were standing on a piece of vacant land where the Monroe County Fair is held each year. Traffic whizzed by on Roosevelt Boulevard beyond the solar house.

Tyll's German Shepard, Max, strained at the leash I held in my hand in his effort to get close enough to sniff our new friends. I pulled the dog close to my side and leaned back against a fence post.

Don and Tyll had been on their way to carpentry jobs. I was going to walk the dog. Now, we waited, shifting from foot to foot, as radios

popped and crackled. Something big was up. "What is going on?" Don finally asked in a voice as polite as he could muster.

"You're under arrest for trespassing," a police officer said.

I wondered why they didn't just warn us to stay off that land and allow us to go.

"How about letting me take my dog back to my barge?" Tyll spoke up. "You wouldn't take him to the pound? he pleaded. "I'll be right back."

"You'd better be," an officer said.

Don sidled up to me and squeezed my hand. "It'll be okay," he said. "We haven't done anything."

"I've got on these awful pants," I wailed, looking down at my legs. The old, cotton pants were clean, though stained (I'd gutted fish in them), and once had a Calvin Klein label, but you can't keep your work clothes nice living on a boat. Everything gets rust spots, becomes mildewed and stained.

Tyll was back, looking winded. I don't know how he managed to untie the dinghy and row Max a couple of hundred yards out to his World War II landing barge which was moored beside Don's Sports-Fisherman, then row back—that fast—even if he is as strong as an ox and is perfectly at home on the water. We waited, feeling humiliated, like dirt bags.

"Coffee Break!" Don yelled all of a sudden. I laughed and the three of us were hustled off abruptly.

A car door opened and someone gestured for me to get in. The door slammed behind me and I stared at it—the door had no handle on the inside. I turned my head and saw the heavy metal screen directly in front of me.

"Oh, my God!" I cried. "Oh, my God!" Frantically I looked around outside through the rolled up windows but couldn't see Don, nor Tyll. I had never been arrested (with the exception of Civil Rights' demonstrations in the sixties.) Trespassing? In broad daylight in an open field? The punishment didn't fit the crime. This was the United States.

The day had started out just fine. There is nothing like waking on a boat early in the morning: to see the sky lighten through an open hatch, hear the cry of birds, feel the lap of water against the side. I wrapped myself around Don's body as we lay in the narrow V-berth, listened to his soft breathing and heart beat, gently rubbed my face on the smooth, tanned skin of his back—then jumped up to make coffee.

"Got any eggs? Tyll called from next door when he saw me on deck.

Rowing in with the men, I intended to walk Max,

who was my daily companion, and return. I would haul up salt water in the little galvanized bucket I loved, the one Don had fixed for me with a long rope handle; I'd swab the deck, wash the breakfast dishes in Joy, rinse them in fresh water and set them out to dry in the sun. Taking plenty of time to look at the Great Blue Heron—I watched him and he watched me every morning—who had taken up residence in the mangroves, a stone's throw away, and to feed the gulls who came to swarm around me, I'd finish my chores then set to work on my novel. But now, what?

As we left for town I saw a patrolman cutting off the chains and locks from the bicycles—the property of the people who lived on boats in the bay area behind Flippers.

Where was the spirit of the law?

Ushered into the place where Don and Tyll sat, I trembled and slowly lowered myself into the chair indicated when I saw that they were handcuffed to the wall.

Don smiled a "We'll be out of here in no time," smile. But Tyll, who is big and has a diver's chest, frightened me. He looked so small.

"Name?" a voice asked in a quick, brusque manner.

I gave it.

"Date of birth?" (Whatever age you are, lady, you are old enough to know better.) I gave it.

"Address?"

"The Wendy II," I said.

"Transient!" the voice said, spitting out the word and sprawling it on paper.

I closed my eyes and remembered a night that was like no other night—somewhere out in the Gulf—when Don and I struck a school of Yellowtail. In the background the radio, 92.5, played

softly and our kerosene lanterns cast a low, pretty glow as we laughed and jumped around deck like a couple of little kids. He hand-lined while I brought them in on a rod and reel . . .

"You tell the rest of them out there . . ." the officer lectured Don and Tyll as the matron and I stood in the hall for a moment.

I knew what he was saying. Tell the boat people they should live in houses like proper folk; they need to pay electric bills, hold nine to five jobs, and wash for Christ's sake . . .

In the women's section (a small, close place) I was led past the row of cells, saw inquisitive faces staring at me. As they spoke, "Hey, what'd you do?" and "What's your name?" I heard regret in their voices, saw the mistakes that could not be wished away.

In the narrow hallway a T.V. blasted a silly program.

"You have to shower and shampoo," one of the matrons said.

"Oh, crap!" I said to myself. "Oh, God! Oh, no! Not in front of everyone!"

I was handed a thin towel and a piece of soap, a portion of liquid shampoo in a paper cup, green jail pants and top (stamped Monroe County Jail) and a paperbag to put my clothes in. Led to the shower, I was left alone.

"Ruthie, Ruthie," one of the girls yelled to the matron from a cell down the hall as I was being shown to my cell. "Change the channel. Come on, you promised. You promised you'd change the channel. Ruthie . . . !

"Shut up! God-damn-it, Sylvia, shut up," her cellmate said in a harsh voice.

"Got a cigarette?" I was accosted upon entering the cell I was to occupy. The girl who stood before me was stark naked and horribly disfigured.

ured by what I assumed must have been a bad accident.

"Motorcycle," she said. Had I been staring at her?

"Lisa, leave the lady alone and get some clothes on," the matron said. "Be nice now. And you can't have a cigarette." The matron named Ruthie slammed shut the cell door and looked at me from the other side. "She starts fires," she said. "We have to watch her." She walked away.

"Honest to God, don't give her any matches if you have 'em hidden," another girl spoke up. She sat on the floor, her back to a wall, doing a cross-word puzzle. "I'm Cindi," she said. "What's in for?"

"Walking a dog," I said, sitting on a lower bunk. "Is this bunk taken?"

"It's yours," the two girls said in unison.

"Walking a dog?" Cindi asked, her face all crinkled up. "Some dog!"

"On private property," I said.

Lisa was climbing the bars. Still naked, she had a foot-hold with her good foot (the other dangled), a hand high up, and was craning her neck to see outside. The windows in the hallway had been placed near the ceiling and only let in light. (How perverse, I thought.)

"Sometimes," Lisa said from her perch, "I get to see my lawyer from up here. I can see him get out of his car . . ."

"She's crazy," Cindi said. "Remember, don't give her any matches. At night, she'll try to set her mattress on fire."

I laid down on the bunk on my side, using my arm for a pillow. Then I saw the fourth female prisoner in the cell. She was huddled against the wall across from me; a sheet covered her body and head.

"All she does is sleep," Cindi said. She'd obviously seen me looking at the girl. "She gets

up to eat sometimes; the matrons make her."

Lisa had come down and hopped over to my bunk. "I know you've got a cigarette," she whispered. "I won't tell." She touched my hair, "You've got hair like my mama's."

"Great God Jesus Shuddup!" Cindi screamed. (Incantations of despair.) "Lisa, can't you see she's a lady? Get away from her." "I don't mind," I said. "I have a daughter about the age of you girls . . ."

"Got a man?" Lisa asked, her eyes bright. She obeyed Cindi and got up.

"Quiet in here!" the matron ordered from the hall. "Lisa, get some clothes on."

"Ruthie, Ruthie, doesn't tell the truthie," Lisa sang-songed from her perch where she'd climbed once more. Naked and grotesque on the bars, she reminded me of an abnormal screeching bird.

"You can't trust the matrons," Cindi said in confidence. "They're scared. When there's a fight or somethin', they wait 'til it gets bad, then call a male guard."

"Oh good!" I thought. Lunch was served: Kool-aid, boiled potatoes, 2 grilled cheese sandwiches.

"If you don't want yours, I'll eat it," Lisa said. I took my tray and sat on the bunk. The grilled cheese tasted good.

Lisa sat down on the toilet. She passed gas. "You do that on purpose, you crazy!" Cindi screamed.

Lisa laughed. On cue, I said, "I'll be glad for you to finish my lunch. I'm really not hungry."

The girl in the other bunk was awake. She turned and looked at me with soft, brown eyes. "Hi," she said.

She shook her head and turned to the wall again, fitting her youthful arms around her head to shut out the world. I turned my face to the

wall and cried, certain that she was certain she'd never get a piece of the pie, no matter how hard she tried.

"Time to see the Judge," the matron announced, coming into the cell. "I have to put handcuffs on you."

I really had to go to the bathroom but couldn't make myself use the toilet in front of everyone.

"Good-bye, Good-bye," the girls cried. "They'll let you off." The girl in the bunk sat up so I could hug her.

"Call my lawyer," Cindi said. "Here's the number." She scribbled rapidly on a scrap of paper.

When I entered the judge's chambers I saw my friends sitting there in jail clothes, handcuffs and leg irons. *Leg irons, 1985. Leg irons!* Don, as well as Tyll, seemed diminished. We looked at each other, then away.

Plenty of gobble-de-gook and we were free. Out. Just like that. "They" have the power to do all that they did, then say "It was a mistake. You can go now; go back to your life. Consider this day a little interruption." *Insufficient Probable Cause.*

As we left Whitehead Street I said, "We have to find a gas station." And after that, we walked all the way to the dinghy. It felt good. Don and Tyll renewed their plans to go to the Bahamas. I knew I needed to get an apartment in town—again.

Early in the morning I ride my bike through the park and pass the policemen who stand and talk, wash their squad cars there, but they'd learn (whoever "they" are.) Not everyone who lives on a boat is a dirt bag. I wish they'd learn. Get rid of the free spirits, give the rest of the land to the developers, and Key West is dead. There are things going on here . . . there are things going on in this town . . .

"Don't it always seem to go that you don't know what you've got til it's gone?"

COMMENTARY

MALLORY SQUARE: The Sunset Also Rises

by George Murphy

"One thing that amazes me is that American bureaucracies cannot tolerate minor pockets of irregularity that are essential to a free people—little areas where adventurous men and women can try to live without much money, and without the routines of office and factories. The other is the failure of the affluent bourgeoisie to realize that such pockets are a huge economic asset, that the bohemian community is, so to speak, a sort of cultural manure for the perennial fertilization of zones which will, because of their presence, become particularly attractive and valuable . . . wherever there flourishes what may loosely be called a bohemian style of life, the affluent bourgeoisie are filled with envy and want to move in, so that land values go up and the artists, writers, hippies, and other weird characters who gave the place its color in the first place can no longer afford to live there."

Alan Watts, *In My Own Way*

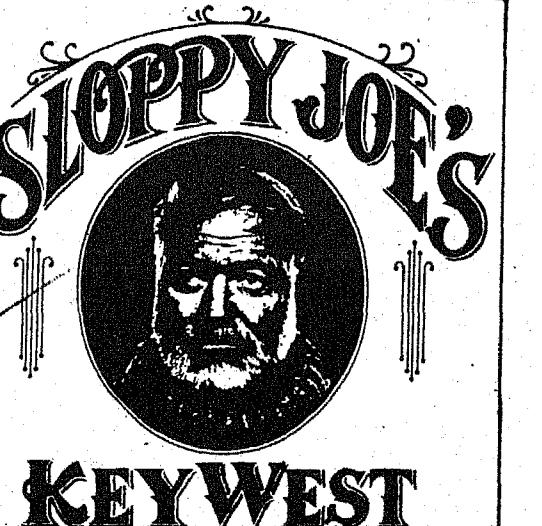
"Don't it always seem to go that you don't know what you've got til it's gone?"

Joni Mitchell, "Repose Paradise"

BS News' Tom Martin, visiting Key West for Christmas, stood in the center of a crowd at Mallory Square. His hands behind his back, he was being asked to hold a cigarette in his lips while street-performer Will Soto attempted to knock it out of his mouth with one of three airborne juggling pins. "God, I love this place," Martin said after surviving the trick. "Most people in this country don't notice sunset; here it's a party."

For over 15 years Key West's daily "Sunset" celebration at Mallory Square has drawn innumerable tourists to the city's waterfront. Invariably, any tourist publicity for Key West notes the special nature of a city which, nightly, celebrates the setting of the sun with music, acrobatics, sword-swallowing, and homemade "warm and chewy" cookies.

But there's always trouble in paradise, in one form or another.



Sunset on "Sunset?"

Last November, as work on the new cruise-ship port was getting underway, the Port and Transit Authority decided that "Sunset" had gone on unregulated long enough. Apparently, a few Old Town business owners claimed that the vendors posed an unlicensed threat to their businesses and, other established ventures, like the Conch Tour Train were hoping to target the new cruise ship passengers as a handsome source of additional income.

Battle lines were drawn.

As work got underway on the docks, the vendors and performers hauled off the dock and into the park; to come November 13, 1984, PATA passed a resolution to restrict the hours of street performances.

The resolution read, "The Mallory area . . . shall be closed from doing . . ."

"No person shall sell . . . to trade for donations . . . or merchandise . . ."

"No person shall . . . legal issues, particularly attractive and valuable . . . wherever there flourishes what may loosely be called a bohemian style of life, the affluent bourgeoisie are filled with envy and want to move in, so that land values go up and the artists, writers, hippies, and other weird characters who gave the place its color in the first place can no longer afford to live there."

Though bannister from "discriminatory at Sunset would be arbitrary and arbitrary change in one's . . ."

Though there was a case of "constitutional from the variation that "No governmental . . ."

The follow . . .

of PATA, went on the local radio to announce the ban. The vendors and performers arrived en masse prepared to be arrested. But before police could round up the merchants, City Manager Joel Koford decreed PATA's resolution unenforceable as law until the city commission could ratify it the following week.

At the city commission meeting the following Tuesday, a crowd of Sunset supporters filled the commission chamber under a law which . . . were not breaking. Further, a case be made against the city that it was seeking regulations on vendors only in Mallory Square which it did not impose on other vendors in other areas.

Police Chief Larry Rodriguez when asked if any law had in fact been broken, told me that, "The city owns the property and can regulate it in any way they want."

"Sunset, Inc.?"

The CPS's ideas for leasing the Mallory Pier area for each Sunset event may have some thorns of its own—that is, whether a public place can be leased. Nonetheless, precedents have been set.

The Chamber of Commerce has a lease. The Key West Art Center has a lease. The Key West Players and the Waterfront Playhouse have a lease. And, as to the pier area itself, the Power Boat race committee recently rented the dock areas and part of the parking lot for a period of 3 days for \$10.

City Commissioner Weekly said of the CPS plan, "Why not? Nothing else has worked. I haven't seen the proposal yet but I think it makes

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a special committee, now known as the Mayor's Select Sunset Committee, to keep the lines of communication open between the performers and PATA and to make recommendations regarding the use of the area. Its representative members included Tom Sawyer (PATA), Bill Grosscup (Old Town Merchants Association), Alton Weekly (Chamber of Commerce), Will Soto, and Karen Bertocci (Cultural Preservation Society), and Phil Tanross-word puzzle. "I'm Cind... in for?"

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"All she does is sleep," Cindi said. She'd obviously seen me looking at the girl. "She gets

formed as an advisory board to the city commission. The Sunset Committee also unanimously recommended that, until further action is taken, the "rapport or status quo which is currently established between PATA and the Key West Cultural Preservation Society (CPS) remain intact."

Over the past year that status quo has been maintained and it appeared the issue was over.

Thorny Problems

issue is heating up again.

Over the past few months, the Old Island remington funded a beautification

"You to installation of new plants and confidence Square area. According to or something Square Parking Program male guard, "Acacia thorn bushes were

"Oh good!" transients from sleeping

Lunch was served,

grilled cheese sandwich have improved the

"If you don't want caused problems as I took my tray and strangled from clothes cheese tasted good. Long thorns to children Lisa sat down on them.

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them in the direction of Cuba.

In early December, PATA sent MAC a request for a workshop to be held on December 18th to discuss regulations and policies for the Mallory Square Area.

Then, before the workshop took place, and before PATA heard any input from MAC, they once again, on December 10th, unanimously moved to have the original proposed ordinance regulating Mallory Square activities brought back before the city commission on December 17th for deliberation—two days before the proposed workshop was to have begun. Once again, the matter was not on the agenda.

On December 14th, MAC met at the public library and unanimously agreed to recommend that the city commission table the proposed ordinance at the very least until after the workshop could take place. Given that the regulations could have indeed become a city ordinance before the workshop was to have met, MAC members seriously questioned PATA's desire to operate with them in good faith.

Had PATA met with MAC, they would have learned that, on December 6th, the Cultural Preservation Society (CPS) had already drafted a proposal for setting standards for vendors and for self-regulation of the area as well as a proposal for the non-profit organization to lease the Mallory Pier area for the Sunset event so that, among other things, they could obtain insurance and make arrangements for voluntary upkeep of the area.

CPS's regulation proposal is simple: as an officially designated Cultural Area, there should be no regulation on either graphic or perfor-

mance artists. Vendors, as artisans, would be restricted to the sale of local and hand-made goods and crafts only.

Will Soto, a board member of CPS and MAC chairman says "This could be a wonderful opportunity to clear up the objections of local merchants about unfair competition and to insure that as a designated cultural area, it, in fact, be available for use exclusively by local artists and artisans."

Before the December 17th city commission meeting convened, the PATA request had been removed from the agenda.

Breaking a Non-Existent Law

On the following morning, PATA cancelled the planned workshop and then, at 1:30 p.m., Key West artist and Sunset regular Charles Barry Thibault set up an empty easel and a table on the docks at Mallory Square and was promptly arrested for "trespassing after a warning," under section 22-42 of the city code:

TRESPASS, SIMPLE

"Whoever willfully enters into the land or on the premises of another, or into any private residence, house, or building which is occupied constructively or actually by the owner, his employees, or tenants, without actual or implied authority; or, being previously forbidden to enter, or not being previously forbidden, is warned to depart therefrom and refuses to do so, or having departed, reenters without the consent of the owner shall be guilty of the offense of trespassing."

Ray asserted that it was a case of "constitutional deprivation," and that "No governmental

Thibault's was the 7th arrest of a vendor in the Mallory Square area over the past three years.

As long ago as July of 1983 in the matter of a previous arrest for the same charge under the same ordinance, Merrill Sands III, Assistant State Attorney, had advised the clerk of the county court that the Sixteenth Judicial Court of the State of Florida declares the charge unprosecutable because the law applies to private property. As the court memo stated, "Mallory Square is open to the public; a violation of trespass did not occur."

Since, in each of the six previous instances, the cases were thrown out of court and the charges of trespassing in a public square declared "nolle prosequi" or unprosecutable, it does not seem unreasonable to merit the Sunset vendors' claim that they are being harassed. Thibault plans to sue the city and wants the case to come to trial.

The enforcement does seem arbitrary.

Otherwise, the other various Mallory area businesses of County Commissioner Ed Swift and others, would also be banned from doing business.

Attorney Michael D. Ray of James Fox and Associates in Miami sent a letter to Joe Allen III in 1983 clearly stating the legal issues, particularly Article IV, Section 2 and the 14th Amendment—which guarantees all citizens the right to earn a living in the absence of any violation of health, safety, or welfare of the community and also guarantees protection from "discriminatory enforcement of laws. Capricious and arbitrary enforcement by officers on the beat is thus prohibited."

City Commissioner Weekly said of the CPS plan, "Why not? Nothing else has worked. I haven't seen the proposal yet but I think it makes

agency has carte blanche to regulate anything and everything they want by simply invoking the magic incantation of their "right to do so pursuant to police power to regulate in the interest of public health, safety, or welfare."

He also cited two cases which were upheld in the courts on the part of defendants charged with similar violations of laws. In Key West, Ray pointed out accurately, that there not only wasn't a law on the books yet regulating the Mallory Square Vendors but also that they were being arrested and detained under a law which they clearly were not breaking. Further, a case might be made against the city that it was seeking regulations on vendors only in Mallory Square which it did not impose on other vendors in other areas.

Police Chief Larry Rodriguez when asked if any law had in fact been broken, told me that, "The city owns the property and can regulate it in any way they want."

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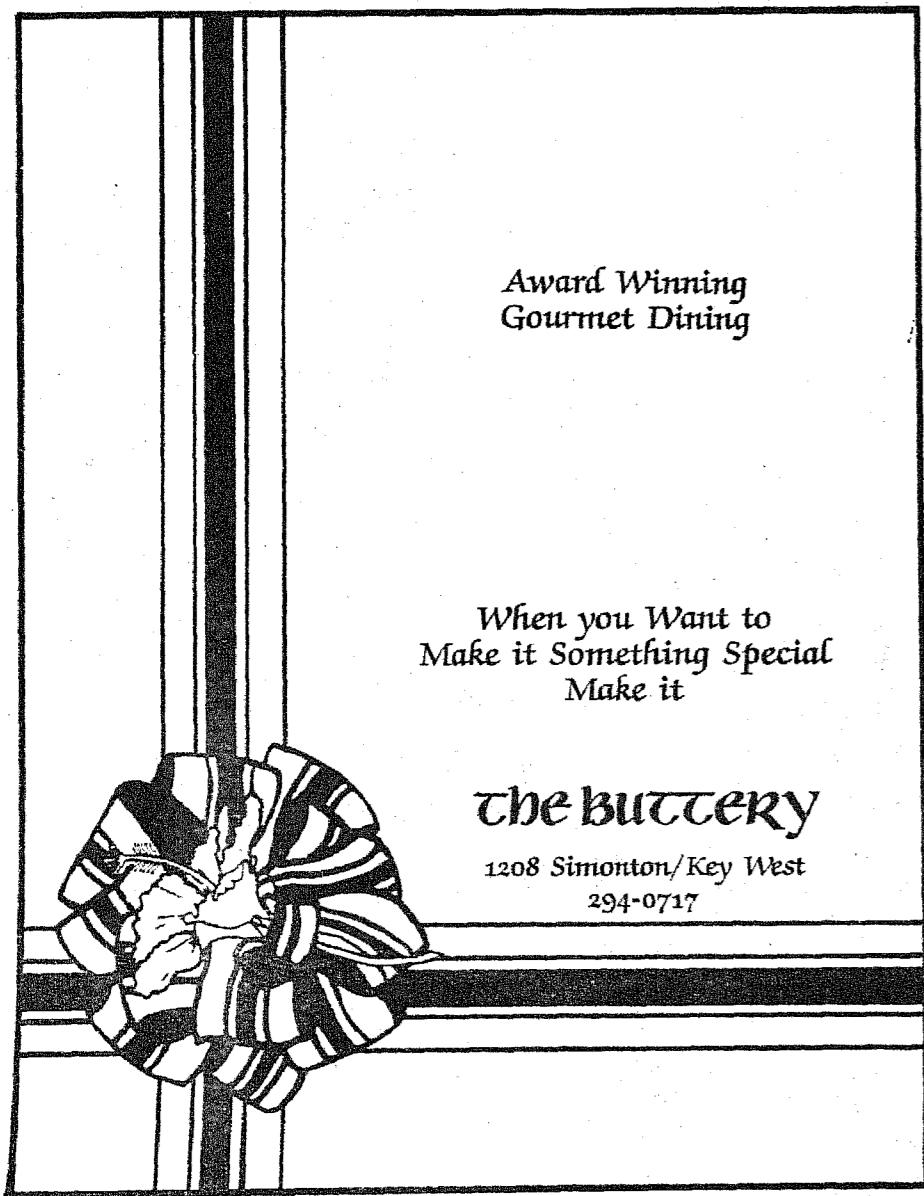
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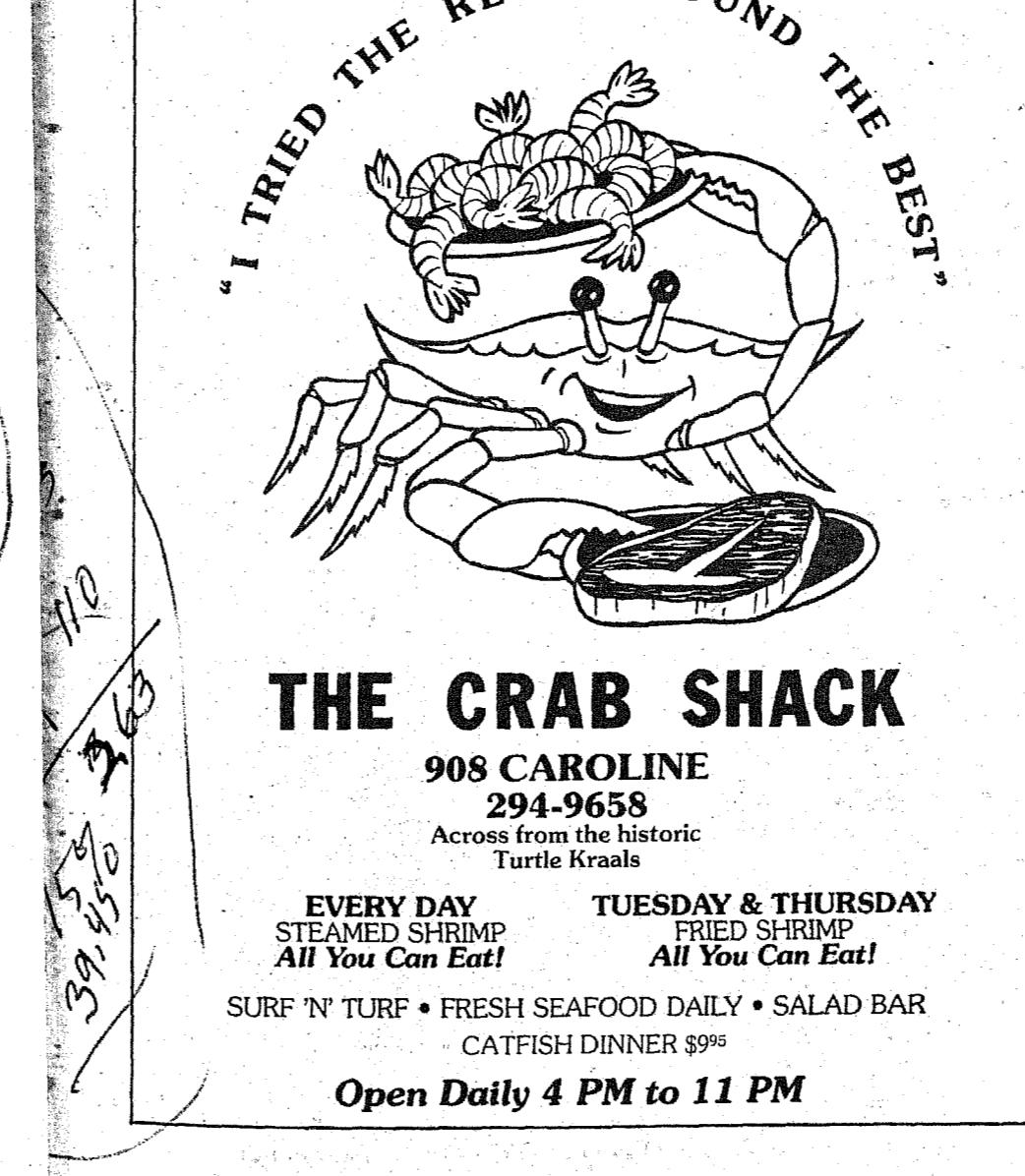
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sense to let them try a lease for 6 months or a year and see what sort of job they can do regulating themselves."

Commissioner Halloran agreed, saying, "I think it has merit. I'd like to see a temporary lease and see how it's handled."

In any event, there can be no question that "Sunset" is an important part of life in Key West. As the Miami Herald put it, "It has become a nationally-known and venerable institution." It would be unforgivable to allow it to disappear.

If the performers and vendors are, as now seems clear, willing to regulate the area for the benefit of Key West resident artists and artisans, purchase insurance, keep the area clean, and pay rent, it's high time for the PATA to recognize both the

value of Sunset as a tourist attraction and the value of acting above board.

"Let's be clear," says Soto. "We'd rather not be in an adversarial position with PATA but we keep getting put in one. We're more than willing to go half-way. Let's promote Mallory Square and promote the ambiance of Key West that brings people here. And let's be good neighbors."

EXPLO'86 CRAFT SHOW

The Explo'86 Craft Show is the first all fine arts craft show in Key West since the early 70's, when for two successive years a very successful show was staged. This show was discontinued for lack of a sponsor and interested people.

Explo'86 show is an exhibit of original crafts to be held Saturday and Sunday, January 25 and 26 from 10 a.m. to 5:30 p.m. in the Mallory Square area. Admission is FREE.

Participants will be crafts artists from as far west as California, as far south as Texas and Florida and north to Michigan and Maine. A large cross section of the United States will be represented, as well as many varied crafts. There will be jewelry made from shell to gold, from wood to silver, toys of wood, teddy bears of fur, lamps and windows of stained glass and hand loomed fabrics, the variety is as unique as it is beautiful. The work must be seen to be appreciated.

As part of Explo'86, the Key West Players, Inc. sponsors of this years show, hope that this is the beginning of an annual event. As an annual cultural attraction, it can further advance the concept that Key West, in addition to the best weather and fishing also offers a variety of cultural events for visitors and the community to enjoy.

For this to happen we need the support of the community and its citizens. We ask you to come see the show and tell others of the wonderful crafts and the interesting day that you and your family enjoyed by visiting the Explo'86 Craft Show.

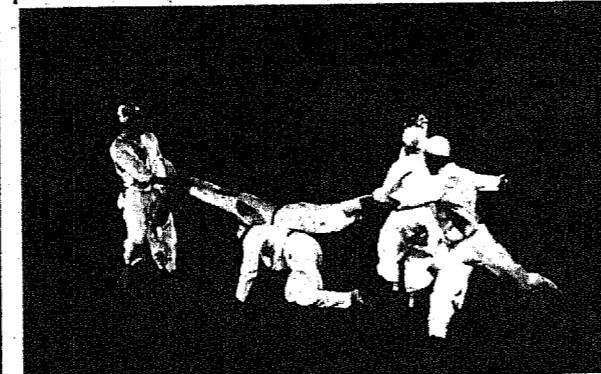
Remember to set aside several hours for a visit to Explo'86 Craft Show in Mallory Square January 25 and 26.

WASHINGTON DANCE COMPANY TO GUEST IN KEY WEST DANCE THEATRE PERFORMANCE

The Key West Dance Theatre is bursting back onto the scene with a full spectrum performance that will knock your socks off!

In conjunction with Arts Expo '86, the six year veteran company will present three evenings of dance January 10, 11, 12 at the Waterfront Playhouse (curtain 8:00, tickets \$10.)

After holding auditions this past September,



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co-directors Allison Tradup and Penny Mollot will showcase the spectacular talents of thirty enthusiastic Key West performers ranging in age

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from six years on up! And, this year, the company is pleased to debut the performances of resident dancers Kari Peterson, Jose Garcia, Cheryl Geller



Back to front: Allison Tradup, Penny Mollot, Cheryl Geller

and Steve Clay. Also, joining us from New York, is hometown favorite William Woehrle. Francine Kriences, former artistic director of K.W.D.T. will also perform.

The program will open with E.T.A. Hoffmann's amusing and romantic classic *Coppelia*, with choreography adapted from the original for the

company by Allison Tradup. Lavish sets by George Dresher and richly colored costumes by Katy Booth and company member Cheryl Geller

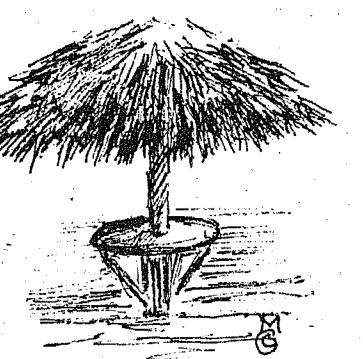
K.W.D.T. is excited to announce that they will be set in one of the pieces being performed by the visiting company, and they look forward to the exchange of ideas and choreography.

At the night's conclusion, all sensibilities are in for a treat when "The Reef: An Underwater Fantasy" makes its premiere. Co-directors Allison Tradup and Penny Mollot have allowed their imaginations to run rampant with this intriguing and native theme. Key West's finest visual artists Ann Meek, David Brooks, Tony Gregory and Allison Tradup have designed the most magnificent costume and set display ever before seen on a stage! With the original score composed by resident artist Woody Allen, and inserts by classical composer Saint-Saens, it will not be hard to imagine yourself below the depths.

The K.W.D.T. takes pride in the fact that they are the only professional outlet for dance throughout the Keys, and will continue its struggle to survive.

Don't miss the company's most incredible performance! See you there!!

January 10, 11, 12 at the Waterfront Playhouse.



will delight audiences in the most classic tradition. Constantly striving to bring the best of dance to Monroe County audiences, the K.W.D.T. is privileged to host Washington D.C.'s critically acclaimed "Ava/Teri Dancetheatre." Through mutual goals this diverse and explosive group of dancers will arrive to dazzle Key West audiences.

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EDITORIAL

by Bill Westray

Shortly before noon on Friday, December 20, the Monroe County Commission, in a THREE TO TWO vote, without any prior public announcement, public hearing or public debate, took the monumental step of VOTING TO SUE GOVERNOR GRAHAM AND THE EXECUTIVE BRANCH OF THE STATE OF FLORIDA TO STOP the LAND USE PLAN PROCESS.

WE BELIEVE THAT THIS DECISION WAS WRONG.

WE BELIEVE THAT THE PROCESS BY WHICH THE DECISION WAS MADE WAS A FARCE.

WE BELIEVE THAT MAYOR HARVEY AND COMMISSIONER FREEMAN WERE PERSUADED BY COMMISSIONER SWIFT AND HIS ATTORNEY DAVID PAUL HORAN INTO HASTY AND PRECIPITOUS ACTION.

WE BELIEVE THAT THE SMALL PEOPLE OF MONROE COUNTY HAVE BEEN GIVEN A BACK SEAT IN FAVOR OF THE LARGE LAND OWNERS SO THAT THE LAND SPECULATORS CAN FILL THE WETLANDS, CLOG THE HIGHWAYS, DRIVE TAXES AND UTILITY COSTS SKY HIGH (AS THE NICHOLAS REPORT DISCLOSED), AND REAP HUGE PROFITS WITHOUT ANY CONTROL WHATSOEVER.

Attorney Horan, and the MINORITY group of land owners whom he represents, and has represented in the past, like the owners of SALT ponds around the airport, a WATERFRONT hotel

in the City, and other environmentally sensitive acreage throughout the Keys, has in our opinion, prevailed upon representative Joe Allen, and a bare majority of the County Commission, into acting against the public interest, to serve private interests.

We believe that the suit is a challenge to the constitutional process, which provides clear separation of powers between the Legislative Branch (Senate and House) who MAKE the law, the Executive Branch (Governor and staff) who EXECUTE the law, and the Judicial Branch (Supreme Court) who INTERPRET the law. We believe that the executive branch has acted within its constitutional authority. Furthermore, a simple procedure is also provided in the Florida Constitution for the Governor to secure an interpretation of questionable points of law from the Supreme Court, without going through lengthy litigation. Our County Commission might properly have petitioned the Governor to use this Constitutional process ON ANY QUESTIONABLE POINT instead of embarking upon an expensive and time consuming lawsuit.

Above all, any decision like this should have followed full and free public debate, not have been slipped through on a Christmas Holiday weekend, with hardly a handful of constituents present. THAT WAS DOUBLY WRONG!

WE CALL UPON MAYOR HARVEY AND COMMISSIONERS FREEMAN AND SWIFT TO RECONSIDER THEIR ACTIONS, and reverse their decision to frivolously sue the state in this manner.

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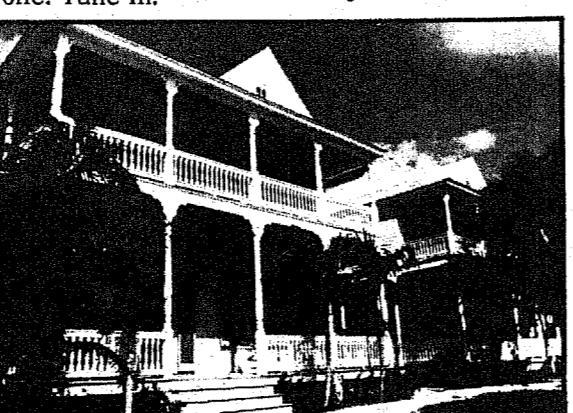
OLD ISLAND DAYS 1986

Every day in Key West is an old island day. However, every year the Old Island Restoration Foundation presents the Old Island Days festival to call special attention to the beautiful old architecture and to remind everyone of the island's heritage. The festival begins in January and ends in March. The highlights of the festival include the House and Garden Tours, Conch Shell Blowing Contest, Shrimp and Sauce Sampler, and Blessing of the Shrimp Fleet sponsored directly by Old Island Restoration Foundation.

Fine Clothiers to Ladies and Gentlemen



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Old Island Days 1986

The Blessing of the Shrimp Fleet will be held Mar. 23 and be followed by the Shrimp and Sauce Sampler—immediate gratification after counting our blessings. Every year is a tough year for the shrimpers who work hard to bring the pink gold to our tables. Many of the shrimpers today come from generations of shrimping families. A local clergyman will bless the fleet and everyone

sites, and old island atmosphere of Key West. A house and garden tour was planned and each year, private homes are open to the public so visitors and residents alike can get a good look at the interiors and gardens of unusual homes in Key West.

This year 15 homes have been selected on the basis of their location in Old Town, the quality of the restoration and preservation of the residence, whether the home was once the home of an old island family, whether it was lived in by a famous person, its unique location, say on the waterfront or down a little alley, the unusual characteristics of the architecture, and island living style. This year the three different tours are scheduled for Feb. 14 and 15, Feb. 28 and Mar. 1, and Mar. 14 and 15. Tickets are available at Old Island Restoration Foundation, headquartered in the Hospitality House on Mallory Square. This building, once the office of the Mallory Steamship Lines, was restored by OIRF.

Another popular event is the Sidewalk Art Festival presented annually by the Key West Art Center. Originally known as the Clothesline Art Show featuring a handful of local artists, it now attracts artists from all over the United States. This event, scheduled for Feb. 22 and 23, will take place in the oldest section of Key West near historic Mallory Square. The Key West Art Center maintains a permanent gallery at 301 Front Street, a restored building constructed in the 1800's near the waterfront for use as a grocery store. The building was the location of the first W.P.A. Art Project under President Roosevelt.

The Conch Shell Blowing Contest to be held Mar. 22 gets international attention and people come from all over the country just to participate in this unusual event. Natives of Key West are known as Conchs because they were born in the Florida Keys or the islands of the Bahamas. This is the way the story goes . . . in 1646, a group who called themselves the Eleutheran Adventurers petitioned the English king for a charter to establish a colony in the Bahamas. It was their purpose to found a colony in which every man might enjoy his own opinion or religion without control or question. Sometime later, when the Crown attempted to levy a tax on them the islanders replied that they would "eat conchs" rather than pay the tax. The conch shell, a symbol of independence, was used as a musical instrument in Mesopotamia over 4,000 years ago. Almost every old island day, one might hear one. Tune in!

is invited to wish the shrimping industry a safe and prosperous year ahead.

Originally Old Island Days was a small festival. Today, many of the island's theatres, churches, non-profit organizations, museums, and galleries join in the festivities. A complete schedule of plays, flower shows, art festivals, and food fests is available through Old Island Restoration Foundation. Please send SASE to P.O. Box 689, Key West, FL 33041. Schedules are also available at locations all over Key West.

43

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MOVIES

The Picture Show

620 Duval Street, KEY WEST 294 1448

WEEKDAY MATINEES AT 2PM JANUARY SUNDAY MATINEES AT 3PM

→ **THE STUNT MAN** **CABARET**

As Innovative Today As Yesterday, Kaine with in Los Angeles Times

DAILY MATINEE: 2:00 SUNDAY MATINEE: 3:00 EVENINGS: 9:30 AND MIDNIGHT

→ **CABARET**

Liza Minnelli, Joel Gray

EVENING SHOW: 7:30

SUNDAY MATINEE: 3:00 (1983) Philip Glass' hypnotic score and Ron Fricke's brilliant cinematography make this film about a deranged dancer "a balance" and audio-visual spectacle. Godfrey Reggio directed.

DAILY MATINEE: 2:00 AND EVENING SHOW: 10:00

→ **Harold and Maude**

Midnight Show

→ **KOYANISQATSI** **TERMS OF ENDEARMENT**

Godfrey Reggio

EVENING SHOW AT 7:30

SUNDAY MATINEE AT 3:00 EVENING SHOW AT 9:30

→ **TERMS OF ENDEARMENT** **WINNER! 8 OSCARS**

Winner! Best Picture Best Director Best Actor Best Actress Best Screenplay Adaptation Best Supporting Actor Best Supporting Actress Ruth Gordon Bud Cort

EVENING SHOW AT 7:00 DAILY MATINEE AT 2:00, SUNDAY AT 3:00 AND EVENING SHOW AT 9:30

→ **AMADEUS** **Harold and Maude**

Cal Stevens provides an uplifting soundtrack.

EVENING SHOW AT 12:15

TURN PAGE FOR REVIEW

Thank You for your support in 1985! HAPPY '86!

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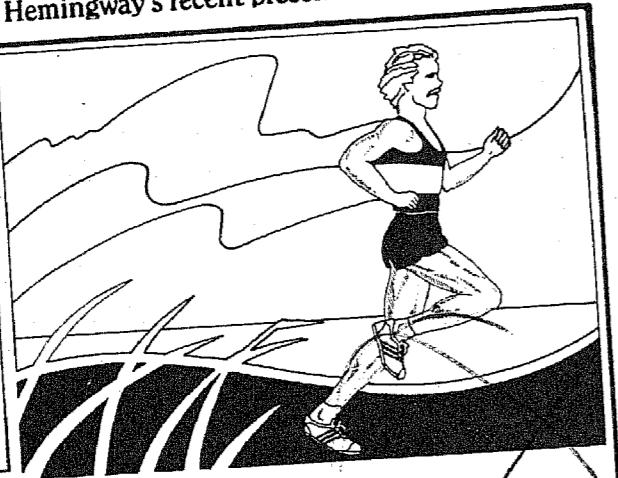
KEY WEST: THE TOWN OF TENNESSEE

by Bets Reynolds

In January 9th through 12th, Tennessee Williams, one of the world's great playwrights, will be remembered at the fourth annual Key West Literary Seminar & Festival: Tennessee Williams in Key West.

The event is attracting much of the nation's

THE 8TH ANNUAL KEY WEST LAST RESORT Half Marathon & 10K FEBRUARY 15, 1986 A DISTANCE FOR EVERYONE 13.1 Mile • 10K • 2 Mile Run



KEY WEST, FLORIDA — SATURDAY, FEBRUARY 15, 1986
Start/Finish — Front St. and Duval St., Ocean Key House, Old Town Key West.
7:30 A.M. — HALF-MARATHON (13.1 Mile) and 10K RACE
9:00 A.M. — 2 MILE COAST TO COAST — GULF OF MEXICO TO THE
ATLANTIC OCEAN — FUN RUN. \$2.00 ENTRY FEE — NO T-SHIRT.

HALF-MARATHON & 10K RACE
\$10.00 until Race Day. \$12.00 on Race Day.
Inc: Special LONG SLEEVE Race T-Shirt (guaranteed for entries postmarked by Feb. 10)
Free merchandise in race packet provided by Key West Aloe, Coors Beer, etc.
Handcrafted by Key West artists to top 3 Overall & Masters in 13.1M & 10K. Additional awards
to top 5 finishers male/female in age groups 18 & under, 19-29, 30-39, 40-49, 50+ plus.
2 Mile Run - Awards to top 5 male/female finishers. Free gift to each finisher.

Special Runners Package - Race Headquarters - Ocean Key House
Room Rates: Standard \$80 (reg. \$100); One Bedroom Suite \$150 (reg. \$200).
(305) 296-7701; Florida Toll-free (800) 231-9864; Out of State Toll-free (800) 328-9815
Ramada Keys End Resort \$59.00 up to 4/room. Free Breakfast. Reservation Deadline Feb. 7th
305-294-5541/Ask for Running Rate
Other Accommodations: Key West Discovery, out of Florida 1-800-327-4831.
In Florida 1-305-294-7713.

Key West Chamber of Commerce — Florida only/1-800-FLA-KEYS
Late Registration - Friday, Feb. 14 - 5:00-9:00 P.M. - Sunset Poolside Party
Sponsored by Ocean Key House: Front & Duval Sts. - Home Baked Breads, Cheese,
Fresh Vegetables, Hot Hors D'oeuvres, Draft Beer, Soft Drinks

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Mailing Address		Age on race day
Street	Include Apt. No. and/or C/O	Sex
City	State	Male Female
Birth Date	Zip Code	Member RCA AMERICA
Mo.	Day	Year
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2 MI 10K 13.1 MI		

I enclose \$10.00 (Half-Marathon and 10K) \$2.00 (2 mile Fun Run)
Pre-registration Applications must be postmarked by 2/10/86. Make checks payable to: Southernmost Road Runners Club
Mail to: Southernmost RRC Last Resort Half-Marathon & 10K, P.O. Box 113, Key West, FL 33041
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In consideration of being permitted to participate in the Key West Last Resort Half-Marathon, 10K or 2 mile Fun Run, I, the undersigned participant, for myself, my heirs, executors and administrators forever release and discharge the sponsors of this event, including Monroe County, Florida, the City of Key West, Florida, the Southernmost Road Runners Club and its officers, agents, and employees from all claims, causes of action, costs and judgments that I may or hereafter may have against such sponsors for personal injuries, including death, and damage to property, real or personal, caused by or arising out of my participation in this event. I warrant that I am aware of the risks of this type of event and that I am in good health and that I have no physical condition which would prevent me from participating in this event

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THE LOBSTER MAN FISH HOUSE, located on U.S. Hwy. 1, on Stock Island, phone 294-4923, has built an excellent reputation in this area for serving the freshest, choice seafood. From crab to shrimp, you'll find their selection complete. Their hours are Tues.-Sat., 10:00 a.m. to 6:00 p.m.; closed Sunday and Monday.

Dennis Dallmeyer, the owner, invites you to dine with them soon and wishes all a Happy 1986!



If work and your weekly routines have been getting you down, you could find that a weekend spent at THE GALLEON could do you a world of good. This moderately priced vacation resort is right here in Key West at 617 Front St. and they offer everything you could want for a relaxing vacation.

They are right on the beach so you can enjoy the cool ocean breeze or enjoy an occasional dip, or swim in their elegant pool and relax in the lounge on the patio. They feature 2 bedroom, 2 bath suites with Jacuzzi's in the master bedroom for your pleasure, or watch the sunset from a private balcony.

If you're feeling more ambitious they have an extensive water sports program, where you can rent jet skis, wind surfers or small sailboats for fun on the water, or rent a bicycle or moped and travel around on land.

A marina is also located at this fine resort so you may enjoy chartering a boat for a fishing adventure or have your own boat docked here, because space is provided.

Anything you could possibly want to do you can do at The Galleon, simply call 296-7711 (ask for Amy or Ellen) for a reservation. Can you think of a better way to spend a vacation? They wish all a Happy and Prosperous New Year!

ANNOUNCEMENT

The Bodyshop Fitness Center, Inc., FM 107 and Florida Keys Memorial Hospital are joining forces to bring fitness and health education to Key West for the New Year. "SuperStart 86" begins January 1st, and will run the entire month, ending with a Grand Prize Drawing and celebration at the Bodyshop's Aerobic Center on Friday, January 31st. Each weekday, over the airwaves of FM 107 the Bodyshop Fitness Center will give away a myriad of free classes, weight-training instruction, massages and free tanning sessions totaling seven 'giveaways' every weekday.

On Saturdays during January, The Bodyshop Aerobic Center will host free classes open to the public. A Low-Impact Aerobics Class will be held from 9:30 to 10:30 a.m. followed by an Adult Ballet Exercise Class from 10:30 to 11:30 a.m. taught by Denise Plouffe, director of the Ballet School. Beginning at 12 noon until 2:00 p.m., free children's dance classes will be offered—4 + 5 yr. olds from 12:00-1:00 p.m. and 6, 7 + 8 yr. olds from 1:00 to 2:00 p.m.

Florida Keys Memorial Hospital will be providing the Bodyshop Aerobic Center with nurses equipped to administer "blood pressure checks" to anyone attending the "SuperStart 86" free classes, workshops or seminars on Saturday afternoons. The hospital will also provide Health Education Speakers on the following topics: "Hypertension—The Silent Killer," "Eating Dis-

PELICAN LANDING



If you're in the mood for a vacation and find you don't have quite enough time or cash for an extended trip, then take a "Weekend Holiday" instead at PELICAN LANDING in Key West at 915 Eisenhower Dr., phone 296-7583. Pelican Landing offers you all the ingredients of a real holiday vacation. They have luxurious accommodations to please even the most discriminating, with air conditioned rooms with phones and TV and a pool where you can relax and get the rest you need. You'll be sure to enjoy yourself here.

Regardless of the length of your stay, even if it's just for one night, you will always be welcome. They invite you to call them for information and reservations. They wish all a wonderful 1986!

LA JEN HAIR FASHIONS and LA JEN HAIR FASHIONS EAST

A new look can be yours at LA JEN HAIR FASHIONS and LA JEN HAIR FASHIONS EAST, with 2 convenient locations to serve you in Key West at 918-A Kennedy Dr. (across from Little League Baseball Fields) phone 294-2294 and on Stock Island at 217 MacDonald Ave., phone 294-5677, where the latest hair styles are their specialty. Your features, personality, tastes and lifestyle can be enhanced in your hair style with proper care and attention to the styling work.

At La Jen Hair Fashions and La Jen Hair Fashions East, skill, creativity and attention to your qualities come together in a refreshing, more attractive new look for you. Treat yourself to a visit soon. The owner and her staff thank their customers and wish everyone a Happy New Year!

DAN-ACE ROOFING INC.

DAN-ACE ROOFING, INC. is located at 1219 Flagler Ave. in Key West, phone 294-2380, and they are the firm to call when you have any roof problems. This firm has experience with the roofing problems and is familiar with the newest materials available. They use only the top lines of roofing and repair material and will give you a free estimate on any work.

If reroofing is required they will aid you in the selection of a design, color, and type of material that will be the most durable for your home or business. The employees of this firm understand roofing work and are careful to see that all roofing is correctly and accurately put on. Call Dan-Ace Roofing, Inc. for all your roofing needs. Happy and Healthy New Year to all!

orders—Bulimia & Anorexia"; "Alcohol & Drug Dependency—Use, Abuse & Education".

On Saturday, January 18th and Sunday, January 19th, Florida Keys Hospital will also host a free C.P.R. Certification Program limited to 15 persons each day. Anyone interested in this certification should pre-register by calling the Bodyshop Fitness Center prior to the weekend of January 18th & 19th.

Other schedules speakers are Lee Taylor, C.H.T. from Harmony House in Key West on the subject of Stress Management: "Breath of Life—A Celebration"; as well as Arnold Hermelin, massage therapist at The Bodyshop, his presentation entitled, "Massage for Stress & Pain Reduction".

Complimentary snacks and refreshments will be served on Saturdays, including Evian Water. Evian is a sponsor of "SuperStart 86".

A one-day certification program limited to 15 persons each day.

SATURDAY, JANUARY 18, 1986 and SUNDAY, JANUARY 19, 1986 C.P.R. CERTIFICATION: Open to public and bodyshop members Taught by:

May Bott, R.N.
Marie DeMarie, R.N.
Nanci Taylor, R.N.

1-5 TBA
5-9 Geoff & Joel
10-2 MAGNETICS

SUPERSTART 1986—SCHEDULE OF EVENTS FOR SATURDAYS DURING JANUARY 2:00-5:00 p.m. AEROBIC CENTER SATURDAY, JANUARY 11, 1986 HYPERTENSION—THE SILENT KILLER: "Living fit in a Hyper World"

Speaker: Margaret Foley, R.N.M.N.
STRESS MANAGEMENT: "Breath of Life—A Celebration"

Speaker: Lee Taylor, C.H.T.
MASSAGE THERAPY: "Massage for Stress & Pain Reduction"

Speaker: Arnold Hermelin

SATURDAY, JANUARY 18, 1986 and SUNDAY, JANUARY 19, 1986 C.P.R. CERTIFICATION: Open to public and bodyshop members

Taught by:

1-5 Red
5-9 TBA
10-2 MAGNETICS

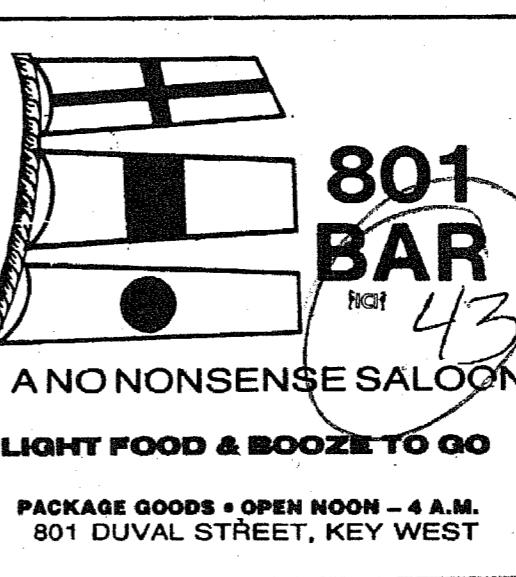
1-5 Geoff & Joel
10-2 MAGNETICS

1-5 Red
5-9 Geoff & Joel
10-2 Matt Guitars
Murphy

1-5 Ken McGee
10-2 Matt Guitars
Murphy

1-5 Geoff & Joel
10-2 FORECAST

Portrait of the Month '77



BEV'S BOUTIQUE

"A Woman's Paradise"

Customizing and Alterations for Men and Women

We have the look for the fuller-figure woman

We also have the Miami Vice look for all the guys

WE FIT YOU
CLASSY OR SASSY

1000A Kennedy Dr. 294-2693
Next to Thomas & Juliette Jewelers

JANUARY ENTERTAINMENT CALENDAR

SLOPPY JOE'S

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
SLOPPY JOE'S IS RINGING IN THE NEW YEAR WITH THE HOTTEST MUSICAL ACTS IN TOWN!						
1-5 TBA 5-9 Geoff & Joel 10-2 MAGNETICS	1-5 Fells Point 5-9 Sal & Mark 10-2 MAGNETICS	6-5-9 Sal & Mark 10-2 MAGNETICS	7-5-9 Sal & Mark 10-2 MAGNETICS	8-5-9 Sal & Mark 10-2 MAGNETICS	9-5-9 Red Gollagher 5-9 Sal & Mark 10-2 MAGNETICS	10-1-5 Red Point 5-9 Sal & Mark 10-2 MAGNETICS
11-1-5 Red 5-9 TBA 10-2 MAGNETICS	12-1-5 Red 5-9 Geoff & Joel 10-2 MAGNETICS	13-5-9 Geoff & Joel 10-2 Matt Guitars Murphy	14-5-9 Ken McGee 10-2 FORECAST	15-5-9 Geoff & Joel 10-2 FORECAST	16-5-9 Red 5-9 Geoff & Joel 10-2 FORECAST	17-1-5 Red 5-9 Geoff & Joel 10-2 FORECAST
18-1-5 Red 5-9 Geoff & Joel 10-2 FORECAST	19-1-5 Red 5-9 Fells Point 10-2 Groove Monsters	20-5-9 Geoff & Joel 10-2 Groove Monsters	21-(1-5 Untouchables set up) 5-9 Fells Point 10-2 UNTOUCHABLES	22-5-9 Geoff & Joel 10-2 UNTOUCHABLES	23-1-5 TBA 5-9 Geoff & Joel 10-2 UNTOUCHABLES	24-1-5 Fells Point 5-9 Geoff & Joel 10-2 UNTOUCHABLES
25-1-5 TBA 5-9 Geoff & Joel 10-2 UNTOUCHABLES	26-1-5 TBA 5-9 Geoff & Joel 10-2 UNTOUCHABLES	27-5-9 Ken McGee 10-2 UNTOUCHABLES	28-5-9 Geoff & Joel 10-2 UNTOUCHABLES	29-5-9 Geoff & Joel 10-2 BIG TWIST & the Mellow Fellows	30-1-5 Fells Point 5-9 Geoff & Joel 10-2 BIG TWIST & the Mellow Fellows	31-1-5 Fells Point 5-9 Geoff & Joel 10-2 BIG TWIST & the Mellow Fellows

1/1 - ALKAPHONICS - Last night. Blistering R&B - shake-down rock, soul & motown - incredible reporting & a wailing sax.

1/3 - 1/12 - The MAGNETICS - High energy - cooking rock n roll, top 40, classic oldies & a smattering of reggae.

1/13 & 1/14 ONLY - The electrifying Blues Brothers guitarist MATT GUITAR MURPHY w/ a 6-piece blues/rock band. Heralded as one of the best musicians of our time - don't miss this incredible show by special arrangement for 2 nights only (\$12.00 each).

1/15-1/18 - Back by popular demand - the fabulous FORECAST. 4 highly skilled musicians whose

unique sound is guaranteed to keep you rocking all night.

1/19 - 1/21 - GROOVE MONSTERS - first appearance in Key West. 5 veterans who have appeared w/ giant rock bands like John Lee Hooker, Chuck Berry & the Allman Bros. Put them in a room & they're a rockin' hot force of rock & blues.

1/22-1/29 - THE UNTOUCHABLES - 6-piece high-energy soul & rock'n'roll. If you're here, you'll be on your feet. Driving guitars, 5-piece vocals & punchy horn section.

1/30-2/4 - BIG TWIST & the Mellow Fellows - A one-of-a-kind act. Brassy, hard-driving R&B - this 8-piece show is an awesome spectacle, featuring the legendary "300 pounds of heavenly joy" himself, \$11 cover.

Galleries & Museums

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

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

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

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

East Martello Gallery & Museum: 3500 S. Roosevelt Blvd., 296-3913. January: Interpretations of the Literary Works of Tennessee Williams.

Farrington Galleries: 711 Duval Street, 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 St., 294-9545

Gingerbread Square Gallery: 910 Duval Street. Information: 296-8900. Appointments: 294-2165.

Guild Hall Gallery: 614 Duval, 296-6076. An outstanding array of original art in many media by Key West professionals Judi Bradford, Ann Irvine, Fran Kebusch, Lois Locklear, Maxine McMullen, Irma Quigley, Norma Renner, Carolyn Seiler, Sonia Robinson, Susan Sturtevant and Gary Zimmerman. Featuring paintings in oil, acrylic and watercolor, painted woodcarvings and in Guild Hall "Up," in addition to drawings and paintings, there are fine crafts in stained glass, ceramics, soft sculpture, painted mirrors and fine leather.

Haitian Art Company: 600 Frances Street (corner of Frances & Southard Sts.) The largest collection of Haitian Art in the country, featuring paintings, metal and wood sculptures, watercolors and paper-mache.

Key West Art Center: 301 Front St., 294-1241. January 5—Invitational Photography Show, 6-8 pm. January 19 through February 1, Black and White Exhibit.

Lacy Gallery: By appointment only, 294-7115.

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

Lucky Street Gallery: 322 Margaret Street, 294-3973, 11:30 am to 6 pm, daily. Contemporary art.

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

Rachel's Little Gallery: 423 Simonton St.

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

Oldest House Museum: 322 Duval Street, 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 Street. Open daily 9:30 to 5:30 pm. A registered National Historic Landmark. This site possesses exceptional value in commemorating or illustrating the history of the United States.

Greenpeace: 612 Duval Street. Sculpture by Gloria Shaw.

White St. Gallery: White & Olivia.

Tennessee Williams In Key West, 4th Annual Literary Seminar and Festival, Jan. 9-12, 1986

EVENTS

Films & Library Events

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

Adult Movies: Wednesday Evenings.

- 1/8 Our Town 6:00
- 1/15 Dressed to Kill 6:30
- 1/22 The Displaced Person 6:30
- 2/5 Bluebeard 6:30
- 2/12 Dynasty 6:00
- 2/26 Hollywood: The Selznick Years 6:30

Regular Events

The League of Women Voters of Monroe County: Lower Keys meeting every 4th Saturday. For information, call Dore Skinner at 296-6254.

Middle Keys unit meets every 3rd Thursday. For information, call Doris Abram at 743-4166.

Upper Keys unit meets every 3rd Thursday. For information, call Evelyn Gilsey at 664-4134.

AL-ATEEN: Friday, 8:30 pm, Sigsbee YMCA. Bingo, Starting at 7:15 pm, Thursday nights at Sugarloaf firehouse at Mile Marker 17.

Bulimia Group: Call 296-HELP or 296-LINE.

Coffee Mill: 915 Ashe Street, 294-8072. Call for information on our many classes.

Single Again: A group for single adults to meet and socialize. Information: 294-0533 or 296-3423.

Florida Keys Aqueduct Authority Meeting: for information call 296-2454

Florida Keys Chapter, AARP, No. 1351: Located in the Armory, Southard and White Streets, 296-5766, extension 361. Meetings 2nd Monday every month, 7:30 pm; Blood Count from 6:15 to 7:15; Bingo, Wednesdays at 1:30 pm; Duplicate Bridge, Tuesdays at 7:30 pm & Thursdays at 1:00 pm; Saturday Bridge Party, 1:00 pm.

Key West Garden Club: Meets 1st Thursday of each month at 1 pm, West Martello. For information, call 294-3210.

Narcotics Anonymous: Friday night, 7:00 pm, 2318 Fogarty Avenue, 5th Street Baptist Church Fellowship Hall. If you have a drug problem, come to us.

City Electric Utility Board: Meetings 2nd and 4th Wednesdays at 5 pm, Board Room, 930 Caroline Street.

Big Coppitt Key Firehouse: Bingo, Friday nights, 8:00 pm.

VFW Auxiliary #6021: 2nd & 4th Sundays, Post Hall, 803 Emma Street, 8:00 pm.

Viet Nam Vets: Thursdays, 296-6843.

Friends Worship Group (Quakers): Inquiries, Sheridan Crumlish, 294-1523.

Key West City Commission: Meetings, 1st & 3rd Tuesdays at 8:00 pm, City Hall, corner of Simonton and Angela Streets.

Child Abuse: Question, referrals, reporting information and general information. Call Barbara Hunt at F.K.M.H., 294-5531.

Duplicate Bridge: Weekly, Tuesday at 7:30 pm & Thursday, at 1:00 pm, AARP Building (The Armory). Call Martha Kiplinger, 2969-5766.

Monroe County Commission Meeting: for information call 294-4641

Key West Woman's Club: Regular meetings 1st Tuesday of each month, 2:30 pm, 319 Duval Street.

Mail-a-book Program: Costs you only 29¢, for mailing. Library, 294-8488.

Marathon Lions Club: Dinner meetings 2nd and 4th Wednesdays, Indies Resort, Duck Key, 7:30 pm.

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

The America Association of University Women Lower Keys: Key West Branch meet every 3rd Saturday. For information call Marjorie Hansen at 296-6955.

The Lower Keys Property Owners Association: Located at the west end of the No Name Key bridge on Big Pine Key. Bingo every Wednesday, 6:00 pm. Call 745-3613.

United Humanitarians: Low-cost spay program now in effect. Please call 296-5106 for information.

Wesley House Board of Directors: Meetings 2nd Tuesday of the month, 5:00 pm, 1100 Varela Street, 296-5231.

Self Help

AL-ANON: Sunday, 8:30 pm, 404 Virginia St., Anchors Aweigh Club; Monday, Fifth St. Baptist Church at 7 pm; Tuesday, 8:30 pm, Medical Health Clinic; Wednesday, 8:30 pm, Florida Keys Memorial Hospital; Thursday, 1:00 pm, Florida Keys Memorial Hospital; also, 8:30 pm, Medical Health Clinic; Friday, 8:30 pm, Medical Health Clinic; Friday, 8:30 pm, Medical Health Clinic; also, ALATEEN, 8:30 pm, Medical Health Clinic.

Key West Mobilization For Survival will meet the 1st Monday of each month, at the Blue Heaven Center, 729 Thomas Street at 7:30 p.m. For more information, call 294-2647

Zonta Help Line: 296-HELP. Call anytime when you need help or referral service. 296-4357.

Delphos: Alcohol and drug treatment center at F.K.M.H. For information, call 294-5531, extension 3505.

La Leche League: Every 3rd Tuesday, Mile Marker 24.2, Summerland Key, 10:00 am. Call 745-2274.

Classes on the Ovulation Method of Fertility Awareness: Avoid or achieve pregnancy naturally. Instructor Registered Nurse certified by The Ovulation Method Teachers Association. For information, call 296-2124.

Prenatal Exercise at the Coffee Mill: 916 Ashe Street, Thursday, 4-5, and Saturday, 9-10. Call 294-3490 for information.

Overeaters Anonymous: DePoo Hospital, Tuesdays & Fridays, 8:00 pm. Also meets Thursday nights, 8:00 pm, at the YMCA Building, Sigsbee Park.

Movement Spiritual Inner Awareness: Join us for one of the positive things happening in Key West. Tapes by John-Roger. Tuesdays, 7:30 pm, 1005 Seminary Street. 294-6739.

Helping Hand Stroke Club: 3rd Saturday of every month, 2:30 pm, classroom, FKMH. Information: Karen Coler, 296-6401.

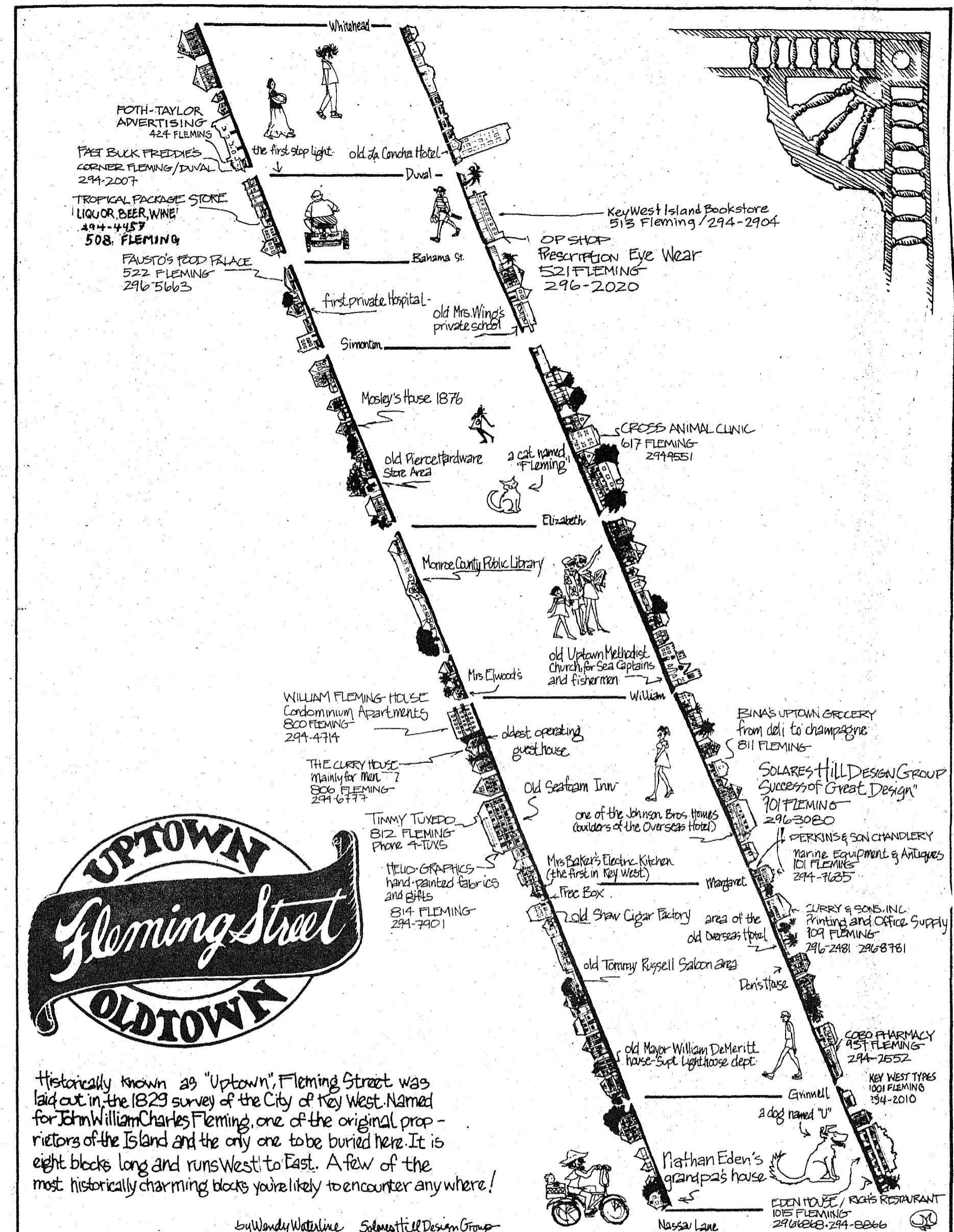
Bulimia Group: Call 296-HELP or 296-LINE.

Florida Keys Chapter, National Society Daughters of the American Revolution (DAR) meets at noon on the second Saturday of every month except July and August, at a member's home in THE KEYS. For further information please call Patricia Dunn, Public Relations Cte., 294-1798.

D.A.R. Luncheon 2nd Saturday monthly (except July and August), at different locations in the Keys. Call Patricia Dunn, at 294-1798.

M. S. Society meetings 1st Wednesday monthly at 7 p.m., Florida Keys Community College Room 2104.

Key West AA Intergroup: AA, Narcotics Anonymous (NA) and Al-Anon. AA meetings: 404 Virginia St., Noon and 8:30—7 days; Al-Anon and NA Meetings call 296-8654

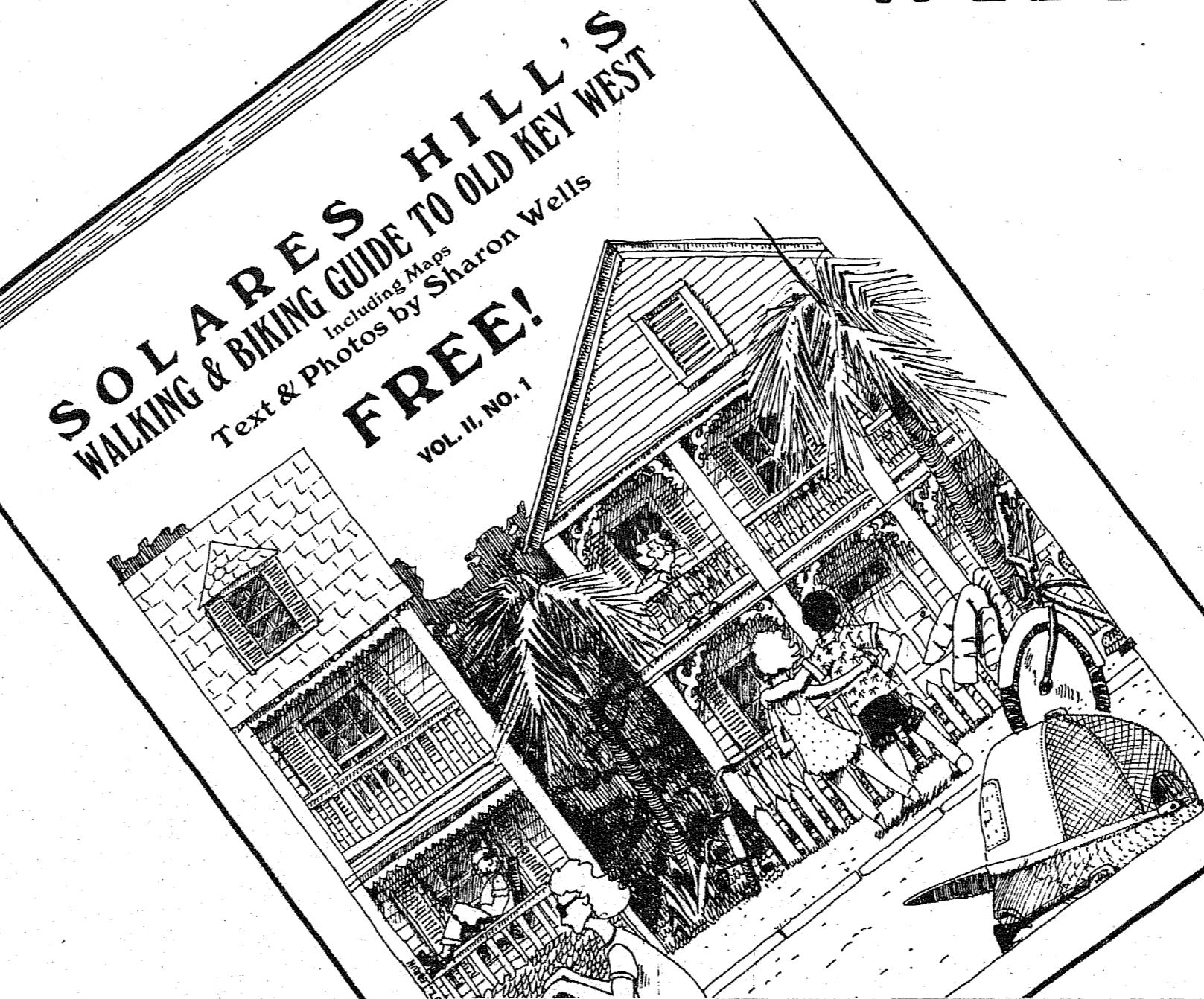


Historically known as "Uptown," Fleming Street was laid out in the 1829 survey of the City of Key West. Named for John William Charles Fleming, one of the original proprietors of the Island and the only one to be buried here. It is eight blocks long and runs West to East. A few of the most historically charming blocks you're likely to encounter anywhere!

by Wendy Waterline Solarell Design Group

OVER 150,000 SOLARES HILL GUIDE
BOOKS HAVE BEEN PICKED UP
BY TOURISTS!

WHY?



• In the May 1985 Florida Keys Magazine, an article on Key West read, 'In the island city where there is a publication for everything and everyone the best for your tour is Solares Hill's Walking Guide to Key West available free in any number of places. It routes you to the houses of historical and architectural interest and to the art galleries and gives descriptive and authoritative information on all. Depending upon your pace this walking tour can last from two to ten days but it is the way to find out what Key West is all about.'

• A couple wrote recently, 'We visited Key West last year at Christmas time and found

your publication to be the best tourist guide available. We are coming down again this Christmas and would really like to have an advance publication before arrival.'

- The Casa Marina takes around 1000 copies each printing for their guests.
- The Welcome Station reports tourists coming in looking for the guide.

Etc. Etc. Etc.

Next printing of 25,000 copies
shouldn't you be advertising in this guide?