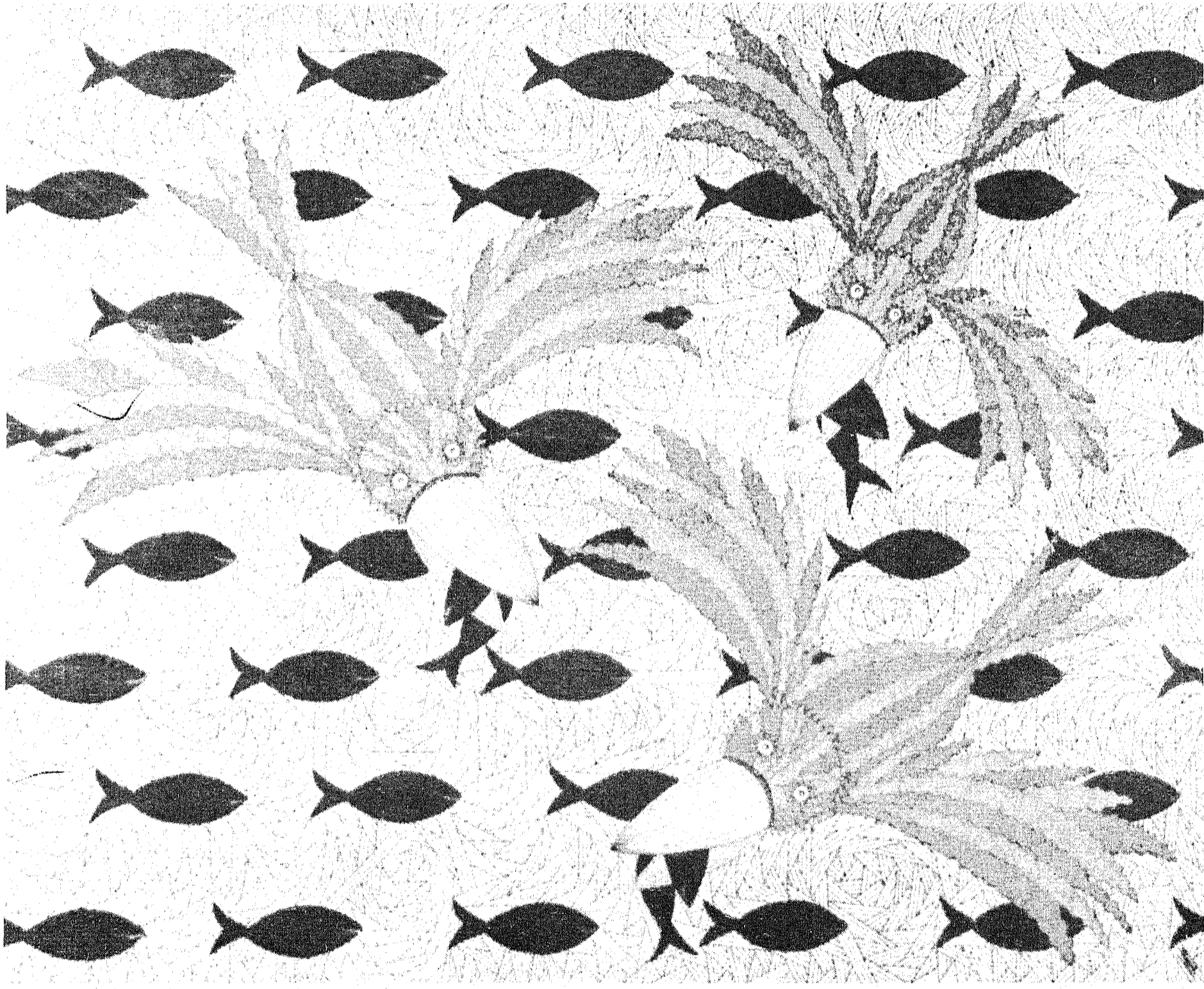


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Solares  hill
VOL. 16, NO. 6 / KEY WEST, FLORIDA / JUNE, 1988



CAN OUR CULTURAL COMMUNITY ORGANIZE? • NOISE ORDINANCE PROBLEMS
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Editorial

Greetings--

Good news. *Solares Hill's* study of Key West's proposed noise ordinance has slowed down the law-making process, helping the city to write a law that is enforceable. Enforceability has been reporter Bud Meaker's main concern since he began researching the story and discovered the original proposal simply would not work.

Meaker's "Hearing Is Believing--In Search of a Noise Ordinance that Works" (May SH) was among documents in the packet distributed to city commissioners for the May 16 meeting, at which the proposed ordinance was tabled for the second time. The first time was May 2, after Meaker made calls to Commissioner Sally Lewis and others explaining his findings.

If all goes as planned, bar owners, commissioners and citizens will have hashed over their differences on the noise issue on June 2 at a public workshop. With hope, they will have made some decisions and compromises that everyone can accept.

Our pursuit of information on the TDC continues. The goal is to assemble a comprehensive series to help us all understand how this agency functions, what its responsibilities and priorities are, and how its activities factor in the overall direction of Monroe County, particularly in Key West. Bill Westray is working on this. (Read James Carney's articles in the *Miami Herald* for detailed investigative findings on the TDC.)

Concerning Bert Lee's "The TDC and You," which ran last month: the statement about conflict of interest in reference to Keys Advertising and Marketing was erroneous. We have published a clarification and we apologize to Sandra Higgs, president of the firm, for any difficulties this may have caused her.

Stuart Newman of Stuart Newman Associates, the TDC's public relations agency, called *Solares Hill* recently to discuss public and media interest in the council. Newman said he believed the TDC was doing a good and fair job, but agreed that it needed to better inform the public about its goals, activities and programs, and tourism. He invited citizens to write for a complimentary subscription to the TDC's newsletter, "Tourist Development News." The address is: Monroe County TDC, Box 464, Key West, FL 33041.

On another note, there's been some talk about the increasing number of foreign workers in Key West, hard-working individuals who've filled many local jobs. Sources, mainly in the restaurant and hotel trades, say the workers are brought here legally by large resort-hotel corporations, given green cards, and farmed about the

Continued on page 19

On the cover: This month's cover is Jubilee, a painting by Melanie Starke. Her work reflects the influence of an early exposure to the pre-Columbian art of South America, where she spent part of her childhood. Starke's art may be seen at The Barracks on Whitehead Street.

Our Gal Sal

by Marsha Gordon

SALLY LEWIS' HOUSE makes me smile. In fact, Sally Lewis makes me smile. The house is full of Sally's love of life and exuberance. Seems like there's a cat on every table and Herman, the daffy dachshund, is the perfect host, making certain proper attention is paid to each guest.

Eclectic collections vie for space on the floors, the walls, the top of the refrigerator. Just for fun, I counted chairs; 37 people can be seated comfortably in chairs that don't have to be brought in from anywhere or even unfolded.

We sat out on the screened porch overlooking the water, the tourists and the conch shell men. The cats, Zane and Naomi, wandered around and Herman was the table centerpiece.

BEFORE THIS INTERVIEW officially started, I told Sally about the chickens in my yard. Each morning I'm ankle-deep in chicken guano and I'm certain I have the beginning of the Galapagos North Islands on my deck. I asked Sally what to do. "Get right out there and plant flowers. They'll be beautiful," was her answer.

And that's typical of Commissioner Sally Lewis. If anyone has the recipe for making lemonade out of lemons, it's Sally.



City Commissioner Sally Lewis, joined by canine companion Herman, enjoy a happy moment at home. Behind, Sally's walls radiate the warmth of a collection of smiling suns. Photo by Richard Watherwax.



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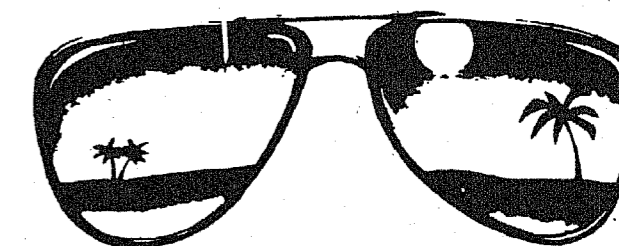
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There is about Sally the kind of joy and common sense that comes from a solid midwestern background. Her folks still live in the Waukegan, Illinois house where Sally grew up. Sally, the youngest of three girls and a brother, followed her sisters to dance classes and singing lessons. The Jones girls sang in recitals, danced and performed solos. All of this led Sally to major in drama at Stevens College in Columbus, Missouri.

"I tried my hand at show business for a couple of years and realized it wasn't for me," said Sally. She went back to school, this time studying business. (Show biz is still very much in her blood. Sally was center stage this year in her surprise performance at Bobby Nesbitt's night at the Waterfront Playhouse and with her fun-filled emceeing at this year's Key West Karacters.)

WHEN SALLY FINISHED business school, she went to visit a college friend who was living in Washington, DC. She fell in love with the city and interviewed with the congressman from North Dakota. She was hired as his assistant. Sally worked for several congressmen over the years.

"At the same time, I decided to go into business for myself. I renovated the first building in what is now Washington's very chic, fashionable Market Square. People viewed me as a pioneer because I was going into this new, unfound area. My antique shop, the Third Hand Shop, had all kinds of clients; senators and congressmen and people from all walks of life."

Sally worked "on the hill," her shop was open and thriving and she traveled throughout the countryside looking for, as Sally calls it, "merch" for the Third Hand Shop.

It was about this time that Sally met Markham Von Fossen Lewis. Markham owned several Howard Johnson's restaurants and motels in Virginia. Sally Jones became Sally Lewis and a working member of the corporation. The corporate headquarters were in Lynchburg, Virginia, and that's where their house was. But they really lived aboard their boat. They took to the sea, and the house in Lynchburg became "the closet," holding what wasn't needed aboard the boat.

"Markham and I were cruising sailors.

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In one year, we were underway 263 days. We would go from New England to the Bahamas, and we would always come back to Key West. Markham had been here in the service and his sister lived here. I knew from the minute I got to Key West I was going to love it."

SALLY'S PARENTS VACATIONED in Key West in the 40s and 50s, and when they came home they had wonderful stories to tell. "Their good feelings about Key West rubbed off on me, so when I came here for the first time, I loved it. Markham and I came back for several years."

Each year, their visits got longer and they decided that if ever they were to live ashore, it would be in Key West. In 1978 they bought the house on South Street.

It was necessary for Sally to have abdominal surgery. She decided to have her operation in Key West so she could recuperate in their new house. They lived in it for six weeks until Sally felt well enough to travel. She and Markham set off on the *Nostalgia* for an extended cruise to the Caribbean and South America. Sally found it difficult so soon after surgery to haul anchor so they picked up a 16-year-old boy in the Turks and Caicos islands to crew. He was strong but did not know much about boating.

Twelve hours out of Haiti, Markham died. He had a heart attack. He died quietly and quickly and without any warning.

Sally, devastated and inexperienced, and the untrained, young crew member somehow brought the boat back to Haiti. There Sally faced the myriad details of a death in a foreign country. She had no money; all the traveler's checks were in Markham's name. She finally, along with the United States Embassy, completed all the necessary paperwork, chartered a plane and left Haiti.

Sally knew she had to start over, and Key West was where she wanted to be. "I started out with one very dear friend, Dean Heller. She had a party for me and introduced me to many wonderful Key Westers."

WHENEVER A VOLUNTEER was needed for anything, Sally Lewis raised her hand. She worked at the Hospitality House and was on the steering committee for the Tennessee Williams Fine Arts Center

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Founders Society when they were just starting. She worked with the Key West Dance Theater and joined the Women's Club. She has been president of the Key West Art and Historical Society. She has worked for the United Way and The Red Barn Theatre and Waterfront Playhouse.

"I just wanted to be part of this town so much, and I wanted to do things for the community," commented Sally.

Commissioner Lewis certainly has become a part of the community. But is it the same community in which she and Markham bought their house in 1978? "I think so," said Sally. "The basic ambience and tropical feeling is still here."

But there are problems in paradise.

IF SALLY LEWIS could wave a magic wand over the island, no tourists or residents would throw beer bottles. There would be no garbage on the streets, EVER! Some magic sweeper would take it all away.

With her magic wand, she would bring the shoreline back on both the north and south sides.

"I remember years ago we docked where the Ocean Key House is now," reminisced Sally. "There used to be fuel docks in there. We came in to get some fuel and a norther came through. We were stuck at that dock for about four days until the wind changed. Some shrimp boats had gotten stuck in there at the same time. They had a load of shrimp -- boy, we had shrimp! Everybody had shrimp! It was just wonderful. We had bikes on the boat so we were able to get around town and do our

shopping. The Pier House was there, but it wasn't as big as it is now. There was a different feeling on that end of the island.

"I think the growth downtown has built a wall around the city in a real sense. There are very few places where people can just go and get that old feeling when life was so simple."

Sally Lewis breaks things down to basic simple equations and components. Is Commissioner Lewis able to approach commission projects the same way? "That's just my nature. I can't get bogged down in the bureaucracy of it all. That's what's so frustrating. You want to go forward. You don't want to be stuck in the sand. The core of what you want to do cannot be done because you have higher agencies that are actually regulating what can and cannot be done within the city.

"I want to see the beaches cleaned and renourished. White Street pier has to be taken apart so we can get the flow of the water there. We have to get Higgs Beach and Rest Beach realigned. It's a very simple matter but it seems like the city and the county have reached an impasse. We each have our own plan. We have a lot of regulatory agencies. I don't want the new beach authority to be wasting its time on pipe dreams that will not come true because they're not permissible. That's the bottom line. If it's permissible, then go for the permits."


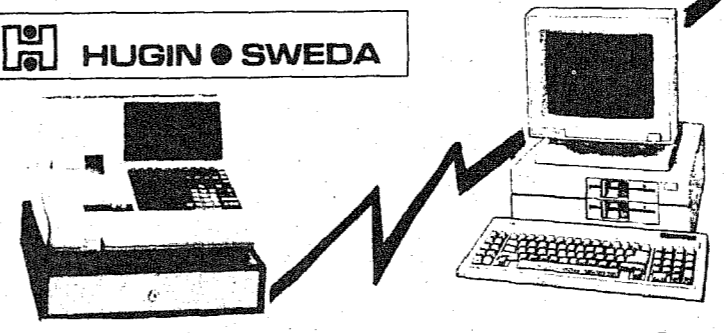
THEN THERE IS the frustration of the new noise ordinance Sally introduced to the commission. "It's been through the first

reading but there wasn't much community input. We've planned a workshop for the second reading. We'd like to see the neighbors and the bar owners get together to work out a decibel level acceptable to both. After walking around downtown with Sargeant Frank Sauer and taking meter readings in several of the bars I realized how deafening and intense the heavy metal music is."

And then there's the "Lady Bird Johnson" appearance and safety ordinance for North Roosevelt Boulevard. It came out of the Department of Transportation study report. One of their recommendations is already law: a safety zone with foliage cut down to three feet and signs raised to eight feet. Entering and exiting North Roosevelt will be much safer. "Right now there are lots of accidents out there," explained Sally. "It's a very dangerous road. There will be some uniformity about it. The signage will be considerably smaller. It will help everything look more beautiful and what's even more important, it will be safer."

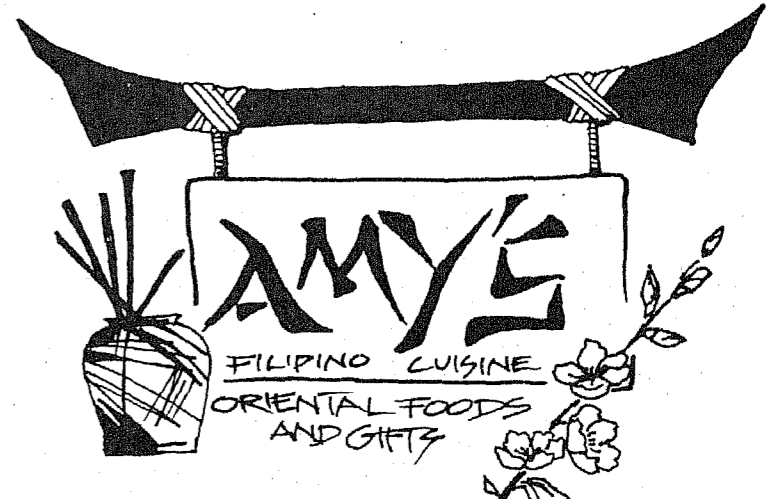
"A commission workshop will be held on June 14 so all the businesses that would be affected by this ordinance, particularly the appearance element, will have an opportunity to express their concerns. We have extended the appearance element portion for 180 days.

"The reason I ran for office was because I wanted this to be a wonderful town for Sally Lewis to live in. I figured if it was going to be a wonderful town for me to live in, it was going to be a good town for

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ONE OF THE unique factors of our town is the small size of the island. Because of this, commissioners are constantly on the job. "The demands on time are incredible. I've never added the number of hours a week I work but it certainly exceeds 40. My home is open. People come in the mornings to see me. My telephone number is in the book and people feel free to call me. When I go out socially or shopping, people tell me their concerns and their problems. It never stops. It's a full-time job and it's a full-time commitment, and anybody who doesn't want to make that kind of commitment should not run for office. We're quite lucky at this point that we have three commissioners who are able to devote full time to the commission," said Sally.

The philosophy of this commission is much the same as the philosophy of the previous commission. It seems like there is a 3-2 vote on most issues. "It would be nice if it were a 5-0. Then we'd get out of there earlier," said Sally with a smile.

And that's the magic of Our Gal Sal. Nothing seems to get her down. "That's just my nature. I don't dwell on bad things. I dwell on the good parts. I do that with life -- I see the good stuff. Besides, this is too small an island to hold a grudge."

And we both smiled.

More on TDC:

A Comprehensive Report on This Controversial Issue

by Bill Westray

LAST MONTH SOLARES Hill explored at length, some of the issues concerning the Monroe County Tourist Development Council, its organization, administration, operation, and decision-making process. Questions recently raised include whether funds are being spent wisely and in the best interests of all residents of Monroe County (particularly Key West), not just for the benefit of tourists and tourist-oriented businesses.

In the last few months a great deal of criticism has been levied at the TDC and how the \$4 million plus tourist tax dollars are being spent. This criticism may be the result of long-time residents faced with major increases in basic living costs, which many associate with increased tourism, and which many feel are not being adequately shared by tourist-oriented businesses.

Rightly or wrongly, all residents are being hit with cost increases in garbage disposal, electricity, water and sewage, which will probably exceed \$1000 per household this year. Coupled with the affordable housing crunch, the rising cost of food, and the increased impact on many of the revised income tax laws, many residents are looking for someone or something to

blame, and the tourist industry, particularly the TDC, seems an obvious candidate.

Why shouldn't some of the \$4 million tourist taxes that the TDC receives and spends to promote tourism, be spent instead to defray some of the costs caused by that tourism? "But everyone benefits from the tourist economy," the tourist interests cry, "and tourist tax dollars pass from hand to hand throughout our economy, increasing their value seven times!"

WE'VE TRIED TO get a handle on just how much the tourists bring into the county in hard dollars. It's difficult. The \$4 million in bed taxes at three percent equates to about \$75 million in gross revenues for all transient lodgings in Monroe County. However, though the budgeted income from this bed tax for Fiscal Year (FY) 1987 was about \$4 million, actual income turned out to be only about \$3.8 million. For FY 1988, which began October 1, 1987, the projected annual income was \$4.4 million; however, it has run 25 to 30 percent below that estimate during the first seven months.

We talked at length with TDC Executive Administrator Sandra Higgs on what is causing the underrun this year. Based on her conversations with Florida Department

Continued on page 8

TDC: A Clarification

An article titled "The TDC and You" in the May Solares Hill contained a statement which alleged that Sandra Higgs, the Administrative Director of the Tourist Development Council (TDC) also owns Keys Advertising and Marketing -- the advertising agency that receives TDC funds for advertising and promotion. The article went on to state, "... incredibly, a resolution passed by the Monroe County Commission in 1986, waived prohibitions against conflict of interest caused by the TDC/KAM contract."

Our writer was of the opinion that as administrative director, Sandra Higgs was a member of the TDC staff, and had participated in the award of promotion and service contracts to her own company, Keys Advertising and Marketing. This was untrue.

Subsequent investigation by our staff revealed the following:

1. Sandra Higgs is not an employee or member of the staff of TDC. Rather, she is the President of Keys Advertising and Marketing (KAM), a firm which provides only administrative services to TDC.
2. KAM does not receive advertising and promotion funds from TDC. Rather, KAM receives a monthly payment from TDC which has varied from an initial rate of \$8,100 per month to a current rate of about \$11,975 a month, for a defined list of recurring services, plus additional reimbursement for certain other services requested by the TDC and performed or incurred by KAM staff. KAM also had a mail fulfillment contract for up to \$58,000 a year; this involved stuffing and addressing mailouts, for which envelopes, literature and postage was furnished by TDC and for which KAM received 22 cents per piece. For the fiscal year which ended on September 30, 1988, the total of these fees and reimbursements amounted to about \$201,000 not \$2.9 million.

3. The resolution passed in 1986 by the Monroe County Commission did not in any way concern Sandra Higgs or KAM. It was Resolution No. 172-1986, titled: *A Resolution Exempting and Waiving Any Conflict of Interest for the Present Members of the Tourist Development Council.*

It concerned TDC members as follows: Key West Mayor Tom Sawyer - operator, trophy business; Margo Golan - owner, Holiday Inn in Key West; Frank Romano - Key West Aloe; Bill Sellers - franchisee, Burger King; Bill Wickers - owner, charter boat; George Featherstone - manager, Marriott's Casa Marina; Neil Boyce - manager, Holiday Inn of Key Largo.

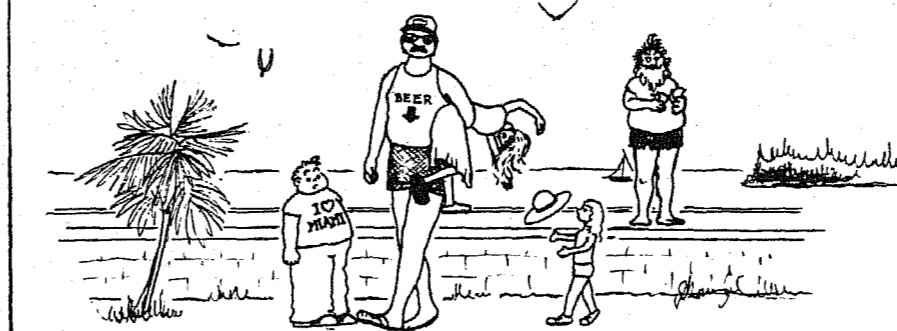
The resolution followed the statutory requirements of Sections 112.313(3) and 112.313(12), Florida Statutes, in stating:

"It is the expressed purpose in passing this Resolution that the County Commission of Monroe County does exempt the present members mentioned above and specifically excludes them and their businesses from any provisions of the conflict of interest statute."

Resolution No. 172-1986 was passed and adopted unanimously by the Board of County Commissioners on June 6, 1986.

Solares Hill regrets this error, and apologizes to KAM President Sandra Higgs for any embarrassment or discomfort our article may have caused her.

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Continued from page 6

of Revenue (DOR) officials, her opinion is that the procedures established to collect the sales tax on services in FY 1987, which were subsequently repealed during a special session last fall, left errors in the collecting and accounting system for the tourist development tax. The result of this, according to Higgs, is that the county is not receiving the correct revenues from the three-percent bed tax. The TDC has actually budgeted about \$4.4 million in revenues (expected receipts) for FY 1988, but is presently receiving revenues at about a \$3.1 million annual rate.

Some people in the hotel industry believe that hotel occupancy in Monroe County (particularly Key West) is "off" this season and is causing the shortfall. Others believe that any reduced occupancy rate is being offset by increased room rates which should alleviate the shortfall. Higgs said that she believed hotel revenues were about level with last year and that the problem would be corrected at DOR level. She further stated that she believed that when the DOR problem was corrected, DOR would retroactively pay Monroe County any shortfall amounts to which it was entitled.

BACK TO THE question of the dollar impact of tourism on Monroe County. No one seems to have a good grasp on the answer. The Florida Statistical Abstract, our official organ of the economic, commercial, social, political, demographic, and other data for the entire state, writes in

its attempt to describe tourism:

"Tourism is widely regarded as one of Florida's major economic activities, and indeed it is, but unfortunately for students of the state's economy, it cannot be reliably described in hard numeric dollars. There are many businesses and industries which derive a major or minor portion of their sales or receipts from tourists, but it is impossible to determine what portion of such income comes from tourists, retirees, 'winter birds,' armed service personnel, etc. A person wanting to construct a model of tourism for Florida must put together a structure from many bits and pieces. The editors of Florida Statistical Abstract, have attempted to bring together in their Section 19.00, a number of these bits and pieces, leaving it to the reader to utilize it as he sees fit."

Editor's note: The Monroe County Library has copies of the referenced annual abstract dating back a number of years.

Answering our query, Higgs stated that the TDC had been unable to document how many tourist dollars are spent in Monroe County and added that the TDC had been considering contracting for a research study to make such a determination. Higgs went on to say that the TDC had obtained a study of general sales tax revenues covering about 80 separate Industry Reporting Codes. This was researched by local statistician and analyst Brooks White for the TDC and the county commission in October 1987 and covered FY 1986.

White reported total sales tax collections

at five percent of about \$41 million on sales of about \$818 million. He then made industry-by-industry estimates of the distribution between tourists and residents, using opinions of business owners and operators as the basis for the split estimates. A couple of these estimates were 96 percent by tourists for hotels, 70 percent by tourists for restaurants, 90 percent by residents for grocery stores, 70 percent by residents for department stores, etc. The composite distribution for all sales was 42 percent for tourists and 58 percent for residents. From these combined data and estimates one might conclude that tourists spent about \$340 million and residents spent about \$478 million in Monroe County in 1986.

SO THE ARGUMENT goes on -- inconclusively! Some facts we collected from the Florida Statistical Abstract (Table 5.3 for 1984, the latest data available from the 1987 abstract) include: retirement income at \$114 million was the single highest source of Monroe County revenue; services at \$106 million, and wholesale and retail trade at \$88 million were second and third in importance; military and federal payroll at \$80 million, and state and local government payroll at \$62 million, followed. Thus, retirement income and government payrolls, largely unrelated to tourism, amounted to over \$256 million out of a total of \$793 million. This might seem to conflict with White's estimate that tourism accounts for about 42 percent, but no one, not Higgs and the TDC, nor White, nor the state analysts, nor ourselves have

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come up with a documented value for tourism in hard dollars.

So what does all this mean? In the beginning of this article, we implied that a lot of residents had become highly critical of how TDC monies were spent and how the TDC was organized and operated. County Administrator Tom Brown's 1988 public opinion poll has been reported widely in the media. It indicates clearly that 79 percent of the voters who were queried felt that more TDC funds should be spent on "civic and recreational facilities for taxpayers rather than to attract more tourists."

Further, the emphatic tone and number of letters to the editor sent to local newspapers show that citizens are stirred up over this subject. It's possible that the dissatisfaction with "affordable housing"

projects and the waiver of impact fees in connection with such projects, was another symptom of the feeling, right or wrong, that tourists were causing the rises in cost of living.

NEITHER SOLARES HILL nor this writer have the answers. Commissioner Jimmy Weekley recently sponsored a city resolution asking the county to give the city commission the responsibility for recommending how TDC monies should be spent in Key West District 1. The Greater Key West Chamber of Commerce reacted immediately and strongly to Weekley's resolution, claiming that it, rather than the city commission, knew best how to spend TDC dollars, and that it wanted to retain this

responsibility, which the county commission gave it last year.

Meanwhile, the District 1 Chamber of Commerce Advisory Council has voted to finance a considerable amount of beach maintenance and repair work, which seems likely to be approved.

When Keys Advertising and Marketing's contract (Sandra Higgs, President) came up for renewal in April 1988 the county commission voted to postpone renewal for 60 days to give it the opportunity to explore other options.

So the "pot boils" on the TDC questions. Solares Hill expects to continue its investigation on as many aspects of the controversy as possible and to publish the results in subsequent editions.

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A Fantastic Room of Mirrors

by Bud Jacobson

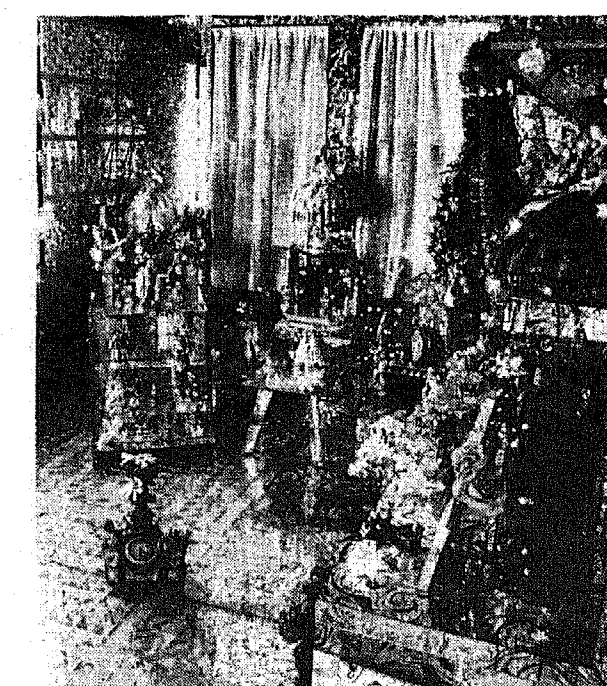
Beauties and mysteries splintered into thousands of reflected images, from the walls, the ceiling, even the floor, all of it in technicolor in one of the most unusual rooms in Key West.

At night, this can be an eerie view into another world seen by the casual passersby.

This is the creation of a modest soft-spoken Cuban Key Wester, Geraldo (Makiki) Alfonso, who carefully, painstakingly built this incredible memorial to his late mother, Sophia Ferrer Alfonso who died in the late 1970s.

The room of mirrors is the living room of the home they shared on Catherine Street, her favorite room, now totally covered in hundreds and hundreds of mirrors, large and small, fitted together, to make an almost dizzying spectacle. There is a tall shrine on one side, and to the left a child's bench, also constructed of small mirrors, the mirrors themselves in gold, silver and red, all of it highlighted by strings of tiny lights.

"I was very depressed after she was



Reflections give the illusion of eternal depth in this mirrored room, filled with photos, lights and flowers, that Geraldo (Makiki) Alfonso built in remembrance of his mother. Photo by Richard Watherwax.

gone, and for five years I worked on this for my mother," said Makiki.

He himself has a colorful history. Makiki (a nickname he was given by his aunt, meaning "fighting cock") for many years was one of the better-known figures in the town's Cuban community; he was active in the card games at the Cuban Club, and played marimbas and bongo drums in the band here and in Miami. His uncle was the famous "Mr. Grass," (Rafael Ferrer) who ran Pepe's Cafe (the original one on Duval at Greene) and presided over the best bowls of chili and souse in Key West. He also dabbled in bolita.

In the 1930s, the heyday for the gamblers and high-living residents of south Florida, Makiki was a mainstay in the band at the Latin Quarter in Miami where he held the beat for the likes of that feared Chicago gangster, Al Capone, and his brother, Ralph.

"Those were the days," Makiki laughs, "life was a bowl of cherries."

Today it's a little different but still very interesting in the room of mirrors.

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Monday, June 6, 1988

Of Woofers and Workshops Noise Ordinance Proposal Readied for Round Three

by Bud Meaker

THE PROPOSED NOISE ordinance, which passed on first reading on April 18, was tabled at the City Commission Meeting on May 2. A second, less restrictive, proposal was tabled on May 16, and at that time, Commissioner Sally Lewis requested a workshop to discuss the noise problem. That meeting was scheduled for Thursday, June 2, at 7:00 pm, in City Commission Chambers. Public input was encouraged.

On Friday, May 13, Commissioners Lewis and Harry Powell accompanied Sgt. Frank Sauer on a fact-finding tour of Old Town. The May 16 *Key West Citizen*, in

an article titled "It's too loud," reported that during that tour, "Bands were warned to turn the music down." They were, in fact, told to hold the levels steady so that the measurements would be representative.

The only way to understand the problem of noise control is to observe actual sound meter readings. Commissioner Lewis would like to have participants in the noise workshop visit a bar and actually experience noise at various levels. This is an excellent idea.

There are numerous problems in the latest proposed ordinance that need to be ironed out. Primarily these problems involve the inclusion of the Additional Sound Level Limitation (the beat and cadence provision) and its companion, Amplified Sound Restricted Above Ground Floor, along with the removal of the section defining the Historic Entertainment District. If enforced as proposed, these changes may leave Duval Street as quiet as a residential neighborhood. I remember the early '70s when Duval Street was almost that quiet.

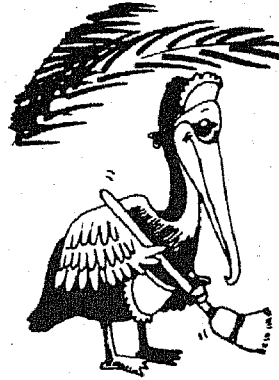
Few bars had live entertainment then, but there weren't many tourists, either.

THE HUMAN EAR has an uncanny ability to detect beat and cadence. This is why, even today, Morse code is the communications medium of choice when listening conditions are adverse. To demonstrate why, try this experiment in what you consider a relatively quiet place. Identify a sound that has a regular beat, such as a ticking clock, music with an emphasized beat, or other similar noise, and concentrate on it. Then turn that sound down or move away from it until you can barely hear it. Now, without adjusting the volume, have another person enter the room and ask him if he hears any particular sound. Chances are that until you draw his attention to the sound, he will be unable to hear it at all. It would seem that since people differ greatly in their abilities to perceive beat and cadence that this variable is too subjective to be a fair criteria when enforcing law.

But, the proposed law, as it presently reads would allow a person, on residential

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property, standing 50 feet from a bar, to file a complaint merely because he can detect the beat of the music. Or, in the case of a sound source located above ground level (second story or higher), a complaint may be filed if the sound is detectable at a distance of 50 feet from the source on any

If enforced as proposed, these ordinance changes may leave Duval Street as quiet as a residential neighborhood.

property, residential or not, except streets and sidewalks. And after two complaints in a 90-day period, the occupational license of the bar would be revoked for 30 days. An appeal could cost up to \$2500 in city staff time in addition to lawyer fees and other expenses associated with the appeal process.

Being located in the area defined as The Historic Entertainment District would be of no defense, as it is in the current law, since that provision has been removed from the proposed ordinance. This means that either a neighborhood bar, such as the Sand Castle Bar and Restaurant, 532 Margaret St., would be allowed to play live music at 2 am, or that a person could move next door to Rick's, 208 Duval St., or Durty Harry's, Alice's Alley, and demand that the area become as quiet as a residential area.

THE PROPOSED ORDINANCE will by no means ensure a quiet city, though. Airport noise is not addressed. A jackhammer and other construction tools, if maintained "to the functional standards of the industry" and used on weekdays, are excluded under the construction exemption. Garbage and mosquito-control trucks are similarly exempt 24 hours a day because they are classified as public services. A burglar alarm would be exempt if it resets in less than 15 minutes, even if it goes off time after time, all night long. If, however, the burglar alarm fails to reset, it would be illegal, even if there were an actual break-in.

If a complaint is filed, an officer would be required to write a ticket in such a case. Again, the business owner's occupational license would be in jeopardy.

Commissioners Lewis and Powell, and attorney James Hendrick, who was hired by Pritam Singh to help write the proposed ordinance, attended a meeting hosted by the Key West Hospitality Association, Inc. (KWHHA), a group formed to represent businessmen's concerns about the proposed ordinance. Both sides seemed willing to work out their differences.

KWHHA attorney John Bigler said, "We want to be good neighbors and cooperate in creating a livable and enforceable ordinance."

Captain Tony Tarricino, official spokesman for KWHHA, said, "We are willing to make concessions, but we expect the residents to make concessions also."

Hendrick said, "We can come up with an ordinance that 90 percent of the people will be happy with." He said his group doesn't care how loud it is inside the bars, but feels the neighbors deserve quiet in their homes at night. "After 10:00 pm if we can hear the noise 200 feet away [from the source] it's too loud." He feels that the beat and cadence provision is important for that reason, and wants to see it stay. The present proposal says that if the beat or cadence can be heard at a distance of 50 feet after 8:00 pm, it is too loud.

NOT ALL OLD Town residents feel that way. A.J. Galloway, owner of Shorty's Diner, 215 Duval St., also owns the house next door to Sloppy Joe's Bar, 201 Duval St., and has lived there on and off since 1946. He will be moving back there soon. When asked about the noise problem, he said, "Key West has always been a party town, and if you don't like the noise [downtown] you shouldn't move into the area."

This writer attempted repeatedly to contact Pritam Singh for comment on the proposed ordinance and the noise problem in Old Town. But Singh's secretary relayed that the Truman Annex developer would not be able to meet or discuss the problem at that time.

The best way to make sure that the noise ordinance actually reflects the wishes of the citizens of Key West is to express your views.

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EDITORIAL

by Bill Westray

DURING THE FALL of 1985, two of our local airlines, Piedmont and Eastern, commenced operations into Key West International Airport (KWIA) using large, noisy jet transports. Piedmont used older Fokker F-28 Mk 1000 aircraft configured for 65 to 70 passengers with five-abreast seating. They scheduled five trips in and out a day -- 10 operations. Through its subsidiary, Eastern Express, Eastern, which until then had operated only turboprop Beachcraft 1900 (19 passenger) and Saab Fairchild 340 (35 passenger) airliners, added a large Boeing B-727-200 (145 passengers) to its afternoon schedule. Our city was suddenly beset with the noise and smell of these jets that started at 7 am and ended about 9:30 pm each day.

KWIA is relatively unique as an air terminal in that it is located completely within the boundaries of the city and all air traffic arrives and departs over or near residential areas. The actual noise level of the F-28 and B-727 jets during takeoff, as measured by noise meters at homes up to 1/2 mile from either side of the runway, is 95 to 105 A-weighted decibels.

What's more, the 4,800 foot runway length forces both jet types to operate with reduced fuel loads. This generally limits their range from Key West to Miami or Ft. Lauderdale. None of the turboprops are so restricted. The short runway at KWIA restricts the Eastern B-727 to the degree that the airline prescribes that only the flight captain may be at the controls during takeoffs and landings; normally the copilot would be allowed to alternate at such duties.

Several efforts have been made by local officials and citizen leaders to convince Piedmont and Eastern to substitute available turboprop aircraft for the noisy (and smelly) jet airliners. Piedmont already operates the much quieter Dehaviland DHC-8 "DASH 8" turboprop in much of its Florida service area under its regional carrier name, Henson Aviation. Thus far, Piedmont has declined to consider a proposal to use its turboprops instead of jets, claiming it knows what's best for the Key West market. Eastern has stated that it would withdraw the jet service and use only Beechcraft and Saabs if Piedmont would do the same.

KWIA IS OWNED and operated by Monroe County, and only the county may establish rules for operations at the airport. However, the City of Key West has the obligation to adopt laws affecting the health, welfare and comfort of its citizens and to "abate nuisances" within its boundaries. One might say that the city should have the right to control noise made by the jet aircraft which must pass through city airspace to reach the airport.

Another factor is that the Federal Aviation Administration (FAA) writes the basic rules for all aircraft operations and doesn't like to have local communities adopt

rules that unreasonably restrict access to any airport that is subsidized by the FAA (as is KWIA). But the key factor here is what is reasonable or unreasonable.

Excessive noise and noise control are not easily defined and regulated. The city has



already found that out in trying to create an enforceable noise ordinance to control downtown bar music. However, in the case of aircraft, the FAA has made the determination a little easier. Using data supplied by aircraft manufacturers, they have calculated and tabulated the average noise levels of almost every regularly

by aircraft producing noise greater than certain decibel levels using the advisory circular levels as standards. One of these, New Haven, Connecticut, has set 78 dbA as the maximum allowed day level and 68 dbA as the maximum night level (emergencies excepted). These standards were put into effect on February 5, 1985, at Tweed-New Haven Airport, and they have been accepted without serious controversy. Noisier jets like the F-28 and B-727 are prohibited by this code, and some of the noisier turboprops are also restricted during late night and early morning hours.

THE KEY WEST City Commission will be considering a resolution on or about June 6 to ask the Monroe Board of County Commissioners to adopt a noise code for KWIA similar to the New Haven code. Our readers will recall that during the election last October 6, 1987, the majority of the voters of Key West approved an opinion

TWEED-NEW HAVEN AIRPORT NOISE CODE

Sec. 4-63 Prohibited noise levels of aircraft taking off or landing

Time Period	*Maximum A-Weighted Sound Level
12:00 am - 6:00 am	68.0 db (A)
6:00 am - 7:00 am	73.0 db (A)
7:00 am - 10:00 pm	78.0 db (A)
10:00 am - 12:00 am	73.0 db (A)

(Ord. of 2-4-85)

(*Based on FAA Advisory Circular 36-3E)

operated aircraft in the world. These levels are listed in a pamphlet called *FAA Advisory Circular 36-3E, Estimated Airplane Noise Levels in A-Weighted Decibels (dbA)*, which is reissued and updated on a regular basis. Various configurations of the Boeing B-727-200 are shown at 86 to 92 dbA during takeoff. The Fokker F-28 Mk 1000 produces 79.2 dbA at takeoff. By using these values, it is not necessary to take actual noise-level measurements around the airport to determine which are the offending aircrafts. However, actual tests conducted around KWIA a few months ago during the Part 150 Noise Studies showed the F-28 and B-727 to be much noisier than the advisory circular indicates. Nonetheless, the advisory circular provides uniform standards by which access to noise sensitive airports like Key West by certain aircraft can be restricted.

Some other similarly situated airports around the country have dealt successfully with the jet noise problem by restricting use

referendum that asked that the city noise code be enforced for KWIA with respect to the jet noise.

We believe that the people of Key West are entitled to enjoy the comfort of their homes without being subjected to the excessive noise, smell, and exhaust residue that the jetliners presently produce. The difference in flight time to Miami for jets versus turboprops is only five minutes, but the difference in annoyance is several fold. State-of-the-art turboprops are every bit as comfortable, and in some respects considerably safer than the big jetliners.

We urge the city commissioners to support the resolution which all promised to do if the October referendum were approved by the voters, and we urge the county commission to adopt an airport noise code for KWIA modeled after the New Haven code.

Nature's Way: June Jollies

by Alice Terry

IT'S JUNE AGAIN. The weather is in a wonderful holding pattern of warm days and balmy nights. Would that summer's heat hold back for just a bit longer. Expect an average temperature of 82.8 degrees, and about four inches of rain this month.

June in the garden means digging bulbs, corms and tubers when leaves turn brown. Make cuttings of shrubs and vines, pinching back vigorous shoots of shrubs for compact growth. Fertilize lawns with sulphate of ammonia after the rains begin in earnest. Trim hedges while tips are succulent and easily clipped, about once each month during growing weather. Transplant palms. Give summer application of fertilizer to all garden plants, renewing mulch around trees and shrubs. When your gardenia is done blooming, prune it enough to shape it. And don't forget to pinch back your poinsettias to keep them from getting leggy. Seeds to plant now are balsam, late cosmos, gaillardia and portulaca, although seedlings are on hand at the nurseries. Try planting clitoria, a perennial vine with deep blue sweetpea-like blossoms. I have some blooming now, and the blue is a lovely cool contrast to the pinks and reds that abound.

I HAVE DISCOVERED that being a volunteer member of a city commission, in

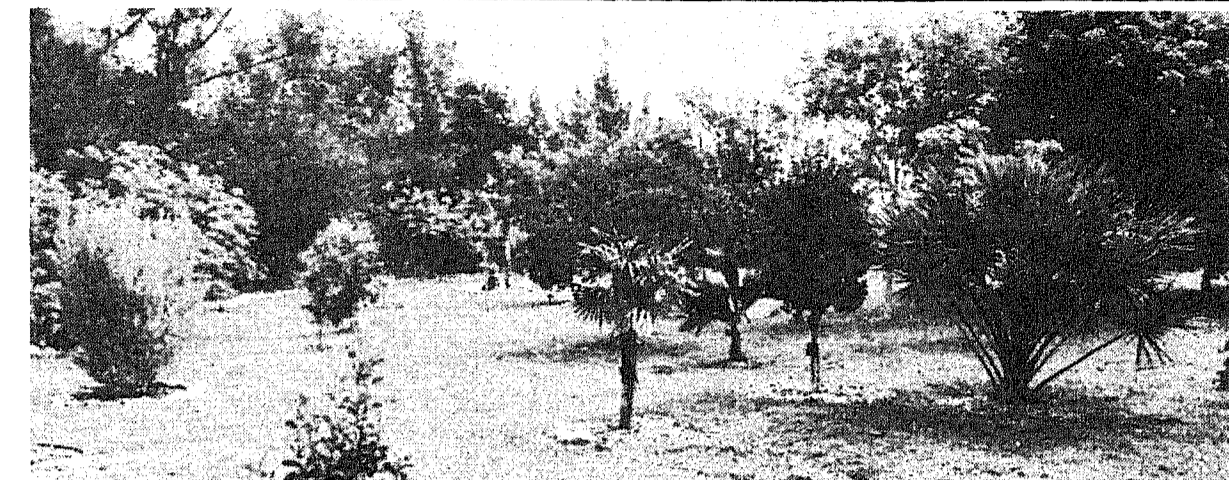


Photo by Richard Watherwax.

my case the tree commission, isn't all fun and games. I spend a goodly number of hours each month, individually reviewing each permit application and checking out the trees in question. Then there is the formal hearing, the first Tuesday of each month in the City Commission chambers, when the requests are discussed and voted on. In addition, there are occasional special on-site workshops, also time consuming. Studies in human nature come with the territory. Facts to remember: transplanting or removal or heavy maintenance of a tree, even on private property, calls for filing a permit for same. Permits are absolutely free and may be obtained at City Hall. Note that

Australian Pines, Brazilian Peppers and Melaleucas are not protected by the city ordinance and may be removed without permit.

THE INDIGENOUS PARK on White Street is, perhaps, Key West's best-kept secret. Carl Weekley, Landscape Coordinator for the City of Key West, is the man in charge. Overall supervision is by Randy Sterling, who heads the Key West Department of Parks and Recreation. What a kingdom they are shaping. The park, dedicated to preserving native trees and shrubs, is a true refuge from the traffic (autos and people) and increasingly

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escalating activities of city life. Seventy-five of the 100 native trees of South Florida have been carefully labeled and lovingly tended. This is the place to see gumbo-limbo, mahogany, buttonwood, fiddlewood, crabwood, satinleaf, Jamaica Caper and lignum vitae in leaf, perhaps in flower (the Jamaica Caper is blooming right now). Trees are acquired by a variety of means. Some are grown from seed, and fair-sized trees arrive courtesy of our tree commission, provided by fines paid by violators of the tree ordinance.

Some trees are the result of the Monroe County Tree Rescue Program, a wonderful example of city-county cooperation. Endangered and threatened trees that have been targeted for destruction in site-clearings in the Lower Keys are removed by Key West men and equipment and brought to the Indigenous Park for replanting. The financial savings to Key West are considerable. For instance, a six-foot specimen of the slow-growing thatch palm would cost \$250 if purchased.

Right now the Indigenous Park is seeking funds from the public, for the construction of a shade house, a real necessity. The native and exotic trees and shrubs raised in the nursery are slated for distribution throughout the city. Five hundred Malayan Palms are now being sprouted from coconuts. In two years the resulting disease-resistant trees will be large enough to be planted throughout the city, as replacements for the deceased Jamaica Tall Palms, stricken by the Lethal Yellowing Disease some time ago. Future plans include a projected picnic area on the strip between Atlantic Boulevard and the fenced-in park area; to be undertaken after completion of the White Street Pier repairs. Grant applications are being submitted to the Florida Department of Natural Resources for funding a nature study facility at the northeast corner of the park. A wildlife pond and a bird and butterfly refuge encompassing a 30,000-foot area are envisioned.

The park is a place to meditate, eat lunch,

read, and study birds and trees and plants (and soon, butterflies). It's all free, easily accessible by foot, bike or auto (plenty of free parking). Take the self-guided tour, and pick up an attractively printed list of the protected trees. You owe it to yourself to become better acquainted with the real Florida, the one that has always been here. Open Monday through Friday, 7 am to 4 pm, no admission charge. A bonus is the view of the Atlantic Ocean. Go today. And please mention that you read about it in *Solares Hill*.

A RECENT STORM blew in hundreds of migrating birds that had the local bird-watchers in a dither. I now realize that that was a scarlet tanager I saw in my garden, flashing showy red feathers. Reports of summer tanagers, Baltimore orioles, indigo buntings, blue grosbeaks, rose-breasted grosbeaks, orchard orioles, and veery thrushes filtered down to me. Oh joy, oh rapture!

See you in July. ☐

"The TDC And You" Was It Written In Malice?

Bert Lee has written an article entitled "The TDC and You" that is so far from the truth in so many respects that one wonders if it was written in malice. He claims he researched the subject, but I can only surmise he talked only to those who do not know or to himself or he used previously printed untruths. You can read the article in its entirety in the May 1988 issue of *Solares Hill*.

REBUTTAL FOLLOWS IN SEQUENCE

The Economy Is Good

Lee: The economy overall is not good. A look at the financial pages is evidence of that.

Truth: WRONG! What financial pages is Mr. Lee reading? Inflation is being held down to a minuscule percentage, year to date. The unemployment rate just announced by the federal government is at the lowest percentage since 1974! And the stock market has rebound and is holding its own.

Lee: Taxes, rents and commodities...are up.

Truth: You bet. Guess who is to blame in Key West? Some of your friends on the city commission, immediately past and present, what with impact fees, density and site restrictions and taxes, taxes, taxes. If there are economical problems they have been created by our local government aided and abetted by the state agencies that control our lives.

Impropriety Alleged is Absolute Falsehood

Lee: The total estimated revenue from these first two cents is \$2.9 million per year. At present all of it is allocated for advertising and promotion. The alleged impropriety in question stems from the fact that Sandra Higgs, the administrative director of the TDC also owns Keys Advertising and Marketing (KAM)—the advertising agency that receives these funds.

Truth: This statement is so false and the facts so easily determined one wonders if this was not a deliberate falsehood to create a case where there is none. First: Keys Advertising and Marketing does absolutely no advertising for TDC other than administrative notices telling where and when the public meetings are to be held. The agency for TDC is the Tinsley Agency in Miami. Also receiving funds is the public relations agency, Stuart Newman Associates. Also receiving a full 35% of these funds are the various local entities like our theater groups, our festivals and art groups. The Lighthouse Museum, for instance, just received a \$180,000 grant approval from the TDC payable over the next three years. The funds collected by the state by means of the bed tax paid only by tourists are diminished by 1% by the State Department of Revenue for administrative costs. 100% of the money, when paid to the county is in the care of Danny Kolhage, Clerk of the Court. The TDC

recommends the expenditures after taking advice from the Advisory Committees from each district. The County Commission approves or disapproves such expenditures. Then and only then does Mr. Kohlage authorize payment with one big proviso and that is that the service has been performed before any monies have been paid out. Payments for material and services not covered by a contract require a notarized statement to accompany the invoice. How could Bert Lee have missed so much when it was so easy to get this information.

Bert Lee Maligns Lots of People

Truth: There are so many safeguards in the disbursing of these TDC funds that it is one area that can stand expert scrutiny (by anyone including you Mr. Lee) at any time. What Mr. Lee has done is to accuse Ms. Higgs of dishonesty without fact and insulted the honesty and integrity of the hard working volunteer nine member TDC, the Commissioners on the County Commission, the County Finance Department and the Clerk of the Court.

Incredibly Wrong Again—An Absolute Falsehood

Lee: (referring to his previous false statement that Ms. Higgs and her agency get the \$2.9 million) That this poses a conflict of interest might seem, to the political non-initiate, obvious. But incredibly, a resolution passed by the Monroe County Commission in 1986 waived prohibitions against conflict of interest caused by the TDC/KAM contract (italics are Mr. Lee's).

Truth: Absolutely wrong again, Mr. Lee. If Mr. Lee had done his research as he claimed he could have read that resolution and discovered VOILA: the resolution concerning Conflict of Interest had nothing to do with Sandy Higgs or her agency. The resolution actually names the members of the TDC at that time. The reason: In the early days the TDC tried to play host to visiting travel writers because a good editorial article is best written by someone who has experienced the destination; someone who has been here in Key West and the Keys. And a good editorial article gets better response from the public than an advertisement. However, our hotels were full so the only people willing to sacrifice reservations were hoteliers on the TDC. When they tried to get paid, the guard dog of those funds, Danny Kolhage refused to pay claiming a conflict of interest. I was Vice-Chairman of the TDC at the time so I wrote the Ethics Commission in Tallahassee for clarification. They decided that it was permissible to pay TDC members up to a small limit. However, they wrote me about a state statute that permitted the kind of resolution the County Commission passed. The name of Sandy Higgs was never on that resolution nor was she ever involved in any way. Incredible Mr. Lee that you had the gall to make accusations about something of which you knew nothing!

Dave Vincent Does Not Know What It's All About!

Mr. Lee quotes only one business man, the franchise of Domino's Pizza, Mr. David Vincent. I won't take up space to quote him

because the quotes attributed to Mr. Vincent are a re-hash of Mr. Lee's uninformed comments about who gets the money and its accountability. I'll give Mr. Vincent the benefit of the doubt and say he spoke without taking the time to inform himself of the true procedure used by the County in disbursing TDC funds. But it is irresponsible, especially for a business person, to attack without getting the true facts first.

Facts Are Distorted and False Assumptions Advanced.

Mr. Lee is expert in building conclusions on false assumptions and distorted facts. Here's an example: "Gone are the days when a few hundred thousand here and there could be written off as inevitable leakage in the public plumbing. With hope, a new and better approach to handling these funds will develop."

The assumption made for the benefit of the reader is that there has been leakage. Mr. Lee suggests that someone is getting money or benefits illegally or unethically and that a better system will prevent it. Mr. Lee does not even know what the system is nor has he bothered to prove any of his insidious accusations. This is the kind of garbage used by such as Hitler to ride to power. The unsupported lie used as a conclusion for action.

Meaningless Gobbledegook.

Some of Mr. Lee's quotes are meaningless. For instance: "As Harry Powell said: 'This is the pinch...time to sharpen up.'" What the hell does that mean, Mr. Lee?

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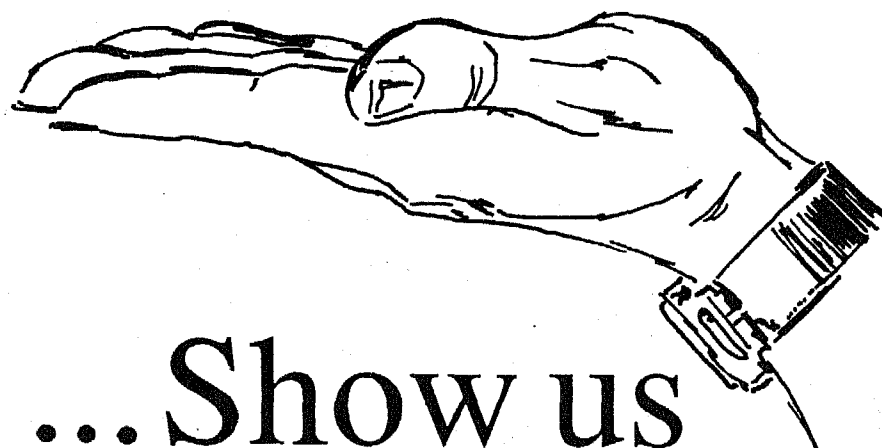
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escalating activities of city life. Seventy-five of the 100 native trees of South Florida have been carefully labeled and lovingly tended. This is the place to see gumbo-limbo, mahogany, buttonwood, fiddlewood, crabwood, satinleaf, Jamaica Caper and lignum vitae in leaf, perhaps in flower (the Jamaica Caper is blooming right now). Trees are acquired by a variety of means. Some are grown from seed, and fair-sized trees arrive courtesy of our tree commission, provided by fines paid by violators of the tree ordinance.

Some trees are the result of the Monroe County Tree Rescue Program, a wonderful example of city-county cooperation. Endangered and threatened trees that have been targeted for destruction in site-clearings in the Lower Keys are removed by Key West men and equipment and brought to the Indigenous Park for replanting. The financial savings to Key West are considerable. For instance, a six-foot specimen of the slow-growing thatch palm would cost \$250 if purchased.

Right now the Indigenous Park is seeking funds from the public, for the construction of a shade house, a real necessity. The native and exotic trees and shrubs raised in the nursery are slated for distribution throughout the city. Five hundred Malayan Palms are now being sprouted from coconuts. In two years the resulting disease-resistant trees will be large enough to be planted throughout the city, as replacements for the deceased Jamaica Tall Palms, stricken by the Lethal Yellowing Disease some time ago. Future plans include a projected picnic area on the strip between Atlantic Boulevard and the fenced-in park area; to be undertaken after completion of the White Street Pier repairs. Grant applications are being submitted to the Florida Department of Natural Resources for funding a nature study facility at the northeast corner of the park. A wildlife pond and a bird and butterfly refuge encompassing a 30,000-foot area are envisioned.

The park is a place to meditate, eat lunch,

read, and study birds and trees and plants (and soon, butterflies). It's all free, easily accessible by foot, bike or auto (plenty of free parking). Take the self-guided tour, and pick up an attractively printed list of the protected trees. You owe it to yourself to become better acquainted with the real Florida, the one that has always been here. Open Monday through Friday, 7 am to 4 pm, no admission charge. A bonus is the view of the Atlantic Ocean. Go today. And please mention that you read about it in *Solares Hill*.

A RECENT STORM blew in hundreds of migrating birds that had the local bird-watchers in a dither. I now realize that that was a scarlet tanager I saw in my garden, flashing showy red feathers. Reports of summer tanagers, Baltimore orioles, indigo buntings, blue grosbeaks, rose-breasted grosbeaks, orchard orioles, and veery thrushes filtered down to me. Oh joy, oh rapture!

See you in July. ☐

"The TDC And You" Was It Written In Malice?

Bert Lee has written an article entitled "The TDC and You" that is so far from the truth in so many respects that one wonders if it was written in malice. He claims he researched the subject, but I can only surmise he talked only to those who do not know or to himself or he used previously printed untruths. You can read the article in its entirety in the May 1988 issue of *Solares Hill*.

REBUTTAL FOLLOWS IN SEQUENCE

The Economy Is Good

Lee: The economy overall is not good. A look at the financial pages is evidence of that.

Truth: WRONG! What financial pages is Mr. Lee reading? Inflation is being held down to a minuscule percentage, year to date. The unemployment rate just announced by the federal government is at the lowest percentage since 1974! And the stock market has rebound and is holding its own.

Lee: Taxes, rents and commodities...are up.

Truth: You bet. Guess who is to blame in Key West? Some of your friends on the city commission, immediately past and present, what with impact fees, density and site restrictions and taxes, taxes, taxes. If there are economical problems they have been created by our local government aided and abetted by the state agencies that control our lives.

Impropriety Alleged is Absolute Falsehood

Lee: The total estimated revenue from these first two cents is \$2.9 million per year. At present all of it is allocated for advertising and promotion. The alleged impropriety in question stems from the fact that Sandra Higgs, the administrative director of the TDC also owns Keys Advertising and Marketing (KAM)—the advertising agency that receives these funds.

Truth: This statement is so false and the facts so easily determined one wonders if this was not a deliberate falsehood to create a case where there is none. First: Keys Advertising and Marketing does absolutely no advertising for TDC other than administrative notices telling where and when the public meetings are to be held. The agency for TDC is the Tinsley Agency in Miami. Also receiving funds is the public relations agency, Stuart Newman Associates. Also receiving a full 35% of these funds are the various local entities like our theater groups, our festivals and art groups. The Lighthouse Museum, for instance, just received a \$180,000 grant approval from the TDC payable over the next three years. The funds collected by the state by means of the bed tax paid only by tourists are diminished by 1% by the State Department of Revenue for administrative costs. 100% of the money, when paid to the county is in the care of Danny Kolhage, Clerk of the Court. The TDC

recommends the expenditures after taking advice from the Advisory Committees from each district. The County Commission approves or disapproves such expenditures. Then and only then does Mr. Kolhage authorize payment with one big proviso and that is that the service has been performed before any monies have been paid out. Payments for material and services not covered by a contract require a notarized statement to accompany the invoice. How could Bert Lee have missed so much when it was so easy to get this information.

Bert Lee Maligns Lots of People

Truth: There are so many safeguards in the disbursing of these TDC funds that it is one area that can stand expert scrutiny (by anyone including you Mr. Lee) at any time. What Mr. Lee has done is to accuse Ms. Higgs of dishonesty without fact and insulted the honesty and integrity of the hard working volunteer nine member TDC, the Commissioners on the County Commission, the County Finance Department and the Clerk of the Court.

Incredibly Wrong Again—An Absolute Falsehood

Lee: (referring to his previous false statement that Ms. Higgs and her agency get the \$2.9 million) That this poses a conflict of interest might seem, to the political non-initiate, obvious. But incredibly, a resolution passed by the Monroe County Commission in 1986 waived prohibitions against conflict of interest caused by the TDC/KAM contract (italics are Mr. Lee's).

Truth: Absolutely wrong again, Mr. Lee. If Mr. Lee had done his research as he claimed he could have read that resolution and discovered VOILA: the resolution concerning Conflict of Interest had nothing to do with Sandy Higgs or her agency. The resolution actually names the members of the TDC at that time. The reason: In the early days the TDC tried to play host to visiting travel writers because a good editorial article is best written by someone who has experienced the destination; someone who has been here in Key West and the Keys. And a good editorial article gets better response from the public than an advertisement. However, our hotels were full so the only people willing to sacrifice reservations were hoteliers on the TDC. When they tried to get paid, the guard dog of those funds, Danny Kolhage refused to pay claiming a conflict of interest. I was Vice-Chairman of the TDC at the time so I wrote the Ethics Commission in Tallahassee for clarification. They decided that it was permissible to pay TDC members up to a small limit. However, they wrote me about a state statute that permitted the kind of resolution the County Commission passed. The name of Sandy Higgs was never on that resolution nor was she ever involved in any way. Incredible Mr. Lee that you had the gall to make accusations about something of which you knew nothing!

Dave Vincent Does Not Know What It's All About!

Mr. Lee quotes only one business man, the franchise of Domino's Pizza, Mr. David Vincent. I won't take up space to quote him

because the quotes attributed to Mr. Vincent are a re-hash of Mr. Lee's uninformed comments about who gets the money and its accountability. I'll give Mr. Vincent the benefit of the doubt and say he spoke without taking the time to inform himself of the true procedure used by the County in disbursing TDC funds. But it is irresponsible, especially for a business person, to attack without getting the true facts first.

Facts Are Distorted and False Assumptions Advanced.

Mr. Lee is expert in building conclusions on false assumptions and distorted facts. Here's an example: "Gone are the days when a few hundred thousand here and there could be written off as inevitable leakage in the public plumbing. With hope, a new and better approach to handling these funds will develop."

The assumption made for the benefit of the reader is that there has been leakage. Mr. Lee suggests that someone is getting money or benefits illegally or unethically and that a better system will prevent it. Mr. Lee does not even know what the system is nor has he bothered to prove any of his insidious accusations. This is the kind of garbage used by such as Hitler to ride to power. The unsupported lie used as a conclusion for action.

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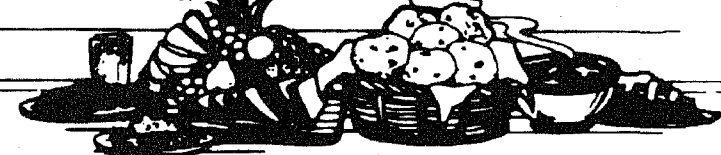
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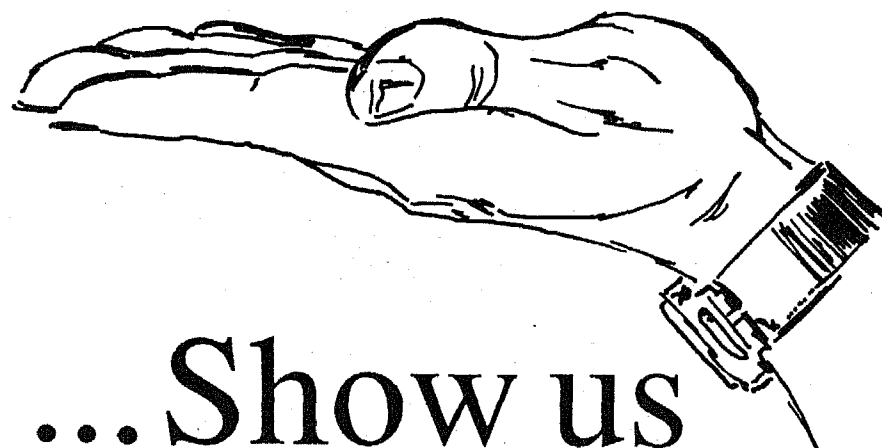
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Art As an Industry

A Long, Hard Look at the County's Cultural Sector

by Grant Spradling

THE ARTS ARE a major growth industry in Key West and Monroe County. Over the past five years, according to Susan Olsen, Executive Director of the Art and Historical Society, the budget of that organization has gone from \$120,000 to \$604,000. In that period, the Red Barn Theatre's budget has grown from \$30,000 to \$160,000. These figures reflect a growing audience and program.

An examination of other arts organizations during this time would, no doubt, show similar expansion. Jan McArt Theatre came on-line, two new art galleries have opened and \$1 million has been committed to the restoration of the San Carlos.

While I served as Executive Director of the Monroe County Fine Arts Council, we were able to introduce many arts organizations in the county to more sophisticated approaches to funding and organizational development resulting in an increase, from 1982 to 1985, of funding from sources outside the county, such as state and federal grants, from \$1,000 to \$140,000.

Now, at this point, one might expect a plateauing of enthusiasm. But through the leadership of Parvan Bakardjiev, its dynamic and controversial director, the Fine Arts Council seems destined to fulfill some of its most ambitious dreams. County support for the council has grown from \$8,000 to \$50,000. The City of Key West has granted \$10,000 to The Festival of the Continents and, in a muscular show of support for the arts, over 50 citizens have each contributed \$1,000 or more to bring to fruition the international arts festival.

Our county claims over 216 visual artists, 50 publishing writers and several hundred performing artists, all in a population of less than 60,000 adults. These artists' incomes range from a \$3,000,000 advance, to one of Key West's most famous writers, to the earnings of a number of established painters who keep 15 art galleries in business. Still the arts industry is one of our best-kept secrets.

If researchers looked at the combined direct and indirect impact of the artistic enterprise in Monroe County, they might discover the arts to be the county's largest industry. They might find that more hours are spent on producing and enjoying some form of art than any other single endeavor outside the home. And probably since the WPA arts projects in the 1930s, the arts have been the Keys' most stable industry.

MOST ARGUMENTS FOR support of our theaters, exhibitions, concerts, art in public places, etc., are based on "quality of life" issues. True, the arts are a humanizing aspect of our community. But tough-minded people need to know that the arts add measurably to the economy.

Take for example one of our many

successful, but by no means the most highly paid, visual artists. Her watercolor paintings sell for from \$400 to \$2,000+ dollars. She sells through galleries outside the Keys as well as in Key West and Marathon. She turns about \$35 worth of light-weight, nonpolluting raw material into a \$2,000 piece of merchandise. When her painting is sold, she will receive \$1,200 with \$800 staying with the gallery as its commission. According to the gallery owner, that \$800 is reinvested in the Keys.

Typically, when our artist sells a \$2,000 painting, she celebrates by taking friends out to dine locally. The balance of her income is divided between housing and food expenses, all of which is returned into the local economy. Only \$35 goes outside the Keys for paint, paper, brushes, etc. The point is all of the \$1,965 earned by the sale of the painting is invested in her community. The highways are not pounded by heavy equipment supplying her with raw materials. She has taken nothing away from the natural environment and added measurably to the economy. This example can be replicated dozens of times.

Even more economically significant is the indirect influence the arts have on the financial climate of the Keys. I regularly ask visitors what has attracted them to our community. First-time visitors are usually surprised by the rich artistic life. They may have heard of Hemingway or Tennessee Williams -- and that is about it. But repeat visitors and those who choose to settle here usually mention the cultural life: "There is so much to do; there are so many theaters and galleries."

THE KEY WEST Planning Office 198. Survey, "Perceptions of Growth, Development and Community Character of Key West," provides some interesting comparisons. The survey asks locals: "Tell me about your favorite place to go and things to do in Key West." In order of most frequently mentioned, the responses were as follows: 1) the beaches; 2) dining; 3) fishing; and 4) Mallory Square. However, the arts jumps to #1 if the responses for theater, museums, arts activities and Mallory Square are combined. I believe Mallory Square is essentially an arts activity; however, if for the sake of argument only theater, museum and arts activities are combined, the arts remain the third most frequently mentioned "place to go and thing to do" by our residents.

At the time this survey was undertaken to be used in the development of city goals, Tom Wilson, Assistant City Planner, requested that the TDC join in this study to add the opinions of visitors and tourists; however, there was no response from the TDC. I was present at that meeting and wondered at the time if the leaders of the TDC feared that the data from such a survey would challenge their assumptions. The income that has the least adverse impact on our community is derived from sources outside the community through investments.

retirement, social security, etc. Mr. Wilson calls this the "cleanest nonpolluting industry." A single patron whose decision to live in the Keys is influenced by our artistic offering contributes hundreds of thousands of dollars to the community's economic base.

A healthy economy requires diverse sources of employment and income. Too many communities and even nations are pending their future on tourism. Common sense should tell us that someday the bubble will burst. Jamaica, Mexico, New Orleans, Galveston, Orlando, Florida Keys, etc., all cannot indefinitely prosper from Pandora's Box of tourism. It is imperative that, while there is still time, we develop and husband other industries that are compatible with both our tourism and fragile environment. Focus must shift from selling off the natural resources to industries that can merge into existing natural and social structures. I believe the arts are at least part of the answer.

THE ARTS ARE not at the top of our economic agenda because of the following reasons. Arts are individualistic and primarily a cottage industry. Painters work in small studios or in their living rooms. Performers learn their lines at home and writers type away in small house trailers obscured by mangroves and buttonwoods near a canal. There are no smoke stacks, parking lots, earth-moving machines, or speedboat rooster tails to impress observers that the arts may be the Keys' largest business.

Except for the Tennessee Williams Fine Arts Center and the Art and Historic Society's East Martello Museum, even the arts institutions are cottage-size. The Red Barn Theatre is a small stable behind the Women's Club while the Waterfront and McArt theaters are old warehouses. The galleries scattered from Islamorada to Mallory Square take up little room and the humble exterior of the Coffee Mill gives no hint of the frenzy of dancing and music that grinds away, nonstop.

Artists focus on their own vision and their limited resources of time and energy, they have little interest in collaboration except for the achievement of their own goals. Actors in the Waterfront Playhouse, anxious over learning their next lines, have not viewed the painter sketching a bonefish as a business colleague. The Marathon Players, preoccupied with a place to perform, are unaware of the sculptor's need for a foundry. Writers, awaiting response from their publishers, are not mindful of the neighborhood children reading stories at Blue Heaven in Bahama Village. Nor does the comfortably fixed, retired watercolorist working on his seascape feel kinship with the juggler vying for space at Mallory Square.

The most vocal arts advocates have not found a way to rise above their limited agendas and work for the common good. Protective of their slice of the action -- their festival, theater or funding resource -- they are more intent on limiting access to the pie than making the pie bigger and better. As a consequence, the arts may go the way of the sponge and cigar industries.

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concerts at Casa Gato or Tennessee Williams, sparkling theater at Jan McArt, Waterfront and Red Barn, and jugglers at Mallory Square, attrition will set in.

WHAT CAN BE done to strengthen and sustain the community's arts industry? I can think of at least three things:

1) Secure the TDC cultural funds for culture. The arts are in danger of losing their largest funding source. The 1984 TDC ordinance provides that 30 percent of the tourist development tax be utilized for cultural and special events. Since the formation of the TDC in 1981, the committee to review this funding has been called the Cultural Screening Committee. However, this year, guidelines of the TDC changed the name of the Cultural Funds to Events Funds and the Screening Committee to Events Committee.


In a further indication of a drift away from the arts, in the definition of "events," the guidelines reverse the order of listing what may be funded and have deleted most of the artistic activities designated in the ordinance. It is telling to compare the ordinance with the guidelines. The ordinance states in Section 4-B:

"The Council recommends that the revenues from tourist development tax be used for the following projects and uses which are listed by order of priority and approximate allocation:

- 1) To promote and advertise Monroe County tourism within domestic and international markets, 70%;

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- 2) To promote county tourism by sponsoring tourist-oriented cultural and special events such as visual and performing arts, including but not limited to theatre, concerts, recitals, opera, dance, art exhibitions, festivals, tournaments, races and other tourist-related activities, and to construct, operate and manage facilities for such events as provided for in Section 5-A (1) of Florida Statutes, Chapter 125.

The TDC's rules and procedures for applying for Tourist Development Event Funds defines "events" as:

"A festival, tournament, race, theatre event or promotion which takes place within one or all of the five districts. The event should serve to increase the desire for tourists to initiate a visit or extend their visit to the districts."

What about concerts, recitals, opera, etc.? If there were any doubt that the arts are a low priority for the TDC, the exclusion of artists' fees are a clincher. The guidelines state:

"Artist fees, unless they are intended primarily to advertise or promote an event, would be improper expenditures of TDC funds under Florida Statutes."

I read this statement to Deputy Director of the Dade County Council on Arts and Sciences, Michael Spring. He said, "This is certainly a narrow interpretation and not the way most counties with TDC funds interpret the statute." Spring said according to Dade County Attorney's office, TDC funds may be used for any expenditures for cultural events that promote the area as attractive to tourism.

Currently in Monroe County, the TDC cultural funds are in danger of becoming a 'pork barrel' from which the arts are largely excluded. The cultural funds have never been used as effectively as they should be to enrich the artistic and cultural life of the county. Cultural funds of the TDC should be in the hands of persons experienced in and committed to the artistic and cultural life of the community, to sustain and strengthen the Keys' arts industry.

2) The Key West Cultural Commission can become an Arts Industrial Council. It can:

- a) Undertake a survey to provide an

Editorial

Continued from page 2

country as needed. Taking kitchen, laundry and maintenance jobs and working long hours, they send what they earn back home, minus rent and other costs.

Marvelous directional sign on Duval near Truman--it points east and west, but reads north and south. Same comment about the green arrow and straight-away signals at Simonton and Fleming Streets. You get the go-ahead to turn left (or right, depending on your direction) at the same time oncoming cars are given the okay to proceed straight ahead. Scary stuff.

Conservationists and their organizations here in the Keys, plus Governor Martinez and Washington officials who represent the

accurate measure of a current size and productivity of the arts industry;

- b) Develop a marketing strategy for Key West's performing and visual arts. The strategy would include generic arts advertising and public relations campaigns. For example, advertising for arts galleries in the Keys in such publications as *Art News* and *Art in America*;

- c) Assure representation of Keys arts in appropriate trade and promotional events;

- d) Attract and encourage arts-related businesses and services such as foundries, print-making workshops, commercial art studios, recording studios, arts conventions and meetings such as National Assembly of State Arts Agencies;

- e) Provide for touring of outstanding performing and visual arts created in the Keys; and

- f) Place on the affordable housing agenda the need of artists for affordable housing and studio space.

3) The Monroe County Fine Arts Council should continue to provide technical assistance to artists and art organizations in developing their organizational structure and in finding additional funding. And it should get on with the development of a major international art festival. (When and if the Festival of the Continents materializes, this will be that festival.) This has been the goal of the Arts Council since 1982 and as controversial as it may be, an art festival of high visibility and a quality comparable to Charleston's Spoleto or Stratford's Shakespeare Festival is the most expedient way to put our arts on the map and signal that we are a community of world class artists and art institutions. The successful Literary Seminar and Arts Explo are important steps in the right direction. Now let's get on with it!

In the hurly-burly of a booming tourist economy -- spanking blue skies and seas, glamour and development -- the Keys' real mother-lode, its treasure of art, may be passed over and sink into obscurity.



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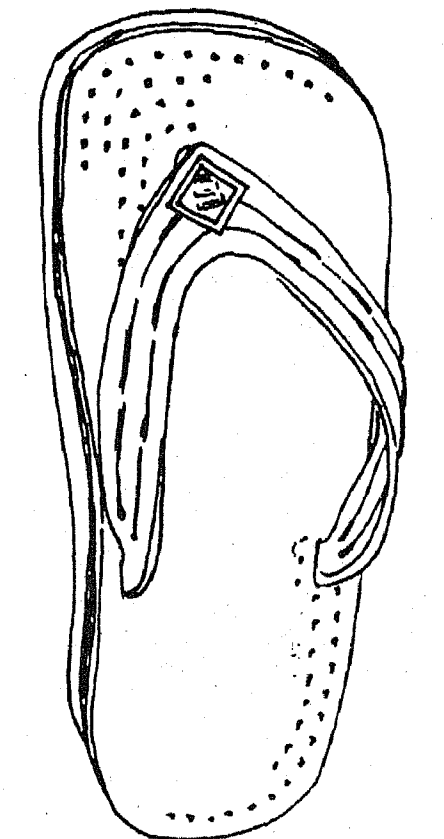
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Keys, continue the tug-of-war with Interior Secretary Hodel who has his men plowing around the Gulf waters, about 26 miles north and west of Key West, looking for the best places to drill for oil.

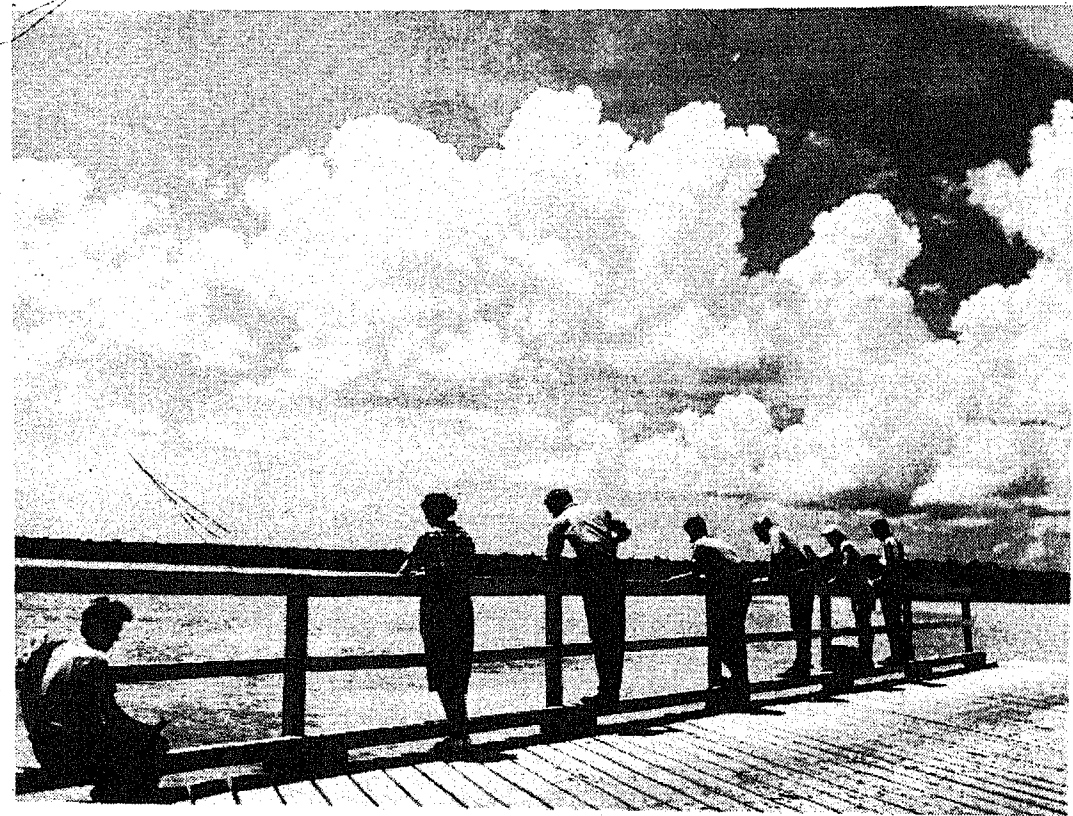
Again? It's unbelievable. Won't they ever admit to the irreparable damage they'll do to Florida waters--the wildlife, fish and water supplies that feed the environment we must have in order to exist?

Next month's issue will be *The Best of Solares Hill*--your favorite articles, editorials and fiction pulled from 12 years of publishing in Key West. Looking forward to working on this one.

Until July --Ann Boese

FROM THE ARCHIVE

by Bud Jacobson



Big Myrt Gibson owned the fishing camp on the Big Pine end of this wooden bridge. It was a "secret" hangout for politicians escaping the limelight and tired businessmen retreating from Key West on weekends. Photo from the Solares Hill historic file.

Palms Pelicans
BY FRANCES-ELIZABETH SIGNORELLI

IT IS TWILIGHT time, April 14, 1988. I am passing Mile Marker 21 on A1A, "the highway that goes to sea." Venus, the evening star, looks shoulder-high, hung so close up there. I see like an ant in the dark, and through the landscape of a pewter hue, I can discern the bare bones of a graceful poinciana tree over to the side. Soon, the poinciana blossoms will be "bleeding" all over the island of Key West. The elegant Latin name for this tree means, "the flamboyant."

As dusk falls, I am meeting other cars, and now we all have turned on our headlights. I now am approaching MM18. Suddenly, I take in the inconceivable, the unimaginable. Two bright headlights are rocketing straight at me in my lane. I have perhaps four seconds before the grinding head-on collision. Four seconds to affirm that I am protected by my God.

After the soul-jarring impact, it seems suddenly so quiet. It seems different, as though I have entered another galaxy. In my demolished slate-blue Volvo, I am hanging upside down like a bat. I thrust away this metaphor and decide I prefer to think I am like Snow White and the Poisoned Apple.

I realize that I have been plowed into by another car whose driver very probably has been drinking something that isn't chocolate

milk. I grasp the fact that my life has been spared. The pain of broken bones is beginning to move in like a ravaging beast. I remind myself that always I have believed that life cannot do me down. I always have enjoyed being myself and I always give thanks hourly that I am not someone else.



The pain shoves in and I discard these thoughts and start trying to recall three different ways to cook rhubarb. As you can see, I am cut adrift from any stable view of the situation.

RUNNING FEET. SHOUTS. The Good Samaritan. She: "I am going to keep on holding your hand and staying with you until help comes." The sound of a siren. To me it's like a Mozart concerto. Flashing red lights of a long conveyance. The Sugarloaf Key Ambulance crew comes quickly, at my side seven minutes max after the collision.

I see lunar figures moving with urgency all around the scene: Highway Troopers. Deputy Sheriffs. A voice: "Don't move your head. Don't move your neck at all."

They lift and carry my stretcher most gently. I am in something like a boxcar.

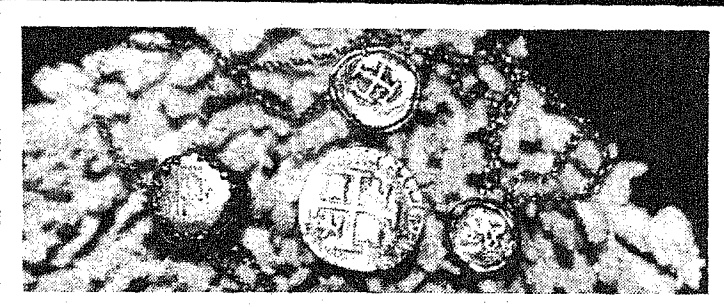
Radio sounds. Hooked up to the hospital. "Her vital signs are holding up well." We seem to back into a big arena -- kleig lights, nurses, doctors -- the emergency room at Florida Keys Memorial Hospital. A tall medical man wearing a golden stethoscope comes and tenderly stays with me.

THE HOSPITAL SOJOURN of two weeks can be regarded, I suppose, as reassuring -- if one chooses to think that way. (I happen to be a Christian Science student.) The people at this hospital are very humanitarian except when medical technology seems at times to leave reality. Why is it that the nicest thing I remember of that time is someone gently passing a cold, wet washrag over my face and hands. It's as comforting as the 91st Psalm. While I reside there in what looks like two dish towels sewn together, the hospital gown, with the IV bag which swings on the bed hanging South pointing toward Smathers Beach.

Present status: In a cast, leg elevated, laid up like a beached whale.

How fortunate I am that, just like my old Quaker grandad, I believe what the Maker said to Job: "If I bring happiness upon you, give thanks. And when I bring suffering, give thanks also." ☐

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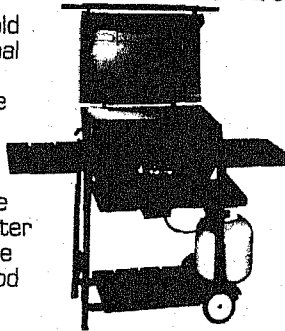
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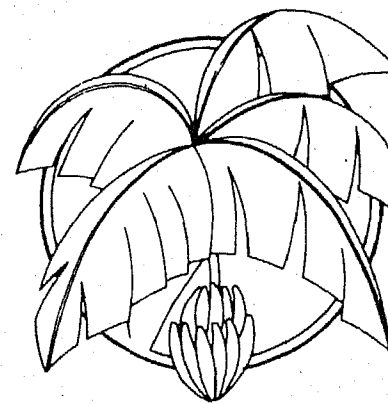


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POLITICAL WHISPERS FROM THE BIRDCAGE
A Few Quiet Moves in the Continuing Saga

by Bud Jacobson

YOU'D NEVER KNOW it, but there have been a few moves (like a soft-shoe dance) in the county -- the commission made up its mind, after some dawdling, and picked a new attorney to replace Lucien Proby who'll retire on July 4. The new County Attorney is Randy Ludacer, who has been assisting Proby in recent months.

Governor Bob Martinez, after a few sharply worded letters from "interested parties" in the legal community who didn't want an "outsider" from Fort Lauderdale named to the Monroe County circuit court bench when Judge David Kirwan resigned, appointed Assistant Public Defender Jeff Overby to take over the Upper Keys circuit court.

In recent months, there have been some unusual "oversights," according to lawyers roaming the courthouse halls. It causes some snarls and grumbling among the advocates but that's about all.

For example, say some of the disgruntled, the leading contender to fill Proby's shoes was his first assistant, Bob Leeman, a respected hand in the law business. But then, according to one commissioner, "they changed the requirements," meaning his cohorts changed the rules, and Leeman decided to return to his law offices on Whitehead Street and private practice.

On the Upper Keys, a lot of the lawyers claimed they were very surprised that

County Judge Reagan Ptomey was not "almost an automatic choice for the circuit court," when Kirwan resigned. Ptomey, they asserted, had been handling several circuit matters effectively since Kirwan stepped down.

But that didn't happen. You gotta watch your party affiliation these days, remarked one of the advocates.

BUZZING AROUND, BUT not making a lot of noise on the county commission side, the whisper is going around again that former County Mayor Wilhelmina Harvey, in spite of a recent injury to her shoulder, is testing the political bath water for another run at the commission.

The run, if she makes it, would place her in a contest against incumbent Commissioner Gerald Hernandez who, while he has not publicly declared, is figured by his colleagues and most savvy political watchers as "sure to be in there; he's political and he likes the job."

Hernandez, then, will go hard for re-election to a four-year term on the county commission bench and he's already staked out his turf -- the restoration and improvement of the city's beaches will be his primary campaign battle slogan, according to some old friends of his.

The opening salvo from Hernandez thundered from a county commission meeting when he swung positive votes on four resolutions to start the task on the beaches. He got his cohorts on the commission to approve committing \$217,000 toward a construction contract leading to reconstruction of the long

wooden pier at county beach -- but they weren't too sure where the money was.

Then he wangled a commitment for over \$62,000 for a study on how to straighten out the smelly mess at the White Street extension, now closed to auto traffic because engineers reckoned it wasn't safe or sound, anymore. The long concrete extension (called a pier) was built in the late 1950s by the State Road Department (SRD) after a lot of pressure from a couple motel owners on Simonton Street, Phil Murphey and Mel Levitt.

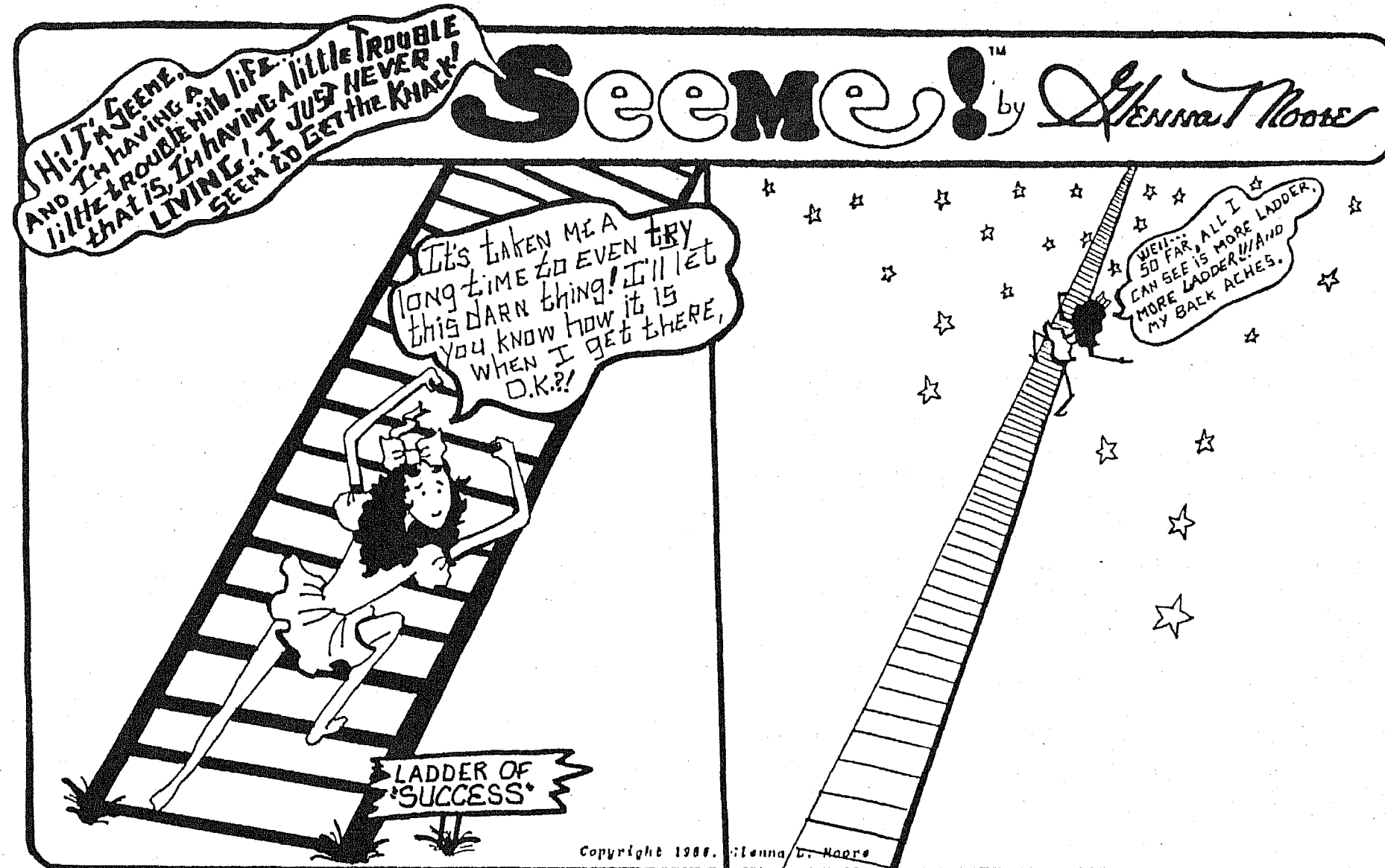
UNDER THE RULES governing the SRD then, it had to be called an extension of White Street so, they said, they had to build it as a solid block of cement instead of allowing water to pass under it. The result has been, for years, a noxious pocket of rotting seaweed that emits fumes of sulphur dioxide (rotten eggs), dappled with beer cans, old bottles and colorful plastic containers.

Hernandez, like hundreds of residents in Key West, wants the concrete block broken through to allow free passage of water. It all needs to be studied.

"Studies, studies," he smiles. "We've got studies about studies!"

Another part of Hernandez' visionary plan for the beaches would see, over the years, a full restoration of sandy stretches from the county beach, along old Rest Beach to Smathers.

"All this costs huge amounts of money. Where is that money coming from? Will it take away money from other places in the county that maybe need it as much? What Gerry has to say about the beaches is well and good, but it needs hours more of discussion and checks with our engineers, the state and federal sides, before we put all our eggs in one basket," was the remark made by Art Russell, a resident in the Upper Keys.



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Gallery Hopping

by Gordon Lacy

WE SHALL TACKLE East Martello first this month, and I regret that the present show of Installation Pieces was not celebrated with a great opening party. Six local artists participated, each one given a room to install, curtained off from the adjoining room by black drapes, all with no imposed theme. The first room swerves into another world -- a sun god's tomb, dark and glowingly lit -- which had an impact far greater than its components. This is complete and perhaps dangerous magic, wrought by Henri La Chapelle out of his Egyptian and Mayan studies. Beyond all studies, it is Henri, exercising a beguiling esotericism; the central piece is a sarcophagus, the walls hung with mysterious golden glowing motifs and the light comes from within the pieces. Magic is here; forces are here and spells are at work.

The second room was filled with Gretchen Williams' watercolors of Key West Conch house doors, followed by John Martini's literal broom-closet which was transformed into a nauseating sick-room, full of sick apparitions, sleazy sheets and a nasty looking bed. Glimpsed through a glass door and one steps on a button that sets off a cassette of the most horrendous bout of coughing since Thomas Mann's *Magic Mountain*. It is very funny, sordid and someone seriously explained that it was meant to protest the effect of the insecticide RAID on the human respiratory tract.

Tract for tract, the fourth room was given over to Rick Worth's Florida Postcard which highlighted a hammocked personage and three dimensional moon, palm trees, ocean and picnic things, all in good fun. Craig Biondi, in a small space, demonstrated the enigma of color versus light. The room by Michael Chodzin consisted of a pristine bedroom suite all in white save the blue stripes over all, bed and rug, done in blue Crest toothpaste, the empty tubes comprised the startling point and the visual ending of this witty and well realized "thing." Terry Thommes' room of "Le Corail Malade," floor in white sand

with white coral (or marl?) chunks attached by blue streamers to the ceiling, eerily lit, mesmerizing.

Outside of a grand metropolis, I cannot imagine a show of this quality and sense of fun anywhere but here. SoMo has never had such a haunting and funny show, ever.

Also at East Martello, the Children's



Annual Art Show was hung in the citadel, exactly where it should be. There is the usual junk that Keys' teachers insist be displayed but there were a number of amusing works and projects displayed, historical, city-planning imagined from colonists' points of view, Indians made of cardboard boxes. Tenth-grader Jenny Hutchinson's "Rival Eyes" is more sophisticated than any of SoMo's adult practicing artists and certainly realized; Coral Shores High School's students, notably Debbie West with "Birds in Flight" and Rebecca Callahan's "Haunted" deserve mention as does their teacher, Sharon Sandford. The same goes for Ron Van Balen's student, Chris Simpson, for "The Rising Eye."

WITH THE SEASON over, I have the impression that pressure is off and painters and galleries are dreaming of their well-earned summer hibernation. Barbara Cooper at Aristos will be presenting her gallery artists: Rochelle, with some new oils, water scenes; Michael Shannon, represented by his rich near-Victorian and European views of our Keys and oceans; plus the latest works of Henri LaChapelle in oil.

Karen at Artist Warehouse, in addition to business as usual, will feature a Rudi

Prazen three-paneled floor screen in wood which has been painted by Karen, herself.

Gingerbread is now on summer schedule, open Thursday through Monday and showing some very fine work by Broderson, oils by this ex-Key West resident who has since hit it big in New York. This is fine painting and needs to be seen. In permanence, the art of Craig Biondi, John Kiraly, Ron Clemons, Van Eno, Sal Salinero, Michael Palmer, Patricia Townsend and Wendy Turner.

The big secret at Guild Hall is that the usual summer problem of heat and humidity has been voted on and resolved in favor of air conditioning the whole gallery, an expensive and certainly efficient solution to our summer browsers' comfort. Among all the regulars, Judi Bradford informs that the Guild will be featuring the work of Norbert Szilagy (please, let that be correct) who does ceramics, furniture, wall pieces including a polychromed table. Tropical whimsy...

The Haitian Art Co. is showing a new (for Key West) Haitian painter that Boris Kravitz has brought in -- Alix Roy, who is internationally known and whose gouaches and acrylics of people and houses are handsomely framed by the artisan, Carl Girault. A must.

The Key West Art Center is giving mini-shows (whatever that means). Until the 4th of the month, they will exhibit the local scenes, watercolors of Maxine McMullen, after which, through the 18th, will be the works of Malcolm Ross, pastels, etchings and watercolors, and if I know Malcolm, some surprises.

SANDFORD AT THE Sign of Sandford has a marvelous window filled with bags and summer appurtenances, signed originals all, and for once in this nutsy town, affordable without being cheap; realistic value.

Jim Mosely at Rose Lane Antiquities, too, has some recently acquired bargains in ancient Peruvian weavings, small enough to be framed and of the legendary Peruvian quality.

John Morell, at his Carole Gallery on

Whitehead St. facing Dorothy's famous grocery store, continues his Bahama Village research seen in flat, pastel-colored linear canvasses, filled with air and space and local residents going about their lives. Marvelous work, journalistic in a sense; documentation as art. The base of simplification is sophistication. Well, it's here.

At Harrison's, Helen is working on four pieces at the same time, all different, one abstract, another a smooth clam -- probably in the series I love of Helen's work. Two of her artists are busy on commissions. Matthew Lineberger, after many-too-many committee meetings, has been given the OK to sculpt the two marl stones on White Street in front of the Indigenous Park into animals and children. Cricket Barnes is doing a four-wall contiguous mural in a floral theme at the Curry Mansion. The Harrisons and their artists are the coming generation here, Helen now on East Martello's Board of Directors. Serious and meritorious people.

Lucky Street Gallery is showing the spacey seascapes of Karasik, pastels on linen and all elegance; some new oil-on-paper portraits by Jordon Meister; for my money, superb, gouaches of the Key West scene by Colbert; some interesting (a fatal description, but nonetheless applicable in this case) ceramics of masked personages by David Aguirre. Roberta Marks is represented by a hot, vibrant gouache, large and limpid, and a ceramic ritual vessel of great quality. Jane Evershed shows several small, highly colored South African folkway oils, and Jean Louis LeBrun, controlled but steamy tropicals in oil.

AT FARRINGTON'S, PETE has restored a couple of recently-found works in oil by Leake that were thought beyond the pale and which, under his care, have come back to their original context; facelifting applied to decrepit paintings, stayed too long in attics or cellars. The artist of the month will be Jim Harris with watercolors of bonefish and casting fishermen. An artist from the North.

Possibly the most stupifying, moving and perfect work I have seen in many years, squeezed into my recent New York sojourn as an afterthought to entertain my hostess, was *Madame Butterfly*, since it has become the hit on Broadway, an effort of many geniuses. One usually disdains Broadway. Who wants passionately to see *Phantom of the Opera* or *Cats*? We arrived three minutes before curtain, had center seventh row seats at \$37.50 and went from belly laughs through goose-flesh to tears, Puccini ringing in our ears and viscera. And we had fallen in love, understood why, and backs-to-the-wall, like the hero, done the necessary, the inevitable. Art is sometimes convincing and real.

In closing, let me exhort everyone to renew their memberships to the Monroe County Arts Council located at The Reach, 296-5000. There are single and family memberships available, plus many other gift and donation plans. The Council has been performing miracles with its diversity of programs and needs as well as merits our support.

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The Fame Game

by V.K. Gibson

LET US CONSIDER fame. I do not mean "infamy" (the attention given to criminals), or notoriety (accorded to stunt men and women), but that golden glow which now and then burnishes the reputations of a few human beings, sometimes temporarily, sometimes for millennia.

There are perhaps as many myths attached to fame, the condition, as there are famous persons. In some cases fame pursues its beneficiaries (or victims), and in other cases the players chase after it. We have, then, a game of tag, with a vast number of participants across history, with only a few of them being "it."

I find the American variety, of style, of fame to be particularly fascinating, and

fraught with cautionary tales. In this nation which celebrates the common man there is a constant impulse to raise up, and then to tear down, uncommon people.

This is particularly true if, for example, a



writer has stumbled upon a large popular readership and has received a sudden infusion of money into his impoverished life. There is always the suspicion that anything which is commercially successful is somewhat less than art, and thus a betrayal of high ideals.

BUT THERE IS more to the tearing down process than that. Many actors, with no pretense to high culture, have suffered a near-violent dislocation from the pedestal of stardom. There is a harsh strain of fickleness running through our land. Fans and groupies are not happy to worship from afar, they must now and then riot and devour.

And today, as they say about moviemakers, you are only as good as your last project. Even though Tennessee Williams created some of the greatest plays in the history of theater, critics ground him into the dust for the last 30 years of his life because he could not match his earlier work.

In the United States, money and fame are so bound up together it can be argued that no one is truly famous unless his status in the world is the major component among

those factors which contribute to a high income. If one cannot or will not cash in, one is regarded as insane or foolish -- and is at least famous for that!

Fame, together with wealth, is the most effective beauty product. We can all make lists of famous beasts, of all sexes, who have won the hearts (or at least the bodies) of beauties.

WHAT OF THE phenomenon of fame within an exclusive circle? This, some would have us believe, is where the sacred pilot light of art is kept burning, tended by the high priests of the holy literati. They draw the lists of official demigods from their own numbers. Fortunately, most of them have about as much to do with genuine art as most churches have to do with God.

These "hacks of academe," as Gore Vidal calls them, are far less important to the establishment and preservation of reputations than many people suppose. True literary immortality is bestowed in only one way: by the great masses of readers, who keep a few writers alive by reading their works generation after generation.

Recently, I was reading about Charles Dickens. In his novel, *The Old Curiosity Shop*, there was a character named Little Nell, a girl who moved from one heartbreaking tragedy to another, finally ending up ill and near death.

In the Victorian period, novels usually were serialized. During the run of *The Old Curiosity Shop* all of the English-speaking world became engrossed in the plight of Little Nell. Mobs clustered on the New York wharfs, waiting for the ship from England to come in with the newest installment, with people crying out even before the boat had docked, "Does Little Nell live?" Many wrote letters begging the author to spare the child.

Dickens killed her off anyway. People were utterly stunned. Black wreaths were hung on doors from Edinburgh to Calcutta. The House of Lords adjourned. The prime minister, "wretched beyond words," withdrew to his country estate. Queen Victoria wept from Buckingham Palace to Windsor Castle, and back again. Clergymen offered prayers for the "soul" of Little Nell. A prominent literary critic suffered a stroke.

Talk about fame. And how did Charles Dickens react to his success, which lasted over several decades, and reached such a level that the Queen once remained standing, during a long audience with the author, because protocol forbade a commoner to sit in her presence? He thrived on it, personally and artistically.

THINGS HAVE CHANGED today. Fame, we are told, can be deadly.

Perhaps the most famous writer of recent times was Ernest Hemingway. The television miniseries dramatizing his life is but one of a vast array of media celebrations of the man's life (I would like to say "work," but it is Hemingway's life -- worse, the mystique which surrounds his life) which endlessly is celebrated.

Early on Hemingway craved fame, and what he got exceeded his wildest dreams. And here we touch upon the Cautionary Tale.

When a person's self-esteem becomes bound by the judgments of others, that person's life enters the public domain. An almost unavoidable intimacy with strangers -- with many strangers -- flows in upon a life, like a seaweed-clotted tide. Suddenly at sea, does one walk on water or become a fish?

Sainthood or catch-of-the-day. Not a very nice choice, is it?

TRUMAN CAPOTE RODE the tiger of celebrity for most of his adult life. He courted the media and the media responded to every quirk and flourish in his life. Beginning as a wunderkind, he moved easily from the top echelons of the highbrow literary establishment to the world of "stars." Then, like a circus performer, he leapt from that trapeze onto the laps of the very rich.

And then, after a long while, he noticed something: There was no way down except to jump.

I do not believe that Mr. Capote's decline was entirely the result of his flirtation, his love affair, with fame. We should remember that his success (and his vices) flowered in the 1960s, when drugs and promiscuity were romanticized as never before. At a time when Leonard Bernstein was giving receptions for the Black Panthers, and society matrons were hosting pot parties on Fifth Avenue, we should not be greatly surprised that the smorgasbord of self-indulgences seduced many talented people, Capote among them.

And, perhaps decay can result from any sort of excess, even perversely, an extreme of virtue. The most creative members of the early American Puritan communities, I suspect, suffered from an excess of ... restraint? This suggests a rather interesting principle:

In times when wild Dionysus holds court, perhaps the artist should withdraw into a decorous life of moderation; when

Apollo reigns in dignity, then the creative person should make of his life a luscious bacchanalia.

THE ONLY MAJOR writer I can think of who might be said to do the former in these times of wanton abandon, is J.D. Salinger.

Famous for wishing to be left alone, Mr. Salinger refuses all contact with the media, will not cooperate with his biographers -- stymies them, in fact even going so far as to drag them into court -- and allows only a few intimates into his otherwise secluded life. He will not publish, or even show, his writing of recent years.

This mystery, naturally, only serves to puff up the myth. If that is his intent -- how clever! The Salinger legend grows, and all the fellow has to do is sit on top of the mountain and keep his door locked. It will probably continue to expand until he dies, and his last work is published, at last. That is, if it actually exists.

Perhaps, like Truman Capote's long-awaited masterpiece, *Answered Prayers*, Salinger's latter-day productivity will turn out to be a bust.

It can be argued that this reclusive approach, or reaction, to fame is just as filled with the potential for artistic and personal decline as a Capote-like scramble for attention. But, then -- what to do?

CONSIDER THIS WISECRACK: "He's famous in his own mind."

Beyond the joke, there is a certain wisdom. Creative people, artists, should carry within themselves a strong assurance as to their own worth. They must compose and develop that conviction as carefully, as lovingly, as they do their stories, poems, paintings. It hardly matters whether this is done with a becoming grace or a display of crude exhibitionism: Survival requires that it be done.

For, what else but that little fire of the ego can serve to warm the unknown artist as he strives to traverse the wilderness of his obscurity? And only such a flame can finally keep at bay, in the feast days of ripe success, those predators who have a taste for tender hearts. Fame is like the sun which casts a hot light upon us. At midday, all is bright. But shadows grow long as the day declines.

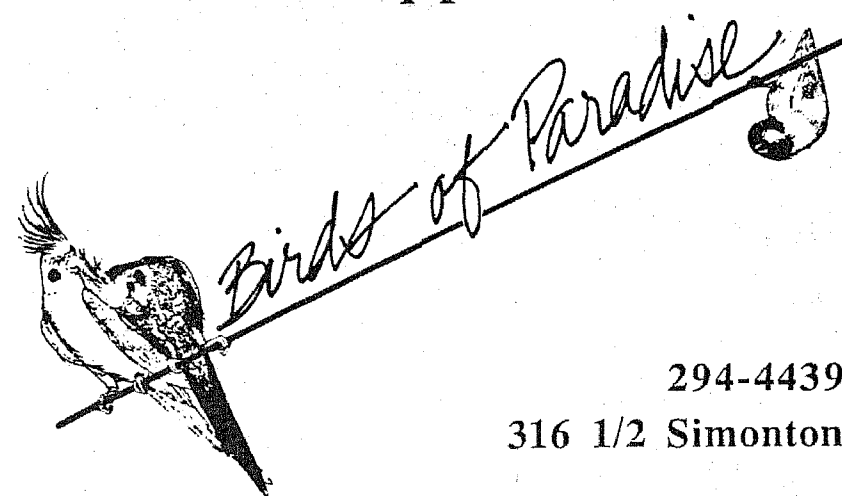
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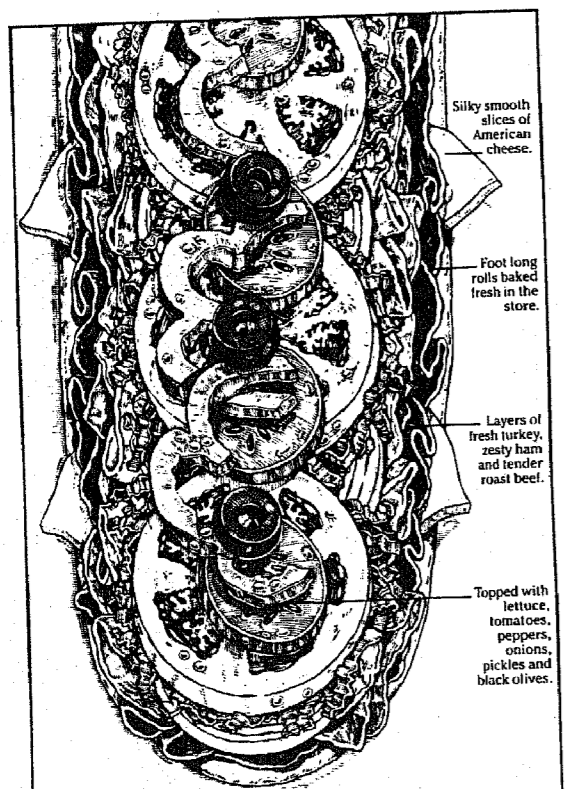
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The Monster of Carysford Reef

by Carol Shaughnessy

Some Key Westers called him Squire Egan. Others called him Brother Egan -- but no matter what they called him, they all agreed he was a stirring preacher. Back in those days, there wasn't a regular church in the tiny community of Key West, so services were held in the County Courthouse overlooking Jackson Square and the blue Atlantic. Ministers of different faiths took turns speaking the Lord's Word from the Courthouse pulpit.

It just so happened that one Sunday the Methodist Brother Egan was preaching when he sighted a fine brig sailing dangerously close to the reefs off Key West. Now, at that time, almost every able-bodied man on the island made at least

after Brother Egan, running so that he too could obtain.

* * * * *

The engaging tale of Brother Egan has popped up again and again in volumes of wreckers' lore. No matter how much it is exaggerated, the vignette has contributed its share to the intriguing myth of the wrecker.

The myth of the wrecker is a curious thing, fed by rumor and speculation of the time. Key West in the early and mid-1800's was thought to be little more than a frontier town -- still less than a quarter of a century old -- although the enormously profitable wrecking business had made it the wealthiest city per capita in the United States. Wreckers, then, were often seen as little more than rough and lawless pirates.

... almost every able-bodied man on the island made at least part of his living by wrecking -- salvaging crew and cargo from ships that foundered on the treacherous reefs.

part of his living by wrecking -- salvaging crew and cargo from ships that foundered on the treacherous reefs. And both law and custom decreed that the master of the first vessel to reach a wreck took charge of the consequent salvage operations -- and a good part of the consequent reward.

Brother Egan was many things -- owner of a wrecking vessel among them -- but he was not a fool. He knew perfectly well that his congregation, seated with their backs to the ocean, had not seen the prize founder. However, every one of them was between him and the Courthouse door, and the preacher was determined to reach the helpless vessel first.

With this in mind, he based his sermon on the everlasting race for salvation. "Know ye," Brother Egan intoned earnestly, descending from the pulpit to emphasize his message to the congregation, "know ye that they which run in a race run all, but one receiveth the prize. So run," he continued, prowling the aisle ever nearer the door in an excess of evangelical (or wrecking) fervor, "run that ye may obtain!" As he reached the door, the enterprising preacher hollered, "Wreck ashore!" and every man in the congregation pelted outside

Speculation was rife that on occasion they went so far as to move or dim navigational lights in hopes of causing a wreck.

Noted ornithologist James Audubon, visiting the Keys in the 1830's, wrote that he was afraid of meeting the unruly wreckers, and had heard of their illegal practice of luring ships into the reefs.

Audubon was quite surprised when he actually encountered some of the fearsome bunch, and they presented him with birds' eggs and other specimens for study. He quickly revised his early opinion, pronouncing the wreckers "excellent fellows."

Even in rowdy Key West reality is sometimes less sensational than fiction, and so it was with the wreckers. Wrecking in the Keys was far from being the unprincipled and disorganized business portrayed in myth.

In fact, by 1828 an Admiralty Court had been established in Key West to oversee all salvage matters. Each wrecking captain had to be licensed by this Court, and a license was not granted unless the applicant was found to be of good character. Eighteen rules of wrecking were drawn up -- outlining the duties of the master of the

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My childhood dream was to live in a home... that looked out on the open sea...

needy vessel as well as the duties of his rescuers during the salvage operation.

Salvaged goods were brought into Key West and stored until the Court ruled on their final disposition. In the Court of William Marvin, the famed wrecking judge, the salvage award to the wreckers was determined not only by the value of the vessel and merchandise saved, but by the degree of peril the wreckers faced due to weather and sea conditions, and the degree of labor and skill shown during their salvage efforts.

Vincent Gilpin, in his fine article on wreckers published in 1942, mentions the strict watch kept on the wreckers by the Courts, and speaks of the men behind the myth. "In Key West," Gilpin maintains, "they were just folks -- neighbors and good citizens... previous to the development of the Coast Guard, wreckers were the only life-savers and many a crew would have been lost but for their prompt and courageous services."

So if salvage awards to the wreckers sometimes seemed high, they had been weighed carefully by an eminent jurist, and were often the reward for exceedingly stouthearted behavior. And wrecking could be a lucrative business indeed. Between 1848 and 1858, Judge Marvin recorded 499 wrecks -- averaging out to one per week during that ten-year period. A total of \$1,154,000 was awarded in salvage fees on those vessels.

Salvaged goods were generally sold at auction, which Key Westers attended religiously. Although buyers came from New York, Havana, and many East Coast cities to bid on the goods, much of the merchandise was snapped up by locals.

"For several days past," N. Parker Willis relates in "Health Trip to the Tropics," a contemporary account of the wrecking era, "the auctioneer's bell has called the people together to attend the sales of the damaged goods of the wrecked cargoes -- dry goods and groceries, drugs and medicines, boots and shoes, hardware, cotton-gins... books, furniture, piano-fortes, etc." Almost any unusual cargo could find its way to the auctioneer's block.

Thus wrecking was not only a lucrative business enterprise in Key West, but also a considerable arbiter of fashion and style. Imagine a town in which the prevailing styles in clothing and furniture are determined by the whim of wind and wave. One week, perhaps, a cargo of lovely silk shawls and bamboo furniture is salvaged from the reef, and the town's fine ladies arrange their wardrobes and houses accordingly. Two weeks later, it may be laces, a special kind of perfume, or a particular style of shoe that is sent by fate, and the silk shawls are suddenly old news.

If styles were sometimes colorful as a result of the ocean's whims, well then, the wreckers who served those whims were no less colorful. Some, in fact, were the stuff of legend -- and "Hog" Johnson was one of them.

Called "Hog" because he was so often first to reach a disabled vessel and therefore entitled to the largest share of the spoils, Johnson had tried several careers before

settling in Key West as a wrecker. Among other things, he had hunted seal and otter in the Pacific, and had put in a stint running arms into Mexico. Attracted by Key West and the wrecking life, he married a Key West girl, and eventually formed the Key West Wrecking Company with two partners.

"Bubba" Smart, another noted wrecker, is remembered as much for his general spirit as for his seafaring prowess. He often cared for his impoverished friends by adding their names to his crew roster, so that they would share in a salvage award.

Good deeds such as "Bubba" Smart's were no rarity in the wrecking world. The Florida Historical Quarterly of 1963 presents a section on wreckers and their

exploits containing several cases whereby they acted fairly and generously.

For example: "... A very valuable lot of books saved from the brig 'Concord'... belonging to a college in Alabama, was not included in the valuation of the cargo, and was forwarded free of expense to the owners... A considerable quantity of furniture and bedding, belonging to a Mrs. Colwell at New Orleans, saved from the ship 'Florence,' was restored without payment of salvage." In the case of the Spanish brig 'Correro,' "... the conduct of the wreckers was highly meritorious. They having refused to go in search of valuable cargo, until they had first saved the persons."

Yes, accounts of the wreckers could go



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on endlessly -- of their courage, their opportunism, their unexpected generosity. But no tale about them is as unique as that of the time they salvaged a sea monster off Carysford Reef.

* * * * *

The news of the wreck was in the New York Shipping and Commercial List for June 25, 1845. It detailed the sinking of the good ship "Newark," bound for New York from Mobile, and carrying 644 bales of cotton. The news struck Albert Koch, waiting in New York, like a blow over the heart. What had happened to the sea monster he was shipping aboard the "Newark"?

German-born Albert Koch was a passionate paleontologist. Oh, he did other things to make a living -- such as opening a museum in St. Louis containing an Egyptian mummy (complete with sarcophagus), an extensive collection of stuffed birds and animals, and, for a time, five live alligators. But in spite of his exposure to such fascinating distractions, Albert's first love was old fossil bones.

In 1844 Albert left his native Germany to begin a two-year odyssey throughout the eastern United States looking for sea monsters. In 1845, in Alabama, he finally found the skeleton of one.

He called it the Hydrarchos. It was one hundred fourteen feet long, and was described variously as a serpent and the monster leviathan out of the Book of Job, with special emphasis being put on the

grandeur of its carriage. It was estimated that the Hydrarchos could easily eat three buffaloes at a sitting, so to speak. And for all Albert Koch knew, that long week in June, it was lying on the bottom of its native ocean just off the Florida Keys.

Slowly, news of the wreck of the "Newark" trickled North. Albert heard the rumor that some of the cargo had been saved, and was sure that, since his precious boxes of bones had been among the last to be loaded aboard, they would be among the first salvaged. Soon, however, desolation overcame him. He had heard stories of the brutish wreckers. What would they know of fossilized bones? Surely they would throw his cargo overboard in disgust, to make room for some object of value. Or if

As he reached the door, the enterprising preacher hollered, "wreck ashore," and everyone in the congregation pelted outside after Brother Egan, running so that he too could obtain.

they did recognize the importance of the Hydrarchos, Albert would have to pay a good part of its value in the salvage fees required by the Court -- money he did not have. Either way, it looked like his treasured Hydrarchos was lost to him.

The wreckers, however, had a surprise in store for Albert Koch. After alternating between faint hope and complete despair for several days, Albert chanced to come across a report from Key West in a New York

newspaper. In it he read joyful news. Far from being the ignorant, callous men he had pictured, the wreckers not only recognized but appreciated the importance of the Hydrarchos to science. They agreed upon an amount to charge the owner of the "Newark" for the cotton they had salvaged, but decided to send the "giant sea serpent" free of charge to its owner in New York, as a service to science and man.

Several months later the Hydrarchos was on display at the Apollo Rooms on Broadway, where it was astounding the New York press and public. During this exhibit Albert Koch had a strange visitor.

He was the captain of the sunken ship "Newark." He told Albert of the storm that wrecked the ship -- of the waves that

loomed overhead, tossing the ship up and then down as though it were a child's toy. He spoke of his fears that the wreckers would find the storm too perilous an enemy to fight, and his joy when the brave men appeared after all. And last he told of the saving of the great Hydrarchos, which apparently had tried to return to its ocean element: as the wreckers were loading the boxes of fossil bones onto their vessel, one of the boxes slipped overboard. Scarcely

seconds later, a wrecker followed the box into the storm-swept water in an attempt to secure a rope to it and pull it to the surface. They attempt was successful, and the Hydrarchos was saved.

Although the press, at the time of the Koch's exhibit, praised the Hydrarchos to the skies, some scientists were skeptical. They pointed out that the skeleton appeared to be composed of parts of several animals ... but the question was never resolved.

Whatever the facts about its origin, the Hydrarchos did not stay in the United States long after being rescued by the wreckers. On May 19, 1847, the majority of the skeleton was sold to the Royal Anatomical Museum in Berlin. It apparently resided comfortably there until 1945, when the museum burned during a bombing raid.

Koch himself died in 1867 and was buried in the sleepy little town of Golconda, Illinois. Years later, his remains were disinterred to be reburied in a hilltop cemetery there, and it was discovered that the earth had paid a particular tribute to the fossil-hunter -- his own bones had become fossilized!

Why did the wreckers act so generously in the matter of the Hydrarchos? Perhaps, as they claimed, they realized its importance and sought to serve science. Or perhaps they understood that Albert Koch, like they, had worked in a sort of salvage business in his effort to recover the enormous serpent. Of course, the wreckers were men of the sea ... and perhaps, off the Keys that stormy day, they recognized a kindred creature in the Monstor of Carysford Reef, and simply wanted to see his old bones to safety.

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Forward to the above by John Francis McDermott.

A special thank you to Betty Bruce of the Monroe County Library for making available her correspondence with Mrs. Frances H. Stadler concerning the salvaging of the Hydrarchos, as well as her invaluable file on the wrecking industry.

Summer Music Adventure for Kids

This summer children aged four years and older may participate in a musical awareness program at the MacArthur Piano Store that features fun and games.

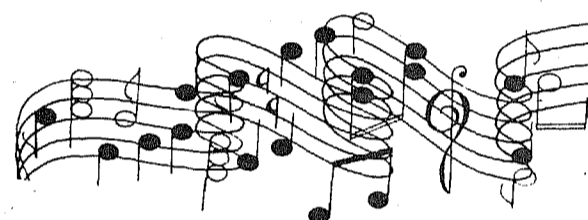
The program, called Summer Music Adventure, will consist of small classes

include playing and singing songs by ear and instruments, rhythm understanding, knowledge and recognition of musical symbols, and self-expression.

Taught by experienced teachers, the program's two five-week sessions begin June 14 and July 19. Classes meet for two hours, one day per week at MacArthur Piano Store in Room 20 of the Old Harris School, 812 Southard Street in Key West.

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The Case of the Missing Radio Towers

by Joe Roach

The search began about two years ago, prompted by a chance remark. A friend was showing me through the former Truman Annex Navy Base. He pointed to a small squat box-like building and said, "That's where Marconi had his laboratory when he was working for the Navy in Key West." Marconi? ... Guglielmo Marconi, one of the inventors of early wireless? ... what had he been doing in Key West years ago? I knew Thomas Edison had spent considerable time here working with the Navy -- but Marconi? My curiosity started twitching.

I had been told a good place to start digging was the Monroe County Public Library. And that Sylvia Knight and Tom Hambright in the Florida Room could probably provide answers. Sylvia searched through cards and shelves and files. No reference anywhere to Marconi. But she did turn up the name of Lee de Forest, a radio pioneer who early in this century had spent months in Key West. Worth checking. An autobiography should be in the general stacks. It was, and in its pages I found some interesting clues to my puzzle.

In 1904 three 250-foot wood spires pierced the sky over Key West. In daylight they, along with the Key West lighthouse, could be seen from fishing boats and ships far out in the Gulf and the Atlantic Ocean. But the electronic impulses that leaped off these towers could be heard as far away as New York City, the Great Lakes, even occasionally on the West Coast of the United States. Those were the days when one or two hundred miles was considered good long distance for the reception of early radio signals.

The towers were built for the United States Navy by the American de Forest Wireless Telegraph Company that had been awarded a contract in 1904 to construct five of the most powerful radio stations that up to then had not been built anywhere. The five locations were Key West and Pensacola, Florida; San Juan, Puerto Rico; Guantanamo, Cuba; and Colon, Panama.

Under the personal supervision of Lee de Forest, the versatile and inventive genius who became known as the "Father of Radio," the Key West station was built first and Pensacola second. In his autobiography de Forest wrote, "On January 1, 1905, I began at Pensacola my first tour of inspection of our growing Navy stations. The station was nearly ready for test-out by the time I reached Key West. There ensued weeks of wireless work and experimenting, the most fascinating and delightful in all my experience -- lost to the hectic existence of northern cities, in that indolent Island of Delight -- a subtropical sanctuary from the wintery blasts I had left behind."

There is no doubt that de Forest enjoyed his time in Key West. "Two delightful weeks were spent in the little Navy shack in a grove of coconut palms which had been

hewn partly away to clear space for our antenna wires. These were borne aloft by three slender white masts overlooking waters painted in such soft and vivid hues of green and violet as my eyes had never seen before."

Thanks to de Forest and his engineers Key West was the first really high-power wireless telegraph station in America. As "KW" it made history and was familiar to wireless operators on passenger ships, freighters, and Navy vessels far out to sea.

While in Key West de Forest also established, as he put it, "a little" commercial station at La Brisa. This installation was so successful in overcoming the ever-present bugaboo of static, wrote de Forest, "... that it could be heard over distances up and down the coast quite unequalled by any big jammer then extant in the whole wireless world. It frequently happened that ships far at sea could read Las Brisas (sic) when the ... Key West Navy station was just a big noise lost in the louder roar of static."

De Forest and his people went on to complete installation of the Navy radio stations at Guantanamo, Colon, and San Juan.

But back to the three Navy radio towers built in Key West. We have evidence of the location of one of them from a story written by Commander E. J. Quinby, USNR (Ret.) that appeared in the *Key West Citizen* Sunday, March 24, 1963. (More thanks to Sylvia Knight of the library for locating this additional clue.)

According to Quinby -- self-identified as a charter member of de Forest Pioneers, Inc., which should lend some credence to his information -- one of the original trio of wood towers was erected at 428 Greene Street. And within its base was the "wireless shack" where the operator on duty sat for 12 hours at a time, handling routine commercial messages, weather reports, news, "and on occasions the dread distress call from some stricken vessel at sea."

Go to 428 Greene Street today and you'll find the well-known Captain Tony's Saloon. But in his 1963 story Quinby tells us, "One of Key West's famous landmarks is presently being groomed by Morgan Bird and Frank Wolkowsky to open as Key West's Oldest Bar. Formerly one of Ernest Hemingway's favorite haunts when it was run by 'Sloppy Joe,' it was originally the de Forest Wireless Telegraph Station."

Also Quinby pointed out that the original office of the Inter-Ocean Telegraph & Cable Company -- and later the office of Western Union Telegraph Company -- was located at 416 Greene. Aply named Telegraph Lane, it runs between Numbers 416 and 428.

His 1963 story continues, "A recent inspection of that historic 'wireless shack' at 428 Greene Street revealed the stout structural mast braces that most folks today assumed to be precautions against hurricane damage. Remodeling work ... has disclosed to view the massive central

wooden mast-block, 12 inches thick and 30 inches square, from which radiate the eight heavy sloping roof beams -- 3" by 6" -- that land upon the stout wooden plates 4" by 10" atop the four sides of this 24 ft. square building."

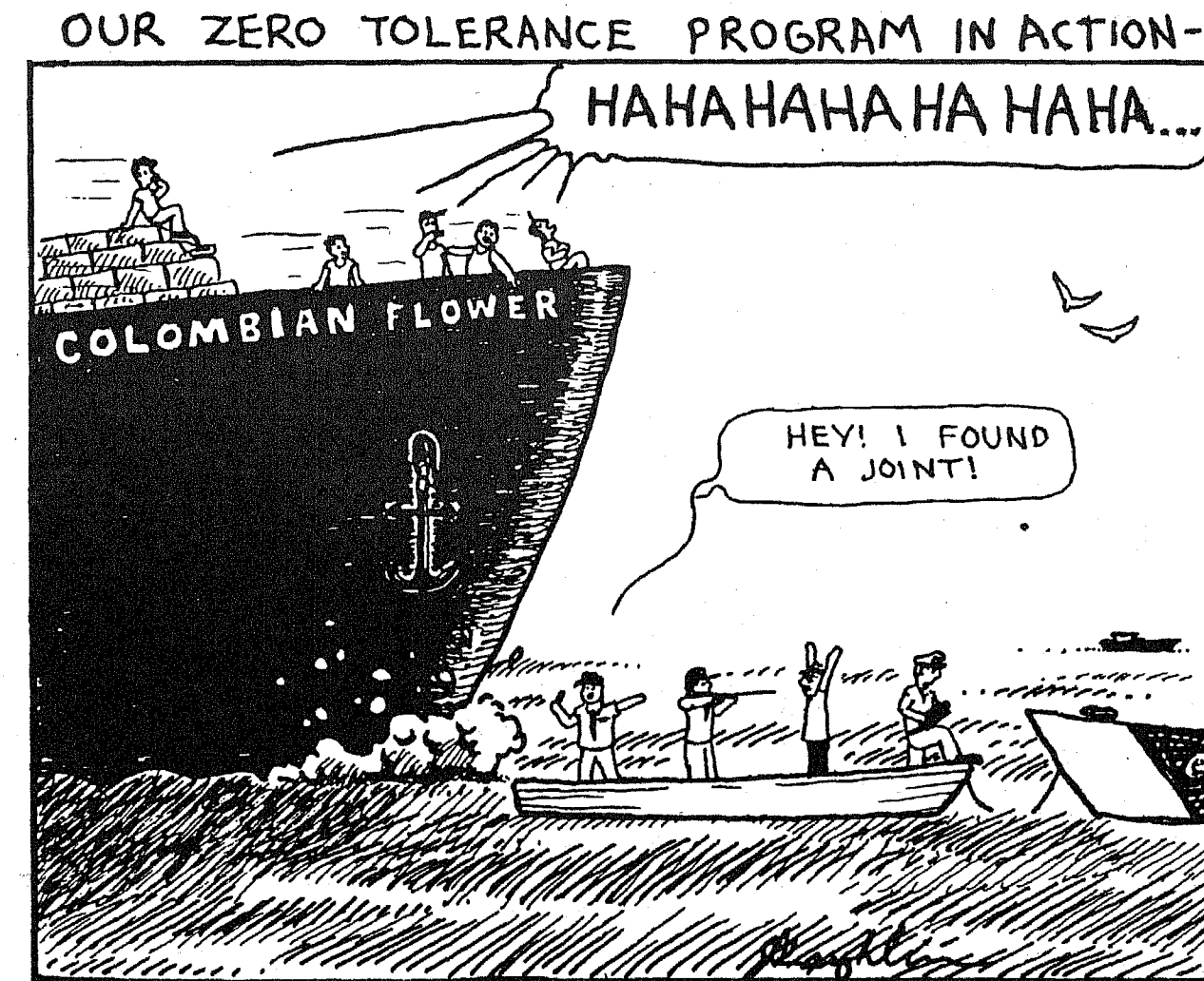
If 428 Greene Street is indeed the site of one of the three original wood antenna towers, where were the other two towers located? Neither Quinby nor de Forest tell us in their writings. Someplace, though, there must be some kind of documentation. Perhaps in City records ... in Navy archives ... or buried in the memory of one or more Key West senior citizens. A check with the Historic Key West Preservation Board turned up nothing excepting a suggestion that the information might be found in the National Military Archives.

It is known, however, that the original wood towers were replaced in 1914 by three 320-foot steel towers. These, according to a study prepared by Sharon Wells, "Naval

Architecture of Key West," were erected in an area on the Navy base bounded by Whitehead, Caroline, Eaton, and Front Streets. The 1912 to 1913 Plan of the Station shows the location of the Wireless Radio Building -- No. 57 -- just north of the barracks on Front Street.

We also know that those three steel towers were dismantled in 1967, ending all major Navy wireless operations based on the station. Shortly before the base was purchased we went looking for any evidence left of the towers. The only possible evidence was found on Caroline Street near Front Street -- a large concrete slab studded with huge imbedded bolts.

So apparently all that's left now of 63 years of pioneering Navy radio operations based on Lee de Forest's "Island of Delight" are the massive timbers in Captain Tony's Saloon and, probably by this time, a hole in the ground where once was the base of an antenna tower. ☐



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With the rush of season over, you may find yourself with a little time and the desire to do something -- for yourself. The Key West School of the Performing Arts, located at The Red Barn Theatre, invites you to participate in its summer program. This year's curriculum offers stimulating classes for students of all ages and degrees of experience.

Operating under the aegis of The Red Barn Theatre, the school features a professional teaching staff and a variety of courses geared for fun and fulfillment.

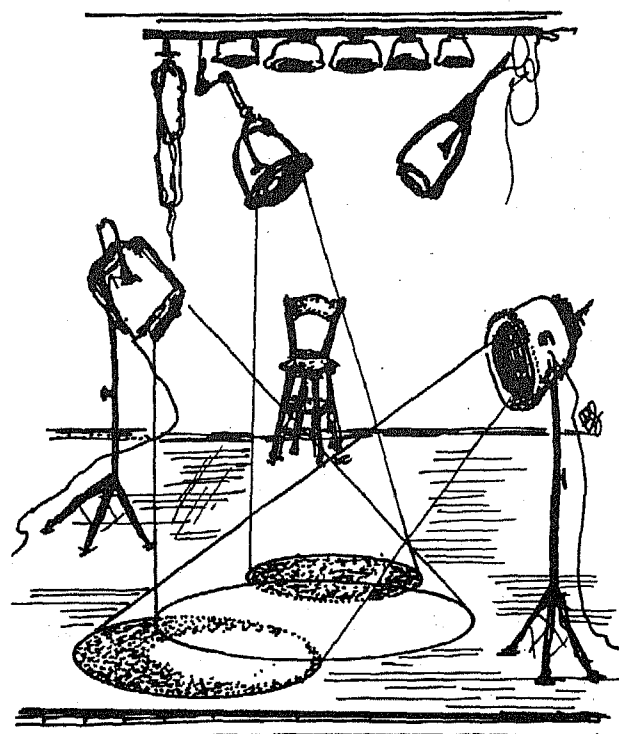
If song is your pleasure, you can study vocal technique with singer Victoria Roush. Her class emphasizes vocalization as applied to song study, and is a prerequisite to later song study classes.

Actor-director Carole MacCartee will conduct an improvisational workshop, designed to excite the imagination and stimulate the senses. Actor Adrienne Sher will offer a course based on the techniques of Sanford Meisner. It is aimed at interpreting behavior and learning to respond truthfully under imaginary circumstances, and will culminate in scene studies demonstrating the technique.

Director Richard Magesis will teach four classes: scene studies for adults; scene studies for teens and preteens; a comedy workshop; and a course in voice and

diction, based on the book *Speech for the Stage*. Scene studies and comedy include actual performances.

In addition to scene studies, the school will offer two courses for children taught by actor Billie Kaye. A children's workshop, for students 7 through 14 years old, will begin with theatrical games and progress



through exercises to develop speech, movement, imagination and concentration. This class will end in a final performance. The other class will be conducted in a Key West Community pool (under close certified supervision). It's an opportunity to stay cool while developing communication skills through improvisation, sensory exploration and movement and leading up to an aqua-production of the classic story *Peter Pan*.

Bert Lee will teach a course in magic, initially emphasizing simple close-up tricks, and as students develop basic skills, guiding them to whatever level of close-up and small stage magic which suits them. This class is suitable for all ages.

Also, Magda Il-Gabal (Ruth Gibbons) will conduct a three-week course on the fundamental movements, attitudes and expressions of Middle Eastern Dance. And classical guitarist Matthew Jampol offers a course in guitar study for players of all learning levels, with personalized training in folk or classical technique.

For information, pick up a brochure Wednesday through Friday at The Red Barn Theatre, or call 294-2833. Registration will be on Saturday, June 4, from 11 am to 3 pm and Sunday, June 5, from 3 to 5 pm at the Key West Women's Club, 319 Duval Street.

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Box Office Poison: A Deadly Comedy



Playwright Bruce Peterson, who also directs and acts regularly in Key West theater productions, created *Box Office Poison*, a musical comedy running at The Red Barn Theatre this month. Photo by Richard Watherwax.

From June 29 through July 10, the Red Barn Theatre, in conjunction with the Hemingway Days Festival, will present *Box Office Poison*, a new musical comedy from the prolific pen of Bruce Peterson.

Box Office Poison is a play within a play. Set during the bittersweet days just before opening night, *Poison* is based on the life of murderess Lucrezia Borgia, a member of the famous political Italian family during the Renaissance. The actors expect "dead" performances, but not "dead" bodies. Enough said.

Peterson moved to Key West four years ago from Atlanta where he was resident writer and director for

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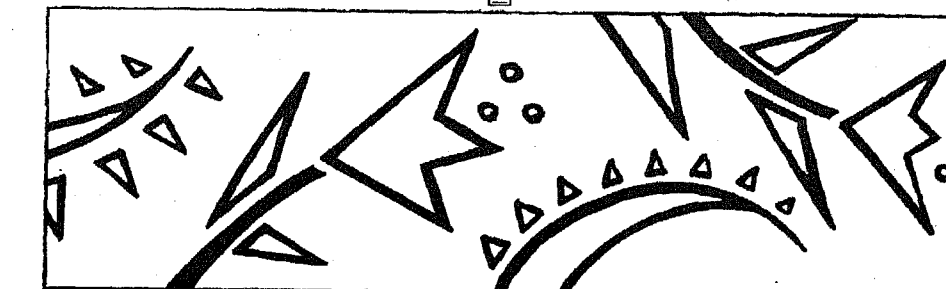
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Gene & Cates Cabaret Theatre for three years. One of his productions, *Della's Diner*, was so successful it even transferred to New York.

Since arriving in Key West, this popular actor/director/writer has been associated in a major capacity in 20 different productions. This current presentation marks his "coming of age," being number 21.

Box Office Poison will be directed by Susan Hawkens. The Red Barn box office opens June 27. Performances run June 29 through July 4 and July 6 to 10. For information call 296-9911.



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Children's World Theater

Children's World Theater of Key West will launch its premier season this month with a production of the Brothers Grimm fairytale, *The Fisherman and His Wife*. Scripted to appeal to all age groups, *The Fisherman and His Wife* features live actors -- Adrienne Sher, Bert Lee and Gordon Mackey -- a magical puppet, and memorable music. It will open a season of theatrical delights tailored for the young people of the Keys.

The performers and theatrical technicians of Children's World Theater are among Key West's most talented and dedicated. They include Tommie Grimstead, last seen in *Mousetrap* at the Waterfront Playhouse, Tom Murtha, who most recently played a Pewsey in *Coyote Ugly* at The Red Barn Theatre, and Carole MacArtee, director of this season's *Orphans*, also at the Barn.

Founder and managing director Bert Lee offers this about the philosophy and goals

of the company: "There's a wealth of talent here in Key West ... actors, dancers, mimes, magicians, musicians. The wonder of it is that so little of this is offered to children. There is, in fact, not terribly much for children around here at all, and we want to remedy that. We wish to offer theater as a source of wonder and growth, and so, we are drawing on timeless children's stories from around the world -- stories with clear messages, offered in a spirit of fun."

The company plans to open its shows at The Red Barn Theatre, offering two to three weeks of matinees there. Then it hopes to put the show "in the bag," and take it out to the community at large, beginning with a family picnic performance at the East Martello Museum, and then moving up the Keys to summer camps, schools and community gatherings. Small casts and simple production arrangements will keep ticket prices low, making the shows affordable to even the largest families.

For information, contact Bert Lee at 294-0322. ☐

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NEW AGE FORUM

BY ANN BOESE



Editorial

Already, it's June. Time is flying faster than I can keep pace with. Due to the increased responsibility of editing the main body of *Solares Hill*, my life's former deadline-to-deadline pattern and has taken the shape of one big blur. Not that I'm complaining. I love this paper and am honored to be a part of the wonderful service it provides to this community. But publishing is hectic and I do get tired.

Common sense and New Age thinking offer me the solution to the tension. Exercise. The simple practicality of a yoga class or aerobics or dance or tennis is obvious. Blow off steam, tire and relax the limbs, use the body, free the mind. Sounds great. Still, all I manage to do is ride my bike around town--faster and faster. I suppose the key is not planning to do it tomorrow, but starting today.

Mid-June the Florida State Massage Therapist Association will be holding its convention at the Casa Marina Resort. I think it's marvelous that an association of an industry like this, which was relatively unknown about a decade ago, has grown and organized to this stage. Over 400 therapists will attend.

Unfortunately it's not open to the public and sources say this is because participants are learning at a level far above that of a layman. Questions on the basics would slow lectures down. But maybe next time the association will offer workshops to the public. Growth is a slow process, however as this and other New Age industries develop, the benefits to those outside the field will increase too.

As usual, Sioux Rose surprises us this month by broadening our astrological scopes and looking at stress and the stars. I always enjoy her applications--they can involve a day, a lifetime or generations. And Bonnie Tynes Brown is back writing on that mystical subject of reincarnation.

Good reading all--AB.

CONCHvention '88 State Massage Therapist Association to Meet in Key West

Editor's Note: Massage is a popular form of therapy here in Key West. Though the association meeting described here is not open to the public, I felt readers would like to know some of the areas local massage therapists will be studying in order to receive their mandatory continuing education credits. --AB

From June 16 to 19, about 400 licensed Massage Therapists from Florida will convene at the Casa Marina to "Discover the Treasure." Discovery is the primary theme slated by Key West's Massage Therapists and the Keys Chapter of the Florida State Massage Therapy Association for this statewide educational convention.

Massage Therapy may be defined as systematic and scientific manipulations of body tissues for the purpose of affecting the nervous, muscular, visceral, circulatory, digestive and fascial systems. The general effects of massage include stimulation of the circulatory and nervous systems, improved organ function, increased cellular activity, increased muscle and general body tone, increased lymphatic circulation, as well as improved digestion and absorption of nutrients.

Massage should be administered by a state licensed massage therapist (LMT). This person has completed a course of instruction which includes anatomy, physiology, hydrotherapy, massage techniques and the law, and professional ethics.

During the four days of CONCHvention '88 leading educators in the ever expanding field of Massage Therapy will give

presentations and workshops. John E. Upledger, Doctor of Osteopathy, will present a workshop in craniosacral therapy. Dr. Upledger led the research efforts at Michigan State University which legitimized this system of evaluation and treatment. Currently, Dr. Upledger is

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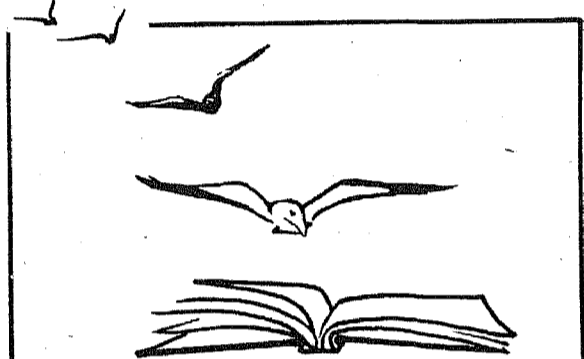
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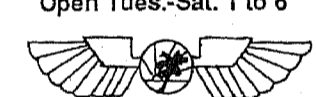
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NEW AGE FORUM
BY ANN BOESE

President of the Upledger Institute in Palm Beach Gardens.

Paul St. John will present a workshop in neuromuscular treatment of the hands, feet and forearms. Paul St. John has taught neuromuscular therapy nationwide since 1978. He is the Founder/Director of the Institute for National Health in St. Petersburg. Most recently, he has been hired as consultant to the Indiana Pacers and the National Basketball Association for evaluation of athletic injuries.

Benny Vaughn will present a workshop on sports massage. Mr. Vaughn has been one of Florida's best known representatives in this massage field for ten years. He is certified by the Athletic Trainer Association and is currently part of the University of Florida's athletic staff. In addition, he is President of the Florida Chapter of the American Massage Therapy Association, and serves as the Chairman of Education for Southeastern Sports, Inc.

This represents three of the 22 high

caliber professionals who will be teaching at this convention. Other workshops to be presented include Yoga self care, lymphatic drainage, untie, rhythmic element in massage, somassage, natural hygiene, sports massage, shiatsu, on-site massage, positional release and hakomi theory. Massage Therapists from around the state will earn continuing education credits as mandated by the Florida Department of Professional Regulation.

The members of the Keys Chapter of the FSMTA are encouraging our professional associates to really get out and enjoy our island paradise.

According to Bob Perry, Executive Vice President of the Key West Chamber of Commerce, "based on the standard convention expenditure multiplier the CONChvention will generate nearly 1 1/4 million dollars in the community."

Reincarnation

by Bonnie Tynes Brown

Deja vu, could you be the dream that I once knew, shining through, I keep remembering me, I keep remembering you, deja vu.

These beautiful words are from a hit song sung by Dionne Warwick a few years ago. They are about recognizing a lover from a former life. Has this ever happened to you? Have you ever had the distinct feeling that you have been somewhere before, recognizing a place, a town or a house or street, yet knowing that you have never been there in this lifetime?

Have you ever seen someone for the very first time and "hit it off" immediately, feeling that you have always been friends? Maybe you have seen a person of the opposite sex and been extremely attracted to them or maybe had an instant dislike? This has happened to all of us at one time or another.

How can these deep feelings be explained or understood? They can't! If you judge these feelings leaving out the theory of reincarnation, they simply do not make sense.

Sometimes dreams are great clues to past lives. You may dream of people whom you do not know this lifetime. Only through the theory of reincarnation do any of these things make sense.

What about our parents? And siblings and friends? If we truly create our own reality, which I believe we do, we must realize that everybody else creates theirs, too. Somewhere along the line we all create

our reincarnational relationships. We come to the earth plane to learn certain lessons. We choose certain individuals to help us do this. They agree and we all enter the earth plane in the roles we chose beforehand. Most often the same individuals are involved.

We change roles and gender from lifetime to lifetime in order to learn and grow in awareness. We are so involved in our particular roles, so engrossed in our present lives that we forget that they are of our own making. We, the souls involved in earthly lives, are all here for the same reason, to learn to use our creative energy to create what we want instead of creating what we do not want through ignorance. We set up our own conflicts which appear to be between each other but are in fact ourselves meeting ourselves in order to learn.

Edgar Cayce put it this way: It is always self meeting self. In every lesson learned, it's self meeting self. What we perceive in another, be it positive or negative, we are in reality perceiving this in ourselves.

So, the next time you are having a strong feeling about a person or place, consider looking at it from a reincarnational point of view, maybe then it will make sense.

Stress Cycles: An Astrological Overview

by Sioux Rose

Over a decade ago, Gail Sheehy published her best seller, *Passages*, which spoke of specific ages when adults were prone to life change of a stressful nature. Not versed in astrology, little did Sheehy know that the ages she used corresponded exactly with astrological cycles of change. (A rose by any other name would smell as sweet!)

Jupiter, the planet that expands our consciousness and enables us to act from the faith that moves mountains, can also overwhelm us with zeal and foolhardiness. Jupiter's orbit is repeated every 12 years and each Jupiter return (age 12, 24, 36, 48 and so on) is an opportunity for growth and awareness. Jupiter would be in a position opposite to its birth position at age 6, 18, 30, 42, 54 and so on. During these opposite intervals, we learn that growth must be modulated with wisdom, foresight, and a balancing of other drives and priorities in our lives.

Saturn, the planet that teaches us about discipline and frequently is associated (astrologically) with setbacks, painful lessons, and karma, takes 29 years to orbit the Sun. However, astrology derives its predictions from the angles that planets make as they orbit the Sun. Saturn forms a critical angle every seven years. At ages 13 to 15, a child begins to deal with adult-like responsibilities with puberty. Saturn

opposes its birth position and begins to hold the youngster accountable for his/her actions. At age 29, it's as though a big chapter of experience has been completed and a person inwardly judges himself. Most people experience many choices and changes as they near age 30. Saturn seems to bring about an inner realignment process wherein a person really weeds life of outgrown elements.

Growing Pains
Like all birth processes, there are growing pains involved. Saturn opposes itself again close to age 40 when a person must evaluate (as they did at age 14) where their life needs change. This reflects growing inner truth. We all make compromises for others along life's pathways. At junctures where various planetary energies come to a head, evaluation is forced upon us. Evaluation is the dynamo that leads to major changes and the process we refer to as stress.

Saturn's second return (to its birth position) is felt from age 56 to 58 and again a person must decide where personal values are being neglected in favor of living someone else's script. Saturn is again stressful from age 70 to 72.

Uranus has an 84-year orbit around the Sun. It forms a critical angle at ages 21, 42, 63, and at its return close to age 84. At 21, our society, seemingly arbitrarily, defines us as being adult. Uranus, associated with the sign Aquarius, represents free will and each person's unique makeup and expression. At 21, life forces us to prove, in effect, who we uniquely are. At age 41 to 42 as the opposition occurs, a person may feel that in trying to honestly be who they are, a lot of other people's expectations get upset.


Age 40 to 42 is clearly a critical turning point in the lives of most people. Saturn is opposite its birth position, forcing a review of goals, ambitions and life values. Uranus is also opposite its natal (birth) position and asks a person to act from their internal highest truth. It is often at 40 (or

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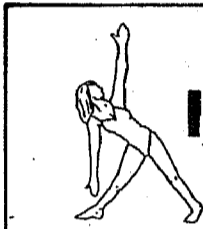
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thereabouts) that one's highest truth is in opposition to a floundering marriage; a dishonest career (in that it has nothing to do with what gives inner fulfillment); or even an approach to leisure. I am personally noticing many changes in the lives of my friends at and around age 40. Many are giving up drugging and drinking. Some are marrying again. Some are having a late baby or starting a new career.

Midlife is a demarcation point and if the planetary rays were cosmic doorways, never would so many options seem illuminated at once. Risk is involved at every juncture. But how boring predictability really is. Astrology shows the direction of the force; it's up to our free will to decide how we use it! (Most people are creatures of habit, making accurate prediction possible, but not infallible.)

Life Plans Reviewed

Uranus again forms a critical angle at age 63 when many adults review their life plans and decide on retirement situations or other changed work patterns.

Neptune, the mystical planet that reminds us we are more than flesh, has a 164-year orbit around the Sun. Dividing this into 90-degree angles, it too yields age 41 as a critical time. Neptune stimulates our search for soul; our need to be connected with something timeless and beyond ego. So as we enter into the midlife crisis and experience the oppositions of Saturn and Uranus, Neptune squares its birth position and forces us to listen to the dream within. We usually experience new sensitivity to old, suppressed portions of ourselves. The shadow within demands to be seen. Fellini made a film called *Juliet of the Spirits* involving a woman projecting how others saw her since she felt vulnerable about aging during her midlife crisis.

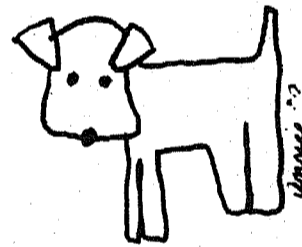
Life at this point seems very vague; so many variables are unfocused. The old symmetry based on a seemingly permanent status quo no longer exists. I recommend to my clients that they keep a journal and through it find a means of flowing with the new messages and sensitivities being largely emitted from the subconscious mind. Don't judge the material, simply flow with it. This process of allowing the inner self to speak, is part of the catharsis and profound self-honesty required of each of us during the mid-life crisis. This time frame is much like a cosmic initiation. The "rings of fire"

we walk through are the aspects of the old ego, melting away; enabling us to experience life as much more than we ever have, due to our past pattern of accepting externally binding conditions.

Rejuvenation

Finally, Pluto, which symbolizes the most profound processes of healing, rejuvenation, regeneration and transformation (life/death/rebirth) has a 264-year orbit around the Sun. The first square of Pluto to its birth position effected persons born before 1938 in their late 50s and early 60s. It seemed to have to do with a winding down of the roles of raising children and working in a career; there was a movement toward retirement and new areas of inner growth to compensate for the passing away of old life elements and definition. However, Pluto is at the closest portion of its orbit to our earth, and those born after 1938 are experiencing Pluto square Pluto at age 38 to 44. Another strong element works along with the midlife crisis to weed the life plan of outgrown elements in order to clear the path for new, as yet unseen, areas of personal growth and expression. One door closes so that another can open.

Many things in life are colored by attitude. Edgar Cayce, who wrote *The Sleeping Prophet* said, "Mind is builder." The purpose of my short article has been to remind the reader that most of us are invested in the past and expect the future to repeat the past. However, the purpose of life is growth, expansion and evolution. The attitude with which you move through the various timed (Divine Order) crises reflects the quality the experience will bring into your life plan. Many crises cannot, and should not, be avoided, because they fuel each of us with so much insight, growth, and new potentials. Since there is a regularity with which these passages occur, it's enriching to realize they are part of a plan for us, singularly, and collectively, and all work for good when our human attitudes cooperate.



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Canalside
Proposed Affordable Housing Project Stalled

by A.C. Weinstein

IF BUILT, PROPOSED affordable housing development Canalside will sit on five acres on the south side of North Roosevelt Blvd., along the west shore of the Riviera Canal Basin. The original site plan calls for five, four-story buildings, 161 units (31.2 units per acre), and 6,840 square feet of commercial space -- a total of 27 percent lot coverage, excluding wetlands.

In a May 17 public meeting organized by Canalside developers Henry Lee Morgenstern and Fred Skomp, 75 citizens who live in the neighborhood bordering the proposed site expressed opposition to the project. They objected to Canalside's structural height, traffic flow, density, sewerage needs and overall impact the project would have on their neighborhood.

Chuck Freeman, a Patterson Avenue resident, criticized the developers for "trying to jam a large housing project down his throat."

City Commissioners Jimmy Weekley, Sally Lewis, Harry Powell and Virginia Panico agreed the first site plan would be an intrusion on the Patterson Avenue neighborhood. Public safety was a major concern.

Weekly, who is Chairman of the Affordable Housing Study Group, said, "A lot of children play on those neighborhood streets simply because they are not used to heavy traffic. Speaking as a commissioner and a parent, a large increase in traffic is a scenario that frightens me."

Panico said, "Canalside would have a greater impact than Bayview because of its direct impact on one small neighborhood. Bayview would have been surrounded on three sides by water."

"It would be ideal to expand the existing neighborhood in scale by building a mix of one-family homes," said Lewis, who is

liaison to the City Planning Board. She expressed concern about the project's size and high density.

Morgenstern, a local attorney, said, "The neighbors' concerns are valid and I will not build anything that offends them. The present site plan is 'not etched in stone.'"

Morgenstern's partner, Skomp, a Sarasota businessman, was visibly shaken by the strong neighborhood opposition. He said, "This may sound a little schmaltzy, but

"This may sound a little schmaltzy, but I just wanted to do something nice for Key West."

Fred Skomp, Canalside developer

I just wanted to do something nice for Key West." Canalside is Skomp's first large development.

DURING THE MEETING, another local attorney, Michael Halpren, representing the Ramos family, said Morgenstern was "trying to shove a large housing project on a small neighborhood."

Former City Commissioner George Halloran said, "Halpren's attack on Morgenstern is ridiculous. Halpren has been pushing large development on this island for years. Who is kidding who?" Morgenstern was Halloran's campaign manager during the last election.

Halloran said he was against the present site plan.

Bill Westray, conservationist and former Chairman of the Restoration and Planning Committee, said, "Each of the projects we looked at is different and each must be judged on its own merit. However, it will be very difficult to produce any affordable housing within the city of Key West, the

land values being what they are."

The City Planning Board, chaired by Jerry Cash, invited the developers to come back in one month with a revised site plan. Morgenstern requested to return in two weeks, but this was denied.

AFTER THE MEETING, Powell said, "It's quite obvious that this project does not have the support of the community. That neighborhood elected me to represent them and that is what I am going to do."

This writer contacted several officials and citizens about their views on affordable housing.

Local attorney Frank Butner said, "We need low cost housing and should explore up the Keys where the cost of land is less than in Key West. Hotels should consider creating housing for their employees and providing scheduled bus shuttles."

Scott Warren, General Manager of the La Concha Hotel and a member of the Hotel and Motel Association, said, "My biggest problem is employees not being able to live here. Other hotels share this problem."

"Seventy percent of my workers are in housekeeping and food and beverage service. They just cannot afford to live in Key West. We shuttle service workers from Miami every two weeks," he continued. "If affordable housing is built up the Keys, hotels could provide employee commuter buses to run on specific work shift schedules," he said.

Assistant County Administrator Mike Managan remarked, "Researching land site for affordable housing further up the Keys makes a great deal of sense."

Mike Puto, County Commissioner and former member of the Monroe County Housing Authority, said, "I would encourage a city/county cooperative effort to help solve Key West's housing dilemma. The city's high rents and low wages just don't mix well."

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Dolphin Watch

Take a Swim on the Wild Side

by Valerie duPree

The morning I met Captain Ron Canning at Land's End Marina to embark on a day of dolphin watching, he and his first mate Amy Fischer, manager of the Greenpeace Store, were extremely excited. Earlier they had witnessed a large dolphin make nine full-body leaps right in a row -- a rare sight, even for those who observe dolphins in the wild almost every day. "It was wonderful," Fischer said, still clearly impressed by the dolphin's graceful display.

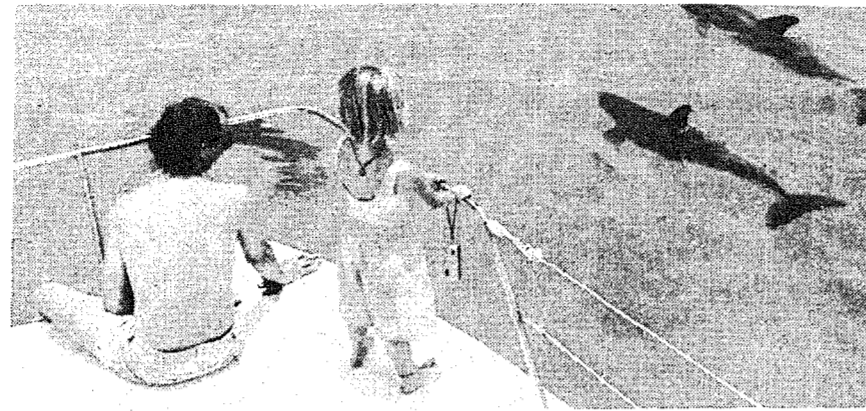
Wonder, observation and research is what DolphinWatch is all about. On his 31-foot Gemini catamaran, *Patty C.*, Captain Canning is studying a group, or pod, of bottle-nosed dolphins -- intelligent marine mammals that live in the Gulf of Mexico off Key West. His research methods are non-invasive which means he takes no samples, and uses no force or manipulation. Basically, he watches. And on occasion he'll interact.

His present goal is to identify the individuals in his pod, which ranges from three to 30 individuals and averages about 17, and to determine their living patterns -- whether they're permanent residents or migratory. He has their "home" narrowed down to a specific five-square-mile area. Nearly every day for the past three months, he has located the pod here. Except for one day several weeks ago, that is.

"I looked for the dolphins all day, but never met up with them," said Canning. "Then the next day they showed up with a newborn, a baby." He explained that the baby was about two-and-a-half feet long, and that the pod seemed protective but allowed him to take a look.

To help defer the costs of his work, Canning takes visitors out with him to take a look, too. For \$50 per person, up to six individuals can spend the day from 10:30 am to 4:00 pm on the *Patty C.* looking for dolphins. The only necessary equipment is yourself, lunch, beverages, and an interest in dolphins. Local residents enjoy a \$10 per person discount.

The day I went, I was accompanied by photographer Richard



Peter and Melissa Ginsberg, age six, observe bottle-nosed dolphins swimming along side the research catamaran *Patty C.*

Watherwax, Peter Ginsberg, and his six-year-old daughter, Melissa. We had a great time. We spotted dolphins on five occasions in groups of two to about 12. Once, six swam within about six feet of the boat. One dolphin blew us a series of greetings through his blow hole, an opening at the top of the head through which dolphins breathe, and slapped his strong tail against the water.

"I try to make myself as interesting as possible," said Canning, explaining that the dolphins seem to have as keen a curiosity about him as he has in them. He uses an underwater speaker to play tapes of whale sounds and classical music. Vivaldi's *Four Seasons* was the choice of the day. He also whistles and drums on the side of the boat.

What about swimming with these beautiful marine mammals? Yes, you can do it, though there's no guarantee that the dolphins will stick around while you get into the water. Canning has developed a method whereby a person is towed behind the *Patty C.* while wearing snorkel, mask and fins. I tried it. And while the ride was certainly adventurous, the dolphins left before I entered the water. Others, however, have been lucky enough to find themselves surrounded by dolphins -- an experience you'll never forget, according to Fischer.

For reservations and information, contact Captain Ron Canning at 745-8136, P.O. Box 4821, Key West, Florida 33041.

Buoy Installation Keeps Reef Conservation Afloat



Aboard *The Schooner Wolf* at Sand Key -- installation site of the first 20 Reef Relief mooring buoys -- Jim McLernan, Reef Relief Executive Director Craig Quirolo and the group's secretary and treasurer, DeeVon Quirolo (left to right), participate in the May 10 buoy christening event. Photo by Tom Netting.

by DeeVon Quirolo

"I toast all the living coral polyps and fish that will now survive because anchors will not be dropped on them," said Reef Relief Executive Director Craig Quirolo, at a christening ceremony last month to celebrate

the installation of 16 reef mooring buoys at Sand Key Light by Reef Relief. The local non-profit group plans to provide a total of 60 buoys at six Key West-area reef zones in order to reduce anchor damage there.

The event which took place aboard *The Schooner Wolf*, was attended by Monroe

County Mayor Gene Lytton, County Commissioner Gerry Hernandez, and former County Mayor Wilhelmina Harvey, several major Reef Relief sponsors, and others.

Printed material on how to use the buoys is available from Reef Relief. But the most important point is that larger boats must let out extra scope from the pick-up line in order to sustain a horizontal pull on the buoy. The pick-up line eye-splice is intentionally small to ensure that it isn't used on the sampson post or cleat of a larger boat without the advantage of added line.

Reef Relief was awarded money from the Monroe County Boating Improvement Fund to hire a county-bid contractor to install the buoys. The group is responsible for buoy maintenance for 20 years. That portion of the project is financed by contributions from the public.

Reef Relief will continue to supervise the contractor who will drill and install eyebolts for the buoys remaining at the five other reef zones: Western Dry Rocks, Rock Key, Eastern Dry Rocks, Western Sambo and Pelican Shoal.

Reef Relief membership is \$20 and includes a subscription to *Reef Line* newsletter. For information on membership or on how to use the buoys call 294-3100.

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STEAKS & SEAFOOD

A & B Lobster House.....700 Front
 Angler's Seafood House.....3618 N. Roosevelt
 Bill's Key West Fish Market.....2502 N. Roosevelt
 Black Angus.....3824 N. Roosevelt Blvd.
 Callaloo.....The Reach
 Capt. Bob's Shrimp Dock.....2200 N. Roosevelt
 Crab Shack.....908 Caroline
 Danny's Fish Market.....627 Duval
 Emma's Seafood.....The Reach
 Finally Charles.....315 Duval
 Half Shell Raw Bar.....Foot of Margaret
 Harbor Lights.....Garrison Bight Marina
 Islander Restaurant.....Front & Simonton
 Logun's Lobster House.....1420 Simonton
 Mangrove Mama's.....MM20, Sugarloaf Key
 Martha's.....S. Roosevelt Blvd. (A1A)
 O'Brien's at the Wharf.....2401 N. Roosevelt Blvd.
 Perry's Restaurant.....3809 N. Roosevelt
 Pete's Raw Bar (Pier House).....1 Duval
 Portside Key West.....431 Front
 Rusty Anchor.....5th Ave. Stock Island
 Turtle Kraals.....Foot of Margaret
 Two Friends Patio Restaurant.....512 Front St.



Some of the friendly faces at Gringo's Cantina, Key West's oldest Mexican restaurant.

CONTINENTAL

Billie's.....407 Front
 The Buttery.....1208 Simonton
 Callaloo.....The Reach
 Cafe at Louie's.....700 Waddell
 Dedek's Fogarty House.....227 Duval
 Dickie's.....320 Grinnell
 Foley Square.....218 Duval
 Islander Restaurant.....Front & Simonton
 Portside Key West.....431 Front
 The Quay.....12 Duval
 Queen's Table (Santa Maria).....1401 Simonton



Photo by Richard Watherwax

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 El Siboney.....900 Catherine
 Jose's Cantina.....800 White
 La Cubanita.....601 Duval
 La Lechonera.....3100 Flagler
 El Meson De Pepe.....1215 Duval

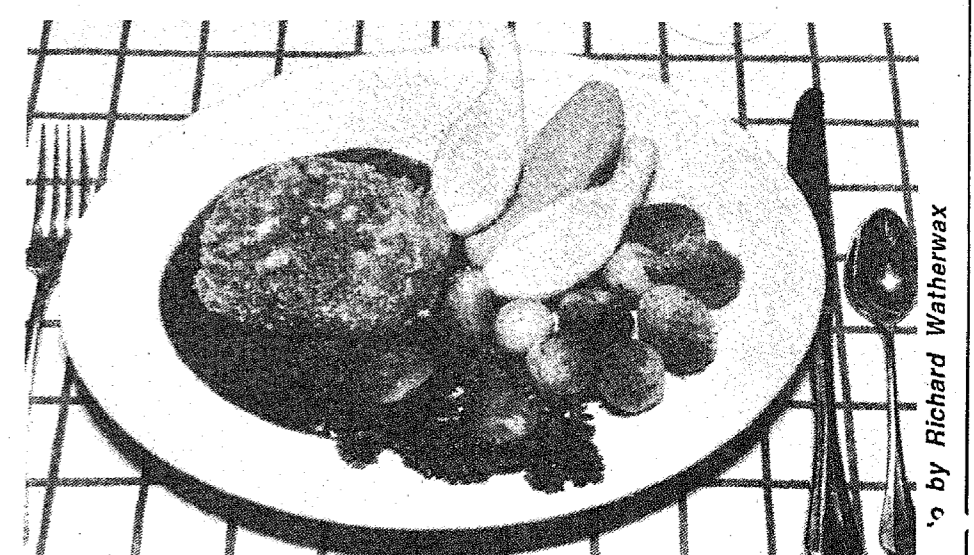
HOME COOKING
 Cafe des Artistes.....1007 Simonton
 La Creperie.....124 Duval
 Gloria's Garden Cafe.....618 Duval
 Henry's (Casa Marina).....Reynolds St.
 Jordan's.....808 Duval
 La Terraza de Maril.....1125 Duval
 Las Palmas.....1029 Southard
 Louie's Backyard.....700 Waddell
 Pier House Restaurant.....1 Duval
 Portside Key West.....431 Front
 Pepe's Cafe.....806 Caroline

FRENCH
 Cafe des Artistes.....1007 Simonton
 La Creperie.....124 Duval
 Gloria's Garden Cafe.....618 Duval
 Henry's (Casa Marina).....Reynolds St.
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Dickie's Restaurant, on Grinnell Street, is always a popular eatery offering fabulous food at fabulous prices!

Photo by Richard Watherwax

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 Benihana.....S. Roosevelt Blvd (A1A)
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 Cafe Exile (All Night).....Duval at Angela
 The Conch Kitchen.....Alyce's Alley
 Full Moon (till 3 AM).....1202 Simonton
 Louie's Backyard (till 1 AM).....700 Waddell

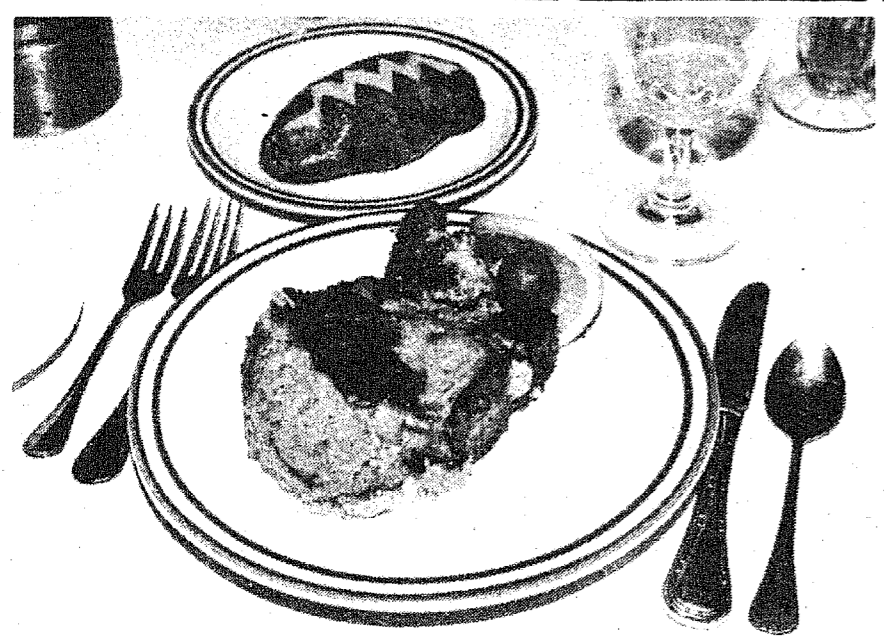


Photo by Richard Watherwax

Prime Rib is just one of the delicious dishes to choose from at Top O' Spray Restaurant at the Ramada Inn.

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