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FROM THE EDITOR

HELLO -

AREN'T THE NEW wing of 1800 Atlantic Condominiums and the ocean-front portion of the Sands Beach Hotel in violation of the 50 foot coastal construction setback law? The Key West Comprehensive Plan states:

"Ensure compliance with state setback law. Require a setback of at least 50 feet from the line of mean high water for all construction along the southerly coast of Key West from Cow Key Channel on the east to Fort Taylor on the west." I hope that the City Building Department checks this out.

LAST MONTH GIL Ryder wrote convincingly about the daffyness of putting the new Sewage Treatment Plant smack in front of Fort Taylor. The decision time for the selection of a site is growing nearer. Two other sites are being considered: Stock Island near the landfill and Tank Island opposite Key West Harbor. Unfortunately the Fort Taylor site is the least expensive with costs estimated at \$22 million for its construction while the other two sites would cost around \$25 million apiece. We will be setting a rotten precedent if we site this unwelcome facility in dedicated recreational park. It seems so raunchy to place it there. I would prefer to pay more and keep this plant out of our new state park.

I SURE DON'T think that Doug Jones has a case against Mayor Richard Heyman for ousting him from City Hall and his subsequent arrest when he attempted to reenter during the City Commission meeting. The Mayor has to keep order and Jones provocatively challenged him. It looked to me like a planned confrontation and I do not feel that the Mayor had any choice but to eject Jones. It is, of course, beginning to heat up for the political races soon to come in the city and maybe Jones is thinking of

running again. However, whether the motive was to get political mileage out of challenging Heyman or a sincere dissatisfaction with the restraint on his speech, Jones, I feel, is wrong.

I was pleased that the Cabinet in Tallahassee put Key West and Marathon back in the Aquatic Preserve Management Plan and then approved it. No one seems to know exactly why Key West and Marathon got taken out of the original plan but it obviously couldn't have been for scientific or environmental reasons. The plan goes to the legislature for a final vote on April 2nd. Representative Allen and Senator Plummer have promised their support of this plan. Good. Now let's get it passed.

COLUMNIST ALDEN SOLOVY has departed. He did a fine job for us and we will miss him. Possibly he will send us some material that he has already prepared and we will have it for the April issue. Columnist Helen Chapman was left out of last month's paper, but we have two of her pieces in this issue to help make up for it.

SEE YOU NEXT MONTH.

WT



Cover artist this month is Jean Louis Le Brun. His art can be seen at the Lucky Street Gallery, 322 Margaret Street.

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ART DIRECTION....WALT HYLA

With a little help from our friends...

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BOB GOMEZ

By ELIZABETH KINNELL

HEY, THERE, KEY WEST music buffs... how d'y spend YOUR Sundays? Have you heard of...listened to...met Bob Gomez of the "Jazz Times" radio show on Sunday mornings and evenings over WIIS-FM 107, here in town? If this is new news to you, then climb on board and get with the growing number of Key Westers who are tuning in to - and onto - Bob for their weekly jazz "fix"!

A letter from a "constant listener" reads: "I used to dislike Sundays; but your show in the morning sets my pace for the rest of the day. I grab the paper, some Cuban bread and a bucci... and I wind down while I'm listening to your show. Then I do the rest of my chores, see some friends in the afternoon...and get back home in time for your evening show. I'm sorry that it happens only one day a week. I could use it every day."

"I ALSO APPRECIATE your announcements about live jazz around town. When friends visit from out of town, I take them to Sunset, the Hemingway House and all that. But my favorite treat is that once I get that out of the way, I can show them our 'jazz town'... and that's when they start to relax and begin to understand what Key West is really all about."

LET ME TAKE you behind the scenes and introduce you to the high energy, the enthusiasm, and the strong and sustaining commitment of this man who wants to bring "the best to Key West."

It's a Monday afternoon about three, and I have been directed to go to a location on an Old Town street that has no name marker (part of the adventure that I love about living on this island). I continue on, using my intuition as my guide, and inquire of an old woman sitting in a rocking chair on a porch; yes, she assures me, this is the street. A few more steps bring me to a gate...I go through and call, "Bob!"...I know I'm close, because the sweet and mellow strains of a Keith Jarrett recording float out from the windows above, combined with an animated conversation by two men which is punctuated by words like "Coltrane", "Mingus", and "Hawkins".

UP THE OUTSIDE STAIRCASE, through an open door...and there it all is! The room is chock-full of a musician's "stuff": record albums filed along every wall and resting in disorder over most tabletops and seating places...a reel-to-reel tape player that forms a sort of divider between the "social" and "business" parts of the area... amplifiers nearby, speakers set on every wall near the ceiling...a flute on a base speaker in a corner, a standing metal music-store rack that holds even

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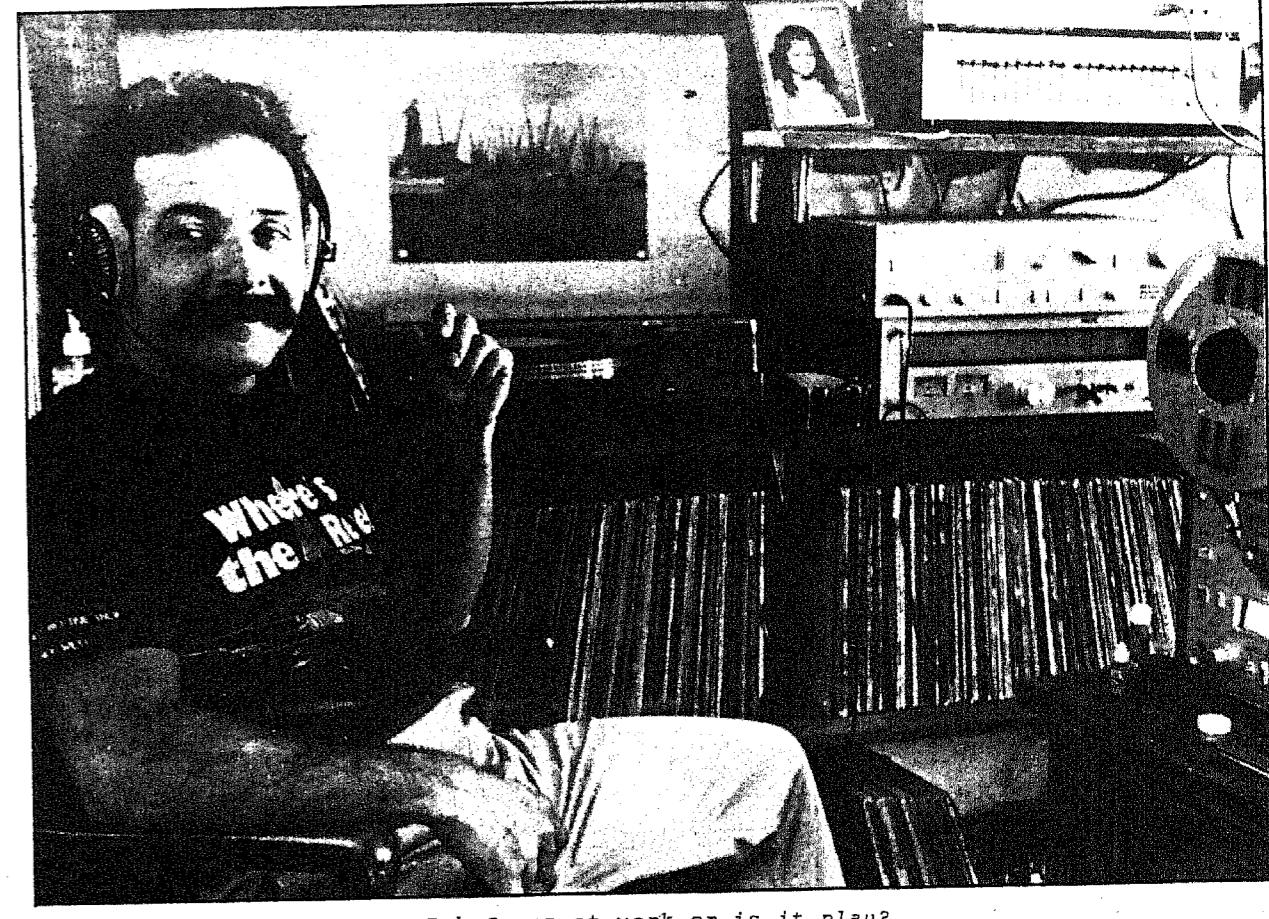
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more albums...on one wall a gallery of posters of Lady Day and other music immortals...extension cords and wires EVERYWHERE...and, in the midst, lounging in overstuffed modern frontier design chairs, are Bob and percussionist Skipper Kripitz, passing the time doing what music lovers love to do most - talking about it while listening to it!!

I FELT AT HOME immediately, and, in a second, I was as deeply involved as they were. The names flew by... Sarah Vaughn, Randy Weston, Miles with Gil Evans, "Four Brothers" by Herman, Chipchase, who plays trombone at Two Friends on Front Street, Fats Navarro

living in Santa Ana, California, I was always listening to records and forming a collection. People always said I had a knack even then for picking out the best songs. As I grew up, I started being the deejay at parties for friends...programming dance tunes for them for proms. When I got to be thirteen or fourteen, I spent most of my leisure time listening to San Francisco stations. I'll tell you... I'd hear a riff on a horn or a piano, and I'd get a feeling inside of me that I just had to pay heed to. I guess you'd say it reached my soul. "Then I did a lot of backpacking through the Northwest, especially



Bob Gomez at work or is it play?

and what it was like when he lived here and J.J. Johnson would come to visit and they would sit in to play with locals at The Gallery (now the Bull and Whistle) or at The Jockey Club (where Strunk Lumber is now), and at a club near Thomas that I must learn more about - can someone help ME?

FOUR O'CLOCK and Skipper had to leave. We made plans for an early meeting. Bob made tea for us, sat down, I set my tape recorder, and so it began.

BOB: "I fell in love with jazz about twelve years ago, right here in Key West, after a lifetime's interest in commercial music. When I was a little kid, maybe eight or nine years old and

Oregon, and ended up staying in Portland for six months. It was the late sixties, just after Haight-Ashbury in San Francisco. Believe me, I've never seen so many creative people in one place...it was very much like Key West that way...there were coffee houses all over town and everybody played an instrument. I mean guitar players, flute players, piano players...people jammin' all the time! My two favorites who influenced me tremendously were Danny, who composed freeform stuff and played acoustic guitar and Dave, who also wrote and played EVERYTHING. It was the first time I had been exposed to modern influences other than the "American Bandstand" style of music...

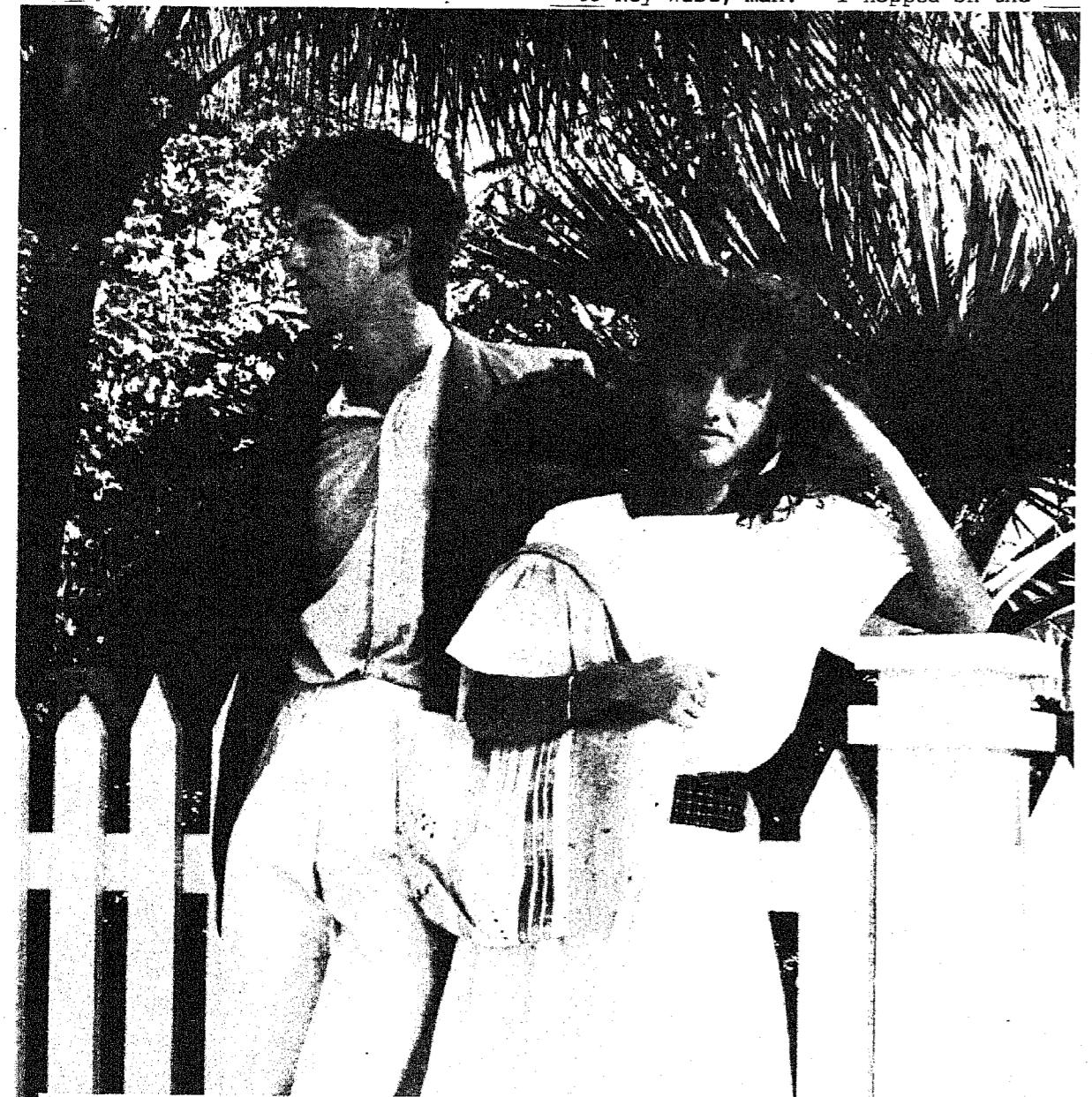


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and I began to understand what I had been missing."

AFTER THAT HE hitch-hiked around the country, Canada and Mexico for three years, and met "fantastic" musicians wherever he traveled. By that time, he had begun to study the flute, and would join street musicians whenever he could, as well as groups in clubs and coffee houses. He would always look for college towns, because "that's where you could find a place to sleep, free food and great musicians to jam with. I'd just walk into the Student Union - long hair, backpack, flute and all - and we'd take it from there."

Then one day at the end of that period, he was staying over for a few days in Jacksonville, and ran into some bikers, who said, "You've gotta go to Key West, man." Bob: "We talked about it for awhile, and I said, 'I GOTTA go to Key West, man!' I hopped on the

back of a bike, and off we went... heading South on 95! Just like that!"

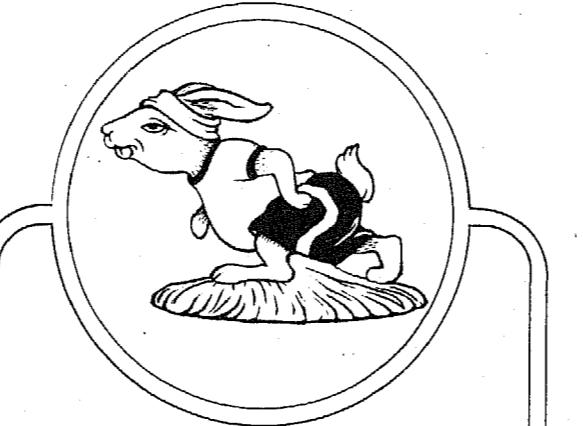
"I'LL NEVER FORGET my first Sunset here. I met the most incredible fellow... his nickname was Aardvark...he looked a bit like Jocko Pastorius...and he played a mean flute and saxophone. Man, he was hot, hot, hot. Now, he was into sound... far beyond the music...the same approach as Herbie Hancock. I mean this guy was HOT!!!"

The man who really turned Bob on to jazz was his friend, Tim Wegman of the Herb Garden on Southard Street. "He played some Gato Barbieri and Jusef Lateef, and I fell in love with jazz right then and there. It was where my head was going, anyway...what my travels had been leading me to all those years...I'd been starving for it all that time."

HE STARTED COLLECTING jazz records - Chuck Mangione, etc. - was able to buy a cassette player, and then he met Katie, (now his ex-wife) who was working at WII. "Their programming at that time was Musak - 'elevator' music - and they had a handful of jazz records...Harry James, Duke Ellington, old Count Basie...and then one day in 1979, Marvin Paige at Claire's called in to say, 'How about playing a little bit of jazz, and I'll sponsor it.' So, I started by playing those same records every week for a half hour. Then one day I ran into Danny Knowles of Captain Horn Blower's, and he was all excited about it and wanted to sponsor another half hour. So, now we had an hour show."

NEXT STEP WAS Katie's suggestion that Bob apply for a third-class engineer's license and become a real deejay. Bob exclaimed, "I don't know about THAT!! I'm so shy and I'm so self-conscious about the way I speak...I'd rather just be the programmer. I'm good at that.

But she kept after me, and I applied, and a few months later, my license arrived. So, for the next year and a half, I would go to the station on a regular basis to do this little one hour show. There was no publicity; no one really knew about it except for a few close friends.



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"Well, about three years went by... and I wasn't really aware of the role the show was playing in my life, the way I am now. It was just a little something on the side, and my heart and soul weren't in it like I feel today. But the years went on and I was learning more about jazz and more about the many, many musicians and their different styles...and, as I was going around town and making more and more tapes, more and more people kept saying, 'You've got to get this music on the air more, more, more!'

"FINALLY, ONE DAY while I was working out at The Body Shop in November of 1983, John Magliola came in. I happened to be wearing an FM-107 tee-shirt and he said that he was the new owner of the station. We talked awhile, and I brought in that I was the one who'd been doing that jazz show that'd been running on his station all those months. I went back to him a month or so later, and told him I would go after the sponsors. He offered me a 'see what you can do,' and I went after them."

THE SHOW YOU HEAR NOW...with sponsorships...began in April of last year. Bob gained no monetary reward from it at all until about two months ago. "We've been able to raise our rates; there are no complaints about it...and we have a waiting list of sponsors! I want to thank FM-107 for taking the chance and accepting the challenge... for being the pioneer in town to bring Key West this kind of music."

HOW DID THE RECENT jazz concerts at the Coffee Mill come about? "An album by percussionist Jim Brock appeared at the station one day in December... and it had a little note on it, saying that Jim was on tour with pianist Scott Cossu, and that they'd be in Florida in January. I'd been listening to Scott for about four years, and I thought, 'Wow!', and I wondered how I could get to see them myself...not even thinking that I could book him. It's such a small world: it turned out that Steve Nichols the PR man for the Hukilau Restaurant, one of my sponsors, is the one who dropped off the record, and he's a good friend of Jim's!! I'd played the album on the show and people had called, wondering where they could get it. He asked me if I thought they could get a gig here...and the rest is history. I set the date... went ahead with no money...the name 'Sea Jazz' is mine...I designed the posters, I did the tickets, promoted the concerts on the radio, wrote the release for the Citizen...and that was it. I'm very grateful to the people in town who donated their services; I couldn't have done it without them. But I knew it would work from the start. About a hundred people came to listen at each concert...the people who listen to my jazz show. I knew they were ready for this kind of music, and being Key West people, they're not looking for something big and fancy. It was so beautiful!"

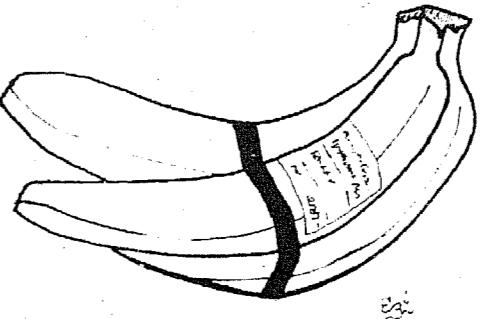
RADIO IDEAS for the future? "I'd like to see a commercial station here in Key West that would broadcast to all the Keys, and which would cater to the many lifestyles of our people who live here. There'd be jazz, the classics, the blues, musical comedies, international rock groups...books could be read. They even could be plays written and performed by our neighbors. This area is overflowing with people of enormous talent from all over the world who should be given every chance to practice their craft!"

PLEASE INCLUDE THIS also: that when my listeners call me, they're all ages, sizes, shapes, colors...the rich and the poor...every kind of ethnic background. But, when we're talkin' about music, we're all equal and on the same wavelength. All barriers are broken. That's what brings me the most satisfaction!!!"

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THE SIXTH SAILOR

by MICHAEL LEWIS

SIX PROUD MEN, stand now before, six waiting boats tied to the shore.

SIX BOATS STOUT, sleek, clean, and trim, and six stout men to sail them.

MEN TO STAND, to drive them-selves, through calms and storms and other hells.

BOLD MEN, grim and resolute. But men against? Or after truth?

MEN AFRAID? We'll never know, for all six men are set to go.

THERE. The first, a man too thin, strides to his craft and stepping in. Turns his eyes back toward land, where calling to him his woman stands.

"WHY, MY LOVE?" comes her sad cry, "Must you tell me this last goodbye?

Must you go away from me? Leave love for nothing but the sea?"

"PLEASE, my sweet," first man pleads back. "Tis small the price, the love we'll lack.

And you know, I've said before, I need to go, to leave the shore.

And because, love, deep inside, of other needs I cannot hide.

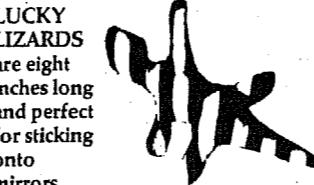
OUR HERO, CONCHFLASH, WHILE CAMPING FOR A CLEAN KEY WEST AND A MUTUAL US/UR NUCLEAR WEAPONS FREEZE, TURNED TO ANSWER A QUESTION AND FINDS HIMSELF FLOATING IN AN ALTERNATE REALITY!

SO MANY THINGS ABOUT TO BREAK... I TURN AROUND - EVERYTHING DISAPPEARS... AND THEN I'M SINKING IN SOME LIQUID I CAN BREATHE, AND EVERYTHING IS... IS... SOMETHING ELSE!



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I must feel, I need to taste, sweet rain and salt upon my face.

AND STRANGE scents, I need different skies, the subtle cast of foreign eyes.

That is why I'm leaving thee. Goodbye, my love, I must be free."

AND WITH THESE words, suddenly, he frees his boat onto the sea. Sails up, away he steers, soon grows small and disappears.

THEN SECOND MAN, short and round, boards the boat where cargoes abound. On his deck, with fear wide eyes, ten pregnant ewes bleat fearful cries. And bales of wool stand stacked high, near wooden casks of wine to buy.

LOGS of teak, second man checks, heavy, long logs that fill his deck.

Then below, more cargoes wait, goods to whet more foreign tastes,

Like sweet bird's eyes, swords for the brave, a graceful tub in which to bathe, And special oils, warm and light, to share the moans of love at night.

AND MORE FOR LOVE, jade, amethysts, and smoky topaz for whitened breasts.

Silks like air, soft as mist, at last complete second man's list.

Satisfied, he turns to shore, where waves his wife, her calls implore.

"Hurry now, please hurry love, leave while the wind blows strong above, And take care, love, when at sea, that your purse will return to me."

SECOND MAN laughs, he calls out, "Do not worry, my craft is stout.

And you know, how swift she moves, in storm or calm, seas rough or smooth. So don't worry, but instead, with your faith keep warm our bed.

And I'll return when I can, as soon as gold has filled my hand."

THEN SECOND MAN, sailor bold, with goods for sale stacked in his hold, Hoists the main, his jibs soon fly, soon vanish between sea and sky.

THIRD MAN NEXT, straight, hard, and grim, stares at the sea that waits for him. And suddenly, as he strides ahead, he falters, stops, and shot with dread. He swallows hard, now breathes in, his eyes are distant, his lips thin. White, tight lips, yes, strange they be, on a sailor bold set for sea.

BUT THIRD MAN, breathes deep again, and finds resolve from deep within.

And resolved for all to see, boards his boat determinedly.

Back ashore, though, stands his wife, "Please do not go, you'll lose your life." She calls again. "Stay with me. Why must you sail upon the sea?"

SOLEMNLY, then, the third man sighs, "You know I must. Please realize, That I know not, the reasons why.

Perhaps you're right, perhaps I'll die. But also, perhaps I'll not.

Perhaps I'll find what I want. My own peace, tranquility, perhaps I'll find myself at sea."

THEN THIRD MAN, setting sail, turns his boat to his hidden trail. He sails away, won't look back, vanishes on the watery tract.

NOW SHE COMES, her smiles start, soon her whispers fill his heart.

But this time, fourth man turns away, finds new faith on this new day.

And on his boat, sails fly. He heads for sea, but by and by.

He hears a voice, distant, faint.

Tis his woman who would not wait.

SHE CALLS SOFTLY, pleadingly, "Please don't sail away from me.

We'll laugh long, we'll dance and sing, for you I'll do most anything.

So don't leave me, you needn't go, come to our bed and you shall know.

That deep in me, burns love's fire,

soft flames to satisfy desire."

BUT FOURTH MAN'S voice, distantly, calls back across the spreading sea.

"NO, my love, not ever again, must I see your lying grin,

And not again, will I feel, the pain of truth, nor have to heal,

A broken heart, nor ever wish,

again to taste your raping kiss.

No, I leave now. You ask why? I go to sea that I might die."

THEN THE FOURTH man, bitterly, sails into his empty sea.

Disappears on his last quest, a

voyage in search of endless rest.

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FOURTH MAN next, red angry faced, turns to where his woman waits.

Where in other, clutching arms, evil laughs share whispered charms.

"Woman mine, fourth man now cries.

"Do you tell him your whispered lies?

Lies that laugh, then steal and maim,

leave him like me, in blackened shame?

NOW BRAVE FIFTH man walks ahead,

he boards his boat, but instead,

When he turns and shows his face,

tis a woman stands in his place.

Standing there, so easily, like

going to sea comes naturally.

She smiles, and as if before, blows

a kiss from hand to shore.

FROM ASHORE THEN, a man's voice,

calls out to her, "There is a choice.

"I'm yours alone. How can you doubt?

That loves as ours is not strong?

That love as ours cannot be wrong?

"Yes, I am yours. I swear above.

Do not go, let me prove my love."

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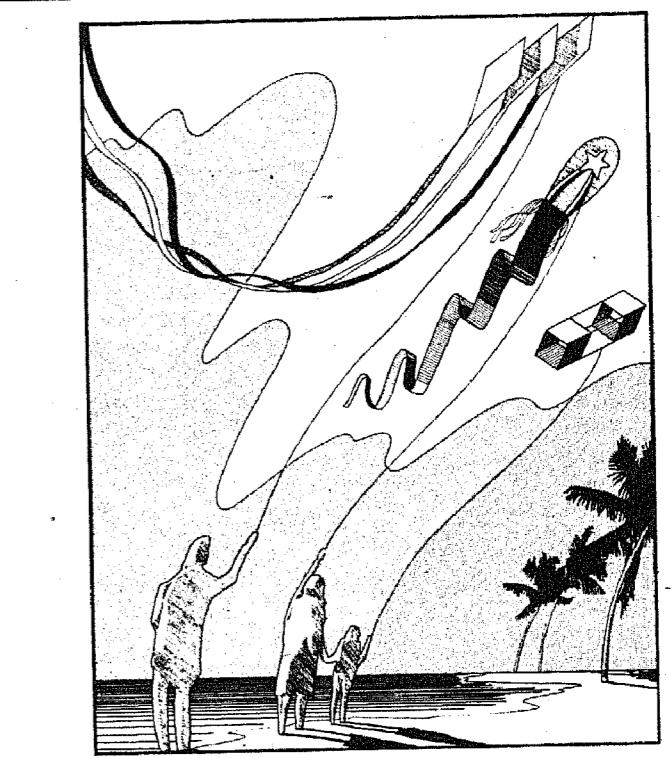
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hooded gaze he scans the skies.
He takes his place at the helm,
man before the ocean realm.
But who is he, this sixth man?
This sailor who will soon shun land?
Is he bold, or does he fear?
Does he sense that death is near?
Does he flee? Or chase a dream?
Perhaps escape from pains unseen?

YES, QUESTIONS DEAR, these we ask,
of this bold sailor's coming task.
And answers to them? Sixth man
knows, and sixth man now is set to go.
Watch, he turns. Bids adieu. Why...
how strange, my friend, he looks like you!

ALRIGHT, ALRIGHT, unhappily, he
pleads with her, "Now come back to me.
You have won. You've made your
stand, so return to me, return to land."

"I'd rather not," she cries out.
"My mind is set to sail about.

The moon and sun beckon me, and
freedom, too," she laughs teasingly.

"WHAT? TO BE FREE? Free of home?"
He shakes his head. "What? Free to roam?

Or is it now a different free? A
freedom to be free of me?

"NO, NO," she calls, "I'm still yours
and still will be on foreign shores.

I only wish you could see. I simply
want to sail the sea."

THEN THE WOMAN with practiced eye,
sets her sails and with goodbye.

Her boat, too, freedom's slave,
plunges through the rolling waves.

Growing smaller, she sails away,
and finally, too, is gone this day.

SIXTH MAN NEXT, his sleeves uprolled,
his boat ready, his steps bold.

Climbs aboard, his sails rise, with

SMALL WET WHISPERS
Grandiose gestures
can not replace
what small wet
whispered words
can accomplish
come a cold sad day
when the sun does not shine
lay fallow
like a field
awaiting seed.

by Phoebe



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the State of Florida stepped in. Port Bougainville is the largest, and it stands to make the most money. By the time it is finished, it will include about 2,800 apartments, two three-hundred-unit hotels, several shopping malls, and a yacht basin. It will cover four hundred acres, and the developer will make about a million an acre. The Florida Keys will never be the same.

THE FIGHT OVER Port Bougainville has gone on for three years now. It has been waged on many fronts. A coalition of groups that oppose the project seems to have lost the fight, though one of them is appealing on the grounds that Monroe County commissioners who approved the project were in such a hurry that they allegedly violated their own bylaws. The case is now in court, but the construction goes on. As more work is completed the developer will have a stronger case. He can argue that he has proceeded in good faith and that he has considerable equity in the project; he can also claim that the work done has not destroyed anything important. Finally, the people working on the project will apply pressure, since they do not want to be thrown out of work. Clearly, the time to stop a project such as Port Bougainville is before the backhoes get started.

ANYWHERE EXCEPT IN South Florida, a project such as this would have been stopped in its tracks long ago and some people involved in it would have gone to jail. Early in the battle, *Miami Herald* reporters asked whether the developer could build the project under the terms of an old permit that he had bought along with the land. They had a point, since the developer had changed the plans that had been approved in the permit. You do not, they argued, unilaterally change the terms of a contract after it has been signed. But the developer had, and

the Monroe County commissioners approved the new plans in two minutes flat. Which was better than two state agencies that didn't review the plans at all until they were shown copies by reporters from *The Miami Herald*.

SPECIAL ETHICS SEEM to apply to real estate deals in South Florida. Perhaps this is a legacy from the state's land bust of the Twenties, which some experts believe was the first link in the chain of events leading to the Great Depression. Land changed hands frantically back then, and people spent everything they had on land they had never seen. Which was appropriate in a way, since a lot of the land couldn't be seen even if you were standing on it. Except, perhaps at low tide.

LAND SPECULATORS CAN no longer be as brazen as they were in the days of the great bust. That does not mean, however, that the scheming has stopped. In the case of North Key Largo it has merely become darker and more tangled, almost too tough for a layperson to understand. So Monroe County has employed an engineering firm to advise and assist in planning decisions - a firm that makes most of its money working for developers. The president of the firm and, presumably, county officials don't see any conflict of interest in that. Then there is the matter of the spur from the main water line that was built into the area where Port Bougainville and the other condominiums are under development. It is the subject of a lawsuit involving a half billion dollars of investments, and is full of tangled issues. What is beyond argument is that the line was built with low-interest federal money and that when it was finished, it could carry three times the amount approved by voters in a referendum. Challenges were raised

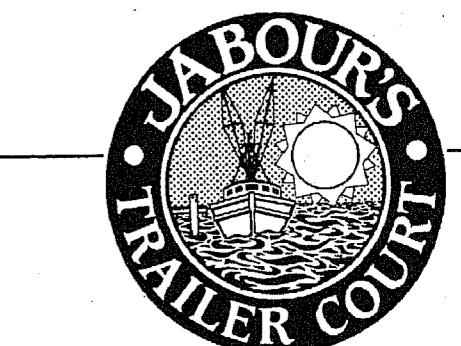
during construction, and from then on, crews worked around the clock to finish the line. Now the developers have a subsidized source of water.

FINALLY, THERE HAVE been several cases of developers violating the terms of their permits by digging canals that either were unauthorized or were too deep and thus threatened the quality of water around the Keys. A couple of developers were fined, but the amount - fifty thousand dollars - was insignificant.

All these matters have been reported, but the building goes on. Minor scandals will not stop it, because they are expected in South Florida. It is hard to find anyone who is shocked by any of the dealings that surround Port Bougainville. Dismayed, perhaps. Bitter. Resigned. Cynical. But not shocked. Citizens of Chicago, similarly, are not shocked when an alderman takes a bribe.

OF COURSE, THE official position of Florida's governor and planning officials is a little different. They believe in tough regulations, which are constantly written and rewritten. (So much so that you sympathize with developers who say that it is impossible to build anything that doesn't violate some regulation.) Regulation has become a substitute for will. Instead of facing the question of whether or not there should be any development in North Key Largo, the authorities step nimbly to the side and say that development is acceptable as long as it is "the right kind" of development.

THE IDEA HERE seems to be another variation on the old delusion that you can have it all. That if you regulate enough and spend enough you can have development without spoiling the Keys. It seems unnecessary to point out that this isn't true. If Florida could be developed and still be Florida, then Miami Beach would still be a beautiful



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GOODBYE, CHICKEN LITTLE

by HELEN R. CHAPMAN

SOME TIME AGO, in these pages, I vented my spleen against the chicken. I deplored the numerous and boring ways in which culinary artists exploit this vapid fowl.

Now, after reading a recent article in the New York Times, I find that prior to a chicken's getting the axe, as it were, it leads a most interesting life. I doubt that the chicken is enthralled with it, but it makes damn good reading.

A CHICKEN CRAZE is sweeping our fair land. Not only is the relatively low price of chicken attractive to the consumer, but the industry has found myriad new ways to use this product, including meat loaf, sausage, hash, pastrami, ham(?), and even bologna. I have no doubt that before long, Frito Lay will bring out Chicken Chips, and from Kellogg, we can expect Fowl Flakes.

THE LIFE OF a chicken, as I learn from this in-depth study, is short but dramatic. The first action taken after hatching is sexing. The sexes have to be separated - very Victorian. There are two sexing methods. One farm breeds their chickens to ensure longer top feathers on the males. This makes sexing a fairly simple operation. However, since not all farms breed in this manner, the second method is employed, that of vent-sexing. I don't think a detailed report on this is necessary. Just let it be understood that vent-sexing is ticklish. I'd rather vent my spleen.

NOW THAT THE females have all

been ascertained, the age-old problem of pecking arises. This problem has worsened with the increased chicken population, one chick having only 3/4 of a square foot to run frenziedly around in. The next indignity that the chicken must suffer is debeaking, but this does not wholly solve the pecking problem. Researchers have found that red contact lenses help a great deal - the lenses prevent the chickens from seeing blood. I really don't understand this. I'm sorry I brought it up. However, since these birds are so vicious, we should forget about putting a chicken in every pot. Better we put some pot in every chicken.

IN ADDITION TO all these hassles, chickens develop something called breast blisters. The article doesn't explain how breast blisters occur, and nowadays it occurs rarely because of the speed with which the chicken makes the trip from egg to axe. But a few years back, when breast blisters were more common, some innovative researcher came up with the idea of brassieres to prevent these blisters. The rooster must have been greatly stimulated by seeing his harem running around in lingerie. I like to imagine a top model, posed seductively, saying, "I dreamt I was a chicken in my Maidenform bra."

YELLOW CHICKENS ARE supposed to be more tasty. Actually, as the article points out, this isn't so. Chickens can come in any color and taste the same. Hence, wouldn't it be splendid to see a rainbow display in the meat section of the market? Instead of

depending on a colorful vegetable to enhance a white chicken, one could serve cauliflower with a purple chicken, or corn with a green chicken. Appropriate fare for the 4th of July might be red cabbage, creamed potatoes, and a blue chicken.

THE FINAL STEP in developing the perfect chicken is to get them fat. Everybody wants a super-chicken. Obesity is best achieved by forced and frequent feeding. But I also learned that singing and talking to them makes them gain weight. Communicating with a chicken is easier than it appears. They might enjoy such books as "Sex and the Single Chick," "I Never Promised You a Rose-Colored Garden," "The Egg and Dye," and "Peckfest at Tiffany's." The response may also be expansive to songs like, "Cocktails for Stew," and "Don't Fry For Me, Large an' Meaner." After all, music has charms that soothe, and fatten, a savage brassiered breast.

continued from page 23
I yell towards the phone, maddened by the cat food commercial that seems endless and increasingly loud between tiny segments of "Casablanca."

"...and I will stand behind our SoMo partners anywhere, Ingrid, believe me,"
Sincerely,
Yours truly.

"...instead of lolling around watching 'Casablanca' again. Well? What have you got to say?"

"JUST THAT IT is all taped and this month's column will be signed Bubba, and good night." I firmly replace the receiver. The cat food seems temporarily out of sight and I let it all hang out. "...you must remember this, a kiss is just..."
"Oh Emma! Come on, let's go home to Des Moines, it's cheaper!"

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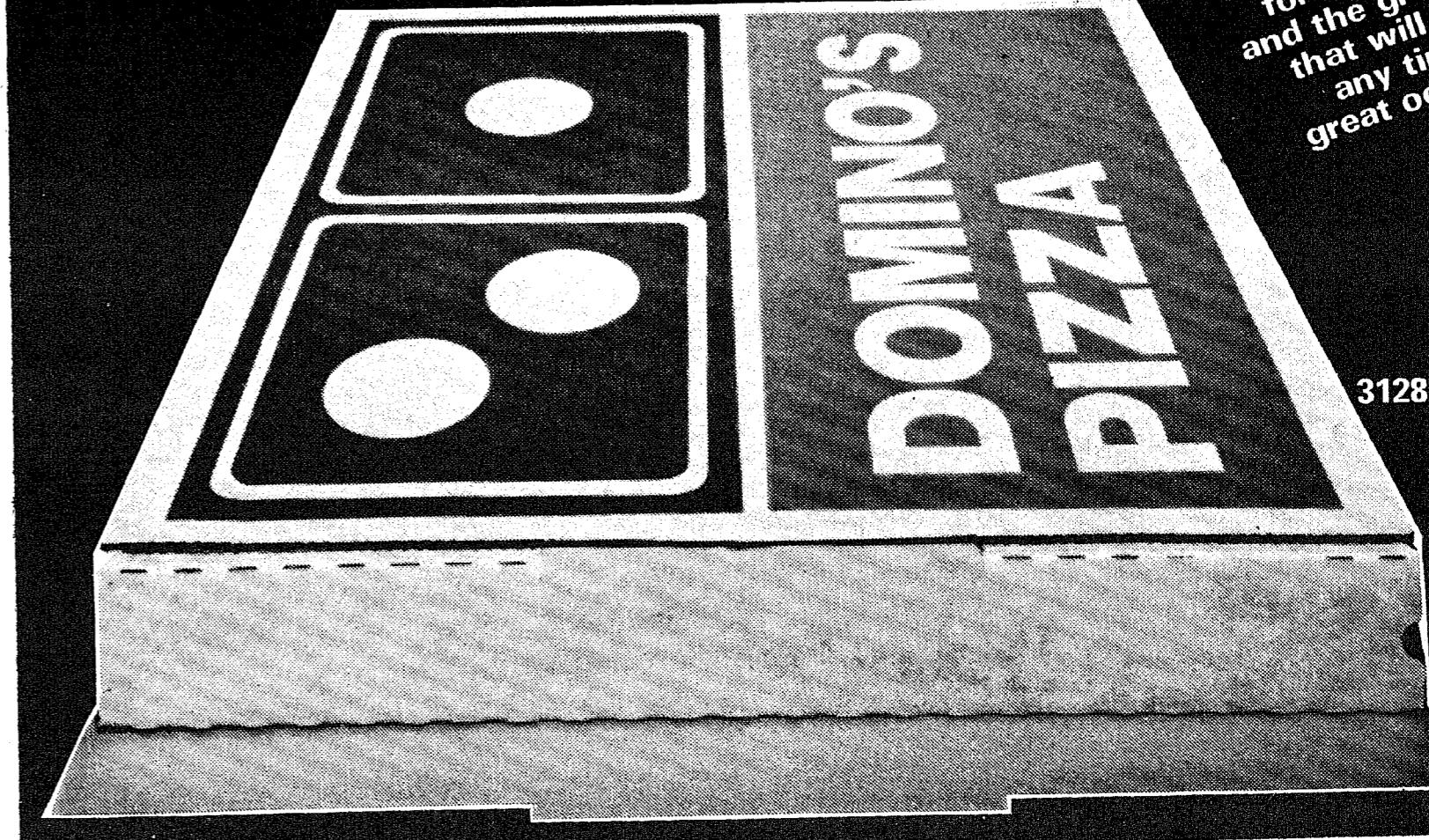
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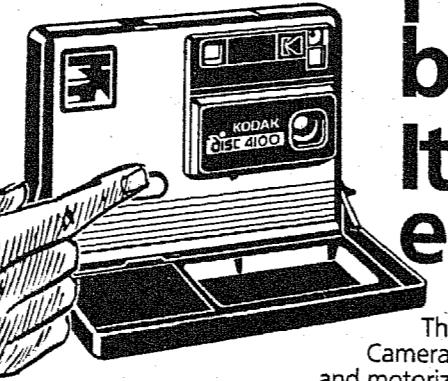
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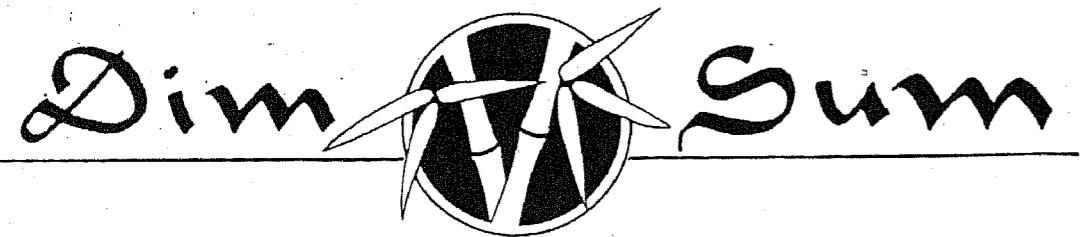
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TWO FRIENDS

by FRANCES-ELIZABETH SIGNORELLI

*"O jolly friendship...
 Come out and play with me
 And bring your dollies three
 Holler down my rain barrel
 Slide down my cellar door
 And we'll be jolly friends forevermore."*

IF THERE CAN be a restaurant named "Two Friends," why not a story so named? How I ever landed up in solid, concrete, indissoluble, years-long friendship with these two Island social paragons, Deane Heller and Reta Sawyer, remains one of these delightful island twists. Deane: whose daddy named her Mercedes. Deane after the heroine in Dumas' "Count of Monte Cristo." And Reta: a southern belle

from Belzonia, Mississippi, a tiny town named for an Italian who won it one night in a poker game. These two ladies have devoted themselves radiantly and ardently for more than a quarter of a century to the ecstasies and the traps of social life here, now occupying the heights of that region where the air is so thin that a maverick like me would come down with nosebleed.

PERHAPS, WRITING ABOUT these two friends will tell some things only I know of them. Moreover, will we learn any insight about Friendship, itself? You may know that friendship often strikes just the same as love does, and if it turns out not to be just infatuation, then, something rather awesome grows. Very slowly, perhaps, over years. Until one day, it stands there, like a lofty pillar, this thing of substance, almost separate from you and your friend. This entity, friendship, that you and your friend GREW can

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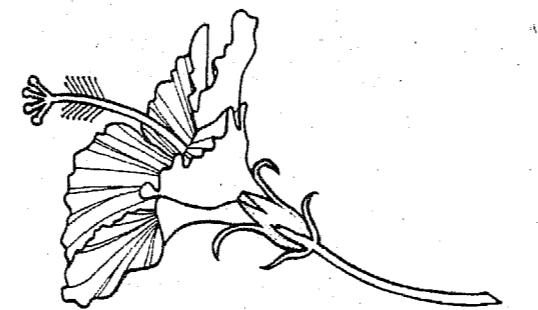
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withstand somebody getting her nose out of joint now and then, can withstand distance and times of neglect and occasional sharp disagreements regarding religion, other persons and, even politics.

MISS RETA

TINY, YOUNG MISS Reta in her little pumps, and with that foxy way with her and the bell-like tones of a southern accent, came to Key West in the '40s. The bride of dashing then city attorney Paul Edward Sawyer, who recently had been branded lieutenant by the Army. "She came, she saw, she conquered." A great accolade for Miss Reta, arriving into an entirely alien place, into the closed island society of that time, is this: Today, her name appears on more party lists than anyone else's, she is dearly regarded by persons from all island walks, and she deftly and graciously can hold her own with all kinds in Key West.

MISS RETA'S EARLIEST thrilling recollection: "Daddy, a cotton plantation owner, had made some cotton money that year and the whole family took the Chicago Ltd. - Memphis to Chicago. The beauty of Lake Shore Drive still lingers for me. Daddy soon moved us to Memphis, and there my life, my soul, were shaped by good schooling at St. Agnes Academy, a wonderful, Catholic, Southern, deeply academic college where Sister Aquinina introduced me to my reading habits, to the constant knowledge that God is with me. I can still hear her, 'Today, we will read and understand the encyclical bull...' We were taught depth, dignity, thoughtfulness. Then, I was faced with the war years. All the men had been sucked out of Memphis, sucked right out by the war. Atlanta had it all, both Navy and surface, we observed. Some girl friends and I took our graduation gift train



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trip to New York City. After we alighted, we asked some fellows, "Wheah is Wahl Street?" Never heard of anything sounded like that, they said. Returning, I stopped off with



Photo by Wendy Tucker

Reta Sawyer
 old family friends in Atlanta, Pearl of the South, and took a job as a librarian. With friends, one day I was riding, suit and hat and pumps, bound for the Atlanta Athletic Club, when the car screeched to a halt. 'I know that man,' the driver said. Lt. Paul Edward Sawyer, military intelligence, who took a look at Miss Reta and proclaimed that he was giving a party that night. He: 'I never heard anybody talk like you before.' She: 'I never heard anybody

talk like you before either.'

"TURNS OUT THAT he had just won a court battle opposing Attorney J. Y. Porter in Key West, a fight over

"strangely, perhaps, I can today say that what keeps me going, much as I love them, are not my sons, nor my home, nor social connections. What sustains me are my friends."

the airport. Soon, we were wed in Atlanta in a proper wedding, notwithstanding the war, and we set out by train for Key West. In the Jacksonville depot, a telegram reached us, 'Freshly cut orders: Proceed to Alaska. Wear warm clothing.' Lieutenant Sawyer wilted. (It was a joke conjured by his buddies.) In Key West, we were to live with Paul's mother, Reva Sawyer, but her house at Southard and Grinnell Streets had been taken over by the Navy. At a welcome reception for me, I remember State

Attorney Lancelet Lester, Sr., because I always loved Lancelet, the King Arthur character. Paul's auntie, Pauline Papy, came up and said, 'You must have a place to live,

little bride. Move into our garden cottage.' After the first honeymoon night at the Papy estate on Washington Street, birds were trilling, flowers blooming, and I awakened to hear a spiteful female voice cry, 'Cusa! Wake up. Bring me coffee. I miss you, Cusa.' Knowing 'Cusa' to be Paul's pet name, I went out in search of my rival at once. It was a parrot pal of Paul's. The parrot bit me.

"AFTER WAR TOURS, I returned down the Keys in a dilapidated car

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belonging to Paul's cousin, tires blew out, mosquitoes, one baby, Paul Jr., pregnant with little Bill, saved by an Army vehicle, Paul arriving later in the back of a fish truck with a big dog licking his face. Then came the days of 'wine and roses' for me. I have, as have most people, enjoyed good times and suffered harsh tragedies. Strangely, perhaps, I can today say that what keeps me going, much as I love them, not my sons, nor my home, nor social connections. What sustains me is my friends. Close friends. To name four: Floy and Joan and Deane and you.

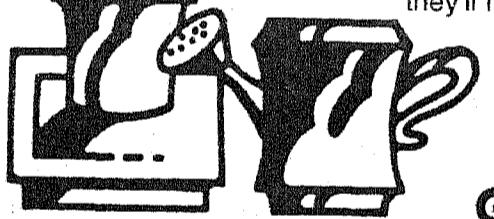
"THOSE PLEASANT DAYS of the middle years, living in the Conch house on Fleming Street, my present home, a historical structure. My best friends then were Jack and Floy Thompson and Betty and Toby Bruce.

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We all had children of the same age. There were 300 members of something called The Assembly where youngsters learned to dance. These were days when there was La Brisa, an ocean-side pavilion, and the Casa Marina ballroom. The O Club was going strong. The Goddards were in their heyday. There was a party every night and we never missed one. I met Tennessee Williams one evening at the Casa Marina. He said, 'You talk just like me.' His mother was with him, and we two recalled how, at different periods, we adored the dances at Port Gibson, Mississippi, 31 miles from Natchez, on the river. We could still smell the gardenias. Tenn always greeted me from them on with, 'Here is the tailored lady.' Reference to my love of good clothes, simple and tailored.

"MASQUERADE BALLS WERE big then. It was President Truman's time in Key West. I was recovering from a slight illness, just home from Navy Hospital. I longed to attend a "character party" at the O Club. So, a friend, Leticia Sullivan and Paul rigged up a truck with a hospital bed, strung me with IVs. My little boys watched from a window as they stowed me in the bed in the truck. 'Is Mama coming back?' they said. At the club, the sentry cried, 'Let the lady in.' All action stopped as they pushed the bed and me in. Tom Whitley was the orchestra director, Ida Barron, Gus Avala, Crip Lastres, orchestra members that I recall. Paul enjoyed the stunt the most, as the IVs contained gin. Madcap Leticia had such a laugh that she kicked her cocktail glass over the club wall and nicked a young officer.

"LOOKING BACK, I can see that the island was truly enchanted. My boys went off to school. And, I began to recognize the value of saving, of restoring island historic homes, keeping our unique island flavor. So, I worked very hard for a time helping start the Old Island Restoration Foundation. And I put in time on the Key West Historic Preservation Board. Now, I am on the May Hill Russell library board. My membership in St. Paul's Episcopal Church is satisfying to me.

"I NEVER HAVE been a publicity seeker, even though I was a member of the family of leading political figure, Mr. Bernie C. Papy Sr. For my parties, large and small, I never sought press coverage. I sometimes invited Margaret Foresman or Dorothy Raymer, newspaperwomen of that day, but they knew that I didn't care for writeups. And, you know that you, love, came often, never reported. It is my opinion that one cannot ask everyone, but everyone is important and one likes them, so I don't want anyone hurt or feeling left out. Constantly to arrange to be pictured and lauded in print about these social things seems to me unkind and inelegant."

Miss Reta's longtime love and her husband for many years, Paul, retired Monroe County Attorney, in 1983 suffered a massive cerebral hemorrhage. He resides in the Key West Convalescent Center.

DEANE HELLER

I AM SO glad that the travel editor of the old New York Herald Tribune told Deane Heller in 1960, "As long as you're going to Florida, check out Key West." So, she bought a Vernon Avenue oceanside duplex cottage for \$12,000 and we began visiting back and forth across the street. Someone has said that one never would have chosen the same friend nor wife if she lived one block to the west. I don't believe it. I would have found Deane.

AT THAT TIME, Deane and her husband David, had five typewriters going full tilt, one in each room. He would shout out an idea and she would briskly reply, "Darling, I just typed that idea on the one in the bathroom." This Heller twosome already had racked up 18 serious books, three or four on the best-seller lists, and they were hard at every project from p.r. for a mattress factory to an inestimable number of magazine articles. Deane once counted up her 2300 by-lines. David died in '67 and Deane sat behind a counter with a huge bowl of orchids on it, with a sad, brave face while eldest son Young David walked out during a storm and gave up his father's ashes to the waves. Young David, an intellectual, died of melanoma in Greece.

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A KEY WEST SUCCESS STORY

Organizing the Tennessee Williams Fine Arts Center programs is a demanding job. Stacks of notes, additions, new ads, changes and camera-ready artwork within days! What do I do? The printer needs to go to Solares Hill Design Group. We spread out the notes on the wooden floor and organize it all.

Then I go play tennis. When I come back to the Design Group the next day, it's all ready to proof and print (and we've never missed a deadline in 4 years!) They have great design ideas with fast and reliable service. I needed professional help and I got it. The professionals at the Design Group can make your project a breeze. My success is their story!

Thanks Design Groupies!

Mary Kathryn Taylor

a few years later, having authored a novel of promise, "Vortex." Her other son, Douglas, educated in Mexico and Spain, lives in Orlando and is in stocks and bonds.

AND SO, TRAGEDY has touched my friend, but she always manages to keep her hair and her voice and her

"I always preferred men. I never was close even to my own mother. Women are so deceitful..."

laugh youthful-girlish by a secret method that she refuses to divulge to us. I remember the morning cups of strong coffee there on the lip of the Atlantic Ocean. For me, these times were a profound blessing, for there is, in such discussions, seen in her, crystal lucidity. We talked mostly about books. I would sit there in the funniness of my figure. We once had hold of Don Juan's Notebook. Lord Byron said, I would read, "Thin women, when they are young, remind me of dead butterflies, and when they are old, they remind me of spiders." We liked this bit. Deane

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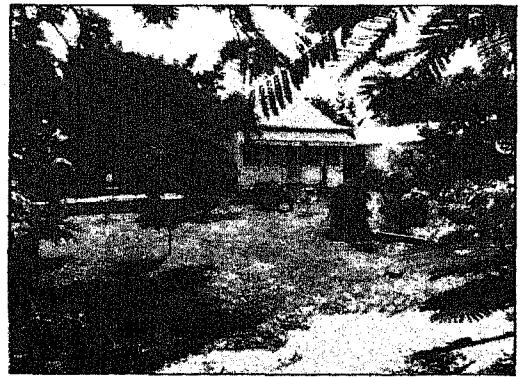
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nor I never have attained sainthood by skinniness.

THERE ARE SO many Deanes. Now, married to Lieutenant Commander, retired, Jim Erickson, she is ensconced in an artful villa on the interesting finger of land, Hilton Haven.

"I always preferred men. I never was close even to my own mother. Women are so deceitful..."

THERE IS THE Deane whose night parties collect conversations as brilliant as the jewels worn and which stun staid Key West Yacht Club located three or four feet across a murky little waterway. These times, these parties, everything seems to take on a vivacious meaning for her - the husband, the flowers, the paintings, the pool, the Spanish tiled floors; even her teensy dog, Fu Lin, seems irradiated with a spirit of generosity like a warm glow in the blood.

THERE'S THE LUNCHEON Deane.

She excels there. Being a founder of the Society of American Travel Writers, she streaks all over the skies intermittently, cookbook writing and bringing home the recipes. I won't pick up Fu Lin, who nips toes for affection, and I never can forget those fierce, little heartbroken eyes flicking a spiteful glance at me in my nighttime dreams. Last luncheon view of Deane: at the gate with an



Photo by Wendy Tucker

imperious lift of her arm, holding aloft the little champagne glass round which she has trained her personality like a morning glory up a trellis.

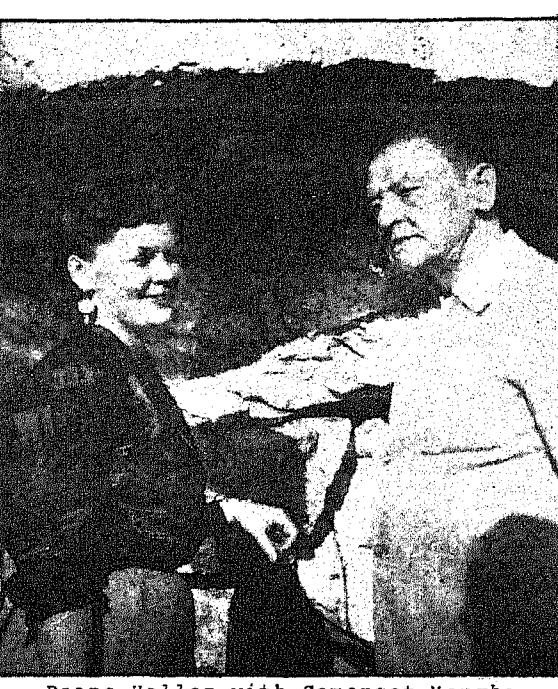
THEN, THERE IS Deane, sunk in herself, with such a heavy blueness that you could cut the very atmosphere with a knife. Life is a puzzle, she mourns, rocking with an inarticulate sorrow. A firm insularity comes over her at such times. Then, she's a very private person.

DEANE: "MEN IN my life: I always fall in love too fast. An example is Ataturk, The Father of Modern Turkey. I loved that man, the concept of him, from the minute I began writing my book on him while in Turkey, and I lived with and loved the idea of Ataturk for the four years I worked on the book. You see, I always preferred men. I never was even close to my mother. Women are so deceitful. (An example of a Key West woman friend not so: Jean Lawrence, a person one can talk to seriously or frivolously with sense and purpose.) Take the dynamic men in the Kennedy cabinet. Her proudest book, 'Pathways to Diplomacy,' biographed Secretaries of State. Stu Udall, Goldberg, Abe Ribicoff stand out as men of stature; McNamara seemed pompous. I don't consider him one of the greats, but then, Forrestal before him wasn't either, was he? Robert Kennedy, to paraphrase a Shakespearean character, 'Therein lies the rub.' Contrary to public opinion at the time, I DID NOT LIKE HIM. Dean Rusk was the most genuinely likeable and human of the bunch in Washington at the time.

"EACH GENERATION HAS its hero. Mine always, since a paper I did in college in the '40s, has been Somerset Maugham. To meet an idol is youth's dream, no? I had the opportunity, and you shall hear of my time as a house-guest in his home, the Villa Mauresque, perched on a steep cliff over the Med on the French Riviera. Let me mention Thomas Jefferson and his lifelong appeal for me. Jack Houck, in other days, was a Franklinian man and we had hours of palaver about our heroes. Al Lawrence and I still delve into Jefferson talk."

DEANE AND SOMERSET Maugham: "Willie, as friends called him, influenced my writing and style. I have everything he ever wrote including the first paperback of 22 short stories I ever bought. I was invited to Villa Mauresque, his

terraced, showplace of an estate at Cap Ferrat near Nice. Maugham had just returned from visiting his close pal, the Aga Khan. My visits, my being in the company of my literary idol, was like seeing the Taj Mahal (I've seen it), climbing the Eiffel Tower (I climbed it), or taking snapshots of the Pyramids (also). I sat before his great canvases - Picasso, Toulouse-Lautrecs, Manets, Monets, Utrillo, Renoirs and Pizarros. He had a Paul Gauguin which he discovered painted on half a door in the South Seas on a weather-beaten, neglected house. He bought the door, had it sawed in two and brought it home. Maugham's 'The Moon and Sixpence' was inspired by this painting. At luncheon (which he invariably followed by an exactly 20-minute nap), Maugham talked of 'The Book Bag,' a tale he wove with delicacy and compassion about a brother and sister in love. Maugham's editor rejected it. 'I've taken more from you than I would from any writer on earth, but I draw the line at



Deane Heller with Somerset Maugham

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incest!' Maugham's literally dozens of successful writings came only after many heartbreaking years of struggle to be printed. "Of Human Bondage," he told me over the sherbet, went unpublished a very long time because no publisher would pay him 100 pounds, and he had decided to take no less.

"MAUGHAM'S ADVICE TO writers: write. You'll find the time for it if you want to enough. Keep a notebook filled with constant ideas you are alert to. Reading is all-important to the writer, of tremendous importance. Read Guy de Maupassant for clarity of style. Travel, but don't take yourself along. Leave yourself at home. Maugham had a fondness for writing in the first person. Avoid reference to current events so as not to date your writing."

"Many of our conversations took place at Maugham's terrace, poolside. I basked in the wonderfulness of my Maugham Period."

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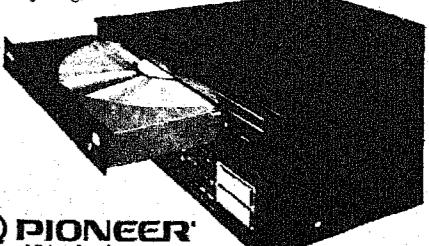
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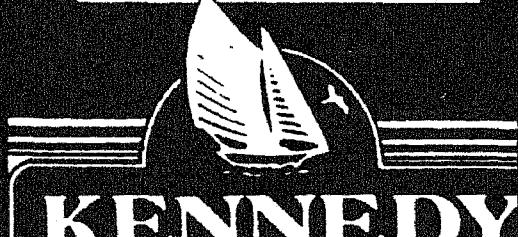
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Gallery Hopping

IN THE FIRST three days of February we had three very different schools' and ladies' works on view. Martha Sauer at the Key West Art Center for me looks old hat! charming local scenes and I am quite wrong, again. Martha Sauer conveys in subtle lights and shadings what she has seen last year in Mexico, in France, Portugal and here and in perfectly controlled watercolors; her prices are reasonable, and though Martha will never scandalize an Armory show, she deserves to be on view in our homes. I wish I had one.

ROBERTA MARKS' February show at the East Martello was very attractive. She is spread out between large oil paintings, constructions and pottery. The motifs, painted in acrylic on her pots, can be seen again in her paintings.

Her constructions are marvelously and meticulously fashioned. A beautiful show and I can only sour-grapes the titles which I find cute.



by GORDON LACY

ALICE TERRY AT Gingerbread had a show that I hope sold well. Alice has sharp eyes. She's an old pro, and Alice's first oil show pointed up her predilection for two dimen-

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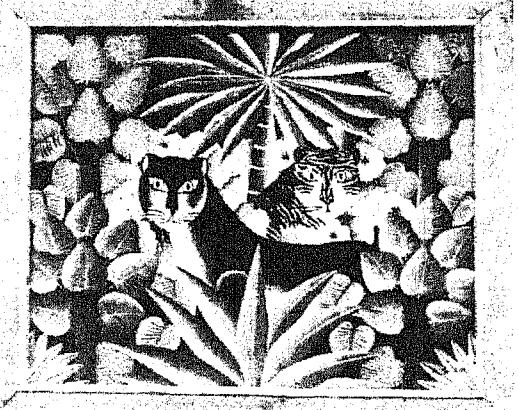
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sions. There are no distant mountains, there are ripe flowers and fruits and present vases and flags in poetic exactitude and the right colors. When Alice paints a flower reflected in a mirror, it's there. I wish I had two.

ROBERTA MARKS' February show at the East Martello was very attractive. She is spread out between large oil paintings, constructions and pottery. The motifs, painted in acrylic on her pots, can be seen again in her paintings.

Her constructions are marvelously and meticulously fashioned. A beautiful show and I can only sour-grapes the titles which I find cute.

on her recent trip to Northern Africa. A serious subdued show; deserving astute attention, as opposed to the exuberance of Jack Baron's Fred Gros show where multitudes came and the work as well as the crowd was boisterous. Jack is into mania - he paints any old thing: tables, chests, anchors, all covered with flowers and signs and polka dots. The show bubbles with mirth and glee and the public ate it up. I wish I had half a dozen.

LUCKY STREET GALLERY does indeed have a rhinoceros parked out front, but why did we have to read it in the Miami Herald? Where was our dearly beloved Citizen? For John Martini, who is Lucky St., was named Mancini in the Herald article three times. Over a Moon River St., I suppose. Martini (get a hold of yourselves: Mary has switched to champagne after winning same as Lucille Ball in some wild bacchanalia sponsored by the Garden Club) gave Jean Louis Lebrun a show and Lebrun sees the tropics from the underbelly. No pretty houses and flowers for him, but Bogie is not far and Bacall is puckering and whistling: also starring Craig Campbell whose glassware is bi-color: reds, blues, pinks and probably lovely, but I am a painting man. I will repeat myself: for painting that works commercially, see Lebrun at Dimitri's boutique. That's class. Working class. I wish I had a larger house.

THE GUILD IS presenting (for real this time, I am informed) Malcolm Ross' pastels and watercolors after a rain-check last month, and stained glass by Fritz and Viaman Strange of Fabric World. As usual, Ann Irvine's very personal SoMo and Judi Bradford's wondrous lizards and etc. Let's not miss the 6-9 reception for Malcolm on March 3rd.

AT THE HAITIAN Co., Ruthie, just back from that island, is pushing Gabriel Bienami's metal works, mostly masks. Mally is pushing Wilson Bigaud's large subdued ceremonial, primitive, and Dudley is just pushing into nicer, better and more knowledgeable.

Dear Abby-
On the 24th Vaughan Gibson will have his first one-man at Jordon's. He homed in on us as a painter late last summer and his paintings sold week by week, one by one by reason of his conscientious prices and his unique idea of what everything is about. His style is changing, as is every artist's due. What was at first

hard-edged an idea is becoming freer, perhaps bordering expressionism; his work is thickening, changing. I am glad I have his first painting, and taking my pulse I feel I need one a month and may not be curable. What can I do?

-Hooked in Key West.

JORDON'S BURGESS-MEINSTER HAS pulled itself together rather like a museum. You can hear a pin drop.

"On purpose," says John, because he tired of people yelling, "Oh, Emma, looka this here: what is it? We got the same in Des Moines but cheaper..." The show of Chinese naif art is a charmer. Gouaches on rice paper of everyday life in a China which seems out of doors, smogless and frequented by a lovely hard-working people.

Don't miss this.

AND BETTY NABLO'S lovely hanging in the Tennessee Williams Center. What a fortunate idea someone in the Founders had! I understand there is some controversy about Tiny Michael Haykins' show out there. Well, let it rage is what I say. This artist captures beauty and humor; what most of us need is more of it and if it gets down to the gritty, I've got the Kaufelt gang to back me up. Right, gang?

IF YOU CAN'T seem to keep up with our redoubtable Roberta, well, you should, you must. Too late for press, her one-man, never-been-seen-before-

Fred Gros' show was the 28th of February and her curator show at East Martello the 1st of March with 14 artists from the University of South Florida's Fine Arts Department,

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many of whom will have come down to view their show at East Martello, "Two Dimensional Key West." Activity produces and I think Roberta will have gained this year's SoMoscar with highest Marks.

LACY GALLERY WORKED the Miami Beach Antique Show favorably, and has become almost imperceptible as a gallery here; though the merchandise is, we depend on the telephone - 294-7115.

Dear Hooked in Key West -
Don't fight it. - Abby

I HADN'T HEARD from Bubba for at least six hours and I was in the midst of a letter.

"Helen, dearest" I'd gotten seriously down on paper when the phone rang.

"Hey! It's..."

"...yeah. Hi..."

"...like where can I buy a painting six feet long or so and eight inches high that goes with the colors in my house?"

HIS HOUSE IS just off-white. I do have one painting three feet long by sixteen inches high, so maybe we could...

I lay the telephone down.

"Helen, dearest," I continue, "Painters live in SoMo because they are sensual and love the sights and sounds and smells here; the foliage and birds and skies, both day and night. Also it is hard to feel abstractly about a pelican grabbing a fish out of the water two feet away from you, and furthermore..."

"...ANOTHER TWO POUNDS, so stop talking about Croissants de France and their pate and baguettes and new dessert frige-case filled with, ah, well, hell, or Jordon's glitzy hamburgers and pasta and get back down to earth with healthy thinning things like Farrington's lousy parking or Karen's super frames, Dennis' complete wicker services and what is Ron Clemons up to, and tell me about Craig Biondi's latest stuff so big they hadda tear down the studio door..."

"...I feel criticism must be tempered with cindness..."

"...and about the Moseleys' Peruvian acquisitions at Rose Lane, or Bob Franke's new style. You never say what's going on at Gingerbread..."

"BECAUSE THEY NEVER TELL ME!"

continued on page 12

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SAVE THE TREES

by KATHY L. WOLF

THERE ARE MANY facets to the unique lifestyle and atmosphere of the island of Key West. Each of us may hold one particular feature near and dear. Many are attracted by the plant life - an expansive collection of tropical trees and shrubs to be found in no other location in the United States. This flora, made up of native species and other varieties introduced from around the world, is protected by a City Tree Ordinance and is administered by the Tree Commission. During the past few years of Tree Commission rulings innumerable trees have been illegally cut down, some due to ignorance of City law and others in flagrant

violation of protection ordinances. What is the future of Key West's urban forest?

LET'S TAKE A look at the status of protective ordinances around the United States. From Boise to Baltimore, towns and cities of a variety of sizes and characters have developed an appreciation of the value of their trees. Plants filter pollutants and act as noise and visual buffers. Trees reduce energy costs by shading buildings. Neighborhoods having tree shade cover can be up to ten degrees cooler in summer when compared to those that are barren. Municipalities have taken steps to encourage the presence of trees through tree codes, urban tree inventories, adopt-a-tree programs and the hiring of staff arborists. Ann Arbor, Michigan, sponsors an endowment fund solely for the care and planting of public trees.

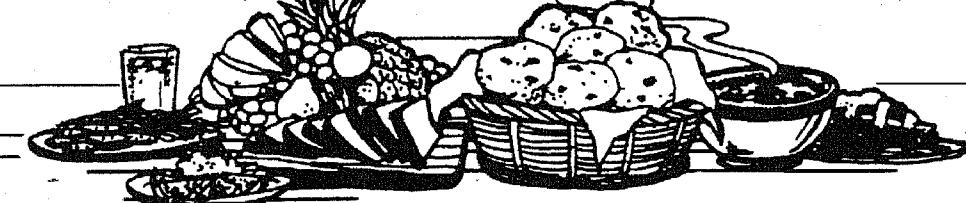
KEY WEST HAS joined the collection of enlightened governments by creating a series of ordinances to protect valuable trees on both public and private property. The weak link in the entire system is enforcement. A strengthened fine system is an absolutely necessary tool in the tree protection process. Infractions of Key West's ordinances seem to fall into two categories. The first involves high density building. On these sites the prevailing tradition is to "clear cut" followed by replanting despite evidence that landscape use of existing plants can be cost effective. Application for a tree permit as part of the building permit process can encourage more creative site planning. The new Post Office site is an excellent example of this more thoughtful approach. Unfortunately, the tree permit is usually regarded as unnecessary fluff in the high density building permit process.

THE OTHER SITUATION involves a private residence where the homeowner may not realize the value of the tree to be removed. Key West hosts such a varied collection of tropical plants that very rare species are often mis-identified and removed. A field check on a tree permit application can prevent the loss of a tropical treasure.

Several objections are voiced time and time again regarding the tree protection codes. The first concerns the vested rights of property owners. Zoning laws, building codes, land use plans - each addresses the continuity and general welfare of the entire community. A tree code does the same for the removal of plants can alter the appearance, character, and even the temperature of a neighborhood. The Tree Commission is made up of five appointed members - usually property owners - who realize that some circumstances warrant the removal solution.

WHAT ABOUT THE protection of contractors who make a living removing trees? Maintenance pruning is an ongoing process. An existing tree can provide business opportunity for the length of its life. And enforcing permit requirements on all tree removal has induced more professionalism among tree contractors in other communities. Key West has its share of tree butchers now selling themselves as tree surgeons.

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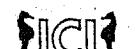
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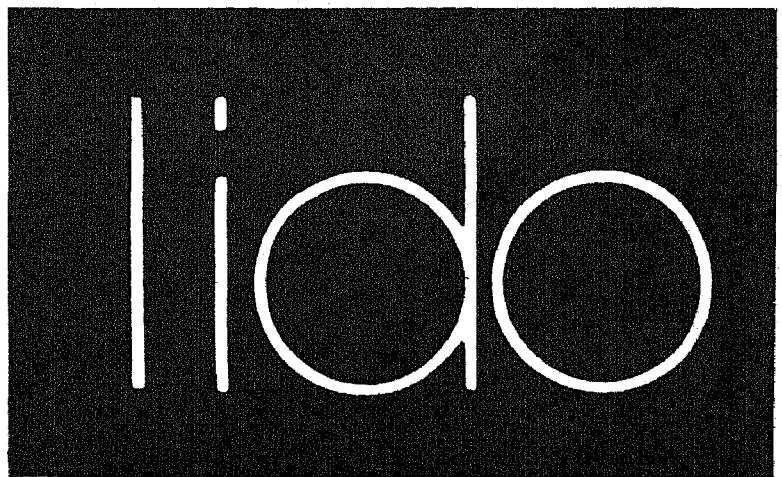
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been alerted to the coming problems. Another puzzle - the hearings were quite well attended by members and representatives of various citizen groups, at least some of whom had read the Growth Management document. Why didn't these people attack the document, at least the paragraph explaining that the "Principles" were based on "Cluster Housing" and "a developer is given flexibility?"

IF MEMORY SERVES correctly, one citizen, at one hearing (held at Sugarloaf Fire Department), rose and pointed out to Mr. Kendig the evils inherent in those two phrases. Mr. Kendig responded, after some quibbling, to the effect that "Cluster Housing" was a good thing and that flexibility for the developer was necessary under some conditions. No one else in the room was interested in pursuing the position taken by that one lone citizen.

An editorial in the February 14th Keynoter concerning the projected motor caravan of some 300 vehicles from the Upper Keys to Key West to call attention to the Growth Management Plan stated the caravan will be "comprised of all segments of the Keys' population - such as realtors, contractors, builders and other interested residents." The fact that people who are normally on the side of big development are against a plan based on "Cluster Housing" (big development) is a real puzzler. They seem to be doing the job that could normally be expected to be done by environmentalists.

PERHAPS THEY REALLY do sympathize with the individual owners of fifty-foot lots, whose right to build a single family house seems in imminent danger. If their sympathy is genuine, let's tip our hats to them. A 300-vehicle caravan impeding traffic on U.S. 1 should certainly gain a bit of

attention.

The problem of building houses on fifty-foot lots seems to be largely based on fears of eventual contamination or pollution of ground water or canals, caused by flushing too many toilets into septic tank systems and having the ultimate effluent eventually leach into surrounding waters.

A SEEMINGLY SIMPLE way to alleviate that fear would be to have the building code require the installation and use of Clivus Multrum type toilets in housing units built on lots of less than one acre. CM type toilets need no water or sewer connection. These toilets are something of a novelty in our country but have been in use for years in Sweden.

There might be objections to a non-flushing toilet, but those who want to live in a unique environment might accept unique facilities as part of the deal.

AN UNDERGROUND WASTE water disposal system would still be necessary to dispose of water from sinks, basins and washing machines, but it is doubtful that anyone would consider that waste water to be a dangerous pollutant.

Perhaps there are other and better ways of solving the problem but this, at least, is one obvious way to take care of it and still permit the individual to build on his (or her) fifty-foot lot.

MONROE COUNTY NOW has a well-qualified Board of Commissioners, made up of ladies and gentlemen who, among them, should certainly be well aware of the needs and desires of the citizens they were elected to represent.

One Commissioner is an eminently successful businessman; two have enviable records as respected, honest, and honorable politicians of long

standing. The remaining two have excellent backgrounds as citizens who worked hard for years to preserve the quality of life in the Keys from outrageous desecration by development interests.

SURELY, WE DO not expect these five outstanding people, who are intelligent, strong-minded persons, to sit around nodding their heads and agreeing with each other as to the

solutions for the many problems they face. We must expect sparks to fly, more than occasionally, when five such persons must debate important issues and arrive at viable conclusions.

(We do, however, have a right to expect that these five Commissioners, elected by the majority of voters to represent the best interests of all the citizens, would know better than to remove from the ballot a referendum item just because one or two citizens

SOME THOUGHTS

by GIL RYDER

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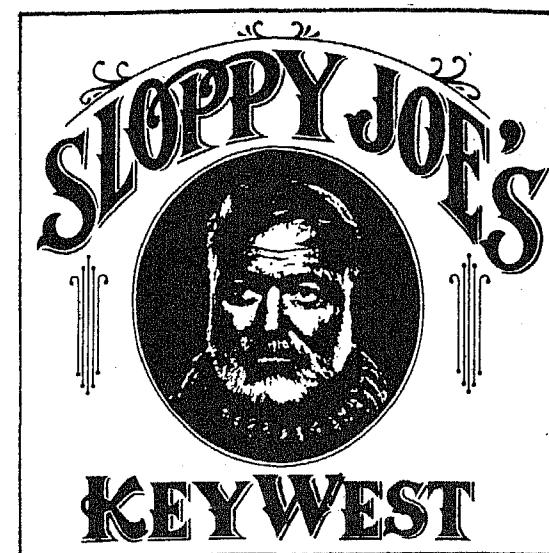
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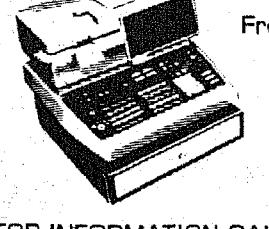


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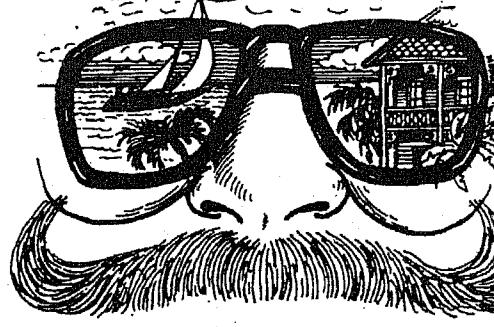
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needs to be added and what is already law must be more clearly defined. The law should be so clear and explicit as to eliminate the need for either a Zoning Board or a Board of Adjustment. The Commission can't do it all. Citizens and citizen groups should look with deep suspicion at any "expert" come to save the Keys.

Remember the old Red Ridinghood story - the wolf dressed up in kindly old grandma's clothes, pretending to be helpful, but in reality intending to devour the child.

EXCERPT FROM AUGUST 1984 ARTICLE:

The County Commission definitely can adopt ordinances that would protect the populace from the development of "Cluster Housing" and/or construction of any type of monolithic multi-unit housing. They could also, by ordinance, heavily restrict the rezoning of GU land.

The ordinance could specify that GU land may be used for residential purposes, limiting such use to one dwelling unit on one acre of land (not one unit per acre), and that no building nor any part of a residential building may exceed a height of 30 feet above surrounding ground level.

The ordinance could also specify that no unplatte land could be platted until 75% of existing platted land had been utilized according to the purpose for which it had been platted.

Further, an ordinance could be adopted that GU land rezoned for commercial, industrial, agricultural, marine, or any non-residential uses shall be restricted to a minimum of 5-acre plots, and construction of any type of building on the rezoned land shall not cover more than 50% of the rezoned land, and that no building shall be constructed or placed within 50 feet of any lot line. Still further, no building on such rezoned land

(2)

OWNERS OF property used for strictly residential purposes, consisting of 4 units or less, some or all of which are rental units.

(3) Owners of land held for speculative purposes, i.e. land, whether subdivided or not, intended to be sold for profit.

(4) Owners of commercially zoned land.

(5) Owners of industrially zoned land.

SOME OF THIS is already on the books to some extent or degree. More

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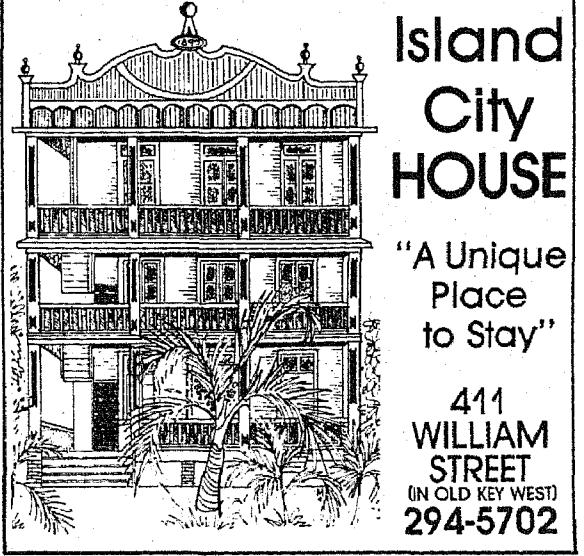


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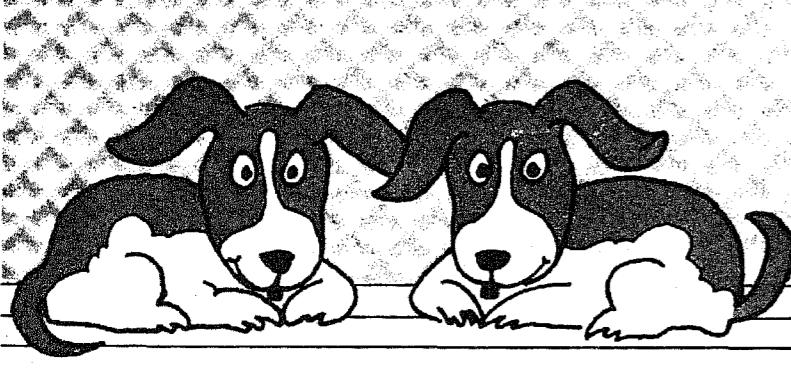
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shall exceed 30 feet in height, nor shall the top of any elevator hoist room or other accoutrement exceed 40 feet in height. All heights to be measured from the average ground level of the land.

Such simple rules would be easily understood by everyone except the experts and, if enforced, would effectively produce reasonable and acceptable growth in the Keys.

Population growth in the Keys is bound to continue, with or without planning, principles, or guidelines. Our great need is to control the growth in a manner that will prevent sudden and disastrous changes in the quality of life now enjoyed by present residents.

There is available a 125-page document, entitled "Monroe County: Discussion of Growth Management Issues," evidently put together by Siemon, Larson & Purdy, 200 South Wacker Drive, Chicago, Illinois and Lane Kendig, Inc., 472 Killarney Pass, Mundelein, Illinois.

This is an excellent, though long-winded, document, covering problems, conditions and possible solutions to the problems, although we might not agree with all of the solutions presented. For instance, a paragraph

on page 59 states: "Cluster zoning is a technique whereby gross residential densities are sited at higher net densities in order to preserve or create open space or to achieve some other design objective. Under a cluster zoning ordinance or provision, a developer is given flexibility in regard to minimum lot sizes provided that the total number of dwelling units to be developed does not increase."

Giving developers flexibility is not a realistic approach to proper growth management. Laws controlling development must be exact, precise, and so clearly written as to preclude any possibility of lawyers quibbling over the intent and purpose of those who created the law.

Along most of U.S. 1 in the Keys, the speed limit is 50 miles per hour - a clear, precise law without flexibility. As a driver, you do not have the option to drive 80 M.P.H. because you might otherwise miss an important appointment and lose money, or because your supper is getting cold. You must obey the law as it is written - period. The same principle should hold true for developers and the laws governing their operations.

The "Cluster Housing" concept is,

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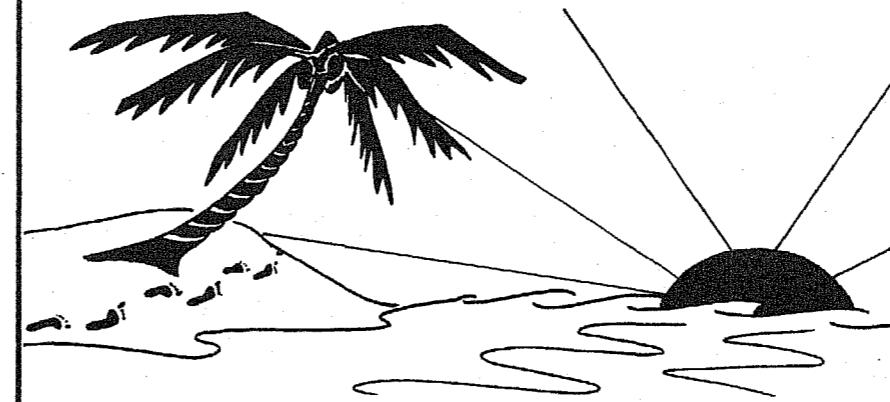
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Teaching patience
to children
is like
teaching a turtle to sing.

By Carol Anderson

Less is more.
More is less.

When you understand this,
you will know everything.

Enough
is abundance to the wise.

Beginning anything is easy.
It's knowing when to quit
That's the trick.

Knowing when it's over.
The moment of truth.

Quit while you're ahead.

Every "loss" is a new beginning.
Thank God for all he gave you,
And all he took away.

-- Jeanne Marie Andersen

ANNOUNCEMENTS

CARRIER ALERT: YOU MAY NEED IT

RECENTLY, RUTH ROGERS of Key West was found dead in her home after several days. Had she signed up for Carrier Alert she would definitely have been found earlier and perhaps in time. Miss Rogers was a participant in the Monroe County Nutrition Program. When she failed to attend the lunch program for five days, her Monroe County Transportation driver checked into her absence and found her dead. Miss Rogers had not been in poor health. She did, however, live alone.

THE SOCIAL SERVICE Department of Monroe County has asked United Way for forms for all those individuals participating in county programs for the elderly.

When Carrier Alert was first launched, United Way urged all those living alone to sign up. Only the postal carrier and the United Way confidential files have a record of who's included in the program. Interest is growing. Tragedies like that of Miss Rogers often provide the motivation

to ask for help.

CARRIER ALERT IS free. It works through the voluntary cooperation of the U.S. Postal Service, the National Association of Letter Carriers (AFL-CIO), and the United Way of Monroe County.

If you live alone call United Way 296-3464 or write to PO Box 1616, Key West, Florida 33041 for more information on Carrier Alert. It could save your life.

THE TEACHER

I can love them
all and teach
them the beauty
of life.
But I cannot love
away their fears,
so they can grow
as children should,
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and happy hearts.
Knowing this is the hardest
part about being their
teacher.

By Carol Anderson

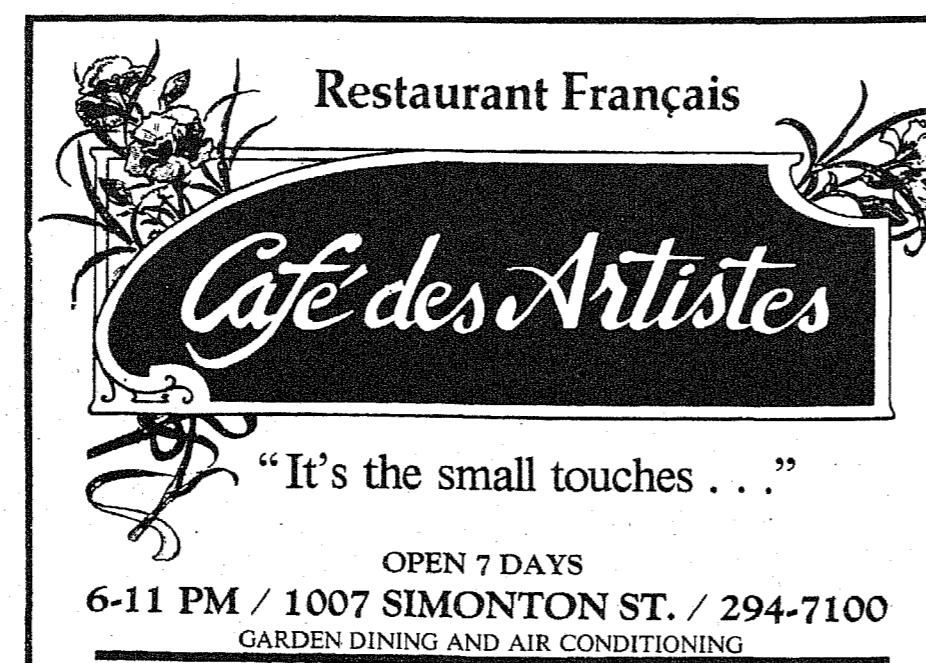
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HARRY MITCHELL'S PHOTOGRAPHIC TOUCH

by BUD JACOBSON



Harry Mitchell

FOR A MAN who had no formal schooling or training in how-to-take-a-photograph, the late Harry James Mitchell became something of an artist in his part-time hobby.

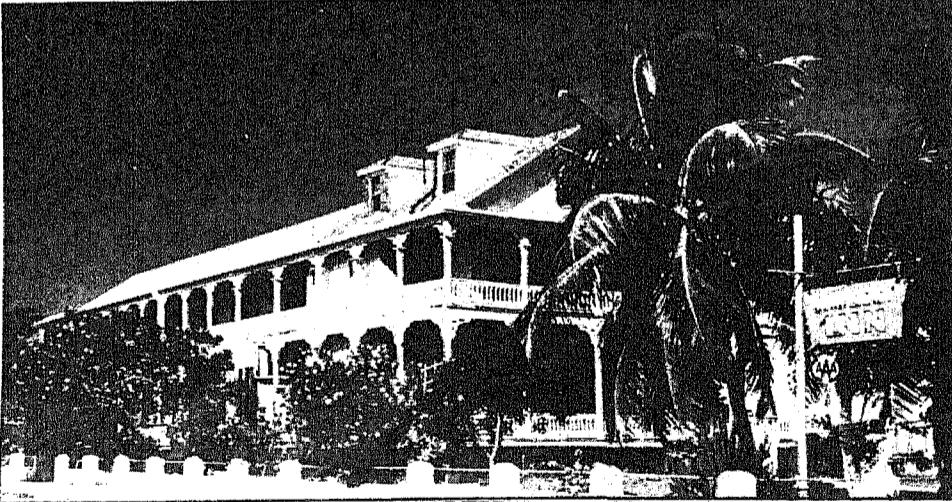
One critic, Stephen Langford, likened his photo portraits to those of the world-renowned Karsh - another, called Mitchell's " chiaroscuro photo technique masterful."

H. Bernard Robinson, an English artist who was known to the Royal family and had designed the sets of formal china for Queen Elizabeth at her Coronation, was in Key West in 1950 where he stayed at the Hibiscus Motel, and called Mitchell.

While there he and Mitchell became good friends and Robinson was so taken with Mitchell's photos that he wrote a special introduction for a showing of them in Miami.

"His photographs show his keen eye for the beauty of nature; the work is the result of much study and observation - strong sunlight and shadow, backed by the massing of huge cumulus clouds over the island... the people of Key West and elsewhere owe a debt of gratitude to him and his photographs which illustrate the charm and natural beauty of this part of the United States."

HARRY JAMES MITCHELL, though, was basically a reticent Scotsman who, in his lifetime, was not one to indulge in the glitter and glamor of self-promotion and preferred, instead, to spend countless quiet hours in Key West and on the Lower Keys shooting photos of



North Beach Inn - on what is now Eisenhower Drive near Petronia; burned to the ground one night in June 1947; arson suspected.

the beautifully unusual, wild landscapes; ramshackle houses and dusty alleys in Old Key West, and startling cloud formations.

ALMOST ALL OF Mitchell's photos were black and white studies, although he did some color shots. It was clear, though, he liked black and white best for the dramatic effect.

A hand-picked selection of some of his better shots in the Keys and around town will be shown in a retrospective from March 17-28 in the Mallory Square Community Center as part of the Silver Anniversary of Old Island Days. Mitchell's pictures will be part of an overall exhibit in the large hall dedicated to arts, crafts and many of the colorful aspects of history in the Florida Keys.

TODAY, HIS WIFE, Margarita Lacedonia Mitchell and their two sons maintain hundreds of prints and negatives made by Harry Mitchell during the 40 years he lived here.

He was born in New York in 1908 to Scots family who, soon after his

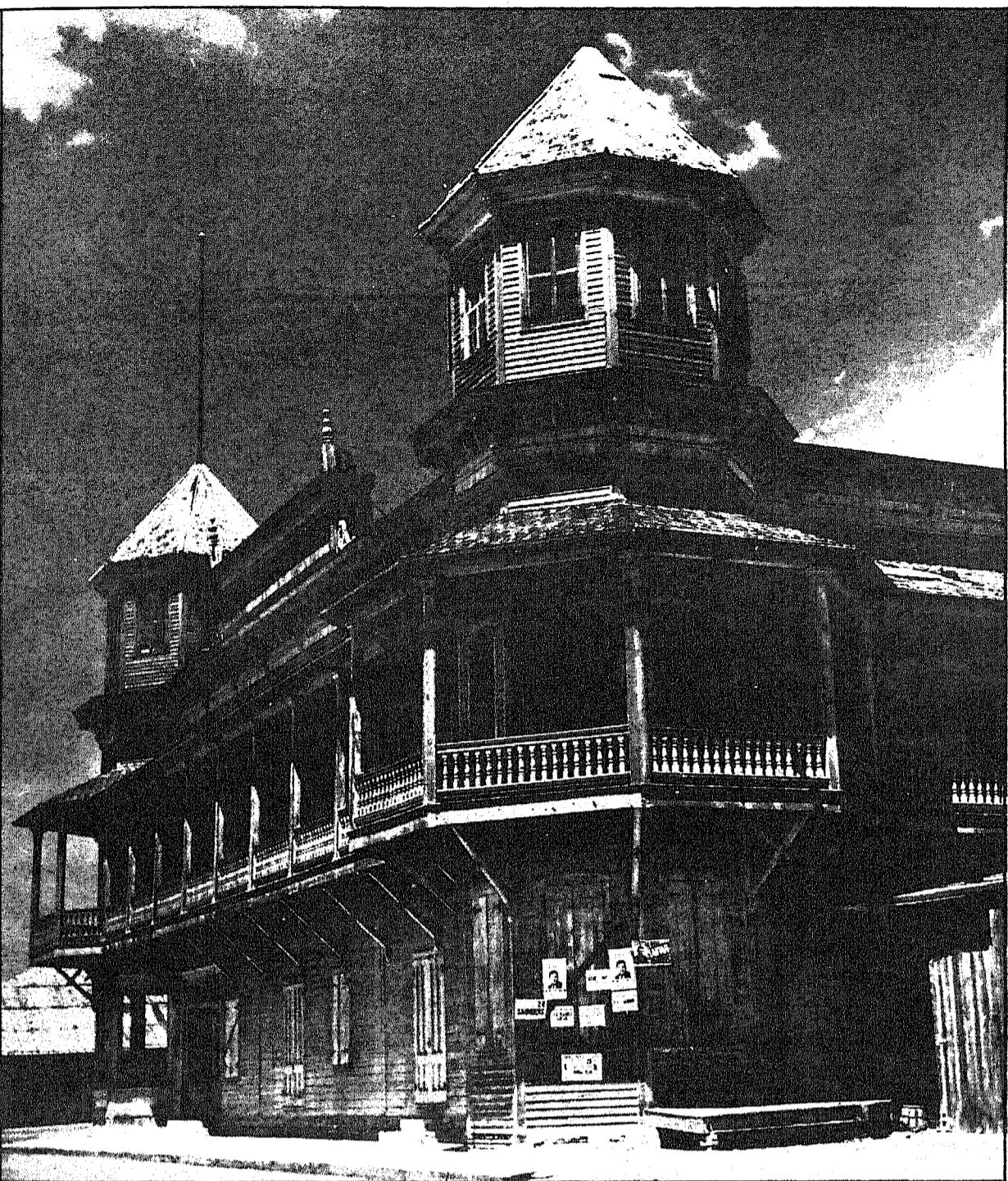


Part of the old Porter docks (at the left) at high tide; the Pier House stands here now.

birth, returned to Scotland for almost eight years where his father, James Mitchell, carried on his business as a master builder working on buildings and on ships. An old blackened sea chest with the faded initials "J.M." stands in the hall of their home; in it are a fascinating assortment of old worn towels, wooden vises, calipers, and wooden hammers.

HARRY'S FAMILY MOVED to Cleveland when they came back and Harry, according to his wife, was a star athlete - "Scotty" Mitchell, they called him, on the basketball team, a doubles champ in city tennis meets.

Came World War Two and Harry signed up in 1940 in the Army and was shipped to Key West where his life took on shape and substance. The troops were stationed at the barracks near the East Martello fort, out near the salt ponds, and it was apparently there, during the dull hours in the Army, that Harry got his first camera



The great Curry Ship's Chandlery building

and began experimenting.

HE MARRIED IN 1945 into the well-known local family of Marguerite Lacedonia's - a large family of brothers and sisters headed by a businessman father who, according to some around who still remember him, had investments in real estate, worked in the cigar industry and briefly in a restaurant.

"I remember our old house where I was born," said Mrs. Mitchell, "it was near the car barn which is now the Santa Maria Motel; in the hurricane of 1909 the ocean came right up, the water rose to our porch."

AFTER THAT, THE family holdings shifted over to the section of Key West known as North Beach (now Eisenhower Drive), edged along Garrison Bight, then more of a very large pond with rickety piers poking into the water, several fishing boats needing paint, spongers and crawfishermen, fish and bait houses.

The Lacedonia connections led into numerous other families in Key West - the Sanchez, the Ovids, the Valladares, among many, all of whom are prominent today.

IN THE YEARS just after the War, Harry Mitchell and his wife ran the North Beach Inn, a vast two-story wooden hotel with high ceilings, fans, and large porches with carved filigree overlooking the water and catching the easterly breeze.

"Key West tended to be sort of

"SOME PEOPLE SAID used to be a saying among some of the businesses like 'if you cross me, I'll burn you down!'"

No one was ever sure of who the guilty parties were, or what the argument was about, but one night in June 1947, the North Beach Inn took fire and even in a slight wind it raced through the structure, eating up the dry wood, sending up clouds of sparks and smoke that made a spectacular sight from across the waters of the Bight. Luckily, Harry Mitchell and his wife ran through the place, shouting the alarm, and no one was injured, but it was a complete loss.

ON THAT PLOT of ground, along Eisenhower near Petronia, there are some old stone lumps which had been part of the North Beach Inn, but nothing's been built there since the fire.

Mitchell collected some insurance, not much, and bought the Hibiscus Motel at the corner of United and Simonton, which turned out to be right in the heart of "motel row," and for 25 years the couple ran a popular motel and cottages - not made of wood.

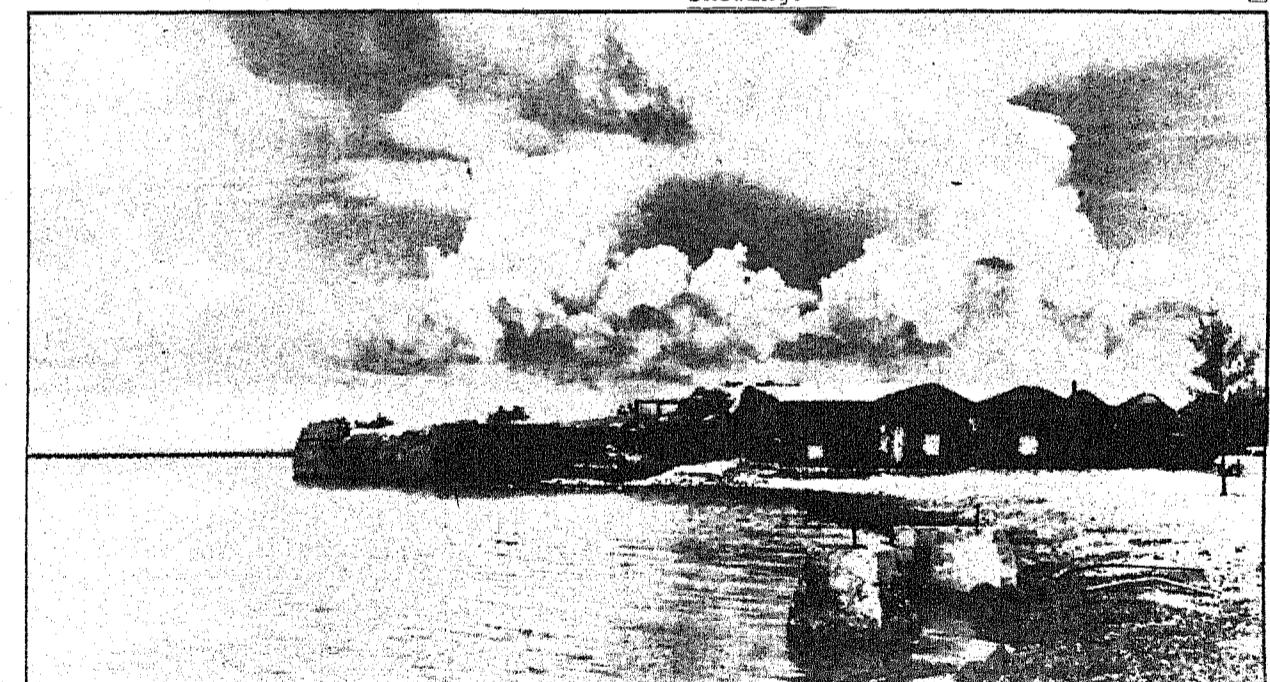
By this time, according to friends who knew him, Mitchell was "deep into photography."

HE HAD BOUGHT several cameras - his favorite was an early Nikon - and built himself a darkroom where he could print and enlarge, especially his prized black and whites. The lobby at the motel gradually became an art gallery where huge prints of Old Key West were framed and hung, attracting notice from many of the guests. Some of those guests were owners and publishers of prominent national magazines, or editors and photo agents. The result was on many occasions in the late 1940s and 1950s, Harry Mitchell's Key West pictures were seen and admired nationally.

LOCALLY, ONE OF Harry's stunning black and whites taken along a small lane off Whitehead Street graced the cover of Solares Hill when the newspaper was struggling through its infancy.

"He was not a joiner," remarked an old friend, "I think the only club he belonged to was the Kiwanis and he was a charter member of that one."

"Harry Mitchell was what I'd call a quiet and shy artist, probably one of the finest we've ever had in Key West. Young photographers and those who'd enjoy the beauty in our natural surroundings are in for a treat when they go to the Community Center for the showing."



West Martello Gallery in the 1940s, long before its restoration on County Beach.

CONTEMPORARY ART IN KEY WEST

FRED GROS, WHO runs the Fred Gros Gallery, featuring contemporary art, on Duval Street, explained that he opened his gallery to show contemporary work that he considered to be of "more than local interest." He adds that the response has been very good, particularly from visitors to the island.

"My idea was that I wanted to show high quality work that interested me, I wanted to sell that or nothing," he said. "It seems to be working well. We have growing sales. In Beth's (Nablo) case, three people walked in in the past month, people who'd never seen her work, and they were so struck by it, they had to have it. That's the sort of thing I love to see happen."

HE CONSIDERS FOR a moment, then says he has seen a growing interest in seeing a range of art available in Key West over the past few years. This, for him, and others involved in the Key West art world, is an indication that change is occurring, that buyers and other artists are becoming interested in "works of art they aren't used to."

Many will say there's been a change in Key West art, an evolution toward the contemporary, the non-representational. And nowhere can this relatively new appreciation be typified better than in the works of three women artists-in-residence: Roberta Marks, Beth Nablo, and Gilberte Sweeney. These women are admittedly quite different one from the other, and their work is certain-

ly their own. The thread, of course, that ties them together (at least for purposes of this article) is that each of them eschews strictly representational, decorative art to work in the abstract expressionist mode.

artists doing work here. We've got to play down the pretty, decorative kind of art, get more way-out in our work."

NABLO CONCURS ABOUT the change, saying simply that "people are more interested in contemporary art now in Key West." She says the difference between representational and abstract art can somehow be defined by the degree to which an artist "paints himself into his work." Then she adds, "I think the Key West art community is healthy now because of the competition here. I need competition, the excitement of other painters' work."



photo by Jeffrey Cerdenas

Beth Nablo

THE ARTISTS THEMSELVES would agree that there's been a change for the better exerted on Key West art. In Marks' words, "Key West has come of age. There's certainly an avante garde painting and showing down here. And we've reached a plateau where people come here from all over the world, people who know contemporary art, people with sophisticated tastes. And they expect to be able to satisfy those tastes in our galleries. If they do, they are prepared to spend their money here, as they would in New York. This sort of collector is now present in Key West, and that's important to

These particular artists have been right in step with what's happening in the so-called art "capitals"; yet what has propelled each of them hasn't been an external force, like the marketplace.

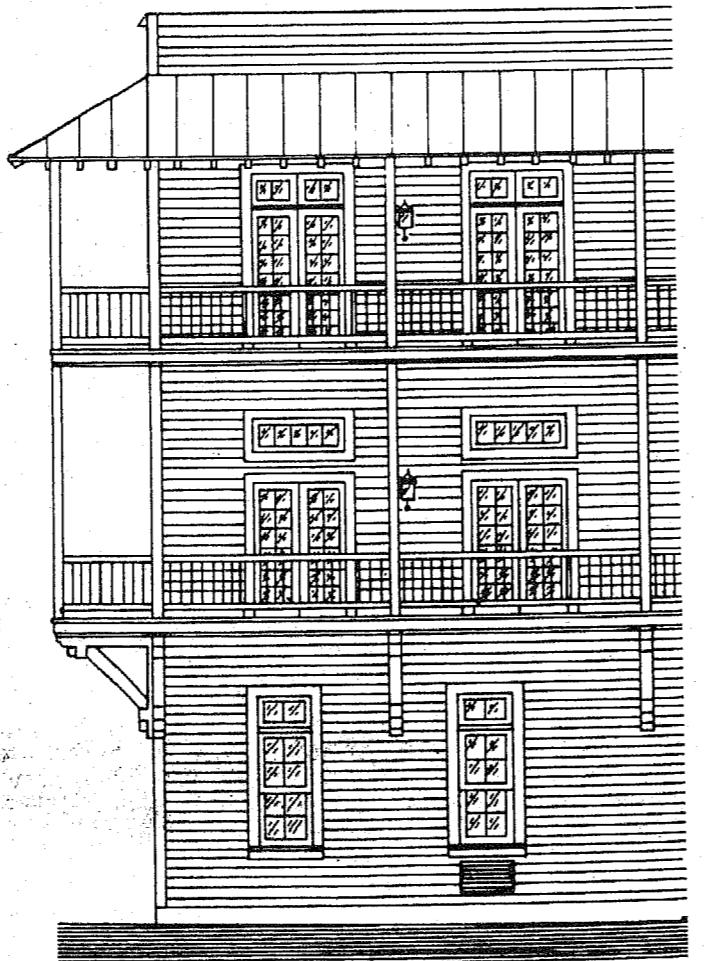
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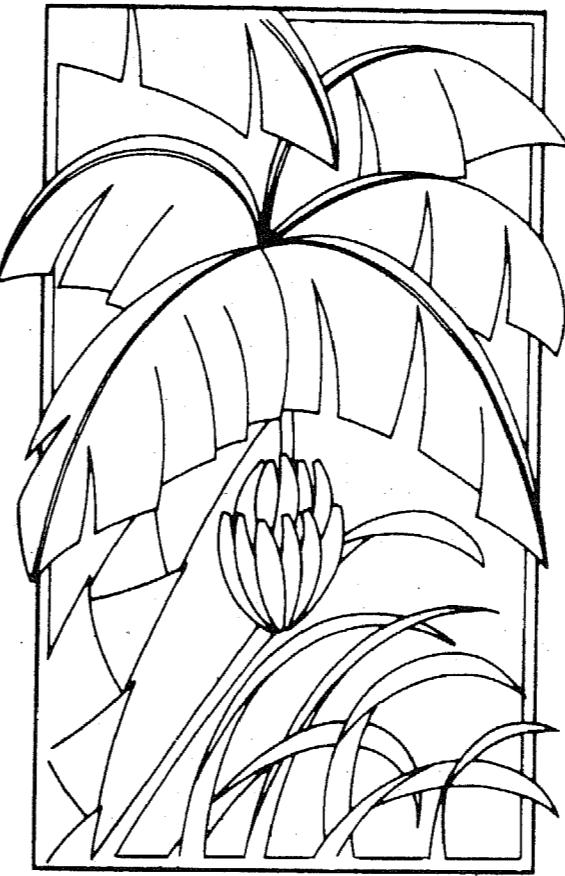
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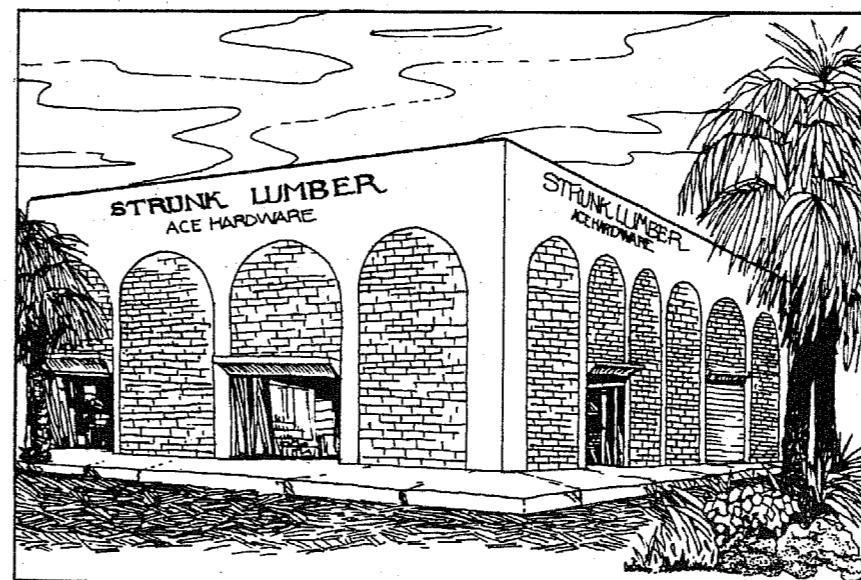


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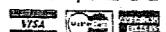


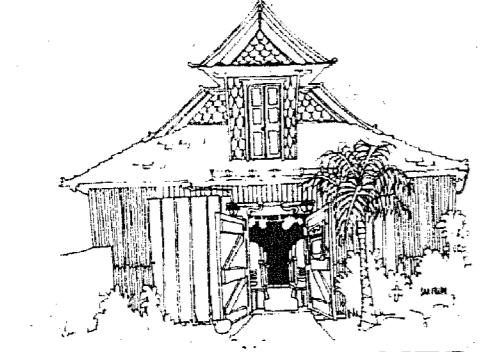
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(Albeit each of them has a more than respectable art background: Marks studied at University of South Florida, Sweeney at the Beaux Arts School in Paris and the Art Students' League in New York, Nablo at Baylor in Texas.)

Their art has evolved through their life experiences and their rigorous daily insistence on meeting the challenge and fighting it through.

SWEENEY'S STORY IS typical. Until the mid-sixties, she was doing landscapes, portraits. Her work was strictly representational. "I was boring, boring...so I decided to do more. I went back to school." She took classes with master artists at the Art Students' League, working for years toward a breakthrough in her work. Around that time, she developed an abstract expressionist style. But now, her work is again in the process of change. "I'm getting more simplified, I'm going more toward the Japanese type of work," she explains.

CHANGE IS INEVITABLE. The eternal challenge of the art must be met and struggled with; the work can't be separated from the life, from intensely personal concerns, what Marks calls the "investigation."

"You're always involved in an investigation in your life," she explains.



Photo by Wendy Tucker

Roberta Marks
The artist, by definition, must carry this investigation to the extreme. You might say that is the role of the artist - to investigate and distill the human condition, so that others will understand themselves and their own struggles a little better through the artist's work.

AS MARKS DESCRIBES it, her life has always been "a duality." There was her art world and her other world,

and the fusion or catharsis that occurs between them is represented by the work.

"I find that everything I see, everything I do is essential to my work. I do the work myself. For art to have some sort of staying power, I believe you have to go down into yourself. The work must be an extension of yourself. When I do my work, I relive moments in my life. I think this is psychologically healthy for me. Each one of my constructions teaches me something about myself. They're an extremely personal form of art. When I started doing them, they were so personal I couldn't even think about putting them in a gallery. And when I finally did, I put them in my gallery in New York to get some feedback, and then I found I couldn't sell them. I couldn't part with them. For a long time, I only occasionally could give one or another to some special people. Every box I ever sold I know who it went to."

FOR NABLO, ART represents "an inward-outward thing. Whatever is there comes out. I don't think about an object or what I'm painting, it just comes out."

Describing herself as a very shy, nonverbal person, Nablo says she paints "to communicate with the world in the

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only way I know how. In my art I feel at home, at ease. I can express what I feel. I articulate something for myself and for the viewer. There's such an urgent demand in me to paint, to get it out and get it down on the canvas."

SPEAKING OF THE process, she explains: "Once you've learned the technique years ago, you can just forget that. It'll take care of itself. You can let the creative process take over. I have learned to let go, not to question where a painting is going. I don't fight it, I work instinctively. When I'm painting, I move a lot. I work on a canvas, then go back to it - it's as if you're driving through the countryside, you get a glimpse of something, then you go back to get a better look at it. Actually, I have no way of knowing when a painting's finished. My paintings seem to have entities of their own. That's why I love painting the way I do, it's exciting because I don't know where it will take me. Afterwards, when I stop and step back to take a look...then I know. Often it's a surprise. A revelation.

"Sometimes, in the same way, a painting will name itself. I sit there and look at it and think about it and the title will come. Titles are very important to me. Whether or

not people understand what I'm getting at when I name a work, it's important to me. Sometimes it's a joke, a private joke. It's as if the painting and I share a secret."

CERTAINLY, THE SECRETS are there. In abstract art, it's often the secret that holds some of the fascination, for the unschooled and sometimes even for the initiates as well. Because of its nature, contemporary art is full of secrets. Yet, you may stand before a canvas and the shock of recognition is so great that it carries you away. It is this sort of passion a collector feels, a person such as the doctor Nablo mentions who "needs my paintings," and buys a few each year. The connection is there, the painter has uncovered something in the viewer.

LOOKING AT ONE of Marks' constructions, a viewer was moved to tears. The artist, standing there, could appreciate the fact that her work had been understood on a clear emotional level.

"There's a small group of people who relate to my work. That small group is very important to me. If someone is looking at my constructions and I can see what they're feeling, that's very special to me."

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EACH OF THESE artists shows regularly in different parts of the country, although Nablo says she isn't very aggressive and that people know her work and come to her for it. Their selected solo exhibits include: for Nablo, University of Buffalo, Butler Institute of American Art, Zuni Gallery (N.Y.C.), City Center N.Y.C., East Martello Gallery, Gingerbread Square Gallery, Fred Gros Gallery; for Marks, Southampton Gallery (N.Y.), University of Georgia, University of South Florida, Garth Clark Gallery/Los Angeles, Barbara Gillman Gallery/Miami; for Sweeney, the Chapellier Gallery/N.Y., Cooperstown Museum/N.Y., Chuck Hall Gallery/Miami Beach, Virginia Miller Gallery/Coconut Grove. They all have works in permanent collections: Marks in the Museum of Arts & Sciences/Daytona Beach, Barry College/Miami, Notre Dame University, Smithsonian Institution and others; Nablo in the Albright Knox Gallery in Buffalo, N.Y.; Sweeney in the Chapellier Gallery/N.Y.; Mrs. Joan Dryfus' collection and other U.S. and European collections.

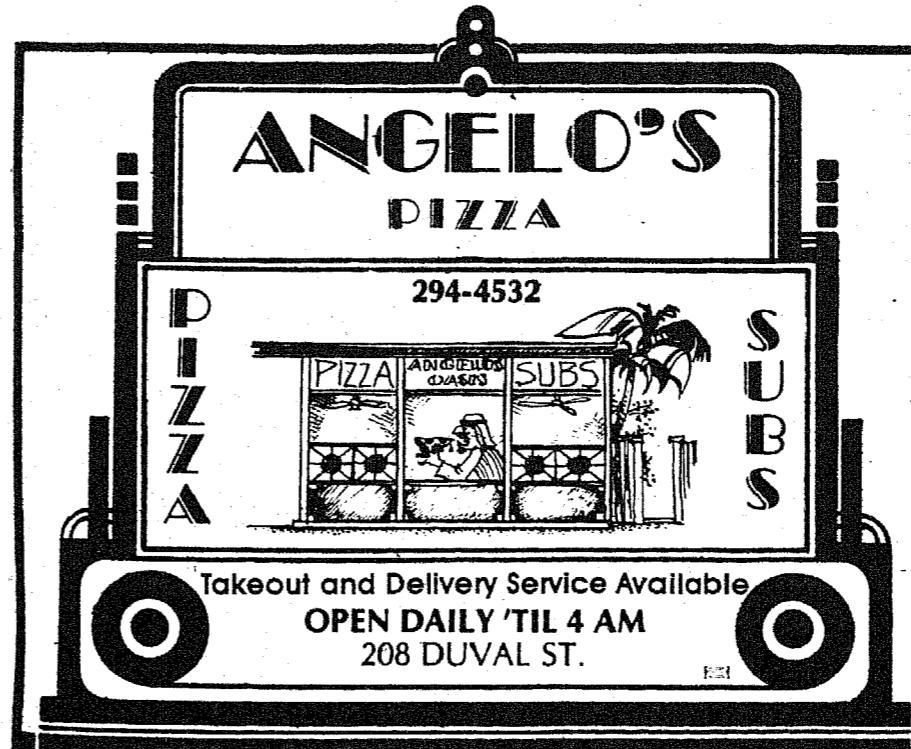
IN KEY WEST, you can see
Gilberte Sweeney's paintings at her
own Art Moderne Gallery; Roberta Marks
and Beth Nablo show at Fred Gros. Both
Marks and Nablo had shows at the
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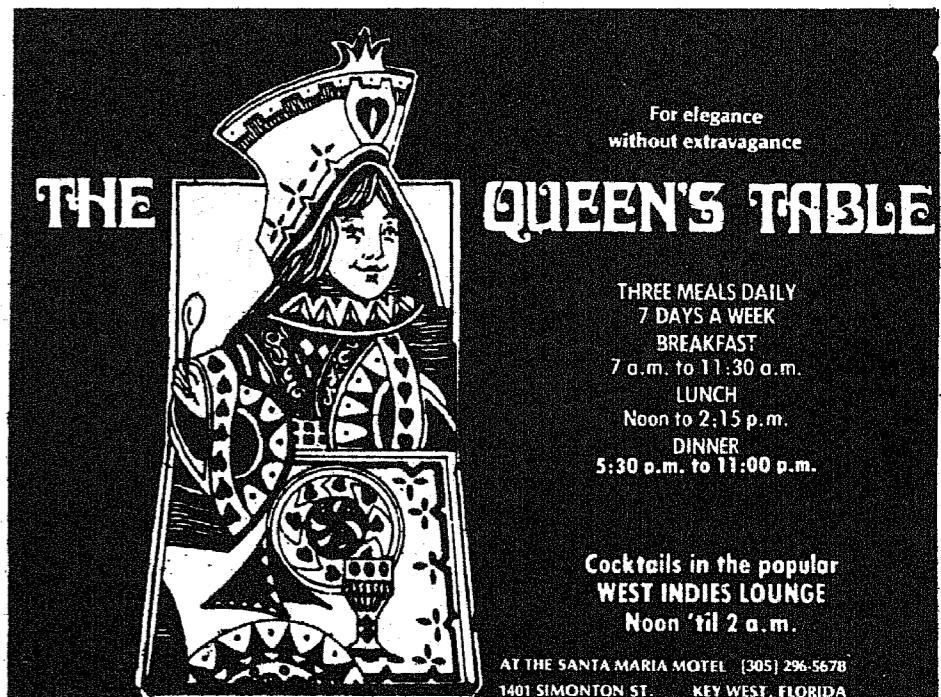
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and Marks had a one-woman show in February at the East Martello Museum.



Gilberte Sweeney

She is also curating the current East Martello show, "University of South Florida Faculty and Graduate Students: Two-Dimensional Key West."

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for all collectors. We find dolls where or when we can! There are bona fide doll dealers and auctions. The ultimate is George and Florence Theriault's doll auctions that are held in many large cities across the United States. Major auctions, backed by full-color catalogues printed on slick paper, have been developed into a routine that is informative and enjoyable for attendees. Less and less frequently, dolls show up at rummage sales, antique shops or flea markets.

MOST NON-COLLECTORS HAVE difficulty describing accurately a doll they have discovered. They seldom know what the head is made of and guesses range from "something like glass," which can mean china or bisque, to a "kind of plaster," which might mean papier-mâché or composition. One of the thrills of learning about antique dolls is to then be able to help somebody else identify a doll, sharing the knowledge we have gained with club members, non-collectors and friends.

AS A COLLECTOR of dolls all my life, the search has been endless. Years ago, I made a list of dolls I wanted for my collection and, when compiled, the search began. Believe it or not, many of the dolls on the list are in my collection.

In 1938 in New York City, the National Doll and Toy Collectors Club held their "First National Doll and Toy Show." This was a first show of its kind to be held in America and surprisingly the attendance was in the thousands. Life Magazine's July 18, 1938 issue devoted the art section to an article entitled "Dolls: The First Show of Collectors' Pieces." The magazine said collectors were little interested in the value of their dolls.

Everyone interested in dolls, school children, church groups and friends share our joy of collecting when we can show our display of dolls. The first question is, "Where do you find dolls?" The answer is the same

The dolls featured were quite different from the dolls featured in magazines today. Of the 16 dolls illustrated, not one was a French or German bisque. Even in the text of the article, the manufacturers of bisque dolls are completely ignored. It is quite amazing considering that a general article on dolls today would surely mention a Jumeau or Kestner.

THE DOLLS THAT were shown ranged from homemade rag dolls, English wax, Parians, china and wood. The only manufacturer identified by name was Ludwig Greiner, who was credited with patenting the first papier-mâché doll made in the United States. A cloth "Princess Elizabeth" child doll was shown with the statement, "Royal dolls to English children are what Shirley Temple and Snow White are to American children." The article went on to give basic information about doll collecting. It reported that a few attempts had been made to unite doll collectors in America. From other sources it is learned that Mary Lewis was one of eight other women who organized the National Doll and Toy Club in 1937. Mary Lewis was their first president. Through their efforts the present United Federation of Doll Clubs was organized in 1950 with 22 clubs. Undoubtedly the success of the New York show and exhibit and publicity given in Life Magazine encouraged collectors to unite.

THE KEY WEST Doll Club is a member of the United Federation of Doll Clubs. The Federation now has international status with clubs in England, Germany and France. The Key West Doll Club is three years old this year. We are a doll study club with a membership of 20. The United Federation of Doll Clubs is a non-profit organization.

Plans are complete for a local doll show and sale. The date is March 9, 1985, Saturday, to be held at the Holy Innocents Parish Hall on Flagler

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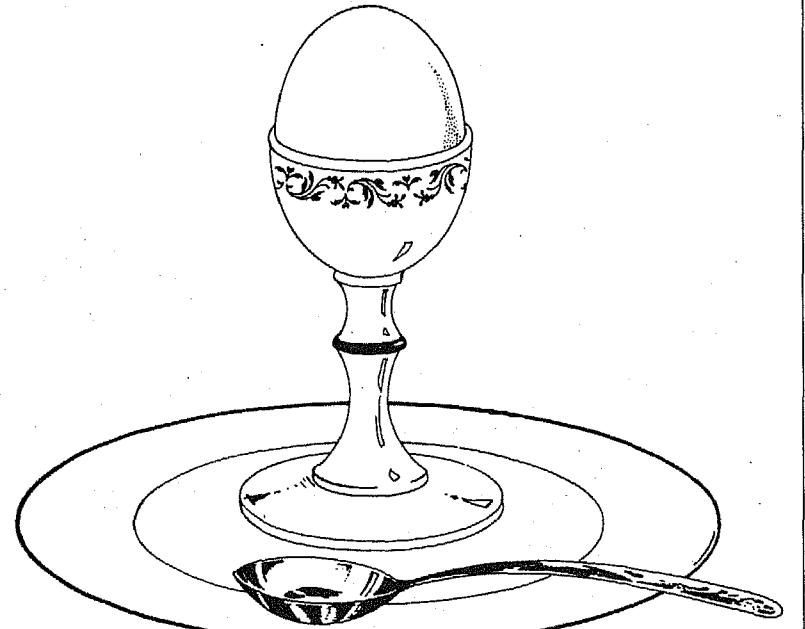
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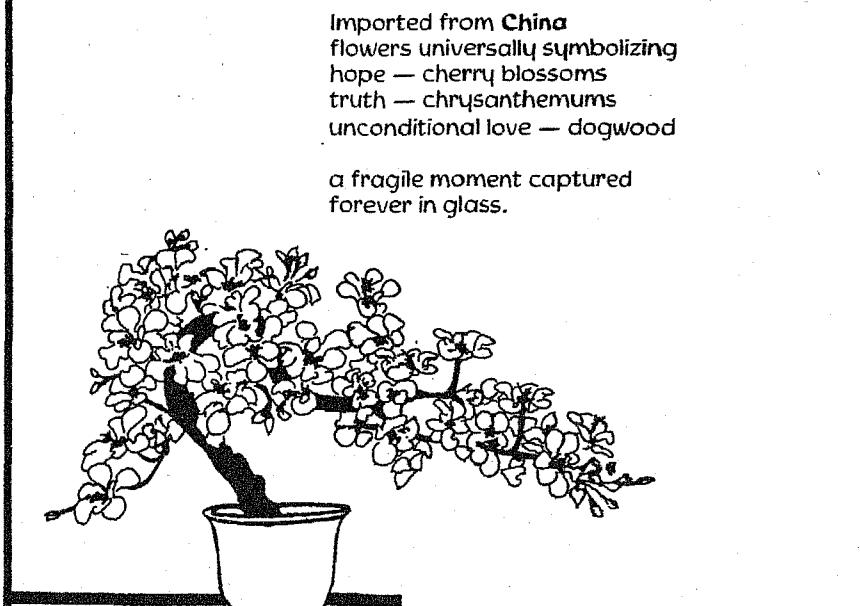
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THREE STORIES

by CHRIS GANTRY

GLONGS

A LARGE WOLFISH dog lay dozing on the cool Congoleum tiles. His half-open dun-colored eyes were unmoving. The woman had housed this dog for eleven years with a passionless solemnity. Occasionally, at most, she'd say no more to him than "Good boy, Turpo," never paying much attention to him.

Turpo's food and water were always replenished, and a large backyard was at his disposal. Despite the affectionless atmosphere, he lived very comfortably.

Turpo gazed directly down the narrow, dimly lit hall into the space of the back bedroom that revealed the head and torso of the woman lying on her bed. She was twitching in the first stages of sleep. After a moment, Turpo heard the woman's familiar, purring snore.

THE SLOW UNZIPPING began at the base of Turpo's neck, underneath his fur. It continued down the middle of his back, stopping at the base of his tail. Carefully, Turpo's sides were pushed apart. The slender, smooth pink toothless head and wrinkled bag-like body of the glong stepped onto the floor. Its silver eyes peered at the collapsed dog's husk it lived in.

The glong smoothed its one leathery wing with its nubby elastic arms, emitting a deep twittering murmur. Noiselessly, it ran down the hall into the woman's bedroom. She was sleeping on her stomach now.

ZIA, THE CAT, lay dozing on the floor by the front bedpost. When she

saw the glong, she also unzipped herself. A smaller, delicate glong

at each other. The woman leaned over the bed and patted Turpo's head. "Good boy, Turpo."

HUNGER

RUFUS COBBINS WRANGLED through the fresh litter. This morning's garbage looked delectable to Rufus, who had nothing more to eat than some chicken bones and pizza crusts since yesterday afternoon. It was Monday mornings that Rufus called "Feast Day," because of all the extra scrappings from the weekend dinners.

"AND WHERE BETTER to find those goodies than in this glorious dumpster," cried Rufus, rubbing his hands together excitedly.

First Rufus found a lamb shank thick with leftover meat on it. Then a half eaten coconut and a couple of salvageable bananas. He slid down to the ground with his treasures, leaning against the huge receptacle, gobbling madly.

IT WAS THEN that a small boy about ten years old suddenly appeared. The child was emaciated and dressed in old torn clothing. His face was filthy, and his eyes were listlessly yellow from many days without eating.

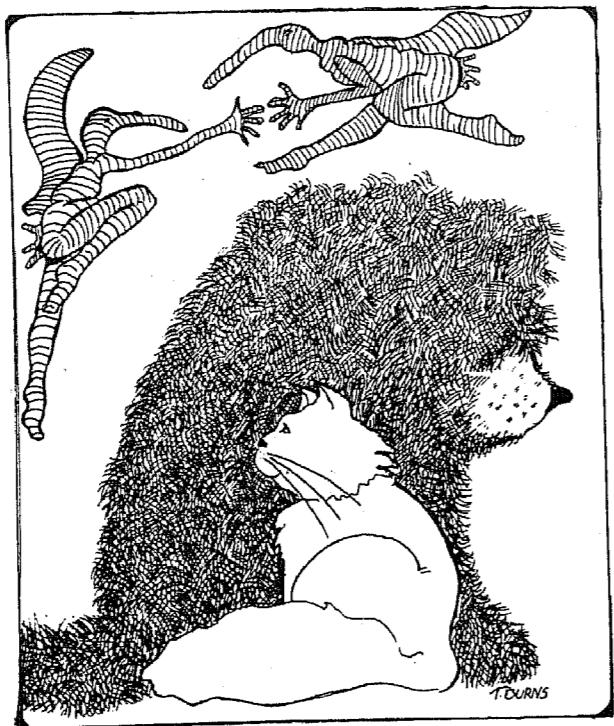
Rufus looked up from his bananas, snarling like a dog.

"Go find your own can, this one's mine. Beat it."

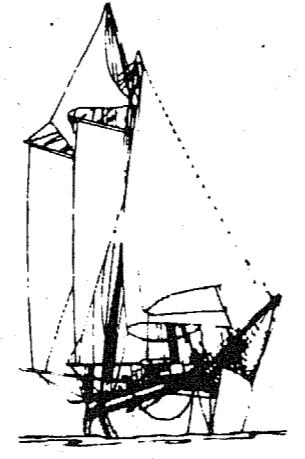
"Just gimme a little somethin'," pleaded the boy, looking ravenously at Rufus's food.

"I TOLD YA to beat it," yelled Rufus. "Get outta here or I'll beat your ass." Rufus made a halfway attempted motion to get up to fighten the boy. The child turned, weakly stumbling away.

It was then that an angel appeared setting on the edge of the dumpster.



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"You were a little rough on the boy, don't ya think," said the angel, looking nonchalantly at his finger-nails. Rufus jumped up off the ground, bits of lamb shank hanging off his beard and lips.



"WHO ARE YOU?" squinted Rufus, holding his breath.

"Well," said the angel, matter-of-factly, "empty stomachs are my business. Mouths too."

With that he waved his hand over Rufus' head before disappearing into a wisp of fog.

At that moment Rufus felt the most unbearable pangs of hunger he'd ever experienced. He grabbed the lamb shank off the ground to devour the remaining shreds of meat; but his

mouth was no longer there. Panicking, he groped with his fingertips over the smooth continuation of his chin and cheeks, feeling for any faint line resembling his mouth. He was wracked with a thundering emptiness. Emitting throaty grunts, Rufus bucked head first into the trash bin; wildly trying to push anything looking like food into his mouthless face.

MAGIC

HIS PERFORMING NAME was Johnny Love Wisdom. His real name was Penrod Grulichly. Mr. Grulichly Senior wanted his son to be an astrophysicist. Penrod became a magician.

He had mastered the digital manipulations of silver dollars, sleight of hand, cards, cups and balls, and various rope tricks. He'd studied under the greats like Bronzini, Hoxcheck, and more recently, with the renowned Blackfoot Indian sorcerer, Will Billy Star Wolf.

PENROD HAD MET the lean, high-cheekboned magician in Amarillo where he'd heard Billy was doing a stage show in a club called the "Fat Egg." Penrod literally got down on his knees in Billy's dressing room, begging to teach him some magic. Billy finally agreed.

Thereafter, every day for three weeks in Room 16 of the Spuff Motel, Billy hit him with a continual barrage of techniques and showmanship tactics for public performing. Exhausted at the end of his apprenticeship, Penrod threw himself on a Greyhound bus and slept the entire way back to New York.

IN MANHATTAN, PENROD adopted the new name Billy Star Wolf had dubbed him, Johnny Love Wisdom.

So, Johnny Love Wisdom began doing a street act in front of a

deserted office building next to the Metropole Cafe on Broadway. His whole routine lasted about twenty-five minutes. He was making about two hundred dollars a day in tips. Johnny Love Wisdom always ended his performances with one of the tricks Billy Star Wolf had taught him. Placing a marble under a red cape, and saying the proper incantation, a large German Shepherd would appear in place of the marble. It was a real show stopper. "A miracle," everybody breathed. Then they'd throw lots of paper money and coins into Johnny Love Wisdom's hat.



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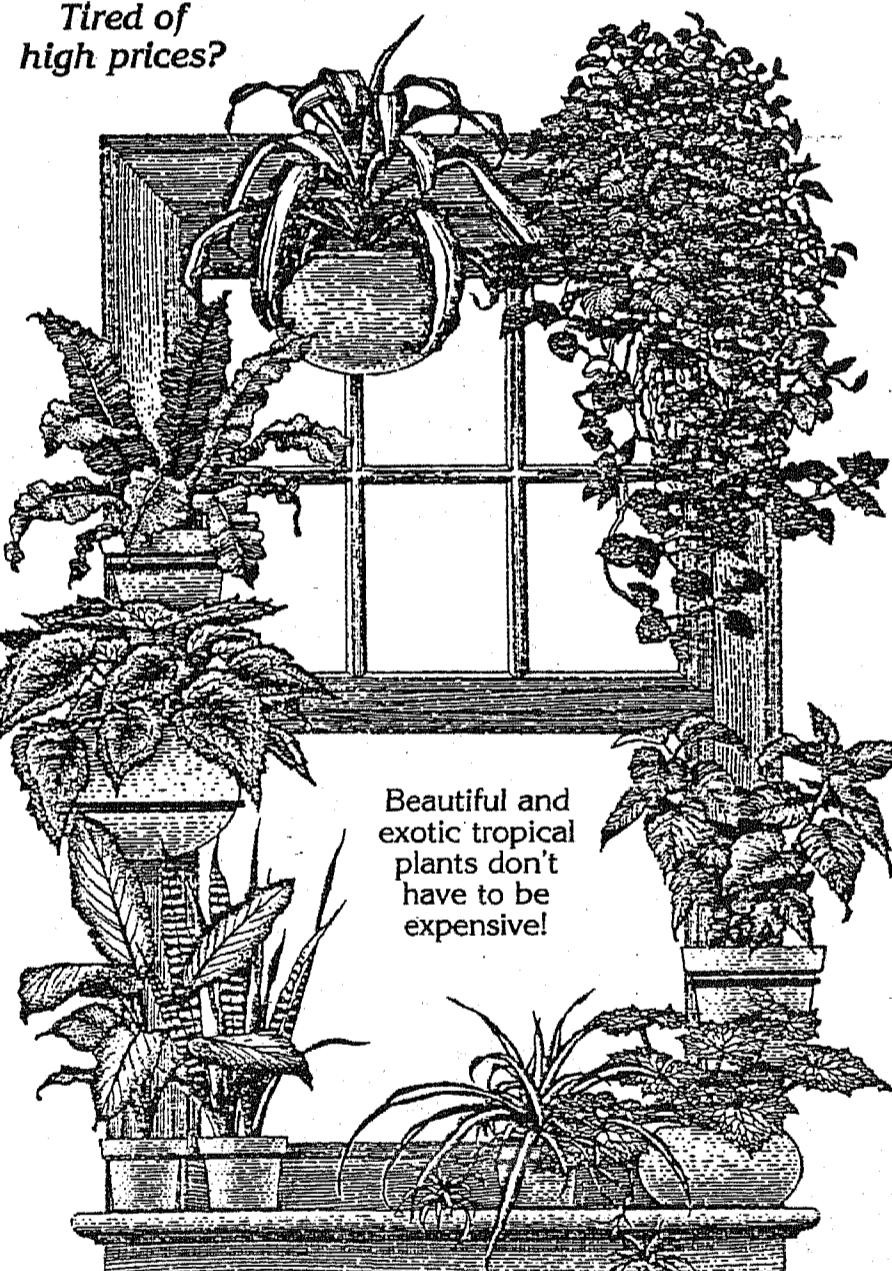
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Johnny Love Wisdom was in the middle of a show, but was having trouble with a young heckler. The prescribed method Billy Star Wolf had shown him to handle these situations was not working. The heckler was making him very nervous. In turn, his nervousness rubbed off on the fifty or more people crowded around his magician's table. They were beginning to leave. Out of desperation, Johnny Love Wisdom went right into the dog and marble trick, hoping it would save the performance. However, he bungled it. The heckler had won.

IN A FURIOUS daze, Johny Love Wisdom's mind went back to those three weeks in Amarillo at the Spuff Motel, speculating on the endless forays into the world of illusions he'd penetrated with Wild Billy Star Wolf. In a thoughtless rage, the words were already out of his mouth. They reverberated back and forth between the huge buildings before he remembered Billy's admonition about ever uttering them. "They are for magicians to know, never, never to use!" he'd said. It was too late.

THE POUNDING HOOVES started as a distant thunder from upper Broadway, drawing closer. Already, he would hear the blaring auto horns and faint screams of those being trampled by the two hundred thousand stampeding buffalo.

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BY FRANCES ELIZABETH SIGNORELLI

OFF TO THE Picture Show we go one early evening, you and your lady friend. After a bite at Antonia's restaurant, where we ingested those lovely half orders of prosciutto and melon and pasta and and and.

Being a lifelong movie buff, you like that curious, isolated pause always experienced in the not-quite twilight zone before the darkened screen lights up its images. You turn down the seats and arrange yourselves. A ruby emblem glistens on her lapel. A Daughters of the American Revolution pin? Peer closer. No. It's a spark of fettuccine red pepper sauce. There is one whole row of Key West persons clad in garments too used-looking and tacky and fashionable not to have been handmade.

LADY FRIEND GOES back for a candy bar. Restlessly get out some coins from your bag. Study the leaders on the coin faces in the quasi-cocktail light: Jefferson looks so lonely on the nickel. Washington so imperious on the quarter. Roosevelt's jaw shines off the dime. And, Lincoln looks poignantly off the penny. A carpenter of your acquaintance passes down the aisle. In the dimness, he looks like a piece of trick photography. This carpenter once sat down on your cat.

THE PICTURE SHOW is beginning to fill, and they have flashed on some shots of island dogs, gingerbread, boats, swimming pools and torch swallowers. Your toe is trod on very hard by an ICBM of a man pushing by

with huge containers of popcorn and coke. A flush of anger rolls over you, and for a tee nincy minute, you dream of pushing a bead up his nose, boxing his ears with two resounding cracks and spraying him with cold water from a garden hose. This passion fades. Lady friend flops into her seat. "Oh, why didn't you bring me one of those thing-daddies in the box with raisins?"

You peer around but now you spot no one who has any bearing on your life. Conversational murmur, people pronouncing judgments: the new post office, Picasso, Mayor Heyman, USA Today newspaper, Elizabeth Taylor, The Sands enterprise, President Reagan, Commissioner Storment.

CLOSE EYES, DECIDE to run over the daily prayer. You reach mid-prayer, as far as "and rule out of me all sin" when the sound comes on. Credits are rolling for the movie, The Bostonians. Seats are snapping up and down, clothes rustling, gum sticks unwrapped, drinks sucked through straws, and is that a bottle uncorking? While on some back burner of your mind glows the image of Donald Barber relinquishing his large and charismatic beauty salon after 40 years as a Key West hair designer. He started at age 13, riding his bicycle to make house calls and set hair of island matrons.

THE MOVIE STARTS. And, it never fails. This very tall man with a head shaped like a pine cone sneaks into the theater and sits down right in front of you. Your neck creaks as sometimes you spy half of Christopher Reeves' profile received from under the man's left ear. And, at times, Vanessa Redgrave's right breast at an angle on the other side of the man's clavicle. Of course you remain gracious and cheerful and smile serenely for a couple hours.

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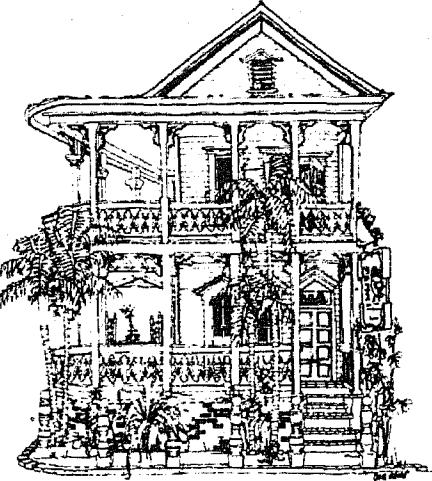
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43
FILING OUT, SHUFFLING like pall-bearers in the departing crowd, the man with the pine cone head is heard giving his movie review. "Yes, convoluted. That is Henry James. Evocative and involuted." Someone gives him a push down the step.

Outside, on Duval Street, a corridor of lights and shadows. The Copacabana glistens, and down the way, the Art Guild turns an impulsive, nighttime face to the sidewalk, and you pass about 80 T-shirt emporiums, and a motorcycle revs up and cars nosey past with license plates from New York, Rhode Island, Georgia and Montana. (Montana! Maybe that needs looking into.) And there are about 20 or 30 tourists looking for Cuban food, and some people around an earing booth. And, you reach Porter-Allen's parking lot and doors slam and you set off for home.

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HAVE I GOT A GIRL FOR YOU!

By HELEN R. CHAPMAN

"IT'S RIDICULOUS THAT you haven't told her yet," Phil fumed. He stood at the stove cooking his breakfast sausages, a cigarette dangling from his lips.

"Are Marlboro-flavored sausages the latest in breakfast fads?" Roger asked.

Phil ignored the question. "Roger, you are twenty-eight years old. Don't you think it's time to be honest with your mother?"

ROGER PUSHED THE BOWL of Cheerios away with disdain and got up from the table to pace nervously.

"I wish you'd wait till I go to work to cook your breakfast."

Phil, who considered dieting a craze, not a health aid, grinned. "Do I detect the sibilians usually associated with a watering mouth?"

Roger adopted an air of superiority. "When you have your first heart attack, my friend, I'll just sit and smirk."

"Don't be silly," Phil retorted, removing the sausages to a plate and dropping two eggs into the pan. "Everybody in my family dies of cirrhosis of the liver. They know how to live."

"I know all about your family," Roger said. Phil's eccentric, free-living family was the subject of many hilarious stories. "It's my family that we have to discuss right now."

"YOUR MOTHER, YOU MEAN." Phil slipped the eggs onto the plate and after lavishly buttering two pieces of toast, sat down at the table. Roger stopped his pacing and joined him.

"This is serious, Phil. Mother's never been to Key West before."

"Well, then, now is a perfect time to tell her." Phil crammed a forkful of egg and sausage into his mouth.

"No, it isn't," Roger said mourn-

fully. "I've been telling her there's a girl. She expects to meet a girl."

"What girl?" Phil slurped some coffee.

"I wish you'd learn to eat like a human being," Roger scolded.

"I am not a human being," Phil said. "I am an artist. I am a slob. I am a happy slob." He shoved more food into his mouth. "Sho wha gir?"

"Any girl," Roger said, looking at Phil in disgust. "We've got to find a girl, a decent girl, the kind one takes home to mother."

"THIS ONE NEVER took a girl home to Mother," Phil said. "But if I had, it wouldn't have been a decent one. Mother would have been bored to tears." He wiped his mouth and pushed his plate aside. "And what do you mean, we've got to find a girl? I'm moving out for the week. Isn't that sacrifice enough?"

"No," Roger said. "You know more people than I do, Phil. You've got to get me a girl."

"Thank you very much," Phil said, glaring at Roger. "So now I'm a procurer."

Roger smiled. "Of sorts." Then he looked at his watch. "Good lord, I'm late. I haven't even shaved yet." He dashed to the bathroom, leaving Phil staring thoughtfully into space. Then a slow smile creased Phil's face.

"Oh, man!" he yelled, gleefully.

"Have I got a girl for you!"

WHEN ROGER OPENED the door to Betty Lindstrom, she stared at him with undisguised admiration.

"Oh, my, you are gorgeous," she gasped. "Phil said you were, but I didn't believe him."

"You must be Betty," Roger said,

holding open the door wider and motioning her to come in.

Betty was a Nordic beauty, tall, willowy, blond and tanned. She personified the healthy all-American girl. She neither drank nor smoked. She swam two miles every day, jogged and played tennis. Phil had met her at the art supply shop where she worked.

"C'mon in, Betty," Phil called from where he was sprawled in an armchair. "This is Roger." Phil waved a hand in Roger's direction.

"I gathered that," Betty said. "He certainly is everything you said he was." She sidled closer to Roger.

"Now, now," Phil said, wagging an admonishing finger, "down, girl. Remember we're just play-acting."

BETTY ACCEPTED a lemonade and sat on the couch next to Roger. She could not keep her eyes off him. Roger, for his part, approved Phil's choice of "girlfriend" for him. Betty was the type Roger's mother would approve of as a future daughter-in-law. Although his mother didn't nag him on the subject, Roger, being an only son, was certain his mother looked upon every girl as a future daughter-in-law.

"Now, if we're going to be convincing, Betty said, "we have to practice."

"Practice?" Roger said. "Yes. Practice being in love." Phil sat up abruptly. "Kissing and so forth. Your mother will never believe we're in love if we don't behave affectionately, right?"

"Wrong," said Roger, relief in his voice. "Mother is very straitlaced, you know, Methodist, Middle West, home and family. I've never seen my parents even hold hands in public."

BETTY WAS NOT DISMAYED. "That's because they belong to a different era. We're modern. Your mother will expect us to sleep together."

"Sleep together?" Roger cried in alarm. "We have to sleep together?"

"No, no," Betty placated. "We don't have to go that far." She looked at Roger as if she wanted to add, "unfortunately."

"Well, what do you think, Roger?" Phil asked. "Isn't Betty perfect for the role? Although I personally think the whole thing is a waste of time."

"Oh, no, it's not," Betty protested, moving closer to Roger. "Now, when is she arriving?"

"Saturday," Roger said, moving so far back that he was nearly over the edge of the couch.

"Then we only have three days to practice," Betty said firmly.

"Phil," Roger pleaded, gripping the edge of the couch, "this was all your idea."

PHIL GRINNED in Cheshire-cat fashion. "You are paying for the deception you have foisted on your poor old mom all these years. You're on your own, buddy-boy."

Betty pressed her advantage over the next three days. When she wasn't at Roger's apartment, trying to "practice," she was calling him at work. She insisted on his taking her out to dinner two nights running.

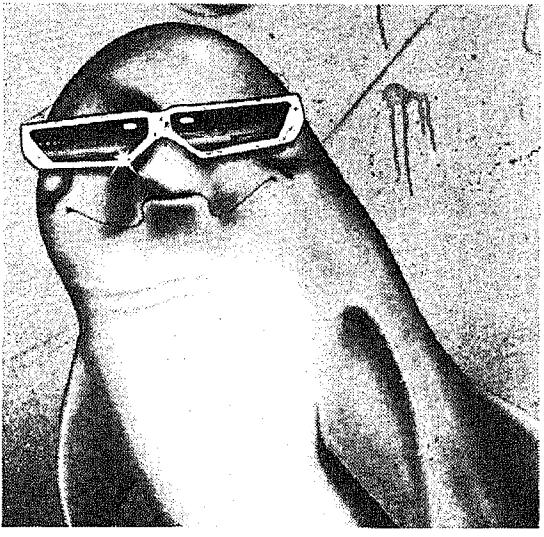
Roger, knowing the game was to last only a week, played along agreeably, but was saddened when Phil packed up his belongings for a temporary stay with friends.

ON THE SECOND EVENING of their whirlwind courtship, Betty said to Roger, wistfully, "It's such a waste. Just think of the beautiful children we could have." Roger gulped his martini and signalled the waiter for a refill. "Maybe we could anyway," Betty continued. "I mean, I wouldn't mind if Phil lived with us. We all get along so well, don't we, Roger?"

"Betty," Roger said with great patience, "you're taking all this seriously. I do not want to get married, I do not want children, and most of all, I do not want to live in

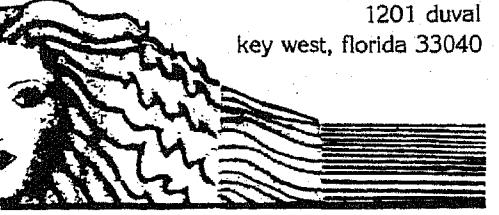


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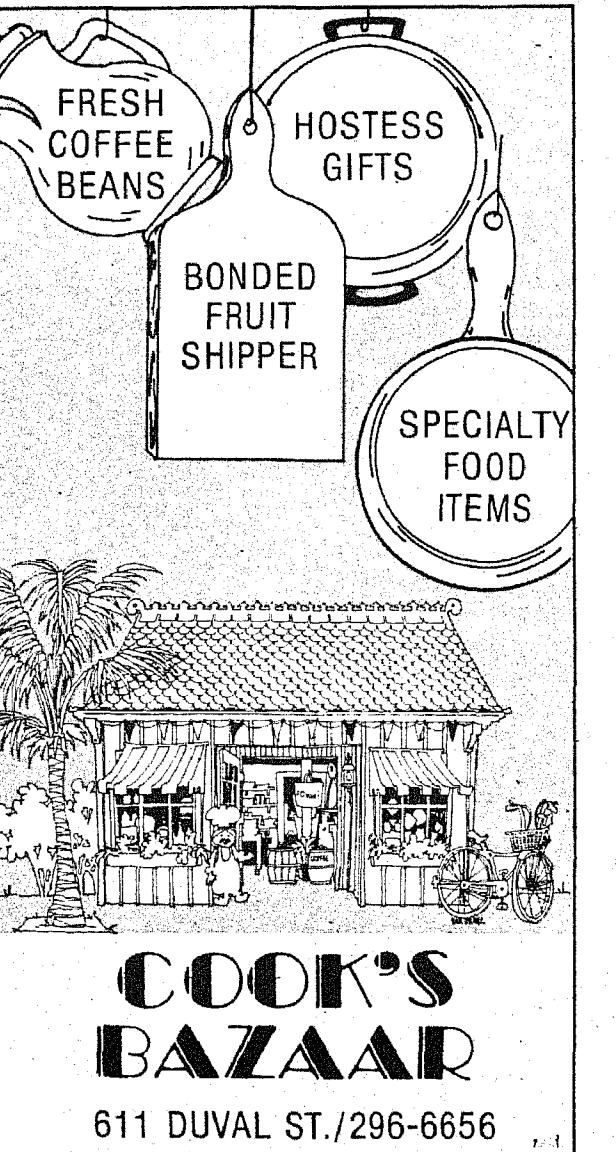
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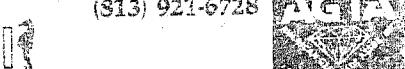
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Joan Strunk

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a manœuvres a' trois."

Betty was undaunted. "Well, it's really too soon to tell, Roger. After you get to know me better, you might change your mind." She smiled charmingly at him.

Roger steamed inwardly at Phil. *I could kill him. Of all the girls on this island, why did he have to pick this one? I will kill him. I'll cholesterol him to death.*

Feeling revengingly better after this resolve, Roger said to Betty, "Now, we have to pick up Mother at the airport tomorrow at nine." He ran his eyes over her. "Could you deport yourself a little more demurely? He indicated her plunging-necked halter and tight jeans.

Betty smiled. "I will dig out my sensationally demure wardrobe that was the hit of Cedar Rapids."

INDEED, BETTY WAS the epitome of

demureness the following morning as she and Roger waited for the plane. She wore a plain cotton dress, calf-length, with a Peter Pan collar, and low-heeled pumps. She had abandoned makeup and jewelry for the occasion. She seemed to Roger as if she had just stepped out of State Fair.

After all the passengers had debarked from the plane, Roger was alarmed.

"She's not on it," he cried, pulling Betty towards the terminal. "We better get home in case she calls."

As they pushed through the crowd in the terminal, Roger heard his name called.

"Roger! Roger, here I am."

He looked around and saw a flashily-dressed woman bearing down on them. The brightly-striped caftan she wore flowed in her wake, and a huge straw hat with layers of silk flowers bobbed up and down on her head. Her feet were shod with gold sandals with three-inch heels.

"Mother?" Roger stared. "Mother?"

BETTY ALSO WAS STARING incredulously. This was not the picture Roger had painted for her of a conservative woman in a neat suit and sensible shoes. How could this flamboyant person, brandishing a carryall, possibly be Roger's mother?

"I changed on the plane," the older woman said. "Do I look Key West?" She whirled around, her full skirt flaring.

"I...I didn't recognize you, Mother," Roger stammered. "You look, uh, marvelous. They hugged each other. Then, breaking away, Roger said, "Mother, I'd like you to meet Betty Lindstrom, a good friend of mine."

Roger's mother looked at Betty warily, then smiled weakly.

"How do you do?"

"Oh, I can't tell you how much I've been looking forward to your visit," Betty gushed. "Roger, the darling, has told me so much about you."

"Uh, well, yes, thank you." The older woman looked disappointed and confused. "Roger, may I talk to you a moment?"

"Of course," Roger said. "Betty, will you excuse us?" Betty nodded happily.

Roger's mother took his arm and led him aside.

"Roger, who is that awful girl?" Roger started. "Awful? You think she's awful?"

"Dreadful," his mother said flatly. "I hope she's not going to spoil my visit." His mother dug her nails into Roger's arm in her enthusiasm. "I've been reading up on Key West, Roger, and I've been looking forward to such a good time. You know, discos and drag shows all."

Roger gaped at her. "Discos? Drag shows?"

"Of course," she said gaily. "I want to see the real Key West and after all, Roger, you are gay."

Then, noting Roger's confusion, his mother added, "Aren't you?"

SQUARE IS A FEELING

Square is a feeling I get
When everything's right.
Angles are nice if they
Fit good and tight.
Circles and arches
(and curious notches)
Are really outasight.
But it's the curves
That keep me up all night.

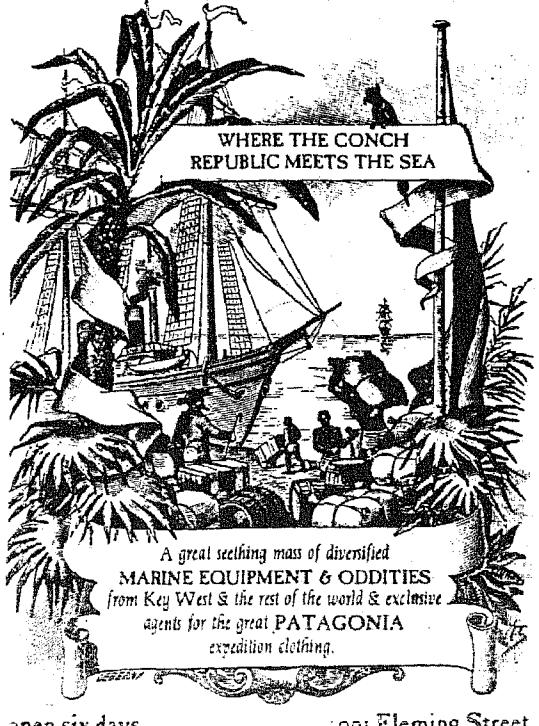
-- Baxter Wood

ENTRE CHIEN ET LOUP

Between the dog and the wolf
I am
at once savage
and tame
I am
the shadow no longer
felt the light
no longer touched
I am
the one leaving
coming
a beast with teeth
I bite hard
the day dying
night rising.

-- Loren McGrail

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EDITORIAL

by BILL WESTRAY

THE HIGHLY PUBLICIZED PROTEST MOTORCADE by Upper Keys realtors and their supporters to a special County Commission meeting in Key West on Friday, February 15, 1985, left us with strangely mixed reactions. We were elated that a couple of hundred people turned out to participate in the Monroe County planning process, which this paper has been urging by editorials and commentaries for many months. We were pleased at the receptive attitude of the County Commissioners, particularly Mayor Harvey, in welcoming the turnout, arranging escorts and special parking, scheduling the presentations and complaints, so that the special groups could be heard without other distraction. We were less than pleased that Commissioner Swift had his loudspeakers set up on Mike Cates' front porch across from the Courthouse where a lot of pre-meeting histrionics took place. We were appalled that a small minority took the occasion to publicly abuse and blame Commissioners Stormont and Fahrer for causing all of the ills of the county.

IT MIGHT HAVE made sense to blame Swift, Harvey and Fahrer, all of whom had a part in the preselection decision-making, and excuse Freeman and Stormont, who did not. It might have made even more sense to have praised Freeman for beating Hernandez, and Stormont for having replaced Sorenson, both of whom were former commissioners who made the decisions that brought us where we are today. IT SEEMED OBVIOUS TO US THAT THE CONDEMNATION OF FAHRER AND STORMONT WAS CONTRIVED AND WITHOUT FOUNDATION. We salute Mayor Harvey, for repeatedly telling the hostile, jeering minority in the crowd that ALL FIVE COMMISSIONERS

were working to serve the best interests of all the citizens of Monroe County. We felt it condescending of Commissioner Swift to tell the realtor group that they could "bend and mold Commissioners Fahrer and Stormont into the type of commissioners that you want...and get the results that you want...to get the results from them that you need..."

WE WERE ALSO appalled that some residents and lot owners had been subjected to obvious SCARE TACTICS by being told that they would not be allowed to build on legitimate building lots. One woman related how she and her husband had labored for years to buy a building lot to retire to and build their retirement home next year. "Now," she complained, "we can't retire, we don't know what to do...I'm frustrated, I'm in a box between the building costs, the taxes, the fact that we can't even

build on it."

But when asked by Mayor Harvey whether she had been turned down or told by anyone in the County Building Department that she couldn't build, she replied, "I don't know, Mayor," but that's what SOMEONE had told her.

MAYOR HARVEY TOLD the lady that she was panicking...that if you had tried to get a permit, you could." But the Mayor was greeted by taunts and catcalls from a vocal minority in the audience.

Another seemingly informed speaker complained against a "PLAN" completed by county consultant Charles Simon on January 14th, which wasn't a PLAN at all, but a study of what might happen if a plan based on the scenarios defined by the old County Commission back in November were adopted.

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THE PRIMARY PURPOSE of the February 15th meeting, apparently, had been to complain against the economic projections, which were to have been contained in a Report of Economic Impacts being prepared by the Governor's special economic consultant, Dr.

HOWEVER, WE BELIEVE THAT SOME GOOD POINTS CAME OUT OF THE MEETING, NAMELY THAT THE TDR CONCEPT SHOULD BE CLOSELY EXAMINED IF NOT DROPPED. WE BELIEVE THAT THOSE LEADERS WHO USE SCARE TACTICS TO STIR UP SMALL PROPERTY OWNERS SHOULD BE CENSURED.

James Nicholas of FIU/FAU. Unfortunately, no one had seen this report because it wasn't done; Nicholas had become ill and was hospitalized, and didn't finish it, and no one has read it.

Some constructive criticism did come out of the meeting. First, there seemed to be universal disapproval of the TDR (Transfer of Development Rights) concept. Particularly objectionable was the concept that people who owned submerged lands or other wetlands should be allowed to sell "density credits" to upland owners to increase the number of buildings that an upland developer might build.

THE SECOND CONCEPT was the concept of "cluster development." Commissioners and speakers alike were agreed that large condominium developments in the Keys were a glut on the market, and that Keys residents were overwhelmingly in favor of single-family type homes as opposed to "cluster" apartment or townhouse complexes.

The question of marketability of the numbers (20,000 dwelling units) that the planning consultants were projecting for the next 20 years was challenged. The past ten years' history seems to indicate a "market" for less than half of that in the next 20 years.

THE HIGH COST, and formula used, for school tax assessments in the Keys came under heavy criticism. It appears that Keys citizens, because of inflated property values, are being assessed about \$3 1/2 million more than they receive back in school support each year.

This is an enormous burden that appears grossly unfair. Commissioner Freeman, along with the other commissioners, tax appraiser Erwin Higgs, Representative Allen and Senator Plummer have vowed to work together to try to change this as a matter of priority.

WE BELIEVE THAT the protest meeting of February 15th was premature and orchestrated by a limited segment of Keys citizens. However, we believe that some good points came out of the meeting, namely that the TDR concept should be closely examined if not dropped. We believe that the "cluster development" concept should be carefully reviewed and applied in a very limited manner, with marketability and citizen preference being given a high priority in this planning concept.

We believe that the school funding tax formula for Keys property owners needs overhaul as a matter of highest priority.

We believe that those leaders who use scare tactics to stir up small property owners should be censured. We believe that all interested citizens should attend the planning workshops and meetings scheduled for March and April and do a lot more listening and studying of reports before talking.

ABOVE ALL, WE BELIEVE THAT AN INFORMED AND INVOLVED CITIZENRY IS THE BEST SAFEGUARD AGAINST ABUSIVE GOVERNMENT, AND THE AROUSAL AND INVOLVEMENT OF KNOWLEDGEABLE RESIDENTS AND VOTERS IS THE GREATEST GUARANTEE OF GOVERNMENT BY AND FOR THE PEOPLE. We should all remember that a MAJORITY of the VOTERS put a MAJORITY of the County Commissioners in their seats a few short months ago. Special interest groups have a right to be heard, but there is no excuse for this type of abusive criticism. And we should remember that the Governor, the Cabinet, the Senators and the Representatives are ALL elected representatives of ALL the people.

T.W.F.A.C.—MARCH



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March 1, 2, 7, 8, and 9 when the Tennessee Williams Fine Arts Center presents Anthony Shaffer's SLEUTH. A special Founders' Society preview performance on February 27 at 7:30 p.m. will be followed by a gala party.

TWFAC'S PRODUCTION OF SLEUTH, the hilarious who-dun-it, stars PATRICK TULL, HEWITT BROOKS, STANLEY RUSHTON, ROBIN MAYFIELD, and LIAM MCNULTY. The show is directed by Arnold Mercado, sets, specially brought down from the recent Coconut Grove production, are designed by David Trimble, and lighting is by Janet Rose.

BRITISH ACTOR PATRICK TULL has appeared on Broadway in AMADEUS and THE ASTRAKHAN COAT. In addition to his London, Off-Broadway, and American regional theater credits, Mr. Tull has worked in film and television in the U.S. and England. TV audiences may remember him from ABC's MURDER MOTEL.

HEWITT BROOKS recently won critical acclaim for his brilliant comic timing as Sir Andrew Aguecheek in the Off-Broadway production of TWELFTH NIGHT. In addition to his dramatic credits, he has appeared as a singing actor in many musicals Off-Off Broadway and regionally.

SLEUTH IS THE creation of British playwright Anthony Shaffer whose intention was not only to craft a spine-tingling tale, but to spoof the mysteries of Agatha Christie, Ellery Queen, George Simenon, and other popular devisers of thrillers. For his efforts, SLEUTH won the audiences' applause in London and New York, where it was awarded the Tony for best play of the 1970-71 season, and Shaffer was given the "Edgar" by the Mystery Writers of America. It has since been a popular mystery in repertories throughout the United States and it was a highly successful film starring Sir Laurence

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Key West High School

COURSE OFFERINGS					
ADULT BASIC EDUCATION	DATE	FEES	ROOM	INSTRUCTOR	TIME
Adult Basic Education (1-8)	T-Th	N/C	J-27	Bailey	7-10 PM
English as a Second Language	T-Th	N/C	J-25	Saenz	7-10 PM
ADULT GENERAL EDUCATION					
Art (Basic drawing/painting)	T-Th	\$5	E-6	Van Balen	7-10 PM
Art (Bahama School of Art)	T-Th	\$5	Comm.Pool	Bertocci	9 AM-Noon
Algebra (Elementary)	T-Th	\$5	J-32	Rodger	7-10 PM
American Government	M-W	\$5	J-25	Scollo	7-10 PM
Bible History	M-F	\$5	St.James	Rev.Carter	7-10 PM
Conversational Spanish I	M-W	\$5	J-23	Kelly	7-10 PM
Conversational Spanish II	T-Th	\$5	J-23	Kelly	7-10 PM
Conversational Spanish	Thurs.	\$5	J-23	Sanchez	3:30-6:30 PM
Drivers Training	T-Th	\$5	J-17	McKell	7-10 PM
English I-IV	T-Th	\$5	J-22	Lilly	7-10 PM
GED Review (Computer Asst.)	M-W	\$7	C-2	Puig/Hall	7-10 PM
GED Review (Advanced)	M-W	\$7	J-35	Puig	7-10 PM
General Science	T-Th	\$5	J-28	Reynolds	7-10 PM
General Math	T-Th	\$5	J-32	Rodger	7-10 PM
Micro Computers	T-Th	\$5	J-5	Fowler	7-10 PM
Life Management Skills/Economics	T-Th	\$5	J-17	TBA	7-10 PM
ADULT VOCATIONAL EDUCATION					
Auto Body Repair	M-W	\$10	V-103	Aulozzi	7-10 PM
Auto Mechanics	M-W	\$10	V-102	Higgs	7-10 PM
Computerized Accounting	T-Th	\$10	J-13	Turner	7-10 PM
Fish & Shrimp Trawling(Daily)	M-F	\$10	B-19	Hagenkotter	9 AM-Noon
Nursing Assisting	M,T,Th,Sat	\$15	J-34	Easton	Weekdays 7-10 PM Sat. 8 AM to 4 PM
(March 25 thru June 7-Two classes)	Daily	\$10	IMTS	Freeman	1-4 or 6-9 PM
Office Skills Training	T-Th	\$10	C-12	TBA	7-10 PM
Photography	M-W	\$10	B-7	Roberts,Sue	7-10 PM
Sewing	M-W	\$10	J-16	Roberts,Linda	7-10 PM
Typing	M-W	\$10	Welding	Lisle	7-10 PM

Registration will be held on March 11, 12, & 13, 1985 from 7 to 9 PM in the J-Wing Auditorium at Key West High School. Classes will begin Monday, March 18, 1985. Social Security Numbers are required for registration. For information call 294-5212, Ext. 245 or 246. Fred Shaw, Director Adult Education

Term III-REGISTRATION MARCH 11, 12, 13, 1985



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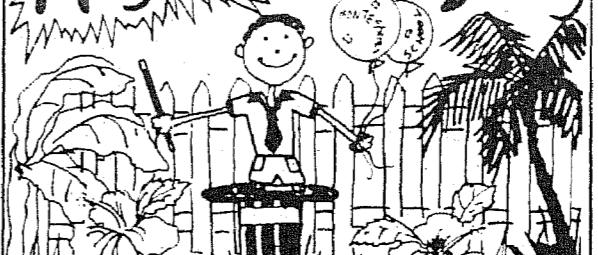
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50
Olivier and Michael Caine.

THE ACTION IS set in the sumptuous English manor home of ANDREW WYKE (Patrick Tull), a mystery novelist. Full of odd but dangerous objects, Wkye's home deliberately mirrors the residences of the characters he mocks in the books he effortlessly writes. Joining him this evening by invitation is MILO TINDEL (Hewitt Brooks), a young travel agent having an affair with Wyke's wife. The subsequent chain of events evolves at a hectic pace involving theft, disguise, murder, and discovery as the two adversaries compete. To reveal more would be to jeopardize theater-goers' surprise. In fact, a note in the program will be found reading: "For the enjoyment of future audiences, it would be greatly appreciated if you would not disclose the plot."

SUPPORTING MR. TULL and Mr. Brooks in key roles are three veterans of earlier productions of the play, all making their Key West debuts. They are

Stanley Rushton as Inspector Doppler, Robin Mayfield as Detective Sergeant



produced over 40 plays. Among them, his favorites have been OF MICE AND MEN, THE IMPOSTOR (in Spanish), and one musical, THIRTEEN CLOCKS. He has directed plays for television as well. Prior to becoming director of the Tennessee Williams Fine Arts Center, he held executive positions with the New York State Council on the Arts and the Houston Ballet.

TICKETS FOR SLEUTH are \$5.00, \$7.00, and \$10.00, available at TWFAC's Box Office, Cook's Bazaar, and The Welcome Center. Free transportation to the theater is provided on the Old Town Trolley. For further information and reservations, please call 294-6232.

Tarrant, and Liam McNulty as Police Constable Higgs.

Arnold Mercado has directed and

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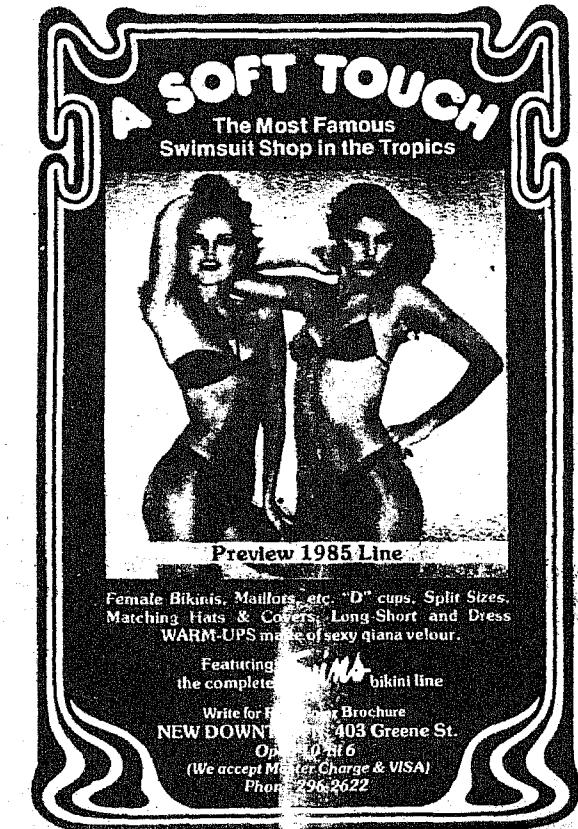
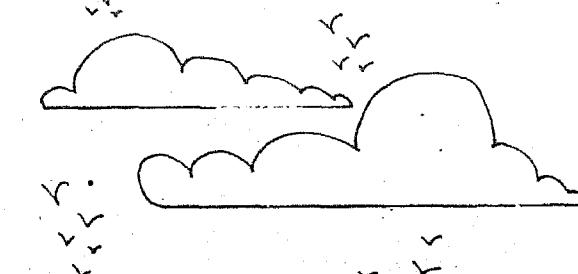
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Martello for a one-person (her) show of paintings and constructions. Alice and I as co-chairpersons (people?) of EM Gallery are especially proud to present Roberta, whose career has lately taken wing. She is in full charge of the show with Fred Gros' assistance. I suppose I will take some nails out and put some more back in...

Let us not forget Rose Lane. Antiquities and love and kisses to Sandford, too, whether she wants or not.

VAUGHAN GIBSON HAS had a story published by "Stories," a Boston-based magazine. This sounds glib and mundane; what is really needed are fireworks, brass bands, and people jumping up and down, yelling, like me. Hooray!

Heartfelt East Martello thanks to Maureen Shaw of Island Gardner for her sumptuous plants loaned for the "Dreams and Realities" show: a lot of lugging and watering and caring.

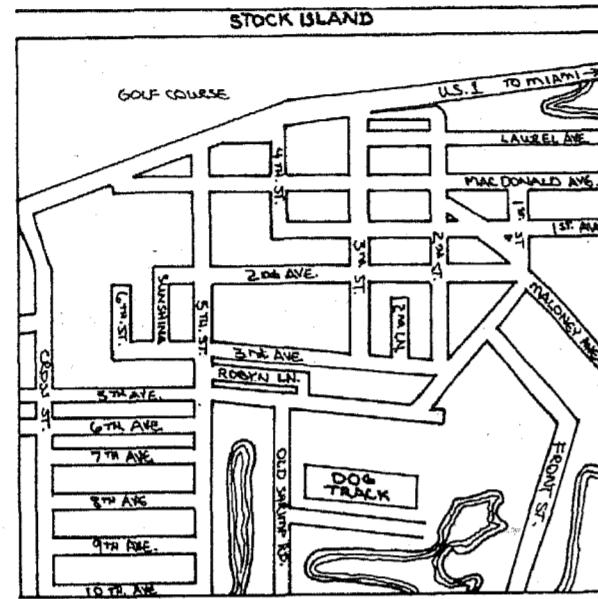
**THE LOBSTER MAN
FISH MARKET**
WE PACK IN ICE
TO TRAVEL

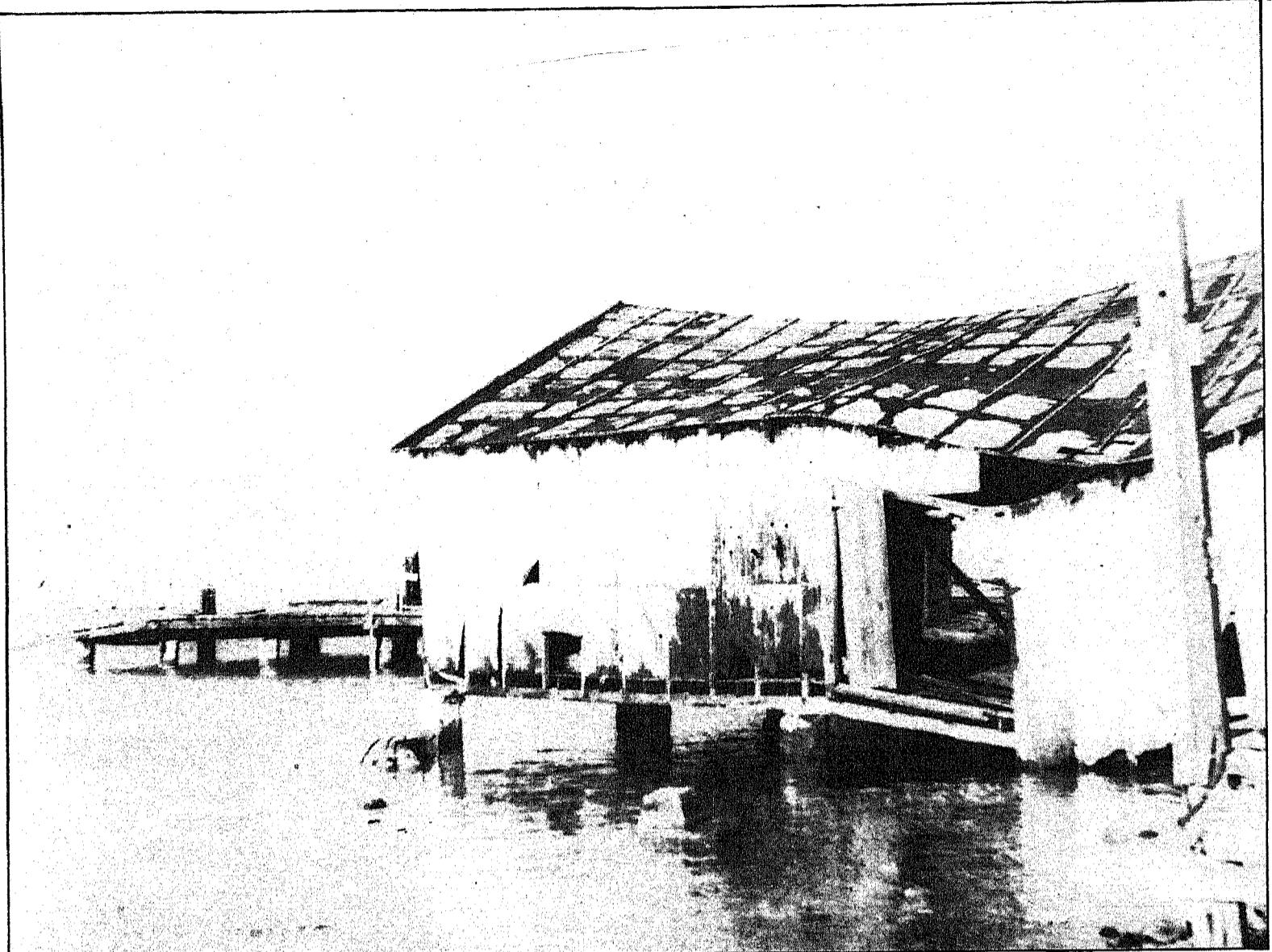
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Slightly rundown shrimp house on the Mallory docks, looking toward the main ship channel.



Rest Beach; palms bordering on the Atlantic Ocean near Bertha Street.

PHOTOS BY HARRY MITCHELL

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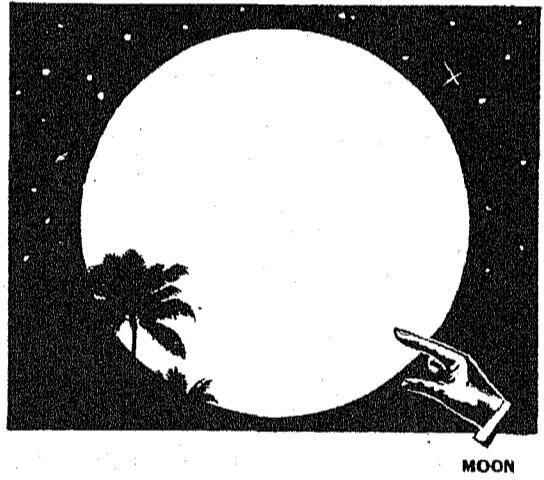
CAN YOU SEE THE SEAHORSE IN THE MOON?

On March 13th, the FULL MOON SALOON will host Island Club International's Lucky 13 Party (Lower-Mid Keys area party at ISLAND WOMAN, MM 28.5). For years there has been ridiculous talk about the "old man in the moon" and something about "green cheese." Absurd! In fact, there is a SEAHORSE in the moon. (Every astute astronomer knows this is true.) Now you may profit by knowing this all-important fact! Here's how:

THERE IS A REPRESENTATION IN THIS AD OF A MOON. (It is not the real moon). Draw a Seahorse within the outline of the moon and (with this coupon by mail only) you will receive an annual Island Club membership for only \$30. That's right! Your latent artistic talent, with two minutes' work, will save \$6. (If you could do this all the time you'd save \$180 per hour or \$1,440 per day — and with the ICI card you save all year.) Mail this ad containing your Seahorse-in-a-moon with check or money order to: ICI Membership, PO Box 4250, Key West, FL 33041, or PO Box 2, Big Pine Key, FL 33043.

DEADLINE FOR ENTRY MIDNIGHT, MARCH 31, 1985

WE'D LIKE TO WELCOME AS NEW BUSINESS MEMBERS:
 The Tape Ape SeaWitch Lounge Side Door Lounge
 Key West Seaplane Magic Golf Voyager Lounge
 The Top Florist Sea Fox Lounge The White Elephant
 Jon's Seafood Restaurant Key Wester Tiki Bar



**CAN YOU SEE
THE SEAHORSE
IN THE MOON?**

Name _____

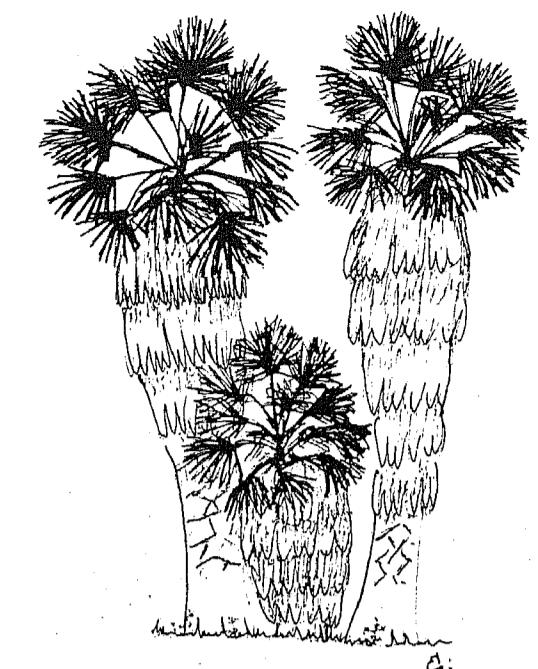
Address _____

City/State/Zip _____

Age _____ Phone _____

SIGNATURE

Date _____



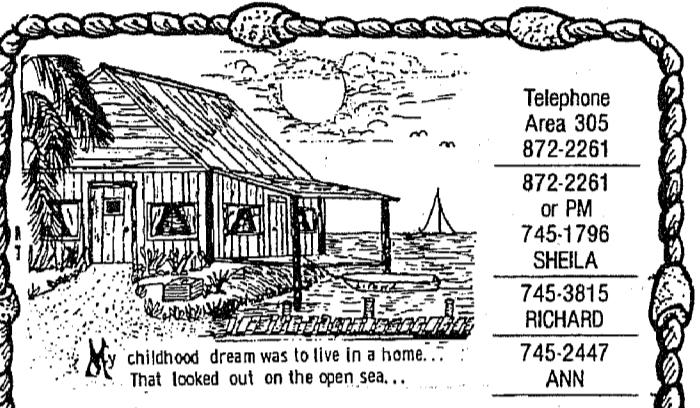
Spring Wings In On Sugarloaf Key

Needle-tongued whines of mosquitoes descended last night, drilled frantically through my suntanned skin, as if trying to get in out of the mangrove swamps.

Wind gusts against the glass chimes this morning, and I scratch the lumps that surround my knees. A short ruffle of sunshine edges behind the corner of a rain cloud, uneasy.

Where do the darted demons go in the day? Do they swing in their hammocks under the house, their tiger eyes glowing in the dark? Do they suck the insipid juice from the toadstools, hallucinate about their next flight and the flavor of my blood? Are they resting up for tonight?

G. Dalton



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One-Line Poetry by Linda Stitt.

How can I trust that your heart is pure,
your values valid,
while you sit there picking the
artichokes
out of the salad?

I marvel once more
at the ego's agility,
watching it taking such pride
in humility.

I've finally met a superior fellow
who tickles my fancy in matters
exotic;
he showed me a photograph of the
Crab Nebula,
saying he found it intensely erotic.
Now I've never cottoned to etchings
or centerfolds,
I've been left cold by the art of
Pompeii,
but this singular gent and his
cosmic pornography
turns me on more than I'm able to say.

As I tell this precious rosary of life,
beaded with gems, I ask but one small
thing --
only to know the jewel for the jewel,
the string for the string.

AFTER MANY A FOOD SALE, Comes the Dawn

Donate a cake? Why, certainly.
And, you do - but purposely
Delete the salt, leave out an egg
Or maybe two or three -
And then, my dear, your problem's solved,
From that day forth, you're free.

-- Ann Vermette

continued from page 62

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

Overeaters Anonymous: YMCA, Sigsbee
Park, Thursdays, 8:30 p.m.

Peaceworks: Key West Citizens for
Nuclear Weapons Freeze, Thursdays,
7 p.m., 521 Grinnell Street, 294-2031.

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

Helping Hand Stroke Club: 3rd
Wednesday every month, 2:30 p.m.,
classroom, FKMH. Information:
Karen Coler, 6-6401.

Bulimia Group: Call 4-HELP or 6-LINE

Natural Childbirth Preparation Classes:
Beginning every two months. Discussing
labor, delivery, breathing, the
coach's role. Call 294-3490 for in-
formation.

SPECIAL EVENTS

Old Island Days: Information 294-2587

Lower Keys Friends of Animals,
Wreckers Auction

3/23, from 2 p.m. until...

Key West Lions Club, 2504 N. Roosevelt

3/23 Annual Barbershoppers Concert

8 p.m. Key West High School

auditorium. Tickets \$7.00. Key

West Barbershop Chorus, Old Island

Harmony Quartet, Miami Chorus all

will perform an evening of fun and

sing.

Molly & Me at the Palladium - Molly
Fox. Aerobic workouts, 8 p.m.,
Channel 5, Wednesday nights.

Thoughts on living in what I called "Dresden," the mostly
demolished Navy housing on Flagler Avenue, a few years ago.

NO MAN'S LAND

The same sun shines on my no man's land

As the sun that grows your sturdy clipped hedges.

My dog-destroyed yard I can understand,

And my tiny bright flowers on my tiny ledges.

I love your terrace, your den, your pool.

Your lotions and ointments to make me tan.

But I have a supple hose to make me cool.

I love my rattling, wandering fan.

Once I knew the doorbell and the telephone ring,

The parties at the beach, the lantermed dock.

But in my no man's land the crickets sing.

And I am my own man, with no door to lock.

Key West 1980.

-- by Howard Paul

BABY JIVE IN '85



SHADES

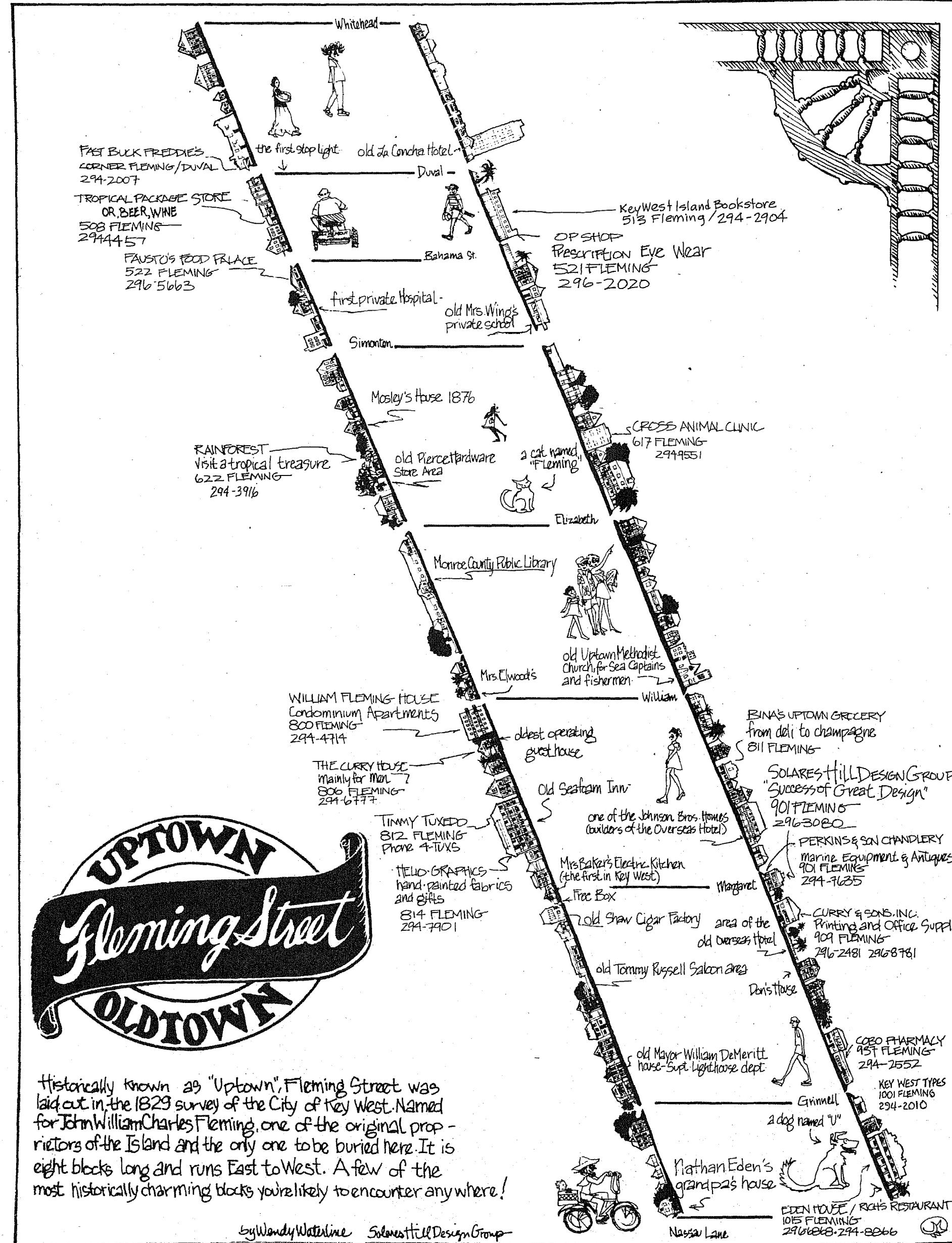
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GAY EVENTS

CALENDAR OF REGULARLY SCHEDULED EVENTS

SUNDAY

Papillon - Tea by the Sea Dance, 7-10 p.m.
 Number One Saloon - Movies
 Copia - Complimentary Buffet
 Metropolitan Community Church - 319 Duval, 11 a.m.
 La Te Da - Tea Dance, 4 p.m.
 Lighthouse Court - Movies
 Old Plantation - Movies and Dancing

MONDAY

Number One Saloon - Movies and all night happy hour
 Old Plantation - Show night
 Lighthouse Court - Movies

TUESDAY

Number One Saloon - Movies and 50¢ draft beer
 Club Key West - 1/2 price lockers, 6-11 p.m.
 Old Plantation - Wet briefs contest
 Lighthouse Court - Movies

WEDNESDAY

Number One Saloon - Movies and #One Saloon T-shirt nite
 La Te Da - Tea dance, 4 p.m.
 Old Plantation - Dynasty
 Pigeon House Patio - Lois at the Piano Bar
 White Elephant Restaurant - special dinner.

Lighthouse Court - Movies
 Copia - Dynasty 8:30-12 p.m. - free drinks
 Island Circle Meeting - 9 p.m.
 location posted at Inside Out.

THURSDAY

Number One Saloon - Movies
 Copia - Cabaret nite
 Lighthouse Court - Movies
 Claire - "Sisters at Sea" Ladies Tea - 5-8 p.m.
 Old Plantation - X-rated films, 10 p.m.
 Pigeon House Patio - Lois at the Piano Bar

FRIDAY

Number One Saloon - Movies
 Lighthouse Court - Movies
 Old Plantation - Contest
 Copia - Dancing
 Pigeon House Patio - Lois at the Piano Bar

SATURDAY

Number One Saloon - Movies
 Lighthouse Court - Movies
 Old Plantation - Amateur Strip Night and Tammy's Old Southern Bar-Be-Que, 4-8 p.m.
 Copia - Dancing
 Pigeon House Patio - Lois at the Piano Bar

AIDS NEWSLETTER CONFIDENTIAL & FREE

This free Newsletter will tell you what is happening in Key West, as well as what the latest research is showing in the areas of treatments, vaccine development, risk reduction and other related issues that are of special concern to those at risk and for those who care.

The AIDS Education Programs, in affiliation with the Florida Keys Memorial Hospital (a non-profit institution) provides this newsletter, by mail, to all who wish to receive it. Fill out the coupon, join the hundreds of others, on our CONFIDENTIAL mailing list, who keep informed and get all the facts.

**KEEP INFORMED AND STAY
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MAIL THIS COUPON TODAY!

Send to: AIDS NEWSLETTER, P.O. Box 4073S, Key West, FL 33041
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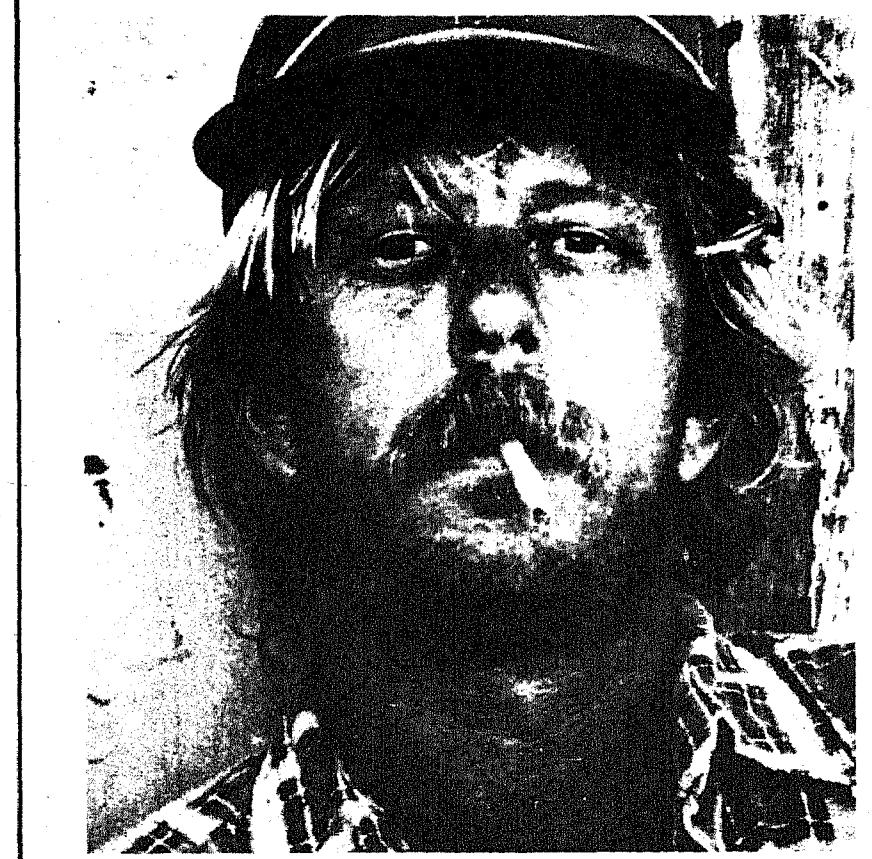
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KEY WEST'S HOROSCOPE BY LINDA CATES

Sun in Pisces, after 20 in Aries. Venus in Aries, retrograde 14th. Mercury in Pisces, after 6 in Aries. Saturn in Scorpio, retrograde the 7th. Jupiter in Aquarius. Mars in Aries, after 14 in Taurus. Uranus in Sagittarius, retrograde the 23rd. Neptune in Capricorn. Pluto in Scorpio, retrograde. North Node in 22 degrees of Taurus.

THE FULL MOON on March 21st in zero degrees of Aries transits the 11th House of the city's horoscope. Our natal Pluto in Aries is aspected. There will be shifting of friendships and shuffling of cliques. Secret information will come to light and new affiliations will replace old ties. This is a potent aspect, and it will surely make itself felt in

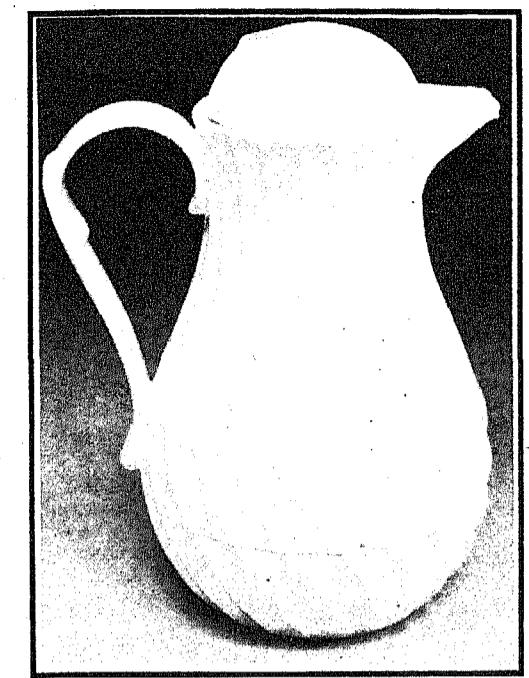
making engagements and appointments with each other. The Progressed Ascendant of the Key West Horoscope is 29 degrees of Virgo this month. A last push to get together with friends before the end of the "season" will be noticed.

FOUR PLANETS WILL turn in retrograde motion during March. By month's end five of the ten planets in our system will be in retrograde motion. Past events and circumstances will be reviewed and now is a propitious time for adjustments and corrections.

THE CO-RULERS OF the chart - Saturn and Mercury will both turn retrograde this month. The past will be what will be dealt with during this period. Retrospection and adjustments are in store for the city.

the private and public sectors of Key West life.

In Key West, It's Coffee Butler...



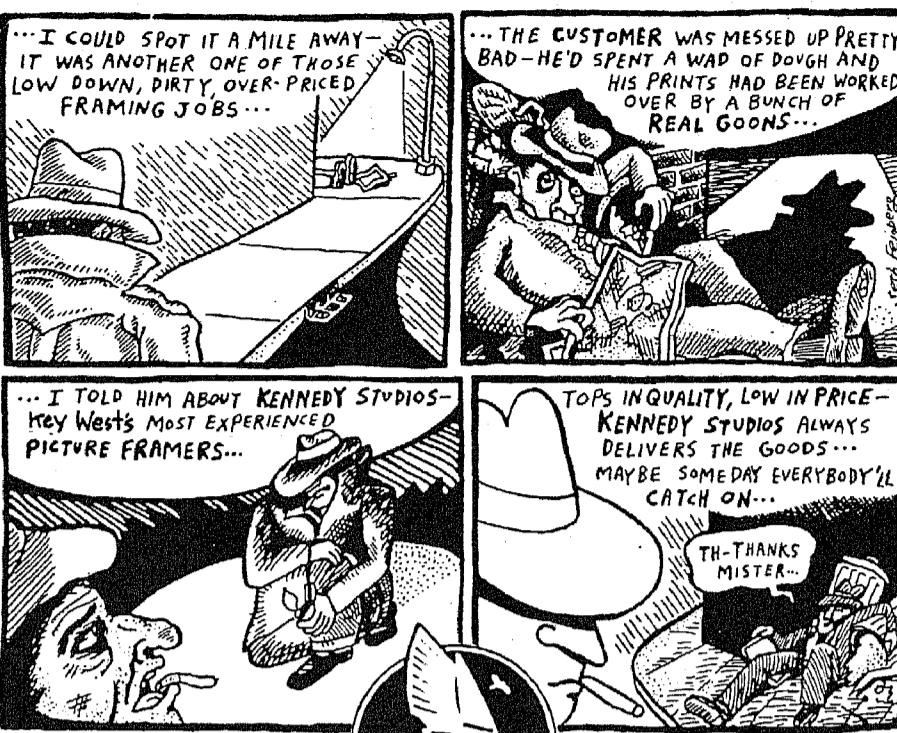
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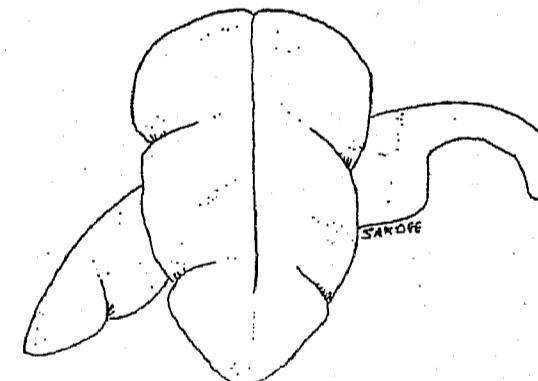
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Solares hill Display Classifieds

ALTERATIONS	CATERINGS	FRUITS	LIGHTING	OFFICE SUPPLIES
ANNA'S 	Having An Affair? Let Gail Cater Your Next Party. 8 Years Key West Experience with References. Any Size Party Free Estimates 6-5910 Eve: 6-7837	SOUTHARD ST. PRODUCE CO. Purveyors of QUALITY FRUITS & VEGETABLES Wholesale - Retail 8:00 to 6:00 With deliveries 7 days a week We ship fruit baskets SERVING KEY WEST TO BIG PINE 294-8418 406 Southard St. Come in and see us!	LIGHTING WORLD 1025 WHITE ST.	YOUR AD COULD BE HERE
CARPET CLEANING 294-4071	TOP FLORIST SHOP WE DELIVER NATIONWIDE 925 WHITE ST. KEY WEST 294-4651	LANDSCAPE 	NEWSTAND 	PRINTING
KEY KARPET LEANERS STEAM CLEANING Residential & Commercial SEARSTOWN 11-10	FORMAL WEAR 	OUT OF TOWN NEWSPAPERS MAGAZINES PAPERBACKS STATIONERY CARDS TOBACCO GUM & CANDY	PRINT IT AT THE TOP SHOP IN THE KEYS 	YOUR AD COULD BE HERE
CARPET SALES 294-4071	CLEANERS B & F BETTER FASTER CLEANERS Your Professional Dry Cleaning and Laundry Service SAME DAY SERVICE	COCKTAIL & EVENING WEAR BRIDAL SALON TUXEDO RENTALS	THE LAST NEWSTAND IN PIRATE'S ALLEY ACROSS FROM KINO PLAZA 294-6652	PRINTING
KEY KARPET 100's of remnants from \$20. SEARSTOWN 294-4071 11-10	DRY CLEANING BREEZE ONE HOUR MARTINIZING THE MOST IN DRYCLEANING • Alterations • Leather • Drapes professionally cleaned • Wedding Dress Service • Uniforms • Same Day Service • No extra charges SEARSTOWN 3228 N. ROOSEVELT 294-8545 MON-FRI 7:30-6:00 SAT-SUN 11-11	LANDSCAPE 	LANDSCAPE 	PRINTING
CHILDREN'S WEAR 	Rainforest 	LANDSCAPE 	LANDSCAPE 	PRINTING
A WORLD FOR CHILDREN Fine clothing, shoes and accessories for children OSHKOSH and Stride-Rite Shoes, Jordache — and much more. 402 Duval St. FREE PARKING 296-4015 11-11	DRY CLEANING BREEZE ONE HOUR MARTINIZING THE MOST IN DRYCLEANING • Alterations • Leather • Drapes professionally cleaned • Wedding Dress Service • Uniforms • Same Day Service • No extra charges SEARSTOWN 3228 N. ROOSEVELT 294-8545 MON-FRI 7:30-6:00 SAT-SUN 11-11	LANDSCAPE & SPRINKLER 294-3916	ISLAND GARDENER maureen shaw • 513 fleming rm 4 • key west • 296-8866 622 fleming	STAINED GLASS

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CONCH PEARL 45 FOOT PARTY PARTY BOAT Birthdays - Weddings Anniversaries Fishing: Reef & Wreck Picnics Overnights ANY CHARTER ANY TIME CALL FOR PRICES ON YOUR PARTY 296-4164	LIGHTHOUSE AND MILITARY MUSEUM 938 Whitehead Street Daily 9:30 a.m.-5 p.m. 384 Croissants & France croissants, and espresso & cappuccino from the cafe. We have a full menu of torts & salads / napoleons & french toast wholesale & retail open 7:30 a.m.-6:00 pm 816 duval st. / key west 294-2224	SLOPPY JOE'S MARCH MUSICAL LINE-UP Evenings 10 PM - 2 AM MAR. 13-6-10 THE ALKA-PHONICS BOOGIE WOOGIE ROCK'N'ROLL MAR. 4-5 THE MONARCHS ROCK 'N' ROLL BEATLES STYLE MAR. 11-12 ARHOOLY MISS SHEILA'S HIGH-KICKING BOOGIE BAND MAR. 13-17, 20-24 LITTLE SAINTS NEW ROCK MAR. 18-19, 25-26 ROCK BOTTOM RHYTHM, AND BLUES, AND ROCK MAR. 27-31 GUITARS AND DRUMS BRITISH ROCK - 60s ROLL Afternoons 5-9 PM MAR. 1-2, 6-9, 7-10 PM PAT DAILEY MASTER OF MUSIC AND COMEDY MAR. 1-2, 6-9, 2-5 PM MICHAEL & JOHN HOT SHANDY MAR. 10-12, 5-7 PM SHOE HORN TAP-DANCING SAXOPHONIST MAR. 13-14, 15-16, 20-21, 23-24, 30-31 PM PAMELA CANNON MICHAEL & JOHN MICHAEL & JOHN	TONY'S GROCERY & SANDWICH DELI SOUP EVERY DAY 9:00 Sandwiches Cuban Mix 1.99 Fish 2.69 Roast Beef 2.59 Pork Sandwich 2.75 plus more Cold beer, Wine, Soda, Milk, Ice cream, Fishing bait OPEN 7 AM - 8 PM SUNDAYS 8 AM - 3 PM OR LATER 1211 DUVAL ST. 296-6922
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EVENTS

GALLERIES & MUSEUMS

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

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

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

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

East Martello Gallery & Museum: 3500 3/1-28 2 Dimensional Key West - University of South Florida Fine Arts Department.

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

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

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

Guild Hall Gallery: 614 Duval Street, 296-6076. Exhibiting an outstanding array of original art by Key West professionals: Judi Bradford, Ann Irvine, Fran Keschull, Lois Locklear, Maxine McMullen, Wayne Pelke, Irma Quigley, Norma Renner, Carolyn Seiler and Sonia Robinson. Featuring oils, acrylics, ceramics, watercolors, drawings, prints, woodcarved paintings, wood sculpture, fine leather and soft sculpture.

Haitian Art Co.: 600 Frances St. on the corner of Southard St., 296-8932. The largest collection of Haitian Art in the country featuring paintings, metal and wood sculptures, watercolors and papier-mache.

Key West Art Center: 301 Front St.,

Lacy Gallery: By appointment only. 294-7115.

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

Lucky Street Gallery: 322 Margaret St., 294-3973, 11:30 a.m. to 6 p.m. daily. Contemporary art.

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

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

REGULAR EVENTS

The League of Women Voters of Monroe County: Lower Keys meeting every 4th Sat. For info call Dore Skinner 296-6254.

Middle Keys unit meets every 3rd Thur. For info call Doris Abram at 743-4166. Upper Keys unit meets every 3rd Thurs. For info call Evelyn Gilsey at 664-4134.

AL-ATEEN: Friday, 8:30 p.m., Sigsbee YMCA.

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

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

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

Florida Keys Chapter, AARP, No. 1351: Located in the Armory, Southard and White Streets, 294-4641, Ext. 361.

Meetings 2nd Monday every month, 7:30 p.m.; Blood Count from 6:15 to 7:15; Bingo Wednesdays 1:30 p.m.; Duplicate Bridge 7:30 p.m. Tuesday; Thursday, 1 p.m.; Saturday bridge party 1 p.m.

KEY WEST GARDEN CLUB: Meets 1st Thursday of each month at 1 p.m. West Martello, for information 294-3210.

NARCOTICS ANONYMOUS: Friday night, 7:00 p.m., 2318 Fogarty Ave., 5th St. Baptist Church Fellowship Hall. If you have a drug problem, come to us.

CITY ELECTRIC UTILITY BOARD: meetings 2nd and 4th Wednesdays at 5 p.m., Board Room, 930 Caroline.

Big Coppert Key Firehouse, bingo, Fri. nights, 8 p.m.

Florida Keys Aqueduct Authority: Key West Lions Club, 10 a.m., 3/22.

VFW AUXILIARY #6021, 2nd & 4th Sundays, Post Hall, 803 Emma St., 8 p.m.

Viet Nam Vets: Thursdays, 296-6843.

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

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

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

Duplicate Bridge weekly; Tuesday 7:30 p.m., Thursday, 1:00 p.m., AARP Building. Call Martha Kiplinger, 296-5766.

Key West Womans Club, regular meetings 1st Tuesday of each month, 2:30 p.m. 319 Duval St.

Mail-a-book program, costs you only 29 cents, for mailing. Library, 4-8488.

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

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

Monroe County Commission: 3/8 Plantation Key Gov. Center, 8:30 a.m. 3/28 Special Meeting, Marathon H.S., 7 p.m.

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

United Humanitarians, low-cost spay program now in effect; please call 296-5106 for information.

Wesley House Board of Directors, meetings second Tuesday of the month, 5 p.m., 1100 Varela St., 296-5231.

Self Help

AL-ANON-MEETINGS IN KEY WEST Sigsbee Park YMCA 296-6616, meets Tuesdays and Fridays at 8:30 p.m.

AA meets same time. AL-ANON-Key West group St. Ann's Hall meets Mondays at 7 p.m. AA meets 8:30 p.m. AL-ANON-Memorial Group FKMH, 294-5531 ext. 3495, meets Wed. at 8:30 p.m. AA meets same time. AL-ANON-St. Bede's Group meets Thurs. 12:00 noon St. Bede's Catholic Church 2700 Flagler.

KEY WEST SINGLES: Put some fun in YOUR life, meet new friends. Write P.O. Box 4183 or call 294-6973, Carolyn or Jack.

Alcoholics Anonymous: 404 Virginia St. Clubroom open 10 a.m. - 11 p.m. daily. Meetings: 8:30 p.m. nightly; 7 p.m. Sun., Wed., Fri., noon Mon. - Sat.; 10:30 a.m. Sun.; 11 p.m. Fri., Sat.

Domestic Abuse Shelter, Inc., call 6-HELP, 4-LINE.

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

The new Chemical Dependency Treatment Program (for alcohol/drug abuse) opened June 1 and f.k.m.h. For information call 294-5531 ext. 3496.

La Leche League: Every 3rd Tuesday, M.M. 242, Summerland Key, 10 a.m. Call 745-2274.

Classes on the Ovulation Method of Fertility Awareness: Avoid or achieve pregnancy naturally. Instructor Registered Nurse certified by The Ovulation Method Teachers Association. For information, call 296-7214.

continued on page 57

Enjoy a Lunch or Dinner Cruise

Winner Queen

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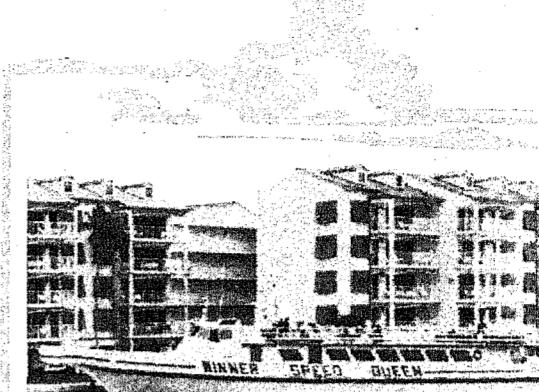
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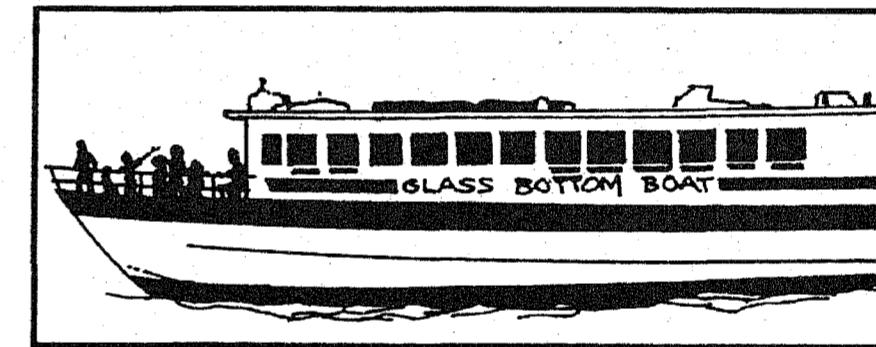
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