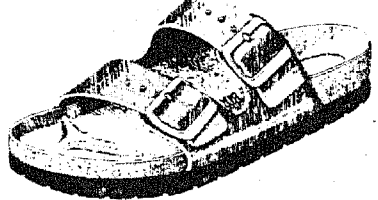


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FROM THE EDITOR

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 Port 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 a 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.



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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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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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



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 StrunkLumberis 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

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

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



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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 WIIS. "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!'"

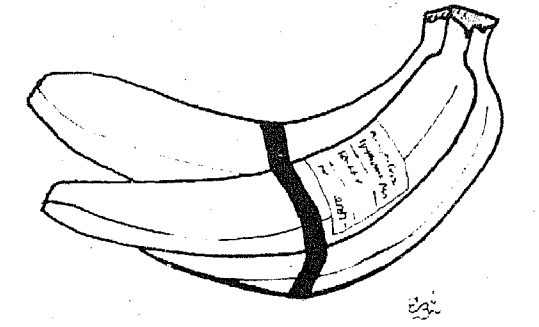
"FINALLY, ONE DAY while I was working out at The Body Shop in November of 1983, John Magliola came in. I happened to be wearing an FM-107 tee-shirt and he said that he was the new owner of the station. We talked awhile, and I brought in that I was the one who'd been doing that jazz show that'd been running 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. There 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 all equal and on that same wavelength. All barriers are broken. That's what brings me the most satisfaction!!"




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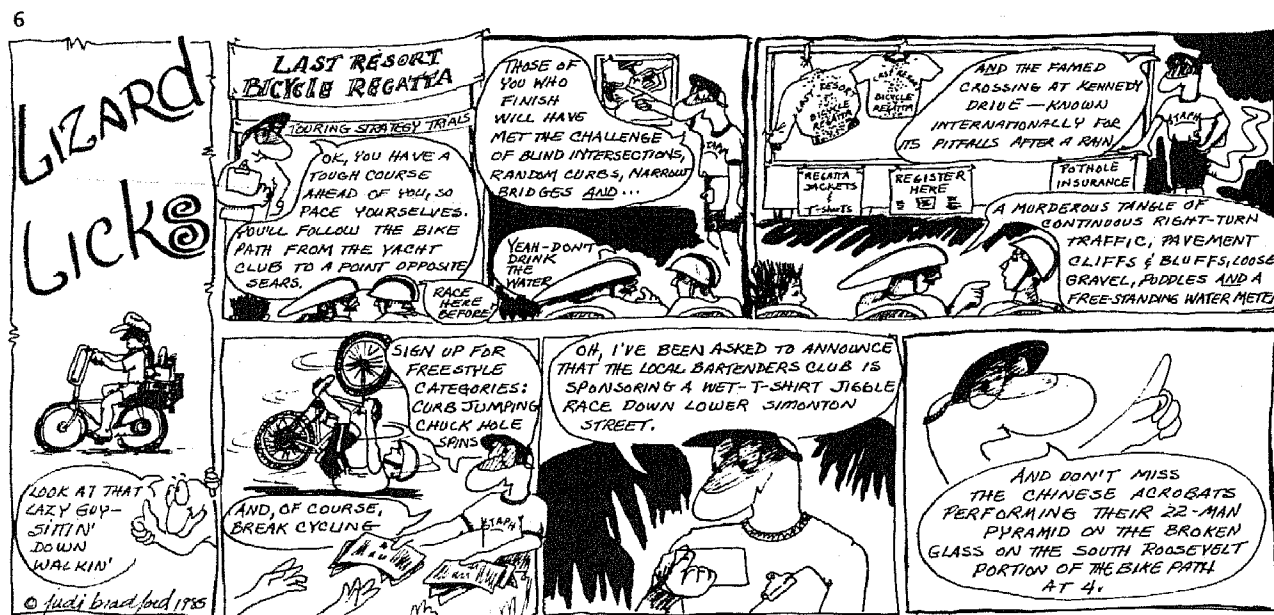
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THE SIXTH SAILOR

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 themselves, 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.

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 on to 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.

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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 determindly.

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.



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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 main, leave him like me, in blackened shame?"

"OH, HUSBAND! Nay!" she calls out. "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."

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.

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. You need not go. Don't you see? Come back before you embarrass me." The woman laughs, calls to him. "Embarrass? How? Tis not a sin. Women, too, have a right, to sail, to live, to search in life. A given right, same as man, so leave at home your dead harangue."

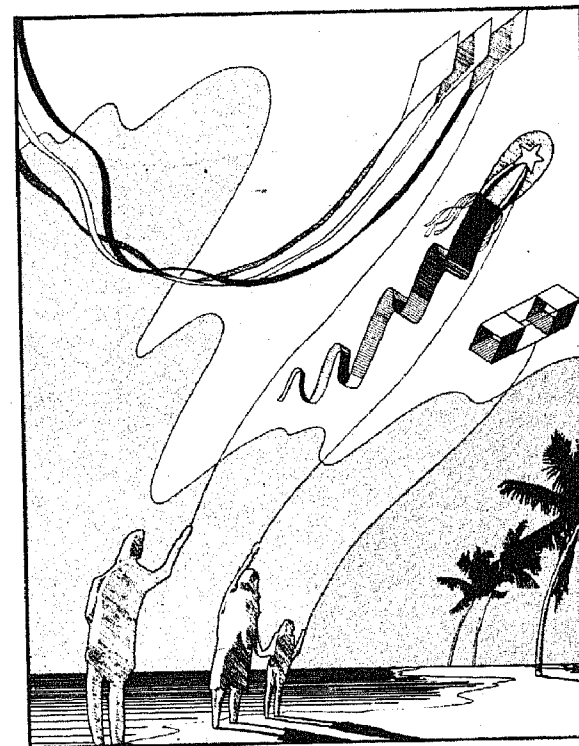
"ALRIGHT, ALRIGHT," unhappily, he pleads with her, "Now come back to me. You have won. You've made your stand, so return to me, return to land." "I'd rather not," she cries out. "My mind is set to sail about. The moon and sun beckon me, and freedom, too," she laughs teasingly.

"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



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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!

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by Phoebe

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THE GROWTH GAME

by GEOFFREY NORMAN

THE POPULATION OF the Florida Keys, including its largest town, Key West, was about sixty thousand at the end of 1983. Too many people, according to those who have lived there long enough to remember the last major hurricane that passed over the Keys in 1960. Even in 1975 there were so many that the state of Florida, worried that this unique tourist country was being hastily and thoughtlessly developed, granted it status as an "area of critical concern" that year. (This designation meant that the state - the governor and the cabinet) - could override local zoning decisions and permits to build.) So many people that in 1982 the old water main coming down from Homestead, which was too small and unreliable and so served to keep the population down, was replaced by one that has a much greater capacity. And, finally, too many people for the system of highways and bridges that connect the Florida Keys to the mainland. It is too small almost all the way, and a killer.

THIS SPRING THE first occupants will be moving into one of several developments in North Key Largo. If and when these developments are completed (and it seems as though they will be), they could add some forty-five thousand people to the population of the Keys. The principal development is called Port Bougainville. Its history is as typical of South Florida as its name.

PORT BOUGAINVILLE is just one of some twenty large projects that have been approved since the Keys were designated an area of critical concern. That is more than were approved before

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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

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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

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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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place to do something other than hold a convention. There would still be a waterfall inside the city limits of Miami. And Key Biscayne would look the way North Key Largo does now.

MONEY DOES MAKE one difference, though. If Port Bougainville were a large trailer park with facilities for two thousand units and a half dozen bowling alleys, drive-in movies, and laundromats, it would have long ago been laughed out of the hearing rooms - even though a trailer park is less harmful environmentally than a condominium development. People who live in trailers don't use like people who live in condominiums do. They would if they could, no doubt, but they don't have the money. So they burn less gas, use less water and electricity, own smaller boats that require shallower channels. And they mean less money in the pockets of people who are running things.

PORT BOUGHAINVILLE is being sold to people in Miami. "We asked ourselves if doctors, lawyers, and businessmen with young families had a place to go within easy driving distance, and the answer was no," the developer told a writer from *The Herald*. Apparently without irony - it was not that long ago that *Miami* was a place you went to get away. But that was before all the doctors and lawyers arrived. Now they need someplace to go, and the last

place left is the Keys. In addition to the weekend getaway apartments, there will be a number sold strictly as investments. You own the apartment, stay in it for two weeks or less during the year, and place it in a rental pool the rest of the time. You get most of the rental income, depreciate the property over seven years, and take a capital gain if the property appreciates when you sell out down the line. It's clear that we aren't talking about housing the homeless here. Port Bougainville is a shelter for income, not people.

JUST WHAT ARE the risks to the Keys from developments such as Fort Rougainville? More people will bring more problems. Fire protection is already inadequate. Traffic problems will be compounded. Evacuation in an emergency - the inevitable hurricane - will be difficult. And the water will be polluted. No matter how many safeguards are designed to prevent it, those forty-five thousand new people are going to dirty up the water around the Keys. Which is going to destroy a big part of what makes the Keys special.

JUST OFF KEY Largo is Pennekamp Park, North America's last living coral reef. In 1981 it had about half a million visitors. They came, one assumes, for enjoyment, not for tax

breaks. But a reef lives only as long as the water over it is clear. Once it is clouded with silt or pollution, it dies. Like the one that once lived off Miami, before the arrival of doctors and lawyers who need a place to get away to. Now, the kind of people who can afford apartments in Port Bougainville will be able to afford big boats. Big boats will require big marinas with seawalls and dredged channels. And big boats are not always captained by those who know how to read a chart or a tide table and how to avoid running aground or across turtle grass, cutting wheel ditches and clouding the water along the way. According to several experts, all this boating will be enough to kill the reef.

THE PEOPLE IN and out of the Keys who argue for development take two lines. First, they claim that development doesn't have to damage the environment, which is absurd. If that were so, then Biscayne Bay in Miami would still be the beautiful opaque green it once was instead of the dead, leaden color it is now. Second, they remind us, we are talking about private property here. Owners should have the right to do what they want with their property. This argument has special force in America. But the free-market argument seems

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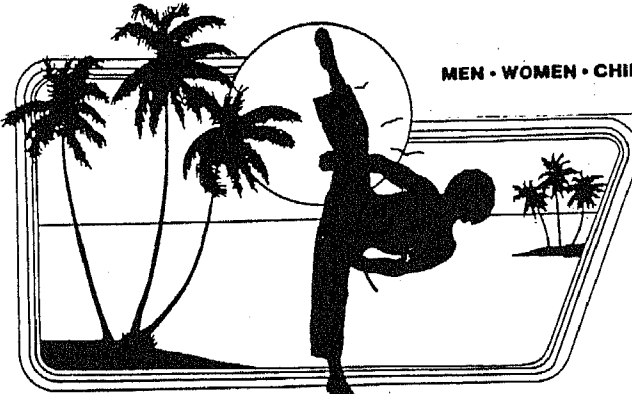
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THINKING BACK


I wrote a poem once about Key West
(it must be almost twenty years ago)
I wrote about the old town with quiet
lanes.

Lanes,
About the creeping vines
Flowering in the sun,
And all those lazy dogs
Sleeping in the dust.
At night the lights reflecting in the
water
The moonflowers blooming white against
the stars
The scent of jasmine
The tang of frying fish
Chatter and music and laughter on the
air.
It was a sleepy pleasant place
To linger by the water's edge
Or stroll in the evening's cool.
Under the sun or moon
Lapped by the restless tides
A town content within itself
A Key West of the heart and mind
and twenty years ago.

-- by Netannis Kline

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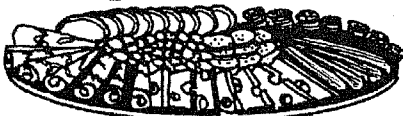
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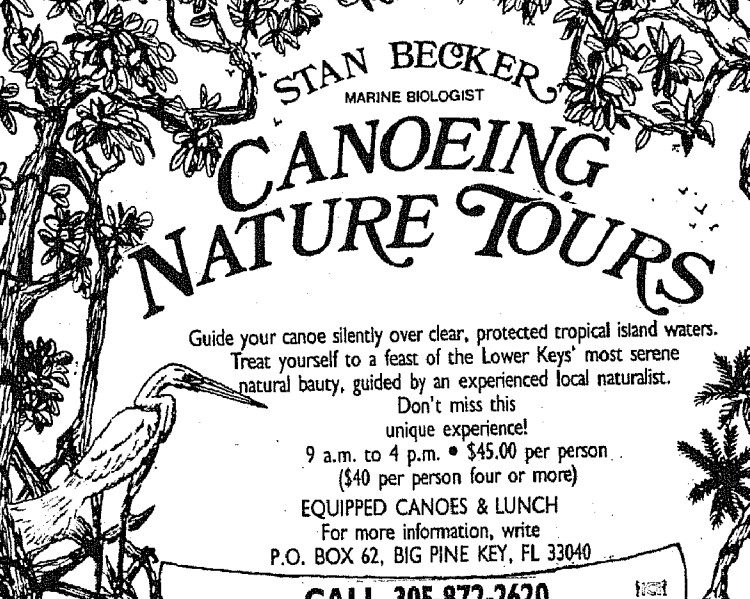
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GOODBYE, CHICKEN LITTLE

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 any segments of "Casablanca." "I will stand behind our SoMo painters anywhere, Ingrid, believe it or not."

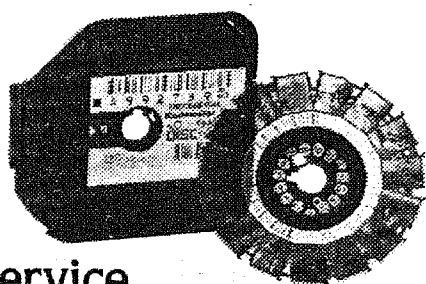
Sincerely,
Yours truly,

"...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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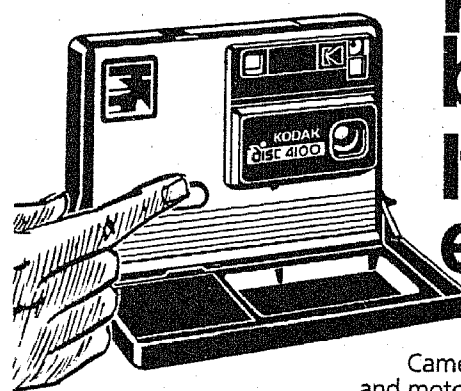
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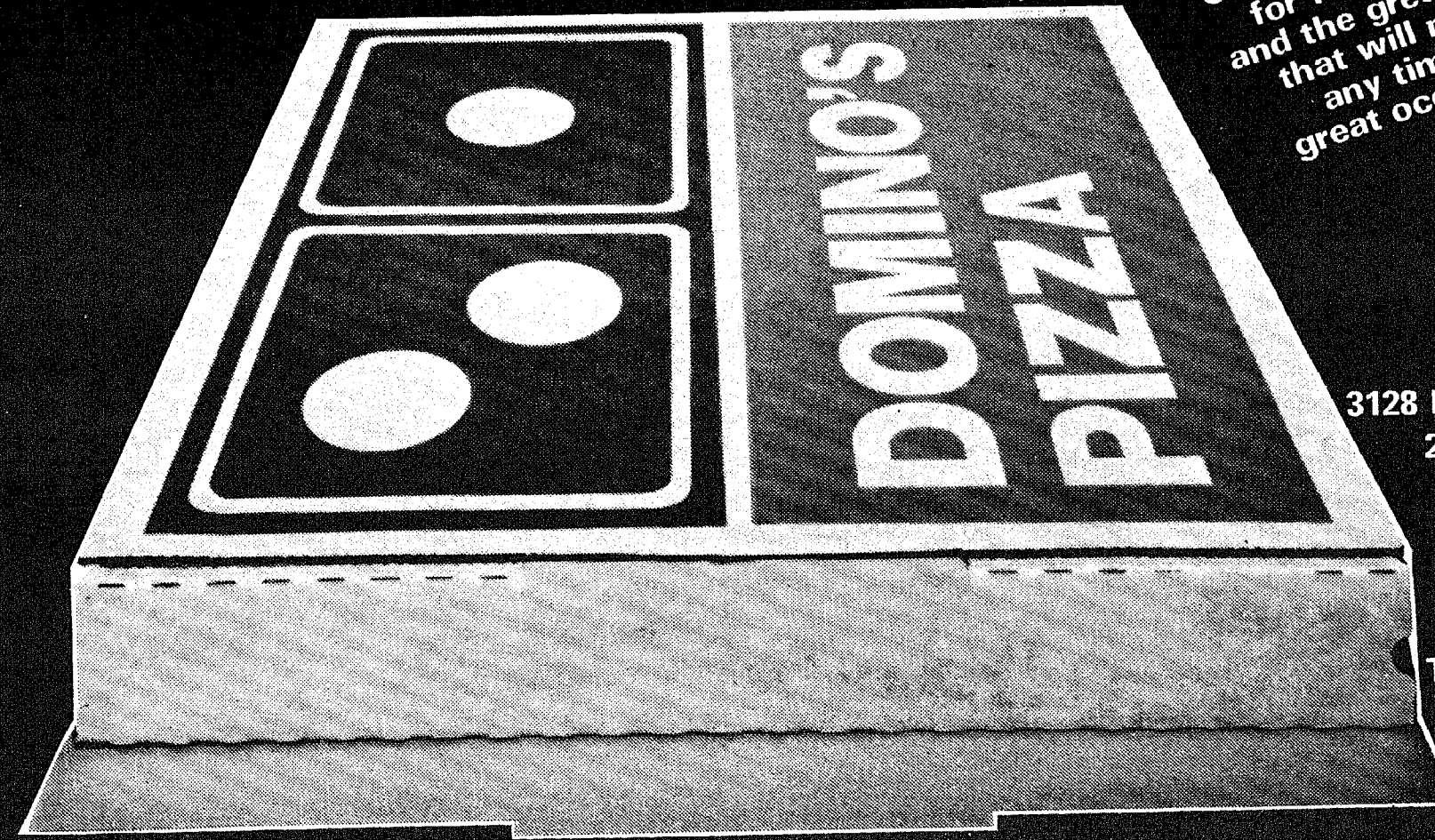
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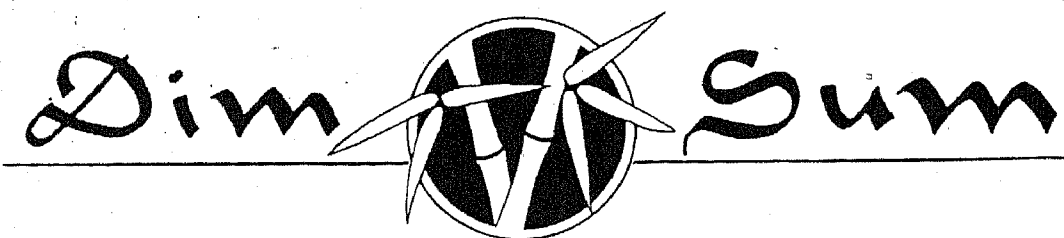
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TWO FRIENDS

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

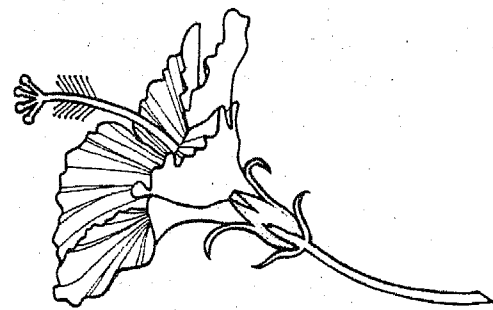
withstand somebody getting her nose out of joint now and then, can withstand distance and times of neglect and occasional sharp disagreements regarding religion, other persons and, even politics.

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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"Dahlings! Me? I'm vain! Put me under those headphones to tan in seclusion for 22 minutes and I'm a new, relaxed man."

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



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 Papy 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 Lancelot Lester, Sr., because I always loved Lancelot, 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, 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.

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 then on with, 'Here is the tailored lady.' Reference to my love of good clothes, simple and tailored. This is the most efficient and beautifully smart

approach to fashion, no matter what your lifestyle: 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.

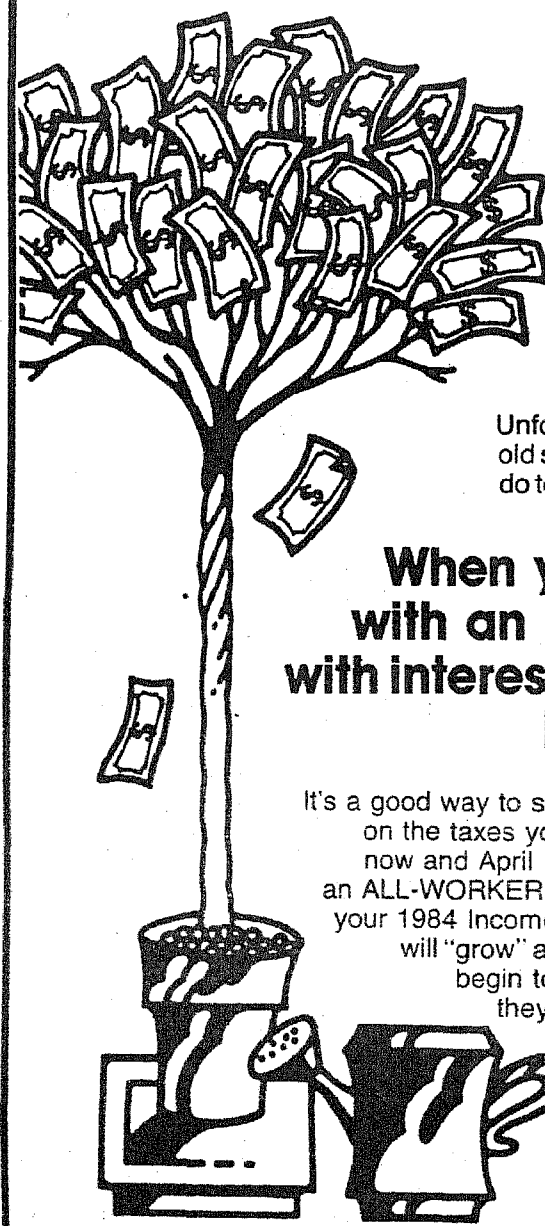
"I NEVER HAVE been a publicity seeker, even though I was a member of the family of leading political figure, Mr. Bernie C. Papy Sr. For my parties, large and small, I never sought press coverage. I sometimes invited Margaret Foresman or Dorothy Raymer, newspaperwomen of that day, but they knew that I 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

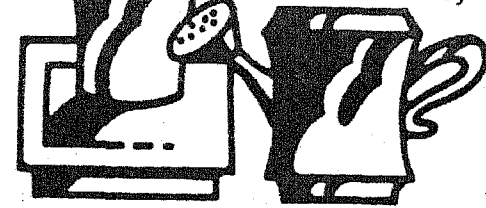


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A KEY WEST SUCCESS STORY

Organizing the Tennessee Williams Fine Arts Center programs is a demanding job. Stacks of notes, additions, new ads, changes and camera-ready artwork pour in for each new event. The printer needs 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

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 that interesting finger of land, Hilton Haven.

THERE IS THE Deane whose night parties collect conversations as brilliant as the jewels worn and which stuns 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



Deane Heller

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 bluesness 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.

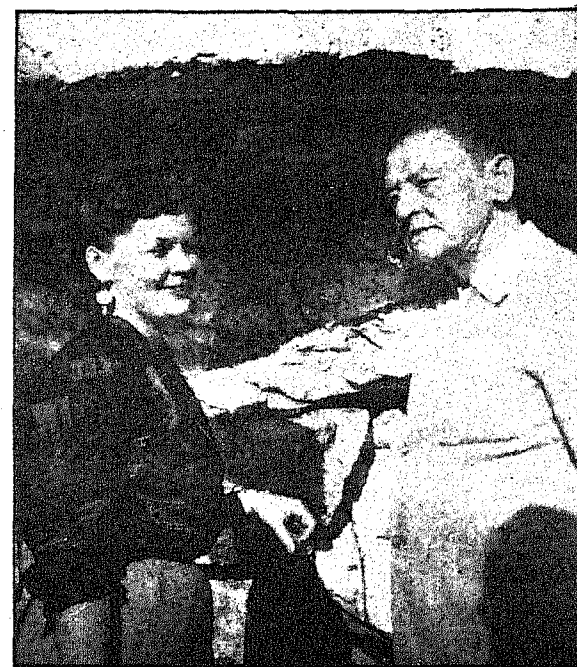
Photo by Wendy Tucker

DEANE: "MEN IN my life: I always fall in love too fast. An example is Atatürk, 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 Atatürk 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 houseguest 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 heros. 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 - Picassos, Toulouse-Lautrecs, Manets, Monets, Utrillos, 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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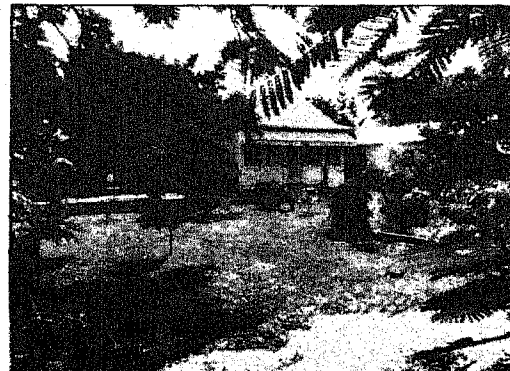
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incest! Maugham's literally dozens of successful writings came only after many heartbreaking years of struggle to be printed. "Of Human Bondage," he told me over the sherbet, went unpublished a very long time because no publisher would pay him 100 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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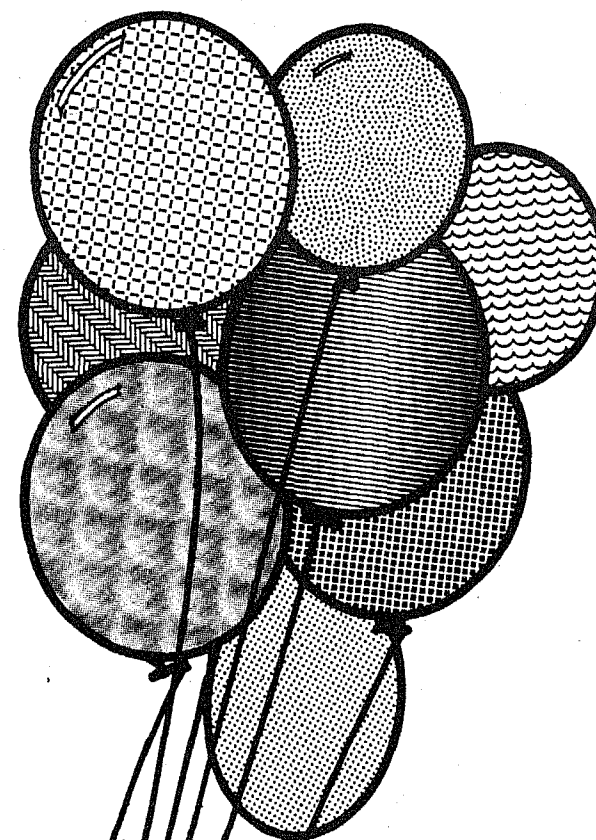
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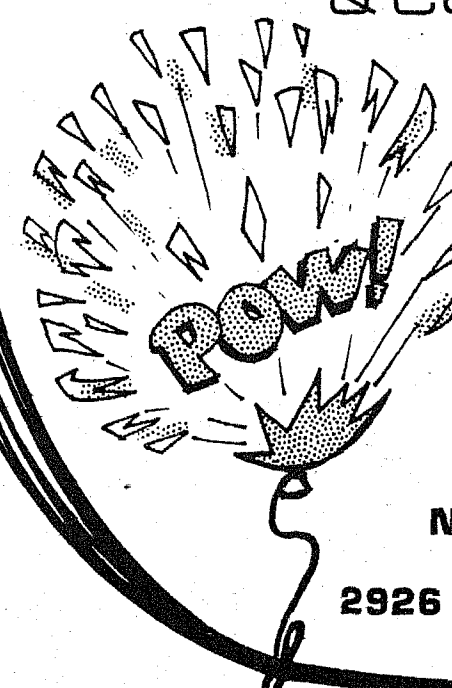
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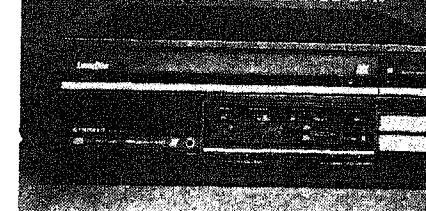
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The precision and sensitivity required to make a great LaserDisc player is far greater than what's required to make a CD player. (The laser beam itself must focus 20-25% more accurately on an LV disc than on a CD disc.)

Because of this precision, the CD portion of our new combo player offers superb specs: a frequency response of 5 Hz-20 KHz, an S/N ratio and dynamic range of 96 dB, and a separation of 94 dB.

And it comes as no surprise that, by adding digital sound to the laser picture, LV sound is, as *Video Magazine* reports, "the best available in a home video-plus audio system."

As everyone knows, a CD disc is physically very different from an LV disc. So how do you create a player that reads both so well? That wasn't easy.

First, we gave our new CLD-900 two distinct motors: one for CD, another higher-torque motor for LV. (We could have made a player with one motor and a lot of gears, but that would have been a compromise.) And we mounted these motors in an aluminum frame

independent from the cabinet.

Next, we gave our combo player 6 separate servos. (CD players have at best 3 or 4.) We even added a separate servo to compensate for warped discs, something that no CD player has ever had.

Since stability is of such consequence in a laser system, we gave our player the largest, most stable clamping system yet devised. Substantially larger than the clamping system on any CD.

And to ensure that none of this quality is lost, we built our player with unprecedented quality. Ours is the first to employ oxygen-free copper cables in the circuitry itself. As well as gold-plated connectors.

For all its technical advances, the CLD-900 is childishly simple to use. One remote control controls both CD and LV functions. And sensors in the system automatically set the player for either LV or CD discs. All you do is put the disc on the tray, slide it in, and press "Play." As *Video Magazine* put it, "It could become simpler only by accepting voice commands..."

The Pioneer CLD-900 costs more than CD players. It costs more than conventional laser-videodisc players. But since it's clearly the best at everything, shouldn't it?



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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.

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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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 surmise the titles which I find cute.



by GORDON LACY

Abstract canvasses don't need to be titled "Should we take our teepee to Maine?" Suddenly we're all looking for a teepee or a Maine license plate. I wish I had one of each, and I don't mean teepees or licenses.

ODDLY, BECAUSE I never meet anyone on Simonton Street, a pianissimo pinned me down: Sandford. Well, we all have a soft spot for Sandford. She's one of our most creative people. Her manager doesn't want us, the great green public, interfering, but Sandford said, "tell 'em to come in. I need them." Go, but whisper.

GILBERTE SWEENEY in her Gallery Art Moderne gave herself a very personally courageous opening for a select few. She is a shy person and, as an abstract painter, surprised us with several large figurative canvases based

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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 ceremonials, 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 conscient 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, look at 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 BETH 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 Kauffelt 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 too feet away from you, and furthermore..."

"...ANOTHER TWO POUNDS, so stop talking about Croissants de France and their pate and baguettes and new dessert fridge-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 kindness..."

"...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 misidentified 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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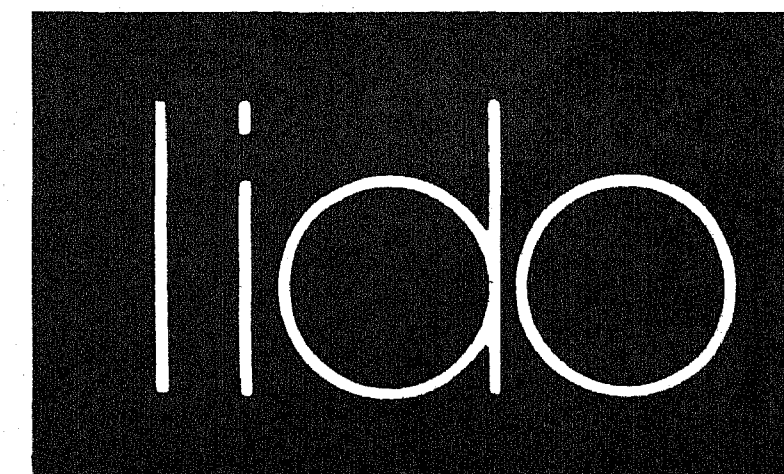
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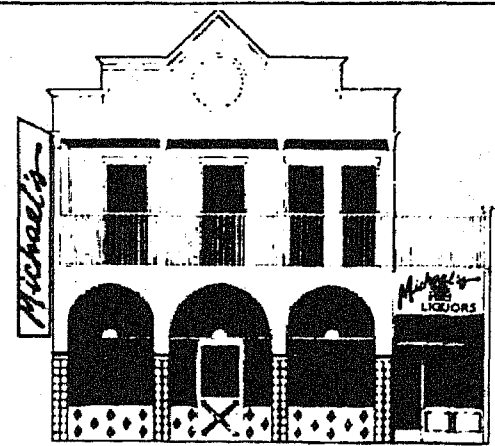
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SOME THOUGHTS

by GIL RYDER

PEOPLE ARE STRANGE. All this fuss in January and February 1985 about the evils that are so obvious in the projected Land Use Plan... Remember all

those hearings concerning Principles and Guidelines for Development? Where were the auto cavalcades then? Why didn't they read the document entitled "Monroe County: Discussion of growth and management issues," by Siemon, Larson & Purdy, 200 S. Wacker Drive, Chicago, Illinois, and Lane Kendig, Inc., 472 Killarney Pass, Mundelein, Illinois? Even if they read nothing more than the August 1984 issue of Solares Hill, they would have

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 Keynote 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

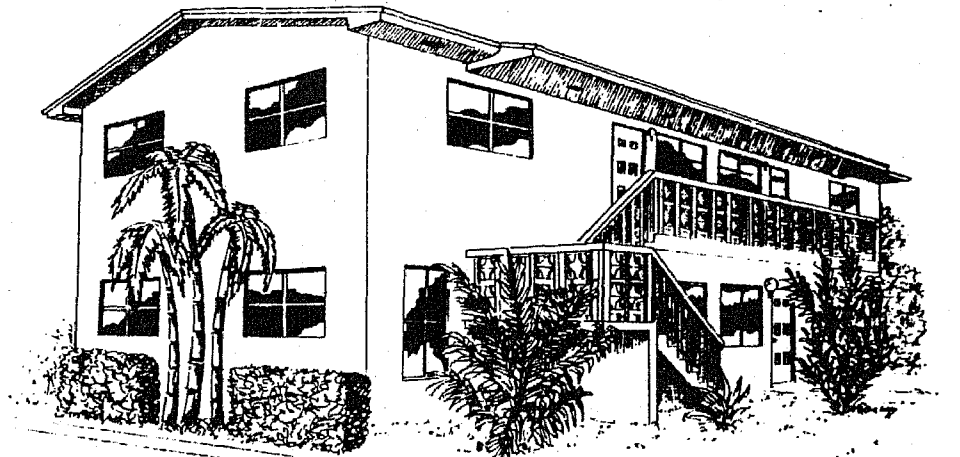
standing. The remaining two have excellent backgrounds as citizens who worked hard for years to preserve the quality of life in the Keys from outrageous desecration by development interests.

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

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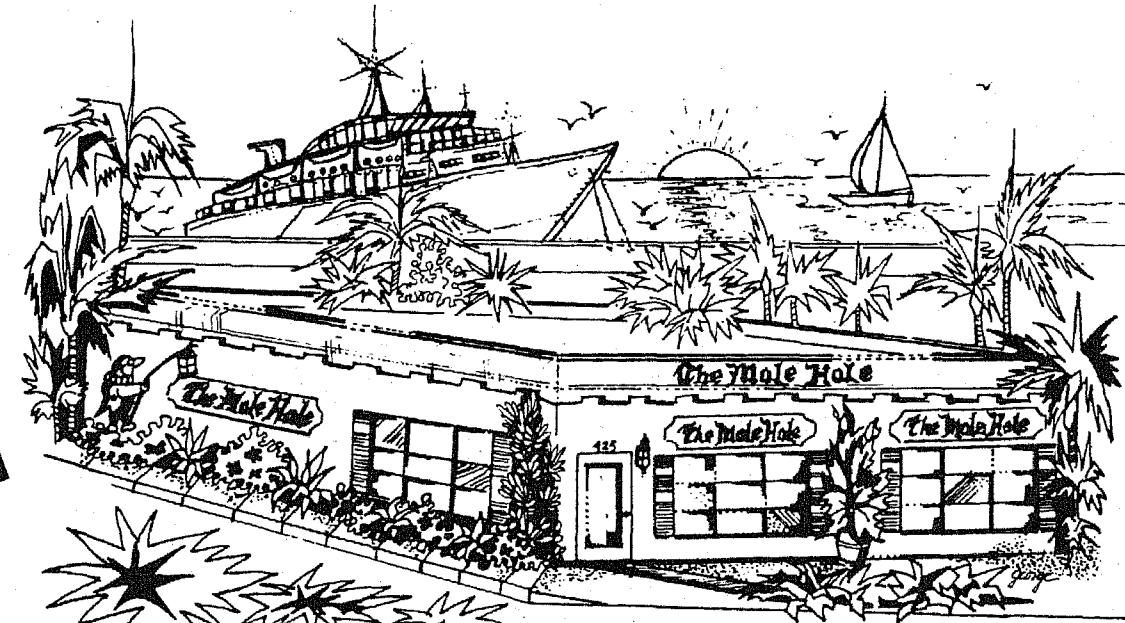
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demanding that removal. This they did a short time ago, with a referendum item concerning an ambulance and a fire engine. Perhaps by the time you read this, they will have seen the light and reversed themselves on this matter.)

WE ALSO HAVE a right to expect that this Commission will recognize its own authority, take the bit in its teeth, and reject any land plan, or land management plan, land map plan, or principles for guiding development when such document or proposal is based upon such obviously unacceptable principles as "cluster housing" and "flexibility" for developers; or any plan that would deprive the individual small lot owner from using that lot to build a single family home for himself and his family.

PUT NECESSARY RESTRICTIONS on building to protect the interests of other residents - but let them build. We elected these five Commissioners not only for their wisdom and ability but also for their courage. We also elected them in the sincere belief that we were ridding ourselves of development-oriented Commissioners.

THESE FIVE PRESENT Commissioners are well qualified to produce a proper and acceptable land plan for the unincorporated areas of the Keys. They have all lived here, on the land they govern, long enough to know the area well, to know what will have a good or bad effect on the environment, and to judge the economic effects of their decisions.

They are also wise enough to get their priorities in order and to understand fully that destroying quality of life for the majority of our citizens is much too high a price to pay for a booming condo community.

The Governor stated that anyone who does not approve of the Land Plan

SLOPPY JOE'S
KEY WEST

should submit an alternative. Our present County Commission is quite capable of doing just that.

LAND PLANNING IS not a field of endeavor restricted to engineers, biologists, and other experts.

The first successful land planner in what is now the U.S.A. was a lady named Deborah Moody, who planned a town she named Gravesend in the New Netherlands when Governor Kieft was in charge of that area - long before the American Revolution.

Deborah Moody had no expertise or background for such a project. She was not a biologist, engineer, surveyor, or any other kind of expert. She was a woman of common sense and great courage who proved a very successful land planner.

SHE COULD DESIGN a good building, too. Her original home still stands and is still occupied on the same site in the community she planned hundreds of years ago.

Surely our present County Commissioners can do in these modern times what that one lone woman did in those primitive days. It may be argued that life and land planning are much more complicated now than in the 17th century - but - that argument, like a bucket with a hole in it, just won't hold water.

COMPLICATIONS ARE ALWAYS with us. They are just different now. We have muggers instead of marauding Indians. We have pollution instead of smallpox, childbed mortality, and leprosy, and we have developers to contend with instead of the Dutch West Indies Trading Corporation.

Incidentally, Deborah Moody was English and had to have permission from the Dutch Governor Kieft to plan her community.

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WHY COULDN'T A simple, basic land plan be constructed along the following lines: Owners of 50 x 100 lots, already platted and zoned RU-1, shall be allowed to build or have built single family dwellings on such lot, providing they follow setback rules and have only toilets that conform to the laws regarding sanitation and pollution, established by the County for that purpose.

All GU land intended for residential use may be subdivided only as lots of 200' x 200' or larger.

No building in any area for any purpose other than dire public need (such as a necessary smokestack) shall be erected to a height of more than thirty feet above ground level, neither shall any addition be made to increase the height.

THESE ITEMS, WHILE probably debatable, would do as a simple beginning for a land plan. At any rate, let's, for goodness' sake, get a land plan that all can understand, and put it to a referendum vote.

Our present County Commission should be ready, willing and able to enact laws (ordinances) defining different types or categories of property ownership, such as (1) Owners of property utilized only as a private domicile occupied only by owner and family, or expressly intended for that purpose.

(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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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.

An ordinance could also specify that no unplatted 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

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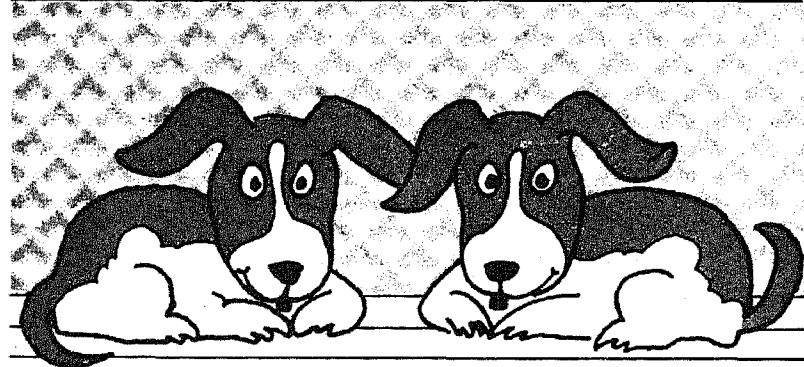
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shall exceed 30 feet in height, nor shall the top of any elevator hoist room or other accoutrement exceed 40 feet in height. All heights to be measured from the average ground level of the land.

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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in any case, a bad concept for Keys construction. While it seems to be aimed at somehow preserving the flora and fauna, such development would be totally destructive to the image of the Keys and the quality of life now enjoyed by the residents.

The planned growth in the Keys is predicated on a "Cluster Housing" formula. Should we interpret that formula simply as an efficient, inexpensive way of providing acceptable and affordable housing for our lower-paid working people, or should we be a little suspicious and see it as construction of expensive ante-mortem mausoleums, more commonly known as retirement condos for wealthy retirees?

We should, of course, be happy to have wealthy retirees spend their declining years, and their money, in the Keys - but are we willing to destroy the Keys in order to acquire the money? And, after all, there must be a good number of fairly affluent retirees who would be happy to live in one- or two-family houses, have their own yards, and, if they so desire, keep a cat, a dog, or even a squawking parrot for company and amusement.

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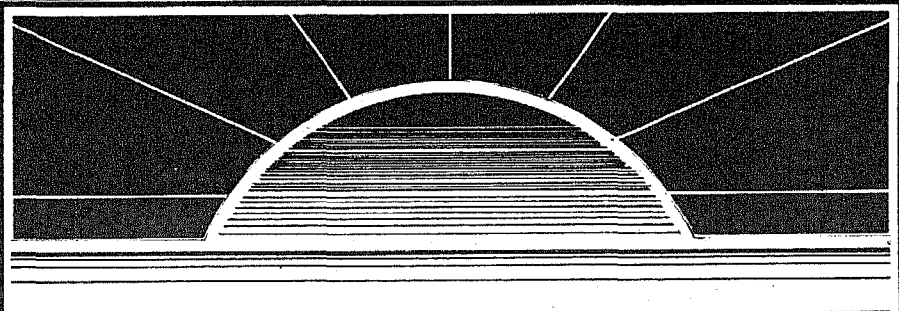
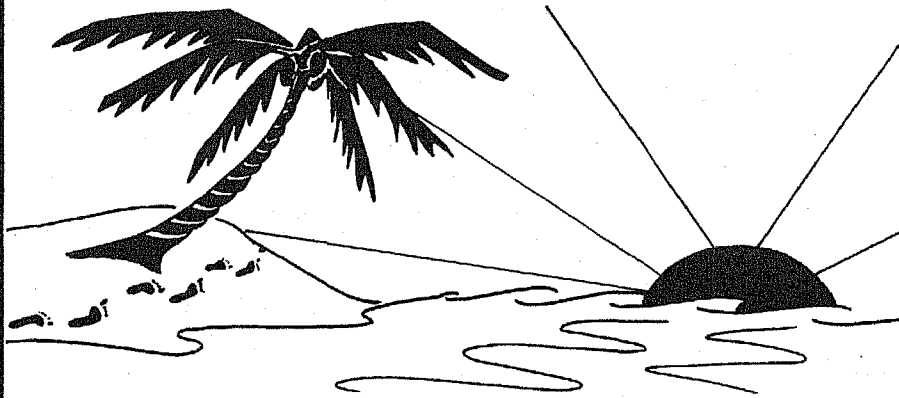
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ANNOUNCEMENTS

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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.

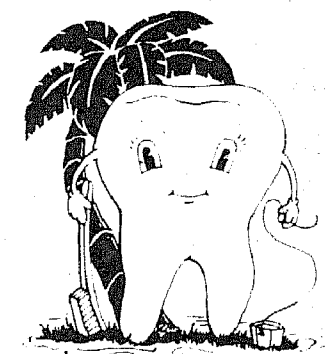
CARRIER ALERT IS free. It works through the voluntary cooperation of the U.S. Postal Service, the National Association of Letter Carriers (AFL-CIO), and the United Way of Monroe County.

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,
with free spirits
and happy hearts.
Knowing this is the hardest
part about being their
teacher.

By Carol Anderson



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Tooth decay and gum disease are preventable. If you've delayed the professional dental care you deserve, consider giving us a call!

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A TURTLE SINGING

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.

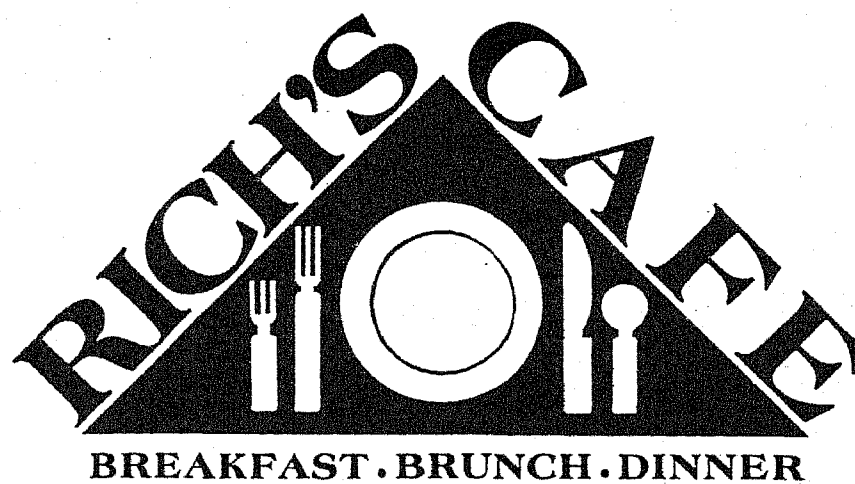
Knowing when it's over.
The moment of truth.

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



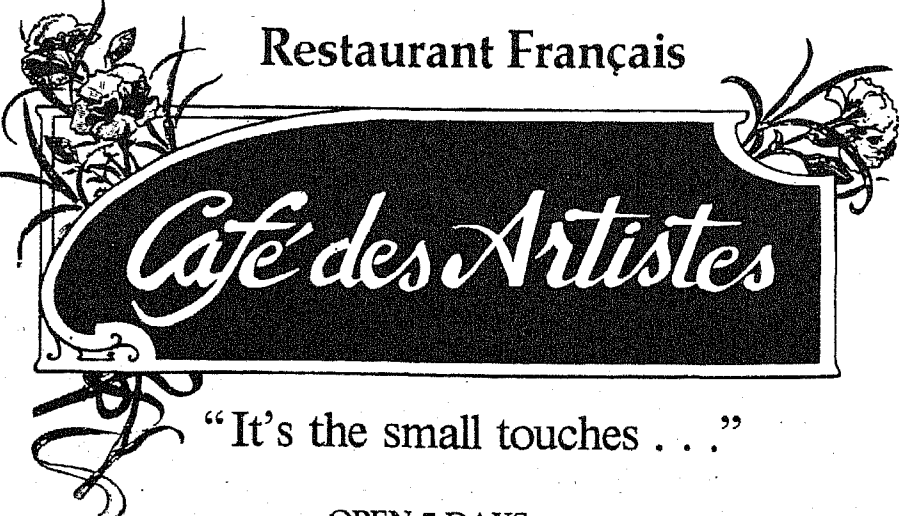
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HARRY MITCHELL'S PHOTOGRAPHIC TOUCH

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.

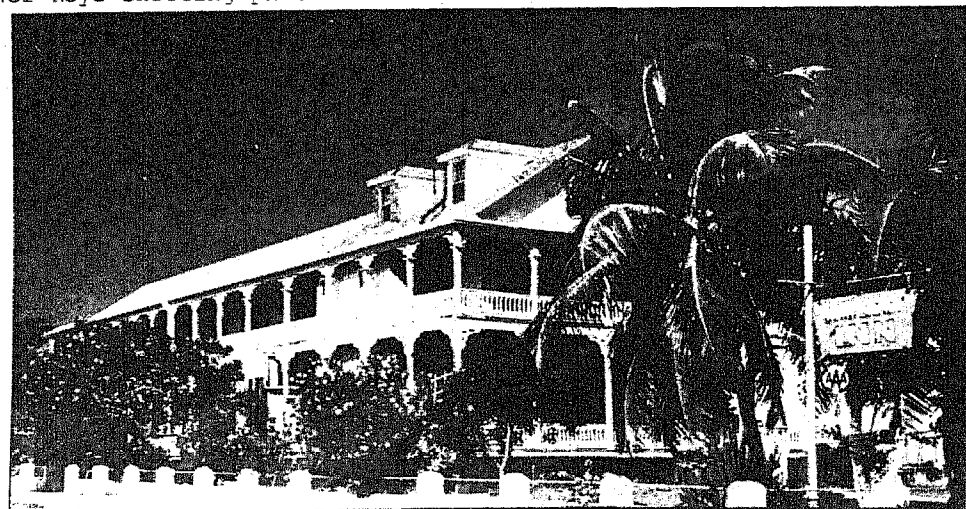
One critic, Stephen Langford, likened his photo portraits to those of the world-renowned Karsh - another, called Mitchell's "chiaroscuro photo technique masterful."

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

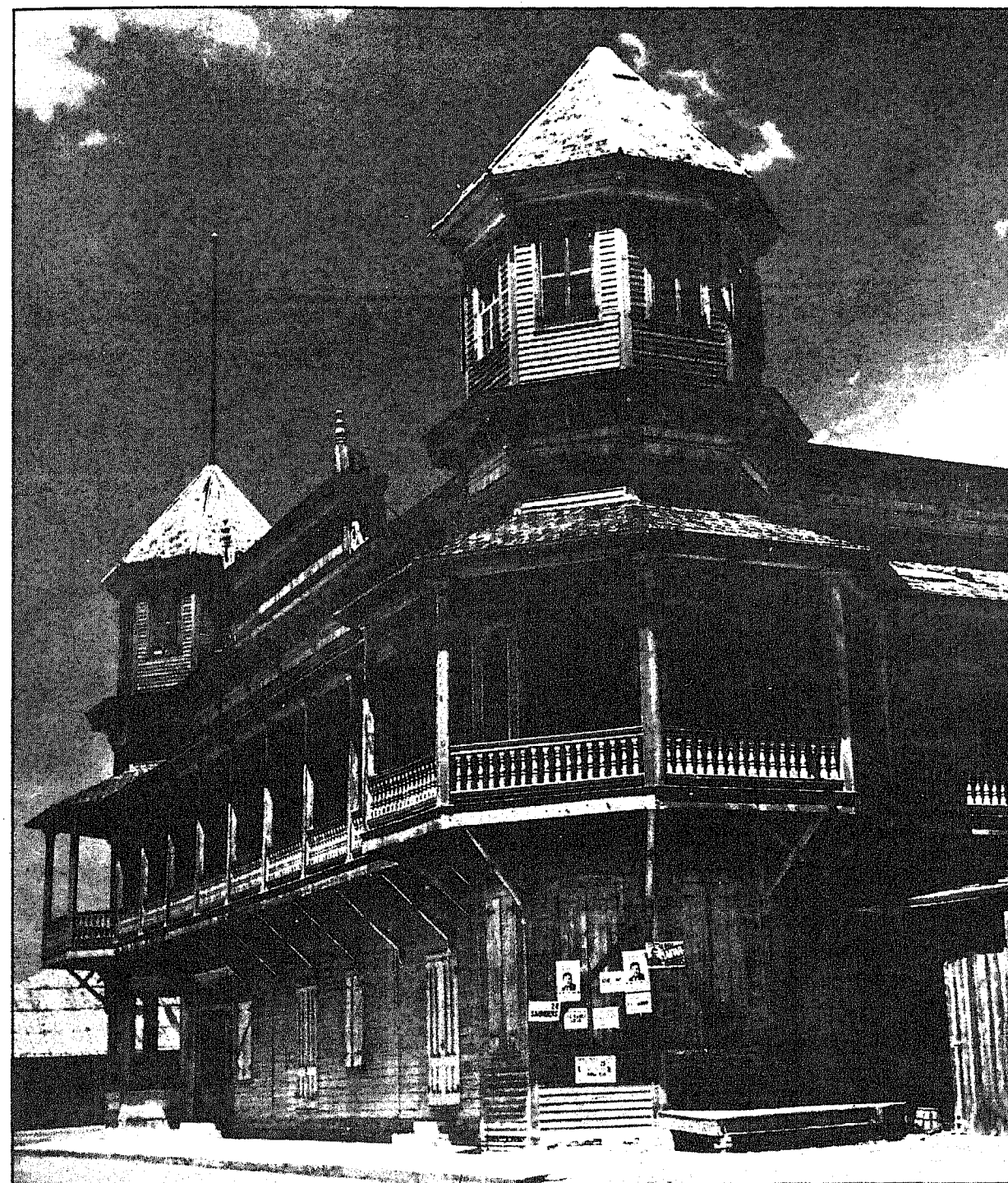


Part of the old Porter docks (at the left) at high tide; the Pier House stands here now.

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."

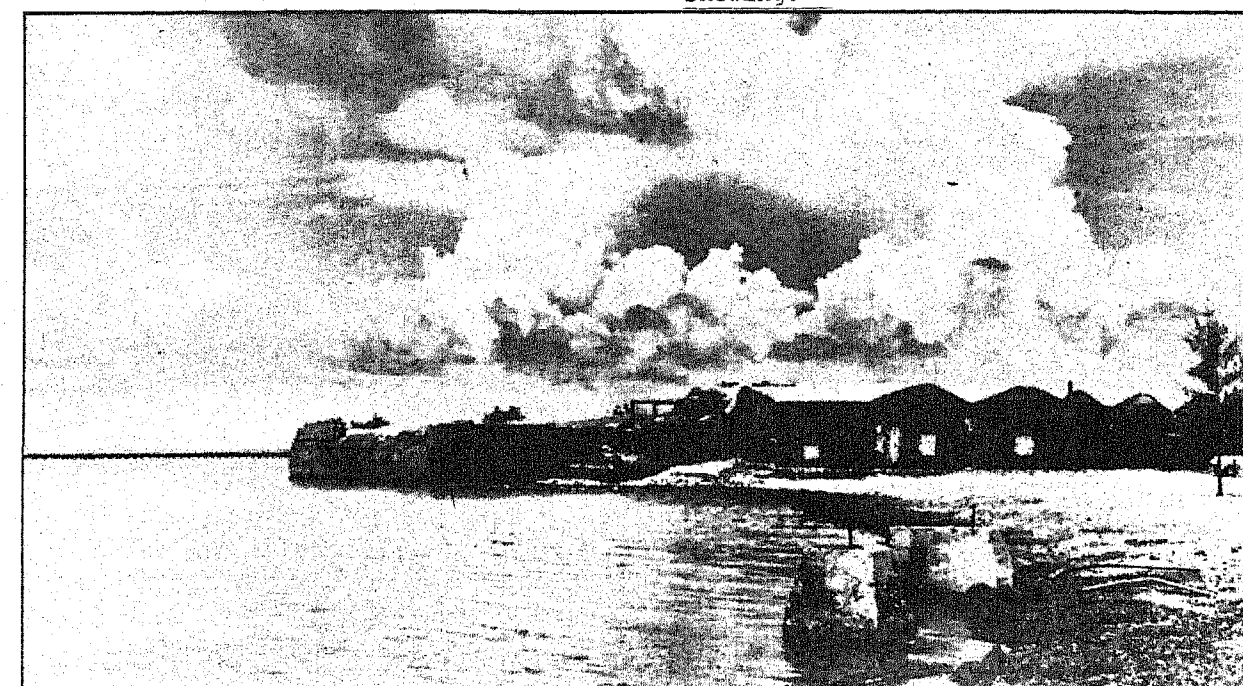
AFTER THAT, THE family holdings shifted over to the section of Key West known as North Beach (now Eisenhower Drive), edged along Garrison Bight, then more of a very large pond with rickety piers poking into the water, several fishing boats needing paint, spongers and crawfishermen, fish and bait houses.

The Lacedonia connections led into numerous other families in Key West - the Sanchezes, the Ovides, the Valladareses, 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

lawless, in those days," said one of the senior residents who knew about the North Beach Inn, "and when you were a property owner and maybe had problems, like zoning, and maybe competitors didn't want any more business around them, there could be trouble at night."



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

"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."

CONTEMPORARY ART IN KEY WEST

by ELLEN SUGARMAN

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.

NONE OF THE ubiquitous hibiscus blossoms or tropical birds will peep out at you from one of their canvases, no tropical dreams will flourish there. Instead, what's there for the viewer to contemplate will be, in Marks' clayworks, constructions and paintings, energetic distilled images that give rise to a confrontation between past and present; or, in Nablo's lyrical paintings, exquisite delicately-refined shapes to haunt and lead you down a subtle track the artist has magically mapped out; or, in the case of Sweeney's huge canvases, abstractions that have more to do with the relationship of forms moving into two-dimensional space than with any three-dimensional objects.

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 avant 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

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."



Beth Nablo

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.

photo by Jeffrey Cardenas

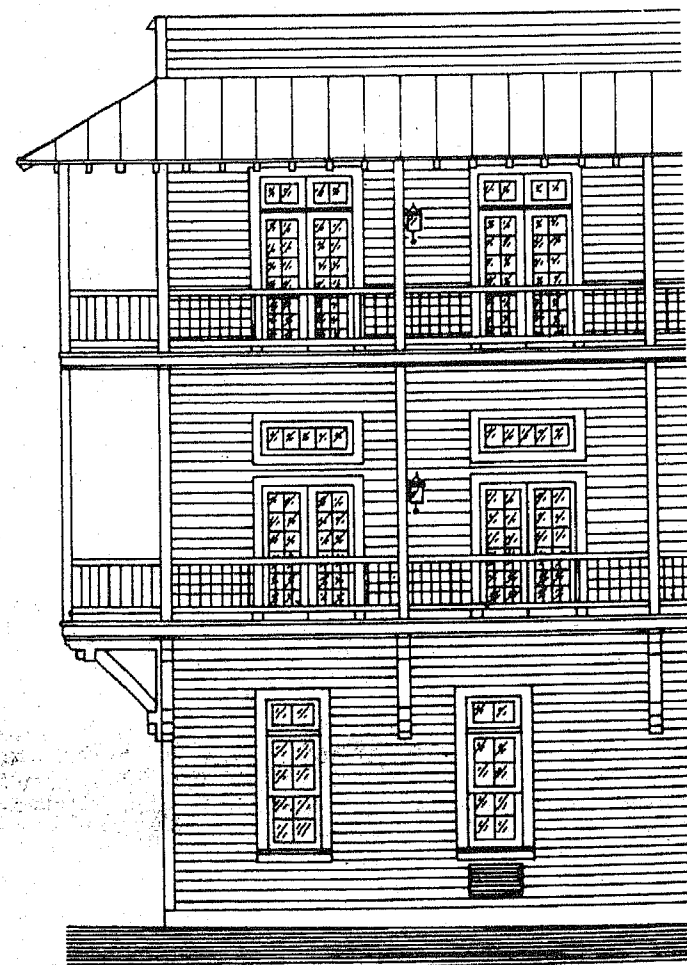
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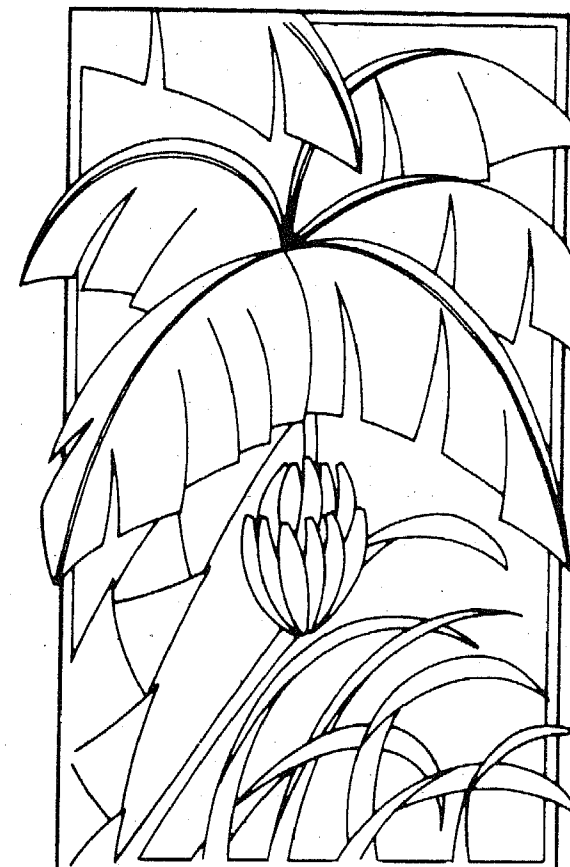
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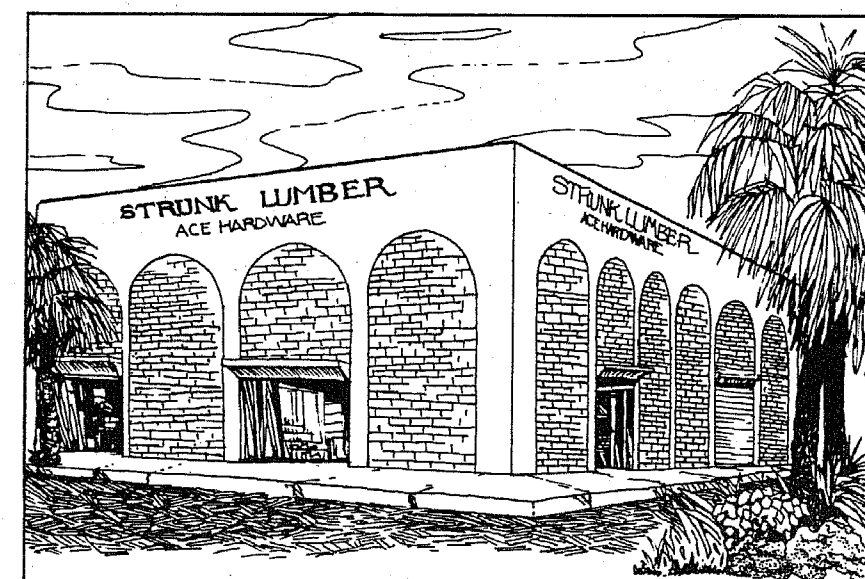


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(Albeit each of them has a more than respectable art background: Marks studied at University of South Florida, Sweeney at the Beaux Arts School in Paris and the Art Students' League in New York, Nablo at Baylor in Texas.) Their art has evolved through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



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."

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's 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 Tennessee Williams Fine Arts Center,

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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."

DOLL COLLECTING

by VIRGINIA STONE

DOLL COLLECTING is a never-ending fascination, the joy of which never leaves us uninspired or bored. We are "kids from one to ninety-two" as it says in a holiday tune. Most of us have the memory of a childhood doll, much loved and played with, confided in and finally put away as we outgrew childish things, perhaps discovered again years later. This resurfacing could be responsible for turning us into collectors.

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

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-mache 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.

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-mache 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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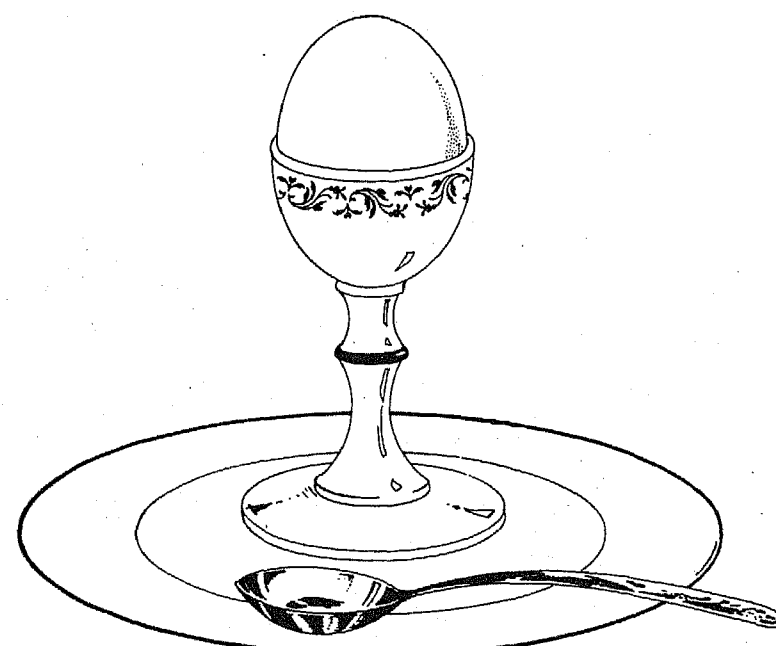
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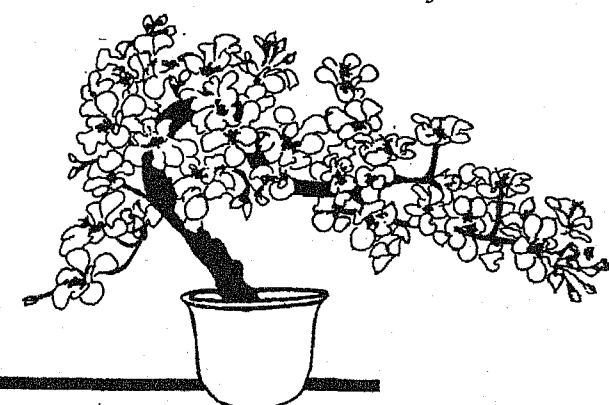
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THREE STORIES

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



appeared. In penetrating silence, the timid glongs mated, momentarily removed from the oddity of their frustrating experience. A haze of peach green and the scent of black orchids hovered about them.

They were lying limp on the carpet when they heard the woman toss restlessly. The larger glong scurried out down the hallway. A faint zipping was heard.

"ZIA, C'MON BABY," said the woman in a sleepy voice. The cat jumped up on the bed, purring against her arm. Turpo padded slowly into the room. The dog and cat stared intensely

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

HUNGER

RUFUS COBBINS WRANGLLED 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 outa here or I'll beat your ass." Rufus made a halfway attempted motion to get up to frighten the boy. The child turned, weakly stumbling away.

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

"You were a little rough on the boy, don't ya think," said the angel, looking nonchalantly at his fingernails. 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 Grulchly. Mr. Grulchly 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.



IT WAS FRIDAY afternoon. Rush hour in midtown Manhattan. Millions of people were heading home from work.

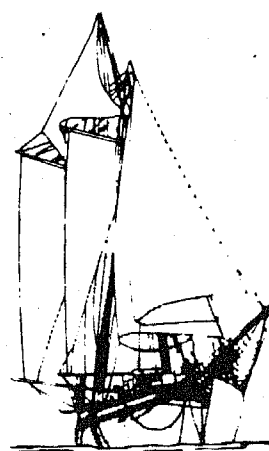
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Johnny Love Wisdom was in the middle of a show, but was having trouble with a young heckler. The prescribed method Billy Star Wolf had shown him to handle these situations was not working. The heckler was making him very nervous. In turn, his nervousness 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, Johnny 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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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 Daughters of the American Revolution pin? Peer closer. No. It's a spark of fettucine 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 swallows. 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 murmurs, people pronouncing judgments: the new post office, Picasso, Mayor Heyman, USA Today newspaper, Elizabeth Taylor, The Sands enterprise, President Reagan, Commissioner Stormont.

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.

FILING OUT, SHUFFLING like pallbearers 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 Copa gleams, and down the way, the Art Guild turns an impassive, nighttime face to the sidewalk, and you pass about 80 T-shirt emporiums, and a motorcycle revs up and cars mosey 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 ear-ringing booth. And, you reach Porter-Allen's parking lot and doors slam and you set off for home.

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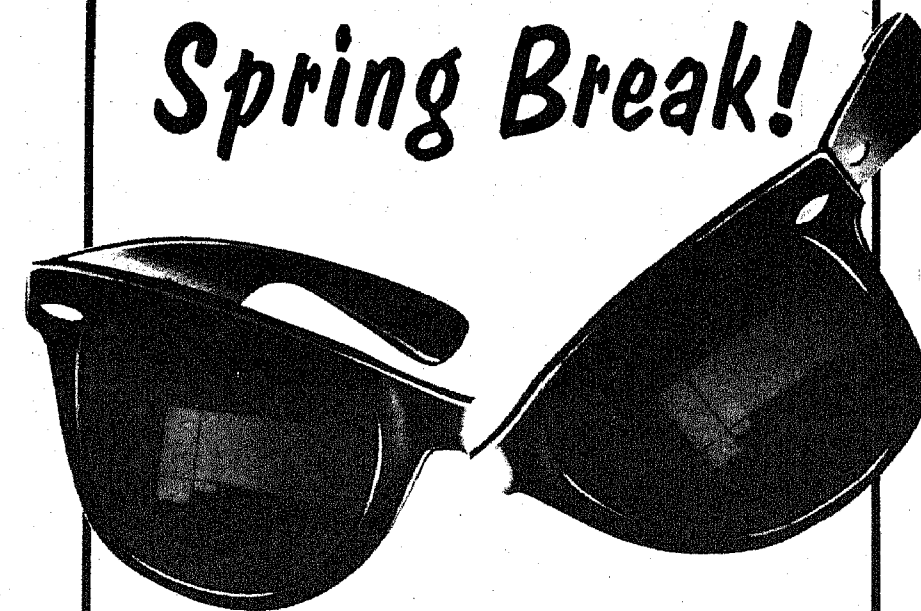
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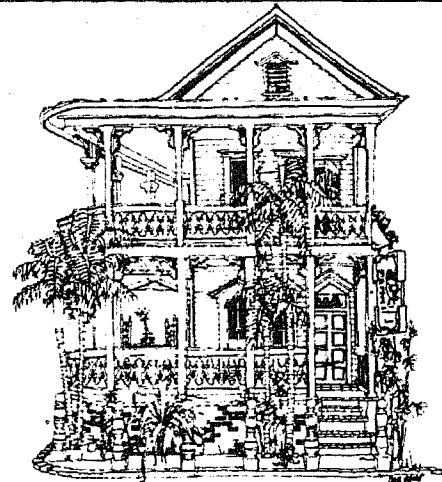
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HAVE I GOT A GIRL FOR YOU!

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 sibilancy 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, Rodge?" 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."

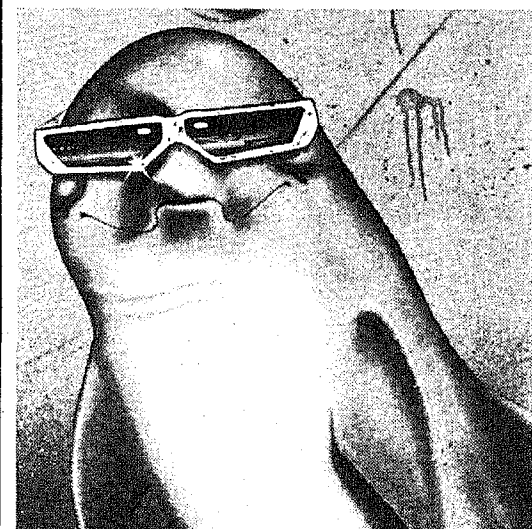
PHIL GRINNED in Cheshire-cat fashion. "You are paying for the deception you have foisted on your poor old mom all these years. You're on your own, buddy-boy."

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.

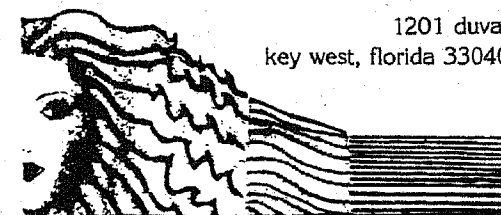
ON THE SECOND EVENING of their whirlwind courtship, Betty said to Roger, wistfully, "It's such a waste. Just think of the beautiful children we could have." Roger gulped his martini and signalled the waiter for a refill. "Maybe we could anyway," Betty continued. "I mean, I wouldn't mind if Phil lived 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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(Vernon & Waddell Oceanfront)

a menage 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 revengfully 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 and 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?"

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 Siemon 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.

TENNESSEE WILLIAMS FINE ARTS CENTER

SLEUTH
February 28
March 1, 2, 7, 8, 9

ODETTA
March 23

MAME
April 4, 5, 6, 11, 12, 13

TENNESSEE WILLIAMS
PLAYWRIGHTS' FESTIVAL
March 16, 30 • April 20
SANTA GERTRUDE'S By Barry Calfelt
March 16 8:30 PM

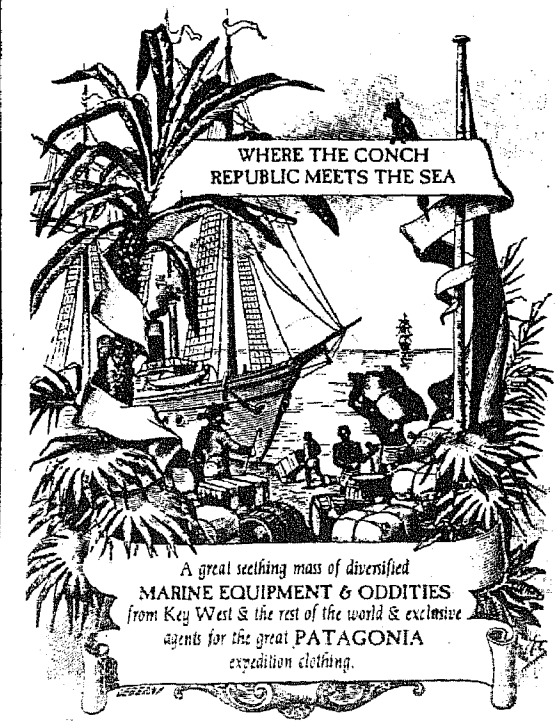
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FILM FESTIVAL
March 28, 29, 30, 31

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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.

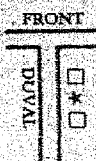
-- Baxter Wood

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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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



The magical voice of Odetta, one of America's leading folk singers for more than three decades, will be heard at the Tennessee Williams Fine Arts Center, Saturday evening, March 23 at 8:30 p.m. Tickets are \$5, \$7, and \$10. Call 294-6232.

TONY AWARD-WINNING MYSTERY **SLEUTH** OPENS FEBRUARY 28 AT TWFAC

WHOSE BLOOD IS ON THE BANNISTER? IS THERE REALLY A BODY UNDER THE MOUND OF EARTH IN THE SHADOW OF THE YEW TREE? IS WYKE'S WIFE REALLY VISITING RELATIVES? Find out the solutions to these puzzling clues on February 28,

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 ASTRALHARVEST**. 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**.

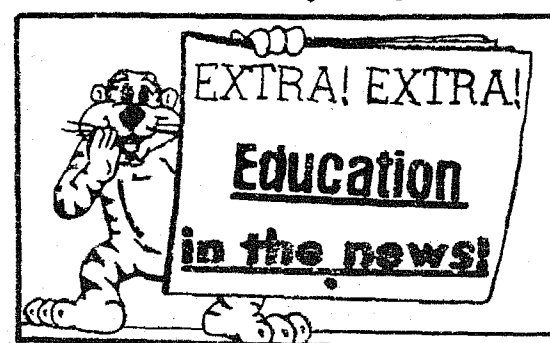
HEWITT BROOKS recently won critical acclaim for his brilliant comic timing as Sir Andrew Aguecheek in the Off-Broadway production of **TWELFTH NIGHT**. In addition to his dramatic credits, he has appeared as a singing actor in many musicals Off-Off Broadway and regionally.

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 thriller-chillers. 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 repertoires throughout the United States and it was a highly successful film starring Sir Laurence

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Adult Basic Education (I-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	Scollio	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 III	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
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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
Office Skills Training	Daily	\$10	INTS	Freeman	1-4 or 6-9 PM
Photography	T-Th	\$10	C-12	TBA	7-10 PM
Sewing	M-W	\$10	B-7	Roberts,Sue	7-10 PM
Typing	M-W	\$10	J-16	Roberts,Linda	7-10 PM
Welding	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

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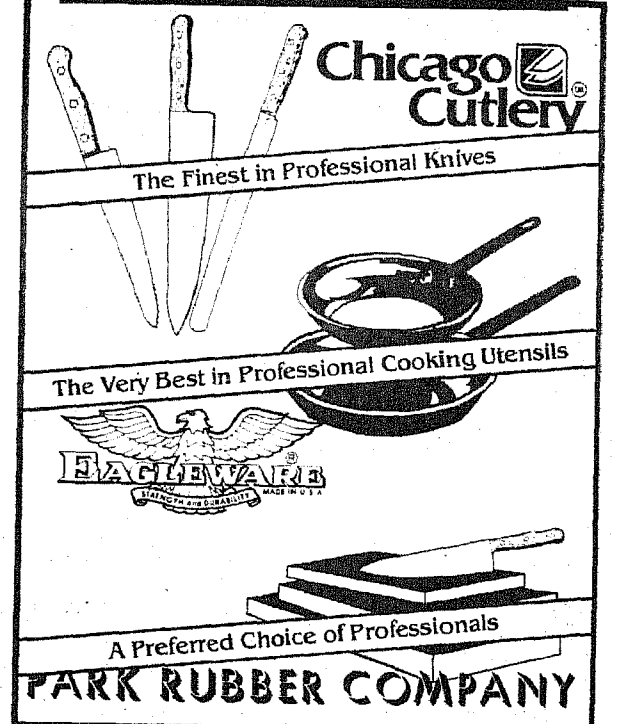
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SUPPORTING MR. TULL and Mr. Brooks in key roles are three veterans of earlier productions of the play, all making their Key West debuts. They are

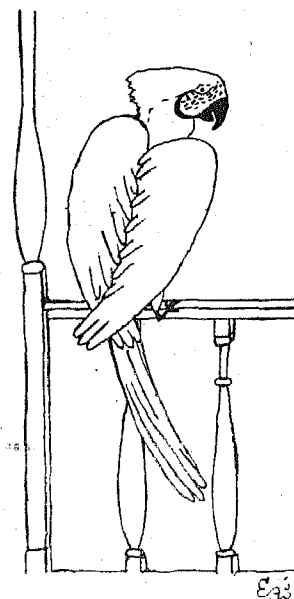
Stanley Rushton as Inspector Doppler, Robin Mayfield as Detective Sergeant



Tarrant, and Liam McNulty as Police Constable Higgs. Arnold Mercado has directed and

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 TWAC'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.



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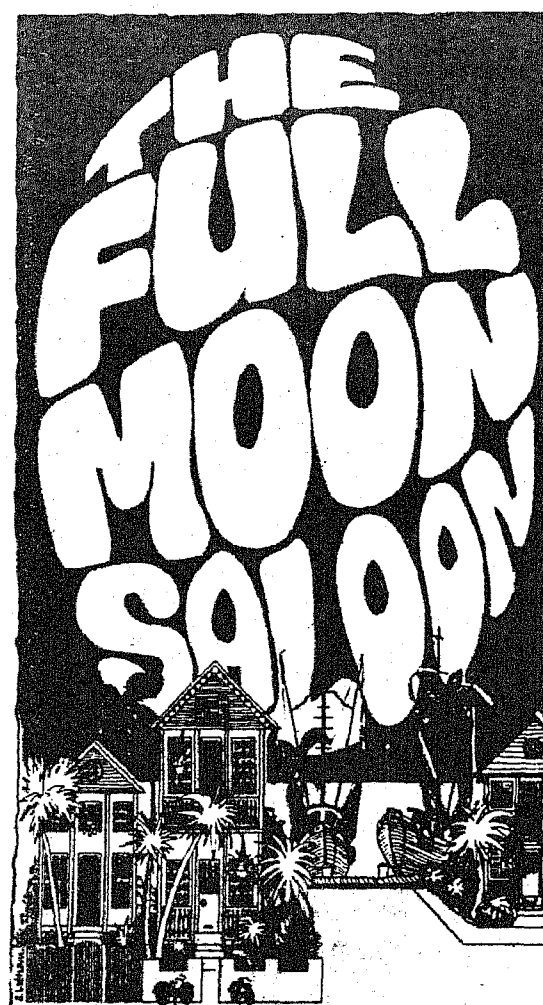
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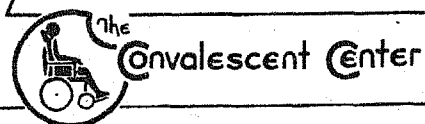
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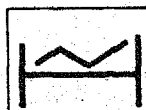
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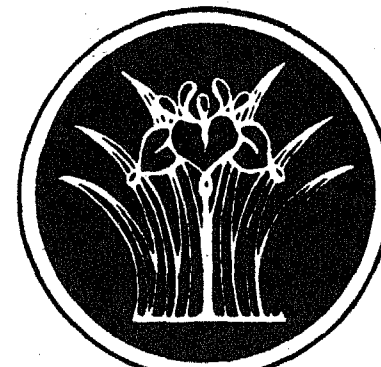
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THE NEW YEAR IN KEY WEST

The Pier House deck was crowded.
Lavender sky above green clouds
Pleasured the onlookers.
We were just there to watch Her show.
Strawberry daiquiris and pina coladas
Flowed through our veins,
Not for the stupefaction,
But for the sensation.
The waitress came to take the check.
"That will be 1985," she said.
And it was.

-- Sarah Key

WINTER RUN

I know why
The snowbirds squalls
And flaps her cold wings southward.
She heard of a world
Without four walls
Where the sun shines in and outward.

-- G. Dalton

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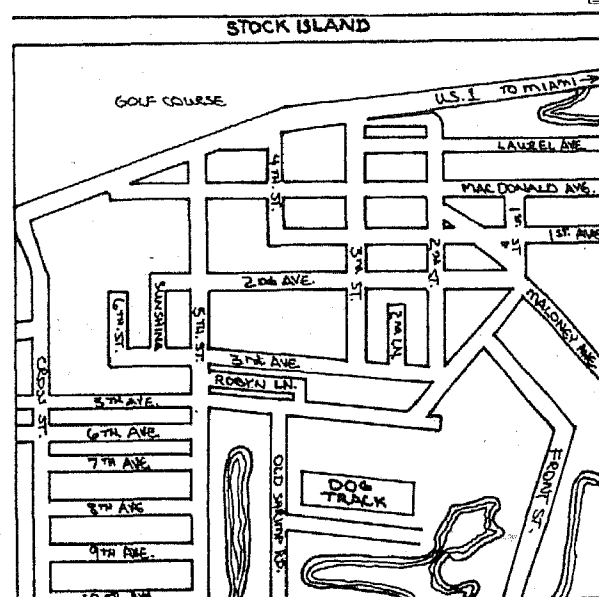
25 Third Ave., Stock Island
294-3734

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 like a 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.



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But, Sister, you can't fool an ant.
-- Ann Vermette

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on Willie. So Willie's about
to beat up on Willie Jr.**

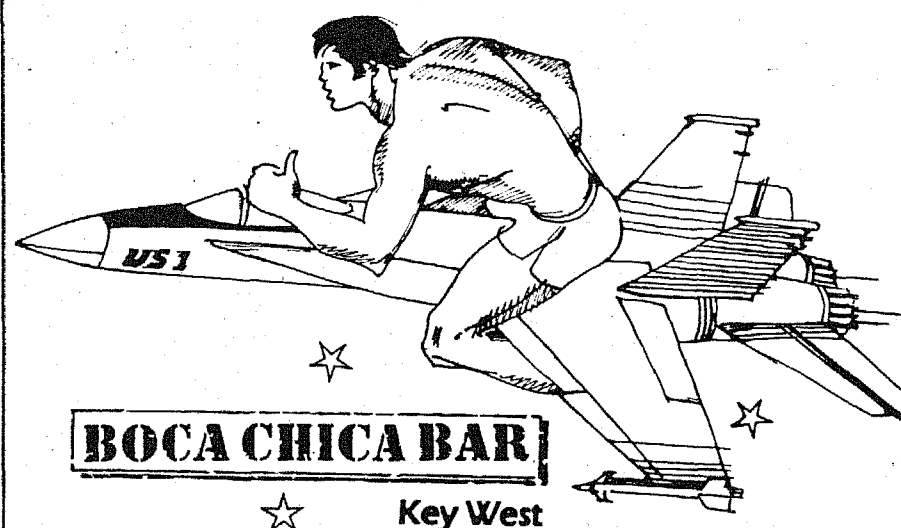
Willie hasn't worked in eight months. TV's busted. The fridge is empty. And now the kid is crying his head off at 1:30 in the morning. That sends Willie flying from his chair.

Time out, Willie.
Time out to cool off. Punch a pillow. Do some sit-ups. Get hold of yourself before you take hold of the kid.

For more parenting information, write:
National Committee for Prevention of Child Abuse
Box 2866, Chicago, IL 60690

**Take time out.
Don't take it out on your kid.**

WHEN YOU JUST DON'T WANT TO GO HOME!



U.S. 1 STOCK ISLAND OPEN 24 HOURS



'PERFECT MARGARITA CONTEST'

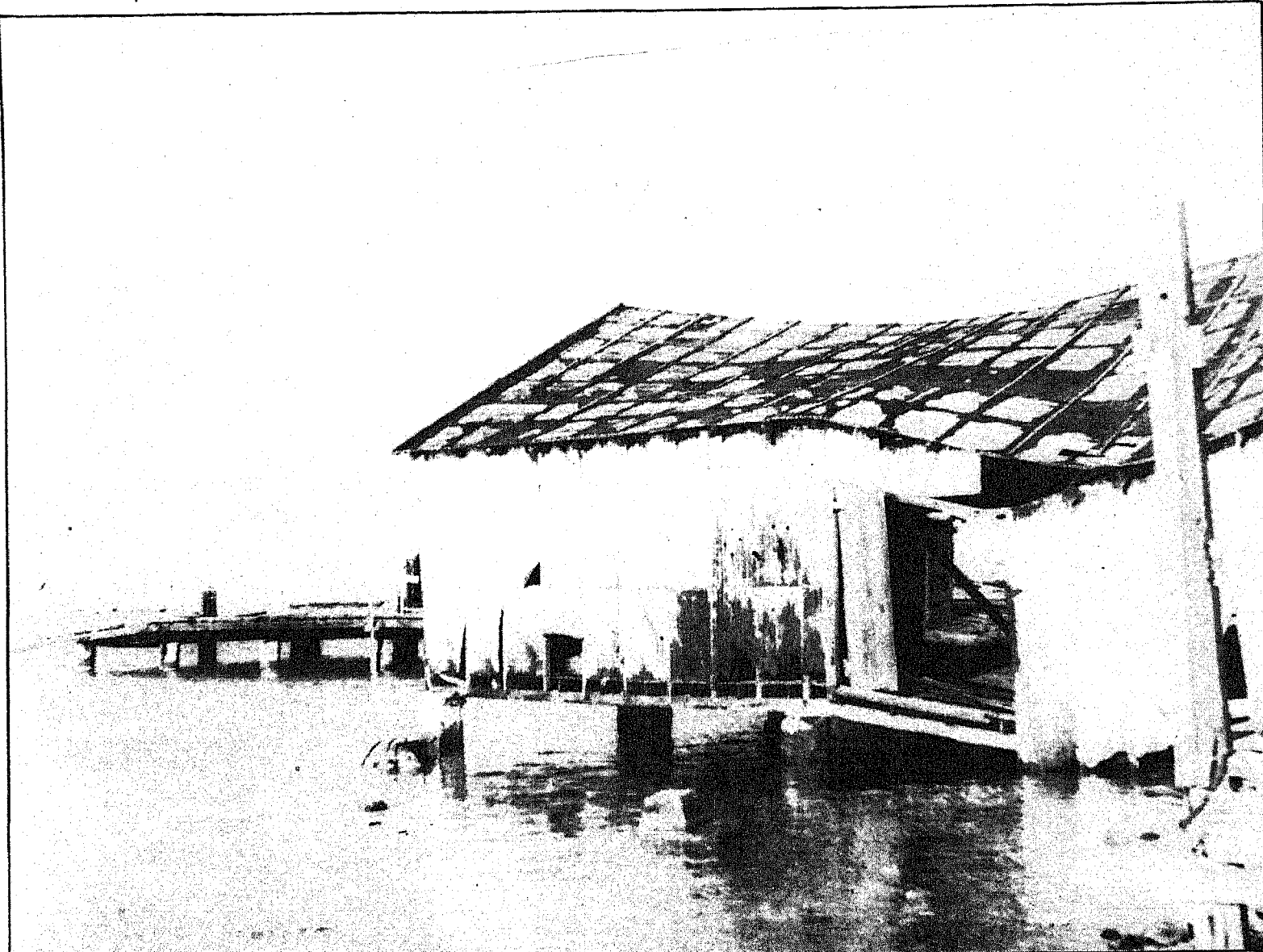
SEND IN OR DROP OFF YOUR RECIPE FOR
"THAT PERFECT FROZEN CONCOCTION THAT HELPS US ALL HANG ON"

c/o MARGARITAVILLE STORE, #4 LANDS END VILLAGE

ALL ENTRIES WILL BE CAREFULLY TASTED
BY JIMMY BUFFETT HIMSELF

ENTRY DEADLINE APRIL 1ST

LANDS END VILLAGE FOOT OF MARGARET ST. 10 AM TO 10 PM 296-3070



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

*Fine Clothiers to
Ladies and Gentlemen*



FITZPATRICK & GREENE KINO PLAZA OLDE TOWNE 294-0404



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

ICI WED LIKE TO WELCOME AS NEW BUSINESS MEMBERS: ICI

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 _____
Date _____
SIGNATURE _____

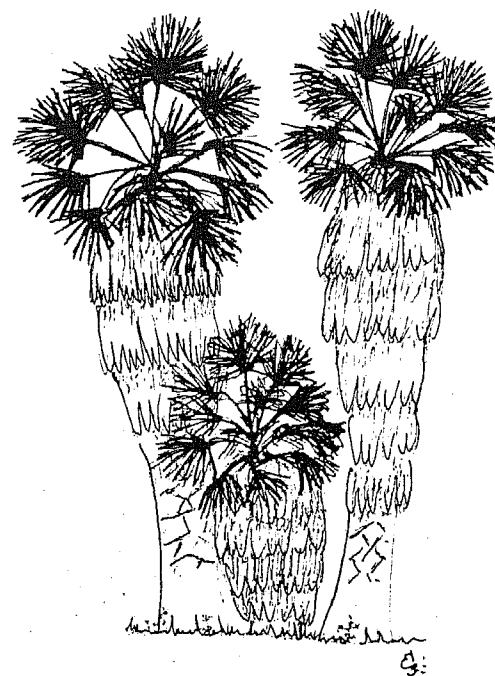
Spring Wings In On Sugarloaf Key

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



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
song.

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 lanterned 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 of Key West

a sunglass emporium • 306 front st.
open 7 days

We Design TANS!

Let the Suntan Experts
at Key West Aloe help
you design a deep,
tropical tan - the kind
that has made us
famous for tans! Deep,
dark and luxurious - we
have the right products
to get you there, fast,
safe and beautiful.
They're all made and
tested here - on the
sunny isle of million
dollar tans!

Get a **FREE**
1 oz. **SUNSORB**
S.P.F. 15 with
a \$10 or more
suntan purchase!



Key West Aloe

524 Front St./294-5592

WATCH OUR LAB - 540 Greene Street

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.

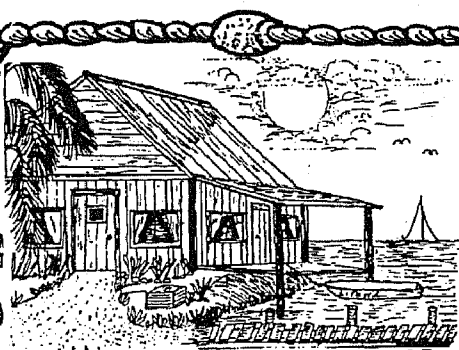
I've finally met a superior fellow
who tickles my fancy in matters
exotic;
he showed me a photograph of the
Crab Nebula,
saying he found it intensely erotic.
Now I've never cottoned to etchings
or centerfolds,
I've been left cold by the art of
Pompeii,
but this singular gent and his
cosmic pornography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



Telephone
Area 305
872-2261
872-2261
or PM
745-1796
SHEILA
745-3815
RICHARD
745-2447
ANN

MARATHON MOBILE HOME with its own lot, \$45,000.

BEST BARGAINS IN THE LOWER KEYS Little Torch Key - Big Pine Key - Key West

BIG BOAT CANAL HOME, Summerland Key, 4 bedrooms, 1 1/2 baths,
boat ramp, davits, seawall, garage, \$99,900, terms.

CUDJOE KEY, 2 bedrooms, 2 baths, ecology home, hideaway car and
boat storage 1st floor, 60' on big boat canal, \$89,900, terms.

PRIVATE AIRSTRIP & BIG BOAT FRONTAGE on deep canal,
Summerland Key. Three bedrooms, three baths, porches, oceanview,
just \$199,000.

EXCLUSIVE SUGARLOAF SHORES WATERFRONT HOMES

THREE STORY CANAL HOME in exclusive Sugarloaf Shores,
\$180,000, terms.

OPEN WATER HOME, superior, 3 bedrooms, 2 baths, guest apt.,
Sugarloaf. \$188,000!

SAVE ON THIS REDUCED PRICE, just \$149,000, 3 bedroom 2
bath on canal. Posh Sugarloaf Shores location.

GREAT VIEW OF KEY WEST from 3rd story of this
beautifully restored Conch House! Two full apart-
ments, trees, walled yard, close to ocean,
\$199,000, terms.

CUDJOE KEY, stunning California home, massive
beams, seawall, glamorous exterior & interior.
\$135,000!

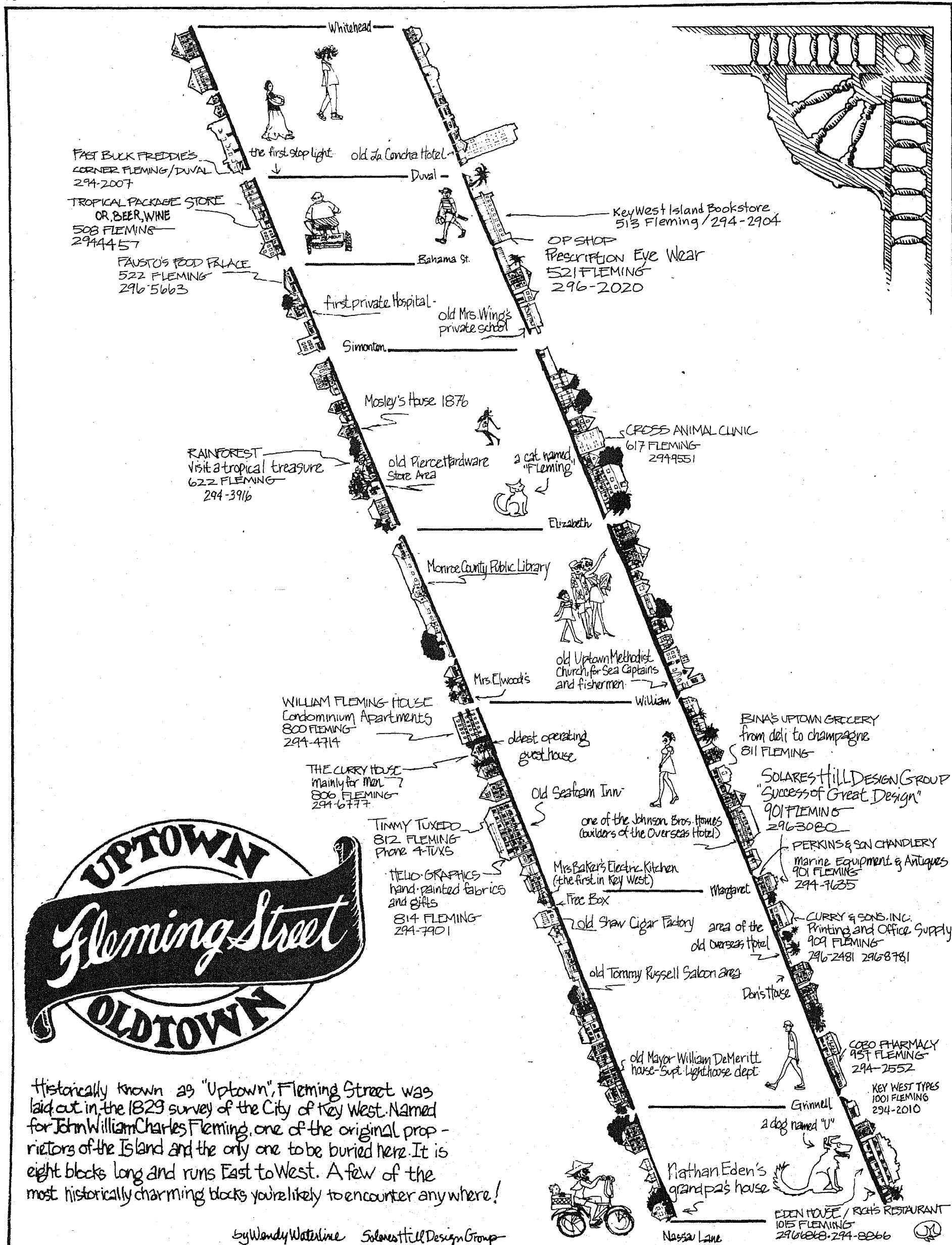
BETTY M. BROTHERS REAL ESTATE, INC.

Betty M. Rein Licensed Real Estate Broker
Office: U.S. 1 & Atlantic Ocean,
LITTLE TORCH KEY, FLORIDA
Mailing address:
P.O. Box 458
Big Pine Key, Florida 33043

Phone: (305) 872-2261

Write for complete printout of our exclusive listings!

MEMBER: NATIONAL MULTIPLE LISTING



For Our Gay Community ...

GAY EVENTS

CALENDAR OF REGULARLY SCHEDULED EVENTS

SUNDAY

Papillon - Tea by the Sea Dance, 7-10 p.m.
 Number One Saloon - Movies
 Copa - 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, 8-11 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
 Copa - Dynasty 8:30-12 p.m. - free drinks
 Island Circle Meeting - 9 p.m.
 location posted at Inside Out.

THURSDAY

Number One Saloon - Movies
 Copa - 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
 Copa - 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.
 Copa - 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 HEALTHY

MAIL THIS COUPON TODAY!

Send to: AIDS NEWSLETTER, P.O. Box 4073S, Key West, FL 33041

NAME _____

ADDRESS _____

CITY, STATE, ZIP _____

Check here if you wish additional AIDS information _____

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KEY WEST BUSINESS GUILD

Here's What We've Got

THE TROPICAL DISCO

Glass enclosed dance palace overlooking a tropical jungle. Gets the hot men & keeps them!

THE GRAND PIANO BAR

Already a legend. Cruise Duval from our Verandah, sing along with Jay Foote. Popular after beach hangout, too.

THE GARDEN DISTRICT

Glamorous getaway — lush and romantic. The place to get acquainted

THE SHOW STAGES

Wet briefs, game shows, drag, cabaret, dance — every Monday and Thursday at midnight.

WEENIE WONDERLAND

Deli Sandwiches, hot dogs, and exotic tropical drinks all day long.

MICHELLE'S

Intimate Women's Bar with touch-dancing, pool and quiet conversation. Cabaret & Special Shows Wednesday & Sundays

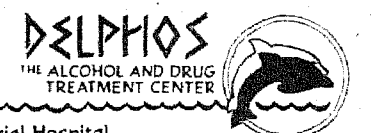
Michael's

Where Key West Comes Together
218 DUVAL ST • 294-4383



DENIAL ISN'T A RIVER IN EGYPT

It's the major symptom of alcoholism and drug addiction. It masquerades as anger, arrogance, or self pity. It surrounds the chemically dependent and those close to him. Breaking through, getting the drug or alcohol addicted to admit he needs help with his problem sometimes takes professionals. Call us today for that help.

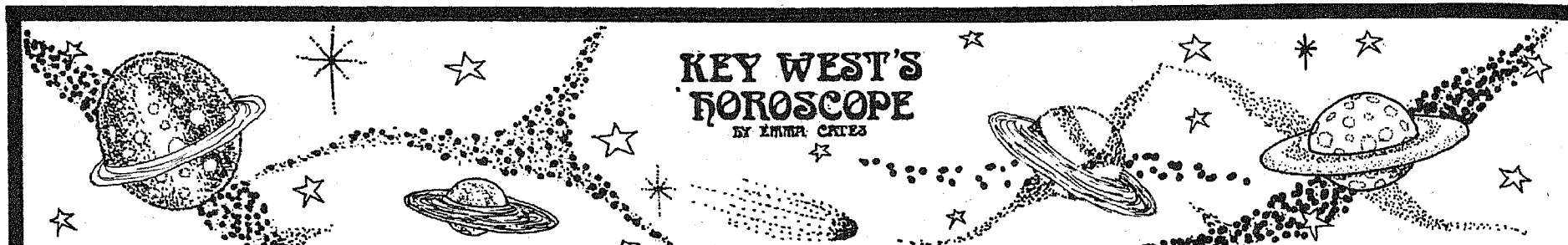


(305) 294-5531

Florida Keys Memorial Hospital
5900 West Junior College Rd., Key West, Florida 33040

KEY WEST'S HOROSCOPE

BY ZIMMER 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.


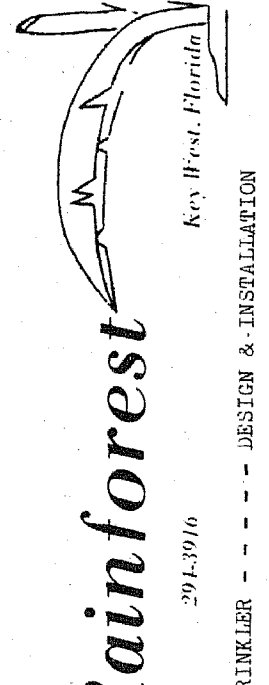


THE FULL MOON on March 7th in Virgo aspects the 5th and 11th Houses of the Key West chart. There will be a flurry of social activities this month. Friends will be aggressively making engagements and appointments with each other. The Progressed Ascendant of the Key West Horoscope is 29 degrees of Virgo this month. A last push to get together with friends before the end of the "season" will be noticed.

THE NEW 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 the private and public sectors of Key West life.

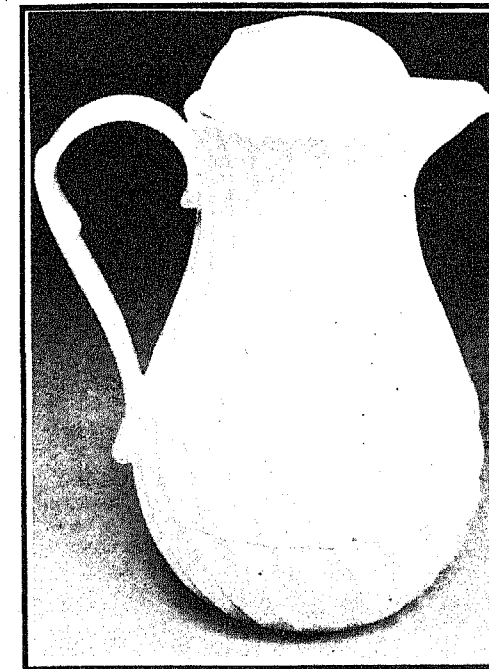
FOUR PLANETS WILL turn in retrograde motion during March. By month's end five of the ten planets in our system will be in retrograde motion. Past events and circumstances will be reviewed and now is a propitious time for adjustments and corrections.

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.

Solares hill Display Classifieds

ALTERATIONS ANNAS  505 Southard Street 294-1334 11-11	CATERINGS 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 LIGHTHOUSE CATERING CLEANERS B & F BETTER FASTER CLEANERS Your Professional Dry Cleaning and Laundry Service SAME DAY SERVICE Monday-Saturday 8 a.m. to 6 p.m. Closed Sundays & Holy Days 1101 Truman Ave. Corner of Grinnell 294-1818 11-11	TOP FLORIST SHOP WE DELIVER NATIONWIDE 925 WHITE ST., KEY WEST 294-4651 11-10 LANDSCAPE  Key West, Florida 294-3916 DESIGN & INSTALLATION LANDSCAPING & SPRINKLER 622 Fleming	FRUITS 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 on in and see us! 11-11 FORMAL WEAR Damian's COCKTAIL & EVENING WEAR BRIDAL SALON TUXEDO RENTALS 1019 WHITE ST. / 296-5567 (FORMERLY HO'USE OF JEANS)	LIGHTING  The finest selection of table and floor lamps, track lighting, ceiling fixtures, yard lighting, outdoor fixtures & chandeliers in the Florida Keys. LIGHTING WORLD 1025 WHITE ST. NEWSTAND OUT OF TOWN NEWSPAPERS MAGAZINES PAPERBACKS STATIONERY CARDS TOBACCO GUM & CANDY Open 8-8 7 days THE LAST NEWSTAND IN PIRATE'S ALLEY ACROSS FROM KINO PLAZA 294-6852	OFFICE SUPPLIES YOUR AD COULD BE HERE PRINTING PRINT IT AT THE TOP SHOP IN THE KEYS Graphics OF KEY WEST NEW LOCATION: 1010 TRUMAN AVENUE 294-9922 11-11 STAINED GLASS  Key West Glass Works HANDCRAFTED STAINED GLASS 106 MON-SAT. 5018 TRUMAN AVE. 294-0538 12-11
--	---	---	--	--	--

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



ONE OF THE TOP ENTERTAINERS. NOW IT'S "THE COFFEE BUTLER", TOPS FOR YOUR ENTERTAINING!

A Thermos carafe with a durable, porcelain-like finish, the Coffee Butler is the latest innovation in dining ease. \$29.95
We gift wrap and ship anywhere. AMEX/VISA/MC

at THE STORE

617 DUVAL
KEY WEST, FL 33040
(305) 294-8500



...I COULD SPOT IT A MILE AWAY - IT WAS ANOTHER ONE OF THOSE LOW DOWN, DIRTY, OVER-PRICED FRAMING JOBS...

...THE CUSTOMER WAS MESSED UP PRETTY BAD - HE'D SENT A WAP OF DOUGH AND HIS PRINTS HAD BEEN WORKED OVER BY A BUNCH OF REAL GOONS...

...I TOLD HIM ABOUT KENNEDY STUDIOS - KEY WEST'S MOST EXPERIENCED PICTURE FRAMERS...

TOPS IN QUALITY, LOW IN PRICE - KENNEDY STUDIOS ALWAYS DELIVERS THE GOODS... MAYBE SOMEDAY EVERYBODY'LL CATCH ON...

TH-THANKS MISTER...

KENNEDY STUDIOS

Key West's Lowest Priced Picture Framers
716 Duval St. 296-7251

Entertainment • Nightlife • Dining • Attractions

CONCH PEARL
45 FOOT PARTY PARTY BOAT
Birthdays - Weddings
Anniversaries
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ANY CHARTER ANY TIME
CALL FOR PRICES ON YOUR PARTY
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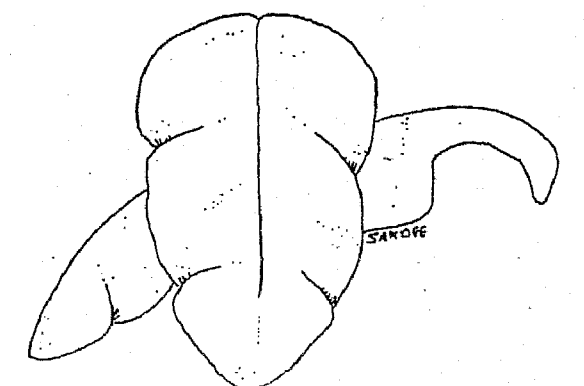


Crossaints & Patisserie
croissants, and pastries & cappuccino
fresh bread & rolls - 700 bread & rolls & torts
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wholesale & retail - open 7:30 am - 6:00 pm
Closed Wednesdays
816 Duval St. / Key West / 294-2624

See unique military artifacts and enjoy the best panoramic view of Key West
LIGHTHOUSE AND MILITARY MUSEUM
 938 Whitehead Street
 Daily 9:30 a.m.-5 p.m. 3-84

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. 15
THE MONARCHS
 ROCK 'N' ROLL BEATLES STYLE
 MAR. 11-12
ARHOOLY
 MISS SHEILA'S HIGH-KICKING BOOGIE BAND
 MAR. 12-17, 20-24
LITTLE SAINTS
 NEW ROCK
 MAR. 18-19, 25-26
ROCK BOTTOM
 RHYTHM, AND BLUES, AND ROCK
 MAR. 22-31
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
 MAR. 25-31, 7-10 PM
HOT SHANDY
 MAR. 1-2, 7-9, 5-7 PM
SHOE HORN
 TAP-DANCING SAXOPHONIST
 MAR. 3, 5, 9, 1-4 PM
PAMELA CANNON
 MAR. 14, 15-19, 20-23, 5:30-9:30 PM
MICHAEL & JOHN

TONY'S GROCERY & SANDWICH DELI
 SOUP EVERY DAY 99¢
 Sandwiches
 Cuban Mix 1.99
 Roast Beef 2.59
 Pork Sandwich 2.75
 Fish 2.69
 Hot Dog .99
 plus many 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



YOUR AD COULD BE HERE

OLDEST HOUSE MUSEUM
 Where Key West History Begins

 "The Oldest House" 322 Duval St. 10-4 Daily

DIM SUM EXPRESS
 11:30 - 3:30
 FREE DELIVERY IN OLD TOWN
 294-6230

Explore the exciting history of the Florida Keys, the country's best preserved Martello Fort, and the extensive art gallery
EAST MARTELLO GALLERY & MUSEUM
 South Roosevelt Blvd.
 (adjacent to Key West Airport)
 Daily 9:30 a.m.-5 p.m. 3-84

YOUR AD COULD BE HERE

DOMINO'S PIZZA
 CALL 296-7795
 922 TRUMAN AVE.
 294-9584
 3128 FLAGLER AVE.
 Fast, Free Delivery!
 (Limited Delivery Area. Drivers carry less than \$20)

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 3/1-3/28 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 Kebschull, Loys 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.

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

Ernest Hemingway Home and Museum, 296-5811 or 294-1575. 907 Whitehead St. Open daily 9:39 a.m. to 5:00 p.m. A registered National Historic Landmark. This site possesses exceptional value in commemorating or illustrating the history of the United States.

Films & Library Events

Monroe County Public Library, 700 Adult movies:
3/6 6:15 p.m. The Medium
3/13 6:30 p.m. The Age of Ballyhoo

Children's movies at 10 a.m.:
3/2 Playful Pandas; Tom Cat's Meow
3/9 Pancakes with Surprises; Call It Courage

Coffee for Key West Authors: People who want to meet them 2-4 p.m.
3/16 Anatole; Annie and The Old One
3/23 Tillie the Unhappy Hippo; The Lorax
3/30 Five Chinese Brothers

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 Coppitt 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 P.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 Womens 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 PKMH, 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. 24.2, 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

WHILE TOURING KEY WEST HARBOR

We invite you to join us on a 1½-hour afternoon or sunset narrated cruise of historic Key West, while enjoying quality food prepared fresh daily.

INQUIRE ABOUT SPECIAL CHARTERS AVAILABLE



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TROPICAL DRINKS
BAR OPEN
ON ALL CRUISES

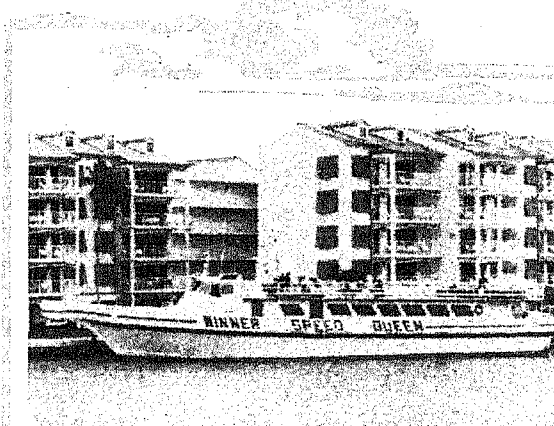


AFTERNOON CRUISE, 12:00 NOON, \$12.50
• LUNCH INCLUDED •
SUNSET CRUISE, 5:00 PM, \$15.50
• DINNER INCLUDED •

\$2 off each Adult Fare with this coupon
LUNCH OR DINNER CRUISE

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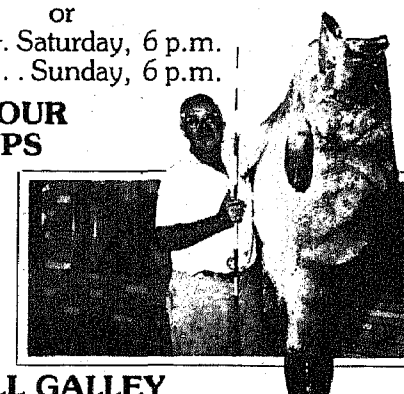
RED SNAPPER
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YELLOWTAIL - GROUPER
The Finest Fishing
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Depart Wednesday, 6 p.m.
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or
Depart .. Saturday, 6 p.m.
Return ... Sunday, 6 p.m.

24 HOUR
TRIPS

\$75.00
Children
half fare
under 6 free



FULL GALLEY
AIR CONDITIONED

Bait furnished
Tackle furnished with rod rental
It's the largest (more stability,
comfort) and the fastest (more
fishing time)

\$15 OFF each Adult Fare with this coupon
TORTUGAS FISHING TRIP

KEY WEST'S ORIGINAL GLASS BOTTOM SIGHTSEEING BOAT

"Fireball"
Coast Guard Approved

Main Deck Viewing/90-Passenger

Our 31st Year

Sunset Cruises Daily - Call for Schedule - Reservations Suggested
... and held until 30 minutes of sailing time!

Enclosed Air-Conditioned Viewing Area

Key West's Largest - 50 Square Feet of Viewing Windows

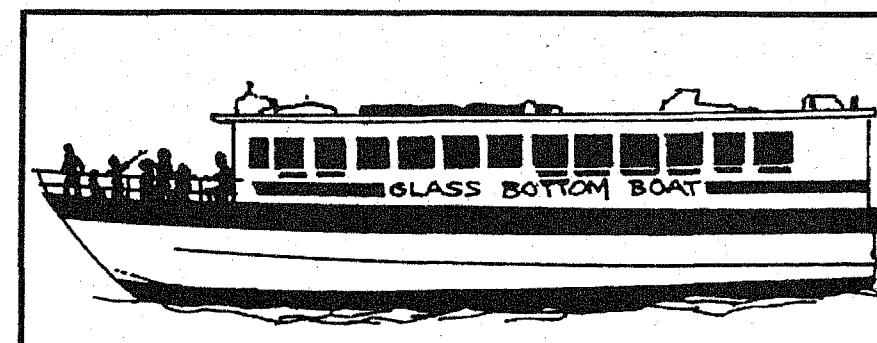
2-hr. Narrated Cruise to See the Living Coral Reef

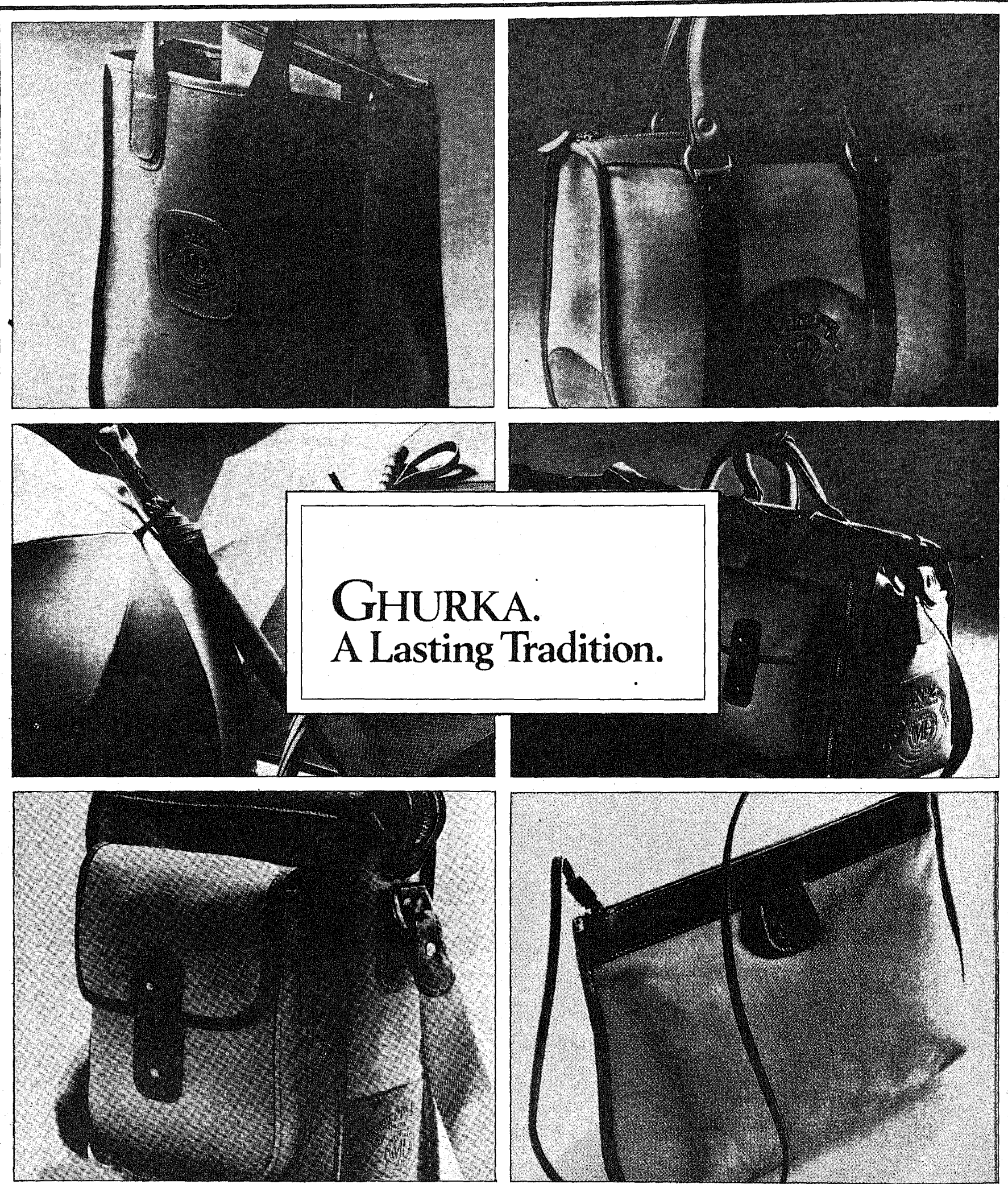
SCHEDULE (WEATHER PERMITTING)

December 22 through April 31
9:30 a.m. - 12:00 noon - 2:30 p.m.
May 1 through June 19
10:30 a.m. and 2:00 p.m.
June 20 through Labor Day
9:30 a.m. - 12:00 noon - 2:30 p.m.
Labor Day through December 21
10:30 a.m. and 2:00 p.m.

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