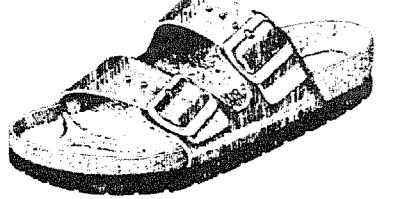




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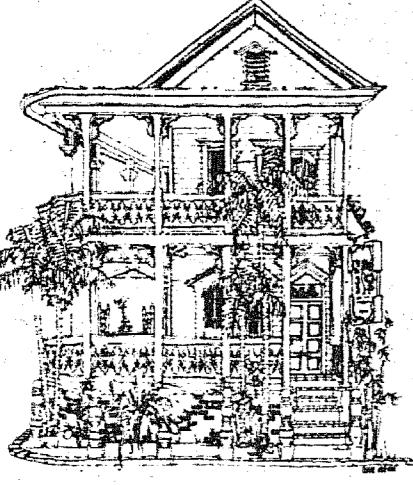
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## FROM THE EDITOR

HELLO -

CONGRATULATIONS TO THE concerned people of Key West. After a well-attended hearing by a diverse group of outraged citizens, the City Commission voted against using Fort Taylor State Park as the site for a sewer treatment plant. Commissioner Halloran was joined by Commissioners Balbontin and Mira in voting against it. As Gil Ryder wrote in these pages in February: "It does seem a shame that anyone in an official or advisory capacity would ever consider establishing a sewer treatment plant in a projected beautiful park, so badly needed by residents of Key West and other nearby Keys."

AMONG ALTERNATE SITES mentioned was the recreation area at the Community Park on Thomas Street. Despite the obvious noxious parallel to the Fort Taylor location, Commissioner Balbontin found this site acceptable. I'm sure that the residents of this area would be as hard pressed to accept a treatment plant there as would the many, many people who use the Community Pool. I imagine that on further reflection Commissioner Balbontin will reconsider his acceptance of this location.

MEANWHILE THE SEARCH goes on for a cost-effective location. We have to find a place soon because of federal government orders. Tank Island still looks best to me for two great reasons: it is out of the way of our residents and yet nearby. (As we go to press I've heard that Fleming Key was selected - also an excellent site. Hooray!)

THERE IS RENEWED enthusiasm to merge the Key West Police force with the Sheriff's Department. Sheriff "Billy" Freeman has been running a smooth and efficient operation there. It has been scandal free. Combined operations would save money. City Hall could expand into much needed space being occupied by the police. With the revelations about the police

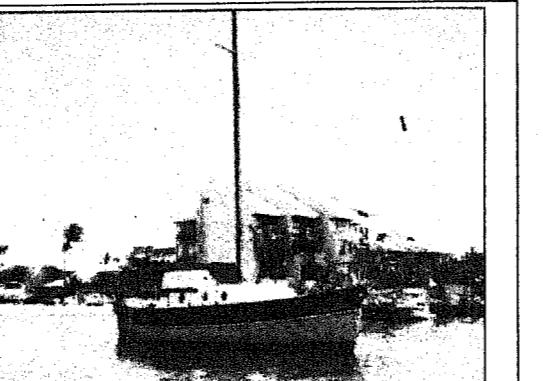
department coming from the drug trial being what they are, I'm sure the public would support a task force to seriously inquire into the potentiality of a merger.

ADMIRERS OF WINDOW displays in Key West stores have a treat waiting for them. The usual route for window treats is Duval Street, with Fast Buck's and Iris great favorites. But for the adventurous who wander down to the 900 block of Fleming Street, Perkins' Ship Chandlery has had some wonderful window displays. As the Guide Michelin says - "worth the detour." (I think it would be nice for the Chamber of Commerce [or Solares Hill?] to sponsor an award for the best window at Christmas.)

IN THE RECENT story about Harry Mitchell's photographs, it was mentioned that the Ovide family in Key West was related through marriage to Mitchell; that was an inadvertent error and Solares Hill apologizes.

See you next month.

WT



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Our cover artist this month is Mervyn Aronoff. His exhibition of Sumi-3 paintings may be seen at Kyushu Restaurant, 921 Truman Avenue, through May.

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

With a little help from our friends...

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## BILL LORRAINE

By VALERIE RIDENOUR

TREASURE ABOUNDS IN KEY WEST. We have the gold of ancient Galleons, the magnificence below the sea, but it is the human treasure that is truly awesome. Where else could one have encountered an Ernest Hemingway, a Tennessee Williams, a Shel Silverstein, a Calvin Klein, a Roy Scheider, a Jimmy Buffet, or a Captain Tony in such a small town? Some have left their legacy and departed, leaving us to fondly remember or vividly imagine the excitement of their presence among us. Those who remain and are yet to come shape our consciousness and sharpen our awareness of the unique life force that is Key West...our American Paradise. Bill Lorraine is one of those special souls walking among us.

IS HE MUSE, EDITOR, RECORD producer, athlete, researcher, composer, artist, or entertainer? The answer is... all of the above. Bill Lorraine was raised a country boy in rural North Carolina, a down to earth kind of place where one dare not become too absorbed in his education, no matter how formal. Bill is a comfortable person, always at ease, whether running the annual race across the Seven Mile Bridge (he's made them all) or composing an Oratorio. Miami born Bill Lorraine spent his childhood years in North Carolina, working as a teenager at the cotton mill managed by his grandfather. Piano lessons (Southern tradition) began at age nine for Bill, who unlike most children loved the instrument from the very first lesson and was playing in dance bands by the time he got to high school. Bill I smiled while remembering, "When I

was in college at the University of North Carolina, I sang in a little Kingston Trio/Brothers Four kind of group and played stand up bass. I was involved in music all through my school years."

CREATIVE AND JOURNALISTIC writing also claim Lorraine's time and interest. Bill explains, "I've written fiction, lots of journalism, and edited at the Key West Citizen. I've found the most difficult writing to be fiction, which



Bill Lorraine

is also the most enjoyable, because it's totally from imagination. It doesn't have to be real; the sequences can be...unexpected. I just wrote a horror story." Bill grinned, "I enjoyed that very much." (Bill's creation titled, "The Graveyard Rats of Solares Hill" can

be yours to enjoy in the November issue of Florida Keys Magazine.) If this first bit of published fiction is an indication of things to come, you'll be quite likely to find Bill Lorraine's by-line on many book jackets. His style is easy, in fact so laid back that the conclusion of his tale is doubly shocking, a delightful way to begin still another career.

BILL LORRAINE'S talent for dealing with the written word reaches into all aspects of magazine production. Bill both edited and published the "Key West Arts Review". Bill explains, "It was a black and white, 8½" by 11" arts magazine, that featured local artists and a survey of current shows at the galleries." The magazine's format included pictures and photographs, fiction, and stories and interviews about people like Tennessee Williams, Coffee Butler, and Jimmy Buffet. Expanding into other media, Bill has done television production work, radio announcing, and commercial production. Recently Lorraine also found time to be choir director, pianist, and organist at St. James Baptist Church. Music continues to surface in all of Bill's endeavors. While involved with the toney, sophisticated Arts magazine project, Bill Lorraine was simultaneously writing contemporary country songs. Humor shines brightly through timely classics like "Drug Money Cadillac", and poignancy in the imagery of "Barroom Ballerina".

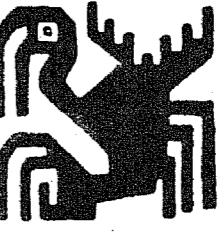
PERHAPS THE RAREST GIFT of all is the ability to organize, to take an assortment of parts from many unrelated sources and put them together in such a way that they become a cohesive whole. Bill Lorraine had an idea. Wouldn't it be nice to turn the blooming of the beautiful and exotic Frangipani trees of Key West into a celebration? With great skill, Lorraine founded the Frangipani Festival, a delightful Key West event, that included a Barroom Ballerina contest,



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a two on two basketball championship, a parade of floats, decorated cars and pick-ups, and many, many decorated bicycles. At the end of the parade route, Bayview Park (it began, of course, at Mallory Square) the crowd was entertained by puppeteer Phyllis Pope and music from the island's own Junkanoo, while sampling wares from a variety of food booths.

EVERY FESTIVAL must have its main event, its reason to be. Bill recalled, "I had the festival as a songwriter's festival. The Frangipanis were in a late stage of bloom. The first year it was all strictly Key West musicians and judges...every band in town played. The Pacific Orchestra, led by Kahn and John Gladstone were involved, and Ron Hatfield and the Big Coppitt Cowboys, Eddie West, Coffee Butler, Eddie Castillo, Duane McCrary, a guy named Rene Ayala, all these people contributed songs. They were songwriters. The first year it was done for the joy of performing, presenting the songs. We

did it down at Mallory Square at the Community Center. It wasn't a competition, in fact a lot of the songs the first year were my songs. It was a competition the second year when I went up to Criteria studio in Miami and recruited all these producers and other people in the music business." Bill's list of judges for the event was impressive indeed, including Alex Sadkin, engineer and producer at Criteria, Stephen Nicholas, executive vice-president of Good Sounds Records, arranger Mike Lewis, a two-time Grammy nominee, Karl Richardson of Karlbby Productions, Jon Marlowe, entertainment editor of the Miami News, and Billboard Magazine's Florida correspondent, Sara Lane. The prize awarded was 'time' in Criteria, one of the world's finest recording studios. Winner Ron Hatfield used his eight hours (a generous prize indeed) to make a record called "Dance Hall Girl". "We had some very positive results from the festivals." The second Frangipani Festival was to be the last, with the birth of Fantasy Fest occurring

the following year.

HARDLY ONE TO BE CONTENT with past accomplishments, Bill Lorraine ventured into territory rarely visited except by the most educated and exalted of musicians...he composed an Oratorio. "I wrote a musical adaptation of the Easter story," Bill began. "I got my text and facts from the New English version of the Bible. I was impressed with it the first time I read it. I think that version of the Bible and its insights that it gave me inspired me to develop the ideas concerning the Easter story more. I wrote a few songs, had a couple of more ideas and wrote a few more songs, and then I said, hey, I've got a whole story here. Why don't I just fill in some blanks, so I went to work in earnest. That's really why I came to Key West." Like so many, Bill felt that, "Key West would be conducive to writing." Bill's creation "Easter Green" was performed twice, the second year at the San Carlos Theater with full orchestral scoring and the area's finest

soloists combining to make the performance one that will be a joyous memory for those who were there. One of the singers who made "Easter Green" so memorable was Coffee Butler (featured in the October issue of Solares Hill). Of Butler's talent Bill Lorraine says, "I think his voice is so expressive. The idea that you think of and write down as a song, he communicates in the way you hear it in your mind. I remember writing "I Will Lead", the last song I wrote, and I finished it at five o'clock in the morning...and I had a rehearsal with Coffee at nine o'clock that same morning. I think I wrote it partly for his voice. I had listened to Coffee's voice in night club singing for a number of years, but not in Gospel singing." The magical combination of Coffee Butler's singing and Bill Lorraine's music lingered in the mind of Solares Hill publisher Bill Huckle, who was to be instrumental in the recording of two of the songs from "Easter Green."

IT IS IMPOSSIBLE to classify this complex man. Have you spent time listening to dreamy piano music while dining in your favorite Key West restaurant lately? Then you may have already met Bill Lorraine. Handsome, red-haired Bill, whose gentle, observant blue eyes reflect his interest in everyone and everything around him, will entertain you with love songs, light classics, and show tunes, as well as jazz and pop favorites. His piano style is one of elegant simplicity. His excellent technique is a tool for performing his music in a clean and tasteful manner through arrangements that present the beauty of the song, without phony tricks or showbiz gimmicks. Lorraine is there to delight you, rather than impress you.

WHAT IS HE LIKE, this multi-talented yet unassuming person? "I consider myself a Southern gentleman. I've always been infatuated with Robert E. Lee and the traditions of the South. I feel like this

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RUNNING INTO LORRAINE on the street a couple of years ago, Bill Huckle exclaimed, "We ought to make a record of that (Coffee singing "I Will Lead")." Lorraine continues, "Little by little over the summer I got musicians in, one at a time. Background singers...I used Bobbie Jean Barnett, who was in a choir I directed for about a year, and Linda Freeman. Woody Allen (Key West's guitar virtuoso and leader of the Survivors and Trio Mio), our resident genius, played guitar and bass, helped with the drum tracks and played synthesizer. If it weren't for Woody, we couldn't have done it. Danny Knowles (Captain Hornblower's) played trumpet." (As a professional record reviewer and music critic, this reporter feels compelled to say that Knowles' contribution to the overall sound of the record is nothing short of inspirational.) Bill Lorraine played piano on the recording, something he does exceptionally well. The sessions were engineered and recorded by Dan Simpson at his Simpson Sound Studio on Truman Street. Although an excellent studio for demo recording, Simpson Sound at this point had only eight track capability, which put considerable limitations on the producer. What would Bill Lorraine have done differently in a twenty four track facility like Criteria? Bill leaned back in his comfortable chair in the garden of his home, under its huge shade trees, and spoke musingly, "I'd add real strings, and have a bigger background chorus." Speaking words that seem to be universal with record producers after the fact, "I think I'd do it just a little differently. I'd make it a little funkier, now that I've listened to it over and over." Of course the production and the music can only be as good as the performance. One only needs to hear Coffee Butler sing the songs to know this match was truly made in heaven. The record is available locally at Photo-sonics, 408 Duval Street, the Tape Ape at 824 Kennedy Drive, or through Bill Huckle at 294-1044. It is hoped that the entire Oratorio will find its way onto vinyl. One remembers other great performances by contralto Anne Barnes and tenor Cliff Sawyer.

"DID YOU KNOW Bill is an artist and had a one man show here?", a mutual acquaintance asked. Bill was amused when I queried him about his career as an artist. Lorraine has lived with prominent Key West artist Anne Hudson Meek for the last, "seven or eight years." Asked if either objected to their arrangement appearing in print, Bill quickly replied, "I don't mind, and none of my other girl friends will either," earning him an "I'm going to get you for that" grin from Anne. Bill considers himself a rank beginner at art. His work, which was shown at the Wild Wind Gallery, was done in oil and copper enamel. His



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## GO FLY A KITE!

by ATHENA TERRY

YEARS AGO, KITE flying was strictly kid stuff; a harbinger of spring, a new game to play after the ice skates and sleds were dropped back into a dark corner of the cellar floor.

Not so today! Kite flying has graduated into the adult world and onto the yellow pages of the phone book.

Gone are the spindly scraps of wood tacked into a diamond shape and covered with remnants of a frayed bedsheet, with strips of it tied together for a tail. Not to mention the bits and pieces of scavenged string knotted together to get the kite up, up and away.

TODAY'S KITES ARE a dazzling display of an Airborne Art Show. Made of polished spruce, framed together with fiberglass rods, they are covered with vivid, sunset colors of light plastic film, nylon, cotton and even pure silk. The tattered pieces of string have been replaced with wire and nylon cord. Some are machine made, while the more expensive ones, selling up to one hundred dollars are designed and painted solely by hand. The majority of kites are made in our country, with a few imports from Hawaii, China and England.

While the original diamond and box style kites still exist, they now fly in formation with brilliant colored butterflies, glider planes in rich, desert colors, hexagonal and pinwheel forms in rainbow colors, fiery looking dragons with tail spans reaching to one hundred fifty feet and lengthy, variegated tail stunt kites operated by two handles that steer them up into sweeping, soaring, diving

formations.

THE ORIGIN OF kite flying dates back years before Christianity to east Asia, where every house flew them in abundance to scare off evil spirits. They still fly in profusion in China and have become a national pastime and a competitive sport.

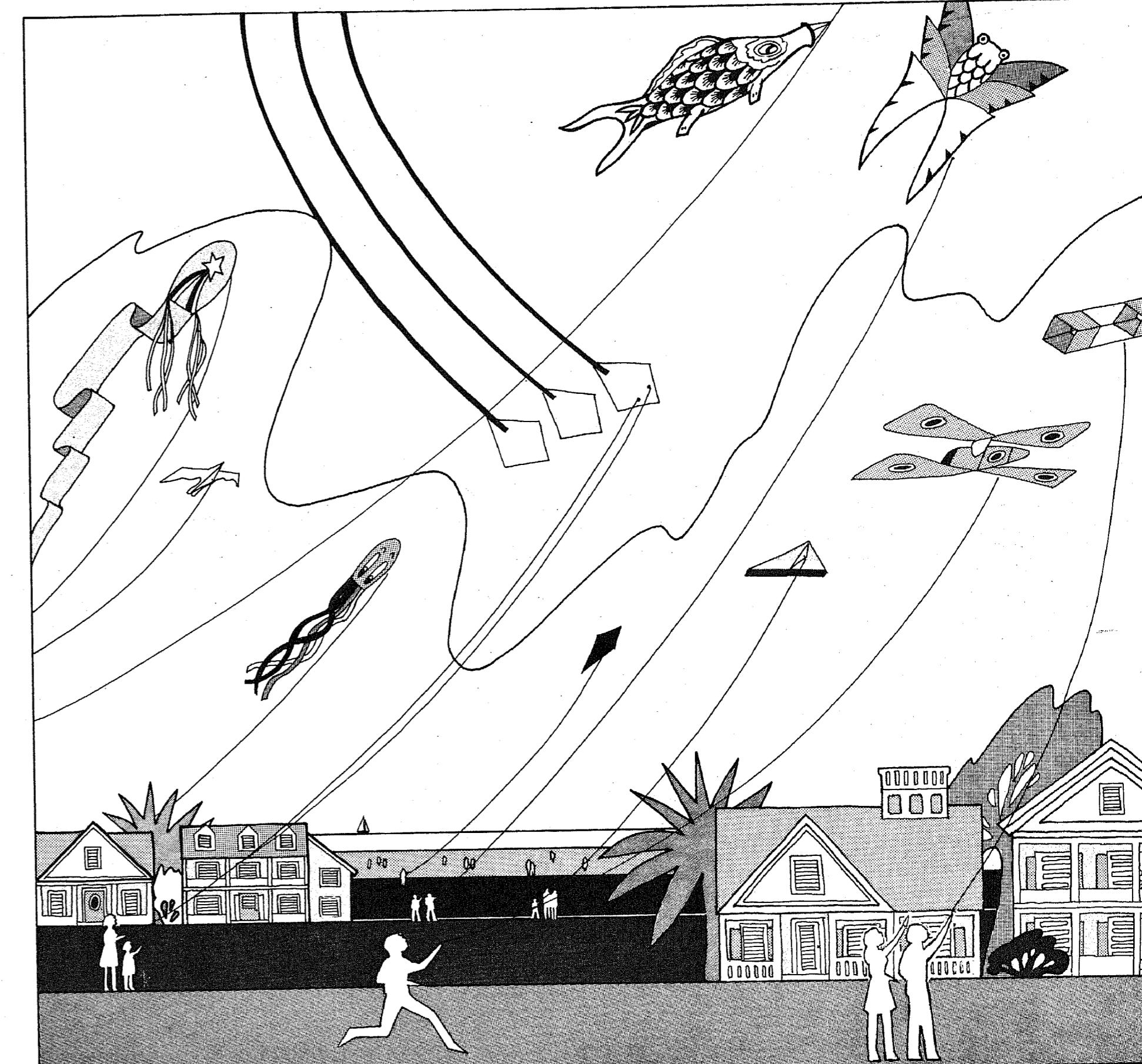
On the island of Bermuda, kites are flown on Good Friday. According to legend, this practice began when a Sunday school teacher flew a crude kite made one, to teach the Ascension of Christ into heaven. As Good Friday is a holy day, Bermuda shuts down in observance and the skies over the twenty two miles of islands are covered with handmade cedar and colored tissue kites in one vast, moving, silent prayer.

KITES WERE INTRODUCED in this country in the late 1700s and made popular by Ben Franklin's use of one, along with a key, to explain the electrical nature of lightning. They were used to record temperatures by attaching a thermometer onto a kite and also used to record wind directions.

Today, kite flying days have sprung up all over the U.S.A. and are flown on school grounds, college campuses, in public parks and on beachfronts.

Whatever the reason for flying one, pick a day, any day, even if the sun is hiding and go fly a kite - it's great!

HERE IN KEY West, the Key West Kite Company yearly sponsors a very successful kite festival.



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THE LILY BALL sponsored by your Center of Hope, Easter Seal Society of the Florida Keys, Inc., will be held April 13th at the Holiday Inn.

This year's Lily Ball, the 15th Annual Lily Ball, promises to be a gala affair. The music will bring wonderful memories to many and to others a delightful surprise. Nolan and Jackie Drudge and the Sound of Brass will be coming from Ocala, Florida to Key West, their home town, to provide the music for the affair. The music of the Drudge brothers is well remembered in our fair city. Dancers will enjoy the big band sound put together especially for Key Westers at the Lily Ball.

AT THIS WRITING Bill Quinn, program booklet chairman, advises that 153 ads have already been purchased. This program booklet will be presented to each attendee at the ball and mailed to all advertisers following the dinner-dance. To date 51 door prizes, auction items, and raffle articles have been donated. Barbara

Anderson, Lily Ball Chairman, is extremely pleased with the generous response thanking them for their support.

"With Nolan Drudge and the Sound of Brass coming, many Key Westers who love to dance now have a really special night to look forward to," Anderson said. "We've missed Nolan and his music. This year's dance promises to be super."

MANY PATRONS HAVE already called in their reservations. Tables are being set aside for patrons who are arranging their own tables ahead of time.

Anyone wishing to attend this charity gala may call the Center of Hope, 294-1089. Tickets will be sent, and you may make your reservations at that time. The donation is \$35 per person which includes a delicious dinner of chicken Wellington.

All funds collected, whether it be from advertising in the program, tickets for the dance or monies realized from raffles or the auction

go to the Center of Hope and does not go out of town to other communities. This facility gets the entire purse.

THE CENTER OF Hope, serving Key West and the Florida Keys, is located on Junior College Road, Stock Island. Emily "Jo" Pine is the executive director. The Easter Seal Society of the Florida Keys, which is the Center of Hope, is the largest, direct service, not-for-profit, voluntary health agency in Monroe County and has been in existence since 1949. The Center of Hope is an out-patient treatment facility providing physical therapy, speech-language therapy, hearing services including audiological evaluation and hearing aid selection and repair, and equipment loan. In 1984, services were provided to 654 different individuals and 4,876 treatments were given. Convalescent aids (386 items) including walkers, wheelchairs, and hospital beds were loaned to 275 individuals.

ANYONE WISHING TO give the Easter Seal Society-Center of Hope their support and be named in the Lily Ball program please call 294-1089, and a member of the Board of Directors will call on you.

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blanket. Bereft because there are no clouds at all that day, no clouds to study, to fancy, to romanticize.



DEAR DIARY: I am keeping notes about cloud formations that I have sighted here. Gertrude Stein once took a college course on cloud shapes in California. During our short, narrow springtime in the Keys, our clouds form soulfully and spectacularly. All you've got to do is look up.

FRIDAY: At my argy-bargy comrade's fashionably dilapidated house, color of pink. Pass down a tilty, spooky hallway (the part the termites left). Stepping along on Armstrong linoleum with a faded pattern of morning glories climbing over a funeral parlor. I am once again asked to admire her under-glass collection of peach pits spat out by famous persons - Caruso, Tallulah Bankhead, Vesco. And she has cut a contract with a waiter at Louie's Back Yard for Roy Scheider's peach pit, when he shows up. She serves me quail in grey aspic, aspic pale grey, grey as Ash Wednesday. Seated on the handkerchief-sized concrete patio. Six or seven spatters of rain fall on us. Backed up by science fiction monster-shaped clouds. Combative, arrogant, braggadocio clouds.

TUESDAY NOON: MEET lawyer friend Dave Horan on his way to lunch, Solaris Hill sticking out of his hind pocket, and in his hands what one conjectures might be a client's blueprints for a heliport atop Fast Buck Freddie's. Stay stood standing there, head swung back, Agape that the sky spreads overhead, a monotonous robin's egg blue

blanket. Bereft because there are no clouds at all that day, no clouds to study, to fancy, to romanticize.

THURSDAY: CLOUDS NOW are in bits, minced by a feisty bay breeze, looking like the Seven Dwarfs or shaped like pairs of tonsils. In the car. Await someone who is making a stylish visit to a medic in the Professional Building. "If you are anybody, you go to the Professional Building," says she. No need to tell her old Grandma's idea that there are only two things they're good at: amputations and warts. (Editor's Note: For shame. Wash your typewriter with soap.)

SATURDAY, EARLY DINNER hour: Wearing my grey-silver lipstick the hue of a stainless steel tractor trailer. A sidekick of mine, Ed Seebol, is taking me to Gloria's Garden restaurant, afterwards to "One Flew Over the Cuckoo's Nest." I twitch around in my seat beside the grotto and spy a chain of clouds playing loop to loop around evening star Venus in the twilight. Ed is considering the selection of Asti Spumanti, the Italian champagne, in honor of my moniker, I suppose. Until he remembers I'm an early Christian and don't drink. He reads a lot and weekly assails 200 editors with his letters. He tries out a toast. "Give us courage for our fears, the wisdom to survive our follies, and the charity to bind up the wounds we inflict on one another." I clap. Over my pink cotton shoulder, the dark has effaced my clouds. Mark Twain wrote: "We are none of us quite sane at night."

SUNDAY AFTERNOON: I sit like a wet head of lettuce poolside when my daughter's "little sister," Britt, aged 10, arrives. Those dressed-up little pierced ear lobes, that Ronald McDonald watch on the firm, young arm. The clouds

today are bunny rabbits racing, unbelievable white cotton candy puffs. And a great white balloon tacked onto the blue air is a trumpeting white elephant. I straighten up and turn my mind to making good impressions on "Little Sister." For, these early impressions last longest and cut deepest. Britt is swinging her small purse, contents enumerated being her vitamin C mints and her Colgate toothpaste pump. We settle down for a real drink-up of unsweetened Kool-aid. Suddenly, a small face peeps through a gap in the aurelias - a screwed-up small oval, colored like it has been basted with good, brown pork gravy. Visiting the trailers, next street. Overhead, a Boca Chica fighter plane lances my cloud that is shaped like the Goddess of Liberty, a yellow butterfly flits about over his left ear, and the rare whistling eagle wheels high above, while, to complete the painting of the little boy caller, a bronze sea-grape leaf lazily turning over and over, lights on his hair. He chants: "Whites and Dutch, don't 'mount to much; whites and Dutch, don't 'mount to much." Britt, whiplash quick: "Beat you over the head with pelican gizzards." Then, proper as a Victorian aristocrat, she shows him her back and begins a story about Norman the newt, the pet belongs to her Sigsbee School class. And, how in art class, she is making a model of a palmetto bug that she will sculpt for Big Sister's birthday present. Frothy clouds sail dreamily around the space they have been assigned to while banana leaves clap and the palm fronds rattle, appreciative of a spring, however short, and beguiling clouds.

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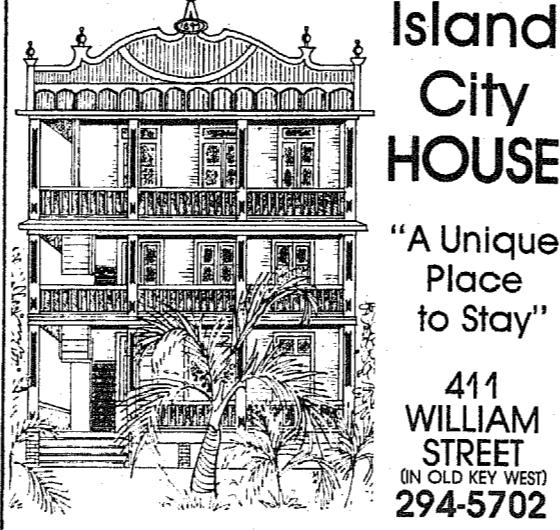
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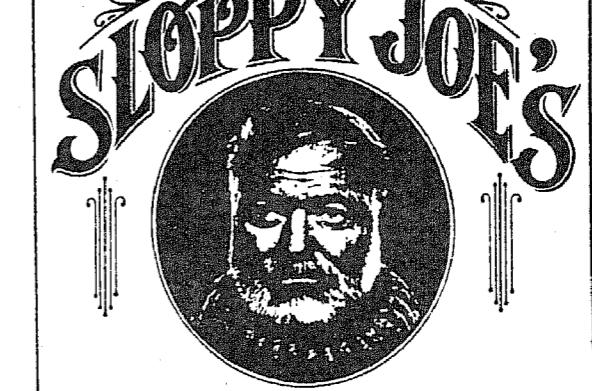


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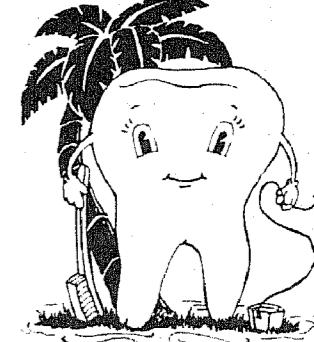
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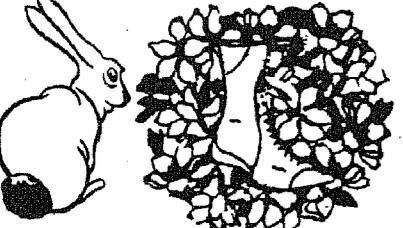
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the burning ships, and would pick up the men in the water. Sailors launched small crafts which could hold 30 men through the open bow and dropped nets over the sides. All boats filled with survivors and we helped them up the nets - a tough task. Some would grab the net and hold on, blocking others. We had to pry or kick them loose to try again. As the cold, weak, wet men were pulled over the rail, we laid them on tables in the mess room. The ship's doctor busily gave instructions. Their clothes were cut off, they were wrapped in blankets and were given a sip of whiskey from a supply hidden for a party after the exercise.

"ONE OF THE shivering rescued boys objected, 'I've never tasted whiskey and I promised my mother I never would.'

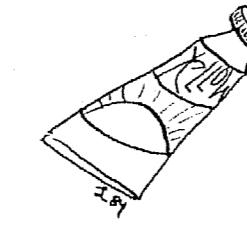
"I told him that his parents would forgive him. But he still refused. I didn't have time to take it for him."

"Many men died on deck and piled up on us. I asked soldiers to move them onto litters to stow them below. Most of the younger men had never seen corpses, and hesitated to touch them. I had experience helping in my uncle's funeral home. I would lift the armpits, and tell squeamish soldiers to grab their shoes, so that they wouldn't have to touch the bodies. The men soon lost their fear. We repeated this detail until daybreak, when we were exhausted.

"ON LANDING, WE were loaded in trucks before the dead and wounded were removed. We were ordered to keep our mouths shut, and taken to a camp where we were quarantined for a week. On the mess line we weren't even allowed to talk to the cooks. If we wanted two potatoes we were

told to hold up two fingers, if three, three fingers. We could have all we wanted but said nothing.

"I'VE KEPT THIS locked in my mind and heart all these years. Who has heard of the snafued pre-invasion Exercise Tiger? (Three ships lost, 800 dead.) Much has been written about the invasion of France, but nothing about the 4th Division's disastrous combat before D-Day."



continued from page 62

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

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

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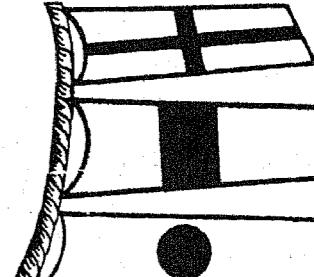
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## PORTRAIT OF A WRITER AS A PAINTER

by ALDEN SOLOVY

WHEN VAUGHN GIBSON goes to work, he must decide which corner of his studio to turn. One one side of the loft in his Angela Street home sits a typewriter and on the other his canvas and oils.

Vaughn is Key West's best-known unknown writer. He has found local recognition, having won both the Ernest Hemingway and the Tennessee Williams short story contests. But national fame, and fortune, are hard to come by.

WRITING IS HIS first passion, but even with the \$1,000 prizes captured with his short story contest winnings, as well as his short story sales, Vaughn did not feel he was contributing enough to family coffers.

"I wanted to make some money and I wanted to do it in a creative way, if I could manage it," he said.

The writer turned to painting, an art which he had only casually attempted more than 12 years ago.

"I DID EIGHT scenes of wild life and I gave them all away," Vaughn said.

Still, he returned to the

canvas, this time bringing his oft-bizarre imagination cultivated while writing. There is, he says, a link between the two arts.

"I am able to do painting while exercising my writing techniques. I paint metaphors," he said.

ONE EXAMPLE is a painting entitled "The Deacon Swan." The work portrays a half-man, half-swan inside a church. In the stained glass there are nudes.

"They are definitely pagan images," he said.

The idea came from a newspaper clipping which referred to a church deacon named Swan.

"I have the kind of imagination that creates those kinds of images," Vaughn said, adding, "I have an inclination to naughtiness or bizarre."

ANOTHER EXAMPLE, "RED Tom," shows a nude male with red hair, angels with grand pianos as wings, and a red cat sniffing a pair of jockey shorts.

The 35-year-old writer and painter has lived in Key West with wife Alice Terry, a well-known local artist, almost three years. He's only been



Vaughn Gibson

"I've sold more in the past three months than any other artists in Key West, as far as I know, but they aren't expensive so that's one of the reasons they're selling," Vaughn said.

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HIS WORK HAS been shown at the Burgess-Melvin Gallery, 810 Duval Street. Prices range from \$100 to \$350. A show featuring Vaughn's oils opened in mid-March at the home of a private collector.

Vaughn said he recognizes that his marriage to an important local artist has helped his new-found career as a painter.

"Being married to Alice has accelerated meeting people in the community. I would have been able to do this anyway, but it has sped things up," he said.

VAUGHN EXPLAINED THAT his painting, which started out more as a business venture than an artistic career, has become increasingly important to him.

"Income is very attractive, and sometimes I wonder if it's a fluke," he said, adding that "I want to succeed in both writing and painting. Which is to say I'd like to succeed beyond the wildest dreams of most people."

Vaughn said he is unable to create "pretty little quickie paintings." His paintings must reflect his penchant to shock or question the status quo. "I don't have the ability to put out pancakes," he said.

"BUT VAUGHN ADMITS that his ego does not need much of a lift. "I'm not a modest person," he said, adding,

LIKE THE PAINTING entitled "Burning Sugar." The work depicts a man in a tuxedo lighting a naked woman's cigarette with a person behind lighting her hair. Vaughn laughs as he describes the painting. "People who are strange tend to buy. Us weirdos have to stick together," he said.

Although there is a direct parallel between Vaughn's writing and his painting, he said the painting comes much easier.

"I DON'T KNOW if art is supposed to be difficult. In the sense of the difficulty it presents, my writing may be more of an art," Vaughn said.

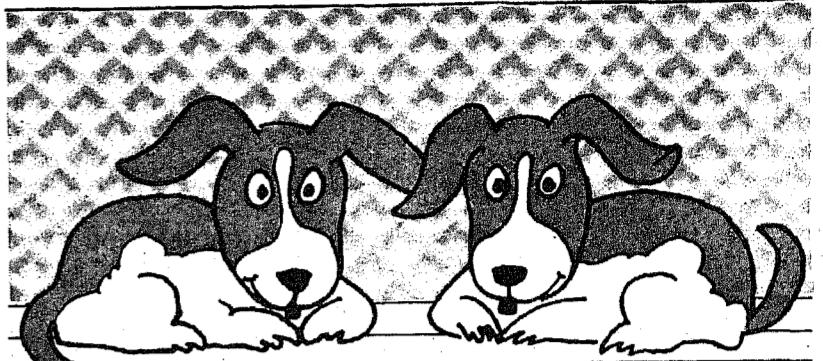
Vaughn has found that his new art has forced him to more carefully budget his time. With his show just over, he has spent more time with his oil and canvases than with his typewriter. On top of that he recently framed an exhibit of Alice's work.

"My first painting never sold, but then the next one sold, and then all the rest sold," he said. "It's good for the ego."

"BUT VAUGHN ADMITS that his ego does not need much of a lift. "I'm not a modest person," he said, adding,

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"I have no doubt that I'll be an eventual success in one form or another." He said he wants the fame and fortune which comes with success, but he also demands happiness. Vaughn said many writers and artists fail to find happiness along with their successes.

Vaughn explained that he would like the success in the style of artist David Hockney. He could not, however, find a writer to exemplify the success he's seeking.

"WHO WOULD BE a good choice? Someone who's happy. Let's see, I can't think of one," he said.

Key West, Vaughn said, is an ideal place to be a writer or artist.

"Everyone seems to want writers and artists around. There are people with money who like to be around interesting people, educated people, like artists. And there are people without money who like to associate with the arts."

He adds: "I don't think I'd want to leave here."

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## FULL MOON

by MICHAEL AVERY

TOBY DIDN'T MEAN to look in Cecilia's window. It was windy and his shutter kept blowing closed. While he was searching the back yard for a stick to prop it open, a movement caught his eye. It was a full moon and the yard was bathed in light. He hid by the corner of the garage, heart thumping in his chest, and watched his beautiful step-sister admiring herself, nude, in the mirror.

Cecilia was sixteen, a lovely Cuban girl with rich, black curls, the face of a Madonna and a woman's full body. Toby had secretly loved and worshipped her since she moved into their house ten years ago. Tonight was the first time he had seen Cecilia naked, the first time he felt sexual desire along with love.

TOBY'S HEART FELT like it would burst. In fear and shame, he pushed closer to the protective darkness of the garage and began to touch himself. His mother had taught him it was wrong but he was unable to stop.

Toby, at thirty-three, had the body of a man and the mentality of a nine-year-old. His world would always be that of a child; his love a child's love, his desire a man's desire.

He did not understand his strong feeling for Cecilia but, that night, hiding in the shadows, he had his first, valid sexual experience. As his orgasm shook him, he looked up into the bright, full moon. Cecilia's light had gone out but Toby continued to look into the moon, mesmerized. He could see Cecilia in the moon. He could see the full roundness of

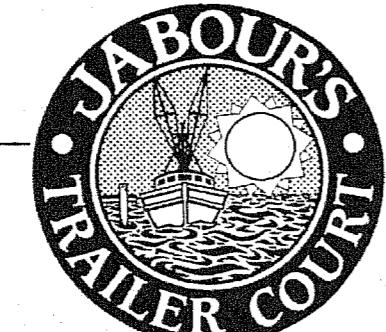
TOBY WOULD NEVER try to look in Cecilia's window again. He was ashamed. He knew it was wrong. He would, however, spend hours staring at the full moon and seeing her body; but, nothing would happen. He was not fulfilled; his man's desire cried out to be complete, his child's mind gave no answer.

TOBY HAD A job that he had been doing for as long as he could remember. He was night man on the swing bridge that opened in the middle of the Seven Mile Bridge. (Draw bridges go up to let boats pass, but swing bridges turn on a center post, leaving the channel on either side; like taking a chunk out of the road.)

TOBY COULDN'T STOP thinking about the night of the accident. There had been a full moon and something wonderful happened. Right before the accident he had been looking out the window of his little house, staring at the huge, round moon hanging over the Florida Keys and thinking of Cecilia. He was almost in a trance when, suddenly, the blast of a ship's horn jarred him back to reality. He jumped up to check the traffic.

"Damn." It was the only cuss-word Toby ever used and he yelled it now in the general direction of the boat as the horn continued to blast.

THERE WERE NO headlights visible in either direction and Toby continued to curse as he pulled the lever to turn the bridge. Even in his anger, he was still awed by the way everything worked by itself. The wooden barricades came down across the road, their red and yellow lights flashing. A moment later the whole bridge, a hundred-foot section of highway, began to turn until it was sideways to the road. When this was done, the light for the boat turned green and it roared through, still firing Toby's curse with the horn.



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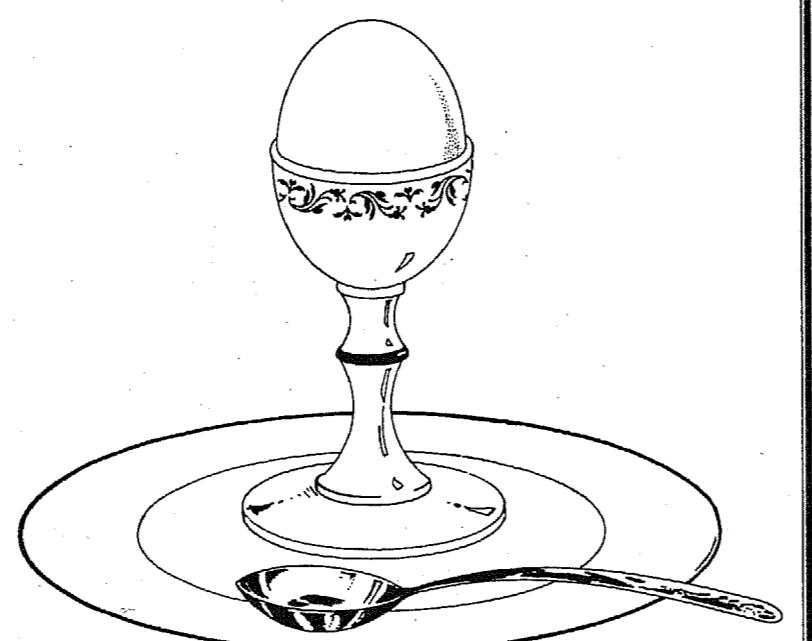
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TOBY THREW ONE more 'damn' at the stern as the night swallowed the boat. He started to swing the bridge back into place but, before he could pull the lever, he spotted the speeding car. He gasped when he realized what was going to happen.

"Stop," he screamed.

The car did not slow down. The barricade was smashed to pieces and the car disappeared over the edge. Toby ran outside and leaned over the guard rail. All he could see was the bright, round reflection of the full moon. The car was gone, lost in the black water.

THE EXCITEMENT OF the accident had Toby's heart racing and as he stared into the moon's reflection he again saw Cecilia; saw her naked as he had seen her other nights when he looked at the full moon. But tonight was different. A hot pain of desire coursed through his guts, he touched himself and, alone in the dark, Toby was able to love Cecilia.

He came back to reality with a start. He was still standing at the guard rail and staring into the water but he could no longer see Cecilia. He was satisfied.

Then Toby realized the bridge was still open. His legs were weak as he hurried back to the little house and pulled the lever. He would have to phone the state troopers, report the accident. But first, he needed to think about what happened. His child's mind made the connection between the car going into the water, the reflection of the full moon and Cecilia. It made no sense but that didn't bother Toby. All that mattered was now he knew how he could love his Cecilia.

AFTER THE ACCIDENT Toby stayed on the bridge instead of going home the following morning. He knew that lots of boats go back and forth in the mornings and he wanted to see how the men could

open the bridge and still work on the barricade at the same time.

First they put up a warning sign about a mile from the swing bridge, then a flagman a quarter mile away and, finally, another flagman right by the broken barricade. This would surely stop the traffic but Toby still couldn't see how they would be able to open the bridge without the barricade and lights. As far as he knew, this was impossible. His first day on the job they had showed him how the bridge was 'fail-safe' and could not open until the lights came on and the barricades were down.

They had just gotten the damaged barricade removed when a whole flotilla of shrimp boats lined up 'tooting' for passage from the Gulf to the Atlantic. The flagmen stopped the traffic. Toby moved closer to the work crew.

THE FOREMAN GAVE Toby a friendly cuff on the shoulder, "How long you been working on this bridge, Toby?" He pulled out a pouch of 'Red Man' and

bit off a chaw.

"A long time," Toby smiled. He was unable to remember when he had not worked on the Seven Mile Bridge.

"Well, Toby," the man said as he stuffed the tobacco back in his shirt pocket and opened the big, yellow control box by the barricade motor, "I'm gonna show you something you probably ain't never seen before. I'm gonna open up your bridge, here, without the lights coming on, without the barricades coming down. Bet they taught you that was impossible, huh, Toby?" The foreman grinned and some of the workmen looked over and laughed.

TOBY WATCHED CLOSELY as the man pointed inside the box. "When the barricades get down, and only when the barricades get down, then the electricity goes from here to here," he pointed at two contact points, "and the bridge opens. That's the only way it can open, Toby, so you never have to worry. You just wait till there's no traffic and pull the lever. But now, watch this." The man winked at those around him and pulled a short set of jumper cables out of his tool box. He connected the two points and the huge bridge began to turn. The look of surprise on Toby's face made them all laugh.

ONE OF THE men gave Toby a peanut butter sandwich and he went inside his little house to eat it. He was very happy. He studied the calendar on the wall while he ate, although he had already figured it out. It was twenty-eight days till the next full moon.

CECILIA ARCHED HER back and looked over her shoulder at the mirror. She liked the way the new, white dress hung on her full hips. Rudy would like it, too. She thought about seeing Rudy in Key West, thought



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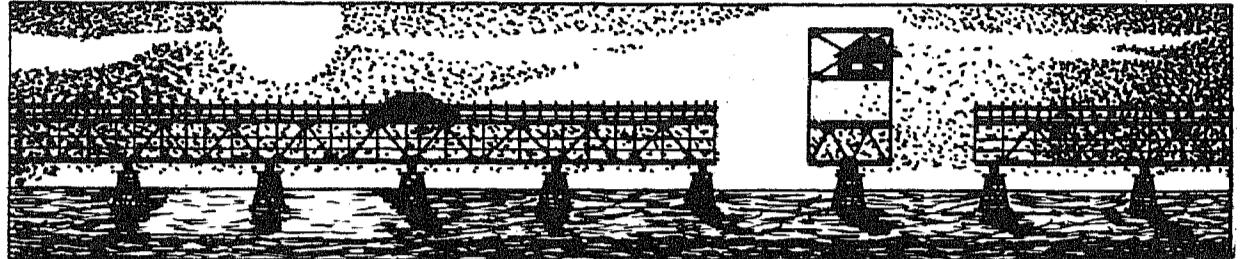
1970 N. Roosevelt Blvd. 294-4068

about his hands on her body. It was a full moon tonight. Maybe they would take a blanket and lay on the beach. A little tingle ran down her spine.

On her way through the kitchen, she spotted Toby's black lunch pail sitting on the counter where he had forgotten it. "Dumb shit," she muttered, then smiled. "Toby's not really that bad," she thought, "but, boy, he sure has been checking me out lately."

HER UNCLE HAD told her that Toby could be aroused just like a normal man so she shouldn't let him see her undressed or anything like that.

Cecilia picked up the lunch pail.



She would drop it off on her way to see Rudy. Maybe she would even let Toby see her in the new dress. Twirl around for him and show her legs.

"That will get his motor running," she laughed, and started the car.

WHEN SHE GOT to Toby's shack on the bridge, she pulled over close to the guard rail, jumped out and ran over to Toby. He was leaning in the door and she handed him the lunch pail. It was hard not to laugh at his face as he stood, mouth wide open, looking her up and down. She did a quick twirl, giving Toby a good look at her thighs, then ran back to her car. The look on his face had been worth the stop. She couldn't wait to tell Rudy.

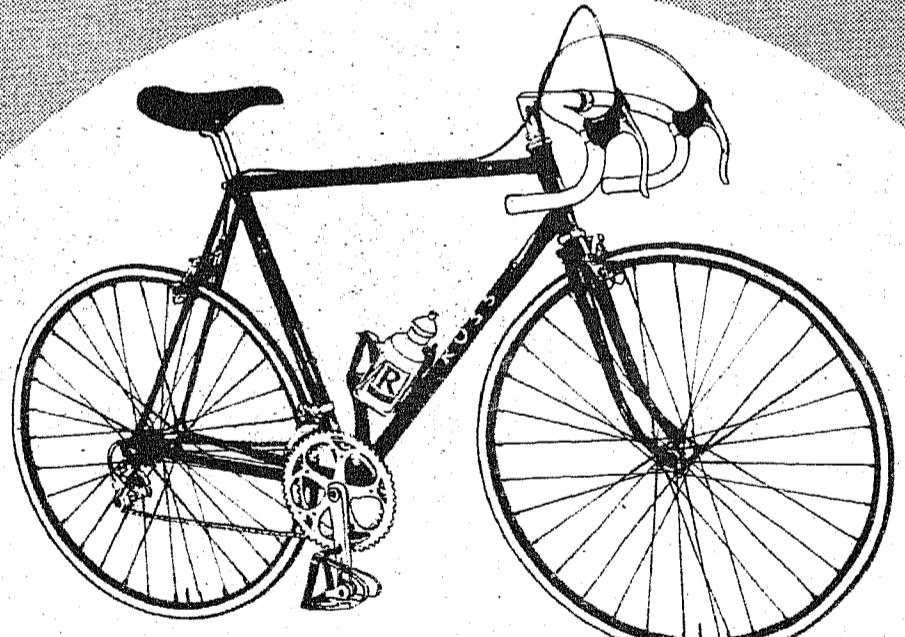
HOURS LATER, IN the early morning, Toby sat in his little house looking

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out the window at the reflection of the full moon on the dark water. It was hard, waiting, but it also felt good anticipating. He became more and more aroused with each car he let pass.

Finally, he could wait no longer. The moon was getting low and he didn't want to miss it. He grinned as he took the glove and jumper cable out of his lunch pail. He remembered Cecilia bringing it to him, how pretty she had looked.

A SINGLE SET of headlights started onto the Seven Mile Bridge, coming from Key West. Toby became very aroused. He hurried outside to the control box.

The car was coming fast. Toby opened the box and jumped the contact points. The dark bridge began to turn. He ran back inside and watched the lights. They were very close now.

The car slowed at the last second but was still going fast when it went over the edge into the water. Toby ran to the guard rail and looked into the moon's reflection. The round, white moon rippled on the water as his desire began to peak.

SUDDENLY A WOMAN'S body, in a white dress, floated to the surface. Toby's eyes opened wide and he clutched himself.

If Cecilia could have seen Toby looking down at her, she would have known how much he loved her.

#### A WISH LIST FROM UNITED WAY

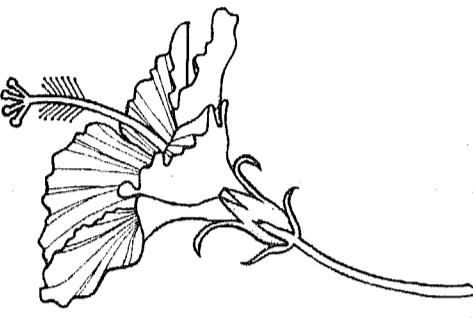
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Bookcase  
Bulletin Board  
Candles  
Chalk Board  
Clock  
Coffee Maker & supplies  
Copier & supplies  
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Easel  
Fan  
File Cabinets  
First Aid Kit  
Office furniture  
Screen for projector  
Scissors  
Tape recorder  
Typewriters  
Wood for signs  
8" x 10" frames  
16 mm Projector & reels  
Office Supplies for year: (pens, paper, pencils, tape dispenser & tape, index cards, markers, 3-ring hole punch, note pads, staples, Post-it note pads, binders, manila mailing envelopes, paper clips, phone index, wastebaskets, fire extinguisher).

#### VOLUNTEERS:

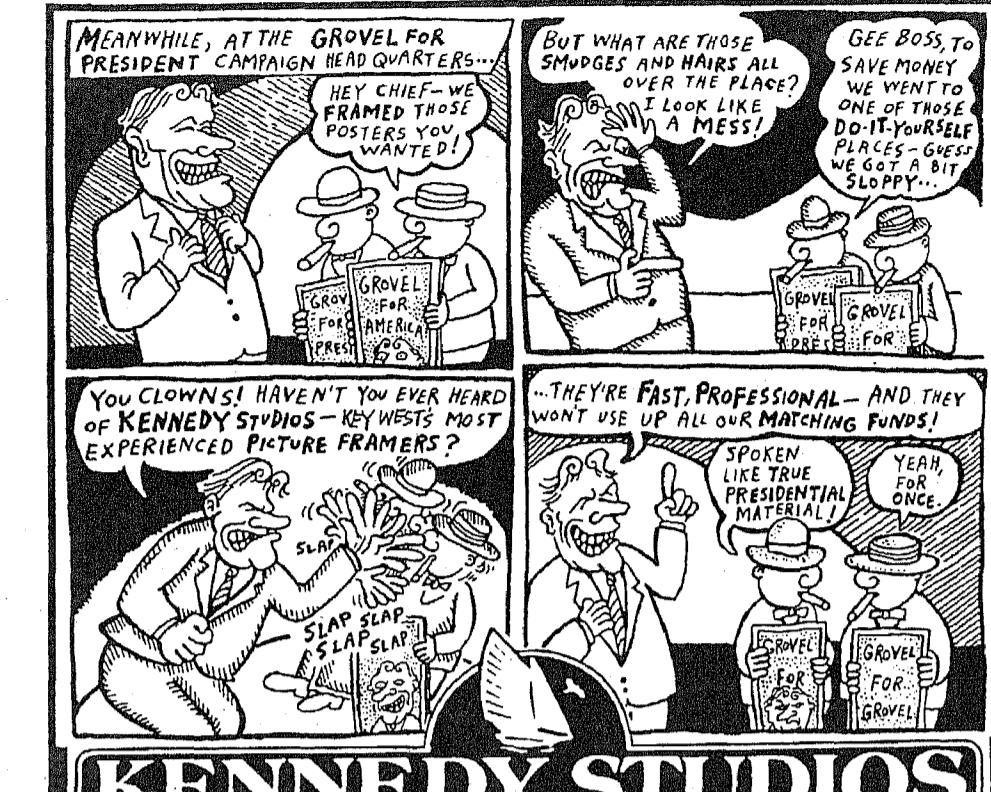
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## GALLERY HOPPING

BY GORDON LACY

THE DEMISE OF the adjective is the result of Hemingway; in another language and treating dissimilar subjects, Francois Sagan took up the cause and today Didion promulgates the same and I am going to write this month without adjectives. I have had too much flak and am exasperated to AIDA levels, sounds that make dogs flinch, sights that make men pale.

We will not long brood over the East Martello show put on by the Univ. of S. Fla.; it pleased no one I've talked to. The show was titled Two Dimensional KW. Sorry Roberta, the idea was noble, the organization extreme and the result not your fault. You have become a professional and your associates teachers.

THERE HAVE BEEN openings to the point of dementia and the general gallery feeling seems to be "hurry up May."

Craig Biondi, opulence, filled the Tennessee Williams Center with leaves, birds and flowers. Big work. Lushness is not an adjective.

Grand opening at Aristos Gallery featuring Mauricio Lara of Chile and Staten Island, labeled "surrealist, style de Chirico." I would have said Magritte. Worth a trip, and Barbara is too. Also showing Charles Gruppe's oils.

MY PERSONAL PREFERENCE this month (and any other) is Ron Van Balen's perspected ladder at the Fred Gros. It is pure and precise and a change of pace for Ron.

If we might launch into sound for a moment, Connie Moody and Grant Spradling are more and more in evidence, unflaggingly on key, not at all like Jane Powell and Howard Keel because non-plastic; live singing beats anything.

Kiraly had a Gingerbread show that almost sold out. I went the day after the opening and the red dots were everywhere. John's work is well enough known that any prose from my part on the subject can only be redundant.

KAY HOPPOCK FILLED the Gingerbread with watercolored flowers, lots of reds and many red dots too.

We blithely invited people to dinner on a Wednesday. A grave mistake, for Carol and Claude close Croissants of France Wednesdays; ergo, no baguettes, no pate, no dinner rolls and no sensual and ruinous dessert. Like a day of municipal mourning.

Karen, Artist Warehouse, has finished building a studio in back of the Warehouse. She vows that not one frame will penetrate it and there she will paint and teach, away from commerce.

DENNIS NEXT DOOR is repairing, repainting and restoring his wicker work,

old and new, "God's in his heaven, all's right with..."

I liked "Tallulah" fine. Energy is admirable and attracts. "One Flew Over the Cuckoo's Nest" is a stronger book and the performance is art. SoMo is fortunate to have a Magesis, two Hawkins and Fred Gros. Which brings me to another painter, actor Adolf Gucinski who plays the push-over psychiatrist; he shows at the Burgess-Meinster and has ever intrigued me with his fantasies. He is a young man of promise; to be carefully watched.

SoMo HAS GAINED three painters this year, by my reckoning. Now don't everybody jump at once. The aforementioned Gucinski, Vaughan Gibson who came out of left field, started painting again after a hiatus of some years and is progressing prodigiously, and Jean Louis LeBrun over from France with his family. LeBrun is courageous: he spoke no English on arrival and has embellished SoMo, see Dimitri's boutique, the sidewalk signs at Croissants de France, at New Horizons Restaurant, the Strand and his one-man at Lucky Street. He is saying *au revoir*, not *adieu*, and will be back next season.

Dudley over at the Haitian Art Co. showed me a collection of mysterious masks representing loas. Well, it's all sort of voodoo, made of salvaged oil drums. Great appeal, not expensive and Ruthie is going back end of month for another big importation.

BURGESS-MEINSTER HAS SOME of the most precious wares in town; Gucinsky's oils and watercolors and some Enrico Baz lithos. Baz has reigned uppermost in Italy for the last 8 years or so. Odd that art patrons here have not latched onto him. The Center for Fine Arts is showing him through 14 April in Miami on Flagler Street. We will not miss it.

MICHAEL HAYKIN'S SHOW at the Fred Gros is knock-out. I told him on the spot that Claire and I would sell our bodies for one. He replied that between the two of us we might manage a tiny one. Chivalrous! He could have just giggled. Red-necks abstain; this is champagne painting, bound to be fussed over here and adored in SoHo.

Also of top quality, as always at Lucky Street, Jaff Seijas' show of the sharpest ceramics in town in black, red and gold. His paintings concern the neo-Christian view of the pagan past seen with lots of gold, too.

STILL AT LUCKY St., one of the year's stunners, Argentina's Grillo Demo. I gather he winters here, summers in Ibiza, but he's painting cows and pampas, and cow-upholstered chairs and sofas. Drama. Do not miss.

Malcolm Ross decorated the stairwell at the Guild Hall Gallery with a series of mermaids, still lifes and a few enviably endowed nudes in watercolors, oils and pastels. A passing hi to Ann and Judi and Irma and everyone else, yes, you too, Loys.

FRED LAROS IN a one-night stand

at East Martello sold 40% of his show.

Bill Huckle hosted and the food and drink were for once sufficient, even for latecomers, and excellent. Fred's collages are small, often ironic and among them there are jewels. These abstract works may be seen at Fred's studio by appointment - call 294-5751.

Alice (Terry, of course) is bursting out, rejoining her old Gallery 24 in Miami, showing six pastels at an invitational in Largo, Gallery 600, and she has a March 31 opening Alice Terry show (I refuse "one-person show") at Tequesta, gallery of same name; it seems she's got Florida well covered this month.

APRIL 2-30 AT East Martello stars Ron Clemons views of ladies unlike anyone else's, in oils and watercolors, "Spring Fashions," and Ann Sams' "Conversations," painted fiber sculptures. There is promise here. Ron's ladies have that certain something and for my money are often suspect.

Dudley over at the Haitian Art Co. showed me a collection of mysterious masks representing loas. Well, it's all sort of voodoo, made of salvaged oil drums. Great appeal, not expensive and Ruthie is going back end of month for another big importation.

To my great regret, Vaughan Gibson's one man-one night gala to be feted in one of our local patron's home is two days after my deadline. I haven't seen his latest work but I have heard that there will be lots of gasps. Get the smelling salts ready - I'll be back with the poop next month. Mervyn Aronoff had a reception at the Kyushu restaurant to show his latest work in Sumi-e. You may guess that the flavor was somewhat Japanese. Mervyn's into color this year as different from last year. These works are delicate, some wryly humorous, and one or two enchanting. He reports a bamboo mood coming on, whatever that means.

AN ANONYMOUS PAL has given me on permanent loan her typewriter and Mary is out of martinis and champagne and into diet coke. If I can get the punctuation straight God knows what she'll be into by next month. Sauer-kraut juice maybe.

### ANNOUNCEMENT

ON FRIDAY, APRIL 26th at 7 p.m., at the East Martello Art Gallery and Historical Museum, The Key West Board of REALTORS is sponsoring a benefit to aid the famine-stricken in Africa. According to Stephen Widup, head of the committee organizing the evening, the event promises to be a gala of food, drink, and entertainment.

A musical extravaganza directed by Rae Coates will be comprised of local entertainers who have generously donated their time and energies. Many local restaurants and businesses have contributed an abundance of food and drink.

THE FUNDS COLLECTED will be channeled through The American Red Cross African Famine Relief Campaign, which guarantees that all proceeds will go to the affected areas, with no funds taken for administrative costs.

A major work by local artist Alice Terry will be raffled off as part of the evening's activities. Admission will be \$10.00 per person with the raffle tickets sold separately. Tickets will be available soon through all local real estate offices and REALTORS.

Planned as a community-wide event, it is hoped that all segments of the community will participate in this event and help those who are among the neediest in the world today.

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## RECOLLECTIONS: POLY ARTMAN

by ELLEN SUGARMAN

"No newspaper editor is 100% hero. You're lucky if you're a hero 25% of the time."

- Poly Artman, onetime editor/publisher of the Florida Keys Star.

LAWRENCE POLYCARP ARTMAN, JR. - "Poly" to his friends - has been around Key West all his life, and it's been a long, rich life at that. He has watched the city change. He's seen the navy come and go, the tourists arrive, he's seen politicos rise and do their dance and make some noise and suddenly disappear, he's seen buildings go up and come down and old friends leave or die.

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And, for much of that time, he has documented the changes, recording the issues of life in Key West, as he saw them, and contributing to the debates.



Photo by Wendy Tucker

lights up in a devilish grin now and then, or his voice drops to a whisper and deep frown lines scar his forehead as he leans forward to relate a particularly difficult part of the story. His role in Key West has been a complicated one, and he'd be the first to admit he hasn't always been a favorite with his fellow citizens. That, he would agree, comes with the newspaper territory.

"I GREW UP in the newspaper business," he begins. "My father bought the Citizen in 1912 for \$100,000 and ran it successfully for 43 years. Those were bad times in the country, especially in the thirties. He had to run the newspaper very close economically. Anyone who calls him tight-fisted was ignorant of the times. My father gave all the groups in Key West equal representation, all the lodges, societies, religions. Because of this, he was successful in a very tight-knit community. Most other editors only lasted a year or so."

"Poly" got his start in the newspaper business at The Citizen. There, he went from cub reporter to city editor. As he describes it, writing for the paper in those days was a lot different than it is today. Attitudes were different. "We had to be real careful of what we wrote. Key West has always been very argumentative and vocal, and there's always been a tremendous amount of scandal reported in the coffee shops and the ladies' parlors...it didn't bother anyone, unless it was in print."

MANY OF THE people who wrote for the paper had never been off the island. "We'd listen to radio reports from Miami and rehash the national news in the paper." He says the death notices were "widely read." As one local wit put it, "There's nothing so final as a death notice in The Citizen."

As city editor, Artman went to all the city and county commission meetings. He covered Roosevelt, Truman, Batista, some of the members of the Castro revolution, many of the New Dealers, etc.

HE IS A student of Key West society, which he describes as "very tight-knit." It operates like a "Scottish clan." He relates a story about a young out-of-towner who married a Conch girl. After the wedding, he was taken aside by his new father-in-law, who explained the situation thusly: "If you get in a fuss with a stranger, the family will be behind you. If you get in a fuss with a Conch, we'll side with the Conch."

In the early days, the atmosphere of Key West was unique. The town was made up of "Conchs, smuggler types, and some very religious types. Rum-running was done in the open. You could get good clean rum brought over from Cuba and the Bahamas."

During the war, Artman left the



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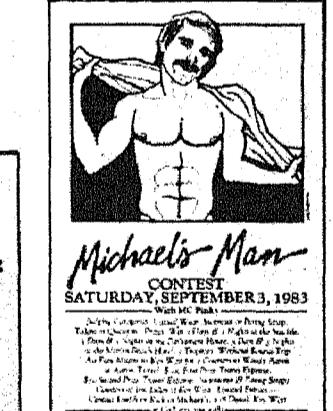
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Michael's Man

CONTEST

SATURDAY, SEPTEMBER 3, 1983

10:00 A.M. - 1:00 P.M.

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support Dave King, decry what had been done."

THIS CHANGE OF ideas changed the circumstances of the Florida Star considerably. "As a pictorial magazine it would have made it easily. But that issue changed everything. It was a great sacrifice to go into crusading. No newspaper editor can be a hero 100% of the time; you're lucky if you are 25% of the time."

Not only did the crusading aspect of the paper change business realities for Artman, but the atmosphere became one that was personally stressful. "It used to take me two hours at my boat every evening just to calm down my stomach. The pressure included the occasional threat. I had a strong group of lawyers, businessmen, people with money behind me. But nevertheless, it was often very difficult."

AS A RESULT of his long and vigorous newspaper career, Artman has come to some definite conclusions about life and human nature. For example, he agrees completely with the old adage that "absolute power corrupts absolutely," only for the most part, he would just drop the word "absolute" and suggest that "power corrupts."

Telling about his career, he uses the word "careful" time and again. You must be "careful" to stay away from certain groups, certain issues. You must be "careful" who you challenge and how. "Careful" what sorts of questions you ask. "I often challenged the integrity of a public official, but I was always careful to stay away from personal scandal." He feels that lawyers have gone too far in defending the public against libel. "Some of the legal profession should give equal time to defend freedom of the press." And he was always "careful" as to the style of the attack, as well as the thrust. "I developed a For-and-Against column in the Citizen and found it could be very devastating - but you still have to be

island briefly to serve in the Coast Guard. When the war was over, he hurried back home and married. He also started the Florida Keys Star. That newspaper was the love of his life.

THE STAR BEGAN as a photo offset pictorial weekly. Artman started it in a washhouse in back of his house at 1309 Whitehead, where he lived with his young wife, Patricia. The camera was set up on their dining room table. Artman shot line copy and half-tone for the Sunday magazine. "I sold all the ads, wrote all the copy, took and printed all the pictures. I worked from seven in the morning to ten in the evening, every day. Pat did the typesetting and wrote the society column. We had three pages of photos, three pages of Keys' Comments three pages of crusading editorials. I used to do some outdoor stories and water stories in each edition. I'd travel up the Keys once a week to do the Florida Keys picture page. In those days, it was very rural up the Keys, nothing like it is today. They loved you when you went up there to do pictures."

ALTHOUGH THE STAR was originally planned as a photo and feature magazine, it immediately blossomed into a crusading magazine. This came about over a pivotal issue in Key West the year Artman started The Star. A political group ousted the then City Manager, Dave King, and Artman came to King's defense in his newspaper. As Artman recalls, King had done much good for Key West: "He built Smathers Beach, improved the sewage system, upgraded garbage service, bought the land for Mallory Square. The city was well on the way to becoming modernized when these people fired him. That was when my ideas came to change. I had to speak up. I had to

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careful how you use it."

FOR A TIME, the crusading aspect of The Star went along with the feelings of the town. But, still, "at times you felt very much alone." After a while, Artman burned himself out. "We had strong support in the beginning. But a crusade can only go on so long. I ran ten years as a crusading paper; at the end, I didn't have majority support. We went from a 1000-circulation to become the first giveaway paper in Key West.

"You can't run at that tempo too long, it's too godlike. I'd say a crusade should be a shorter period. We did get Dave King back and he did some great things for the town. Later on, a group of businessmen attacked the opposition machine and opened the town up for an improved quality of business life. This ushered in a new era of business. It included new people. The navy was pulling out and Dante Fascell said we should convert to a tourist town.

"But, although the old political machine and the old types disappeared, the same old problems would come up again and again. There will always be wars and rumors of wars. Human nature just doesn't change."

NOW ARTMAN IS in a much tamer form of the same business, publishing for wholesale only, a collection of excellent guides and maps, particularly one he calls the "good map," because he considers it "the best map of the Keys ever published." His guides include: Navy Guides, Motel Guides, Cruiseship Guides, and Old Island Restoration Guides.

He also writes a series of books about the Keys. They all have the "feature article viewpoint." Some of the titles are: The Overseas Railroad, Key West History, Old Key West Stories, Historic Key West Sketches, Natural History Stories, Fish Stories, and Key West Cooking. The books are sold

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day to pick up his mail and chew the fat and tell them what's happening around town. His daughters say that their father always has his ears to the ground.

THESE DAYS, POLY has time to relax and enjoy what he calls "the love of the rock." He has an enduring love affair with the Keys, their beauty, their "panoply of color," the "cumulus nimbus clouds in the sky reflected in the changing sea." And he is fond of the unique mix of people down here, people with their "fierce loyalty to the town," which he describes by saying that "even when some of our people are wrong, we'll stand up for them." He appreciates the "free and easy style of living, the way people will kid you down here."

BUT, MOST OF all, Poly Artman still loves to write. It's in his blood. "Each day when I come down to work here," he explains, "I write a column in my head. It just starts boiling away in me, you can't stop it. Sometimes I even write it down and copy it and send it off to a few of my friends. There's just so much to be spoken about."

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**LOVE 22**  
By GARRY BOULARD

IN EVERY PRESIDENTIAL election contest there can be found a variety of third and minor party candidates who go from state to state in hopes of qualifying for an appearance on the November ballot as well as raising enough money to conduct at least a marginally serious effort.

Such contenders, frequently of the perennial variety, often confront many difficult, complex state election laws in their quest to get on the ballot. Not only does the place where one's name appears on the ballot become an issue of tantamount importance, but the sheer worth and validity of the signatures gathered in support of the candidacy almost always come into question.

NATURALLY, IT TAKES a special kind of person to go through such a meat-grinding process. Perhaps distinctly reminiscent of Don Quixote's epic struggle against the windmill, these candidates often run with the full knowledge that they have little actual possibility of any electoral success—although they rarely admit the improbability of their quest. Thus the presidential candidate for the National Prohibition Party fully believes that there is a great reservoir of untapped national support out there for a ban on all liquor; the Socialist-Labor candidate thinks this may be the year that America will finally stop dithering and will ditch the two capitalist major parties; and the Libertarian Party candidate assumes that many conservatives in the nation will turn to a legitimate rightist who believes in absolutely no government, and turn the more traditional GOP aside.

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undeniable logic, tolerance, and wit.

In New Orleans in early 1981, Love 22 made "a splash" in the local papers and caused an endless stir in the Crescent City legal circles when he was arrested on a charge of selling five \$22 bills for a real buck.

Serious-looking federal agents were not amused by Love 22's antics nor by the photographed bits and pieces of real currency that Love 22 used to make up his famous Love 22-dollar bill. It was an interesting composite, making one wonder how anyone with their druthers about them could possibly mistake the certificate for a genuine bill of currency.

IN LATER TESTIMONY it was revealed that Love 22 had taken a photo of "a \$20 bill" then enlarged a print from the negative of that photo to get a black and white rendition of a dollar.

The resulting composite clearly exhibited Love 22's unusual sense of humor. He replaced a drawing of



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Ulysses S. Grant with one of Richard M. Nixon. The words "Federal Reserve Note" were replaced with the words "Inflationary Note." Instead of the numbers "50," the bill had the numbers "30."

On the other side was a flattering likeness of Love 22, smiling in his red, white, and blue top hat, and looking for all the world like a fellow who could easily be a barker at the town circus.

THE WHOLE THING, Love 22 seemed to be saying, was a sham, a great joke. Here was a man who didn't want to talk about the deficit or America's diminished world role. Instead, Love 22 was going about the country talking about the greatness inherent in all people and providing the masses who listened to him with a large dose of wisdom and enlightenment not usually found in public officials.

But U.S. Secret Service agent Thomas Ryan ("a double 22"), who approached Love 22 in the French Quarter, said the Key West resident was "selling the \$22 bills," and added, ironically, that the bills had the potential of being accepted as legal tender--noting that several such bills were accepted as real money by a student at Tulane University's School

of Law. (This was a foreign student.) Chuckles could be heard throughout the courtroom when the improbable success of the \$22 bills was revealed by Ryan. But it didn't end there. When asked by a defense attorney if an ad showing a large one dollar bill in the New Orleans Times-Picayune was also against the law, Ryan replied that it probably was because it was "an alteration or duplication of existing currency."

THE JUDGE-- U.S. Magistrate Ingard Johanssen--smiled as he listened to the testimony, then picked up a sheet of the confiscated \$22 bills and said, "Here is a man who has his picture on it, and the numbers and alphabet on it...I don't see how this document comes in the likeness of any obligations."

Agent Ryan had made quite a haul when he arrested Love 22. First he seized 1,000 \$22 bills and warned Love 22 that what he was doing was illegal. Two days later, Ryan got another 6,000 bills from Love 22's colorful bus, which was pasted with signs promoting Love 22's presidential campaign as well as the value and significance of the number 22.

By mid-June, Magistrate Johanssen announced that he was ready to go with a decision in the Love 22 case.

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Appropriately enough, Love 22 arrived at the courthouse at 9:22 a.m. "My mother was born on 9/22," he told smiling reporters outside the courtroom. Inside, Johanssen said, "There are no cases under 18 USC 45, the statute the defendant is charged with violating, for this court to follow to base a decision on. Since the document in question is found not to be in the likeness of any obligation or security of the United States issued under or authorized by any act of Congress, the defendant must be found not guilty."

"AS TONY THE TIGER would say, 'I feel grrrreat,' Love 22 claimed on the steps of the Federal courthouse.

The legal triumph and the resulting media attention gave Love 22 an opportunity to expound on his philosophy: "Remember the numbers 1, 9, 8, and 4 add up to 22," said the presidential candidate as he boasted of his chances in the 1984 election. "A vote 4 Love is a vote for you. Yabb-adabb Adieu." "All I'm saying is that I put 2 and 2 together," Love 22 continued. "When you add it up you get four, but when you put two and two together, you get twenty-two. The first president of the country was born on the 22nd, the last two died on the 22nd. There are 22 letters in 'United States Government,' and Reagan was shot with a .22."

Coming down with a severe case of "rock fever"? Island Club International has just what the doctor ordered. Again we're giving members the perfect Getaway for a quick shot of "real world elixir." Starting in May, ICI members may fly round trip to Fort Lauderdale aboard Southern Express, for only \$75, and stay at the Bahia Cabana for \$25 per night for one, two, or three people! The Bahia Cabana is right on the waterway with a constant parade of super-yachts passing within yards of your seat at the renowned Bahia Cabana Tiki Bar. Across the street is the beach, and the Strip is a four-minute stroll. But you must have your ICI annual card to receive the special airfare, hotel rate and your welcoming cocktail.... For two months we've been doing a survey ICI members and here are some of the results (this was a confidential survey and members were not identified). ICI members reported their average use of the ICI card is 2.4 times per week - that's 10.1 times a month! Average weekly savings reported is \$10.89 per week, or \$564 per year! 42% of our members are single, 33% are married and 25% separated or divorced. Members refer to the local ICI directory, deciding where to go and where to shop an average of 3.4 times a week, or over 14 times per month.... For our business affiliates, here's some interesting data.... ICI members were asked the following five questions: Do (you) find yourself: able to go out more often for dining and entertainment? Going out the same amount? Doing business more with ICI affiliates? Doing business more with ICI business affiliates and LESS at businesses which do not honor your card? No change at all? 64% reported that they were going out about the same or MORE OFTEN than before. But of the 39 percent who

## ISLAND CLUB INTERNATIONAL INC

reported that they went out the same as before, almost all of them said that they were spending MORE with ICI businesses and LESS with non-ICI shops, stores and restaurants.... 17% of ICI members have annual incomes of over \$40,000.... 34% have incomes above \$30,000.... 78% have incomes above \$20,000. 62% list their occupations as professional, 21% list themselves as business owners or managers, 14% listed their occupation as "other" with the blank filled in with such jobs as "sales, landlord, retired, painter, construction," etc. Are ICI members travelers? 64% travel up to five times per year, 35% travel six or more times per year. Membership is 44% male, 56% female. (And we know who controls the pursestrings, don't we?).... The Full Moon was jammed for our last Lucky 13 party and in the Lower-Mid Keys area 120-150 people showed up for the LMK 13th party at Little Torch Restaurant (formerly the Island Woman).... This month our parties will be at Claire on Duval St. and the Side Door Lounge in Marathon. Don't miss out!.... Would you like to become an Island Club International member? You'll be glad you did every time you use your card. Simply write (print, please) your name, address, telephone, age, the words Spares Hill and where the next Lucky 13 parties are going to be held; mail with your check (no cash) for \$36 to ICI Membership, PO Box 2, Big Pine Key, FL 33043, and we'll give you a 13th month's membership free! Some of the greatest

feet trying to make a charge stick.

ASKING LOVE 22 to examine the 1980 version of his \$22 bill, an attorney for the prosecution asked, "Now, the reverse side of the 1980 series bill, in the middle of it, has a circle containing a pyramid with an eye at the top of the pyramid and the words 'Annuit Coeptis.'"

Love 22: "Annuit Coeptis, it means in Latin, 'He prospers our undertaking.' That eye is the divine eye of Providence."

Q: "Not of Rhode Island?"

Love 22: "Well, that's debatable. Oh, Jesus, it's just the divine eye of Providence."

Q: "Was not in fact this circle containing the pyramid with the eye and the words 'Annuit Coeptis.'---"

Love 22: "--and 'Norvus Ordo Seclorum'--"

Q: "At the bottom, correct?"

Love 22: "It means a new order of the ages..."

Noting that there were eleven men surrounding the seal on the backside of the bill, the attorney asked what it meant. Love 22 answered, "That means two eyes apiece, 22 eyes, 22 arms, 22 legs, and they come from the back of a Thomas Jefferson Federal Reserve Note."

At another point, the prosecutor asked about a 1979 version of the \$22 bill showing President Andrew Jackson. Love 22 answered, "You got that right, one of the great presidents who was-- he was in opposition to the banking laws of the United States."

Q: "Yes, I remember the National Bank Controversy during his presidency."

Love 22: "His name was Old Hickory, right?"

Q: "Correct."

Love 22: "When you add up 'Hick,' 'Hick' is 22 and O-R-Y is 22, so Hickory is a double 22."

ASKED ABOUT THE appearance of the

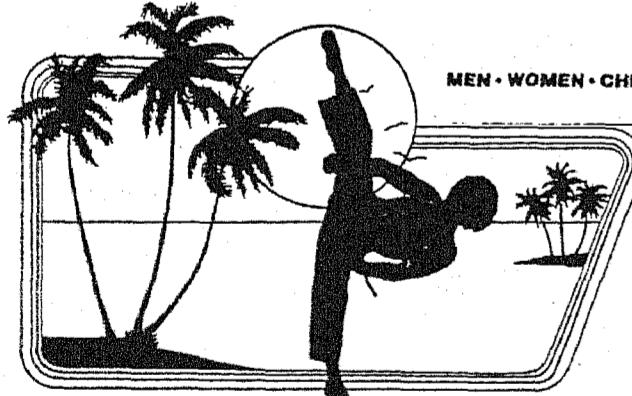
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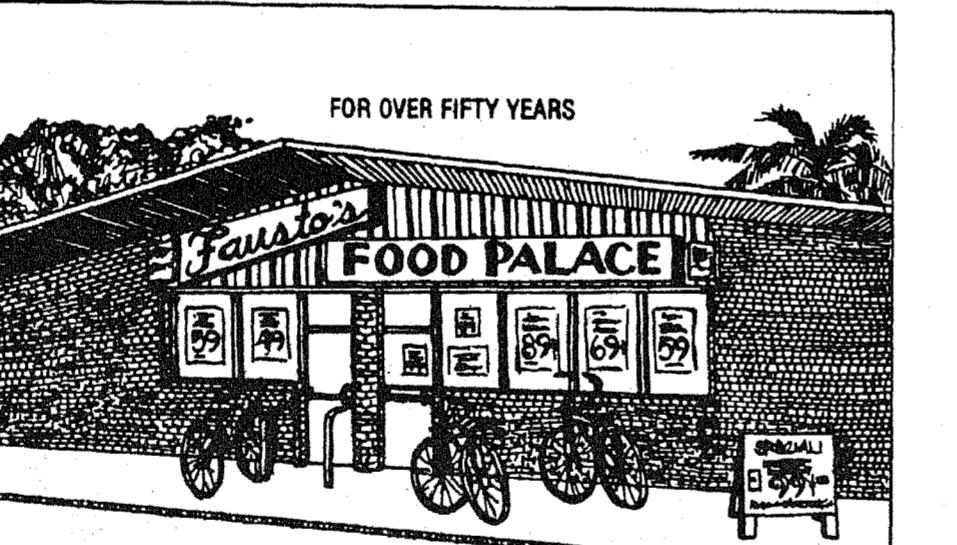
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POPULAR SENTIMENT by now was riding so high in Love 22's favor that even the normally staid Times-Picayune took the Secret Service to task for going after Love 22. "...We wish the service would leave Love 22 alone," said the paper. "Readers will recall that he--it is his legal name--was arrested last Carnival season because, dressed as Uncle Sam, he was selling, five for a dollar, '\$22 bills,' with his picture on them to fund his '1984' race. The Secret Service took a dim view of that because Mr. 22, as he asked to be addressed by the magistrate, photographed bits and pieces of real bills for the border of his printed campaign literature funny money. Mr. 22 asserts that some of the stuff has passed for real, but although these days one must believe almost anything, we doubt it."

The paper added: "Our law enforcers can be swift saviors...but sometimes they can slip on \$22 banana peels plain folks would just step around."

Despite the seemingly popular ruling by the magistrate, the prosecutor's office announced that it was going to investigate the possibility of taking further action against Love 22, while the candidate left the City That Care Forgot for Memphis where his somewhat lived-in bus was out of commission with clutch trouble.

THE NEW ORLEANS legal trouble didn't stop for Love 22. While he spent the next several months spreading the word on the number 22 across the country, prosecutors in New Orleans hoped for a break to present a more formidable case against the candidate next time around. When that opportunity finally occurred, it came partly as a result of Love 22's doing, and partly from some extensive investigative work.

First the DA's office said it was going after Love 22 for passing bills that constituted "a likeness of a

Federal Reserve Note." Then the prosecutors said that Love 22 could be tried on a civil charge of passing off counterfeit money, and it presented what it hoped would be an effective case for such a charge. All over the country, it seemed, the \$22 bills were turning up in the most embarrassing of circumstances. A clerk at the Recreation Center box office, University of Southern California, said that in March of 1982 the till came up \$20 short because someone traded that amount for a Love 22 bill. Another clerk at the Crescent Department Store in Spokane, Washington, said that in July of 1981 two females attempted to purchase several articles of clothing with a \$22 bill. A man in Omaha, Nebraska, accused a cashier at the Kwik Shop Store of giving him a \$22 bill instead of a \$20.

MEANWHILE A CONTEMPT of court charge was levied against Love 22 for failing to pay the \$165 balance for the supposedly free attorney he was furnished by Orleans Parish on his 1981 charge. Love 22 offered to pay his indebtedness with \$11 in coins with the balance made up in \$22 bills.

U.S. Magistrate Kenneth Hughes accepted the coins as a "good faith gesture," but declined the \$22 bill offer.

Instead, Love 22 worked out an agreement with a federal service officer whereby he would pay \$5 a month for 33 months to pay off his legal fees.

As the government went back into the courtroom with high hopes of catching Love 22 at long last on the counterfeit money charge, a phone deposition was held (Love at the time was in Providence, Rhode Island visiting his family) and the interrogation that thereafter followed showed not only the unceasing wit and imagination of Love 22, but it clearly underlined the frustration the prosecutors must have

music we've heard ANYWHERE is being played here in Key West. Joe Denotto (wind/voice) and Mike Gillis (guitar) are astounding! We heard them play upstairs at Rick Lutz's Bagatelle and they also have been playing at Sid & Vic's Full Moon Saloon. We urge all readers to call these places and check on playing times. And Libby York is back at the "Bag." Remember: second meal half price at the Moon, drinks half price 3 to 7 p.m. at the Bagatelle for ICI members.... Have you noticed that Louie's Backyard has expanded the ICI offer? In addition to reduced prices on drinks, now there's also a special offer on the late-night menu....

We've had an opportunity to use Richard's services at the White Street Garage for electric (blast) windows and engine work, with an ICI discount of course. He's good, very good and fast! No fussing around with this guy.... And for reduced prices on new parts, remember Roy's Auto Parts, and for used parts, B & B (MM 31), both with ICI discounts.... Well, soon the water will be warm enough for us locals to think about pools, beaches, bathing suits, and -- our bodies. The bathing suit part is easy. A Soft Touch features the exclusive Twins swimwear line in addition to many other lines. It's a great swimwear shop. But the body part, well, that's a bit more difficult.

To get that body back to where a bathing suit is what you want to wear all the time, there are only three places in town to go. The Bodyshop Fitness Center and the Palladium International, both in Old Town, and the Champion Gym, in Key Plaza, are the three best-equipped, best-staffed places in town. All welcome both men and women. Each place has its own personality, style and decor. Now, right now, may be an ideal time to visit these places. Choose the one you prefer, and do it! See you at the parties!

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have to get down to the basic level. In other words, you can't go any lower than A, B, C and 1, 2, 3, and there are basic fundamentals and with the 'ABC KEY' it enables Love 22 as an abe-

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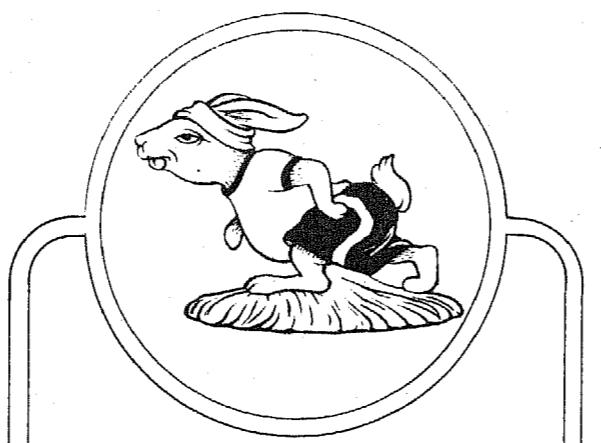
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darian to talk about any subject, and all the key words will add up to either 22 or all the Love words which are multiples of nine, and that is my pioneer work as an abecedarian." (Abecedarian: A person who takes the formation of the letters of the alphabet.)

Once again, after weeks of legal maneuvering, the case against Love 22 fell through, and the presidential candidate was eventually granted the right to pass out his \$22 bills again. The almost unending legal intricacies involving Love 22 and his \$22 bill did little to help him in his write-in presidential campaign effort. But audiences who gathered to listen to Love 22 expound on the nature of things appeared to be more receptive to his message. He continued to travel around the country, making frequent stops in Key West for rest, and visiting the spots in certain cities where large groups of people were known to gather. Children would always sit enthralled, adults smiled, usually at first uncomfortably, then later more at ease as their interest grew, as Love 22 talked about everything under the sun and why the number 22 means so much.

LOOKING AT THE FACE smiling from the \$22 bill, the endless words and writings of the legal people seemed somehow a little silly. Barely discernible on the printed paper is a glint of extreme delight in Love 22's eyes—in the midst of all the political and legal controversy, Love 22 never seemed to be anything less than profoundly amused.

have to get down to the basic level. In other words, you can't go any lower than A, B, C and 1, 2, 3, and there are basic fundamentals and with the 'ABC KEY' it enables Love 22 as an abe-

## 50 FOOT SETBACK?

by CAROLE HEINLEIN

A FEW WEEKS ago, we were notified by the daily newspapers that construction on 1800 Atlantic Boulevard was to be halted due to a cease and desist order from the Florida Department of Natural Resources (DNR).

It seems that the developer was building too close to the mean high water line and that is a violation of the Florida Statutes (Section 161.052). Setback requirements must show a distance of no less than 50 feet between the line and construction.

THE VERY NEXT day, we were informed that it didn't happen that way at all. The cease and desist order was never sent to the developer according to DNR (although review of the letter shows a certified mail number). The order already signed by Elton J. Gissendanner, Executive Director of the Department of Natural Resources, was intercepted due to a meeting held the next day with the developer's representatives.

THE DEVELOPER'S ATTORNEY, Jim Hendrick, says that the beach eroded after construction on the building began and that means it's okay. It's not their fault, he claims. The mean high water line moved and it's not their fault. So it's okay.

But that ain't necessarily so.

WHAT HAPPENED WAS that a concerned citizen took a long hard look at the development and noted that it was going up too close to the water and reported it to the City's Chief Building Inspector. The same citizen could go over to the Sands Resort Hotel

off Simonton Street and come away with the same observation. It's too close to the water! But the Florida Statute refers to the mean high water line! One of the problems is that almost no one down here seems to know where that is. After all, it doesn't just lie out there and blink at you when you look for it.

If you ask a builder, he says he doesn't know. He might know what it is, but he doesn't know where it is. A vague line is usually drawn on a site plan.

THE DIRECTOR OF General Services for the City of Key West, Purie Howanitz, says no one in his office is qualified to determine exactly where the mean high water line is.

Now the Florida Department of Natural Resources is reviewing the case to determine where the mean high water line was in 1981 when the original building permit for 1800 Atlantic was filed and where it is now.

A QUICK LESSON in oceanography turns up this definition: "the mean high water line is an average height of all high tides at a place over a 19-year period." An average because of storms, erosion, and what-not. The National Oceanographic and Atmospheric Administration (NOAA) is responsible for the definition, the mean high water line, measuring it, and averaging it.

You see, this is not just a local problem. But this problem was created here. It started back in 1981 when the project was approved by the City Commission. At that time, Bill Westray, Chairman of the Planning and Restoration Commission in 1981, pointed out to the City Commission that the Community Impact Assessment Statement submitted by 1800 Atlantic (then known as Casa Marina Condominiums) was deficient. He cited: the lack of a survey by a registered land surveyor of the entire site including the mean high water line; lack of a topographic map depicting one-foot contours

with project boundaries identified (all requirements of City Ordinance No. 76-5); and he protested against the fact that no adequate study was presented on the environmental resources. There were more deficiencies on the list.

HOWEVER, THE COMMISSION approved the project. The mayor at the time: Charles "Sonny" McCoy whose office served as architectural consultant for the project. He did not vote.

Surely, it should have occurred to the City Commission to ask where the mean high water line was at the time and just where it was in relation to the proposed building exactly where it was. And surely it should have occurred to the City Commission that the beach in that area (as in most areas of the world) is a highly sensitive environmental resource and should have requested a study by an environmental expert.

HOWEVER, A PUBLIC beach extension project for beach renourishment proposed by the Army Corps of Engineers was expected to supplement the existing beach. The developer was counting on it. The City was counting on it. The minutes on the night the building project was approved read as follows:

"REGARDING A REQUIRED survey and mean high water study, said (Hendrick) the ordinance does not require an applicant go to this expense. He said they don't think that a building that is being put no closer than 100 feet to the existing shoreline, which is soon to be extended by the Army Corps much farther out to sea, really requires the expense of a mean high water survey." And, therefore, the survey that should have been done was not done.

continued on page 55

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## DUEL OVER THE FLORIDA STRAITS

BY COLIN G. JAMESON

TWO HEROES OF AVIATION, one a Cuban native, one a Cuban born in Key West, have been denied their rightful niche in the history of aeronautics. Neither is honored, or even mentioned, in the Smithsonian Air and Space Museum, or in the *World Almanac* or the *Information Please Almanac*. Or in any of seven major histories of aviation. Yet in the space of two days each broke the world's record for overwater flying.

The names were Domingo Rosillo and Agustín Parlá Ordóñez, and the year was 1913. Parlá especially, American by dual citizenship, deserves better of the country that his father loved so well that he named one of his daughters "America." He was a gallant actor in the story of Key West, and we shall do our best to make amends.

IN 1911 J. A. D. McCURDY, the famous Curtiss exhibition flyer and protege of Alexander Graham Bell, inventor of the telephone, almost succeeded in flying across the Straits of Florida from Key West to Havana. If he had not circled Trumbo Point, savoring the inaudible if visible plaudits of the crowd while checking the moving parts, he would have made it to Cuba. But just off shore his engine conked out with a ruptured oil line.

This near-miss, and McCurdy's barn-storming exploits while in Cuba, kindled new fire in the romantic breast of Agustín Parlá, then living in Havana with his brother Luis. Their father had been an old-line Cuban revolutionary, friend of national martyr José Martí. Politics had forced him to emigrate to Key West, where he became an official of the huge Gato cigar factory and treasurer of its employees.

PARLÁ, NOW 24, had dreamt since his teens of being the first man to fly the Straits. McCurdy had failed, so the opportunity was still there and begging to be seized. Totally disregarding reality, the young man repeated to himself, "Now! Now! It must be now!"

When he confided his "plans," brother Luis dismissed them with, "Idiot, how can you indulge such a fantasy?"

Parlá's answer was not as stiff and formal as the words sound in English: "Look, Luis, that American visitor, Mr. Charles F. Walsh, has shown great sympathy for this inner compulsion of mine."

Walsh was a guest at Hotel Isla de Cuba, where Parlá served as interpreter.

"Mr. Walsh has been making small sums at Columbia (now one of Havana's airports), piloting visitors on plane rides. He knows all about the nervousness aroused by such trips. He's offered to take me up free, to establish my confidence."

SO IT CAME ABOUT that on December 11, 1911, almost a year after McCurdy's bath in the Straits, and little more than two years before Parlá himself became a record-holder, he enjoyed his first plane ride. It lasted ten minutes.

According to Walsh, "enjoyed" was too weak a word. Parlá's wisecracks and generally laid-back attitude convinced the seasoned flyer that the eager youth possessed the "timber of an aviator." Walsh wrote to the *Havana Post*. He stated that throughout a month of flying with Parlá he had been impressed with his natural capacities and nerve. Even McCurdy, the record-holder, put in a word on his behalf.

The ambition to be the first across the Straits was reinforced by such publicity. For one thing, it would help raise money to flesh out the fantasy.

LUIS PARLÁ STILL THOUGHT his brother's hand was higher in the clouds

than the rest of him would ever be. But he stayed loyal. At this juncture the would-be birdman was more poet than pilot and doubtless as hard to live with as any other single-track mind. The only thing he could talk about was the absolute necessity of enrolling in the new Curtiss Flying School in Miami. He must learn which end of a plane was the front, so he could point it at Havana. Secretly he wasn't entirely sure that the wings didn't flap.

The brothers pooled their funds. "Alas, between the two of us," Luis wrote, "we couldn't even scrape up five pesos." The forty-day Curtiss course would soak up \$700--\$500 for tuition and \$200 for living expenses. But as Luis reported later, "Nothing was too much for Agustín. Every problem had an easy solution and barriers simply did not exist."

Logical enough, at least from the aspiring aviator's point-of-view. Was not an obstacle in a dream itself a dream?

SO THE BROTHERS checked out the very few airplanes to be found in Havana, as well as such open fields as passed for airports and the even fewer bicycle mechanics that, in the tradition of the Wright brothers, handled aeronautical repairs.

It should be remembered that at this time in history an airplane was a confection of wire and spruce struts and oiled silk, with a two-cylinder motorcycle engine as power. Perhaps as heavy as a piano, but a good deal noisier.

There still remained the insuperable barrier (to Luis) or (to Agustín) the easily manipulated matter of money. Not money to buy an airplane; such a thought was too formidable even for the junior Parlá. But tuition for the Curtiss Academy, which had to be found now, now, now!

"With our five pesos," Luis wrote, "we set out in search of \$700."

THE NEWSPAPERS WERE HAPPY to tell the story of a handsome and romantic young patriot who was absolutely convinced that he was destined to be Cuba's first authentic pilot. "The inches of type swelled to miles," Luis recorded.

In the end it appeared that everybody in Havana who could come up with a few centavos was contributing to what enthusiasts named "The Great Project." Parlá, who had some slight theatrical experience, put on benefits for himself. One of these produced \$300 but was melted down to \$60 by expenses.

As a friendly priest remarked, "Only God has dominion over the unforeseen." Parlá's major backer turned out to be a magnanimous *habanero* named Eugenio Leopoldo Aspíazio. This archangel produced the rest of the money needed to finally make the dream come true to everybody except Parlá, who had thought it was true all along.

IN JANUARY OF 1912, at the age of 25, Agustín packed up his hopes and his \$700 and set sail for Miami, then a small town of about 15,000.

Parlá had expected the school to be a large, well-organized endeavor, a worthy "Academy of Military Aviation." But it proved to be tiny, sparsely equipped adjunct of Curtiss's main enterprises. Also, Parlá's aeronautical education had to be absorbed at a pace unsuited to his go-go temperament. For it was a fact that, for all his transmarine ardor and his research among Havana's few aviation artifacts, he had never plumbed the mysteries of an airplane (motorcycle) engine. Indeed he had never even lifted the hood of an automobile. And he was as ignorant of airframe design

as he was of the principles of flight itself.

Parlá had a tremendous amount of information to sop up. In those days the emphasis was on "hydroaeroplanes," as they were called. It was in this water-borne type of machine that the flight to Cuba would be made. If it ever was. The introduction of Parlá to flying was a good deal like starting a child off in algebra (the sky) when he was not yet familiar with arithmetic (the earth).

HE FINALLY PROGRESSED to the point where he was allowed to train in an aircraft affixed firmly to the ground, a primitive counterpart of the flight simulators of today. Before long, though, he was rolling up and down the short field in a real plane.

The process still was too relaxed for the First Cuban Pilot--he hoped. The allotted forty days were dwindling. The residue of the \$200 for living expenses was dribbling out faster.

The impatient student starved himself. He began giving Spanish lessons to his English-speaking fellow pupils, English lessons to those who spoke Spanish.

On February 8, 1912, the head of the Academy, E. D. Moore, at length could write to the *Havana Post*, which was still covering Parlá's spirited quest for wings, announcing that the candidate had completed his maiden flight "with success and a perfect landing."

PARLÁ WAS CLOSING in on his pilot's certificate, though there still was a rough road ahead. Accidents happen, and they did it often during the dawn of aviation. The worst of the several crack-ups in which he was involved was when he dropped his plane fifty feet and wiped out a parked trainer. Luckily he came up with only moderate cuts and bruises, the existence of which he either denied or ignored. As for the idea of accidents, he consoled himself with the thought that his hero, Louis Blériot, had totaled ten planes and put 50 others out of commission before his epochal conquest of the English Channel in 1909.

On April 20 Agustín Parlá was

finally presented with a diploma. Instead of unwinding in the warmth of success, he at once shifted into a higher gear. The far less attainable new goal was somehow to equip himself with a Curtiss hydro-aeroplane, military type. This time the price was not a mere \$700 but five big ones.

Although not sure that \$5,000 actually existed anywhere, Parlá charged purposefully around Havana, buttonholing everybody, importuning important people, never giving up hope but aching when he read of aviation progress in Europe and the United States. And suffering especially from the knowledge that one Domingo Rosillo, a fellow *habanero*, completing his flying instruction in France under the tutelage of the famous Blériot himself, was threatening to beat him out as the first pilot to cross the Straits of Florida.

THOUGH LITTLE MONEY came in, he refused to surrender to "the Frenchman," as he jestingly referred to his competitive compatriot. When on December 12, 1912, Rosillo in person appeared in Havana, sporting his certificate from the prestigious Morane Academy, Parlá consoled himself with the fact that he was still Cuba's first accredited pilot.

Also with the common knowledge that "the Frenchman" was just as broke as he was. But Rosillo's finances suddenly prospered. Within three months he was back from another trip to France, shipping with him a magnificent new Morane monoplane.

Only God has dominion over the

unforeseen. In this apparently dismal crisis, things began to move fast for Parlá too, and in the right direction. His early benefactor, Aspíazio, again surfaced to the rescue. With other leading citizens, he hurriedly threw together a group that began selling "shares" in Parlá at \$100 apiece. Generals Menocal and Gómez, revolutionary heroes, each contributed \$500. The necessary \$5,000 was soon topped. To sweeten the pot for the future, the City of Havana offered \$10,000 as a prize to the first aviator to transit the Straits of Florida.\*

\*If the two contestants had known the

history of such gifts, they might have given this one a critical look in the mouth. The City of Havana and the *Havana Post* awarded McCurdy \$8,000 for his abortive 1911 attempt to cross the Straits. The prize money was never delivered.

At a banquet in the flyer's honor, President Gómez presented him with an elaborately decorated envelope supposedly containing \$10,000 as an additional award from the Cuban Government. In the privacy of his hotel bedroom, McCurdy discovered that the envelope was filled with a tasteful selection of newspaper clippings.

TIME WAS DEFINITELY of the essence.



Parlá's triumphant landing at Mariel.

Parlá crossed to Key West, boarded the train and sped north to Hammondsport, N.Y., site of the Curtiss home factory. There the young aviator who, little over a year before, hadn't known wing from tail, helped put the finishing touches on an aircraft that was "the latest model of those times."

Domingo Rosillo, on his arrival in

Key West for the scheduled race between the land monoplane and sea biplane, received much acclaim. But when Parlá, the native son, hit the familiar *Cayo Hueso* scene, his many admirers, spearheaded by a small army of relatives, put on an ear-shattering display of partisanship.

In recounting the two demonstrations, Parlá's brother Luis pointed out that after all "Key West is a prolongation of our Cuba. In those days," he added, the Cubans in Key West formed their own "big family, united by patriotic ideals."

"I llego el 17 de mayo de 1913!" (The 17th of May arrived!)--In Luis words. "All my brother knew for sure was that Havana lay off Key West's South Beach."

The huge boxes in which the Curtiss plane had been shipped by rail had been transported to a point near La Balsa (now the Sands area), where assembly of the aircraft took place.

"The authorities of the U. S. Naval Base figured that the wind would exert its influence on a plane made of bamboo and cloth and silver paint." So they installed on the float of the aircraft a ship's compass with a red mark on it. They told Parlá to keep the needle on

red and he'd tag Havana right on the Castle.

THE NAVY ALSO spaced ships through 45 miles of the Straits to pick up anyone who should literally drop out of the race. The Cuban Government took responsibility for the remaining 45 miles.

When takeoff time arrived, luck had veered to the side of Rosillo's landplane. The seas were making up. Navy experts recommended postponing Parlá's flight. But that young man wasn't listening; his life's ambition was at stake; the possibility of a watery death was another of those obstacles that didn't exist.

So he took off regardless. But before he even got free of the water, the duel with Rosillo was over. The seas had ruptured the aircraft's float and damaged the guy wires securing the wings. Agustín morosely taxied back to South Beach.

Came the crowning blow. Moments later Rosillo's plane chattered overhead like a mocking nemesis. What happened next was bizarre. Parlá, totally frustrated, desperate and just plain mad, snatched the revolver that his brother was wont to pack and fired a shot. It is not clear that he was aiming at Rosillo, and fortunately he didn't hit anybody or anything.

(revolutionary) apostle Martí which I will carry to the Cuban coast or bury myself with it in the deep."

Just before takeoff at 1:00 p.m., he handed his brother a ticket for Havana on the *Mascot*, a steamer that was due to sail in half an hour.

"Give me an embrace and pass it on to the family," he said. "This is my farewell, because I won't arrive in Cuba, I only want to fall in the sea, hopefully far enough beyond Sand Key that those who see me off won't watch me go down. I (no longer) know this machine... that's what defeats me as I face the impossible."

LUIS, WITH UNDERSTANDABLE concern at this outburst, urged Agustín "not to sacrifice" himself. Parlá merely smiled and said, "Ten thousand people will say good-by to me here; 50,000 await me in Cuba. How can I defraud them?"

Apparently Luis had to skip the takeoff in order to catch his ship, for he was much relieved when the captain summoned him to the bridge of the *Mascot* and revealed that his brother was safely airborne. During the voyage to Havana, several attempts were made to get further information by wireless and from passing vessels, but in vain. The day was becoming cloudy and windy. Luis Parlá tried to keep from painting the wrong kind of mental pictures. He remembered McCurdy kicking away the tiger sharks that were the first to come to that intrepid flyer's rescue.

Docking finally at Havana, Luis heard a yell from shore: "Your brother made Mariel with the greatest of ease!"

Mariel? Anyone who was in Key West during the Mariel boatlift of 1980 knows that Mariel is 25 miles west of Havana. What had happened? How about the compass that was supposed to keep Agustín on a collision course for Morro Castle?

LET AGUSTÍN PARLÁ himself explain: "Since I was sure I couldn't drive that colossus of an airplane to its destination, I strapped myself tight to the seat, clutched the rudder (controls), jammed my foot on the accelerator... and pointed at Cuba, and with astonishment observed that I was already passing Sand Key, that the plane had devoured this distance in minutes, that the machine was flying like the angels."

"I said to myself, 'Why not arrive in Cuba?' I watched the compass they had attached to the float. The needle was dancing in such a way that it was impossible to fix it on the red mark--the (electrical activity of the) magneto was preventing this."

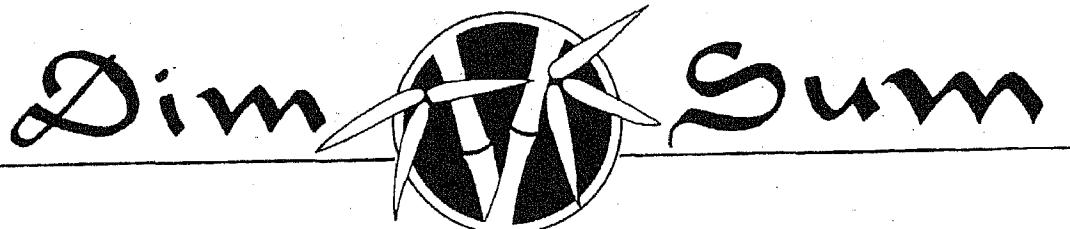
"Then I made an estimate of where I was. Cuba had to be in front of me, a bit to the left. (Soon) I perceived a town--palms, a bay--but as I'd never seen Mariel, I thought I must be in Mexico... so I banked the aircraft to the left. But in that direction was a promontory that herded me back to the bay again."

"MENTALLY WEIGHING my ignorance of my location, I thought: Here are people, a town. It will be best if I stay around till I'm able to see more. I steered toward the harbor of the place, but as this was very small and my velocity enormous, I was forced to drop out of my predicament. The whole machine submerged in the water with only a tiny bit of the float still at hand to cling to until boats arrived to take me ashore."

"Minutes later the banner of Mariel floated from the staff on the Mariel City Hall. And I was only 15 minutes from Havana!"

A LARGE CROWD had collected, and Parlá was acclaimed as an adopted son of the city.

The *Key West Citizen* commented: "The history of flights over the sea surely presents no greater exhibition of valor than that of Agustín Parlá in successfully completing his trip to Cuba without taking into account the probabilities of plane saved, or break-downs, or of the innumerable accidents."



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that have caused the deaths of so many aviators."

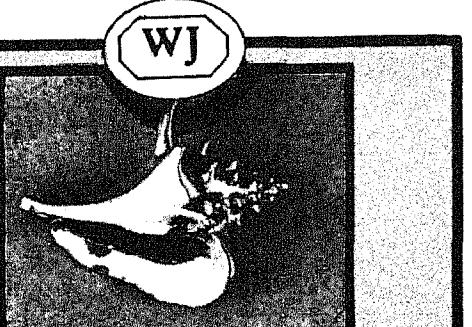
Domingo Rosillo covered 90 miles in 2 hr. 30 min., with maximum wind velocity of 10 mph from the southeast. Parlá flew 117½ miles in 1 hr. 52 min., aided by 18-mph winds from the northwest. The Cubans awarded Parlá a second prize of \$5,000, a gift that also duly materialized. Maybe you had to be a Cuban.

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YEARS LATER PARLÁ was still receiving recognition from people whose judgment he respected. When Charles Lindbergh visited Havana after his epic solo flight to France, Parlá was not invited to the festivities. But Lindbergh was on top of his aviation in more ways than one. He noticed the absence and spoke to President Machado, who promptly sought out Parlá.

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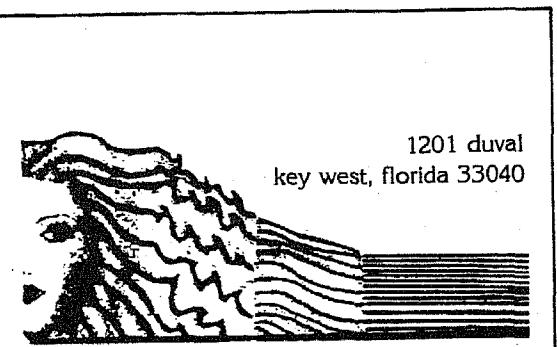
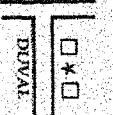
Agustín Parlá Ordóñez could take away his own life, but no one could ever deprive him of the glory of being the first man in the world to fly an airplane more than 100 miles over water. As a native of Key West, Parlá and his flight will always rank high among the several aviation firsts established with this island as a base.



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#### WHY PARADISE?

I AM WAITING for a teenager; it is 12:30. I put on a robe, take a beer out on the front porch. The resurgent, screams down the block from the ladies' softball club are only echoes in the memory. Casa Gato is all lit up and emitting Gershwin. There is a good strong yellow moon and the sky is midnight blue with large white clouds overhead. Whoever is at the piano, Gershwin is being caressed rather than played. The wind is ruffling Richard Lischer's palm trees. An exquisite moment. An ubiquitous cat on the roof of Richard's Toyota, parked under the palms, preens a black leg lifted straight and high in the air, licking itself clean. Another, black and white, mounts the porch stairs toward the Gershwin. A man appears wearing shorts and stops to pat the cat. He squats for closer acquaintance. "I got rhythm..."

A CHANDELIER IS turned off. The man departs, the cat too, following. The wind dies, the palm tree stops shaking. Another chandelier goes out. Bath over, the black cat descends via the Toyota's trunk. I hear our car approaching, I sneak into bed. "...who could ask for anything more..."

by GORDON LACY

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## THE BIGGIES ON TRIAL

by JOE CRUMPTON

WATCHERS AND LISTENERS in the federal courtroom in Key West, during the last couple of weeks in March, seemed to be of a divided opinion on the outcome of the trial once it goes to the jury, some time in late April. Some of the city's leading dignitaries were up on charges of running a slick cocaine conspiracy with headquarters inside the Key West Police Department (KWPD).

One thing that seemed to be generally agreed on by the observers was that the Internal Revenuers (there were two of them sitting at the U.S. Attorney's table) would make life miserable for the 14 defendants perhaps for the rest of their days, no matter what else happened.

ANOTHER THING, GENERALLY agreed on by those inside the courtroom as well as many ordinary citizens out on the street who are trying to keep track of the sensational testimony, is that the city commission ought to start serious discussions on how to eliminate the KWPD, in a gradual manner, and eventually hand over duties inside the city limits to the sheriff's office. It can be done sensibly and need not cause a lot of breast-beating and wounded cries of "I'll lose my job, I'll lose my pension," and so forth.

IT WAS ALSO apparent that the government's primary thrust, early in this trial, pointed directly at Deputy Police Chief Raymond (Tito) Casamayor.

The 14 defendants (there were 17 but three pleaded guilty) have paid for some of the smartest legal talent seen in this town in years. Many of them were in Key West last October when they made the government's case against eight prior defendants (who were indirectly tied into the present bunch) look like a glass of milk compared to a shot of Wild Turkey.

THE GOVERNMENT IN this trial (as in the former trial) looks like it has to hinge the major portion of its case on testimony from convicted felons, jailbirds and confessed dope fiends. The defense (and they're getting paid plenty for their sweat as they leap up and down making objections) has been making hash out of those weak witnesses. The defense did the same thing effectively in the prior trial when the principle of a "reasonable doubt" sunk the jury for eight days of deliberation and then they acquitted all the defendants, including one guy who skipped bond, and the country, and was tried in absentia.

SOMETIMES AFTER THAT earlier trial it was learned that one local juror had stubbornly refused to convict because there was no way that juror could believe what the witnesses said.

In the current trial, though, watchers who had been present at the previous dope trial, claimed: "This jury looks different." Whatever that means.

One thing's for certain, though - they'll have a much more complicated story of conspiracy to unravel; they'll have pounds of evidence to sift through; they'll have to come to decisions separately on each of the defendants as he is charged in the 51-page indictment. It is not going to be easy.

FOR THE MOST part, the defendants seem to be taking the trial seriously, especially Det. Sgt. Carroll Key and Lt. Russ Barker, also attorney Michael

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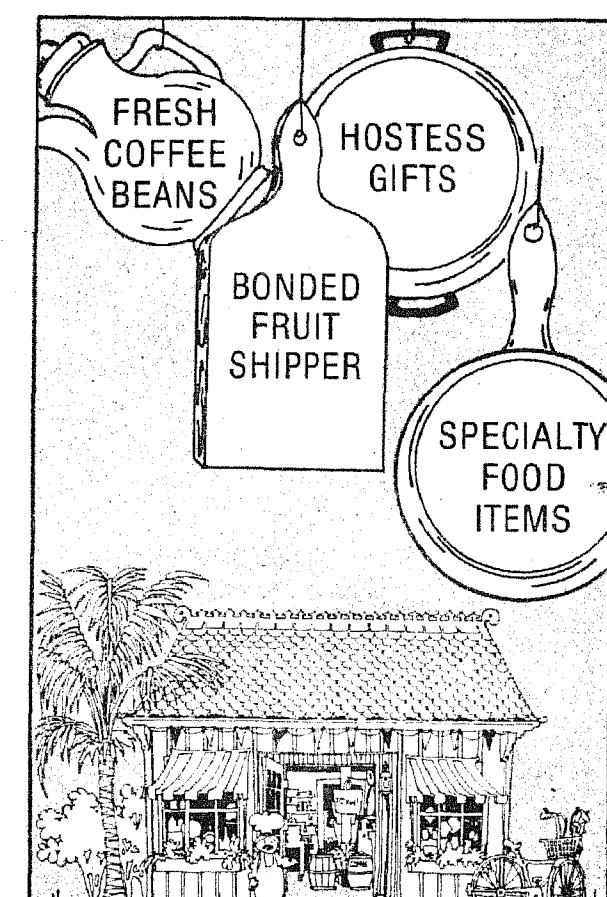
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Cates and his wife, real estate businesswoman Janet Hill Cates, who broke out crying at some of the testimony. Deputy Chief Casamayor, smartly attired in tropical weight black suits, can be seen frequently grinning and making jokes. Mike Brito-Williams and his son, Artie, seem very nervous, moving their arms and legs almost constantly.

FROM THE START of this trial, Asst. U.S. Attorney Michael Patrick Sullivan and his co-counsel, Eileen O'Connor, have startled the locals with sharp criticism of the KWPB as being riddled with "graft and corruption" from the upper echelons. They brought in Police Chief Larry Rodriguez and branded him "an unindicted co-conspirator," within the context of the indictment that labeled the KWPB as the hub of a "racketeering enterprise."

AGAIN, PEOPLE ON the street who are watching the trial noted that well back into the 1970s rumors were rampant about police protection for hookers (one witness testified to paying Casamayor \$600 a week for coverage); fencing stolen goods that allegedly involved the cops, and other assorted unsavory operations.

Beverly Romine Tibbals, formerly with the KWPB, was listed in the indictment as having been threatened by Casamayor after she talked to the federal grand jury; another lady friend, Sue Avery, was apparently so scared after her grand jury appearance that she fled to her home in Australia and refused to return. Romine, a tall blonde, mother of three, told the court she had an "intimate relationship" with Casamayor and for it she was given privileges no other police officer got. She was given jewels, clothes,

rent money and a new car by Casamayor, she said.

AS A WITNESS who was not shaken in cross-examination, she stood up tough and cool. At times, she looked straight at Casamayor when she testified, as if to say she wasn't frightened of him. The police force, according to her, was very loosely run, inept, filled with contradictory orders and haphazard in its enforcement. The chain of command was rarely in effect.

ANOTHER GOVERNMENT WITNESS who didn't appear fazed by cross-examination was Gustavo (Pepito) Fernandez, presently serving 50 years in the federal prison after being convicted as the kingpin in a major dope ring.

Fernandez, about 5'3" tall, wears dark glasses, and a dark brown suit, brown tie; he cannot speak English, so an interpreter stands alongside him - a couple of armed marshals are also close to him.

ABOUT 18 MONTHS ago, the late bail bondsman, Terry Lee Garcia, told some of his close friends that Fernandez had phoned him from prison saying "he was fed up being inside while all them others are out having a good time, and I'm going to change that." Evidently that led to Fernandez in the courtroom testifying about brown-bag payoffs to Casamayor for protection during smuggling operations. The money, said Fernandez, was given to a cop named "Zarate" and thence to Casamayor. It was brought out by bank records that deposits were made by Casamayor in similar amounts, at about the time of the alleged bribe.

FERNANDEZ, WHO LOOKED cool and

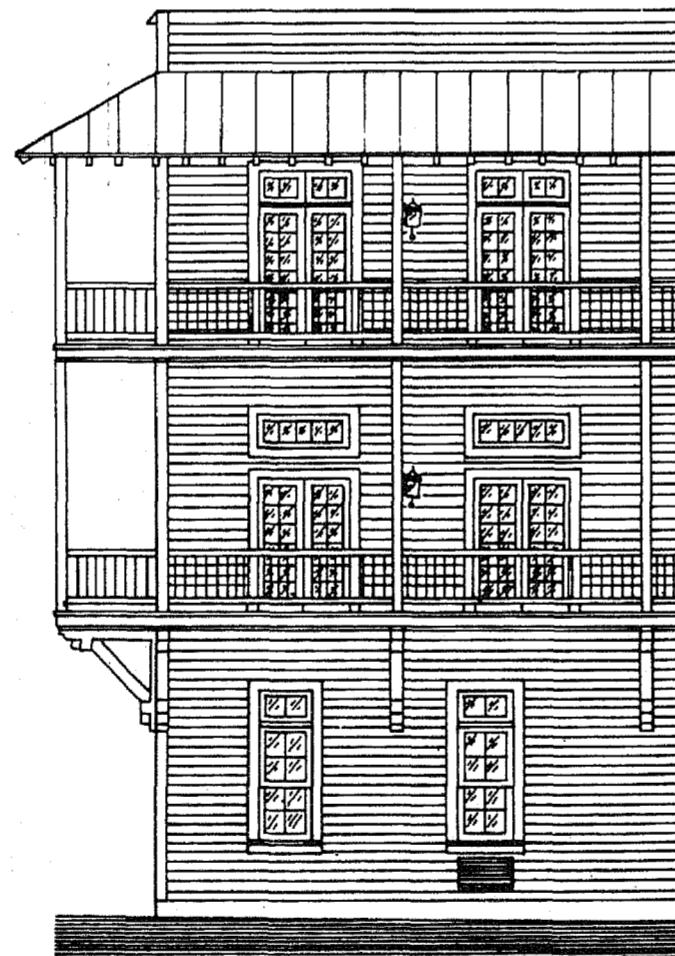
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rent money and a new car by Casamayor, she said.

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unruffled as he talked Spanish, also talked about the night he and Casamayor helped unload one of the "mother ships" at the Safe Harbor Marina, on Stock Island.

The most telling, so far, of the government's witnesses has been County Judge Alison DeFoor who, when he was a prosecutor with the state attorney, was approached by Casamayor to try to intercede for Herb Reynolds. Reynolds, along with Hector Serrano, are the government's crucial witnesses; they are also convicted felons whose testimony comes under heavy defense attack. Reynolds was supposed to be a police spy, Casamayor told DeFoor; in fact, according to court testimony, Reynolds was a key part of the alleged conspiracy. DeFoor told the court he was "very suspicious" of anything coming from Casamayor because of previous experience and knowledge he had of investigations into Casamayor's past. He said he'd never heard of Reynolds' name mentioned in any undercover action.

REYNOLDS HAD TESTIFIED he never was an informant for the police and that was backed by DeFoor's confirmation.

One of the defense lawyers, Nathan Eden, was slapped by a critical remark from Miss O'Connor, early in the trial, when she protested to U.S. District Judge C. Clyde Atkins that Eden had popped up on a local TV broadcast plugging his side of the case. He called the indictment a "bubba bust."

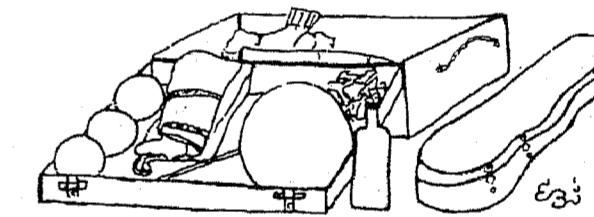
THE JUDGE RAPPED Eden for "inappropriate conduct" and warned him to stay away from guest appearances on TV as long as the trial was in progress.

The drug conspiracy trial, with its sometimes sensational testimony and its overlaid sense of drama, even during the dull periods, is perhaps one of the most significant in years - at least since the 1975 Operation Conch indictments when former city attorney Manny James, and many others, hit the skids and landed in prison.

The rumors and unsupported gossip of many years in Key West appear to have come home to roost.

(A FEDERAL GRAND jury, the first of its kind convened in Key West in many years, according to court sources, would be checking into the alleged illegal activities of a few more law enforcement figures on the local scene. Sources indicated there would be connections, and likely indictments returned which would tie in with the current trial of the 14 defendants. The federal grand jury here has

been drawn from countywide lists of voters. There has been some reluctance in recent years by prosecutors in the U.S. Attorney's office in Miami to go to the county's lists because of fear of leaks to the accused -- "not an uncommon occurrence," commented one investigator.)



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## SOLARES HILL STRING BAND

by ELLEN SUGARMAN

THE SOLARES HILL String Band started playing here in Key West nearly ten years ago. At that time, it was a bluegrass band. Today only Zimmerman remains from the original group and the music they play is as different from bluegrass as the hammer dulcimer is from the guitar. They mainly play Old Timey music, which is music from sixteenth-century Britain. These are the tunes you would have heard around that time in this country if you were up in the hills and you went over to a friend's for dinner and someone got out a fiddle and began to play. ("There were a fiddle and a hammer dulcimer on the Mayflower," said Zimmerman.) This is dance music, the stuff square dances and contra dances are made of. They also play Irish dance tunes and melodies written by O'Carolan, a blind seventeenth-century harpist, or harper, as they Irish would have it. Most string bands today include his work in the repertoire. ("Groups were all playing Old Timey, then a few years later, everyone was playing Irish tunes, too," says Jacobson. And they play acoustic music.

They almost never use a sound system and if they do, they have to be mixed because they have no electric instruments.

THEY HAVE ALL the string instruments typical of a band like theirs. Cindy Tellone plays stand-up bass and guitar; Alby Tellone plays mandolin; Gary Zimmerman plays hammer dulcimer; Janis Jacobson plays fiddle; Allen Tidball plays guitar and bass. On occasions when friends of the band play with them, their configuration may change, depending on who's in town. "Sometimes when lots of our friends are in town, we end up with a mega-band. We've had as many as twelve people playing, we've had people dancing with us, like one North Carolina woman who sometimes shows up with her Step-A-Tune, which is a small wooden box platform you dance on. And we have particular friends who often sit in with us, like Pat Bastin, who dances when we play sunset, and Thatcher Morse, a local boat captain who plays guitar," says Jacobson.

TO TRULY GET the feel of what the Solares Hill String Band is all about,

you have to attend what they call a "music party." a music party is just that: people get together to play music.

If you happen to be a friend or a spouse of one of the musicians, and you don't play, you come there to relax and enjoy the sounds.

And the sounds are easy to enjoy.

"MY FAVORITE THING is to go to a music party," says Janis Jacobson, fiddler in the SHSB. "And that's where I usually learn new tunes. People always ask how you learn new tunes that aren't written down - and many of the tunes we play aren't. You learn them from other people and from listening to records. I like to find someone else who's worked out a new tune and follow along until I get it. Our music is dance music, it's very rhythmic. You listen to someone playing, then you get the gist of it, the main chords. Then later on you can fill in the other notes."

AT A MUSIC party, the band begins with the simpler well-known tunes, the ones anyone could join in. That's so everyone will feel comfortable and play along. Usually there are visitors sitting in, and for a newcomer, it's good to be able to warm up with old favorites. At first you want to show everyone you can play; then you're willing to try out some new stuff.

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"IN THE WINTER, we have lots of friends who visit Key West, and they



Photo by Wendy Tucker

The band, left to right: Allen Tidball, Cindy Tellone, Gary Zimmerman, and Janis Jacobson. Not pictured: Alby Tellone.

have an overall good musical time in the company of friends.

inspire lots of music parties. We play mostly at our houses. We sit

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around and drink Jameson Irish whiskey and play tunes," says Gary Zimmerman, who plays hammer dulcimer with SHSB.

Some of the players came to the band because they were friends of the music. Cindy Tellone hadn't played an instrument until she got together with Alby and decided to take up guitar, so they could play music together. Jacobson explains, "I was a groupie at first. Then, I decided I might as well play fiddle. I had played violin, but I never played fiddle."

AROUND '76, JACOBSON and Zimmerman traveled around to fiddlers' conventions and that was where their music evolved. "They have fiddlers' conventions in every little town in North Carolina and Virginia. Old Timey is the roots of bluegrass. Then later on, we started playing the Irish tunes," Jacobson relates.

The band's first gig was at The Creperie, which was the restaurant where Dim Sum is now, and then they played at the Royal Standard Pub. They played for lots of the TWFAC Founders' Parties over the years. They played some parties at the Amsterdam house. And they did some

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weddings, one at East Martello and one particularly memorable one at the Old Stone Church where they felt the O'Carolan tunes fit in so well.

THEY'VE BEEN AS far as the Bahamas, where they played at a Windsurfing World's toga party. And they used to play on the big sailing ships, the Western Union and the Young America. They particularly liked the ship gigs because they could bring a guest for a free sail and refreshments. They think ships are a great setting for their music and they want everyone to know "they're available for charter."

THEY PLAYED SQUARE dances on Mallory Pier at Sunset and the occasional contradance, one in particular that they remember with chagrin because it was at the old Truman School, with its terrazzo floors and everyone there wound up with shin splints. "All

next week you'd see people hobbling around and you'd ask if they'd been to the dance," Tidball says.

They've also played the Greene Street Theater (when it was across from Sloppy Joe's), J. P. Bo's variety shows, the Red Barn (where Irving Berlin's "C U in Cuba" number was their only singing song), and they did a stint each at Logan's Lobster House and the Half Shell Raw Bar. They've played Mangrove Mama's out at Mile Marker 20. They always play the Suds Run, starting out with a big breakfast at one of the band member's houses, "warming up with tunes and Jameson in our coffee." And once they were on national television in a documentary on Key West. They always play the street fair at Fantasy Fest.

BUT THEIR FAVORITE place to play is Sunset at Mallory Dock. They've been playing Sunset since it started. What they like about it is the audiences. "People stand around there just to

hear you, often the same people come back year after year and they come up and say how glad they are that you're still playing," explains Zimmerman. Then he goes on to add that they don't play Sunset these days. "We're not playing Sunset in front of barbed wire," explains Jacobson. "And we're not playing anywhere else until we get Mallory Pier back. It's really gross there now. Who wants to play music in a parking lot?"

BUT - AND HERE'S where SHSB is unique - although they are available to play private parties of all kinds, Solares Hill String Band, they don't go around looking for regular work. They don't make their living playing music and that's intentional. Every band member has a regular paying job, so they can continue to enjoy the music; this is the thing they feel has kept them "pure" and it is probably the reason they're still together. (Cindy and Janis are secretaries at Pier House, Allen paints houses and does restorations, Alby is a trolley tour guide and Zimmerman is a windsurfing instructor at the Casa Marina Watersports program.)

"WE PLAY FOR love of the music and each other. We've all known each other and we're such good friends. We play in the band to keep in shape. Maybe we just heard a tune and we want to try it out, so we get together. Cindy and I used to make our living playing music, we played in four different bands at a time. This was always our fun band. We didn't have to worry about bar owners harassing us - they'll ruin a band and make musicians sick. You have the hardest time keeping a band together if you play downtown," says Alby. "I started playing with these guys to keep my fingers in shape. Because their music is all instrumental and there's lots of notes, there's lots of movement of fingers. That's one of the things that's kept

\* Now that Mallory is open, they're back.

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me interested in Solares Hill. Playing in a band in a bar, each night you'd be playing the same repertoire over and over. Here we try new stuff all the time, whatever we feel like playing. No one tells us what to play." And Cindy agrees. "We really like each other. There's never any pressure when we're playing."

THE HAMMER DULCIMER is the core of the band. Because of its unique qualities, it determines much of the content, style, and selection of the tunes SHSB plays. Zimmerman, as hammer dulcimer player and the senior member of the group is more or less the leader. "Gary's the lead, not the boss. His instrument is the focal point of the band. Without Gary, it would be just a bunch of people banging away. Hammer dulcimer magnetizes the group, it pulls everything together. And Gary has such a nice style, Cindy explains.

ZIMMERMAN HAS MORE than just a nice style. Sitting at the instrument, his hands holding the small wooden hammers fly delicately over the keys, bringing forth a sound that is the sweetness of the old music, like a gentle stirring of breezes over meadows of golden grass. There is nothing quite like the sound of this instrument, nothing to compare it to. It's gentler on the ear than either the harpsichord or the piano, both of which evolved from it, and it has the feel of a harp. It has clarity, a bell tone that is unique and somehow comforting. "Hammer dulcimer is a 12th century Persian instrument. It went all over the world. It has eighteen different names and it's tuned differently in different places. It also has as many hammering techniques as names," says Zimmerman.

ZIMMERMAN ORIGINALLY PLAYED guitar, then fiddle. He was introduced to the hammer dulcimer by a friend, Rob Goldstein, known as "the Nantucket Troubadour." When I heard him playing it, I had to have one," says Zimmerman. He ordered his from Dennis Dorogi in Brockton, New York, and has been playing it ever since.

What the band loves about Key West is the fact that so many "musical people" come down here. "This is a great music town," says Zimmerman. "People come in and they know new tunes. If Mozart walked in, he'd know eighteen new tunes and have three new instruments. That's inspirational.

"PEOPLE WHO LIVE in New England, for example, have to travel for hours to find some musical inspiration. All we have to do is just get on our bikes and ride across town for five minutes, and we have all the inspiration we need.

"We've had amazing people show up. One night John Hartford (famous in folk circles) walked in and played at a music party for hours. We just kept making him fresh-squeezed orange juice and he just kept playing. It's really an exciting music town."

And how did they get their name? Solares Hill String Band? "We did start off as a bluegrass band," explains Zimmerman. "And bluegrass bands are usually named after a mountain - or in this case, a hill."

### KEY WEST'S FANTASY FEST ANNOUNCES LOGO SEARCH

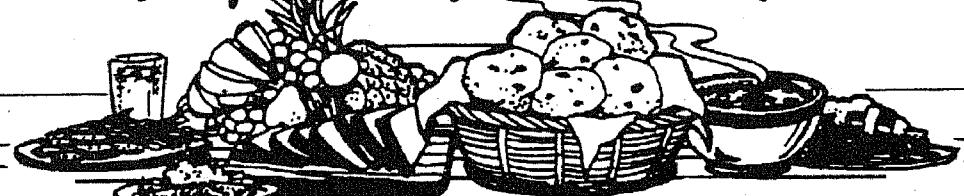
THE TOURIST DEVELOPMENT Association of Key West has again retained the management team of Michael Whalton and Perri Halevy to act as directors of this year's Fantasy Fest. Preparations for the five day event, scheduled the weekend before Halloween (October 23-27), are presently underway.

Designs for the 1985 Fantasy Fest Logo Competition are currently being accepted. Individual artists, as well as agencies, are invited to submit designs for the Island's most notorious and publicized event. Fantasy Fest and its logo are protected by a registered copyright, and each year's design becomes the official emblem for all posters, T-shirts, and pro-

motional material. A \$750.00 cash award will be presented to the winning entrant and the artist will also be invited to be a judge of the Grand Parade.

DESIGNS SHOULD REFLECT the ambience of the Island as well as the flavor of Halloween and must be submitted to Fantasy Fest Logo, 201 Duval Street, Key West, FL 33040. Deadline for entering is May 1, 1985 and judging will take place on May 6. The winner will be notified no later than May 10. Should you require additional information, contact the directors at 294-8585.

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**THE RAP**

**DONALD'S**

by FRANCES-ELIZABETH SIGNORELLI

ONE OF THE cheerful and sociable patches of Key West life for almost half of a century, for dozens of island ladies, and, come to think about it, some men, is Donald's beauty shop.

I WORE MY hair long and rather dirty when I first started going to Donald Barber, a beauty parlor entrepreneur with inexhaustible good humor. He sat me before his wide mirror, and reflected back at me was a woman who looked like a bust of Queen Victoria I once saw. A lot of water has flowed under the bridge since then, and I still am among the numberless ones who troop in for Donald's tender services. The social climate of a visit there falls somewhere between a church dinner on the ground and a snappy Phil Donahue hour. Last Saturday: Water is running, the hot oil machine glows, combs click, hair rollers roll, a wee TeeVee is running off a soap opera. A woman under a hair dryer is shouting out a transfixing account of what happened to her last night. She can't hear over the hum of the dryer and forgets we're not all in that state. "I said, 'I don't believe I want you to come through the door of my house again,' and, do you know, next morning, he sent me a gardenia tree." It's Sylvia Knight's anniversary and she is getting a manicure. Mary Spotswood has dropped by just to have a little visit with Donald. Donald has his back turned contriving his hair color ritual with the ceremony of a priest at an altar. He is conjuring up Bashful Blonde and Demure Mist. I go over by the magazine rack awaiting Rosemary, who is doing me today, and have a good talk with an acquaintance. She's copying

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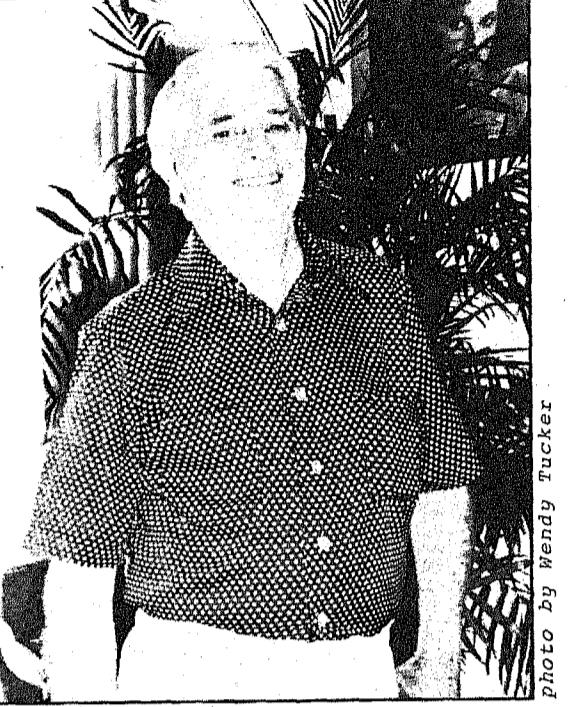
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**DONALD'S**

by FRANCES-ELIZABETH SIGNORELLI

THERE ARE NO flies on Donald. His pop, George Barber, Sr., was a bar pilot here for the big Navy boats, World War II times. Donald was three months old when they moved him here,



Donald Barber

and when he was 13, he began hair setting house calls. He would shampoo and set them in the morning. In the p.m., after the hair had dried naturally, he would come back and do the comb-out. Charge: 25¢ and a cigarette.

I BELIEVE THAT there is a certain deep goodness in Donald, an appropriate goodness that surfaces in what he does

out a meatless chili recipe. And, one hears oneself assert, "It's really strange. I began by liking root beer. Then, disliked it. Now, like it again" ... You understand the appeal of Donald's?

for a living. His customers can do no wrong; they, he very simply believes, are the greatest people in the world. He loves them and he is going to care for them. My story probably could be matched by others. There was a divorce, my house at 700 Waddell Avenue was on the brink of being repossessed, my daughter was in the first year of college, and I was fired from a job. Donald did my hair, and then he got me aside. "I know that things may be a little tough for you right now. Come in and you won't pay me. I know that when it all straightens out, you'll take care of it." Things you never forget.

DONALD WORKS ON heads of hair, wearing his sort of Florida resort trousers and cool looking shirts. His laugh rings out; loves a good joke. Takes a flyer on the dog track occasionally. Has crinkly white hair. He skewers a thong of customer hair. The lady has cried all the way down on the gear shift. He gives her the kindest attention and the tenderest brush strokes while her heart begins to heal. He is over the years the safe repository of endless secrets, news of marriages being made, unmade and remade. What makes him seem not just a star, but a supernova, in the circles of his customers is this: A certain percent of his clientele has come to an age when at times the road goes sharply downhill for a bit as to physical mobility. Donald is there to make it all right.

THIS IS NOT to say that some of us haven't cheated on Donald occasionally...Going off to witty Bill Gaiser's Carriage Trade, to classy hair stylist Ruth Cook, sneaking off to Blance Ponce at The Beauty Box or to Moe down on Duval. Always, there is repentance and return.

In '46, Donald started the first Donald's in the old Overseas Hotel, which burned. Louie Carbonell divided a restaurant he had on Duval

Street and rented half. Later, Donald took over the restaurant side, also. Donald went into partnership with Sue Jurzynski. Ann Barber, Donald's bride he met in a Little Rock, Arkansas USO, went to beauty school and, across from the courthouse, opened her own beauty emporium where she also sold slimming machines, Slenderettes.

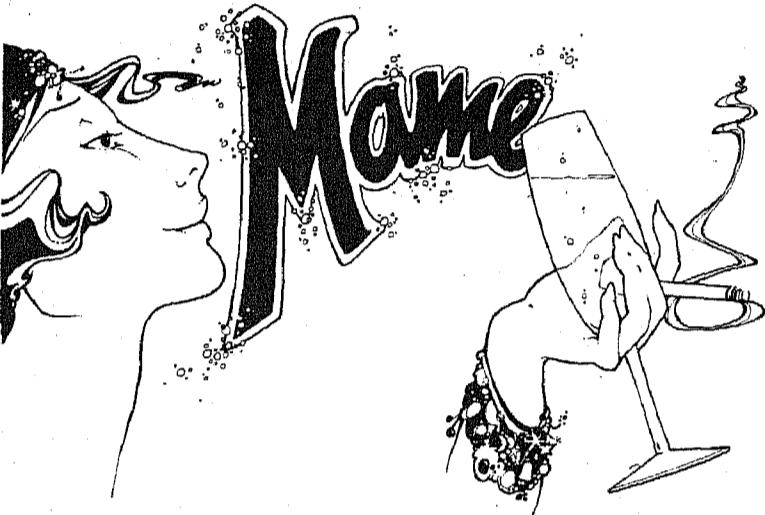
DONALD JOINED ANN at the Whitehead Street shop. When Donald and Sue dissolved partnership, one of the important assets was the telephone number with its familiarity of several years, and the slogan, "If your hair isn't becoming, you should be coming to Donald's." Donald got the phone number, Sue the slogan. In possession of that number, in '63, they bought the present site of Donald's at Simonton and United Streets, from Kay Holland. Now,

there were two Donalds. So, they named the Whitehead Street one Adorable Donald's. Adorable Donald's closed.

IN THE '40S and '50S, Donald did the hair and nails of Mom's Tea Room girls, Key West "Ladies of the Night" of that day. Mom's girls came in weekly, escorted by Mom. They would leave the shop and go to Herman's Dress Shop on Duval Street. They went nowhere without Mom, and they were let out only once a week. According to Donald, all Mom's girls appeared to have class. Some were working their way through school. (Ahem!)

DONALD DESCRIBES THE hair business in the '40S. "There was no air conditioning anywhere on the island. We got the first air conditioner on Duval Street. We gave the machine permanent. The machine looked like a giant octo-

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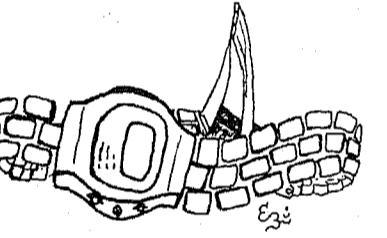
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pus. Burns on the scalp were fairly frequent. It took about four hours to give a perm wave. We bleached hair when the only way was to use peroxide, 20 volume. The lightest that hair would bleach was butter yellow. We did finger waves and made pin curls with bobby pins. We used 'rollers' before there were rollers. Anything from tin cans to toilet paper rolls.

"I'LL NAME SOME of my customers of over 40 years: Eva Navarro, Louis Parks, Pauline Papy, Mary Spottswood, Macee Wellings, Cleora Johnson, Floy Thompson, Rose Moore, Amelia Cabot, Betty Toppino, Sylvia Knight, Bell Fleming, Marie Hicks, Mary Albury, Anna Anderson, Libby Szabo, Sissy Booster McDonald, Rose Mary Galbert."

Donald sprays someone's hair and muses, "In the '50s, when Donald's was downtown on Duval Street, the Elks Club was the place to go. Herman's and Mared's were the two places to shop. You could fly to Cuba for the weekend. It was a nice place to go. Saturday night, all Duval Street stores were open. They had wooden floors with oil rubbed in to cut down on dust."

DURING THIS SPAN of years, the Barbers parented four offspring: Greg, Monica, Stuart and Adam, minded by Blanca, who still is in service with the Barbers. Donald's has given Donald and Ann Barber many long-time friends to knock about with and take trips with to foreign places. The Ed Toppinos and the Barbers shopped in Harrod's and saw London stage play "The Best Little Whore House in Texas." With the Harold Bevises, they took in a World's Fair in Japan. With Dr. Herman Moore and Rose they rode donkeys near Acapulco. They visited Evelio Cabot's brother's country home near the Puerto Rican rain forest. While the Toppinos and

Ann rode the train up to Interlaken, Switzerland, they had to provide a chair below for Donald, who hates heights.

TODAY, DONALD ATTENDS to all his loyal customers a few hours a few days weekly, but he has turned Donald's over to his son Stuart and his beautiful wife Luana, their small son Chase and their dog Peppy. The realignment is now in effect at the present handsome, modern, mauve, pale geranium and silver decorated shop. Will the young folks make Donald's whoosh? Provide a go-go atmosphere? With lots of youthful snap and crackle? Hair blow jobs and all of that? But, Donald still is around at Donald's. To make us feel treasured.

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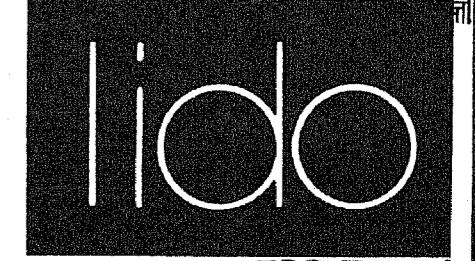
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## BOOK REVIEW

by BILL WESTRAY

THE LEAGUE OF WOMEN VOTERS has just published a new handbook entitled MONROE, a County of Islands, AND ITS GOVERNMENT. This 137-page booklet contains a thumbnail history of the county, going back as far as 1823. This account of our county's origins and growth is interesting, authoritative, and highly readable.

Particularly useful, in addition, are the capsules descriptions of each and every county, regional, state, federal and special purpose office located in Monroe County. These capsules include names, locations, and phone numbers of the office, summaries of duties and responsibilities, names of staff, and other pertinent information that the writers considered helpful to potential readers. It covers the school system, court system, local city and county government, police, fire, health and social services, special boards, committees, commissions, and programs. Various volunteer civic, social and community assistance organizations are listed, along with names, addresses and phone numbers of contact points.

THE LADIES AND gentlemen of the League are to be commended for this fine effort, and we urge our readers to purchase their own copies of this invaluable manual. Copies of the handbook are available at \$3 each, two for \$5, from Chloe Schroder, 313 William Street (294-9801), or Dore Skinner, 419½ William Street (296-6214) in Key West.

In the Keys, Marie Landry, Big Pine Key (872-9479), Doris Abrams, PO Box 299, Key Colony Beach (743-4166), and Evelyn Glyssey, 141 Stromboli Drive, Islamorada (664-4134) have copies for sale.

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## NOTARY PUBLIC



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## THE ENFORCER: THE D.C.A. AND CHARLES PATTISON

by BUD JACOBSON

CHARLES PATTISON IS a tall, lanky 6'3 inch easy-going man, rumpled hair, casually dressed like anyone who lives in the Florida Keys. He has a quick sense of humor and smiles and talks with a southern accent - North Carolina, to be exact. Most of all, perhaps, he has a super-organized mind that's fast as a whip with all the intricacies of Florida laws and rules governing development and conservation, especially those that take aim on Key West and the Keys.

PATTISON, YOU SEE, has been in charge of the field office here for the Florida Department of Community Affairs (D.C.A.) since August 1983, and in that short span of time he's left a distinctive brand on this county's everlasting tug-of-war between developers, property owners, environmentalists, conservationists, taxpayers and county officials, from top to bottom.

IN THE WORDS recently of one of the chief watchdogs of Monroe County development, Bill Westray:

"Charles Pattison knows what it's all about and he can recite chapter and verse - better than that, though, he's got the nerve to speak up and John DeGrove (he's the secretary of the D.C.A., reporting straight to the governor) backs him."

THE D.C.A., GENERALLY, is looked on as either a meddling bogeyman by the developers and hand-wringing property owners who want to build on their waterfrontage, or as the cavalry-to-the-rescue for the conservationist groups who seem, at times, to be

trying to hold back the tide with a pail and shovel.



Charles Pattison

sides of plywood nailed together and a ceiling of water-stained concrete, looms behind a pretty well-kept desk, considering all the diverse aspects of his job.

AFTER HE GOT out of college (University of North Carolina at Chapel Hill) with a master's degree in city and regional planning, Pattison entered the labor force working with a brand-new North Carolina program applied to its coastal counties, trying to preserve the wetlands as well as not trample on the rights of property owners.

"It's a difficult line to walk," Pattison smiled, "but their program had something going for it - two things, really."

"The coastal area in North Carolina was only about 300 miles long, as compared to over 1,800 miles in Florida (the second longest in the U.S. next to Alaska) and we had four field offices for that coastline. North Carolina would give grants to private owners for what they might want to do, but within strict limits - the state would not buy the property. The D.C.A. in Florida has one field office. We're it."

PATTISON'S CHORES INCLUDED permit insurance and training of inspectors, among many other items. An education in planning, it was explained, covers enormous territory - mathematics, engineering, public relations, basic law, rules and regulations, business administration - you name it.

"One of the most important parts of my work there came about in dealing with various other state and county, and city, agencies and people - inter-governmental contacts, they call it."

HE WORKED THERE for a number of years and then through a friend in Florida he was told about the newly formed D.C.A. and how they were looking for a man with his experience for Key West.

"That's how I got here," Pattison said, "and it's been a learning experience, to say the least."

It is no secret, according to Pattison and numerous officials in the county, that the Florida Keys has had more of a love affair going with developers and builders, in the last 30 years, than they've ever had with conservationists who were, more often than not, viewed as crazy, wild-eyed strangers from outer space than anything else. The attitude was: go away and leave us alone.

"NOW, AND FOR the last eight or nine years, we're paying for that," Pattison noted.

When zoning laws were first introduced in Marathon by the county commission, in 1960 (mostly because the state was starting to pressure the Conchs into some kind of conformity with state laws), the meeting they held was in the high school and it was packed with developers and owners who were frightened they'd be told what to do with their land.

GERALD SAUNDERS, CHAIRMAN of the county commission then, says:

"Our County Attorney Paul E. Sawyer, I remember, read the new ordinance about zoning to the public and before we could even get into the discussion we were booed and hooted and cursed - it was terrible. They chased us out of there. We made it to our cars and left Marathon, fast."

FROM THEN ON, growth and development in the Florida Keys grew like

Topsy - a little here, a little there, mixed up like a bag of assorted nuts.

In 1975, Pattison recalled, Governor Askew and the Cabinet lowered the boom on Monroe County - it was labeled "Area of Critical State Concern." It was a state law with rigid specifics about how development should be handled and controlled - mostly it limited development severely and imposed some tough penalties.

IN THE 10 years until now, however, Critical Concern has been imposed, then lifted on Key West, and imposed again; it has been in effect in the Keys with sporadic success and very little enthusiasm. As a designation, Critical Concern lasts only one year and has to be renewed.

When Pattison got here, there was one man in charge of the D.C.A. office, in Marathon. No office in Key West. Since that time Pattison has expanded the operation so it heads out of Key West and has six professional staff members.

THE FUNDING FOR the office depends wholly on how the governor, the Cabinet and the legislature view the success of the D.C.A. in its enforcement of Critical Concern and its work with the public and local officials. As it stands today, the D.C.A. office is about to run through its bank account on June 30.

"Dr. DeGrove," Pattison remarks with a kind of smile and hint at what's in the offing for the local operation, "might be able to work out something with the state. He has influence in Tallahassee." That's as far as Pattison would guess.

ONE OF THE many functions of the D.C.A. office, Pattison pointed out, is their constant, daily monitoring of the county's

permitting process for developments both large and small, including owners of small parcels who might want to add on, or construct piers, do a little dredge work, or whatever.

"I think we've shown we're on top of the work," Pattison said, "from about 1976 to 1982, the operation only appealed two decisions of the county commission in its permits for development - from 1982 to now, we've appealed 20 to 30 of them." An appeal means the state's D.C.A. office in Key West is opposed to "projects approved by the county which were not in compliance with their own land use plan."

THE MATTER OF the plan for growth and development, using reasonable controls written into it, also has within it the means for implementation - in other words, how to work it, how to enforce it. Monroe County, 10 years ago, according to officials, was told "to shape up" and a plan (of sorts) was figured out and approved and then, as could be expected, the politicians gradually let it slip by the wayside when they okayed zoning violations which were directly in conflict with the plan. Impact studies were ignored. Traffic, waste disposal, the demands to be made on all public utilities were systematically given a wink and bypassed.

PATTISON SUMS IT up saying that in effect they thumbed their noses at what the state was telling them to do.

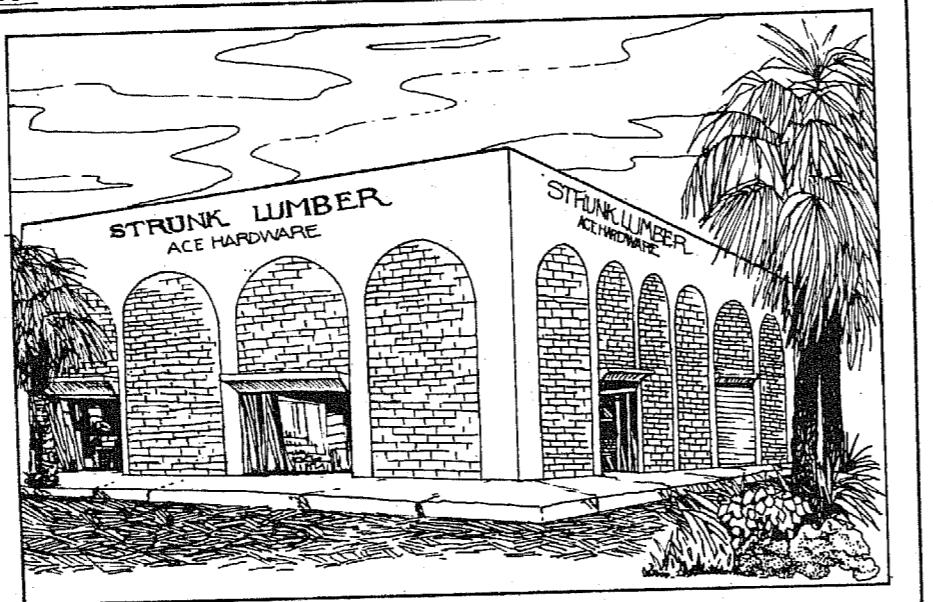
A Conch politician from the Middle Keys, once on a key governing board, who shall remain nameless because that's the way he wants it, sneered:

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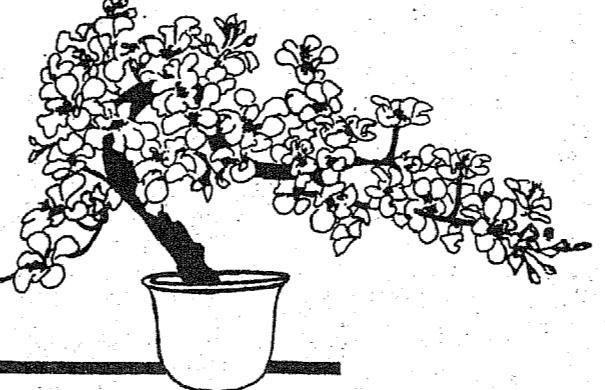
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election, they ain't got the slightest idea about what it's like when you're on the line - you got a lot of friends and voters to think about, and their rights - they're (the planners) all a bunch of dreamers."

NOW, TODAY, AFTER years of fighting and struggling and a few millions spent on "high-priced help," as one official in the Monroe County building at Stock Island said, the overall master plan for growth and development is in the "public input process" with hearings booked for the next two months.

Pattison concludes that what they've got "is not all milk and honey, sweetness and light." In the next 20 years about 15-20,000 single-family dwellings would be allowed; that comes to roughly one out of every five vacant lots now on the rolls would

be developable - inside strict limits. The strain on all the utilities - from U.S. 1 to water and electricity by the increased population and the incoming thousands of tourists has stretched the capabilities to the farthest degree.

"SOMEBODY'S GOT TO PAY the price and what's happened in Monroe County is local taxpayers are footing more of the bill than the tourists. There has to be some relief. Besides, on the tax roll, you can see where 75 percent of all taxes paid come in from residential sources with only 25 percent from commercial. Considering that commercial trades and businesses generate more money than a household, that seems out of kilter."

THE MOST TELLING blow directed at local governmental officials, from the elected to the hired employees, came recently from James Nicholas, Pattison

said, in a speech at the county's Public Service Building. Nicholas has top credentials - he heads the Center for Environmental and Urban Problems at FIU and FAU. He presented the results of his final study on the way this county has dealt with its leap-frogging problems.

"YOU KEEP GETTING more people and you keep increasing taxes and you keep going in the hole," Nicholas remarked. "You're on the road to ultimate disaster," was the dark warning from DeGrove.

"It's imperative that we adopt a strong and strict growth and development plan," noted County Commissioner William "Billy" Freeman.

IF THE PLAN takes out one-fifth of all lots as developable, the tax rolls shrink by \$235 million (revenue to the county falls by \$2 million). If the county doesn't correct its tax base, it'll have to raise property taxes substantially to make up the loss.

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NICHOLAS, PATTISON and DeGrove agree on some possible methods for cutting back on the burden loaded on the backs of homeowner taxpayers - a toll on U.S. 1 for the estimated 15,000 vehicles that daily use the road and its 44 bridges; this would have to be mandated by the Congress because it's a federal highway. A county-imposed 1¢ sales tax which, they agree, is "most fairly spread over all the consumers." Possibly, a county fee on all users of RV parks and campsites.

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enjoyed himself. They found no shrimp that day.

The next afternoon about a mile north of some treeless islands, they hit a large bed of shrimp. The big nets were flung over the side of the boat as Oxel gave orders to his mates. Toby stood off to one side and watched.

WHEN THE NET was hoisted back up on the deck, everyone crowded around to see the pink crawling catch. Two of the mates pulled the net apart. In the middle of the net were not only pounds of shrimp, but a large stray fish that had wandered into the cluster of shrimp the moment the net was pulled up.

Toby involuntarily leaped into the air. His voice box made a strange, noisy, scratchy noise. "Dad!" squalled Toby, looking wide-eyed at the slimy, gaping fish.

## THREE STORIES

by CHRIS GANTRY

### SHRIMP

TOBY CORDOVAN LOVED the shrimp boats. Their nets, their winches, their hatches, and their shrimp. When he wasn't working at the shoe store, he was hanging around the pier, watching the shrimp boats embark and return.

He became friendly with the captain of one of the boats, whose name was Oxel Schmuff. Oxel invited Toby to go on a shrimp run with him. Toby gladly accepted.

THE FIRST DAY at sea was windy, and the water was choppy. Besides some minor sea sickness, Toby

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"DAD WHO?" SAID Oxel, looking around, startled by Toby's outburst. Toby quivered, pointing at the fish. "Eh...Eh...I...dts...g...go...got...th...th...he...the...the...head...of...of...mumum...mumum...my...D...Dad."

"TOBY...TOBY," PLEADED his dad's loud voice from inside the net. "Will ya pull yourself together and tell this guy who I am?"

#### TOUCHING

"THE HUMAN CANNONBALLS" is what their posters read. Ida and Brock Bangzini lay idly in their trailer behind the big top, waiting for the nine o'clock show. They were the only husband and wife cannonball act in the world. Son of the late Pierpont Bangzini, premier human cannonball in the late twenties, Brock went on to continue the family act in a more progressive style. He incorporated his young wife Ida into the rigors of cannonading.

IN TWENTY-TWO YEARS, they were fired successfully over eleven hundred times. Two large cannons, each one positioned at opposite ends of the tent from each other, were in full view of the circular bleachers filled with amazed spectators. Ida and Brock would be fired simultaneously, passing each other at less than arms' length, traveling over eighty miles an hour. Brock carried a small American flag that Ida would snatch from his hand. They landed doing double somersaults into large nets. From there, they would both spring to the floor, run across the arena to each other, and join hands. Bow after bow they took with big toothy smiles.

"EHH...IT...IT'S...mumum...my...dad," gurgled Toby, looking wildly at the fish with tensed eyebrows. "Look...you'd better sit down or something," said Oxel, who was becoming alarmed. He yelled at his mate. "Throw that net overboard till

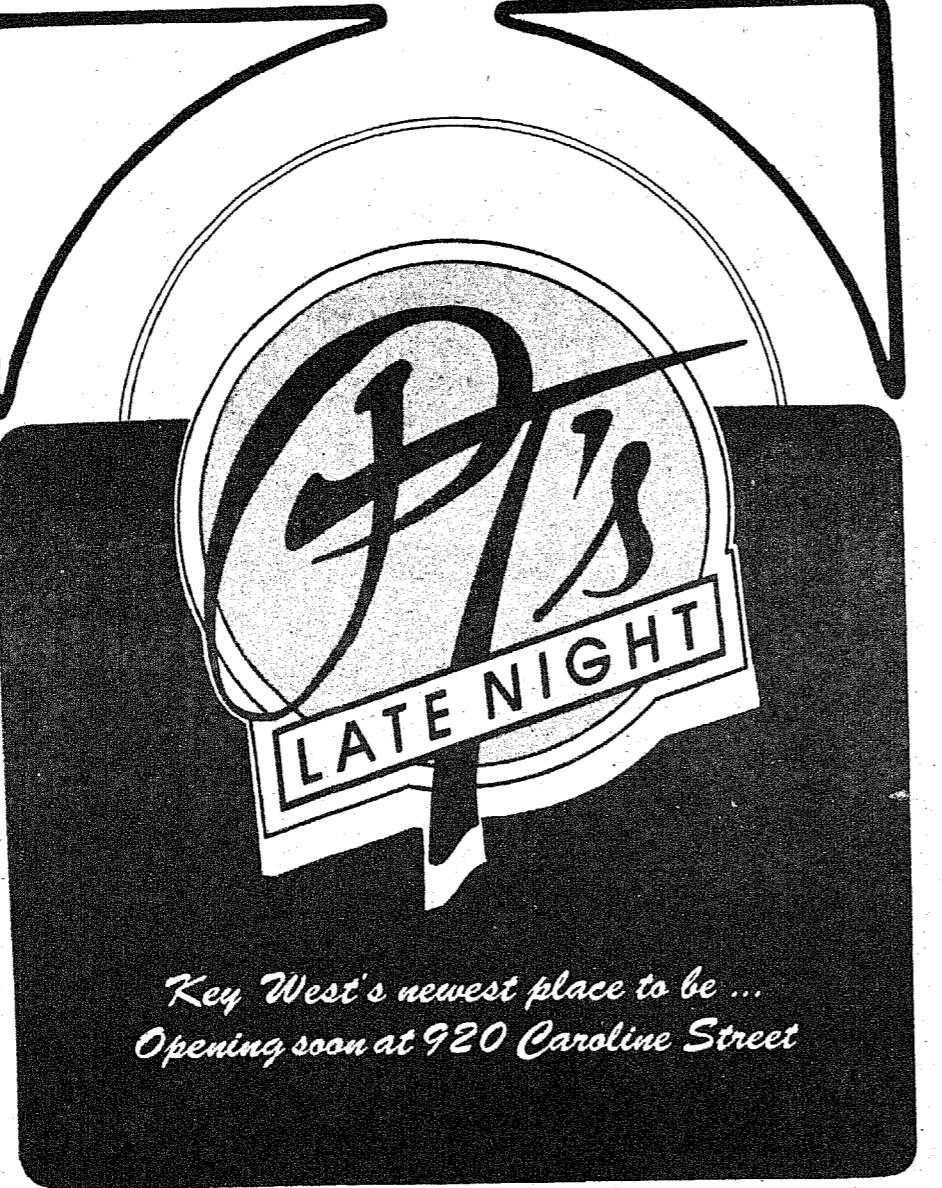
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"Throw that net overboard till



we calm this guy down."

"Overboard?" screamed Toby, grabbing Oxel's forearms, looking madly into his face.

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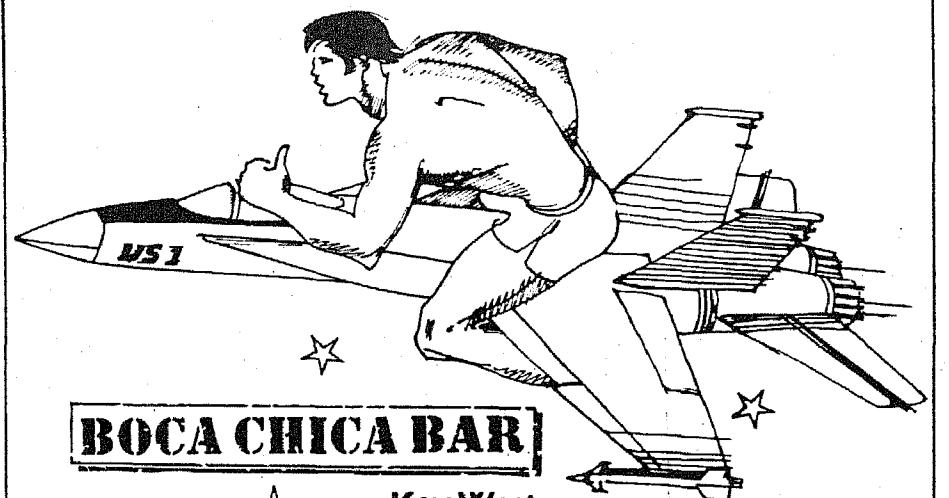
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# WHEN YOU JUST DON'T WANT TO GO HOME!

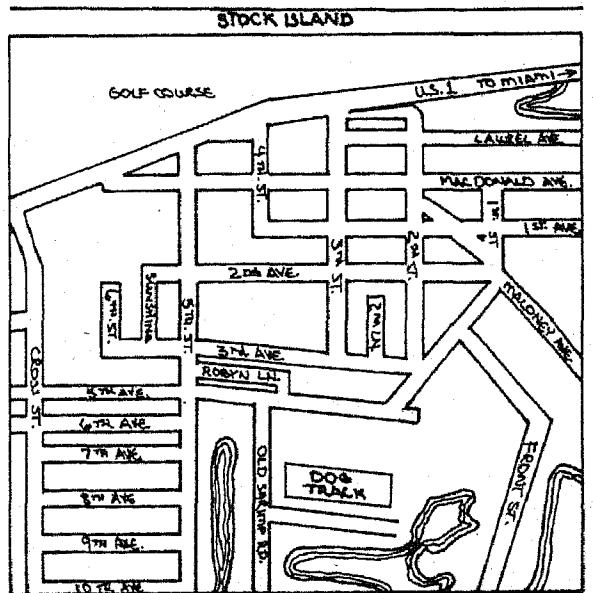


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FLORIDA OYSTERS  
SMOKED FISH & SHRIMP  
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SNAPPER  
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and, of course,  
LOBSTER  
NEXT TO BOCA CHICA BAR  
U.S. 1 STOCK ISLAND

294-4923

## EDITORIAL

by BILL WESTRAY

MONROE COUNTY LAND USE PLAN. The second installment of the NICHOLAS REPORT on the Economic Impact of the Growth Management Plan, was made available at a series of workshops throughout the Keys at mid-month. Large turnouts of citizens heard presentations by Dr. James Nicholas, at Key Largo, Marathon, Sugarloaf and Key West. The 55-page report expanded on the baseline economic data previously reported in January. Dr. Nicholas once again reported how the cost of government was rising more rapidly than government income, and that this cost was being paid for primarily by present residents, rather than by the new residents and increased number of tourists who cause a large part of the increased costs.

IN MONROE COUNTY, residential taxpayers are now paying 75 percent of the cost of government versus only 25 percent paid by commercial property owners. This compares with an average of 45 percent for residential versus 55 percent for commercial ad valorem taxpayers in other areas of the state. In other words, residents pay \$3, compared to \$1 for commercial taxpayers in our county, whereas in other areas of the state the ratio is about \$1 to \$1.

THIS INEQUITY, ACCORDING to Nicholas, is particularly impacted by tourist related costs and revenues. He found that tourist related facilities increased our costs by \$0.037 per capita per tourist, whereas these facilities paid only \$0.018 in increased tax revenue. The present residents are paying the difference. On an annualized basis, these tourists would appear to be costing us millions of dollars in total costs each year, which adds a couple hundred dollars to each resident's annual tax bill.

NICHOLAS DID NOT suggest that we reduce tourism, which is such a vital factor to our economy. Rather, he suggested that the tourists (and new residents) be made to pay their equitable share of their support costs.

Nicholas recommended that we consider four new methods of increasing revenues. (His fifth recommendation involved changing the school tax formula, which unfairly penalizes Monroe County residents because of inflated real property assessments.) The recommended four new revenue sources would be:

1. A \$2 per vehicle toll on U.S. 1 for each vehicle entering the Florida Keys at Cross Key. This would produce about \$3,700,000 per year.



## SPECIAL DAYS

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favorite: Domino's Pizza.

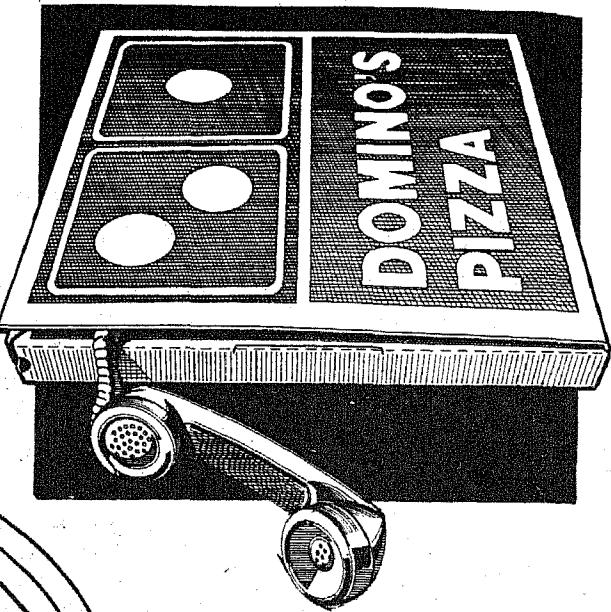
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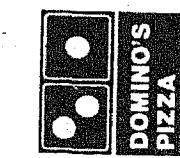
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No Problem!

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2. An increased occupational license fee for each recreational vehicle and campground site. At \$600 per year for each of 5850 spaces, this could bring in about \$3,500,000.

3. A one cent increase in sales tax, excluding food, rent and medical costs. This would amount to about \$6,700,000 per year.

4. Regulatory impact fees on all new construction. New development must be made to pay for the new facilities and services it requires. Up till now the old residents have been paying these costs. That's why water, electric, sewer, garbage, jail, police, fire and other infrastructure costs have skyrocketed in the last decade. These capital costs should be separated from operating costs, and the new builders should be made to pay for the new facilities and services. Nicholas was unable to put an estimated value on this revenue source.

THE WEEK AFTER the NICHOLAS REPORT was released, the first element of the new SIEMON/KENDIG GROWTH MANAGEMENT PLAN was presented in a series of four workshop meetings. These were well attended with 100-200 citizens at each. This Land Use Plan element and map is the first draft of a completely revised zoning plan which divides county land into 15 major land use districts, and numerous sub-districts, and defines the existing character of the land into environmental and use categories. The 230-page element defines policies guiding development, and establishes standards of height, density, setbacks, lot coverage, lot size, as well as procedures for development applications, review, approvals and appeals.

OF PARTICULAR IMPORTANCE are the protections built into the plan to

preserve the rights of INDIVIDUAL LOT OWNERS to build their dream home, and the inducements recommended to promote AFFORDABLE HOUSING FOR WORKERS. A refined Transfer of Development Rights (TDR) concept is also offered.

WE ARE CONCERNED that there seems to be a substantial increase in maximum height and density standards. We see maximum allowable heights of 40 to 60 feet and densities up to 48 units per acre in the new draft plan; we believe these higher limits are contrary to what the majority of our citizens want and have been demanding in the last decade. We still find difficulty with the TDR concept when it is used to promote greater mass and density in buildable areas.

WE FIND DIFFICULTY with the recommended qualifications and professions of a proposed Growth Management Commission (GMC) which seem to be heavily weighted toward major development interests. We believe that all community professions and occupations should be eligible for membership on the GMC as exemplified by the present membership of the Board of County Commissioners, the Zoning Board and the Board of Adjustment. Demonstrated interest, knowledge and involvement with the subject matter, as decided by the County Commissioners, rather than any predetermined license or registration criteria should continue to be the criteria for membership of all advisory boards and commissions.

WE ARE IMPRESSED with the progress made so far in the economic reports of Dr. Nicholas, and in the Growth Management Plan of Charles Siemon and Lane Kendig. However, at the outset of this process, WE, and many others, posed the questions: WHAT IS IT GOING TO COST and WHO IS GOING TO PAY FOR IT? These questions have not been answered yet!

We did some rough projections of

our own and came up with CAPITAL COST PROJECTIONS of around \$1.5 BILLION over 20 years. That's about \$75 MILLION or more per year. We were looking at four-lane U.S. 1 all the way, regional sewer systems, doubling electrical and water service, all new incinerators and landfills, additional parks, schools, police, fire, hurricane shelters, hospitals, libraries, government office facilities, etc. By our calculations, these could easily exceed \$2 BILLION in 20 years, or \$100 MILLION per year.

IF WE'RE PROPOSING to build 1000 dwelling units per year, and an equivalent additional amount of hotels, motels, resorts, shopping centers, marinas, etc., WE WOULD BE TALKING ABOUT IMPACT FEES OF \$50,000 per dwelling unit or equivalent commercial unit.

HOW CAN WE PROCEED WITH ANY KIND OF MEANINGFUL PUBLIC HEARINGS UNTIL THE ECONOMIC IMPACT QUESTIONS ARE ANSWERED AUTHORITATIVELY AND CONCLUSIVELY!

Public hearings on the GMP are now scheduled for April 10, 11 and 13 with a Local Planning Agency (LPA) hearing on April 25, and a County Commission hearing and transmittal approval on April 26. We urge our readers to participate in this process, to ask questions until satisfied with the answers, and to tell their commissioners what they believe and how they feel about the plan. We urge our County Commissioners not to be locked into these dates. If they feel that the planning process has not run an adequate course, they should be prepared to extend the review period if necessary.

IT HAS BEEN said that if the County Commissioners can't agree on a new Growth Management Plan, Tallahassee (DCA and the Cabinet) will

recently, was a stripper in GYPSY singing "Ya Gotta Get A Gimmick."

VICTORIA ROUSH LAST appeared at TWFAC as Widow Corney in OLIVER! As a result of her extensive musical training, not to mention her lovely voice, Vicki has acted as co-musical director for three Key West shows this season:

TALLULAH, DAMES AT SEA, and HIGH SPIRITS.

impose one on the county, and that is true! However, what a CALAMITY an IMPOSED PLAN would be. If the process of planning is to work, it has to be decided at the local level, by local people, based on lifelong knowledge of local problems aided by the professional consultants.

WE BELIEVE THAT ONLY A LOCAL PLAN EXECUTED BY LOCAL PEOPLE IN THE LOCAL INTEREST HAS ANY HOPE OF SUCCEEDING IN THE LONG RUN!

are written by Key West winter resident and Broadway legend JERRY HERMAN, of recent LA CAGE AUX FOLLES fame.

The voice of CHRIS STONE is well known to Key Westers because of her many radio commercials on FM 107. Chris has played leading roles in an array of Key West stage productions at TWFAC, the Red Barn, and the Waterfront Playhouse. Most

MIMI McDONALD, business manager of the Red Barn Theatre, has spent the last eight years in Key West acting, dancing, singing, and choreographing in numerous productions at all of the island's showplaces.

MAME AUDIENCES WILL remember BOB HATTON from ANNIE GET YOUR GUN and JESUS CHRIST SUPERSTAR. Bob, a singer since the age of five, has accumulated stage, nightclubs, and television credits nationally.

Twelve-year-old SCOTT PELLICIER made his stage debut in GYPSY. Scott participated in the Glynn Archer chorus and violin class and is now an alto saxophonist in the Horace O'Bryan band.

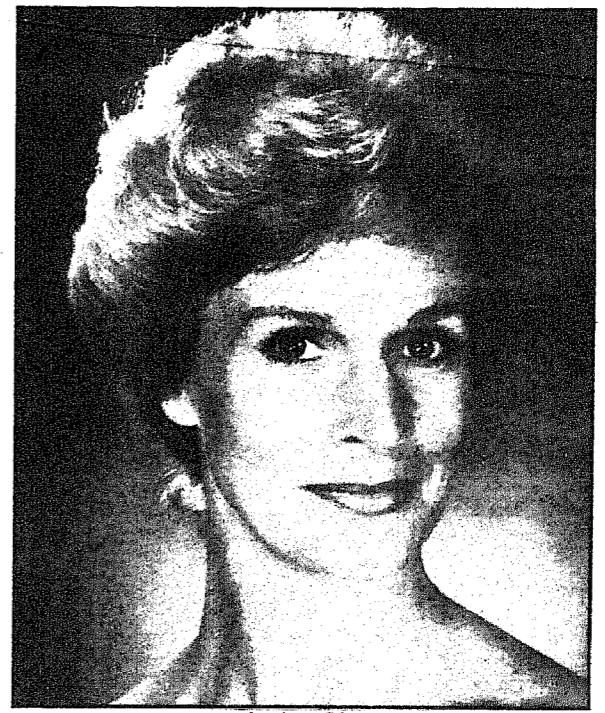
A recent arrival to Key West, ROB JACKS has appeared twice this season at the Waterfront Playhouse in DAMES AT SEA and THE RITZ. Rob is a business student at FKCC.

BOB FITZSIMMONS, a graduate of Fordham University, has directed and choreographed over 75 productions in the New York area. His cable TV production of the musical revue CHRISTMAS 1943 has become an annual event.

STEVEN SILVERSTEIN has worked on innumerable musicals in the New York area and regionally. A fine pianist and composer, Steve is currently progressing toward his Master's degree in composition at New York University.

IF YOU SAW DAVID TRIMBLE'S outstanding set for SLEUTH, you'll look forward to his set for MAME. David is designer in residence of the Coconut Grove Playhouse and has created sets for television, films, and opera. Eileen Smith, Assistant Technical Director at the Fine Arts Center, will design lighting for MAME.

Tickets are \$5, \$7, \$10 at TWFAC, the Cook's Bazaar, and The Welcome Center. Free transportation is available on the Old Town Trolley. For further information, please call 294-6232.



Chris Stone recently, was a stripper in GYPSY singing "Ya Gotta Get A Gimmick."

VICTORIA ROUSH LAST appeared at TWFAC as Widow Corney in OLIVER! As a result of her extensive musical training, not to mention her lovely voice, Vicki has acted as co-musical director for three Key West shows this season:

TALLULAH, DAMES AT SEA, and HIGH SPIRITS.

be "about" 62 feet from the mean high water line "wherever that is" and a blueprint of a site plan shows a "proposed deck" overlapping the 50-foot setback mark.

THE CITY COULD stop both projects, but it doesn't want to take the chance. If they did without enough proof of violations, it could be a very expensive mistake.

So as you sit there reading this, the construction continues. And as you sit there reading this, the beach may be eroding.

And as you sit there reading this, DNR's engineers in Tallahassee are analyzing maps, materials, data (some of them deficient?) to determine whether or not a violation has occurred.

AS FOR JIM Hendrick's "grandfather clause," maybe it goes something like this:

"Grandpa, how come that building is so close to the water?"

"It was built that way, sonny."

"But why so close to the water?"

"Well, it was sort of an accident."

"What do you mean?"

"Well, a long time ago there used to be a beach here."

"What! There used to be a beach here?"

"Yeah."

"Well, what happened to it?"

"It eroded away."

"But, why?"

"The government didn't take care of it."

"But, aren't they supposed to?"

"Yeah, they are, Sonny. Yeah, they are."

GRAND OPENING CONCH CANDLES of key west

10% off with this ad

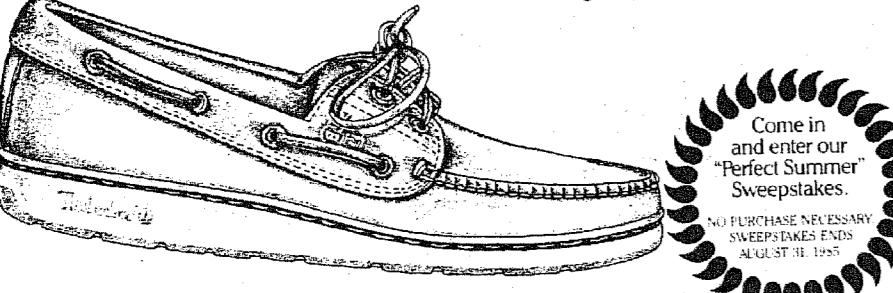
112 Fitzpatrick Street • Key West, FL  
(Between Goldsmith's and K.W. Sandals)  
294-1212

**Timberland** 

**WORLD CLASS**  
YOUR TIMBERLAND SCUPPERS ARE IN.

**\$69.00**

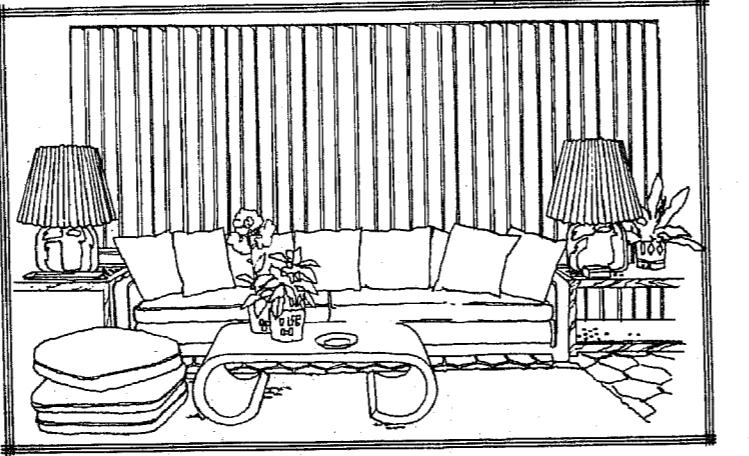
• Classic two-eyelet styling  
• New, high performance "scupper" razor-cut sole.  
• Scuppers around edge of sole virtually eliminate hydroplaning on wet surfaces.  
• Oil-impregnated waterproof leathers, brass eyelets, tough nylon stitching.



Come in and enter our "Perfect Summer" Sweepstakes.  
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SWEEPSTAKES ENDS AUGUST 31, 1987

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296-4543 & 294-1388

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## THE ABC FAMILY REUNION

"THE COMING TOGETHER as one family, no matter from how far or near... It is a blessing, because families are dear," wrote Aletia Butler.

"Nothing's so dearly treasured as the joy that families share. Nothing's so reassuring as just knowing others care. Nothing's like a family and the love that's always been there," wrote Joan Allen Leggett.

"Thanks for our families near and far away... With the Lord's blessing we will meet again; if not on earth then we will meet in heaven," wrote Betty Butler Carey.

TENACIOUSLY ROOTED BY historic family and spiritual ties in the coral rock of Key West, the people of the Allen, Butler and Carey families went back to "ABC" basics of living at a years-coming family reunion that closed 1984 and began 1985.

Some had thought perhaps the reunion should not be held because death had cut a path of pain through the families even as planning accelerated in 1984. The ranks of Key West's beloved "Junkanoo" band were hurt by the loss of elder William "Bill" Butler and Alvin "Scotty" Scott. A lively advance party had been held with a few aware that "Uncle Bill" Butler seemed to feel he would not be around for the reunion gathering at December's end, 1984.

"UNCLE BILL" HAD been right - and wrong. His presence was missed but he was close in the hearts of

was a Conch Tour Train ride, a lavish banquet, an afternoon gathering to clean and fry fresh fish and shrimp, a breakfast, a family church and mem-

team of Mrs. Betty Butler Carey at the organ and Mrs. Connie Carey on the piano, and Robert Butler on bass guitar, with singing by everyone.

In the memorial service conducted by Mrs. Marva Allen Sweeting, powerful moments brought the church to silence as Joan Allen Leggett lighted candles for all those who had died, and as Colton Butler's saxophone sounded a musical farewell to his musician-uncle Bill Butler. A memorial plaque was also presented in the name of William "Bill" Butler to be placed in Trinity Wesleyan Methodist Church.

SMOOTHING THE TRANSITION to joyous sharing were presentations by Theodora Carey and Calvin Allen, and no one, including the many small children, seemed ready to conclude



The words on the plaque presented above to Robert Butler on behalf of the Butler Family by Theodora Carey, left, and on similar plaques presented to representatives of the Allen and Carey Families, said it all: "The ABC Family Reunion--With thanks to Almighty God for the gift of Yourself. 12/28/84."

orial service, a wedding, and a farewell picnic.

The settings included Trinity Wesleyan, St. Peter's and Cornish Memorial AME Churches, the Phillip Allen Memorial Hall, Mallory Square Community Center, La Chic Restaurant,



At the Allen, Butler, Carey Family Reunion of December 1984, the first such reunion in some 10 years for members of those families and a "tribute to the community" of Key West as well, three candles were lighted at the final family service by Mrs. Joan Allen Leggett, above, as part of a memorial service for all those who have died. Mrs. Marva Allen Sweeting conducted the memorial service. Among those remembered in shared silence were the late William "Bill" Butler, and the late Alvin "Scotty" Scott, both members of Key West's widely-known "Junkanoo" band, a City of Key West employee, was only 38 when he died. Butler was 70.

the spontaneous family singing to life.

In safe places, now, of Allen, Butler and Carey families are copies of the reunion program in which Aletia Butler also wrote: "We seem to take for granted the simple things in life such as respect, caring, sharing, forgiving, and loving. Families should treasure those years spent together... because there is really no love if you can't go ahead. Respect is not just for the elders, but to one another as human beings with different ideas, opinions and thoughts. Let us learn to come together in everyday living... 'Give me my flowers while I'm alive.'

Not shown in the photographs but sharing in the "ABC Reunion" were the following: Allen family--Frank R. Leggett, Jr., his wife Cynthia, their son Frank R. Leggett III, all of Sumter, S.C.; Butler family--Kenneth Butler of Maryland, Mrs. Zola Butler Knowles and children, of Louisiana; Mrs. Stephanie Daphanie Stewart of Key West; Carey family--Mrs. Lenora Tyler, Mrs. Delores Carey Robinson, Harold Edwards, all of Key West; Paul Carey, of Miami.

Remembered by all at the Allen, Butler, Carey Family Reunion which marked a significant event in the living history of Key West was the late "Uncle Bill" Butler, widely-known and loved elder of his family and the popular "Junkanoo." Above, his daughter, Barbara Butler, proudly holds the plaque which read: "Dedicated to the memory of a very special uncle, the late William (Bill) Butler."

and the William Butler Picnic Ground.

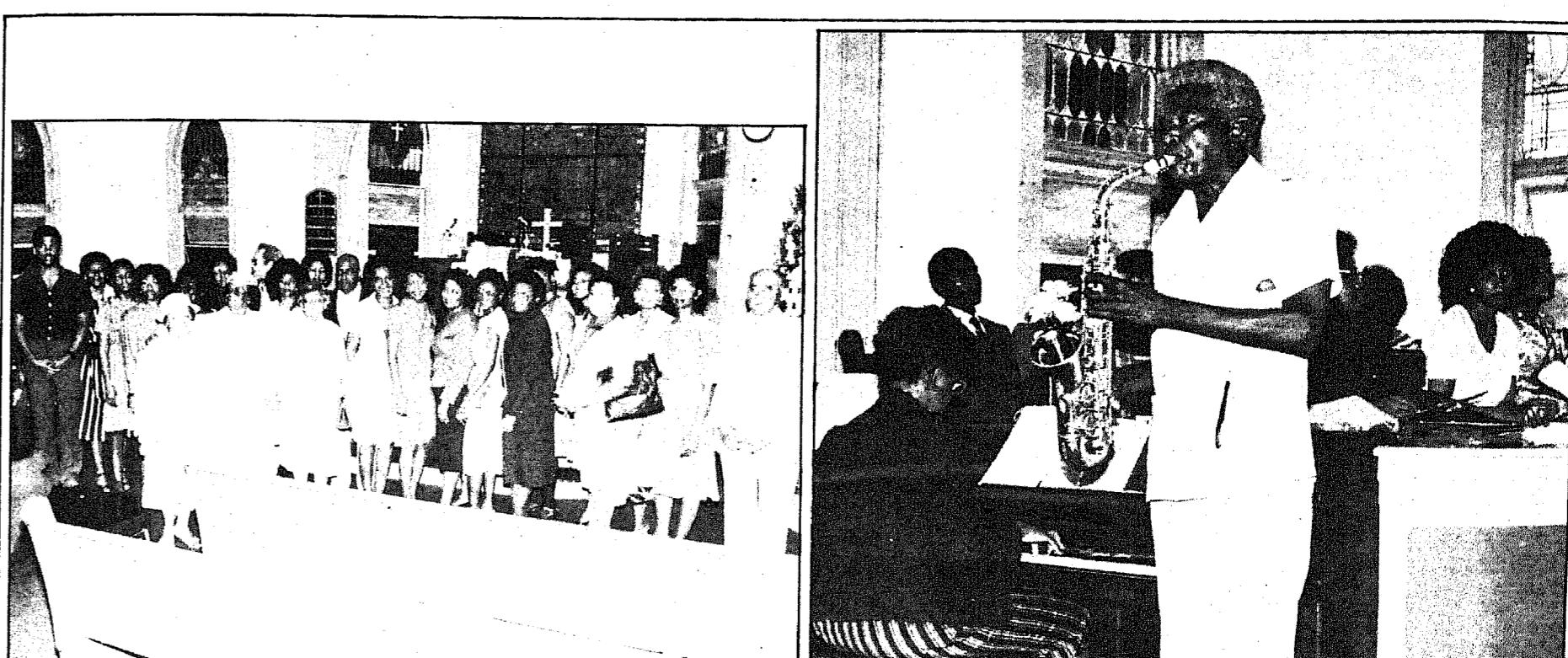
FOR THE AMAZING celebration of family, special compositions were prepared by many individuals and presented in writing or spoken words. Family identification and interconnections emerged in messages such as those delivered by Rev. Leroy C. Allen, Robert Butler, and Theodore L. Carey. A "family history" was presented by Joseph Valdez at the banquet. At the Sunday service, engraved plaques were presented to representatives of each family, each plaque reflecting: "The ABC Family Reunion - with thanks to Almighty God for the gift of Yourself, 12/28/84."

Faith is life and life is faith, underscored Roosevelt Sands, Sr., powerful guest speaker at the final family worship service held at the Cornish Memorial AME Zion Church Sunday, December 30th, and described at the time as a "tribute to the community" of Key West.

IN ALL, APPROXIMATELY 60 relatives in the three families shared their experiences, joys, sorrows and hopes in five days of concentrated activity that reflected a banquet of family living.

There were "sing-alongs." There

Article and photos by Wendy Tucker



"Nothing's so dearly treasured as the joy that families share," said Mrs. Joan Allen Leggett, above, second from left back row, coordinator for the "ABC Family Reunion." Members of the Allen family gathered for the unprecedented reunion included, above left to right: Front row--Mrs. Annie Allen Williams, Key West; Mrs. Ella May Allen Bailey, Miami; Mrs. Leola Allen Dawkins, Miami; back row--Carl Allen Jr., Key West; Mrs. Joan Allen Leggett, Key West; Miss Christine Carey, Key West; Mrs. LaVerne Allen, Washington, D.C.; Mrs. Nathalie Allen, Key West; Mrs. Connie Carey Cooper, Tallahassee; (Mrs. Kenneth Carey, face not visible); Kenneth Carey, Maryland; Mrs. Adrienne Leggett Clark, Tallahassee; Miss Tanya Allen, Key West; George Allen, Key West; Mrs. Lekay Allen Randell, Key West; Mrs. Judy Leggett Saunders, North Carolina; Mrs. Sheila Allen Bridgeforth, Indianapolis, Ind.; Mrs. Donna Allen Troy, Tampa; Miss Theodora Carey, Tallahassee; Mrs. Marsha Allen (partly visible), Key West; Mrs. Kena Allen Rodriguez, Hawaii; Mrs. Marva Allen Sweeting, Key West; Mrs. Fay Allen, Key West; Miss Melissa Allen Wallace, Key West; Rev. Leroy C. Allen, Key West.

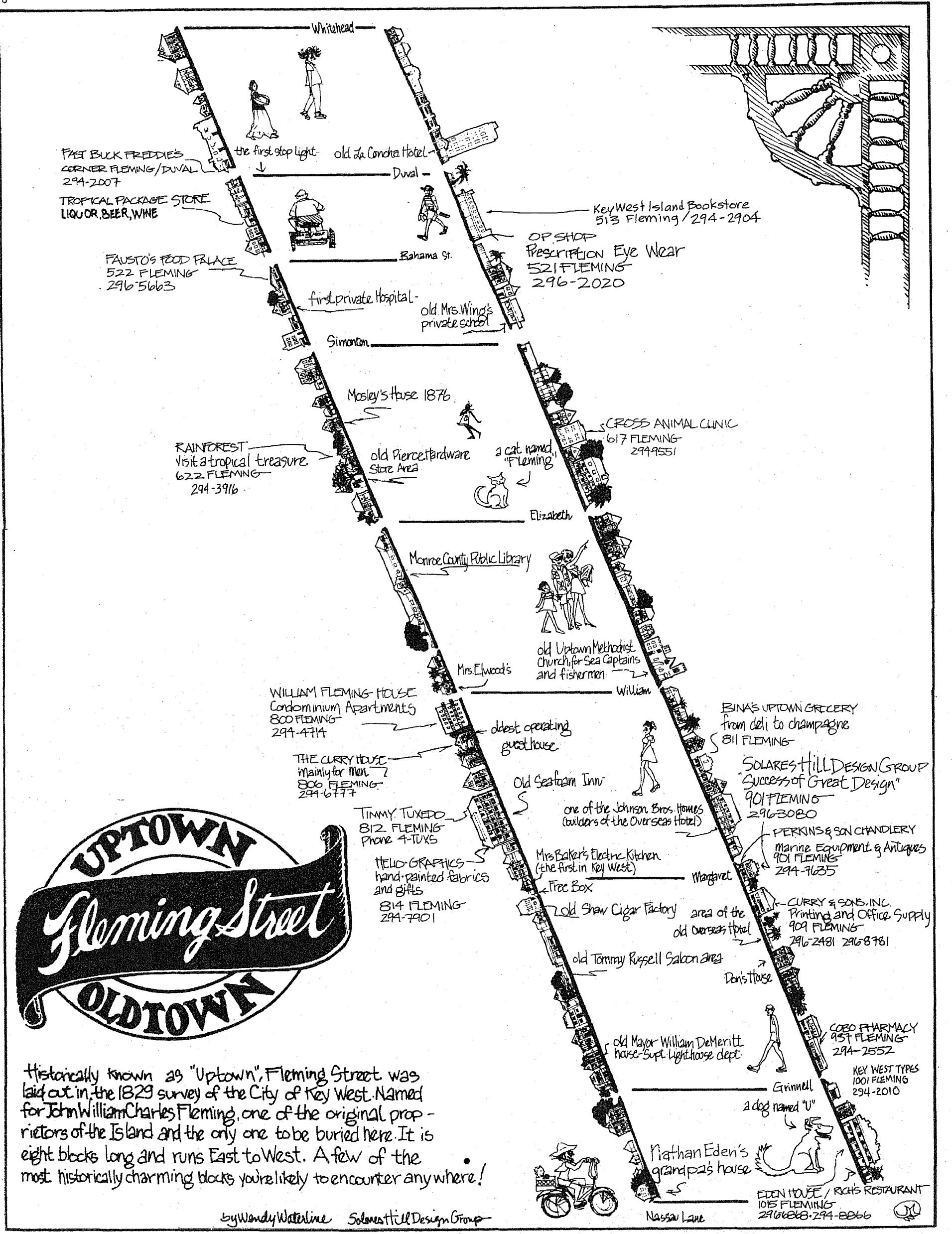
Sounds of sadness, but glad memories recalled came forth at the Allen, Butler, Carey Family Reunion from the solo saxophone of Colton Butler, nephew of the late Bill Butler whose own music contributed so much to island history and joy. Hesitantly at first, then with all his heart, Colton Butler played "Fairest Lord Jesus," always one of the songs shared in Butler family "sing-alongs."



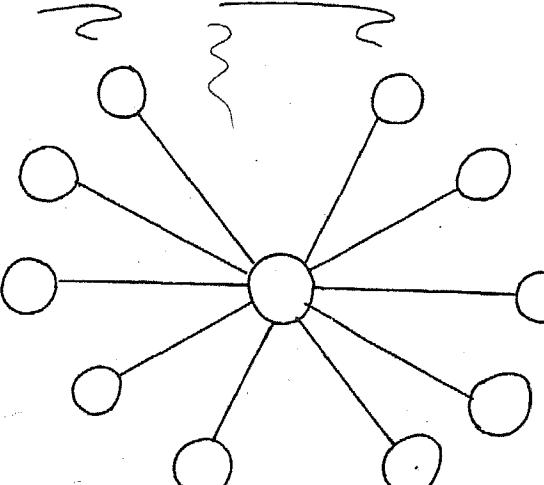
"We did all we could to make this a very special occasion, remembering that it's for us to share together," said Robert Butler, organizer of the "ABC Family Reunion" at the final family church service held at Cornish Memorial AME Zion Church. Butler family members present included, above left to right: front row of children, Louis Mobley, Trevor Cooper, Devin Butler, Carlton Thurston, Ricky Anderson; second row of children at right, Shanna Brantly, Fatisha Bather, Larry Carey; first row of adults, Mrs. Jerlene Butler, Key West; Mrs. Donzella Thurston, Hollywood, Fla. area; Mrs. Wanda Butler Mobley, Hollywood area; young LeTanya Mobley, Hollywood; Miss Robinette Butler, Key West; Mrs. Lekay Allen Anderson, Key West; Mrs. Judy Leggett Saunders, North Carolina; Mrs. Donna Allen Troy, Tampa; Mrs. Vandora Butler Albury, Key West; Theodora Carey, Tallahassee; second row of adults, Robert Butler, Jr., Atlanta; Mrs. Agnes Butler, Atlanta; Mrs. Christine Carey, Tallahassee; Miss Peggy Carey, Key West; Mrs. Betty Butler Carey, Key West; Robert Butler III, Atlanta; Connie Carey Cooper, Tallahassee; Andre Butler, Atlanta; Mrs. Adrienne Leggett Clark, Tallahassee; Mrs. Joan Allen Leggett, Key West; Miss Victoria Butler, Key West; Charles Butler, Key West; Mrs. Eugenia Butler Thurston, Key West; alone, back, Robert Butler, Key West.



"All families should set aside a special time to be together," said Theodore L. Carey, leader of the "ABC Family Reunion" which had the theme "We've come this far by faith." Members of the Carey family participating in the reunion included, above front, left to right: Theodore Carey, Key West; Kenneth Carey, Maryland; Mrs. Connie Carey Cooper, Tallahassee; Mrs. Betty Butler Carey, Key West; Mrs. Judy Leggett Saunders, North Carolina; Larry Carey, Key West; Mrs. Sheila Allen Bridgeforth, Indianapolis, Ind.; back left to right, Mrs. Adrienne "Lynn" Leggett Clark, Tallahassee; Mrs. Joan Allen Leggett, Key West; Mrs. Donna Allen Troy, Tampa.



Sum Number



# Especially For Kids

from the folks at Spectrum School April, 1985

## Double Vision

Two girls filled out registration forms for summer camp. The person in charge noticed they had the same parents, lived at the same address and even had the same date of birth. The only difference was that one was named Tracey and the other was Megan. "Are you twins?" the person in charge asked. "No!" they both replied. Assuming all the information was accurate, and they both had the same mother, father, and birthday, how do you account for the fact that they are not twins?

Answers

9 2	1 5	6 aster
8 3	2 4	7 clover
7 11	10 3	8 lily
10 3	4 4	9 Iris
4	5	10 Petunia
3	6	11 Carnation

Double Vision They were 2 of Triplets!

## Flowering...

change one letter in each word to spell the name of a flower

1. Daily
2. Locus
3. Lilt
4. Pecunia
5. alter
6. closer
7. IAKS
8. Tarnation

## Love Is...

by Jennifer age 16 Spectrum School

Love is the color of a blue sky.  
It sounds like love birds singing in the trees.  
It smells like red roses after it has rained.  
It looks like a pond surrounded by violets.  
It tastes like a big banana split.  
It makes me feel warm & comfortable.

eye see look observe  
color black  
smell notice watch look  
by Deirdre Steele Spectrum School age 15

## SPECTRUM SCHOOL

alternative academic instruction  
preschool opening in September  
register now - class size is limited  
We offer a holistic approach to  
educating children 3-12 years old.  
Certified teachers - Individualized Instruction  
Transportation Available

296-3252 10 Ave. F Big Coppitt  
watch for our new summer program!

## Boca Chica Bill

General Construction and Hole Drilling also  
Land Clearing Tractor Work Grading Hauling  
294-7996

"RESTAURANT with a Sunset View"

## SUNSET SEAFOOD company

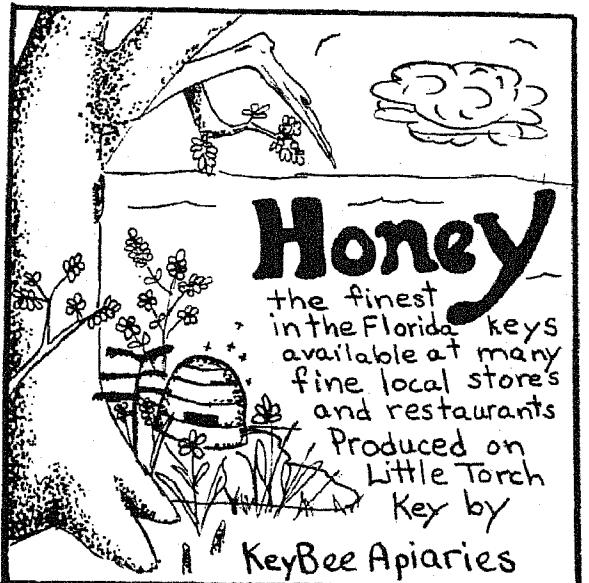
SEE THE REST THEN TRY THE BEST!  
U.S. 1 mile marker 9 1/2  
5am-2am Breakfast, Lunch, Dinner

Attitude Adjustment Hour  
4:30 - 6:30 M-F

Hot Hors D'Oeuvre  
All You CAN EAT!!

(orders to go no extra charge)  
296-2338

'OLD SALTY'S PUB & RAW BAR'  
FRESH SEAFOOD  
COLDEST BEER IN THE KEYS!!





Sun in Aries, after 19 in Taurus. Venus in Aires, retrograde, turning direct on 25. Mercury in Aries, retrograde, turning direct on 17. Saturn in Scorpio, retrograde. Jupiter in Aquarius. Mars in Taurus, after 25 in Gemini. Uranus in Sagittarius, retrograde. Neptune in Capricorn, turning retrograde on 5. Pluto in Scorpio retrograde. No Node in 20° degrees Taurus.

THE FULL MOON on April 5 in 15

degrees of Libra aspects the 6th and 12th Houses of the Key West chart. Service-oriented businesses will be booming. The employment picture in Key West is better than it has been for several years. The "public image" of Key West is under the beneficial influence of the Great Beneficent, Jupiter. This aspect will continue throughout the year 1985.

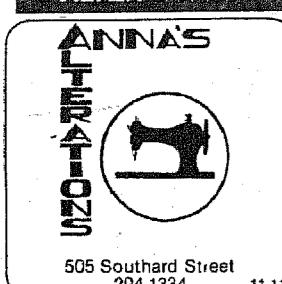
THE NEW MOON on April 20 in zero degrees of Taurus aspects the Nodes of the Key West horoscope.

Behind the scenes activities are in a better posture that will prove favorable to this city.

OUR RULING PLANET, Saturn, is in retrograde motion until late July, transiting the Seventh House sector of the chart, trining the natal Saturn in Cancer. This aspect has a mature and sobering influence on the mental attitude ruled by the Third House. Coming events forecast their shadows, and Key West's future is stabilizing in a most positive way.

## Solares hill Display Classifieds

### ALTERATIONS



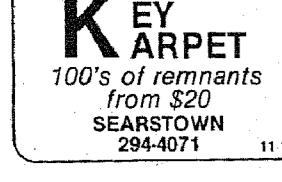
505 Southard Street  
294-1334 11-11

### CARPET CLEANING



294-4071  
KEY CARPET  
CLEANERS  
STEAM  
CLEANING  
Residential & Commercial  
SEARSTOWN 11-10

### CARPET SALES



100's of remnants  
from \$20  
SEARSTOWN  
294-4071 11-10

### CHILDREN'S WEAR



A WORLD  
FOR  
CHILDREN  
Fine clothing,  
shoes and  
accessories  
for children  
OSHKOSH  
and Stride-Rite Shoes,  
Jordache — and much more.  
402 Duval St.  
FREE PARKING  
294-4015 11-11

### CATERINGS



Let Gail Cater  
Your Next Party.

8 Years Key West  
Experience with  
References.

Any Size Party  
Free Estimates  
6-5910 Eve: 6-7837

### CLEANERS



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 Simmell  
294-1818 11-11

### DRY CLEANING



THE MOST IN DRYCLEANING

• Alterations

• Leather

• Drapes professionally cleaned

• Wedding Dress Service

• Uniforms

• Same Day Service

(No upcharges)

SEARSTOWN  
3228 N. ROOSEVELT  
294-8545  
MON-FRI 7:30-4:00 SAT 8-5

### FLORISTS



WE DELIVER  
NATIONWIDE  
925 WHITE ST., KEY WEST  
294-4651 11-19

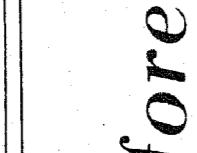
### LANDSCAPE



Key West Florida

11-10

### FORMAL WEAR



KEYHOUSE  
CAFE

11-10

### CLEANERS



DESIGN & INSTALLATION

11-11

### COCKTAIL & EVENING WEAR



11-11

### BRIDAL SALON



11-11

### UXEDO RENTALS



11-11

### THE LAST NEWSTAND

11-11

### IN PIRATE'S ALLEY ACROSS FROM KINO PLAZA

294-6652

11-11

### PRINTING

11-11

### PRINT IT AT THE TOP SHOP IN THE KEYS

11-11

### Graphics OF KEY WEST

11-11

### NEW LOCATION:

1010 TRUMAN AVENUE

294-9922 11-11

### LANDSCAPE

11-11

### LANDSCAPE

11-11

### ISLAND GARDENER

11-11

maureen shaw • 513 fleming rm 4 • key west • 296-8866

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## FOR OUR GAY COMMUNITY ...

### GAY EVENTS CALENDAR OF REGULARLY SCHEDULED EVENTS

#### SUNDAY

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 - 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 - ½ price lockers,  
6-11 p.m.  
Old Plantation - Wet briefs contest  
Lighthouse Court - Movies

#### WEDNESDAY

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

## 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

## Entertainment • nightlife • dining • attractions

### CONCH PEARL 45 FOOT PARTY PARTY BOAT

Birthdays - Weddings  
Anniversaries  
Fishing: Reef & Wreck  
Picnics  
Overnights  
ANY CHARTER  
ANY TIME  
CALL FOR PRICES  
ON YOUR PARTY  
296-4164 11-10



See unique military  
artifacts and enjoy the  
best panoramic view  
of Key West

### SLOPPY JOE'S

April Musical Lineup

Evenings 10 PM - 2 AM

APRIL 12

ROCK BOTTOM  
AND THE CUT-AWAYS

BOOGIE AND BLUES

APRIL 3-7

GUITARS AND DRUMS

NEW ROCK, POP & ORIGINALS

DOWNTOWN

SWEET HARMONIZING

MOTOWN

APRIL 14-15, 21-23

KIDZ TALK  
AND THE CHATTERS

NEW ROCK & ROLL

APRIL 24-28

TRAVIS MOON  
ELECTRIC M.T.V.

APRIL 29-30

WALLABY

THE BIG BANG & NEW

ROCK & ROLL

APRIL 30-1, 1985

Afternoons 7 - 10 PM

APRIL 1-2, 9-10, 16-17, 23-24, 30

PAT DAILEY

MASTER OF MUSIC & COMEDY

APRIL 24-27

PAMELA CANNON

SINGER & SONGWRITER

FROM M.I.T.

Afternoons 5:30 - 9:30 PM

APRIL 1, 2, 7, 9, 14, 15, 21, 23, 27-28, 30

MICHAEL & JOHN

THE KODIAK KIDS

## 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 S. Roosevelt Blvd., 296-3913. 4/3-4/30 Ron Clemens & Ann Sams.

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 bio biography on him by Kathryn Proby.

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

Gingerbread Square Gallery: 910 Duval St. Information: 296-8900. Appointments: 294-2165. 4/1-14 Van Eno. 4/15-30 Closing of season; group show, stable of artists.

Guild Hall Gallery: 614 Duval Street, 296-6076. Exhibiting an outstanding array of original art by Key West professionals: Judi Bradford, Ann Irvine, Fran Kebischull, Lois Locklear, Maxine McMullen, Wayne Peike, 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:

4/1-4/30 Isabell Muller, Mini Show.

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

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

Greenpeace, 612 Duval, Key West. Events: March: Audubon Birds in Clay April: Creatures of the Reef, a sculpture diorama.

### FILMS & LIBRARY EVENTS

Monroe County Public Library:

Adult Movies at 6:30 p.m.

4/3 A Young Man & Death

4/24 The Fish That Swallowed Jonah

Children's Movies at 10 a.m.

4/6 Pokey Little Puppy

Tale of the Groundhog's Shadow

4/13 Dragetto

The Tale of Rumplestiltskin

4/20 Farmyard Babies

Clementine, The Friendly Mouse

4/27 Disney's Through the Mirror

Nate the Great Goes Undercover

### 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:

4/19, 10 a.m., Marathon, Sombrero Country Club

VFW AUXILIARY #6021, 2nd & 4th Sundays, Post Hall, 303 Emma St., 8 p.m.

Viet Nam Vets: Thursdays, 296-6843.

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

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

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

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

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

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

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

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

Monroe County Commission: 4/12 Marathon Sub-Courthouse, 10 a.m.

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

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

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

### Self Help

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

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

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

Alcoholics Anonymous: 404 Virginia St. Clubhouse 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 13

# Smithfield Country Hams

A SPRINGTIME CLASSIC

**\$1.79/LB.**

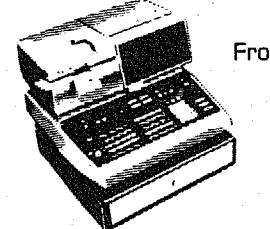
With this Coupon - Regularly \$2.09/LB

**Pier House Market**

OPEN DAILY TO 9 P.M. - 501 FRONT ST.

### CASH REGISTERS

SALES • SERVICE • SUPPLIES  
RENT • LEASE



From basic cash registers to complete computer-linked systems for: Restaurant & Lounges Hotels & Motels & General Retail

FOR INFORMATION CALL:  
**VOLPIAN CASH REGISTER CO.**  
296-6698  
1100 TRUMAN AVENUE

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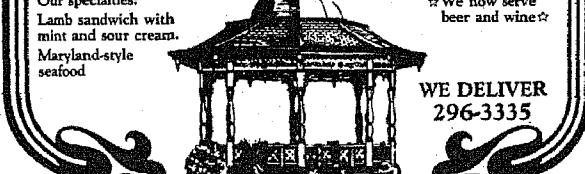
## GAZEBO Sandwich

On the patio in Key Lime Square  
Deli, Seafood, and Vegetable Sandwiches

Our specialties:  
Lamb sandwich with  
lemon, sour cream  
Maryland-style seafood

\*We now serve  
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WE DELIVER  
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A 3,670 sq. ft. building that occupies a 100 ft. site facing the Overseas Highway in the very heart of Marathon. Downstairs is a modern 84-seat restaurant, plus a one bedroom apartment at the rear. Upstairs are two larger Apartments, one with a sundeck facing lovely woods behind.

For additional information telephone:  
Mr. Gray at 743-3417

### 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

**50¢ OFF EACH ADULT ADMISSION**  
PLEASE PRESENT COUPON TO TICKET OFFICE

2 Duval Street, Key West, FL 33040 (305) 296-6293

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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**assortment inc.**  
404 duval st.  
294-4066

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ITALIAN LUXURY FROM ZETA ZUKKI.

