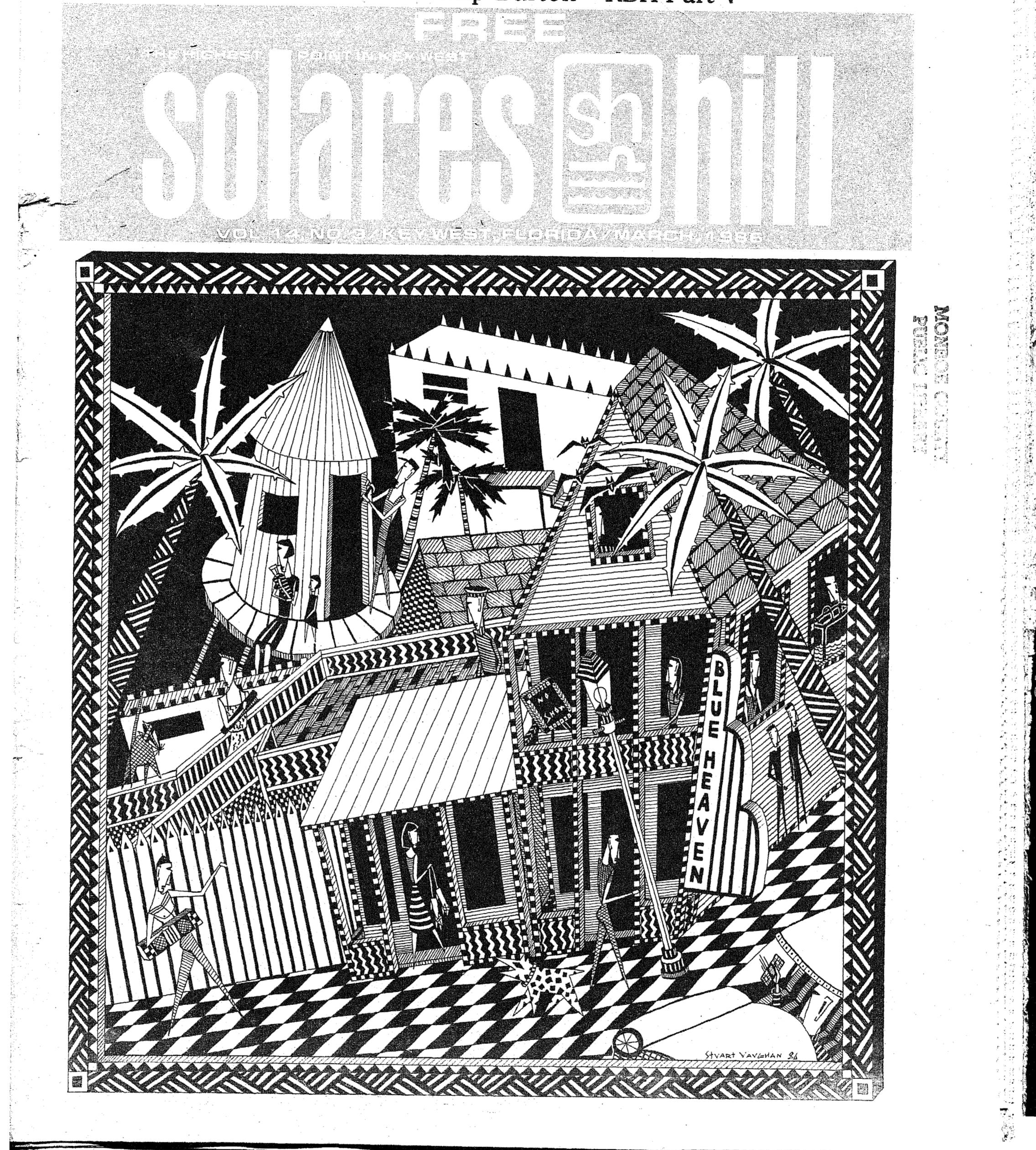
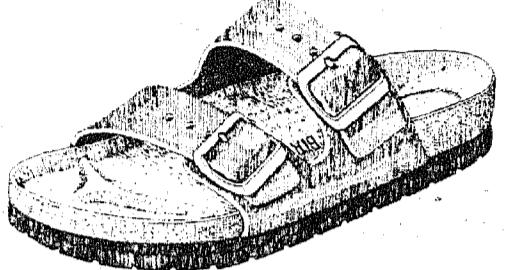


Guest Writer: Philip Burton • RDA Part V



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## FROM THE EDITOR

Hello,

Well, the big news this month is the dramatic action that the City Commission took on the Truman Annex property. A partisan crowd applauded the actions of Commissioners Halloran and Weekly for the forthright positions they took in calling for the resignations of four of the board members of the RDA. The feeling of the commissioners was that the members Paul Sher, John Magliola, Charles Major and Philip Dohert seemed to be working for the developer Dent rather than in the city's interest. Similarly, the resignation of Steve McDaniel was called for as was that of RDA attorney Michael Halpern.

Peat, Marwick, Mitchell and Co., financial consultants hired by the city to study the terms of the city's proposed 99 year lease of Truman Annex to Dent, were highly critical of the lease and felt that the city could lose money through loopholes and inconsistencies in the lease. This report affirmed the feelings of a great number of people that Key West was going to take a bath unless the lease was considerably changed. Sentiment was such that when Commissioner Weekly sponsored a move to rescind the 1980 conceptual plan—a major action which will almost put the city "back to square one" in planning for the development of the property—it passed by a 4-1 vote with only Commissioner Emma Cates dissenting. Mayor Sawyer did a fine job of chairing a difficult meeting and is to be commended for it.

Reporter George Murphy has shown in his incredible series in *Solares Hill* on the RDA (read installment #5 in this issue) that the city could potentially receive such a pittance from the build-up under the proposed lease that it becomes difficult to imagine how such a lease could be endorsed by any commissioner. However Commissioner Cates not only wholeheart-

edly endorsed the lease & the projected build-out but also saw fit to malign those in the audience who disagreed with her as "gadflies" and "hangers-on" and referred to speaker George Murphy, for whom many scheduled speakers donated their time, as the crowd's "guru." While there is obviously nothing wrong with the term "guru," it becomes unattractive when it is used with such sarcasm as Commissioner Cates did. This paper backed her when she first ran for office but her voting record has become such that it is impossible to conceive offering her such support again. And, unattractive as her constant sarcastic attacks on her fellow Commissioner Halloran have been, it becomes totally unacceptable when she lashes out at an audience of concerned citizens.

On a more upbeat note it is a pleasure to report on the good deeds of a new veterinarian in town, Dr. Edwin Cuevas. When a neighbor's dog was poisoned recently, Dr. Cuevas of the Lower Keys Animal Hospital, not only saved its life but moved the dog into his apartment and stayed up most of the night fighting to save her life. He sounds like a very nice guy.

The record of "Coffee" Butler singing the songs of "Miss" Ellen Sanchez is finally out and is available at Photo-Sonics and Tape Ape (other outlets will follow.) Her song, "The Beautiful Isle of Key West" is a gem and I nominate it to be the national anthem of the Conch Republic.

See you next month.

WT

Our cover artist this month is Stuart Vaughan. His works may be seen at the Fred Gros Gallery.

*Solares Hill* is a community newspaper published every month on the slopes of Solares Hill, Key West's highest point, by Solares Hill Company, 513 Fleming Street Room 4, Key West, Florida 33040

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THANK YOU

## MADELIN

### THE PSYCHIC

by Phoebe Coan

It is as if Madeline Williams has been sharing your feelings with you—living along with you. Her readings may not always pan out with total accuracy, especially when it comes to the measure of time, but basically the truth of what she says hold weight.

Born in New Orleans, with a sheath of skin covering her face, she later learned this was a sign of psychic ability. Her mother thought this a deformity, but doctors deemed her lucky. This "veil" was cut away to reveal her face. Today this is a face marked by the difficulties of life, but also the kind of a caring person. A child bride, she was a psychic long before she herself had estimated her own gift. Predicting disturbing marine tragedies that earmarked her history, she came to realize she was different from others.

When she began her actual work in the field 43 years ago, she did not charge people money for her services. Nowadays, since one must purchase a costly occupational license, and the expenses of living make financial problems continual, she must charge. But no one needing her services is turned away if she can help it. And some have been returning regularly over a 20-year span.

She is an ordained minister, and was raised in the Baptist church. Doubting her own gift, she once asked the Lord to take it away if what she was doing was wrong. Instead her gift, like a muscle, grew in strength.

She claims there are always curiosity seekers coming to test her out. But many of them will be surprised and very satisfied with her insights. As they touch the cards to shuffle a deck, she will



photo by Wendy Tucker

*Madeline Williams*  
pick up their vibrations and divine the people on their minds and their problems. This is considered a form of psychometry and deep meditation. Some of the information that comes through will be general, some specific—depending on what she feels and the clarity of what she receives. She will sense the person's state of being at that given moment.

Vibrations can be changed if one has taken

heed of the direction of things set in motion. It is good to be aware of future possibilities, so one can direct them to more positive ends.

Many celebrities have consulted the red-haired lady because she is easy to talk to—down to earth. "I tell it like it is," she confides, her bluish eyes flashing along with the large aquamarine she wears on her finger.

She feels that those disturbed with problems of alcohol and drug abuse particularly need to talk with her.

She does not predict world events but has foreseen many disturbances, such as a possible heavy-hitting hurricane some time in this area. Again, she is afraid to pinpoint a definite time here, because that has not come through clearly . . . only the vision of the waters.

The police have called upon her to help solve crimes. She was in Atlanta to help find the murderer of the Atlanta black children. Called in on the Adam Walsh case, she knew he was already dead.

She has helped locate other kidnapped children and has had visions of the precious things people have lost. She has had the satisfaction of predicting beautiful weddings, recovering lost dogs and so on. A picture will come to her mind with a clarity dependent on the strength of the vibration. "I just try to relax, concentrate on the person, and put my own problems aside for the moment."

Insofar as reading for herself, this she cannot usually do, though recently she has had inklings of serious physical problems she must face. She has had to consult other psychics to help her own self. She gladly shares her space with them, and does not charge them if they consult her. Her scrapbook shows a good working rela-

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tionship with the noted Miami psychic, Micki Dahne. The two worked on radio shows together.

Her work can easily drain her energies, but after five minutes of meditation, she can restore herself. With self-improved awareness, stemming from childhood experiences of foreseeing her brother's death and other dramatic events, Madeline's abilities as a sentient being have gifted and plagued her.

Her first experience occurred the Christmas Eve of '38 when she was 10 in Jacksonville, Florida. The family was poor, much due to the alcoholism of her father. Madeline and her brother, Junior, went looking for a beautiful Christmas tree. They found one, and at that moment she alone noticed a circle of blood surrounding its base. She and her brother cut the tree down, then she saw more blood in the hole that remained. It was later she understood the sign, when Junior was found in that vicinity, struck down where the tree had been. Shortly thereafter, her mom went into labor and Madeline knew as she walked through the door of their home that the baby would and did die.

Her dad was Marcus Kahn, and her mother Mary Ranger, a Conch girl. In Jacksonville, Madeline married Richard Williams, a diesel mechanic, when she was 13, and they are still together and very close to this day. Holding only a fourth grade education and taking on the hurts of others has prepared her for this work more than any college degree could have. Both her sons, Raymond and Billy, work for City Electric, and one of them is also psychically inclined.

She does not believe strongly in astrology. "It's man-made, but the moon does exert its influence." Reincarnation theories and karmic debate leave her cold. She believes that "God is

merciful." Mostly she subscribes to the fact that: "You can't let anything possess you."

"You have to be careful of what you say—very careful."

She knows that some have thought that she is a fraud, a freak or an unwilling devil worshipper. But she insists that "I love people and like to help them." She is a friend to everyone who has need of her. She does not seek customers; they must come of their own.

She has found that she cannot use her powers for personal gain—but only to make a living, which she just manages to do, and take care of her husband—three times a stroke victim. When she lost her home and her dog and all her possessions in a fire a few years back, she knew as long as her family was unharmed, that what she lost was only material and could be regained.

She also believes that everyone does have their own spirit guides, who are like guardian angels in that they can protect us and buffer the forces of tragedies, and direct us towards the positive. "We all have some ESP located in the solar plexus," she believes, but, "Not everyone is psychic," as Arthur Ford, famed medium, once stated in his autobiography, "Nothing So Strange."

"Dogs and cats are very psychic," Madeline points out. "A cat will never enter a house that has spirits in it. Animals will howl before a storm. A dog will always seek to comfort a distressed master, to try to distract pain with love.

"This knowledge is hard to teach, but is naturally there in some of us. I was born and will die with this knowledge. I'm not God, I do make mistakes, and I don't like people depending on me too heavily.

"But people don't always understand that. Next to some psychics I feel very with it, and

next to others, I feel much less so.

"It gives me great satisfaction to help others. When people want the help, I can really help them, and can save them money over a psychiatrist.

"A psychiatrist is more mental and analyzing, where I am working more intuitively.

"We all have faith, but it must be tested. There's a reason for everything, and in time you will come to understand. But usually, we are not grateful enough for what we have."

"There is, I believe, another plane we enter after death. This is like a life after death. It may even be another planet."

"The dead know what the living are doing, and can communicate with us."

But in finding someone to help you, she advises one to be skeptical and check on the background of the person. You can do harm to yourself with the wrong one. "Many people already are closed to the help they could receive from good psychics because of those who are cons. Mostly I just wish more information was available to the public as to what is a legitimate psychic and what is not."

She predicts for Key West prosperity in this next year, and pretty much in general.

For those who want to develop along psychic lines, she advises, "If you pick up a strong vibration from someone, and feel you can tell them something about their life, or their self, you should be truthful and say what you see and feel.

"It's like releasing a bird. Don't hold it back. Let it flow. This ability, as you use it, will increase as long as you don't abuse it.

"Be cautious of black magic; it is the devil's work. I respect it, but I don't use it.

"Ouija boards can also be extremely dangerous because you are dealing with the spirit

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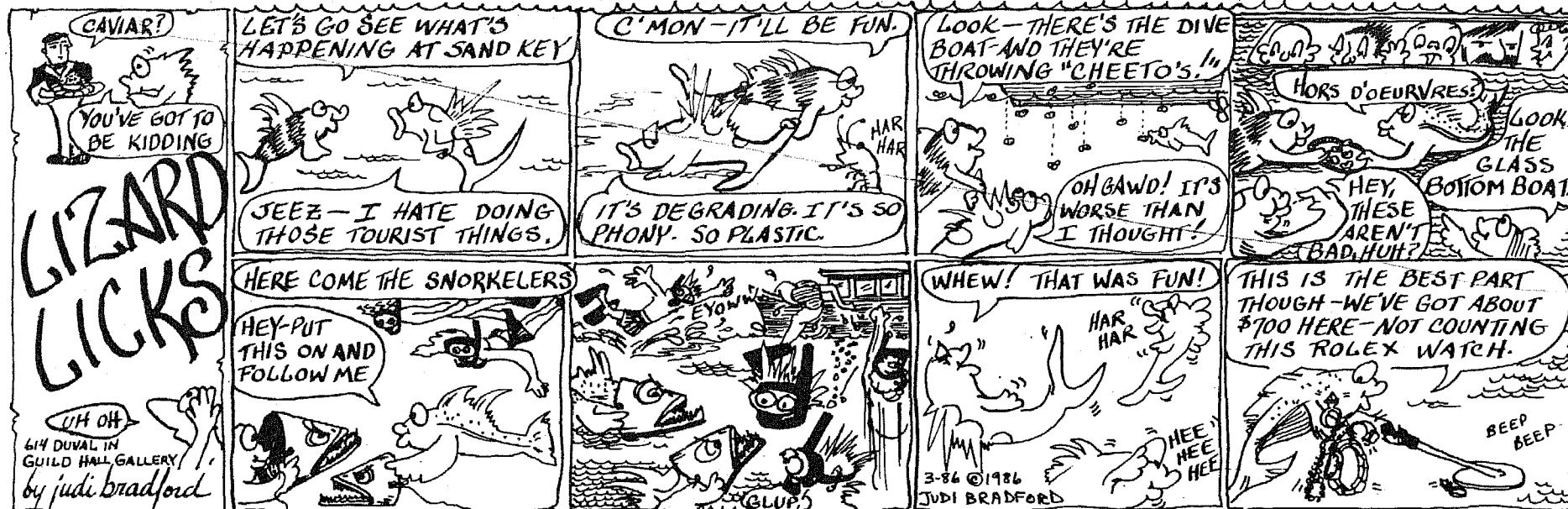
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world. You can contact someone you have no knowledge of, who could have been very bad in this life, someone who could be continuing their same path in the spirit.

"Bad spirits can possess people if they are not aware. They can give you false information and advice."

She is not a medium. A medium closes her eyes and goes into a trance. Sometimes this is done somewhat melodramatically, but a psychic works with eyes open.

Sometimes you will see things, or a glimpse of something, very clearly; and it will be just a flash of that other world—you won't understand what you see, or what it means. It may be part of a message that does not have the strength to materialize for more than a moment.

"Usually, if you dream of a male it is a female that is meant. You dream in opposites." These things experience has taught her.

She has learned to meditate at night, and usually falls asleep meditating. This helps her to sharpen her insight. "Relaxation of the body has much to do with the psychic's mind's 'fine tuning'."

At the present, Madeline's dreams have reminded her of her mother and of serious consequences. She is facing a brain scan and possible surgery to release the flow of blood to the brain. She has been suffering headaches, and experiencing difficulties in general, with the left side of her brain. She stutters some and drags her

foot, but she is very worried about her husband being taken care of in her absence—should she have to go to Miami. "Too much wear and tear (coffee and cigarettes) and worryation," she declares. She's concerned about setting up her new quarters located next to the Western Union on First Street, across from Winn Dixie.

The friend to all needs friends, good vibrations and prayers herself. Money is also one of the biggest "worryations" for her. Her phone number remains the same (294-3558), and she is still available at the moment Monday-Friday from 9-5, and on the weekends by appointment only. For Madeline now the future is unpredictable. We can only wish her well and hope for the best.

(As we go to press, Madeline has had the operation and is back in business . . . Ed.)

### Key West Variations

The wise cats  
lick their fur  
in syncopation  
as I stir  
my morning's coffee  
and watch the branches  
of the tropic trees  
bounce on their sturdy stems  
as the mottled sky swaggers and passes over  
the seismic scribbles  
of a poet's important pen.

-Kirby Congdon



## THE GREEN PARROT

### It Has It All

by Joe Crumpet

**I** own there at the corner of Southard and Whitehead is one of the oldest and toughest saloons in the town—a throwback to the rugged days when shrimpers, sailors and wild, wild women roamed the noisy streets of Key West. It's a noisy, turbulent, sometimes violent joint, but never ever dull.

The noise (music?) thunders out of a jukebox that's up to full volume so the barflies find themselves yelling at each other just to be heard.

The bartender, a tall, leggy, slinky chick named Leah, doesn't have to hear—she knows what everyone drinks. With a cigarette dangling from her lips, she pops open a beer and slings the empty into a trash can, muttering a few choice four-letter words about her job and some of the customers—then she smiles—she doesn't mean it.

The joint usually fills up around 4 or 5 when Happy Hour prices are so low you can get blitzed for under \$5.

The crowd is what Key Westers like to regard as "mixed." That can mean any number of things—straights, gays, boys, men, girls, senior citizens, prowling dogs (in spite of a fly-specked sign reading "No dogs allowed except on a leash"), small children, pregnant ladies, blacks, whites, tans—you name it, you got it.

The guys are almost all heavily bearded, wearing dirty bandanas on their heads, or old floppy hats, some baseball caps, some with headbands with "Nixon" inked on them.

T-shirts are sweat-stained and the sleeves cut off at the shoulder so those bulging biceps are in full evidence. Hands are gnarled and callused from a tough day's labor. When they curl around a bottle of beer, you wait to hear the bottle crack. No yuppies with three-piece suits here.

Conversations are punctuated with hands and arms used for emphasis, a lot of pounding on the back and a few crashing fists on the bar for service.

The dolls come in an assortment of sizes, styles and shapes. Most of them, considering the brawling, tough look of the joint they're hanging out in, are unusually attractive and neatly turned out. They're not, of course, your spiffily attired secretarial type, or your prim and smartly tailored schoolteacher model, either. Fashions tend to be a little more casual at *The Green Parrot*.

Cut-offs up to the bun-line, or faded-out jeans, some flowing huge gowns for the pregnant gals. Some quaint T-shirt tops; footwear generally is a sometimes things; brassieres are a maybe.

One of the T-shirts seen around carries the Green Parrot's philosophical statement of the year: *Shit Happens*.

There's a sign in the corner saying: no shirts, no shoes, no service—it's used for the dart board.

The exterior of the Green Parrot was spruced up recently when Miami film types decided to use the place as a backdrop for a tooney commercial on French wines, or something.

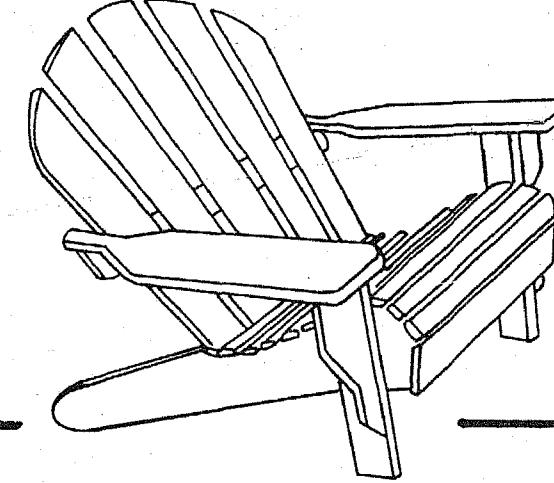
The interior decor was haughtily dismissed by a glitzy tourist as: "An assault on the senses."

What you find when you walk through the door (there are no windows because it was found that broken glass causes bad cuts, and besides,

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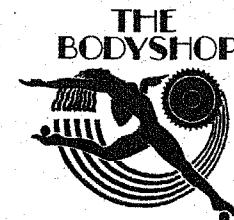
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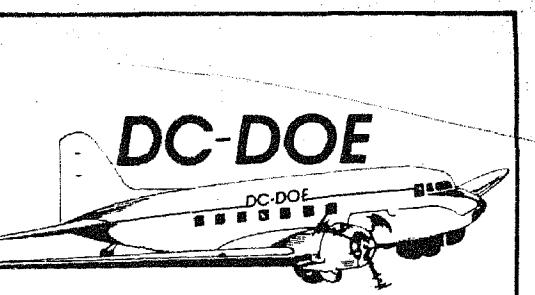
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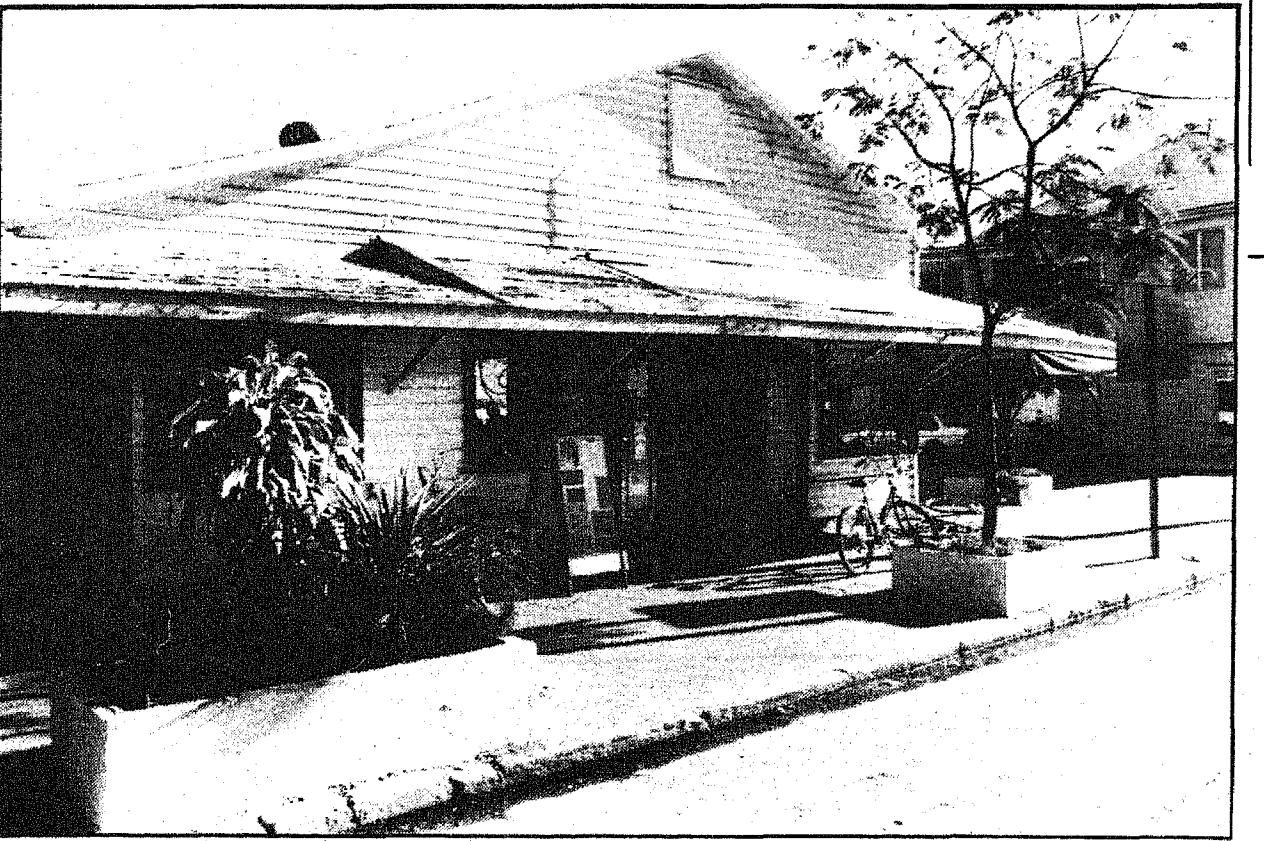
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the fresh air wafting through the beer fumes is mighty welcome) is a sort of dim yellow lighting over three busy pool tables while at the bar, darkness prevails.

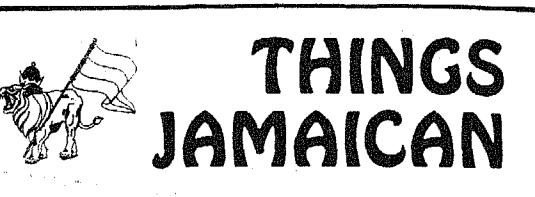


*The Green Parrot*

*photo by Doyle L. Bush*

There are fanciful murals along the walls and on the shutters that cover the window openings—Ben Franklin leers out of one; Einstein coyly peeks at the girls; hallucinating stars and galaxies swirl in another; a stark black-and-white photo negative might have been from one

says: Life Is A Bitch—and then you die. All kinds of profound statements can be uncovered here and there's no lack of learned arguments about the human condition, various political poltroons who may have come down the pike, the state of the union, how to cure



**THINGS JAMAICAN**

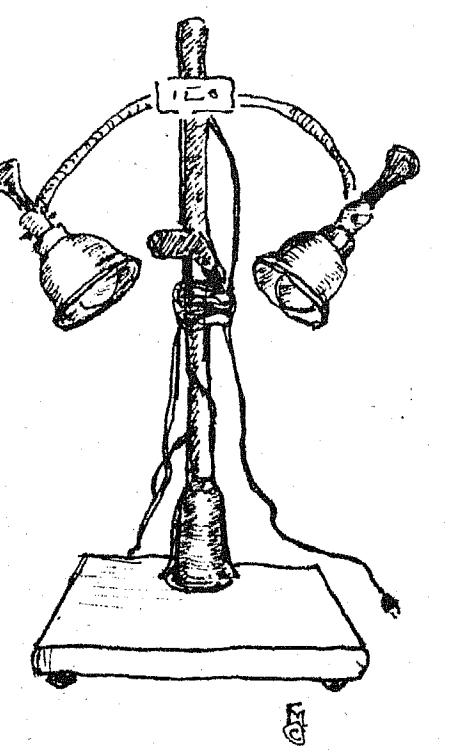
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296-4275

of David Bowie's films.  
Across the top of the far wall is a tropical mural with palm trees and shifting sand and a legend: A Slice of Life. A small sign in a corner

herpes and the right way to mix a martini—ice cold and desperately dry. Time was when Key West had its Caroline Street color with bars like the Wagon Wheel and Midget, and the Bucket of Blood, downtown had a few strippers in the Mardi Gras and Habana Madrid, you could find a card game and hard-eyed shrimpers at the Downtowner. Much has quietly slipped into history.

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Read, read, read; that's all you think about. You'll have no eyes left by the time you're twenty. Hurry up so that I can clear these things away to lay the tea. Have you finished with these empty envelopes?"

"Yes, Mother."

She gathered up the torn envelopes and threw them on the fire. Suddenly the boy remembered the knife that had lain on them. As he proceeded with the work of the special Christmas collection for the church, he wondered where the knife was. Outside on the sill? In the back kitchen? Had his mother washed it, or would he find it somewhere, still stained with blood? He could not ask, but he must know. Perhaps it was already back in its place in the drawer. He leaned over and opened it.

"What do you want in that drawer?"

This time the necessary lie came more glibly. "A knife to sharpen my pencil."

"Use the one I killed the chicken with; it's sharp. It's on the bench out the back. Just swill it under the tap first."

"This knife will do, Mother."

"No, it won't. You're not going to blunt a good table knife by using it on a pencil. You'll do what I tell you. Go on."

The boy's manhood would not let him reveal his squeamishness. He got up and went outside. The chicken was hanging over the sink, its limp wings downspread and its last blood trickling away in single drops. The knife on the bench was dulled with congealing blood. He picked it up and despised himself for the flush of giddiness he felt. With an angry stride he went into the back kitchen and held the knife under a strong jet of water. The dead blood disappeared into the bucket beneath, but the boy let the tap

run until there was not the faintest stain of red in the water. From the kitchen came his mother's voice, edged by years of poverty.

"That's enough. There's no need to waste water. If you waste that, you'll waste other things."

He took a cloth and wiped the knife dry with vicious strokes. Then he returned to the kitchen and opened the drawer to put the knife away.

"What are you doing? I thought you wanted to sharpen your pencil."

He had forgotten the excuse he had made. He smiled in self-deprecation and picked up his pencil to sharpen it. He was glad to see that it really did need sharpening.

"Not on the floor! Do it over this piece of paper and then shake the bits into the fire."

As the boy used the knife he was obsessed by the thought of its evil power. As the blade cut through the wood and the shavings fell to the paper, a sense of vicarious pain grew within him.

He felt the knife tearing through feathers, skin, flesh and sinew, and emerging again with a spout of blood. The knife had done this to celebrate the birth of the Babe born to be tortured. He felt a nail hammered through flesh. With a quick, rough movement of repugnance he pulled open the drawer, dropped the knife into it and pushed the drawer in again.

"Don't be so noisy. Take your time to do things. If I treated the furniture like that, we'd soon be without any; and when this lot's gone, it will be a long time before you are earning enough to buy me any more. Now get on with your work. I'll empty this paper into the fire."

The boy started to open the last few envelopes. As the mother threw the pencil shavings into the fire, it burst into a few brief spurts of

tiny flame; one of them seared the edge of a torn envelope that quivered unburnt on a ledge of coal. The mother felt that she had been speaking harshly to the boy, and for little reason, so she decided to bridge the division between them with more friendly talk.

"Wasn't Mrs. Baker generous? Her husband

must have had a lot of overtime lately. Even when your father was alive, we never had much money. Half-a-crown was the most I could ever afford to put into the church envelope, even at Christmas. Now I have to scrape to manage a shilling."

As his mother spoke, the boy gradually became aware of the disaster that faced them. He knew, even before he found out, what had happened.

"But, Mother, I was going to tell you about it; Mrs. Baker's envelope was empty."

"Nonsense. I saw her put the money in myself. It was a ten shilling note."

So that was why there was no coin, and now the torn envelope with the folded note inside it was on the fire. The knife had divided his mind so that he had become careless. Oh! If he was only thick-skinned and strong-stomached like some other boys he knew! Then this would never have happened. In the few agonizing seconds that he took to dash to the fire, a torrent of tormented thoughts rushed through his brain. Instinctively his soul within him prayed: "Please, God, let it not be burnt." But his mind, an ever-growing trouble to him, recoiled from the implications of the prayer. The fate of the note was settled before the prayer was uttered; and yet the Bishop at his confirmation had told them always to pray like little children, and that's what he had done, without thought.

"We must do something to show we are grateful, Mother. Let's give the chicken to old Miss

Roberts."

The rush of the boy to the fire had told the mother the terrifying truth. Her prayer was a cry that the boy would always remember: "Oh God!" Some of the broken envelopes were still there at the back of the fire on the solid bank of small-coal. The boy reached out for them but the mother intervened.

"I'll get them. You might burn yourself."

In the hour-long seconds of waiting, the boy's mind played with the possibilities. If the miracle happened, and the note was saved, how could they show their gratitude to God? Even as he posed the question, he knew the answer. They should give the Christmas chicken away to old Miss Roberts; she was poorer than they. As she reached for the broken envelopes, the mother's mind was wrestling with the problem of replacing the ten shillings. There was only one way; the chicken would have to be sold. Maybe she could get a rabbit and stuff it like a chicken. She had done one like that before, and the boy had liked it. "Almost like chicken," he had said. Now the envelopes were in her hand, and feverishly she tested the thickness of each in turn.

"All right. I will. I'll buy you a new knife."

To himself the boy added: "It serves me right." Then he began to laugh, and the laugh grew until the neighbors could hear it, but his mother did not reprove him, because she was glad to see him so happy.

"It's here! I can feel it. Oh, thank God, thank God!"

She took the note out of the envelope and there was a moment of silence as they contemplated the miracle. Then the boy flung himself into his mother's arms and they were joined together in an ecstasy of relief. Over and over again the mother muttered: "God is good to us." The boy's silence accepted this, but his mind was gnawed by skepticism. To set aside the tangle of doubts, he drew apart from his mother and spoke.

"We must do something to show we are grateful, Mother. Let's give the chicken to old Miss



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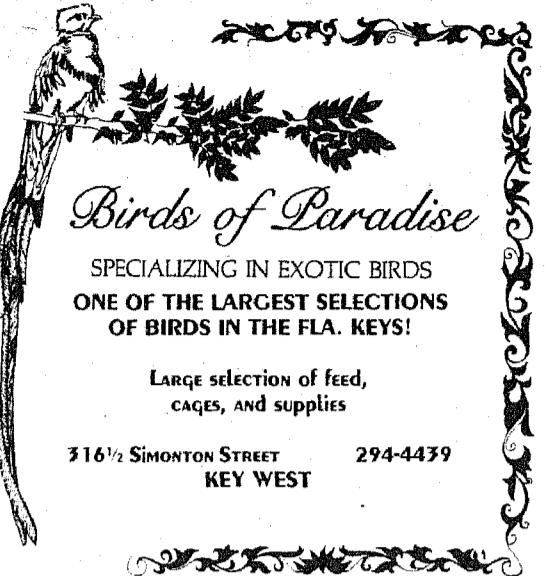


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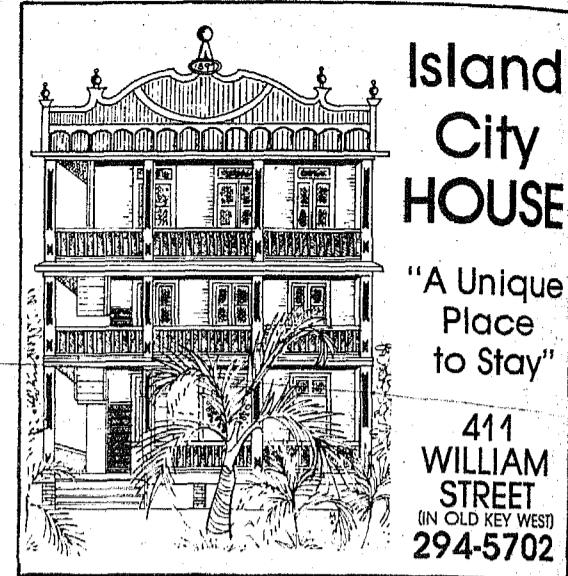
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"Brown Sugar," or a medley of spirituals. Henry, and it's true in his case, was a legend in his time.

One morning after he'd washed and scrubbed Alice at his home on Peacock Lane, he took her promenading down Duval, a wonderful figure out of a child's book. A friend of his lived in the Women's Club and up the stairs he went with Alice at his side.

"Hello, hello, anyone home," he piped. "I'm in the tub," yelled his friend named Liz. Not shy about that, into the bathroom came the irrepressible Henry grinning from ear to ear. "Say hello to Liz, Alice," and with that the



playful goat stuck his head in the tub.

A Faulkner way to start the day.

Henry's paintings were done in high-colored acrylics against a matte-black ground; color and composition would leap out of the frame. They were favorites with dozens of local collectors, especially his old friend Tennessee Williams and his pal, Frankie Merlo.

Around about that time, Roger Vail, one of the oddest birds in the artists' flock, took up resi-

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dence, so to speak. Roger had lost a leg in the war and was on full disability and maintained a full tank of booze, as well. He was a shocker and stunner in the local art world and Morgan Bird, owner of the Oldest Bar (now Tony's Saloon) commissioned a mural from Roger. The mural, filled with diseased old drunks and wild crazy hopheads almost had the effect of turning off the serious drinkers who looked at it.

With a few pesos in his pocket from Morgan, Roger ambled down to El Salvador where, for some reason, officials in the State Department took a shine to his work and backed him in several one-man shows, complete with lots of publicity.

One day, according to Key Wester John Thomson, who was taking a holiday there at the same time, a wealthy El Salvadoran (who had not seen Roger's weird treatments) commissioned the Gringo artist for a portrait of his sultry and beautiful Latin wife.

Weeks passed, Thomson said, and Roger could be seen every morning called for by a limousine at his downtown hotel and driven up a mountainside where the wealthy businessman lived. He'd paint for a couple of hours, then carefully, secretly he'd wrap the portrait in canvas and take it with him in the limousine for the trip back down the mountain to town. He carried on this spooky routine for weeks and then came the great day for the unveiling.

His patron had invited his pals and cronies in society, politicians, generals in the military, loaded the house with food and booze and brought up some of the local marimba and guitar players. It was festive, all right.

Roger showed up with the portrait concealed in the old smeared canvas. Roger himself was looking hungover, in tattered jeans and torn

general. Mouths fell open, eyes boggled.

It was a Roger Vail special. The woman had

green scraggly hair. Her head was not attached

to the neck and one eye drooped on her

shoulder. The background was a muddy color,

her dress purple and her hands like claws with

blood red nails.

Roger was heaved bodily out of the house,

kicked in the backsides and the portrait sailed

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shirt with holey sneakers on his feet. He set up  
the easel and whoosh, off came the wrapping.

"Caramba!" screamed the horror-struck business man. His wife swooned into the arms of a

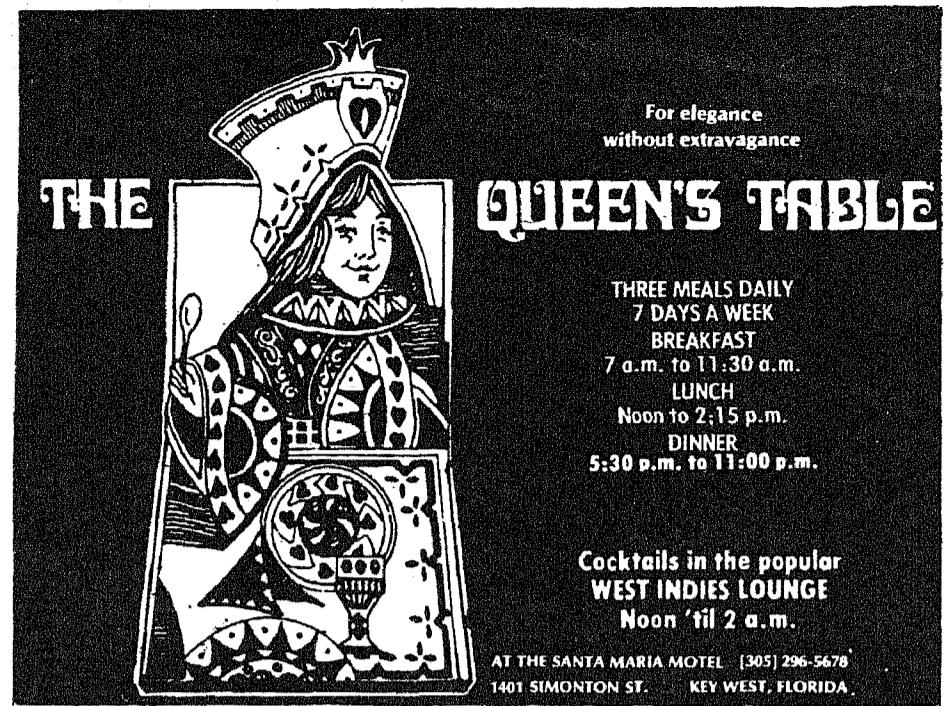


Roger Vail Sr.

Roger Vail Jr.

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offense and began screaming, "Communist, communist!" The cops arrived and saved the building from a riot and spirited the painting out of the window.

A friend of Windisch's, artist Bruce Larsen, got hold of the painting and hid it in his spongerboat while he went out sponging, on the bay side of Sugarloaf. But no one saw a couple of swift Cubans nearby; they dumped some gas in Larsen's boat, torched it and took off.

The boat and painting went up in smoke.

Larsen, said Windisch, was so depressed he went up to Miami, where he renewed his affair with a bottle of bourbon and was never seen again.

Martha Watson Sauer, a native of the island and one of its finest talents in watercolors with several awards and prizes to her name, remembers that there was, in fact, a tidy group of artists in Key West long before the WPA infusion.

Mario Sanchez, another native, was busy drawing, whittling and carving his now famous street scenes on the wooden ends of orange crates. When screen actor Cary Grant bought six of them when he was here for the filming of the "Pink Petticoat," Mario's career began its liftoff.

In 1935, Alice Heath Bredin, a petite lady from Boston who had lived in exotic lands around the world, settled in Key West with her husband and immediately joined the small art colony. Her oils and watercolors had already won her acclaim at the Whitney Museum in New York. Her drawings in Key West, of the tropical homes and gardens, were seen in the Art Center and later at Marion Stevens' gallery. Marion was one of her close friends and a staunch backer.

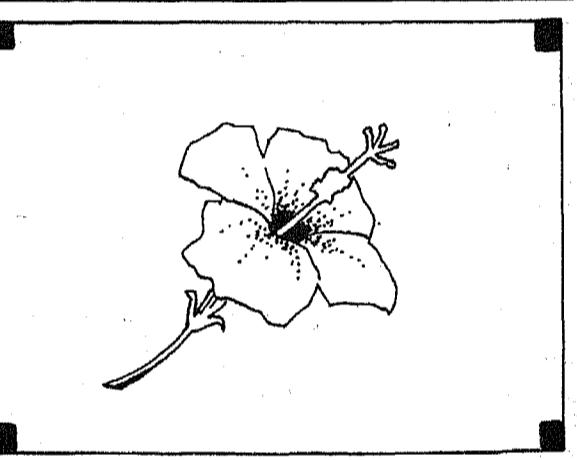
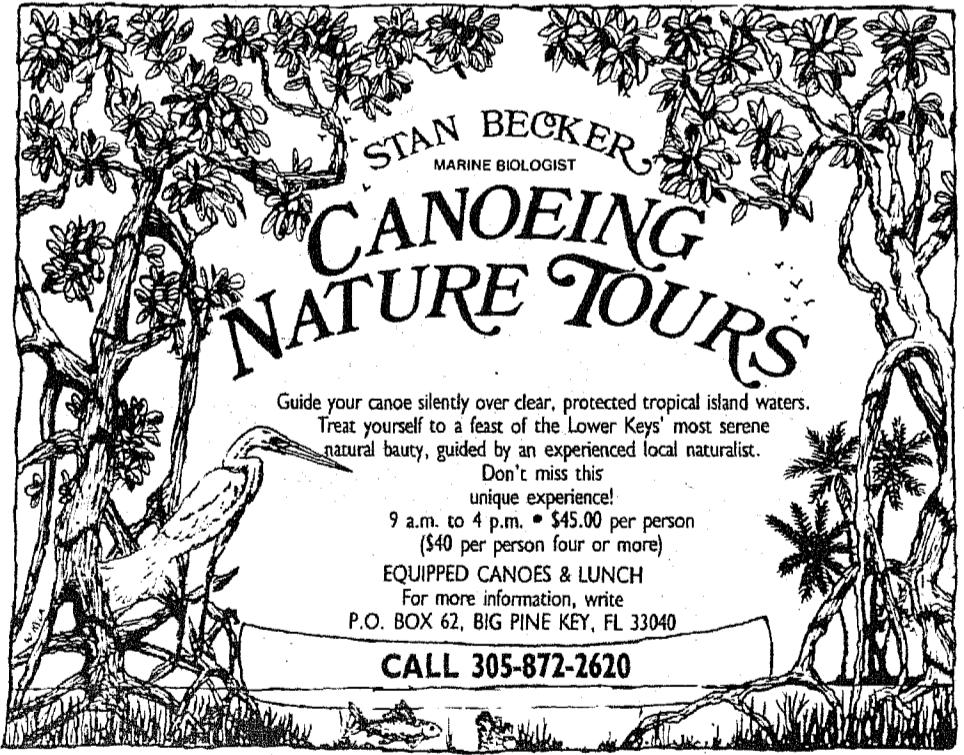
Another pal of Alice's was a small merry Welshman, Morgan Dennis, creator of the easily recognized Scotty dogs seen on all the labels of Black and White Scotch. He built the Sea Dog, his houseboat on the boulevard, and quickly became a member of the colony.

In those years, too, Dr. Frank Bowser, a captain in the Navy's medical corps, settled here with his growing family and more talent was mixed into the hardy band of artists. Bowser was a violinist of concert calibre and in later years became known for his "naïve" style in paintings, many of which are in the hands of collectors.

John Francis Putnam arrived then; he was a cartoonist of sorts, but his career really soared when he joined MAD Magazine as art director.

Friends of his still in Key West remember his murals in Walter Price's old travel agency on Whitehead Street.

This only mentions a few, a handful of the glorious artists who've come trudging through the byways and lanes of the town, who've added their special spice and brand of wacky happiness to Key West. They're part of the treasure in this tropical town and always will be.

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### CRIME PAYS

A Review of  
**TAILOR'S DUMMY**,  
a new novel  
by Irving Weinman

by David A. Kaufelt

Irving Weinman's crime novel, *Tailor's Dummy* (Atheneum, \$13.95) is akin to one of those thick bars of Cadbury chocolate I buy myself when I need a special treat to salve a wounded psyche. I swear I'm going to ration myself to one square at a time, to savor each rich, thick little square but invariably, loaded with regret and cholesterol, knock it down in one unprolonged sitting.

So it was with *Tailor's Dummy* . . . It's got everything to keep a crime story addicted fellow like me hypnotized for several hours: solid, mean-spirited wit; heart pumping pacing; an

innovative plot; sexual titillation aplenty; and an athletic Woody Allen for a hero.

His name is Lenny Schwartz, he's a Harvard educated NYPD detective and Weinman plentifully serves him up with a nice dollop of Jewish guilt: he took a cocaine bribe some years before the novel begins, using the money (this is delicious) to send his son to Yale. The Powers That Be know about the bribe but Lenny remains unprosecuted though frozen in his climb up the police force ladder. Then a gay art dealer wearing four thousand dollars' worth of custom clothing is killed in a suspiciously professional way and, for the first time in years, Lenny is taken off the ice.

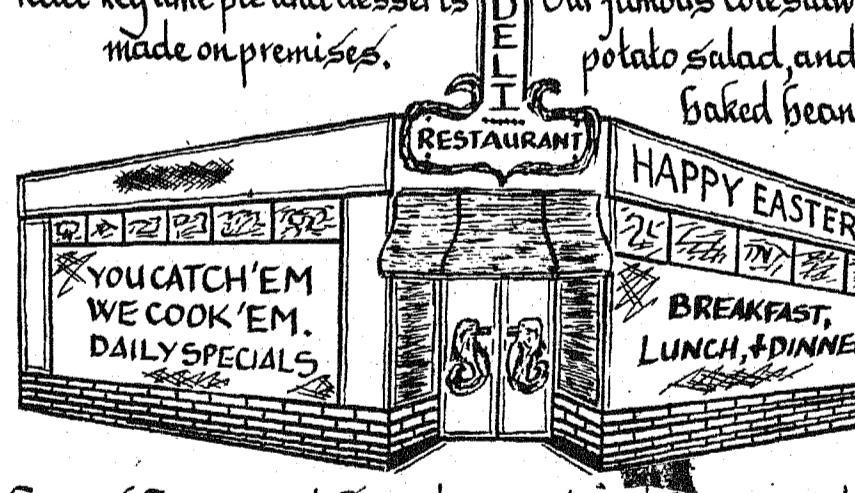
He is, with every right, suspicious about this sudden assignment even though he's told his education and his shicksa (Jewish mother pejorative for son's non-Jewess connections) art critic wife make him ideal for it. The phrase "cover-up" runs through his mind but he proceeds, revolving around New York's highest artistic circles; rowing for his life through Holland's canals in a sequence that's so fraught with suspense, I couldn't turn the pages fast enough.

The villain, whom we get to meet straight off

(this isn't a whodunit but a how does he catch'em), is the ultimate WASP, gorgeous almost to a fault, always clad in New York's most elegant bespoke best, hence the title. John Sheridan has recouped the family's goyish (Yiddish for non-Yiddish) fortunes by becoming a polished hit man, currently engaged in killing off those who might tip the wink to a decades-old art scam. A veteran who gloried in Viet Nam, Sheridan tells Lenny of how he dealt with the beloved horse mascot of a unit in the DMZ: ". . . it's led out for my inspection. There it is. Johnson's horse. A fine white stallion in the jungle clearing, in the moonlight. The firelight. I stood and looked into its big black-brown eyes. A wonderful horse. It pawed the ground. I blew into its nostrils. It stood still. I killed it with a shot between its eyes. It reared, fell back and rolled to the side and down quite dead. . . . And in the shock and silence I told them that's what our unit was about; that's what the war was about if we wanted to win. It wasn't about playing farmhand nursemaid to a horse that did not work. I left it at that. . . ."

No sentimentalist he. Sheridan is also an anti-Semite of the WASP-Superman persuasion,

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a wonderfully apt counterpoint to Lenny. Weinman expertly builds on their mutual attraction-repulsion to bring the book to an entirely satisfactory conclusion in the streets of New York.

What's more, Weinman has peopled his novel with a tasty array of memorable New York characters: the mild, monogamous gay liquor store owner, Lenny's best friend, who's savagely beaten up, thanks to Lenny; the superior ladies and gentlemen of the Metropolitan Museum of Art and Madison Avenue art galleries; the detectives of the NYPD—Gallagher, who suffers from hero worship and can't keep himself from calling Lenny "sir"; the Jews and the Spanish and the WASPS and the gays and the straights and the just plain crazies who populate New York City.

In fact, New York is Weinman's best character, filled with the sort of wacky life that makes that city an aphrodisiac for so many. He nicely skewers a great many institutions and landmarks including the gentleman's custom tailoring establishment, the ever-popular nightmare subway ride, the Mafia gentleman's club in the increasingly Chinese populated Little Italy, that area under the Brooklyn-Queens Expressway that "smelled of rubber grease and oil: a car sewer for the road above."

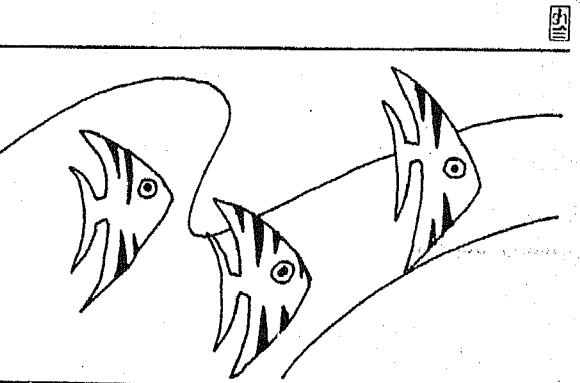
I particularly liked going to the misnamed "Gym and Racquet Club" with Lenny and Sheridan where "Two fat . . . women squeezed past in pink Yves Saint Laurent sweat gear made never to sweat in." And, earlier, to "the Manhattan Pistol and Rifle Association . . . known, affectionately or satirically or both, as the Small Bore Club . . . Where else in New York or the universe would a club mix high court judges with teamster union officials, merchant bankers with plumbing merchants, violent racists with token

blacks and Hispanics, Zionist politicians with Syrian importers?"

But I'm not going to forgive Weinman for changing my association with some personally beloved Manhattan sites. I don't think I'll ever again be able to look benignly at the statue of Hans Christian Andersen in Central Park where one of Sheridan's victims is found sitting on the Andersen's lap, killed by Sheridan having put "two fingers up the nostrils from behind and pulling back hard and fast."

Nor will I be able to stroll through the Metropolitan Museum of Art's American wing without thinking of Sheridan's sexual progress with one of the female curators, after hours: nude petting in "a Philadelphia drawing room on a sofa probably by Duncan Phyfe; further stimulation in a Greek Revival parlor;" and so on until a graphic final act on the bed in the Frank Lloyd Wright Room.

The *Tailor's Dummy* marks the debut of a wonderfully talented crime story novelist (his next Lenny Schwartz novel, set on eastern Long Island, will be published next year,) written with all the assurance of a seasoned pro. I couldn't recommend it with more enthusiasm.



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## AN INTERVIEW

WITH HARVEY ROCHMAN

by Gay Dalton

**H**arvey didn't want to make an appointment for the interview. He preferred to drop by when he was in the neighborhood. And I believe he wanted it to be a time when his thoughts were especially sharp and easy. I wondered if he would knock first. He did. Harvey was barefoot on a cool day in January and eating a carrot when he walked into my house, a smug grin on his face.

"Is this the right time?" he asked. It happened to be, but it didn't matter to him because he was ready.

He looked paler, with close-clipped hair and shaved face, than when we first met. He was twenty-eight back then, wearing full black beard. On this day his eyes were no less intense, and his obsession with an almost perverse love for screenwriting had not diminished.

Stand on any street corner on downtown Duval for an hour and at least three people will pass who have written or are in the process of writing a film script with Harvey. For eight years he has been "bringing out the best in creative people" on our island. He claims that a lot of potential writers think they can't write and that he has discovered talent "unaware of itself."

Since that day we met five years ago Harvey has seduced me into burning the midnight oil on many occasions as we collaborated on the writing of "Touchback," a feature film intended for television. We've laughed together till we cried; and one time I ran him out of my house screaming, "Don't ever come back!"

According to Harvey, he does nothing illegal. Yet, with no obvious source of income, he manages to pay his rent on time. He has no car and no TV. You may have seen him riding his bicycle toward County Beach, head held high, shoulders back, appearing imperious and unapproachable.

Harvey spends a lot of time in Southern Bell phone booths around town. That's where he conducts the business of selling his scripts. He even sets up international conference calls with the traffic of Key West as backdrop, including an occasional Conch Tour Train passing.

One day he was talking on a favorite pay phone when he noticed two men watching him and listening to his conversation. Harvey was beginning to wonder what they were going to arrest him for when one stepped forward and asked, "Aren't you Harvey Rochman?" Harvey looked at him with an expression of aloof annoyance, raising one eyebrow.

"I'm Alan, your classmate at Valley Stream High, remember?" They reminisced about their school days. Alan's companion ended up writing a script with Harvey within a month.

You may have been invited by Harvey to a Hollywood bash at the Hemingway House a few years ago. If you chance it and walked over to Whitehead Street to check it out, you would have been more convinced of his credibility. There was a dynamic interchange among actors, writers, street people and the elite of Key West in the garden where Ernest Hemingway had once walked. The mood was electric. This poolside party was dreamed of, planned and realized by Harvey Rochman.

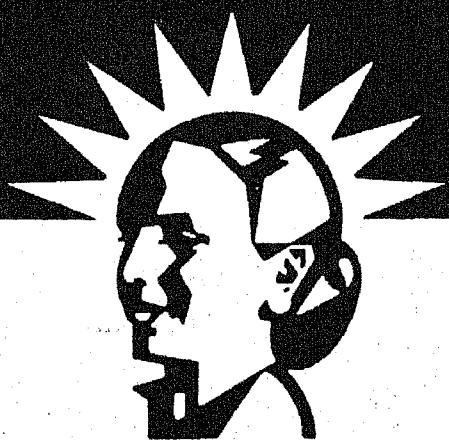
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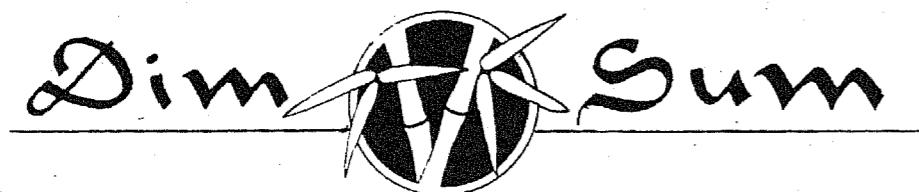
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ters, images, plot and dialogue, I saw how his creative ideas multiplied, generating more ideas, including possible melodies and lyrics that would enrich the story. (Once I mentioned a song I liked, "The Rose." He responded by singing it all the way through in a clear tenor without a flaw, a cappella.)

I know where those elusive muses allotted for the Florida Keys have been stationed: in the psyche of Harvey Rozman. This man is inspired. I feel I've been working with a genius.

I knew some of Harvey behind his ascetic facade; yet, I felt I didn't really know him. During the interview when I asked him specific questions about himself, he hedged; and sometimes he was silent. He disclosed his inner self only in little dribbles in the flood of ideas about philosophy on films, life and the state of our union with the ultimate.

ROZMAN: My film stories are comedies mostly. That's the best way to get an idea across.

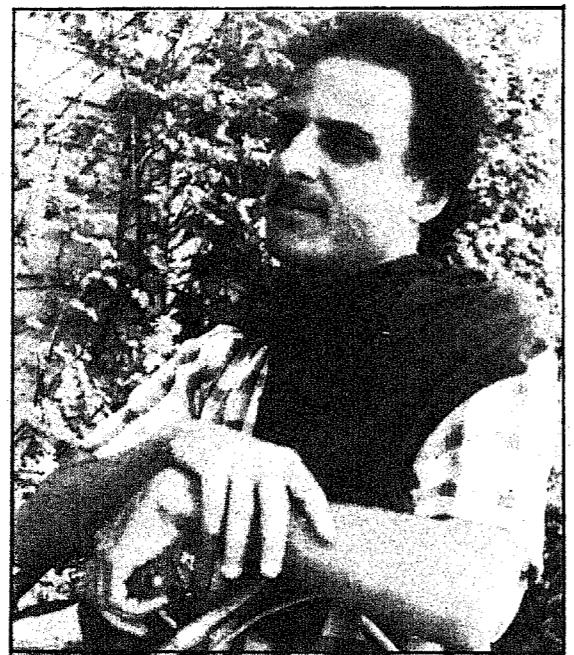


photo by Gay Dalton

I just finished a screen play about a Fort Lauderdale Go Go Bank that's going broke because the president of the bank is using the deposits to buy cocaine. The bank is shaped like a pig. The vault is in the snout. He has to entice monied depositors. The Piggy Bank becomes a financial supermarket where yuppies come to buy CDs. It has a brokerage division, topless dancing girls, slot machines, porno money videos. It offers all financial services, one-stop shopping to fleece the affluent.

I've written eleven screen plays. Three have been optioned. That means that the producer pays a deposit and forfeits it if he doesn't use it.

*What do you want to accomplish through your films?*

ROZMAN: First, I'd like to say that film is the medium of the age. So if you have a message, that's the way to reach millions of people—through sound, light, image, color. The goal must be radical alteration of the human consciousness for the better, in a hurry before our planet is annihilated. The momentum toward death and destruction is so powerful that it can be overcome only by a life wish. The screen writer has to take a stand. The leaders of today in this communication age are the artists who communicate the meaning of life and inspire others.

*What about movies out there that use these same techniques to degrade mankind?*

ROZMAN: Like Rambo. In the West the intuitive and artistic qualities have been negated in favor of rational thought. This can be an insanity. To say we need more MXs is absolutely berserk. In the fifteenth and sixteenth centuries superstition ruled, so the rational mind was a breath of fresh air at that time but it's gone overboard. I think instead of calling it the right

and left sides of the brain now, you know, intuition versus reason, they should call it the western hemisphere of the brain and the eastern. Films which are violent, of course, promote violence.

*Do you believe in censorship?*

ROZMAN: It never really works. Forbidden fruit is even more enticing. Freedom and responsibility have to go together. Happiness has to be made as attractive as violence.

Another screenplay I wrote is about Greed and Wall Street. "Stocks and Bondage," to be shot in New York in July, is about Bernie Riley, a ne'er-do-well stock analyst who is a failure because he can't predict the future.

*You mentioned the eastern and western hemispheres of the brain. How do you see motion pictures synthesizing these two roles?*

ROZMAN: Western society for forty years has been pretty well run by academics and intellectuals, and now it's a mess because they used their left brains primarily. Men of reason get very scared about things they don't know. The most dynamic people today are "transliterate" (not post-literate.) Vision and sound are a much more intimate, instinctual, and immediate method of learning than reading.

*Give me an example of how one of your screenplays would help bridge this gap.*

ROZMAN: It's called "West To The Sun." One of the coauthors is a correspondent for Newsweek. It's a true story. In the 1530s a Spanish group of six hundred landed near Tampa, and they all perished except for four who were then left in the wilderness. They started to trek across the unknown continent to get to their countrymen in Mexico. In their travels west to

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the sun they met hundreds of Indian tribes. They were welcomed as gods, were forced to heal the Indians or else get killed. So they became healers. They became very sympathetic with the so-called primitives and by the time they had to go to Mexico they saw their own people as barbarians. This film has tremendous imagery. One was a black Moor, another an aristocratic Spaniard, another a Doubting Thomas. The technology exists to illustrate in a graphic, scintillating way. The healing possibilities of sound and light are integrated into a western story.

*Does creating a story help you understand yourself better?*

ROZMAN: Understanding begets expression and expression begets understanding.

*Do you use anything like alcohol or drugs to raise your consciousness or get you in the mood for creativity?*

*Would you say that the state of the artist determines the validity of the art?*

ROZMAN: I realized back in New York in my early twenties that you have to get yourself together spiritually to achieve art, and everything flows naturally from that. That's why I came here. Key West is a long way from the city. I needed solitude. You can only be as great an artist as you are a human being. I've now come to see—and I think I'm ready to reenter the world—that the only gift you can give people is

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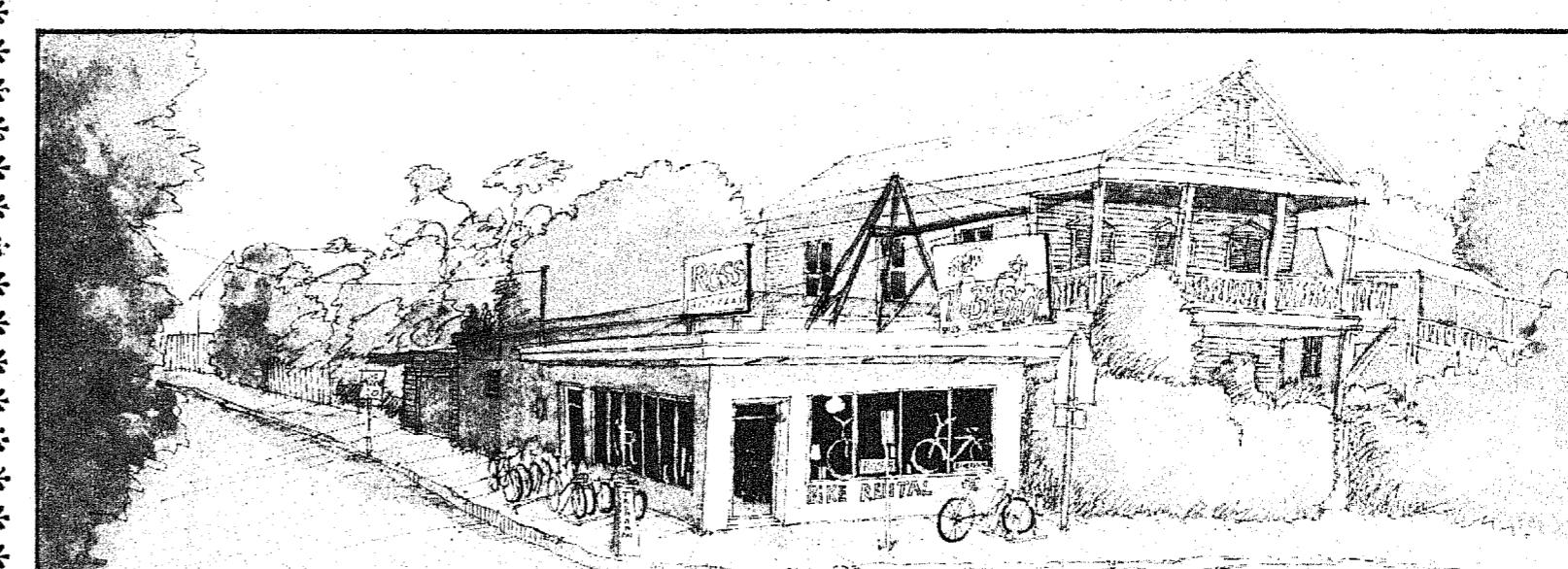
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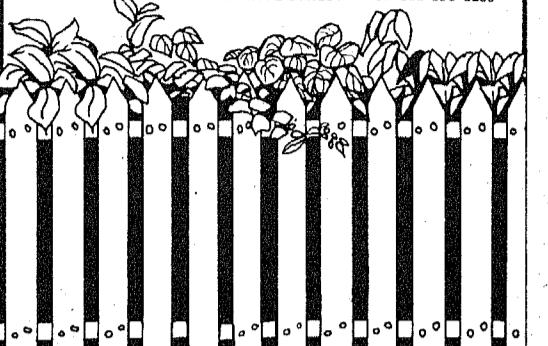
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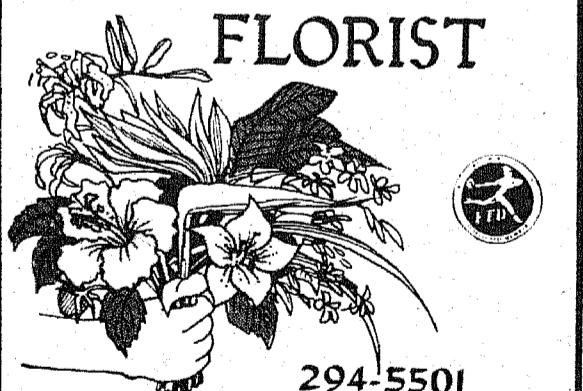
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ROCHMAN: Yes, (laughing) my diet changes depending upon the house I'm visiting.

ROCHMAN: In season.

You also like fruits, right? When they're available?

ROCHMAN: In season.

You eat no meat. Is that correct?

ROCHMAN: Well you know, I eat what I can get.

You appear to be oblivious to mundane comforts.

ROCHMAN: One may outgrow them. As you grow older you either ripen or rot.

Is 'ripening' becoming inured to what is happening around you?

ROCHMAN: I've always had an ascetic streak, trying to reduce life to essentials. I'm going beyond the void, which is complete and blissful emptiness and which has all the potential for everything in it. It's reaching a point of great inner peace and power. I don't want to distract myself.

How does this affect your art?

ROCHMAN: Paradoxically, when you realize you're not an artist for art's sake only then do you become a sublime artist. Only when we transcend ourselves do we come into our higher self. The characters in my stories have mythic qualities. They reach toward heroism, courage, sensitivity and beauty. It's not the character development as that in nineteenth century literature where the context of growth was in a teardrop.

Doesn't this make your characters one dimensional?

ROCHMAN: Most of what we call human

today is sub-human or surreal; sickness, disease, madness. The time is now so critical that the artist doesn't have the luxury to express individual interests and idiosyncrasies.

Would you call Tennessee Williams surreal?

ROCHMAN: You have to judge them in the context of their times. I'm sure that much of what he wrote will be dated because he was concerned with the dynamics of sexuality which in that era was very potent and necessary. True greatness, of course, is taking any particular theme and making it timeless.

Do you feel you've outgrown loneliness?

ROCHMAN: I've always sought solitude. I'd rather be alone and occasionally lonely than with people and occasionally insane.

Have you ever been close to another person?

ROCHMAN: I have friends and loved ones, people I've known for decades. The more in harmony we are the more we identify with the entire universe.

It seems there's an aura of arrogance about you that keeps people away and I'm wondering if it's manufactured for that reason.

ROCHMAN: It's an automatic screening process. I don't want the intrusion of most people.

You feel that even as a child you were different from others and other people saw that?

ROCHMAN: Yes.

Some people would say that you do a lot of pushing. Do you feel misunderstood?

ROCHMAN: No until today. You can be fierce and active without being violent. Yes, I came

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from a family where the only understanding and loving person was my father. My mother and sister were limited people. In a sense they couldn't help but be who they were.

You don't like talking about yourself as a person, do you?

ROCHMAN: The more sensitive you are the more apt you are to have a steel shell. If the soul, the inner sensitivity, has no place to express itself, it becomes like a dark, hard secret. That's the nature of perversion. The evil in people is the bottled up desire for love. Someone said that everyone who owns a Mercedes was unloved as a child. If you need power, money and success it's often because you don't have love.

Does your steel exterior allow you to be an opportunist?

ROCHMAN: (chuckling) I've done as well with it here in Key West: my house, my cars.

You're capable of a great deal of charm and you can talk people into a lot of things.

ROCHMAN: No, I've never talked anybody out of more than \$100,000 in this whole town. I view myself as having too much integrity. I try to inspire people.

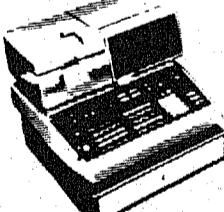
That may be a euphemism.

ROCHMAN: Well, you can't browbeat anyone unless they're willing to accede to it. You have to get people out of their small worlds like the Music Man.

But you hold out carrots to people.

ROCHMAN: That's part of it, of course. But I believe it as I say it. You see, it may take five years. It may take ten years, but it doesn't matter to me because I have the belief in my ideas.

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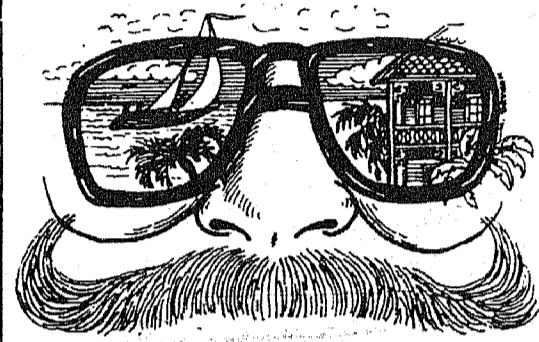
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*Do you feel that the desired result of your art, the elevation of humanity, justifies the means?*

ROCHMAN: It's the least ruthless thing you could do in the world—get someone to co-author a screen play. To be affective in the world is always a combination of sensitivity and power. Most people are afraid of power. It isn't enough for the artist to be sensitive. We all have to have the masculine quality.

*And you want to combine these feminine and masculine qualities?*

ROCHMAN: Well, yeah, I'd like to. That's what a full human being is. The harder you get, the softer you get. And the softer you are the more essential it is that you be made of steel. That's sometimes misunderstood.

*Sometimes you seem more than a screenwriter with your flare for the dramatic, your precise enunciation, and your computer-like brain—you could be an actor. Have you ever wanted to be in a movie?*

ROCHMAN: I've acted and danced and sung and after I get some of these films under my belt, I may create a story for me.

*How do you see the future for you?*

ROCHMAN: I get simpler and simpler. My life is a battle against cynicism. I'll continue to express joy. I'm ready for success. I've never been ready before.

Harvey Rochman's qualities of perseverance and self discipline are worthy of his ancestors. He is dedicated to his dream that he swears is coming true. His courtships with screenwriting is obviously more than infatuation. It may be his true love that leads to the alter of Paramount Pictures; and if it does, determination and bril-

liant talent will have been rewarded and the motion picture industry enriched.

One of Harvey's favorite quotes is from Teilhard de Chardin: "After man has conquered the wind and the waves he'll harness the power of love and then for the second time in history man will have discovered fire."

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## INSIDE KEY WEST ON A HOUSE TOUR

by Bets Reynolds

Key West is not Florida," someone said at lunch the other day. The southernmost island has many attractions not found in mainland Florida, including Key West's unique and famous "Conchtown" architecture and its colorful history. Key West was a thriving city when most of Florida was barely a gleam in the eyes of land developers.



photo by Jim Stokes

Key West Design . . . Gingerbread trim on the porches of the "Conch" house owned by Jim Stokes and Jim Camp.

Incorporated in 1828, the city of Key West, with its concentration in "Old Town" of 19th Century buildings, is a phenomenon at the southern tip of 20th century Florida, a Nantucket in the warm Caribbean Gulf Stream.

One of the most enjoyable ways to experience Key West's uniqueness is to visit a variety of its

19th century houses on tour. The last opportunity to do so this year will come on Friday, March 14 and Saturday, March 15, when five of the city's handsomest homes, all of them in historic "Old Town," would be open from 5 to 9 p.m. on the final 1986 "Old Island Days" House Tour.

Sponsored by the Old Island Restoration Foundation, the annual "House and Garden Tours" have been the heart of the "Old Island Days" celebrations since the early 1960's. There are three tours in all, two in February and one in March, featuring fifteen homes, five on each tour. Tickets for each tour are \$8 and may be bought at "Hospitality House" in Mallory Square, or at any one of the tour houses. The money raised through ticket sales is used by the Foundation to restore and preserve Key West's historic buildings.

Working to make the tours a success are more than 300 volunteers . . . hosts and hostesses, Conch Tour Train guides, sign painters, photographers and publicists, 'prop' and lighting teams, historians and cartographers and, most important, the home-owners themselves.

The five houses on the March 14 and 15 evening House Tour are all wooden "Conch" houses, but with a variety of differences. The Amsterdam's house is large and impressive, Anthony Woolcott's home small and charming. Mrs. Paul Sawyer's home is furnished with fine 19th century furniture while, nearby the home of Jim Stokes and Jim Camp has a contemporary interior designed by its architect-owner. The old "eyebrow house" belonging to Bill Conkle and Tony Falcone, owners of "Fast Buck Freddie's," is also contemporary and full of delightful surprises inside.

All of the houses may be reached by bike, foot or car but the preferred way is by special night-time Conch Tour Train, transportation included in the price of the \$8 ticket. Also included, the informative and often off-beat comments of the volunteer Conch Train guides, Sally Lewis, Jeanne Muncie, Nancy Jameson, John Mercer and Clay McDaniel.

This is a night tour and the houses are from 5 to 9 p.m. The first Conch Tour Train leaves from in front of "Hospitality House" in Mallory Square at 6 p.m. Tickets to the homes are available there and it's wise to buy them well before departure time. For further information, phone 294-9501.

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Isaac Vasquez was nurtured in a single-child pure Zapotec Indian family and learned the art of weaving at a very early age from his father who was also a master weaver in his own time.

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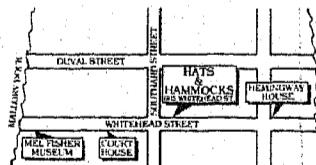
Whenever colors other than the natural wool hues are desired, the skeins of thread are dyed with "natural" dyes made from a variety of plants—indigo (blues & greens), lichens (yellows & tans), dodder (yellows), nuts (browns & lavenders), acacias (black) and from a tiny insect called the Cochineal Scale Insect which is raised on the Nopal Cactus and which produces a variety of reds, pinks, oranges, and maroon.

The Zapotecs held a virtual monopoly as suppliers of high-quality clothing in pre-Hispanic Mexico, and Isaac Vasquez is the most prestigious master weaver & dyer in the contemporary Zapotec culture.

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Isaac Vasquez (left) and son Ernesto display large tapestry now on display at Hats & Hammocks.



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## GALLERY HOPPING

by Gordon Lacy

There have been recent rumblings about a Fine Arts Museum for Key West. This is something that has been on my mind for a long time. I feel we should start with local SoMo painters and sculptures. Lee Dodez has led me to think that if East Martello is going to administer the restored Truman White House on the base, the old servant's quarters would lend themselves ideally to this purpose. There should be a small curator-team who would solicit donations of Key West artists from local patrons who would benefit nicely on their tax deductions. I do not exclude outside painters as long as the committed passes the choices. We might even perhaps be persuaded to permanently loan, for example, our Rosa Bonheur. Those interested, contact me at the White Street Gallery 294-7115.

The Guild Hall Gallery's rotating show this month will feature George Summer's batiks. Valerie Hoh is showing fabric designs, Viaan and Fritz Stang stained glass lamps, Judi Bradford is soft-sculpturing a life-sized Hemingway, and Ann Irvine is doing Key West scenes with painted magnetized appurtenances to move about at will. Sonia Robinson is making leather collages for handbags and dresses.

At the Burgess-Meinster Gallery John B is turning out some fine collages and he is personally so modest that the result is exorbitant under-pricing. Also, some of the best painting in Key West is taking place in their out-back studio.

Artisto's is going all out for the Feron Bell's Comet Art Show on the 1st of March, when the

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artist will be dressed as Sir Edmond Halley and there will be a bed-sized cake for this anniversary. National Geographic will be down for over



two weeks to photograph the show and I presume the comet's passage. This is international publicity for us and Barbara is very excited about it, not mentioning the artist who is beside himself.

The Haitian Art Co. is still featuring the Joseph wood-carvings painted by Madsen that I like so much. The show here is ever-changing.

The Key West Art Center on Front St. is behind the yearly out-door art show, now over, and for March the usual stable of painters will be on view.

At Lucky Street Gallery the Not Painting show comes down the 3rd and from the 4th to the 18th Thomas Colbert will show his gouaches

## Soft Sculpture

It's the zaniest craft studio on the sunny isle of Key West. Soft sculpture lizards, geckos, alligators and their tropical friends cling to windows and lounge on the work tables. A "soft porn" lizard sunbathes topless in a swaying hammock (don't tell the city fathers) while the Lizard Lady works. While you're in Key West, stop and see the Lizard Licks studio in Guild Hall Gallery, 614 Duval Street.

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## "A Brand New VAUGHN GIBSON!"

### PREMIERE OILS AND ACRYLICS

Friday, 11th March  
through the end of March  
5:30 - 8:00 p.m.

The White Street Gallery  
901 White Street

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of Key West scenes. From the 19th through the 28th, John Rankine's fabric wall-hangings along with John Martini's sculptures. John's current invitations are stamped 'Buy Art Today.' I concur.

The Arts Council is moving to a suite at The Reach, offered by Mr. Laber. Parvan says that it will be more acceptable to the media as a work space for producing an international festival of the arts. The touch of class will be perfect for visiting philanthropists, etc. The tools are included too: Telephone service, telex and the use of the computer. The words are, winter art center of America.

The White Street Gallery will wind up its Annie Rousseau Antique Poster show on the 10th and present on the 11th (reception) A Brand New Vaughn Gibson (oil and acrylics), SoMo's naughty boy who is into impressionism and flowers.

Rose Lane Antiquities have some great new Peruvian pieces in which can also be seen at Fred Gros'.

Applause to Alice Terry for a beautiful all-pastel show at the White Street Gallery and Craig Biondi who sold out at Gingerbread. The two shows represent a change of pace for these artists.

I hope there will be applause at the wonderfully re-modeled Convention Hall when Jan McArt premieres Evita on the 27th of Feb. There has been feeling about this venture; I am excited that there will be 13 local actors, singers and dancers on the payroll. Year round work for many locals who will be getting experience. Matthew Jampol seems well in charge of all this, we are supportive with fingers crossed, breath bated.

The world premiere of Nebraska's version of Romeo and Juliet was unmitigated success with Kudos to all involved, especially the leads, Pepe Menendez from Key West and Charla Metzger. Their two big pas de deux were haunting. Perhaps my finest evening yet in Key West.

After Fred Gros' computer show of Luciano, the artist will be staying on to work on a sculpture commissioned for the 1800 Atlantic. Fred says March will bring radical changes, though he won't admit what. Surprises, and we will keep our eyes on his windows.

East Martello seems to be going all out for

Jack Baron's A Wedding with wedding invitations, live flower girls, three real cakes modeled on the painted one and his painted objects serve as the bride's presents. A March 4th opening not to be missed.

Karen at Artist Warehouse says she is too busy in season, framing for all the shows that she has no time for her self and is longing for summer and time to paint. Incidentally, Prazen's large 'Spiderman' has been sold. What can she possibly replace it with?

I have unintentionally overlooked Art Kara who won best sculpture prize in the Martello show. He combines marble and metal and sometimes glass, tempting fate. Hope all is forgiven, Art.

It has been pointed out to me recently that most people are afraid to enter art galleries and once inside are incapable of dealing with dealers. The point is that we are probably even more scared than you. Now, nobody is intimidated going to Sear's to bargain for a new fridge and to pay it off over a pre-agreed period of time. The same principal rules the art world but as its art, we speak in hushed and refined tones skirting money matters. I think I can speak for most of my colleagues when I insist we are dealers, we believe in our artists and we want to sell; not at any price perhaps, but we will always try to come to terms that satisfy both sides, client and artist, and most of us work on the installment plan. Why not? Refrigerators wear out; Art does not. And we never tack on any interest, either.

One of the encouraging signs of the times is that I find more and more collectors in all stages of development and they are more and more people of modest means. They buy paintings on time and when they get one paid off, go on to the next. They never admit to lack of wall space as I have heard many wealthy collectors do. We rotate our paintings all the time. At last count we had 109 things on our tiny conch house walls and they get wrapped in bubble-plastic and retired regularly to make way for new acquisitions and when they resurface months later we are enchanted all over again and congratulate ourselves on our marvelous taste.

At Gingerbread, Jim Salem will be showing his highly colored acrylics on canvas of birds and exotic fauna; through March 9th. On the 10th Ron Clemens' new work, also acrylics plus

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his new papier mache sculptures. On the 24th John Kiraly will show his acrylics and introduce his latest serigraph.

Connie Moody has just bought the Gallery 37 on U.S. 1 in Marathon. She will represent Middle Keys painters and select some SoMo artists to show up there. For the time being she will continue on a part time schedule for the Arts Council. I feel that we are extending ourselves and pushing out the limits. Upwards and onwards, Connie!

Finally caught up with Farrington's; Ned was out of town running again. They are featuring Solar Glass Art by Marvin Murphy who over the last ten years has mastered his technique, using solar film and glass. Subject is the Tropics, flora and fauna.

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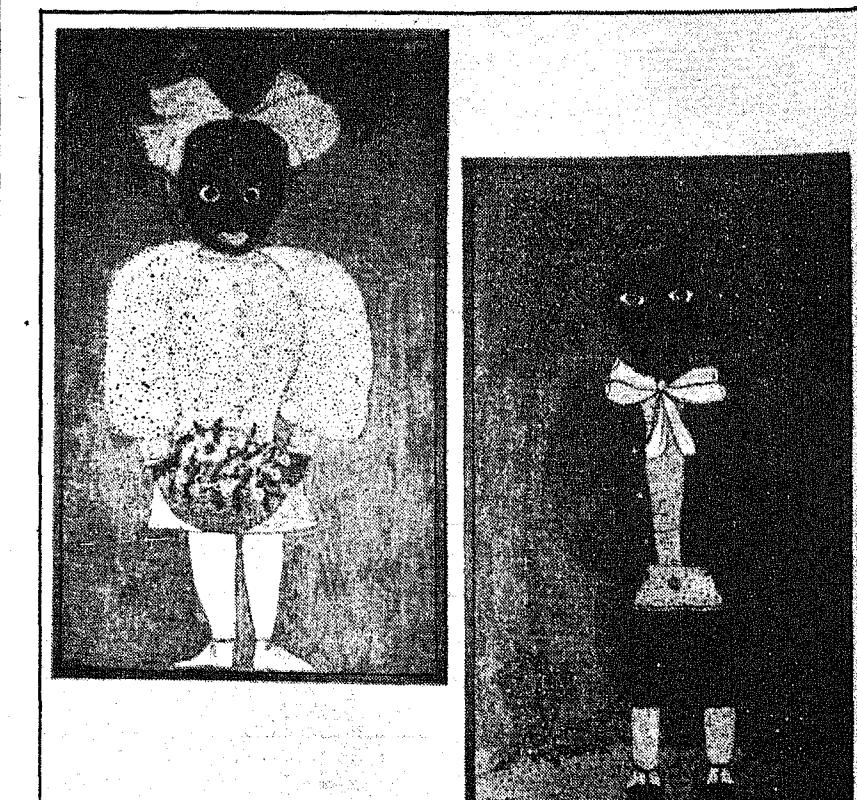
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The Wedding



Jack Baron and friends



"The Wedding," a series of paintings by local artist Jack Baron, is based upon an actual Key West wedding which the artist attended. The paintings portray each member of the wedding party including the flower girl, ring bearer and the congregation, preacher, gospel singers, etc. This happy collection will be shown at E. Mar-tello gallery during the month of March.



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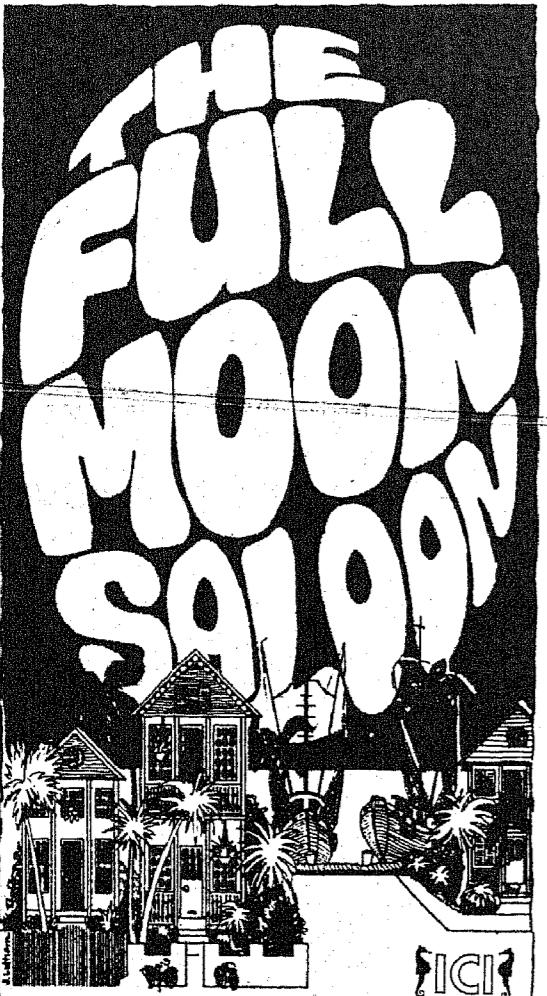
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Russel F. Sullivan retired from the FBI in 1980 after serving in the FBI from 1954 through 1980. Russ passed away in January of 1985 from a sudden heart attack. At the time of Russ' death he was acting as a consultant to the Key West, Florida Police Department in training related matters. Mrs. Russel (Ruth) Sullivan has established the Russel F. Sullivan Scholarship Fund through the Florida Keys Community College, Key West, Florida, in conjunction with the Florida Academic Improvement Trust Fund estab-



of law enforcement.

The foundation is a Florida non-profit corporation which has been recognized by the U. S. Internal Revenue Service as a charitable, educational organization which is exempt from Federal income tax.

In an effort to raise additional funds for the Russ Sullivan Scholarship Fund, plans are currently underway to promote the Russel F. Sullivan Memorial Golf Tournament scheduled for April 11 - 13, 1986, in Key West, Florida.

The golf tournament will be opened to the first 100 golfers (50 2-man teams) who sign up to play at the championship Key West Resort course. The cost is \$300 per team. In addition, sport and political personalities will be present as players who will be auctioned off at a pre-tournament cocktail party, Friday, April 11th. Single entries will be paired at the same cocktail party if necessary, by the tournament chairman. The chairman will also attempt to have all pairings finalized except celebrities shortly after the March 17th deadline.

The \$150 per man entry fee will include two rounds of golf with cart, cocktail party on April 11th, Bar-B-Cue lunch at the golf club and finally, the awards banquet on Sunday, April 13th.

Celebrities who will be present are:

BOOG POWELL, former all-star Baltimore Orioles baseball player;

GEORGE MIRA, former all-star University of Miami football player and former all-star with the San Francisco 49ers;

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If you are unable to participate in the golf tournament itself, a tax-deductible donation would be greatly appreciated. Your check may be forwarded directly to the Russel F. Sullivan Scholarship Fund at the Florida Keys Community College, #1 Junior College Road, Key West, Florida, or to the Sullivan Memorial Golf Tournament address, P. O. Box 2502, Key West, Florida 33040.



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The Academic Improvement Trust Fund will provide matching funds for monies raised through individual, business or corporate donations for college scholarships. The interest earned from the donations and the State of Florida matching funds will be used to afford full-time officers of the Key West Police Department in-service type training and seminars in the field

From the Key West Garden Club



## The Naturalist in Key West

by Cynthia Edwards

When you see the stains and splats of fallen fruit on the pavement beneath a ficus tree, look up and you'll probably see some spring early birds feasting on the figs. A flock of these hungry travellers can strip a tree of its fruit in about a week, moving around town from tree to tree.

Ficuses in the north Whitehead Street area recently hosted a flock of 55 American robins. Over on Duck avenue two western kingbirds and some gray catbirds were seen availing themselves of the bountiful fruit. Cedar waxwings and white-crowned pigeons also may be seen feeding on wild figs.

One purple martin, probably a scout, was sighted perched on a wire. This bird is definitely a migrant on the way north, so watch for the flock to follow in a couple of weeks. Another of the earlier migratory birds known to pass through this area is the parula warbler, about 3 3/4" long with a yellow throat, blue back and broad white wing bars.

With March come more and more birds, including tanagers, orioles and the brilliant indigo buntings. Hawks, mostly broadwings, are still seen circling high in the sky, but they will begin soon gradually to move on up north, disappearing usually by the end of May.

In the springtime the least terns arrive here to nest all summer long. A favorite spot is on the roof of the old commissary store on Simonton Street. Rooftops at the old Truman Annex are popular nesting sites for the roseate terns, which sport long, white, deeply forked tails.

At a pond by the road at the golf course on Stock Island a friend spotted a sora rail, a dark, compact chicken-like marsh bird seldom seen because it hides so well in the dense grasses.

A unique subspecies of rabbit found only from Boca Chica to Big Pine Key is Sylvilagus palustris hefneri, the key rabbit. The animal has been extirpated from the Torch keys, Upper Sugarloaf and Cudjoe Keys and may have lived down as far as in Key West during the 19th century.

The key rabbit is not at all related to domestic, or common pet, rabbits. It is much smaller, only about a foot long resting, which is half the size of the domestic, and it has a somber, dark brown coat, gray button tail and barely visible short ears, as contrasted to the long, floppy ears and

big, fluffy tail of the domestic version.

Its habitat is tidal marshes and hardwood hammock, apparently requiring an upland adjacent to marsh for fresh water although the key rabbit has a modified kidney enabling it to drink limited quantities of brackish water. This anatomical feature is highly adaptive in the keys environment.

Shipments of vegetables coming to Key West in the middle to latter 19th century carried a stowaway that is still with us: the Cuban tree frog, the largest tree frog in the western hemisphere. Females reach a maximum size of 6" while the males are 2 to 2 1/2 inches long. It has a mottled appearance with a gray-green complexion.

Very large toe pads make Cuban tree frogs phenomenal climbers, going as high as 15 feet, but staying at least six to eight inches above the ground. They are strictly nocturnal and will eat anything they can swallow, including other frogs.

During the frogs' mating season beginning in late spring, they descend from the trees to gather in groups around areas of fresh water where there are about 20 males to every couple of females. Occasionally an amorous male will crush the female to death in his instinctive grasp. Their chorus of croaking sounds like one, protracted, raspy snore.

Pink shaving brushes blossom on their namesake trees in March while the African tulip tree continues to show off cup-shaped flowers two to three inches long at the ends of high branches. These are a brilliant salmon color on the outside with a deeper orange inside.

A very fragrant scent wafting on the spring breeze could be from the small, yellow, ball-like flower cluster of the sweet acacia blooming this time of year. Essences from this thorny shrub's nectar were used to make Cleopatra's perfume, according to legend. The plant has fine, feathery compound leaves.

Butterflies are attracted to the oxeye daisy, or sea daisy, with its three-quarter-inch yellow flowers. Clusters of them grow in open spaces such as vacant lots and roadsides. More yellow flower petals litter the ground as the golden shower bush comes into bloom beginning in March. One can be found on the north side of Truman Avenue at Jose Marti Park.

Bromeliads have responded to the lengthening days by sprouting their weird, intensely colored blossoms. Zig-zagging spikes are brilliant orange, red or purple, shooting out from centers of the plants. Flower buds in wildly contrasting colors nestle in cups angling outward, culminating in the bloom at the end of the stalk, resembling variously a pine cone, a paintbrush, a paw.

More subtle is the bloom of the fury gray tillansia bromeliad. Sometimes it is little more than a pale lavender or gray-pink thread arching delicately from the center of the plant. Sometimes it is a flat, flocked, almost scaly tongue tapering to a point.

Numerous varieties of bromeliads can be seen blooming at the Joe Allen Garden Center at West Martello Tower, now open to the public after being closed for nearly seven months. Work repairing and stabilizing the fort's bricks has been completed. Examples of many of the plants the Naturalist has described grow there and a key for identifying them is available to visitors at the center's office. Hours are Wednesday through Sundays from 10 a.m. to noon and 1 p.m. to 4 p.m.

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### COCK—OPHONY

Helen R. Chapman

I have written a couple of times in the past on the subject of chickens. Now I'd like to turn my attention to the male of the species.

I have never lived on a farm, but it was always my understanding that roosters crow at sun-up. When I first went to the Caribbean, I was startled to hear roosters begin dishing the dirt at

11:30 at night. One would start it and every rooster on the island would pick it up, sending messages like drums in the jungle. I asked someone about this untraditional behavior and was told it was because they were fighting cocks. That information didn't help me much, but in time I got used to it and could sleep through the crowing caucus.

Here in Key West, the island rooster tradition lives on in full force at any time of day or night. I have no idea why they can't work out a schedule. I guess they are highly individualistic; like

most islanders. I think my neighborhood must be a chicken farm. Any time I glance out the window, there's a parade going by, papa strutting in the lead followed by his harem and offspring. But I swear I never see the same family twice. And of course the cackling and crowing goes on and on.

There is one rooster who takes first prize, however. He doesn't live in my neighborhood, thank heaven, but near the home of a friend of mine who has a tremendous sapodilla tree. Now this particular rooster is one of the most hand-

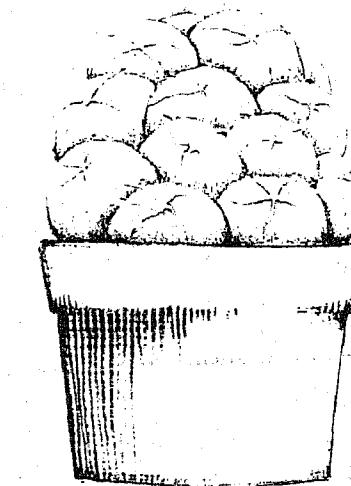
some I've ever seen. My friend dubbed him Disco Rooster because of his flamboyant plumage. Disco is very fond of my friend's yard because of a ground covering of sapodilla leaves, under which live all kinds of goodies birds adore. But when Disco opens his mouth, he puts a peacock to shame. It is almost impossible at times to have a conversation when Disco is at his loudest. My friend reports that this bird knows exactly where the bedroom is and bursts into song right outside of it in the wee hours of the morning.

He has another cute trick, too. He flies up to the highest branches of the sapodilla and spreads the word to the world. This in turn provokes every rooster for blocks around into joining him in the cock chronicle.

Heartily supported by his neighbors, my friend has been trying to come up with a solu-

tion to the Disco problem. He thought about getting a fish seine to throw over the bird for safe transportation to Stock Island, but this would be difficult since Disco hastily retreats to the top of the tree when anyone approaches him. He considered calling Friends of Animals, but we're even they couldn't become a friend to Disco. Although my friend is a man of gentle disposition, I think it's only a matter of time before Disco Rooster becomes Disco Coq au Vin.

Meanwhile, everybody grab your earplugs—here comes Disco with the early morning news!



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## Commentary

### The Key West RDA, Part V:

## The Peat, Marwick, Mitchell Report:

### The 'Waste of Taxpayer's Money' that Indicted the RDA

By George Murphy

#### Late Breaking News

Continued evidence of inappropriate - or possibly illegal - management on the part of RDA executive director Steve McDaniel surfaced last Friday.

For the past couple of years, Bill Jones, owner of Harbor House (Front Street) has been given free storage facilities in the RDA administration building. Ever since the fire that greatly damaged the Chez Emile restaurant and Harbor House in March of 1984, a large (340 square foot) first-floor room has contained Mr. Jones' salvaged furniture and display cases and has been used as both a storage facility and carpentry shop for the repair and construction of furniture, display cases, and other items.

This is a clear violation of Mr. McDaniel's responsibilities and, at \$3.79/square foot rental, the RDA has failed to impose \$2577.20 in rents to Mr. Jones over the past two years.

Further, when asked about the use of the space, the RDA misrepresented the facts, claiming that it was used as a storage room for the RDA maintenance department.

Again, Solares Hill calls for Mr. McDaniel's resignation.

The long-awaited, city-financed review of the proposed 99-year lease of the Truman Annex properties to Key West Harbor Development Corporation (KWHD) of Sarasota has been completed and was delivered to the city two weeks ago.

Earlier in the month, while the study was still in progress, RDA Executive Director Steve McDaniel said he thought that the study was a waste of taxpayers' money. However, the finished report points out numerous loopholes in and problems with the proposed lease (which was written not by the city but by the development corporation seeking the lease.) The existing loopholes could result in the city receiving a 0% share of the profits from this multi-million dollar development.

The 13-page report, conducted at a cost of \$10,000, cites more than a dozen problems that the Miami office of this national accounting firm sees in the lease. The report has raised some eyebrows as to the development corporation's intent in the phrasing of the lease and has also raised serious questions about the competence of the RDA board members who have been working very aggressively for the approval of the lease as written.

The PMM report was based on all of the documents that the RDA provided them from its files and on meetings with the developer's representatives. It claims that numerous omissions, inconsistencies, and 'significant differences'

exist between the documents and the City-approved conceptual plan on which it was to be based as well as discrepancies between those documents and the developer's proposal as described by the developer's representatives and the RDA.

Those inconsistencies were so substantial that PMM found it difficult to determine the actual responsibilities of the involved parties. 'Impossible to Estimate'

Among the more significant matters addressed in the report are the failure of both the RDA and KWHD to address the issues of both affordable housing and light industry in their plans, despite the fact that both matters were to be given special consideration.

Beyond that, according to PMM, the conceptual plan prepared by the RDA in 1979, 'does not reflect the current development opportunity, current market conditions, or possibly even, current desires of the community.'

Further, the report cites inconsistencies on matters of lease payments, impact fees, and sublease conditions.

Because of a lack of market analyses, financial projections, and details of the development program, PMM found it 'impossible to estimate the fiscal impact.' (emph, GM)

In the matter of projecting additional rental income to the city, PMM states that 'no information has been provided regarding these matters.'

For these and other reasons, PMM asserts that 'the cumulative effect of all transactions will be a fiscal return to the city of an amount substantially below the returns illustrated in the (Thomas) Marshall Appraisal prepared for the RDA.' In fact, as the lease is currently written, the city would have no share in revenues from the large residential portions of the plans and could as well receive no share from the commercial revenues.

That is to say that, 99 years from now, at the termination of the lease, the city might be receiving an amount of rent roughly equivalent to the amount of (admittedly low) rents currently being collected from the Annex tenants. **Faction Reaction:**

Initial response to the report from the RDA was predictable. It was not what the RDA wanted to hear.

Even before Executive Director McDaniel had time to examine the report on its merits (or lack thereof) and issue even a preliminary response, board members Paul Sher, John Magliola, and Philip Doherty exhibited strong resentments over the critical report.

Sher seemed annoyed at the recent interest expressed by city commissioners, who attended the RDA meeting the week the report was released, speaking of them as Johnny-come-latelys and buck-passers. Even though KWHD will be taking loans to make the downpayment on the property purchase, Sher claimed that the city shouldn't take over the property because 'it can't afford it.'

Magliola claimed that the city of Key West has never been fiscally responsible and that the cost of commissioning of the PMM study would have been better spent repairing 'two sidewalks.' Magliola's quick rejection of the PMM report is particularly ironic in that he recently had enough faith in the firm's work and reputation to hire them to do an audit of his radio station, FM 107.

Doherty, prior to any RDA response, questioned whether PMM was an accounting firm or a law firm, and said 'It appears to me that they're practicing law without a license.'

Michael Halpern, the RDA's lawyer, is very familiar with development contracts, and, as the RDA's lawyer, is responsible for protecting the city's interest in the deal. As such, if there are serious inconsistencies or inadequacies in the lease agreement and other documents, he may ultimately be responsible for not having noticed nor corrected them. Halpern's response, however, paralleled Doherty's. 'All I can say is that I'm going to start doing tax returns for April 15,' he quipped.

Response from the city commissioners who attended the meeting came later.

Sally Lewis claims that she was surprised at the extensive comments from the RDA board members reported in the Sunday 2/23 *Citizen*. According to Lewis, 'they seemed to be avoiding the obvious main issue at the meeting—which was the PMM report—saying that they hadn't had time yet to study it. Yet apparently, as soon as the commissioners left the building, they held a press conference on the matter.'

Commissioner Weekly agreed with Lewis's assessment and added, 'I should have been more than clear to them that we'd come to hear some response to the PMM report but they never addressed any of the pertinent issues. They said they hadn't read the report. But that didn't seem to stop them from passing judgement and rejecting it. I even stayed a while after the meeting to have a conversation but they waited for me to leave before they had their little side show for the press. It was a pretty shabby deal.'

#### Time for Resignations

Though they need not be uncooperative with one another, the RDA Board and the Development Corporation are, nonetheless, meant to be in an antagonistic relationship.

The developer, no doubt, is interested in maximizing his financial return while the RDA should be interested in protecting the city's interests and trying to maximize its return.

Nonetheless, the reverse seems to be true. As the abovementioned comments and facts illustrate, the board, its director, and its lawyer have been behaving in an antagonistic manner toward the city government while behaving in a friendly and supportive manner toward the developer, despite the fact that there are loopholes in the lease that greatly dis-favored the city.

The city commission decided it was time for things to change.

#### The Executive Director:

At last Tuesday's City Commission meeting, after learning that RDA Director Steven McDaniel had failed to provide PMM with documents pertinent to their study, commissioners Weekly and Halloran called for his resignation.

Aside from their contention that he had failed to protect the best interests of the city, there were additional factors involved in their request for his resignation, among them . . .

- There is evidence of a conflict of interest on the part of McDaniel in that, last June, while acting as a public agency director, he conducted business for the developer he was supposed to be negotiating against;
- He failed to fulfill his job of assuring that the development proposal adhered to the city's conceptual plan;
- He had not advised against allowing

Jeffrey Flugger, the treasurer of the development corporation, to assist in the writing of the lease.

#### The RDA Board:

While the executive director is an experienced developer, the RDA board members are not. Though one could assume that they do (and perhaps should) look to Steve McDaniel for guidance, only the board members have the right to vote in all RDA matters and are therefore responsible for the agency's decision-making.

As such, beyond the sarcasm and disdain they have exhibited toward the city government, they . . .

- failed to see that the development adhered to the conceptual plan
- allowed the 'opposition' to assist in the writing of the lease
- failed at their meetings to even address the issue of conflict of interest, though the information regarding that matter had been publicly available for over six months (and had been reported here last month).

#### The RDA Attorney:

Had the building moratorium not been in effect, and had the city not commissioned PMM (which, by the way, is the second largest such firm in the country and highly experienced in dealing with developmental leases,) the RDA would have, by now, negotiated the sale and the city would have been stuck with the lease as it is written.

The potential loss to the city would have been final and staggering.

Michael Halpern, the RDA's attorney, despite his great expertise and years of experience as a lawyer who has represented many of the largest developers in the region, had failed in the months preceding the PMM report, to either notice or repair the existing phrases in the lease which are detrimental to the city's interests.

At the city commission meeting, Halpern, when asked by commissioners if he would make changes in the lease agreement, told them that such changes could and would be attended to—but suggested that it should be dealt with outside of city commission chambers—since there were many other matters to be handled at the meeting. He offered to open his office on Friday last week to listen to suggestions for alterations.

However, his intent may well have been to avoid making changes and he got 'caught.' For, shortly after getting the commission to put off discussion of suggested changes in the lease, he stepped outside of the commission chamber, laughed out loud, said of his maneuver, 'That shut them up!' and then remarked that the commissioners wouldn't know what questions to ask anyway.

When this comment was overheard and reported during the commission meeting, it caused a public outcry and led to a call for his resignation as well. George Halloran said that Halpern has sounded for months as though he'd been representing the developer rather than the city and that his comment clearly indicated that he obviously did not have the best interests of the city at heart.

#### The Frosting on the Cake

By the closing hour of the 6-hour meeting, particularly after John Dent, the president of KWHD, walked out without waiting to hear any public input about his plans, Commissioner

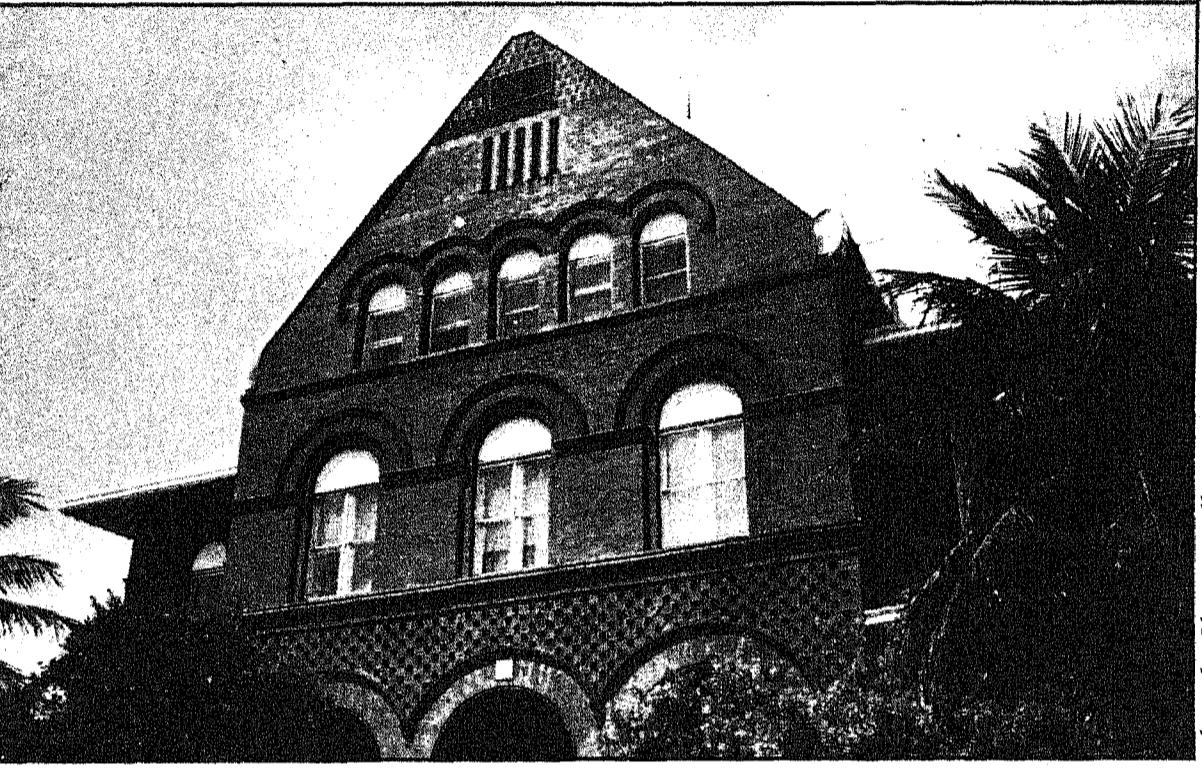
Weekly put forth a resolution rescinding the 1980 Conceptual Plan on which the lease must, by law, be based.

It passed on a vote of 4-1. Emma Cates cast the opposing vote after suggesting that the whole meeting amounted to a conspiracy and insulted Commissioner Weekly by saying, 'You're playing with the Big Boys now!' as well as concerned citizens who had sat through the 6-hour meeting by calling them, among other things, 'gadflies.'

Weekly, refusing to alter any of the pertinent language of the report replied to Cates, 'Well, Emma, I guess the honeymoon is over.'

Since the development plan must be based on the conceptual plan, rescinding it essentially nullified the lease.

The city has requested a 90 day extension on



*Is this to be a hotel lobby?*

the lease from the General Services Administration in Atlanta. Such matters are common and there should be no reason for them not receiving one.

Two things may happen:

- A plan might be conceived by which the city could purchase the property itself.
- The KWHD lease will have to be rewritten so that it conforms to the city's new Conceptual Plan and scrutinized more carefully to assure the elimination of the various problems the present lease contains.

Whether resignations, removals, or lawsuits follow remains to be seen.

In any case, the city has asserted its right to have a real say in the land which it will ultimately own.

## Letter from Steve McDaniel

January 22, 1986

Mr. Bill Huckle  
Solares Hill  
513 Fleming St. #4  
Key West, FL 33040

Dear Mr. Huckle:

The Truman Annex property has turned out

to be the favored whipping boy of some in Key West. In the interests of fair debate and public discussion, I would like to outline the position of the Redevelopment Agency and answer some of the specific charges raised in your articles.

The recent series on the RDA and the proposed development seems to be based on two major premises: Solares Hill and George Murphy are not interested in any facts except those that support the predetermined conclusions they want the public to reach; and rumor, innuendo and unsubstantiated "expert" statements make for better copy even if they violate the rules of sound journalism.

The overall gist of the Solares Hill series argument is that there is no control over what will end up on the annex; that what is to be built there will not benefit the public and in fact will

photo by Sharon Wells

First, the project will be one of the most controlled in the history of Key West if not (to use a Murphy hyperbole) 'the continent.' The City has zoned the area a Planned Redevelopment District, which means that every board and nail must be approved by the City Commission before it is built. It will be subject to complete review and approval by Planning and Restoration Commission and by the Old Island Restoration Commission.

The South Florida Regional Planning Council also will review the project as a "Development of Regional Impact." The Department of Community Affairs will review it for consistency with the State Designation of Key West as an Area of Critical Concern. The Department of Environmental Regulation and the State Historic Preservation Office also will review various aspects of the project.

At the Federal level, ongoing review for compliance with the sales contact will continue by the General Services Administration. The U.S. Navy, Army Corps of Engineers, the Fish and Wildlife Service, the Environmental Protection Agency and the Advisory Council on Historic Preservation all will be reviewing aspects within

their purview.

I dare not mention that the RDA itself will be constantly monitoring the project throughout the years, given Solares Hill's predilection that the Agency's members and staff are highly suspect.

#### WHAT WILL ACTUALLY BE BUILT?

What will the public end up with on the acreage some 10 or more years down the road? If anyone knew what exactly would end up there, they would be making millions as a seer of the future. What finally is built will be determined by the parameters set forth by the various review bodies, the costs and economics of the overall project, the needs of the City of Key West and its infrastructure abilities and the demands of the marketplace.

What is conceptually planned at this stage is roughly an extension of what exists in the surrounding areas of Old Town. This acreage was originally part of Old Town and it should rightly be redeveloped to complement its surrounding area.

A misconception that must be cleared up is that there are not 110 acres as Mr. Murphy first points out and then contradicts later by saying there are 43 acres. The fact is, there is a total of 102.7 acres being transferred. Of those acres, 31.2 are submerged lands located adjacent to Tank Island. There are 27 developable acres on Tank Island and 44.5 acres on Key West for a total of 71.5 acres. (This figure will be reduced by 1.1 acres due to an overcalculation of the Coast Guard site acreage.) That developable acreage will be further reduced to allow for roads, sidewalks, and other public access easements.

This is not vacant land, of course. Many historic buildings are on the land, which must be preserved. (I will address that point specifically further on.) Also, many unusable buildings and unrestorable buildings or structures exist that must be removed. I do not think I have to point out to Key Westers that restoration costs are extremely high in our City as are demolition and disposal costs.

There are some things we know will definitely be built in the first phase, all approvals and the banks permitting.

1. Two large parking garages, one located at Clinton Square (Front and Whitehead) and the other located adjacent to the County Courthouse, are planned. These garages are designed to relieve Old Town parking shortages. Additional parking will be built as part of each structure on the site to accommodate parking demands created by those entities.

2. There will be a harbor walk along the approximately 1800 feet of harbor area ranging from 50 to 100 feet wide, which will be fully accessible to the public. This also will provide dockage area for the cruise ships, and access to the public marina facility in the harbor, which will accommodate 135-165 vessels. By the way, to make use of that limited harbor space, the Navy is requiring the developer to build a seawall along the entire length of the dockage to physically separate the marina from the Navy activity, which constitutes 85 percent of the annex harbor.

This harbor walk will provide one of the best locations for viewing of sunset, a City tradition. It also will provide more space for the many

talented performers and craftsmen who enliven the sunset celebration.

Properties landside to the harbor walk will be developed with shops, restaurants and other similar commercial establishments with residential units on upper floors in keeping with the existing Old Town character. This will provide new opportunities for small business entrepreneurs in Key West, and create a beautiful waterfront ambience for all to enjoy similar to the acclaimed Baltimore Harbor Redevelopment, which attracts thousands of visitors each year.

3. There will be a 250-room hotel built to complement the Old Customs House, which will be used for the hotel lobby and convention facilities. Key West does not now have facilities to accommodate large conventions which would be available to the local economy on a year-round basis, attracting additional business *NOT NOW SERVED* by any existing hotel facility. The restoration costs for such a building are extremely high, as the City has found out trying to restore to public use the much smaller and less ornate Old City Hall, which is estimated to cost over one million dollars.

4. Restoration of the Truman White House site at a cost of \$1.2 million, which will be turned over to a local nonprofit museum operation at no cost.

5. The Coast Guard Building No. 1 at Whitehead Street and Front Street will be restored with a ground floor open air mart for local vendors. The upper floor commercial space will be available to local artists and craftsmen, among others. This renovation has an added advantage of creating an open walkway to the hotel courtyard, marina and harbor walk beyond from the Mallory Square area.

That's the first phase. Also, definitely planned in later phases are a public beach on Tank Island, an Old Town recreation area open to the public and various other recreational and open space areas to provide essential community green space.

#### HISTORIC PRESERVATION

Now let's look at the big bugaboo, historic preservation. Mr. Murphy cites a clause in the lease that says the developer "shall have the right at any time . . . to remove any and all buildings." Based on that clause alone, he immediately conjures up the image that all historic buildings will be summarily bulldozed.

Of course, as is typical throughout the article, he ignores the facts. Frankly, we cannot even peel the paint off designated buildings without the written consent of the National Advisory Council on Historic Preservation and the State Preservation Officer. Let me cite the requirements that the developer is contractually obligated to adhere to as per a Memorandum of Agreement with the State Historic Preservation Office and the Advisory Council on Historic Preservation.

1. Specific structures (too numerous to mention), including the Little White House, the Customs Building and Coast Guard Headquarters, must be restored in accordance with "The Secretary of Interior's Standards for Restoration," or "The Secretary of Interior's Standards for Rehabilitation."

2. Specific, identified structures that will be modified or added to with new construction must comply with all federal and state standards for such work.

3. Those few structures that will be removed or relocated have been specifically identified and have been determined by federal and state authorities as having minimal historic significance or as being beyond rehabilitation. Even so, these structures cannot simply be bulldozed. Extensive archival documentation will be required.

4. All new construction near or adjacent to contributing buildings in the U.S. Naval Station Historic District and Key West Historic District shall be compatible with the size, scale, color, material and character of the surrounding historic properties.

5. An archaeological monitor will be present during project-related excavation activities within the 19th century portion of the historic district and especially around the hospital where unrecorded cemeteries may be present.

6. All reasonable effort must be made to protect as much open space as possible, to respect the environmental setting of the historic properties, and to employ landscaping elements to minimize visual transitions between historic properties and new construction.

Add to this that all buildings and anything done to them are subject to the OIRC process and to City Commission approval, I just don't understand how a bulldozer would even be able to find its way on the property.

Copies of all documentation and the Agreement were provided to Solares Hill, but ignored.

The State and Federal historic preservation officials have been intimately involved in the project to date. Let me quote a few of the comments on the project made by George W. Percy, the Florida State Historic Preservation Officer, in a September 26, 1985 letter to the Key West Harbour Development Corporation:

"It is our belief that the terms of the resulting Agreement will fulfill the intent of current Federal preservation standards and guidelines, and will effectively protect the historic resources within and contiguous to the U.S. Naval Station Historic District . . .

"In concept, the proposed development plan appears very sympathetic to the historic resources . . . the site plan and sketches . . . appear to treat those buildings which have been determined to contribute to the historic character of the District in a sensitive manner . . .

"The character of the proposed new construction appears to demonstrate an earnest effort to develop a design vocabulary for the project which is sympathetic to the wood frame vernacular forms prevalent in Key West."

The State Historic Preservation Officer sees no bugaboo in the project or destruction of historic resources, but perhaps Mr. Murphy and Solares Hill are more expert than he in such determinations.

#### WHAT THE CITY GETS

Now let's get down to dollars and cents—and

hopefully a little common sense. What's the bottom line for the City, and is it a good deal or would the City be better off getting the property itself and developing it?

**Purchase.** The GSA has agreed to a purchase price of \$13.8 million (which will be reduced by the value of the overstated 1.1 acres of the Coast Guard site.) They require \$2.76 million to be paid at closing. The balance will be paid in forty quarterly installments of \$475,205.29 with the first payment due 90 days after closing.

The common belief is that the City is buying the property and leasing it to the developer. This is partially true. The RDA is purchasing the property with title being transferred to the City after substantial completion of the property. The developer is paying all the money out for the property and all buildings and improvements on it. The City is leasing back to the developer the land only, for which the KWHDC will be reimbursed by the City out of future revenues in the amount of \$6.5 million over nearly fifty years. (See below.) The developer will own the buildings on the property, which thus allows them to be taxed. (If the City leased the buildings to the developer of to anyone else, they are not taxable.)

The purchase for the City is like an individual buying a house with nothing down and no risk for payment and they are paying for it with a portion of the rent money that comes in from the property with the renter guaranteeing that the property will be paid off! And that renter has to do everything to make the house livable while he is paying rent!

Unlike what happened with the golf course, if the developer defaults on any payments, the property is immediately paid off and reverts to the control of the City or the RDA, if still in existence. The Key West Harbour Development Corporation will have in place at the time of closing an irrevocable Letter of Credit to accomplish this. The property will NEVER go to any creditor or bank!

**Income.** The developer will initially make annual payments as rent to the RDA in the amount of \$650,000 IN ADVANCE. The first payment will be made as soon as the property is closed. Of that amount, \$500,000 will be paid to the City immediately. The \$150,000 balance will be used by the RDA for its budget. When the RDA is abolished (once the project reaches buildout in about ten years) that \$150,000 will be applied to the \$6.5 million owed to the developer for the value of the land. The City will NEVER suffer a reduction of income to pay for the property it is leasing to the developer.

#### JUST WHAT IS THE "RENT"?

Now, everyone believes that all the City is getting is this \$500,000 for the next 99 years subject to some escalator clause established by the developer. **NOTHING COULD BE FURTHER FROM THE TRUTH!**

The City, in effect, is a no risk partner with the developer. It will get ONE HALF of all rent increases received by the developer from his sublessees. Using simple figures for the purposes of discussion, let us say that the base rents initially received are \$1,000,000 and after five years the rents received by the developer go up to \$2,000,000. The City gets HALF or \$500,000 of that rent increase. (By comparison, the City's best leases now and new leases they are negotiating usually call for 10 percent of gross revenues. Using that computation in this exam-

ple, the City would get only \$200,000.)

Thus, whenever the Key West Harbour Development Corporation raises the rent to tenants, the City gets FIFTY PERCENT of the increase. And that's in addition to the \$500,000 minimum for the land rent. (After the \$6.5 million is repaid, it goes up to \$650,000.)

Now just where does that rent escalator come in? The escalator applies when the developer negotiates higher rents from his tenants. This will be established as part of the normal negotiations between landlord (the developer) and tenant (the sublessees.) Since the City gets half the rent increase, they have an interest in the rate of the increase set. That is why the RDA insisted on approval of all such rates. Some have charged that the developer will seek to keep this rate down. **WHY WOULD HE?** Remember, while the City is getting half of the rent increase, the developer is getting the other half. Thus, the higher the rate he can get his sublessees to agree to, the more money he makes—and, of course, the more money the City makes, dollar for dollar with the developer.

Thus, if the City were to set this rate of increase at one level today such as some have suggested, it could mean LESS income later.

And the income doesn't stop there. The City, along with other taxing agencies in the County, will receive ad valorem tax revenues. Let's assume that the value of all buildings and improvements on the property is valued at \$200,000,000 once completely built. And let's assume that the tax rates now in effect are similarly in effect then. Here's the annual breakdown in revenues:

TAXING ENTITY	ANNUAL REVENUE
City	\$1,394,260
County	\$1,024,400
School Board	\$1,105,800

So the BOTTOM LINE on revenues is the \$500,000 a year for the land rent (rising to \$650,000 after the \$6.5 million is paid off) PLUS fifty percent of all commercial rent increases as soon as they occur PLUS the ad valorem tax revenues on all buildings and improvements. If the developer owned the land outright as other taxpayers do, the City tax on the initial valuation of the land would be LESS than \$500,000 AND it would be unlikely that the City would share in half the rents, since it doesn't share in half the rents of any other landlords in town!

To reemphasize: The City's income is NOT \$500,000 plus some modest cost of living increase decided on by the developer. Rather, it is millions of dollars that go up with the rents and the value of the buildings and improvements over the years.

#### INFRASTRUCTURE COSTS

Another gross misconception being perpetrated by your paper and others is that the City will incur infrastructure costs far in excess of the revenues received. Also, the RDA has been criticized for allowing KWHDC to own the infrastructure improvements (streets, sidewalks, utility poles, etc.) rather than dedicating them to the City "as other developers usually do."

There are two things to bear in mind here. If the City took over the property itself, it would be acting as developer and have to make the infrastructure improvements. Similarly, if the City either puts in the improvements or receives them through a dedication process, it would

have to maintain them over the 99 years.

The following is a list of the infrastructure improvements that must be completed before any substantial new construction can take place on the site. These improvements will cost an estimated \$33,200,000 all in addition to the purchase price:

- liquid waste (sewer) collection system throughout the property
- water distribution system
- storm water drainage system
- rehabilitation and new construction of electric grid
- stabilization of all historic structures to prevent further deterioration
- reconstruction of head wall in harbor and construction of dividing wall between Navy portion and the redevelopment portion
- construction of the cruise port facility
- construction of the harbor walk

This does not include rehabilitation of existing streets and sidewalks and building of new streets and sidewalks, all of which will be done along with adjacent rehabilitation and construction.

And who maintains this system for the next 99 years? The developer—at no cost to the City. And how about that charge that the developer should turn over these \$33,500,000 in improvements to the City "As other developers would do?" Well, that would reduce the City's tax collections by \$233,538.55!

#### WHO PAYS THE IMPACT FEES?

I suppose one would think since the developer is paying for all these infrastructures improvements and will maintain them, he won't be paying impact fees which are supposed to go for such improvements. **WRONG!** The developer is still paying all impact fees to the City for sewer, solid waste and traffic, to the City Electric system for electric, and to the Florida Keys Aqueduct Authority for water.

And since the developer won't be able to hook up to the City sewer system until the new plant is in operation, he has to put in his own sewage treatment plant on the site. Thus you might suppose he won't be paying sewer bills. **WRONG AGAIN!** He'll be paying sewer and all other bills for every unit on the property from DAY ONE.

Another oft quoted statement is that the developer will cause the various area utilities to spend millions of dollars to accommodate the project and that the fees paid won't cover the cost. Again, since all improvements are being made at the developer's cost and he is still paying all impact fees, nothing could be further from the truth. All agencies have been involved in the planning process and have indicated that they will be fully able to accommodate the development through its completion with no unexpected impact and with no additional cost to other ratepayers. In fact, the added revenues should help forestall rate increases.

#### CITY PLANNING DEPARTMENT IMPACT

Another charge leveled by Mr. Murphy is that the impact on the City Planning Department will be \$20,000 to \$30,000 per unit according to some unnamed "expert." Interesting. At that rate it would be impossible for the City to allow anyone to build a house in Key West if it costs so much for the City to review such a unit.

The fact is, the Planning Department impact will be covered by the developer. In addition to the \$20,000 just to submit his application, he will be paying an additional \$100,000 up front to the City to cover any planning costs to be spent as they see fit—no strings attached. Also, he is paying \$227,000 to the RDA up front to cover their portion of the review process.

The RDA will be the initial reviewer checking all plans for completeness, accuracy and consistency with conceptual approvals BEFORE it goes to the City. This will eliminate much of the detail work for the City, which can then review the plans looking at the overall picture and for consistency with all City ordinances, the Comprehensive Plan and planning goals and objectives.

#### CONFLICT OF INTEREST

Frequently mentioned in Solares Hill and elsewhere is a supposed interest between the developer and myself as Executive Director of the RDA. Because there is a possibility that I might go to work for Dent, I would be less likely to "be tough" on him or have an "adversarial" relationship with him.

Regardless of whether the contract between the RDA and its Executive Director says the executive director cannot work for the developer for six months or for sixty years, such contracts can be changed by mutual consent or by the RDA alone, as it has done recently.

I have indicated over and over again, I have no desire or intention to work for the Key West Harbour Development Corporation and I am willing to sign and file an affidavit to that effect. Of course, my word, written or otherwise is not good enough.

But in the end, isn't this simply a phony spectre designed to confuse the issue and cast doubt on my work? If the City Commission is so concerned with this perceived conflict of interest on my part, why don't they apply the same standards to the City Manager? He deals in far larger dollar contracts than I. There is no prohibition in the City Manager's contract that would bar him from going to work for Montenay, CH2M Hill, Hycon, or a multitude of other City vendors and contractors.

The fact is, the City Manager and the Executive Director of the RDA are merely administrative personnel not responsible for setting policy, only for execution of policy as set by the respective boards. That is why the City Charter and State law (which governs the RDA) prevents COMMISSIONERS OR BOARD MEMBERS from going to work for people that they approve for contracts for a period of time after their term of office or resignation.

And why should there be an adversarial position between the City, the RDA or anyone else and the Developer. Such a call for an adversarial position assumes that the developer is an evil, greedy, double-dealing, lying snake-in-the-grass, who cannot be trusted on any account. What happened to the saw that "you can attract more bees with honey than with vinegar"?

Clearly, Solares Hill considers any developer to be in the snake-in-the-grass category and not meritorious of any human trust. The KWHDC is certainly trying to negotiate the best deal to maximize profits. Similarly, the RDA and its executive Director is trying to negotiate the best deal we can get for the people of Key West in fulfillment of its duties and obligations under the law. And I defy anyone to prove the deal we

have cut is more favorable to the developer than to the City.

Which brings me to my next point. The City has contracted with two independent groups to review the lease and other aspects of the project to make sure it is financially sound and in the best interests of the people of Key West. Peat, Marwick and Mitchell, the City's outside auditors, will be reviewing the lease for financial benefit. Harvard University, paid for in part by the RDA although the RDA will have no input to the review, will be examining the proposal to see if it is "good" for Key West beyond just the dollars and cents. Of course, the RDA has already paid for an independent review of the lease and made numerous changes in it following that review.

If these two reviews come back with substantial praise for the deal and the project, will Solares Hill and other critics agree with them? I suspect not.

#### THE "MADDEN MEMORANDUM"

There are a few other minor points that fall in the category of innuendo, rumor and unsubstantiated "expert" statements. In Part 2 of the series, Mr. Murphy cites extensively from the so-called "Madden Report" prepared by Paul Madden, who presented himself as a consultant on a similar redevelopment of Navy property in Boston, Massachusetts.

When I first was presented with this document, I wanted to check out the credentials of Mr. Madden before reading his comments. I would have hoped that Solares Hill would have followed similar sound journalistic practices. I called the Boston Redevelopment Authority, which said they never heard of him. Similar checks produced similar results.

Mr. Madden originally came in contact with me seeking a \$60,000 consulting contract for Boston Communications, Inc., to "study" the feasibility of establishing a film or video studio on the Truman Annex. Commissioner Halloran personally recommended that we consider the proposal. According to the Massachusetts Secretary of State, no such corporation entitled Boston Communications, Inc., exists. After that proposal was turned down, the "Madden Memorandum", filled with inaccuracies, innuendo and outright lies was broadly distributed to the public.

Please excuse this slight diversion into personalities. However, since your entire series has been filled with commentary, I thought a small, token comment as a counterbalance justified.

**WHAT ABOUT OTHER USES?**

Another point raised by Mr. Murphy is that the Truman Annex would be better used for affordable housing, a movie and video industry (shades of Madden), a Free Trade Zone and Port facilities—ideas, he says, have been around for a long time. However, no one has demonstrated any economic viability of such projects. The City has explored using Safe Harbor as a commercial port facility for two years with no success. That location, available from GSA as well, is far more suited for such use than the limited area of the Truman Annex. Nonetheless, a good portion of the 1800 feet of dock area will be used for a cruiseport.

There is nothing to prevent a movie or video company from subleasing available commercial space from the developer. However, it does not

good for the City or anyone else to build such a facility "on spec" hoping that someone might use it.

Affordable housing. The new catch word. No one has yet defined affordable housing. We have pledged seven acres to lower cost housing, which will be under \$100,000 in current dollars. The best private sector effort to date for lower cost housing is \$65,000 a unit at Key West Estates, which would be hard to duplicate now, given added impact fees and increased building costs.

Again, is this the best use for this particular site? Affordable, low cost housing must be built. We all recognize that. And if a housing impact fee is established, all development at the Truman Annex will be paying it to offset any City program established.

#### SHOULD THE CITY BUY THE PROPERTY?

The General Services Administration nearly stopped negotiating with the City several years ago when the City and County started competing with each other. If this deal fails, the GSA is likely to pursue what they were prepared to do then: Sell the property on the auction block to the highest bidder, in whole or in part, whether it be the City, the KWHDC or anyone else. GSA has an obligation under the federal law to obtain the highest possible price for the land for its highest and best use. If that happens, none of the special controls, none of the share in the rents or any of the other benefits will accrue to the City.

Can the City buy it? First there's the \$13.8 million purchase price. And then there's the \$33,500,000 infrastructure improvement cost. That's a public bond issue of nearly \$50,000,000 that would seriously strain the City's credit and perhaps would prevent completion of other important public projects, such as the sewer treatment plant.

Then the City as developer would have to either restore, renovate or build the property itself or seek others to do it. One proposal is to take it over and leave it as is. Let tenants rent out buildings and restore to suit. And just how much revenue will the City get? Mr. Murphy says the present rental income, \$600,000, could be increased substantially if the City rented out the existing facilities on long term leases. That money now goes to maintain the property (cutting the grass, painting, trash removal, etc.). Those costs, of course, will continue. Thus, the rents presently charged would have to more than quadruple IMMEDIATELY just to meet the quarterly payments the GSA is demanding and keep up basic maintenance.

To return to what I stated at the outset was the overall gist of the Solares Hill argument:

1. *No control.* In fact there is maximum control at every step of the way by local, state and federal agencies of all varieties.

2. *No benefit to the public.* In addition to millions of dollars in revenue for which the City will have to put out nothing to get, there will be a substantial rehabilitation of a crumbling property, which will improve the local economy and pump countless other dollars into the pockets of our citizens.

3. *The city's better off developing it.* Clearly, the heavy costs approaching \$50,000,000 for purchase and infrastructure improvements are a risk far better for the private sector to take, and

the controls in place will allow the City to oversee the development to be consistent with City goals.

The RDA has negotiated an extremely good deal. As one private developer, who is considered the most public oriented developer in the country said: "Only a miracle would assure that John Dent will make money out of this deal."

Everything I have put forth in this letter was provided to Solares Hill. It is also a matter of public record. Any member of the public is welcome to examine the documents and confirm everything that I have said. Every member of the public is welcome to attend all RDA meetings at which the discussions on these matters take place. And I urge them to do so, so they can see for themselves how the vast majority of Key Westers will be substantially better off when this project is completed.

Yours truly,

KEY WEST REDEVELOPMENT AGENCY  
Steve McDaniel  
Executive Director

## George Murphy Responds

Mr. McDaniel:

Your primary contention is that in our series on the RDA, we have been guilty of unsound journalism and that we have misrepresented the facts.

With all due respect we have not.

Rather, it is our position that it is you and the RDA board which has failed to fulfill its most fundamental mission to operate in the best interests of the city of Key West.

The evidence of your failure to do so is so substantial that we believe that the current RDA board members should be removed by the city commission and that you should resign as executive director.

You are absolutely correct that the gist of our ongoing series is to suggest that there is a lack of control by the city over what will be done with the Truman Annex property and that there will be very little benefit to the community. It is our opinion that KWHDC has paid much attention to profit and little, if any attention to the needs of the community.

And, yes, we do believe strongly that the city would be much better off floating a bond issue and buying the property itself. Only by doing so can the city have complete control over what is to be done with the property and be assured that it be used to the greatest benefit of the citizens of Key West.

As you say in your letter, no one exactly knows what will end up there 10 years or more from now.

Why not? Is there no master plan or is it being kept secret?

You say that what is built will be determined, in part, by the needs of the city of Key West, yet, to the best of our knowledge, many of the community's most pressing needs—indeed, many matters of Community Objective in the Community Redevelopment Plan—such as light industry and low-to-moderate income housing

for the city's work force, have been *completely* ignored. Not only are the present plans based on outdated studies of community needs (much has changed since 1979) but also many possible uses of the property (other than condos, hotels, shops, residential estates, and the like) have not been addressed.

Say that "copies of all documentation and the agreement were provided to Solares Hill and ignored."

Nothing could be further from the truth. We have paid attention to all of the documents provided us. We have cited criticisms paragraph by paragraph, numerically when possible. But more importantly, we have determined through interviews with Key West's City Commission that you have failed on *numerous* occasions to provide the city government with documents and information that they have specifically asked for.

Our suspicions about the manner in which the RDA has been operating prompt us to suggest that the State Attorney's office instigate a formal investigation of the RDA and its relationship with KWHDC.

The Truman Annex development will be the largest development in the history of the island. Its success or failure—and its nature—will affect the lives of every citizen in this community. Its impact, over the 99 year period of the proposed lease is enormous and will unalterably change the appearance, economics, and traffic flow of the city.

Phase One, you say, includes plans for parking garages, a harbor walk, a cruise ship port, a new hotel, the restoration of the Truman White House, and the restoration and commercialization of Building #1.

Have the plans for 800 new condominiums we've heard about been dropped, or did you deliberately fail to mention those?

Phase One, in and of itself, will profoundly change the Old Town area and waterfront. You've also shown me plans for apartment buildings which you said will be Phase Seven of the development which you've told me yourself would be built in approximately 10 years. Why is it that I've seen these plans and the city commissioners have not?

You cite a few plans which are clearly intended to elicit favorable response from the public—like the public beach on Tank Island. But you fail to point out that the real plan for Tank Island is an exclusive residential community which you've compared to Hilton Head, with a marina for the wealthy residents' yachts, and with ferry service across the harbor.

I can only surmise that Phase Two through Six exist somewhere. Why is it, then, that no one knows what will happen?

Why have the city commissioners never seen a master plan?

Does one exist? If so, why hasn't it been shown proudly?

We wonder if there might be a lack of pride in the plans.

There are many other things we wonder about:

1. We wonder why every copy of the lease distributed thus far has had blank spaces where each and every financial figure regarding the lease is to be filled in later.

2. We wonder about the language of the lease which allows KWHDC to condon-

ium' the entire property.

3. We wonder why there are no details regarding controls, restrictions, or conditions on sub-leases, though the lease allows KWHDC to sub-lease every inch of the property.

4. We wonder why there are no plans for light industry or low-to-moderate income housing, though these matters are objectives of the Community Development Plan which the proposed development is supposed to address.

5. We wonder about the lack of detailed market analyses of the proposed development.

6. We wonder about the financial capabilities of the developer since he'll be taking loans just to pay the initial downpayment.

7. We wonder about the capabilities of the developer as a developer; after all, he is a lawyer, not a builder.

8. We wonder about the existence of any recent studies of existing conditions and economic changes taking place which are required for lease adoption approval.

9. We wonder why there is no guaranteed escalator clause on the \$500,000 annual return to the city.

10. We wonder why the lease is written in such a way that the city has *no guarantee* of an income share of the proposed development.

**The Small Bugaboo**

No, historic preservation is not the big bugaboo in our series. The *lease* is—but more on that follows.

As to historic preservation, I am nonetheless sure I am not alone in reacting with disgust to the proposed use of the Customs House as a lobby for a waterfront convention hotel. Coast Guard Building #1 will be transformed, you say, into a market.

Is this your idea of historic preservation?

Though there are obviously many controls on historic preservation, we wonder if, once restored, the other historic properties shall also be transformed into commercial properties.

It may well meet the *letter* of the law regarding historic preservation but I'd challenge you to find an architectural historian who wouldn't consider these plans a bastardization of historic preservation.

As to your suggestion that it was I who "conjured up the image that all historic buildings would be summarily bulldozed," I've never said anything of the sort; 'bulldozed' is *your* word. I merely pointed out, as I will do again here, that the lease, as written, does indeed say that KWHDC "shall have the right at any time . . . to remove any and all buildings."

I would also argue that George Percy's commendations on historic preservation are not particularly strong; they say no more than that the proposed development 'appears' sympathetic and sensitive. Is that the strongest commendation you can find?

I strongly suspect that the appointed Key West Historic Preservation Board members have a very different view of historic preservation than yours.

**The Big Bugaboo**

I'm most interested in the sections of your letter regarding investments, rents, and returns to the city.

You say that the project

"is like an individual buying a house with nothing down and no risk for payment.. with the rentor guaranteeing pay-off while he does everything to make it liveable while paying rent."

That's the way you'd like us to see it. But that is not an accurate comparison.

Moreso, as the lease is currently written, and as the conceptual plans are being ignored, it is like an individual buying a pieces of property on which his rentor will design and build according to his own whims (which he keeps secret from the owner) while ignoring many of the desires or needs of the owner, occupy for more than a lifetime, and sub-lease sections thereof for commercial use according to optimum financial return and then, after 99 years, when the property is returned to the owner, the rentor will still own whatever is on it.

Fair?

Repeatedly, we have been told that the developer will have an irrevocable letter of credit. From whom? How can such a guarantee be made if the developer must borrow the money in the first place? We've been told that he's planning to go borrow the money soon. And if he hasn't yet gone to borrow the money, how do you happen to know that his quarterly payment will be precisely \$475,205.29?

It just doesn't add up.

Simple Math?

Neither does your argument for "simple math." You create a scenario to illustrate how income will be generated to the city. According to your letter, beyond the \$500,000 rent paid to the city, the city will get 50% of rent increases imposed on his commercial sub-lessees.

Using the simple math (for this example, discounting taxes) one can easily see a very different picture than the one you create.

VERSION #1

Let's say hypothetically that, in a given year, KWHD builds its 800 condos and leases them at \$125,000 each.

KWHD Income: = \$100 Million

Since this is not a sublease

the city gets = Nothing

Let's say further, that KWHD enters into the following sub-leases:

1. 100 shops in the Coast Guard Building at \$25,000/ea./yr = \$2.5 Million

2. A sublease for the convention hotel at \$2 Million/yr = \$2 Million

3. 2 subleases on the 2 parking garages at \$500,000/yr = \$1 Million

4. A sublease on a cruise ship port at \$1 Million/yr = \$1 Million

Total = \$6.5 Million

KWHD' income = \$106.5 Million

The city's income: it's rent = \$500,000

If, the following year, the sub-lease rents increased by 10% . . .

KWHD's income	= \$6.825 Million
The city's income: it's rent plus 1/2 the increase	= \$825,000
If, the next year, sublease rents again increase by 10%	
KWHD's income	= \$7.166 Million
The city's income: it's rent plus 1/2 the increase	= \$1.666 Million

At the end of that 3-year period of time,

KWHD's income = \$120.5 Million  
The city's income = \$ 2.5 Million

What if economics keep sublease rents from increasing? Doesn't the city then get 50% of a % increase?

VERSION #2

Now, I understand that that may seem to you a strange stacking of the deck. So, I'll try another version:

Let's imagine that all of the above takes place but that KWHD, as part of its initial sub-lease arrangements, bases rents on a 10%-of-gross-revenue escalator clause. If that were to happen, the "rents" might never increase. Yet KWHD would receive more money each year from any successful businesses while the city would receive 50% of a 0% increase.

If that were the case . . . at the end of the same 3 year period of time.

KWHD's income = \$119.5 Million  
(+ 10% of gross revenues)

The city's income = 1.5 Million

Even worse, don't you agree?

VERSION #3

What if KWHD finds many new investors and chooses to develop the entire property itself and there are no subleases? The city would get nothing beyond its \$500,000/year!

Though you may argue that this is not the intent of the developer, that argument would be irrelevant. The lease allows it.

VERSION #4 : My Personal Favorite

The lease only contains provisions for city income from subleased commercial properties—not from residential properties.

The 200 or so exclusive residences to be built on Tank Island, if priced at \$2 Million each (a modest estimate, no doubt) will bring in \$400 Million, of which, since it is not commercial property, the city will receive NOTHING!

So, when you say that the city has a no-risk partnership with the developer, we humbly suggest it could also have a no-income partnership with the developer.

Over 99 years, Key West Harbor Development and its investors may have made Billions.

According to the language of the present lease, the city of Key West, 99 years from now, could, in fact, be receiving only \$650,000 per year.

And 99 years from now, the developer will still own all of the buildings.

And you've had the audacity to suggest that 'only by a miracle' could KWHD make a profit on the proposed development. It seems more likely that 'only by a miracle' would the city get a decent share of it.

We wonder what truly motivates you, the

RDA board, and the RDA attorney to argue so vigorously that the city shouldn't purchase and develop the land itself and make its own billions instead of a percentage of a percentage—or nothing?

You argue accurately that tax revenues would not be available to the city if it bought and then leased the property itself. But the city could also buy and then sell portions of the property to individuals, businesses, and institutions—parcel by parcel—as fresh or valuable proposals for its use came forth or as financial need demanded.

Ten years from now, if tourism were to falter, the city could seek and make smart deals with light industrial concerns—which would employ citizens and bring money into the community.

You say that there are only 71.5 developable acres on the property. Yet, at \$13.8 Million, the price is less than \$200,000/acre.

KWHD obviously thinks that there's money to be made. Why shouldn't the city of Key West get wealth instead?

Do you have any doubt that there are hundreds of investors out there who would buy 1-3 acre parcels for commercial investments or for small residential developments or estates for amounts in excess of \$1 Million?

The city could sell one third of the property, pay off the GSA, pay all infrastructure costs, make a profit, tax the properties, and completely control what every last inch is to be used for.

The Madden Memorandum

You say that

1) Paul Madden's credentials were unverifiable, and that

2) he came to you seeking a consulting contract and \$60,000.

You claim that you tried to check on Mr. Madden's credentials and found nothing and that we are guilty of unsound journalistic practices by not doing the same.

Ironically, the reverse is true.

First of all, we had no trouble finding Madden and verifying his credentials and we did that without having an address or phone number at which to reach him—as you did. His credentials are impeccable. At the time he studied the RDA's plans and wrote his memorandum, he was working for Economics Research Associates, Inc., the largest consulting firm in the world for leisure industry.

No doubt you've heard of them; they helped prepare your Conceptual Redevelopment Plan—the one which the RDA has, to a great extent, ignored. He is, in fact, an authority on Naval re-annexations. Jonathan Lane of the Harvard University School of Architectural Design and Urban Planning (presently studying the Truman Annex) also knows him.

You, on the other hand, clearly made up your mind about the matter before you had the facts. It is you who never bothered trying to reach him. It is you who've failed to ascertain the facts.

Secondly, his letter to you merely asked that he be notified if the RDA were to consider studying the feasibility of film studio use. He never asked for money but rather offered an estimate of what such a study might cost. You also never even answered his letter. I'd call that unsound behavior for the director of a public agency seeking to examine all the options available in the "best interests of the city."

Third, if his report is, as you say, "filled with inaccuracies, innuendo, and outright lies," I'm sure he'd be willing to discuss his mistakes. If

you've misplaced his phone number, I'll be happy to get it for you.

The Peat Marwick Mitchell Report

You ask whether we would disagree with the Peat Marwick & Mitchell Report if it didn't fit our "preconceived biases."

On the contrary, though you have publicly called the study a waste of taxpayers' money, we are quite eager to see it. And, in fact, it does not add credence to the lengthy list of criticisms we've been making over the past four months, I will personally buy local radio time and make a public apology to you.

I doubt I'll have to spend a dime.

Conflict of Interest

No, Mr. McDaniel, potential conflict of interest is not a phony spectre designed to confuse the issue and cast doubt on your work." It is a major issue and our doubts about your work seem to many to be quite reasonable.

The question still exists: If, in fact, you have no intention of ever working for KWHD, why did the RDA board find it necessary to meet twice to reduce the no-hire clause in your contract specifically from the original period of 2 years to a period of only 3 months?

It's a very simple question. Rather than make comparisons to the City Manager's contract, why don't you just answer it?

As to your work, is it not true that a \$5,000 trash pickup fee owed by the RDA for months has not been paid and that, as a result, the renewal of occupational licenses of craftspeople renting workspace on RDA property have been denied by the city? Is this the sort of performance that recently led to a \$5,000.00 raise in your pay?

But more importantly, as I noted in last month's issue, you have conducted business for John Dent while employed as a public agent negotiating against him.

I believe that constitutes a conflict of interest.

How is it, Mr. McDaniel, that you, as a very highly-paid developmental expert who has been working with this lease for years supposedly in "the best interests of the city of Key West," have repeatedly failed to honor requests from the city for significant documents and have failed to protect the city from the numerous and pernicious loopholes in this lease which I, as an inexperienced, part-time columnist have come to expose in only four short months?

I can only say that if you are, as you claim to be, working in the "best interests of the city," you have failed miserably and you should resign.

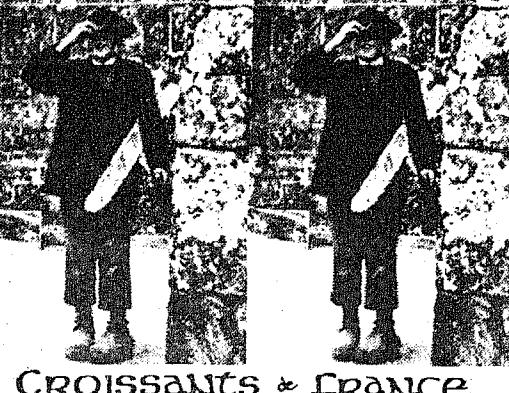
Sincerely,

George Murphy

CC: All City and County commissioners

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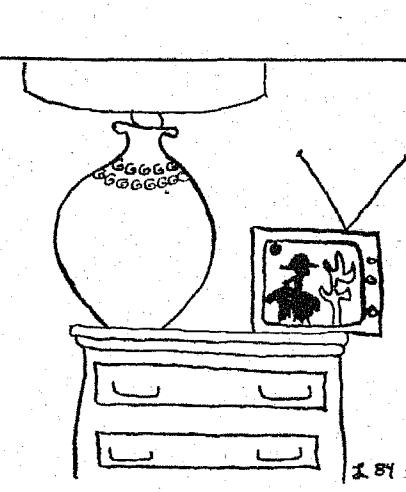


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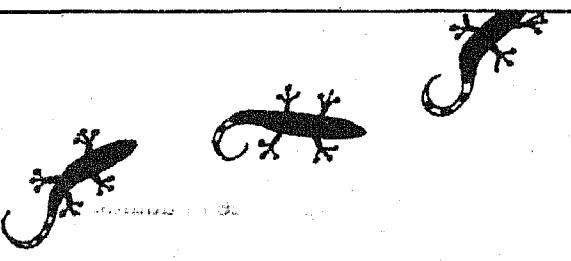
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**Palms & Pelicans**  
BY FRANCES ELIZABETH SIGNORELLI

**T**he Death of My Dress. There it is, swinging from its hanger at the Salvation Army boutique. I gave it to them yesterday. This dress eclipses all of my dresses through the years. My Dress has taken me to everything from snappy sixties dinner parties at the old Dedek's restaurant on Truman Avenue to a fashionable funeral at East Martello Tower.

My Dress is constructed, or architected, for me by Mona. Mona creates My Dress at a Porter Place apartment where she lives and where I visit some afternoons. Tacked up at her entrance is a sign in gold letters, "Let me live in my house by the side of the road and hurl the cynics' ban." Hers is the door facing east where four banana trees rustle together. She, like me, is a book junkie, probably connected with the library, there beside beguiling titles authored by Pamela Frankeau, Sigmund Freud, William Faulkner. It seems impossible to resist the culture, edge and width of her mind, though she, undoubtedly, is the bossiest woman ever known.

She has started My Dress. She sews entirely by hand, this accomplishment taught her, she says, by the nuns. Now and then, she impatiently snaps a yard or so of the material over her shoulder. She sews, a brindle cat the size of a coyote, folded over the other shoulder, seated on a bald, old, beautiful, red Oriental rug, the light falling from a standing lamp shaped like a key

deer with a bulb in its mouth. Off to the side is a piano with the ivory off some of the keys.

Mona always speaks in the firm tone of one who has the floor, who knows that what she says is worth listening to, and that what she has done is worth recounting.

"You, too, are an amusing shape. That's why I shall make for you this remarkable dress." I widen my eyes. Mona is a low sized lady, hefty. "The only two ways you can go in dress are: (1) very, very neat (and this will escape you) or (2) bizarre. If you were Oscar de la Renta's daughter, you still wouldn't look modish." Well, so much for Beauty, I muse, recalling those Pecos Valley farmers during the forties—that Beauty brings misfortune with it; that Beauty is a thing to be proud and afraid of.

Mona's needle, laden with yellow thread, attacks My Dress. The length of cloth is London Liberty cloth, the color somehow not memorable but indescribably pleasing to the eye. The color, elusive and lovely, with a creative impact, deserves a description vaguely mysterious, but, for the life of me, the closest I can come: the color of a scab painted over with iodine. There are saffron colored fleur delis presented at the right places, and Mona is managing to cause points to come at elegant angles. My Dress is gently, unobtrusively all encompassing of the figure. It is the kind of garment that women stop you at the courthouse and ask "Where can I buy such a dress for my aunt?"

Some afternoons when I arrive, there is an old man in a wheel chair. He blends into the background of the narrow porch overlooking that dusty stretch alongside Eaton Street's hustling traffic. He looks like Chekov. Some say that he keeps pot stored in his wooden leg. At times,

Mona snips off the thread with her teeth and takes up her highball glass. With her epophthalmic eyes, she looks into it as though she sees a manatee swimming there. "Liquor carries the palate to its highest pitch of exaltation. Man's craving for fermented liquors, unknown to animals, may be due to man's anxiety for the future, also unknown to animals."

Sometimes, Mona will fling a sleeve of My Dress onto the sofa, and she will go into her kitchen and fry me up some fresh okra, knowing that no one of my family likes it and that I can't have it at home. As she is fixing guavas and cream cheese for our sweet, she is humming words that sound like, "We grow old, we grow old, we wear the bottoms of our trousers rolled."

Anytime I come during this time of the making of My Dress, ideas pour out of Mona like bats from the Carlsbad Cavern at twilight. "Women have stayed closer in tune with their subconscious than have men." And, "The only way to self consideration is to live alone." At times, I look up from the darts and switches of her needle and on her ovoid, sharklike face, catch a smile, a smile so fugitive you are unsure you saw it.

With satisfaction and with my daytime pearls, I wear My Dress through lots of years of frolicking some larks (taken by a baron to dinner at Tony's Fish Market reigning at that time there on the Gulf) and onerous duties (passing around a sixties petition to stop a pier out from Simonton Street there from Loguns Lobster House). And for a long time I do not see Mona. One morning, there is a brief, stunning phone call. "I have left you my jade beads and the book of T. S. Eliot's verse." Later that day, the word comes that Mona has been badly taken and has passed away.

Ruffling the pages of Eliot's verse, there is found a compelling favorite:

"The winds of March that made my heart a dancer. The telephone that rings, but who's to answer?"

When I brought myself at long last to pass My Dress on to another lady for her small adventures, it just got me to thinking.

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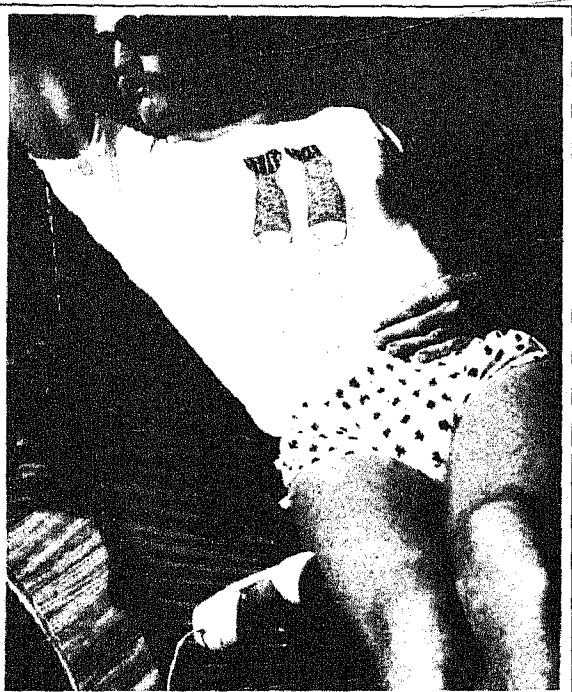
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## 'More Secrets of the Art World, Part II'

by V. K. Gibson

Last month I promised to tackle art galleries, the myths of fame, and High Society. All artists have favorite horror stories concerning galleries. A dealer will often demand his full commission when work is sold from the studio (fair—if he sends the customer.) Some galleries, usually in provincial little towns, will require full commissions on work which the dealer has refused to show in the gallery. The justification is that the dealer has 'promoted' the artist and helped to establish his reputation. Actually, the opposite is equally true: a fine artist will attract customers to the gallery and enhance its reputation.

Other dealers are loath to dirty their hands with selling. The work must sell itself, they think. The gallery must maintain a sense of decorum.

Hogwash! An art gallery is a business like any other and there's no excuse for its proprietor behaving as if he were a country squire. The public expects a low-keyed operation, but the dealer is first and foremost a salesman. Actually, some of the greatest dealers are rather ungentle chaps who scarcely bother to tuck in their shirts.

The very best way to sell art is to convey a sense of excitement and expertise to the customer. A dealer has the chance to educate uniformed but curious patrons. This means that he must himself know something about art. But many can't tell a Van Gogh from a Van Dongen,

In fact, some dealers think Van Dongen is a Dutch sex toy.

An art gallery is no better or worse than its proprietor. There are various classic types:

*The Sage:* Who actually knows a lot about art, its history as well as the current trends. He might be rich, but not always, and sometimes he'll live on the edge of financial disaster as he fights to bring light to the world. He may not love artists (or anyone else, including himself) but he often worships the best of them.

*The Flawed Sage:* This is the sort who eagerly bought third-rate German Expressionists at the time when he could have acquired Matisse and Picassos for twenty bucks apiece. Sincere but dumb.

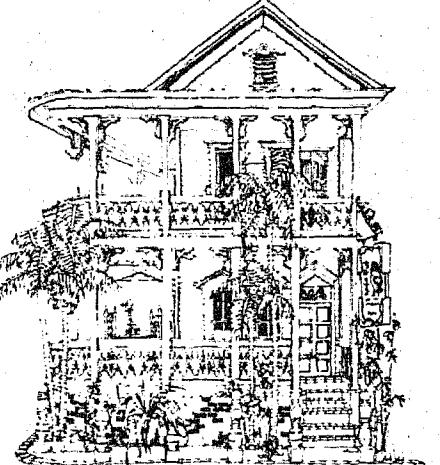


*The Squire:* often well-off, semi-retired, perhaps in need of a tax shelter. *The Squire* runs his gallery like a hobby, and in it you'll find little to disturb the ambulatory sleep of his typical customer; works hewn from the same rock candy which makes up the milestones of all unexamined lives.

*The Loon:* He or she will sign on an artist because of 'vibes,' which can change overnight. At its worst, the relationship between artist and dealer resembles the more melodramatic episodes of *Divorce Court*. When asked to jury an exhibit, this one looks at the signatures first. As if this weren't enough, the *Loon* is often a

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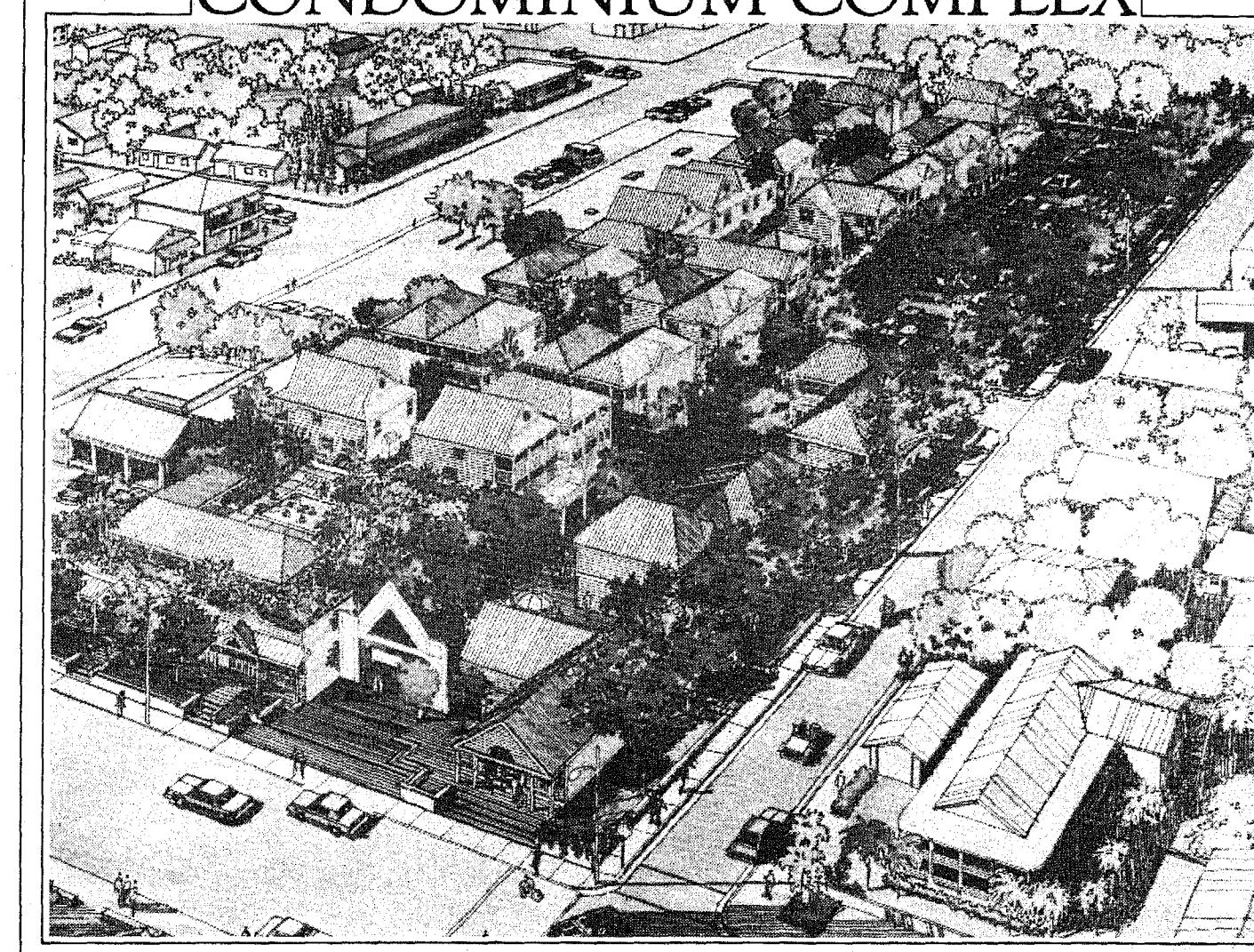


Take a leisurely tour of the home and gardens of the late Nobel Prize winner, Ernest Hemingway. It was here that Mr. Hemingway wrote *For Whom the Bell Tolls*, *Green Hills of Africa*, *A Far Country*, *The Sun Also Rises*, *The Snows of Kilimanjaro*, and *The Macomber Affair*. Mr. Hemingway was the first important writer to discover and make Key West his home. He owned the home from 1931 to 1961.

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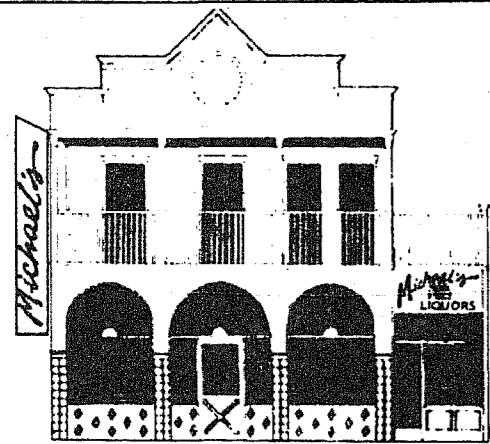
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Flawed Sage.

*The Decorator's Friend.* Whether contemporary, traditional, or eclectic in taste, this gallery owner will always have the right painting to go over a couch. In places like Palm Beach *The Decorator's Friend* will feature only the best of keeping. The paintings usually vanish.

There are of course a few galleries who do pay their artists on time, do promote careers, do vigorously sell art as if it were (dare we say it?) a business. Alas, the great wilderness of world culture is littered with the gnawed bones of

from print deals to ads in major art magazines to huge corporate sales. This operator tends to go out of business soon after one has left work in his keeping. The paintings usually vanish.

The torches of art and culture have clearly been passed to those society matrons, male and female, who rule in New York, Paris, and Lon-

painters who sought, and failed to find, such havens.

In order to understand High Society as it relates to art we have to travel back in time to the fall of Rome and the incursion of barbarian tribes upon the crumbling empire. European aristocracy is descended from these vigorous tribes, who settled down and refined themselves over a millennium. Our sense of High Society springs from that history.

Today these aristocrats, their scattered descendants, are a culturally anemic breed. The old nobility has degenerated into a cast of public relations specialists employed by states which have ceremonial monarchies.

But the modern elite, rooted in the merchant class, is haunted by the old sense of social place. (There's a wonderful novel by Richard Condon about this called: *Any God Will Do*.)

In the past, great art was symptomatic of power. The fabulous works commissioned by the popes and the ennobled merchants proclaimed the majesty of the princes.

Nowadays, most historically important art is housed in museum-temples which are only incidentally associated with the state. Privately owned treasures serve as ultimate status symbols for billionaires who often know less about art than gallery dealers. Today's art world is a fashion statement. Clothing designers who put their signatures on jeans realize the ego-energy inherent in the possession of names as status. But, in the case of paintings, instead of wearing the names on your backsides you hang them on the wall.

The torches of art and culture have clearly been passed to those society matrons, male and female, who rule in New York, Paris, and Lon-

don. But there's another, mass audience which is mostly indifferent to the anemic society chitchat which defines 'in' trends.

Beyond the elite, there is a huge quantity of people (the Silent Majority) who damn well know what they like. A painting's colors go with the rug, or the baby will like the pretty clown, or there was a writeup in *People Magazine* about the name who does rainbows—or is it reindeer?

That all sounds terribly cynical, and I must admit that not all is gloomy or superficial in the art world. There are splendid galleries, prosperous artists of talent, wise and benevolent collectors—all the more wonderful because they're rare.

I wish to save the myths of genius for another column, in order to talk about a timely subject: when a good cause puts the touch on artists.

The recent art action held at the Lighthouse Court (for a very worthy cause) is a perfect example. The auction, I am told, raised over twenty thousand dollars for the AIDS benefit. Well and good, BUT . . .

At least twice a year in Key West local artists are asked to donate work for various charities. In virtually all cases these items are worth several hundred dollars apiece. What other group of citizens, I wonder, is expected to be so generous so regularly? The upper-middle-class, of course.

But the majority of artists live on near poverty incomes. Even the most 'successful' rarely boast a middle-level income.

Clearly, people blithely expect artists to do more than their fair share. If this doesn't strike you as true, consider this:

The same evening of the art auction, there was a \$125-a-place dinner given to raise money for the same cause. Now, I would never slight such a contribution, but, really, that comes to

less than half, or a third, of the average sum which artists participating in the auction gave. Moreover, the people at the dinner were wined and dined for their money.

As for the artists, *they had to pay ten bucks apiece to get in to see their work auctioned off.* Several had enough nerve to ask for 'free' admission, which should have been allowed as a matter of course.

Many people (including some artists) think that when an artist donates a work to charity he can deduct its retail value, *Au contraire, mon cher.* The IRS codes allow us to deduct only the *value of the materials used in a particular work.* Even if Jasper Johns gives a painting, he can deduct only the costs of paint and canvas.

Actors and other performers are another group of artists who routinely get second-class treatment even as they give freely of their art.

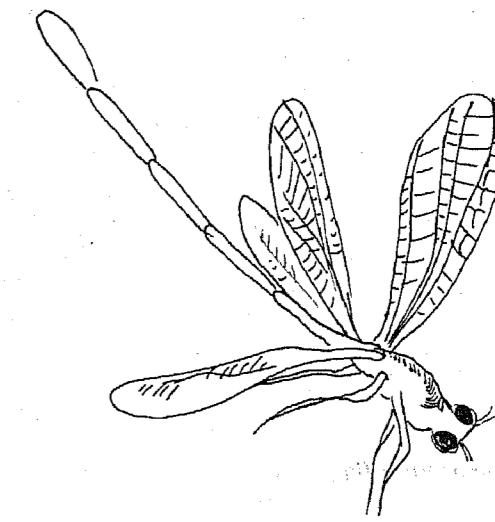
Many charity causes are so important that other issues seem petty. I'm not suggesting that artists should be less generous. But they deserve more thanks and courtesy than they've gotten in these parts. Think about it, benefit organizers, and show a little more respect. Otherwise, it may become necessary for artists to demand a percentage of the proceeds—or at least a dinner for their contributions.

It's worth pointing out that, despite all the drawbacks of a career in the arts—it's a matter of choice. Artists do what they do because, quite simply, they wouldn't want to do anything else.

I will close with mention of the occasional person who, perhaps after a lifetime of numbness, encounters a work of art and is suddenly, even painfully made aware that he is alive, that he is more than a carcass of beef dancing to the tunes of light entertainment.

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## ALISON LURIE:

An Interview

by Liz Lear

Every year, usually some time in the winter Alison Lurie shows up in Key West and there, in her neat little house shaded by an enormous banyan tree she settles down to write. This year only two months before she was

awarded the Pulitzer prize for fiction she arrived later than usual. She'd been to Mali, Africa to visit one of her sons, thus adding another stop in a year that invariably includes Ithaca, New York, where she teaches at Cornell, and Key West.

Literary prizes are no longer a novelty in Key West; some of Alison's best friends and winter neighbors have them, a healthy list which includes James Merrill, Richard Welber, and John Hersey.

Alison was born in Chicago, Illinois, and

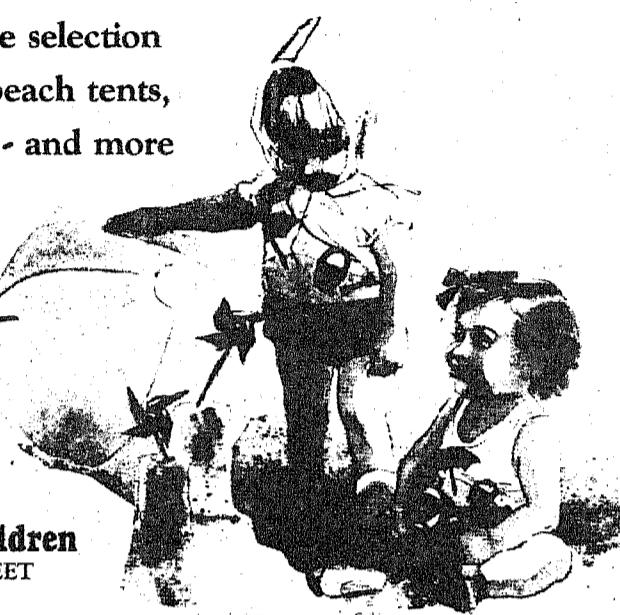
graduated from Radcliffe, in 1947. She has three sons John, Jeremy and Joshua and is divorced. Before *Foreign Affairs* she published six novels, two books for juveniles and two well received non-fiction books. Her book on fashion, *The Language of Clothes*, speaks of the psychological significance of color. Her own tastes show a preference for clothes with soft lines in pale subtle shades, cream, white, and black all perfect for her small-boned body, silver-blond hair and creamy skin.

On the day of this interview I watched Alison

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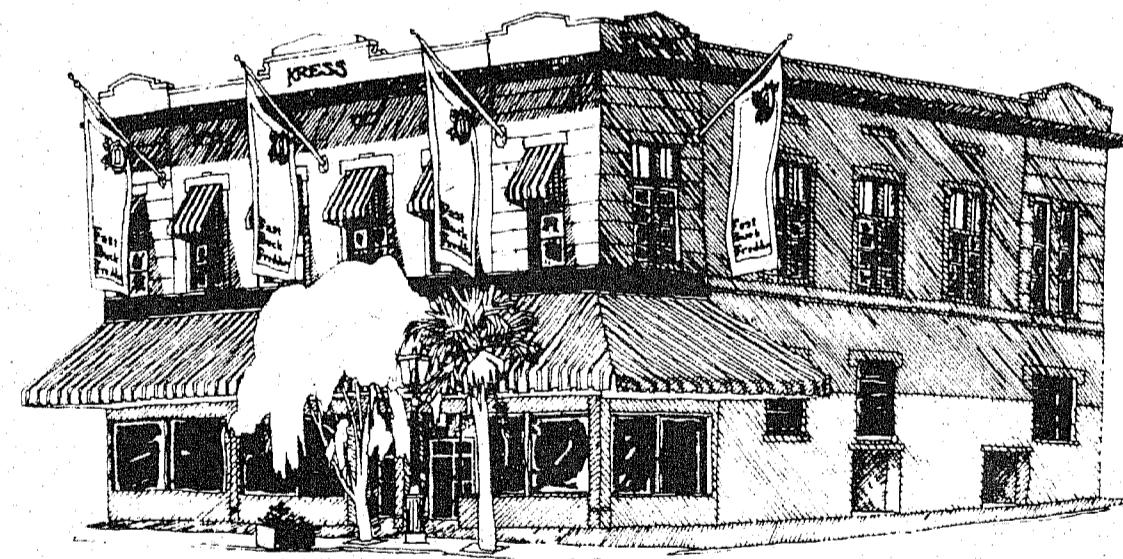
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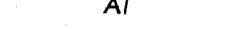
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prepare lunch for the two of us. It was a sensual and endearing experience. Nothing is precise or measured; pale hands caress and fondle ingredients, from the lettuce and olives to the Feta cheese. Everything is tasted and fingers licked one by one with obvious enjoyment. Suddenly I understood that everything is important to Alison and that is why domesticity is treated with such reverence in her books. Even the most boring and mundane chores are transformed into achievements of creativity and importance,

and trivial conversations are made to sound brilliant and fascinating.

We lunched at a glass-topped table in the garden—a memorable Greek salad, freshly baked bread and Greek wine.

\*\*\*\*\*  
L.L.: Your latest book, *Foreign Affairs*, was nominated for the American Book Award and the prestigious Critics Circle Award. And received the 1984 Pulitzer Prize. Do you think this is your best book to date?

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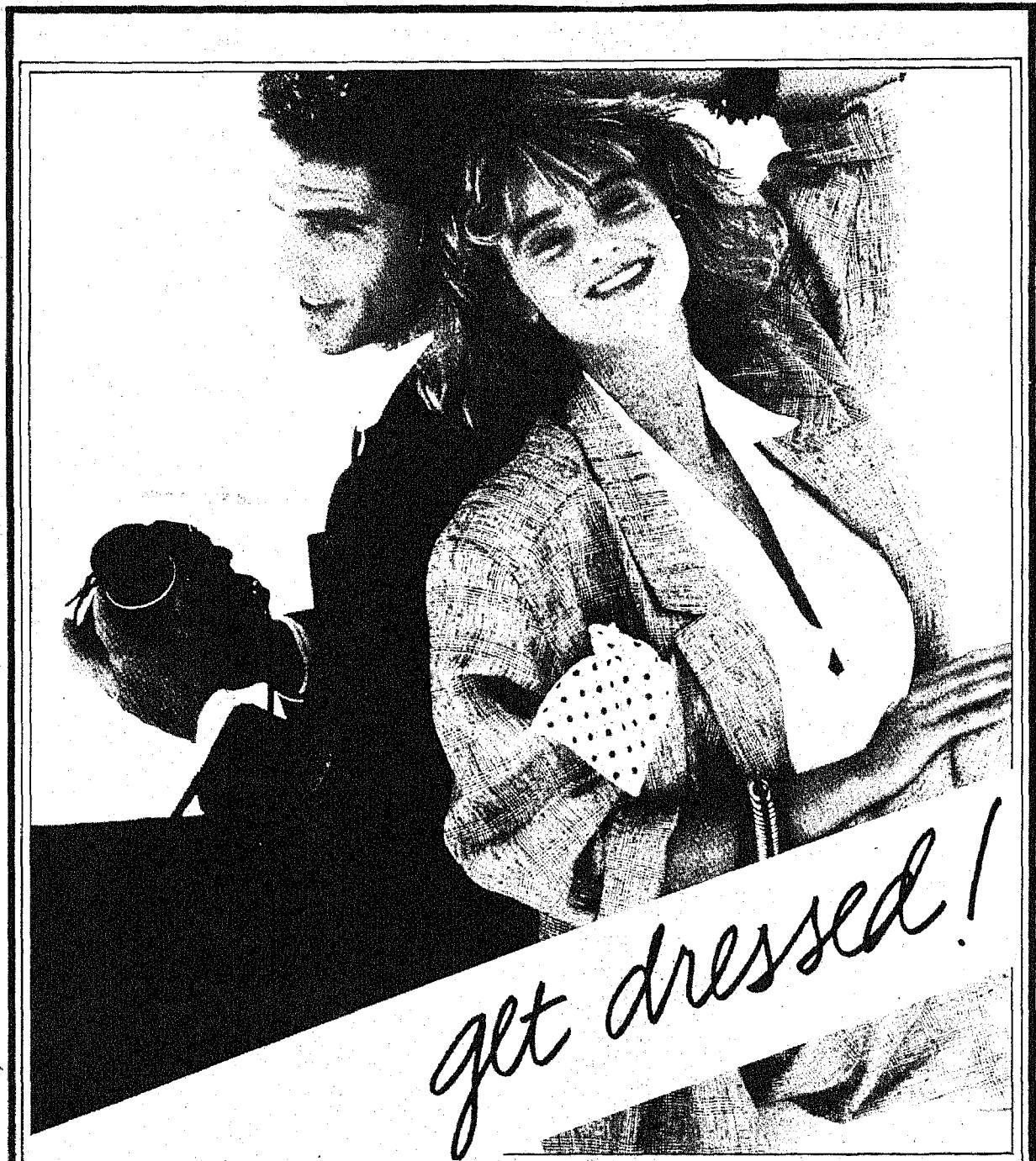
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A.L.: It's always nice to know that people are reading your book. It's all so arbitrary because I don't think that this book is any better than my other books, so much depends on timing, publicity, or whether or not your editor has another book he wants to push. Does your editor and publisher think that what you have to say is going to appeal to a larger audience? In this instance they do because the book says that it's possible for a not particularly attractive woman over fifty to have a romantic love affair. The publisher thinks that a great many women, forty and over, are going to want to read this book. When they guess something is going to be a success they spend a great deal of money on advertising and promotion and like a self-fulfilling prophecy the book becomes successful.



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L.L.: You now have the Pulitzer Prize, one of the great symbols of achievement. In your novel *Real People* there is a paragraph that says, "The worst industrial hazard of literature is the poisonous gas of reputation that is discharged around a writer in direct proportion to his success." Do you feel that success and celebrity corrupt everyone to a degree?

A.L.: I certainly don't. As I remember, I was talking about what happens to writers living in conventional society, which is certainly something to be avoided. I think that it's very important to know who and where you are in life at the time you attain success. If you come to it quietly and relatively late, as I did, then it isn't damaging. If you're young—say, in your twenties—suddenly you're a celebrity for being the

kind of person you have written about, then this can be very destructive. Truman Capote and Erica Jong are good examples of this. If you're constantly surrounded by people who tell you that you're a certain kind of person, it's very hard to go beyond that point and grow.

L.L.: You live in Ithaca, New York, where you teach. And Key West is home part of the year. Is there another place that you include in your yearly cycle?

A.L.: I usually go to London for a month each year. My books are all published there and I have had relatively more success in England than I have had over here. Over the years I've got to know a lot of English people. I have friends that I want to see each year, so I do.

I am interested in the idea that creative people are attracted to certain places in the world. Some of these places are said by some to have a cosmic quality or energy. Do you think Key West is one of those places?

A.L.: I don't know that I believe in cosmic vibrations. I think that for a variety of reasons there are places that are particularly hospitable to artists and writers. First and foremost would be a relaxed and permissive atmosphere; writers are not comfortable in the typical small town because they would stand out like freaks and misfits. Secondly, the place should have life and vitality without certain standards of behaviour or appearance. Climate, accessibility and beauty are other important factors. Key West certainly fits that criterion. It's a multi-cultured society living together in comparative harmony. Eccentric original ideas, dress or behavior won't bring down disapproval. It's a sunny charming resort and there's something very seductive about living somewhere that other people pay to go to. Writers attract other writers who are friends. Once a critical mass of creative people establish themselves in a certain spot, more energy is created. There are more people to talk to, more ideas. There are people around who have read your books, who are even eager to discuss them with you. Writers have been coming to Key West for 60 years. So many writers come here now that, in fact, a critical mass does exist. Obviously it's a good time to be a writer in Key West.

L.L.: Have other writers been supportive of your work, and is there one in particular to whom you owe a debt of gratitude?

A.L.: Many writers have been very good to me. I should say initially that my friend, Edward Hower, an excellent writer, is very important to me. I would say that I owe the most to my friend, Diane Johnson who just published, "Dashiell Hammett, A Life." She and I exchange manuscripts as soon as we have finished. We have been doing this for many years—actually, since she started to write and my books started to be published. Philip Roth has also been most helpful. He read a number of my earlier books and his constructive criticism was invaluable.

L.L.: Did you always want to write? And when did you start?

A.L.: I always thought it would be nice. I was encouraged as a child to think that I was good at inventing stories, so writing was always in the back of my mind as a fantasy. First I thought I'd be a painter. Then I realized that I'd become abstract and I wasn't interested in that because I was more interested in imitating nature than in playing with paint. I was in high school when I decided to try to write.

L.L.: Do you write every day?

A.L.: When I'm in the middle of something, I do. Sometimes I don't write at all. And sometimes I get stuck in the middle of something and have to stop and work on something else.

L.L.: Who are your favorite writers?

A.L.: Oh, that's difficult! From the past, I would say Dickens, Jane Austen, George Eliot, and many other Victorian novelists. In the 20th century, the ones who influenced me the most were people like Christopher Isherwood and Mary McCarthy. I also admire many writers that I don't have much in common with, like Bellow and Updike in America, and Waugh and Green in England.

L.L.: The publishing business has long been an art dominated by men. The women's movement has accelerated the emergence of more women writers than ever before. Men's literature seems to be in need of a new theme, a new road to adventure and a new kind of hero. Much that is new and innovative today seems to be coming from women writers. Do you foresee a more favorable balance in the world of publishing because of this?

A.L.: Since the early 19th century there have been a great many women writers. It was one of the few careers open to intelligent women of that time. Statistically, there were probably as many books written by women as by men. They just didn't achieve the same sort of reputation, except in a very few cases. In Victorian England there were famous male novelists like Dickens, Trollope, and Thackeray. Their female equivalents were the Brontës, Jane Austen and George Eliot. The problem, as I see it, isn't a lack of women writers, but that their work hasn't been taken as seriously. A woman has to work harder

and publish more before she gets the same kind of professional recognition even though her sales might be as good. For example, it took me four published novels to get a low-level teaching position at Cornell. Had I been a man, with



Alison Lurie

published novels of equal quality and success as far as sales and reviews were concerned, I would have got the job much faster. I do think that women are moving into more

positions of power and it will be easier for women to get serious consideration in times to come. Unfortunately, there seems to be some back-sliding on the equality issue.

L.L.: Women have always been at the center of your novels. In *Only Children*, which takes place in 1935, one of your characters says, "The women who grew up before the 18th Amendment are usually pretty irrational, like children really, because that's how they were brought up to be. When they got the vote and short skirts, it was too late for them." Momentous changes took place at that time. And the daughters of those women were the first to be alienated from their mothers because of dreams and beliefs so different from their own. In many instances, they had to reject their mothers and everything they stood for. I see them as the lonely pioneers who could never go home again. Do you see your generation as being unique in this way?

A.L.: I don't think the character in my book was right about all women. My mother and her friends were privileged not to be in that situation, even though they grew up before the 18th Amendment. They went to college, they had jobs after marriage, or did serious volunteer work. I and my friends were lucky that our mothers were not that kind of woman. As I grew older, I met a lot of women whose mothers were not in that privileged position. I think it's true that the majority of women don't know how to cope with the new freedom.

Does the character, Mary Ann, in *Only Children*, stem from your own childhood recollections? She would have been about the same age.

A.L.: I tried to remember as much as I could about my own childhood in terms of what the



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world looked like or how I felt. The family situation in the book had a resemblance to mine—but was also similar to that of two little girls who were friends of mine at that time. I think that Mary Ann and Lolly are exaggerations of myself as a child. Mary Ann in the book is more sensible and down-to-earth than I was, and Lolly more drifty, dreamy and wrapped up in her imagination. I guess I stood somewhere between the two.

L.L.: I like your character, Anna, tremendously. Is her philosophical view of life and love similar to yours?

A.L.: One can never make one character spokesperson for everything one thinks. Anna was a very real person and an exception to my rule of not putting real people in my books. She was long dead by the time I thought of this book. Also, there were no descendants to be disturbed. Besides, my view of her was so positive. Anna was the headmistress of the little progressive day-school that I attended. She was a very important influence in my life. In those days

professional women were thought to be spinsterish and oppressive. She wasn't like that at all. She was very much in charge of her own life, yet always warm and kind. She was very good to me and encouraged me to write and draw, and impressed upon my parents the importance of taking me seriously.

L.L.: Would that we all had someone in our lives like Anna!

A.L.: I was lucky in both my parents and my school in that I didn't have to go through what so many women of my generation went through—that fight to get out of the mind-set idea that women were only good enough to take second place to men.

L.L.: Is *War Between The Tates* particularly biographical? It seems to have chronologically coincided with some important changes in your life.

A.L.: No. You feel that way because of the lag between the book's conception and the publication date. *War Between The Tates* was conceived while my marriage was all right. It was

based on the cases of a handful of women I knew or had heard of, whose husbands had left them for younger women. My marriage broke up about six years after *War Between The Tates* was conceived, and for quite different reasons.

L.L.: What prompted you to write *Imaginary Friends*, and did it require a great deal of research?

A.L.: I have always found sociology fascinating, and my father was a sociologist. I was reading a book one day called, "When Prophecy Fails." The book was about a team of sociologists who infiltrate a midwestern cult which thinks that the world is coming to an end. I was interested in the question of cults and believers, and at the time there was an abundance of them. People were seeing flying saucers and claiming to see each others' auras and meditation was the big thing. I was fascinated with all of these things that were happening. I wondered what kind of people were susceptible and what was necessary to have that kind of belief. I thought it would make a good story, so I invented a couple of sociologists and wrote the book.

L.L.: I noticed that a character named Zimmer appears in all of your novels. What is the significance of this?

A.L.: Leonard Zimmer was the hero of my first unpublished novel. I felt sorry for him because he was never able to publicly express himself. Later on I started to mention him in my books and it became sort of a joke. Now I introduce him peripherally into all my books.

L.L.: Your characters are real people to you then?

A.L.: Yes, I suppose, in a way, they are real people.

L.L.: In the novel, *Real People*, which I presume takes place at Yaddo, the writer's retreat, you say that there's a rule that those who accept their hospitality must never be allowed to return.

Since you have broken this rule, are you now persona non grata at Yaddo?

A.L.: I haven't asked to go back, so I really can't say. The old director who felt so strongly about this is no longer there. Possibly the new one feels differently. They try to avoid publicity as a whole simply to avoid being inundated with application and tourists. I haven't asked to go back there because I don't need it anymore. When I first went there, I had children and no money of my own. Now I can afford my own writer's retreat.

L.L.: You teach at Cornell, and university life has played a large part in your books, as in *The War Between The Tates*. Has this in any way affected your relationships with other faculty members?

A.L.: I don't think so. I am always careful not to write about people I know, or create characters and situations that might be recognizable.

L.L.: In one of your books you comment that college campuses are filled with tired words. Was this a momentary cry from the heart?

A.L.: When I first started to teach, it was on a year-round basis. This can be very oppressive. Now, at Cornell, I only teach four months out of the year, so I enjoy it very much. I think there's still a lot of tired words around because when you teach there is a continuing flood of student papers on literature and most of them aren't very inspiring.

L.L.: Things are very tight in the publishing business, and it's almost impossible for anyone but an established writer to get published. As a teacher of writing, do you see much hope in the future for your students, and what advice do you give them?

A.L.: It's true that things are tight, but there are some hopeful signs. For instance: there's said to be 14,000 small-press publishing houses in operation. If you have a success with one of them, you stand a good chance of getting published by a major company. Another hopeful thing is that there are many opportunities in journalism. When I was a graduate student, journalism was rather cut-and-dried, impersonal stuff. The new journalism allows you to write in an interesting, individual way, about things that take your fancy. Among my students, only a handful have published books, but many of them have gone into journalism. Some have gone into television, and get their ideas across that way.

It's rare for a book to become a bestseller. Occasionally, it happens. Most of the writers I know have at least one unpublished novel in a desk drawer. When their first book is published, it's only after having been sent around to a great many places.

L.L.: Do you still believe that there's a rule that we get what we want in life, but not our second choices?

A.L.: I think that unless you're very lucky, you don't get your second choice. Anyway, your second choice usually contradicts your first.

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### GAY EVENTS CALENDAR OF REGULARLY SCHEDULED EVENTS

#### SUNDAY

Michael's: Jay Foote at the Piano Bar.  
Papillon: Tea by the Sea Dance, 7:10 pm.  
Number One Saloon: Movies.  
Copa: Complimentary Buffet.

Metropolitan Community Church: 319 Duval, 11 am.

La Te Da: Tea Dance, 4 pm.

Lighthouse Court: Movies.

Old Plantation: Movies and Dancing.

#### MONDAY

Michael's: Jay Foote at the Piano Bar.  
Number One Saloon: Movies and all night happy hour.

Old Plantation: Show Night.

Lighthouse Court: Movies.

#### TUESDAY

Michael's: Jay Foote at the Piano Bar.  
Number One Saloon: Movies and 50¢ draft beer.

Old Plantation: Wet Briefs Contest.

Lighthouse Court: Movies.

#### WEDNESDAY

Michael's: Jay Foote at the Piano Bar.  
Number One Saloon: Movies and 1 Saloon T-shirt night.

La Te Da: Tea Dance, 4 pm.

Old Plantation: Dynasty.

Pigeon House Patio: Billy 'Nine' Fingers at piano.

White Elephant Restaurant: Special dinner.

#### COPA: DYNASTY, 8:30-12:00 pm—free drinks.

ISLAND CIRCLE MEETING: 9 pm. Location posted at Inside Out.

LIGHTHOUSE COURT: Movies.

THURSDAY

Michael's: Jay Foote at the Piano Bar.

NUMBER ONE SALOON: Movies.

COPA: CABARET NIGHT.

LIGHTHOUSE COURT: Movies.

CLAIRE: SISTERS AT SEA-LADIES TEA.

OLD PLANTATION: X-RATED FILMS, 10 pm.

PIGEON HOUSE PATIO: BILLY 'NINE' FINGERS AT PIANO.

#### FRIDAY

Michael's: Jay Foote at the Piano Bar.

NUMBER ONE SALOON: Movies.

COPA: DANCING.

LIGHTHOUSE COURT: Movies.

OLD PLANTATION: CONTEST.

PIGEON HOUSE PATIO: BILLY 'NINE' FINGERS AT PIANO.

#### SATURDAY

Michael's: Jay Foote at the Piano Bar.

NUMBER ONE SALOON: Movies.

LIGHTHOUSE COURT: Movies.

OLD PLANTATION: AMATEUR STRIP NIGHT AND TAMMY'S OLD SOUTHERN BARBECUE, 4-8.

COPA: DANCING.

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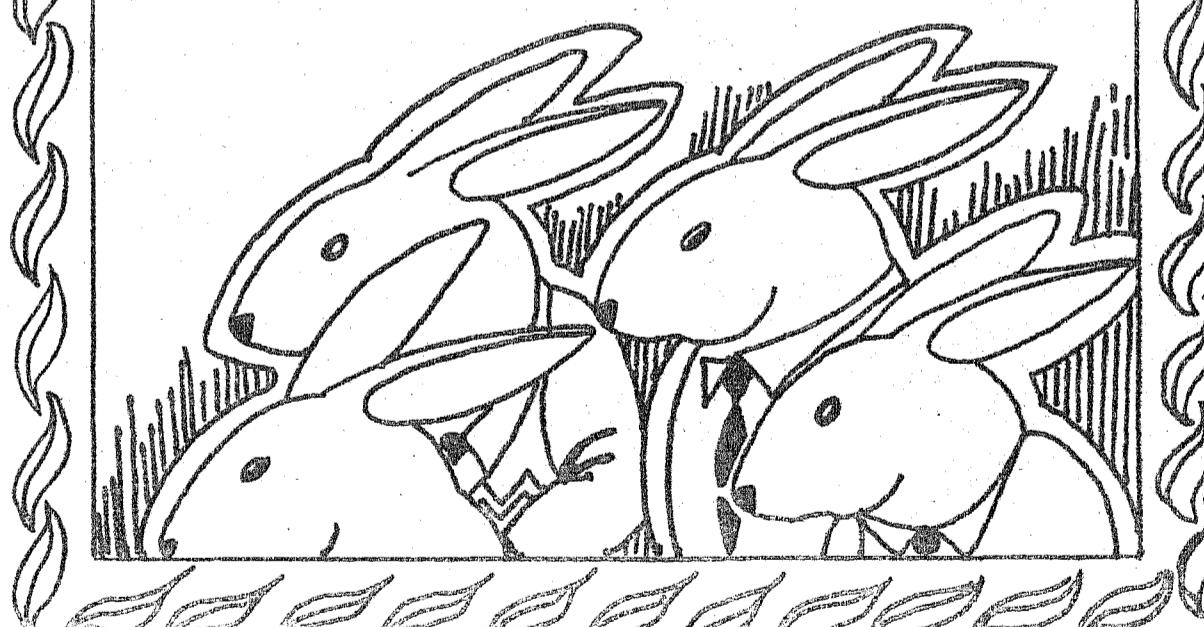
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tury old, although Marjorie wouldn't have bet on it. His hair was like grey and white wool knitted together, his skin tan and creased. He had false teeth which now and then came unstuck. He was dressed in his dark robes.

"I'm told that you know more about the history of Cythero than anyone else on the island," said Marjorie, accepting a chair and sitting down.

They were near an open window of his study, in his residence next to the little white church. They could see much of the island, the placid harbor, and the neatly farmed terraces which climbed in ranks to the plateau occupied by the hotel.

"Perhaps that is true," said the old man, stroking his beard, smiling.

"Then I hope you'll be kind enough to answer my questions?"

Her host nodded. His upper plate followed.

Marjorie took a breath. "I want to know if there are any stories, folk tales, whatever, to the effect that the hotel is... haunted."

"Ah!" Marjorie started.

"No, no," said the priest, lifting a hand in reassurance. "It is a fascinating place, the hotel, but there is nothing to support what you suggest. Here..."

He got up, went to the bookcase, and returned with a leather-bound volume.

"The hotel was originally the villa of a German nobleman, Baron von Kraken, who settled here in the—let me see—the late 1880's. He had, it seems, fled some scandal in his homeland."

Father Nikarios opened the book, a photo album, and turned to the daguerreotype image of a portly gentleman dressed in clothes of the nine-

teenth century.

"A decadent man, to be sure, but also kind and generous to the people of the island. He was known to have—how shall I put it?—enjoyed the favors of many youth and maiden during the revels he conducted at the villa."

The old man pointed toward the distant hotel.

"There. You see the wing at the end? The Baron's private rooms."

Marjorie's eyes widened. That was her suite! She looked at the photograph. No, this wasn't her ghost—no matter how many youths and maidens he may have swallowed whole.

"Of course," continued the priest, "this is only recent history. In antiquity the promontory was the site of a shrine to Apollo, Dionysus, and other youth divinities. There was a rather vigorous cult attached to it which—how shall I say?—celebrated carnal rapture."

Father Nikarios coughed delicately.

"Actually, the church had a difficult time converting these... celebrants, who cheerfully mingled the pagan and Christian rites. An invasion of the Turks in the twelfth century finally put an end to the old customs. The ruins were thoroughly scattered and the island folk were mostly enslaved and transported to Constantinople."

Marjorie stirred in her chair.

"Thank you for telling me all this. I—"

But the priest was just warming up. He bent to the album again.

He said, "Before the baron caused his villa to be built he explored the site—archaeology was popular among the aristocracy of those times—and he unearthed a splendid head of Apollo. It was taken to Athens, of course. Now, where—Ah. Here it is."

He pushed the album across the table. Bored, preparing her speech of departure, Marjorie looked

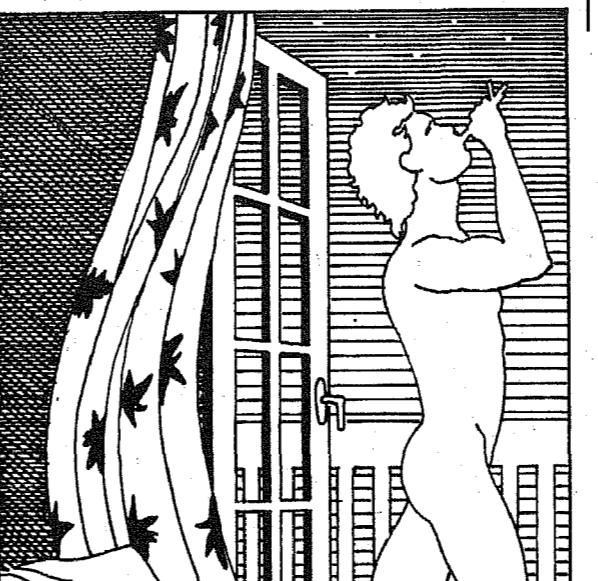
down at the faded image on the metal plate. And sat back into her chair, utterly agog.

\* \* \*

She extended her stay at the hotel.

The morning awakenings, when the sun had just lifted its flaming edge above the dark blue sea, were becoming special to her. Somehow, in her sleep, she always managed to turn herself so that when she opened her eyes the first sight would be that of the... the god.

There was no doubt. She had stopped wondering if she had gone mad, and no longer cared what the island people thought. Something magical was happening to her, and if it was unreal she was prepared to think that everything else in the world was unreal, too.



One morning there was the trill of music from the balcony. She went out and found him sitting on the balustrade, holding a set of pipes to his lips. She came up behind him, very close, and it was all she could do to resist placing a hand upon his ivory-colored shoulder, or brushing her fingers through his radiant hair. The music seemed to run invisibly down the hill, passing among the sugar-white peasant homes with awesome tenderness, as if the island were a prone figure, a lover.

Father Nikarios took a childlike interest in her fantasy. He researched the old Church records and shared what he had learned.

"This is the month of the pagan celebration," he told her. "It began on the morning you first suffered your delusion. Toward the end of the month the revels are supposed to peak. This is dangerous!"

"He's too beautiful to be a threat."

The Priest had then become agitated.

"The beauty of the ancient gods could transform men, drive them mad. Not that I believe, but—this is so un-Christian!"

Marjorie smiled.

The days passed, and a change seemed to occur in her. The folk of the town often saw her going about, climbing the flights of whitewashed stone steps which wound among their homes. The joke about her had gradually worn itself out, and in

the way of things such places was transmuted into the embryo of a legend.

The American lady seemed to be becoming more... womanly. There was a presence to her now, a dignity, a knowing. The old men would pause and tip their hats in respect. The young men called to her.

One day she stopped to watch a handsome young fisherman mend a net.

"I have seen you walking in the town," he said, shyly.

Marjorie smiled. "It's hard to remain a stranger here."

He nodded. "But most visitors do not speak our language."

"My grandparents are Greek."

He put down his net, looked at her, and came

closer. He looked away, out to the water, then back. His hand came up slowly, and when he saw that she did not back away or seem put off, he placed it on her arm. The direct gesture was sweet, like a flirtation in braille. Marjorie put her hand over his and gently removed it. She shook her head and went away.

Toward the end of the month Apollo took on a greater reality. He moved about the balcony with what seemed to be impatience. Then he began to notice her. She was sure of it! Finally, he came to the open doorway and spoke:

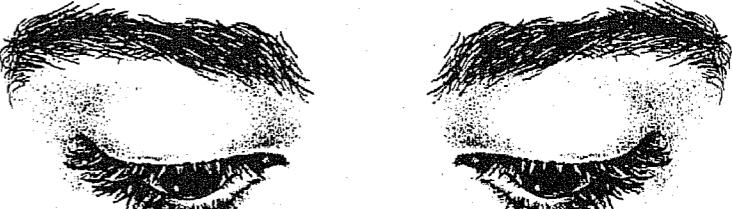
"I've been waiting."

"Yes, I know," said Marjorie.

That was all, and he went out. His voice had been like the distillation of echoes, manly, pure, timeless. It stopped the watch on her wrist.

Marjorie was turning into a voluptuous crea-

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ture, a fleshy Rubens maiden, an odalisque by Matisse. All of her walking had only firmed her flesh. Her awareness centered totally upon her body and upon that of the god. She came down with passion, and lay in her bed like a ripe fruit wanting to be consumed.

At the very end of the month Apollo came in to her. He strode across the room and stood by the bed, looking down, smiling in a way that suggested roses and centuries. He had no eyes! In the spaces defined by his beautiful eyelids, there was a darkness filled with stars.

He said, "It has been long since love was done atop Cythera."

Marjorie groaned and closed her eyes.

She sensed him bending down, felt his scented breath tingle her face as he spoke, earnestly:

"I have been waiting."

"Yes, yes!" cried Marjorie.

"It may be you have seen him, the one I seek," said Apollo.

Marjorie's eyes snapped open.

"Him?"

"The fairest mortal youth, the favorite of father Zeus, dear Ganymede," said Apollo, wistfully...

Marjorie screamed. Apollo stepped back, surprised. Without thinking, Marjorie got out of bed, went up to him, and slapped him with all her force. His head rang like a gong—literally.

The enraged woman gathered up everything that was handy: lamps, vases, even a small chair, tossing them at the retreating god. She followed

him through the French doors and along the balcony.

"Be you one of the Furies in disguise?" he asked.

She broke a clay pot over his head. He shook the shards from his hair, turned, and launched himself into the air, soaring away, and then suddenly glowed like a flashbulb and disappeared.

Still livid, Marjorie returned to the room and paced about.

"A boy! He was waiting for a..."

She saw her reflection in the mirror, and picked up a paperweight to smash it. Then she paused.

The vision of herself shocked her, drained away her anger. She went closer to the mirror, turning this way and that, lifting a finger to touch her face. It was the same woman. Yet different. There was something about her which she had never perceived before. It was like she had shed a skin and revealed an... an earth mother.

Marjorie went out to the balcony and leaned against the rail. She took a deep breath, and looked out over the island. People were stirring. The old place was coming to life once more. The only magic left was that of nature, history and humanity. The supernatural seemed vanished.

Except for that which she felt within herself, as if she were slightly more than human.

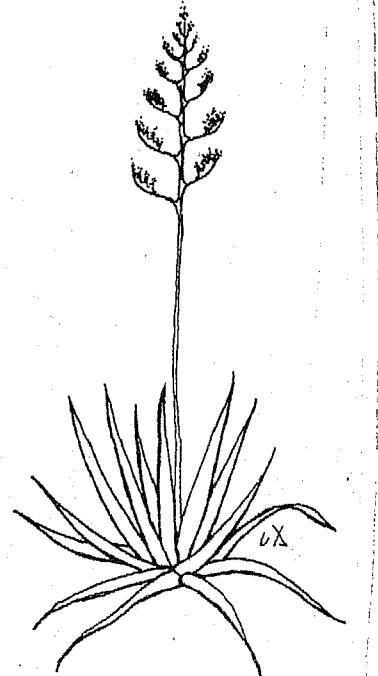
Apollo had breathed upon her.

Then, sensing that her life was starting at last, she laughed. The sound carried down the hill, past the terraces and through the narrow streets

and over the small harbor. People paused in what they were doing and, for a moment, became aware of that portion of their hearts where the old gods dwelled.

And, by the water, the handsome fisherman looked up at the hotel.

"A woman is happy," he said aloud, smiling.



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## BLUE FIRE: THE PORTUGUESE MAN-OF-WAR

by Gerald Semler

ts balloon-like sail drifts lazily on the surface of the sea. Long purple-blue streamers trail calmly beneath the water. A slight touch of its thread-like tentacles results in an instant fiery pain similar to being brushed by a lit cigarette. Extensive contact with the body may bring death.

This fascinating menace of the sea is the Portuguese Man-of-War. Marine biologists call it PHYSALIA PHYSALIS, from the Greek word meaning bladder. The animal, which ranges from the Caribbean to the Mediterranean Sea, was given its common name centuries ago by sailors who had spotted hundreds of PHYSALIA floating off the coast of Portugal. To the men, the crested floats resembled a fleet of tiny Portuguese galleons. A smaller species of PHYSALIA is found in the Pacific and is called "Blue Bottle" by the Australians.

The Portuguese-Man-of-War is not an individual animal, but a group of creatures with specialized functions that are organized to perform as a single organism.

Their gas filled bags, 8 to 10 inches across, support an array of poisonous tentacles stretching up to 70 feet in length, whose job is to collect food for the colony. Plankton or small fish are stunned by the venomous, adhesive threads, which contract, drawing the prey up into a thick cluster of cells directly under the float. Here, with the aid of a strong digestive secretion, the catch is consumed.

The deadly tentacles contain millions of microscopic cells, each armed with a needle-sharp lance that springs out the instant it comes in contact with living cells. Scientists believe that a chemical substance in the living flesh of the victim detonates the stinging barbs, for contact with non-living matter like the glass sides of an aquarium fails to activate them.

As winds change at sea, throngs of man-of-war may be driven toward beaches and become a danger to swimmers. The unfortunate bather who makes contact with a man-of-war's tentacles is immediately injected with a neurotoxin as powerful as a cobra's venom. The poison, made up of toxic proteins, may cause vomiting, muscular stiffness and dizziness. In severe cases there may be problems breathing and paralysis of the limbs. In such instances medical care should be sought for death may come from the poison affecting the nerves that control the heart, or from an allergic reaction. But, depending on the extent of contact, the victim may suffer only a temporary burning pain and rash or welts. The effects of the venom may also be less intense if the man-of-war is well fed, for it is believed that the powerful poison is at its full potential only when the animal has not captured food for a period of time.

Though there is no known antidote for PHYSALIA venom, an analgesic for pain offers some relief and a good dousing with alcohol may help. Native Floridians have discovered that washing the burning skin with a strong ammonia detergent seems to neutralize the poison and there are many who claim that the application of meat tenderizer is also a good remedy.

Venom that has been stored in laboratories for years has been found to remain potent, so even when washed ashore these animals should be avoided, because a beached man-of-war can still sting. The bursting of the floats by stamping or dropping objects on them may splatter tiny bits of the creature on the face and body and result in minor stinging. If you are one of those beachcombers who likes to walk barefoot along a beach, be careful if man-of-war are strewn about for you may encounter an unpleasant hot foot.

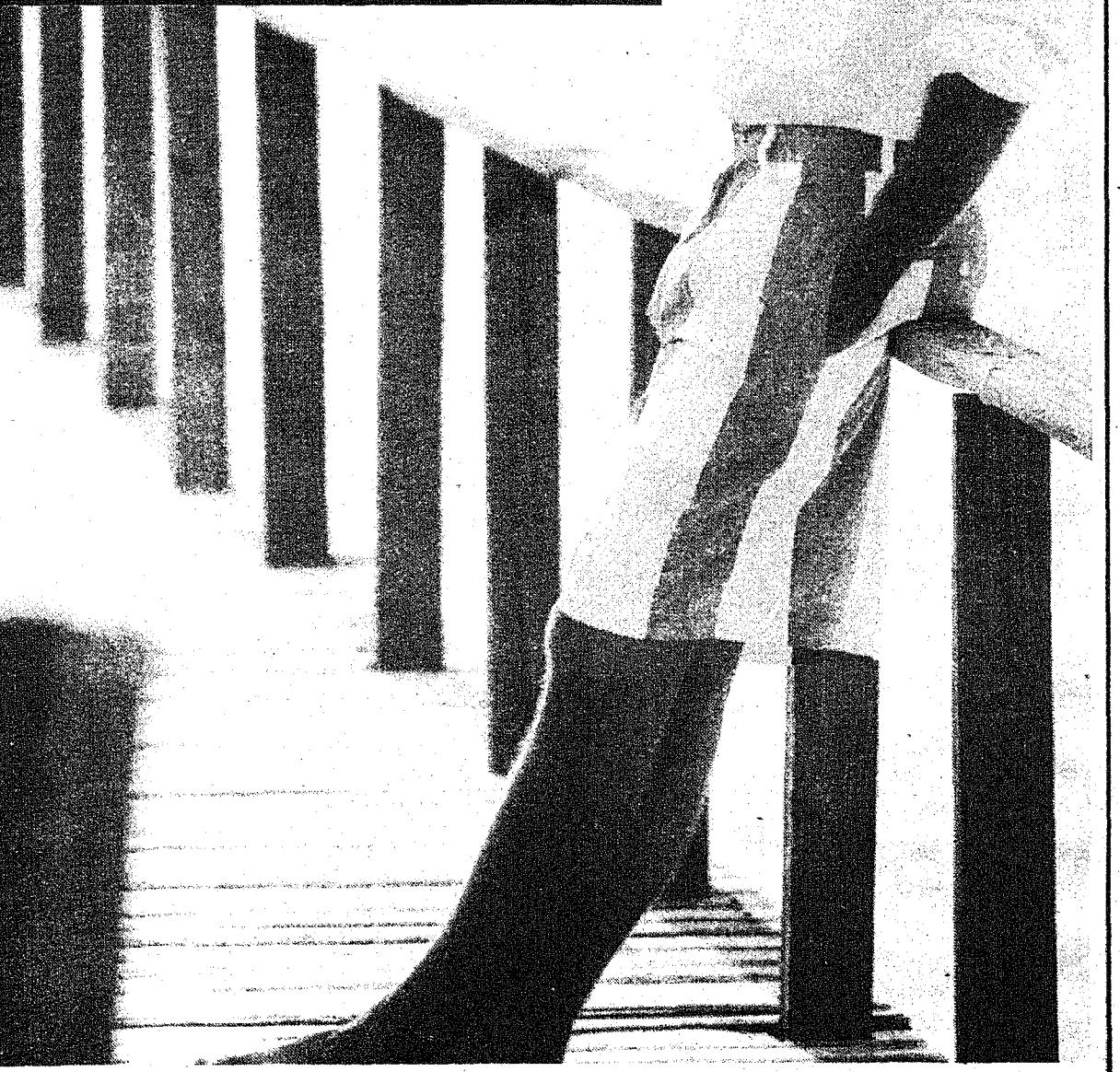
I have had a number of minor collisions with the man-of-war while growing up in the Keys. A memorable meeting occurred one windy day as I was among the curious onlookers standing on a dock watching someone fish a man-of-war out of the water with a long gaff. As the animal was

pulled up, its delicate tentacles were caught by the wind and one became laced across my pantleg. Because there was no direct contact with the skin, there was no harm done. But my instant reaction was to remove the sticky blue thread with a quick swipe of my hand. That was a mistake, for as I brushed across my pants, my hand immediately became inflamed and felt as if I had placed it on a hot stove.

For a swimmer with tentacles clinging to his body, a towel or rubber gloves should be used to gently lift them from the skin. Trying to wipe the tentacles away will only spread the poison and sting further.

There are at least two creatures that may be somewhat immune to the man-of-war's venom, the small blue and white banded fish, NOMEUS

assortment style for men and women.  
**assortment inc.**  
404 duval street  
open 7 days



GRONOVII, and the ocean-going loggerhead turtle. The NOMEUS finds protection among the deadly tentacles and also shares in the remains of a reckless pursuer who has become entangled in them. The loggerhead, however, is no friend of the PHYSALIA. This turtle has been known to swim through a mass of floating men-of-war, popping the floats with its snapping jaws and gulping the blue devils down, tentacles included.

In the future, as medical science continues to search for new medicines, the man-of-war's toxin may offer a cure to one of the many diseases that plague mankind. But no matter what new research may bring, if the sea is where you play or work, watch out for the Portuguese Man-of-War's blue fire!

Water: It's beautiful. It's dangerous.

**FOR SALE  
BY OWNER**

In heart of historic old town, fine income property. Excellent condition, 5 apartments. \$300,000 firm.

Call 294-1490.



**The Picture Show** 294-1448

620 Duval Street, KEY WEST

Saves with a **film club** membership

**March** BARGAIN MATINEES EVERYDAY!

**GREAT ENTERTAINMENT**

FLORIDA PREMIERE: ARTHUR BRESSAN JR. **BUDDIES** THE FIRST DRAMATIC MOVE ABOUT AIDS

EVENINGS AT 7:00 SPECIAL BENEFIT SHOWS ON TUES., MARCH 4 AT 9 AND 10:45

MARCH 2 THRU 8

ALL SHOWS THIS WEEK: MATINEES & SUNDAYS AT 3:00 DAILY AT 2:00 EVENINGS AT 7:30, 9:45 AND MIDNIGHT

8 ACADEMY AWARDED BEST PICTURE BEST DIRECTOR BEST ACTOR

**WITNESS** A PARAMOUNT PICTURE

What kind of man would brave the most dangerous jungle in the world, and return year after year for 10 years, to rescue a missing boy? His father

JOHN EGEMAN'S **THE EMERALD FOREST** Based on a true story

It was a simple love. It was a case of cold-blooded passion.

**Dance With A Stranger**

THE ADVENTURE MOVE OF THE YEAR! **THE EMERALD FOREST**

SAT. - SUN. 4:00 - 6:00

HAPPY HOUR DAILY 5:00 - 7:00

A1A on the Ocean

— Key West —

296-5671

When Irish eyes are smiling ... they're wearing shades.

**SHADES** of key west

a sunglass emporium open 7 days 306 front street

Where the selection will dazzle you.

**CLIFF SAWYER  
& COMPANY**

NOW APPEARING AT

The Tiki Bar Poolside



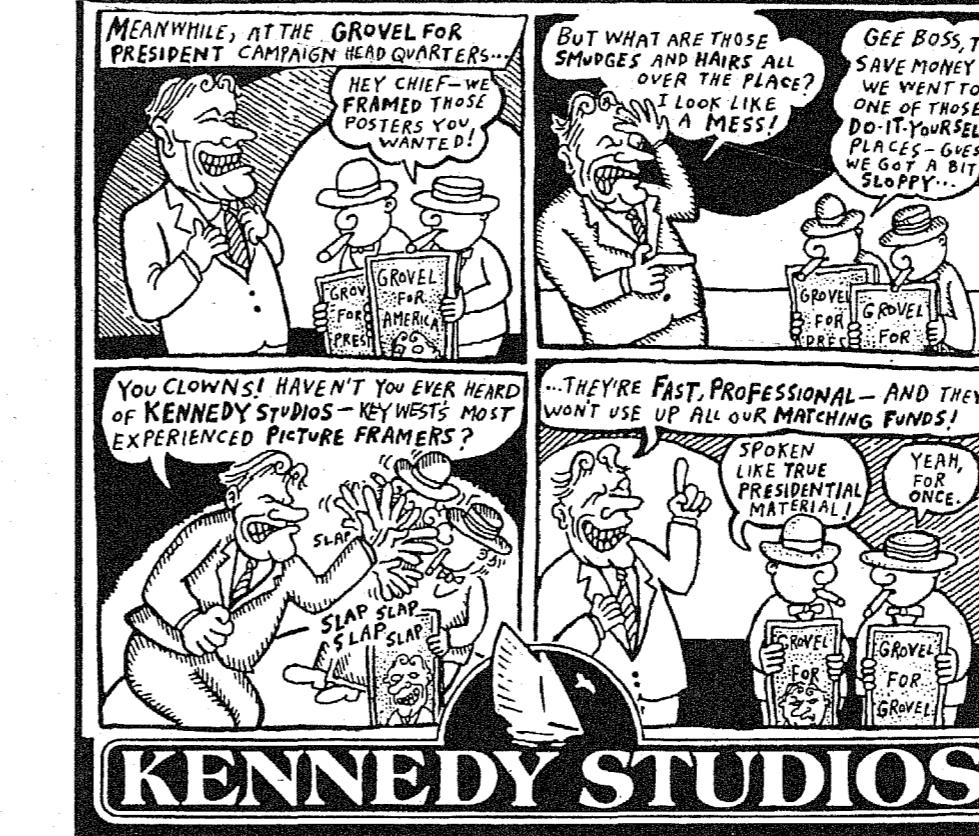
SAT. - SUN. 4:00 - 6:00

HAPPY HOUR DAILY 5:00 - 7:00

A1A on the Ocean

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**KENNEDY STUDIOS**

Key West's Lowest Priced Picture Framers  
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Love . . .  
Recover  
Joy . . .  
Recover  
Serenity . . .

To recover from addiction to drugs or alcohol means to rebuild . . . and to reclaim what was yours. It means reclaiming trust, recovering hope and rebuilding relationships. The quickest way to recovery is through treatment . . . treatment or alcoholism or drug addiction. If you or someone you love has a problem with drugs or alcohol, call us for help at 294-5531. We're **DELPHOS**: The Alcohol and Drug Treatment Center at Florida Keys Memorial Hospital.

**DELPHOS**  
THE ALCOHOL AND DRUG TREATMENT CENTER

Authentic Southwest Native American Creations in Silver & Turquoise & Other Beautifully Handcrafted Items

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just one half block off Duval

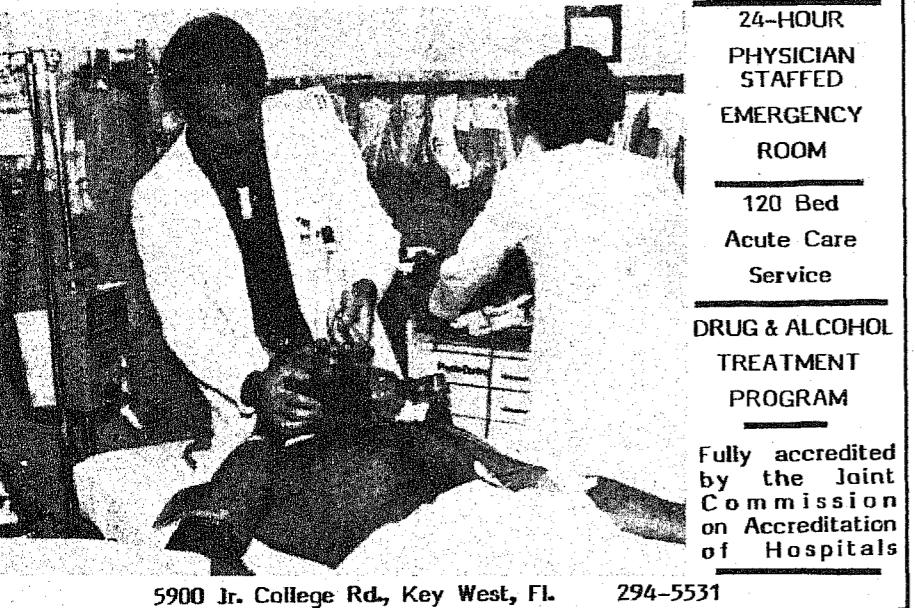




# KEY WEST BUSINESS DIGEST

Ads Sold And Placed By Sunset Media Services, Inc.

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PROGRAM

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by the Joint  
Commission  
on Accreditation  
of Hospitals

5900 Jr. College Rd., Key West, FL 294-5531

## STRUNK LUMBER YARD, INC.

### ACE HARDWARE

Where can you go for almost anything in the way of building materials in this area? STRUNK LUMBER YARD, INC. offers a very complete selection of building materials. They are located at 120 Simonton St. in Key West, phone 296-9091. When it comes to lumber, they have a very complete stock for almost any building need, and they offer free delivery on any size order.

We think you'll appreciate the helpful advice and friendly service here, too. They've been serving Key West for over 45 years!

## half shell fish market



In Key West most people that enjoy the true flavor of seafood prefer to buy their fresh fish and seafood items from HALF SHELL FISH MARKET, located at 5 Land's End Village in Key West, phone 294-5028. This leading seafood shop carries a wide variety of fresh seafood items that are in season. In addition, THEY SHIP ANYWHERE IN THE U.S.

They purchase their seafood from local fishermen to insure the finest in freshness and quality for their customers. The management of Half Shell Fish Market has built an excellent reputation in this area for serving the public honestly and offering the freshest, choice seafood.

From fresh fish, lobster, shrimp, stone crabs, clams to oysters, you'll find their selection complete. And, if you've never tasted fresh seafood, you'll be surprised at how much better it tastes than what you can buy frozen. So join the many residents who enjoy the true flavor of fresh seafood by stopping at HALF SHELL FISH MARKET soon! Make them your seafood headquarters.

## LA JEN HAIR FASHIONS and

## LA JEN HAIR FASHIONS EAST

A new look can be yours at LA JEN HAIR FASHIONS and LA JEN HAIR FASHIONS EAST, with 2 convenient locations in Key West at 918-A Kennedy Dr., phone 294-2294 and on Stock Island at 217 MacDonald Ave., phone 294-5677. Your features, personality and lifestyle can be enhanced when the proper care and attention to your qualities come together in a refreshing, more attractive new look.

For a distinctive look, call today for an appointment. Helen LaVelle (in Stock Island); Betty Carbonell (in Key West) thank their many customers.

## PARKER REFRIGERATION

Restaurant and other business owners in this area can rely on PARKER REFRIGERATION, located at 2405 Seidenberg Ave. in Key West, phone 294-1345 for complete sales and service of refrigeration equipment and air conditioning and ice machines. They sell, install and service ice makers, freezers, beer coolers, walk-in coolers and other commercial refrigeration equipment.

They are licensed contractors (Lic. #RA 0018219) with the kind of experience behind them that assures expert work.

## WARREN ELECTRIC OF KEY WEST INC.

RANDALL E. WARREN - PRESIDENT  
RANDALL E. WARREN, JR. - VICE PRESIDENT

WARREN ELECTRIC OF KEY WEST, INC. located at 822 Washington St. in Key West, phone 296-9867, specializes in a complete electrical contracting service for commercial and industrial requirements. Their specialized services are counted on by commercial construction companies regularly when they undertake building projects.

They are equipped to give you the latest advice and information on problems pertaining to your power and wiring needs. Through their years of experience in this field of work, they have gained expertise that can solve your every electrical engineering problem.

If you are planning to build or remodel an industrial or commercial building of any type, it will pay you to consult with this firm and get their advice on the proper wiring and fixtures to best meet your needs. Their bid on handling the job may not be the lowest, but it will be the best.

We wish to salute this progressive firm of electrical contractors for the service they have provided to the commercial and industrial development of the Keys.

**CAPTAIN HORNBLOWERS**

This popular lounge rates high in Key West. They feature a mellow atmosphere that will make any evening spent here enjoyable. You can forget your worries in the surroundings of CAPTAIN HORNBLOWERS, located at 300 Front St. in Key West, phone 294-4922. Relaxation, good friends, good drinks, and the best jazz around go hand-in-hand to make a perfect evening at this popular night spot.

Why not stop in soon and enjoy the FINE JAZZ performed nightly and don't miss the Boogie-Woogie and Jazz downstairs on the patio, during the day!

## B & F CLEANERS

You may already frequent a particular dry cleaner in the area but we would like you to consider making the change to letting B & F CLEANERS handle all your dry cleaning, laundry and clothing alteration work. Conveniently located at 1001 Truman Ave. in Key West, phone 294-1818, this dry cleaning establishment is preferred by many people who demand the very best in dry cleaning services. Ramiro Rangel, Sr., established this business here in Key West, 27 years ago.

They offer 1 day service, Monday-Friday, 8:00 a.m.-6:00 p.m. and Saturday, 8:00 a.m.-5:30 p.m. Ramiro Rangel, Sr., Hilda and Ramiro Rangel, Jr., thank their many customers and invite you to stop in soon.

## BUDDE'S ARTS & CRAFTS

When amateur or professional artists need supplies or materials of almost any kind, they depend on BUDDE'S ARTS & CRAFTS, located at 916-A Kennedy Dr. in Key West, phone 296-2560. This is one of the most complete art supply stores offering canvas, frames, oils, acrylics, water colors, brushes, mat board, craft supplies, kits, miniatures, macrame and books, all reasonably priced. They also have classes for painting and crafts. Whenever you need art materials come to Budde's Arts & Crafts.

For personal attention ask for Estela Budde.

## KEY WESTER RESORT INN

Beautifully located in Key West, on A1A, on the ocean, is the KEY WESTER RESORT INN, one of the most popular resorts in the area. Phone 296-5671 or toll free in Florida phone 1-800-432-7413, or 1-800-327-7072 anywhere in the U.S. Situated across from the ocean, here you will find a beautiful atmosphere combined with an Olympic swimming pool, a tennis court and pro shop, sauna and gym, bikes and an excellent restaurant and Tiki bar.

For more information call and ask for Jodie Malby.

*Antonia's*

Northern Italian Cuisine  
615 Duval Street, Key West  
294-6565

One of Florida's finest Italian restaurants serving Northern Italian specialties and fresh local Key West seafood, is ANTONIA'S where they specialize in homemade Pasta, Fettuccini, Ravioli and Seafood Lasagna and many varieties of great wines are individually selected. Antonia's is a dining experience in a casual and romantic atmosphere, located in a beautifully restored wooden, conch style building at 615 Duval St. (parking in rear). Reservations are necessary - phone 294-6565. All major credit cards are welcome.

The owners, Antonia Berto and Phillip Smith invite you to dine with them soon. "AN ABSOLUTE MUST WHEN VISITING KEY WEST!"

# KEY WEST BUSINESS DIGEST

Ads Sold And Placed By Sunset Media Services, Inc.



An International  
Marina and Beach Resort

THE GALLEON, located in Key West at 617 Front Street, offers a moderately priced vacation resort with everything you could want for a relaxing vacation.

With their beach location, you can enjoy the ocean breeze or enjoy an occasional dip, or swim in their elegant pool and relax in a lounge on the patio. They feature 2 bedroom, 2 bath suites with Jacuzzi's in the master bedroom as well as private balconies for sunset gazing.

In addition, they offer an extensive water sports program including jet skiing, windsurfing, sailboat rental, parasailing, scuba and snorkeling. Bicycle and mopeds are also available for rental.

A marina is also located at this fine resort so you may enjoy chartering a boat for a fishing adventure or have your own boat docked here, because space is provided. The marina at The Galleon is Key West's only Old Town marina with immediate harbor access. In addition, water, electricity and cable TV is available. For your safety, floating docks are featured.

Call 296-7711 and ask for Marketing for a reservation or for further information. Can you think of a better way to spend a vacation?

## ATLANTIC KEY WEST

### AMBULANCE SERVICE

ATLANTIC KEY WEST provides a first response emergency care ambulance service for the city of Key West, as well as non-emergency and air transport. For emergency service dial 911 for non-emergency dial 296-2401. They are fully equipped to get you where you want to go, comfortably, safely and economically 24 hours a day.

We recommend this company for the fine service they offer the people of Key West.

## 1 SALOON

The staff and Virgilio Vitale (owner) of 1 SALOON, located at 524 Duval St. in Key West, phone 294-5797, extends a special invitation to you to spend an evening with them. They are open 7 days a week; the bar is open from 2:00 p.m. till 4:00 a.m., with food always available, and the restaurant is open for dinner from 6:00 p.m.-11:30 p.m., in the dining room. This popular dance bar and restaurant is a gathering place for fun-loving people of all ages because of the relaxed and cordial atmosphere and their live entertainment, with dancing nightly.

At 1 Saloon you'll be treated to quick and courteous service and you'll find the intimate atmosphere just what you've been looking for. You can talk, meet new people, enjoy the music and dance to your heart's content and in addition, they also have video games and billiards for your enjoyment. So, for a really enjoyable change of pace, stop in at the 1 Saloon soon!

## METRIC AUTOMOTIVE

Take your Volkswagen to METRIC AUTOMOTIVE, located at 717 U.S. Hwy. 1 on Big Coppitt Key, phone 294-3882, the Volkswagen specialists in this area. Jeff Goubleman (owner) with 20 years of experience, knows how to fix VW's right the first time! They use the latest diagnostic equipment and can handle any size job in the shortest time and at reasonable rates. Also, a large selection of used and rebuilt parts are available.

You'll feel right at home with the courteous and friendly staff here. Stop by soon!

## SHINDLE ELECTRONICS



### "THE OTHER PHONE CO."

Let SHINDLE ELECTRONICS analyze your business telephone needs and design a system suited to your particular circumstances. This company is equipped to offer you a telephone system that will provide you with maximum cost control, efficiency and profitability. Shindle Electronics is located at 3253 Flagler Ave. in Key West, phone 294-1725, and they have considerable experience in telephone system design. They do all the installation work and stand behind their systems with complete maintenance and service by certified technicians.

Whatever the size of your company, they have a telephone system ideal for you, including multiple key systems, PABX systems and paging and intercom systems. They also feature ZENITH COMPUTERS, MONITORS and BUSINESS SYSTEMS. Ed Shindle (owner) invites you to call today for more information.

# JANGLERS MARINE

## "BOOG POWELL'S"



When it comes to buying a boat, it pays to do business with people who make it their business to know boats. This is why so many people make "BOOG POWELL'S" JANGLERS MARINE, located on U.S. 1 in Stock Island, phone 296-8504, their headquarters for boats, motors and related equipment.

This established boating center has been serving area boaters for years and they can help you select a boat that will meet your particular needs perfectly. Whether you're looking for a fishing boat, a family cruiser, a run-a-bout or a performance boat they can meet your needs. "Boog Powell's" Anglers Marine is an authorized sales and service dealer for boats manufactured by CHRIS CRAFT, BOSTON WHALER and MAKO, and for YAMAHA and MERCURY outboard motors.

You can look to them for all your repair and service needs once you've made your purchase. In addition, this marine center features boat rentals, rental and sales of fishing and diving equipment, a ship's store, bait and tackle, wet and dry storage and fuel, beer and ice. Be sure to ask about their dive trips aboard the CAROL I as well as their half or full day fishing charters on the ISLAND ANGLER, WINDY DAY, REEL IN STEEL or NO MERCY.

Come in to "Boog Powell's" Anglers Marine and see why they have become known as your marine headquarters. For personal attention ask for Patti Ross or Jim Benkozy.

## L.Valladares & Son

Featuring A Selection of Over 3000 Paperbacks

Visit one of this area's most popular newstands, L. VALLADARES & SON, located at 1200 Duval St. in Key West, phone 296-5032. You'll find an enormous selection of out of town newspapers such as the NEW YORK TIMES and the WALL STREET JOURNAL, magazines and paperbacks. The staff here is always ready to help you find what you need!

They are open seven days a week, 8:00 a.m.-8:00 p.m. Stop in soon and see why they are called "The Oldest Newstand in Key West".

## SKY "n" SKI



For a unique adventure on the water, contact SKY "n" SKI, located at The Galleon Marine, phone 296-5165. Sky "n" Ski offers the thrill of parasailing. Just put on your parachute and ride above the water. It's safe and fun and no experience is needed to enjoy this special sport. In addition, Sky "n" Ski features water skiing scheduled throughout the day. They are also headquarters for water ski sales, service and repair.

Call or stop by today and ask for David, Tim, Mark or Jeff for schedule information and rates.

## THE CRAFTY OWL



Your one-stop shopping center for needlework supplies in the Key West area is THE CRAFTY OWL, located at 906-F Kennedy Drive, phone 294-7794. They feature a large assortment of yarns, a complete line of DMC floss, fabrics and instruction books along with custom basic patterns and graphs. Supplies for needlework, counted cross-stitch, crewel work, crocheting and rug making can be found in stock here.

Make them your headquarters for your needlepoint and other supplies. Stop in soon.

## JEWELL'S SEWAGE SERVICE

JEWELL'S SEWAGE SERVICE features expert cleaning and repair of septic tanks. Don't take chances on having someone work on your septic tank who doesn't have the proper experience. So many times this type of work must be completely redone, all because of a lack of knowledge and experience.

Call Jewell's Sewage Service at 745-2145 or 872-2604. Joe Jewell has been serving the Keys since 1974 and would like to thank his many customers.

## YOUR GIFT HEADQUARTERS

### in KEY WEST



Everyone knows a person who's hard to buy for. If the person you're shopping for falls into that category stop in at BIRD IN HAND in Key West, located at 400 Front St., phone 296-6324, for a selection of distinctive and breathtaking gifts sure to please the most discriminating tastes. They feature Hummels, Waterford, Kaiser Porcelain and a stunning selection of Koral Gold Jewelry.

Their talented, knowledgeable staff will gladly assist you in selecting just the right gift at a price you can afford. We suggest that the people of Key West, and visitors to the area as well, make Bird in Hand their gift headquarters. Browsers are welcome and for personal attention ask for Peggy Mader, the manager.

# KEY WEST BUSINESS DIGEST

Ads Sold And Placed By Sunset Media Services, Inc.

## SOUTHARD STREET PRODUCE

### THE QUALITY AND SERVICE YOU EXPECT

Known for their fine quality fresh fruits and vegetables in Key West, is SOUTHARD STREET PRODUCE located at 406 Southard St. in Key West, phone 294-8418.

This market has established a fine reputation for only selling the freshest and highest quality of produce that can be obtained. All of the fruits and vegetables they sell are purchased from farmers, growers and shippers they know and trust to raise only the best.

You'll find they offer a wide variety year 'round at the best prices in town and you'll be pleased with their friendly service as well. In addition, among their large selection they feature exotic items such as yellow cherry and plum tomatoes and shiitake mushrooms. Wholesale, as well as retail, accounts are their specialty and they supply such well known customers as Pier House, The Reach, Casa Marina, Louie's Backyard and La Te Da.

They keep their perishables stored in the latest coolers and make sure that everything they sell is pure and fresh.

It is a pleasure to make mention of this fine market and its staff for their efforts in serving our people well. Remember the name, Southard Street Produce. We know you'll enjoy shopping here. For personal attention ask for Bucu.

## TROPICAL FASHIONS

For truly unique and distinctive fashions, in the Key West area, is TROPICAL FASHIONS. Here you'll find the very latest in creations from the world's foremost fashion experts. Conveniently located in KINO PLAZA, at 115 Fitzpatrick St., phone 294-0401, this shop leads the way in style and fashions. They carry a comprehensive stock of ladies casual and resort sportswear and specialize in large sizes.

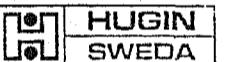
Join the best dressed ladies in Key West by shopping at Tropical Fashions. This is the store where fashion begins. Mary Fernandez invites you to stop in soon and look over the array of beautiful clothing they have to offer.

## PROPELLER SERVICE

Since 1959 the people of the Keys have depended on PROPELLER SERVICE, Henry "Harry" Andrews, owner, located at the corner of 3rd St. and 3rd Ave. in Stock Island, phone 296-8887, for all their propeller repairs as well as new and rebuilt propellers. In addition, they have a diving service and offer underwater repairs and a complete machine shop to handle your welding needs.

They also feature dockside repair and can handle your needs for shaft bearings, engine hydraulics and winches.

## VOLPIAN CASH REGISTER CO.



### Specializing in Restaurants, Bars, & General Retail

Headquarters for cash register sales, service and support is VOLPIAN CASH REGISTER CO., serving Key West to Key Largo, located at 1100 Truman Ave. in Key West, phone 296-6698. Of particular interest to restaurant, bar and general retail business owners, large or small, they have an extensive selection of electronic cash registers, moderately priced. They also offer a range of computer linked systems and can custom design a system for your needs. Their equipment is available for purchase and on lease-purchase plans. Complete repair services are available.

With many years of experience, Volpian Cash Register Co. prides itself on business problem solving by offering the best in equipment from HUGIN SWEDA. In addition, their professional and dependable staff can offer expert advice to save you time and money. Regardless of the size of your business, call for a no-obligation demo at your business or their showroom. For professional attention ask for Ben Volpian, Paul Sibole or Eric Shives.

## BILL'S KEY WEST FISH MARKET

"IF IT SWIMS IN THE OCEAN WE HAVE IT"

Currently celebrating their first anniversary, BILL'S KEY WEST FISH MARKET is located at 2502 N. Roosevelt Blvd. in Key West, phone 296-5891. They are headquarters for freshly caught seafoods of all kinds, including deep sea fish, crabs, conch, lobster, scallops and shellfish of all types as well as many other seafood delicacies. This seafood dealer has become known as one of the finest in the Key West area. They purchase directly from local fishermen and also offer freshly shipped frozen items from remote areas, like Alaskan King Crab legs in season. Because of this policy of securing only the finest seafoods and related products, you're always assured of the best quality. They also serve wholesale and retail customers.

Bill's Key West Fish Market, family owned and operated by Bill Osterhoudt Jr. and Sr., invites area residents and visitors, to come in today and see why they are so popular.

## goldsmith

AWARD WINNING JEWELERS FINE HANDFASHIONED JEWELRY

Jewelry is more than just jewelry at GOLDSMITH, located at 114 Fitzpatrick St. in Key West, phone 294-1243. The jewelry on display and available here is exquisite beyond words.

Each item of jewelry here is an original creation, custom designed and manufactured with perfect detail. Diamonds, precious stones and gold are wedged here in an assortment of jewelry items. In addition, Goldsmith is one of the few jewelry stores specializing in natural American pearls and conch pearls as well as the more traditional cultured pearls.

Their reputation for offering outstanding and distinctive jewelry is well known throughout the U.S. In 1980 they won a national competition over 500 other jewelry stores as the BEST AND MOST BEAUTIFUL STORE in the country. In 1985 they received the ART TO WEAR AWARD and they have also been the recipient of DeBeer's DIAMOND DISPLAY AWARD. Their expertise in offering fine hand fashioned jewelry has also received accolades from the press. The NEW YORK TIMES, speaking of Goldsmith has said, "Their jewelry is the prettiest and most unusual we've ever seen". VOGUE referred to them as having "the best jewelry on the Island - must be seen . . .". WOMEN'S WEAR DAILY called Goldsmith "A Temptation", and FODOR'S GUIDE TO FLORIDA regarded them as "A notable exception to most jewelry stores in Key West."

It is a pleasure to feature a shop where jewelry handcrafting is still practiced as the art that it is. Stop in soon and let yourself be tempted by their beautiful creations.

## CATES ELECTRIC INC.

For any electrical wiring and repair work you can count on CATES ELECTRIC, INC. (William T. Cates-President) located at 1020 Von Phister St. in Key West, phone 294-1777. They are experts in residential and commercial wiring. You can rest assured you're getting the best contractors available in the area.

Serving Key West for over 31 years, you can depend on Cates Electric, Inc. for professional work and courteous service.

## INSIDEOUT natural food & bodycare

Fine natural foods and much more are available at INSIDEOUT Natural Food & Bodycare located at 529 Southard (at Simonton) in Key West, phone 296-2393. Greg Strickland invites you to stop in for more information, Mon.-Sat., 10:00 a.m.-6:00 p.m., and learn the way to a more healthful life. This natural food store provides a complete selection of pure whole foods (in package or bulk), Macrobiotic foods, Medicinal & Culinary Herbs & Spices, Natural Vitamins, Skin & Body Products, Newage Music & Meditation, Tapes, Books & Magazines.

## AQUA CLEAN

National Spa & Pool Institute

A complete and competent swimming pool and spa service is offered in Key West by AQUA CLEAN, located at 3261 Flagler in Key West, phone 294-7127. For a very low price, which includes all chemicals, they will set up a regular maintenance program to chemically treat and clean your pool or spa. They also offer prompt and competent repair of pumps, filters, drains, cleaning systems, etc. And, they can install new equipment and offer spa polishing with silicon sealers. In addition, Aqua Clean sells and installs inground and portable acrylic spas and carries a full line of chemicals.

For anything to do with your pool or spa seek the advice and assistance of Aqua Clean. For personal attention ask for co-owners Dennis Wardlow and Joe Veliz (also Head of the Sales Division).

## LET'S GO COUNTRY IN KEY WEST

At The POINCIANA LOUNGE

The POINCIANA LOUNGE features good drinks, friendly folks and Great Country-Western entertainment. Alyce Milan, the new owner, invites everyone in Key West to visit them often. They have top country bands on Tuesday thru Saturday from 9:30 p.m. till . . . You are sure to enjoy an evening spent here.

They cater to some of the most fun loving people in Key West and you can count on meeting friendly people at the POINCIANA LOUNGE. We are pleased to point to this popular lounge as the place where you can chase the blues away and really enjoy yourself to the fullest. Poinciana Lounge is located at 3432 Duck Ave. (4 blocks N. of Kennedy Dr.), phone 294-6800. Come in soon and see why they're so popular.

## ANGEL'S HAVEN



If you want your children to have a planned, enjoyable and well balanced day, enroll them at ANGEL'S HAVEN (Brenda Miller, owner & R.N.) located at 1011 Virginia St. in Key West, phone 294-3231. They are open Monday-Friday from 7:00 a.m.-6:00 p.m. and accept children from age 3 months to 10 years.

This child care center gives personal attention to each child and places importance on introducing your child to the world of learning. Their efforts will help prepare your child for later school years to come and helps them to develop socially and mentally. Full day and after-school care are offered and small classes and qualified teachers assure you of the best of attention for your child. For more information call today and ask for Pam Schneider.

## KEY WEST BUSINESS DIGEST

Ads Sold And Placed By Sunset Media Services, Inc.

## UNLIMITED CONSTRUCTION

When the services of a general contractor are required for either residential construction, commercial building, multi-unit dwellings or any type of building or alteration work, contact UNLIMITED CONSTRUCTION (Joe Cates, owner) a general contracting firm with the experience to handle any building or remodeling job. They specialize in all kinds of building work and you can rest assured your job is being completed by professionals, using the finest materials and advanced construction techniques.

They are located on Cudjoe Key. Call 745-1131 for any information.

## The Antique Shop

ON KEY WEST

Those of you who cherish fine antiques come in to see the large selection of Colonial American to Art Deco and objects of art available at THE ANTIQUE SHOP ON KEY WEST, located at 300 Simonton St., phone 294-7512. You'll find treasures here that will be a delight to have in your home.

Ro Watson and James W. Cherry, the proprietors, invite you to stop in soon!



On the Old Waterfront is Key West's Oldest Eating House: PEPE'S, since 1909, the friendly atmosphere has attracted a varied clientele including President Harry S. Truman (who slipped away from bodyguards early in the mornings to frequent Pepe's in the 1940's).

Truman's secret is understood by Key Westers who, for 77 years, have enjoyed "from scratch" homemade quality meals. Visitors to the Island receive the same warm hospitality as do locals.

Being located on the Old Waterfront not only assures the freshest produce, seafood and meats, but guarantees an eclectic crowd of fishermen, tradespeople, waiters, politicians, locals, visitors --- and more!

No reservations needed. Sit inside or out under the giant bougainvillea arbor or mahogany tree. Specials daily. Thursdays are "Thanksgiving", and Sundays are Bar-B-Q. Choice NY Steaks cut to order. Open 400 days a year, 6:30 a.m.-9:30 p.m. Breakfast till 1:00, Dinner after 6:00. VISA and MasterCard accepted. Great American Food, Simple & Friendly, located at 806 Caroline St., phone 294-7192.



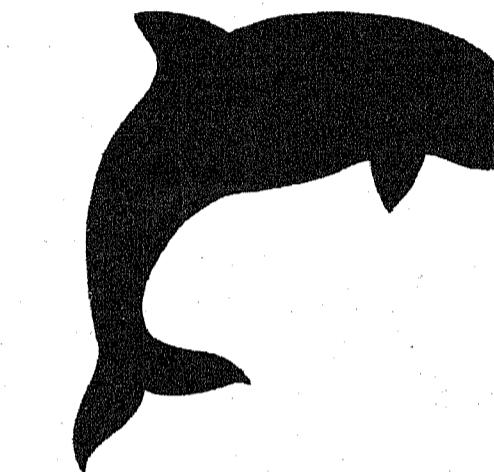
## HEAVENLY BODY KITES & AIRWAVES

For a unique gift to bring out the "free spirit" in all of us, visit HEAVENLY BODY KITES located at 409 Greene St. and AIRWAVES located at 211-1 Duval St., phone 296-2535 to reach both locations. Kites aren't just for kids; their complex, innovative designs and aerodynamic structures will please everyone. The kites on display here are moderately priced and you'll have no trouble selecting a unique gift for yourself or a friend. Drop by or write Heavenly Body Kites, 409 Greene St., Key West 33040, for their free mail order catalogue. Come and visit the Kiteman of Key West.

## COCONUTS BAR & RESTAURANT

We all have our favorite restaurant where we go on those occasions when we want really good food and pleasant surroundings. Come to COCONUTS BAR & RESTAURANT and you won't be disappointed. They are open for lunch and dinner from noon till 2:00 a.m. and food service is available in the bar till 1:00 a.m. When you arrive you will be greeted with a friendly welcome and when it comes to their food, you'll have an extraordinary array of dishes to select from. They are quickly becoming famous for their MESQUITE GRILL and specialize in seafood and prime meats with the delicate smoked in flavor of Mesquite cooking.

Enjoy dining in their garden or sidewalk cafe or by their swimming pool after a cool dip on a hot day. This restaurant, known as THE restaurant for tropical dining at its best, is located at 903 Duval St. in Key West, phone 294-3695. For personal attention ask for Thomas Murray or Fred Mohr.



of each month, 2:30 pm, 319 Duval Street.

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

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

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

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

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

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

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

Urantia Book Study Group. You are welcome to come and share with us this unusual revelation each Wednesday evening 7:30, 1005 Seminary St. For information call Bob at 294-6739, weekends or weekday evenings.

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## March Social Events

MARCH 1 Outdoor Book Sale, Children's Movies at 10 am: Monroe Co. Library. Tennessee Williams Playwrights Festival: Tennessee Williams Fine Arts Center.	MARCH 1-2 "A Souvenir ... Tennessee Williams Remembered": Red Barn Theatre.	MARCH 1-30 "Evita": Jan McArt's Cabaret Theatre.	MARCH 3 Book Reviews at 10 am: Monroe Co. Public Library.	MARCH 5 - APRIL 5 Paintings and sculpture of local artist Jack Baron: East Martello Gallery & Museum.	MARCH 6 The Cleveland Octet: Tennessee Williams Fine Arts Center.	MARCH 7-8 US Conchs: Historical Pageant: Glynn Archer Elementary School.	MARCH 8 Children's stories at 10 am: Monroe Co. Library.
MARCH 8-9 "A Souvenir ... Tennessee Williams Remembered": Red Barn Theatre.	MARCH 10 Book Reviews at 10 am: Monroe Co. Public Library.	MARCH 14-15 House & Garden Tours, sponsored by Old Island Restoration.	MARCH 14-16 Flower Show: West Martello Tower, White St. Pier of Higgs Beach. "The Rose Tattoo" or "Orpheus Descending": Tennessee Williams Fine Arts Center.	MARCH 15 Children's movies at 10 am: Monroe Co. Public Library. Las Vegas Night: American Legion Hall, Stock Island. St. Patrick's Day Suds Run.	MARCH 15-16 "A Souvenir ... Tennessee Williams Remembered": Red Barn Theatre.	MARCH 17 Easter Bazaar: Sigsbee Elementary School. Book reviews at 10 am: Monroe Co. Public Library.	MARCH 17-30 "A Flea In Her Ear": Waterfront Playhouse.
MARCH 21 Musical Program: United Methodist Church.	MARCH 21-23 "Rose Tattoo" or "Orpheus Descending": Tennessee Williams Fine Arts Center.	MARCH 22 Conch Shell Blowing Contest: Mallory Sq. Children's Movies at 10 am: Monroe Co. Public Library.	MARCH 23 Blessing of the Shrimp Fleet: Mallory Sq. Shrimp and Sauce Sampler: Mallory Sq.	MARCH 24 Book Reviews at 10 am: Monroe Co. Public Library.	MARCH 29 Conch Style Supper United Methodist Church. Children's movies at 10 am: Monroe Co. Public Library. 2nd Annual Childbirth/Early Childhood Fair: Seasztown.	MARCH 30 "The Last Week": First Baptist Church. Don't miss the April Fools Day Banquet: Key West Cultural Preservation Society.	MARCH 31 New Prague Trio: Tennessee Williams Fine Arts Center. Book reviews at 10 am: Monroe Co. Public Library.
							THANKS TO LITTLE MEL'S RESTAURANT, CORNER OF FRONT AND SIMONTON STREETS, FOR HELPING WITH THIS COLUMN.

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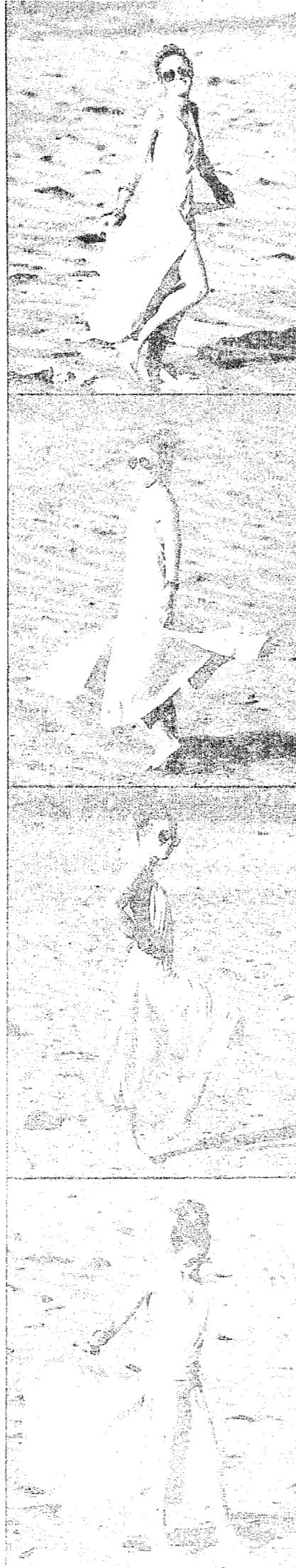
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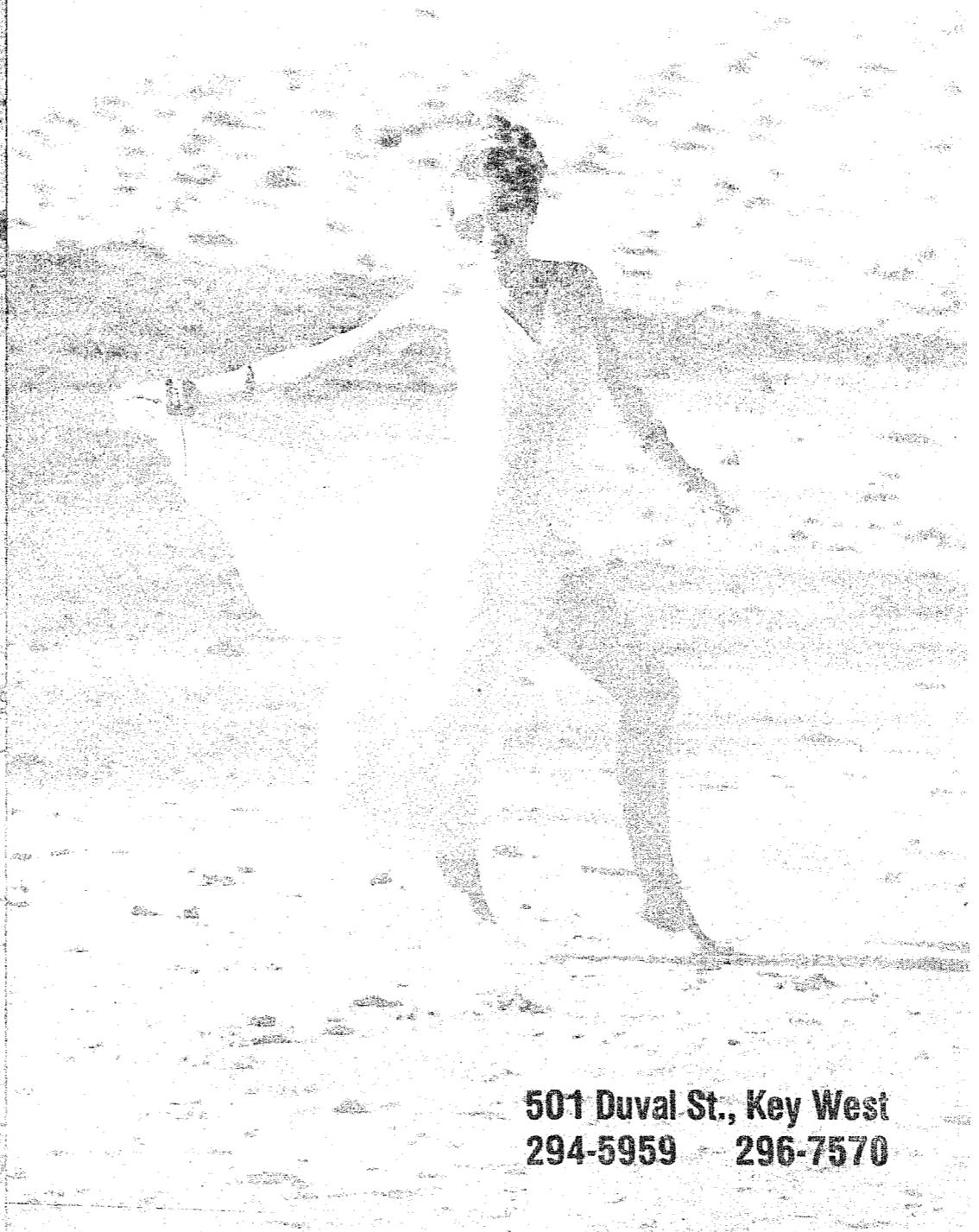
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