South Florida History

Volume 27 No. 2, Spring 1999, $2.50

Hialeah Park 1925 - ????

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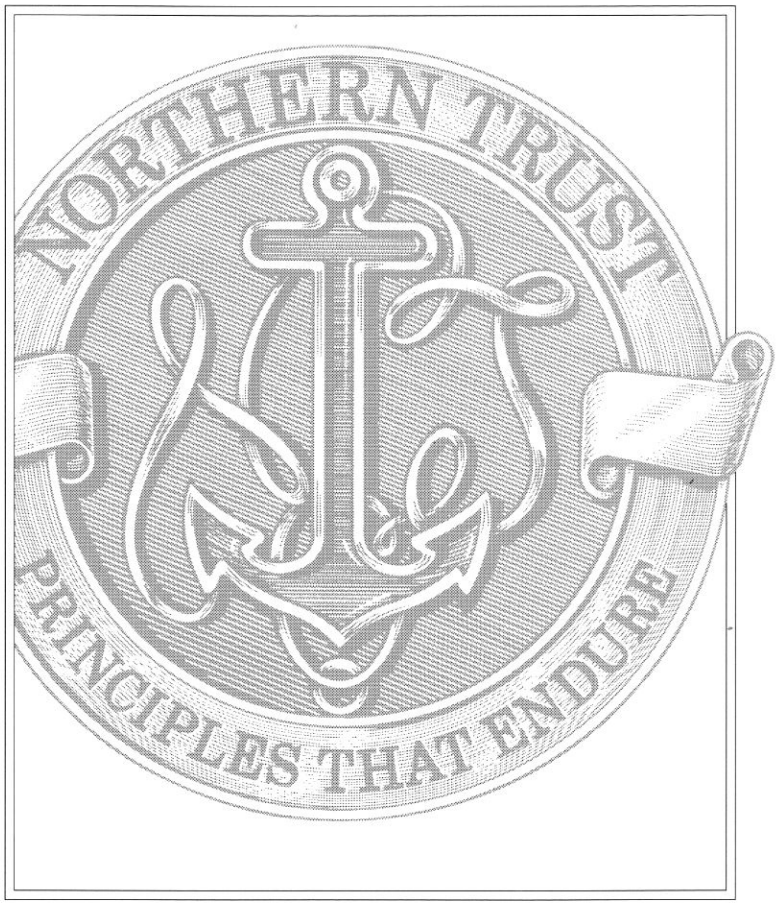

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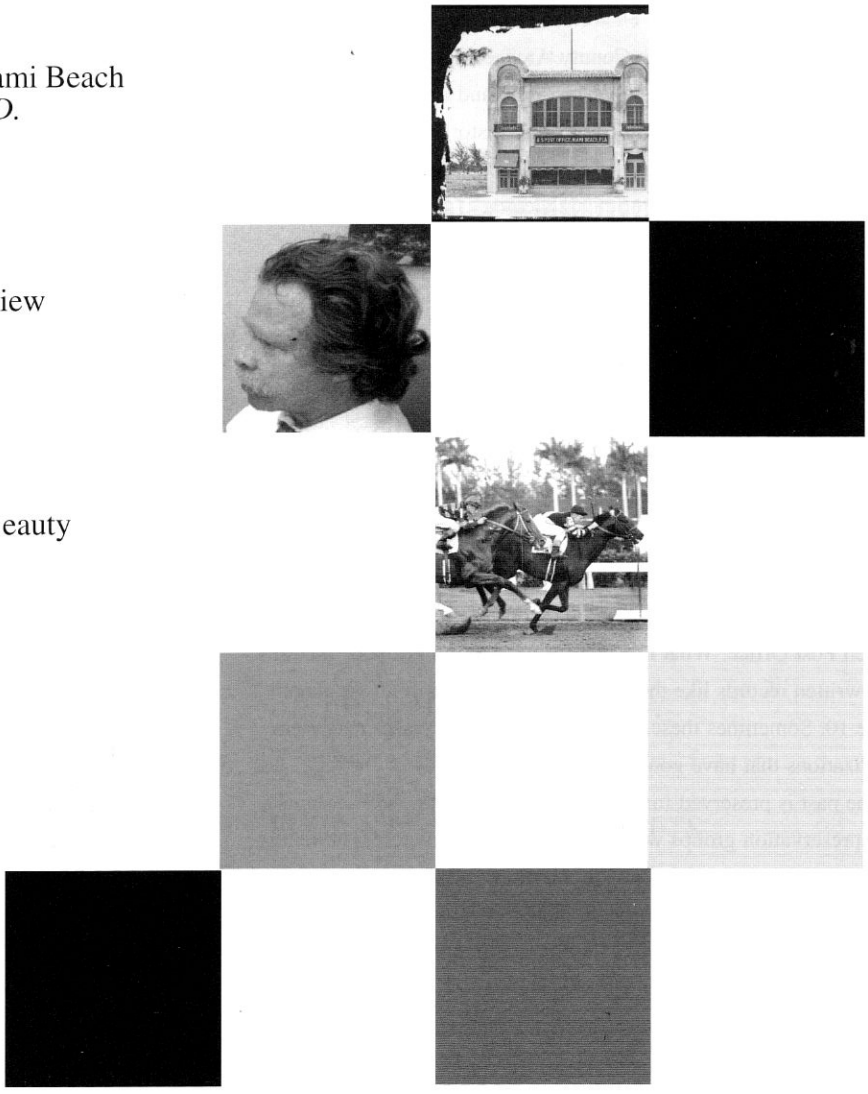
South Florida History Volume 27 No. 2, Spring 1999

Cover: *Memories from Hialeah Park.* *Famous visitors include, clockwise from top right: "Ol' Schnozzola" Jimmy Durante, "Uncle Miltie" Milton (Berle) Berlinger, Cherylynn (Cher) LaPiere, "Give 'em Hell, Harry" President Harry S. Truman and Maria (Charo) Rosario, all from the Hasf Collection. Pictures of Citation statue and grandstand stairs taken by Mary Naumann. Story on Page 22.*

features this issue



editor's notes

By Stuart McIver

A circle means many different things. The Miccosukees speak of "the Wheel of Life." We've all heard of the "vicious circle" and "wheels within wheels." A roulette wheel is a circle and where it stops may mean a winning bet that pays the rent. Or sends you home broke.

There is also the saying "what goes around comes around."

Well, from an ancient past our Miami Circle has come around and landed in the very real world of tee-shirts, websites and prime downtown waterfront property. So intense has become the Miami Circle debate that we have decided to address the theme of historical preservation in this issue of *South Florida History*.

We are publishing a wide-ranging dialogue between Randy Nimnicht, president of the Historical Museum of Southern Florida, and Bob Carr, Miami-Dade County Archaeologist, on the Miami Circle issue (page 16). Together historian and archaeologist explore the balance between property rights and historic preservation, the surprising impact of the media on the vandalizing of sites and the past and future of South Florida archaeology.

In our cover story G.H. Williams writes movingly about the Hialeah Race Course, which many of us consider the most beautiful horse racing track in America (page 22). Where else do flamingoes fly in salute to such greats of the turf as Citation, War Admiral and Nashua? Coconut palms, an infield lake and Florida weather, what a combination! We still have Hialeah, but how much longer? The track is on the endangered list, slipping away from us, not as swiftly as the thoroughbreds or the flamingoes in flight but too fast to allow us room for complacency.

In a story of a landmark already gone Dr. Abraham Lavender traces with meticulous care the life and death of the late, great Miami Beach Post Office. What remains for us now are artifacts, pictures and written records like the story Dr. Lavender unfolds for us on Page 10. Sometimes these are the only traces of places and even civilizations that have gone before.

The past is preserved for us in a variety of ways. Archaeologists and preservation groups work to preserve the structures, buildings and homes of an era. How vividly homes of the early 19th century bring home to us how short people were a century and a half ago. Try walking through a doorway in the Edgar Allan Poe House in Baltimore without cracking your head.

Historical societies preserve artifacts, ranging from shoes to quill pens, documents that give us a record of an important court case or land transaction, artwork and photographs such as the Miami Beach Post Office and the Hialeah track.

Our past is kept alive for us in many other ways. Newspaper and magazine stories, old phonograph records and the memories of old-timers captured on tape, snapshots from a Brownie and a family's moving pictures from a camcorder, books and newsreels, scorecards from a baseball game and Marlins' caps. All of these saved for us by museums tell us how an earlier society functioned or sometimes failed to function.

Take the Ashley Gang, South Florida's legendary band of outlaws who to some became folk heroes. In this issue I am reviewing *Red Grass River*, a novel about the Ashleys, who had the run of the area between 1911 and 1924, when they were gunned down at the Sebastian River bridge (page 30).

In this book the author, James Carlos Blake, who lives part of the year in Deland, moves John Ashley, his moll Laura Upthegrove and the rest of the gang through the Everglades and the rowdy frontier worlds of Miami, Fort Lauderdale, West Palm Beach and Stuart. A society trying to move from pioneer status into something approximating civilization is depicted in his novel, sometimes with fidelity to fact, sometimes with a soaring imagination. Still, through it all he gives us the feeling of what certain segments of life were like here in the early days of the century and during Prohibition when moonshiners in the Everglades and rum-runners moving back and forth to the Bahamas became important players. You would never point to his book for historical accuracy but that shouldn't stop you from reading it for a sense of the times — and a good story.

At about the same time I was reading about the Ashleys I happened to locate a tape of a movie called *Little Laura and Big John.* Laura was played by actress Karen Black and John Ashley by singer Fabian Forte. The movie was shot in 1973, much of it at Luke Moberly's studios in Davie. I watched this just after reading the novel. It took far more liberties with the facts but even at that it adds a little more to what we know of the wildness of an earlier time. One sequence was shot at the Gilbert's Bar House of Refuge on Hutchinson Island in Martin County. It is the only House of Refuge still standing from the days when they were built in the 1870s and it's good to see it preserved on film.

After reading a novel and then watching a movie I decided to read *Florida's Ashley Gang*, a short nonfiction paperback by Ada Coats Williams. Hers is a straightforward account of the gang's exploits, carefully documented, footnoted and illustrated with photos of the gang. Just the facts, ma'm, not the legend.

That's really too much Ashley Gang to take in so short a period of time, but it shows how many facets there are to preserving a legend. One thing missing, though, is John Ashley's glass-eye, an important part of the

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The Historical Association of Southern Florida is a non-profit cultural, educational and humanistic institution dedicated to providing information about the history of southern Florida and the Caribbean, and to the collection and preservation of material relating to that history. Association programs and publications are made possible by membership dues, gifts from private sources and grants from federal, state and local agencies.

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story. It replaced an eye shot out during a getaway. Sheriff Bob Baker swore he would wear the glass eye as a watch fob. Gun Moll Laura told him, "If you don't put that eye back again, I'll crawl through hell on my hands and knees to kill you." He put it back. Ms. Williams wrote that the glass eye was buried with John Ashley. Oh, well, it would have been too grisly an artifact.

The novel, the movie and the nonfiction paperback all contribute to what we know of the Ashleys and what we know of South Florida as it struggled to find its way out of the lawless frontier world of the early twentieth century.

The story of a civilization, of a city, of a family or of one human being is told by many small bits and pieces. Saving and interpreting those bits and pieces is the mission of the preservationist, the archaeologist, the historian, the historical society and of the museum.

What will the Miami Circle tell us?

"Round and round it goes... and where it stops, nobody knows." ***-SFH***

Correction: The Last issue of* South Florida History *included a story titled* Black Indians Fought in Seminole Wars. *The author is Carol T. Gassaway, not Carolyn T. Gassaway. We apologize for the mistake.

HISTORICAL MUSEUM OF SOUTHERN FLORIDA

Miami-Dade Cultural Center, 101 West Flagler Street, Miami, Phone: 305-375-1492 Fax: 305-375-1609 E-mail: www.historical-museum.org Open Monday Through Saturday, 10 a.m. - 5 p.m.; Thursdays until 9 p.m.; Sundays, 12 noon - 5 p.m. Closed Thanksgiving, Christmas and New Year's Day. Adults $5; Children 6-12 $2. Members Free.

SPECIAL EVENTS

MIAMI: THE GATEWAY CITY: A SPECIAL MONTHLY SERIES

Saturday, April 10, 3:00 - 5:30 p.m. **Steel Drums for the 21st Century.** At the Historical Museum of Southern Florida (HMSF). Michael Kernahan - Steel Pan Making Demonstration. Othello Molineaux Quartet in concert.

Saturday, April 17, 12:00 - 6:00 p.m. **Pre-Millennium Pan African Book Jam.** Special program at the African Heritage Cultural Arts Center, 6161 N.W. 22 Ave.

Saturday, May 8, 2:00 - 4:00 p.m. **Literary Perspectives on Miami (Fiction/Poetry Readings).** At HMSF.

Saturday, June 12, 2:00 - 4:00 p.m. **Environmental Issues in South Florida (Panel Discussion).** At HMSF. Call Folklife Curator Dr. Steve Stuempfle at (305) 375-1492 for details.

SPRINGTIME HARVEST FESTIVAL

Saturday and Sunday, April 24-25, 10:00 a.m. - 5:00 p.m. At the Miami-Dade County Fair and Exposition Center, Coral Way and S.W. 112 Avenue. A Springtime Harvest celebration once again arranged by the Historical Museum of Southern Florida. This indoor show features more than 200 craft artists. Take home a little piece of history from the traditional handmade crafts, ranging from dolls to jewelry to furniture, including spring plants and flowers and other unique items that will be on display and for sale. Admission is $4 for adults and $2 for children (5-12). Call (305) 375-1492 for details.

SPECIAL EXHIBITIONS

CORAL GABLES: THE CITY BEAUTIFUL

Running Through May 30, 1999. At HMSF. Learn about this fascinating and endeared city, the childhood dream of Solomon G. Merrick, and its amazing history. The exhibit, among other amazing things, will explore the unique topography of the city in ancient time, to the utopian city beautiful movement of the 1920s.

Sunday, May 16, 1999, 2:00 p.m. At HMSF, Ellen Uguccioni and Don Slesnick will again present their fascinating lecture on *Coral Gables: The City Beautiful*. Call (305) 375-1492 for details.

CUBA IN OLD MAPS

June 18 - September 19, 1999. At HMSF. *Cuba in Old Maps* is a unique way to explore the history of Cuba and its relationship to the rest of the world. This exhibit will showcase a rare collection of antique Cuban maps spanning four centuries. Scholar and Cuban map collector Emilio Cueto will guest curate this special exhibition, which will be accompanied by a comprehensive illustrated catalogue. *Cuba in Old Maps* will be the first exhibition of its kind devoted solely to the mapping of Cuba and is made possible by the generous support of the John S. and James L. Knight Foundation. Call (305) 375-1492 for details.

GATEWAY OF THE AMERICAS

Permanent Exhibition Opening Spring, 1999. At HMSF. *Gateway of the Americas* is the new multimedia addition to the museum's permanent exhibit, *Tropical Dreams: A People's History of Southern Florida.* Using computers and audio/ visual components, explore the last fifty years of southern Florida's development, a burst of activity that produced more changes in the area than any other time period since its settlement. Visitors can chart the region's growth and examine the myriad influences—from transportation and immigration to education and recreation—which have given South Florida international importance. Call (305) 375-1492 for details.

Fort Myers Historical Museum 2300 Peck Street, Fort Myers (941) 332- 5955. Open Tuesday through Saturday, 9 a.m. - 4 p.m. Closed Sundays and Mondays and most holidays. Admission is $6 for adults and $3 for children ages 3-12. Museum members are free.

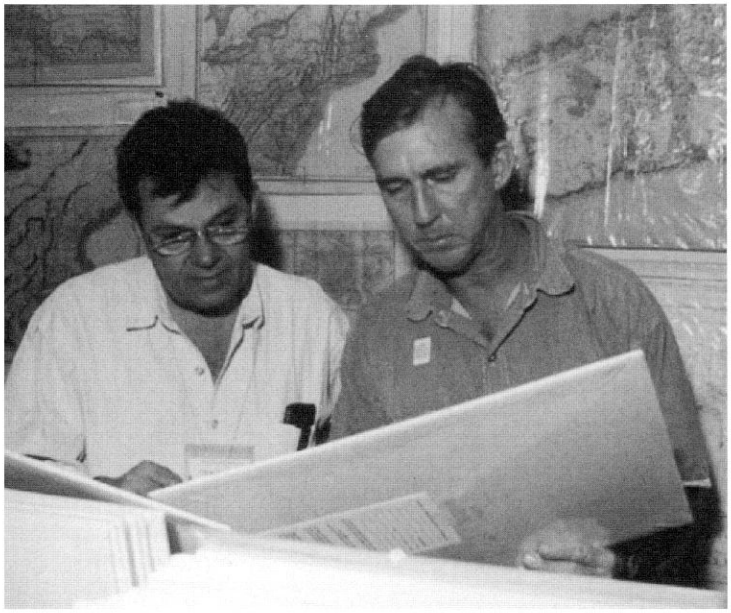
Collier County Museum 3301 Tamiami Trail East, Naples (941) 774-8476. The Collier County Museum explores the people, places and everyday events that have shaped Collier County's heritage. The museum and four-acre historical park are open Monday - Friday, 9 a.m. - 5 p.m. Free.

Clewiston Museum 112 South Commercio Street, Clewiston (813) 983-2870. The Clewiston Museum, founded in 1984, is a growing museum, collecting and displaying items, large and small, important and trivial, which reflect the past of Clewiston and its surrounding area. The Clewiston Museum is open 1-5 p.m. Tuesday through Saturday, with seasonal adjustments. No admission fee is charged; however, donations are encouraged.

Boca Raton Historical Society Town Hall, 71 N. Federal Highway, Boca Raton (407) 395-6766. The Boca Raton Historical Society operates a museum and gift shop at the old town hall, 71 North Federal Highway, Boca Raton. Hours of operation are Tuesday through Friday, 10 a.m. - 4 p.m.

Florida History Center & Museum Burt Reynolds Park, 805 North U.S. Highway 1, Jupiter (407) 747-6639. The Florida History Center & Museum is open all year. Examine artifacts from early Florida inhabitants in the permanent museum collection and view the traveling exhibits. Open Tuesday through Friday, 10 a.m. - 5 p.m. and weekends 1-5 p.m. Closed on Mondays. $4 adults; $3 seniors; $2 children. The Jupiter Inlet Lighthouse is open Sunday - Wednesday, 10 a.m. - 4 p.m. (must be 48" tall to climb.) For information: (405) 747-8380. $5. The Dubois Pioneer Home is open Sunday and Wednesday, 1 p.m. - 5 p.m. $2.

Map Fair Brings the World to Miami



Map aficionados from around the world gathered at the Historical Museum of Southern Florida (HMSF) on February 6 and 7 for the *Sixth Annual Miami International Map Fair*. The only event of its kind in the Western Hemisphere, the Map Fair attracted map dealers, collectors and hobbyists for a weekend of lectures, workshops and expert opinions.

More than 260 people preregistered for the whole weekend of events, topping previous records. Registered visitors came from all over the United States, Canada and Panama. An additional 600 people paid general admission to attend the Dealers' Marketplace and possibly seek out an expert opinion of their own map.

Thirty-two prominent antique map dealers participated in the Map Fair. They came from England, Canada, the Netherlands, Germany, Argentina, Western Australia and all throughout the United States.

"This event is amazing," said Marcia J. Kanner, Map Fair Coordinator. "The Historical Museum has become famous throughout the world for putting on such a quality fair. The dealers have become old friends, many returning year to year, with a waiting list that grows longer all the time."

On Friday, Feb. 5, a cocktail reception followed by a "Dutch Treat" dinner at the Coral Gables Hyatt allowed dealers and registrants to mingle before the big weekend of selling and browsing. The cocktail reception, as well as the entire weekend of events, was sponsored by Honeywell, Latin American Region.

Philip Burden, map dealer and author of *The Mapping of North America*, was the keynote speaker.

The panel discussion, held on Saturday, examined the "Mapping of the Caribbean." It was moderated by Dr. Joseph H. Fitzgerald, founder and Chairman of the Map Fair. Panelists included Dr. David Buisseret, University of Texas, Jay I. Kislak, founder of the Kislak Collection of Rare Books and Manuscripts, and Emilio Cueto, collector and scholar.

Fitzgerald, a former president of the museum, began collecting maps as a young medical intern in New York City with a set of three maps, and the rest, as they say, is history.

"I found maps very attractive for several reasons," Fitzgerald told *The Miami Herald*. "First, the historical aspects. Maps are a good picture of history. Secondly, they are colorful, have artistic borders and vignettes and some are interesting because of their inaccuracies."

> "February in Miami is definitely the place to be if you sell or collect maps"

The workshop, held on Sunday, discussed "Restoration and Preservation of Historic Maps," and was led by Patricia Molen van Ee, Specialist in Cartographic History, the Library of Congress.

With maps ranging from the high-priced to the inexpensive, Fitzgerald said that there is something for everyone at the *Miami International Map Fair*. Marcia Kanner agrees.

"February in Miami is definitely the place to be if you sell or collect maps," she said. ***-SFH***

Coral Gables Exhibit Reveals The City is Beautiful

Visitors to the Historical Museum of Southern Florida (HMSF) exhibition *Coral Gables: The City Beautiful* have the unique opportunity to view hundreds of rare artifacts, photographs, maps, drawings, postcards and publications, many of which have never been on display to the public before. The exhibition will run through May 30, 1999.

The 2,000 square-foot exhibition focuses on the unique story of Coral Gables as a Mediterranean-inspired, planned community and its important role in the land boom of the 1920s that led to the rapid development of South Florida. The exhibition will be on display at HMSF through May 30, 1999.

One amazed attendee at the exhibit's opening reception on February 18 pointed to a photograph and the accompanying architectural rendering of a typical Mediterranean style home in Coral Gables and said, "I grew up in that house!"

Such responses by visitors to the images and objects in the exhibition are not uncommon, said HMSF Curator of Object Collections Noelle Shuey.

"Numerous people reminisce and see familiar sights, but they are also surprised at some of the things they discover about the city," Shuey said.

Originally used by early native Americans as a site for hunting and gathering, the Coral Gables area began to be settled by pioneer homesteaders in the 1890s. One of these original settlers, George Merrick, assembled building and landscape architects and real estate salesmen to plan a city that would be distinctive for its appealing Mediterranean-motif architecture, exceptional beauty and amenities. However, many individuals may be surprised to learn some of the lesser-known stories that are a part of Coral Gables' unique history. For example, Marjory Stoneman Douglas once wrote promotional material for George Merrick's new community, that in 1926 the Venetian Pool was drained of 900,000 gallons of water to stage an opera performance or that prospective buyers of Coral Gables homes in the 1920s were transported around the development in pink buses, Shuey said.

Coral Gables: The City Beautiful covers these events in 13 thematic areas starting with *Topography and the Tequestas* and continuing through *Coral Gables Today*.

The exhibit's opening reception was highlighted by guest speaker Donald Slesnick, II, Chairman of the Coral Gables Community Foundation, and Ellen Uguccioni, Coral Gables Historic Preservation Director. Slesnick discussed "The Politics of the Boom and Beyond." Uguccioni, who worked closely with HMSF curators in the organizing of the exhibit, talked about the Mediterranean-style images of Coral Gables. Be there on Sunday, May 16, 1999 at 2:00 p.m. when Uguccioni and Slesnick will again present their fascinating lecture on *Coral Gables: The City Beautiful*.

"The city of Coral Gables' rich history, and in particular its architectural history, has been well preserved thanks to the diligent efforts of its founders, residents and government," Shuey said. "The Historical Museum of Southern Florida has also played a significant role in preserving this history by collecting, caring for and making available to the public a wealth of material pertaining to Coral Gables."

"The combination of all of these endeavors has resulted in a fascinating exhibit," Shuey added. "One which, in the future, will hopefully form the basis of a permanent exhibition in the City of Coral Gables' own historical museum."

Coral Gables: The City Beautiful was produced by the Historical Museum of Southern Florida with Historical Museums Grants-In-Aid Program assistance provided by the Bureau of Historical Museums, Division of Historical Resources, Florida Department of State, Sandra B. Mortham, Secretary of State; sponsored in part by the State of Florida, Department of State, Division of Cultural Affairs, and the Florida Arts Council; and with the support of the Metropolitan Dade County Cultural Affairs Council and the Metropolitan Dade County Board of County Commissioners, the Members of the Historical Association of Southern Florida and the Coral Gables Community Foundation. ***-SFH***

MIAMI BEACH'S FIRST POST OFFICE

Miami Beach Post Office on May 19, 1921.
Hasf Matlack Collection Photo 21-10.

ON WEDNESDAY, NOVEMBER 5, 1997, ABOUT A MONTH AWAY FROM BEING DECLARED A HISTORIC BUILDING BY THE CITY OF MIAMI BEACH, MIAMI BEACH'S ORIGINAL POST OFFICE WAS DEMOLISHED BY ITS NEW OWNER OF ABOUT TWO WEEKS, POTAMKIN CHEVROLET. "WHILE POTAMKIN HAS NO IMMEDIATE PLANS FOR THE PROPERTY, (POTAMKIN) WANTS TO AVOID THE CONSTRAINTS IMPOSED ON HISTORIC PROPERTIES," LUCIA DOUGHERTY, POTAMKIN'S ATTORNEY TOLD *THE MIAMI HERALD*. "THE RECENT 'ANTI-DEVELOPMENT' HYSTERIA ON THE BEACH IS ALSO A CAUSE FOR MY CLIENT'S ALARM... NO ONE WILL TELL (MY CLIENT) HOW TO RENOVATE OR FIX THE STRUCTURE IF IT IS NOT THERE," DOUGHERTY CONTINUED.

MIAMI BEACH'S FIRST POST OFFICE, REFERRED TO AS THE OLD POST OFFICE, HAD BEEN BUILT IN 1920 IN SEVENTY-TWO DAYS, AND HAD OPENED FOR BUSINESS ON SATURDAY, DECEMBER 4, 1920. IT HAD EXISTED FOR 77 YEARS, AND HAD BEEN USED FOR VARIOUS ACTIVITIES. IT WAS FLATTENED IN LESS THAN THREE HOURS. MIAMI BEACH HAD LOST ONE OF ITS OLDEST, MOST HANDSOME, AND MOST SIGNIFICANT HISTORICAL BUILDINGS.

BY ABRAHAM D. LAVENDER, PH.D.

HOW IT CAME TO BE

Postage stamps to mail a letter cost only two cents in 1920, but residents and businesses in Miami Beach had no post office from which to buy them. Residents and businesses received their mail by rural route delivery from Miami. Rural deliveries and collections were made daily except Sundays. The patron had to put a receiving box at the required height from the ground and to apply at the post office so that the carrier could "put such applicant on his list for distribution."

The Miami Post Office was overwhelmed by recent growth. "Conditions at the post office are becoming fairly intolerable," *The Miami Herald* wrote in January, 1920. "For months there have been no boxes for rent, and as a result, thousands of people are forced to get their mail at the general delivery windows. They stand in long lines that curve around in front of the other windows, and create the greatest congestion." In mid-January, Congressman W. G. Sears already had begun communications with the first assistant Postmaster General in Washington, D.C., to either enlarge the post office in Miami or establish sub-stations.

It also was noted that the need for a post office at Miami Beach "was never more in evidence," and that delays and annoyances were being caused because people on the last half of the route did not receive their mail until well after noon. It was argued that Miami Beach had outgrown a rural route, and that hundreds of prominent businessmen of the country who were spending their winters in Miami Beach, along with thousand of tourists, were being forced to put up with inefficient servicemen.

On May 24, F.J.G. Pulsifer, post office inspector, came to the Miami area to look over the situation, and the next day announced that Miami Beach would have a post office of its own. Pulsifer said he believed there were about 1,500 people on the beach, and that it might be possible to secure two letter carriers for the peninsular town. The official population of Miami Beach, according to the city's first federal census taken in January 1920, was only 644 people. But most winter residents were not counted, and the city was growing rapidly.

Pulsifer advertised for a well-located structure, with not less than 3,000 square feet, to begin operating as soon as the building could be obtained and equipped. The City of Miami Beach was required to buy and install the fixtures for the government to lease. It was expected that the heavy correspondence carried on by the various land companies and hotels would put the post office in the second class division. It also was expected that establishment of the Miami Beach Post Office, as well as one at Buena Vista, would help relieve the congestion, lack of boxes, and long lines at the Miami Post Office.

Mayor Thomas J. Pancoast. **Hasf Matlack Collection Photo 104679.**

In May, about the time that Pulsifer was announcing that Miami Beach would have its own post office, the Miami Beach Improvement Company, comprised of the John S. Collins family including Collins' son-in-law, Mayor Thomas J. Pancoast, announced that it was giving the city three blocks of land between 21 and 22 streets, from the Atlantic Ocean west to Sheridan (now Park) Avenue. The land had been donated to Miami when Miami Beach was founded, and had been designated as a park for the city of Miami, although the land remained unimproved and apparently little used as a park.

Miami and Miami Beach had been talking about a sale of the park to Miami Beach, but instead the Miami Beach Improvement Company got title back and announced it planned to give the three blocks to Miami Beach. Soon afterwards, the city announced that it planned to build a new municipal building on one of the blocks on the west side of Collins Avenue. Plans called for the new post office to be located in the municipal building.

However, problems developed with the donation of the land to the city by the Collins family. At the city council meeting of July 14, Mayor Pancoast explained that he had expected the donation of the three city blocks to present no problems, but that at a Collins family meeting in New Jersey there had been opposition. At the council meeting of August 2, Mayor Pancoast stated that the deed specified that the land could be used only for park purposes. Plans for the municipal building were cancelled.

By early September, the post office inspector had been to Miami Beach several times searching for a building, with a building on Lincoln Road being under consideration as the best choice. However, the Lincoln Road building was not selected for the post office. About mid-September Mayor Pancoast received a copy of a letter written to a United States Senator from the first assistant postmaster general in Washington. "My dear Senator," the letter began. "I wish to inform you that the department today accepted a proposal submitted by the Miami Ocean View Company of Miami, Fla., to lease quarters for a classified station to be established at Miami Beach at 1113 Fifth Street, on or about December 1 next. The company is to erect a new building and provide a room 40 feet by 84 feet, with complete equipment, heat, light and safe, under a five year lease." The letter was signed by J.C. Coons.

The Miami Ocean View Company had been formed in 1916 when J.N. Lummus and J.E. Lummus joined with Carl

Fisher, Fisher's top assistant John H. Levi, and six others to put together tracts of land on the west side of the beach, going from Washington Avenue [then Miami Avenue] west to Alton Road. Although Mayor Pancoast was allied with his father-in-law, John S. Collins, in the Miami Beach Improvement Company, one of the other major development companies, he was given much credit for his indefatigable efforts and long time scheme to get a post office.

The Miami Ocean View Company began work on the post office on September 22 on the north side of Fifth Street, just east of the Miami Ocean View Company building, between Lenox Avenue and Alton Road.

The new building was to be constructed of concrete. Mail was to be brought to the building on trolley cars. The post office would be the fourth business building on Fifth Street.

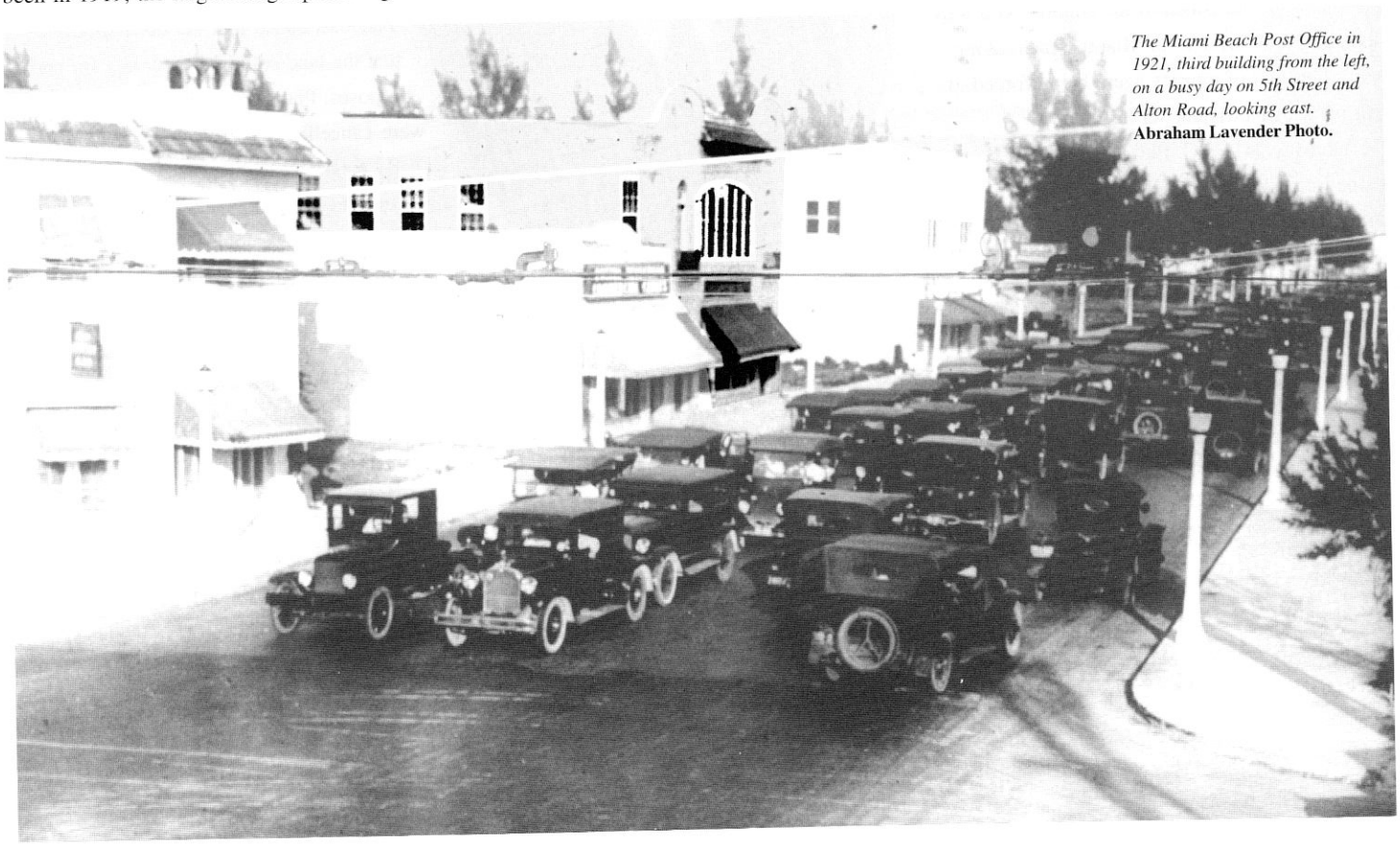
The new County Causeway, supplementing the two-lane wooden Collins Bridge, had opened on February 17, 1920. The year 1920 was an important one for Miami Beach. The County Causeway opened, an electric trolley started operating, the city got its own electricity plant, the first automatic telephone exchange opened, the first public school was built, the first PTA was started, the first church was built, the city's first large tourist hotel, the Flamingo Hotel, was built, and a massive construction project of houses and streets was underway.

Real estate sales were almost ten times what they had been in 1919, the largest single percentage increase in the city's history before or after 1920. The post office was a significant symbol of this growth. Although the Fifth Street location was the third choice, it had the benefit of being located at the gateway to the city, a location that made the Old Post Office easily accessible to the public as well as visible to people arriving from Miami.

As the new post office was being built, Levi was debating whether to put offices or small apartments on the second floor over the post office. Offices were more in keeping with the building but there was a critical shortage of housing. Steel furniture, including 548 combination lock boxes and drawers, were shipped to the Miami Beach post office in early November. The combination lock was a new feature which relieved postmasters from continually having to replace lost keys.

By early November, Levi had decided that the second floor would have office suites, with nine large sun-flooded office rooms in all. The builders believed that the location would make the offices attractive to businessmen. A truck, rather than trolley cars, would bring the mail directly from the train in Miami, and outgoing mail also would go directly to the train without going through the Miami Post Office. Miami Beach would have two deliveries a day by two carriers from the train.

On November 17, it was reported that the post office would be furnished and occupied within 20 days. The office furniture had been shipped, but delayed in transit, and a tracer had been sent seeking missing carloads of equipment. The furniture finally arrived by December 1, after the car in which it was being delivered broke down and men worked into the night at installation.



The Miami Beach Post Office in 1921, third building from the left, on a busy day on 5th Street and Alton Road, looking east. **Abraham Lavender Photo.**

THE POST OFFICE OPENS

The Miami Beach Post Office opened on Saturday, December 4, 1920. The hours of operation were the same as in Miami, general delivery being from 8 a.m. to 6 p.m., and money orders from 9 a.m. to 5 p.m.

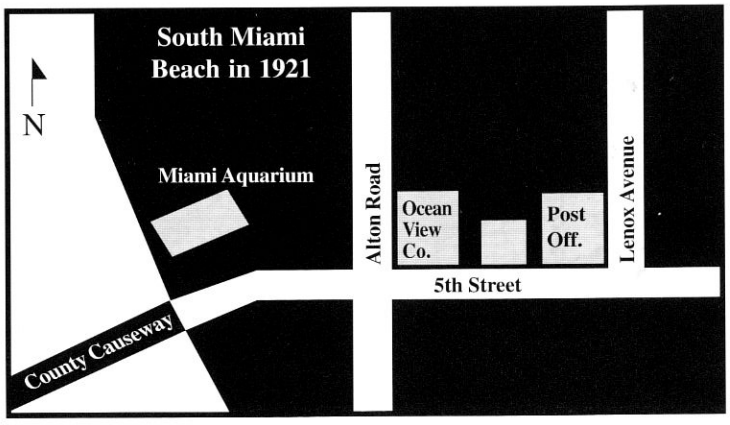
The first postage stamp sale was made to little two-year-old Lambert Lummus Rook, the grandson of J.N. Lummus, the city's first mayor (1915-1918). Held up to the window by his mother, Mrs. Emma Lummus Rook, and accompanied by his maternal grandmother, Mrs. Lula James Lummus, he bought a stamp to send to his grandfather, J.N. Lummus, who was in Hot Springs, Arkansas. "The little child, of course, did not realize that he was taking part in a historical event, another incident in the fast moving processes which are building a city," *The Miami Metropois* opined.

Many people visited the post office to see the new equipment and to engage boxes. Only seventy-two days had elapsed from the driving of the first pile for the foundation until the opening of the post office. Credit was given to Levi and to J.O. Schreffler, the building foreman. Schreffler had been pushing to complete the building of the Star Island Yacht Club building, but city councilman Levi, in his capacity as vice-president of the Miami Ocean View Company which was building the yacht club, had taken Schreffler away from the yacht club and placed him in charge of a rush project for building the post office. The clerk in charge, N. S. Songer, encouraged people to use the post office, to help it make a good financial showing and justify its being established.

Much mail was received, addressed simply to Miami Beach, without any route or street number. Some of this mail was delivered by checking newspaper announcements of the arrival of persons, and the post office appealed to people to leave information at the post office.

ADDRESSING THE BEACH

By the time the post office opened, Miami Beach also had established rural routes, but it had not been easy. Because Miami Beach was getting its own post office, houses had to be numbered. By early September, it was announced that Miami Beach did not yet have mail carriers assigned, but that carriers were planned for the more thickly settled areas. As attention was being given to the building itself, the city passed an ordinance in September that houses on the east and north sides of streets would have odd numbers, and those on the west and south sides would have even numbers. The city engineer, Robert M. Davidson, had the plans, and people were encouraged to request their numbers and put them on themselves to speed up the process. People did not respond voluntarily, so about two weeks later the Miami Beach Council passed an ordinance compelling property owners to put numbers on their dwellings or be summoned to court, with the possibility of a fine of not more than $25 or imprisonment of not more than 30 days if people did not put up their street numbers. By September 23, it was announced that there still had been little compliance.



In early November, residents and businessmen were again encouraged to put up numbers, for sale at 10-cent stores and hardware stores.

"When the shift of the mail is made to Miami Beach for free delivery it will not be the duty of the carriers or the postmaster to locate persons whose houses are unnumbered," *The Metropolis* stated. Mail without a street address would go into the general delivery window, and would have to be called for at the post office.

On the day the post office opened, it was announced that two regular carriers and one parcel post carrier, using bicycles, and including both Star Island and Belle Isle, were being hired. City carrier service began on Monday, December 6, for those people who had put up their numbers. Many people still had not put up numbers or receptacles, and were again reminded that their mail would be held at the post office because no carrier was expected to knock and wait for a response. That practice, rather than 30 days imprisonment, seemed more realistic.

However, permission to discontinue Rural Route 1 out of the Miami Post Office had not been received from Washington, so rural delivery also would continue for a short time. Postal users were encouraged to use Miami Beach instead of Miami so that mail would not have to go through the Miami Post Office. In addition to the three carriers, the post office was staffed by two people. Soon after the routes were operating, there was talk about having a "Miami Beach Post Office Day," a day set apart for advertising the post office and the city. "All people living in Miami Beach should call at the post office and mail souvenir postcards of the beach to their friends," *The Miami Metropolis* suggested on December 14, 1920.

The slogan of the hour soon became "Mail your Christmas packages at the Miami Beach Post Office," as the post office soon approached its Christmas heavy-mailing season. Mayor Thomas E. James encouraged every resident, every winter

resident, and every visitor to patronize the post office. He particularly encouraged the women of the city to use the post office for purchasing of stamps and for mailings.

In an article with comments about the post office Arlie H. Schmitt of the Toledo Apartments said the post office was the best expenditure for advertising the whole Beach that had been done since the causeway opened. "The location is right. People have to pass the office on leaving Miami Beach and I believe that they will be loyal enough to patronize the office," Lummus said.

A few days before Christmas, business at the post office had exceeded expectations, but again people on the beach were urged to patronize the post office so that it could make a good showing. Meanwhile, the Miami Post Office was so jammed with Christmas mail that double crews were working day and night and mail was being sorted outside on the lawn and on driveways.

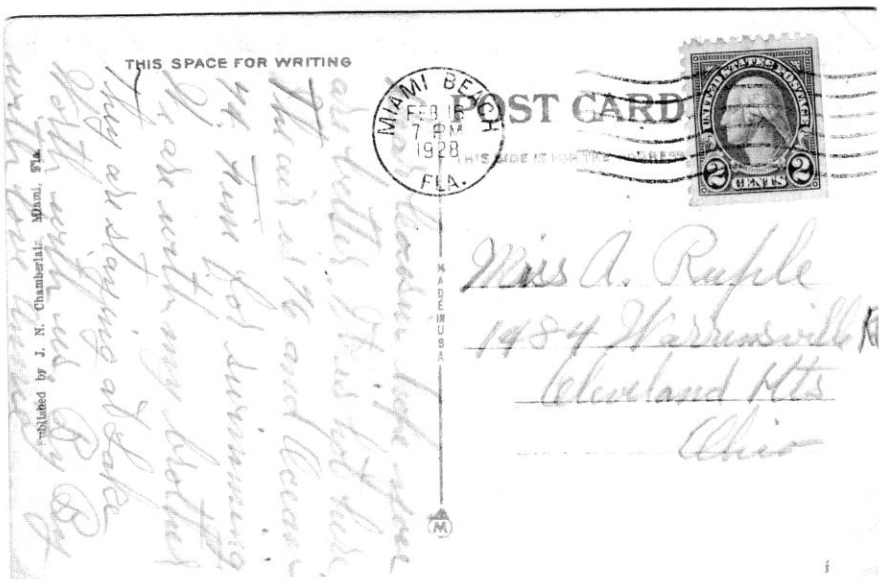
However, in all the Christmas business at the Miami Beach Post Office, there was not a single night when parcel post deliveries were not cleared up for the day before the office closed. Some people from Miami "got wise" and went to Miami Beach to mail a great bulk of Christmas packages. On December 29, Levi gave a contract for putting a new curb on a walk at the post office, with plans then to widen the street there so that cars could discharge passengers to the walk in front of the office.

In October, Mayor Pancoast had expressed his concern about the name of Miami Beach being better known. There had been discussion about changing the name of the Miami Beach Bay Shore Company, and Pancoast had written Carl Fisher. "In all the advertising we do on any of our property we ought to be very careful to use the word Miami Beach," Pancoast wrote. "For at the present time we are located by our close proximity to Miami, but in the future, Miami Beach is going to be known as well, probably better than Miami is or ever will be, and therefore, I cannot see any reason for changing our present name..."

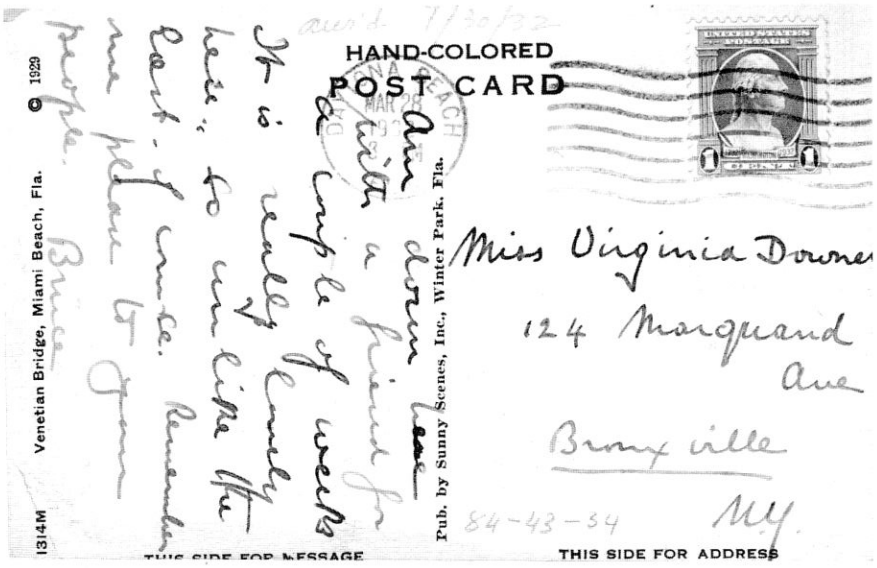
This was a reversal from 1915 when the name of Miami Beach originally was chosen for the town. According to Pancoast, at that time "Miami Beach" was chosen in order to "hitch onto the Miami star which already was in its ascendancy."

On November 19, *The Miami Metropolis*, under its "Miami Beach News" section, reported that William Stanton of Ocean Drive had started a campaign to change Miami Beach's name to Miami-by-the-Sea. Stanton felt that "Miami Beach" was inharmonious, unfitting, and lacking in character, and he wanted the name changed before the post office was established.

On December 1, *The Miami Metropolis* changed the name of its Miami Beach news section to "Miami Beach By the Sea," describing Miami Beach as the "Social Center of the Florida Peninsula in the Very Heart of America's Greatest Playground" and "Where the Atlantic Surfs to the Shore and Zephyrs are Laden With Constant Delights." But, the name was not changed, and Miami Beach now had its own mailing address. The city went from the southern tip of the peninsula to 41st Street, and had changed from a town to a city by Florida legislative action on May 21, 1917.



This post card was sent from the Miami Beach Post Office on February 18, 1928, to Cleveland Heights, Ohio. **Hasf Post Card Collection.**



This post card was sent from the Miami Beach Post Office on March 28, 1932, to Bronxville, New York. **Hasf Post Card Collection.**

Ironically, as Miami Beach was getting its own post office, *The Miami Herald* was editorializing that there should be a movement of education started at once with a view of inducing the people of the surrounding suburban towns to become component parts of Miami. "Miami Beach, Coconut Grove, Lemon City, Little River should all now become parts of that greater Miami for which we are working," *The Herald* wrote. "No spirit of provincialism should be permitted to hamper the growth of the city and it is quite certain that a logical and convincing campaign could be carried on to success to induce the people of the surrounding towns to become one with us. They would add thousands to our population, they would stimulate further growth and would give the city a prestige second to none in the state."

• Although some other surrounding areas became part of the City of Miami, Miami Beach maintained its own identity. The Miami Beach Post Office was a major factor in helping give the city an identity of its own. This building served as the post office until 1933. Postal services were conducted in several temporary locations until 1937 when a new post office was built at 1300 Washington Avenue. In its early years, the original post office also served as a realty office for the Fisher and the Lummus brothers. It later became the Robert Reilly Hotel, and in recent years had been used for an awning shop, a motorcycle store, a watersport shop, and a furniture store.

THE DEMOLITION

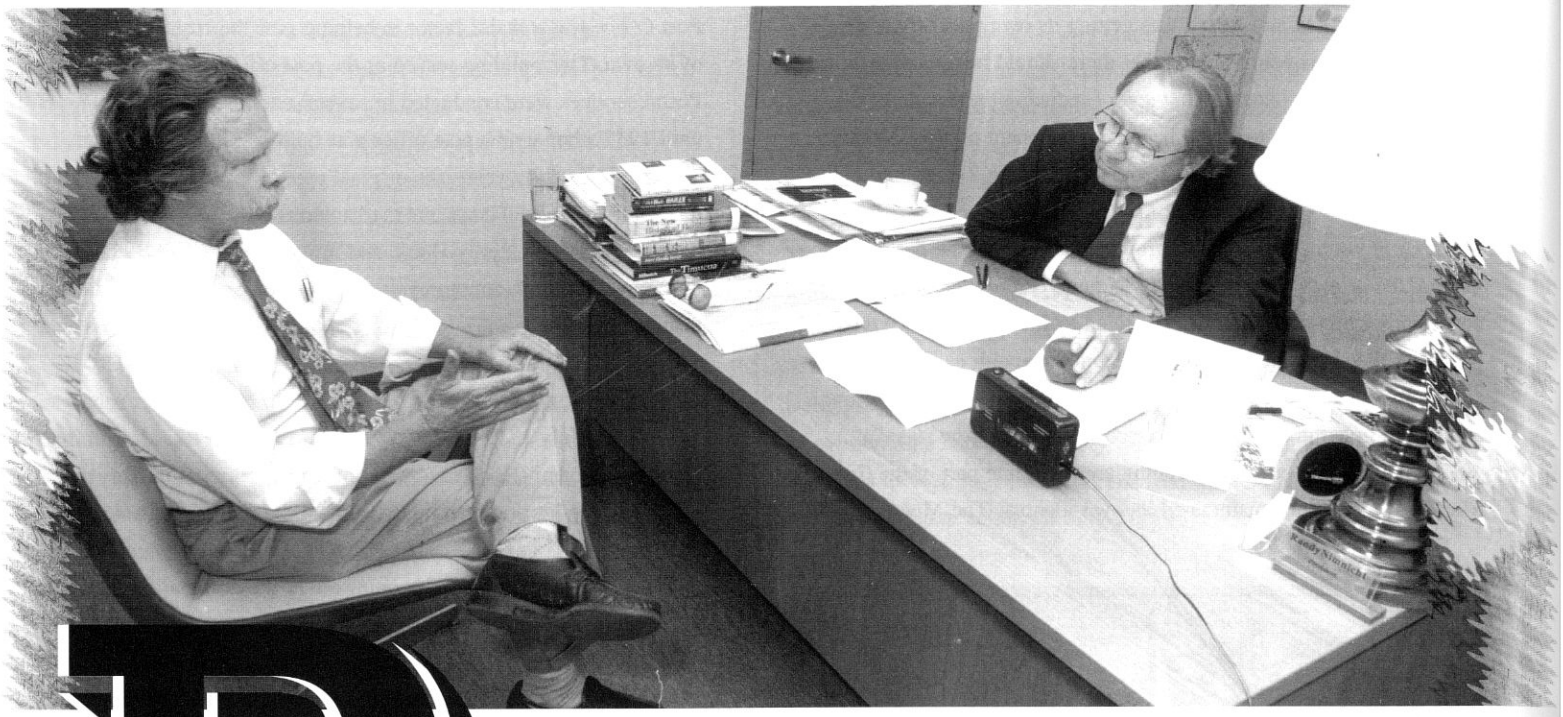
On July 1, 1997, the Historic Preservation Board of Miami Beach reviewed and approved a preliminary report, prepared by the staff of the Planning, Design and Historic Preservation Division, recommending the designation of the Old Post Office as a historic site. On October 23, 1997, the Historic Preservation Board held a public hearing and unanimously approved a motion to recommend the designation of the Old Post Office as an historic building and site to the Planning Board and City Commission. The report noted that the Old Post Office clearly embodied the distinctive characteristics of the local Masonry Vernacular style of architecture at the height of its bloom in 1920, prior to the arrival of the fashionable Mediterranean Revival style so favored thereafter by Carl Fisher.

"The Old Post Office commanded a presence and scale new to Miami Beach's inventory of public structures...Designed in the Masonry Vernacular style, the Old Post Office is one of the few remaining high style examples of one of the earliest fashions of architecture in Miami Beach from the first land development period," the City of Miami Beach stated.

On November 5, 1997, thirteen days after the meeting of October 23, and before the city could finalize its expected approval of the Old Post Office as a historic building and site, the Old Post Office was demolished.

-SFH

Now you see it, now you don't. The Miami Beach Post Office building was demolished on Wednesday, November 5, 1997. These two photographs were taken before and after the demolition. **Photos taken by Abraham Lavender.**



DISSECTING

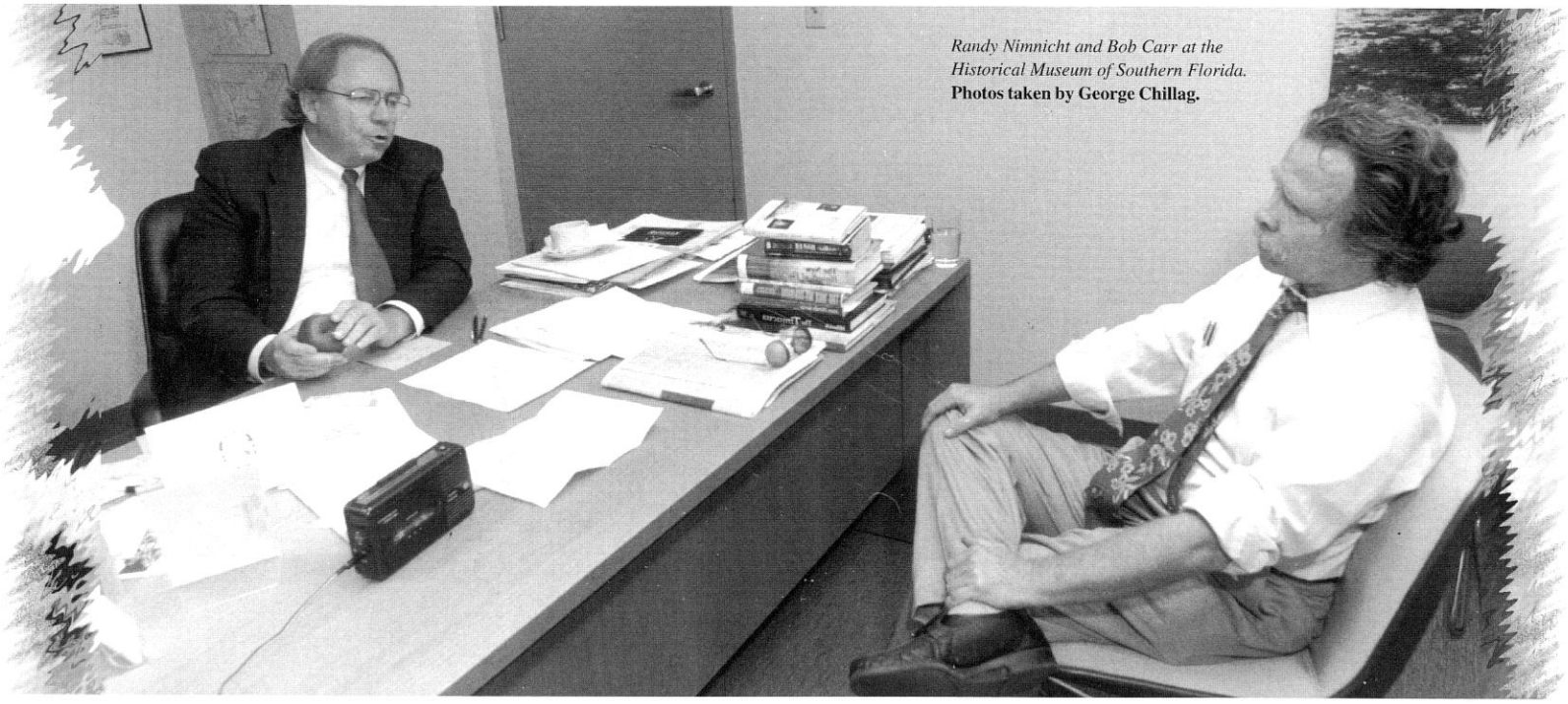
THERE HAS BEEN A CONSIDERABLE AMOUNT OF PRESS COVERAGE OF THE MIAMI CIRCLE, AN ARCHAEOLOGICAL DISCOVERY SITE LOCATED IN DOWNTOWN MIAMI. IN FEBRUARY, 1999, RANDY NIMNICHT, PRESIDENT OF THE HISTORICAL MUSEUM OF SOUTHERN FLORIDA (HMSF), SPOKE WITH MIAMI-DADE COUNTY ARCHAEOLOGIST BOB CARR ABOUT THE SITE.

Randy Nimnicht: ***How is it possible to forge long term relationships with developers in order to make findings such as the Brickell site possible?***

Bob Carr: I think the basic ingredient for balancing the interest of preservation with that of development is establishing a mutual trust. Without trust you can't move forward. You have to do what you say you're going to do and you have to know what the rules and regulations are. But more importantly you have to understand the point of view of the property owner — of the developer. You have to understand the position that they are in. Once you can empathize with their position then it is possible to be adaptive to what their concerns are to perhaps better make your case to what the archaeological concerns are. So I think it's possible through mutual trust and communication and building that bridge.

Randy Nimnicht: ***In effect, there has been a whole set of rules put in place over the years that pretty well dictate how a developer can dance and how the county archaeologist can dance. You have to consider legal actions, you have to consider the authority you have. What's your estimate on the overall balance? Do you think there is a pretty good balance between preservation interests and development interests?***

Bob Carr: I think currently the balance between preservation interest and property rights is fairly even. That means property rights are certainly being respected in regard to the laws, and certainly archaeological interests and preservation interests are also being served. For example, here in Miami-Dade County, since 1981 there has been no less than 35 archaeological sites that have been designated or set aside with a county ordinance. That designation has allowed for these sites to actually be preserved, largely in the western, urban parts of Miami-Dade County. I think you have to understand, going back to the first question, that the laws are the bow that sets the arrow into motion but the trajectory is controlled in part by the personnel or the staff. You have a responsibility to not only interpret the laws correctly, but to regulate in a humanistic way and never lose sight of the fact that you are dealing with real human beings that have real issues and real money at stake in the process of land regulation.



Randy Nimnicht and Bob Carr at the Historical Museum of Southern Florida.
Photos taken by George Chillag.

ARCHAEOLOGY

Randy Nimnicht: ***One of my fears for the future is the personality of future administrators of the program that come into play. I know you are nearing your retirement from public life, but I believe over the years, that your low key, conciliatory personality has had a major impact on getting work done, getting data out, and in (HMSF's) case all those archeological findings and material artifacts coming into our collection. What do you think the prospects for the future are?***

Bob Carr: Well I have to be optimistic, if I let this program live and die by my personality alone that's a pretty gloomy thought. I believe that the program has a foundation, it has a face that is not only historic in terms of what we created, but has guidelines and standards in ways of implementing the process that I think are abundantly fair to everybody. I think of course the personality of this new director is important, so I think they have to select a person who not only can deal with regulations but people as well.

Randy Nimnicht: ***Does the media get in the way of the developer or archaeologist?***

Bob Carr: Well the media is an entity of itself. It has its own agenda, its own life and death, so you can never confuse the media with the truth or with information. It can work for you or against you, and it's really difficult to say. But sometimes it can definitely get in the way. I have to say that as a personal policy I tend to minimize press releases about projects and what we're doing, at least if it's really important enough, until the very end. Because the worst thing you can have is media coverage near the beginning or middle of a project because, for one thing, it's hard to get your work done, and also you actually subject the site to vandalism because people hear about it and want to go out and dig. But there are times when the media does raise consciousness. In the case of the Miami Circle there shouldn't be any doubt that the possibility of this site being preserved, if that's a real possibility, is largely because of what the media has created in terms of perception of the people.

Randy Nimnicht: ***It's nice for the media to be interested in these things and sure nice to have the public interest in it, but sometimes when people read between the lines they paint the developer into the bad guy. Is that a fair assessment?***

Bob Carr: That's a very fair statement because one of the reasons I go easy with the media is immediately they have got to have a bad guy. They have to have a black and white issue with this classic confrontation between conservationist and developer. Well, if they work hard enough at it, they are going to get it, and that could still happen here, but the truth of the matter is that Michael Baumann has been as cooperative as any developer I have ever worked with. He's put his money where his mouth is, he's sat down at meetings, put in his own time, effort and finances and risk, and he's in a very very tough position, and I recognize that. He's walked into a very tough

situation by buying land that happens to have something important on it, and I think the media is often unsympathetic to that.

Randy Nimnicht: ***And this could have an adverse impact on the program in the future?***

Bob Carr: That's correct. If we don't give the developer a fair shake, what's at risk here is future sites. You are going to see a diminishing of cooperation, and in turn discoveries. We've created in the last 20 years a climate of cooperation, and you can raise that question with some forcefulness, whether we want one bad experience to destroy the whole atmosphere.

Randy Nimnicht: ***Lets take it out into a broader perspective. How many counties in Florida employ archaeologists, and why is it important to have archaeologists?***

Bob Carr: Well Miami-Dade County is one of the few counties in the state of Florida that has a County Archaeologist and a Historic Preservation program that incorporates archaeology. That's important because we are the best guardians of our community. We live here, we raise our children here, we have the responsibility of preserving our past. We cannot look to the state for the true level of effectiveness that we have, or the level of sensitivity. I don't think that the National Register criteria is sufficient. I'll give you some examples. When we review projects here in Miami-Dade County in terms of archaeological impact, less than 10 percent of them are subject for review by the federal government or by the state. That means that 90 percent of the projects that have actually required archaeological surveys or mitigation or recovery would never have occurred if it were simply left to the state review process, because they don't fill that level of guidelines for a state review. So from a regulatory point of view, when the community is interested in their past, they've got to do it locally, they can't wait for the big ones to pop

Bob Carr, standing at left, at the Miami Circle site. **Photo taken by Scott B. Smith.**

up and let the state do whatever they have to do.

Randy Nimnicht: ***How long has this program been in place?***

Bob Carr: Since 1981.

Randy Nimnicht: ***Not only has data come out of that, but also material, and all that material, under contractual agreement between the County and (HMSF), is passed over to (HMSF), and has been held in trust and perpetuity for the public.***

Bob Carr: The second great archeological discovery of Miami-Dade County will be in the next century when students and researchers across the southeastern United States find out that the archaeological culture presented at (HMSF) is one of the strongest and largest in the United States and certainly one of the most important. They don't know that yet. The word is going to get out, and you are going to see a tremendous interest in (HMSF's) collection.

Randy Nimnicht: ***In your opinion, what is the most important finding at the Brickell site?***

Bob Carr: The Brickell site is important because it represents a part of the town of Tequesta that was at the mouth of the Miami River. But what makes this site significant, aside from all the representative data that we have found in the past, is this one unique discovery. This cut, circular pattern in the rock that in my opinion represents something very special, either a council house or a temple house, and nothing like that has been found before. People have found post holes, and many of them represent houses or dwellings, but nothing has been found that has been complete. And the fact is that these houses that were being built by the Tequesta have the post holes going into the rock, creating these patterns that have never really been seen in the United States in terms of structural footprints being preserved. So in that sense, because of the geology, it's a very unique element.

Randy Nimnicht: ***What's your estimate on the percentage of data that has been recovered right now (February, 1999)?***

Bob Carr: Well the site is 2.3 acres, and we have really only uncovered an area no greater than 40 square feet. There is no doubt there is a tremendous amount of material and information out there, that if there ever was an opportunity to fully excavate the site, it would be one of the greatest archaeological findings in the state of Florida. We now know that in addition to this circular feature, there are going to be thousands of these (houses) and maybe some of them are going to be very important structures as well.

Randy Nimnicht: ***Diagonally across the river, where the Hyatt is built, the name of that site was the Granada Site, and if memory serves, didn't we take 500 cubic feet of cultural material off that site?***

Bob Carr: It was a tremendous amount. It was the biggest archeological investigation, even to date, that's ever been done in Miami-Dade County.

Randy Nimnicht: ***There's talk about connection to the Mayan Indians. Is there any truth to that?***

Bob Carr: Well, first of all, I don't suppose there is any more connection between this area and the Mayan area in prehistory today. I think much too much has been made of the speculation that the circle could be a Mayan sun dial as speculated by our surveyor. But the evidence does not substantiate that. Although we have found a few exotic artifacts, we have found no definitive Mayan artifacts such as pottery and so forth. Secondly, Mayan architecture is always rectilinear except for the observatory in the Yucatan, so really nothing about this fits a Mayan connection. It's just an exotic way to explain it. But maybe even more importantly it's almost a racist way of looking at it. In the development of anthropology and archaeology in the last century, as you know Randy, the 19th Century people looked to Europe, Finland, the Phoenecians and everybody but the Indians. Now when something interesting is found we give a tip of the hat to our Native Americans. But now it's got to be Mayan, it's got to be Aztecs. No other Native American can think about astronomy or something sophisticated.

Randy Nimnicht: ***People want them to be "more" than just Tequestas or Indians from South Florida.***

Bob Carr: That's right! They just can't be indigenous people that lived here.

Randy Nimnicht: ***Can you tell*** **South Florida History** ***readers about your own career and your plans for the future?***

Bob Carr: Well, I grew up here in Miami and as a kid I was always interested in archaeology and history. I've told the story several times, when I was in the seventh grade a kid came into the class named Mark Green who had a bag full of Indian artifacts that he had actually found within a few hundred feet of the site, where the Cy's Rivergate is today. I was so enchanted that somebody could actually find Indian artifacts here of all places, that with a couple of days of lunch money I convinced them to take me to this secret place. We became fast friends and I got very interested in archaeology. I started writing little reports and things about what Mark and I were seeing. I ended up at Miami High, and by that time looking at college and getting very practical in my old age, and my father persuaded me to believe that I had to do something practical. I wasn't really looking at archaeology, I was looking at being a teacher or writer, but I was only 18 — I didn't have anything to write about. But after time and I began to think about archaeology again and realize that even if there was reincarnation, I was only going to remember one life at a time, so I was going to do what I wanted to do, and so I switched majors, went over to FSU from the University of Miami, majored in archaeology and anthropology and got a job quicker than you can spin you head. Ross Morrel, State Archaeologist in Tallahassee at the time gave me my first position there. Ross was great. He said, "Bob, I want you to know why I am hiring you. I'm hiring you because you're from Miami. Nobody wants to go down there to do any work."

Randy Nimnicht: (Laughing) ***And this was 25 years ago?***

Bob Carr: 1974, I guess. I said that's fine with me. And my first assignment was Arch Creek. Then went to work for the National Parks Service for three years, worked in the Big Cypress during

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the acquisition process. That was an incredible project. And finally when the State-County survey was being funded in 1978 and '79, I got involved in that project here and that became a full time position working for the county. So that's pretty much it in a nutshell. As far as the future is concerned, I have several books I'd like to finish. One of them, *Miami Underground*, I'm trying to complete, I just have to sit down and write it now.

And some other things I'm working on. I'll be doing consulting work, I'll be working as the Director for the Archaeological Historical Conservancy.

Randy Nimnicht: ***Describe your relationship with the Historical Museum of Southern Florida.***

Bob Carr: The relationship has been honed over many years. It's been a very positive one. I have tried to make myself available to the Museum to allow for the knowledge and expertise that I have and other staff people have to deal with assessing the material cultural items and particularly archaeological. More importantly, defining a relationship with the Museum, naming the Museum as the official repository for all of the items that we have recovered over the last 20 years, to help build a research collection that will be next to none in terms of how it can be used for future generations, students and scientists. ***-SFH***

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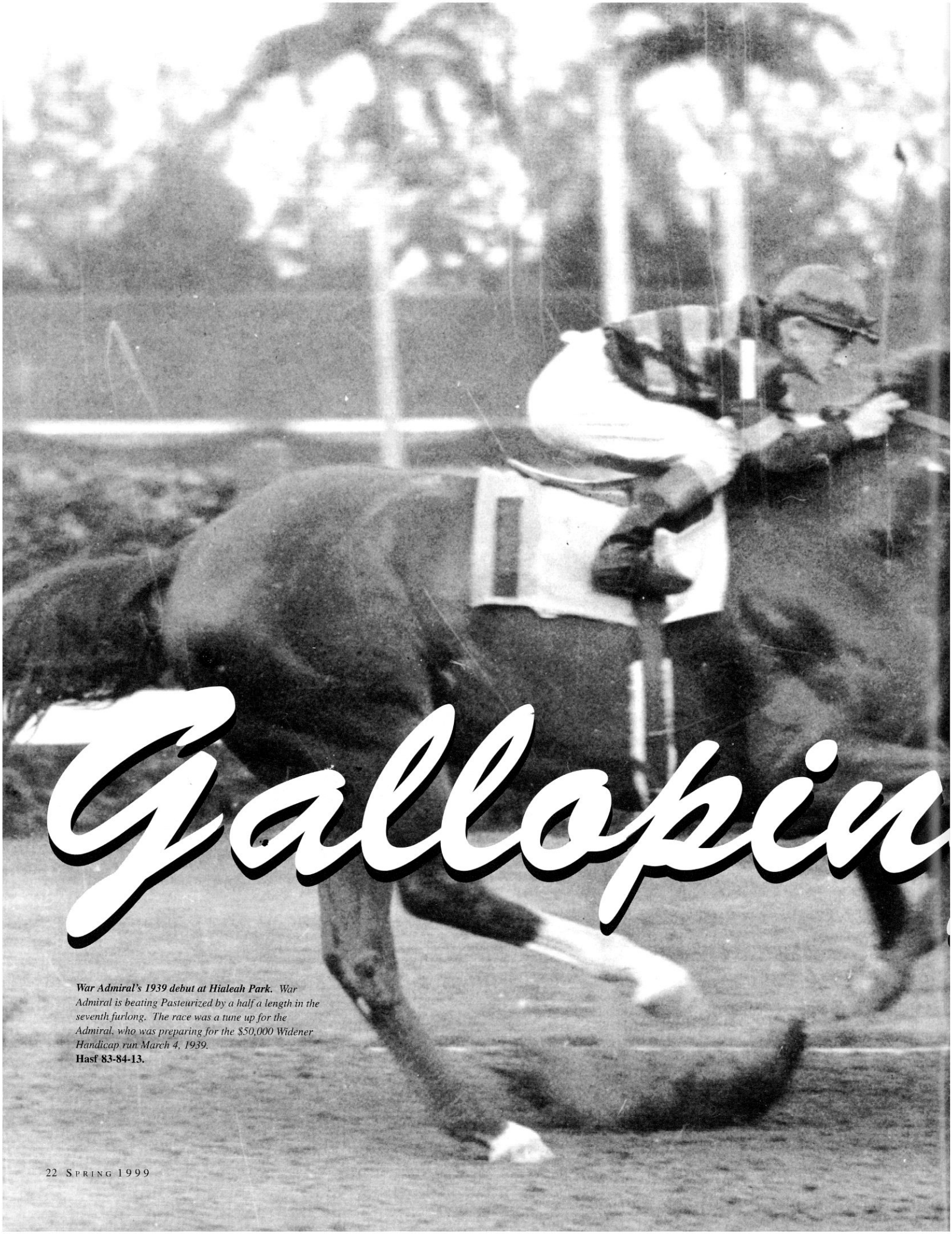
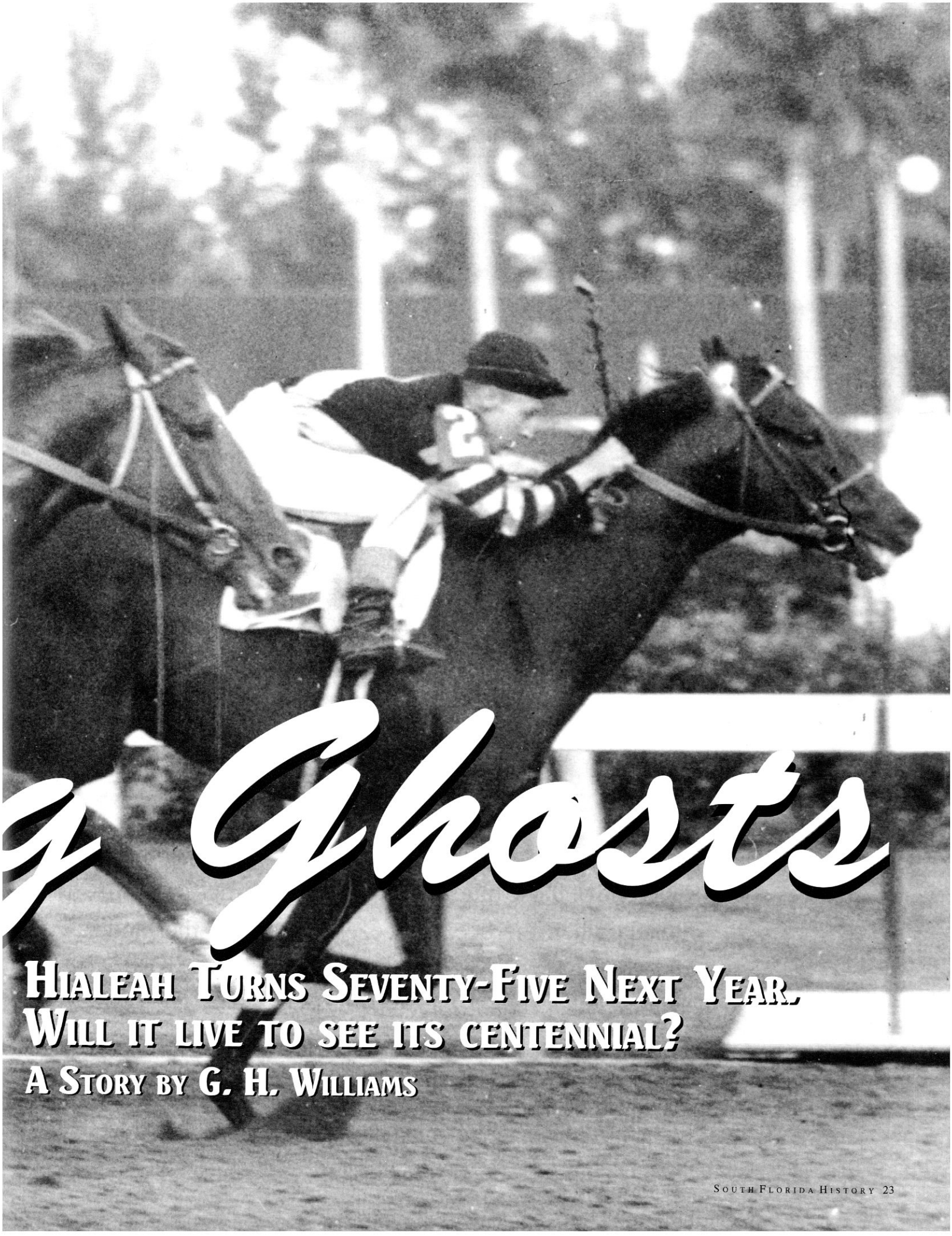
Aerial view of the mouth of the Miami River, taken February 23, 1940.
Hasf 79-14-1.



Gallopin

War Admiral's 1939 debut at Hialeah Park. *War Admiral is beating Pasteurized by a half a length in the seventh furlong. The race was a tune up for the Admiral, who was preparing for the $50,000 Widener Handicap run March 4, 1939.*
Hasf 83-84-13.



Ghosts

Hialeah Turns Seventy-Five Next Year. Will it live to see its centennial?

A Story by G. H. Williams

The glamourous road leading to the Hialeah Park grandstand. **Hasf 75-4-2.**

It was one of those mild cool October mornings in South Florida when the ocean breezes cross over the land, the humidity is low and clear blue skies remind you that this is one of the most beautiful spots in America.

We had driven through the crowded streets of Hialeah seeing sign after sign in Spanish, noticing small mom and pop stores and strip malls slowly starting to come to life. The garish hot colors of building after building, men in loose fitting pastel colored shirts, heavy set women in cotton dresses, waiting for buses, talking in small groups in front of standup coffee cafes. Then we noticed the dark green spires of the row of Australian Pines bordering the

In the early days Hialeah Park was so far out in the country that the train had no loading platform in Hialeah, so the nags had to be unloaded in Miami and walked 10 miles to the track. These spectators had an easier time of it. **Hasf 79-61-9.**

Hialeah Park and the surrounding area in 1932.
Hasf 81-201-14.

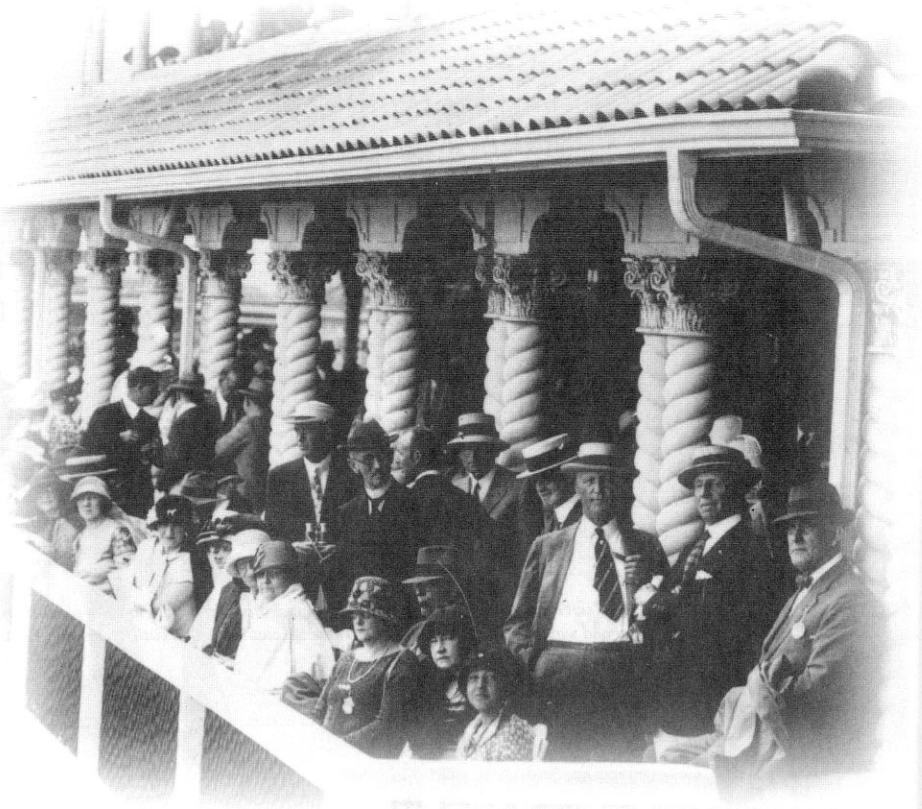
Hialeah Park. Those magnificent trees provided the perfect contrast in the backstretch so the caller of each race could clearly see the colors of each jockey on his galloping thoroughbred. Now they seemed to be waving us nearer. As we turned onto Palm Avenue, looking through the chain linked fence, we could see row upon row of creamy yellow and dark green stables tightly shuttered, with weeds growing, trash being blown around by the morning breezes. Here and there rooflines were sagging, boards were rotting away. Then we turned into the main entrance way, with its palm lined drive, and the once glamorous paved road leading to the grandstand was now rutted and covered with dead palm fronds, blowing plastic and paper debris. We had arrived at one of the most beautiful racetracks of the world except now she was most likely at the end of her once glorious sports life.

As soon as you approach the bougainvillea covered front of the elegant grandstand, you can't help but notice the craftsmanship of

a bygone era. Walls were not constructed of plain concrete for utilitarian needs. The architectural genius of one Lester Geisler in 1925 oversaw each embellishment to recreate the beauty of other racetracks he had seen in Europe.

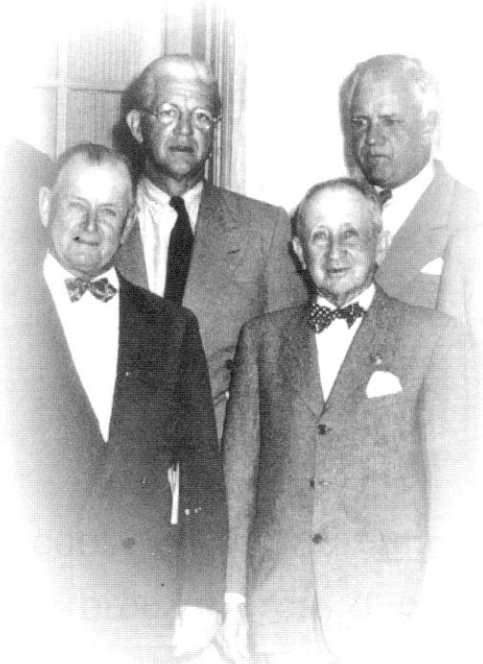
Bas reliefs of horse heads, curved windows and walls lead one's eye to stained glass scenes of the park's famous flamingoes and tropical vistas. Native Coquina stone is carefully carved to enhance graceful stairs leading inside to the main entrance of the open aired grandstand. This imposing facade reminds one of Monte Carlo and European palaces where the ghosts of beautifully dressed women on the arm of distinguished escorts ascended the stone steps, nodding to each other in anticipation of the day at the races.

When Henry Flagler continued his railroad down the east coast of Florida to help develop South Florida in the early 20th century, the land where Hialeah Park now stands was little more than swamp and scrub pine. A far-sighted land developer, William J. Brogan, bought up hundreds of acres and later, working with James H. Bright of St. Louis, spent large amounts of money clearing and draining the land. Schools, bridges and banks were built, and soon the western part of the emerging city of Miami spread away from Biscayne Bay and became Hialeah.

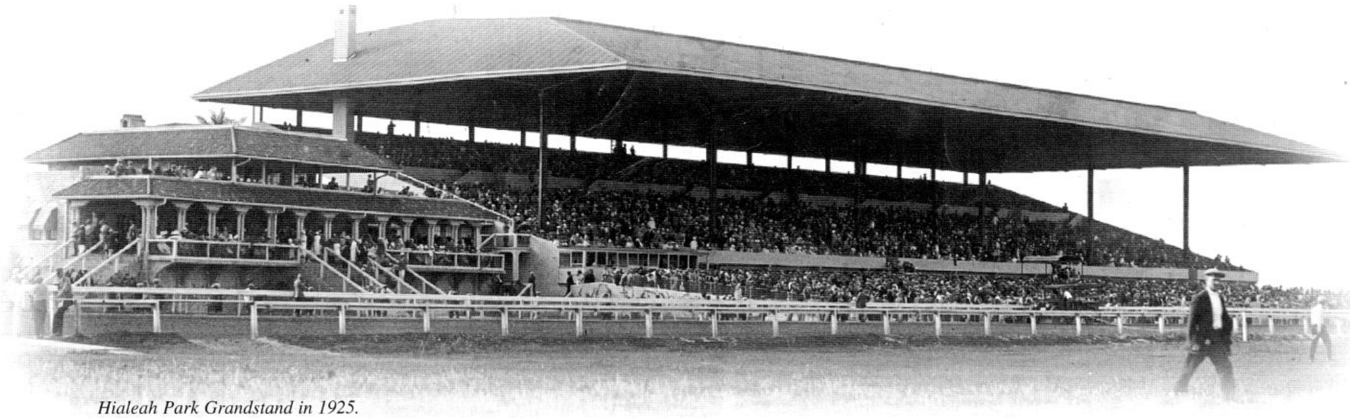


Hialeah Park Clubhouse. Opening day January 15, 1925 drew over 17,000 spectators. **Hasf 81-91-7.**

Joseph E. Widener took over Hialeah in 1931 and saw it through a $2 million renovation, and through its glory days. **Hasf 83-84-12.**



Original Board Members clockwise from top left: President John C. Clark, Secretary Sam McCormick, James H. Bright and Dr. B.L. Whitten. **Hasf 1990-369-9.**



Hialeah Park Grandstand in 1925.
Hasf 1990-369-9.

Jim Ryan presenting award to Mrs. Alfred G. Vanderbilt, wife of the Chairman of the New York Racing Association from 1971-75, and Ted Atkinson, the first Jockey to win $1 million in purses. **Hasf 1990-369-8.**

SEVENTH RACE
FLAMINGO STAKES
$100,000 ADDED

FOR THREE-YEAR-OLDS. By subscription of $200 each, which shall accompany the nomination, $1,000 to pass the entry box, starters to pay $1,000 additional to the winner, with $100,000 added, of which $20,000 to second, $10,000 to third and $5,000 to fourth. Weight 122 lbs. Starters to be named through the entry box the day before the race by the usual time of closing. Closed Wednesday, December 15, 1954, with 89 nominations.

FLAMINGO CUP TO WINNING OWNER

ONE MILE AND A FURLONG

Track Record—Spartan Valor, 4, 118, 2-9-52—1:47⅘

MAKE SELECTION BY NUMBER

No.	Owner / Horse	Trainer	Weight	Jockey and Morning Line
1	MAINE CHANCE FARM — Cerise, White Sash, Blue Cuffs, Cerise Cap — APOLLO	I. K. MOURAR	122	30-1 WILLIAM HARTACK
2	BELAIR STUD — White, Red Spots, Scarlet Cap — NASHUA	J. FITZSIMMONS	122	Even EDDIE ARCARO
3	ROKEBY STABLES — Dark Grey, Yellow Braids, Yellow Sleeves and Cap — CUP MAN	J. E. RYAN	122	10-1 ERIC GUERIN
4	E. CONSTANTIN, Jr. — Green, White Hoops, Green Cuffs on White Sleeves, Green and White Cap — AMBER'S FOLLY	C. TROUTT	122	10-1 NICK SHUK
5	MONTPELIER — French Blue, Old Rose and Silver Cross Sashes, French Blue Cap — SARATOGA	F. A. BONSAL	122	5-1 TED ATKINSON
6	A. F. YOERG — White, Black 'O' on Back, White Stripes on Black Sleeves, White and Black Cap — CHARLES A.	E. SLOMER	122	30-1 JACK SKELLY
7	C. V. WHITNEY — Light Blue, Brown Cap — LITTLE DELL	S. E. VEITCH	122	20-1 HEDLEY WOODHOUSE
8	H. C. FRUEHAUF — Royal Blue, White Dots, White 'FS' Front and Back, Blue and White Cap — BLUE LEM	A. LAMOUREUX	122	30-1 JAMES NICHOLS
9	HASTY HOUSE FARMS — Blue, Gold 'HH' Front and Back, Silver Sash, Blue Band on Silver Sleeves, Blue Cap — PRINCE NOOR	H. TROTSEK	122	5-1 JOHN ADAMS
10	W. M. PEAVEY — Red, Gold Dots, Red Bars on Gold Sleeves, Gold Cap — JETT FLAME	E. C. DOBSON	122	15-1 WILLIAM M. COOK
11	TAYLOR CREST STABLE — Yellow, Blue Star on Back, Blue Stars on Sleeves, Blue Cap — SOME QUESTION	C. F. SANBORN	122	15-1 WALTER BLUM
12	E. H. WOODS — Peacock Blue, Pink 'W' Front and Back, Peacock Blue Cap — MIGHTY CHIEF	J. L. ANDERSON	122	40-1 OVIE SCURLOCK

Change of Equipment—APOLLO, Blinkers On; NASHUA, Blinkers Off

Mutuel Ratings 2—5—9

THE FLAMINGO CUP

PAST WINNERS OF THE FLAMINGO

YEAR	WINNER	OWNER
1926	Torcher	E. E. Major
1929	Upset Lad	Belle Isle
1930	Titus	A. W. Wentzel
1931	Lightning Bolt	Greentree
1932	Evening	G. D. Widener
1933	Charley O.	R. M. Eastman
1934	Time Clock	Brookmeade
1935	Black Helen	E. R. Bradley
1936	Brevity	J. E. Widener
1937	Court Scandal	T. B. Martin
1938	Lawrin	Woolford
1939	Technician	Woolford
1940	Woof Woof	J. H. Whitney
1941	Dispose	King Ranch
1942	Requested	B. G. Whitaker
1944	Stir Up	Greentree
1946	Round View	Sanford Stud
1947	Faultless	Calumet
1948	Citation	Calumet
1949	Olympia	F. W. Hooper
1950	Oil Capitol	Tom Gray
1951	Yildiz	Mrs. W. M. Jeffords
1952	Blue Man	White Oak
1952	Charlie McAdam	John C. Clark
1953	Straight Face	Greentree
1954	Turn-to	Cain Hoy

(Run in two divisions in 1952)

FLAMINGO

Program for the 1955 running of the Flamingo Stakes, won by the #2 horse, Nashua. **Hasf Collection.**

Mr. and Mrs. Joseph Patrick Kennedy at the Flamingo Stakes in 1955. **Hasf 79-61-1.**

By the 1920s Carl Fisher and Julia Tuttle, South Florida pioneers, were well on their way to changing the area into a proper city used in the winter months mainly as a resort for wealthy northerners, and the rest of the year as an agricultural commercial center. This was an era of flappers, the Harlem Renaissance, jazz and writers flocking to the salons of Paris.

The Roney Plaza Hotel had been completed and was "the" hotel of the season. Horse racing was the premier sporting event for the winter season. The well-known names of racing, including the Phipps, Galbreaths, Markeys and Elizabeth Arden, all were bringing down their horses to race at Hialeah each year. Especially for the Flamingo Stakes race.

Flourishing during the '20s and '30s, surviving the Depression and World War II into the early 1960s, Hialeah Park saw the greatest race horses of all time. Horses like Nashua, Bold Ruler, Kelso, Needles, War Admiral, and the most honored of all — Citation, raced at Hialeah. The bronze statue of Citation, in the center between the walking ring and the Jockey Club, to this day proclaims the pride of this racetrack. A graceful fountain filled with delicate water lilies carries bronze plaques listing these four-legged sports champions from a bygone era, beginning with Torcher owned by E. Majors and winner of the 1926 running of the Flamingo.

Everyone who was anyone was at the track during Hialeah's heyday. Damon Runyon and Walter Winchell, the Kennedys, Duke and Duchess of Windsor, the Vanderbilts and the Guggenheims. Presidents Truman, Nixon, and Johnson all made the scene at one time or another. This park was the creme de la creme of sporting events in South Florida. Eugene Mori ran this park during its last great years right up to the 1970s. In the '70s a different set of millionaires and sports enthusiasts came into existence. Professional football, basketball, dog racing, baseball, car racing and still more events took over, drawing more and more spectators away from the

Hialeah Park once was the place to be.
Hasf 79-83-6.

horses. The new sports fans couldn't spend hours studying pedigrees and racing statistics or take time to appreciate the beauty of the horse and the race itself. Eddie Arcaro and Bill Shoemaker were just little jockeys riding a giant four legged beast around a track. No nifty logos, no hits and smashes.

Still no one can come away from visiting this racetrack and seeing the flock of flamingoes in the center of the track and not appreciate the beauty that is still here. Stand out on the open part of the grandstand with the ocean air coming into your nostrils, take in the reddish soft track, the pink flamingoes against the green lawn around their pond, and let it all take you back to a time that today can only be seen at Ascot in England or Longchamps in Paris. Florida still has the buildings and surroundings, only the people and horses have changed and gone away. ***-SFH***

book review

Black Miami in the Twentieth Century by Marvin Dunn. University Press of Florida, 1997. 414 pages. $29.95.

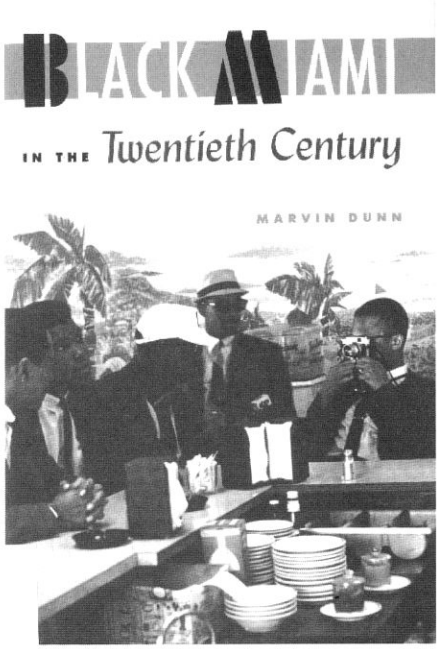
Review by Dr. Paul George

Marvin Dunn's *Black Miami in the Twentieth Century* represents an important contribution to the historical literature on Miami-Dade County. The author faced a challenging task in preparing this work because of the large number of black communities scattered throughout Miami-Dade County, as well as the complexity of issues involved here. While *Black Miami* is primarily a historical study, the final segment of the book is sociological, with contemporary Miami (used here to include all of Miami-Dade County) its focus.

While many nineteenth century elements of black Miami were unique (such as the commingling of blacks and whites in Cocoanut Grove well into the 1890s), by the twentieth century it exhibited characteristics common to African-American communities throughout the Deep South. Jim Crow strictures confined blacks to segregated enclaves deprived of many basic services, blacks were bedeviled by a dual system of justice heavily weighted against them; expressway construction and urban renewal decimated, in recent decades, historic Overtown, lying on the northern border of downtown Miami.

A defining difference between black Miami and other black communities in the twentieth century lies in the high percentage of foreign born blacks from the Bahamas and the Caribbean who call it home. In 1920, Dade County, while still sparsely populated, possessed a larger black immigrant population than any other American city except New York. By the year 2010, according to Dunn, Greater Miami's black comity will consist of a majority of foreign-born residents.

A community psychologist and a faculty member at Florida International University, Dunn has approached his subject from the vantage point of a native son since he hails from Miami-Dade County. Dunn's narrative account of black Miami proceeds in chronological fashion. As the story enters the contemporary era, the author devotes separate chapters to the civil rights movement, school desegregation, racial riots and disturbances, the criminal justice system, and immigration.



"The racial riots...were never about jobs or immigration. They were about injustice, real or perceived, and about police abuse of power."

While Dunn's chapters on early black history are illuminating, those devoted to the recent past are the author's strongest since they play to his strengths. In these chapters, Dunns topical treatment is thorough, his analysis and interpretations thoughtful, and his prose is often highly descriptive. Dunn has used census data and other statistical studies impressively.

Dunn's study includes many interesting, revelations. We learn that Miami was the first city in Florida to remove racial barriers at lunch counters. Dunn also asserts that contrary to the conventional wisdom, the "Latinization of South Florida's economy did not hurt blacks the most." On the contrary, he writes, the average incomes of black families in Dade County in the 1980s was higher than the national average income for African-American families. Moreover, two thirds of the black population is doing well economically and will continue to do so into the next century. The racial riots and disturbances that rocked Miami in 1968 and in numerous additional instances in the 1970s and 1980s "were never about jobs or immigration. They were about injustice, real or perceived, and about police abuse of power."

Dunn's impressive study suffers somewhat from several factual errors. For instance, the hurricane of 1926 did not end the great Florida real estate boom, which had ended a few months before. The home of Dana A. Dorsey, a black millionaire, was not restored, but, instead, the structure, in a state of severe disrepair, was razed and rebuilt from the foundation up. Senator Joseph McCarthy did not chair the House Committee on Un-American Activites, since he was a member of the other house of Congress.

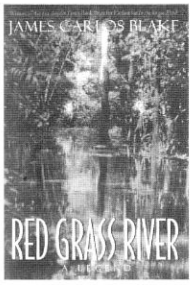
Marvin Dunn has mined a vast array of source material in preparing this work. He has been especially effective in employing information gathered through interviews. The author is to be commended for his comprehensive study of black Miami. It is the hope of this reviewer that other black communities in the South will receive historical treatments of a similar quality. ***-SFH***

book review

RED GRASS RIVER: A Legend by James Carlos Blake. Avon Books, 1998. 374 pages. $23.00.

Review by Stuart McIver

It is surprising that we went this long without an historical novel based on the legendary exploits of the Ashley Gang. The gang of good ol' boy marauders paraded up and down southeast Florida from 1911 till 1924, distilling moonshine back in the Everglades and holding up banks and occasionally trains when they needed extra spending money. Spectacular jail breaks added to the legend of outlaws no jail could hold.

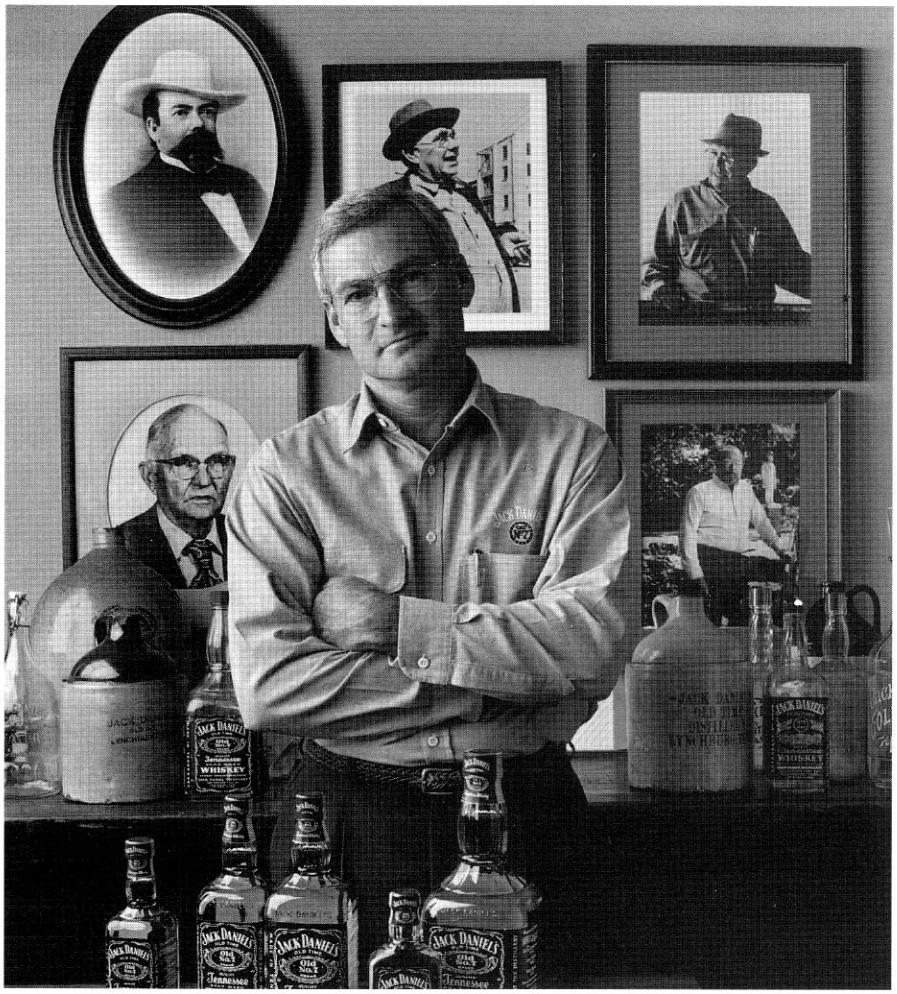


John Carlos Blake, who divides his time between Texas and Deland, has given us what he calls "A Legend" from an earlier, more innocent time when outlaws and killers qualified as folk heroes. The Ashleys left behind a trail of colorful, often larger that life exploits. John Ashley's gun moll, Laura Upthegrove, added an intriguing love interest.

The gang lived in various towns along the southeast coast, from Pompano to Martin County, but after a spectacular caper they managed to disappear back into the Everglades where the law could not find them. In the Glades they operated moonshine stills which gave them a workable income. In Blake's book the flow of moonshine money becomes a very large source of revenue. In fact, the author attributes their remarkable record of prison escapes to large payoffs to the law by their father, Joe Ashley. Just the cost of doing business.

Blake effectively dramatizes the real life mortal combat between John Ashley and Palm Beach County Sheriff Bob Baker, a battle that didn't end until John and his gang were wiped out at the Sebastian River Bridge in November, 1924.

In general, the author sticks fairly close to the facts as we know them. Not that that matters. A novelist's job is to tell a good story. And "Red Grass River," his phrase for the bloody Everglades, is an enjoyable book, and an enjoyable trip back into the Florida of the pioneer. ***-SFH***



Clockwise from top left, that's Jack Daniel, Jess Motlow, Lem Tolley, Frank Bobo and Jess Gamble. (Jimmy's in the middle.)

JACK DANIEL'S HEAD DISTILLER, Jimmy Bedford, has lots of folks looking over his shoulder.

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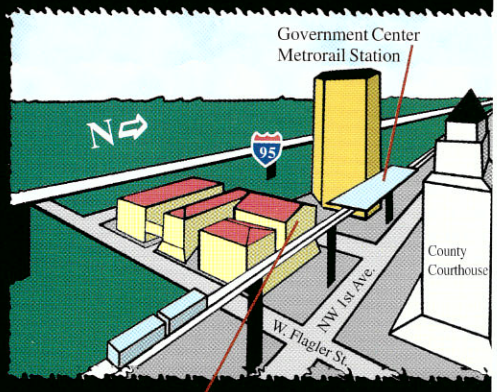

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