

South Florida History

VOLUME 29, NO. 2, SUMMER 2001, \$5.00

Florida's Rock 'n Roll Legends

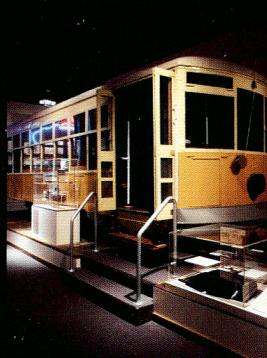
A tribute to Florida's gifted
musicians, songwriters,
producers and technicians who followed
the rock 'n roll dream



HISTORICAL MUSEUM OF SOUTHERN FLORIDA

The Historical Museum brings 10,000 years of South Florida and Caribbean history to life through permanent and changing exhibits, special events, performances and educational programs for all.

The museum is open every day. Hours are Monday–Saturday 10 am–5 pm; Thursday 10 am–9 pm; and Sunday noon–5 pm. Admission is \$5 for adults, \$2 for children (ages 6-12), and free for children under 6. The museum is located in downtown Miami, just blocks from I-95, across from the Government Center Metrorail Station.



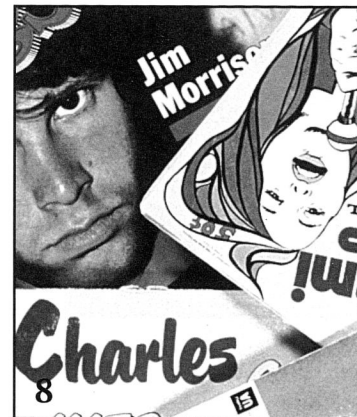
**HISTORICAL MUSEUM
OF SOUTHERN FLORIDA**

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Cover—Guitars. HASE

Editor's notes



When we think of rock 'n roll and its roots in America, Florida is probably the last state that comes to mind. But it shouldn't be. It is and has been home to many of America's rock 'n roll legends. In spite of the major contributions the Sunshine State has made to this genre of music, very little research on the history of rock 'n roll and Florida has been published. With this in mind, I knew my task of compiling articles for this issue, inspired by our temporary exhibition *Florida's Rock 'n Roll Legends*, would be a challenge. I figured if there were an exhibit based solely on new and original research on this topic, than finding a couple of

articles wouldn't be that hard. Boy was I wrong!

Putting together this *South Florida History* was like putting together a puzzle that had many missing pieces, only to find them one by one, in some remote corner of a room. It finally came together, thanks to the help of many people. Here is what I found.

Discover and explore the "rich, varied and ever-evolving" rock 'n roll sounds of Florida in "Florida Sounds" by Jeffrey M. Lemlich (page 10). You'll read about talented artists, musicians, producers and technicians from the '50s to the present day such as Steve Alaimo, Sam and Dave, the Allman Brothers, Betty Wright, Lynyrd Skynyrd, Mack Emerman, Rick Shaw, Creed, and 'N Sync, to mention a few.

After reading about rock in Florida, learn about one individual's dream to record music in "Studio Founder Spends Lifetime Recording Hits" by Susan Grudner (page 14). Mack Emerman, founder of Criteria Recording Studios, now Hit Factory Criteria, not only made his dream of building a respectable recording studio come true, but he continues to produce hits 43 years later.

Producers and recording studios have proven to be extremely influential in the rock 'n roll music scene, but so has radio and its disc jockeys. In "Rock and South Florida Radio" written by one of Florida's greatest DJs, Rick Shaw, (page 16) you'll go back almost 50 years to read about the "AM radio world" and how WQAM introduced the southern half of the state to rock music.

And what's rock 'n roll without a little scandal? View rare photographs taken during Jim Morrison's concert at Dinner Key Auditorium, during which he was arrested on charges of indecent exposure, drunkenness and lewd and lascivious behavior. In "Jim Morrison's Arrest" (page 18) you will also be able to read excerpts from his trial transcripts.

Among the other topics featured in this issue is the Lyric Theater (page 20), an article written by Kelly Geisinger. Read about this lone survivor of "Little Broadway" and how it has once again opened its doors to the public. Also, see how one man's passion for history has become a successful career in "There is History All Around Us" by Dr. Paul George (page 22).

Enjoy!

Note—It was brought to our attention that the "Fort Dallas Revisited" article (page 16, Spring 2001) incorrectly placed Fort Dallas on the south bank of the Miami River. We apologize for the error.

South Florida History

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Collections

by Rebecca Smith

There is a saying among curators and archivists that the collection will grow to fill the available space. This is true for the smallest, one-room historical society; the enormous Smithsonian Institution; and all museums in-between. Sooner or later, all museums run out of collections storage space.

One solution to this problem is to procure more space, and most museums are always looking for more: a new, larger facility and/or additional, off-site storage. But climate-controlled space is expensive to build and maintain, and the process of funding, purchase, construction, etc., usually spans many years. Consequently, only rarely does this opportunity present itself.

During the past 17 years, the Historical Museum has expanded its collections storage areas twice! In 1984, the museum moved from its small home next to the Miami Museum of Science to a new, climate controlled, state-of-the-art facility in downtown Miami. The curators gazed upon empty shelves and drawers, and wondered if they had awakened in a curatorial Heaven. A few years later, John Harrison donated his outboard motor collection and the warehouse that housed it to the museum. The museum now had offsite collections storage, and more room to grow.

And grow it has. The collection now fills most of the available storage space. Empty drawers and shelves have become a rarity, and curators plan carefully where to place the next wonderful acquisition.

The second solution to the space crunch is underway: make the most of the space you have. During the past few years, shelves have been added at the Harrison offsite storage facility, and the collections systematically rearranged; storage capacity almost doubled as a result. In the Research Center this summer, some seldom used materials have been moved to the Harrison facility, making space for additional shelving and drawers. In countless other ways, the curators manage their allotted space daily, to use it most effectively and efficiently.

Another saying warns and guides curators: the closer a collection approaches storage capacity, the more discriminating the new acquisitions become. The less available space one has, the pickier one becomes. Thus, the third solution: collect for quality as well as quantity, even when the institution's storage rooms echo from their emptiness. Acquisitions fit the museum's mission, address

specific immediate or future needs and are the best of their kind.

Museums and other collecting institutions specialize to focus limited resources (including space) upon materials closest to their purpose. Thus, the Historical Museum has built remarkable, comprehensive collections within the collection, particularly photographs, archaeological artifacts and folklife materials. Other materials, such as newspapers, are seldom acquired, since other agencies focus their collecting upon them.

As the years go by, all collections eventually contain materials that occupy precious storage space, but are of little use to researchers or the museum. For example:

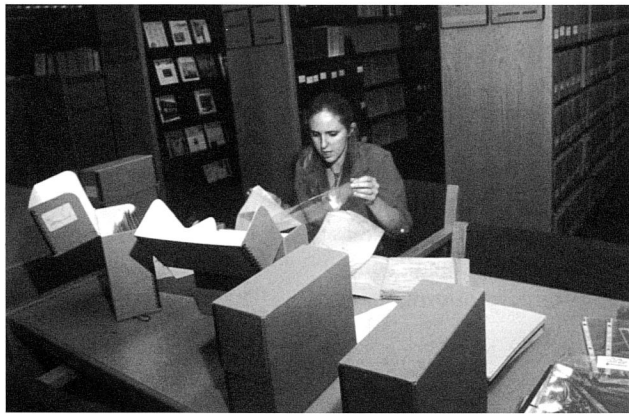
The museum has many books about Florida, the Caribbean and museum management. Through gifts and purchases, it may eventually acquire multiple copies of the same title—more than it will ever need.

To build the best possible collection within the available storage space, the thoughtful and careful weeding and disposal of these materials is part of collections management. The process, called deaccessioning, is rigorous: all deaccessions must be approved beforehand by the curator, the museum's

Collections Committee, and the Board of Trustees. Once approved, the materials may be destroyed (as in the case of the deteriorated negatives), transferred to another institution, returned to the donor, or sold (with the proceeds being used for the Collection). Materials are never privately sold or given away.

Technology provides wonderful resources for collections access, but is less helpful as a means to reduce collections space needs. Museums, by definition, treasure the artifactual value of an object above all else, so few materials can be considered for reformatting as microfilm or digital text and images. Preservation microfilming of materials, such as some modern papers that have informational value, but no artifactual value, can help, providing the original materials can be destroyed. Digital imaging, however, is useless as a replacement for original materials. Properly cared for and stored, microfilm will last for decades or centuries. Ten years from now, PCs may not read today's CDs.

One of the greatest challenges for all curators—lost in their restricted space—is to make the most of what they have. By building excellent collections and using storage areas effectively, they find their space and help their museums to fulfill their missions.



Around the galleries

HISTORICAL MUSEUM OF SOUTHERN FLORIDA

Miami-Dade Cultural Center, 101 West Flagler Street, Miami, 305.375.1492, 305.375.1609 fax, hasf@historical-museum.org, www.historical-museum.org. Open Monday through Saturday, 10 a.m.–5 p.m.; Thursdays until 9 p.m.; Sundays, noon–5 p.m. Closed Thanksgiving, Christmas and New Year's Day. Adults \$5; Children 6-12 \$2. Members Free.

SPECIAL EXHIBITIONS

Florida's Rock 'n Roll Legends

Through—January 20, 2002

Examine Florida's role in the rock 'n roll evolution from its beginning in the early 1950s to the present. Several genres of music, from jazz and gospel to hard rock and country, will be featured through more than 400 items and artifacts on display. Highlighted acts include Gainesville's Tom Petty and the Heartbreakers, Jacksonville's Allman Brothers Band, Miami's diva Gloria Estefan and The Miami Sound Machine and Key West's favorite son, Jimmy Buffett, among many others.

SPECIAL EVENTS

Family Fun Days: Rock 'n Roll Saturdays

Second Saturdays, 1:00–4:00 pm

Historical Museum of Southern Florida

A series of free family programs on the second Saturday of each month will spotlight the history of rock music in Florida. Families can explore the roots of rock 'n roll through hands-on activities, musical performances and, read- and sing-along exercises and impromptu songwriting. For more information, call 305.375.1492 or see page 9.

Awesome Eighties—*Saturday, October 13*

Breakdance with the 1980s and create a music video.

Disco Days—*Saturday, November 10*

Hustle on over to the Museum and relive the days of disco.

Music on the Plaza

Third Thursdays (Oct. 18, Nov. 15, Dec. 20, Jan 17), 6:00–8:30 pm

In conjunction with JAM at MAM, music will be offered on the plaza to compliment HMSF's exhibition, *Florida Rock 'n Roll Legends* and MAM's exhibition, *Let's Entertain*. For more information, call 305.375.1492 or see page 9.

ANNUAL EVENTS

Annual Golf Classic & Silent Auction

Thursday, October 18, 1:00 p.m. shotgun start

Golf for a good cause at the Biltmore Hotel and Golf Course. After a day on the links, join the Historical Museum of Southern Florida for its Silent Auction, also at the Biltmore Hotel from 5:00 p.m. to 8:00 p.m. Bid on fabulous prizes in a casual, fun atmosphere. Admission includes a buffet dinner, open bar, door prizes, and more. Call 305.375.1492 to reserve a spot in the golf tournament, purchase tickets to the auction or to donate an auction item. All proceeds benefit the Historical Museum's exhibits and education programs.

Historic Pursuit Limo Rally

Saturday, November 3, 2001

Do you know which rock 'n roll legends belted out their biggest hits in Miami's oldest recording studio? Or where rocker Jim Morrison was arrested on charges of indecent exposure in 1969? Then enlist the help of your friends and join the Seventh Annual Historic Pursuit Limo Rally on Saturday, November 3. Presented by the Historical Museum's young professionals group, the Tropees, the Limo Rally is the best history lesson/scavenger hunt on wheels. Players should come prepared to sing, dance and answer obscure rock 'n roll and historic trivia questions. After a kick-off party on South Beach, players will cruise in limos from clue to clue, enjoying complimentary drinks and hors d'oeuvres on their hunt for answers. The object of the game is to have fun and raise funds for the Historical Museum of Southern Florida. This year's rock 'n roll theme stems from the museum's current exhibit, *Florida's Rock 'n Roll Legends*, which runs through January 20, 2002. Call 305.375.1492 for more information, or visit www.historical-museum.org to catch a glimpse of past Limo Rallies.

Harvest Festival

Saturday & Sunday, November 17–18, 10:00 am - 5:00 pm

Dade County Fair & Exposition Center, Coral Way & SW 112 Ave.

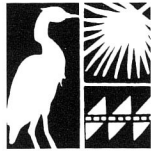
Shop for that perfect holiday gift at the Historical Museum of Southern Florida's annual Harvest Festival. Nearly 300 craft artists will exhibit unique gift items such as wood crafts, toys, jewelry, quilts and much more. Also enjoy historical reenactments, delicious food and live entertainment. Admission is \$6 for adults, \$2 for children (5-12). Call 305.375.1492 for more information.

HISTORIC TOURS

Ghosts and Goblins Cemetery Walking Tour

Saturday, October 27, 10:00 am–12:30 pm

Get into the spirit of Halloween and celebrate Dr. George's birthday on this haunt of the City of Miami Cemetery, the resting spot of Miami's early settlers: Julia Tuttle, the Burdine Family, the Budes, the Belchers, Miami's first mayor, John Reilly and the mass grave of the F.E.C. Railway extension workers. See the segregated Black, Catholic and Jewish sections and the final resting place for many Spanish-American War veterans. Meet at the cemetery entrance, NE 2nd Avenue and 18th Street, Miami. Parking is available at Temple Israel on the cemetery's north side. For more information and reservations, call 305.375.1621. For a list of upcoming Historic Tours, see page 27.



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 am–5 pm. Free.



BOCA RATON HISTORICAL SOCIETY TOWN HALL, 71 N. Federal Highway, Boca Raton—561.395.6766. The Boca Raton Historical Society operates a museum and gift shop at the old town hall. Hours of operation are Tuesday through Friday, 10 am–4 pm.



CLEWISTON MUSEUM, 112 South Commercio Street, Clewiston—863.983.2870. 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 pm. Tuesday through Saturday, with seasonal adjustments. No admission fee is charged; however, donations are encouraged.



FORT MYERS HISTORICAL MUSEUM, 2300 Peck Street, Fort Myers—941.332.5955. Open Tuesday through Saturday, 9 am–4 pm. Closed Sundays and Mondays and most holidays. Admission is \$6 for adults and \$3 for children ages 3–12. Museum members are free.



FLORIDA HISTORY CENTER & MUSEUM BURT REYNOLDS PARK, 805 North U.S. Highway 1, Jupiter—561.747.6639. 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 am–5 pm and weekends 1–5 pm. Closed on Mondays. \$4 adults; \$3 seniors; \$2 children. The Jupiter Inlet Lighthouse is open Sunday–Wednesday, 10 am–4 pm. (must be 48" tall to climb.) For information: 405.747.8380. \$5. The Dubois Pioneer Home is open Sunday and Wednesday, 1–5 pm. \$2.

SPECIAL EXHIBITS
"Potters in Paradise"

Explore one of Florida's important cultural heritages: the production of functional and decorative pottery. The exhibit, based on the *"Potters in Paradise"—Old Florida Pottery, 1859–1966* by Dr. Alfred R. Frankel, will be on display through January 13, 2002.



THE HISTORICAL SOCIETY OF PALM BEACH COUNTY, 400 N. Dixie Highway, West Palm Beach—561.832.4164. A nonprofit membership organization devoted to collecting and preserving archives and artifacts pertaining to the history of Palm Beach County and Florida. Make local history a part of your life and join as a member to help support this effort. You will enjoy lectures and special events, discounts on historical books and research fees. Office hours are Mon.–Fri. from 9 am–5 pm. Research hours are by appointment Tues.—Thurs. from 10 am–3 pm.

The above institutions subscribe to South Florida History.

Where **History** & **Music** Meet

Florida's Rock 'n Roll Legends

An exhibit at the Historical Museum, through January 20, 2002

by Jodi Weitz

There comes a time in each person's life, after playing childhood games and before dating, that we discover music. Rock 'n roll, pop, R&B, country and all other genres of music somehow make their presence known to most youngsters just in time for the formative teen years—when buying records (now CDs) and attending concerts are the essential pastimes.

The experience is unique for everyone. Perhaps the first significant encounter with music involved going through an older sibling's records, or listening to the radio with friends during summer vacation. Maybe it was the first concert sans parents and that feeling of camaraderie with thousands of strangers all singing the same words in one unified voice.

Other first encounters with music are not so common. When Gainesville rocker Tom Petty was 11, he met Elvis Presley in Ocala, while the King was filming the movie *Follow that Dream*. It was a life-altering event for Petty.

Petty told the *Oxford American*: "...so when we went home, I was a changed person.... I fell in love with rock 'n roll records—and that was my only interest ever since."

Petty's story is just one of many highlighted in the new exhibition, *Follow that Dream: Florida's Rock 'n Roll Legends*, which opened at the Historical Museum of Southern Florida (HMSF) on July 27. Focusing on Florida's rock 'n roll and popular music scene from the 1950s to the present, the exhibit explores gospel, jazz, rhythm and blues, folk and country music. The exhibit also highlights Florida's rich Latin sound, which has placed several Florida artists, such as Gloria Estefan and Jon Secada, on the map.

Organized and produced by the Museum of Florida History in Tallahassee, the exhibit explores what makes Florida so attractive to music lovers and musicians and what sets it apart from the rest of the country. In keeping with the museum's wide-ranging exhibits program, *Florida's Rock 'n Roll Legends* demonstrates that history and popular culture can go hand-in-hand.

"This exhibit displays our recognition of pop culture as an important aspect of South Florida's historical development," said museum President Andy Brian.

Florida's Rock 'n Roll Legends is centered on those artists who grew up in Florida, got their start here, or have some strong connection to the state. Musicians highlighted include Miami's K.C. and the Sunshine Band, Betty Wright and Ricky Martin; Jacksonville's Allman Brothers, Key West's Jimmy Buffett and dozens more.

Musical instruments, stage outfits and memorabilia make up the core of the exhibit, along with photographs, text panels and interactive music stations. Items on display include a 1966 radio play list used by DJ Rick Shaw, a jump-suit worn by Elvis Presley, the door of Jim Morrison's former student rental house in Tallahassee, and guitars from Lynyrd Skynyrd. The exhibit is also laced with promotional posters, concert tickets and gold records.

One of the most magnificent pieces in the exhibit is the piano played by Bobby Whitlock during the unforgettable ending of Eric Clapton's "Layla," which was recorded at Criteria Studios in Miami and produced by the legendary Tom Dowd.

Criteria Studios has a long and rich history of its own, dating back to 1954. Artists like James Brown, the Eagles and Aretha Franklin have all recorded at Criteria. Founder Mack Emerman once told the *Miami Herald*, "It's easier to make a list of who hasn't recorded here than who has." (For a more detailed look at Emerman's career, turn to page 14.)

Florida's musical history has proven to be colorful, and even borders scandalous in some instances. When Jim Morrison was arrested on indecent exposure charges during a concert with The Doors in 1969, the entire nation was fixated on this self-proclaimed "King of Orgasmic Rock" and his trial in Miami. (Learn more about Morrison's infamous trial on page 18.)

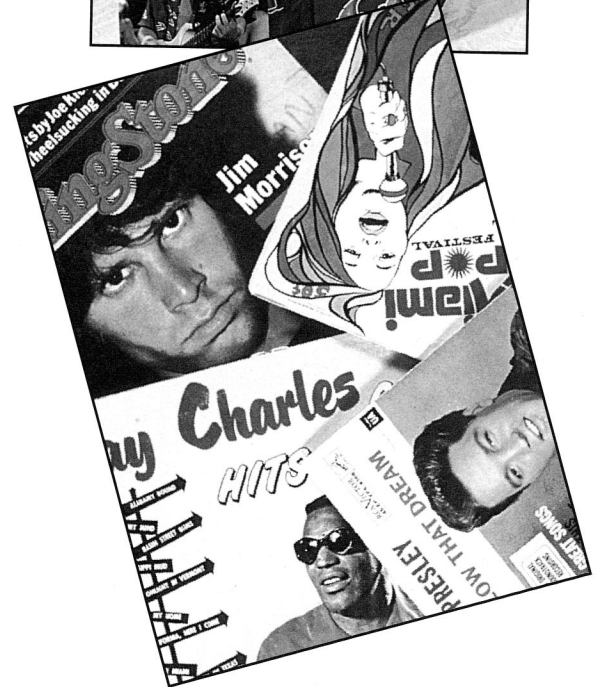
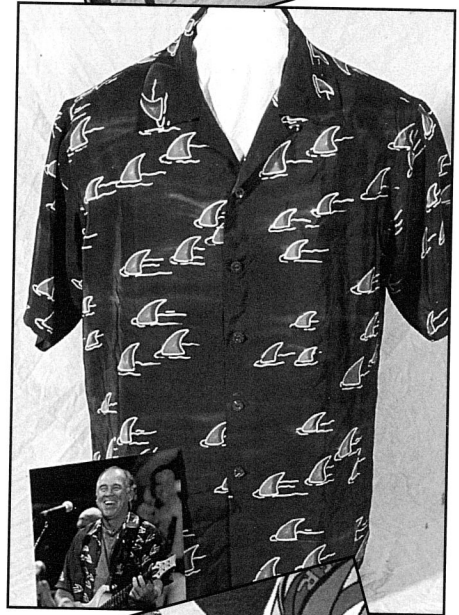
While Florida does have its fair share of rock 'n roll bad boys, the exhibit traces the evolution of rock music to the squeaky-clean pop groups sprung from Orlando in the early 1990s. Pictures of 'N Sync and the Backstreet Boys are the

current universal accessory hanging inside every pre-teen girl's locker.

Other contemporary artists highlighted include shock-rocker Marilyn Manson, rapper Trick Daddy and Limp Bizkit, who combines hip-hop and punk rock for a sound called "Rap Core."

From Elvis and Morrison to 'N Sync and Limp Bizkit, Florida's *Rock 'n Roll Legends* satisfies musical tastes from all generations. Whether you are of the MTV/MP3 age or the eight-track era, you will find an artist in this exhibition that whisks you back to a time and place when you first discovered music. Let that feeling wash over you and stay a while. Life was a lot simpler then. —*SFH*

Objects and memorabilia exhibited at the museum. From top to bottom—Allman Brother's shirt and keyboard. A Jimmy Buffett stage shirt. Album covers and memorabilia of Elvis Presley, Jim Morrison, Ray Charles, etc. Courtesy of the Museum of Florida History.



Don't Miss these Rockin' Events

Family Fun Days: Rock 'n Roll Saturdays Second Saturdays, 1 pm–4 pm

A series of free family programs on the second Saturday of each month will spotlight the history of rock music in Florida. Families can explore the roots of rock 'n roll through hands-on activities, musical performances and, read- and sing-along exercises and impromptu songwriting. Call 305.375.1492 for more information.

Awesome Eighties

Saturday, Oct. 13

Breakdance back to the eighties.

Disco Days

Saturday, Nov. 10

Hustle on over to the Museum and relive the days of disco.

Swingin' Sixties

Saturday, Dec. 8

Groove to the sounds of the sixties.

Happy Birthday Elvis!

Saturday, Jan. 12

Follow that dream and celebrate the King of rock 'n roll's birthday during a sock hop.

Music on the Plaza

Third Thursdays (Sept. 20, Oct. 18, Nov. 15, Dec. 20, Jan 17), 6:00 pm–8:30 pm

In conjunction with JAM at MAM, music will be offered on the plaza to compliment HMSF's exhibition, *Florida Rock 'n Roll Legends* and MAM's exhibition, *Let's Entertain*. For more information, call 305.375.1492

Continued on page 30



F L O R I D A



Before we get to our feature article, please indulge me in a brief quiz. Which of the following phrases best defines the “Florida Sound”?

- a. Rhythmic guitars, punchy horns, and soulful vocals
- b. Latin-flavored pop with a tinge of jazz
- c. Fresh-faced young singers mixing catchy tunes with light touches of hip hop
- d. Bass-heavy rap styles
- e. An all-out rock ‘n’ roll sonic assault
- f. Caribbean-flavored funk
- g. Primal rockabilly

We’ll stop at G, since there aren’t enough letters in the alphabet to define the rainbow of sounds produced in the state of Florida. Media-driven (or is it “marketing”-driven) catch phrases such as “The Miami Sound” have been floating

Chuck Berry, Jerry Lee Lewis, Bo Diddley and Little Richard. Two Florida artists managed top ten hits in the ‘50s with a slightly tamer approach, The Dream Weavers (with “It’s Almost Tomorrow”) and the Kalin Twins (“When”). About that same time, Henry Stone was setting up a record distribution network in Miami that would give him contact with just about every independent label in America. Stone’s contacts resulted in a national recording contract for Miamian (by way of Rochester, New York) Steve Alaimo, a singer who also had an ear for production. It was Alaimo who produced the first recordings of Miami’s Sam and Dave, before they’d pack their bags for Memphis and the big time. Stone’s Tone Recording Studio (the precursor to TK) gave local artists a place to record (when national hot shots such as Hank Ballard or James

assistant prop man on the film. After young Tom Petty made the trip to Ocala to see Presley in action, his attention turned to music, and while he didn’t buy a pair of blue suede shoes, he did follow a dream of his own, into eventual superstardom.

And then there’s the Beatles’ historic stay at the Deauville Hotel in Miami Beach in February 1964, an event witnessed from coast to coast on CBS-TV’s “Ed Sullivan Show”. The emergence of the Beatles brought a new optimism to young people; an affirmation of life, music and youth culture. Suddenly Florida was home to thousands of garage bands: from three-chord wonders to those who really, truly aspired to make a name in the world of music. Radio stations throughout Florida rode this wave, sponsoring show-dances that helped promote both the bands and the stations. While many of these bands

S O U N D

by J e f f r e y M . L e m l i c h

around since TK’s discofied soul frequented the upper reaches of the charts in the 1970s. But that music only told one small part of the story; a story that began many decades ago, and continues to be written every second of every day. To put it mildly, this is one diverse state, population-wise and music-wise as well. Floridians can feel mighty proud of their musical heritage, which is rich, varied and ever-evolving.

As rock ‘n’ roll was shaking, rattling, rolling and changing the course of history, there were artists across the state picking up guitars and aspiring to be the next Elvis Presley. While Benny Joy, Tracy Pendarvis and Wesley Hardin might not be household names, they were important in spreading the gospel as told by Elvis,

Brown weren’t using the facility). As local records began to create a buzz in juke joints or on local radio stations, Stone would call on his contacts at Atlantic Records to forge national distribution deals, which in turn resulted in national airplay...and some terrific exposure for many artists (among them, Alaimo, who’d wind up as a cast member on ABC-TV’s “Where The Action Is”).

Two of the world’s most important icons of the 20th Century made indelible impressions on Florida’s music scenes. When Elvis Presley came to our state in 1961 to shoot the movie *Follow That Dream*, many felt that royalty had hit our shores! Among them was a boy from Gainesville, whose uncle worked as an

came and went in a matter of weeks, others persevered, garnering local hits and getting the chance to open for national acts that came into town. The Nightcrawlers (“The Little Black Egg”), Birdwatchers (“Girl I Got News For You”), Clefs Of Lavender Hill (“Stop! Get A Ticket”), Montells (the controversial, censored “Don’t Bring Me Down”), Legends, Tropics, We The People, and Roemans all enjoyed local hits and a smattering of national airplay as well. Two Florida bands, Ocala’s Royal Guardsmen, and Jacksonville’s Classics IV, achieved worldwide success with their recordings, paving the way for others that would follow as the decade wore on.

Few of Florida’s ’60s garage bands are household names, but they were vitally

Top, left to right—Diva, Gloria Estefan, one of Florida’s most popular recording artists, has received two Grammy Awards, two American Music Awards and a place on the Hollywood Walk of Fame. Bo Diddley, having moved to Florida over twenty years ago, is considered one of the most influential musicians in the development of Rock ‘n’ Roll. Bottom—Tom Petty’s high school band, The Epics. Photograph from the Gainesville High School yearbook. Courtesy of the Museum of Florida History.



important in nurturing the talent that would result in greater success for many of our state's musicians. You might not know The Epics, but you know Tom Petty. You might not know The Second Coming or The Bitter Ind, but members of those bands would play an important part in the Allman Brothers Band. My book, *Savage Lost: Florida Garage Bands, The '60s and Beyond* (see page 29 for book review) concentrates on this prodigious wave of '60s bands, since they were the pied pipers and pioneers. They were the ones fighting to wear their hair long and to play their music loud. They were the ones spearheading the revolution that many others would later take advantage of. There would be no Creed without the Clefs of Lavender Hill; no Sister Hazel without The Shaggs or the Squiremen IV.

The garage band phenomenon might have been spurred on by the British Invasion of the '60s, but that wasn't the only musical revolution. As primal rhythm & blues gave way to uptown soul music, this fusion of gospel and R&B, aided by changing production values, made for some tremendously joy-

ful, uplifting, soul-stirring music. Henry Stone was amassing an impressive roster of performers in Miami, but he wasn't alone. Willie Clarke and Johnny Pearsall formed Florida's first independent, black-operated record labels, Deep City and Lloyd, in 1965, exploding on the scene first with Clarence Reid, Paul Kelly, and Helene Smith, and later with a 13-year-old girl with a woman's voice, an instrument so rich and majestic as to cause astonishment to anyone coming in contact with this precocious youngster. Clarke first discovered Betty Wright in a Miami record store, singing along to Billy Stewart's note-bending rendition of "Summertime" (no easy feat). Wright's first recordings for Clarke and Pearsall's Deep City label didn't sell, but by 1968 she was on her way to stardom with her anthem "Girls Can't Do What The Guys Do". Three years later Wright would strike gold with *Clean Up Woman*, a record that not only made her a worldwide star, but would also encourage Henry Stone to break free from Atlantic Records, and establish his own TK record empire.

Florida also had a good share of "girl groups" in the '60s, inspired by Motown's success with the Supremes, Marvelettes and Martha & The Vandellas. The Mar-



vells (later known as the Fabulettes), Coeds, Lovells (an early version of '70s hit-makers "Faith Hope & Charity"), Quivettes, Twans, and others paved the way for the more successful female-led acts of the disco and freestyle dance eras. In Pensacola, James & Bobby Purify were reaching the national charts with hits such as "I'm Your Pupper", while in Deland, Noble "Thin Man" Watts was blowing up a storm with his magic saxophone. And let's not forget Ray Charles, who began his career right here in the sunshine state, or Wayne Cochran, the flamboyant blue-eyed soul singer who made a huge impression on "The Jackie Gleason Show" and inspired the Blues Brothers, who recorded his signature tune, "Goin' Back to Miami".

The late '60s brought turbulent times for our nation and a lot of the naivete in the music was lost. The draft broke up many a band, and in an era of drugs, political action, and defiance of authority, musical constraints were being broken. No longer tied down to radio-friendly, under three-minute tunes, bands such as the Allman Brothers, Lynyrd Skynyrd, and



Top, left to right—Betty Wright, known as "Ms. B.," was nominated in 1972 for a Grammy for Best R&B Femal Vocal Perfomance. With five number one hits, KC (Harry Wayne Casey) and the Sunshine Band helped start the disco era. Above—Stephen Stills of The Accidental Trio, is considered a "Master of the acoustic 12 string." (*St. Petersburg Times*, 1993) Photograph from the Gainesville High School yearbook. Courtesy of the Museum of Florida History.

Blackfoot were fusing rock, blues, and country together into a new form of Southern rock. These are bands that could have a message one moment, and then ask you to party with them the next! After the national traumas of Kent State, an escalating war and presidential scandals, divisions were forming in the rock music ranks. At one time rock 'n roll was the undisputed music of youth, but as musicians were getting older and moving into authority roles, new revolutions had to take place. And they did.

The punk rock bands of the late '70s and early '80s didn't top the charts, but they sure provided inspiration to many of the bands that followed (and found great success). The Eat, The Reactions, The Cichlids, Critical Mass, and Charlie Pickett & The Eggs are just now starting to gain the recognition that eluded them in the early punk rock days, when they were forced to play dingy clubs on specially-designated "new wave nights" (usually a Tuesday night). There would be no Marilyn Manson, no Matchbox Twenty, without the sacrifices these



Above—Lynyrd Skynyrd, a rock band that never forgot their southern roots, hit the charts with "Sweet Home Alabama" in 1974. Clockwise from left; Billy Powell, Allen Collins, Ronnie Van Zant, Artimus Pyle, Steve Gaines, Gary Rossington, and Leon Wilkeson. Bottom, left to right—Jimmy Buffet has captured Florida in popular music like no one else has. HASE, Miami News Collection 1989-011-19412. The Bee Gees recorded many of their hits in Florida, including the movie soundtrack *Saturday Night Fever*. Courtesy of the Museum of Florida History.

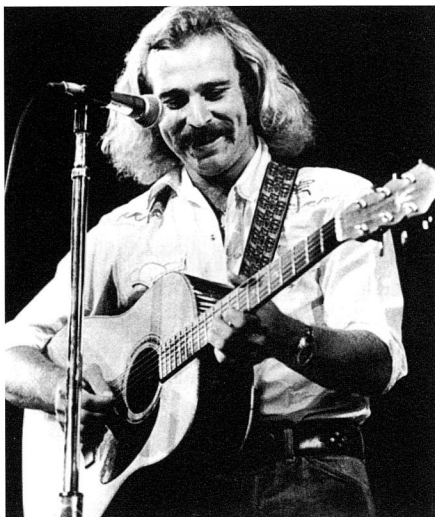
bands made, sometimes playing before crowds of five to 10 people, and rarely getting paid!

As the '70s wore on, there were milestones that would change our state's musical landscape: Tom Petty and his band Mudcrutch (later known as The Heartbreakers) left Gainesville for L.A.; a plane crash would kill key members of the band Lynyrd Skynyrd (including its guiding light Ronnie Van Zant); anti-disco sentiments would contribute to TK Records' ultimate bankruptcy. Things kept changing, but Florida's local musicians never gave up. Dance music evolved through high-energy, track-based music (think Exposé), and through the Miami-led freestyle movement, into house and techno-driven sounds. Hip hop would move out of New York City to become a worldwide phenomenon, which in Florida meant bass-heavy, party-intensive rap music (think the booty rap of Two Live Crew). Hip hop would move from the underground to the mainstream, and would fuse itself with both metal and hardcore rock styles. Punk and ska would come together to form a poppy, accessible hybrid that Florida's punk rock pioneers could have never envisioned. A country music band that started in Miami (The Mavericks) would go on to win a Grammy Award. A Latin music empire would spring up that would bring salsa, merengue, Latin jazz and sophisticated

Latin pop to a worldwide audience. And then there are Orlando's "boy bands", including 'N Sync and the Backstreet Boys. Like them or hate them, they're certainly popular, and have been for many years now.

I can't give an overview of Florida music without mentioning Criteria Studios in North Miami, at one time a single room that recorded primarily local acts—my, how things changed! Criteria would become "Atlantic Records South" in the late '60s and '70s, with Eric Clapton and The Bee Gees leading the way for an endless procession of musical superstars. I also need to mention a few of the radio disc jockeys that proved extremely influential: King Coleman (perhaps Florida's first rapper), Rick Shaw, Roby Yonge, Mike E. Harvey, Nickie Lee, Wildman Steve and many, many more. For a scene to thrive, there must be artists, producers, venues, studios and support. I think you'll agree our state has been very fortunate. —SFH

Jeffrey M. Lemlich is the author of Savage Lost: Florida Garage Bands, The '60s & Beyond.



Studio

spends lifetime recording hits

Emerman, 77,
still burns with musical desire

by Susan Grudner

A DREAM to record music and a passion for jazz led to the humble birth of Miami's Criteria Recording Studios in 1958.

Now, 43 years and dozens of hit records later, that same passion sustains 77-year-old Mack Emerman—and keeps him in the record business.

Emerman was the founder of the legendary Miami studio, now known as Hit Factory Criteria, and today is part owner of Audio Vision Studios in North Miami.

That has Emerman—still—working alongside some of the most respected names in the recording industry including brothers Ron and Howard Albert, Karl Richardson and Steve Alaimo.

Between them, the credits are legendary—from Derek and the Dominos and the Rolling Stones to the Bee Gees' movie soundtrack *Saturday Night Fever* and K.C. and the Sunshine Band—to name a few.

Born in Erie, Pa., in 1923, Emerman is one of two children. His mother, Beatrice was a homemaker. His father, Harvey Emerman, who had a sixth grade education, was successful in the scrap iron business.

"My father always said timing is everything in life," said Emerman.

He was right. The younger Emerman's life is an example of what it means to be at the right place at the right time.

His musical odyssey began when he was nine.

"Some kid had a coronet that I liked, and I had a key ring that he liked. So we traded. The coronet didn't work very well. My parents eventually gave up and bought me a new one," he said.

Although he studied business at Duke University in the 1940s, music was his calling.

While in college, he played trumpet for the Duke Ambassadors, a band formed by bandleader Les Brown.

He also met his first wife, Ann, whose nickname is "Chili."

They married in 1974 and had two daughters, Julie and Bebe. In the meantime, Emerman's sister Sally married into a family that owned Hollywood Incorporated, a company that owned property in Broward County.

His father thought it was the perfect reason to head south.

"We were tired of the weather in Erie," said Emerman, "so we all came down at the same time."

Mack Emerman moved to South Florida in 1950 when his daughter Julie was only six weeks old.

Emerman, his wife and two children had settled into a little suburban house on Plunkett Street in Hollywood.

Father Harvey purchased a salt-water taffy business in Hialeah. By day, Emerman would work for his father delivering taffy to fruit shippers in the area.

"I hated it," he said. "What could you get out of that? It was a way to make money."

In his spare time, Emerman built a makeshift studio in his house and, soon after, made arrangements with local musicians to record radio jingles.

It was a good source of extra income as well as an indulgence. Like a mad scientist in a laboratory, he would feverishly set up his machines in the garage and run cables to the

living room where the microphones were.

It was a joyous time for Emerman, but his desire to build a respectable recording studio was too strong to ignore.

He made the rounds of local nightclubs and recorded the performances, all the while hauling his gear in the back of his station wagon.

The ardent jazz lover eventually turned his obsession into Criteria Records, a record label he started for jazz musicians in 1955.

Realizing that his son wasn't satisfied with his regular job of delivering taffy, Emerman's father finally gave in.

He agreed to finance the construction of a 30-by-60 foot building at 1755 NE 149th St.

In 1958, about a month after Criteria opened, Benny Goodman was in town on vacation. He decided he wanted to record some arrangements.

"He had a really bad cold and so he was in a bad mood," recalls Emerman with a smile. "We had a disagreement about the microphones. He only wanted to use one and I wanted to try it both ways so he could choose. He liked my idea better."

Criteria's popularity soon spread across the country, and Emerman's love for recording music made way for the changing trends in the '60s.

In the mid-60s, James Brown came to Criteria to record "I Got You (I feel Good)."

The Albert brothers were Emerman's young apprentices at the time and recall their experience with the Godfather of Soul.

"He is one of the greatest entertainers of all time. We had to call him Mr. Brown," said Ron.

"He gave us \$100 tips which was unheard of in engineering," remembers Howard.

"I didn't realize at the time that it would become such a smash hit," Emerman said of his first gold record.

In the years to follow, Criteria found itself at the epicenter of the recording industry. Atlantic Records producer Tom Dowd moved to Miami and struck a deal

founder



Criteria Recording Studios celebrates its 25th year. Clockwise from left; Ann Hooloway Masters, Jerry Masters, Karl Richardson, Alby Galuten, Roy Halee, Ron Albert, Howard Albert, Don Gehman, Dannie Emerman, Mack Emerman (center). Courtesy of the Museum of Florida History.

with Emerman to rent out the B room from 3 p.m. until whenever the sessions were finished.

It was not unusual to have Eric Clapton in one room, the Allman Brothers in the next room and Chicago in another.

But what goes up must eventually come down.

The oil crisis in 1979 nearly brought record manufacturing to a standstill.

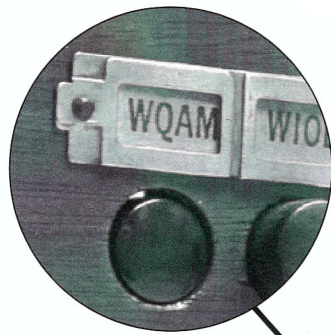
“There wasn’t enough oil to make the vinyl that records were made of,” remembers Howard Albert.

Despite hosting major clients like Duke Ellington and Count Basie, Criteria’s business began to cool off. Finding himself too deep in debt to stay in operation, Emerman sold Criteria with the understanding he would stay on as chief executive officer.

His relationship with the new ownership eventually soared and Emerman, then 67, suddenly found himself without his livelihood.

“When he lost control [of the studio] he became very depressed. His sense of self was wrapped up in the business,” his daughter Julie said. “He became very reclusive.”

Continued on page 29



Rock &



Philco Wood Tabletop Tube Radio, 1940. Model 40-125. HMSF 1990-004-001.

South Florida Radio

by Rick Shaw

Radio is to rock 'n roll what warm water is to a hurricane. Back in the 1950s, radio exposed thousands of young listeners to a new sound called rock 'n roll. In South Florida alone, billions of dollars in air-time were allocated to putting the product—rock 'n roll music—on the air, at no cost to the music industry.



Rick Shaw, one of South Florida's greatest radio Disc Jockeys. Courtesy of Rick Shaw.

When rock music came along in the mid '50s, it was an AM radio world. FM was there, but nobody cared. The AM stations with tenure had signed on in the '20s and '30s and had captured more than 90 percent of the audience. And in South Florida, the station that would be tapped for the honor of introducing the southern half of the state to rock 'n roll music would be WQAM in 1956.

The lower your dial position in the AM world, the better your signal. Few stations get lower than 560 and at 5,000 watts, it goes a long, long way. But even the most powerful radio station can't make pictures. And during the '50s, television was flexing its muscles. Radio broadcasters were searching for an answer and along came rock 'n roll.

Legend has it that Todd Storz and Gordon McClendon, both owners of radio stations, were in a bar, and over a beer, were discussing the problem. One of them noticed the same song being played over and over on the juke box. People paying money to hear the same song...over and over and over. Why wouldn't that work on radio? It did! It worked so well, in fact, that the radio broadcast industry was turned on its ear. And as the '50s neared the '60s, rock radio and rock music picked up steam.

South Florida was dominated by one radio station that played rock 'n roll music. In 1964, between 7:00 and midnight, WQAM generated a 54 share audience rating. That meant more people

had tuned there than all the other stations combined. And that kind of audience meant the record industry had to get its product on your air. Getting a slot on the WQAM top 56 play list was golden to a record promoter. And more often than not, it meant selling lots of product.

From 1956 through 1970, WQAM was the determining factor in terms of what rock 'n roll would be heard in South Florida. From the early days of Elvis Presley, Chuck Berry and Little Richard, to the Beatles and all that followed through their breakup, WQAM was the medium through which the message was passed.

As migration from AM to FM began to take hold in the early '70s, it truly signaled the end of an era. The first radio station to play rock 'n roll music as a format in South Florida...The first to play Elvis, The Beatles, Stones, Monkees, Hendrix... An amazing legacy that is beyond explanation to someone who wasn't there.

Somebody probably would have picked up the format and run with it had WQAM not been there first. But having been there from the inside looking out, it just wouldn't have been the same.

If you were a kid growing up in the southern half of Florida when rock music began, and you had delusions of grandeur as a rock 'n roll star, you had no choice but to be inspired by what was going on at 560, WQAM. It constantly told the story of kids who were virtually unknown, and

after an appearance on the Ed Sullivan Show, their first rock release would shoot to the top ten. Rags to riches, with two years of high school. Rock 'n roll music could make that happen, and it did, many times.

I wouldn't trade my time at WQAM for anything else during those years. It was the heyday of AM rock radio and it was an honor to have been part of it. If you were there, you know what I mean. If you weren't, there are no words that will work. —SFH

Jim Hummel, better known as Rick Shaw, began his career as a South Florida DJ at WCKR (now WIOD) doing the 6-midnight shift. In 1963 a change in format caused a move to AM rocker WQAM. One year later, he pulled the largest rating share in the history of the market. In 1965, he added "The Rick Shaw Show" to the Monday through Friday Channel 10 lineup. It was essentially the MTV of the '60s playing Rock and Roll on television. Through most of the '70s, Rick was programming WAXY 106 for RKO. Rick can still be heard bright and early between 5:30-9 am, Monday through Friday on Majic 102.7.

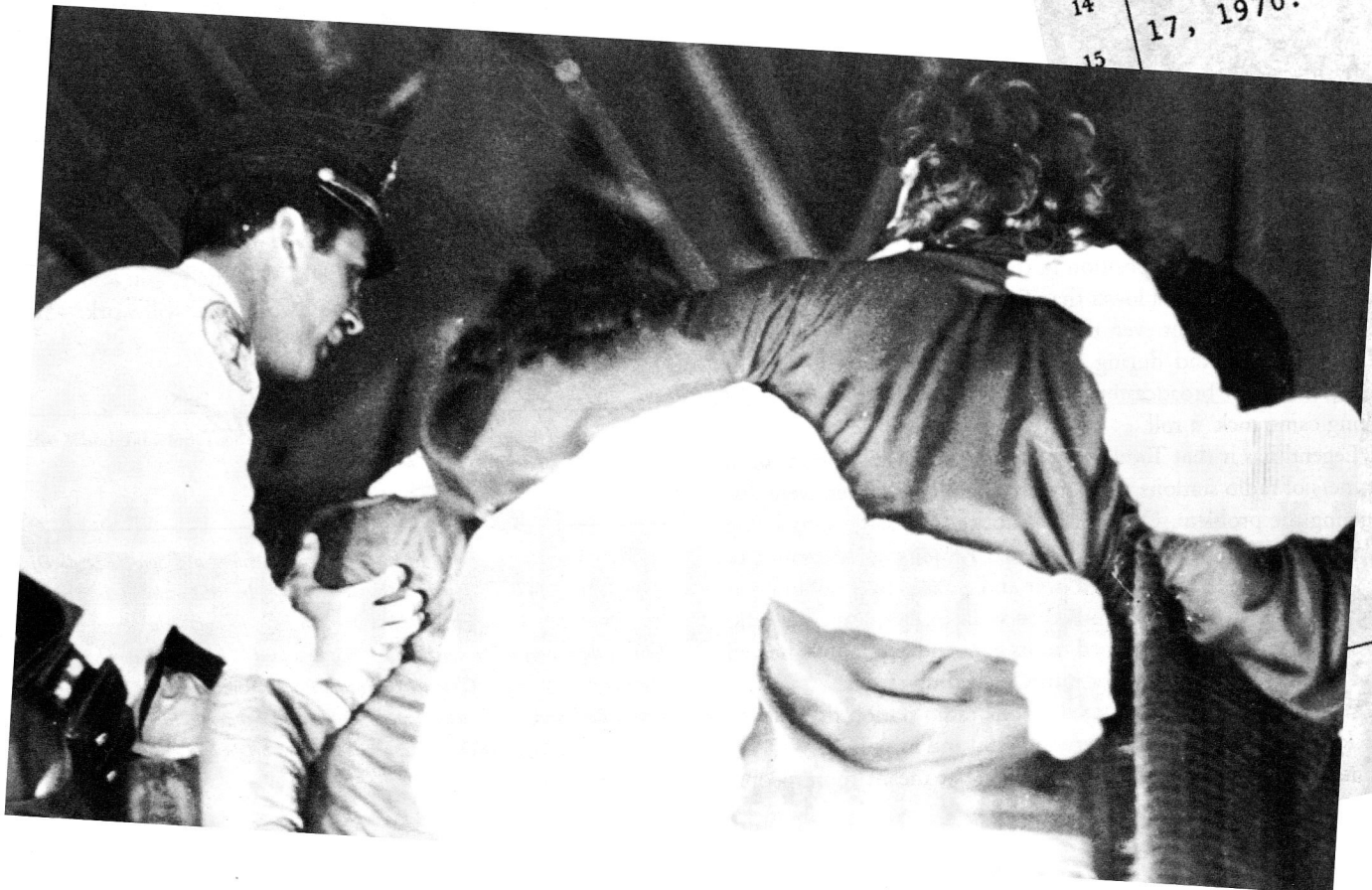
Jim Morrison's arrest

Born in Melbourne, Florida, Jim Morrison could be described as a creative genius or an obnoxious drunk, depending on who was doing the talking. As lead singer for The Doors, this self-styled rocker/poet sang about love, death and transcendence. His rebellious stage presence was undeniably unique and occasionally got him and his band into trouble.

In 1969, Morrison was arrested on charges of indecent exposure, drunkenness and lewd and lascivious behavior at the Dinner Key Auditorium in Coconut Grove. *The State of Florida vs. Jim Morrison* sparked questions of community standards and the limits of freedom of expression. He was eventually found guilty of indecent exposure and indecent language and was found not guilty of lewd and lascivious behavior and drunkenness.

Morrison died two years later in Paris, France. Almost thirty years after his death, his gravesite remains one of Paris's top tourist attractions. The group's top hits included "Light My Fire" (1967) and "Hello, I Love You" (1968). —*SFH*

Photographs taken during Jim Morrison's rock concert at Dinner Key Auditorium, at which he was arrested on charges of indecent exposure, drunkenness and lewd and lascivious behavior. HASF 1990-300. Excerpts from Morrison's trial transcripts. Copied from records in the possession of Terrence J. McWilliams. HASF 1990-469.



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Plaintiff,
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7 JAMES MORRISON,
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11 hearing before the Honora
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13 Street, Miami, Dade Co
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... you notice?

A That he wasn't--I don't know,

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(Objection, motion to strike gr

Q Had you seen Morrison before?

A Yes.

Q Where had you seen him before?

A California.

Q Doing what?

A Concert.

Q What did you notice different about Morrison when he came on the stage for the Doors co than when you had seen him before?

(Objection, overruled.)

A He was acting differently than I had

previously.

Q Did you watch him walk?

A Not precisely, no.

Q Did you listen to him speak?

A Yes.

Q What, if anything, unusual did you about his speech?

(Objection, overruled.)



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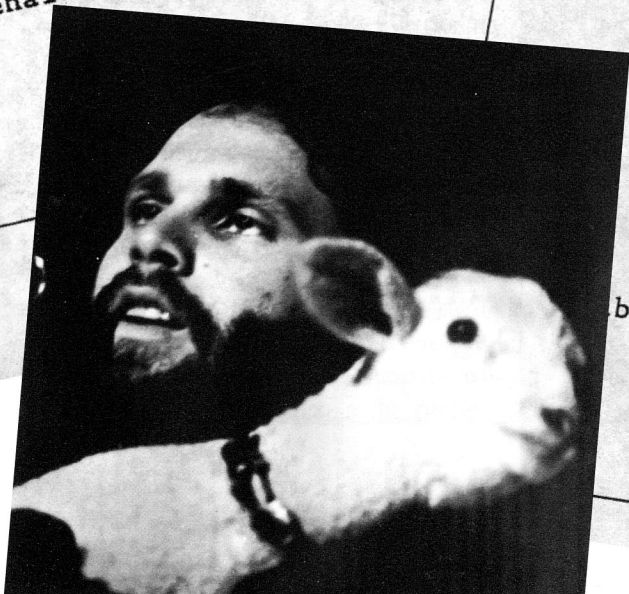
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The LYRIC Theater

by Kelly Geisinger

Long before the Miami Arena and the National Car Rental Center were here to accommodate big-name talent in the music industry, musicians in South Florida played in more intimate settings in Overtown, an area in Miami once known as Colored Town. One popular venue there was the Lyric Theater.

Described as “possibly the most beautiful and costly playhouse owned by colored people in all the Southland,” the Lyric Theater is located on Avenue G, or NW 2 Avenue, which became known as “Little Broadway” because of its many clubs and theaters during the early 1900s. It opened in 1913 and was considered “the center of Colored Town’s legitimate theater.”

At that time, Overtown was known for its great entertainment and its black-owned and -operated businesses. Since its opening, the Lyric Theater has been owned and managed primarily by African-Americans. Geder Walker, a black man from Quitman, Georgia built the Lyric after travelling to France and visiting opera houses in Paris. Although Walker had little or no formal education he became “one of the most substantial citizens” in Miami-Dade County. Walker, a businessman, also owned an ice cream parlor and café next door to the theater and real estate in other areas of Dade County.

The Lyric is the lone survivor of the district in Miami known as “Little Broadway” which flourished in Overtown for almost 50 years, serving

as a movie and vaudeville venue which showcased over 150 performers. During this time as a result of the U. S. Supreme Court decision, *Plessy v. Ferguson* (1896), black people were limited in every phase of life until Civil Rights legislation passed in the 1960s. Thus, black entertainers could perform on Miami Beach but were required by law and custom; to live across the railroad tracks in Colored Town/Overtown. It was not just entertainers who had to conform to restricted laws and customs it affected all

black people including intellectual W. E. B. DuBois, folklorist Zora Neale Hurston, and sports stars also scheduled trips to sunny South Florida. After relaxation in Miami’s Colored Town/Overtown, some athletes like baseball greats Roy Campanella and Jackie Robinson traveled to Cuba to participate in exhibition games.

Residents enjoyed going to the Lyric to see the movies it played with all-black casts, including *Sunday Sinners*, *Paradise in Harlem*, and *Murder on Lenox Avenue*. It was the first theater in Colored Town to play *Gone with the Wind*. Black theatrical troupes that traveled across the country often performed at the Lyric

Described as
“possibly the most beautiful
and costly playhouse
owned by colored people
in all the Southland,”
the Lyric Theater...
was known for its great
entertainment and its
black-owned and -operated
businesses.



The Lyric Theater is the lone survivor of the district in Miami known as "Little Broadway" and the oldest remaining theater in Miami-Dade County. Courtesy of the Black Archives, History and Research Foundation of South Florida, Inc.

Theater as well. Shakespearean plays were put on there more often during those years than in Miami today, and a resident could purchase a ticket for \$1, according to businessman J. R. Jolien Taylor, who moved to Colored Town/Overtown in 1911 from Haiti. Beyond providing entertainment, the Lyric Theater was a source of stability for the community. Political meetings, boxing matches, rallies, beauty pageants, graduations and club activities also took place there.

Josephine Poitier was a cashier at the Lyric in the '40s. What she enjoyed most about working there was that "you got to see the movers and shakers of black Miami." People would put on their newest, most expensive outfits and stroll through the streets of "Little Broadway."

Twins Harry and Harold McCartney worked as projectionists at the Lyric. They used to leave school early to go to work because they needed the money to help their mother make ends meet. The McCartney twins were fired from their positions at the theater because one of them loaded the wrong reel into the projection machine. The people in the theater were in an uproar over the mistake. Because the manager could not tell them apart, he simply fired both of them.

The Lyric is the oldest remaining theater in Miami-Dade County. It is one of the more elaborate buildings remaining in Overtown. The classical detailing and applied decorative ornament helped make it the most beautiful building in Overtown in its glory days.

The Lyric closed in 1959. Since then, it has been a church and a shelter for homeless people. The biggest change came in 1988, when the abandoned theater was discovered as a historic preservation project by Colored Town/Overtown Miami native Dr. Dorothy Jenkins Fields, archivist, historian and founder of the Black Archives, History and Research Foundation of South Florida, Inc. Funds from the Florida Legislature were used to purchase the theater by the board of directors of the Black Archives Foundation, a non-profit (501)(c)(3) manuscript and photographic repository. Restoration/rehabilitation efforts began in 1989 with funding from the City of Miami Metro-Dade County, and the Knight Foundation. The Lyric is listed by the U. S. Secretary of the Interior on the National Register of Historic Places. A "work in progress," phase one of the restoration has been completed to the elegance of its early 20th century heyday.

Continued on page 29

Dr. Dorothy Jenkins Fields contributed to this article.

The **Lyric Theater** is located at 819 NW 2nd Ave., just two blocks West of the Miami Arena.

You are invited to schedule stage and

film performances, lectures, and meetings in the elegance of the Lyric Theater's early 20th century heyday.

The theater's charming scale, 390 plush cushioned and roomy seats, video projector and screen, multi-channel sound

system with state-of-the-art mixer and PowerPoint capabilities provide audiences an intimate and inviting experience.

To schedule your event, call 305.636.2390



T H E R E I S H I S T O R Y

I'm the lucky guy who makes a living doing exactly what I want to do—sharing my love of history, especially that of Miami and southeast Florida, with a broad audience of interested persons. I have been asked many times how I came to embrace this craft, and I find the answer elusive. As a young boy, my dad took me for walks through our neighborhood, Miami's Riverside section (today's Little Havana). I was struck by the attractiveness of its parks, its old bungalow homes, and the winding Miami River with the vast variety of activities centered around it. In high school, history was about the only course in which I exhibited a degree of mastery. Unbeknown to me at the time, my professional destiny was set.

There followed undergraduate and graduate work in History, with Urban America as my major area of study. Philadelphia's machine politics of the late nineteenth century provided an exciting Masters' thesis topic, but even more interesting to me was my Ph.D. dissertation topic, which examined criminal justice in early Miami. I taught for a time in colleges in north Florida and Georgia, returning to Miami periodically. During these visits, I took friends on historic tours of Miami, but little did I know what the future held for me!

Top—The Miami Fish Company was only one of the many businesses and activities that centered around the Miami River. Circa 1915. HASF 22-12 (909). Bottom—The daily bustle of the FEC Railway station near present day Government Center station provided many interesting stories. HASF

ALL AROUND US

by Paul S. George

After returning to Miami at the outset of the 1980s and immersing myself in one research project after another, I began teaching Florida and Miami history at the University of Miami. What better way to reinforce the material discussed in class than through tours of many parts of the county? By the late 1980s, I had "opened" the tours to the general public, although these offerings consisted of just one tour—downtown Miami, which remains my favorite, owing to that quarter's abundance of history, architecture and archaeological sites.

Other tours soon followed as I hitched this burgeoning enterprise to the Historical Museum of Southern Florida. Today, I offer more than 30 historic tours of Miami-Dade County, Broward County, and even the Florida Keys. Occasionally, I will escort a busload of schoolteachers working on re-certification to Mount Dora, Arcadia, and even St. Augustine.

More than anything, these endeavors have introduced me to a wide variety of neighborhoods and their distinctive histories, as well as a great array of people with whom I share a special bond. I continue to marvel at the wide variety of neighborhoods here, just as my father did before me—he had lived, previous to Miami, in Philadelphia, a city of distinctive, historic neighborhoods.

Some of the most interesting stories of downtown Miami focus on the coontie plant, the site of legal hangings, the frenzy and excitement of the great Florida real estate boom of the mid-1920s, the euphoria of V-J Day (victory over Japan), and the daily bustle of the FEC Railway station.

Walking along the Miami River in the area of Little Havana, you will find some vanishing architecture, such as the Warner building, a neo-classical, antebellum jewel on Southwest Fifth Avenue near First Street. The quarter also contains a 1,600-year-old Tequesta Indian site, hollowed cinder block homes, the county's first junior high school, a flood zone in Jorge Mas Canosa Park (nee Riverside Park), a building that housed the KKK, the wondrous Firestone building on Flagler Street and Southwest Twelfth Avenue, and the nonpareil Miami River Inn.

Above all, the river and the Miami City Cemetery, provide me with the best feel for the Miami of yesteryear. Throughout the course of a year, I conduct several tours of the river. I enjoy seeing the surprised expressions of tour-goers upon seeing the bustling second port of Miami west of Northwest Twenty-seventh Avenue, or hearing of the fabled Indian caves, or learning of the amazingly textured history of the north bank of the stream near its mouth.

The old city cemetery is another story. In January 1990, we celebrated Julia Tuttle's birthday in the cemetery. A few hundred

persons were there, including many elderly relatives of Miami pioneers. I felt a strong connection on that occasion with the beginnings of the city of Miami.

At the Coconut Grove cemetery in the West Grove on Holy Saturday, you can see many persons painting the crypts of loved ones in silver or white, a custom they brought with them from the Bahamas. In the early 1980s, a grave robber(s), using a crowbar, broke into the crypt of Louise Bethel Cooper and decapitated her, prompting Leona Baker, her traumatized daughter, to complain that "even the dead are not safe in Miami." Speaking of decapitations, a young man once strolled naked with the severed head of a woman in his hand in Miami's southwest section.

When a policeman approached him, the man threw the severed head of his girlfriend at him, shouting, "I killed her. She's the devil!"

Is there a greater anachronism in the area than the Magic City Trailer Park, whose origins as well as some of its inhabitants are "Deep South" people? The facility reposes, as it has for more than seven decades, in the middle of today's Little Haiti. How do you figure Northeast Sixty-First Avenue near the Bay? In the 1890s, and for some time thereafter, it was the hub of the booming farming community of Lemon City. Today there is nary a trace of its storied past, not even one historical marker.

On Collins Avenue sit all those piles (hotels) that bedazzled tourists and residents alike in the 1950s, when the area was regarded as one of the tourist capitals of the world. Suddenly, this "MiMo" ("Miami Modern") style is in again. Although I'll take the Streamline Moderne buildings south of there, the "MiMo" tour is nostalgic for me and other aging residents with memories of that long ago era of glitz.

Years ago, as I was preparing to conduct a tour of Buena Vista, Thelma Peters, a wonderful historian, gave me a scrapbook of the Buena Vista Club, consisting of many old-timers from the neighborhood who met each month into the 1970s. Many prominent early Miamians were on the club's roster. By the time I received the scrapbook, most of them were gone, but not forgotten—at least not by me. I mention many of them on every one of my Buena Vista tours.

There are always people on and off the tours who lend much color and excitement to them. In 1988, an animated Edna Buchanan took notes in feverish fashion during one of my downtown marathons (more than five hours in length) for her next novel. Just last year, a buoyant Judge Lenore Nesbitt bounded down the steps of the Hyatt Regency Hotel in tennis shoes as a downtown tour was ready to begin. For pure color, it is hard to

Walking along the Miami River in the area of Little Havana, you will find...the Warner building,...The quarter also contains a 1,600-year-old Tequesta Indian site,...the county's first junior high school, a flood zone in Jorge Mas Canosa Park..., a building that housed the KKK, the wondrous Firestone building...and the nonpareil Miami River Inn.

beat the homeless guy who serenaded a large group of St. Thomas University students on a nighttime tour of a deserted downtown Miami focusing on the '20s real estate boom. During a walking tour of Coconut Grove, a handsome woman with a large straw hat carried a tiny dog in a matching purse. I did not charge for the dog!

The late, great Henrietta Harris hosted our Brickell Avenue area tours repeatedly in her splendid antebellum-styled home atop the bluff overlooking Brickell Avenue. She would meet and greet us before and after a tour and invite us into her "museum." On one occasion, she even located my babysitter, of whom I had no recollection, and brought her to the gathering while clutching a pacifier. Thanks, too, to all the hospitable homeowners in Miami Shores who invited us into their holiday-decorated homes each Christmas season. What added to the euphoria of those visits was the realization that many of the homes had been designed by Kiehnel and Elliott, a stellar boom-era (and after) architectural firm.

Tours sometimes come freighted with surprises. Several years ago, I led a group of people through Little Havana for Dade Heritage Trust. We pulled up in the front yard of Sts. Peter and Paul Eastern Orthodox Church on Southwest Tenth Street. (Built in the late

1920s, it was at one time the home of John B. Riley, Miami's first mayor.) The small congregation was outside celebrating Easter, one of their holiest days, which falls one week after the western observance of that feast. Friendly worshippers invited us into the

church/house for a guided tour of the venerable building and made us feel right at home.

For sheer drama, nothing surpassed the moment in 1985 when a pigeon roosting on the marquee of the Gusman Center defecated on my face in full view of twenty-five horrified tour-goers. I do not rattle easily, but, on that occasion, I excused myself, proceeded to the theater's bathroom, and, soon after, resumed the tour. I should consider myself lucky.

There are also those gratifying moments when thoughtful people make our tour-goers feel special. Shelia Gray, who, along with her husband Jim, occupied the home on Brickell Avenue later purchased by Madonna, had us in (actually, out of doors, overlooking the bay) for an exquisite lunch, catered by Burdines (Jim Gray was the store's president), for two consecutive years. Dean Ziff, Shelia's onetime neighbor, invites us over each year to view the fabled Devil's Punch Bowl near the edge of his property. To get there, we cross a yard containing seventy varieties of palms! Dean is always gracious. On one occasion,



Top—The Warner House, a southern mansion on 111 SW 56 Ave., is one of Little Havana's hidden treasures. HASE, Miami News Collection 1989-011-17920. Above—Sts. Peter and Paul Eastern Orthodox Church on Southwest Tenth Street. Built in the late 1920s, it was at one time the home of John B. Riley, Miami's first mayor. HASE, Miami News Collection 1989-011-3565.

I called him the night before a tour requesting entrance to his estate. Unbeknown to me, he was in Colorado, but he picked up his voice mail the next morning, and returned my call. Two hours later, we were climbing down the oolite ridge to see the Punch Bowl.

Sometimes things are not what they seem. In the fall of 1989, a couple in their fifties whom I had never seen before, joined another Brickell Avenue tour. About an hour into the tour, the man asked me, as we stopped across the street from Tobacco Road, if we could dart in there to get something to drink. I told him that, since this was Sunday morning, the bar was probably closed. He nodded and kept searching for a watering hole. After the tour, the couple, Lewis Ress and his wife, Esta, invited my brand new wife Laura and me to lunch. We accepted and headed off to the Kaleidoscope Restaurant in Coconut Grove. Midway through a delicious meal, and fortified with a couple of Heinekens, I asked him delicately if it was his custom to imbibe whenever he neared a bar. He informed me that he had completed a fifteen-mile jog less than one hour before the tour and was dehydrated, which catalyzed his search for a beverage. Since then, the Resses have become huge supporters of the Historical Museum and of the George family!



Top—Black Bahamians buried many of their loved ones in the Charles Avenue cemetery in Coconut Grove. HASF 1995-277-2025. Above—Coral Gables residents turn out *en masse* for a parade. November 23, 1926. Photo by W. A. Fisbaugh. HASF M-4415.

Most tours go smoothly, but one tour, for good reason, was unwieldy. For a couple of years prior to the city's centennial year of 1996, I had been thinking of an appropriate way to observe the coming milestone. Finally, in conjunction with the Historical

Museum, I decided on the "Big Walk," a free tour along South Miami Avenue, the city's first street. On the morning of the great day, July 28, 1996, we met at Tobacco Road to begin the tour. Seven hundred persons came along (the number seems to rise with each telling!). We ambled over the Miami Avenue Bridge with the intent of reaching Flagler Street before turning around. As I came down off of the bridge, I looked back at this sea of people behind me and could only chuckle at the memory of one tour in the same area, in the mid-1980s, that drew three persons! The "Big Walk" did not reach Flagler Street. Our voice magnification system was unable to reach all of the tour-goers, while the police, fearing imminent chaos, turned us back a block shy of Flagler Street.

There were several more noteworthy events on that magical Sunday, and I was planning to join them. As I was retracing my steps to the Historical Museum for a change of clothing prior to joining a centennial history panel at MDCC-Wolfson, I saw Jackie Biggane walking by herself

along Miami Avenue. I asked her if she wanted me to bring her to the college for the panel. She politely refused the offer, explaining that she wanted to walk in the footsteps of her grandfather, an early Miami city marshal and county sheriff, and her father along the city's first street and imagine the Miami of 1896.

On at least one occasion, I experienced guilt in the course of conducting a tour. Each year in the mid-1990s I led a lengthy bicycle tour through the streets of beautiful Coral Gables. The historical narrative was broadcast over the radio. While several score bicyclists, wearing headphones to pickup the broadcast, pedaled energetically through the verdant tour route, I sat comfortably in the back seat of a car talking into a telephone, which provided the radio hookup! I took a lot of ribbing for that arrangement.

There is a certain poignancy associated with the tours that can be defined by one word: loss. Many historical elements that were, at one time, considered "star attractions" throughout Greater Miami are gone today. They range from the stunning Art Nouveau door on the Burdine Mausoleum in the Miami City Cemetery to the artesian well that stood on Northwest Sixth Street near North Miami Avenue for nearly one century to the destruction of the hammock on the edge of Ralph

Munroe's Barnacle property. One of the worst losses came in the late 1980s when nearly one whole side of Southeast Sixth Street in the Brickell Avenue area was razed following the announcement that the city of Miami's historic preservation board was planning to create a historic district there. The examples of such destruction are legion, from the razing of the New York and Senator Hotels in the Art Deco district to the destruction of downtown's historic Gesu School, and the neo-classical styled Ryan auto dealership showroom near the river. The last, incidentally, was the handiwork of FPL, and it was carried out during National Historic Preservation Week, in the early 1980s!

Even these setbacks cannot alter the fact that hundreds of touring experiences have only reinforced my view that, in spite of the youthfulness of Greater Miami, its history is rich and distinctive, its neighborhoods storied and variegated, its residents warm and friendly, and its future as unpredictable as the twists and turns that have brought it to its present juncture. *—SFH*

Dr. Paul George, historian for the Historical Museum of Southern Florida and Miami-Dade Community College professor, has toured his way to local, national and international acclaim with his continuing series of historic tours.

HISTORIC TOURS WITH DR. PAUL GEORGE

Join the Historical Museum of Southern Florida's historian, Dr. Paul George, on a journey through time in South Florida's historic neighborhoods. For a *Historic Tours* catalog, reservations and prices, call the museum at 305.375.1621. For more information, visit www.historical-museum.org

Saturday, Oct 27 10 am–12:30 pm
GHOSTS AND GOBLINS CEMETERY WALKING TOUR

Sunday, Nov 4 10 am–1 pm
STILTSVILLE/KEY BISCAYNE BOAT TOUR

Saturday, Nov 10 10 am–1 pm
LITTLE HAVANA BIKE TOUR

Saturday, Nov 24 10 am–noon
DOWNTOWN/MIAMI RIVER WALKING TOUR

Saturday, Dec 1 11 am–1 pm
ROCKIN' AROUND THE TOWN VIDEO BUS TOUR

Saturday, Dec 8 11 am–1 pm
ROCKIN' AROUND THE TOWN VIDEO BUS TOUR

Sunday, Jan 13 10 am–1 pm
ART DECO MUSEUM DISTRICT WALKING TOUR

Sunday, Jan 20 10 am–1 pm
CORAL GABLES BIKE TOUR

Sunday, Feb 3 10 am–1 pm
HISTORIC BISCAYNE BAY BOAT TOUR

Sunday, Feb 17 10 am–noon
BISCAYNE BOULEVARD EDGEWATER BIKE TOUR

A DAY OF TERROR

09.11.01

Shortly before 9:00 am, a hijacked Boeing 767 from Boston en route to Los Angeles crashes into the north side of 1 World Trade Center in lower Manhattan, NY.

A little after 9:00 am, a second hijacked Boeing 767, smashes into the southeast corner of 2 World Trade Center.

Approximately a half an hour after the attacks on the towers, the Pentagon in Washington, D.C. is evacuated after being hit by a third hijacked plane, this one a Boeing 757.

At around 10:00 am, a fourth hijacked plane, also a Boeing 757, goes down near Pittsburgh.

Shortly after 10:00 am, weakened by the impact and heat, both towers crumble to the ground, and with them our sense of security.

In only a couple of hours, the terrorists managed to kill thousands of people; shut down two major cities; close down all airports, suspending all air traffic in the U.S.; force evacuations throughout the country and in U.S. facilities worldwide. In only minutes, our lives were changed forever.

As of Monday, September 24, an estimated 6,453 people are reported as missing. The number of confirmed dead is 276. Of those, 206 have been identified. These numbers don't include the 157 people aboard both planes, American Airlines flight 11 and United flight 175, that crashed into the World Trade towers. The death toll at the Pentagon is 189, including the 64 people who died on American Airlines Flight 77. In Pennsylvania 44 died aboard United flight 93. (CNN, September 24, 2001)

At least 15 of the 19 suicide hijackers listed by the FBI as being involved in these terrorist attacks had ties to South Florida. Of the 15, 7 were believed to have been pilots associated to at least 5 Florida flight schools. (*Miami Herald*, September 17, 2001)

The masterminds behind these attacks may feel they have succeeded; yet they have failed. They were unable to destroy the American spirit, and today we as a country stand more united than ever.

As we mourn for those we knew, and for those we will never know, our hearts and thoughts go out to the victims of this tragedy. Our thanks to the Heroes. —*SFH*

Airplane, Miami International Airport. HSAF, Miami News Collection 1989-011-999.
Flag of the United States of America. HASE.



Book Review

SAVAGE LOST: FLORIDA GARAGE BANDS, THE '60S AND BEYOND

by Jeffrey M. Lemlich. Distinctive Publishing Corporation, Plantation, FL. 416 pages. \$19.95

SAVAGE LOST



Jeffrey M. Lemlich

by Charles R. McNeil

If you love Florida and the rock and roll scene of the 1960s, you need to get the book *Savage Lost* by Jeffrey Lemlich of Miami. Although this book is primarily a discography of Florida's rock, pop, and soul music, it also has a number of well-written chapters by Lemlich. The author is an unabashed fan of South Florida rock 'n roll. His enthusiasm and attention to detail is evident throughout the book.

My personal favorites are the stories of Miami's highly competitive radio stations and the bigger-than-life DJs, such as Rick Shaw and the Big Kahuna. Not to be missed is the chapter, "Liverpool Loudmouth," that describes the history of Morton Downey, Jr. as a DJ in Miami—it's as controversial as his television career. *Savage Lost* also has several priceless photographs from the period, including those of the Legends at the Tiger a Go Go, and the blue-

eyed soul performer, Wayne Cochran and his wild hairdo.

Savage Lost is an archive of discographies, anecdotes, stories, and surprising Florida connections to world famous singers and musicians. Lemlich covers the recording giants of Criteria Studios (where Eric Clapton's "Layla" was recorded) and the soul and disco powerhouse of TK Records that started the careers of Betty Wright (of "Clean Up Woman" fame) and KC and the Sunshine Band. If *Savage Lost* has one drawback, it would be the lack of an index to this treasure trove musical fact and trivia.

Jeffrey Lemlich's book and his massive personal archive of rare recordings played an important part in the formation of the upcoming exhibit at the Historical Museum of Southern Florida, *Florida's Rock 'n Roll Legends*. One could say that Lemlich helped save South Florida's rock and roll legacy from oblivion. Copies of the out-of-print volume, *Savage Lost*, will be on sale at the Historical Museum gift shop while the *Florida's Rock 'n Roll Legends* exhibit is in Miami.

MACK EMERMAN

Continued from page 15

He thought he was going deaf. In the recording industry, that's a death sentence.

With his health failing, those close to him began to fear the worst. Then one day, Emerman went for a checkup. His doctor told him that blockage in his ears had prevented him from hearing.

He had the blockage removed, with astounding results.

"I set up my stereo speakers on the kitchen shelf and began to cry," he said.

The fog had lifted.

In the past year, Emerman has been busy, cutting seven CDs. Retirement is the farthest thing from his mind. Emerman also has two more reasons to smile—his 20-year-old granddaughter, Annie is considering a career in interior design and 18-year-old grandson. Ben

studies audio engineering at Miami-Dade Community College.

"He's a disc jockey and he's very creative in that area," says proud grandfather with a chuckle, "and he loves that hip-hop music."

MIAMI HERALD by SUSAN GRUDNER.

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THE LYRIC THEATER

Continued from page 21

Since its reopening in March 2000 it began operating as a community theater staging a 40th anniversary performance of Lorraine Hansberry's "A Raisin in the Sun."

Funding from Miami-Dade County and efforts of the City of Miami and the

Community Redevelopment Agency (CRA) phase two will add an ancillary structure with amenities including a welcome center/gift shop, recording studio, offices for resident groups, rehearsalspaces, meeting/community/banquet rooms, and a catering kitchen. Upon restoration completion. The Lyric will not only serve as a community theater, but a premier multi-faceted facility. This historic facility is part of the community adjacent to the central downtown business district of Miami and is an anchor site of the Historic Overtown Folklife Village, a Florida Main Street community. —SFH

Kelly Geisinger is a freelance editor for the Historical Museum of Southern.

ROCKIN' EVENTS

Continued from page 9

Rock-In: Overnight at the Museum

Friday, Nov. 30, 7:00 pm

Elementary students are invited to rock around the clock at the Historical Museum and sleep amongst the artifacts during this special overnight adventure. Explore the roots of rock 'n roll, create music videos and enjoy a live performance by Radio Disney. Admission is \$35 per child. Call 305.375.1628 for more information.

Toddler Rock

Saturday, Nov. 3, 10:30 am–11:30 am

Children, ages 2–5, and their parents, grandparents, and adult companions are invited to rock and roll together at the museum and explore the exhibition, *Florida's Rock 'n Roll Legends*. Admission is \$25 per child. Call 305.375.1628 for more information.

Rockin' Around the Town Video Bus Tour

Saturday, Dec. 1, 11:00 am–1:00 pm

Saturday, Dec. 8, 11:00 am–1:00 pm

In conjunction with the Wolfson Media Center, this special rock 'n roll tour combines archival video and explores Miami's musical roots. Visit the spot where Jim Morrison was arrested, Miami's oldest bar, Tobacco Road, and take a tour of Overtown's renovated Lyric Theatre. Discover Miami Beach's famous musical scene, ranging from "Saloon Singer" Frank Sinatra to Chris Blackwell's musical empire. Cost is \$20 for Historical Museum and Wolfson Media Center members; \$25 for non-members. Call 305.375.1621 for more information.

Rockin' Weekend Tours

Drop-in tours of *Florida's Rock 'n Roll Legends* and our permanent exhibition *Tropical Dreams* will be offered to the public on Saturdays at 11 a.m. and Sundays at 1 p.m. FREE with museum admission (\$5 adults, \$2 children 6-12). Call 305.375.1492 for more information.

For more information on these programs, please call 305.375.1492 or visit www.historical-museum.org

Congratulations to the 2001-2002 Tropees Executive Council

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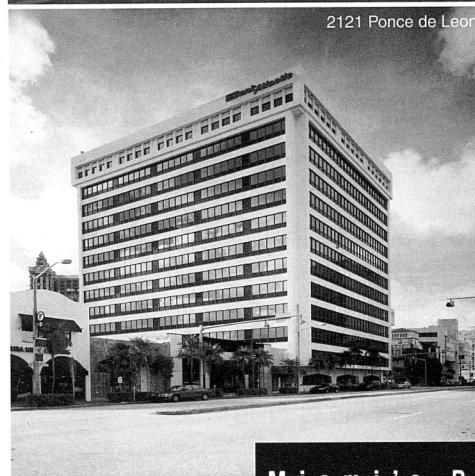
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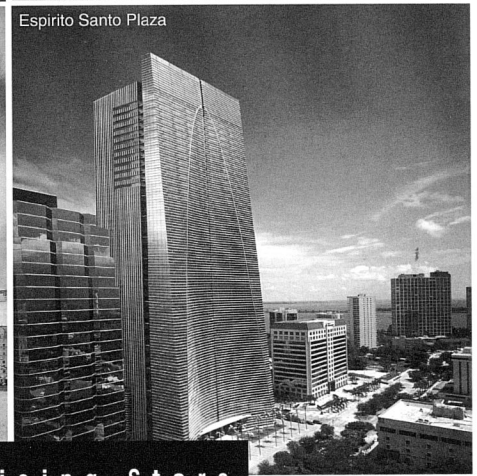
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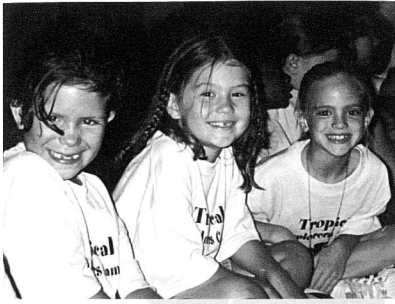
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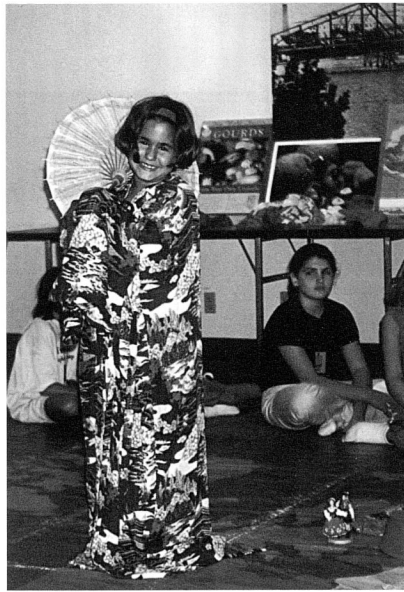
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This summer during the Historical Museum's Tropical Explorer Camp, campers brought the **Past to Life** through historical dramas, music, art, and field trips to area historical sites. Campers became pirates, conquistadors, Seminole Indians, archaeologists, pioneers, and rock stars during interactive history experiences!

Early Explorers, June 25–June 29, introduced campers to South Florida history from its prehistoric beginnings to the pioneer days. Our explorers had an archaeological expedition to the Miami Circle and captured a view of Biscayne Bay at the Cape Florida Lighthouse.



Tropical Explorers Camp

The Magic City: Then and Now, July 9–July 13, gave campers the chance to uncover the magic city's past from its creation through the new millennium. A visit to the Barnacle State Historic site and the Miami-Dade County Court House rounded out the week.

History Rocks, July 30–August 3, inspired by the special exhibition, **Florida's Rock 'n Roll Legends**, had campers rocking around the clock, discovering Florida's rock 'n roll history from the 1950s to today. On a trip to Studio Center and Radio Disney, campers received a behind-the-scenes look at a working recording studio and radio station.



Campers bring the past to life through music, dramas, art and field trips

1. Tropical Explorer Camp staff dress up for '70s Disco Day. Left to right—Anel Rodriguez, Carmen Corral, Emily Holtrop, Esther Racz, Barbara Palma, Amy Dev, Melissa Sais

Thank You

We would like to welcome and thank our members who joined or renewed from January 1 to March 31, 2001.

Thank you for investing in our history.

Your membership helps to support the museums, programming, publications, exhibitions and general operations.

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*South Florida has seen some historic events,
make your next event one of them!*



Looking for a special place to host your group? For business or social functions, the Historical Museum can become yours for an evening. The museum can accommodate groups of 70 to 700. The museum provides an elegant and unique alternative for receptions, dinners, seminars and business meetings.

Seat your guests through 10,000 years of history. Offer cocktails from an authentic 1923 trolley car or from the front porch of a pioneer home. Serve your buffet under an Indian chickee or in front of a real lighthouse lens. The possibilities are endless.

Separate meeting rooms are also available.

For more information on planning your special event at the Historical Museum, call 305.375.1492 or e-mail tropees@historical-museum.org

Randy F. Nimmicht Fund

When Randy Nimmicht retired in December 2000 as President & CEO, he had served the Historical Museum for twenty-six years. Randy's vision steered the institution from a fledgling volunteer organization to a professional institution accredited by the American Association of Museums. Every program, every innovation bears his footprint. Thanks to Randy, we are the community's most important historical resource.

The Historical Museum is pleased to establish the *Randy F. Nimmicht Fund for Interpretation of South Florida & The Caribbean*. The fund, part of the museum's endowment, celebrates a lifetime of achievement.

Please join us in this lasting tribute to Randy by making a gift to the fund in recognition of twenty-six years of outstanding leadership.

For more information, call Marcia Kanner or Cuqui Beguiristain at 305.375.1492

Join the Tropees for the Seventh Annual

Historic Pursuit



Limo Rally

Saturday, November 3, 2001

For more information, call 305.375.1492
or e-mail tropees@historical-museum.org

a Benefit for the Historical Museum of Southern Florida

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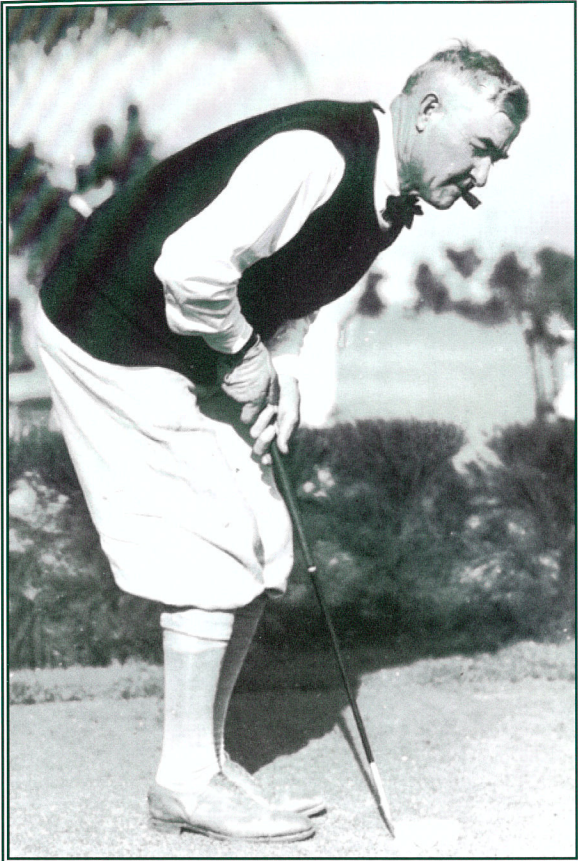
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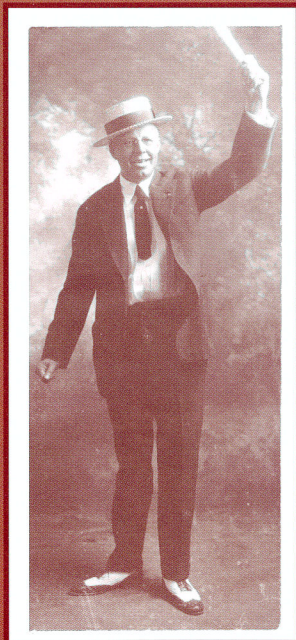


At the Biltmore Hotel and Golf Course

Thursday, October 18, 2001

1:00 pm—shotgun start

For more information on
sponsorship opportunities, foursomes or to volunteer,
call the Historical Museum at 305.375.1492



The Historical Museum of Southern Florida presents

Linking ^{the} Future with the Past

Silent Auction

October 18, 2000 • 5:30–8:00 pm

Biltmore Hotel • 1200 Anastasia Avenue, Coral Gables

Museum Members—\$40

Non-Members—\$50

Enjoy complimentary dinner buffet, open bar, live jazz & door prizes

For ticket information, call 305.375.1492

For a complete list of auction sponsors, donors and items visit www.historical-museum.org

All proceeds benefit the general advancement of the Historical Museum.

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Historical Museum of Southern Florida

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