



Janet Goldman Interview

Kathy Hersh 00:00

We are interviewing Janet Goldman for the Miami Beach visual memoirs project. And my name is Interviewer. I'm the interviewer. So my very first question is, what was Tony Goldman like? The man, the man.

Janet Goldman 00:20

Tony was a very special person, the first, the first day I met him.

Interviewer 00:27

Tell us about that.

Janet Goldman 00:28

I will. We were in college. I was so anxious to get away from home that I left without a coat. And it was September in Boston. We went to Emerson College, and we were in the dorm. And you know, naturally all the new students come in, get together. And we all went to go see a movie. And it was cold out. And Tony was wearing this denim jacket with a fleece lining. And he said, No, please, I want to take my coat because you don't have one. I said no, you know, thank you so much, but I don't want it. And he insisted, I really didn't want to take his coat. And he took the coat off his back and put it on me. And at that moment, I said to myself, this is the nicest guy I've ever met. And that was it. Now he had seen me first at orientation. I was standing everyone was seated. I think there were maybe 100 students in the class. And I was standing at the fireplace posing. I remember that day wearing a nice green outfit. And standing there and looking at the class and the professor says everyone please be seated and I didn't. And Tony was standing right across the room in the back and he didn't sit down either. And he told me that he fell in love with me before he even knew my name. He felt like he was hit with Cupid's arrow. I mean, so he was very romantic. And he was very sweet. That was the beginning. And of course, he was the captain of the basketball team. He was very athletic. I became a cheerleader. Rah rah sis, boom, bah. So I can go on the bus with him to the games. And yeah, he was a theater major. I was a theater major. Tony was a song and dance man. I think that our education in theater at Emerson affected both our lives very much. You had a sense of creating something from nothing. You made magic happen. You created a whole atmosphere, environment and mood. And I think that was very much part of how we both evolved.

Interviewer 03:16

That's a very interesting beginning to... theater. So...

Janet Goldman 03:25

That make sense, doesn't it?

Interviewer 03:27

It does. So he really set stages, perhaps.

Janet Goldman 03:34

He set the stage for sure. He set the stage he set the mood and the flow of traffic, the staging,

Interviewer 03:42

Well living with someone and someone who is as passionate and verbal as Tony was?

Interviewer 03:43

How involved were you in his business?

Janet Goldman 03:56

I would hear all about his ideas and he had so many ideas it not a day went by that he didn't have a creative idea. I would like to say that Tony was a musician. He performed he loved to sing. And I would listen and comments and and critique him. And he was an actor. He was totally uninhibited and enjoyed being in front of people. And he was fun. He was really fun. He was funny. And he woke up every single morning with a smile on his face and an optimistic view of the day. I've never known him one day not to get up greeting the greeting the day, and that was a great thing about him living with an optimist was a very exciting thing for me.

Interviewer 05:10

So, when he told you that he had seen the American Riviera, okay, when he told you that he was going to be investing in a at the time it was rundown. It had a criminal element that was very intimidating. It was fairly shabby. What was your reaction?

Janet Goldman 05:35

Okay, my reaction was that he was struck with lightning. And there was no stopping him. There was no stopping him. He came over the MacArthur causeway turned on, on Fifth Street and Ocean Drive. And he fell in love. And he, he used to say to me, he had the feeling the same kind of feeling that he had when he met me that he was struck. He saw these beautiful art deco buildings, of course in disrepair and, and he saw the ocean, the the turquoise ocean and the blue sky, and the white sand. And he said, there's only one ocean here. And this is it. And he loved it. He, he had so many ideas. He he envisioned the Riviera. And one of the pieces that was written was his thoughts on what it could be. And I have that here. And I really thought that this would be a very interesting thing. This, this was the cover and it was 1990 . And if I may read a few

things.

Interviewer 07:02

These are his words.

Janet Goldman 07:04

In his words, he wrote it. Okay, so now, Tony was I told you, he was a musician. He was an artist. And I say he was an artist because he, he envisioned things very quickly. He saw them in Technicolor, and he could paint the picture for you. That was his gift. So this is what happened when he saw Miami Beach the first time. He said I arrived in Miami Beach four years ago. By way of The MacArthur causeway turning left onto Ocean Drive. I saw something of incredible contrast, I saw what was and what could be. I saw wonderful deco style buildings facing and incredible White Beach and turquoise water. I also saw the dirt, deterioration, depression and despair. Neglect was everywhere. But so was hope and beauty. In my mind's eye, I saw a miniature Riviera. I saw architecture that was both spectacular, yet simple and unique. I saw the clear brilliance of nature's Ultra Blue Sky, the light was awesome. It was the same heavenly light I imagined must have inspired the likes of Van Gogh, Picasso and Matisse. The building stood like tattered dancers in A Chorus Line, different types, shapes and colors. But all in the same family. living sculpture standing still and weathered. I knew at that moment what I saw, I knew what could be and what it would take to transform this raw beauty into the read Riviera of my mind. I was ready. I was in love I was buying is fantastic. This these are his words.

Interviewer 09:28

Sounds like he was a bit of a poet as well.

Janet Goldman 09:31

He was really a renaissance man. May I read one more paragraph? Yeah. In order to actualize the dream, several factors were essential. First and foremost, the commitment on behalf of the community and the city to ensure architectural protection through new preservation legislation, strict design, review and test tax incentives to restores, willing to accept a new program, secondary, secondarily, a pedestrian plan for Ocean Drive, that would require widening the sidewalks in front of the buildings, while improving the underground infrastructure, the beautification of Loomis park and a new and consistent plan for life on the beach. Thirdly, a troupe of committed people with similar viewpoints, who were willing to pour in heavy private funds. Finally, citizenry aware of its negativity, the willingness to change, and beginning to feel pride in itself and pride in the city. This quickly alerts the elected officials and change will begin.

Janet Goldman 10:55

You see, he not only could see a beautiful vision of what could be, but he understood what it took with the city with politics with taxes. It was very rare combination of

businessman and artist.

Interviewer 11:17

Had he learned this in his creation? or recreation of Soho?

Janet Goldman 11:24

I think that, yeah, Soho, he was in 1977. And it was also, you know, there were bumps in the street, there were no street lights. But what he loved about it was the human scale of the buildings, cast iron buildings, I think maybe there are 100 original cast iron buildings in this small zone. And he fell in love with that. And it was a great challenge. And, you know, we didn't have a lot of money, every penny that we had went into the business. And that was fine with me. I mean, for many years, we lived like gypsies and those were happy years. You know, you learn a lot of good lessons when you don't have a lot. And you appreciate what you have when you do have it. Yeah, he bought two properties to begin with. And one of them was a garage for garbage trucks on Green Street in Soho. So it was a large cavernous building with 30 foot ceilings. And he went into that space. And he pictured orange trees, and a nightclub a separate club with a stage where people could come and dine and have mute jazz music and be entertained in the middle of nothing. And he did it. So it was very hard. He had to raise money because you know that banks don't give money to projects that are not established. And so it was it was hard for him. But he opened Green Street Cafe. That's how he energized this neighborhood. He put street lights up. It was a very raw neighborhood. There wasn't much going on down there was a desolate area desolate at night, because it was a manufacturing warehouse district. A lot of artists live there. At that time, it was really kind of an underground place. Not far from Canal Street. And he built the Green Street Cafe. And one of the reasons he had this vision to have a supper club was because he loved to sing. So what he did is he built a stage. And it was really for himself. So he'd have a place to have pianist who would accompany him. And he would get up there and he would sing and sing and he liked you know all the popular tunes like Tony Bennett and Frank Sinatra and Sammy Davis Jr. and he could sing. Actually, he's has two CDs. I'll try and get a couple to you for your own pleasure. And he sang and it was funny because people would come there because it was an off place and people like to go, you know where there's something gritty around and there's a little dangerous going there and it's a new place. And so the cab starting go started coming there. That was his style. He liked these rundown areas to have rejuvenate. And so it became a really big success. And he would get up there every night. And he would sing and sing. And sometimes I'd say, Tony you know, because he just loved it. And he didn't care if people didn't listen to him. You know, in the beginning people, you know, they don't shush up with somebody they don't know. And he didn't care. He just enjoyed himself. Tony enjoyed life. He had a good time. And then, of course, he bought some critical mass of properties down there, which is what he did, you know, slow and quietly and not making a big splash about it, because if you do the prices go up. So he did that in Soho,

Interviewer 15:54

and he did that here as well. He

Janet Goldman 15:56

did that here. He did that in Wynwood. He did that in Philadelphia. Did that. Yeah. And you know, it was interesting. I remember one night, we were out to dinner with a friend and her daughter, her daughter was from Detroit. And she was asking him about how he, how he defines the neighborhood that he goes into, and I wish I had the paper I don't. And on the back of a napkin, he drew how he saw the flow of traffic housed in Street and Broadway. And the streets in between. And he pinpointed Green Street to be the elegant street because you didn't have the subway traffic there. And you didn't have the West Broadway, which was you know, very busy and popular, lots of street traffic. He defined exactly what he wanted. And he showed the flow of traffic. And it is what it turned out to be of course, now Green Street is like the it's just one of the best shopping streets while the best stores in the city. You know, you have Louie Vuitton and Dior and Stella McCartney and Tiffany's on Green Street, right between spring and Prince, just the way he said it would be. He was a genius. People used to say to him, Tony, you're a genius. And he would say, I'm not a genius. I'm just a really hard worker. And he was a really hard worker from the military get up in the morning. He'd be focused. And wherever he was, he was laser focused, whether he was in Miami Beach, or New York or Philadelphia, wherever he was. That's where his attention went. When I think of all the places his great love was South Beach. I do

Interviewer 18:01

you think it was his favorite spa?

Janet Goldman 18:03

I do. I think he just he, he fell in love. And yeah, he got a lot of pleasure from that. And before he passed away, South Beach, they loved him back.

Interviewer 18:18

He mentored a lot of people here. Could you talk about that, please?

Janet Goldman 18:23

Well, when we came down here, an artist friend of ours, Hans van boven, calm took us and introduced us to Joan and Jerry Robbins. And, of course, they had their son, Craig and other lovely children. And for a while Craig worked with Tony. And I would say that Tony was one of Craig's mentors. And of course, Craig is really smart, really creative, understands art, and how art makes a difference in a neighborhood. And that was one of the people but I would say that everyone who came in contact with Tony felt that he mentored them in some way. They felt that when he spoke to them, he was just talking to them. He wasn't distracted, and he was free and generous with his advice. So if you if it was an artist and you go to a studio, he critiqued the art in a positive way. Or if it was a young person who wanted to start a business, Tony, Tony really would help

them. I mean, and he gave so many people opportunities to do something for themselves. I think he was a very generous man, my husband, and one of the things he did to get people to come into neighborhoods that he was rejuvenating. I was giving them deals they couldn't resist to get them there. And I, everyone I speak to I mean, not, not a week goes by that I don't meet someone who says to Me, Tony gave me such wonderful advice, or Tony helped me mean, he was a good guy, you know, he used to have a piano, a pianist, play with him, you know, so that he could practice his singing, which he loved. And, you know, Tony would be so supportive of them, he would, you know, he, if they needed help, he'd send them to his lawyer, if they needed money, you know, he would give me he was just a generous person and cared about other people very empathetic. He was such a mix of things, you know, so smart, so sensitive, so artistic, and musical. You know, there was a quote, I think I wrote it down somewhere that I was reading recently. And he said, keep the rhythm of the deal, and keep them all in the band. I mean, how he his thinking was, it was musical, such a special vibe. Yeah.

Interviewer 21:24

And I'm impressed with his talking about the light. That that was an artist speaking. Definitely. Looking at the lighter look, it seems as if he saw the gestalt of this,

Janet Goldman 21:40

I liked that you said Gestalt, we understood Gestalt. And yes, he experienced that and understood it, and played up to it.

Interviewer 21:54

That what such a combination of talents is extraordinary.

Janet Goldman 21:57

He was extraordinary. And he was a genius. One of the things I would show you is that he had prepared this, it's the camera like days of South Beach from 1986 to now and now would have been 2008 or 2009. That's when when he started not being well. And you see, he's in the middle. This is what he needed to do and what he did. And here's some of the things is it this is extraordinary that one man could think this way, and be so clear, and so organized, very organized. The South Beach beach vision, America's Riviera, the real estate play, and T G Tony Goldman's Monopoly board, he always looked at a Monopoly board, wherever he went. Okay, then he thought, this is South Beach, the bond issue, big creation and how they needed to help themselves. Public private partnerships. Ballet valet that's our garage. That's a public private partnership and the redo of Loomis Park. That's one little thing. Then he had political the group, take charge of the power base and reform the commission and try to have some control in the board's political deals for the convention center. Tax, the South Beach Marketing Council liquidity thought of the taxes the Marketing Council, the power play, the politics got involved in everything. The preservation movement, Tony was a preservationist. That's well, I'd like to talk about that because it was important to him

and develop the key alignment and coalition's with the Miami development, preservation League, the local designation and the National Register district. 20th century sixth deal for preservation locally, make a deal. Then he had discovering this was very important discovering the fashion and photography world. And this is where you can get in touch with Bruce, the economic engine. That was the missing piece. He had to bring the the world to know about this great Miami Beach and he did it through the fast Cineworld he brought them down here. When he first came here, there was some fashion shoots because of the light Miami Beach. It's, it's excellent for catalogs and for magazines, right? So they come here. And Tony would look at the different vans in the names of who was coming down here, the production companies. And that's how we would reach out to them to try and bring them down here. And then he would make deals that were great. I mean, great deals for them. You know, he had a hotel, we have two hotels, the model agencies, he brought them down here. They were tenants in his buildings, the photo labs, the production houses, the clients, the catalogs, and the magazines and models. So all of a sudden, they have all these beautiful girls and guys walking around down here on Eighth Street and Ocean Drive. So he brought that beauty to the beach. And that was before. We were able to have Facebook and Twitter and all these social networking companies. So the only way you could really get it out there promoted was through the catalogs and magazines. And that's how we did it. And it worked.

Interviewer 26:23

Certainly,

Janet Goldman 26:24

it was a great place the models came the entertainment field, they were here. Everybody was here. It was like a high time in the 90s here. So that was great. And then he was condemned. Another thing he considered was the gay explosion. The AIDS epidemic, growth in population, residential human rights declaration. The move from Key West and club life. So, Leonard Horowitz and Tony were very good friends and Barbara Capitman of course. What did he think of Barbara.

Interviewer 27:08

He loved her. I found her to be very warm. Very passionate, and very friendly towards me. She told me a story that I loved. She told me that she was friends with Judy Holliday. Now most people don't know who Judy Holliday was Judy Holliday was like the first Marilyn Monroe. Judy Holliday must have been her mentor. Marilyn because she was the glamorous dumb blonde who wasn't so dumb. What was it Bells Are Ringing that she was in the switchboard operator she had. She was fabulous. Anyway, Barbara was her friend. And when Judy Holliday got married, Barbara was the only female that was invited to the wedding. I liked that, you know, a little glamour. So she'd been around Barbara Capitman. She was she was a force to behold. And Leonard Leonard was he was so talented, Leonard colored the Art Deco district. And what was the sort of bakery on Washington and eighth maybe

Interviewer 28:48

Lower than the lower?

Janet Goldman 28:51

Not fifth, it was six or seven. Yeah. And, and he, he said that he felt he was putting the icing on the cake. And that's what he did. And one of the things I remember that I really liked, that Leonard used four colors in his designs, but then he had the fifth, the fifth ingredient. That was always a surprise. And that was his unique thing that he didn't really talk about, you know. The fifth ingredient to make his so special. And if you look at the buildings that he colored, you'll see you know, maybe there's a little shade of turquoise on some dots on the on the facade, or maybe there's a line of Burgundy down down the column. So, yeah, Leonard got very sick with AIDS. And of course, he passed away. But right before he died, he told Tony that he really wanted to have a swim in the ocean. That was and I Remember, Tony got Leonard and carried him to the beach into the ocean for a farewell swim

Interviewer 30:12

He was a friend.

Interviewer 30:13

Beautiful friend. Yeah. So, well, Leonard contributed a lot to this Art Deco area he was in grand. The nightlife that was another one clubs, restaurants, cafes, bars, and then retail retail retail. So the nightlife was important and of course Tony open Lucky's in the Park Central. Lucky's was another supper club. very glamorous because the Park Central had a gorgeous art deco interior with high ceilings, it was stunning. And Tony always like to bring things back to their original beauty. You know, peel the onion back and get to the core of what was beautiful in the first place and preserve it. So he did this beautiful club, and what was the dance at the time that Lambada Lambada is this sexiness, Latin dance. So people would go there and eat and he had a great pastry chef and, and they'd have desserts and they'd be dancing around the floor. It was a real party town. I mean, he he did it. The first one. Again, like in Soho, in Green Street Cafe. He brought people here they wanted to come, it was glamorous, it was different. It was a little, you know, little grit next to beauty, which was a good mix. And he brought the people here and put the lights up in the street.

Interviewer 31:56

What do you think he would think of it now?

Janet Goldman 31:58

Oh, my God. First of all, I think he'd be extremely disappointed with what happened in South Beach. I think the fact that they create, they stopped calling it the Art Deco district and made it the entertainment district is just totally off base. It's not what it is. And it's not what you want it to be. It's, it's historic, it's special. There's nothing else like

it. And that's what we need to feature. And that's why people should come here, they should come to show their children to show them selves to stroll along, you know, the boulevard their Ocean Drive, and be able to enjoy something from another time. And so I think that he'd be very angry. That's what he would be, he'd be angry, I could see him go to a commission meeting and pound his fist and say, What are you doing here, you know, because he always tried to have control of the retail of the nightlife. So that you can bet so that you can have a say in what the neighborhood is going to be like. That's why he always bought critical mass. I think he bought 18 properties when he came down here. Because then you have something to say in the neighborhood. And hopefully, you can curate the stores and the hotels in some way. Bring the kind of people that you want to a beautiful, historic district. Yes, he'd be very angry with it. And he wouldn't be quiet about it either. He would be a driving force. But you know, he always felt retail was very important. Tony loved pedestrian traffic. He loved places where he could bring people so that they could walk, they could have a sense of neighborhood. And he felt that retail was really important. Because that's what brings people in to have unique things. Not you know, I'm not going to mention names, but not you know, the big boxes and not the very commercial things on Ocean Drive. And, you know, he saw it, it should be a cafe district. And I mean, I remember even the palm trees. First of all, Ocean Drive our drive. That was the marketing campaign that he had when he was at the the visitors and convention bureau. And they planted palm trees. And he was so specific and particular that he didn't want the palm trees planted in front of the hotel, but rather in the sides, you know, so that it'd be a clearer view of the front of the hotels, and then widening the street from five feet to 15 feet, which was a phenomenal thing to do, and then refurbishing Loomis park, so there'll be some grass for people and some shade trees. And, you know, he thought of everything. He thought of the big picture. And he thought of the little tiniest details.

Interviewer 35:16

That's rare in a person out there.

Janet Goldman 35:18

He was unusual. Anyway, that's his Camelot days that he wanted to remember by writing it down.

Interviewer 35:29

Yeah. Did he ever talk about his childhood?

Janet Goldman 35:34

Yes, he did. Of course. When he was six years old, his father took him into a room and told him that he was adopted. And that affected him tremendously.

Janet Goldman 36:01

So he found out that he was adopted. And I know a lot about adoption, because I lived with a person who was adopted. He had... Tony has a brother, not adopted, and there

was a sister, also natural child. Tony was very clear is was very close with his brother Mark, who's six months older. A n adopted child has a feeling deep within their heart, that they've been abandoned. And they don't know why, what did they do. And that creates a kind of a hole in their heart, an unfulfilled space that they long to Phil. And Tony being a very sensitive soul. He felt that it was, it was some kind of damage. And it wasn't, he always tried so hard to succeed, you know, to please his father to be successful, because when you feel like you were abandoned, you need to prove that you're worthy. I think that was a big part of his personality. You know, always wanting to be the all around camper, or the captain of this team or that team. He was a leader. Tony was really a leader in everything he did. And I think that cities that were in neglect, cities that are places that were abandoned, appeal to him, the more neglect a place had that was meat for him. He loved it. Because he he didn't see what what is. He saw what it could be. And I think there was a connection. I mean, something is lost. And then he could find it make it beautiful and bring it to life. I think there was some kind of a connection with his own childhood and his own history. Interesting.

Interviewer 38:59

Very, right.

Janet Goldman 39:01

Very interesting. That was a driving force of his to fix what was broken. But you know, before, well, before Tony died, maybe 10 or 15 years before, I found his family. I wanted to... When I met him in college. And he told me he was adopted. I said, Well, why don't you find your parents, you know, just see who they are. And he didn't want to because he didn't want to hurt his mother's feelings. He was very sensitive about her. And so he didn't and then when we were getting older, and his mother was getting much older. I said, Tony, if you don't do it now, we're never going to be able to do it. Let's try May I? He said okay, I found them. I found them myself. No Lawyer. It's a better whole different story. I found his mother and father and three siblings. They lived in Massachusetts. And we found that, you know, it was a he was a war baby. When we met the mother and father, well, let me tell you this. I found them. He wrote them a letter. He wrote the mother a letter, and he FedEx it to her with pictures and a story. No, he doesn't want anything from them. He just would like his medical history, and, you know, very cool. And he sent it like three o'clock in the afternoon, because he didn't know if the husband, you know, whoever she was married to knew about him. He was so sensitive to that. She gets the letter, and then I must be like, three or four nights later, I like at 1030. At night, he gets a phone call. And she says, Tony, this is Shirley I'm going to call you again, like Thursday at three o'clock. Time we set. Okay. So, of course, I'm on the extension, because you're so excited when something like this is happening, you don't hear half of it. So I'm on the other line, and I'll never forget this. She calls back she says Tony, this is Shirley, your mother.

Janet Goldman 41:39

And then the man says, Tony, this is Ray, your father. Can you imagine? It was like

beautiful. And then we met them. And they said that he was he was a love child. And it was during the war. And the husband was sent to England. He went away. And it was a Jewish family. And at that time, you know, to have a child out of wedlock was a big shame. And so she went to a birthing home, they had those things. And she had him and she made them promise that they would give him to a good Jewish family. And that was the story. And after that he was better.

Interviewer 42:46

He was healing.

Interviewer 42:50

Yeah, he was healed. And his father was healed. His father who had become reclusive, fixing watches in his basement and not connecting with people became an extrovert. I mean, healed his father, it healed the whole, the children knew nothing about it. Nobody knew. I mean, that was a beautiful story. And after finding his his, sorry, after finding his mother and father and family for him. I mean, he was so grateful. Tony had such gratitude for everything he was. There was nothing in the world he wouldn't do for me. I gave him the greatest gift. I mean, anyone could have given another person to fill that open hole. So that was beautiful thing in our life.

Interviewer 43:54

And also you and he had children.

Janet Goldman 43:57

Yes. We have two children. Our firstborn is Jessica. Jessica Goldman Scribner. And our second one is Joey. Joey Goldman. Yeah.

Interviewer 44:15

And Joey has or had a restaurant has. It's still going.

Interviewer 44:20

Yeah, actually. We wanted another zone in Florida. South Beach was doing very well. Things were going so smoothly. And it was time to have another zone to work on. And we felt that something in Florida would be good because we had economies of scale. You know, we could use the same organization to work and Joey found Wynwood I mean, he went on a hunt for a neighborhood and he found Winwood and You know, our family went to take a class at Harvard, called families in business. And the, because we needed to learn how to manage a fam a family business, which is very hard. So we wanted to try to prevent some of the obstacles that we would encounter. And I remember John Davis, who was the professor, he was our facilitator, we we worked with him for years. And every three or four months, we would meet and have a family meeting, I had my own business for 30 years, what was that? I had a jewelry business, I started it I was the founder, I started with \$50,000, in 1984, opens a showroom, a wholesale jewelry business, and built it to be the premier jewelry

company of fashion jewelry in the country. I still going I sold it after Tony died, I felt that I wanted to pay more attention anyway, when Tony was sick. It was my privilege to be there for him 100%. And the business didn't wasn't that important to me what was important was Tony. And so after he died, I sold the business. And I felt that I needed to pay attention to Goldman properties. Because when he when he was very sick, I said, Tony, what do you expect of me with the business? And he said, I expect you to step into my shoes. Well, I could never step into those shoes. But he said, uh, you be the chairman. And I understood. I mean, of course, I understood what was going on with the business living with him. And I wanted to focus on that or be there. My daughter, Jessica became the CEO. She was the CEO for almost 10 years, and she stabilized the company. And that's a whole different story being your daughter, the CEO, and you being the chairman. Another challenge to overcome, but we did.

Interviewer 47:37

But you had taken this course, your family business.

Interviewer 47:40

And I also attended Harvard Business program called OPM owner, President management. And Tony took that program first and night, he started that program that 1983 Because we didn't have a business background, either of us. And when you have a business and it grows, you have to know what to do with it and how to manage it and how to grow it. So he took it, and then he encouraged me to take that program also. And that's another thing he was inspiring. He always felt that there was something more you could do to improve yourself to grow, to learn more. And I think my life has been a an amazing journey, because I was married to Tony and I had the benefit of his inspiration for so many years. And my children also had that. And so...

Interviewer 48:43

Is Goldman Properties is still family run.

Janet Goldman 48:46

Yes. Family run business. It'll be I think the business is about 52 or 53 years now that we've had it and going strong.

Interviewer 48:58

And what's the next project if I may?

Janet Goldman 49:00

Well, we're going to we're building an office building in Wynwood we have a lot of properties there. I made some very good moves business wise that I have to Tony passed away. So I you know, Tony never sold anything. He would buy it, buy it develop it from the basement to the roof. I mean there would not be an empty space he really knew how to deal with a building and then he keep it never sold anything. But you know.

Interviewer 49:40

Maybe they were creations. Maybe he tool them very personally.

Janet Goldman 49:48

Every building was a personal property. Absolutely. We we were different that way people used to say why are you so attached to the building but we weren't because You know, blood, sweat and tears went into it. We sacrificed so much to build them to, to develop them, that it was a personal thing. But he did he...

Interviewer 50:14

Wynwood was a phenomenon, I think, in how quickly it seems to me, maybe I got it wrong, but...

Janet Goldman 50:23

I think we started buying property, I was telling... Joey found the Wynwood area. What, he liked was the, again, like Soho, the human scale of the buildings, the light. I remember those empty streets and all the warehouse buildings, and wow, it wasn't a safe neighborhood either. It was I think we started buying in 2004. So it's like, not yesterday. And of course, buying a critical mass quickly and quietly. Because by then people knew Tony. And if he was going there, they'd want to go there. So we did that Joey. Joey found a lot of the properties and negotiated this, the purchases of them. He was very helpful there. And Jessica, at the time, was very, very involved with South Beach. You know, before Tony died, she was the one who was really instrumental in marketing South Beach, and, you know, overseeing a lot of things. She's very creative as well. So it was Joey. So we started buying the property. And then Joey, open, Joey's, that was the first restaurant in Wynwood. And, again, you know, they put up streetlights. People liked it. There was beauty next to grit once again, you know, you create that that place sense of place that people want to come to, you know, they come at night, it's a little dangerous. They tell their friends about it. And Boca, and I went to this Wynwood area, you know, it was cool.

Interviewer 52:32

I think I just figured out why grit and beauty are so attractive to people, because they feel like they're in the process of discovering something new. It's not already filled out. Yes. Yes, that I know where to go.

Janet Goldman 52:50

Well, Tony used to say grit, next to beauty, makes beauty more beautiful. And he also said something that I love to talk about, which is feed the neighborhood and the neighborhood will feed you. So he didn't go in to make a killing. He went in with vision and passion. And put he talked the talk and walk the walk and put his money into it. He did it. He was the real deal. And you know, I liked that because he went into every neighborhood doing it...it was a passion project. You would ask me in the beginning,

how did I feel when he said he was going to Miami to South Beach to this decrepit area. And there was no stopping him. Tony was like steam engine. He saw it. He saw it. I mean, he had this vision. And he was going to do it and he never gave up. He never gave up he would work harder than any 10 People put together to make it happen. And you see from from his Camelot days that he had, you know 360 degrees of what had to happen. He was in all of them. So feed the neighborhood and the neighborhood will feed you build it, do it. They'll come and look how they came