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Bob Goodman Interview

Kathy Hersh: Today is June 22nd, 2017. We're interviewing Bob Goodman in his office at Miami Beach, for The Miami Beach Visual Memoirs Project; and my name is Kathy Hersh. Thank you very much for giving us your time this morning.

Bob Goodman: Thank you, Kathy.

Interviewer: I hear that you've been here a long time; would you care to start at the beginning and tell us how you got here?

Bob Goodman: Oh, my goodness, so many years ago. My parents, my sister and I moved to Miami Beach in the July of 1946. I recalled there was no air conditioning those days; it was brutally hot. It was the tropics because you would really hear a lot of bird sing. You had a screen door. There was no cause for worry about safety or security. That's how it was in Miami Beach. That was a nice part of it. It also was segregated; it also meant that African-Americans had to be off the beach by sun down. I went through school, elementary school, junior high, and high school, graduated from Miami Beach Senior High.

Interviewer: What are your fondness memories as a child of living next to the ocean?

Bob Goodman: Well, actually I remembered that we used to play touch on the sand, tackle in the water. Instead of playing in the park, we would play football, and I was a teenager doing that. I also worked after school as a cleanup boy, beach boy. At three o'clock in the afternoon, I'd go to a hotel and have a broom and pick up cigarettes' butts and what have you, and got paid. I think a dollar, a dollar in a half an hour. I worked in the summer, also, in the hotel to be a beach boy and pour orange juice for the tourists. I was on the beach, in the ocean, and at the pool much, too much, and too long, and my skin has suffered because of it.

Interviewer: There were a lot of celebrities coming down in those days. Is that something that you just got accustomed to, or do you remember particularly being star struck at any point?

Bob Goodman: That's a very good question; and I have to take back a moment. When I got out of the University of Florida - I graduated on journalism - and I immediately got a job with The Miami Herald. At the age of 23, I worked for an ad agency, and went on my own in '63 and open an advertise agency with a party, partnered by name of Martin Garber. We started out with \$90 each. With \$90, we took a very small office. It was \$90 a month, and we said, "Let's try it for two months". We're together for 14 years in life remained. Although Martin left the firm many years ago and moved upstate, I've never changed the name of the firm and we're still at it 53, 54 years later.

At the late 60s and early 70s, one of my clients was Maurice Landsberg,



and he owned seven hotels on Miami Beach. That is the era prior to Las Vegas where all of the great entertainers would come to Miami Beach. I recall being there at the opening night, whether it was Steven Niditch, or Liberace, Tony Bennett, Sammy Davis, Barbara Streisand – I'd go on and on. So, I met and was involved in the advertising promotion of all of these acts. Larry King had an all-night radio show that he'd broadcast from a house boat across the street from the Fountain Blue. I would have different client of minor celebrities, interviewed by Larry on his radio show, I recall. But yes, it was an era where many celebrities and stars were here. Sinatra only played the Fountain Blue, you see, but many of the other great stars, I've had the great pleasure meeting many of them.

Interviewer: We've heard an apocryphal and probably true story about Sinatra and Sammy Davis Junior breaking the color barrier at the Fountain Blue. You were aware of that at that time?

Bob Goodman: I've heard about it since. I can tell you that when I was in high school, colored – they were called colored, then - the African-American folks had to be off Miami Beach by sun down. If I had a date and we wanted to see a black entertainer, you'd have to go into Liberty city which is the black community. And they had the hotel that they called The Sir John. If you went to see Sarah Vone, or Billy Eckstein, or Diana Washington, you'd go in this club and the black couple sat on one side, and the white couple sat on the other. That's how Miami was then, quite different. It was that black entertainer couldn't say on the beach – terrible era.

By the way, in 1965, I met Dr. King. He was actually in the bowling alley with his wife, Carletta, and another couple. This is 1965, I believe the bowling alley then was on the 79 Street, Causeway, okay? I walked in there, I recognized her, and went over and shook his hand. I might be the only white guy in America that has a portrait of Dr. King hanging in his living room, but I do. With one of his famous quotes. Very proud of that.

Interviewer: Well, you have met a couple that have his speech upon their wall in their home.

Bob Goodman: Good. Wonderful.

Interviewer: So, it sounds like it's quite a world then; a lot of entertainers, celebrity people coming to the beach. Describe for us what that milieu was like then. It seems like the whole world has coming here.

Bob Goodman: First of all, as I said before, Las Vegas had not really flourished. It all had to do with flying. So, people could fly down here and fill up the hotels with tourists. There was a season in those years. In other words, in the winter people would come. Today, people come to Miami and Miami Beach the whole year round, and many people come from Europe, because they could fly here. But in those days, it was primarily people, Philadelphia, New York, Chicago, what have you. It was quite different off season. Lincoln Road in those days, people would walk Lincoln Road, men would wear jackets and women wore dresses.



If you went to any of the better hotels, you were not allowed in if you didn't wear cotton tie. Many of the restaurants, the Amber's restaurant in those days, a gentleman going there for dinner if you didn't wear a jacket, they had a jacket for you. Sometimes, it didn't fit you very good, but they had a jacket that you would put on. It was so different then. As you know, is flying - people dressed to fly. Today, anything goes, but I have a lot of good memories.

I wanted to share with you that in 1967, there was boxing at the Miami Beach auditorium. I was there as a young guy with a lot of other young guys, we'd go to boxing match. In an intermission, good folks were standing together and one of them announced that he was thinking of running for the Miami Beach city council. In those days it was council, now it's called a commission. And he announced that he would be running, he wanted to run for the Miami Beach council. I had been in business, advertising and marketing all of three or four years, and the big mouth says, "I could handle your campaign", and he said, "who have you ever handled?" I said, nobody, but, you know what? I'll do it for free.

I handled this campaign and he was elected to the Miami Beach council. He then appointed me to a new organization called The Tourist Development Authority. This was appointed by the council - five individuals - that would be responsible for overseeing how the resort tax dollars would be spent. Resort tax is the taxes that are received by the hotels and restaurants, and it was to promote tourism. So here I am, 28, 29 years old, and the other members were, Ben Nowak who owned the Fountain Blue. Maurice Landsberg, who owned the Eden Rock, the Douville, seven hotels in Miami Beach, Jessy Wise who owned Jo Stone Crab, and another gentleman and myself. These guys, could have bought or sold me, and they could have been my father or grandfather. And I was in awe sitting with these men.

I was doing some printings, my small ad agency was doing some printing and I went to a printing company one day, that was doing the work, to check on some proves. As I am walking by, the owner of the printing company was sitting behind his desk walking by his office, and he says "Bobby, Bobby, come on here, I want to talk to you. His name was Ben Leven. I said, "Ben, I have to check on a few things, I'll be right back." I came back at about 11 o'clock in the morning, I walk into his office, "Sit down. I want to talk to you."

He had a glass of scotch. 11 o'clock in the morning on his desk. He looks at me and he says, "I want you to run for the Miami Beach council". I turned around, "Me?" He says, "I want you to run". There was no limit on contributions in those days." This is 1969. "I want you to run. If you run, I'll give \$25,000. I'll do all your printing full color for free. I'll give a campaign headquarters." I looked at him, "Why?" He says, "But you've got to run against Mal Englander who is incumbent council, and who has been there eight or 12 years - very popular." I said, "Why me and what do you have against him?" He says, "I got arrested for drunk and driving, and he was my lawyer, and he didn't show up at the trail and I was in the stock aide for three days, and I was that son of a bitch beat".



I was married and had two very small children. I think one was one, and one was two. I went home and I thought about it, I thought about it, and discussed it with my wife. I went back to the office the next day, and I talked to my partner, Martin Garber, and my stuff. We decided that I would run. Mal Englander had some issues regarding being in office. There was some scandal that he was attached to or involved with, whatever. So, I had a brilliant copywriter at the time, his name was Gift Theor, I'll never forget it. And Gift came out with the slogan, "It's time for a good man".

Interviewer: [laughs].

Bob Goodman: And I came up with an idea, you know when you go to a hotel, you have the little bars of soap, and we reached out to the company and we bought 25,000 bars of soap. At the outside wrapper said, "Clean up Miami Beach" On the other side of the wrapper, there was a picture of me and it said, "Vote for a good man". We had women, elderly people, standing on Lincoln Road with buckets of soap, and they would give it out to people. And a little woman took out one of the bar soap, took off the wrapper, bit into it, she said "Oi, what is that?"⁴. She thought it was white chocolate.

Interviewer: [laughs].

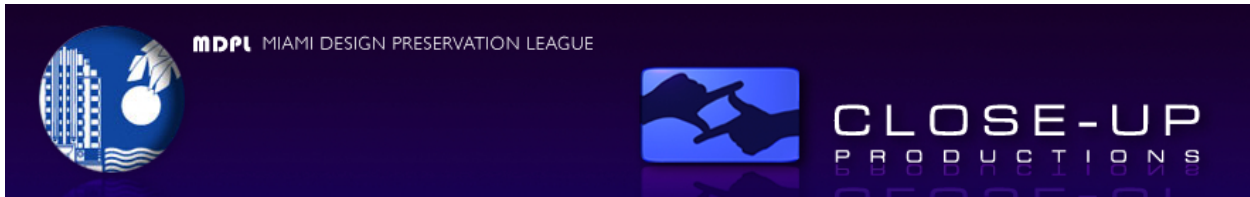
Bob Goodman: Anyway, I was elected on 1969. I served for four years. It was a very interesting time in Miami Beach, because both the Democrat and Republic conventions came to Miami Beach in 1972. And it was a quite an era. That was my stand in the office and I have been involved with local government for many years, and have also handled number of candidates over the years, which has been very interesting and very exciting.

Interviewer: You mentioned earlier that you served with Herald Rosen who became mayor after the mayor-then died in office. Tell us about that decision, whether or not to invite the republican convention here in '72?

Bob Goodman: Herald and I, when Herald was seated, we appointed someone to fill the term of the mayor who died in office. And Herald and I became good friends. And we were considering inviting the republicans to have their convention in Miami Beach. It was quite controversial. There were many people that opposed it. This is during the Vietnam war era. Someone from the audience, I believed he was very much opposed to them coming here, rushed to the podium with a pie. Herald in those days, his nickname was Tiger, he was a World War II veteran, he wasn't somebody that you'd fool around with. When this guy rushes to the podium with a pie, I ducked underneath the desk. Herald stood there, wrestled the guy to the ground. It was something. That's why he lived up to his name, Tiger.

Interviewer: Was he not also involved in some kind of skirmish during the convention, with somebody?

Bob Goodman: I am not sure about that. I don't recall that at all.



Interviewer: That might have been Rocky Palmer I'm thinking of?

Bob Goodman: Rocky was our Police Chief at the time. I will tell you inside story confidential... Well, it's not confidential anymore, after I tell you.

Interviewer: [laughs].

Bob Goodman: It was something maybe very few, if anyone, knows, that occurred. A part of Miami beach history in lore. I was a young commissioner, there was a commissioner by the name of Leonard Hagen. Leonard and I were dear friends and we knew each other because of our families. He had three little boys. I had a son and daughter. We knew each other outside from the political area. He was a psychologist. There was a mayor convention in New Orleans. We both have never been to New Orleans; we decided to attend. We arrived there on a Friday. We had dinner in New Orleans, we went to Bourbon Street; we did everything a tourist would do.

Friday night, Saturday, Sunday morning, I called Leni on the phone and said, "I want to go home". He said, "You know, the convention opens tomorrow. Why do you want to leave?". I said, "I miss my kids, I want to go home". I convinced him, and we decided, we'll leave that afternoon, Sunday afternoon. We go to the airport, and we're walking to where the plane is to depart to go back Miami. As we're walking, as I get closer, closer, I recognize someone that was tall like our mayor at that time, that we served with. He was wearing a beetle wig, he had dark sunglasses, and a flowery type of orange shirt. Quite out of character for Chuck Hole who was never seen in the public without a navy suit, white shirt and tie. And here he was embracing and kissing a young girl as she was going back to Miami.

It turned out it was his girlfriend. He was found, he died of a heart attack with this girl on a houseboat three weeks later. And he was married at that time. Anyway, that was something that I'll never forget, and Leni has since passed away. That was quite an interesting saga, I thought.

Interviewer: So, you witnessed the other side events of nature, shall we say? [laughs]

Bob Goodman: Everyone has another side [laughs], everyone has a different side. He was a good man, a good guy, but it was interesting. Actually, when I walked up to him, I said, "Chuck, my lips are sealed forever". Well, forever just came. [jokes]

Interviewer: [laughs] Miami Beach, speaking of colorful mayors, we did an interview with Alex Daoud. Everybody is aware of what happens there and many have read his book, including myself. What's your take on the challenges of being a mayor in a place that's so high-profile, so glitzy, and with so much money rolling in?

Bob Goodman: Firstly, I met Alex when he was 18, because his sister, Patty, ran for a different commission seat when I ran, when I got elected, she ran and she didn't. But at the time, and she's a lovely woman, Patty, who died of



cancer at young age, but Patty's brother, Alex, was at that time putting up signs and posters. That's when I met Alex. Fast forward, Alex became a commissioner, and mayor and whatever. Alex could've been anything, he was bright, he was charismatic, and he could've gone as far as he would want to go. Unfortunately, he made some serious mistakes and judgment, and I think the folks corrupted him that put him in his position, frankly.

There are challenges, and the biggest challenge that politicians have to make is learning how to say no. And unfortunately, many of them don't know how to do that. That's what happens. I recall, when Alex's mother passed away, everyone shunned him. I knew his mother. Because of knowing right back, I went to the funeral. So, when he wrote that book, my name was in there and he complimented me, but loyalty is very important, I think, in learning to say no.

Interviewer: So, were there any controversies other than the republican convention invitation during your ten years of commission, that you recall?

Bob Goodman: Well, interestingly enough. A man got elected, his name was Herb Magnus, and rent control was lawful in New York. But, he had moved out from New York and ran on the issue of "I will bring rent control to Miami Beach" which was not the case, it's unconstitutional in the state Florida. But he was elected. Many people really believed that the rent would not go higher. As far as I know and recall over 50 years of being involved or watching local government, not only in Miami Beach, throughout greater Miami. There have been many issues and many controversies and I just don't know what to blame, maybe it's the water [jokes]. But it's been very interesting to watch and see how diversity has changed over the years.

Interviewer: Speaking of diversity, Miami Beach has a history in that area, that has been controversial, and actually, in the days of Carl Fisher started out the anti-Semitic. When you arrived in '46, right after the war, did you experience any of that directly?

Bob Goodman: I was too young to realize it, but I recall, when I was 18 and I went off to college, in those days, there wasn't a I-95 return pike. It would take eight hours to get up to Gainesville, 300 miles. But I remember vividly, on the side of a gas station, painted black letters, "No Jews, no Niggers, no Indians", okay? So, it was quite open. Many parts of the state had the Ku Klux Klan. I remember, as a child, going to school or junior high, taking the bus, public bus, and Blacks had to sit in the back. I remember color and white water fountains. Yes, it's changed. Thank God. It's a different world. Unfortunately, not enough people realize how it was and don't understand how things were. Fortunately, we live in much better world and better country.

Interviewer: Why do you say that it's unfortunate they don't understand?

Bob Goodman: If they understood how the things were, they would appreciate how things are. That's what I mean. It's just better for humanity, better for all of us that we could live in a freer, open, caring country. We have a lot to do, unfortunately, but that's how it always is.



Interviewer: In your work, did you ever get involved in any causes that had anything to do with bringing on that day when there was more diversity?

Bob Goodman: No, I've had many different clients over many years, I can tell you that interesting story. I don't know exactly how many years, but I am going to say around 25 years ago. There was a small lot on Meridian Avenue on Miami Beach that the city owned. There was overgrown weeds, nothing happening, piece of property. And a group of five or seven people went to the city, and said, they would like to create a Holocaust memorial. One was a son of survivors, Holocaust survivors, the other three or four were Holocaust survivors, Abe Breznik, George Goldblum, a woman who's a professor at the University of Miami, Holocaust survivors; and Norman Bryman. Norman was not a survivor or a child of, but a successful businessman who had moved to Miami years before.

They came together and they went to the city of Miami beach and said, "We would like to lease this property for a dollar a year for 100 years, and we would raise the money and create the memorial to the 6 million Jews and more that perished in the Holocaust. They were able to make this agreement with the city, and now you would see the magnificent, wonderful memorial that now is visited by 200,000 people a year including thousands of students. I was asked to get involved, and I did. I became their pro-bono publicist marketer of the memorial. That's how I met Norman Bryman. Interesting aspect of this is the historic dates on the memorial, of the Holocaust are 1936 to 1945. The address of this memorial is 1936 to 1945, Meridian Avenue. Interesting.

Years later, Mr. Bryman called me and said "Bob..." and I'm going back now, this was 1999, Mr. Bryman called me one day and said, "Hey, Bob. Are you familiar with the Art Basil?" I said "No". He said, "It's a very big art fair in Basil, Switzerland and the people from Basil will be in my office tomorrow. Can you come over?" And I said "Sure".

Interviewer: Who was this calling?

Bob Goodman: This was Norman Bryman. Mr. Bryman was a major art collector. He had been going to Basil, Switzerland for many years with his wife, Erma, to acquire art. So, I went to the office, Mr. Bryman's office, and I met two or three people that had come from Basil, and they were contemplating bringing this art fair to Miami Beach. And they retained me, my office, to help them in defining and seeing if they could put this major art fair together. I spent about a year working on this.

Interviewer: What year was this?

Bob Goodman: This is 1999. We announced it in 2000. I had an idea that we would announce it one year to the day of launching the fair. I had an idea, why don't we launch it at the convention center? Which we did. We announced it in this huge 500,000 square foot facility that was totally empty. Sam Culler, the director-then stood there with the microphone, we invited about 500 important people Miami, Miami Beach, and local art collectors



and what have you. And Sam Culler stood to the microphone and said, "One year from today, we will launch the first Art Basil in Miami Beach", which we couldn't do because the following September, we had the terrible twin tower of New York and Washington horror.

So, we had to postpone and we couldn't launch Art Basil until 2002, December. I've been with the fair in the capacity of being their Florida representative all these years, and watching and seeing how this great event has flourished and what it has done for Miami and Miami Beach and all that it's brought. That's the Art Basil story, working with a wonderful team in Basil. And by the way, now we've also Art Basil in Hong Kong. So, we have three fairs around the world, and they are all very successful. It helped to change the image and perception of working and living in Miami.

Interviewer: Many people have the impressions that Miami's art scene is directly attributable to Art Basil, but what we've heard from others is that there was a receptivity to its coming, because there already was a growing art community here. Is that your impression also?

Bob Goodman: No. People didn't know how to pronounce Basil, they didn't know how to spell Basil, and I think it was a catalyst, it kick-started, it created the momentum for art fairs, the art scene. Ween Wood, the Press Museum, and on and on. Without Art Basil, I don't think that these things would have moved at all, and certainly would have taken a lot longer. I don't ever like to give anything or anyone or any one of that credit, full credit. The stars were aligned, but there were many people that were involved and have been involved governmentally and locally, and art folks.

I'll tell you, the Miami Herald. At the time, the publisher of the Miami Herald then was Alberto Ibargüen. I took my client, Sam Culler, to meet with the publisher and editor. Rather sending a press release, we went to their office, at the Herald. Alberto, ironically, had known about Art Basil, he might've been there, in Basil. But he was interested in the arts, so when we announced that Art Basil was coming here, he actually had it placed on the front page above the fold, and those was new fold on the newspaper, above the fold.

I would say over the years when lecturing and talking about this, above the fold, front page of the Miami Herald was generally reserved for hurricanes, invited politicians, or riots. It announced Art Basil was coming to Miami and there was a picture of Sam Culler. The Miami Herald was absolutely responsible in many ways for creating the awareness and they've been a wonderful partner for all of these years as many others have.

Interviewer: And there were number of collectors in town.

Bob Goodman: Absolutely. Mr. Bryman was one of a handful of very important collectors that helps move it along, open their homes, open their collections for visitors to come and see. More people have heard over the years come to this event every year, than would come to the Super Bowl when it was here, by private jet. It has been wonderful to see how it's grown in more



people, not only visiting but going. I'll tell you also a quick story. We're at this now, 15 years. I'm going to say, year six or seven, I'm walking the floor during Art Basil. It was during the week, so Thursday or Friday. So, I knew that's during school. I saw about 10 or 12 African-American girls in uniform walking around. They looked around 14 years old.

I remembered going up to him and said, "Where are you from? It's a school day." And they said, "We saved up our money, and we came here from Jamaica to attend Art Basil." That was so beautiful. It was so wonderful that it's brought people, young people. There have been journalists; we register 1500 journalist a year. I've seen them come from Russia, from Hawaii, from all over the world to cover our event. We spend no money on advertising, it's all on, what we call in the business, the buzz. It has just reached out all over and helped change the image of this city from what it was to what it is.

Interviewer: What was the image before Art Basil?

Bob Goodman: If we go back to the early 80s, you recall the image was German tourist getting killed, people wouldn't come when Fidel emptied his mental hospitals and jails. We had 200.000 terrible people coming, not all, but many coming to destroy everything that we liked and loved about Miami. The image was changed because of crime and lack of jobs and opportunities. It took a long time for the people assimilate it, for the crime and justice system to weed out those bad things. And the drug years in Miami, the cocaine cowboys.

So, Miami has had its share of problems, the Mick Daffy riots, I remember. Many things that I've seen and lived through, but this is a very good time to live and work at Miami. But I think we need to... This is 2017, we need to look and realize that it might not be the same Miami in 40 or 50 years down the road, because of the raising waters and all that is associated with a changing climate.

Interviewer: Miami Beach reinvents itself every 10 or 20 years, and all along the way that have been those very colorful characters [laughs], who have contributed in one way or another, either as a reaction to them, or they proactively have helped this place evolve. Who are some of the people that stand out in your mind as having been key people?

Bob Goodman: Where do I begin?

Interviewer: Where do you begin? [laughs]

Bob Goodman: I recalled going to Jo's over the many years. The first time I went there was probably in 1969 or '70. Seeing Jessie Wise who was the son of the original Jo, and Sani Wise, sitting there holding cord with J. Edward Hoover. Many celebrities and famous people, that remembre. Not too long ago, Whoopi Goldberg, and just many people. As it's changed and evolved, the Bee Gees all lived here, and many other celebrity and stars have lived here. It's changed a lot, but you're absolutely right, it's had its ups and downs and a very unusual history for a small town. Miami Beach



has 80,000 people. I would challenge anyone to tell me, is there a better known or more popular city in the world, as small as Miami Beach, when you think about it.

It's interesting, we've a very interesting history and past. Currently we know there's a lot of athletes that live here and a lot of other people. During Art Basil, by the way, we have many celebrities that come here. I've had the pleasure and greeting Tony Bennett coming here, Beyoncé's come here, a lot of famous people and athletes. Why are they coming, is because many of them have now decided to acquire art. Instead of buying another boat, they might buy an expensive piece. We have art work in hundreds of thousands and the multi-millions.

We've had, you made me think about it, some years ago, Dennis Hopper came to Art Basil and we had a press conference, because he was an art collector. And I think he just came out with a book, or something, oh no, what it was, we had an art film, and it's every year, it's at the Colony Theater, and we presented and it was ZZ Rider, because ZZ Rider at that time was maybe 30 or 40 years old.

So, we had Dennis Hopper and we had a press conference for him. And Dennis Hopper told the story, he said, "You know, I was very good friends with Andy Warhol years ago. And I had bought a piece from Andy for \$1500 and I got divorced. And my wife got the Warhol. I went to her and said "I'd like to buy it from you, and I'll buy it from you for \$1500. And she sold it to me. Two weeks ago, this is fast forward, I sold it for 18 million. So, we have Warhol for sale at Art Basil, by the way. But, yes, we've had a lot of celebrities and famous people here.

Interviewer: Andy Warhol came himself.

Bob Goodman: I don't know. I don't think Andy was alive when we launched our first film.

Interviewer: Not to Art Basil, but prior to that.

Bob Goodman: Right. Oh yes. Yes.

Interviewer: He made a famous visit here and was taken around. That some people credit with bringing a lot of other interest from the art world here. I'd like to talk about the Art Deco district and its role in the evolution of Miami Beach. It is so very unique. You're talking about what other city of this size attracts so many people. What role do you think that, that has played in that?

Bob Goodman: I have to admit that at the time when there were activists fighting to preserve the buildings, I didn't realize the importance. It didn't have any impact on me, as far as, whether they should remain or torn down. But, I've come to know and realize, and understand that it was absolutely the right thing to do; and how it has helped the tourism and helped to preserve a history and historic part of this city. Those people that fought for it were absolutely fighting for the right cause. I think it has been terrific, you made me think about when I was a little boy in Miami Beach,



I had a friend of mine who lived which now is a Versace mansion. Those were like little apartments, two-story. And I remember playing with them; I must have been eight years old.

Fast forward, I remember coming home one day and it should've taken me ten minutes to get from 41st Street to where I lived at that time on Miami Beach. The traffic was stopped, and I was sitting in traffic at this point for an hour. I called the house, my wife said that it was on television, and it was about capturing the guy who had murdered Versace. That was quite a situation in Miami Beach. And now, of course, that wonderful facility is still there undergoing many changes of ownership.

Interviewer: We've noticed, because we've spent a lot of time on Miami Beach and on Ocean Drive in this project, that there seem to always be people having their picture made in front of that house. It boggles my mind that someone high up in the fashion world, the event that would occur there, would attract so many cameras. Bob, you know, people snapping pictures. Why is that? Do you have any ideas?

Bob Goodman: I don't know, our psyche, human psyche is one. There's an old expression in my business, as far as news, "If it bleeds, it leads". On the news, it's always good to start out with the worst thing that happen that day. On television, very often, if they're watching a show and they break for commercials and then, the announcer that comes on generally with something to say, and they say, "Live at 11, or watch at 11". I heard this little clip, "The world has come to an end, details at 11", you know, that kind of thing. [laughs]

Interviewer: [laughs].

Bob Goodman: And I think people are drawn to this place, because of the impact that it made on the news all over. The people want to rush home or send a picture back and say, "I was there", as if it happened when they were there.

Interviewer: That imbedded into the national psyche I guess. Miami Beach has had many good things that have attracted people, but there's a certain edge and notoriety that also seem to attract people. Did you find that in the, I don't want to say selling fact, but was that part of the drawl?

Bob Goodman: Absolutely, before, when I was young, I wasn't aware of it, but at the time, there was gambling on Miami Beach at casinos, Lue Walters, a famous producer, had a gambling casino, what have you, called Latin Quarter. Fast forward from that, when I was married and had small children, at the time, many couples would take a cabana at a hotel, and we did that at the Eden Rock. And you would then take your kids, or your family to swim at that hotel's pool and on the beach.

And I recall, one day, my little kids was flocking and running in and out of the water at the water's edge, and running back and forth to play. There was a little girl that they were doing the same thing with. And this little girl filled up her little pallet of sand, water and sand, and dumped it on her



mom's head. I looked over, and it was Barbara Walters. [laughs] And we started chatting. So, Barbara Walters.

Interviewer: It was Barbara Walters?

Bob Goodman: It was Barbara Walters.

Interviewer: Dumping or being dumped on?

Bob Goodman: Being dumped on! I wonder if that's the only time she's been dumped on. [jokes], but she was dumped on. But it was Barbara Walters, and I thought about her father, I had just gone into business, starting advertising and marketing firm, and I got a client, it was Lue Walters. This is 1963, '64. Lue Walters was promoting a water show at the, then, Miami Marine Stadium in Miami. It was called Aqua Wonderland. The highlight of this particular water show was Murph the Surf who was a diver. If anyone who was around then, knows that Murph was Jack Murphy and he was charged and went to prison for stealing diamond, or what have you. It was quite an interesting time.

Anyways, after three weeks, he closed the show and couldn't pay me and it looked like I was in a big trouble. That was Lue Walters. I don't know if the name Charlie Cinnamon means anything, but Charlie was his publicist at that time, and Charlie just passed away this past year. He and I have been friend over 50 years. He was a wonderful, wonderful guy and a dear friend missed by everyone that knew him here. That was my little Lue Walters, Barbara Walter story. Miami has always had its edge. There's always something happening, maybe it's the water. I don't know [jokes].

Interviewer: Does Larry King owe you any money? He seems to owe everybody in town money.

Bob Goodman: No, not me, but he certainly should have paid a lot back, that's for sure. But everyone has to live their own lives.

Interviewer: Okay, we're going to talk about that edge. People always came down here, it seems, in the stories we've heard and what we've read, because if they weren't coming with family in the 50s in the hotels, they could be a little bit naughty, that there was edginess, that there was the latest thing, the latest design, the latest deco, then it was something else. Do you feel that, that is true, that it has been a part of the lure, that this is your own vacation here and the rules are different here?

Bob Goodman: What makes the town unique is its own tourism. If we didn't have any hotels, we would be just a small community. If the tourists won't come, the hotels won't be filled. Then pay the taxes, and the taxes pay for our Police and Fireman and all that. It's always been a tourist town, totally tourist town. We've seen restaurants come and go, but without tourism, there would not be a Miami Beach.

I recall, during the advertising work, that I mentioned before for Maurice Landsberg who owns seven hotels, and we would meet every week and



discuss his advertising. In those years, we did a full page at the New York Times every Sunday. After the meeting, we would go down to the coffee shop in Eden Rock hotel from the Massine, and we would have lunch. And then he would take me by the arm to assist him or walk with him on his track around the pool. As he walked around the pool, he would greet the guests by name. In those years, they were always with copper tone, all greasy and got the sun tan; man would be playing cards generally, and what have you, at the pool.

He would be greeting them and bowing, "How are you doing today Mrs. So-and-so and Mr. So-and-so?". As he's walking, he's picking up from the ground a juicy fruit wrapper or a disposed carton of Marlboro, and at the end of his track, he would throw it at receptacle and shake my hand and say, "See you next week, Robert". That stuck with me ever since, that the owner of a hotel would take the time to greet his guest and to pick up stuff. I've never forgotten that in 40, 50 years. That's really what good management is all about.

Interviewer: Remind me the name of the owner of the Eden Rock.

Bob Goodman: That was Maurice Landsberg.

Interviewer: Maurice Landsberg? Okay.

Bob Goodman: Yeah.

Interviewer: Coral, anything else?

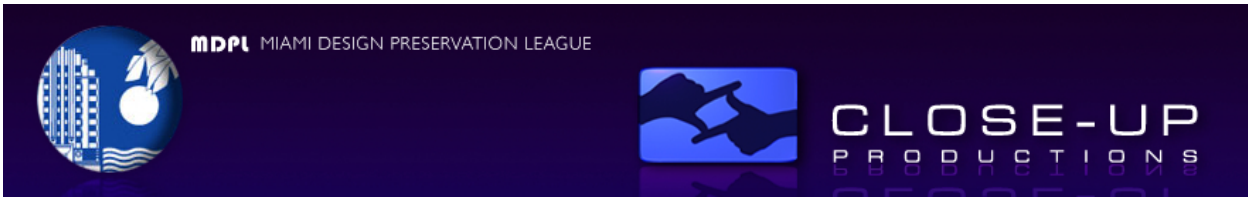
Coral: Yes, of course.

Interviewer: [laughs].

Coral: What is your reaction, and what is your feeling about gambling on Miami Beach?

Bob Goodman: Right. I am strongly opposed to any kind of gambling on Miami Beach. I would sum it up by saying, we're just doing fine. I don't think that it would help, but I do think it would hurt. Number one right now in our city and all of South Florida, is traffic and gambling casinos have to fill them. That means bosses, more cars and more of everything, because all they want to do is keep the people inside the facility to gamble. I can't think of one city in America that has benefited from gambling. Las Vegas is the odd and exception, but they have built it from gambling. No other city has benefitted. I am very glad that the current government has stated unequivocally that they are opposed to it, and I salute them. I was part of that opposition to gambling, yeah.

Interviewer: It's kind of ironic in a way, because we hear about all the Poker Games that took place in the cabanas, and there was the S&G Syndicate. We've talked to people who as little boys were running errands for the S&G and everybody made, a lot of people, made their living that way. [laughs]



Bob Goodman: Yeah.

Interviewer: And yet, the Casino is a whole other animal.

Bob Goodman: Well, times have changed. We all know that. Our lives changed. The reality now is that the city is prospering. I can speak to Art Basil that we rely on having hotels ready and available for our guests. If they were gambling, that would mean there were hotels that were full of gamblers, and that we might have to say farewell to Art Basil, and other events. We need to try and bring in the very best we can to be our guest for our restaurant and hotels and everything else.

Interviewer: Okay, so, Rocky Palmer Ands became a national name at that time. What was going on that made that happen? [laughs]

Bob Goodman: Yes, Rocky was our chief of Police at that time. Rocky had actually walked the beat as the beat cop, years before, and he was elevated to the Police chief. When the final decision was made to invite the republican convention in '72, there were folks at the county level that worked with our chief of Police and the FBI in putting together a plan to invite and have the guests that would come to the convention. Rocky came up with a brilliant idea. At the time, with the protest from the Vietnam veterans, there were the hippies and yuppies that were protesting the war. There was Ralph Abernathy, and the civil rights movement. We had to accommodate all folks coming to speak outside of the convention itself and give them a place to rally from and talk so.

They erected an eight or ten-foot fence around the whole perimeter of the convention center, and that's the Washington Ave, I mean, it's, I don't know, four, six, eight blocks of perimeter. But, brilliantly, not only a fence, but he got all of the metro buses to cordon off the whole area as well – like a wall of buses, so that people couldn't push down or break down the fence. That's one of the things that Rocky did. We sat at Flamingo Park as an enclave for all the yuppies and hippies.

In those days, marijuana was just coming into vogue. Women without bras, and the long hair, the hippies and yuppies were all there by the thousands. We erected temporary bathrooms and showers. There was smoking pot, but the cops were told: "Don't arrest anybody". Then we had the civil rights movement, where they came down with actual donkeys and wagons, and they would protest around the city. The Vietnam veterans were here, many in wheel chairs, up and down Colin's Avenue, protesting. The city was absolutely turned upside down. But we pulled it off, and the republicans nominated Richard Nixon and Spiral Agnue. Now we know that Nixon left office on his own and his vice president went to prison.

Again, I don't know if it's the water, but Miami Beach again. I think you'd ask also about the gay community.

Interviewer: Yes.



Bob Goodman: Miami Beach was one of the first, maybe the first, to reach out and create ordinances to be on record as to the openness and fairness and respect to the gay community. There was a time in Miami that Anita Bryant fought against the gay rights. Thankfully, things have changed. But Miami Beach was on the forefront of opposing anything regarding gays having their rights in many areas, employment, and so on, so forth. Miami Beach now is a very large and important gay community which has also helped Miami Beach prosper.

Interviewer: Anita Bryant actually came down here to the Beach, did she not?

Bob Goodman: Yes, she married a man who owned automobile dealerships. She was doing the commercials for the orange juice, if you recall.

Interviewer: Wow.

Bob Goodman: Anyway, different times.

Interviewer: Different times. Altogether different times.

Bob Goodman: Yeah.

Interviewer: So, what do you see for the future?

Bob Goodman: Well, [laughs] I see that Miami Beach's history has always been ups and downs, turbulent. And I remain optimistic, but I think that the most serious aspect is, is water going to help through what it created?

Interviewer: Well, it's an interesting way of putting it.

Bob Goodman: Yeah.