

David Wallack Interview

Kathy Hersh: Today is the 3rd of October 2017. We are interviewing David Wallack in Mangos for the Miami Beach Visual Memoirs Project. Okay, so this is going to be very conversational. You're going to tell us the story of Mangos starting with the beginning.

David Wallack: Do you want it from Mangos or do you want it from 1955?

Interviewer: Start at 1955. Is that the year you were born?

Wallack: No I was seven years old at the time and that's when we came to Miami Beach.

Interviewer: Your whole family came?

Wallack: Yes, my parents, my two sisters and I. We moved down from New York. We lived in Queens, in Yorktown heights-- had the Wallack family home, I will say--my grandmothers estate, and then came down to Miami Beach and we lived at 952 Collins Avenue. One block over and one building in. My father in the same year bought this building 900 Ocean Drive and so we had both 852 Collins Avenue and then also 900 Ocean Drive beginning in 1955.

Interviewer: What brought them down there? What made them decide to move down there?

Wallack: My mothers' family all of a sudden migrated a couple of years before that, and my father's business in Yonkers--a jewelry casting business--went under. Certainly I was only at that time five, six years old, seven when we actually moved, but my father had even come down on an exploratory kind of a trip with my grandparents--my mothers' mother and father, and fell in love with Miami Beach. Certainly at that stage I was just along for the ride. I was not part of the decision process.



Interviewer: What did you think of that change?

Wallack: It's difficult to go back, but we packed up the car and we got to eat hard-boiled eggs and tuna sandwiches and we were happy as a lark because we were traveling. It was all very very exciting for us. Probably the scariest part was it was the latter part of first grade that I went to school on Washington Avenue and now it's Feinberg Elementary. Then it was called Central Beach. Probably that was a little bit of the most difficult but we loved Miami Beach. We came Miami beach was our home.

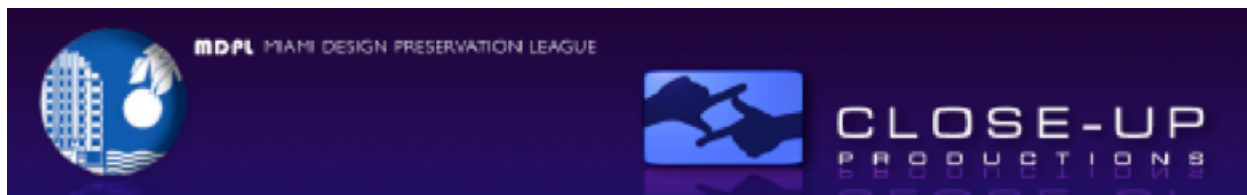
That began in 1955 and we were playing tether ball on the stop sign on the corner. That was our tether ball thing and roller skating to Flamingo Park. Every Friday night at Flamingo Park was big rollerskating and that was for years and years. I even competed against North Beach in rollerskating races. It was Flamingo Park and North Beach in the competitions on Miami Beach in rollerskating and every summer we spent it in the programs in Flamingo Park. Baseball, football, tennis, and then you know the years rolled on.

Interviewer: Somebody was telling us --I think it was help me here Carl, the baseball game changed when the Cubans started coming.

Carl: Mitch Kaplan.

Interviewer: - was telling us that the baseball games that they would play in Flamingo Park, it was rare anybody hit a home run--hit a ball out of the park until the Cubans came.

Wallack: Well the hardball field--the big hardball field that they built there I mean I know I played on it. In my age, we never even came close, and on occasion we would go to a ball game that was a much older--I don't even know if they were kids or young men, but on rare occasion, we would go to one of those and those fences were a long ways on the big ball field.



Interviewer: He said after the influx--the Cuban exodus--around 1960, around then, that suddenly the balls were flying out of the park all the time.

Wallack: [laughs]

Interviewer: The Cubans were so good at baseball.

Wallack: At that point, we lived on 10th and Michigan Avenue right across the street from where now the Police Athletic League Building is and it was a small building. I went to a Stamp Club in that building which was then torn down and made into the Police Athletic League. We lived on 10th and Michigan in those years because the way I recall that is it was a duplex and we had the whole upper floor. On the ground floor, one of the leaders of the Cuban Exiles moved in--lovely family-- and of course I didn't know anything about anything in terms of the politics of it. Amazing enough, my parents visited Cuba when Castro marched into Havana.

Interviewer: They were there on that day?

Wallack: When Castro marched into Havana they were visiting. One of the souvenir gifts that they brought back for me was a revolutionary hat, go figure. All of a sudden, I remember there was fear, fear and my family all of a sudden was worried that the Cuban government may be going after that family that lived below us and so all of a sudden, there was fear. We still lived there a while because then we moved to 37th and Royal Palm into Mid-Beach. I lived then in Collins Avenue, then by Flamingo Park which was South Beach, then Mid Beach at 37th and Royal Palm, and then North Beach in high school at Biscayne Point. I spanned the whole beach in my childhood.

Interviewer: It's quite different from one end to the other end.

Wallack: Very different. In 7th grade I went to Ida Fisher. Eighth grade I went to private school, Leer School. In 9th grade, I went to Nautilus. When we got to Beach High, I knew the



South Beach kids and from Nautilus the North Beach kids, so I crossed you might say the party lines a little bit and knew both North and South Beach.

Interviewer: Beach High has been described by many people as being a really extraordinary experience in terms of quality of education and the close knit aspects of being the lone high school for the whole beach. What was your experience like?

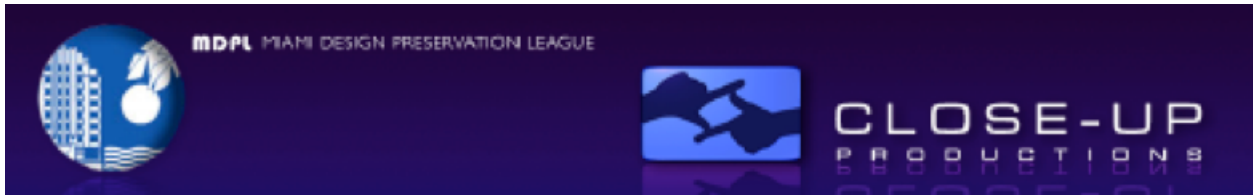
Wallack: I was not a good student in school. I guess I was just bored by it probably, but very good friends, and then I began surfing at first street. My grades were very very low. Yet my mother would take me to University of Miami to do tests on me and they were please bring him back to be retested because it's too high. Somethings got to be miscalculated and so I went back several times to be retested. It was interesting you know the way that it was explained to me, but I just went and did it. That didn't mean a whole lot to me either but I did it. What my parents did was, they didn't want me to become a surf bum the way they put it, and so I went to military school in my senior year of high school. I went to Admiral Farragut Naval Military School in St. Petersburg, Florida, which was very cool because it got me into more discipline. My grades went shooting up. I became number one on the golf team and also representing the school in citywide oration competitions, and I excelled in every area when I got away from home and went to Military School.

I did two years at Beach High so really I always go to the reunion of the Class of '66 because all my friends, and so they look at me as the Class of '66 even though I actually graduated at Admiral Farragut Naval Military.

[Crosstalk][10:35]

[Inaudible][10:35]

Wallack: Beach High was as you say, it was a very very small community and we had our football team which did not do well. We had our basketball team which just happened to



have three superstars- two great tall guys and one great ball handler and we went to the state competition so that was really cool then. We had great tennis players and great swimmers. That was the strength of Beach High. I enjoyed Beach High, but my grades were not where my parents wanted them nor where I wanted them to be and to be proud of them at all and so I went away to military school in my senior year and then I lost interest, even when I went to college at the University of South Florida, I really kind of actually failed out twice, got married, got into Real Estate in Miami, had to go to court--I was still not 21 years old--had to go to court to have my minority waived so that I could sign contracts in real estate. The court granted me that and I was working.

Then all of a sudden I wanted to go to Law School -

Interviewer: [laughs]

Wallack: Which as I put it sometimes, it was sort of like Jethro wanting to be a brain surgeon to the outsider, but I wanted to go to law school, which was actually my fathers dream. I was married and I had even I think my first child Janna at the time and I wanted to reenter and applied to Miami. I had already gone to Miami and I failed out of Miami. I just wasn't even going to classes. I just really signed up but had no interest. I reentered and what they did was they said in this school, if you change your major into a different school, then you get a new grade point average and we just take credits that you have - that apply credits and not grade point average and then you start a new grade point average and come on in.

I did that. I graduated with Honors in Arts & Sciences, Political Science. I guess they had Phi Kappa Phi which is there Arts & Sciences National Honorary. That's like their Phi Beta Kappa and so I was Phi Kappa Phi and then early admission to law school Miami Law which was very very cool because that was when they really stepped up the quality on Miami Law School and they brought the Dean of



the Chicago Law School down. Her name will come to me. Sixty-eight years old.

Interviewer: [laughs] I'm right behind you.

Wallack: They brought her down who was really being looked at nationally, as could be the first woman candidate to the Supreme Court at the time and I hit it off with her very well and did Miami Law. It was interesting. After my first semester there, we were in the middle of a condominium deal on Alton road, and my father had a heart attack at the time and so I withdrew in the second semester, and took care of family business that semester and did that condominium deal and then got back into Law School, but I audited and went at night also to some classes. Some very nice professors allowed me to do that so then I could also kind of keep pace. Then I graduated Law School in 1977, passed the Bar in 1978 and I still am an active member of the Florida Bar. I don't practice law as a living, but everything is law.

Interviewer: Right, it comes in handy when you're a Real Estate person.

Wallack: All business.

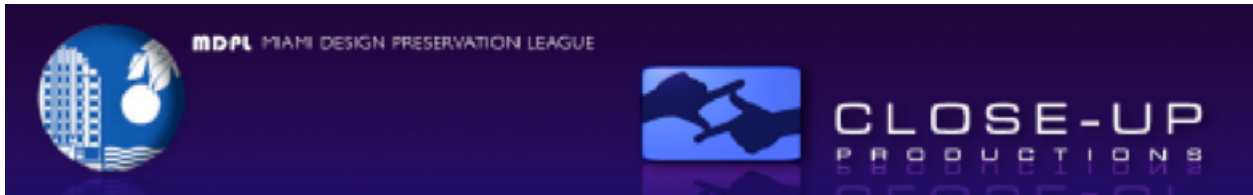
Interviewer: All business.

Wallack: Especially dealing with the city of Miami Beach. Everything is law, lawyers, lawyers these days.

Interviewer: You can speak the lingo.

Wallack: It's come in handy all along the way in business. Should I just continue on?

Interviewer: Yes, your father you said owned this building and it has an interesting history, the building itself. Could you tell us a bit about that please?



Wallack: This building? This building is to me a shrine you might say. It's very very special. As a child I folded towels for our hotel rooms and I guess that was my contribution.

Interviewer: This was a hotel?

Wallack: Yes through my early years and right up until the year before graduating law school.

Interviewer: What was it called?

Wallack: It was two separate buildings--The Parksy and Surfside Apartments. These were - in fact - even in this room was four apartments. They were 400 square foot units which were actually very big compared to hotel rooms on South Beach. [Music in the background] [16:50] It was daily, weekly, monthly, and yearly rentals--a mixture--and now you're talking about also the years where Miami Beach was going down down down down down in the late 60's, the 70's.

Interviewer: That was pretty scary wasn't it, in terms of having investments?

Wallack: I remember I was then away at school and then I moved. In my schooling years I lived at Kendall Drive and Sunset, way down south, so I was at that point, in those real rough rough business years, not living here. I was at school in the University of Miami— I mean that's a lot of years— finishing undergrad, being married, and then going through law school with an extended year because of when I had to pull out for family business, so I didn't actually see part of that.

When I got back here, I was a very good golfer in those years, and this is while I was in Law School, I got into a golf tournament, and I played at Dorrall and I got paired up with three guys who were in a Law firm out on Kendall Drive that represented only hospitals in Miami and Ft. Lauderdale. I drove a 340 yard par four, hit it to the back of the green--the back fringe--and they hired me. They

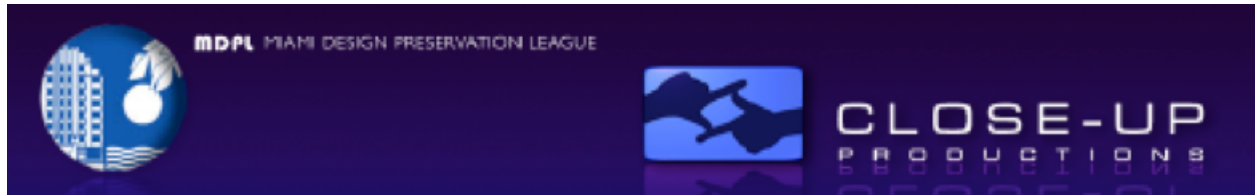


were golfers, avid golfers. They hired me right there on that hole to be a clerk for them.

I was in my Senior year of Law School --in the beginning of my senior year. I began clerking with them and I was doing legal research one day and I came upon a brand new law and that was in 1976, and it was the Adult Congregate Facility statute that they passed in 1976, because in residential areas, people had started taking in five, six, seven elderly people into private homes and I guess that kind of problems, whatever, filtered up to Tallahassee and now they wanted to control that license and get minimum standards going for those things. I don't know why but I came across that law and I read it. I looked at it and I looked at it and I looked at it and I then thought about this building that was going down down down down. I think the annual income for this building in '76 was under \$100,000 for the year, which was you know a new all time low. This was all desolation row down on South Beach and all of Miami Beach.

Interviewer: Nobody was - [Crosstalk] [20:17]

Wallack: Even the Fountain blue was desolation row, but what happened back then, well we can get into that, what I think caused or added a great deal of fuel to the depression. I was doing legal research and I came up on the ACLF statute and I looked at it and I discussed it with my sister who was very much into holistic health, and I was then all of a sudden in my life evolving towards holistic health and a more eastern philosophy of life. You might even say a more Buddhist thought of life and philosophy and so we began creating a new concept which I named the Eastern Sun. I then created a whole business plan and along with my sister and my mother and my father's blessing, I said this is what I think we should be doing here and I think we can pioneer an entire new form of healthcare. Remember, I grew up with the elderly on South Beach so I was very very comfortable with the elderly. Then I said now, I believe we can do this. We would need a mortgage.



Now all of South Beach for sure was redlined by the banks. No mortgages--zero for years. I went and brought this plan to Jefferson National Bank. I forget this woman's name by Barton Goldberg--I don't know if you've spoken with Bart, but Bart was the President of Jefferson National and another beautiful heart, wonderful family, wonderful man. He looked at this, looked at me, and I think I had long hair at the time, but even so, he saw through that and went, we're going to go with you on this. I think you've got something here and he gave us the first mortgage that was granted on South Beach in years.

We redeveloped the property. Everyone said I was crazy because the pricing, when you give all the care, I looked at the law and I said that's a minimum. Let's go the other way and give a lot, and let's really really make this something special. Everybody said you're crazy. No one's going to pay that. I forget exactly what the rates were but I can certainly show you the brochure which we have in a box along with pictures, but I believed in it. We believed in it. That was when I did the first redevelopment of a South Beach building, the first holistic care facility for the elderly, the first commercial sized ACLF because they were all for homes and residential communities, I worked with the city attorney and the city manager, in what's the zoning going to be. We picked retirement hotel. It was the closest thing they had because there was no zoning in the code. I was the first. All of a sudden, then we brought all our friends -- all my friends were musicians. I was on stage recording then, so my friends were musicians and artists - start bringing in artists and musicians and it grew and grew and within five years, we were grossing \$850,000 from under \$100,000.

We were the rage of Miami Beach. People were coming from all over to see what's going on here. He's the only one doing business on Miami Beach. We opened in 1978.

Interviewer: How many people did you house?



Wallack: Up to the low fifties. It ranged because it changed depending on how many private or semi-private. Anywhere from forty eight to fifty two right in that zone is where we were and a lot of innovation, a lot of firsts. We innovated hospice care. I had one man die in a lot of pain from cancer and it was a horrible thing. We began reading up on hospice out of England and Bronthan's Cocktail and what that was because here it was all about morphine, morphine, morphine for pain, and it still is really. With morphine for pain the pattern is more, you're in pain, you then are out of pain and go to sleep, and then you wake up and the pain starts again and it was that kind of cycle. When we read up on Bronthan's cocktail out of England that they were using there, it was a mixture of a base of cherry syrup, heroine, morphine, and cocaine mixed in which was really the innovative thing in the mixture because that kept the person up.

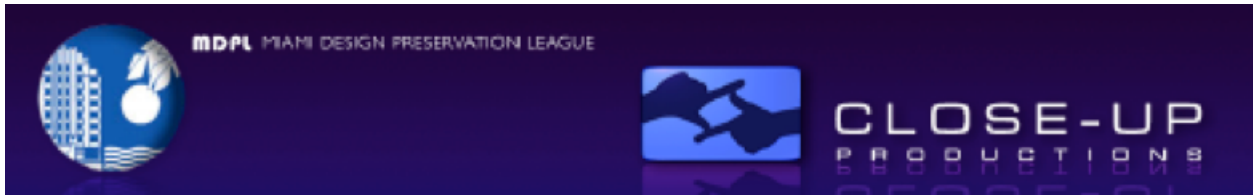
We said well, within our research it was that was the more enlightened approach so that a person could still be with their family, and go into the dining room and be with their friends, and be out of pain. But you couldn't get that even prescribed at Walgreens. That could only be made at Mount Sinai Hospital. We had to have their doctors also come aboard and the family first and their doctors come aboard and okay, let's try that. Some didn't. Some did, but nobody ever lived in pain like that again.

Interviewer: If they took the Bronthan's cocktail.

Wallack: Bronthan's cocktail was like a miracle thing and here they were then, in the dining room, and being with their family, at parties.

Interviewer: Having some quality of life.

Wallack: At quality of life and so that was innovative. Back in those years, nobody had ever and even in these years, it's always a scandal really. Nobody had ever evacuated an entire care facility. My rule back then was if a hurricane comes anywhere 72 hours from us, we evacuate



everybody, I evacuated even though they didn't hit us directly, I evacuated everyone three times. It made me the leading expert in evacuation of the elderly, so they had me lecturing hospitals, nursing homes, and care facilities, at the Hurricane Center each hurricane season. We're talking about evacuation of everyone. full staff. We had nursing for their medications --nursing, care--full care staff and-

Interviewer: During the evacuation?

Wallack: For the whole movement. You're talking about multiple--you know to get set up--two floors, upper floors with a generator kind of a place, so it was a process.

Interviewer: Did you have an impact on now do people use your methods?

Wallack: All of that I think disappeared into the past.

Interviewer: Because we've just had these what nine what's the latest count ten people die at the Hollywood Nursing Home?

Wallack: It's become scandalous. We looked at thing differently. Seventy two hours was my red line because then it would get too difficult. Because remember I had to also make arrangements for the families of my care staff. We had to move full care staff--nursing, entertainment. We were going to be there for days--food, water, medicine, everything logistically had to be attended to.

Interviewer: There was continuity for that —less traumatic.

Wallack: It's almost military. You have to move personal and supplies, and then move back. Amen we were never hit so hard that we couldn't move back within a couple of days, but it made me an expert in evacuation of the elderly in those days and so that was another kind of a thing.

Interviewer: Quite different than this business.



Wallack: Interestingly enough, I'll explain to you, people say that, but not so. When you start to put the two and two together. The other thing that became innovative was just the entire stockpile of care. The Japanese government got wind of my work here and all of a sudden, eight limousines pull up filled with professionals from the Japanese government complete with translators. The Japanese--the way it was explained to me--is in Japan at that point--and now we're talking about the early '80s. The early '80s and what happened was in Japan women were starting to go out to work, and they were having their own cultural revolution. Who was going to take care of mom and dad? All of a sudden they needed a solution, and they heard about my work. Now other people were coming here and opening up ACLF's even on Miami Beach as well as Miami. I was the first commercial-sized ACLF.

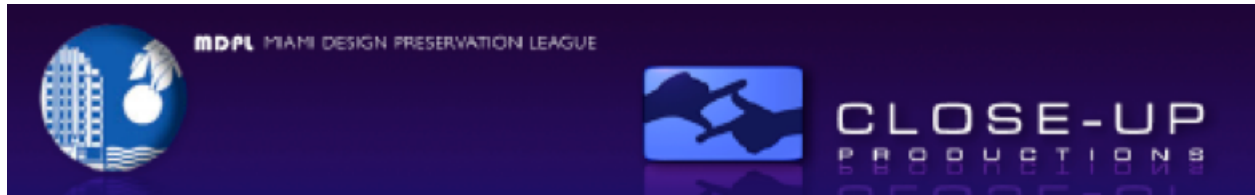
Interviewer: Did you consider expanding from just the one building?

Wallack: That brings me to how this because Mangos Tropical Cafe. That intersection -

Interviewer: [laughs]

Wallack: - When I was in that intersection, but the Japanese government would come multiple times then and have me lecture to multiple groups on holistic care for the elderly, which was more in harmony than the allopathic form of nursing homes. They wanted a more home-like [music in background] [32:48] atmosphere and that's where they caught on to what I was doing.

That was a very interesting time. The Miami Beach government came running over --all the commissioners, and gave me my first key to the city for my work internationally. Then I studied with Elizabeth Kubla Ross, many of the great gurus in meditation of the day and age. Elizabeth Kubla Ross was deaf and dying and I had many great great teachers --Pavalar Rol [Inaudible][33:32] in nutrition, and it was an amazing, an amazing time. I was



President also of Ocean Drive with the old owners of Ocean Drive when they rebuilt it --did the serpentine walkway and rebuilt the little corral rock wall back then, but that whole group of owners, everything was for sale on Ocean Drive. Everything was offered to me. I was the only one doing business, but I gave so much back in services and amenities that while I made a living, I lived here in the building most of the years. Every once in a while I would rent a place for a year--probably I think twice out of the twelve years that I did that--twice I rented a place to be able to just sleep and get away from it, and quite frankly I had the demand even to rent out the room that I was staying in here, so everyone was like David get out of the way a little bit so - but they were amazing amazing years and I believe in my heart that the miracles that happened here in those years with those people are miraculous and that's a story in itself, but created blessings on this property. They're still going on and on.

Then the early developers--the Jerry Sanchez's and the early sharp-shooter came and went. I knew them all. They were just too early and couldn't hold on. The timing of it was such that Miami Beach was still without direction at that time. Miami was the Cocaine Cowboy in those days. There were gunshots going on almost every night in South Beach. I wouldn't let you walk to a car in the '70s right into the mid-'80s. I wouldn't let you walk to a car parked in front of the building alone. It was just too dangerous.

Interviewer: Even in the day time?

Wallack: All the time, but here we were wheeling eight or nine people who wanted to go to the beach and be in the ocean, we're putting them in life jackets. I have my hopes that we're going to the beach every day. For the ones who wanted to go to the beach, we're going to the beach. We took them all over I mean we were taking them to Alabama Jacks, who wants to go? Who wants to go for daiquiris Sunday? We're going to Alabama Jacks and we'd get a vanful, they're going to Alabama Jacks, Every other week we were at Watson Island right here with a full



barbecue and picnic complete with musicians playing. That's why it gets to how different is it? My chef was from Wolfies okay and he was their number one baker. We had the best cheesecake you know [laughs]. We were eating.

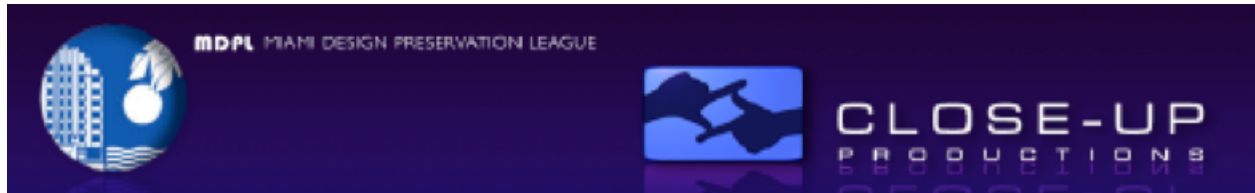
Interviewer: [laughs]

Wallack: I mean I always looked at it, listen, whatever you want. I want great food and great care, and that's what we were about and it was miraculous. It was really really great and it was a lot of parties on a little patio open to the sky. All my friends -- I was playing rock, reggae, and country-- with bands on stage at places around town and concerts. My friends were musicians. We were playing rock downstairs. We had comedians coming in and circus coming in. I mean it was party after party after party with a lot of music and great food. What do we do here at Mangos? A lot more music and a little less food, and nobody's sleeping here [laughs]. What's the difference? I don't know but we don't go 24 hours anymore but we still have a full staff to take care of everybody, so it's all about still customer service. That's an interesting thing.

Coming up through now, the early years, all of a sudden, then the gangsters -- you know Mark Shanses and Cabbotman had put together four hotels in a group on Ocean Drive . They were going under. In those days, I also got friendly with the South Florida Trail Riders--a group of horse people--and I got them permitted -- I was going to pay for the cleanup and the permit for them to ride horses on a full moon on Miami -- on the beach. There was nothing at First Street so everyone brought their horse trailers to First Street and we unloaded their horses there and I said if you get me a horse to ride, I'll pay the \$500 that you need to the city of Miami Beach, but I want to ride and they got me a horse.

Interviewer: No wonder Barton Goldberg loved you.

Wallack: [laughs] Yes, and I rode with them and that was incredible to do a full moon ride on Miami Beach. It was very very



beautiful. They had opened a little club. My friends the Turchin's were the first with a night club with Club New on 23rd St. So you might also want to interview Johnny Turchin, very important interview for you.

Interviewer: T-E-R

Wallack: Johnny and Tommy Turgent T-U-R-C-H-I-N. Johnny and Tommy. Tommy now lives in North Carolina. Johnny's down here and North Carolina but they began night life on South Beach. The Turchin family -- their father was big construction. He built hotels on Miami Beach. They're old Miami Beach family. They were down here way before we were and so they're a very very colorful interview for you. But they began the Club New thing which was like Studio 54 of South Beach and that was a big hit on 23rd street--the first.

Interviewer: About what year was that? Was it before Vice or after Vice?

Wallack: It was got to be in the '80s.

Interviewer: Okay.

Wallack: It has to be the '80s and it might even be the late '80s into the early '90s so you've got to check with them as to when they actually opened but they were the first. The Rolling Stones went there. I mean they were the first cool you know and they're both great artists and just Johnny visionary.

Interviewer: They were the first keepers of the cool on Miami Beach?

Wallack: Yes they were. Yes they were.

Interviewer: We must talk to them. [Crosstalk] [41:37]

Wallack: They were the first innovation that was a great night club and they were doing business. Then the Shanses on Ocean Drive, they opened a Cardozo and just in the lobby--they

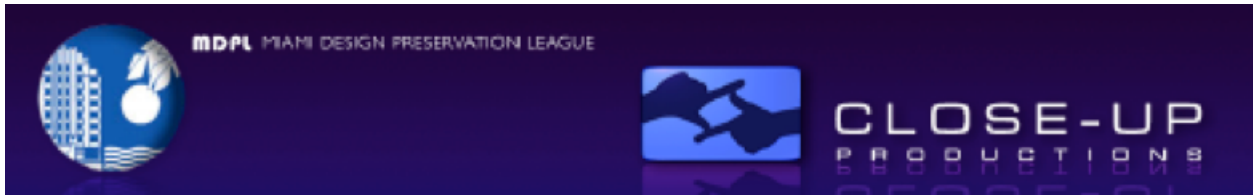


didn't have money to renovate their buildings but they put four buildings together with a group--I don't know what the financing structure was, but they were all leaning against each other I do know that, but they opened that little thing, and one day -- I had at that point, I owned a Black Arabian Stallion, an Arabian Black Stallion named Centurion and I did a full moon ride and brought Centurion and all of a sudden, it was Saturday night, so I came off the beach, I tied my horse up to a palm tree, and went into the Cardozo because I knew I would know people there on Saturday night. I tied my horse up, walked across the street into the Cardozo and hi hi hi David hi what are you doing? Oh I'm riding. I have a horse across the street. Oh yeah yeah yeah you've got a horse across the street. Really, I've got a horse across the street. Yeah yeah come on and we walk out and Centurion's tied up. He's got a horse across the street! I get up on Centurion and rode up, they had a hotel rented in the 30's--the 30th Street area, I don't even know which one it is cause we were riding in from the beach. All the horses were there and they had a barbecue and the bar was open and everybody's horse was on the beach tied up then and everyone socialized there. Then everyone got back on their horses, rode all the way back to first street and trailered up their horses and were gone.

They had a whole crew at dawn -

Interviewer: [laughs]

Wallack: - clean up the whole beach, clean up the whole beach, ready to go. That was the Moonlight Ride. Then Mark Shanses once came to me because they were not making it - they were so early. The hotel guests weren't here. There was nothing going on except the Eastern Sun. Even Mark hadn't arrived, or Tony hadn't arrived on Miami Beach yet. David, you know, what do you think? I said you give me one of those buildings, and I'll do an ACLF and it will throw off enough money for you to support the other three buildings, and I'll partner up with you if you want.



We can't do that David. We're in the Deco Movement you know we can't do that. I go in this day and age, what else are you going to do. I don't know from me what else I can tell you, but that's the best I can say to you, and then it's good luck. They went under. They went under and it went then to the Gangsters of Philadelphia. Then you have now -

Interviewer: Was that's not what they were called but that's what they were known as right?

Wallack: This was a real mob family. Now I knew their frontmen. I'm not going to throw names because names don't matter but I was friends with their frontman. He was a wonderful, sweetheart of a guy. He wasn't in the muscle of that business and of the family in Philadelphia. He was a sweetheart like PR you know, and programs, and we ran around. Whenever the bosses would come to town, or the main boss and his entourage, I'd kind of you know let that be that thing. When they left, then we would get together, but their leader went up for murder and went to prison for murder and then they lost their buildings. It went into foreclosure and it was then picked up out of foreclosure by another group. That's what happened with the -

Interviewer: Cardozo?

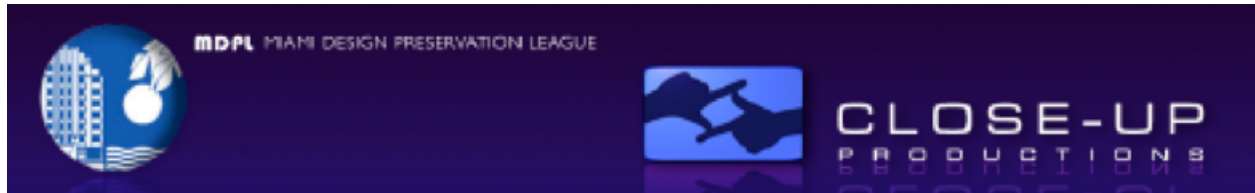
Wallack: It was the Tides, The Carlisle, The Cardozo, and the Leslie I think - that group of buildings. Way back then, and this again is early '80s and I had my Arabian horse, I walked out on the beach. I used to swim a mile a day in those years. That was my thing --swim out to the boat markers, head to the jetty, back to the boat markers and back in. About a mile I guess. One day I walked out on the beach, and envision that it was desolate. I mean this was desolation row. A great horse race - a great Arabian Desert horse race on this desert of a beach, and it was already dredged so it was big with the berm put in. You had the old sand, and then the berm, and then the whole big dredge and it was big. It wasn't eroded, it was like new, and hard-packed enough that it was great footing for a



horse. I had run on it and my horse loved it. I went a horse race and I had just around a time I had met a guy who was into Arabians and the nationals you know. The marathon horse races were 26 miles, the same as a human marathon. There's a haul that goes on now, marathon 26 mile endurance racing they call it. Endurance racing with vet checks, and stop and vet check the horse and continue on.

The Arabians were still the kings of the endurance racing and so all of a sudden that started morphing into the Arabian Horse Desert Classic. I just found one of the folders with the logo on it --The Arabian Horse Desert Classic and we were going to almost like Ralph Sanchez I think it was, Ralph Sanchez, not Cherry Sanchez. Ralph Sanchez got car racing downtown and turned the whole town into Grand Prix. It was the coolest thing going. I'm sorry he still doesn't do it, but he then built Homestead Speedway. When it was downtown it was very cool. I thought, this is like horses like that for Miami Beach -- a great event, but it would take me a month of building it with bleachers facing the oceanside, fencing it in. The big 26 mile race, also quarter mile sprint racing, chariot racing we got from Arizona--real chariot racing--we were bringing camels and camel-racing. We had this whole I mean the whole thing.

I brought in a big event producer. This thing is taking over. we brought it to the Miami Beach City commission. Nothing was going on in Miami Beach, zero. We love it. Boom. They approved it. We took it to Dade County. Boom we love it. We approve it. Now we were going to put the biggest money prize up for Arabian Horse Racing off the track. What was going on was the beginnings of getting Arabian Horse Racing going para-mutual, on the track, and they were already running in Tampa and Baltimore. Now what that meant was--in Ocala--Arabian Horse Breeders like Alex Cortelis who was the biggest Arabian breeder in the country was building a market for Arabian horse racing and Arabian racehorses and so for me to now give a bigger prize off the track I guess was not what he wanted to see happen. Now he just happened to be the biggest



fundraiser for President Sr. George Bush and slept in the White House when he went to Washington.

Although Political Science was my [laughs] major and I had honors, I did not do I guess what was in the world of Arabian horses - what was politically correct and going to the Don and making an offering you might say. I didn't do that. I was oblivious to it but one thing we needed was, we had to go before the cabinet of the state of Florida to get the permit in order to - it's gambling-- to give a prize. We needed a permit which is to give money as a prize and so now we're starting with a world I had no experience in and the entire city of Miami Beach I learned had very little experience in, because I was using their lobbyists--the cities lobbyists in Tallahassee.

That became a story in itself but the reality is that [laughs] it was a time when the Democrats had four seats and the Republicans had three seats but the Governor was one of those three seats and he was Republican --Martinez. He was very close with President Bush. He became the Drug Czar after being governor and moved up into a Federal position. Well all of a sudden after delays and lobbying and lobbying and delays, I was told we now have four votes all set and let's bring it to a vote to get the Arabian Horse Desert Classic permit to have the event here in Miami Beach, and went to Tallahassee, and all of a sudden, the governor goes into a tirade, a tirade, the next thing will be motorcycle racing, pollution, dah dah dah dee dah dah dah dah dah. The next thing is I think it was Campbell was her name, but she was the Cabinet of Education, the Head of Education and she sat on that board, the State cabinet, and she represented education. I think Betty Campbell, I'm not exactly remembering, but the point is that she voted against it--a Democrat. The other Democrats go, it's not going to pass, and so they all voted it down as soon as they knew they weren't going to have the four - [Crosstalk][54:54]

Interviewer: How did you feel? How did you react?



Wallack: How did I react? Tallahassee is a very small town. I walked across the street into a little bar and I said to the bartender ten Kamikaze's. I want to see ten Kamikazes on the bar and I went vroom vroom vroom vroom, drank ten Kamikazes. They wouldn't let me on the airplane to head back to Miami [laughs]. I think I threw up all over myself. That's probably why they wouldn't let me on the plane. The only thing I remember was my partner stood me up against a wall somewhere while he went to do something to try to get us on the plane and I know I was giggling but then we weren't allowed to go on the airplane that day and I still was sick as a dog. The funny part that I remember is getting into a taxi cab, and I'm like ohhhh, and it's a new taxi, and the driver is like this. [laughs]

Interviewer: [Laughs]

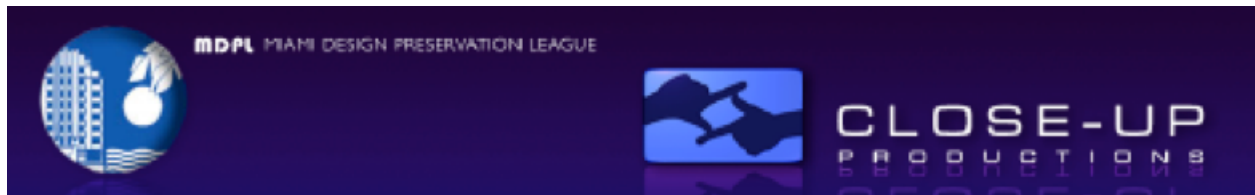
Wallack: Every time I go ohhh pull over. We keep pulling over and I open the door. I fell on the bed on a motel where I have no idea where I was but I fell on the bed and passed out and for three days I was sick, three days, and I never drank a Kamikaze ever again to this very day, never. That was the end. Then we were granted permission to do it up at the Polo Club in Palm Beach and it never took on any magic like it had for South Beach and it died.

Interviewer: There's a pizzazz here.

Wallack: Yes it was magical here but you take it off the right stage, there was no connectivity.

Interviewer: Did you not do it then?

Wallack: It died. It didn't get the backing. The backing was lined up for here. Princess noir from the Mideast was going to bring their Arabians to run. We were in contact with royalty in the MidEast. It was pretty far out. It was pretty far out, but it just didn't have the magic and so as soon as it was going to be moved from South Beach -



Interviewer: About that magic, there was a turning point or there was a time when there was a tipping point maybe, where it was going down down and it was considered you know heaven's waiting room--God's waiting room, and then Miami started moving up, reinventing itself --Miami Beach, South Beach. [Crosstalk] [58:10] What do you think -

Wallack: Barbara Cabbotman was a great woman. She was another personal friend of mine. She would come to my office right here and cry her eyes out. She felt - she was almost like a grandmother and so frustrated with the Miami Beach government that she would just ball her eyes out and we would talk for hours. I knew politicians here because of my work in getting [yelling in background] [58:59] my care facility licensed. WE were the high end so when all of a sudden there would be a scandal in care facilities in the county, the state people and the county people would come running here with the news, but look at how beautiful --this is how it's supposed to be--to show the other side of what operators were also doing. The city of Miami Beach was always keeping tabs with me because other people were opening in Miami Beach.

I don't know if you've spoken to Russell Galbott. Russell and I go back to then and Russell opened up a wonderful care facility a little further north. He stayed in that business way past when I switched into the South Beach Renaissance with Mangos. He stayed in it. I go back with Russell a long long way --another great, brilliant mind with a great heart--at least in all my experience [Crosstalk] [1:00:10] -

Interviewer: - let me ask -

Wallack: Had a great family - a great Miami Beach Family as well.

Interviewer: Yes they're fifth or sixth generation aren't they?

Wallack: Great Miami Beach family and brilliant. We're talking doctors, lawyers, real Indian Chiefs - wonderful, but I



knew Russell and his wife and their managers you know at the time.

Interviewer: Let me ask you this - what role do you think Mangos has played in this excitement about South Beach--the cache or whatever?

Wallack: We're the heart of Ocean Drive and Ocean Drive is the main stage. Let me go back even to Marielle days.

Interviewer: Yes.

Wallack: Marielle days were as dangerous as it gets. That was the bottom bottom of the violent times and the dangerous times. Car windows were always in the street the next morning on Ocean Drive Ninth Street. You're sweeping up - my own car window with the radios torn out. People would just leave their car windows don. It was better to at least save the window and take the radio, but those were wild days. Police would go in four car convoys. People talk about the good old days. Those good old days were the most violent days. You could say the roaring twenties were the good old days when gangsters were machine gunning everywhere in the days of Prohibition you know. Those were good old days too, but the good old days on South Beach were very dangerous and we came through that time.

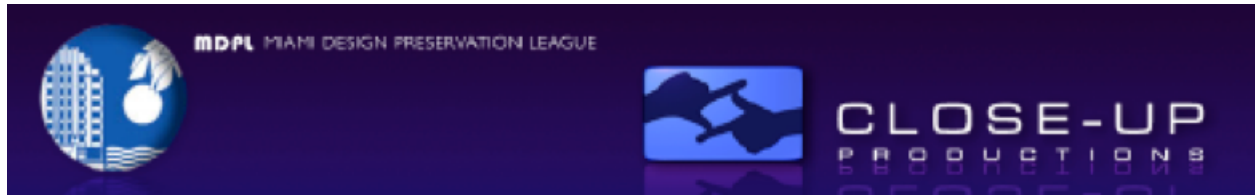
I don't know if you've spoken with Alex Dowd.

Interviewer: Yes.

Wallack: That mayor.

Interviewer: Yes.

Wallack: If he didn't get caught in doing what he was doing, there would be a statue for him on Miami Beach because he's really the father of the Renaissance in terms of mayors and really turned it around with his fists in getting rid of the criminals that were on this street. It was dangerous



dangerous times and that was not even in the Cocaine Cowboy days of machine gunning. These were knife days and rape days in the Marielle days. Then came Cocaine Cowboy days. That was even less violent than the Marielle days.

Interviewer: Wow.

Wallack: If you can believe that but they were dangerous times. Then we slipped into the '80s and all of a sudden timing is timing. Here's Barbara Cabbotman crying her eyes out, and David, talk to those people. This is important. I'm an artist and so she was an artist and the buildings were art and she's looking to protect the buildings and and and and and, and they're laughing at me and David, can you help? Then she bought me to Opalocka. Can you help me in Opalocka with the government there. Look at the Arabian flare. We've got to save this. We've got to protect this. David come with me, so I went with her to Opalocka and worked helping her with preservation and the politicians in Opalocka. That she accomplished on Miami Beach. Yet, the buildings were still the buildings in Desolation Row. They got protected. That didn't do anything for painting them, fixing them up, and by the way, when I did the Eastern Sun, the Eastern Sun was where I brought back the pastel paints to South Beach.

Interviewer: I remember the building.

Wallack: Yes and I brought back the pastels. They weren't the flavor of some of the Deco people, which is just different art. Then Leonard -

Interviewer: Horowitz.

Wallack: - Horowitz then did the bakery and did his color palette which was beautiful. Leonard was a gentle soul, a wonderful artist, you know? I always looked at it as well, Renoir's Renoir, and Vn Gogh's Van Gogh and here's Jackson Pollack over there and there's Andy Warhol over there- which one? You don't like them, you don't like



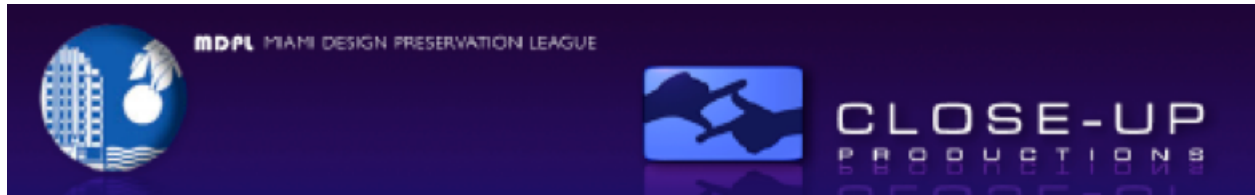
them, oh you like that. Art's art. Artists are artists. Everyone works in their own medium and in their own color picture. You know even with Mangos, I like vibrant and so my palette was peach and the Eastern Sun so the sun was the orange sunset - [Crosstalk] [01:05:35]

Interviewer: Right I remember the orange.

Wallack: Actually it was the sun rise because here it was sunrise so that was the Eastern Sun, but I actually did pastel three and a half years before Leonard Horowitz did his, but he was part of the Deco movement and I wasn't part of the movement. I just did what I did in the time that I did it with no thought of movement. I was my own movement of holistic care for the elderly which was not you know like hip. I wasn't hip. Now South Beach is starting to cook a little bit in the mid '80s. Here comes Tony Goldman, Mark Soika to Ocean Drive. Now I met Mark at the news cafe. You know when you run into a brother to me it's a spiritual thing. Lifetime are just time. You pass the time and you always travel with family and you always run into those you love.

Here comes Mark and it was like here we are and we hit it right off and his partner was Jeffrey and they did the news cafe and they're broke. I was the only one that was really still doing, but I believed in what he was doing and it was Mark - you've got to keep going. The day that I really remember was Mark is sitting there like this at a table in the cafe. The cafe is empty. He's sitting there like this and Jeffrey-and why'd we get the liquor license? We don't sell any liquor! And Mark's great style would be enough with the liquor license already! Stop it already! [laughs] In his style and it would just crack me up. Still does. Then he's look at me, David, [Inaudible] [01:07:51] and they didn't cook at all, the guy who was in his kitchen. They only made sandwiches and boiled eggs.

Interviewer: [laughs]



Wallack: - in a little boiler and David, he got arrested drunk last night. I'm sorry I've got to go in the kitchen and make the sandwiches [laughs] and that was the News Cafe. I'll never forget the day Mark said to me, David, we did over one thousand covers today. He had hit and the News Cafe took off. Before that hit, he said David you got to meet my friend Tony Goldman--my friend Tony. He's the one who brought me down from New York. He's the one - you know the Park Central - and so one day I met Tony Goldman. Now here I am. I'm on stage and I'm producing music. I'm in the recording studio. The Bee gees drummer is playing with me now because they went to Saturday Night Fever in Drum Machines and now I've got the Bee gees drummer playing with me, which was really cool and another really great guitar player from England. It's like I'm having a really good time with some great musicians.

Tony was a great artist - loved singing jazz. Mark and Tony loved jazz-that Frank Sinatra, Sammy Davis Jr. era of music and that was Tony's thing. That level of cool you know. He was Frank Sinatra and Steve something and Edie Gourmet [Inaudible] [01:09:33] I forget who it was.

Interviewer: Steve Lawrence.

Wallack: Steve Lawrence - that was what came through Tony. I would go and listen to him sing -

Interviewer: Didn't know that.

Wallack: He would every once in a while do a singing gig and he would do that you know thing with the -

Interviewer: [laughs]

Wallack: His family was just lovely. Lovely people.

Interviewer: [coughs]

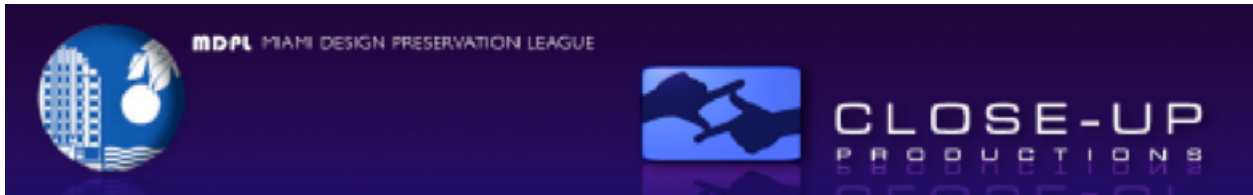
Wallack: His wife was lovely. His children were lovely and again, like Mark, we just hit it off. Now I've been bringing musicians



into the studio, and I know that when you bring the right musicians together, you can write some really great music. All of a sudden, here's Mark, here's now Tony and we're hanging out in Mark's apartment above the News Cafe. I don't want to tell you what we were smoking, but we were having a great time because it was artists and reveling and that was like being in the studio -- ideas instead of chords, shooting ideas, and it was as thrilling as being in the studio with great musicians and whacking out, great music. It was as stimulating an art in a different genre in terms of Ocean Drive, South Beach, what we got to do, can you imagine this, can you imagine that?

Now here comes the Kay's were doing the Clevelander. Now they were out of I believe Chicago and they had done a restaurant, night club in Jamaica and I believe Otra Rios. Now they bought the Clevelander two years before the news cafe, six years before Mangos. I'm still doing my care facility now, so this means we're in the late '80s here--the late '80s and Tony and Mark and I are sitting and now here comes Sal Gross--brilliant mind, brilliant heart, beautiful heart. Here's Jane. They're not married yet, super human beings coming together. All of a sudden certain energies are changing. Here comes Mel Schlessler --jovial, great sense of humor, smart, sharp, lawyer also, but sharp mind and an artists heart. All of a sudden this is like the Beatles coming together in the studio Boom! A great team, stars now all of a sudden I'm offered \$100 million property. The property wasn't \$100 million but if I put my care facility The Eastern Sun into this huge rental property in Boca Raton off I-95, mega acres, mega buildings, and the money is standing there, all of a sudden I'm at an intersection in my life.

I'm starting to be attracted to the Deco movement and the Renaissance of South Beach because of these people. It was like a band. It was like these guys are fun. You can sit down and have dinner with these guys. You can feel comfortable not only with these guys, but their families are lovely. It's amazing people finally on the scene there with their hearts and their minds. It was different. It was the



first time I thought wait a minute here. Now I'm swimming a mile a day out in the ocean and I go out one day and I'm headed South. I think I was in front of the Park Central you know this is early on --now it's still the latter '80s I'd say, this is now '87 yeah it had to be '87 '88. I'm rolling out there--rolling along. Mangos Tropical Cafe. Thank you god.

Interviewer: [laughs]

Wallack: When people ask me how did you come up with Mangos Tropical Cafe, that was it, out in the ocean, headed south to the jetty, somewhere around the 7th, 6th Street, right over there, headed south. Mangos Tropical Smoothie, thank you god and I rolled on. Now I was going to Jamaica three days, four days, three days, four days. I didn't have a lot of money, but I was going to Jamaica and I loved Negril because it was so out of the way and small and you had to walk three and a half miles for a telephone. A year or two before I got there, they go a water line up on the west end. I stayed in a little place called Catch A Falling Star there. Over there, one of the big places on the beach, one lace a day would have a band. Everyone if you were going out would go to that one place, whether you were wearing the sport jacket coming from England with Bermuda shorts, or a bathing suit, that's where everybody would go, where the band was and you had all the reggae stars that would play Negril you know. Whoever was in town that's where you went. It was like everybody. Then I hit Mangos Tropical Cafe.

Now clubs were opening and closing and opening and opening and opening and I was going to openings and openings and openings and openings. I was in the group that was invited to the openings. You always saw all the same people at all the openings but the cool places were opening and opening and opening on South Beach--night club after night club after night club night club night club night club, that's when people started coming to town. That;s when the models started walking South Beach. All of a sudden, here come the movies--the models, the



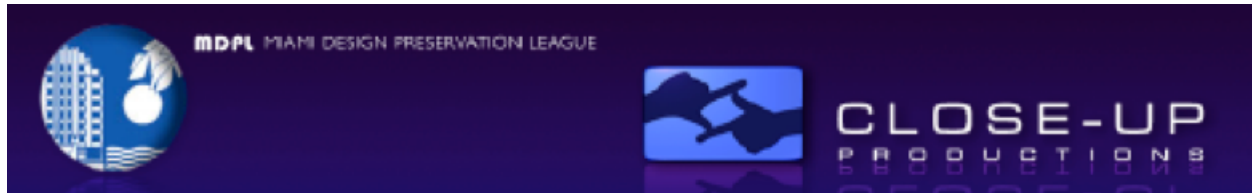
movies, the artists, the nightclubs, music, dancing until five in the morning. That's when all of a sudden, women could walk the street. It was changing. It was changing. That was the latter part of the '80s right into the '90s.

All of a sudden, it was less dangerous out there and women could walk the street. That was where things started coming up. These people come together, and look at all these factors, and I'm offered incredible real estate, right off 95 that is business plan? I was going to do \$100 million - this is big. That's now my decision. All of a sudden do I start out with a Mangos Tropical Cafe which would be like okay for everybody. We'll play reggae. I'm playing rock. I'm not going to play country. Reggae and rock. Now the Clevelanders are playing rock and reggae. They're a sports bar but I'm thinking of it in like a tropical daiquiris, yes Mangos. We'll buy a lot of mangos and we'll freeze them and then we'll have fresh mango daiquiris and that's Mangos.

Now I have to make a decision and it's I want to play with these guys. Now it goes into the family and friends. You're nuts David. You're going to start all over. You have this being offered to you and you're going to now just say goodbye to the whole care business that you've pioneered and you're already at that point eleven years into your twelfth year and you're already governments have you lecturing, and you're becoming famous in the world of elderly care. I go, I want to play with these guys.

Interviewer: [laughs]

Wallack: I'm nuts. You're going to start over from nothing. I have to go back and get another loan, then to cover, and I go I'll make it into a commercial building, and I'll put storefronts - my grandmother was in that bedroom right below us. Right there below us, my grandmother was right there. I'll make those storefronts and I'll cut it in and make the storefronts go this way. Right below here it was cut in two right below the column line, that's a store, and that was an



Italian restaurant downstairs. The bank - you have to have seven leases, seven leases.

Now, I was still going to be short money to do this conversion. I had to innovate high rent and I had to innovate key money. I was charging \$45,000 to get the lease and it was going to be \$45 a square foot-unheard of on South Beach--triple net, 7% per year increase. That's high rent. Nobody is going to give you that David. And \$35,000 for that space, and \$35,000 for the other side, and \$35,000 too, so that would give me four leases, Mangos is in the middle. There was an elevator in the middle of the building so Mangos was just in the front patio in the middle with twelve tables out front. Six, six and then I gave twelve tables to the pizza and pasta and then I got a taco restaurant --a Mexican restaurant for the next space, and a mens clothing store for the next space. I got Haagen Daas for the corner.

Now I bring in Haagen Daas and I say okay, let's go over your design. Well, we're going to do our formica thing - oh no no no no no . I go you got to do kind of a really cool 1950's thing with Jukeboxes on the counter and the malted mixers and the soda fountain thing and that's the kind of Haagen Daas you need to do on Ocean Drive. No, we're not going to do that and I go well, then I'm going to give you your money back. Then on this side, David are you crazy, you got Haagen Daas. I said No, I don't care about Haagen Daas. I care about a great design on the corner of Haagen Daas. I love Haagen Daas, yes, but I can't do a formica house. It just doesn't go, and so we'll go to our national or we'll get permission to do what you want to do. They went to their national - forget it. Now I had someone come in who wanted to do a bathing suit and clothing you know casual wear and all that stuff shop and he said, David if they go out, I'll give you the money. Now, please I'd like you to do a Haagen Daas. It's got to be formica. Here's your money back and I gave the franchisee his money back. Gone. Okay, come on in, and he did a clothing store. He was with me until last year, and that's 26 years. They all had ten year leases.

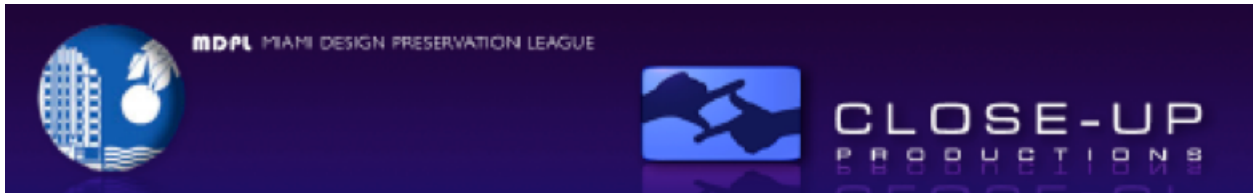


As Mangos grew, we all opened in March -- the end of March 1991. That's when Mangos opened and everyone opened together and everyone thrived. I bought out the Mexican restaurant, and expanded and then when the ten years was up, and they wanted to renew their lease I said no I'm going to take that and Mangos is going to get them, and then I left the commercial still on both sides, and Mangos had both then this space and the other side and what I did with Mangos is artists were my friends and so every bar was done --looking at this bar, it's done by a great copper sculptor --Kim Brandell-- who's now retired living up in Florida but if you look at that entire wall, all of that is hand fired and sculpted copper. The Estefan's hired Kim Brandell to do their big pineapple over Bongos.

It's interesting, in the early days of Mangos, the Estefan's came in with Andy Garcia when I had the guy who really made Mangos happen play. The story of Mangos is a story - now we come into now the early 90's and now we're open and we open with rock and reggae. Great reggae band, rock I'm playing also with rock but there's no money in rock. It's beer. We're starving. I had no roof. People when it would rain would run out. Sometimes they'd not pay their bill.

Interviewer: [laughs]

You know many times they would not pay their bill. They'd just run right out and sometimes they'd take their plate and hug the wall underneath the staircases you know and hug the wall but you know we were broke. Until I could afford \$15,000 for an awning to go over the front patio. That is where all of a sudden, people came running in out of the rain instead of running out. That was a turning point. But to back up a second, a couple of weeks before I close, the evolution of Mangos again - it's again a spiritual thing for me. A guy came down from Canada and this thing is being offered to me in Boca. A guy comes down from Canada and says David I'd like to hire you to be a consultant for me. I bought a hotel on Collins Avenue and I



bought a garden apartment complex in Miami and I want to do two ACLF's and I want you to set it up for me and I want to pay you to be my consultant.

Now that's right there and all of a sudden I go, would you consider, because the timing was just right there. here's Mark, Tony, Mel, Sal Gross, these are like brothers. It's like the band. I'm having a ball with those guys, so intelligent, finally brilliance. Mark and I we're neighbors still right now and now here comes this guy from Canada. now remember I'm leading a life that's very very spiritual - a lot of meditation, fasting, juicing, holistic health, tai chi, all sorts of holistic aspects of living. Now here comes this guy. Boca Raton's here. The whole new Ocean Drive group is here. Here comes this guy, so I look at him and I go, would you consider, what if I took all of my people and asked them if they wanted to move to your places, but I would only do it if you would also take my whole staff. I would go back and forth and get everything set up for a period of time, to get everything running and stable and he went absolutely. In fact, I'll give you and he gave me a number, per person. Between the bank and that, I can do it. With the key money, I can do it.

I move forward with it and got the whole thing approved with the design review board, the conversion to commercial fronts, an everything step by step by step to the point where then I bought two truckloads of mangoes, put them in two apartments upstairs, the mangos were stacked in piles up to here by ripeness and then I set up long tables and all of my elderly people and I are slicing mangos as an activity. They are having a ball. For weeks, we're slicing up mangos with music playing in the background, lunch is served slicing thousands of pounds of mangos, bagging them up. Got a commercial deep freeze in Miami, thousands of pounds of mangoes and for weeks that's the activity.

Then, everyone is going to move. The one's who wanted Miami beach with my staff, the ones who wanted a lower price point into Miami - a beautiful brand new building, but



a lower price point than the beach and they're there and half my staff there, half my staff there, and I'm going back and forth, back and forth and also now starting to build this redevelopment which was the first now commercial redevelopment of a South Beach property - another innovation to commercial.

Interviewer: Did you get another key?

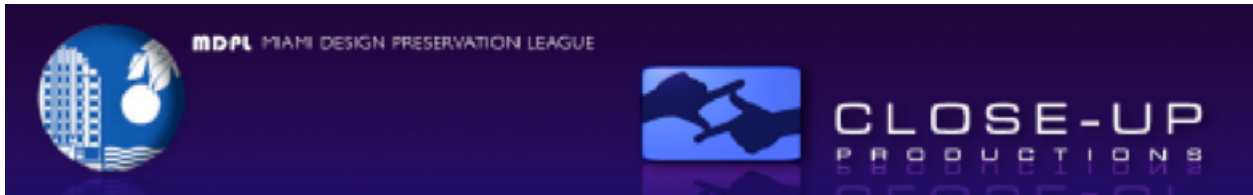
Wallack: [laughs] Key money. I innovated key money, high rent, and commercial on Ocean Drive because Washington Avenue was commercial, but on Ocean Drive. The Mango story then starts to evolve. One day, again we had an awning on the top -- it was like more people coming into buy nothing than it is to buy something, and still I'm broke. A guy comes in one day, Miguel Cruz, and says David, I played with Santana out in LA. I want to play Afro-Latin jazz. I'll rock the house. I go, hey man come on, love to hear you rock. He comes in and this guy is like Desi Arnaz doing acid.

Interviewer: [laughs]

Wollack: Okay, this guy is on the floor, on the floor like Jimi Hendrix banging a conga drum, crawling across the floor. Santeria with the you know Santeria I mean this guy is wild. My staff jumps up on the bar and start dancing and people start coming in. I said keep playing. I want you five days a week and my staff jumps up. I go do it again. Do it again. I look at the customers they're like, everyone starts dancing salsa. Everyone starts going and my staff is jumping up on the bar. He's a wild man, a lot of fun, and Mangos starts moving. It goes from beer to black label. The cash register starts to turn, and Mangos starts to come into its own and find its identity.

[Sneezes] That was a pretty cool time. Around that time, all of a sudden, Andy Garcia and the Estefan's come in. Andy is a Miami guy.

Interviewer: Yes.



Wollack:

He knew Miguel Cruz. Andy gets up on stage and he's banging the Conga drum with him. The Estefan's sat right up here because the stage then was right down on that side down on the ground floor in the front patio. We were only a small front patio. The Estefan's are sitting up here now. Emilio is a very sharp guy okay, and Gloria a great artist. In fact, it's so interesting. She was rehearsing before she even had her first big big big hit -- she was rehearsing in North Miami in a rehearsal studio and she was recording up there as well. I was rehearsing in the next room with a band because I was recording up there and I even walked in, now I didn't meet her, but I walked in to peek in at her rehearsal while I was taking a break from my guys once and then got back to my thing. I never really crossed paths with her personally then, but it was like that's the proximity.

Then all of a sudden here they are and this is before they did Bongos. Being as sharp a producer, writers, performers, artists in their own right, great. World renowned great artists. Then there's their friend Andy banging a Conga along with Miguel Cruz, banging a Conga, I can't help but think that once while they were looking down there, they went we can do this and they went on to build Bongos and they did it big. It was like wow, great, great, Emilio, Gloria, great. They're big property owners on Ocean Drive and they have multiple buildings still to this day on Ocean Drive with Larios and the Cardozo. I think they also bought more south of 5th St. so they're wonderful big players now on South Beach and great great artists.

Moving on then, then all of a sudden I'm still filled with bums, buying nothing, holding up the walls, and if I'm going to go broke, let me go broke with an empty place, so I started charging \$3 at the door, not to make money, just to keep the bums out. I started charging \$3 at the door so I began and innovated gate charge on Ocean Drive. It began and the good people didn't bat an eye at night. It just got the bad people out and made more room for good

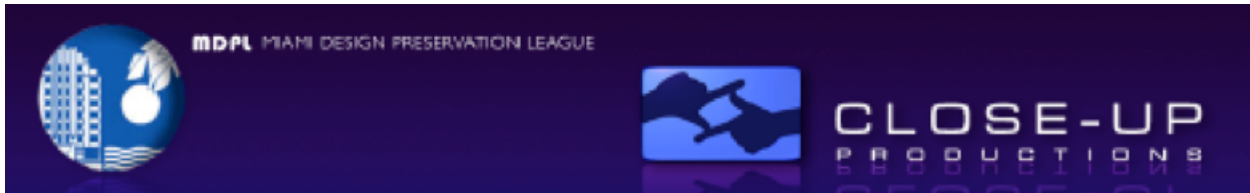


people. We began to grow and grow and then I said well make it \$5. Nobody batted an eye and we began to grow and the elevator was in the middle of Mangos, so the whole back was dead.

Now in the early day, a group came to me -- this is the early early days again, and they said we'll do a comedy club here David. I said let's call it the bomb shelter. Now after that someone else created a thing called the Bomb Shelter, but I banged out behind in back there where now we have the Jungle Room of Mangos, but I banged all those apartments out and opened up the whole room. I went and bought I don't know a couple thousand burlap bags, and I figured well on the walls we'll create like it looks like a bomb shelter, with burlap bags with a little sand in it kind of a thing and we'll kind of just line the walls with it and we'll have a missile. We'll do a missile nose cone coming right through the roof with the wood splayed out and I write Dud on the missile coming through, right and we call it the Bomb Shelter. With a bar over here and the stage over there and everything will be like a bunker, and sand bags, and a missile coming right through the middle of the roof and it's the Bomb Shelter.

Well what happened was they disappeared. They didn't have any money to do it and it was a great idea that never happened, but I cleared the whole room, so now I'm sitting with a whole big empty room and remember Mangos can't go back there because this big elevator is in the middle of the building for my elderly people. I didn't want my elderly to have to walk more than half the building. Normally you'd put the elevator in the back, but I didn't want anyone to have to walk, so I put the elevator right in the building. I never thought I'd be doing anything other than care for the elderly in my life. I thought that was my whole life's work. The elevators there so it's like a cork in the bottle for the whole back is dead. I cleared that out and there's no bomb shelter.

I'm sitting with all the burlap bags though and I go you know, I have all of these friends and I'm going to coconut



grove on Saturdays. Coconut Grove was the artsy community and the health food community and the holistic community. Every Saturday they'd have the farmers market and the musicians and people were dancing and crafts and I go let me go get fence wood and I'm going to make 7 ft by 7 ft booths in this room, line the walls with it, and right up the middle 7 ft by 7 and I do the whole layout and I build it with like fence, you know, cyprus fence wood and two by fours. I create booths--7 ft by 7 ft and I cross the two words Bazaar like a Bazaar with bizarre. How bizarre is this. So I cross Bazaar with bizarre and I get the Ninth Street Bizarre with the spelling of bizarre and the bazaar up in front the Ninth Street and I do it on the sign that's now the Mangos sign was The Ninth Street Bizarre. All those entrances on Ninth Street and all of a sudden I'm renting it out. I think it began at like \$75 a week, went to \$80, went to \$90 a week and at the end of all this it was with a waiting list to get in.

Another innovation which others then began doing a little bit on South Beach on other streets, but it was another innovation and when I divided it out it came to \$90 a square foot - unheard of on South Beach. That went for many many years until all of a sudden. Mangos is bursting and I've got to move the elevator, and I undertake the moving of the elevator and the columns are still there and I move the elevator to where it is now and that opened up the whole back. I built a stage and a waterfall back in the back which you'll see today and built the bar to go then around in the back. Now the 9th Street Bizarre was right there and that filled, just filled like magic, and Mangos is taking off.

It has a life of it's own and even with the girls that jumped up on the bar to dance, the line was big when the band was on stage, the line to get out was big when the band went offstage. I look at that and I go I got to be smarter than this. I've got to figure this out. I said let's get a choreographer. I want a choreographer. Our girls are jumping up on the bar when he's playing. Why don't we then just get a choreographer, get three girls, three girls



dance together. That's how many are fitting up there anyway. They're jumping up and having a great time and let's do choreographies to songs and we'll put on the show when the band is on the break. I start with weekly dance classes. Everybody is in dance class--managers, security, servers, bartenders, the bussers they don't have to unless they want to, but everybody is in dance class. We still do dance classes today but the managers and security don't go other than on a special thing, but everybody else goes--hostesses, bar tenders, servers are all in dance class.

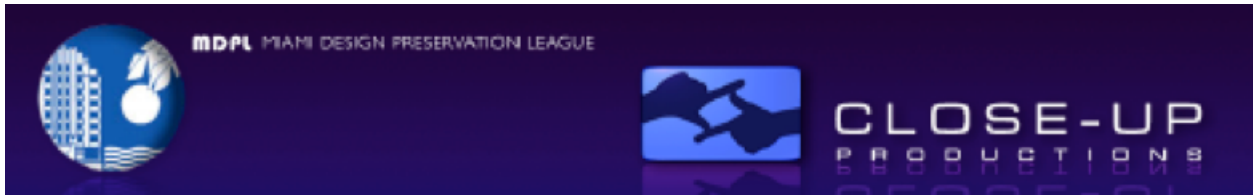
In those years, those were the movie years--the Stallone years, the Madonna years, the Birdcage movie years, the movie years. And -

Interviewer: What about Miami Vice. You've not mentioned Miami Vice.

Wollack: Miami Vice was very you know cool for South Beach - very very cool, but they never filmed here. I never saw they were there, they were there, they were dah dah dah dah, they were where they were, but they never impacted me on David, we need to do a shoot. I didn't have any dealings with Miami Vice group.

Interviewer: But do you see the impact that they had?

Wollack: Absolutely - the color, the style, the Ferrari, the action. The nightclubs were in their thing. The nightlife was being portrayed. South Beach is edgy. If you wanted too safe, go to Fort Lauderdale. If you wanted it to be real quiet, go to Hollywood. Go to Ft. Lauderdale. That's the big problem politically and what's going on now. All of a sudden they want to kill Ocean Drive, but in those years it was if you wanted quiet, go to Ft. Lauderdale. You want action, go to South Beach, but Ocean Drive and Washington Avenue were the club - clubs clubs clubs, so it was a very happening scene with Ocean Drive. Mangos was the most videod night club in the world for eight years when cable from every city of the world was here. Mangos they would show on Super Bowl, Orange Bowl. When University of Miami played out in Tucson, Mangos is representing Miami



Beach and Miami. Mangos is getting national and international coverage all over the place and we became a symbol--three girls dancing on the bar went all around the world and Latin music, like tropicana style, and feathers, and the Conga and Mangos became famous. It became literally the most well-known nightclub and it is probably right now, the most well-known night club on the planet.

Interviewer: I read where you get 50,000 hits a day on your website?

Wollack: You know I'm not a techie guy. I'm not on the internet much but I hear that's pretty exciting on the Internet. What I've done and I'm also a photographer, at least you know for many many years, just another art to me -- a passion and a love--so I did the photography on calendars for many many years, probably a decade and every once and a while when I'd get too busy, I'd bring in another photographer Lynn Parks has photographed for me. I don't know if you've interviewed Lynn Parks

Interviewer: No.

Wollack: She's one of the great South Beach photographers that have come along since the beginning. Lynn and I knew each other even before I created Mangos so she was there right in the beginning and all the way through. She's another good one to interview because she photographed many many people in her career. She lives on Ocean Drive and another really wonderful wonderful person.

Interviewer: What next?

Wollack: Excuse me.

Interviewer: What next?

Wollack: Mangos evolved into being certainly nationally ranked. The number one night club -- restaurant night club let's say because you have Live at the Fountain doing big big big big numbers and Story now also on Collins Avenue --big numbers. Joe's Stone crab you know right? Historic. In the

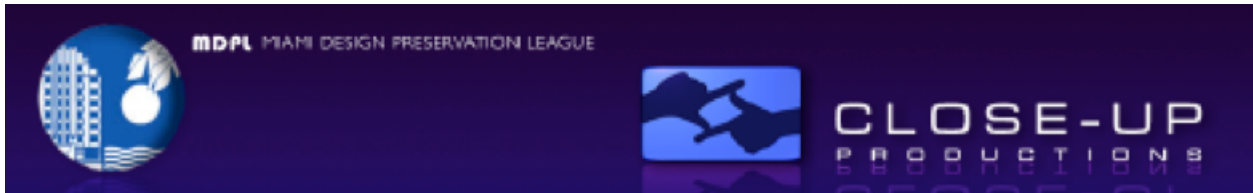


world of restaurant night-clubs, in Las Vegas, nine of the top ten nightclubs in the United States are all in Las Vegas. Tough to beat their numbers. Live was ranked up in the top five. I think five which is unbelievable, and Mangos was ranked twelfth in the country.

Now, if you go outside of Las Vegas, Mangos was third and now I think Mangos may be second outside of Las Vegas, and by the way heavy heavy heart on the tragedy that just occurred in Las Vegas, but Mangos is second or third in the country outside of Las Vegas. Our staff has grown to 250 people and I have people who have worked with us over twenty years. We give scholarships to the children going to college of Mangos staff and we've given a bunch of scholarships and still have people on scholarship.

A whole lot of charity work we're able to do and even today, you've come on a very auspicious day. Our entire day is being donated to the devastation of Hurricane Maria in Puerto Rico. That's actually why I dressed in the manner that I'm dressed for this benefit which will really be big tonight, but we're doing a big donation for relief of Puerto Rico. Now we've opened Mangos in Orlando. It's open for two years and it's a unanimous work of art. To give you an idea of the level of art, I brought in many of the artists that I have here. I have Eduard Divon Carrier [Inaudible] [01:50:08] Umberto Benitez. This is Umberto Benitez who became a hit. Carnival Cruise lines discovered him and his prices went to the moon. Eduard Divon Carrier who's in the Voodoo Room, I brought him to Orlando as well, but he is collected in museums around the world. His prices are on the moon and he's a wonderful wonderful great artist. June DeJenis, another great artist.

Each of these artist, I brought also to do bars in Orlando. When it came to painting the walls, you can even see how these walls are kind of texture painted. To paint Orlando it was we can paint this for \$75,000. well I paid \$350,000 to paint the walls because they're all airbrushed in multi-layers and artwork, textured, beautiful. I just sit there and



I look at the ceilings and I'm enthused with the art of it there.

The floor- well we can tile this floor for \$125,000. Okay, what would it be in a mural of Torazzo. well the prices are \$650,000. I can't afford that. I found a company out of North Carolina that would do it for \$425 and with extras, came out to \$450 but I created a whole mural for the floor in Orlando, and I sat there for three days doing like pointillism with a whole footprint and it came out to be hearts and lips, and I go look at this, just doing it it's hearts and lips. The whole floor is a mural of hearts and lips in Orlando.

Interviewer: What's the food like there, the drink [Crosstalk] [01:52:24] is it equivalent to here?

Wollack: Orlando's very different. First of all, it's two and a half times bigger than Mangos here. Also, Orlando is a lot more family-oriented because of Disney and Universal and so you get big dinner show and it's a two o'clock city which they're now looking to expand because they want to get into a nightlife district and so it ends very early. People are still going then it's time to go home, which the crime of what's going on here in this city is they want to destroy Ocean Drive and Mangos and the Cleavelander by making them two o'clock places

Interviewer: That would just kill your business.

Wollack: I'll go into it in more detail but that's what all our money is going for now lawyers and lawyers and lawyers to fight with the city of Miami Beach. It's being devastated and it's going to go into a Depression unless we're successful in stopping it and it's a very sad story. But in any event, Orlando is all of a sudden it's like wow, we didn't have enough parking, and with this and with that we even have less parking. Then we're going to build a parking garage with my cousins and even just to go into construction takes another ninety spaces away from us when you do the construction of a ten story parking garage with like



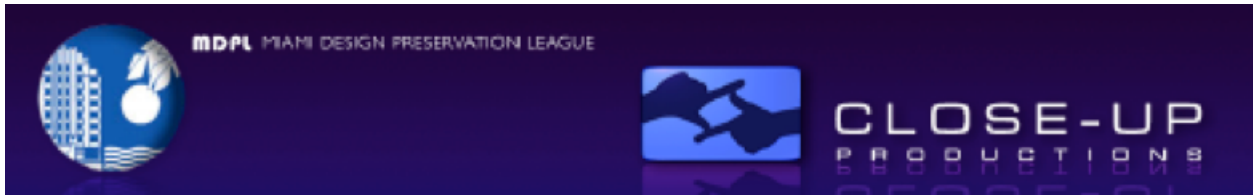
South Beach, with Juvia on Lincoln Road, wow they did a cool parking garage for the restaurant. Let's put a restaurant up on the roof. We designed a restaurant into the roof and commercial into the bottom and and and, it's hopefully it'll be open for parking in a month in a half, but we're choked in Orlando by not having parking.

That will all of a sudden be like oxygen and while Orlando is coming along beautifully, it needs parking desperately and so we're hoping in November, we're going to do a full reopening with our new parking garage because people were waiting an hour to get out of their cars to give it to the valet. Can you imagine waiting up to an hour to give someone a car? That happens not even that long at the Fountain blue with a big event. It'll take you fifteen minutes and that's what seems like a long time. For a local, they don't put up with that. Then everybody pours out at two o'clock in the morning, it's taking two hours to get your car back.

Interviewer: Oh wow.

Wollack: With everybody pouring out because we were parking - I mean we had deals going with the YMCA two blocks away for their parking lot at night and then running to get the cars and that's what we're still dealing with. WE're basically out of parking by 9:30 on Friday and Saturday which is very difficult and so that parking garage will be a blessing, but I believe Orlando is the promise land. When you talk about the ocean rising and Miami Beach government combined with the ocean rising, I don't know which is worse, yet it's amazing what turns the screw. All of a sudden, something wonderful happens.

The South Beach and Ocean Drive evolved and kept growing and growing and Ocean Drive is made up of small hotels. Collins Avenue is made up of small hotels -- no swimming pools, no parking. How many windows in the hotel even look at the street? Further uptown, you have the midsize hotels, you know the Delano and The National



and you know that entire grouping and then you get into the big hotels. Now they built the Loews and then you get The Fountain blue, The [Inaudible][01:57:12] Rock and places that have even gotten bigger and bigger and some of the old ones that were now renovated, restored and made a little bigger as well and made more expensive.

These hotels down here were not built for high end. South Beach down here was always built because this is a public beach, the hotels that are on the beach and have their beach that are on the beach were always the more expensive and more elite of the inventory, you might say, for Miami Beach. down here, Ocean Drive is the amenity. The Cleavelander is the amenity. mangos is the amenity. In terms of art, we're the ones who are playing the live bands - live music, performance, real singers, and dancing. The excitement of late night and the clubs--there are the clubs, but for Ocean Drive which became literally South of Times Square, east of Las Vegas Boulevard and west of Las Vegas Boulevard all the way to the coast, Ocean Drive is the busiest street in the country seven days a week, seven nights a week.

It's a phenomenon in itself. Crime, even from the days when we sat together with Tony Goldman, Mark, the Kays, a bunch of others, were the early owners of cafes, restaurants, hotels, when we sat, the first thing we did was a special taxing district which Tony learned in New York and brought that acumen, that experience, and leadership. He was like the John Lennon you might say of this group, literally and figuratively, he was that level of leadership that was just shining star. It made it easy to follow and easy because again it;'s like being in the studio, he would come out with a great line, a great thought, a great idea, and then you bounce it off of Sal, it hits Mark, it hits Mel, it hits me, it goes around the room and all of a sudden it's like Boom! Let's go. Tony knew how to walk into city hall and then get that done, and the special taxing district, the first thing we needed was police. This was a crime zone. The first thing we funded was police, and five policemen is what we could afford. Clean and safe were

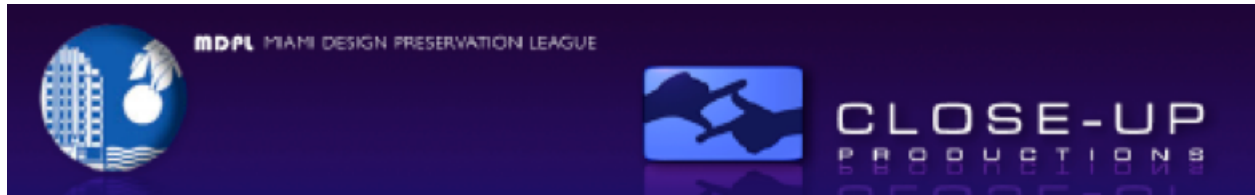


the two things that we knew we had to create so we funded a cleaning crew, a street manager -

Interviewer: Wow.

Wollack: - and police and that's what we ran with and made it kind of the pith helmets, and a cool Ocean Drive logo with Bermuda Shorts and everybody is an emissary of good will for Ocean Drive and a spirit. That's what this was. It was a spiritual thing and it happened and it unfolded and then Marlow Courtney then was Tony's partner administrator. To me over the years still the finest administrator, administrator mind-spirit that I've ever seen. Still, great great soul, and Alfie Fiola popped in next to him which was like NEw York Italian, smart as a whip, and again, diversity, diversity coming in from different cultures to come together and make this magic happen all together. It grew and it evolved into the busiest street again Las Vegas Boulevard you can't beat that. you can't beat Times Square. Next is Ocean Drive.

Then also condos you know it became the MXE Mixed Use Entertainment District and because there's millions and millions of people every night, it went from being trendy into regular business. Why? Also because Lincoln Road opened and became trendy. Then Windwood became trendy. Brickell is now trendy. The design district and Craig Robbins work there -- another great artist in his own right--trendy. Things are not just Ocean Drive anymore and we're to a greater extent been there, done that for the locals. Oh I used to go to Ocean Drive, but all of a sudden, in an area of hotels, because there's millions of people, you're going to have crime. Millions of people have money in their pockets, and they're partying and drinking and late night. Since the early 1900's --85 years I think someone said, Miami Beach is a 5 o'clock city. That's what we've become around the world—a mecca of night life and the art of dance, music. We have a beautiful beach also, but with it's popularity and with so many people, hey.



I don't care where you are in the United States, there's drugs. Every city -- big town, little town-- I don't care where it is. You need policing in order to push that to the background. You're not going to get rid of it. In this day and age you can make a phone call, they'll deliver it to your door, but we had to push back. Now it's flowed in.

Interviewer: What happened to this group -- the policemen, the five in the shorts?

Wollack: It's a good question. One day they got a new city manager. I forget his first name --Jose, Jose Petrosa. He wanted to make it if you get three violations of any kind, we take your license away and you're out of business.

Interviewer: Three strikes you're out.

Wollack: Yes three strikes you're out and I sat with him and I went, they give you a violation if someone pulls up to your back door and drops a mattress off in the alley you get a violation You can't just do that in Miami Beach. You're going to out everybody out of business. You have responsible owners that even get violations in this city.

Interviewer: It's densely [Crosstalk] [02:05:32]

Wollack: It's densely populated. Your chair is over here instead of over here. If you get a violation, you don't even know it. You correct it but that's violations. You can't just say a violation and so I was talking with him in his office with that and he kind of backed off of that and realized. You might say he came in like gung ho in his own mind. He also said guess what, I'm doing away with the special taxing district, the city can do it better and cheaper. Better and cheaper. Those were the words, Better and cheaper.

Interviewer: And? Did they?

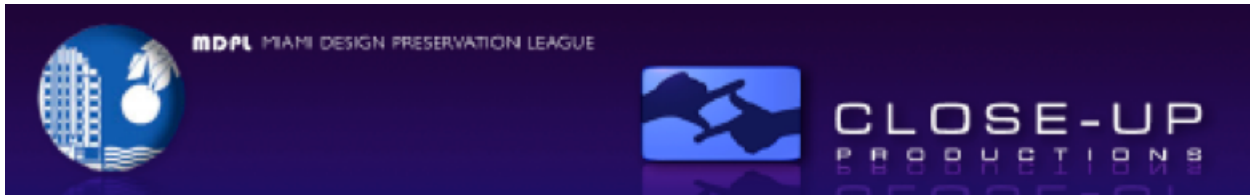
Wollack: We were at clean and safe and we just went steadily downhill from there. It was never better and it was never cheaper. We never got that level of attention back. We had



to then fire the street manager which was the real key to managing all of the businesses and keeping all of the business operators in line. We're hoping that in the future, we can put another business - now it's called a BID - a Business Improvement District, not a special taxing district, we're hoping to put a Business Improvement District together but now the city is all now trying to close Mangos, The Clevelander, Oceans Ten -- another big live venue in the cabaret district. The cabaret district is like the Mangos to the Clevelander -- live music cabaret district and it's the busiest businesses in the city, the busiest street is the middle of Ocean Drive, Ninth to Tenth and the Clevelander.

Now there's a movement afoot and we're even in court to close Mangos, close the Clevelander, close Oceans Ten at 2am, like Disney World, except we don't have Disney World. We're Disney World. We're the rides. They want to close the rides which will go around the world now and just like Ft. Lauderdale when they did it, they went into a 30 year depression. Ft. Lauderdale was absolute desolation row in their ocean area. Coconut Grove did it but they're not a huge tourist area and they have gone into a depression. The governmental leaders here are absolutely no research. Do an economic impact study? We'll do it after we close everybody. Isn't that the cart before the horse? How are you making an educated decision like that?

There are other things going on in the city that are very evil, bad spirited, and destructive. Now there's a new election coming up in November and we have high hopes for a wonderful [Inaudible] [02:09:11] because in this last government basically the Chamber of Commerce was kicked out of City Hall. The whole Ocean Drive entertainment district was kicked out of City Hall. The police department was kicked out of City Hall. It's a very sad state of what is going on right now on Miami Beach -- a very sad sad state. It's like One Flew Over The Cuckoo Nest. It's very crazy. It's at the edge of the cliff and I and many others are doing their best to avert a depression that would take years and years and years to come away from



once the word goes around the world that "the party's over."

If they close at 2:00, they make you shut the bar at 1:30 and clear the table at 2:00. Then people wouldn't come at 1:00 because what are you going to come for an hour, then get kicked out? Then they wouldn't come at 12:30 for the same reason. Then there would be no bottle service so the VIP would be gone. Then they passed another law to clear the valet ramps. We want all the valet ramps clear on Ocean Drive or everywhere. They enforce it on Ocean Drive. There go the Ferraris, the Bentleys, and the Rolls Royces which the other night there were two Ferraris and a Rolls Royce sitting in front of Mangos which I took pictures of, but they want to chase away the best customers.

I worked on the noise law with every evolution of it. With the last evolution of it, there were some real violators that opened rooftops that really pounded Congas right next to them and so we put real teeth into it that would stop those violators from disturbing people in their residences. We don't have any residences. We have a beach over there, but now just to kill the live music and kill the art, kill the culture. Now 100 feet away, in an empty park, if a code officer hears it and it's plainly audible--plainly audible--it's a violation. You get four of those and you can get one an hour. You get four of those and your closed for the weekend. In our business that can be a quarter of a million dollars. You get another one, you're closed for two weekends. You get another one, they take your business license and that can be all done in one night.

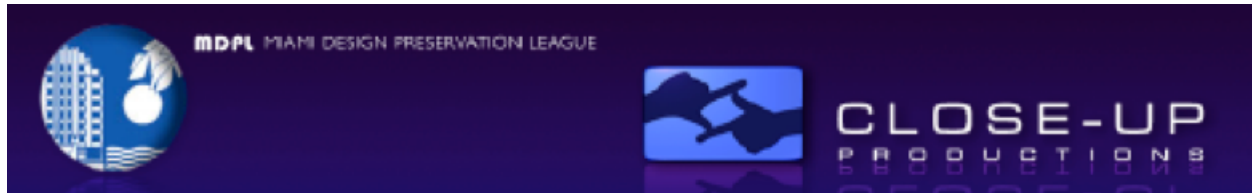
With nobody being disturbed, no compliant, no resident being disturbed in their residence, no hotel guest being disturbed in their hotel room, they can just put you out of business. I sit somebody in the park a full seven times a week, it's more than full time, seven days a week, I did it for weeks, just to train my staff, and I'm going to do it where we're going to have a Carnival weekend coming up, I'm going to be sitting there until 5:00 in the morning. The level that right now, other places had to cancel their live



bands because you can't control that sound to stop it that sharp at 100 feet with a live band. Mangos configuration I have a little more ability to pull it in and still have something going inside. I too though am losing business inside because it's just too low for people who want that dance level of entertainment and so we've been in dark times.

By closing at 2am, the street goes dark. In darkness, even last night there was a what-do-you-call-it--a public discussion of a commissioner and I'm sure you have Nancy Liebman on your list, she's a wonderful creative woman that would want to destroy what she doesn't like. That's to me like people say Andy Warhol's not art, you know, Jackson Pollack that's not art, that's garbage. Rather than let the people enjoy their Jackson Pollack and let the people enjoy their Andy Warhol, they would burn it and that's what they want to do with Ocean Drive, burn it down. Latin culture and live music is going to if they win and I'm doing everything in my power to fight against that kind of tyranny, because I consider it to be nothing but tyranny. If they win, then culture of live music and that performance art, dancing would be gone and it would go around the world and Mangos and everything else on Ocean Drive would go dark at 2 am.

According to an Economic Impact Study done by the nations, national ranking hospitality economists--a man that the city even wanted to hire to do the blatant Economic Impact Study, the Florida Restaurant and Lodging Association presented Dr. Hank Fischkind's Economic Impact Study here he laid out that if the city does what they want to do in shutting down these Ocean Drive businesses -- the main businesses that are known throughout the world, it would be a \$360 million a year impact rippling through the community to all retail, all hotels, just rippling into the community every year with an \$11 million reduction in resort taxes, a \$1.5 billion reduction in property values, which the city could be on the hook for in a lawsuit for doing that to all these businesses like this which would bankrupt the city, as well



as where are they even going to come up with the shortfall for the loss in \$11 million in resort taxes. What happens in darkness, even as a commissioner said last night, oh yeah in darkness there's crime. Then why are you creating darkness? You're going to have less of a budget to fight more crime with. You're going in the opposite direction of prosperity. You're not managing. You're destroying.

They're in a misguided running over the edge of a cliff, and like that movie Australia where you know the little boy was you know turning the cattle before they all ran over the cliff in that movie Australia.

Interviewer: I don't think I saw that.

Wollack: Well in any event, we are doing our best to see that this city doesn't go over the cliff. It's called managing, not destroying, because destroying it is look at Ft. Lauderdale. Instead of managing it they closed it and it would up being a thirty year depression. It's right there. We're doing our best but you're sitting here and coming to me before the judge has put out a ruling even on an injunction to prevent this referendum. To give you an idea of how upside down and it's like Alice in Wonderland dropping through the rabbit hole, or walking through the looking glass where everything up is down and everything down is up.

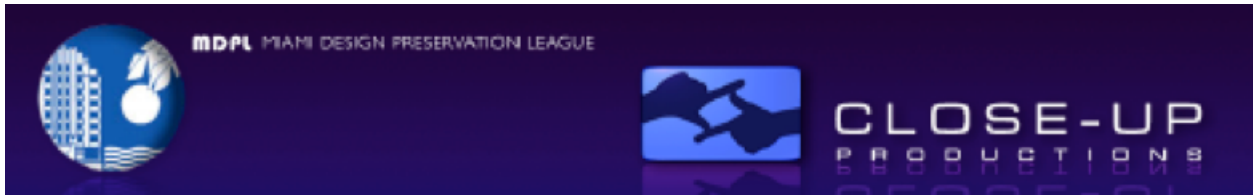
In this city to do a zoning law, it's supposed to go to the planning board for a public hearing to bring all these facts onto the table, so that the planning board can then do a plan, then give it to the Commission. Another public hearing with the commission for the first vote, and then it goes to another public discussion before the commission for a second vote, then it becomes law. Well they bypassed all of that and said let's put it to a public vote and it'll be a binding public vote, so if the public votes 51% it's law. Well then we'll bring it back to the planning board. If you bring it back to the planning board then wouldn't it be already the planning board couldn't do anything? That's correct. Then if it went to the commission and it needed renovation, they couldn't do anything? The city attorney



goes, that's correct. The same for the second public [Inaudible] [02:19:20] They wouldn't be able to do anything? Correct. Isn't that illegal? Isn't that a denial of due process? No, it's not a denial of due process according to the commission and to the city attorney. Well that's in front of the judge.

Right now we have not received that ruling, but that's what's going on and you are now up to date. The joy of Mangos Tropical Cafe in recent two years has become more work than I've ever done in my life, more stress than I've ever done in my life, more upsetness not only for me but for so many -- a staff that was filled with joy and celebration is in fear of their jobs. If that passes, I would have to fire 100 of the 250 people that work here in Mangos and go into a hibernate. I don't even know if Mangos would survive. I don't know whether Mangos would survive. I know there would be a lot of lawyers, even more lawyers, and a lot of court, and a lot of expense. Now, all that money that goes to lawyers has gone to charity. Tonight we're going to raise 30-50,000 give it to Puerto Rico.

I just bought the uniforms for the Jackson High football team in Miami High School that didn't have the money for their team's football uniforms and I bought it for them. We've given to a thousand cancer charity dinners. I bought three canines for the police department, a vehicle where they busted two bad guys, a great bust for the police department. I said, I want to buy you another dog. You guys are just I'm thrilled. I want to buy you another dog and they said no no no David, we don't need another dog. we need a beach vehicle. I go I have one for you. I gave them that. The Police Athletic League where I used to go to the stamp club in that little building, Mangos helped them build the Police Athletic League Building and then we also put computers in it for children. We support the Children's Football League for the PAL here on Miami Beach - a lot, a lot of charity, disaster relief with the Red Cross, NAACP, ACLU.



Now we gave for Hurricane Harvey to the Red Cross for Texas, earthquake relief. We have had the ability to help and that's going to be stripped from us. We would go into survival mode again without the ability to help anyone but ourselves and not even know if we would be able to help ourselves and so it's very very sad at this point you're walking in now and that is created and if you've interviewed Philip Levine, you'll get the nine yards of a story that has nothing to do with reality and truth and the same with Nancy Leibman. They're in la la land. They have this feeling that Fyena which is a magnificent, magnificent art project, which is upscale, magnificent, beautiful, wonderful, that should be South Beach.

To me, that's like code word for racism and I feel very very badly about that. When anyone says we want it more like Palm Beach as I've heard from the mayor and Nancy Liebman way way way back, that's code words. Palm Beach, when someone says that -- Miami Beach, and Miami and Date County is as diverse as can be. Diversity is what makes us who we are. When I hear it should all be more like Fyens, what about all these little hotels on Collins Avenue? There's got to be 4000 to 5000 rooms right there. they're not Fyena. They never will be. They're protected now. You can't knock them down. They should all go bankrupt? What about all those people --they'll lose 20-25% of their business and many will go bankrupt and not start fixing up their buildings again, and that whole climb downward instead of prosperity, it goes step by step into depression. It happened in Ft. Lauderdale. It's happening in Coconut Grove and as that great musician I'm spacing on his name too but [sings] it can happen here. I'm telling you my dear, it can happen here!

I feel that way and I'm doing all that I can to prevent it. Mangos is a symbol of the heart and soul of prosperity and celebrating life and I hope we can go on with that celebration although I sit here before you today after celebrating 26 years of Mangos, not knowing where we'll be at in the 27th year. I don't know today in this interview. Am I in fear of that? Well it's certainly broken up my sleep



pattern and given me another job. There have been a bunch of laws now that we're hopeful in the new government will be looked at, reviewed and revoted upon to better manage Ocean Drive and our district.

If we're allowed to remain alive with our hours and with our staffs that would then lead to a great business improvement district which would provide -- that we're voting on, that's a tax that you're voting on yourself. If we go into Depression we can't vote an additional tax onto ourselves. We'd be lucky to be able to pay the rent now. It's something whereby if we're able to get to this new government in tact, then we can properly plan the management of the future with more police, with better cleaning services, with better street management to get back to those wonderful days. Anyone who sits there and says we want more locals to come to Ocean Drive is in la la land dream world, they don't have a clue of what Ocean Drive has ever been. They came in the '80s, in the early '90s and they saw we were the only street open. They had a great time. There's no parking here. It's \$30 for the valet. Locals don't come unless they're coming to Mangos or coming to the Clevelander, they're not coming here.

If there's a great event Art Basel across the street, a great concert, a great event, even Art Deco weekend, then if the weather's good, locals will come down, but day by day by dat it's a public beach. If you live here you go to the Fountain blue for lunch and go to the beach and the swimming pool. You go to the Delano for lunch and go to the swimming pool. They don't come to Ocean Drive and go to the public beach. This is for tourists and we are about tourism and hospitality as well as we have 25% local are our customers. Our customers are from every hotel on Miami Beach—Fountain blue, Fyena they're all coming to Mangos. I don't know what's going to be in the future. I'm very sad about that and I hope when you continue your journey into next year and the year after that we have a joyous story for you rather than mourning for what was.

[END OF TRANSCRIPTION]