From The Scrub to The Twist

Perry Harvey, Sr. Park: A Journey into Tampa's History

City of Tampa Florida

TAMPA BAY HISTORY CENTER

Florida Humanities Council

ART WORKS.

National Endowment for the Arts
arts.gov

Tampa Bay Times NIE
newspaper in education
tampabay.com/nie

Celebrating history

Central Avenue Cotton Club
Photo from Arthenia Joyner

Perry Harvey, Sr.
Photo from Harvey family

Celebrating The Scrub

Central Avenue has a special place in Tampa's history, particularly for the African-American community, and the Perry Harvey, Sr. Park, located at 900 E. Scott St., will be a place where generations can come together to share in that history, to learn and enjoy. The improvements for Perry Harvey, Sr. Park celebrate the history of Central Avenue, its community leaders and cultural influences.

The strength of the Tampa community is built on its history. Central Avenue was the heart and soul of a community flourishing with leadership, entrepreneurship, strength and courage.

The area was settled after the Civil War, when freed slaves relocated to an area northeast of downtown Tampa called The Scrub. Over time, the area grew to become a successful African-American residential and commercial district.

The cultural attractions became legendary, bringing nationally known artists to Tampa, including Ray Charles, Cab Calloway, Ella Fitzgerald, James Brown, Hank Ballard and many others. In fact, it is said that the dance *The Twist* was invented at an entertainment establishment along Central Avenue, inspiring the song created by Hank Ballard, which was later made famous by Chubby Checker.

Celebrating a legacy

The Central Avenue community established itself just north of downtown Tampa and has played an important part in the history of the city of Tampa. Over the years, the neighborhood of The Scrub developed a vibrant business district, and became a cultural mecca of sorts for a number of black musicians.

The area was booming, but began to decline with urban renewal and integration. In 1967, the shooting of a 19-year-old black man resulted in three days of rioting, which contributed to the downturn of the area.

In 1974, the last of the buildings along Central Avenue, Henry Joyner's Cotton Club, was closed and demolished.

Five years later, in 1979, Perry Harvey, Sr. Park was developed at the request of local youth, looking for a place of their own to recreate near their homes.

The park was named after Perry Harvey, Sr., who was the founder and long-time president of the International Longshoremen's Association Local 1402 and a local civil rights leader.

Perry Harvey, Sr. had a large impact on the lives of Tampa's black community. Among his many accomplishments, he brought better wages, benefits and improved working conditions to Tampa's predominantly black dock workers. He helped create a black middle class in Tampa, helped create the first black-owned apartment building and plaza, and sought educational opportunities for all children in the community.

Sources: City of Tampa, the *Tampa Bay Times*, Tampa Bay History Center

GOING BEYOND THE TEXT:

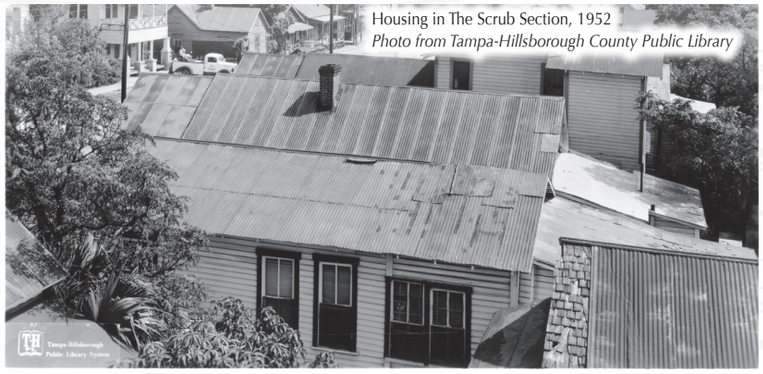
Celebrating history

On July 21, 2015, the City of Tampa broke ground for the Perry Harvey, Sr. Park. Yoselis Ramos of USF Public Media wrote: "The park celebrates the history of Central Avenue – the hub of black owned businesses that flourished during segregation along that street, the black entertainers who passed through, and the local civil rights activists who left their footprints in Tampa."

At the groundbreaking event, Dorothy Harvey Keel, one of Perry Harvey, Sr.'s daughters, stated, "I wish that he were here to experience it so that he would know people were appreciative."

Read "Groundbreaking Held at Perry Harvey, Sr. Park in Tampa" on the WUSF Public Media website: tbtim.es/w29. Think about the importance of history. Why is it important to celebrate history? How is Public Art a perfect method for that celebration? Look through the *Tampa Bay Times* to find articles about current events that would be important to people studying history in the future. Write down the important points in the articles and share them with your class.

Gateway figures, *Twist Dancers* (detail) by James Simon
Photo from City of Tampa



Housing in The Scrub Section, 1952
Photo from Tampa-Hillsborough County Public Library

Interpreting history

Gateway Sculptures by James Simon
Photo from City of Tampa

Art isn't just found in museums. Art can be found in (and on) many public buildings and spaces, such as parks, plazas, libraries and government buildings. Like all art, public statues, murals, memorials, art installations and architecture are subject to criticism and study as people decide whether or not they like them.

Visual fine arts – no matter what the form – are a means to learn about the past. The artworks in Perry Harvey, Sr. Park are modern interpretations of the city of Tampa's past and community. A viewer's feelings, thoughts and observations about the art are part of the analysis of that history. It may be useful to think about three things as critical to analyze art in reference to history:

- Close reading of the art, observing the item closely
- Considering the emotional impact of the piece
- Considering the historical context of the piece

A city's role in culture is to enable people, offer free access to artistic excellence and provide opportunities for engagement. When community members are engaged in viewing art, those members become part of the history.

Public art, like that represented in the park, creates a "heightened awareness in the viewer of the site of the people and the broader context of what's around them," according to the Americans for the Arts. The broader context of the artist interpreting history becomes intrinsic within the art.

The Monumental Gateway figures, The History Walk in LIFETILES, timeline pavers, bronze sculpture and Leader's Row bring the past to life and form a cohesive bond between the viewer and the history of The Scrub and Central Avenue. As Robert Lynch, president of Americans for the Arts, stated, public art "is a conversation with the public, revealing a place's or a people's history, values and stories. The work serves as a way for communities to announce themselves as a unique place."

Lynch noted, "The pieces we leave behind will tell our stories of today. The pieces we fund, install and create will tell our stories in the future."

Sources: Americans for the Arts and Center for History and New Media at George Mason University

Celebrating through public art

The layout of Perry Harvey, Sr. Park is representative of the thriving history of The Scrub. The history is commemorated in the form of several site-specific installations of artwork. The artwork, created by comtemporary artists, is an inspiring representation of an often-overlooked history.

Monumental Gateway figures welcome visitors to enter the park. Created by artist James Simon, these interpretive and bigger-than-life sculptures mark the entrance to the park and celebrate the music history and contributions of the area.

The History Walk consists of eight subject panels, created by artist Rufus Butler Seder. These moving images depict a vibrant history. The History Walk in LIFETILES also includes timeline pavers that call out specific moments in history.

The larger-than-life-sized figurative bronze sculpture commemorating Perry Harvey, Sr., by artist Joel Randell, stands at the apex of the park. The statue of Harvey encourages visitors to enter Leaders' Row, created by artist Michael Parker, featuring community leaders Lee Davis, Robert Saunders, Christina Meacham, Moses White, Henry Joyner, Georgette Gardner and Garfield Rogers.

The interactive fountains and open lawn space capable of hosting large concerts, festivals and other special events contribute to the park's community vibe. Additional improvements for the park will include basketball courts, picnic shelters and a skate park at the north end. All the new amenities are connected by walkways and lighting, providing views of downtown Tampa's skyline and the ENCORE! development.

Connections through art

Public Art has cultural, social and economic value. Not only does it bring governments and citizens together, but it reflects on our culture and reveals our history.

Public Art has the ability to humanize the structural environment of a community and energize the public spaces.

While interpreting and understanding history through art is a main function of museums, interpreting cultural, historical, religious and aesthetic context to a wider audience can be challenging. Humanizing the built environment is important to the social and cultural makeup of a city.

Public Art provides a sense of identity for the city and its citizens and provides a strong sense of belonging. As the Americans for the Arts defines it, Public Art "provides an intersection between past, present and future, between disciplines, and between ideas."

Sources: Americans for the Arts Public Art Network Council and the National Council on Public History

Leaders' Row detail of Henry Joyner by artist Michael Parker
Photo from City of Tampa

Housing in The Scrub Section, 1952
Photo from Tampa-Hillsborough County Public Library

The African-American influence in Tampa Bay

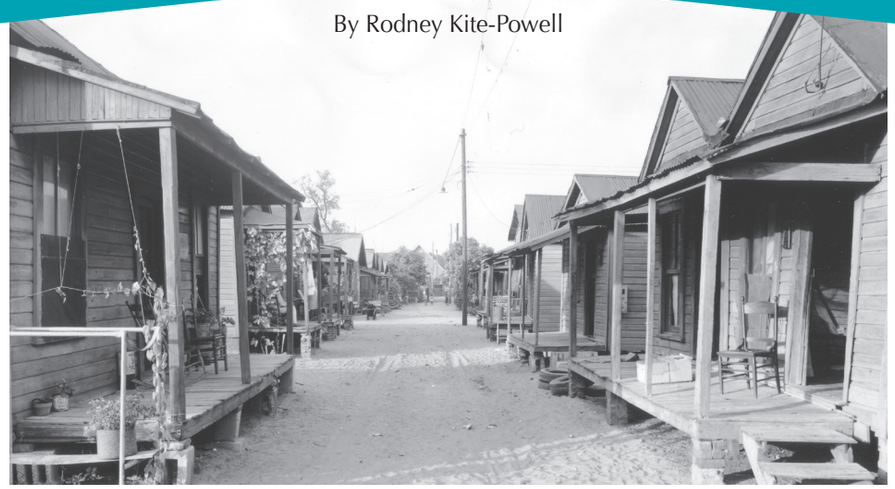
By Rodney Kite-Powell

African-American communities in Hillsborough County

African-Americans have a long history in Florida, dating back to the earliest days of Spanish exploration. The first African-born person to explore what would become the southeastern United States arrived in the Tampa Bay area in 1528 as part of the ill-fated Pánfilo de Narváez expedition. Esteban, a Moorish slave, was one of only four people who survived a grueling eight-year trek across the North American continent to Mexico's Pacific coast.

The African-American influence on the Tampa Bay area increased with the arrival of the United States military and settlers from across the young country in the early 1800s. By 1860, African-Americans made up about 19 percent of Hillsborough County's population. Forty years later, at the turn of the 20th century, that percentage remained about the same and there were several distinct African-American communities growing along with the county.

Though segregation forced most African-Americans to live apart from most whites during this era, these communities were no less vibrant or important. The forced separation prompted the establishment of professional services and businesses in the black community. While only Central Avenue, Dobyville and Bealsville are featured here, there were many African-American communities in Tampa and across Hillsborough County. Neighborhoods near downtown Tampa, sections of Port Tampa City and the town of Fort Brooke, and a large community in northwest Hillsborough County near today's Citrus Park were also home to the city's and county's black population.



Looking north at houses on Lula Street in The Scrub Section, 1951
Photo from Tampa-Hillsborough County Public Library

Central Avenue and The Scrub

Tampa's oldest and largest African-American neighborhood, known as The Scrub, was located between downtown Tampa and Ybor City. The heart of The Scrub, and the greater African-American community, was the Central Avenue business district.

The Scrub traces its history to the years following the Civil War, when newly freed slaves began to build homes in a scrub palmetto thicket just outside of the town of Tampa. Between 1900 and 1930, the black population of Tampa more than quadrupled (from 4,382 to 21,531), and the number of black-owned businesses on and around Central Avenue rose to more than 200.

Prior to 1900, most of Tampa's African-American-owned businesses – barbers, shoemakers and dressmakers – were located in the northern end of downtown and catered to both black and white. In the decades that followed, African-American businesses were increasingly confined to predominately black neighborhoods such as the Central Avenue area, losing their white customers in the process.

By the 1930s, Central Avenue offered everything necessary for daily life, including schools, churches, lodges, a library, physicians and dentists, an attorney, grocery stores, newspapers, movie theaters, a hotel and more than a score of bars and nightclubs. Music on Central Avenue was especially important. Clubs such as Watts Sanderson's Blue Room, the Cotton Club and the Apollo (all named after their counterparts in New York's Harlem neighborhood) drew nationally known entertainers such as Ella Fitzgerald, Cab Calloway and

Tile mural (detail) by Natalie Blake located on The Trio at ENCORE!
Photo from City of Tampa

B. B. King, who traveled the "Chitlin' Circuit." Celebrities such as Jacksonville-native Ray Charles, Tampa-born brothers Julian "Cannonball" and Nathaniel "Nat" Adderley, and Hudson Whittaker (better known as Tampa Red) got their start in Central Avenue clubs.

Churches, too, dominated the landscape. The St. Paul AME Church, located a few blocks to the west of Central Avenue, was the principal meeting place for civil rights activities in Tampa. The law firm of Fordham and Rodriguez, originally located above the Harlem Library on Central Avenue and later below the Longshoremen's Union on Harrison Street, provided the legal arm of this struggle.

Leaders' Row detail view looking south showing Henry Joyner and Christina Meacham, by artist Michael Parker
Photo from City of Tampa

The local National Association for the Advancement of Colored People (NAACP) office and the state branch's field office were located on Central Avenue.

Construction of Interstate 4 and the Maryland Avenue Urban Renewal projects in the 1960s disrupted businesses and dislocated customers. The district itself escaped demolition, but it could not escape the 1967 riots that swept the country.

Tampa's riot was sparked when a police officer shot a teenager near Central Avenue. Several days of unrest followed, but serious violence was averted by the intervention of Tampa's Bi-Racial Commission, which enlisted local black business and youth leaders to patrol the area and calm tensions. In the aftermath, several buildings had been damaged or destroyed, and fears of future unrest made it more difficult to rebuild.

The site of Central Avenue is now a park named for Perry Harvey, Sr., founder of Tampa's Longshoremen's Union. Central Avenue, south of Interstate 275, has completely vanished, and there are only a handful of buildings remaining on the adjoining streets. Two churches plus the St. Peter Claver School represent the area's strong ties to religion and education. Additionally, the Longshoremen's Hall still stands at the corner of Orange and Harrison and, across the street, is the Kid Mason City Recreation Center, named for "Kid" Mason Fendall, a Central Avenue business owner known for his generosity toward children in his community. The center occupies the building where Central Life Insurance was initially located. These few remaining landmarks are joined by the revitalized Perry Harvey, Sr. Park and together they help to tell the history of the once-proud avenue.

Dobyville

Many of Tampa's black residents lived in the Dobyville section of Hyde Park. A 1927 study found that approximately 10 percent of Tampa's African-Americans called Dobyville home. The community, named for long-time resident Richard Doby, was also known as West Hyde Park.

The rough historic boundaries begin at the northeast corner; North Willow (at Fig Street) south to Swann, west to South Albany, north to Kennedy, east to Rome, north to Fig and back east to North Willow.

Dobyville was home to several churches and two schools – one public and one private. The Dobyville School, formerly located on South Dakota Avenue, was, like Tampa's other black public schools, terribly underfunded and neglected by the county school board. The school's lunchroom was condemned in the late 1940s, but children still attended until 1966.

Like much of the Hyde Park area, the construction of the Lee Roy Selmon Expressway in the 1970s dealt a crushing blow to Dobyville. Homes and other buildings, including the Dobyville School, were demolished to make way for the toll road. Major construction projects on Kennedy Boulevard sit atop large plots of land which once held homes and businesses owned by Dobyville's families.

Few buildings remain from the neighborhood's past, with demolition and new construction further obscuring the historic landscape. Some reminders, including the Doby Family House at 1405 Azeele St., remain as defiant landmarks of an almost forgotten past.

[Rodney Kite-Powell, curator of the Tampa Bay History Center, grew up in Tampa. Read more about him in this *Tampa Bay Times* newspaper article, http://tbtim.es/vre.]

Bealsville

Bealsville, originally established as Howell's Creek on Dec. 24, 1865, traces its origins to the close of the Civil War. Located 7 miles south of Plant City, around the present intersection of Horton Road and State Road 60, the community's first residents were freed slaves from Hopewell, Knights, Springhead and the surrounding area.

The Glover School in Tampa
Photo from State of Florida

Families homesteaded property ranging from 40 to 160 acres through the Homestead Act of 1862. Yet this did not guarantee that the claimants would become landowners. To retain title, the claimants had to construct homes, clear land, procure farming implements and remain on the property for five years.

The community's name officially changed to Bealsville in 1923 in honor of local landowner Alfred Beal. Nine years later, residents raised $1,000 and donated 10 acres to the Hillsborough County School Board. The county matched the funds and built a new school to replace the outgrown log cabin school. The Bealsville PTA named it after William Glover, who had started Bealsville's first school.

GOING BEYOND THE TEXT:

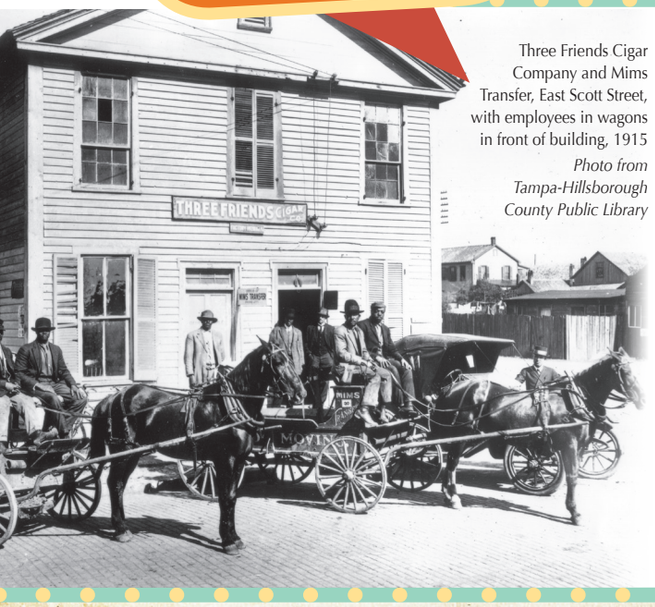
It's all about vocabulary

When you study new things, you often come up against new and challenging vocabulary words and subject-focused terms. *From The Scrub to The Twist* has many new ideas, words and terminology for you to learn. What is an historic landscape? What is Public Art and why is that phrase sometimes capitalized? What are site-specific installations? What is a built environment and how can it be "humanized?" While you read this publication, be sure to highlight words and terms you do not know. Try to figure out the meanings by looking for clues in the sentences around them. Write down your best guess, and then look up the words in a dictionary. As a group activity, make a list of the words your classmates identified and see which ones stumped the class. Next, use these words for a news scavenger hunt. See how many of the words on the list you can find in the *Tampa Bay Times*. The group that finds the most words wins the game.

THE EARLY YEARS

Early Civil Rights history

By Rodney Kite-Powell



Three Friends Cigar Company and Mims Transfer, East Scott Street, with employees in wagons in front of building, 1915
Photo from Tampa-Hillsborough County Public Library

Tampa's civil rights story is not as grand, or as shameful, as other southern cities' stories. This is not to say that the area did not see its share of horrible crimes against African-Americans, including several lynchings in the late 19th and early 20th centuries, or for that matter numerous success stories regarding peaceful integration in the 1960s.

The town of Tampa grew from the northern boundary of Fort Brooke, on the east bank of the Hillsborough River, in the early 1830s. By 1855, there were enough people in the village to obtain a city charter from the State of Florida. The early citizenry consisted mostly of merchants, farmers and fishermen who relied on trade with the inhabitants of the military post for a livelihood. While slavery existed in Tampa, there were no large-scale plantations in the vicinity, the closest being in Ellenton, more than 40 miles to the south.

Most Tampa residents favored leaving the Union during the secession crisis of 1860, but the Civil War proved devastating to the area. Republican rule during Reconstruction allowed Tampa's black citizens their first political opportunities, but the town languished in backwoods anonymity.

Economic growth

Economic growth arrived on the rails of Henry B. Plant's railroad, which connected Tampa to northern markets in January 1884. Soon after, in 1885, two Spanish entrepreneurs brought the cigar industry, and tremendous economic and population growth, to Tampa. The influx of new workers forced a change in the weft of Tampa's economic and cultural fabric. The cigar industry, centered in the new enclave of Ybor City, soon dominated the financial climate, and Ybor's streets were alive with Cubans, Spaniards and Italians.

Added to this mix was the presence of Afro-Cubans. At first, the Afro-Cuban community lived and worked, integrated, among the larger white Latin population. Soon, though, school segregation and Americanization would drive a wedge between white Latins and their black brethren.

Military encampment

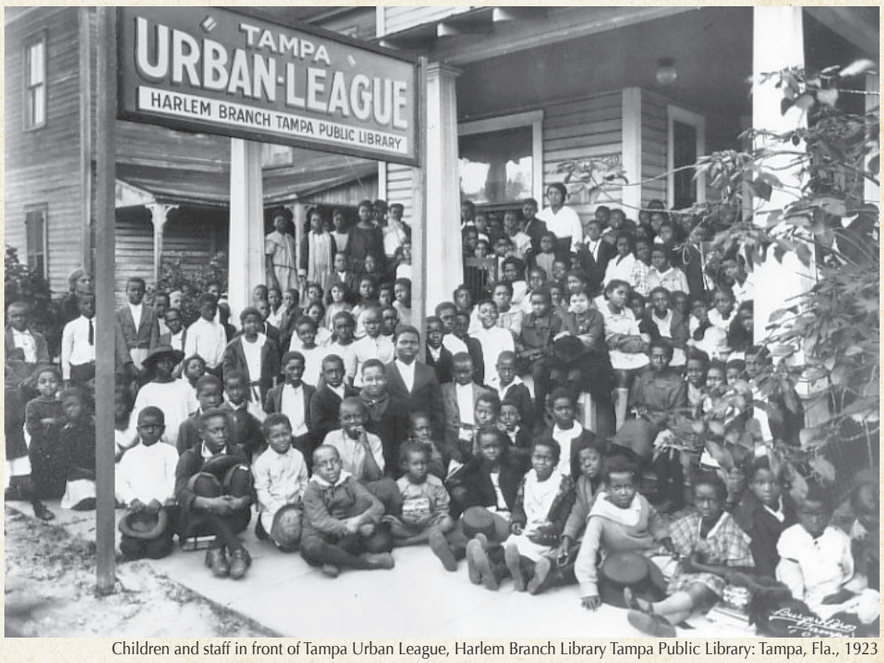
Tampa was the location of a mass United States military encampment in 1898 during the Spanish-American War. The army's black regiments were a part of that build up, and they encountered prejudice among the citizens of Tampa. The buffalo soldiers were not allowed to eat in white restaurants or drink at white saloons. This prejudice quickly grew to hostility and on June 6, the night before the army would ship off to Cuba, Tampa was the scene of a riot between the black soldiers and white establishment.

While the Tampa Riot of 1898 paled in comparison to that of the Wilmington, North Carolina riot of the same year, it is still an important piece in black Tampa's civil rights struggle. Many of the buffalo soldiers were entertained in the homes of Tampa's black families, and those families had the chance to see someone who, though still denied some basic rights, was able to travel the world and see that conditions were not the same everywhere.

A push for civil rights

The early 20th century saw an important push for civil rights in Tampa, manifested in three different ways: the founding of the *Tampa Bulletin*, a black weekly, by Rev. Marcellus D. Potter in 1915; the founding of the Tampa branch of the NAACP; and the filming of *Birth of a Race*, the "rebuttal" to *The Birth of a Nation* and probably Tampa's "most famous movie," according to the Tampa Bay History Center.

Filmed mostly in Tampa during 1917-1918, *Birth of a Race* utilized "hundreds of Afro-Americans ... as extras, Nubian soldiers in the Pharaonic army. The Hillsborough River doubled as the Nile and Sulphur Springs served as the Cradle of Civilization." The filming of a black movie in Tampa carried a certain irony, because blacks were not allowed into the white movie theaters of Tampa (or in most other southern cities) until the mid-1960s.



Children and staff in front of Tampa Urban League, Harlem Branch Library Tampa Public Library: Tampa, Fla., 1923
Photo from Tampa-Hillsborough County Public Library

Tampa's NAACP branch was formed in 1917, the same year *Birth of a Race* began filming.

The NAACP would prove to be a major force in breaking down racial barriers in Tampa in the 1950s and 1960s, in concert with the Tampa Bi-Racial Commission.

World War II

Tampa's black community enjoyed a modest amount of success during World War II. It also experienced a renewed sense of anxiety toward the white community. A tremendous influx of (mostly) white men and women came to Tampa during the war to work in the ship building industry, in addition to the military and civilian personnel at the United States Army Air Corps bases at Drew, Henderson and MacDill

Rev. Ferdinand and children at St. Peter Claver, 1929
Photo from Tampa-Hillsborough County Public Library

Fields. Black soldiers were often the scapegoat for negative behaviors. There were a number of incidents between black citizens and white police officers that were marked with the shadow of racism during this time frame, the case of Edgar Flowers being the most notable.

There were victories, too, though. In 1942, Hilda Turner, a black teacher, filed a pay discrimination suit against the Hillsborough County School Board. Turner taught history and government, at one time or another, at three of Tampa's black schools. She joined a class action case brought on behalf of the black Florida State Teachers Association. Since this was an organized effort at fighting government-sanctioned inequality, the national NAACP assigned a lawyer, Thurgood Marshall, to the group. With Marshall's help, the court decided in the teachers' favor.

In 1944, the *Smith v. Allwright* United States Supreme Court decision swept through Florida and the rest of the South, ending the white-only primary. As a result, state NAACP leaders, such as Harry T. Moore, began an effort to register black voters.

Post-World War II

Toward the end of the war, Tampa's black community knew that the time for change was coming. However, there were disagreements within Tampa's black community, particularly within the Tampa branch of the NAACP, on the best course of action. One major fray, which had its beginnings during the war, prompted the national office of the NAACP to send field secretary Ella Baker to Tampa in 1945 to work out a solution.

The 1950s began in a promising fashion and change seemed to be happening. However the year 1951 ended on an incredibly sad note. Harry T. Moore, Florida field secretary of the NAACP, and his wife, Harriette, were murdered when a bomb, placed under the bedroom of their home, in Mims, Fla., on Christmas night, detonated. To this day, the perpetrators have not been caught, but their intent was inescapable.

Robert Saunders was selected to replace Moore at the helm. Saunders said, "Harry T. Moore spent his entire adult life fighting for the civil rights of black Floridians. Speaking out against unequal educational opportunities, unequal salaries, the white democratic primary, police brutality, and an unjust judicial system, Moore left no stone unturned."

The heaviest stones that Saunders, and other black leaders, had to overturn were the boulders of institutionalized racism – in schools, on public transportation and in public parks.

Source: Tampa Bay History Center

GOING BEYOND THE TEXT:

Jim Crow

"Jim Crow was the name of the racial caste system that operated primarily, but not exclusively, in southern and border states between 1877 and the mid-1960s. Jim Crow was more than a series of strict anti-black laws. It was a way of life," according to the Jim Crow Museum of Racist Memorabilia. Under Jim Crow laws, black people were considered second-class citizens. Jim Crow laws legitimized racism. Have your teacher break up your class into small groups. Research Jim Crow laws, focusing on Florida. Think about how these laws would affect everyday life. Are there laws in our communities today that are unfair to specific groups of people? Discuss this with your peers and write down what you have learned and your thoughts about it in journal or blog form.

Al Lang Field, in St. Petersburg
Photo from Times

Segregation and America's favorite pastime

While most people recognize the names Tampa Smokers, Tampa Tarpons, St. Petersburg Saints and, of course, Tampa Bay Rays, few can recall the names of the area's African-American professional and semiprofessional teams. Those teams, including the Tampa Black Smokers, Pepsi Cola Giants, Tampa Rockets, St. Petersburg Pelicans, Plant City Aces and Polk County All Stars, were central to the region's black population. They provided an outlet that did not exist in the segregated baseball organizations of the first half of the 20th century.

Tampans began embracing baseball in the late 1870s, when Thomas Crichton organized a local club to take on teams from other Florida towns. Crichton's team consisted only of white players, but by 1895 Tampa fielded a team in the newly formed "colored state baseball organization." While individual teams, and their games, were segregated, black and white teams would often play on the same day at the same ball fields.

During the 1930s and 1940s, Florida's teams acted as a de facto farm system for the official Negro Leagues teams. The New York Black Yankees, the Atlanta Black Crackers and the Indianapolis Clowns would train in Florida during the spring and travel around the state throughout the year. Tampans such as Hipolito Arenas, Bernard Fernandez, brothers John "Bey" Gibbons and Walter "Dirk" Gibbons, Benjamin Felder, Raydell "Lefty Bo" Maddix and Clifford "Quack" Brown climbed from local teams to the Negro Baseball Leagues.

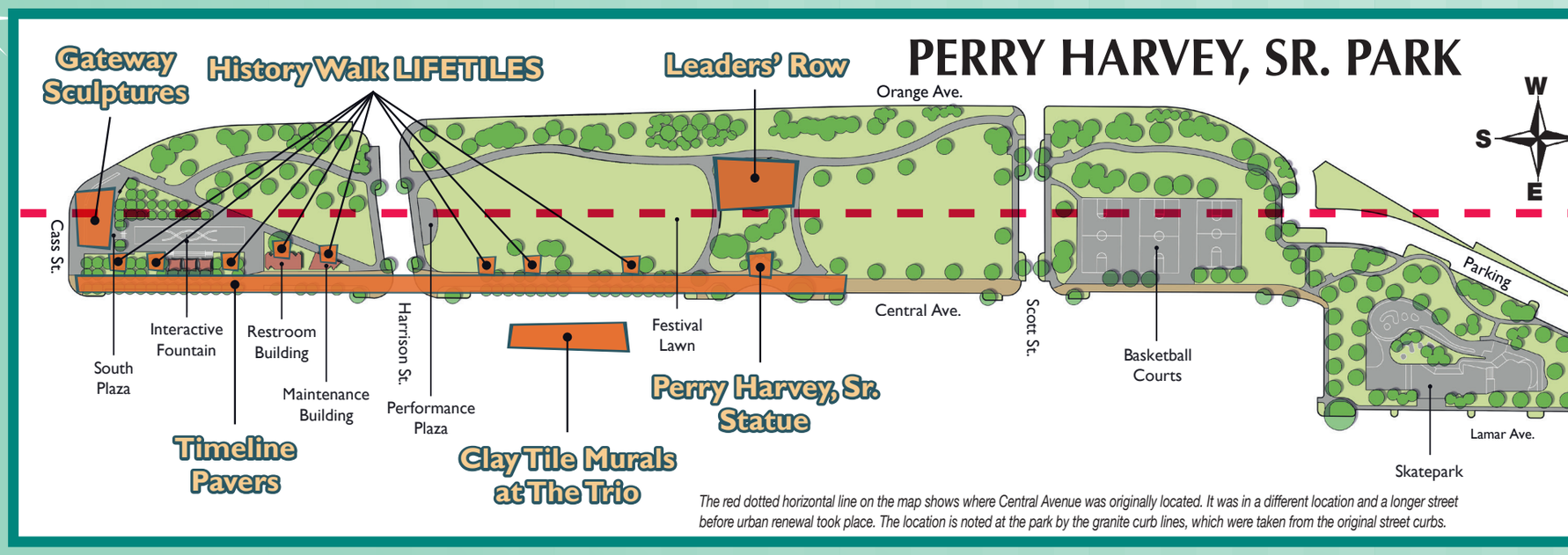
The Florida State Negro Baseball League (FSNBL), featuring eight teams, began play in the spring of 1945. The Tampa American All Stars played a 36-game schedule against the St. Petersburg Peters Palace Stars, Bradenton Nine Devils, Orlando All Stars, Daytona Beach Black Cats, Polk County All Stars of Bartow, Lakeland All Stars and West Palm Beach Yankees.

Tampa's teams played at several different ballparks around the city. In the 1930s, teams used an open field downtown near the corner of Nebraska Avenue and Cass Street. Play shifted to Port Tampa City later that decade, then moved again in the early 1940s to a ball field on the corner of Buffalo Avenue (now Martin Luther King Jr. Boulevard) and 22nd Street. That ball field is now home to Belmont Heights Little League. Games were also played at old Plant Field at the University of Tampa.

Merging the past and present

Perry Harvey, Sr. Park serves as a remembrance of the rich cultural history of the African-American neighborhoods in the City of Tampa. Perry Harvey, Sr Park sits atop historic Central Avenue. A portion of the street gird has been preserved, however, with Cass Street acting as the southern end and Scott Stre bisecting the northern portion. In addition, Harrison Street continues in the form of a sidewalk on the lower section of the park. The park is adjacent to the ENCORE! development.

The larger-than-life Perry Harvey, Sr. bronze sculpture stands tall at the apex of the park at what use to be the midpoint of Central Avenue. The History W LIFETILES is themed and somewhat chronological and includes aspects of life through the times such as Education, Social and Religious Life, Business Le and Civil Rights.



The red dotted horizontal line on the map shows where Central Avenue was originally located. It was in a different location and a longer street before urban renewal took place. The location is noted at the park by the granite curb lines, which were taken from the original street curbs.

Central Avenue before and a

Photos from Tampa-Hillsborough County Public Library

1111 East Scott Street, located on the south side of Scott Street just south of the new skate bowl (1927).

Tilt of the Maroon and Gold Parade, 1312-1314 Central Avenue, located on the west side of Central Avenue near former intersection with Roosevelt Alley (ca. 1940).

Seventh Day Adventist Church (now the Ebenezer Missionary Baptist Church), 1212 Scott Street (1943).

St. Paul AME Church, 500 Harr Harrison and Marion (1943).

eet

Walk in
eaders

N

North
Entrance
Sign

GOING BEYOND THE TEXT:

Leadership in the news

The goal of an activist is to bring about political or social change. Clarence Fort and Perry Harvey, Sr. are great examples of citizens, ordinary people, who stood up for their beliefs. Who are some current activists in our society? You don't have to look further than the daily newspapers to find them. Look through the *Tampa Bay Times* for an example of a citizen who is standing up for his or her rights. Summarize the information in the article and find a sentence in the article that best describes this person or his or her challenge. Share your thoughts with your class.

Points to ponder

What is the philosophy of non-violence? How did it shape the civil rights movement? Why do people risk their lives to challenge injustice? How does the federal government ensure that its laws are upheld? What happens when federal laws are not enforced? Have you seen examples of these points in this publication? Have you seen examples in the daily *Tampa Bay Times*? Write down your thoughts about these ideas and look for examples in the publication and the *Times*. Share some of the information you have learned or observed with your class.

Exploring art

Art can be a very effective means of communication. Think about how our culture uses art to communicate ideas. Make a list of all of the methods you can think of (cartoons, graphic novels, posters, advertising). Some other cultures have used pictures and symbols as a means of communication: hieroglyphics, pictographs and cave drawings. What impact did this form of communication have on each culture? How do we use pictures and symbols to communicate? Look through the *Tampa Bay Times* for examples of symbols that represent communication or make a specific statement. Using the articles and images in the *Times* as a guide, write a news article using only symbols. Share your story with your class.

Multimedia

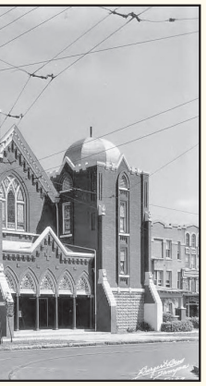
Check out the following resources. Informational text is a type of non-fiction text that is factual. Informational text comes in many different forms, written, spoken and in images – such as photos, graphs and charts. Check out the following resources. Write a blog post for one of the resources explaining why this is a good example of informational text, what information is being disseminated and whether or not it is an effective method.

- **Living History -** Harlem Academy *Tampa Bay Times* multimedia report: tbtim.es/wev
- **Voices from the past -** African-American History Collections, University of South Florida: tbtim.es/w20
- **Voices from the Southern Civil Rights Movement:** tbtim.es/wey

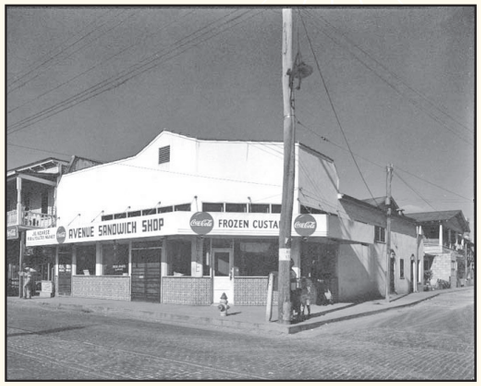
Interpreting maps

Maps are as old as language. They might be considered the first graphic novel. You can learn about Central Avenue and its history by examining this map. Mapmakers communicate information with pictures that tell stories. Science, technology, culture, economics, politics, art, history – all of these can be found in maps. Today's maps are high tech: from GPS to street map views in real time. What stories can you tell about your community, town and county? With a partner, create a graphic novella in the form of a map about your community. Use stories, photos and advertisements from the pages of the *Tampa Bay Times* to help illustrate your story. Be sure to use specific examples from the *Times* to add authenticity to your work. Share your final project with your class.

fter



ison Street, corner of



Central Avenue Sandwich Shop, 1301 Central Avenue, east side of Central at the former intersection with Constant Street, now approximately Laurel Street/Ray Charles Boulevard (1949).

"Here today, gone tomorrow" is a popular expression meaning that, over time, things change. A building that was once home to a bank or a grocery store is now home to a restaurant; a street that once had only two lanes now has four, or a house that stood on a street corner for 50 years may be knocked down so that something else can be built in its place.

Perhaps nowhere else in Tampa is this more evident than on Central Avenue. In the 1960s and 1970s, much of the historically black neighborhood was demolished to make room for the interstate and other projects. Sadly, many historic buildings were demolished and many residents moved out of the old neighborhood as the landscape changed.

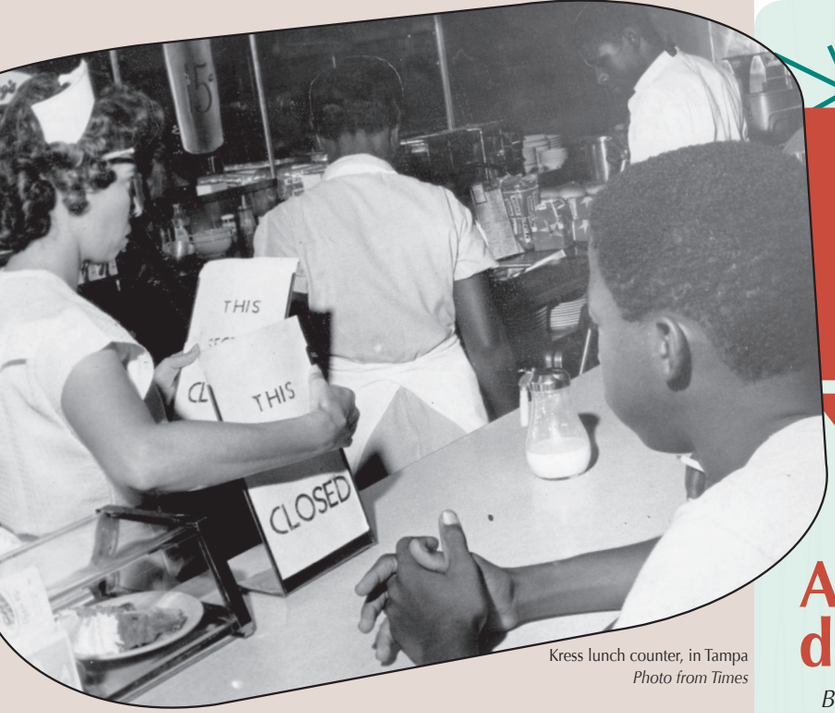
Activity

- Log on to: **tampabayhistorycenter.org/centralave** and review the photos of historic Central Avenue.
- In another browser window, open Google Maps browse and type in the street address listed for any of the Central Avenue images.
- To view in Street View, grab the little yellow person and drag to the red location (tear drop).
- Click on the image with your mouse and move the image up and down, left and right.

What differences do you see between the historic image and the Google Street View location? Is it the same, or has it changed? Write a short paragraph describing the differences (or similarities) between the two images.

Then, take a screenshot of the Google Street View image by holding down the function key and the print screen key to capture the image. Paste the image in the body of an email and send it along with the address of the location and your description to Centralavenue@tampabayhistorycenter.org, no later than May 30, 2016. The History Center will select 10 winners at random who will receive two free tickets to the Tampa Bay History Center.

Changing times



Kress lunch counter, in Tampa
Photo from Times

Sitting in

On Feb. 29, 1960, Clarence Fort cautiously approached the Tampa Woolworth's lunch counter. He tried not to appear nervous. He took the first seat, joined soon after by a few of his friends. The waiter approached, but instead of menus he presented a sign: "Closed."

It may seem like a small challenge in today's world, but for Tampa's black residents, this was a major step in the national civil rights movement. Their goal was to be treated as equal citizens.

Fort would return to the Franklin Street Woolworth's three more times, along with other members of Tampa's NAACP Youth Council. Other young people sat in at Kress's lunch counter, just north of Woolworth's, as well as other counters around downtown Tampa. Lunch counter sit-ins soon turned into wade-ins at public pools and beaches, and efforts were continued in the pursuit of desegregated schools.

Source: Tampa Bay History Center

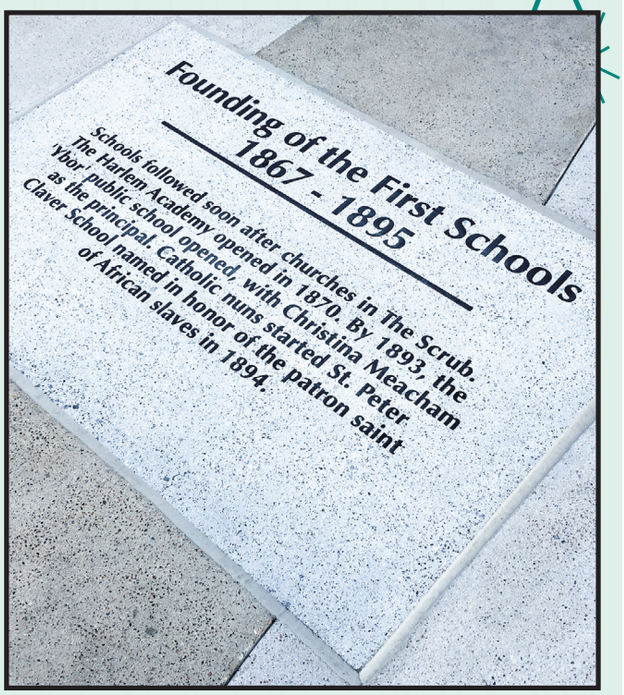
1923 KKK rally in Tampa
Photo from State Archives of Florida, Florida Memory

A landmark decision

Brown vs. the Board of Education is one of the most pivotal court cases ever decided by the U.S. Supreme Court. With its landmark decision, the court took an active role in affecting changes in national and social policy.

In December 1952, the Supreme Court had on its docket cases from Kansas, Delaware, the District of Columbia, South Carolina and Virginia, all of which challenged the constitutionality of racial segregation in public schools. The court combined these five cases under one name: *Oliver Brown et al. vs. Board of Education of Topeka*.

On May 17, 1954, the court unanimously struck down the separate but equal doctrine in American public schools. The 11-page decision, written by Chief Justice Earl Warren, was clear: "We conclude that in the field of public education the doctrine of 'separate but equal' has no place. Separate educational facilities are inherently unequal."



A Timeline Paver from Perry Harvey, Sr. Park
Photo from City of Tampa

The history of this landmark decision has resulted in a series of gains and losses. And the fight for equality continues today through women's rights, minority rights, LBGTQ rights and advocacy on behalf of people with disabilities.

Sources: National Park Service and Teaching Tolerance

Harlem Elementary School Students with teacher Christina Meacham (top row, in the rear)
Photo courtesy of Rowena F. Brady

Christina Johnson Meacham

History Walk in LIFETILES (detail) by Rufus Butler Seder.
Photo from City of Tampa

Herman Monroe came across this photo, taken in 1937, of St. James Parish School in Tampa. He showed it to his older brother Earl, who said, "You and Helen are in this picture!" Sure enough, Monroe, 4 at the time, was in the second row from the bottom, second child from the left. His sister Helen, then 6, is on the far right of the same row.
Photo from Burgert Brothers

Martin Luther King, Jr. in Tampa

On Nov. 19, 1961, just a little more than a year after Tampa's lunch counters were integrated, Martin Luther King, Jr. came to the city to speak at Fort Homer Hesterly Armory. He was the featured speaker at the First Fall Freedom Rally sponsored by the Florida State Conference of Branches of the NAACP.

By the early 1960s, King had become one of the national leaders of the civil rights movement and his presence was still very polarizing within the city. While Tampa's African-American community was excited by the prospect of King's appearance, many people in Tampa's white community were less enthusiastic. Some branded King as an outside agitator who was only stirring up trouble in a city that had previously been immune to the violence seen in other southern cities at the beginning of the civil rights movement.

Though there were no overt acts of violence during King's speech at Fort Homer Hesterly, the possibility certainly existed. A bomb threat postponed the start of the program for about half an hour while the armory was searched for explosives. After the threat proved to be a hoax, King and others spoke to an audience – composed of both whites and blacks – of more than 4,200 people.

Robert Saunders was among the local leaders who was instrumental in bringing King to Tampa. Saunders, in his autobiography, credits Florence Jones, a teacher in Tampa, as the person who worked hardest to get King to come to Tampa.

Source: Rodney Kite-Powell, Tampa Bay History Center

Robert Saunders

One of the most influential members of the Florida NAACP in the second half of the 20th century was born four years after the organization first branched into Tampa.

Robert Saunders was born in the Roberts City section of West Tampa on June 9, 1921. Saunders attended Tampa's black schools, remembering his first school, the old West Tampa Elementary, as being in terrible condition, without indoor plumbing. In 1927, the school board opened the new West Tampa School, now Dunbar Elementary, an eight-room brick school.

Saunders' experiences in Tampa in the early 20th century mirror those of many other black Tampans. In his autobiography, Saunders writes: "I have to say that I grew up in an immediate world that differed in very important ways from the larger world around me. Roberts City's atmosphere arose from a rich mixture. My family had neighbors from a variety of ethnic grounds, including Cuban and Italian, as well as black and caucasian families."

That larger world around Saunders was dangerous. With his work in the NAACP, he would devote his life to not only making it equal, but safer.

Source: Rodney Kite-Powell, Tampa Bay History Center

Think about it:

The civil rights movement in Tampa and Hillsborough County, Florida, is a very complex story. While there were outbreaks of vigilante violence from the mid-19th century to the 1930s, there was only one large scale outburst, a riot in the summer of 1967, and only a minimum amount of grandstanding by local and state politicians.

- What happened to propel Clarence Fort and Tampa's other black citizens to the point of open confrontation?
- What caused Tampa's white population to respond with a relative degree of calm and reason without the widespread bloodshed which occurred in Groveland, Jacksonville, and St. Augustine in Florida and in other cities in the south?

GOING BEYOND THE TEXT:

Taking a stand

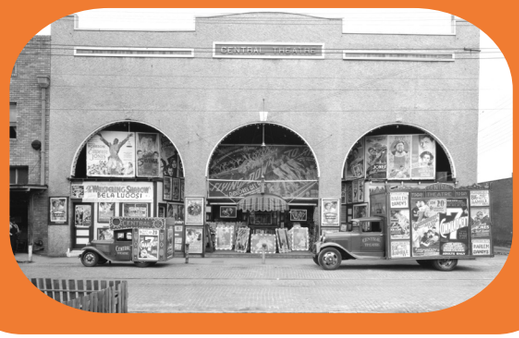
Clarence Fort was among the 4,200 attendees at Martin Luther King Jr.'s speech. Interviewed by a local television station in early 2011, Fort remembered King's lecture. "You could see people all dressed up in their Sunday best. Well, it was just very motivating and it gave you the sense that you really wanted to go out and do something; that you wanted to demonstrate. You didn't worry about whether you might lose your job – but you just wanted to go for the equal rights and what it meant to us as African-Americans." Fort continued, "Our eyes did not begin to come open until Dr. King came into town and he started telling us about the injustices that, as a race of people, we faced every day."

What does the word "injustice" mean? Do you think injustice is prevalent in your community? Why do people risk their lives to challenge injustice? Would you? Make a list of examples of injustice that you have seen or heard about. Then, look in the Tampa Bay Times for additional examples. Choose at least one example from personal experience and one from the Times. Focusing on the issue of injustice, write an argument paper. Use the examples to support your claims.

Thriving black businesses

By Rodney Kite-Powell

Central Avenue, Tampa
Photo from City of Tampa Archives and Record Services.



Central Theatre, 1201-03 Central Avenue, front facade with movie posters and advertising trucks, 1934
Photo from Tampa Bay History Center

The Florida Sentinel Bulletin office was located at 1511 Central Ave. The office moved to its current location on 21st Ave. in 1962. The staff consisted of (l-r): Margaret Williams, secretary; Mrs. Johna B. Andrews; W.W. Andrews; C. Blythe Andrews Sr., founder; C. Blythe Andrews FJr. ; Matthew Isom; William Turner and Edgar Cuthbert.
Photo from Tampa Bay History Center

Central Avenue – the early years

Although much has been written about the heyday of the Central Avenue business district, the story of how Central Avenue came to be the center of black life in Tampa – and what came before it – has not received as much attention.

The Central Avenue business district sat at the western edge of The Scrub, which was Tampa's first African-American neighborhood. The Scrub was settled by emancipated slaves and freemen from the area who, during Reconstruction, experienced a small but meaningful amount of freedom and economic success.

In 1884, Henry Plant's railroad, along with his steamship line, immediately transformed Tampa. Combined with the introduction of the cigar industry in 1885, Tampa enjoyed a population boom. Though consisting largely of Cubans in the beginning, that population growth crossed demographic lines and included southern-born whites and blacks. Many African-Americans who moved to Tampa found homes in The Scrub, which was becoming less isolated as downtown began growing toward its western edge and the establishment of Ybor City just to the east.

The Scrub, Tampa
Photo from Tampa-Hillsborough County Public Library

The Scrub, Tampa
Photo from Tampa-Hillsborough County Public Library

Tampa was mostly confined to what is now downtown south of today's Interstate 275. Most of the growth, particularly among white businesses, was centered along Franklin Street south of Twiggs Street. This left a void north of Twiggs that was filled, to some degree, by the few black-owned businesses and professional offices that existed.

Learn more about the black history of the Tampa Bay area by reading the special report "Portraits in Black History:" http://tbtim.es/w2j

Black business district grew from the roots of segregation

The 1886 Tampa city directory is among the earliest sources that details most of the household and business addresses in the city. The majority of African-American listings, designated by the use of an asterisk, are for residences and do not include an occupation. Many of those residents do not have specific street addresses but are instead listed as living in The Scrub.

In 1893, the city directory canvassers found a total of 21 African-American businesses, with a small handful located in The Scrub.

According to the 1895 Sanborn Fire Insurance map of Tampa, 17 black-owned businesses were located along Central Avenue, including three restaurants, three barber shops, three grocery stores, two butchers, a fruit stand, a shoemaker and a carpenter. In addition, the adjacent streets – Scott, Constant and Harrison, in particular – also began adding businesses. Still, at this time Central Avenue and the surrounding neighborhood consisted mostly of small homes and boarding houses.

In 1899, the city directory showed 56 African-American businesses, with 19 on Central Avenue. In addition to the businesses that existed four years earlier, others opened up shop on the growing thoroughfare. Those included a physician, an upholsterer, a jeweler and an undertaker.

Living on the edge of the city

The majority of black businesses, as in the past, were located in the northern edge of downtown Tampa. Polk Street held the most, but others could be found on Lafayette Street (today's Kennedy Boulevard) and Franklin Street. Also by this time, Tampa's black community was expanding past the limits of The Scrub, with African-American homes and businesses in Ybor City, West Tampa and the town of Fort Brooke (on the site of the old military fort at the southeastern end of downtown).

C. Blythe Andrews
Photo from Tampa-Hillsborough County Public Library

Ten years into the 20th century, the business district around The Scrub continued to grow. The number of businesses on Central Avenue grew to 24 by 1910, out of a total of 139 black-owned businesses listed in that year's city directory.

The streets near Central – Scott, Constant, Polk, Harrison and Pierce in particular – also saw an increase in the number of African-American-owned and - operated businesses and trades. By 1910, there were two black attorneys in Tampa and nine physicians. Central Avenue also served as the address for Tampa's first African-American newspaper – the *Florida Reporter*.

By 1915, 48 businesses operated on Central between Cass and Scott Streets, while homes continued north along Central to Henderson Avenue in Tampa Heights, which was the invisible line between white and black Tampa in that neighborhood. Saloon keepers, tailors, a cigar manufacturer, a confectioner, grocers and real estate agents could be found on Central, along with two movie theaters, a hotel, a notary public, pharmacy and six restaurants.

Central Avenue was coming into its own, and much of the growth came from business owners moving away from downtown Tampa to the African-American downtown along Central Avenue. That trend continued throughout the 1910s, and by the early 1920s Central Avenue was the center of black life in Tampa.

GOING BEYOND THE TEXT:

From The Scrub and The Deuces

While Central Avenue in Tampa was the cornerstone of black businesses and life, during this time, 22nd Street South in St. Petersburg was the parallel cornerstone across the bridge. During the late 1950s and early '60s, The Deuces boasted more than 100 businesses. Perhaps 75 percent were black-owned. The hotspot was the Manhattan Casino. There, big-name musicians played the finest 1930s jazz, Sister Rosetta Tharpe sang about crossing the Jordan and James Brown shouted 1960s soul. From Louis Armstrong to Ray Charles, everyone played the Manhattan. The Deuces lies near the heart of Midtown, where city government had drawn a line around predominantly black neighborhoods. Learn all about The Deuces and its legacy at tbtim.es/w2k. With your class, create a comparison chart of the two communities.

Garfield Rogers

Garfield Rogers
Photo from Tampa-Hillsborough County Public Library

Garfield Rogers, Sr. had businesses, homes and land – along with a heart for his community. He didn't wait for an invitation to get involved in civic affairs.

Rogers' time in Florida began more than a century ago, in 1905. He may have decided to leave Georgia after a family friend convinced him that better job opportunities in the tailoring business might be here, said Rogers' daughter, Eleanor Gittens, from her home in New York.

He was about 19 when he left home, and people called him G.D., rather than Garfield Devoe. He had no college education or professional resume. He was young and single, one of 16 brothers and sisters, and looking for more than the life he grew up with. Rogers walked along railroad tracks from his native Thomaston, Ga., to Central Florida, selling railroad ties to buy food along the way.

As a child, he would get an apple, an orange, three nuts and a piece of candy for Christmas. As an adult, he became an astute businessman and one of the most prominent figures in central Florida. Through his business and social contributions and his children, his legacy has survived for generations.

Rogers started out by opening a dry cleaning and tailoring business in Bradenton, crafting suits for $13.50. In 1922, he helped create the Central Life Insurance Co., an agency that sold policies to black people. Central Life set up its first office on Harrison Street in Tampa with six employees.

In 1933, Rogers took over as president of Central Life, then a small company with about $75,000 in assets. Under him, the agency's worth grew to about $1 million. Rogers was also an investor in a beachfront resort for black people near Daytona Beach.

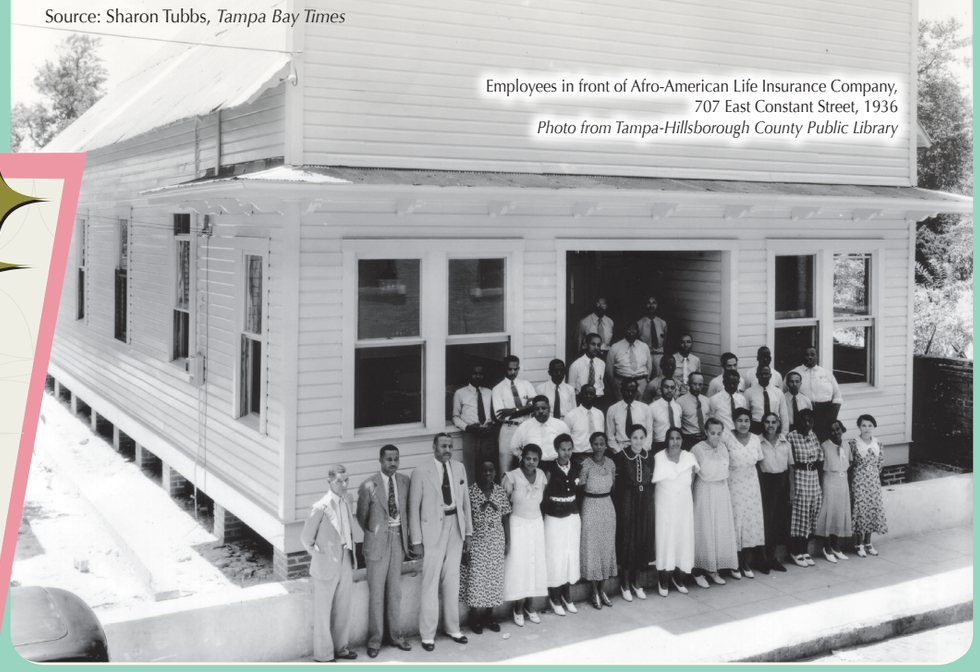
In 1943, author Zora Neale Hurston attended a statewide meeting of the Negro Defense Committee. Rogers spoke, and Hurston wrote about it in an article for *American Mercury* magazine.

"I will answer that question of whether we will be allowed to take part in civic, state and national affairs," she quoted Rogers as saying. "The answer is yes! . . . The truth is that I am not always asked. Certainly in the beginning I was not. As a citizen, I saw no reason why I should wait for an invitation to interest myself in things that concerned me just as much as did the other residents of Tampa. . . . I see no point in hanging back and then complaining that I have been excluded from civic affairs.

"The only citizens who count are those who give time, effort and money to the support and growth of the community. Share the burden where you live."

Read more about Rogers in the *Tampa Bay Times* article "Beyond racial boundaries:" tbtim.es/w2i.

Source: Sharon Tubbs, *Tampa Bay Times*



Employees in front of Afro-American Life Insurance Company, 707 East Constant Street, 1936
Photo from Tampa-Hillsborough County Public Library

GOING BEYOND THE TEXT:

Interpreting poetry

From *Central Avenue Remembered*

By James E. Tokley

I sing of the movies that we saw,
at the Lincoln, where ol' big Sack Dog
would get dressed up like Frankenstein
& make us children toe-the-line!
I conjure up the Cotton Club
Apollo, Savoy, Bucket-of-Blood, / the
Blue Room & Watts Sander-son's
Mose' Whites & the Roger's Dining Room
I bring back ballrooms, beauty shops,
Black doctors, dentists, barber shops,
Rodriguez, Fordham, Z. D. Greene . . .
The Finest Lawyers ever seen
Black cleaners, laundries, printers, too
All here, on Central Avenue

This stanza from *Central Avenue Remembered* paints a picture of Tampa in the early 1900s. Read the entire poem here: tampagov.net/art-programs/Info/educational-resources#poetry. What is the message Tokley is sending with this poem? What images does the poet present? What is the mood being represented? Create a visual representation of the poem based on your interpretation. Share your artwork and thoughts with your class.

Extension activity: Music and poetry go hand in hand. Put Tokley's words to music to create a song about Central Avenue. Share your song with your class.

Music as informational text

Song lyrics can be the living textbook to learn about moments and events that have shaped American history and culture. Using the songs on playlist on page 15 and the extended playlist on Spotify, respond to the following questions.

- Explain how the music evokes feelings and emotions.
- Analyze the song lyrics to critically examine themes and messages.
- Use one or more songs to express a personal viewpoint or message about a tolerance-related issue that's important to you.
- What can we learn from music?
- What is the role of music in society?
- What responsibilities do songwriters have to use their platforms for positive change?
- Why is the viewpoint of songwriters relevant?

Extension activity: Choose one of the songs on the playlist on page 15 and compare it to a modern song. How do the differences and similarities reflect on American society? Write down your ideas in the format of a blog post, and then share your thoughts with your class.

1312-1314 Central Avenue - Watts Sandersons Blue Room - ca. 1940
Photo from Tampa Bay History Center

Music and cultural identity

Music is an important cultural art form that reflects the history of society. As the Public Broadcasting System notes, from spirituals to protest songs, music is an important cultural art form through which people "assert and preserve their own histories in the face of changing social conditions."

Throughout American history, music has acted as a mirror for society, especially during segregation. Historian Pete Daniel of the Smithsonian Institution points out that "traveling black and white musicians often came into contact and influenced each others' musical repertoires and playing styles. However, particularly in the South, racial segregation continued to keep musicians and audiences apart according to an entrenched racial logic."

It was the advent of radio that bridged the gap between societies, segregation and diverse musical styles.

A rich cultural history

Central Avenue was one of Tampa's most culturally and historically rich neighborhoods. In the 1950s, The Scrub gave way to Central Park Village, a multi-story public housing complex that replaced the crumbling wood frame housing stock. With Central Avenue continuing to serve as the economic engine, Central Park Village provided the fuel for that engine as The Scrub had before.

Today, the ENCORE! mixed-income housing development sits on top of the former Central Park Village.

The late Ray Charles recorded his first song, *Found My Baby There*, while residing at 813 Short Emery St. in The Scrub. It is said that during a Central Park performance Hank Ballard and the Midnighters penned *The Twist* based on a dance being performed by Tampa kids. Ballard later wrote and recorded the legendary song that launched Chubby Checker into the limelight.

Willie Robinson Jr. grew up in this century-old house on Zack Street in Tampa. During segregation, the Jackson House, as it is called, was a boarding house where many black entertainers visited. Originally built in 1901, near Union Station, this 24-room boarding house was owned by Moses and Sarah Jackson.
Photo from Times

1111 E. Scott St. – 1927
The Negro Green Book for Motorists, published annually from 1936 to 1967, contained important information on segregated accommodations around the country for African-American tourists. The section on Tampa included listings for several restaurants, bars, hotels, and boarding houses on and around Central Avenue.
Photo from Tampa Bay History Center

Chitlin' Circuit locations throughout the U.S.

Alabama
- Birmingham
- Mobile
- Huntsville

Arkansas
- Little Rock

Florida
- Tampa
- St. Petersburg
- Tallahassee
- Gainesville
- Miami
- Jacksonville
- Orlando
- Pensacola
- Dade City

Georgia
- Atlanta
- Macon

Illinois
- Chicago

Indiana
- Indianapolis
- Evansville

Kentucky
- Lexington
- Louisville

Louisiana
- New Orleans
- Baton Rouge

Maryland
- Baltimore

Massachusetts
- Boston

Michigan
- Detroit

Mississippi
- Biloxi
- Greenville
- Jackson
- Natchez
- Indianola

New York
- NYC
- Buffalo

Ohio
- Cleveland
- Columbus

Pennsylvania
- Philadelphia

Tennessee
- Memphis
- Nashville

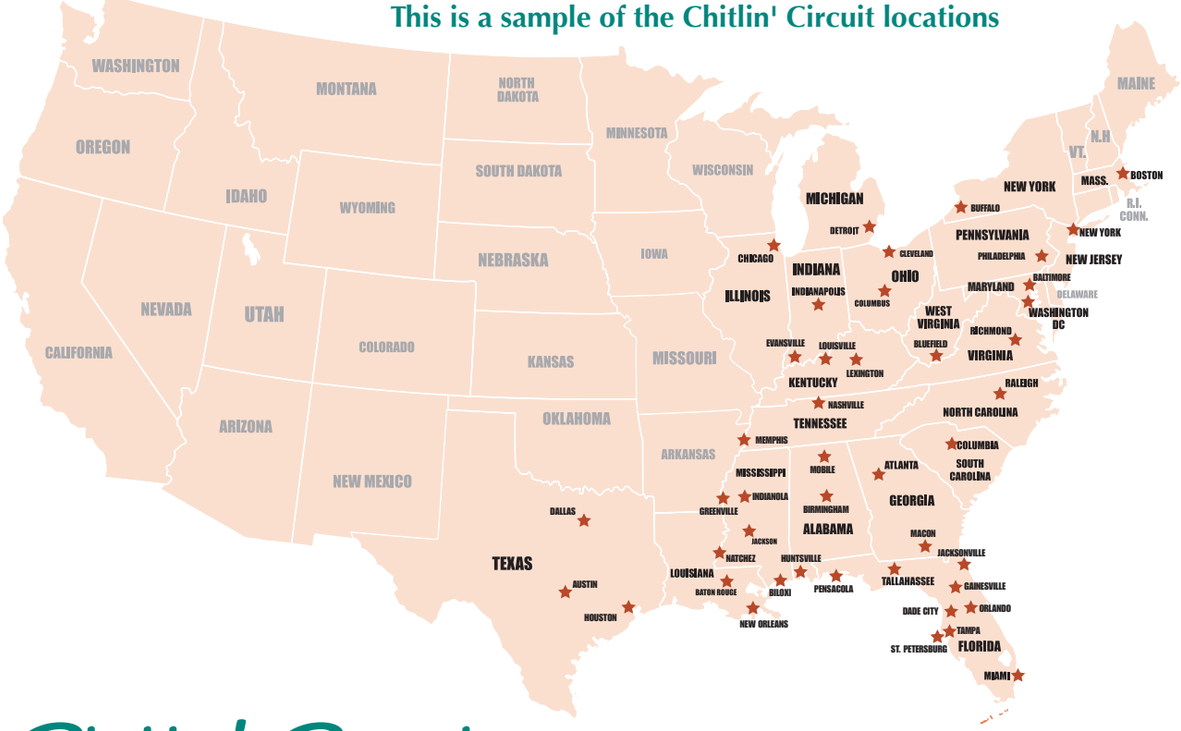
Texas
- Austin
- Houston
- Dallas

Virginia
- Richmond

Washington, D.C.

West Virginia
- Bluefield

This is a sample of the Chitlin' Circuit locations



Chitlin' Circuit

Tampa Bay's musical history thrived during the 1920s, 1930s and 1940s, especially in the Central Avenue district. During the 1920s and '30s, Tampa was a stop on the Chitlin' Circuit. According to National Public Radio, The Chitlin' Circuit was a "group of performance venues located mostly in the South that were safe and acceptable places for African-American musicians and entertainers to perform during Jim Crow."

In addition to the Cotton Club owned by the Joyner family, there was Club Chiffon, Charlie Moon's Pool Hall, Johnny Gray's Bar, and the Blue Room owned by Watt Sanderson. The Pyramid Hotel, later named the Rogers Hotel, housed the Apollo Ballroom. All of these places featured local musicians and some national acts, including B.B. King, Cab Calloway, Ella Fitzgerald, Ray Charles, James Brown, Ruth Brown and Asa Harris.

Another attraction of Central Avenue and the surrounding area was Saunders' Boarding House, later named the Jackson House. This boarding house served as a residence for many traveling black musicians.

Tile mural (detail) by Natalie Blake located on The Trio at ENCORE!
Photo from City of Tampa

Tight like that

Both in live acts and in juke box recordings, a wide range of music was heard along Central Avenue: gospel, jazz, big band, blues, rock, Motown and more. This playlist provides a sampling of what one might have heard through the decades strolling down Central Avenue. You can listen to the complete playlist here: tbtim.es/y7k

Tampa Red, ***It's Tight Like That***
Ella Fitzgerald, ***A-Tisket, A-Tasket***
Cab Calloway, ***Minnie the Moocher***
Erskine Hawkins, ***Tuxedo Junction***
Mahalia Jackson, ***I Will Move On Up a Little Higher***
Little Junior Parker, ***Mystery Train***
Count Basie, ***Corner Pocket***
Sister Rosetta Tharpe, ***This Train***
Bill Doggett, ***Honky Tonk***
Little Willie John, ***Fever***
Hank Ballard, ***The Twist***
Bobby "Blue" Bland, ***Cry, Cry, Cry***
Etta James, ***At Last***
Ray Charles, ***I've Got a Woman***
James Brown & The Famous Flames, ***Please, Please, Please***
Ray Charles, ***I Found My Baby***
Irma Thomas, ***Time Is on My Side***
Sam Cooke, ***A Change Is Gonna Come***
Julian "Cannonball" ***Adderly, Mercy, Mercy, Mercy***
B.B. King, ***Lucille***
Ike & Tina Turner, ***Working Together***
Mahalia Jackson, ***We Shall Overcome***
The Staple Singers, ***I'll Take You There***
Shirley Brown, ***It Ain't No Fun***

Think about it:

Preston Lauterbach, author of *The Chitlin' Circuit and the Road to Rock 'n' Roll,* writes: "The Chitlin' Circuit was African-Americans making something beautiful out of something ugly, whether it's making cuisine out of hog intestines or making world-class entertainment despite being excluded from all of the world-class venues, all of the fancy white clubs and all the first-rate white theaters."

Ed Ward with National Public Radio noted that before the 1960s, "Segregated American cities helped give birth to a touring circuit that provided employment for hundreds of black musicians and eventually brought about the birth of rock 'n' roll."

Did you know?

Between 1917 and 1935, a cultural, social and artistic outburst, known as the Harlem Renaissance, took New York City and the rest of the country by storm. During this time period, after World War I and before World War II, Harlem was a cultural center, beckoning black writers, artists, musicians, photographers, poets and scholars from throughout the United States. Many of these artists were from the South.

Source: Public Broadcasting System

Tampa Bay History Center

The Tampa Bay History Center is a dynamic and entertaining learning resource that inspires a sense of place and pride for diverse audiences through interactive educational programs and engaging exhibitions.

Established in 1989 as a not-for-profit educational institution, the History Center collects and preserves the historical materials and stories of the Tampa Bay region and presents these treasures in exhibitions, programs and publications. Visitors can explore three floors of exhibits covering 12,000 years of Florida history.

Tampa Bay History Center

TAMPA BAY HISTORY CENTER
Find *Your*story

One of Tampa's premier cultural venues, the History Center's hands-on, family-friendly activities and cutting edge interactive exhibits provide a unique educational experience for all ages. For more information, go to tampabayhistorycenter.org.

Honoring history

By Mayor Bob Buckhorn

Perry Harvey, Sr. was one of the great leaders in Tampa's history and the civil rights movement. His work and accomplishments are well documented, and his leadership and selfless dedication to equality should serve as an inspiration for generations to come.

It is fitting and appropriate that the City of Tampa has honored him with this park, built in the heart of the former Central Avenue, a once thriving community that was home to many of the area's African-American citizens.

The Tampa Bay History Center is proud to partner with the City of Tampa in celebrating the life and example of one of our community's greatest icons. As visitors to this park enjoy the fabulous artwork and the stories being told here, I am hopeful they will take a moment and remember those early civil rights pioneers whose work helped changed a nation.

Bob Buckhorn

Perry Harvey, Sr. Park
900 E. Scott St.
The park hours are sunrise to sunset.

For information on scheduling events at the park

- Call 813-274-8854
- Email specialevents@tampagov.net

In addition to the significant amount of art and history at Perry Harvey, Sr. Park, there will be public amenities, including an interactive fountain, performing space, basketball courts and skate park.

In the know. In the Times

Tampa Bay Times NIE
newspaper in education
tampabay.com/nie

The Tampa Bay Times Newspaper in Education (NIE) program is a cooperative effort between schools and the *Times* to promote the use of newspapers in print and electronic form as educational resources. Our educational resources fall into the category of informational text.

Informational text is a type of nonfiction text. The primary purpose of informational text is to convey information about the natural or social world. And since the mid-1970s, NIE has provided schools with class sets of informational text in the form of the daily newspaper and our award-winning original curriculum, at no cost to teachers or schools.

In the Tampa Bay area each year, more than 5 million newspapers and electronic licenses are provided to teachers and students free of charge thanks to our generous individual, corporate and foundation sponsors. In addition to providing free supplemental materials to educators, NIE hosts free educator workshops and webinars. Our teaching materials cover a variety of subjects and are consistent with Florida's education standards.

For more information about NIE, visit tampabay.com/nie, email ordernie@tampabay.com or call 800-333-7505, ext. 8138. Follow us on Twitter at Twitter.com/TBTimesNIE.

Teachers can email ordernie@tampabay.com to request free copies of this publication.

This publication and its activities incorporate the following Florida Standards: SS.A.1.1; SS.A.1.2; SS.A.1.3; SS.A.1.4; SS.A.1.6; SS.A.1.7; SS.A.2.5; SS.A.3.13; SS.A.3.8; SS.A.4.1; SS.A.5.2; SS.A.5.7; SS.A.5.10; SS.A.5.12; SS.A.6.1; SS.A.6.3; SS.A.6.4; SS.A.7.17; SS.A.7.2; SS.A.7.5; SS.A.7.6; SS.A.7.7; SS.A.7.8; SS.A.8.1; SS.A.9.1; SS.C.2.1; SS.C.2.2; SS.C.2.3; SS.C.2.5; SS.C.2.8; SS.FL.1.7; SS.C.2.10; SS.C.2.11; SS.C.2.13; SS.C.3.7; SS.A.4.13; SS.E.2.3; SS.C.3.10; SS.H.1.2; SS.H.1.3; SS.H.1.4; SS.H.1.5; SS.H.1.6; SS.H.2.3; SS.H.2.5; SS.S.5.10; SS.S.5.2; SS.S.5.6; SS.S.5.9; SS.S.6.1; SS.S.6.3; SS.S.8.4; SS.S.8.9 Language Arts: LAFS.L.1.1; LAFS.L.1.2; LAFS.L.2.3; LAFS.L.3.4; LAFS.L.3.5; LAFS.L.3.6; LAFS.RH.1.1; LAFS.RH.1.2; LAFS.RH.1.3; LAFS.RH.2.4; LAFS.RH.2.5; LAFS.RH.3.7; LAFS.RH.3.8; LAFS.RH.3.9; LAFS.RI.1.1; LAFS.RI.1.2; LAFS.RI.1.3; LAFS.RI.2.4; LAFS.RI.2.5; LAFS.RI.2.6; LAFS.RI.3.7; LAFS.RI.3.8; LAFS.RL.1.1; LAFS.RL.1.2; LAFS.RL.2.4; LAFS.RL.2.5; LAFS.RL.2.6; LAFS.SL.1.1; LAFS.SL.1.2; LAFS.SL.1.3; LAFS.SL.2.4; LAFS.SL.2.5; LAFS.SL.2.6; LAFS.W.1.1; LAFS.W.1.2; LAFS.W.1.3; LAFS.W.2.4; LAFS.W.2.5; LAFS.W.2.6; LAFS.W.3.7; LAFS.W.3.8; LAFS.W.3.9; LAFS.W.4.10; LAFS.WHST.1.1; LAFS.WHST.1.2; LAFS.WHST.2.4; LAFS.WHST.2.5 LAFS.WHST.2.6; LAFS.WHST.3.7; LAFS.WHST.3.8; LAFS.WHST.3.9; LAFS.WHST.4.10 Music: MU.C.1.1; MU.C.3.1; MU.F.2.1; MU.F.2.2; MU.H.1.1; MU.H.1.2; MU.H.2.1; MU.H.2.2; MU.O.3.1 Visual Arts: VA.C.1.2; VA.C.3.1; VA.C.3.3; VA.F.2.1; VA.F.2.2; VA.F.3.1; VA.F.3.2; VA.H.1.1; VA.H.1.3; VA.H.2.1; VA.H.2.2; VA.H.2.3; VA.O.1.2

NIE Staff
Jodi Pushkin, manager, jpushkin@tampabay.com
Sue Bedry, development specialist, sbedry@tampabay.com
Noelle Sansom, coordinator, nsansom@tampabay.com

© *Tampa Bay Times* 2016

Credits
Written and researched by Rodney Kite-Powell, Tampa Bay History Center; Nancy Dalence, Tampa Bay History Center; Robin Nigh, City of Tampa; Jodi Pushkin, *Times* staff
Designed by Stacy Rector, Fluid Graphic Design, LLC

Funding for this program was provided through a grant from the Florida Humanities council with funds from the National Endowment for the Humanities. Any views, findings, conclusions or recommendations expressed in this insert do not necessarily represent those of the Florida Humanities Council or the National Endowment for the Humanities.