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Ericka Burroughs: Today is June 30, 1994. I'm interviewing Mr. Alton White about his father's businesses, Cozy Corner and Palm Dinette, that were located on Central Avenue [Tampa]. Let me just begin asking you which business did your dad own first?

Alton White: The first business was the Palm Dinette—

EB: Okay.

AW: —which was a restaurant. It seated about fifty people, and we had the regular type of home-cooked meals: chicken, pork chops, shrimp, fish—

EB: Sounds good. (laughs)

AW: —baked ham, steak. It was about—I guess eight or nine of us in the establishment.

EB: When—what were the dates of those? Can you remember, or about—?

AW: Um—it must have started about 1945, and went up until urban renewal, which had to be 19—oh, I know exactly when it was.

EB: Let me just—

Pause in recording

EB: Okay. What year?

AW: September 20, 1973.

EB: Oh, okay. So it closed September 20, 1973?

AW: Well, it was closed before that, but that's when urban renewal acquired it.

EB: Oh, okay. So it was open basically around the same time that Rogers Dining Room was open.

AW: Yes.

EB: Was that one of your competitors?

AW: But they would eat in our restaurant one day, and we would eat in theirs the next day. Different types of (inaudible).

EB: (laughs) So, was that like a little competition?

AW: Yeah. Well, like I said, there was about nine, ten—nine, eleven restaurants, and we all were family and knew each other and borrowed bread from each other sometime. One person might run out of flour, and they'd send down to Rogers, get flour; they ran out of bread, we'd send them bread. Johnnie Gray, the Greek Stand, the Pepper Pot Grill, all those guys, the Brooklyn Café—we all exchanged. It was like a family; it was one big family.

EB: Yeah, that's—

AW: I was a little kid, but I was down there cooking.

EB: That's what really fascinated me about Central Avenue; that it was really close and it was like a family.

AW: Well, before integration, so everybody on the weekend, everything that was happening was happening on Central Avenue: the dances, standing on the corner to see your friends. You had something new, you couldn't wait to get on the corner of Central and Constant, stand on the corner and let everybody see it.

EB: Was Palm Dinette in the same location?

AW: 1308 Central Avenue. It was the same location for twenty-five, thirty years. And then we enlarged it in 1959, I think, and went from fifty [to] seventy-five seats to probably a hundred.

EB: Oh, okay.

AW: And had the big floodlight in the middle of the floor, and it shined up on this revolving crystal. And—

EB: What—I'm sorry. I was just going to ask you what were the hours of operation?

AW: Well, we usually would open up around nine-thirty, ten o'clock, close up two-thirty or three o'clock after the bars, depending on how many people would come in there. We did a lot of business after the bars closed.

EB: So you mean two-thirty in the morning?

AW: The bars— Yeah.

EB: Oh, really? So you opened up like nine o'clock in the evening?

AW: In the morning.

EB: Nine o'clock in the morning to two-thirty in the next—the following morning?

AW: The next morning. Yeah.

EB: Wow. Okay. And so, was your dad usually there the entire time?

AW: Oh, yeah. He had a cot in the office, and he'd go along and steal time away from his business. Different family members worked in there. So my uncle was—he and my uncle started out as partners—my uncle Chester—so he'd take the first shift, the second shift, and they would work it out.

EB: Is this your uncle that was featured in the (inaudible)?

AW: No, it was another uncle.

EB: Okay, all right. So what days were they open?

AW: Every day of the week.

EB: Seven days a week.

AW: Seven days a week.

EB: That's amazing. And on Sunday, did it also open up at nine o'clock?

AW: Mm-hm. Sometimes it might open at eleven. But it was a seven-day-a-week operation.

EB: So you started breakfast then.

AW: Yeah, sure.

EB: That's interesting. I think that's neat. Did you ever work in the restaurant?

AW: Ever since I was six years old.

EB: (laughs)

AW: Yeah, I've put in some time there.

EB: Do you have any brothers or sisters?

AW: Yes. There were four boys and three girls. Everybody worked.

EB: Everybody worked there.

AW: Everybody worked.

EB: (coughs) I think that's really neat. Rogers—I interviewed Mrs. Harris about Rogers Dining Room. They had similar experiences.

AW: See? Like I said, we were all family. We knew all of them and they knew all of us. I knew all of their children. In fact, we all lived in the neighborhood together for about four or five years or something.

EB: Now, he kept—Palm Dinette was open from 1945 until like around—let's say the early seventies [1970s]. What about Cozy Corner?

AW: Well—I misled you, because we closed the Palm Dinette and made it part of Cozy Corner. That was the renovations in 1959. So Palm Dinette became Cozy Corner, and it was all one operation. And we bought that from the Lang family, who had run Cozy Corner for about ten years while we were in business at Palm Dinette. And then my dad acquired them.

EB: Oh, okay. Right. Now in this photograph that you saw—at that time, your dad just owned Palm Dinette, right? [EB and AW looking through photographs]

AW: Mm—yes.

EB: Or did he own both? Okay.

AW: During that time—it was right close. It was either right after or right before, because Palm Dinette's still in the background. You see, the Palm Dinette was right there, and Cozy Corner is right here.

EB: Right. So these renovations that you did, what did it do? Did it knock out—

AW: What we did, we dunked a hole in the Palm Dinette and went right straight through that, and used a lot of that for storage room. There were rooming houses upstairs; we rented out the rooming houses. Chico put that front cube on. Interviewed—?

EB: Yeah. Right. We're gonna interview them and their uncle. So there was no—

AW: You know what? I think this happened—this picture was in 1963.

EB: Okay. I'll put a date on that.

AW: Yeah, this is 1963. And the renovation took place in fifty-nine [1959]. So we did own it then.

EB: Okay.

AW: Yes.

EB: So why did you have the two signs?

AW: The two what?

EB: The two signs. It looks like there's two different businesses.

AW: When we bought Cozy Corner, the family-type restaurants were going out, and this is probably the first fast food-type of operation.

EB: Oh! So Cozy Corner was—

AW: So Cozy Corner became the fast food. There wasn't but six stools in there at the counter. It really was not encouraging to sit down and eat.

EB: Exactly, takeout.

AW: It was takeout. And so it went from—Central Avenue was changing. It was not getting the family traffic that it used to get. You know, like in sixty-three [1963]. Well, certain people had started going to different places and moving on different sides of town. At one time all the blacks were in Belmont Heights or Jackson Heights, Sulphur Springs or Port Tampa. So there was no very diversified place where you could go eat. There was no McDonald's or Burger King. But the family situation had kind of changed, started changing. So we went to more of a fast food operation.

EB: Okay, I understand. And so after you changed—after your father acquired Cozy Corner, the Palm Dinette basically no longer existed. I mean, you didn't have it listed separately as another business, like in the city directory. There was no—

AW: No. Closed it down.

EB: Only as Cozy Corner. Now, that remained a fast food restaurant?

AW: What?

EB: Cozy Corner. No, it was—well, you said—

AW: The fast food and then—yeah, fast food.

EB: But then you also could sit people, because you also had a dining—

AW: Only six stools. See, we closed the dining room, and made it like a storage room for Cozy Corner.

EB: Oh, okay. (coughs) Excuse me, I'm just getting over a cold. (coughs) So, Cozy Corner actually remained there until like around seventy—

AW: Seventy-three [1973]. September (inaudible).

EB: Okay. So Palm Dinette seated about fifty people.

AW: Yeah.

EB: And then when you went to Cozy Corner—

AW: He enlarged—

EB: —it became a takeout restaurant.

AW: Well, yeah.

EB: Okay. What did Cozy Corner sell?

AW: Chicken and yellow rice—

EB: That sounds good.

AW: —hot dogs, and chicken sandwiches.

EB: That's interesting. And the hours of operation was still the same?

AW: Well—

EB: So did it no longer serve breakfast?

AW: No, they did not serve breakfast. Same—operation hours were about the same.

EB: Oh, that's neat. How old were you around that time?

AW: In 1963, I was a freshman at Florida A&M [Florida Agricultural & Mechanical University]. I said sixty-three [1963]—yeah, 1963. (inaudible). Nineteen fifty-nine—that picture was taken—wait a minute. My mind is playing tricks on me. I went to college in 1959, and I graduated in 1963. So that picture was taken in 1959.

EB: Okay, let me put that down.

AW: Nineteen fifty-nine.

EB: Okay. That's good that you can help us, because see, the *Florida Sentinel*, I don't believe, had a date for that. So that's helpful. A lot of their pictures they don't have dates for, which is—not good.

AW: That's unreal. That's unreal. That's unheard of.

EB: (coughs) Did you mother also participate in the business?

AW: Yeah, she did. Uh-huh. Everybody worked.

EB: Do you have some newspaper clippings about it?

AW: I had a book, a yearbook—I mean, a football program—somewhere, and it has some of those same pictures. I'm trying to find a date.

EB: So did you play football at Florida A&M for a while, until—?

AW: Yeah. Yeah, I went to—I played the whole while I was there, fifty-nine [1959] to sixty-three [1963].

EB: What school did you graduate from in Tampa?

AW: Middleton High School. I graduated from Middleton in fifty-nine [1959].

EB: Let me ask you some questions about urban renewal. (rustles papers) I was interested in knowing exactly what role you played in urban renewal, and how the businesses were acquired.

AW: In 1968, the federal government gave the city of Tampa a grant. It was named Model Cities. And about six months after it started, I went to work for them as citizens' participation coordinator. Over a two-year period of time, we converted Model Cities to the Metropolitan Development Agency. Under the Metropolitan Development Agency, through the auspices of urban renewal, we acquired and sold a lot of property during that time. So it had to be between sixty-nine [1969] to seventy-three [1973] that that transition

took place. The properties were acquired by urban renewal with two appraisals, generally. Whenever there was a controversy with the property, we got a third appraisal and compared the three appraisals. And nine times out of ten, the third appraisal was like a reviewing appraisal of the first two. And that's how property was acquired.

EB: So you get the—I guess the owner—the best deal possible.

AW: Yeah, exactly. Got the best deal for them.

EB: Okay. Did the Housing Authority own—acquire any of these properties? Tampa Housing Authority?

AW: No. No.

EB: They didn't. So this was all acquired by the federal funds?

AW: Federal—the city—

EB: The city?

AW: Yeah. The city was given the funds through a federal program.

EB: To buy the properties?

AW: To buy the properties. So it was actually the city urban renewal agency, acquired most of the property in Ybor City and—over in Mugge's Alley, that's where that was, where all those houses, shanty houses—

EB: (coughs) Oh, yeah, yeah, yeah!

AW: Mugge's Alley, that's the name of that property. Well, the city acquired all that property, but through the Tampa Housing Authority.

EB: Which property through the Tampa Housing Authority?

AW: The Central Park Village.

EB: Oh, okay.

AW: It was acquired through the Tampa Housing Authority. During that time it was—and always has been—the Tampa Housing Authority was a quasi-governmental agency. It acted in 1937 to acquire shacks, as they were, and provide decent housing. So that's when they—in 19—it had to be in 1957, fifty-eight [1958], that they built those units over there.

EB: Okay. Now— (coughs) so, as I understand it, the city bought the businesses from the people, and the Housing Authority bought the—

AW: The Housing—let's see—urban renewal agency bought the house, which was the city, and the Tampa Housing Authority acquired the properties right immediately adjacent to the businesses.

EB: Okay, okay.

AW: So all the houses basically were bought by the urban renewal agency—I'm sorry, Tampa Housing Authority.

EB: The Housing Authority, and the urban renewal agency—

AW: Acquired all the commercial.

EB: Okay.

AW: And all Central Avenue property.

EB: Okay. And this was over a course of how many years, that they went—?

AW: About two and a half years.

EB: When did they start?

(Phone rings)

AW: They started in—well, they ended in seventy-three [1973], in September, so back out two years or a year and a half.

EB: (coughs) Why did they choose Central Avenue?

AW: It'd become a drug-ridden haven. The businesses were closing left and right. A lot of people were already closed down. The family restaurants had closed down. It was just a bad place to be.

EB: How many businesses do you remember were open when urban renewal started?

AW: It must have been about thirty.

EB: Thirty businesses, as compared to how many?

AW: Maybe a hundred and twenty.

EB: Okay. And where were most of those businesses located?

AW: Between Cass [Street] and Scott Street. It was a heavy concentration.

EB: The highway [Interstate 275]—was the highway already built at that time?

AW: No. That all became during—about the same time of urban renewal.

EB: Okay. And so, they chose Central—when did they choose Central Avenue?

AW: To what? To be bought? Like I said, it must have been 1977 or 1978.

EB: That's when they chose—that's when they said, "Let's take Central Avenue"?

AW: Yeah.

EB: Well, when did they do the plans for the freeway? (coughs)

AW: It had to be before—it was before that, because the freeway was before urban renewal.

EB: So they basically had already planned to, I guess, to kind of—

AW: No, they blocked off—they'd blocked off that neighborhood. I think that the interstate system hurt the businesses down there, because it kind of blocked them off.

EB: Right, right. Well, what I'm saying is that the city had already planned—or whoever was in charge of the freeways, they had already planned to kind of interrupt Central Avenue with the freeway. That was already planned prior—

AW: They called themselves not interrupting it, by putting it a block away, but what it did—it kind of made the traffic that generally would have gone through Central Avenue to go to Seventh Avenue and other places, would have (inaudible) down Central Avenue. So a lot of people would have bought stuff while they were going. Now they could go up on the freeway, and didn't have to go there. It was the Expressway Authority that bought—to put the expressway there.

EB: Okay. So they actually—

AW: You're dealing with three different governmental interests. You're dealing with urban renewal, Tampa Housing Authority, and the highway—the Expressway Authority.

EB: Okay, all right. That makes sense. There's—this is a question that the person, like I said, who's concentrating on urban renewal—her name is Ginger Baber, and she couldn't make it today. But this is a question that she had wanted me to ask you. She wanted to know the role that the Housing Authority played in urban renewal. You told me that was acquiring the houses that were in Central Park Village.

AW: Mm-hm.

EB: What properties did the Housing Authority own?

AW: What did it own before that?

EB: Mm-hm.

AW: None.

EB: So they didn't own any. Okay. Were they giving away any property or anything like that?

AW: Mm-nn [no].

EB: She seemed to have found some records indicating that they—that the Housing Authority had property that changed hands from them to private owners. Do you know anything about that?

AW: Mmm.

EB: Okay.

AW: Only one piece that I took out of urban renewal, and I gave it to—sold it to the Presbyterian people that were down here on North Boulevard. And they eventually sold and went out of the area.

EB: Okay. So the Housing Authority could take properties and sell it to somebody else?

AW: Yeah. Oh, yeah. They have eminent domain.

EB: Okay. Um—let's see. What was the Metropolitan Development Agency?

AW: It was a combination of all federal programs run by the city.

EB: And what did they do? What was their role in urban renewal?

AW: To beautify and correct the ills of the community. It was an experimental program to make a 10 percent population of the city a model city. They just wanted to renovate the homes in their particular target area, they just wanted to put in drainage, sewer. Protection of the police within experimental programs was to be initiated like a (inaudible) situation. They were supposed to do it in that area. So what happened was the school system received benefits from the Metropolitan Development Agency. Every agency in the community got some money from Metropolitan Development Agency to implement programs within that ten percent population. They had health care, dental care; that's how

the Twenty-Second and Twenty-Sixth situation with the lead (inaudible) was—that's how it first got started.

EB: (coughs) So it received funding from the development agency to begin?

AW: Yeah, to begin that. Yeah.

EB: Oh, okay. So what were some of the other benefactors?

AW: The police department's first helicopter was bought—

EB: Oh, okay.

AW: —(inaudible). Nature's Classroom, through the school system. The community service offices through the school. Early childhood programs. All of them were funded initially with Model Cities—Metropolitan Development.

EB: Oh, okay. That's interesting. So, let me just take you back to Central Avenue. When would you say Central Avenue kind of—sort of like fell into its demise?

AW: Early seventies [1970s]. Early seventies [1970s].

EB: And what were the—

AW: In sixty-three [1963] they had a skirmish down there—

EB: (coughs) Yeah, right.

AW: The riots took place. And I guess it started in sixty-three [1963], and eventually went up to the seventies [1970s], into the early seventies [1970s].

EB: And so your dad kind of like—just hang in there with his—with his business—

AW: Yeah, he was just holding on to his business. It was the only way he knew how to make a living. And he and some other people, before the property was bought—when it was bought, he moved to West Tampa, and set up a Cozy Corner on Central—I mean, on Main Street.

EB: Is the business still open?

AW: No.

EB: Oh, okay.

AW: It closed about four years ago.

EB: Okay. It seemed like somebody told me that there was a business that was surviving—that was in West Tampa. I guess that was it.

AW: It was, mm-hm.

EB: But it's not open anymore. So what would you say was the reasons for Central Avenue kind of breaking up?

AW: Well—drugs.

EB: So urban renewal didn't play a part in it?

AW: Well, I don't think urban renewal played—urban renewal helped it, because there were some dilapidated houses in Mugge's Alley. So it upgraded the lifestyle of the people, because—in respect of what you think about Central Park Village and the Housing Authority, I think it was a lot better than Mugge's Alley was. So I don't think—I think that the interstate system itself didn't help the situation, because like I said, the flow of traffic didn't have to come down Central Avenue.

EB: Right. What did your father do before he operated his businesses?

AW: He came here and opened a business in 1944. He was a sailor—he had been a sailor.

EB: And where was he originally born?

AW: Alapaha, Georgia.

EB: Okay. And then he came to Tampa and opened his own business. That's interesting. What are some of the other businesses that you remember growing up?

AW: On Central Avenue?

EB: Mm-hm.

AW: The Cotton Club. The Savoy Club. The Parlor. Lewis Pawn Shop. The Peppermint Lounge. Johnnie Gray's. Rodan Shoe Store. Walker Grocery Store. El Chico. The 400 Club. The (inaudible) Restaurant. MacArthur Studio. Mr. Lilly's Barbershop. Slim's Barbershop. (inaudible) Company.

EB: That's interesting. All of these were owned by black people?

AW: Yeah, most of them. Ninety percent of them. The Greek Stand was not; the Savoy Club was not. And Rodan Shoe Store was not. But Charlie's Market—most of them.

EB: We were hoping to find out what happened to some of the pictures that MacArthur Studio may have had, or something.

AW: Well, that would be a wealth of information.

EB: Yeah. Do you know?

AW: I don't know. I'll tell you who might know. Let me give you a couple of numbers.

EB: Okay.

AW: Goosby Jones.

EB: Who's that?

AW: Goosby Jones. G-o-o-s-b-y, 888-771.

EB: 888-771.

AW: 71.

EB: Okay, I got it. Three numbers. 888—

AW: Seven, seven, seven, one.

EB: Okay. Goosby Jones, right?

AW: Mm-hm. Have you talked to Mr. Dupree?

EB: (coughs) Mm-hm. We've got Mr. Dupree—Dupree donated a collection to USF Special Collections Department, in the library, and in it was some programs that he had produced and stuff. But he didn't have too many pictures, old pictures.

AW: He didn't?

EB: Goosby Jones is a woman—?

AW: A man.

EB: Okay.

AW: Just ask him general information about Central Avenue. And he might have some old pictures that he could help you. I'm trying to think of—at MacArthur Studio. I know he used be taking pictures every time you turned around; that's what made me think of him. Mrs. Shoeman needs to be contacted.

EB: And her husband, you said, was George—?

AW: George Shoeman, yeah.

EB: Now, Henry Shoeman was his brother, right?

AW: Huh? Yeah.

EB: And what did George—

AW: Shoeman's Restaurant. (inaudible) 254-3609. Nancy Shoeman. You can tell her I gave it to you.

EB: Okay. Thank you.

(electronic device beeps)

AW: Yes?

Pause in recording

EB: Thank you. And you said you believed your mother might have some pictures of Cozy Corner, right?

AW: Yeah.

EB: So that'd be great, because what we plan to do is—like I said, it's an outdoor exhibit, and so we would like to mount some pictures of the restaurant—you know, from the outside. And if we could get some pictures of it on the inside, that'd be great.

AW: Okay.

EB: Let me ask you this. Since Cozy Corner and Palm Dinette kind of combined in the fifties [1950s], do you think it would be appropriate to do an exhibit with both? You know, just do one exhibit with both of the restaurants on it.

AW: Mm-hm. As long as you show the continuity, because people don't know the continuity. So you really want to put— But it's on that picture, isn't it?

EB: Mm-hm.

AW: It would—that would beautifully—it showed the connection, because it went through—

EB: That's what I'm thinking. Maybe we could do something like that; we can work it out. The girl that we have that's working on the displays and the graphics and stuff is wonderful. She's great—she's very innovative and does a lot—

AW: Good. I'd be willing to help her, you know.

EB: Oh, good! I hope—hopefully you'll like it. This has been something that I've been working on for a year—

AW: It's amazing that y'all are talking about doing something.

EB: We've been looking for—

AW: I mean, I've mentioned that three or four times, that somebody'd be—

EB: Yes! Somebody made one. A lot of people—

AW: It was our history, and it's lost because—unless—and see, one thing should happen. You know what y'all ought to do? Y'all ought to run an ad in the *Florida Sentinel*—

EB: We will.

AW: —for about five weeks.

EB: We will.

AW: “If you have any pictures and anything pertaining to Central Avenue, please bring it to—or mail it to—such and such address.” And then you'd be surprised at— “Your pictures will be returned in good shape and that kind of stuff.”

EB: Yeah, I'll suggest that.

AW: That would be great.

EB: Yeah, and you know, we could probably even mention the businesses that we're looking for, especially—like in particular—

AW: Y'all might—it might be something that y'all remember. And so you might want any of them.

EB: That's right. Right. And then I was saying—we would ask for all pictures in general —

AW: All pictures, yeah.

EB: —but then I'm saying, if you definitely have some of those, please.

AW: Yeah. Right, right.

EB: Cause I think—right now—and what I'll be—

Pause in recording

(phone rings)

EB: Okay—

Pause in recording

EB: Who were some of the famous people that visited your restaurant?

AW: Well, during that time, you know, before integration. So any black entertainment was in the area. Jack de Rosa, he came. Bobby Blue Bland during that time. James Brown. The Flames. Etta James. Charles Brown. Ray Charles cut his first record in my dad's restaurant, in the Palm Dinette.

EB: You're kidding!

AW: Yeah. It was in the back. I forgot—Goosby can probably give you some information on that. But all the ballplayers that used to come, they couldn't stay—they stayed in Rogers—

EB: Hotel.

AW: Hotel. And then they eat at our place. All the white ballplayers come down and dropped them off on the bus, and they have to stay with us and eat with us every day. Roy Campanella, Jackie Robinson, Don Newcombe, Carl Long, Jim Gilliam, Minnie Miñoso, Larry Doby—we knew them all.

EB: It's a shame that the fire destroyed those pictures that you—

AW: We had lots of them, lots of them. It really was.

EB: Yeah.

AW: Probably a lot of money, too.

EB: (laughs) Well, we're hoping that a lot of young people who will come to our program will appreciate Central Avenue for what it was.

AW: I'm excited about it, because I think—

EB: Oh, yeah.

AW: I would love to see—I would love to work with you. I think it's something that should be done—should have been done a long time ago.

EB: Yeah, it should have been. Well, we're looking forward to it. We're really excited about it. We want to start building our exhibits as soon as possible, because they take a long time to build. (coughs) But we need to get information so we can do it right, you know.

AW: Romeo Cole, Junior, in the police department—his dad probably would have some more pictures of Central Avenue. He walked the beat down here for years.

EB: Oh, what was his name?

AW: Romeo Cole. I just thought of him.

EB: Cause that's another thing, we were trying to get some black police officers.

AW: Tampa Police Department. Well, he's not with Tampa Police right now. He's with—let me see if I can get that number for you.

(Sound of phone being dialed)

Pause in recording

AW: And the Blue Room was 1310, I think.

EB: So you were located—

AW: Yeah, see here—

EB: You were located right next door to Watts Sanderson's Blue Room.

AW: Yeah.

EB: Interesting.

AW: 1308, and then 1310 was Watts Sanderson.

EB: Well, cool. So that picture that we're going to use there, the Palm Dinette will be on there.

AW: I'm trying to see if—

EB: Do you know what year that was?

AW: Mm-nn [no]. I know what it was, though. It was the Tilt of the Maroon and Gold, because he had his BCC—Bethune Cookman [University] played Morris Brown [College].

EB: Oh, okay. What is that called? Tiltman—

AW: Tilt—T-i-l-t—Maroon—

EB: Tilt Maroon—

AW: —and Gold.

EB: —and Gold. And this was what type of celebration?

AW: That was a football game played every year. And this was the parade.

EB: A football game between Florida A&M—

AW: No, it was Bethune Cookman College and whomever they selected to play against.

EB: Oh, okay.

AW: Damn, I'm trying to think— It's amazing, I remember standing out front as a little boy—

EB: (laughs)

AW: —trying to see all the parade.

EB: Right, they came right past your door. That's interesting. Well, you've been very helpful. I appreciate your time. And, you know, we'll definitely be in touch. So mark it on your calendar, I think it's October twenty-second, what we're shooting for.

AW: See, this is the Cotton Club right here. And next door was (inaudible) Cab—Rogers Dining Room was right next to it. The Cotton Club, Rogers Dining Room, then the cab company, then Cozy Corner, Palm Dinette, and Watts Sanderson. (inaudible)

EB: (laughs)

AW: I could have a ball going through that darkroom.

EB: (laughs) Well, that's just a sample of the pictures that we have. We have so many. And we have a darkroom full right now that we're developing. (to someone else) Hi.

AW: Hey, Rick. Yeah, that's amazing that you've got those pictures there.

EB: I'm so glad you're glad to identify that one, forty-four, because there were some people wasn't sure that that was Mr. White or not.

AW: Mm-hm. Yep. God, this (inaudible)—I saw him in the day.

EB: You did?

AW: Mm-hm.

EB: And you weren't—you're not sure who owned Forty Minute Cleaners, right?

AW: No. (to someone else) Hey, how you doing? (to EB) I can't remember.

Pause in recording

EB: This has been Ericka Burroughs interviewing Mr. Alton White about Central Avenue. The date is June 30, 1994.

end of interview