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***Ybor City: The Making of a Landmark Town* by Frank Trebín Lastra**

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from the text. For example, Narváez's expedition was not, as the book's subtitle suggests, the "first crossing of North America," and comparisons to Lewis and Clark are both misplaced and often lead to mischaracterizations of both journeys. Perhaps just as importantly, the volume's rhetoric implicitly but unmistakably draws what seem to be unnecessary parallels to today's current conflict in Iraq. Discussions of "quagmires" (5) and "peoples waiting to be 'liberated'" (4) gloss over the nature of the expedition and the more complex Spanish outlook on the world and Native peoples.

Academics will likely be disappointed by the sparseness of citations in the volume. This is more than academic quibbling. Schneider certainly provides citations for all of his quotations, but one of his great achievements is to piece together a wide range of sources and to sift through conflicting evidence. For example, in several places Schneider's infers "further details about the expedition . . . from the many other, better-documented Spanish intrusions into the region during the same period" (2). Too often, Schneider provides little insight into how he arrived at his conclusions. In addition, Schneider's selected use of ethnohistorical evidence leads him to see a "myriad [of] mysterious inconsistencies" (248) in the behavior of Native Americans. For example, Schneider sees a contradiction in the Mariame Indians' plucking of the facial hair of their Spanish captives before befriending them. A quick glance at the literature on captives and adoption rituals in the American Southeast and Southwest would clear up any uncertainty about whether this was designed to be "torture."

Schneider is the first writer to bring this tumultuous story to the general public. Academics have long explored the topic, with contentious debates over the precise paths taken by the conquistadors-turned-refugees, the nature of the Indian societies they confronted, and the validity of the sparse written sources that retell the tale. This volume is largely free of these squabbles, and instead offers a rather consensual view of these issues. The result is a remarkably engaging, well-written, evenhanded, and often sophisticated narrative.

Despite its academic shortcomings, *Brutal Journey* deserves a wide readership. It successfully augments the historical record with materials from a variety of disciplines, most notably from archaeology, in a rather seamless and engaging manner. The result is a work of nonfiction that proves the truism that sometimes truth is stranger than fiction.

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Ybor City: The Making of a Landmark Town. By Frank Trebín Lastra. (Tampa: University of Tampa Press, 2006. xix, 466 pp. Acknowledgments, editor's preface, foreword, introduction, photographs, illustrations, afterword, tables and exhibits, notes, bibliography, index, about the author. \$39.95 cloth, \$29.95 paper).

Today, little remains of historic Ybor City, except for aging buildings and fading memories. And these remains do not speak for themselves. They require a historical context to explain their meaning and significance. To Frank T. Lastra's credit, he places his own experiences and those of friends and family in the context of the much larger history that he constructs in *Ybor City: The Making of a Landmark Town*.

Drawing heavily on the work of previous writers, Lastra adds his own perspective, giving his book a personal touch. In the extensive footnotes, for example, he frequently cites "Frank T. Lastra's personal memory" or "Author's personal observations." His own background undoubtedly explains the book's decidedly Spanish flavor. A product of Ybor City, Lastra is the son of a Spanish father from Galicia and a Sicilian mother. Born in 1922, Frank Lastra experienced both the highs of the 1920s and the lows of the Depression years before leaving to serve in World War II and then earn a degree in engineering from Georgia Tech. In the 1960s, he returned to Tampa, where he became active in Ybor City organizations and began writing about his birthplace. This book is the culmination of those efforts.

While noting the contributions of many ethnic groups, including Romanian Jews and Germans, as well as the more numerous immigrants from Cuba and Italy, Lastra stresses Spanish influences in the creation of Ybor City and its culture. From the lingua franca to the first cigar-factory owners, the roots of the community lay in Peninsular Spain, but they were also deeply entangled in Cuba, the birthplace of the single-largest group of immigrants to Tampa.

Lastra describes a qualitative difference between Spaniards and other immigrants. "The attitudes of workers and residents alike in [Ybor City's] formative years were strongly rooted in firm, positive underpinnings of Peninsular Spanish mores," he writes in the introduction. "A solid sense of propriety, correct manners, law and order, and the ethic of hard work were hallmarks of the time. . . . These Spanish values that I speak of were the ones we learned at home" (xviii). In contrast, Cubans in Tampa initially focused on winning the island's independence from Spain, and according to Lastra, they "found themselves in a situation unsuited to raising families, pursuing education, or setting down roots. This impeded the early growth of new Cuban families in Ybor City, and the concomitant affirmation of schools, churches, and other family oriented cultural institutions" (103). Such judgments reflect common ethnic stereotypes, especially among local residents of Spanish and Italian heritage, but Cubans undoubtedly saw things differently. Their views remain largely unrecorded, except perhaps in the novels of José Yglesias.

Lastra's recounting of the history of Ybor City from its founding to World War II covers familiar ground, but he enlivens the story with his own memories and details of his family's history. In addition, he brings the past alive through the use of hundreds of photographs, some never before published.

The book's most original contribution is its coverage of the years since World War II. Lastra devotes fully half of his text to the little-known years of Ybor City's

steady economic decline and physical destruction under the federal “urban renewal” programs that bulldozed decaying structures in the 1960s but failed to fulfill promises to redevelop the community. Lastra traces in great detail the litany of broken government promises and the unrealized dreams of local Latins who championed a variety of proposals to revitalize the former Latin enclave after the collapse of the handmade cigar business and the relocation of local Latins to other areas.

Amidst this saga of political and economic failures since the 1950s, Lastra also documents the vitality of Ybor City institutions and the people behind them. Despite various obstacles, surviving institutions include most of the social clubs, the Columbia Restaurant, the Ybor City Chamber of Commerce, the Spanish Lyric Theater and *La Gaceta*, the trilingual newspaper run by the Manteiga family since 1922. New organizations, such as the Barrio Latino Commission and the Ybor City Museum Society, also have emerged as part of the drive to preserve what remains of historic Ybor City.

Ybor City: The Making of a Landmark Town should appeal to both longtime residents familiar with local history and newcomers who want to find out what made Ybor City so special. The book’s features include not only its many illustrations, but also a very useful index and numerous appendices containing data on the cigar industry, lists of businesses, and the names of leaders of social clubs and other community organizations since their founding. The volume is a tribute to Frank T. Lastra’s commitment to relating the history of Ybor City as he knew it.

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Sunshine in the Dark: Florida in the Movies. By Susan J. Fernandez and Robert P. Ingalls. (Gainesville: University Press of Florida, 2006. xv, 283 pp. Acknowledgments, introduction, illustrations and color plates, epilogue, appendix, notes, bibliography, index. \$34.95 cloth).

With *Sunshine in the Dark: Florida in the Movies*, Sarah J. Fernandez and Robert P. Ingalls have written a guide for watching any film about Florida. Pretty much every movie about Florida is here, regardless of genre or quality. The authors cover critically acclaimed Florida films like *Scarface*, *Cocoon*, and *Key Largo*, but they also devote plenty of time to *Ace Ventura: Pet Detective*, *Nightmare Beach*, and *Clambake*. And they write about movies long consigned to the back racks at the video store—how many of us have actually seen *Juke Girl?* *Sixteen Fathoms Deep?* *Big Trouble?* *Curdled?* Fernandez and Ingalls have watched them all.

Divided into three parts—settings, plots, and characters—*Sunshine in the Dark* groups films by theme in eleven chapters with titles such as “Re-Creation: