

Citing 'corruption,' Opa-locka Mayor Matthew Pigatt resigns



'Clifford the Big Red Dog' is a throwback with a big, sweet heart



# Miami Herald

## MIAMI



PHOTOS BY SAM NAVARRO Special for the Miami Herald

## SALUTING VETERANS

Alessandra Laricchia, a manager at Camillus House, speaks during an event to honor veterans — such as Abraham Graibe, left, and Isiah Bobby Woodside — at Camillus House in Miami on Wednesday. Today is Veterans Day. **What is open and closed today, 3A**



## THE VIRUS CRISIS

# Facilities are caught in vaccine 'crossfire' between Tallahassee and D.C.

■ Potentially conflicting rules from Florida and Washington on requiring workers to be vaccinated against COVID-19 have put healthcare companies in the state in a tough spot.

BY KIRBY WILSON  
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Herald/Times Tallahassee Bureau

**TALLAHASSEE**  
If Gov. Ron DeSantis and President Joe Biden each gets their way, Florida hospitals and nursing homes will be penalized no matter what they do.  
Next week, lawmakers in Tallahassee will take up legislation that is backed by DeSantis and would restrict a business' ability to mandate COVID-19 vaccines for its employees. Under the proposed bills, every time a small business fires an employee for being unvaccinated without first providing a number of vaccination exemptions, the business would be subject to a \$10,000 fine. For businesses of 100 or more employees, the fine would be \$50,000 per violation.  
Meanwhile, the federal government is poised to require hundreds of those same businesses to mandate vaccination for employees in a way that conflicts with the Florida legislation. A rule issued last week by the federal government requires Medicare- and Medicaid-certified facilities to mandate vaccination for workers. Employees at hospitals, nursing homes, hospices and other healthcare companies regulated by the federal government are to get their first vaccine doses by Dec. 6. They are to become fully vaccinated by Jan. 4, according to the rule.  
If a facility refuses to require vaccination, it could risk losing Medicare or Medicaid funding — crucial lifelines for any healthcare company.

SEE VACCINES, 2A

## FORT LAUDERDALE

# 'The history of our country.' Exhibition explores slavery's link to U.S. economy

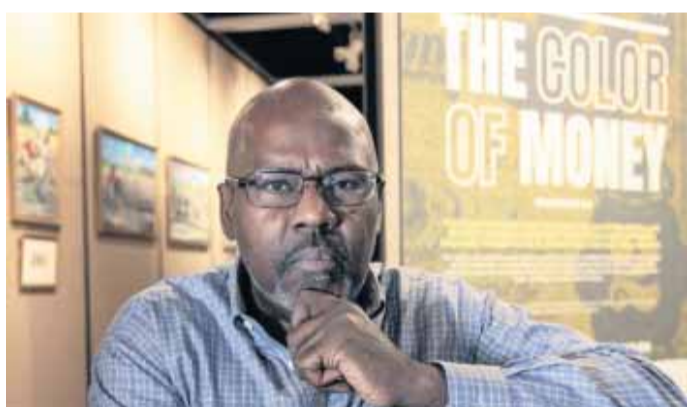
■ John Jones paints images of enslaved people originally depicted on Confederate currency. About 40 of these paintings are on display at the African-American Research Library and Cultural Center.

BY C. ISAIAH SMALLS II  
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A painting of the Roman goddess Moneta hangs on the wall of the African-American Research Library and Cultural Center in Fort Lauderdale. The image shows the fair-skinned woman holding a cotton stalk with one hand and a sack nearly overflowing with gold coins in the other

as enslaved people pick cotton in the background. Originally depicted on Georgia's \$5 bill in the 19th century, the scene is one of the favorites of artist John Jones, who recreated it some years ago.  
"It shows just how important the cotton was to the economic development of the

SEE ART, 14A



CARL JUSTE cjuste@miamiherald.com

Dwayne Rayner, executive director of Partners in Racial Justice, is photographed at John Jones' exhibition.

## POLITICS

# Looking for votes in senior centers, Miami Beach campaigns hire the 'queen maker'

■ Liliana Martinez uses connections with senior voters in Miami Beach to help political campaigns. Her critics say her methods are unethical.

BY MARTIN VASSOLO  
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She has been described as a "mercenary." A "queen maker." A political operative with the influence to sway elderly, Hispanic voters to support her candidates and causes.

And in Miami Beach's low-turnout elections, just about everyone seems to have paid for Liliana Martinez's services.

This year alone, Martinez has worked on at least eight campaigns in the



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Campaign worker Liliana Martinez snaps a photo with Miami Beach Mayor Dan Gelber at his reelection party at the Betsy Hotel in Miami Beach on Nov. 2.

city's fall elections, receiving more than \$50,000 to court elderly

voters in senior buildings with raffles and food

SEE MARTINEZ, 2A

## WISCONSIN

# Teen breaks down during divisive trial and says: 'I defended myself'

■ Kyle Rittenhouse, 18, fatally shot two people during the mayhem consuming Kenosha, Wisconsin, after a police shooting in August 2020.

BY MARK BERMAN AND MARK GUARINO  
The Washington Post

Kyle Rittenhouse, the teenager who fatally shot two people last year during unrest in Kenosha, Wisconsin, offered his first extended public defense in the bitterly divisive case on Wednesday, at one point breaking down on the witness stand.

Rittenhouse's sometimes emotional testimony punctuated a dramatic day, which also included heated moments from Judge Bruce Schroeder,

who repeatedly castigated the prosecutor for running afoul of his rulings. The trial is in its home stretch, and the days of testimony so far have appeared to tilt in Rittenhouse's favor.  
Rittenhouse, 18, is charged with homicide and attempted homicide for shooting three people, killing two of them, during the mayhem consuming Kenosha after a police shooting in August 2020. He has pleaded not guilty.

Testifying in a courtroom just blocks from where he opened fire, Rittenhouse choked with

emotion and struggled to speak when he started describing the first fatal confrontation, prompting Schroeder to stop the testimony and give Rittenhouse a break.

When he resumed, Rittenhouse said the shootings left him in shock and that he only opened fire to protect himself.

"I didn't do anything wrong," said Rittenhouse, who was 17 at the time of the shootings. "I defended myself."

The shootings became a nationwide flash point, with the teenager praised as a hero by many on the far right and pilloried as a

SEE TRIAL, 14A

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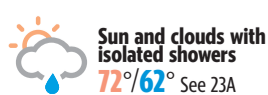
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FROM PAGE 1A

# ART

South,” Jones recalled, “because she’s got the money and we’re doing the working.”

The painting is part of a new exhibition entitled “Confederate Currency: The Color of Money,” now on display in the library at 2650 Sistrunk Blvd. Featuring 40 of Jones’ 300 pieces, the collection — on display through Jan. 8 — illustrates the role of American slavery as the foundation for the world’s most powerful economy.

More than that, the works hopefully will spark a conversation about equity, says Dwayne Rayner, the executive director of Partners in Racial Justice, which partnered with the library to bring the exhibit to Fort Lauderdale.

Visitors should leave with “a desire to learn more about what things are out there that haven’t been shared about our history and use that as a platform and foundation to think about what we could do today differently,” explained Rayner.

Born and raised in Fort Lauderdale, Rayner recalled his ninth-grade history lessons on slavery as incomplete. One of his textbooks featured an image of “happy enslaved people in the fields with the white person looking over them” that will forever be etched in his memory. “That’s what a whole generation of people grow up viewing as the history of slavery in this country,” Rayner said. “It’s definitely a miseducation.”

Similarly, Jones did not learn about Confederate currency in school. It wasn’t until a customer asked Jones, who worked at a print shop in his native South Carolina in the 1990s, to enlarge a Confederate bill that the artist found his muse. The very sight of enslaved people, many of whom flashed toothy grins, on the banknotes drove him to dig for



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A sample of John Jones’ artwork at an exhibition entitled ‘Confederate Currency: The Color of Money’ at the African-American Research Library and Cultural Center, 2650 Sistrunk Blvd., Fort Lauderdale.

additional pictures of Southern states’ money. He would find more than 300 bills with similar imagery. Jones knew he had to show the world.

“What I try to do with these paintings is give the African Americans on these notes a sense of dignity because these images were put on this money as propaganda,” Jones said.

He added: “The South keeps proclaiming the Civil War was not fought over slavery but states’ rights. Well, the only rights I see is the right for them to keep and own slaves: It was obvious that was important to them because, after all, it was on their money.”

Jones’ work has since traveled throughout the country, even briefly being displayed in the Broward County Main Library in 2004. What makes this exhibition a bit different, however, is the curation.

“It’s a multilayered experience,” said Makiba Foster, the library’s regional manager.

Cotton and tobacco plants line the floor. A video that includes explanations of Jones’ paintings, news clips about the significance of Confederate images and audio from an interview with a former enslaved person are featured. That, coupled with the visual representation of cash crops and the written descriptions of enslaved people’s experience, impresses upon visitors the horrors of bondage.

“We just really wanted to put you in that space if you had to [pick cotton] all day long, would you be actually smiling and would you want to do that for the rest of your natural life,” Foster said.

To accompany the exhibit, Partners in Racial Justice will also host events to encourage the conversations that Rayner hopes to ignite. These virtual events include seminars aimed at increasing entrepreneurship among Black youth and weekly discussions about how to create a more equitable society.

“This is the moment for this dialogue,” said David Hoffman, who sits on the Partners in Racial Justice board. “More and more people want to know the truth.”

How long this moment will last is unclear. At a time when George Floyd’s murder opened the eyes of many to the plight of Black Americans, the exhibition reminds visitors about the importance of resiliency. And as the teaching of race and slavery’s lasting effects increasingly become a political flash point, Foster believes the paintings can unify.

Jones’ work shows “a depiction of Black people but in some instances, it’s not only [Black] history,” Foster said. “It’s the history of our country.”

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FROM PAGE 1A

# TRIAL

villain by social-justice activists. The narratives have played out in court, with prosecutors painting Rittenhouse as a violent aggressor, while his attorneys say the teen was defending himself while under attack.

Rittenhouse testified to his mind-set, saying he felt under attack the night of Aug. 25, 2020, when he shot and killed Joseph Rosenbaum, 36, and Anthony Huber, 26. He also wounded Gaige Grosskreutz, then 26.

Rittenhouse recalled feeling “cornered,” saying Rosenbaum and Huber pursued him and grabbed his gun, prompting him to open fire. Rittenhouse then shot Grosskreutz, he said, when that man lunged forward while pointing a gun at him.

“I didn’t want to have to kill anybody that night,” Rittenhouse said.

Rittenhouse traveled to Kenosha from his home in Antioch, Ill., about 20 miles away, heading into a city rocked by demonstrations and rioting after a white police officer shot Jacob Blake, a 29-year-old Black man. Blake survived. Rittenhouse was among many armed people who went to Kenosha in response to footage of property destruction.

His trial has been dominated by footage and still images, some of them graphic, from the night Rittenhouse shot the three men.

On Wednesday, the proceedings were repeatedly overtaken by acrimony in the courtroom. Schroeder admonished prosecutor Thomas Binger several times, loudly and sharply rebuking the attorney. Schroeder has come under public scrutiny for some of his decisions, including for his move to prohibit calling the men who were shot “victims.”

At one point on Wednesday, he grew angry with Binger for questioning Rittenhouse about not speaking publicly on the shootings until his testimony, saying he was impugning Rittenhouse’s right to remain silent. In another heated moment, Schroeder reprimanded Binger for what he viewed as the prosecutor’s attempt to discuss a matter that the judge had prohibited twice, including earlier the same day.

Rittenhouse’s defense attorneys said

they would move to have a mistrial declared because of the prosecution’s perceived overreaches, though Schroeder didn’t make a decision on that suggestion.

Tom Grieve, a Milwaukee-based defense attorney, said it was unusual for the defense to seek a mistrial if it appears to be winning a case — and this case, he said, appears to be going Rittenhouse’s way.

“I thought it would be better to be the defense. I didn’t think it would be this much better to be the defense,” Grieve said of the case.

He pointed to previous testimony from Richie McGinness, a videographer for the conservative Daily Caller, who was close by when Rittenhouse shot Rosenbaum. McGinness testified that Rosenbaum had chased Rittenhouse and went for his gun.

“I don’t want to say that’s as bad as you can get for the prosecutor, but that’s about as bad as you can get,” Grieve said.

Rittenhouse’s testimony on Wednesday was the first time he spoke at length in public about what happened. He has discussed some elements of the case before, telling The Washington Post in an interview last year that he did not regret having a gun that night, saying: “I feel I had to protect myself. I would have died that night if I didn’t.”

On Wednesday in court, Rittenhouse described feeling as though Rosenbaum was “coming at me” and had “his hand on the barrel of my gun.” At that point, Rittenhouse said, he opened fire.

Rittenhouse testified that after shooting Rosenbaum, he fled toward police. He said he recalled hearing people shouting, “Get him, kill him,” and recounted running toward police seeking safety.

Other people began pursuing Rittenhouse after the first shooting. Huber swung a skateboard at him. The teenager shot Huber in the chest, killing him.

Grosskreutz was also following Rittenhouse, and as he approached with his gun drawn, Rittenhouse fired a shot into his right arm, pulverizing his biceps.

Rittenhouse said he fired at Grosskreutz when the other man lunged forward “with his pistol pointed directly at my head.”



SEAN KRAJACIC Pool via Getty Images/TNS  
Kyle Rittenhouse breaks down in court on Wednesday.

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