



**CITY OF POMPANO BEACH
ADVISORY BOARD / COMMITTEE
APPLICATION**

City Clerk's Office Phone: 954-786-4611 Fax: 954-786-4095
Post Office Drawer 1300, Pompano Beach, FL 33061
www.pompanobeachfl.gov

Mr. ___ Mrs. ___ Ms. X Miss ___ Name: Kelly ANN Maguire
(Optional)

Residence Information:

Home Address: 2020 NE 51st Apt 211
City/State/Zip: Ft Lauderdale FL 33308
Home Phone: 954-531-9118 Cell Phone: _____
Email: Kellyannmaguire08@gmail.com Fax: _____

Business Information:

Employer/Business Name: Dr. Dorothy Porter Wesley Archives
Current Position / Occupation: Education Director
Business Address: Located in Palm Aire
City/State/Zip: Pompano Beach, FL 33069
Business Phone: _____ Fax: _____ Email: _____

Are you a U.S. Citizen? Yes ✓ No ___

Are you a resident of Pompano Beach? Yes ___ No ✓ Reside in District: 1 ___ 2 ___ 3 ___ 4 ___ 5 ___

Do you own real property in Pompano Beach? Yes ___ No ✓

Are you a registered voter? Yes ✓ No ___

Have you ever been convicted of a felony? Yes ___ No ✓

Current or prior service on governmental boards and/or committees: Public Art Committee
Cultural Arts - NW Friends of the Library

Please make a check next to the Advisory Boards/Committees you would like to serve on:

<input type="checkbox"/> Affordable Housing	<input checked="" type="checkbox"/> Cultural Arts	<input type="checkbox"/> Parks and Recreation
<input type="checkbox"/> Air Park	<input checked="" type="checkbox"/> Education	<input type="checkbox"/> *Planning & Zoning/Local Planning Agency
<input type="checkbox"/> Architectural Appearance	<input type="checkbox"/> Emergency Medical Services	<input type="checkbox"/> *Police & Firefighter's Retirement System
<input type="checkbox"/> Nuisance Abatement Board	<input type="checkbox"/> *Employee's Board of Appeals	<input type="checkbox"/> Pompano Beach Economic Development Council
<input type="checkbox"/> Charter Amendment	<input type="checkbox"/> Employee's Health Insurance	<input checked="" type="checkbox"/> Public Art Committee
<input type="checkbox"/> Community Appearance	<input type="checkbox"/> *General Employee's Retirement System	<input type="checkbox"/> Recycling & Solid Waste
<input type="checkbox"/> *Community Development(CDAC)	<input type="checkbox"/> Golf	<input checked="" type="checkbox"/> Sand & Spurs Riding Stables
<input type="checkbox"/> CRA East	<input type="checkbox"/> Historic Preservation	<input type="checkbox"/> Marine
<input type="checkbox"/> CRA West	<input type="checkbox"/> *Housing Authority of Pompano Beach	<input type="checkbox"/> *Unsafe Structures
		<input type="checkbox"/> *Zoning Board of Appeals

In addition a Resume may be attached

Education: A.C.C College
Weist Barcon Acting School/Atlantic City NJ
Art Workshops/Los Angeles

Experience: Dorothy Porter Wesley Research Center, Inc
Florida NonProfit Corporation Board of Directors
Since 7/27/1999 PR Trump Organization 10 years ERTE heroy Neiman

Past Positions: Agent Michael Buffer Ring Announcer
Lets get ready to rumble. Press Agent
Melissa Salamone Boxer IWB F World Title
Marketing Director THE LOOK MODEL AGENCY/Four Roses Thoroughbreds

Hobbies: Organized Charity Events/Equine & Sporting Art
Worldwide Museum Travel, Celebrity Photography-Feng Shui Study
Antique Shopping Spending time with friends Pilates, Pompano
NW. Friends of the Library Dog Park & Beaches

Making any false statements herein may be cause for revocation by the City Commission of any appointment to a Board/Committee.

Signature: Kelly Ann Maguire Date: 1-17-18

Initials of Clerk or Deputy: _____ Date received or confirmed: _____

Please check one: ☐ New Application ☐ Currently Serving on Board ☐ Updated Information

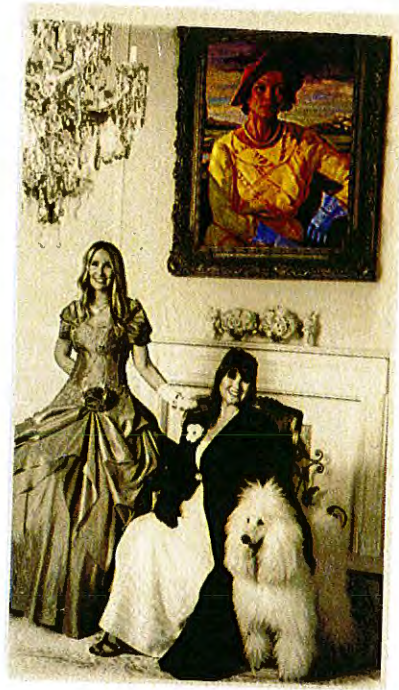
Note: Application is effective for one year from date of completion. If you have any questions on the above, please call the City Clerk's Office at: 954-786-4611, or send via fax to: 954-786-4095.

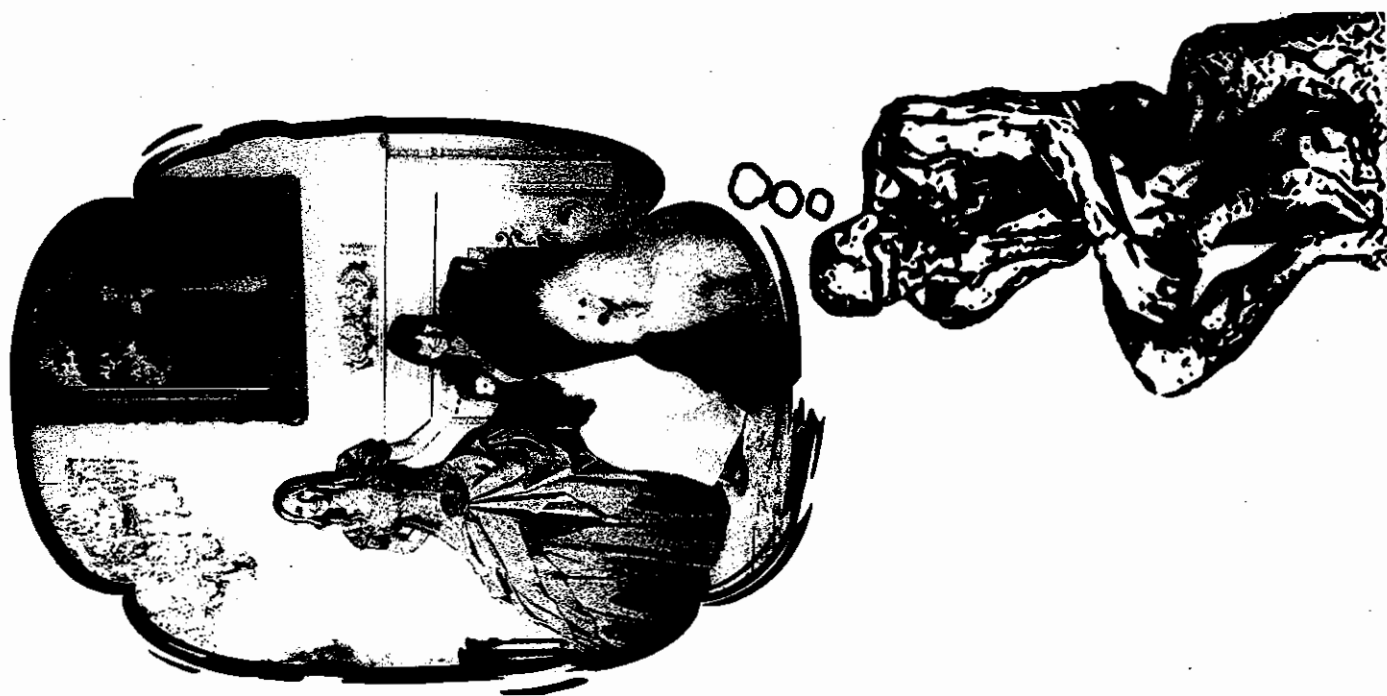
Dr. Dorothy Porter Wesley
Archives
954 531 9118



KellyannMaguire@aol.com

Public Art Committee Pompano 2013





Broward County > Library > AARLCC Special Collections > Dorothy Porter Wesley Collection

Dorothy Porter Wesley Collection



Rarely does a library have the opportunity to build an exceptional special collections section from one source of materials and especially from one of our country's most preeminent bibliophiles of Black History, as did the African-American Research Library and Culture Center (AARLCC) in the year 2001.

The normal source of this eclectic assortment of material would be years in assembly. Perhaps using eBay® one could replicate this collection, if one had the time, money, energy and expertise of an archivist, scholar, and bibliographer.

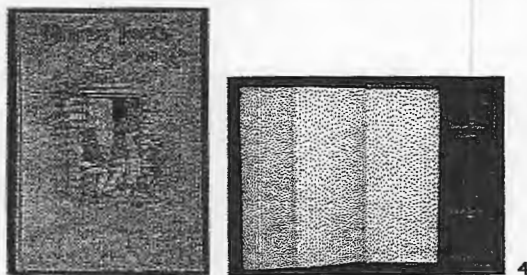
Fortunately, the library's stated vision and goals piqued the interest of a Broward County resident, Ms. Constance Porter Uzelac, the daughter of Dorothy Porter Wesley to share the material that her mother had personally acquired during the years that she was curator of the Moorland-Spingarn Collection at Howard University Library. The mission that so interested Ms. Uzelac was that the African-American Research Library and Culture Center,

...will serve as a bridge across cultures by establishing wide-reaching collaborations with governments and organizations throughout Florida, the Caribbean, South America and Africa. Securing archival documents, Artifacts and books that focus on people of African descent will balance and enhance our understanding for generations to come. 1

This was a personal vision also shared by Dorothy Porter Wesley as she built a formidable library at Howard University, book by book. "Her zeal for uncovering materials relating to Afro-American history earned her the name of 'Shopping Bag Lady'. She would personally search in attics, basements, closets and boxes for materials that to the untrained eye, were often thought of as trash." 2 Mrs. Wesley because of her love and expertise of the history and culture of people of African descent, "was almost single handedly responsible for building the library (Moorland-Spingarn Collection at Howard University) into a world-class research facility..." 3 Mrs. Wesley applied the same amount of energy and dedication in acquiring her vast personal collection, of which Constance Uzelac, Executive Director, Dorothy Porter Wesley Research Center, Inc., has judiciously apportioned by sale to the African-American Research Library and Culture Center.

The African-American Research Library and Culture Center has obtained approximately 5,200 items, books, pamphlets, pictures, and photographs, from Ms. Uzelac, with a value in excess of \$500,000 and an invaluable source of pride for the community. The collection is a foundation and strong representative of 19th and 20th century Black authors. Further, the collection is a repository for books, pamphlets, post cards, ephemera and memorabilia of the history and culture of people of African descent in the Americas. And, Mrs. Porter view of the visionary bridge included the broader picture of a 19th century white abolitionist, Harriet Beecher Stowe, as well as the life experiences of a runaway slave Frederick Douglass.

The 1897 *"Uncle Tom's Cabin: a tale of life among the lowly"*, authored by Ms. Stowe is a "rare Publisher's dummy that includes alternative bindings, ...superbly printed on superior highly calendared paper, ...; 4 pages of advertising material, title page, preface, and long extracts from the text and many plates."



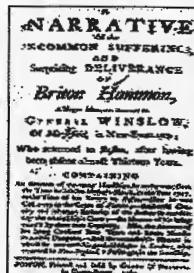
While Mr. Douglass offers to the library's collection, *"Escape from Slavery, The Boyhood of Fredrick Douglass In His Own Words"*, *My Bondage and My Freedom...with and Introduction By Dr. James McCune Smith*, and *"Race Problem, Mame Church, Washington, October 21, 1890."* Mrs. Porter as described in her biography was a patriot and innovator and a unique individual in a period of history where women were not educated beyond high school.

(Dorothy (Louise Burnett) Porter Wesley was) ... born on May 25, 1905, in Warrenton Virginia, the first of four children of Dr. And Mrs. Hayes J. Burnett, Dorothy Burnett received her early education in Montclair, New Jersey. After she graduated from high school, she enrolled in Minor Normal School in Washington, D.C., in 1923. In 1926, she transferred to Howard University and began work as a student assistant in the Founders Library. She graduated from Howard in 1928 with an A.B. and a resolve to continue her education to become a librarian. After working at the Howard University Library as a cataloger, Burnett enrolled in the Columbia University School of Library Science and in 1931 received a B.L.S. She received a scholarship to attend graduate school at Columbia from the Julius Rosenwald Fund and was awarded an M.L.S. in 1932, becoming the first African-American woman to do so.

Dorothy Porter Wesley, librarian, bibliographer, scholar, historian and archivist, was for 43 years (1930-1973) the curator of the Moorland-Spingarn Collection at Howard University in Washington, D.C. Under her guidance a small special collection

grew into a world-renowned research library. Today the Moorland-Spingarn Research Center is considered by many to be one of the world's most comprehensive repositories of information on the history and culture of people of African descent. 5

Mrs. Wesley's ambition during her life time was to collect, codify Afro-American material and avail the collection to the public. Her motivation was partially due to her statement, "I recall that not many years ago the African was said to lack all sense of history because African history was not available in the form of written language." 6 In America before the 18th century there was little written history of people of African descent. Mrs. Wesley points out that, "Probably the first of these men (African American) was Briton Hammon, whose narrative was published in 1760 in Boston...I believe it to be the first book written by a Negro and published in the United States. 7



8 Most of the traditions, culture and history were transferred through oral tradition. "Most slave owners forbade their slaves from speaking their own language, and forced them to speak English. They were also forbidden from learning to read or write. In this manner slaveholders believed that they were keeping their slaves in ignorance so that they could not rebel or escape." 9 The oppression and cruelty during this period of American History repressed the written word and history was proliferated through oral tradition. "In exploring the various modes of linguistic expression in songs, sermons, stories (folktales), and speeches we find the primacy of oral traditions as the foundation of African American cultural expression." 10 Authors note: Briton Hammon has been accepted as the first writer of "prose text" to be published, however the first literature as poetry was written by Jupiter Hammon (no relation to Briton), in 1760 and published as a broadside in 1761.

The revolution of African American authors had begun to main-stream their writing, to record oral tradition, and before the end of the 18th century, several African Americans were published including:

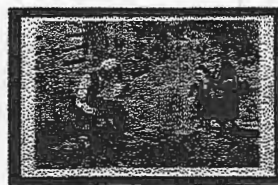
"John Marrant, James Albert Ukasaw (Gronniosaw), Gustavus Vassa, Venture Smith, Paul Cuffee, Phillis Wheatly,...and Richard Allen." 11 It wasn't a systematic movement of obscurant white Americans suppressing these writers or their books, but more so a growing sense of "consciousness of self" sic, (African Americans) that believed in their place and contribution to American History that had begun writing and collecting material for future generations that started the revolution.

...Thrust into the center of a dynamic Western civilization and buffeted by powerful social economic and culture forces, the African American early on developed a *consciousness of self* that corresponds to that of a rationally controlled society. He mustered the language of the dominant group and produced in that language a literature marked by experience and hope... African American leaders, along with their white Abolitionists friends, very early recognized the importance of the African American position in America... in the face of slavery...reconstruction and disfranchisement, they persisted in gathering data and in the production and the preservation of records of their race. 12

The Dorothy Porter Wesley special collection at the African-American Research Library and Culture Center offers the public the opportunity to review over 5,200 titles from rare books to more recent authors, books that have been autographed by their authors or notable historical individuals, magazines, and newspapers like *Harper's Weekly Journal of Civilization* an example of which is shown here.



13



14

Both of these renderings from Harper's Weekly (#13 & #14) are in excellent condition. A sister journal, *The Illustrated London News*, (ILN) of the United Kingdom published in October 20, 1866, "AN INCIDENT OF GENERAL SHERMAN'S MARCH THROUGH GEORGIA", as shown here (#15).



15

The interesting aspect of the referenced picture #15... "Sherman's March..." was the fact that this was contemporaneously published in *Harper's Weekly Journal of Civilization*.

The rendering in the magazine was originally from a painting by the celebrated cartoonist Thomas Nast and adapted to the magazine through a process of engraving.

The picture was an engraving from a painting. The *Illustrated London News* pioneered the use of engravings whereby an artist would send in a drawing of a scene or event (in this case an accurate impression of a painting) and a draughtsman would then mark the image out on wood blocks which would be screwed together (the wood blocks were made from boxwood). Then, either one, or a team of engravers would work on the picture until complete. In the case of this image, it's

likely that a correspondent in New York sent in the drawing, but perhaps the gallery itself sent an impression - difficult to say. 16

The related text as published in 1866 describing the scene has important historical significance to AARLCC and Mrs. Porter since it is about the emancipation of the southern slave.

The engraving on p.381 represents one of the most remarkable historical paintings in a late exhibition of fine arts at New York. It is the work of Mr. T. Nast, and has obtained the approval of many of the American art-critics, for the merits of its design and execution. The interest, however, of the subject, as an imaginary scene of General Sherman's campaign in Georgia, could not fail to gain for this picture a degree of popularity in the United States, at least in the Northern States, independent of its artistic merits. Its conception is eminently dramatic, and the attitude of the figures tells its own tale. The Federal commanding officer, who has arrived, with his staff and the soldiers of his guard, at the house of an absent planter, is met on the door-steps by the ladies of the family, who reply with glances of proud disdain to the polite address of their country's enemy as they are resolved to consider him in that hostile light. A group of officers in the foreground, whilst eagerly watching for the rest of their troops to come up are beset with offers of game, fruit, and other provisions by some of the (N)egroes of the plantation, who are vociferously expressing their joy and gratitude for the prospect of instant emancipation. The little drummer-boy receiving from a black urchin the gift of a nosegay of flowers is a pretty repetition of the same idea. On the whole, we should say that the haughty ladies and the pert child at the top of the steps will do well to follow the example of their dusky servants, and give the new comers a more friendly reception, leaving it to the masculine chivalry of the South to try if it can deal with the invaders of Georgia by force of arms; and, if not, to acquiesce in the restored authority of the Union. 17



18

Because of Dorothy Porter Wesley's ambition, philosophy, and historical insight and perspective, the Moorland-Spingarn Collection at Howard University Library is an outstanding resource for students, historians and bibliophiles of African American culture. And, when Ms. Constance Porter Uzelac, the daughter of Dorothy Porter Wesley related to the philosophy, and mission of the African-American Research Library and Culture Center, the local community has been profoundly rewarded with this special collection.

The collection will be presented for viewing in the general public areas of AARLCC in 2007, but access is available to all now, with some limitations as to the use of this material with a restriction of reviewing the collection only in special environmentally controlled rooms and without the normal checkout procedures of the general collection.

- 1 African-American Research Library and Culture Center dedication and information pamphlet 10/23/1999 by Broward County Board of County Commissioners
- 2 Dorothy Porter Wesley (1905-1995) Afro-American Librarian and Bibliophile Broward County Library, Bienes Center for the Literary Arts ISBN 0-9678858-2-5, First edition ©2001 Fort Lauderdale Florida
- 3 ISBN 0-9678858-2-5, First edition, pg. 6
- 4 Digital Photograph from Special Collections, African-American Research Library and Culture Center, Fort Lauderdale, Florida
- 5 ISBN 0-9678858-2-5, First edition, pg. 7
- 6 ISBN 0-9678858-2-5, First edition, pg. 13 (Note: taken from a speech Ms. Wesley gave at Morgan State College Feb, 13, 1957.).
- 7 ISBN 0-9678858-2-5, First edition Speech Ms. Wesley gave at Morgan State College Feb, 13, 1957
- 8 http://www.hup.harvard.edu/features/bolbia/briton_hammon.html
<http://www.etext.lib.virginia.edu/readex/harmsuff2.jpg>
- 9 <http://www.gwu.edu/~e73afram/ag-mp.html> pg. 1
- 10 <http://www.gwu.edu/~e73afram/ag-mp.html> pg. 4
- 11 ISBN 0-9678858-2-5, First edition (Speech...) pg. 18
- 12 ISBN 0-9678858-2-5, First edition (Speech...) pg. 17
- 13 Digital Photograph from Special Collections, African-American Research Library and Culture Center, Fort Lauderdale, Florida. Harper's Weekly Journal of Civilization November 14, 1863 pg. 1
- 14 Digital Photograph from Special Collections, African-American Research Library and Culture Center, Fort Lauderdale, Florida. Harper's Weekly Journal of Civilization November 2, 1878 unk
- 15 Digital Photograph from Special Collections, African-American Research Library and Culture Center, Fort Lauderdale, Florida. Illustrated London News 10/20/1866 pg 381

pamphlets, manuscripts and sheet music. As a way of honoring that important acquisition, the library was renamed the Moorland-Spingarn Collection.

Dorothy Porter Wesley's philosophy toward books was reflected in the way she nurtured and protected the collection. She once stated that: "All of this—our painters, musicians, athletes—is our background, what they've done all goes to make up our history . . ."

Mrs. Porter Wesley authored numerous books, articles and book reviews, but she is best known for the numerous bibliographies she compiled. She was also active in numerous professional organizations, including the Bibliographical Society of America, the Society of American Archivists, Association for the Study of Negro Life and History, the African Studies Association, and she was a consultant to the National Library of Lagos, Nigeria, 1962-64.

After her retirement, she continued to receive many accolades and laurels. Moorland-Spingarn Research Center dedicated the Dorothy B. Porter Room in 1973, which now houses the Howard University Museum. In 1989, The Dorothy Porter Wesley Lecture Series was initiated by Moorland-Spingarn. She also spent a year as Visiting Research Scholar at the DuBois Institute for Afro-American Research, Harvard University, and was awarded honorary doctorate degrees from Susquehanna University, Pennsylvania (1971), Syracuse University, New York (1989), and Radcliffe College (1990).

Dorothy Porter Wesley had two husbands, Mr. James A. Porter, an internationally known painter and art historian to whom she was married for 41 years, and Dr. Charles H. Wesley, a noted historian, author and educator. From the first union she was blessed with a daughter, Constance Porter Uzelac.

JAMES AMOS PORTER 1905-1970



James A. Porter was an African American educator, lecturer, painter, administrator, critic and advisor. He graduated from Howard University with honors in 1927 with a Bachelors degree in Art. He was appointed instructor of art at Howard University in 1927. In 1929, he was awarded the Arthur Schomburg Portrait Prize for his painting *Woman Holding a Jug* (oil on canvas, Fisk University, Carol Van Vechten Gallery of Art). In 1933, the painting was also in the Harmon Foundation Exhibition of Negro Artists. He received the Certificat de Presence from the Institute of Art and Archeology, University of Paris in August 1935. In 1937, he received a Masters of Art in Art History from New York University. In 1953, he was appointed Head of the Department of Art and Director of the Art Gallery at Howard University. In March of 1965, he was named one of America's outstanding men of the arts along with 26 other teachers who also received the first National Gallery of Art Medal and Honorarium for Distinguished Achievement in Art Education.



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His classic book and standard reference work, *Modern Negro Art* [exhibit #18] proved to be one of the most informative sources to date on the creativity of the American Negro artist.



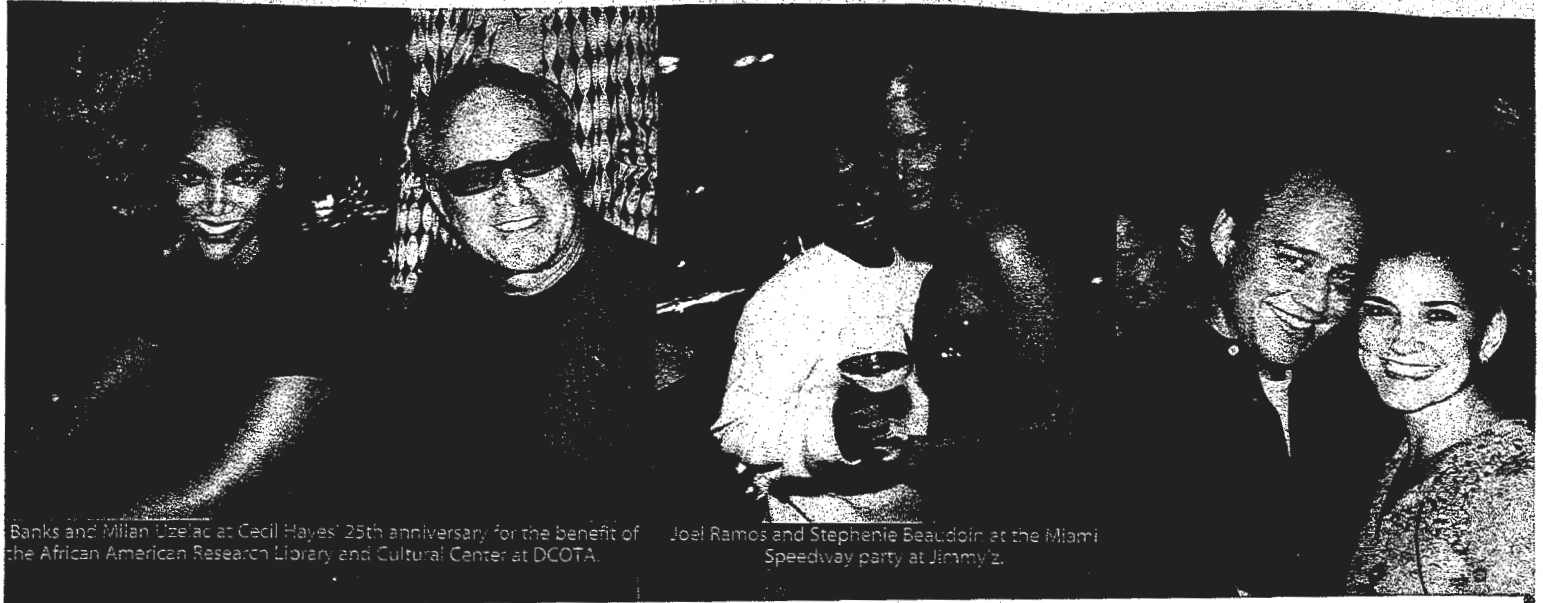
CHARLES HARRIS WESLEY
1891-1987

Charles H. Wesley was a noted African American historian, educator and author. He was the fourth African American to receive a Ph.D. from Harvard University. In 1913, while a student at Yale University, he became a member of the Zeta Chapter of Alpha Phi Alpha fraternity and from 1931-40 he served as national General President of Alpha Phi Alpha Fraternity. An ordained minister, Wesley's distinguished career included 40 years of leadership with the African Methodist Episcopal Church; he was President of Wilberforce University, Ohio, from 1942-1947, and served as the President of Central State College, Ohio, until his retirement in 1965. He was Executive Director of the Association for the Study of Negro Life and History from 1965-1972, and later became its Executive Director Emeritus. In 1976, he served as Director of the Afro-American Historical & Cultural Museum, Philadelphia. He was the recipient of numerous awards including a Guggenheim Fellowship in 1930/31; the Scottish Rite Gold Medal Award in 1957; and the Armistad Award in 1972. He authored numerous books including the *History of Alpha Phi Alpha* [exhibit #20]; *Richard Allen: Apostle of Freedom* [exhibit #21]; *The History of Sigma Pi Phi*; *The Story of the Negro Retold*; *The History of the Prince Hall Grand Lodge of the Free and Accepted Masons of the State of Ohio* [exhibit #22]; *The Negro in Our History*; and *the International Library of Negro Life and History*.

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ShotonSite Miami



Banks and Milan Uzelac at Cecil Hayes' 25th anniversary for the benefit of the African American Research Library and Cultural Center at DCOTA.

Joel Ramos and Stephenie Beaudoin at the Miami Speedway party at Jimmy's.



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MICHAEL J. MARTEN/HORSEPHOTOS

Attima was a multiple Grade 2 winner last year, but only within the 3-year-old division.

Buena Vista pits Attima against older stakes rivals

By STEVE ANDERSEN

ARCADIA, Calif. — Trainer Julio Canani has lofty goals for Attima this year. The winner of two graded stakes last summer, Attima will attempt to win her fourth stakes in Monday's \$150,000 Buena Vista Handicap at Santa Anita.

Canani is hoping the Buena Vista will lead Attima to more lucrative stakes later this year, such as the \$750,000 CashCall Mile at Hollywood Park in the summer.

In the Grade 2 Buena Vista, run at a mile on turf for fillies and mares, the 4-year-old Attima will be trying to win her first graded stakes outside the 3-year-old division. Last spring and summer, she won the Grade 2 Honeymoon Breeders' Cup Handicap at Hollywood Park and the Grade 2 San Clemente Handicap at Del Mar.

Attima lost her final two starts of 2006, including a ninth in the Grade 1 Matriarch Stakes against older fillies and mares at Hollywood Park on Nov. 26. She emerged from that race with an illness that required a few weeks' rest.

"The next day it was like she was dead," Canani said.

In her only subsequent start, Attima won the Wishing Well Handicap on the 6 1/2-furlong hillside turf course on Jan. 28, rallying from third to

score by 1 3/4 lengths as the favorite. The race showed Canani that Attima was back in form.

Attima is likely to be near the front in the Buena Vista, which may have a quick pace. Mea Domina, a four-time stakes winner, and Berbatim, who won the 2005 Providencia Stakes here, often race near the front.

Attima and Mea Domina carry top weight of 120 pounds, spotting the rest of the field four to seven pounds.

Trainer Paddy Gallagher has two starters — Clinet (116 pounds) and Singalong (114).

Clinet was second in the Grade 3 Monrovia Handicap on the hillside turf course on Jan. 1, her only start at his meeting. A stakes winner in Dubai last February, she is winless in three starts in this country.

"She's got a good turn of foot," Gallagher said. Singalong was promoted from second to first in the Tuzla Handicap at a mile on turf here on Jan. 24. She finished 1 1/2 lengths behind Conveyor's Angel after encountering trouble on the final turn and a wide trip.

"She got blocked and she still came on to be second," Gallagher said. "We were lucky to get moved up."

Conveyor's Angel, who was demoted to seventh in the Tuzla, returns in the Buena Vista.

LAUREL

Silver Wagon most proven in top races

By MARTY MCGEE

LAUREL, Md. — Kent Desormeaux and Edgar Prado will be back at their old stomping grounds Monday when the Grade 2 General George Breeders' Cup is run for the 32nd time, and Laurel Park horseplayers who watched both men develop into legendary riders on this circuit seem likely to give a nod to Prado.

Not that Desormeaux, already a Hall of Fame member, isn't the all-time favorite of many Maryland fans. But Prado has the mount on Silver Wagon, the solid favorite for the \$300,000 General George, and everyone wants to align themselves with a winner.

Silver Wagon is a proven entity in graded races, having consistently posted triple-digit Beyer Speed Figures while earning nearly \$800,000 during his 22-race career. Two starts back, Silver Wagon was a dominant winner of the Sport Page Handicap at Aqueduct at seven furlongs, and the 6-year-old horse will be turning back to that same distance Monday after finishing third in the 1 1/8-mile Sunshine Millions Classic in his latest start.

Richard Duirow Jr. long has been the trainer of Silver Wagon, but because Duirow is serving a suspension, his brother Tony has become the trainer of record for Silver Wagon for the General George.

Meanwhile, Desormeaux has the mount on Will He Shine, one of nine older horses entered in the race. Based at the Trackside training center in Louisville, Will He Shine will try to improve off a recent runner-up finish in the Forego Stakes at Turfway Park.

"Obviously he'll have to run big to contend in this field, but I think he's ready," said trainer Dale Romans. "I just wanted to get a race into him at Turfway while we pointed him to the General George. This has been our target for a couple months."

At least three other horses figure highly in the General George. Ah Day, a King Leatherbury-trained 4-year-old with 7 wins from 12 starts at Laurel; Your Bluffing, who has amassed a 14-for-27 record over the local course; and Judiths Wild Rush, a well-traveled winner of more than \$830,000.

Trainer Mike Trombetta opted for the General George for Your Bluffing after the gelding was assigned the outside post when entered in the Campbell Handicap on Saturday at Laurel. Trombetta chose Your Bluffing in lieu of another standout in his stable, Sweetnorthernsmile.

Rounding out the field are Ryan's for Real, Gold Cluster, City Weekend, and Mach Speed.

The General George is carded as the last of nine Monday races.

