

United States Department of the Interior  
National Park ServiceNational Register of Historic Places  
Registration Form

This form is for use in nominating or requesting determinations of eligibility for individual properties or districts. See instructions in *How to Complete the National Register of Historic Places Registration Form* (National Register Bulletin 16A). Complete each item by marking "x" in the appropriate box or by entering the information requested. If an item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials and areas of significance, enter only categories and subcategories listed in the instructions. Place additional entries and narrative items on continuation sheets (NPS Form 10-900a). Use a typewriter, word processor, or computer, to complete all items.

**1. Name of Property**historic name Turf Club

other names/site number \_\_\_\_\_

**2. Location**street & number 1200 Springwood Avenue☐ not for publicationcity or town Asbury Park☐ vicinitystate New Jerseycode NJCounty Monmouthzip code 07712**3. State/Federal Agency Certification**

As the designated authority under the National Historic Preservation Act, as amended, I certify that this ☒ nomination ☐ request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property ☒ meets ☐ does not meet the National Register criteria. I recommend that this property be considered significant ☐ nationally ☒ statewide ☐ locally. ☐ See continuation sheet for additional comments.

Signature of certifying official/Title \_\_\_\_\_

Date \_\_\_\_\_

**Deputy SHPO Assistant Commissioner of Community Investment & Economic Revitalization, NJ DEP**

State or Federal agency and bureau \_\_\_\_\_

In my opinion, the property ☐ meets ☐ does not meet the National Register criteria. ☐ See continuation sheet for additional comments.

Signature of certifying official/Title \_\_\_\_\_

Date \_\_\_\_\_

State or Federal agency and bureau \_\_\_\_\_

**4. National Park Service Certification**

I hereby certify that this property is:

Signature of the Keeper \_\_\_\_\_

Date of Action \_\_\_\_\_

☐ entered in the National Register.  
☐ See continuation sheet.☐ determined eligible for the  
National Register.  
☐ See continuation sheet.☐ determined not eligible for the  
National Register.☐ removed from the National  
Register.☐ other, (explain:) \_\_\_\_\_

Turf Club  
Name of Property

Monmouth County, New Jersey  
County and State

## 5. Classification

### Ownership of Property

(Check as many boxes as apply)

- ☒ private  
☐ public-local  
☐ public-State  
☐ public-Federal

### Category of Property

(Check only one box)

- ☒ building(s)  
☐ district  
☐ site  
☐ structure  
☐ object

### Number of Resources within Property

(Do not include previously listed resources in the count.)

| Contributing | Noncontributing |            |
|--------------|-----------------|------------|
| <u>1</u>     | <u>0</u>        | buildings  |
| <u> </u>     | <u> </u>        | sites      |
| <u> </u>     | <u> </u>        | structures |
| <u> </u>     | <u> </u>        | objects    |
| <u>1</u>     | <u>0</u>        | Total      |

### Name of related multiple property listing

(Enter "N/A" if property is not part of a multiple property listing.)

N/A

### Number of contributing resources previously listed in the National Register

0

## 6. Function or Use

### Historic Functions

(Enter categories from instructions)

RECREATION AND CULTURE: Music Facility

COMMERCE/TRADE: Restaurant

### Current Functions

(Enter categories from instructions)

WORK IN PROGRESS

## 7. Description

### Architectural Classification

(Enter categories from instructions)

OTHER: Vernacular

### Materials

(Enter categories from instructions)

foundation CONCRETE

walls CONCRETE

roof SYNTHETICS

other  

### Narrative Description

(Describe the historic and current condition of the property on one or more continuation sheets.)

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## 8 Statement of Significance

### Applicable National Register Criteria

(Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing.)

- ☒ **A** Property is associated with events that have made a significant contribution to the broad patterns of our history.
- ☐ **B** Property is associated with the lives of persons significant in our past.
- ☐ **C** Property embodies the distinctive characteristics of a type, period or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- ☐ **D** Property has yielded, or is likely to yield, information important in prehistory or history.

### Criteria considerations

(mark "x" in all the boxes that apply.)

Property is:

- ☐ **A** owned by a religious institution or used for religious purposes.
- ☐ **B** removed from its original location.
- ☐ **C** a birthplace or grave.
- ☐ **D** a cemetery.
- ☐ **E** a reconstructed building, object or structure.
- ☐ **F** a commemorative property.
- ☒ **G** less than 50 years of age or achieved significance within the past 50 years.

### Narrative Statement of Significance

(Explain the significance of the property on continuation sheets.)

### Areas of Significance

(Enter categories from instructions)

ENTERTAINMENT/RECREATION

ETHNIC HERITAGE: Black

### Period of Significance

1956 – c. 1990

### Significant Dates

1956

c. 1990

### Significant Person

(Complete if Criterion B is marked above)

### Cultural Affiliation

### Architect/Builder

## 9. Major Bibliographical References

### Bibliography

(cite the books, articles, and other sources used in preparing this form on continuation sheets.)

### Previous documentation on file (NPS):

- ☐ preliminary determination of individual listing (36 CFR 67) has been requested
- ☐ previously listed in the National Register
- ☐ previously determined eligible by the National Register
- ☐ designated a National Historic Landmark
- ☐ recorded by Historic American Buildings Survey  
# \_\_\_\_\_
- ☐ recorded by Historic American Engineering  
Record # \_\_\_\_\_

### Primary location of additional data

- ☐ State Historic Preservation Office
- ☐ Other State agency
- ☐ Federal agency
- ☐ Local government
- ☐ University
- ☐ Other

Name of repository:

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## 10. Geographical Data

**Acreage of property** 0.08 acres

### Latitude / Longitude Coordinates

(Note to Preparers: NJ HPO will complete this portion of the Registration Form for all Preparers, based on the coordinates derived from the Site Map or District Map that HPO produces.)

1. Latitude 40.214944 Longitude -74.021029

(NJ HPO will place additional coordinates, if needed, on a continuation sheet for Section 10.)

### Verbal Boundary Description

(Describe the boundaries of the property on a continuation sheet for Section 10.)

### Boundary Justification Statement

(Explain, on the section sheet following the Verbal Boundary Description, how the chosen boundaries meet the requirements for boundary selection and are the most appropriate boundaries for the nominated property or district.)

## 11. Form Prepared By

name/title Margaret M. Hickey, Historic Preservation Specialist and Jennifer Souder, President of APAAMP

organization Connolly & Hickey Historical Architects date July 27, 2024

street & number P.O. Box 1726 telephone 973-746-4911

city or town Cranford state NJ zip code 07016

### Additional Documentation

(Submit the additional items with the completed form that are outlined in the "Standard Order of Presentation" that NJ HPO provides. Each page must contain the name of the nominated property or district, and the State and the county in which the property or district is located. Consult with NJ HPO if you have questions.)

## Property Owner

(Either provide the name and address of the property owner here or provide the information separately to NJ HPO. Check with NJ HPO for other requirements. All owners' names and addresses must be provided, including public and non-profit owners, but their presence on the form, itself, is not required).

name Asbury Park African-American Music Project

street & number P.O. Box 485 telephone \_\_\_\_\_

city or town Asbury Park state NJ zip code 07712

**Paperwork Reduction Act Statement:** This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties and to amend existing listings. The proper completion of this form and the related requirements is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C.470 *et seq.*)

**Estimated Burden Statement:** Public reporting burden for this form is estimated to average 18.1 hours per response including time for reviewing instructions, gathering and maintaining data and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Chief, Administrative Services Division, National Park Service, P.O. Box 37127, Washington, DC 20013-7127; and the Office of Management and Budget, Paperwork Reductions Projects (1024-0018), Washington, DC 20503.

Direct questions regarding the proper completion of this form or questions about related matters to the Registration Section, New Jersey Historic Preservation Office, Mail code 501-04B, PO Box 420, Trenton, NJ 08625-0420.



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**Summary Paragraph**

The Turf Club is a one-story, parged concrete-block, rectangular music venue/bar built in 1955. With its location at an intersection and corner entrance, the building has two main elevations: the north and the east. The building retains its overall original massing, fenestration patterns, front entrance, and layout. The Turf Club's one-story mass with minimal openings and articulated brick details at the recessed corner entrance communicate the historic function of the building as a music venue from the mid-20th century to the end of the century. The interior's concrete block interior partitions that walled off the restrooms and service rooms from the main venue have been retained but the interior is bare of most finishes due to prolonged moisture infiltration. There is scarring in the concrete floors showing the location of the bar and bar sinks.

**Narrative Description**

*Setting*

The Turf Club is located on Springwood Avenue, which extends east-west at the south end of Asbury Park and west of the railroad. The Turf Club is located at the southwest intersection of Springwood and Atkins Avenues in a formerly commercial area that is now largely residential due to disinvestment, civil unrest, and urban renewal efforts in the late-20th century, all of which displaced many of the existing community members. The building is set at the sidewalk with the entrance at the northeast corner facing the intersection. The north and east primary elevations face Springwood Avenue and Atkins Avenue, respectively. The remainder of the block is vacant but has been planted with a community garden to the rear and immediate west side.

*General*

The Turf Club (Photo No. 0001) is a slab-on-grade, one-story building with a low-slope roof that pitches to the west and is set behind a low parapet wall on three sides. The concrete unit masonry has a thin coat of painted stucco at the exterior, except at the clipped entrance, which is finished with painted brick, and is unfinished at the interior. The clipped corner that serves as the main entrance is distinctive for its use brick and rounded glass block side lights and a square-shouldered corner above the door serving as a cover or overhang. (Photo No. 0002) The windows are typically hot-rolled steel frames and sashes with different multi-light configurations depending on their location with the larger openings facing the two streets and the smaller openings facing what would have been the alleys to neighboring buildings. The roof structure runs in an east/west direction consisting of four bays. The west bay is defined by an interior concrete unit masonry wall and the remaining bays by steel girders running north/south supported by recessed steel I-columns at the exterior walls and round columns set in the center. The girders and concrete unit masonry wall support four bays of dimensional lumber roof rafters that are pocketed into the exterior walls and overlap over the steel girders and concrete unit masonry wall. The interior wall has five doors with steel knock-out frames providing access to formerly support spaces (Photo No. 0003).

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**Exterior**

*Elevations*

North Elevation

The north elevation is four-bays wide with an irregular fenestration pattern. (Photo No. 0004) Proceeding east to west from the corner entrance are two horizontal window openings that contain remnants of six-over-six hot-rolled steel window sashes (Photo No. 0005); a one light over flush hot-rolled steel door; and a small, three-over-three hot-rolled steel sash window. All window openings are infilled with temporary plywood and each has projecting painted brick sills. (Photo Nos. 0006) A mural, painted in 2020 over previously painted stucco, adorns the entire elevation. (Photo No. 0007) An aluminum sign is set above the two six-over-six hot-rolled steel window openings and there are three light fixtures that formerly illuminated the sign. Per the historic images, the exterior stucco was a light color, the brick sills were unpainted, and there were other signs depending on the ownership with the existing sign with three outswing lights being consistent present in the historic images. (Photo No. 0004 and Figure 1)

The clipped corner at the intersection of the north and east elevations is distinguished by its use of painted brick as the primary cladding. The entrance door, a c. 2021 flush galvanized steel door slab, is flanked by two curved glass block sidelights, which have been painted and are original features. The glass block sits on a projecting painted brick sill that spans from the door opening to the corner's edge and above each sidelight are corbelled painted bricks. (Photo No. 0008) The corner of the building above the entrance is square shouldered and serves as an overhang to the entrance door. Per the historic images, the brick was originally unpainted but of the same configuration, there was a ceiling at the overhang with a single recessed light fixture. The glass block was originally unpainted and has distinguished joints between each glass block. On the interior, fluorescent tube lighting sat in the recess of each vertical band of glass block; remnants of the lighting remain. (Photo No. 0009)

East Elevation

The east elevation is similarly treated to the north and is two bays wide with an irregular fenestration pattern. (Photo No. 0010) Proceeding north to south from the clipped corner entrance is a six-over-six hot-rolled steel sash window with projecting painted brick sill; a one-light over flush galvanized steel door; and another six-over-six hot-rolled steel sash window with projecting painted brick sill. All of the window openings are boarded over temporarily with plywood. The mural, painted in 2020, continues from the front elevation. (Photo No. 0011) The east and north elevations were similarly adorned during the building's early history based on the historic images.

South Elevation

The south elevation lacks fenestration. (Photo No. 0012) There is a series of small aluminum vents, one of which is larger and may have been a window opening but a fan obscures its detailing. The wall is painted with only a skim coat of parging over the concrete block. (Photo No. 0013)

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West Elevation

The west elevation has an irregular fenestration pattern with two three-over-three hot-rolled steel sash window openings with cast stone sills that are set off-center toward the north. (Photo No. 0014) There are several small aluminum vents set both at window height and at ceiling height along this elevation. The wall is painted. A concrete unit masonry chimney is set above the roofline at the north end and a lead-coated copper hung gutter spans between the turned corners of the parapet. Similar to the south elevation, the concrete block exhibits a skim coat of parging as these two sides would have historically had neighboring construction set near their exterior walls.

Roof

The low-slope roof is set behind a low parapet wall that runs along the north, east, and south elevations fully and returns slightly on the west elevation. The parapet is capped with cast stone copings. In 2004, the roof was removed exposing the framing, previously described. In 2023, the roof framing was repaired, the structural steel beams were painted, and new plywood sheathing, sloped insulation board and EPDM roofing were installed, including the new K-style hung gutter set along the west elevation.

**Interior**

The northeast corner entrance enters into the main space that occupies the eastern three-quarters of the building, with a series of five doors in the interior concrete unit masonry wall accessing several small rooms set along the west end of the building. The Turf Club interior lacks nearly all finishes. (Photo Nos. 0015 and 0018) The floor is composed of concrete. The walls are exposed concrete unit masonry, except at two of the small rooms, which retain some plaster finishes. There are no ceiling finishes. The roof framing currently remains exposed, as do the six interior steel columns. (Photo No. 0016) The door openings retain their cold-rolled steel frames and the west room configuration consists of two larger rooms at the south end and three narrow rooms at the north end and a small closet in the northwest corner of the western-most space. (Photo Nos. 0017, 0018, and 0019)

Based on historic images, the main interior space served as the main public space, with a three-sided bar set about the center of the space facing north and a stage set behind the bar along the south wall. Scarring in the concrete floor confirms the location of the bar, including remnants of plumbing piping showing where sinks were located. The bar engaged the two columns, and seating was set on the remaining three sides. Based on oral history, there was also a small area in the southeast corner that was reserved for the selling of packaged goods. Per the remnants of finishes and historic images, it appears the walls were finished with plaster directly on the concrete block, the ceiling was a suspended acoustic tile in a checkerboard pattern, and the flooring was a resilient tile.

**Integrity**

The Turf Club, based on historic images, was originally designed to be a simple, minimally adorned building on the exterior and interior. The north and east elevations, where much of the fenestration was located as they each faced the street, retain their original fenestration patterns and much of the material fabric of the masonry, as well as whole or partial steel frames and sashes at the window openings and the original glass block and brick detailing at the clipped main entrance. The interior layout has also

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been retained with a single large space occupying three-quarters of the space and the support rooms occupying the west side.

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**Summary Statement of Significance**

The Turf Club is significant statewide under Criterion A due to its association with the rich musical history and heritage of the West Side neighborhood that dates to the turn of the 20th century and thrived through gospel, jazz, and rhythm and blues. Springwood Avenue, the main commercial corridor of the West Side neighborhood, was the musical enclave for African Americans living in and near Asbury Park through much of the 20th century. The Turf Club is the only structure of over a dozen music venues (Figures 3 and 5), many of which were African American-owned, that remains to tell the story of the musical and cultural heritage along Springwood Avenue that hosted local talents as well household names in the music industry, such as Billie Holiday, Ella Fitzgerald, Duke Ellington, Count Basie and many others. The music and culture found within the West Side neighborhood venues speak not only to the positives and joys of living and working as a community in Asbury Park, considered one of the top seaside resorts in the late-19th and early-20th centuries, but also as outlets for the many struggles that African Americans endured in Asbury Park. Asbury Park attracted not only New Jersey residents, but also visitors and musical talent from New York and Pennsylvania throughout its history and development. The Turf Club is also significant under Criterion G due to its continued presence along Springwood Avenue beyond the 1970 civil unrest into the early 1990s when it changed from a music venue to a sports bar, reflecting a shift in the appeal of music venues, including in Asbury Park. Based on the historical research and the existing architectural fabric, the period of significance for the Turf Club is from 1956, the date the Turf Club moved from 1125 Springwood Avenue into the current building at 1200 Springwood Avenue to c. 1990, when it was converted to a sports bar and later damaged by fire and forced to close.

**Narrative Statement of Significance**

From the beginning of the development of Asbury Park, African Americans were segregated from the white tourists and resort goers to the west side or West Park and were barred from or relegated to the less desirable corners of the beach and the boardwalk, which were privately owned. Despite these conditions, the West Side neighborhood and community was born by the early-20th century with Springwood Avenue serving as the main commercial thoroughfare and neighboring streets supporting residences, rooming houses, and churches. Many of the businesses were owned and operated by African American men and women.<sup>1</sup> As stated in *Springwood Avenue Harmony*, “an integral part of any community’s culture is its music.”<sup>2</sup> As a resort community, Asbury Park attracted a variety of entertainers to its shores and two of the earliest entertainment venues open to African Americans were Morrow Hall and Lyric Hall and Garden, which were both located west of the railroad and attracted popular music genres such as Ragtime and Brass Bands. Distinct racial divisions in the entertainment industry persisted well into the 20th century both in the venues themselves and where African-American musicians could share their talents. However, turn-of-the-century musical genres offered professional and paid opportunities for African American musicians, including for local brass bands, such as the Richardson’s Knights of Pythias Brass Band and Wheeler’s Brass Band. Prior to World War II, as

<sup>1</sup> Charles J. Horner Jr. and Pamela Horner, *Springwood Avenue Harmony: The Unique Musical Legacy of Asbury Park’s West Side, Volume 1: 1871-1945* (Somerset, NJ: Classic Urban Harmony Press, 2020), 7-11.

<sup>2</sup> Horner Jr. and Horner, 11.

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popular music genres expanded and dance halls also became more popular, the number and type of entertainment venues increased in the West Side neighborhood, including the Smile-A-While Inn and the Roseland Cabaret. All venues felt the struggles of both Prohibition in the early 1920s and the Great Depression in the early 1930s. By the time of World War II, there were some changes in the music industry, on the whole, including in Asbury Park where some of the popular Black artists were becoming more welcome in predominantly white venues. For instance, Chick Webb's orchestra featuring Ella Fitzgerald played the Casino on Asbury Park's boardwalk. However, segregation was the norm and not the exception, and in response, the number and variety of music and entertainment venues open to Black artists and patrons alike only grew along Springwood Avenue. These included Cuba's Spanish Restaurant, which opened in 1934; the State Ballroom, which opened in 1938; "Club Madonna", which opened c. 1940; the Savoy Bar and Grill, which opened circa 1940; and many others.

The original Turf Club opened at 1125 Springwood Avenue in 1940 and moved to its current location in a building constructed for use as a bar and music venue in 1956. The history of the Turf Club is similar to the many other popular venues along Springwood Avenue, but it repeatedly survived economic turmoil, civil unrest, changes in demographics. It also survived changes in what was popular musically by continuing to provide quality entertainment using local and regional talent to perform such popular musical genres as jazz, blues, and rhythm and blues well into the late-20<sup>th</sup> century when many other venues had closed and were eventually demolished. Today, the Turf Club remains as a fine example of once-popular music and entertainment venues that contributed to the lives and livelihoods of Asbury Park's African American community living in a deeply flawed but beloved seaside resort.

### *The Turf Club*

#### Moore to Konvitz/Karp (1940 to 1956)

By the 1940s, there were dozens of music venues along Springwood Avenue. The original Turf Club opened in 1940 at 1125 Springwood Avenue on the north side of the street near present-day Union Avenue, and today remains as the last remaining structure on Springwood Avenue that was once a music venue. Two notices in the *Asbury Park Press* denote the issuances of liquor licenses for the Turf Club. The first was published June 15, 1940 noting that Robert Brown and Carroll Brown had applied to the Mayor and Council for a "Plenary Retail Consumption liquor license for premises situated at 1125 Springwood Avenue, Asbury Park, NJ."<sup>3</sup> The second was published on Friday, September 6, 1940 where the "plenary retail consumption license Number C-29" would be transferred from the Browns to John W. Moore.<sup>4</sup>

Moore owned and operated the tavern until 1948. However, he was met with some resistance by the council and residents of Asbury Park when he wanted to sell his business and therefore his tavern license to the Turf Club Bar, Inc. which was owned by Mr. and Mrs. Sol Konvitz of Belmar and Leo Karp of Asbury Park.<sup>5</sup> The first denial came in March 1947 followed by a contentious hearing in

<sup>3</sup> "Notice," *Asbury Park Evening Press*, June 15, 1940, 2.

<sup>4</sup> "Notice," *Asbury Park Evening Press*, September 6, 1940, 2.

<sup>5</sup> "Main Street Store is Given Liquor Permit," *Asbury Park Sunday Press*, March 30, 1947, 1.

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October of that same year. At the hearing, the Woman's Club of the West Side<sup>6</sup> opposed the new ownership and they were supported by Pastor Dr. Everett W. Palmer of First Methodist Church. Based on the article, both the Woman's Club and the pastor were generally opposed to saloons in the West Side neighborhood. Pastor Palmer said he was not familiar with the Turf Club but "there were 'too many people using too much liquor'" and that he "would like to see every legal means used to bring the number of taverns down to the legal limit."<sup>7</sup> At this hearing, which lasted five hours according to the *Asbury Park Press*, Mr. Moore's attorney noted that no one had objected to the renewal of the license in June of the previous year. Several witnesses "marshaled by Mrs. F. Leon Harris, Women's club president, told council that drunkenness and loitering, together with profanity, are prevalent along Springwood avenue (sic) and they held that much of the condition centers around the Turf club."<sup>8</sup> The article goes on to note that there were no complaints made about the Turf Club prior to this application. On January 21, 1948, the issuance of a tavern license to the Turf Club was approved by Erwin B. Hock, state commissioner of alcohol beverage control, thereby reversing the council's decision. The reason, as noted in the article, was that there were no complaints against the Hampton Inn located on Springwood Avenue in Neptune, which Mr. Konvitz managed. Mr. Hock noted the loiterers complained of by the objectors "are frequenters of a nearby pool room and not of the licensed premises."<sup>9</sup> One of the reasons mentioned for the sale of the property by Mr. Moore was he wanted to "devote more time to his tavern in Neptune."<sup>10</sup>

Moore appears to have owned or owned in-part a number of establishments. An *Asbury Park Press* article indicates Moore owned Two Door Tavern at 1512 Springwood Avenue as early as 1938. According to other notices in the *Asbury Park Press*, he also owned the Belmont Inn<sup>11</sup> in partnership with Albert Marshall, which was located on Reevytown Road in Eatontown.<sup>12</sup> They purchased the Inn from Robert Reevy in May 1940.<sup>13</sup> It appears from various newspaper articles that Marshall was in charge of the Bellmont Inn, owning it until 1960 when it was destroyed in a fire, and Moore<sup>14</sup>

<sup>6</sup> An article in August 1947 noted that the club was affiliated with the New Jersey State Federation of Colored Women's Clubs.

<sup>7</sup> "Bar Situation on West Side is Criticized," *Asbury Park Evening Press*, October 22, 1947, 1.

<sup>8</sup> "Bar Situation On West Side Is Criticized," 1.

<sup>9</sup> "Turf Club Bar Appeal Upheld," *Asbury Park Evening Press*, January 21, 1948, 1-2.

<sup>10</sup> "Main Street Store is Given Liquor Permit," 1.

<sup>11</sup> "Notice," *Asbury Park Evening Press*, June 13, 1946, 19.

<sup>12</sup> "Notice," *Asbury Park Evening Press*, June 12, 1940, 2.

<sup>13</sup> "Notice," *Asbury Park Evening Press*, May 28, 1940, 2.

<sup>14</sup> Moore's history, what little is garnered from the newspaper clippings and census records, appears interesting. According to the 1940 census, Moore was originally from Mississippi, was 44 in 1940, went to school through 8<sup>th</sup> grade, and was a tavern proprietor. He owned his home on Springwood Avenue in Neptune; it had a value of \$4,000. The census notes the address is 1672a where his immediate neighbor was 1512, the address of Two Door Tavern. His boarder at 1672a, Homer Harris, who was also 44 and a bartender, was originally from the District of Columbia, and reached the first year of High School in education. His tenant at 1512, Thomas Davis, was also a bartender and lived there with his wife, Grace, who was a beautician. [Year: 1940; Census Place: Neptune, Monmouth, New Jersey; Roll: m-t0627-02368; Page: 8A; Enumeration District: 13-130.] It is interesting that Moore is listed as working 65 hours the week prior to the census taking, which was a bit more than his immediate neighbors who were also working anywhere from 24 to 56 hours a week. At the time of Moore's death on November 17, 1949, and according to his obituary, he continued to at least own Two Door Tavern. His obituary and other records note he served in the military as Private, First-Class during World War I. [United States, Selective Service

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concentrated on the Two Door Tavern until his death in 1949.

The new owners of the Turf Club were Sol Konvitz and Leo Karp. Garnered from newspaper articles, Konvitz managed the Hampton Inn for his brother-in-law at the time he purchased the Turf Club. He and his wife were active in the Belmar/Long Branch areas' Jewish Community volunteering on various boards and committees including one to start a Hebrew school. He also served as president of the Synagogue of the Congregation Sons of Israel. Konvitz, according to a picture with caption, was the owner of a clothing store in Belmar beginning in the early 1950s and had opened a new store in 1960. By 1966, Konvitz was working as an investment banker.<sup>15</sup>

Leo Karp was born in New York City in 1913 but by the start of World War II was working in the welfare department of a municipality<sup>16</sup> while living in Passaic with his parents.<sup>17</sup> Each year Sol and he had to renew their liquor license and it appears that Karp moved a lot. In 1947, he was noted at 633 Mattison Avenue, Asbury Park, in 1948 he was noted at the Sea Girt Inn in Wall Township, and by 1960 was noted at Holladay Motel in Neptune. In a review of the newspapers, the Turf Club appeared to be only a tavern at 1125 Springwood Avenue while by 1956, Karp had different plans.

Leo Karp (1956 to 1970)

A 5 January 1956 *Asbury Park Press* article "Pastors to Ask Council to Review Liquor License Transfer Approval" notes that Karp planned to tear down an old hotel at the intersection of Springwood and Atkins Avenue to build a new bar. Four clergy objected to the transfer: Rev. A.D. Tyson, of Bethel A.M.E. Church; the Rev. J. H. Ashby, of Second Baptist Church; the Rev. O.G. Goodwin of St. Stephen's A.M.E. Zion Church; and the Rev. John L. Smith, acting pastor at Mt. Pisgah Baptist Church. All of these churches were located in Asbury Park and with predominantly Black congregations. The article notes their objections were "It is a busy corner where most of our children must pass going to and from grammar and high school and to the community center" adding "This is very close to our housing project, the Asbury Park Village, where the best of our people live. We have five liquor stores within 200 feet of each other in this same community."<sup>18</sup> Their letter stated "they considered it 'hazardous to the morals of the community' to permit a bar on the Springwood and Atkins corner."<sup>19</sup> The Pastors noted in the article their objection was not to the bar but the location as the original bar was fine at the corner of Springwood and Union Avenues, a block from the proposed new location. Karp's attorney

System. *World War I Selective Service System Draft Registration Cards, 1917-1918*. Washington, D.C.: National Archives and Records Administration. M1509, 4,582 rolls. Imaged from Family History Library microfilm.]

<sup>15</sup> *Asbury Park Press* (Asbury Park, New Jersey), Sun, Apr 21, 1963, 13. (Available from the Internet:

<https://www.newspapers.com/image/144747118>. Accessed: May 10, 2023.)

<sup>16</sup> The Census does not specify where an individual works but given Karp's age and that he lived with his parents, it was more than likely near or in Passaic.

<sup>17</sup> National Archives at St. Louis; St. Louis, Missouri; *WWII Draft Registration Cards For New Jersey, 10/16/1940-03/31/1947*; Record Group: *Records of the Selective Service System, 147*; Box: 334 and Year: 1940; Census Place: Passaic, Passaic, New Jersey; Roll: m-t0627-02378; Page: 2A; Enumeration District: 16-103

<sup>18</sup> "Pastors to Ask Council to Review Liquor License Transfer Approval," *Asbury Park Evening Press*, January 5, 1956, 1 and 3.

<sup>19</sup> "Pastors to Ask Council," 1 and 3.



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countered that “many children must pass the present tavern on their way to school and that moving the bar will not change the pattern of alcoholic distribution in the area.”<sup>20</sup> The council ultimately approved the transfer of Karp’s tavern license to 1200 Springwood once he demolished the existing dilapidated building and erected a new tavern.<sup>21</sup>

Karp purchased the property at 1200 Springwood Avenue in early April 1956, which at the time was empty. This was the site of the Victoria Hotel and, prior to its abandonment, housed the Dugan Brothers retail store, a restaurant, and the hotel.<sup>22</sup> Karp noted in the article that he planned a “one-story fireproof brick building on the site.”<sup>23</sup> In June of that year, Dr. Max Silverstein objected to the finalizing of the transfer of the liquor license to the new building at 1200 Springwood Avenue because he claimed that Mr. Karp “had promised to put up a building containing 30 hotel rooms as well as the bar, but has erected only the bar.”<sup>24</sup> The council pushed back on this claim noting that Mr. Karp only hoped to expand to upper floors but the building permit was for only a one-story building.<sup>25</sup> When constructed, Leo’s Turf Club was owned by Leo Karp, President with the given address of the Berkeley Carteret Hotel; William Mark, 1318 Unami Way, Wanamassa, Vice Pres.; and Beatrice Karp at 305 River Drive, Passaic, NJ – Sec./Treas;<sup>26</sup> Beatrice Karp was Leo’s sister. On June 30, 1956, the license transfer was effective as the new building was completed.<sup>27</sup> By 1959, the new space was also a music venue as noted by various advertisements in the *Asbury Park Press*.

A November 21, 1959 advertisement in the *Asbury Park Press* for the Dottie Dudley Organ Trio, who played for three nights and a matinee on Sunday confirms Leo’s Turf Club as a music venue.<sup>28</sup> A May 23, 1960 advertisement stated: “Nitely, Starting May 24, Frank Heppinstall’s Allegros Featuring Jimmy Sigler, Organ, Jimmy Thomas, Drums; Leo’s Turf Club” According to a thesis prepared by Karen Lee Schwarz, Frank Heppenstall<sup>29</sup> was a tenor saxophone player who began his career in the late 1950s playing with Steve Gibson and the Red Caps in the Turf Club. In 1959 he formed the Allegros and played at the Turf Club for three summers in the early 1960s.<sup>30</sup>

On March 18, 1961, there was an advertisement in the *Asbury Park Press* for “Music-Music-Music! Stan “The Man” Hunter and His Band at Leo’s Turf Club”.<sup>31</sup> There is little on-line about Hunter but he did record “Trip on the Strip” with Sonny Fortune. The present-day review states: “A rare and sublime Hammond/tenor date from Prestige Records, quite different from the usual groove for the label! The set

<sup>20</sup> “Pastors to Ask Council,” 1 and 3.

<sup>21</sup> “Clerics Lose Plea Against Bar Shift,” *Asbury Park Evening Press*, January 11, 1956, 2.

<sup>22</sup> “Springwood Avenue Landmark Sold,” *Asbury Park Sunday Press*, April 1, 1956, 7.

<sup>23</sup> “Springwood Avenue Landmark Sold,” 7.

<sup>24</sup> “City Renews 82 Licenses,” *Asbury Park Evening Press*, June 28, 1956, 16.

<sup>25</sup> “City Renews 82 Licenses,” 16.

<sup>26</sup> “Legal Notices,” *Asbury Park Evening Press*, June 2, 1961, 32.

<sup>27</sup> “Dr. Silverstein Protests As Council Oks Bar Transfer,” *Asbury Park Press*, June 30, 1956, 11.

<sup>28</sup> Leo’s Turf Club, “The Dottie Dudley Organ Trio,” advertisement, *Asbury Park Evening Press*, November 21, 1959, 11.

<sup>29</sup> Frank Heppenstall remains in Asbury Park as his band is seen playing at other local clubs into the 1970s.

<sup>30</sup> Schwarz.

<sup>31</sup> Stan “The Man” Hunter and His Band, Leo’s Turf Club, “Music-Music-Music!” advertisement, *Asbury Park Evening Press*, March 18, 1961.

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marks the first appearance on record of a young Sonny Fortune who's already quite far-reaching and spiritual in his sound paired here with organist Stan Hunter, who has a bit of a Larry Young touch to his groove.”<sup>32</sup>

A July 30, 1963 advertisement highlighted “Jimmy McGriff, Tonight Leo’s Turf Club, 1200 Springwood Avenue, Asbury Park.” McGriff was an American hard bop and soul-jazz organist leading his own organ trio. McGriff studied at Julliard and privately with other organ jazz musicians. He performed at the Turf Club during the early years of his career, yet also at a time when he was recording popular jazz albums.<sup>33</sup>

A 2 May 1965 *Asbury Park Press* article, “Boutless Ex-Champ Turns to Drums”<sup>34</sup> was about Harold Johnson, a former world light heavyweight champion, who, while waiting for another fight after being defeated by Willie Pastrano for the title, played with his group “Harold Johnson and his Quartet” at Leo’s Turf Club. His quartet consisted of himself, Charles Ehrland on organ, Morris Dow on guitar, and Joe Jeffers on saxophone. Prior to his playing at the Turf Club, Johnson had not had a fight since April the previous year but he stated he was not ready to retire his boxing gloves and was still in good training/boxing shape. Johnson stated, “I’ve been a basement drummer up to now. My brother Phil helped me out. After about three years at it, we got this combo together about two months ago. Up to now we’ve had weekend dates but I hope for a full-time summer job and would like to get settled at the Shore. I have a 22-foot boat and would like to put in some time swimming and skiing.” Leo Karp had noted in the article booking Johnson and his quartet was a last-minute thing.

A July 17, 1965, *Asbury Park Press* article, “The ‘Wild One’: Illinois Jacquet Is Still ‘Flying Home’ on the Sax” discusses why Illinois Jacquet was called the “Wild One”, “made famous when Lionel Hampton’s orchestra recorded “Flying Home” in 1941 featuring a long tenor saxophone solo by a boy still in his teens – Jacquet.”<sup>35</sup> Jacquet explained that “Flying Home” was featured in their sets. Jacquet and his band were booked to play an additional two nights at the Turf Club. Jacquet had an amazing career having played with not only Lionel Hampton but Cab Calloway in 1943 and then leaving to join Count Basie. He also played with Jazz at the Philharmonic and recorded several albums. His following observation was probably repeated by many other artists at the time speaking of the heyday of the big band era:

“Playing with the bands was the college of musicians’ He said. ‘Kids don’t have the chance we had. Twenty-five years ago we had a flood of bands.’ There are ‘no more schools today,’ he added regretfully, ‘because there are only three big bands left—Count Basie, Duke Ellington and Woodier Herman.’”<sup>36</sup>

Leo Karp and his partners sold the Turf Club to Waylon (Wakie) Goldston, a local African-American

<sup>32</sup> “Trip on the Strip,” Amazon, Amazon.com, Inc, accessed March 10, 2023, <https://www.amazon.com/Trip-Strip-Hunter-Sonny-Fortune/dp/B00CPDXOSU>.

<sup>33</sup> Wikipedia, s.v. “Jimmy McGriff,” accessed March 10, 2023, [https://en.wikipedia.org/wiki/Jimmy\\_McGriff](https://en.wikipedia.org/wiki/Jimmy_McGriff).

<sup>34</sup> Wes Moon, “Boutless Ex-Champ Turns to Drums,” *Asbury Park Sunday Press*, May 2, 1965, 46.

<sup>35</sup> “The ‘Wild One’: Illinois Jacquet is Still ‘Flying Home’ on the Sax,” *Asbury Park Evening Press*, July 17, 1965, 8.

<sup>36</sup> “The ‘Wild One,’” 8.

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businessman on January 14, 1970 with a grand opening on April 2, 1970.

Goldston (1970 – 1972)

Wakie Goldston served as treasurer to a newly incorporated Greater Asbury Park Chamber of Commerce in 1971, which was essentially a rejuvenated chamber that came as a result of the recent civil unrest a year earlier. Of the issues brought up at their first meeting was closer relations with the African American community and that for downtown business and boardwalk businesses to work together.<sup>37</sup> The caption of an image of opening night on 2 April 1970 read:

“Irene Reid, one of Count Basie’s former vocalists, performs at Wakie’s Show Place (formerly Leo’s Turf Club), Springwood Ave., Asbury Park, while the club’s new owner, Wayland (Wakie) Goldston (left) looks on and guitarist Paul Perez plays.”<sup>38</sup>

Wakie’s was a popular venue. Little Royal, James Brown Soul Brothers No. 2, and his group played at Wakie’s as well as the West Side Community Center with Wakie’s Showplace sponsoring the performance. According to the article, Little Royal, who resembled James Brown in both his looks and how he performed, came to Asbury Park after a tour in Europe.<sup>39</sup> Goldston also sponsored charity events at his venue to support the West Side Coalition’s efforts to help rebuild areas damaged during the civil unrest.<sup>40</sup>

Acts that played at Wakie’s Showplace in 1970 - 1971 included Interpretation; Little Royal with the Swing Masters returned; the Pearl Box Revue, a chorus of female impersonators from the Apollo Theatre; Bobby Tucker & The 3 Souls with Diane as featured vocalist; the Dynamic Tempos (donning their Cowboy hats); singers Charles and Dave accompanied by the Soul Kings; the Establishment (a swing band); and many others.<sup>41</sup>

In February 1971, Goldston was arrested for being a messenger for an illegal gambling operation that covered four counties and eight municipalities. The author could not find how the case ended other than Goldston pleaded not guilty along with several other co-defendants in April 1971.

1972 to 1990

Some of the advertisements for performances spanned into December 1971. By March 4, 1972, Frederick D. Thorne and Alonzo Allen as Tra-Ken Corp. purchased a liquor license from Mickey’s Savoy Bar (located at 1211 Springwood Avenue) for their property Turf Melody Lounge, the former Turf Club.<sup>42</sup> Termed, “The Heart of the Avenue”, some of the same artists continued to perform for Thorne but new artists were also added including the Ice Cold Love, the Lorelies, the Bags, the

<sup>37</sup> “Chamber Chooses Richter President,” *Asbury Park Evening Press*, January 29, 1971, 1 and 19.

<sup>38</sup> “Night Life Roundup: Swing, Dine, or Relax at These Local Clubs,” *Asbury Park Evening Press*, April 3, 1970, 8.

<sup>39</sup> “Little Royal to Perform at Center,” *Asbury Park Evening Press*, October 28, 1970, 31.

<sup>40</sup> “Show Aimed at Helping West Side,” *Asbury Park Evening Press*, July 27, 1970, 24.

<sup>41</sup> Various notices of venue acts playing in Asbury Park, Belmar, Long Branch, etc. posted in the *Asbury Park Press*.

<sup>42</sup> “Bar License Shift Sought,” *Asbury Park Evening Press*, March 4, 1972, 9.

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Exavyons, and others<sup>43</sup>. The Turf Melody Lounge changed ownership again in 1974 with Bill Reed owning the bar until 1988. Local groups, including Toogie and the Gang, would perform regularly, as well as performers Vel Johnson and Kyle Hicks. Singer, guitarist, songwriter, and Asbury Park resident Al Holmes, who began performing Springwood Avenue venues as a teenager, was part of the house band at the Turf Club in the mid-1980s.<sup>44</sup> Reed was the feature of an article in the *Asbury Park Press* in 1982 stating how committed he was to the West Side neighborhood. The building changed hands again in 1988 to Ella Mae Johnson and operated as Mae's Melody Lounge, and again in 1990 when it was turned into a sports club; it was owned by Kusumaker and Veena Kuchaculla. There was a fire in the late 1990s causing the bar to close.

Asbury Park African-American Music Project

The building was purchased in 2004 by Tamar Ayyash for conversion to a laundromat that was never realized and purchased again in 2013 by Vince Gifford.

By 2020, the Asbury Park African-American Music Project (AP-AMP) and its partners helped to clean the building out. A mural, by artist Larry Walker and organized by the Springwood Avenue Rising Organization in cooperation with AP-AMP, was painted, reflecting the deep cultural and musical heritage of the Turf Club and Springwood Avenue. In January 2022, AP-AMP was able to purchase the Turf Club with the mission to maintain the Turf Club's historic musical heritage through live music events, music education, and as a cultural and arts center serving a growing West Side community.

**Comparative Analysis**

There were two primary forces that lead to the decline of West Side neighborhood of Asbury Park that impacted the music and entertainment scene and lead to the loss of most venues that catered to the Black community: civil unrest and economic decline. These two elements tend to go hand-in-hand; however, in comparing Asbury Park and the Turf Club similarities abound drawing comparisons. First, Asbury Park faced several days of civil unrest in July 1970 that led to the destruction of more than half the buildings on Springwood Avenue either immediately or soon thereafter, as the city and tourist population turned its back on the City overall and the West Side neighborhood particularly. Second, Atlantic City, which never faced civil unrest that led to the destruction of property and loss of life. It had a vibrant African American music scene similar to Asbury Park that fell away as the city faced harsh economic challenges.

July 4 - 6, 1970 and Its Aftermath

Civil unrest due to deepening racial division in urban areas spurred dramatic changes in the cultural and architectural landscape, essentially widening the divide and leaving many of New Jersey's cities impacted by civil unrest and benign neglect with permanent physical scars. In New Jersey, a partial list

<sup>43</sup> Advertisement: "Turf Melody Lounge", which announces its re-opening on March 2, 3 and 4 1973. *Asbury Park Press*, March 2, 1973, 10.

<sup>44</sup> "People: Al Holmes," Asbury Park African-American Music Project, accessed May 2023, <https://www.asburyamp.org/people/#holmes>.

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of cities that were impacted by civil unrest include Asbury Park (July 4-10, 1970); Jersey City (August 2-4, 1964); Elizabeth (August 11-13, 1964); Paterson (August 11-13, 1964); Newark (July 12-14, 1967); Plainfield (July 14-16, 1967); New Brunswick (July 13-17, 1967); Trenton (April 9, 1968); and Camden (September 2, 1969 and August 20, 1971).

The particular reasons for the civil unrest would be specific to each city but overall, the Black communities had similar or overlapping reasons, including poor housing, including high prices for inferior housing that was often overcrowded; the lack of recreational opportunities for the youth; urban renewal initiatives or new highways running through primarily Black areas that were destroying neighborhoods; poor-performing, overcrowded, and poorly-equipped schools; police brutality, particularly on Blacks and other minorities by predominantly white police forces; lack of opportunity for employment, due particularly to de-industrialization and racism in hiring overall; and other similar concerns that were pervasive for years after World War II. Black communities, segregated from whites and other groups, were more often than not impacted directly by the civil unrest, which did not necessarily – or at the onset – target the central shopping districts or non-Black neighborhoods. In Newark, the civil unrest occurred in the Central Ward along Springfield Avenue, which was a commercial street for local residents but not the area with the national department stores that attracted visitors from the neighboring suburban towns. In Plainfield, the civil unrest was in the West End on the edge of the central commercial district; in Jersey City, in the Bergen Hill section, which is south of Journal Square and the central business district; and in Camden, the 1969 civil unrest occurred in the south section of the city away from the city center (the 1971 civil unrest occurred in city center).

The days civil unrest came to Asbury Park:

Beginning on the evening of July 4, 1970, there was stone throwing and disorderly gatherings along Springwood Avenue in the West Side and continued the following evening with a significant violent outbreak occurring the evening of July 6<sup>th</sup> “when fires broke out in stores along Springwood Avenue. When the night was over, at least nine stores were burned out and most of the others looted, and 105 people had been arrested.”<sup>45</sup> The following day there was additional violence that occurred in Asbury Park’s downtown at which time the police became violent with the protestors and drove them away from the shopping district. The *New York Times* described the West Side as “a dilapidated neighborhood where 40 percent of the city’s 22,000 permanent residents live virtually isolated from the big resort hotels and the sea”<sup>46</sup> without explaining that such conditions were the cause of the frustration that led to the violence over this four-day period. The isolation was further amplified by the reaction of the mayor, Joseph F. Mattice who said “We’re very, very fortunate it occurred where it did. It didn’t affect our business area.”<sup>47</sup>

Despite many mayors’ sentiments after the civil unrest in their cities that the central business districts

<sup>45</sup> Paul L. Montgomery, “46 Shot in Rioting at Asbury Park; Curfew Imposed,” *New York Times*, July 8, 1970, 1.

<sup>46</sup> Montgomery, 1.

<sup>47</sup> Montgomery, 2.

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were little impacted, the continued lack of investment or ill-investment; the destruction of neighborhoods with either ill-conceived urban-renewal projects or highways destroying neighborhoods; and “white flight” rapidly increasing in the 1970s only heightened the negative connotations of these cities that eventually led to wide-spread changes beyond the areas of the civil unrest. Furthermore, when economic investment began to return in the 1990s to Newark and Asbury Park, investment tended to be outside the areas of historic civil unrest; this has only recently changed. As a result, few of the buildings and businesses survived in these cities, with the exception of Plainfield. Fires and the demolition in subsequent years of abandoned buildings only made the problems more acute, thereby leaving little of the urban fabric today that existed prior to 1970 in the predominantly Black neighborhoods.

**Atlantic City**

Unfortunately, urban blight was not limited to cities that experienced civil unrest. This is particularly evident in Atlantic City, which has a stronger historical connection to Asbury Park than Newark, Plainfield, or Camden. Atlantic City was a popular resort town with a segregated Black community that served the hotels and businesses frequented by whites. Atlantic City also had a strong and vibrant music and entertainment center within the Black community on its North Side.

According to Nelson Johnson in *The Northside: African Americans and the Creation of Atlantic City*, “As residence patterns hardened and social forces coalesced (in Atlantic City), a river of blues, ragtime, and jazz flowed to the resort and found home in the bars, restaurants, and clubs of the budding black community.”<sup>48</sup> This book shows a similar musical trajectory to Asbury Park starting with music and dance halls, such as Fitzgerald’s Auditorium and Waltz Dream, in the early years of the 20<sup>th</sup> century followed by night clubs, such as Club Harlem (formerly Fitzgerald’s), and the Paradise Club, which notably attracted both white and Black patrons to Black entertainers. After the first World War, the entertainers included also prominent white entertainers and the clubs expanded along Kentucky and Artie Avenues, Atlantic City’s North Side main business center. These clubs included Timbuktu, Wonder Gardens, Little Belmont, the Clicquot Club, the Diamond Café, the 500 Club, and others. Notable musicians to play at these clubs included Eubie Blake, jazz organist “Wild Bill” Davis, Count Basie, Sammy Davis Jr., Ella Fitzgerald, Frank Sinatra, Marvin Gaye (in no chronological order) and countless others.<sup>49 And 50</sup>

A brief summary of the clubs and what happened to them is found in an on-line article about Atlantic City’s music scene:

**The 500 Club**—had an electrical fire in 1973 causing more than \$1.5 million in damages. It never reopened.

<sup>48</sup>Nelson Johnson, *The Northside: African Americans and the Creation of Atlantic City* (Medford, NJ: Plexux Publishing, Inc., 2010), 166.

<sup>49</sup> Johnson, 166-175.

<sup>50</sup> Jack Coll, “Talkin’ Music - Black History Month. Searching For Kentucky Avenue Atlantic City,” Conshystuff, February 20, 2024, <https://conshystuff.com/kentucky-ave-music-scene-atlantic-city/>. (Notation: This article is written in the first person but based on the background and references, it appears Mr. Coll did research to back up the information in the article.)

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**The Dreamland Café**— slid into a decline throughout the 1960s. The world-class talent and entertainment headed to the mainstream theaters in Cherry Hill, Philadelphia and Atlantic City. The Dreamland Café was demolished in the summer of 1995.

**Wonder Gardens**—The club was renovated in 1979 and renamed the Latin Wonder Gardens. In 1991, it underwent a second renovation and the name change to the New Wonder Gardens. The club was sold in 2001 and later demolished.

**The Paradise Club**—merged with Club Harlem in 1954. Like many other nightclubs in the district, the Paradise Club succumbed to a drop-off in business from the advent of legalized casino gambling in Atlantic City. By the mid 1980s, only Club Harlem was still operating. The site is now a parking lot.

Some claim the casino's finally forced **Club Harlem** to close as the top tier talent played to larger crowds on bigger stages in the casinos, while others still point to the 1972 Easter morning assassination of the Black Mafia's "Fat" Tyrone Palmer in full view of a show audience.

**Club Harlem**—it was last opened for business in the summer of 1986 before shuttering its doors. It was the last of Atlantic City's major golden age nightclubs still in operation. In December 1992, a nor'easter struck the building and the building was torn down.<sup>51</sup>

By the time of the Democratic National Convention in 1964, Atlantic City had lost some of its appeal as the hotels were outdated and there was an appearance of benign neglect. This was showcased on a national level through the convention, thereby helping to make Atlantic City increasingly less attractive to vacationers and negatively impacting the tourism industry. This resulted in the same complaints by the Black community as expressed in most other cities in New Jersey. However, the change in the architectural and music venue landscape of Atlantic City's North Side came from attrition rather than civil unrest, resulting in the loss of a majority of Black-owned businesses in the 1960s and 1970s, including many of the nightclubs that ran along Kentucky Avenue in the heart of the Black community. When gambling was made legal in Atlantic City, similar to other efforts at urban renewal, the North Side was not the focus, and all the clubs were closed and gone by then. Today, Kentucky Avenue and the majority of the North Side are dominated by parking lots, and all development – commercial and casino – are focused either along the frontage of the Atlantic Ocean or Absecon Inlet.

**Architectural Landscape of Springwood Avenue Post July 6, 1970**

At the height of the music scene in Asbury Park, there were approximately 14 venues on Springwood Avenue, with another half-dozen in the neighboring streets. There are a few buildings along Springwood Avenue in Asbury Park, as seen in Figures 3 and 5, which show the street in 1963 compared to 1979. The buildings that remain today that date prior to 1970, other than the Turf Club, include 1220

<sup>51</sup> Coll.



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Springwood Avenue; 1504 Springwood; 1409 Springwood Avenue; and 1401 Springwood Avenue, and none of these were club or music venues.

1220 Springwood Avenue (Supplemental Image 1), constructed in 1957, is a one-story building with brick base, brick detailing between the windows, and stucco-finished parapet. It is situated on the south side of Springwood Avenue, at the intersection of Borden Avenue. All of the windows are enclosed and the building is currently vacant. Its last use was as a convenience store.

1504 Springwood (Supplemental Image 2), constructed in 1914, is a two-story, two-part commercial block of brick masonry with two store fronts at the ground floor and apartments above. The building sits on the south side of Springwood Avenue, one lot west of Ridge Avenue. There is a drive-thru archway at the center of the first floor leading to the rear yard. Each store front, set to either side of the entry, has a pent roof over a recessed entrance flanked by splayed display windows with a brick bulkhead; the display windows are clad with T-11 siding with small arched openings. At the second floor, there are round, grouped windows spaced apart. The roof is low-slope with a wood cornice supported by wood brackets. The sides of the building are finished with stucco and lack openings. The exterior generally reflects is early-20<sup>th</sup> century appearance, with the cladding at the display windows being reversible.

1409 Springwood Avenue (Supplemental Image 3), constructed in 1909, is a two-story residential building located on the north side of Springwood Avenue at the corner of Elizabeth Avenue. The building is constructed of red brick that is painted on the front elevation, and is two bays wide and five bays deep. The west bay is the entrance, accessed by a simple step, and the east bay is a two-story wood-frame bay projection. The low-slope roof is finished with a wood cornice on the south elevation, and the parapets are capped with an aluminum coping set on brick corbels. There is little fenestration on the east side. There is a window or door in each bay on the west side, and each opening has a segmental brick arch with projecting bluestone sills.

1401 Springwood Avenue (Supplemental Image 4), constructed c. 1900, is a three-bay wide by four-bay deep decorative concrete block two-story residential building. The building sits on the north side of Springwood Avenue at the west corner of Dewitt Avenue. The roof is a low slope with a molded cornice supported by decorative brackets on the two street-facing sides. The corner is truncated, and the fenestration pattern at the ground floor is irregular, whereas it is regular on the second floor, aligning with each bay on the street-facing sides. It appears the ground floor was originally a commercial storefront that has been converted for residential use.

***Supplemental Information: The West Side and Asbury Park***

The following supplemental history of Asbury Park provides some context to how the city developed relative primarily to the Turf Club, which was located along the West Side neighborhood's commercial spine. (The West Side neighborhood was an unincorporated section of Neptune and was not originally



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part of Asbury Park. It was annexed to be part of the city in 1906 over significant objections from residents and political leaders in Asbury Park.) Like many municipalities at the end of the late 19<sup>th</sup> century and into the mid-20<sup>th</sup> century, the city was segregated. However, Asbury Park had large Black and immigrant populations compared with other similar local municipalities, but was also segregated and treated much differently than the predominantly white areas. The added feature; however, was the areas frequented by the white tourists were served predominantly by the Black and immigrant populations that lived in the West Side neighborhood. These differences are also seen in the written histories on the city and several of these histories, but not all, tend to place greater emphasis on the tourist areas populated by the “upper ten” percent of the population<sup>52</sup> than the predominantly Black and immigrant neighborhoods. This supplemental history, because the Turf Club is located in the predominantly Black West Side neighborhood along Springwood Avenue, provides a cursory view on the tourist areas and tries to focus on the history and development of West Side neighborhood to the extent that the scant written histories permit.

The area that would become Asbury Park was first inhabited by the Delaware Tribe of the Lenape and their lives and livelihoods associated with the Monmouth County region along the Atlantic Ocean and inland lakes and tributaries can be traced 12,000 years before the first Europeans settled the area. Unfortunately, European settlement drove most of the Lenape tribes out of New Jersey between initial settlement circa 1625 and the 1740s.<sup>53</sup> However, there was little European/colonist settlement of the shore area at Asbury Park until after the Civil War when “the early beginnings of America’s travel trade got underway.”<sup>54</sup> Asbury Park was originally incorporated on March 26, 1874 from portions of Ocean Township. It became a borough in 1893 and was incorporated as a city in 1897.<sup>55</sup>

Asbury Park was founded in 1871 by James A. Bradley; prior to this it was undeveloped marshy coastal land. Bradley was a brush manufacturer from New York and a practicing Methodist. In May of 1870, he, by chance, met a fellow Methodist selling plots of land in Ocean Grove, New Jersey, a new seaside Methodist “camp meeting”. The unincorporated community located within Neptune Township was founded in 1868 as an outgrowth to the camp meeting movement by a group of Methodist clergymen<sup>56</sup> who were looking for a place to relieve the perceived “stresses and pressures” of the rapid lifestyle and society changes<sup>57</sup> spurred by the Industrial Revolution and an increase in immigration from Europe. It was envisioned as “a place for spiritual birth, growth and renewal in a Christian seaside setting.”<sup>58</sup>

<sup>52</sup> Paul D. Boyd, *Atlantic Highlands: From Lenape Camps to Bayside Town* (Charleston, SC: Arcadia Publishing, 2004), 12.

<sup>53</sup> The Sandhill Indians, a tribe of the Lenapi, remained in the area and settled in Neptune sharing in the culture and development of the West Side neighborhood. Their history and contributions to Asbury Park deserves scholarly research, so it is not well-covered in this historical overview.

<sup>54</sup> Helen-Chantal Pike, *Images of America: Asbury Park* (Charleston, SC: Arcadia Publishing, 1997), 7.

<sup>55</sup> “Asbury Park,” This Day in Monmouth County History, Monmouth Timeline, accessed March 1, 2023, <https://monmouthtimeline.org/cities-towns/asbury-park/>.

<sup>56</sup> Wikipedia, s.v. “Ocean Grove, New Jersey,” accessed March 1, 2023, [https://en.wikipedia.org/wiki/Ocean\\_Grove,\\_New\\_Jersey](https://en.wikipedia.org/wiki/Ocean_Grove,_New_Jersey).

<sup>57</sup> “History of Ocean Grove,” Ocean Grove Camp Meeting Association, OGCM, accessed March 2023, <https://www.oceangrove.org/history>.

<sup>58</sup> “History of Ocean Grove.”

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Bradley, suffering from depression and looking to make a change in his life, bought two lots sight unseen. He traveled to visit Ocean Grove days later and was, “completely taken with Ocean Grove and its surroundings.”<sup>59</sup> At Ocean Grove, “Methodists, sheltered from the Philistines by the ocean to the east, lakes to the north and south and a stout fence to the west, came together each summer in tents and cottages for large annual camp meetings,”<sup>60</sup> a stark contrast to Long Branch, one of the country’s premier beach resorts located approximately eight miles up the coast.

For the rest of the summer Bradley traveled with his companion, John Baker, to Ocean Grove sporadically and while there became aware of the undeveloped oceanfront marshland immediately to the north and saw a business opportunity. He envisioned a seaside resort more in line with Long Branch but embodying many of the Methodist morals guiding Ocean Grove including the prohibition of alcohol. In 1871 he purchased 500 acres for \$90,000, having to mortgage his business after unsuccessfully finding any business partners.<sup>61</sup> He named his resort Asbury Park in honor of Francis Asbury, one of the first Methodist ministers in the United States. Though morally conservative, Bradley’s municipal planning was more progressive with wide streets, large lots, several pocket parks,<sup>62</sup> boardwalks with pavilions along the beach, a board of health, and the first sewage system at the Jersey Shore.<sup>63</sup> Other improvements included electric street lighting (1885), trolley systems (1887), local telephone service (1881); and he afforded the creation of wide tree-lined streets, the construction of churches, and helped to create a thriving business district along the ocean frontage.<sup>64</sup> Other amenities meant to attract wealthy businessmen and their families included an orchestra pavilion, public changing rooms, and a pier along the boardwalk. The boardwalk, itself, would attract amusement park type attractions including George C. Tilyou’s steeplechase amusements<sup>65</sup>, first established at Coney Island, the Palace Merry-Go-Round, and others. The resort city, as intended, attracted, at first, seasonal residents from Philadelphia, New York, Newark, and Jersey City.<sup>66</sup> Large hotels, boarding houses, and residences were also constructed soon after the city was laid out. Some of the large hotels included: the Grand Avenue Hotel (1885); the Marlborough Hotel; Hotel Gardner; the Metropolitan Hotel; the Plaza Hotel (c. 1900 at The Oriental); West End Hotel; and many others. The train, coming via the New York – Long Branch line, brought as many as 600,000 riders to Asbury Park in the summer. The train, when completed to Long Branch in 1875, did not stop at Asbury Park or Ocean Grove on Sundays at the request of the Ocean Grove Camp Meeting Association, and by 1889, it continued not stopping at the North Asbury Park station but did stop at Interlaken and Loch Arbour, located just north of Asbury Park. This eventually led to the

<sup>59</sup> Joseph Bilby and Harry Ziegler, *A Brief History of Asbury Park* (Charleston, SC: Arcadia Publishing, 2009).

<sup>60</sup> Bilby and Ziegler, *A Brief History of Asbury Park*.

<sup>61</sup> Bilby and Ziegler, *A Brief History of Asbury Park*.

<sup>62</sup> Shirley Ayres, *Postcard History Series: Asbury Park* (Charleston, SC: Arcadia Publishing, 2005), 115.

<sup>63</sup> Bilby and Ziegler, *A Brief History of Asbury Park*.

<sup>64</sup> “History of Asbury Park,” Asbury Park Historical Society, accessed March 1, 2023,

<https://www.aphistoricalsociety.org/history/>.

<sup>65</sup> Many of the Asbury Park histories note Tilyou’s steeplechase amusements arriving in the city in 1880 but according to other sources, Tilyou would have been only 18 at the time and did not buy the Steeplechase Horse ride, an attraction invented by J.W. Cawdry, until the 1890s and opening an improved version in 1897 at the west end of Bowery Street, Coney Island, Brooklyn, NJ.

<sup>66</sup> “History of Asbury Park.”

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temporary closure of the North Asbury Park station, the construction of a new station in 1892, and the beginning of Sunday service in 1904. Within a few years of its founding, Asbury Park was attracting tens of thousands of summer visitors, who were predominantly white and of middle and upper income.

As noted, Bradley donated land for the construction of several religious buildings including the Methodist Church built in 1883, the Trinity Episcopal Church built in 1875 (first church built in Asbury Park), the First Baptist Church, and the First Presbyterian Church in 1884.<sup>67</sup> He and his wife, Helen Packard Bradley, were active in the efforts to get a library constructed; construction began that year but was not complete until 1901 due to funding issues.<sup>68</sup> By 1885, there was a permanent year-round population of 3,000, hundreds of hotels and boarding houses, a public school, seven churches, and a thriving family-oriented tourist industry.<sup>69</sup> By the end of the 1880s, Asbury Park was one of the three top resorts on the Jersey Shore, along with Long Branch and Atlantic City.

Bradley ultimately became the city's first mayor and postmaster, serving from 1874-1884, and was also the first editor of the *Asbury Park Journal*, from 1876 to 1910. He eventually lost the fight to keep Asbury Park alcohol free with temperance ending in the late 1880s in order to become more attractive to a broader swath of visitors. The city continued to grow and many local business owners found Bradley, who owned the boardwalk, to be a hindrance. By 1902, he had to relinquish his control and, through litigation, the beachfront came into the ownership of the City of Asbury Park, which rebuilt the boardwalk, expanded jetties and set up a bathing plant (the Natatorium). Department stores, such as Steinbach constructed in 1912, would make a home in Asbury Park and business ventures and development continued to expand on the east side along the ocean frontage into the early-20<sup>th</sup> century.

Bradley's vision for Asbury Park was to appeal to white Protestants while much of the operations for the hotels fell to Black men and women all the while keeping the city segregated, including the beaches and boardwalk. According to an *Asbury Park Press* article published in 1982, "West Side's roots: hemming blacks in", by 1883 the Black population was significant enough to warrant a school for the children of the workers, which would be segregated. Bradley, who owned the boardwalks and essentially access to the beach, justified excluding Black men, women, and children from the boardwalk and beach by saying "whites on vacation didn't want to mix with blacks. If whites didn't visit the city, he warned the blacks, they would lose their jobs."<sup>70</sup> and <sup>71</sup>

Prior to 1900, the city was laid out in neat "crisscrossed streets east of the railroad tracks" where there were few streets to the west of the tracks. This area west of the tracks prior to 1900 was considered the

<sup>67</sup> Ayers, 124-126.

<sup>68</sup> Ayres, 114.

<sup>69</sup> Bilby and Ziegler, *A Brief History of Asbury Park*.

<sup>70</sup> "West Side's Roots: Hemming Blacks In," *Asbury Park Press*, May 2, 1982, 157.

<sup>71</sup> There exist several articles and editorials in both the local newspapers and the *New York Times* regarding Bradley's fight with the West Side community about allowing access to the beach and the boardwalk through much of the 1890s that show exactly how poorly Black men and women were treated. This continued and in 1911, a series of bathing pavilions were constructed for Black residents and guests, but it continues to show that Asbury Park remained segregated well into the 20<sup>th</sup> century even after Bradley had lost his influence over the city.

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Italian and Jewish neighborhood; however, between 1900 and 1930, the city's year-round population tripled from just over 4,000 residents to almost 15,000 residents; this included an increase of the Black population from 273 persons to almost 4,000 in the same time period. According to the same *Asbury Park Press* article, which quoted Mrs. Lenora McKay, an author on Black history in Monmouth County, migration of Black men and women and their families to Asbury Park was gradual. They, like so many others looking to make a living, were attracted to work found in the resort industries that thrived in the city. Black families first settled around Second Avenue and Main Street, which is just east of the railroad, but they were pushed further west by commercial and residential development by the beginning of the 20<sup>th</sup> century helping to establish the city's West Side.

According to Daniel Wolff, author of *Fourth of July, Asbury Park: A History of the Promised Land* (as well as many other authors and articles), Bradley, who held that the city was there to serve those of white Christian values, had the city work like it was a hotel in that porters, maids, and ditch diggers, who were predominantly Black, would live and work as if they were invisible. By 1903, as noted above, there was a growing Black community on the West Side (that is the area west of the railroad tracks) spurring the establishment of four African-American congregations: St. Stephen's AME Zion Church; Second Baptist Church; Mt. Pisgah Baptist Temple; and St. Augustine's Episcopal Church. The West Side, which began where Lake Avenue turned to Springwood Avenue, also was home to large immigrant communities as well and to "a thriving mixed economy of kosher butchers, discount haberdashers, and itinerant peddlers."<sup>72</sup> Despite the presence of hard-working people living in the West Side, the prevailing thoughts by those that ran the government, who owned the hotels and boarding houses near the beach, and who lived in the more affluent (or white) sections of Asbury Park was the area was unclean because it was also home to "bars, betting parlors, and whorehouses."<sup>73</sup> The "uncleanliness" lamented by some was not helped by the lack of sewers and other amenities because in 1903, the West Side, although key to the success of operations along the Boardwalk and commercial centers of Asbury Park, was an unincorporated section of Neptune Township; it was considered a no man's land.<sup>74</sup>

In 1906, four years after Bradley sold (under duress) the boardwalk and other property along the oceanfront to the city, revenues were not as expected despite investments. Half the government supported the merchants and the other, conservative half, continued to support Bradley and his ideas on how Asbury Park should be run (conservatism, racism and the like). The merchant side, in an effort to increase revenues, sought to incorporate all or portions of the West Side into the city. Bradley's contingent wanted where many of the Jewish merchants lived only, not liking the remaining neighborhoods' "class of voters".<sup>75</sup> However, the city's tax collector and Rev. Ballard, who ran Ocean Grove's church, convinced the council to incorporate all of the West Side for "both a fiscal and moral obligation" because such a move would increase revenue and Rev. Ballard argued:

<sup>72</sup> Daniel Wolff, *Fourth of July, Asbury Park: A History of the Promised Land* (New Brunswick, NJ: Rutgers University Press, 2022), 43.

<sup>73</sup> Wolff, 43.

<sup>74</sup> Wolff, 43.

<sup>75</sup> Wolff, 50.

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...with [the] Springwood Avenue section outside of the new city's jurisdiction it would always be a menace." Only by annexation would the good people of Asbury Park institute "a complete house-cleaning of the 'red-light' district."<sup>76</sup>

At the time of these discussions on incorporating the West Side into Asbury Park, an estimated 75 percent of those working in the city's hotels were living on or near Springwood Avenue.<sup>77</sup> Bradley assaulted the discussions on this subject for days in the press that he controlled claiming not to be racist while spouting racist tropes including "our city will have that largest pro-rata colored voters of any city in New Jersey" and incorporation of the West Side would lead to a "great depreciation of property."<sup>78</sup> In May 1906, a resolution was passed to incorporate the West Side into Asbury Park. This development marked a point in the waning influence of Bradley in the decision-making in the city. However, the prevailing racist attitudes by government officials, local business leaders, and residents did not change. A *New York Times* article published on May 16, 1906 states:

Greater Asbury Park is now an assure fact. This city and West Park, which lies across the tracks of the New York & Long Branch Railroad voted by large majorities in favor of consolidation at a special election held here to-day. Asbury Park gave 172 for the merger. The estimated majority in West Park is 150.

It will, it is believed, put an end to Springwood Avenue, often referred to as the Tenderloin of Ocean Grove. To-night, therefore, the good Methodists of the twin city are celebrating the election as a triumph of righteousness. But conservative residents of Asbury Park believe the election is a triumph of the liquor men who almost killed prohibition at a "snap" special election last Summer. The hotel men, significantly enough, backed the annexation project.

The Greater Asbury has about 10,000 population.<sup>79</sup>

Black performances on the Boardwalk were not permitted, but in August 1905, the "Black Patti Troubadors" became the first African American act to play the boardwalk at the Casino, despite objections from Bradley.<sup>80</sup> Some of the earliest cultural institutions on the West Side to cater to the African-American community include Morrow Hall, constructed before 1894 and was host of Ida B. Wells on August 1<sup>st</sup> of 1894, and Lyric Hall and Garden, constructed in 1903. According to *Springwood Avenue Harmony* by Charles and Pamela Horner,

A 1908 newspaper article stated, "In the vicinity of Springwood Avenue, there is never lack of entertainment. Morrow's Hall and Lyric Hall are open nearly every

<sup>76</sup> Wolff, 50

<sup>77</sup> Wolff, 51.

<sup>78</sup> Wolff, 51.

<sup>79</sup> "A Greater Asbury Park: Annexation Goes Through – Does it Mean the End of Prohibition?" *New York Times*, May 16, 1906, 1.

<sup>80</sup> Horner Jr. and Horner, 41-42.

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night of the week with concerts, balls, receptions, fairs, festivals, etc. which are usually well supported. There's always someone willing to back these secular diversions. The churches also hold many concerts, fairs, festivals and public entertainments."<sup>81</sup>

Also, according to *Springwood Avenue Harmony* the musical entertainment at the turn of the 20<sup>th</sup> century were orchestras playing the popular tunes of the period as well as brass bands and ragtime. Interestingly, Arthur Pryor and his band, who were white, played so regularly with such success that they quit touring to play exclusively in Asbury Park.<sup>82</sup> The Royal Theatre, located on Springwood Avenue by 1912, was a center for vaudeville and motion pictures.<sup>83</sup> In 1913, at the age of 14, Duke Ellington, Edward Kennedy Ellington at the time, visited Asbury Park with his mother and worked in a hotel over the summer. *Springwood Avenue Harmony* mentions that he may have heard ragtime while he stayed in the city, but a stronger influence for him to take on the piano may have been conversations that he had with Bowser, a head waiter, with whom he discussed music, especially playing the piano.<sup>84</sup> Ellington would return to Asbury Park with his Cotton Club Orchestra and play the Roseland Ballroom, a popular venue on Springwood Avenue, in July 1930.<sup>85</sup>

Another musician to grace the shores of Asbury Park was Thomas "Fats" Waller who was born and raised in Harlem and a musical genius who was best known for his talent on the stride piano (Stride Ragtime or Harlem Stride). Waller is documented as playing in Asbury Park on several occasions including beachfront venues, such as the Plaza Hotel in 1919 and in 1921 spent the summer in Asbury Park playing in the city and at other venues nearby.<sup>86</sup> Waller also collaborated with Andy Razaf, a lyricist, whose mother lived at Atkins Avenue in Asbury Park. Their collaborations included work for the musicals *Keep Shufflin'*, *Load of Coal* and *Hot Chocolates*, which produced the hits "Ain't Misbehavin'" and "Honeysuckle Rose."<sup>87</sup>

These are just two examples of how attractive Asbury Park was to not only white Christians by the early-20<sup>th</sup> century but also attracted Black and immigrant men, women, and families for not only the seasonal work but also for the seashore. Non-white visitors and workers were not always welcomed on the Boardwalk so many stayed in the West Side and other neighboring municipalities and the entertainment venues began to increasingly cater to the permanent residents and the seasonal visitors.

The headline of the *Asbury Park Evening Press* read on Friday, April 6, 1917, "Greatest Fire in City's History Sweeps Four Blocks, Causing Loss of \$1,000,000; War Declaration Signed by President"

Four blocks of Asbury Park hotels, boarding houses and residences, the \$125,000

<sup>81</sup> Horner Jr. and Horner, 24.

<sup>82</sup> Horner Jr. and Horner, 40-41.

<sup>83</sup> Horner Jr. and Horner, 43.

<sup>84</sup> Horner Jr. and Horner, 46-47.

<sup>85</sup> Horner Jr. and Horner, 123.

<sup>86</sup> Horner Jr. and Horner, 51-52.

<sup>87</sup> Karen Lee Schwarz, "Jazz at the Jersey Shore: Past, Present and Future" (master's thesis, Rutgers University, May 2021), 27, <https://doi.org/doi:10.7282/t3-vj85-8f24>.



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boardwalk Natatorium, part of the boardwalk, and the First Methodist Episcopal Church, were destroyed by fire last night. From the boardwalk to Grand avenue and between First and Second avenues the fire made a clean sweep of 48 buildings. It was driven from its starting point in the Natatorium before (sic) a 65-mile gale and laid waste \$1,000,000 worth of property before desperate firemen, concentrated on the church building, could do the first effective work. In a comparison of fire losses in the city, last night's fire was a conflagration.<sup>88</sup>

This event was juxtaposed with "War Machinery Set in Motion"

Washington, April 6, - President Wilson today at 1.11 signed the resolution of Congress declaring a State of War between the United States and Germany.<sup>89</sup>

Some of the buildings destroyed by fire included the Devonport Inn, Daly's Theater, a merry-go-round, the Orpheum open air theater, the Grand Central Hotel, the Ormond Hotel, the Winthrop Hotel, several stores, cottages, and a police substation. Despite the destruction, a video history notes that the fire helped to spur a building boom in Asbury Park that would last more than a decade and would spur a renaissance in seaside architecture.<sup>90</sup> Some of the notable buildings constructed after the 1917 fire included the Asbury Park Casino in 1929 (the original was constructed in 1903-04 and destroyed by fire in 1928), the Asbury Park Convention Hall in 1929, and the Paramount Theater in 1930.<sup>91</sup>

*Springwood Avenue Harmony* noted that 42 of the 75 Black soldiers from Asbury Park who fought in World War I returned home on July 11, 1919 and were welcomed with a parade set behind Asbury Park's Wheeler's Brass band. The parade ended at Morrow's Hall where "Wheeler's Band and Haynes' Orchestra serenaded the crowd with selections of the newest music – jazz."<sup>92</sup>

The promotion of Asbury Park's tourism industry and local businesses continued to be the main focus of the city especially during the summer months throughout much of the early-20<sup>th</sup> century. At the same time, the rivalries between those in government who were pro-business and those who continued to believe that the city should hold to its conservative origins led to conflict along with a significant amount of corruption. The following is a simplification of a complex period in the city's history, but the business side was corrupted by money, such as no-bid contracts for concessions along the boardwalk, but the conservative side was corrupted by a resurgence of the Ku Klux Klan, particularly in New Jersey's urban centers. The Klan appealed all too successfully to the religious in both Asbury Park and Ocean Grove for not only their racist views but also their anti-immigrant, anti-Jewish, and anti-Catholic views. Asbury Park's government did not go as far as permit a huge KKK parade on Independence Day

<sup>88</sup> "Greatest Fire in City's History Sweeps Four Blocks, Causing Loss of \$1,000,000; War Declaration Signed by President," *Asbury Park Evening Press*, April 6, 1917, 1.

<sup>89</sup> "Greatest Fire in City's History," 1.

<sup>90</sup> The Spectacular History of the New Jersey Shore, "Asbury Park/A Golden Age/1900-1950s [Part 15 - The Spectacular History of the New Jersey Shore]," video, 6:40, YouTube, May 9, 2021, <https://www.youtube.com/watch?v=o8pPxFopwQM>.

<sup>91</sup> The Spectacular History of the New Jersey Shore.

<sup>92</sup> Horner Jr. and Horner, 50.

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like Long Branch in 1924, but they did not denounce the activity either.<sup>93</sup>

A study conducted in 1932 by the New Jersey Conference of Social Work found that the head of households on the West Side moved here from primarily other areas of New Jersey, the South, or the Northern/Mid-Atlantic states. This study as well as one conducted in 1945 by the Urban Colored Population Commission found that the West Side did present a mixed community and “couldn’t be described precisely as a segregated neighborhood;” however, “the prevailing pattern of ‘circumscribed segregated Negro section’ exists to the extent that this area is the only one in the entire city of Asbury Park in which” Black families were able to rent or purchase homes. Residency was not the only part of life that was segregated. The Bangs Avenue South School had a separate wing for Black students and their Black teachers. The only beach area accessible was called “mud hole” and was located next to Ocean Grove, and there were separate arcades on the boardwalk. The *Asbury Park Press* article did note that there were more Black employees in city government than any other New Jersey town except Atlantic City. However, given segregation policies, it is no surprise that Black teachers could only teach Black students, Black policemen were only assigned to the West Side, and others were provided menial jobs within the city government.<sup>94</sup>

Asbury Park’s segregated and racist stances are an important part of the city’s history but not the only part; many Black men, women, and their families found opportunity here, and they built a strong communal and cultural hub in the West Side that not only catered to those who lived or vacationed in Asbury Park but also attracted artists, musicians, and political and social leaders. In a discussion on the Harlem Renaissance (referred to in “Africana Age: African & African Diasporan Transformations in the 20<sup>th</sup> Century”<sup>95</sup> as *The New Negro Renaissance*) comparisons could be made to the West Side.

The Renaissance was many things to many people, but it is best described as a cultural phenomenon in which the high level of black artistic and cultural production demanded and received mainstream recognition, where racial solidarity was equated with social progress, and where the idea of blackness became a commodity in its own right. As a result, the New Negro Renaissance is the most widely discussed period of African-American literary history not only because of ongoing scholarly debates over its origins, beginning, and end, but also because of its fundamental importance to twentieth-century thought and culture. The Renaissance coincided with the Jazz Age, the Roaring Twenties, and the Lost Generation, and its impact was keenly felt on an individual and collective level within the African-American community as well as on America’s robust cultural industries, music, film, theater—all of which fully benefited from the creativity and

<sup>93</sup> Wolff, 53-64.

<sup>94</sup> “West Side’s Roots,” 157-158.

<sup>95</sup> Maryemma Graham, “The New Negro Renaissance,” *Africana Age: African & African Diasporan Transformation in the 20th Century*, Schomburg Center for Research in Black Culture, January 8, 2020, <https://wayback.archive-it.org/11788/20200108191505/http://exhibitions.nypl.org/africanaage/essay-renaissance.html>.



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newly discovered contributions of African Americans.<sup>96</sup>

This article discusses the influences and innovations in creative arts, literature, theater, the visual arts, poetry, politics, and music, that these influences and innovations were both subdued and bold, and while Harlem may have been a center it was not the only location where Black artists thrived. The article notes that “developments in black music were somewhat more successful because of the high demand for black talented performers like Cab Calloway, Duke Ellington, Count Basie, Ethel Waters, Ella Fitzgerald, Billie Holiday, Louis Armstrong, Bessie Smith, and Ma Rainey...whose innovations in jazz represented America's first original music form,” but also that musical influences and innovations came in all forms such as classical, gospel, blues, and others.<sup>97</sup>

In 1924, the year that the KKK marched in Long Branch, jazz clubs, such as Joe Mikes, Two-Door Tavern, Smile-A-While, and the Roseland Cabaret located along Springwood Avenue flourished. Although jazz was not available on the radio having been banned by the American Society of Composers, Authors and Publishers in 1923,<sup>98</sup> clubs attracted jazz musicians, and jazz musicians attracted the crowds. Such artists included both those with well-recognized careers and those starting out including Sammy Pugh, Claude Hopkins, and many others. According to *Springwood Avenue Harmony*, the nightclubs in the West Side neighborhood who illegally sold alcohol under the radar during prohibition in the 1920s gained attraction when “they started to attract large numbers of white tourists with cutting edge musical entertainment”<sup>99</sup> and were subject to raids and closures until Prohibition was overturned at the end of 1933.

At the same time that the music venues were attracting attention and drawing both new and established artists, the West Side was also a venue for the voices of civil rights. In 1924, Marcus Garvey, who led a controversial but impactful life trying to show that Black men and women were equal, spoke at Roseland Hall. In 1928, W.E.B. DuBois, who also was a Black leader and civil rights activist, spoke to the Asbury Park branch of the NAACP. Roseland Hall, at the time, was owned by Reese DuPree, a leading figure in show business. He was “a very successful African American singer, musician, promoter and venue owner from the 1910’s through the 1940’s. In the 1920’s DuPree helped shape the entertainment scene on Asbury Park’s West Side while at the same time becoming one of the first Black male vocalists ever to record.”<sup>100</sup> When he purchased and renovated the Roseland Hall, formerly known as Lafayette Hall, he opened the venue for “political meetings and even civil rights rallies.”<sup>101</sup>

By 1930, approximately 100 hotels accommodated thousands of year-round visitors, 34 industries employed an average of 1,120 workers and there was a central shopping district<sup>102</sup> including the department store Steinbach’s, which had opened its doors in 1874 and thrived well into the early 20<sup>th</sup>

<sup>96</sup> Graham.

<sup>97</sup> Graham.

<sup>98</sup> Wolff, 63.

<sup>99</sup> Horner Jr. and Horner, 94.

<sup>100</sup> Horner Jr. and Horner, 121.

<sup>101</sup> Horner Jr. and Horner, 121.

<sup>102</sup> *A Sketch of Monmouth County, New Jersey, 1683-1929*, ed. M. Mustin (Camden, NJ: M. Mustin Co., 1929), 37.

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century. The Convention Hall and the Casino, located three quarter miles apart on the boardwalk, would attract many famous jazz musicians to not only these large concert venues but while in Asbury Park would also visit the smaller venues in the West Side. Returning to the idea that the Harlem Renaissance had connections to the West Side is seen in a number of artists, such as Vivian Eley who was born in Asbury Park and had a successful Broadway career and as a jazz vocalist. Erskine Hawkins, who was from Alabama, was touring with a stop in Asbury Park in 1934. John Hammond and Benny Carter, two jazz musicians, came from Harlem to see him and encouraged him to play at the Harlem Opera House.<sup>103</sup> He is said to have returned in 1936 to play at Asbury Park's "Colored" Elks Club, which was known for "late night jazz jam sessions".<sup>104</sup> Music venues in the West Side neighborhood became part of the Chitlin' Circuit, a network of black-owned performance venues that welcomed African American performers and facilitated a touring circuit.

There continued to be a great divide between the east and west sides of the railroad in the city and the continued perpetuation of segregation. An advertisement in the *Asbury Park Press*, 31 May 1940 encouraged residents of the West Side to shop and frequent the stores and other commercial enterprises on Springwood Avenue. The advertisement tries to affirm to shoppers that the prices and quality of merchandise is equal to the businesses found in downtown Asbury Park and that the Jeffersonian Democratic Club "guarantees you a square deal in all stores listed in this ad."<sup>105</sup> Some of the businesses included the Turf Club, Two Door Tavern, Cuba's Spanish Tavern, Capital Tavern, the Belmont Inn, the Palace Bar, and many others. The final section of the ad states:

**"Could Anything, Be Fairer?** Most important of all when you shop on Springwood Avenue you have the satisfaction of knowing that you are contributing to the prosperity of the West Side----Because the more you buy here the more colored clerks you help put to work. Do you know a single store downtown that has colored clerks?"<sup>106</sup>

Businesses in the West Side neighborhood were listed in the *Negro Motorist Green Book (Green Book)*, which was a guidebook for African American travelers that listed hotels, service stations, restaurants, and other businesses that served African American patrons. The *Green Book* was published annually between 1936 and 1966 to provide a list of safe places for travelers, which Springwood Avenue was considered. The 1941 *Green Book* listed three hotels, a sanitarium, seven restaurants, four taverns, one service station, two garages, two barber shops, three beauty parlors, and one nightclub all located in the West Side neighborhood.<sup>107</sup>

The Asbury Park Armory was also a main venue for dances and concerts by such renowned artists as Billy Eckstine and Dizzy Gillespie in the 1940s and 1950s. The Hampton Inn, located on Springwood Avenue, was a popular music venue attracting musicians and fans of all kinds especially after the clubs

<sup>103</sup> Horner Jr. and Horner, 129-138.

<sup>104</sup> Horner Jr. and Horner, 139.

<sup>105</sup> "Shop in Springwood Avenue Stores with Confidence," *Asbury Park Evening Press*, May 31, 1940, 14.

<sup>106</sup> "Shop in Springwood Avenue Stores," 14.

<sup>107</sup> James A. Jackson, *The Negro Motorist Green-Book: 1941 Edition* (New York: Victor H. Green, 1941), 21.

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along the beach closed.<sup>108</sup> Club Madonna was also a popular Springwood Avenue venue beginning in the mid-1940s into the 1970s. Cuba's Nite Club was also popular, its 1950 advertisement in the *Asbury Park Press* says "For an all-round topnotch evening of entertainment, we recommend CUBA's NIGHT CLUB. CUBA'S is one of the Most Outstanding Night Clubs in the East."<sup>109</sup>

Recognition of Asbury Park's jazz bona fides is seen in the acts performing at the Boardwalk venues, such as Glenn Miller in 1941, Frank Sinatra in 1942, Louis Armstrong in 1956 each performing at Convention Hall, and the hosting of jazz festivals in 1958 and 1962. Asbury Park continued to be an attraction into the 1970s; "Bands led by icons such as Dave Brubeck and Joe Morello performed there in 1962 and Count Basie and Duke Ellington appeared there in 1964."<sup>110</sup> In addition to the visiting artists, there were also several jazz groups that were regulars in the nightclubs. This music scene thrived so that by the 1970s there were approximately one dozen nightclubs and other music venues on the West Side along with jazz being played in restaurants near the boardwalk. As described by musician J.T. Bowen in an oral history interview, "You had a lot of clubs on the west side. You had Big Bill's, you had the Turf Club, you had the Orchid. That was the three main clubs that you could play. Jazz was at the Orchid, mostly. You heard Jimmy Griff; all the big-time stars used to come to the Orchid. Big Bill's had the offshoot, coming-up artists, so we played there sometimes."<sup>111</sup> Al Griffin, who was born in Asbury Park in 1929, played with many local musicians, including Dee Howard and Cliff Johnson, at venues on Springwood Avenue as well as all over the work with such performers at Dinah Washington and Eddie Chamblee.<sup>112</sup> Dee Holland, born in Neptune in 1923, played the piano and started performing in Asbury Park as a teenager in the clubs, churches and other places along the Jersey Shore while also having a career with the federal government.<sup>113</sup> Per Ms. Holland's interviews with the Asbury Park African-American Music Project, she played a Cuba's "off and on between the end of WWII and 1955" and the Orchid Lounge, "off and on from the 1960s until it closed" while also playing at Second Baptist, Saint Stephens's, and Allen Church and also in places outside New Jersey, such as the Apollo Theatre in New York City.<sup>114</sup>

Many of the histories discuss that civil unrest beginning on July 4<sup>th</sup> 1970 ended the music scene because so many buildings were destroyed and the reputation of Asbury Park took a significant hit. However, places like the Turf Club (by that time known as Wakie's Showplace) as well as many others in Asbury Park as a whole, remained open and continued to provide venues for local artists into the 1980s.

<sup>108</sup> Schwarz, 50-51.

<sup>109</sup> Cuba's Night Club, advertisement, *Asbury Park Evening Press*, August 11, 1950.

<sup>110</sup> Schwarz, 66.

<sup>111</sup> John "JT" Bowen, interview by Jennifer Souder et al., *JT Bowen*, Asbury Park African-American Music Project, May 29, 2018, <https://create.passitdown.com/present/5e861cd2802f1730d242e9c9/david/story/5e862c0d802f1730d242eb20>.

<sup>112</sup> "People: Al Griffin," Asbury Park African American Music Heritage Project, accessed May 10, 2023, <https://www.asburyamp.org/people>.

<sup>113</sup> "People: Dolores 'Dee' Holland," Asbury Park African American Music Heritage Project, accessed May 10, 2023, <https://www.asburyamp.org/people>.

<sup>114</sup> Dolores "Dee" Holland and Paulette Malunga, interview by Jennifer Souder et al., *Dolores "Dee" Holland*, Asbury Park African American Music Heritage Project, January 2, 2018, <https://create.passitdown.com/present/5e861cd2802f1730d242e9c9/david/story/5e8634a9802f1730d242ec25>.

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Beginning on the evening of July 4, 1970, there was stone throwing and disorderly gatherings along Springwood Avenue in the West Side and continued the following evening with a significant violent outbreak occurring the evening of July 6<sup>th</sup> “when fires broke out in stores along Springwood Avenue. When the night was over, at least nine stores were burned out and most of the others looted, and 105 people had been arrested.”<sup>115</sup> The following day there was additional violence that occurred in Asbury Park’s downtown at which time the police became violent with the protestors and drove them away from the shopping district. The *New York Times* described the West Side as “a dilapidated neighborhood where 40 percent of the city’s 22,000 permanent residents live virtually isolated from the big resort hotels and the sea”<sup>116</sup> without explaining that such conditions were the cause of the frustration that led to the violence over this four-day period. The isolation was further amplified by the reaction of the mayor, Joseph F. Mattice who said “We’re very, very fortunate it occurred where it did. It didn’t affect our business area.” At that time, Asbury Park attracted approximately 80,000 visitors each summer weekend and the mayor stated, “I don’t think it’s had any effect on the beachfront...I talked to people who had been bathing today and they didn’t even know they (sic) had been this little scuffle going on downtown.”<sup>117</sup> The local community leaders of the West Side were clearly frustrated by the Asbury Park administration because they walked out of talks the afternoon of July 7<sup>th</sup> because “the city’s response to their demands were unsatisfactory and the talks were suspended.”<sup>118</sup> An *Asbury Park Press* article from July 7<sup>th</sup> noted that Black leaders had 20 demands of city officials from firing the chairman of the Housing Authority, to rent control, to hiring of Black youth for the summer jobs, to having say in the hiring of a full-time city manager, to restructuring of the welfare office, and others with the point being West Side residents should have a say in how their city was operated and their needs brought to the forefront.<sup>119</sup>

After this civil unrest, discussions returned to the implementation of an urban renewal plan that had begun ten years earlier but had not progressed. An article in the *Asbury Park Press* in 1972, two years after the civil unrest, discussions continued including using funding from the U.S. Department of Housing and Urban Development. The proposed plans, which focused on Springwood Avenue from Prospect Avenue to the east and west to the east side of Atkins Avenue, which was just shy of the Wakie’s Showplace, called for the removal of the existing buildings and the construction of new affordable housing.<sup>120</sup> Unfortunately, garnering consensus on how to approach the West Side was difficult and little work occurred other than removal of blighted buildings. Subsequent articles in the 1980s focused on plans to build new affordable housing in the West Side and help to strengthen the businesses along Springwood Avenue but there were only small areas of progress.

Although there were economic and social issues in Asbury Park, the music continued in the City

<sup>115</sup> Montgomery, 1.

<sup>116</sup> Montgomery, 1.

<sup>117</sup> Montgomery, 2.

<sup>118</sup> Montgomery, 2.

<sup>119</sup> “20 Demands by Negroes Considered by City Council,” *Asbury Park Evening Press*, July 7, 1970, 1 and 4.

<sup>120</sup> Morrie Berman, “New Light Shed on PAC,” *Asbury Park Sunday Press*, April 9, 1972, D1.

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throughout the 1970s including at Jack's Lounge, the Empress Motel, the Orchid Lounge, Wakie's Showplace, the Wonder Bar, the Posillipo, and Student Prince among others. Reading of the lineups continue to include jazz musicians, dance bands, blues, and the integration of rock musicians and comedy acts, such as Bruce Springsteen; Southside Johnny; Rodney Dangerfield; Steve Van Zandt; and Norman Seldin & the Joyful Noyze, among others. The *Asbury Park Press* featured Southside Johnny in a question-and-answer type column:

Q. There has been much said about SOAP (Sound of Asbury Park), and people are talking about it and comparing it to the Liverpool sound of the Beatles in the '60s. Is there such a thing as a Sound of Asbury Park, or SOAP, and how would you define it?

A. I don't believe there is a definable Asbury Park sound. There is a tremendous diversity of styles in all our local bands. The main factor that makes Asbury so exciting is the large number of bands, good and bad, in the area.<sup>121</sup>

A retrospective in the *Asbury Park Press* in 1982 spoke with residents in the West Side and they noted that the lack of buildings on Springwood Avenue between Memorial Drive and Atkins Avenue gave the area a blighted appearance despite a community remaining to live and work there. One business owner who had a positive outlook was Bill Reed, who owned the Turf Melody Lounge (the Turf Club). He not only owned the club but built his home in the neighborhood. He felt he should be a pioneer and wanted to show others the area was worth the investment.<sup>122</sup> The lack of progress for the West Side was also attributed to the beachfront, commercial downtown, and the formerly predominantly white areas were also experiencing hardship due to negative connotations about Asbury Park throughout the 1980s and 1990s leading to economic depression of the entire city. As such, any revitalization efforts on the West Side were hampered by competing efforts, corruption in city government, and an overall lack of both private and public investment.

Since about 2006, Asbury Park has seen significant private investment, and public investment including through nonprofit organizations. The private investment spurred by tax incentives (essentially public investment) has concentrated along the Boardwalk and shoreline, and has led to the restoration and reuse of Convention Hall, the Paramount Theatre, the boardwalk and the remaining houses and hotels near the shore. "\$1 billion rebirth: Changing face of Asbury Park", an *Asbury Park Press* article published on January 26, 2017 noted that the city attracts over one million visitors a year, and in 2017 was named "the coolest small town in America by Budget Travel magazine."<sup>123</sup> At the time of the article, there was a shift in the population and the focus continued to be on the areas east of the railroad tracks. In addition, in 2017 the City received \$7.8 million in federal housing grants aimed at providing affordable housing in the West Side.<sup>124</sup> Subsequently, this recent investment by the government and nonprofits has seen

<sup>121</sup> "Southside Johnny 'We Will Be Playing at a Number of College'," *Asbury Park Press*, January 23, 1977, C1.

<sup>122</sup> Bill Reed, "The City Won't Do Much Unless You Drive Them," *Asbury Park Press*, May 2, 1982, 158.

<sup>123</sup> Austin Bogues, "\$1 Billion Rebirth: Changing Face of Asbury Park," *Asbury Park Press*, January 26, 2017, <https://www.app.com/story/insider/extras/2017/01/26/asbury-park-gentrification-population-tourism/91219354/>.

<sup>124</sup> Bogues.

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more economic activity in the area with the hope of creating a balance and preventing more long-time residents from leaving the city.

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**Verbal Boundary Description**

The boundaries correspond with the legal boundaries of Block 802, Lot 4 in Asbury Park owned by the Asbury Park African-American Music Project Inc

**Boundary Justification**

The boundaries align with the original property acquired by Leo Karp in 1956.

**Form Prepared By**

name/title: Margaret M. Hickey, Historic Preservation Specialists and Jennifer Souder, President of APAAMP

organization: Connolly & Hickey Historical Architects

street & number: P.O. Box 1726

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date: July 27, 2024



## Turf Club

New Jersey and National Registers Nomination  
Asbury Park City,  
Monmouth County, New Jersey

Boundary and tax map

0 5 10 20 30 Feet

## Legend

-  SR & NR boundary
-  Coordinates
-  Parcels Data (Block and Lot)
-  Roads NJ (Centerlines)

0.08 Acres



NJDEP,  
Historic Preservation Office  
August 2024



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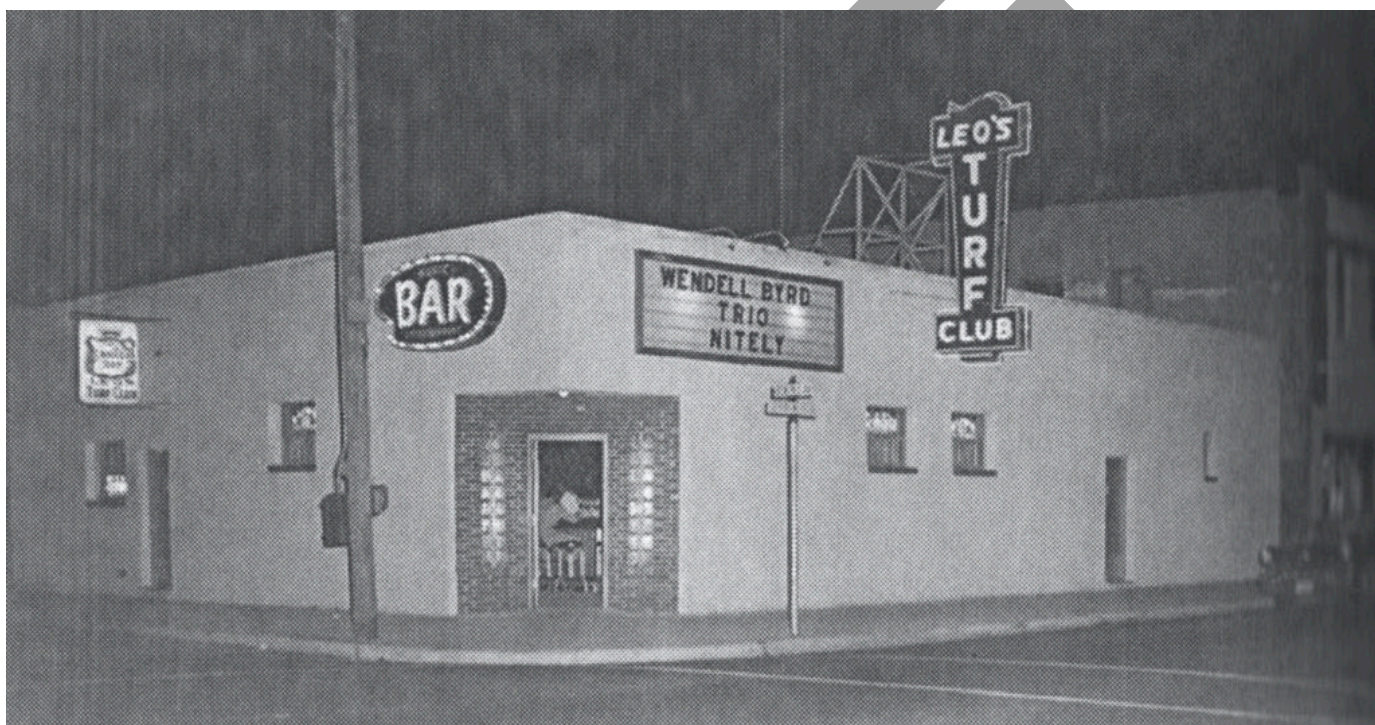
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**Figure 1.** 1960s image of the Turf Club. Note the neon glass block lighting flanking the corner entrance and that the fenestration pattern has not changed.<sup>1</sup>

<sup>1</sup> Joseph A. Carter Sr. (1917-1980) © Asbury Park: A West Side Story Collection.

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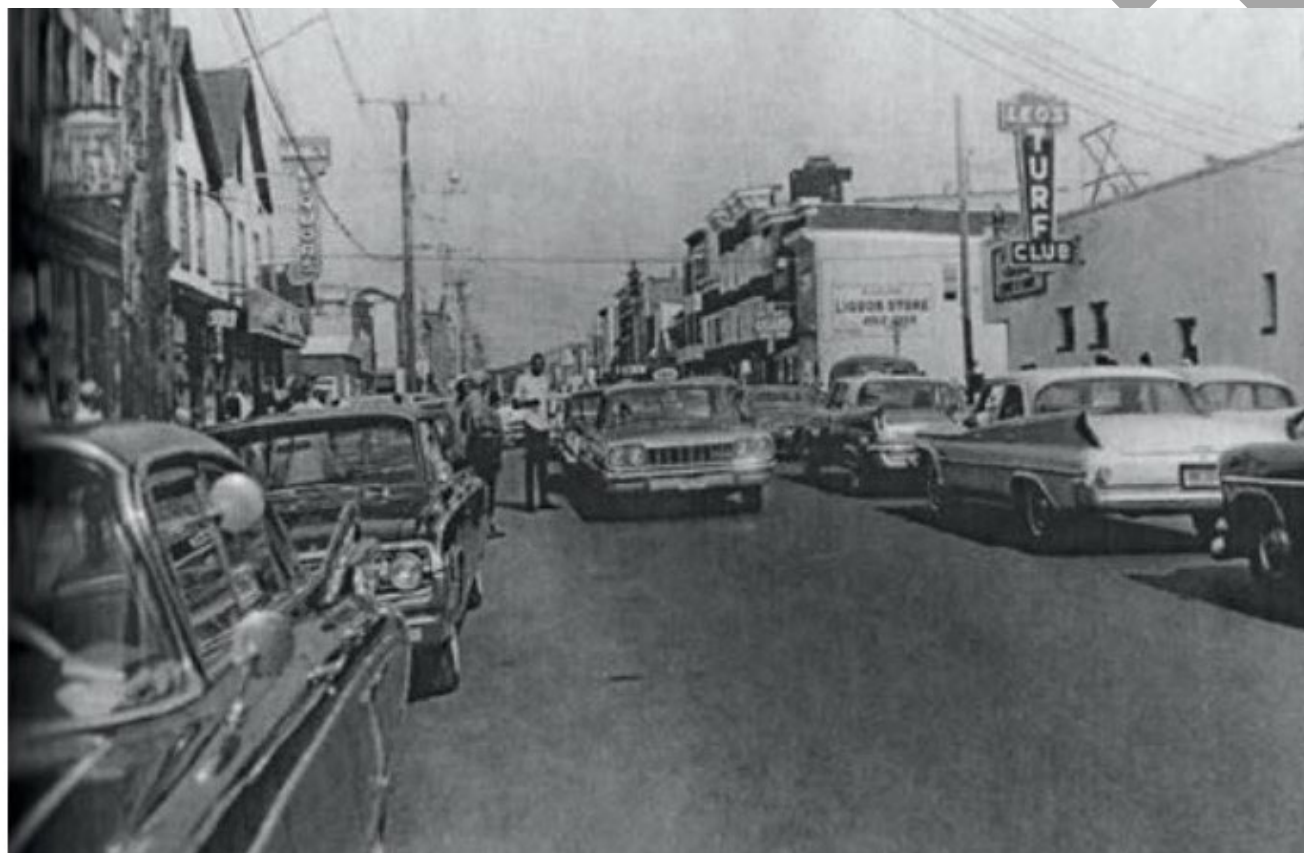
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**Figure 2.** 1960s image of Springwood Avenue with the Turf Club on the right.<sup>2</sup>

<sup>2</sup> "Joseph A. Carter Sr. (1917-1980). © Asbury Park: A West Side Story Collection.



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**Figure 3.** 1963 aerial image of Springwood Avenue in Asbury Park showing the many African American-owned businesses and music venues that existed, including the Turf Club, which is circled in red.<sup>3</sup>

<sup>3</sup> USDA (1963-05-04-1963-08-16) Available at Historic Aerials by [www.NETROnline.com](http://www.NETROnline.com). Accessed: June 3, 2024



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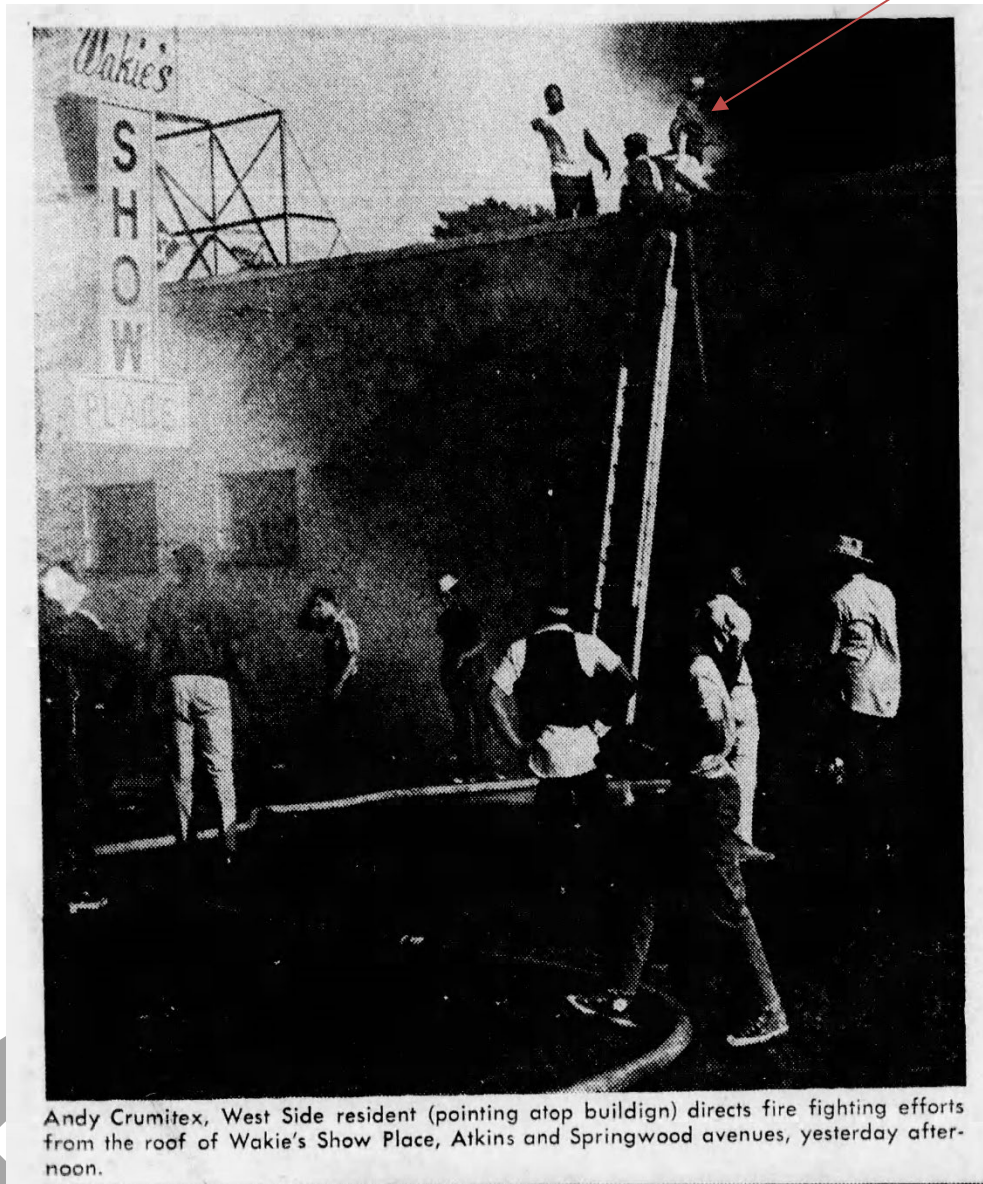
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**Figure 4.** View of the Turf Club during the civil unrest in early July 1970.<sup>4</sup> A NJ State Trooper is visible standing on the roof of the club.

<sup>4</sup> *Asbury Park Press*, July 7, 1970.



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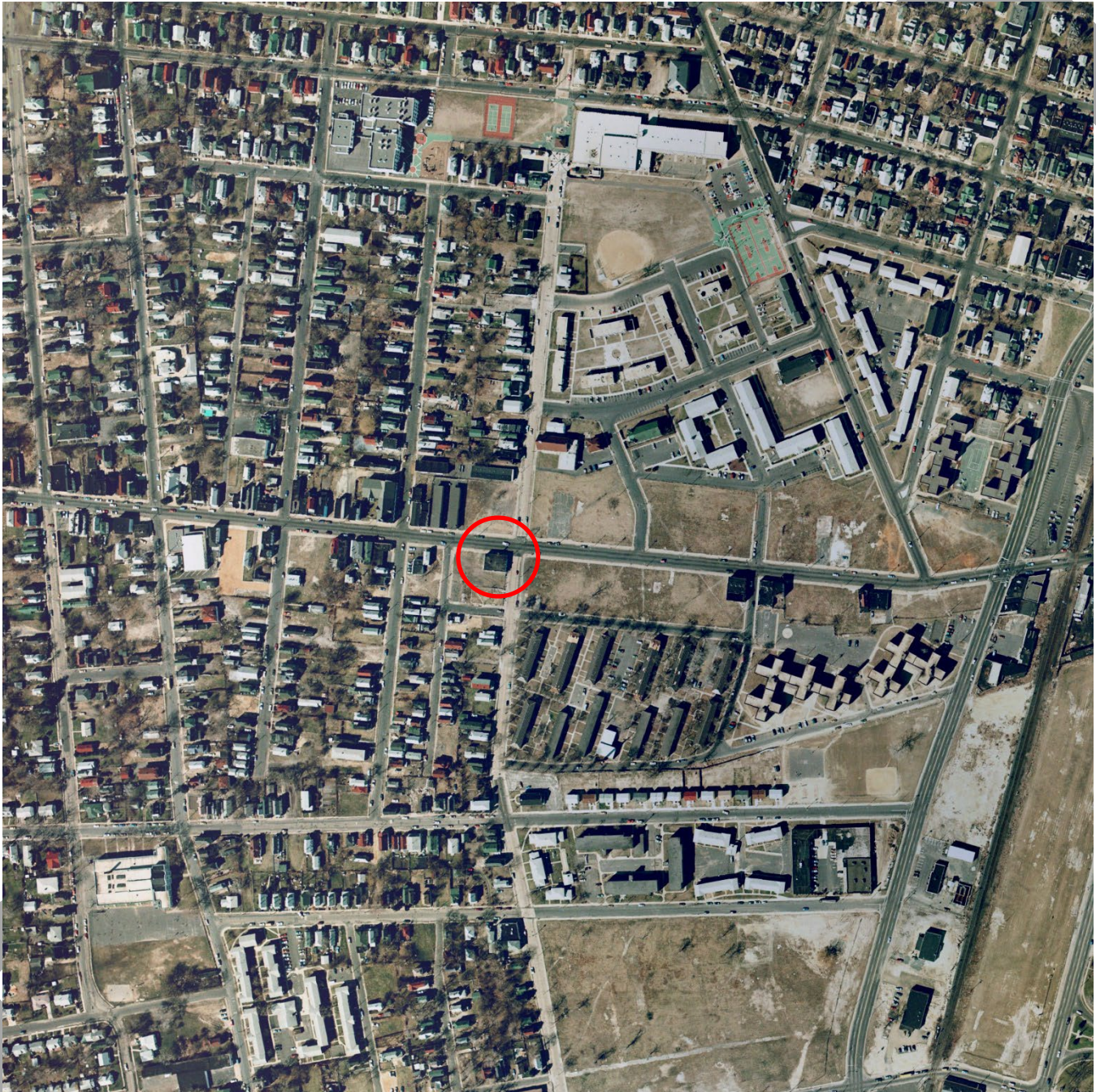
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**Figure 5.** 1979 aerial image of the same section of Springwood Avenue shown in Figure 3 showing the widespread demolition of the commercial district and the adjacent residential neighborhood following major civil unrest in 1970. The Turf Club is shown circled in red and today is the only remaining building between Memorial Drive and Atkins Avenue that predates the 1970s civil unrest.<sup>5</sup>

<sup>5</sup> Private Contractor USDA (1978-11-20 – 1979-11-30) Available at Historic Aerials by



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**Figure 6.** David Peace was born in 1947 in Neptune, New Jersey. He began making music in Asbury Park as a boy and continued to perform locally as a teenager and adult. He was a member of the group, "Charles and Dave," who performed at the Turf Club in the 1960s and 70s. This image appears to be from the 1960s.<sup>6</sup>

[www.NETROnline.com](http://www.NETROnline.com). Accessed: June 3, 2024 .

<sup>6</sup> Private Contractor USDA (1978-11-20 – 1979-11-30) Available at Historic Aerials by [www.NETROnline.com](http://www.NETROnline.com). Accessed: June 3, 2024 .

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**Supplemental Image 1.** 1220 Springwood Avenue.<sup>7</sup>

<sup>7</sup> AP-AMP



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**Supplemental Image 2.** 1504 Springwood Avenue.<sup>8</sup>

<sup>8</sup> AP-AMP

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**Supplemental Image 3. 1409 Springwood Avenue.<sup>9</sup>**

<sup>9</sup> AP-AMP



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**Supplemental Image 4.** 1401 Springwood Avenue.<sup>10</sup>

<sup>10</sup> AP-AMP



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**Photo Log**

Name of Property: Turf Club  
City or Vicinity: Asbury Park  
County: Monmouth

State: New Jersey

Photographer: Margaret M. Hickey, AIA  
Date Photographed: Photos 0001-0008, 0010-0019: July 22, 2024. Photo 0009:  
February 11, 2021

Location of Current Photos: Connolly &amp; Hickey Historical Architects, LLC

Description of Photograph(s) and number, include description of view indicating direction of camera:

**Photo 0001:** Overall view of the Turf Club looking at the north and east street-facing elevations; camera facing southwest.

**Photo 0002:** View of the main entrance to the Turf Club looking at the clipped entrance at the corner of Springwood and Atkins Avenues, camera facing southwest.

**Photo 0003:** View of the interior looking at the main space in the foreground and the doors to the support spaces in the rear ground, camera facing southwest.

**Photo 0004:** View of the exterior looking at the north elevation showing the fenestration, signage, and contemporary mural, camera facing south.

**Photo 0005:** View of a typical hot-rolled steel window showing lower two-light interior hopper with outer six-over-six exterior sash; camera facing east.

**Photo 0006:** Detail view of a window opening showing the projecting brick sills and plywood in front of the steel windows, camera facing south.

**Photo 0007:** View of the north elevation; camera facing southeast.

**Photo 0008:** Detail view of the glass block detailing from the exterior at the clipped corner entrance, camera facing southwest.

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**Photo 0009:** Detail of the glass block detailing at the clipped corner entrance showing the remnants of the lighting, camera facing northeast.

**Photo 0010:** View of the east elevation; camera facing west.

**Photo 0011:** View of the east elevation showing the minimal fenestration and contemporary mural camera facing northwest.

**Photo 0012:** View of the south elevation showing an unadorned façade, camera facing northwest.

**Photo 0013:** View of the south elevation showing the unadorned façade meant to stand next to other buildings, camera facing north.

**Photo 0014:** View of the west elevation, which has minimal fenestration and is unadorned, camera facing east.

**Photo 0015:** View of the main space at the interior focusing on the east exterior wall and shows the original steel structure, camera facing southeast.

**Photo 0016:** View of the interior looking at the fenestration in the main space, camera facing northeast.

**Photo 0017:** View of the southeast room looking north into an adjacent support space, camera facing northwest.

**Photo 0018:** View of one of the center support spaces along the west side of the building showing some of the remaining plaster finishes and the multi-light hopper steel window, camera facing west.

**Photo 0019:** View of the northwest support space along the west and north exterior walls showing a typical small hopper steel window and lack of finishes, camera facing northwest.

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**Photo 0001:** Overall view of the Turf Club looking at the north and east street-facing elevations; camera facing southwest.

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**Photo 0002:** View of the main entrance to the Turf Club looking at the clipped entrance at the corner of Springwood and Atkins Avenues, camera facing southwest.



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**Photo 0003:** View of the interior looking at the main space in the foreground and the doors to the support spaces in the rear ground, camera facing southwest.



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**Photo 0004:** View of the exterior looking at the north elevation showing the fenestration, signage, and contemporary mural, camera facing south.

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**Photo 0005:** View of a typical hot-rolled steel window showing lower two-light interior hopper with outer six-over-six exterior sash; camera facing east.



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**Photo 0006:** Detail view of a window opening showing the projecting brick sills and plywood in front of the steel windows, camera facing south.

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**Photo 0007:** View of the north elevation; camera facing southeast.

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**Photo 0008:** Detail view of the glass block detailing from the exterior at the clipped corner entrance, camera facing southwest.



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**Photo 0009:** Detail of the glass block detailing at the clipped corner entrance showing the remnants of the lighting, camera facing northeast.

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**Photo 0010:** View of the east elevation; camera facing west.



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**Photo 0011:** View of the east elevation showing the minimal fenestration and contemporary mural camera facing northwest.

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**Photo 0012:** View of the south elevation showing an unadorned façade, camera facing northwest.



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**Photo 0013:** View of the south elevation showing the unadorned façade meant to stand next to other buildings, camera facing north.

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**Photo 0014:** View of the west elevation, which has minimal fenestration and is unadorned, camera facing east.



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**Photo 0015:** View of the main space at the interior focusing on the east exterior wall and shows the original steel structure, camera facing southeast.

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**Photo 0016:** View of the interior looking at the fenestration in the main space, camera facing northeast.



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**Photo 0017:** View of the southeast room looking north into an adjacent support space, camera facing northwest.

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**Photo 0018:** View of one of the center support spaces along the west side of the building showing some of the remaining plaster finishes and the multi-light hopper steel window, camera facing west.

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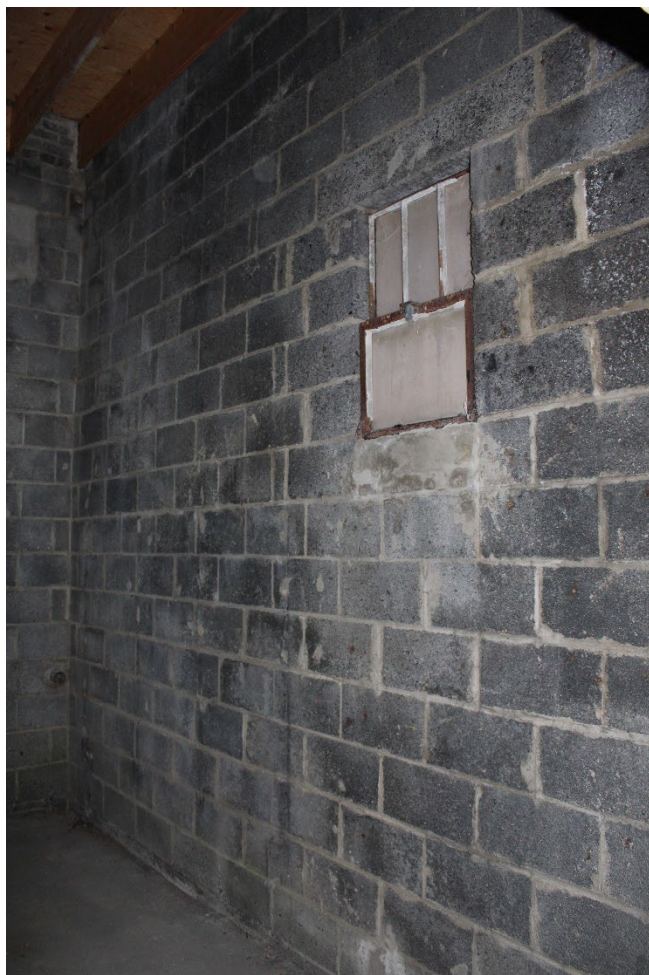
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**Photo 0019:** View of the northwest support space along the west and north exterior walls showing a typical small hopper steel window and lack of finishes, camera facing northwest.