



## **Preliminary Timeline: History of Queer Club Spaces in Newark**

**PLEASE NOTE:** This is a provisional working document. We would love further input—if you have updates, photographs, corrections, are willing to be interviewed, or have any information whatsoever to share, please contact Whitney Strub ([wstrub@andromeda.rutgers.edu](mailto:wstrub@andromeda.rutgers.edu)) and/or Beryl Satter ([satter@andromeda.rutgers.edu](mailto:satter@andromeda.rutgers.edu)). This project depends on community input, and ANY suggestions will be very appreciated!

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### **Pre-history of the clubs:**

1930s-40s: **Kinney Club**, where “exotic dancer” Reese LaRue performed such shows as *Gay Paree*. Kinney Club was “the hub of Newark’s sporting life,” with racially mixed audience, pimps, prostitutes, gamblers, etc.<sup>i</sup>

According to Reese LaRue’s obituary, August 8, 1985, in the *New Jersey Afro American*, he had “exciting solo dance routines at the Kinney Club, Villa Maurice, Dodgers Grill, Pasadena Club and many others.”

The October 1949 *After Hours* mentions that LaRue’s career began when he won an amateur contest at the Rivoli Theatre at the age of fourteen. It also mentions he performed at every top club in the east.

**Mosque Theater:** straight club, but occasional host to the **Jewel Box Revue**, traveling troupe of female impersonators that began in 1939.<sup>ii</sup>

--The Jewel Box Revue returns periodically to Newark, and a 1968 “unlimited engagement” is held at RKO Proctor’s Theatre downtown.

**Boston Plaza:** in mid-1940s vocalist and female impersonator Willie Dukes is a top draw here, on Boston Street.<sup>iii</sup>

**Black’s Tavern**, “Where Old Timers Meet” according to ad in April 1951 *Hours After*; is this the same Phil Black who identified as a female impersonator in his business card that can be seen here? <http://dailyglean.salebooks.com/2011/09/phil-black-aka-cora.html>

### **1960s:**

**Skippy’s Hideaway**, 97 Edison Place: Arnie Kantrowitz recalls visiting around 1961: “I don’t remember the name of the street. It was on the other side of Broad Street from Washington Park and Military Park ... There was a little side, a smaller back street ... And it was downtown. And all I remember about it was that when you walked in, the bar took up the whole place. It was like, the activity took place around the bar. And there

wasn't much activity that I was seeing, it was mostly people sitting there having a drink. It was pretty quiet. Newark not being a noted gay center. There was plenty of activity going on in Newark, but you know people were just hiding out even from each other."<sup>iv</sup>

--appears to have changed name to **Gemini Lounge**, as listed in 1968 Damron Guide; disappears from 1971 guide.

**Four Leaf Deli and Bar**: writes Archbishop Carl Bean, Prelate-Unity Fellowship Church Movement and singer of the 1977 disco hit "I Was Born This Way": "My history in Newark as an Alex Bradford Singer and openly gay man is: Alex hung out in neighborhood bars and therefore so did we. There was a very comfortable mixing of gay and straight Jersey folk. The Four Leaf Deli and Bar, a small bar just off the 100 block of South 8th St., also on Central Ave. Off 8th!!!! Often the Key Club to hear Jazz, Jimmy Scott, Sarah Vaughan etc. As I remember there was a few rather small Black Gay Bars pre-disco but I don't recall their names."

**Jackson's Lounge** on Howard Street: "may be the largest gathering place for lesbians and homosexuals in any city of Newark's size ... Every time its doors opened, music and laughter spilled out," writes journalist Ron Porambo in 1971, who goes on, in homophobic language: "A bulldagger... and a fag began yelling at one another in front of the bar. They began fighting faggot-style, running up and down the sidewalk and around the parked cars ... while the crowd of lesbians and homosexuals in blond wigs shouted encouragement to the fighters"<sup>v</sup>

This was perhaps the inspiration for Newark novelist Nathan Heard's "**M&M Bar**" in thinly-fictionalized Third Ward novel *Howard Street* (1968), with descriptions of dangerous "stud-broads" and "fags." Deeply problematic, Heard is nonetheless vivid in depiction of the tangible qualities of the bar, which he wrote as loud, smelly, and overlit, but also a place of sanctuary for such groups as "five male couples ... queens with their 'husbands.'"<sup>vi</sup>

**Waldorf Cafeteria**: downtown hub for white gays in early 60s, seen in Dan Russo's memoir *Downtown*, which sees Newark as a "thriving, cosmopolitan city," with constant police harassment--"a band of SS officers." Russo describes "Miss Coppertone, the older server at the Waldorf," who "always dyed his hair red and spoke with a lisp."<sup>vii</sup>

**Symphony Hall**: not a club, but site of *Disc-o-Teen* dance-party TV show on Channel 47. According to regular dancer Peter Savastano, "while not explicitly queer, it was implicitly so," and "out of that show came a few famous queer club dance DJs, probably the most famous of them being Richard Kaczor who was also a regular dancer on the show."

**Promenade Bar**, 237 Park Ave.: listed in 1965 Damron Guide, otherwise very little yet known.

**Murphy's Tavern** at 135 Mulberry Street joined with bars in New Brunswick and Atlantic City to challenge antigay discriminatory policy toward bars. Changes address to 59 Edison Place between 1968 and 1970 Damron guides.

--1967: New Jersey State Supreme Court delivered a sweeping victory for the gay bars, unanimously ruling that “well-behaved homosexuals cannot be forbidden to patronize taverns.”<sup>viii</sup>

--“only gay bar in Newark,” says John Francis Hunter in 1972<sup>ix</sup>

**Club 18:** correspondent Sue reports by email, “My grandparents owned it in late 60's and early 70's. I'd have to do some searching to get exact dates. It was one of the first gay taverns.

It was on the corner of 18th Ave and 12th Street. They had been robbed multiple times and one year their dog Murphy was killed during the robbery. He was the guard dog there.

I grew up a few years sitting at the bar, drinking Shirley Temples and eating pork rinds.

My grandma would tell me not to bother the men playing pool. I found out after her passing the true history. I have very fond memories there as a little girl.

It was a brick building with the enter emcee on the corner.

If they renamed streets since then - it resembles the George and I Tavern on Ferry now!!”

Peter Savastano also reports a **moving drag ball** that took place across downtown Newark in the late 1960s; more sources on this would be very useful.

### 1970s:

**Al Murphy** is a crucial figure. See Gary Jardim, *Blue: Life, Art and Style in Newark*, 149-152, for his biography.

Murphy was obsessed with Emily Miles, “the grand dame of black style in Newark,” “a dark and beautiful model from old Newark” known for her fashion shows, featuring the “Jewel Box Revue, a Las Vegas stage-show like collection of dancers, comedians, and flamboyant female impersonators” (thus bringing things full circle in some sense; see above, Mosque Theatre).<sup>x</sup>

Al Murphy gives fashion shows around Newark, including an annual Mother’s Day show that “were a perennial favorite among women in Newark.” These shows were highly extravagant, “a kind of grand theater.” Murphy brings in “chic high fashion models” including “Beverly Johnson, the first black woman to grace the cover of Vogue”; also “top New York models” like “Iman and Pat Cleveland.” These were combined with “funky choreographed dance-theater pieces choreographed by Darryl (Rochester), who was an Alvin Ailey dancer.” “It was art.”<sup>xi</sup>

**Darryl Rochester** graduates Weequahic High in 1971; sees Al Murphy as an “inspiring example of how to be gay *and* free.” Al shows Darryl around the gay clubs in NYC. They hang out at “pre-disco lofts such as David Mancuso’s the Loft, Reade Street, and Richard Long’s loft....<sup>xii</sup>

Rochester and Murphy are friends with Larry Patterson/ Paterson. Patterson was lovers with model Marvin Davis, and lived at 19 Lyons Ave in Newark, an area in Weequanic known as “**homo heights**.” Patterson hosts a party scene there in early 1970s – around 1972. Marvin has the grass, Larry does the music. Marvin was “Dionne’s cousin” (Dionne Warwick, I assume).<sup>xiii</sup>

Al Murphy also has elaborate house parties, held at his mother’s house on Bayview Avenue. Installs mirrored balls, very elaborate decoration. All predating Le Joc.<sup>xiv</sup>

**Club North Baths**, 49 Broadway: “daily 24 hrs. free buffet Fri. 8-10 P.M., steam & sauna, two dorms”<sup>xv</sup> First appears in 1970 Damron Guide, regularly advertised in erotic men’s magazine *Stallion* in late 1970s, part of national Club Baths chain.

**The Other World**, 390 N. 5<sup>th</sup> Street, Newark: ad in *Hold Hands* (Gay Activist Alliance of New Jersey newsletter), March 1975, claims “gayest gay bar” in NJ; two floors of “live disco music by Ronnie”; light show; waterbed. Ad lists “Michael and Jerry {Dee}” as presenters, also names Sammy, Mac, and Ray Marone<sup>xvi</sup>

**Le Joc (or Le Jock)**, 36 Halsey Street, Newark.

Established in June of 1974, closes sometime in 1976.<sup>xvii</sup>

-Created by Albert Murphy, a regular at “The Loft” in NY, who hangs out with David Mancuso (creator of Loft, Paradise Garage, hugely influential on club scene nationally), and also hangs out with Mancuso’s friend Larry Paterson, a DJ.<sup>xviii</sup>

-Murphy’s Le Joc predates the Garage by 2 years.<sup>xix</sup>

-“...Al didn’t invent the ecstatic, all-out, all-night party approach, the fruit-bar and non-alcoholic format, the concept of the club as sanctuary, or the vision of the club as a theatrical environment for the expression of free black subjectivity – all of that can be traced back to the early-70s private gay clubs, but he was part of that original crowd, and it was his genius to imagine and execute the club as a house of style, indeed, as a sanctified house party, which is what he pulled off at Le Joc.”<sup>xx</sup>

-decorated with a 25-foot high drawing of a drag queen with blue rhinestone eyes – drawn and created by “Maning, a Filipino gentleman”<sup>xxi</sup>

-was “very low budget” but beautiful.<sup>xxii</sup>

-Jamie McDonald, a designer from Newark, drew the membership card for Le Joc. It had “two drag queens on it.” McDonald’s “simple and elegant designs would gain him fame in Manhattan in the mid-‘70s.”<sup>xxiii</sup>

-Ace Mungin describes innovative music at Le Joc.<sup>xxiv</sup>

-Frequented by “famous model Billie Blair, or Pat Cleveland, Beverly Johnson, Stephen Burrows, Willi Smith.”<sup>xxv</sup> “Everyone wore high-fashion type of clothes. ... It was like fashion, but fashion that I had never seen before. ... It was a hip, black, gay style.”<sup>xxvi</sup>

-Some of these models were from Newark. See film “Versaille ’73,” about some of the above models’ role in the famous fashion show-down in Versaille between French and U.S. designers (the Americans won). (Source: personal correspondence with Gary Jardim.)

-Stephen Burrows, who is from Newark, was one of premier fashion designers of the disco era. His work was recently the subject of a show at the Museum of the City of New York. See <http://www.mcny.org/content/stephen-burrows-when-fashion-danced>. He is still alive and may have photos of Le Joc, the models, and more. (Source: letter from Jardim.)

-People “at center of the club were Tommy Garrett (an international high-fashion model, and, with Darryl Rochester, part of Weequahic High School class of 1971), Yvonne Garrett, Paul Wilson, Arthur Howard, Ray Parker, Darryl Rochester, Barry Hunter, Larry Patterson/ Paterson ... Cybil Moore, Ericka Harris, the Vaughn sisters....”<sup>xxvii</sup> After Murphy and Patterson leave, Butchie Nieves and Hippie Torrales run it for a few months.<sup>xxviii</sup>

-It was mixed, men and women, gay and straight. At around 3:00 a.m., it would become all gay. “You know, ‘Let’s send the straights home.’”<sup>xxix</sup>

Downfall of the club: when they started having all male night, and all-female night; also more harassment from police. The club closed, and then opened briefly on Market Street, across from Bambergers. Then it closed for good. Murphy went back to doing fashion shows. Larry Patterson moved to NYC.<sup>xxx</sup>

### **Doll House, on corner of William Street and Halsey, “on top of Sparky J’s.”<sup>xxxi</sup>**

-Opened by Bobby White, “one of the top female impersonators” in Newark area. He’s deceased. Ace Mungin (b. 1956) starts working for White as a DJ.

-White’s partner was Dorian Paris. White and Paris would “rent out a big hall and have these big outlandish balls. They’d rent out the Mason’s Hall on Bergen Street or Tyrees (the Irvington Manor), or the Coronet, and they would pack ‘em in.” White wore amazing costumes – “like a star has just walked through the room. Lavish gowns with sequins.” Mungin tries to capture this feeling in his music.<sup>xxxii</sup>

-“Everybody that went to the Garage or any place ... of that type... came to the Doll House.”<sup>xxxiii</sup>

Photo of Bobby White and his friends Jake, Rich Gordon, Carol Jones and Dorian Paris, can be found in Jardim, p. 117.

**La Casa De Don Pedro:** “a community building for teenagers to hangout and be off the streets. We started a Disco party there that took off and did for some time.”<sup>xxxiv</sup>

### **Docks: 776 Broad Street (on Broad Street, near Market)**

-Opens 1976. “Initially it was 99 percent black and 70 percent gay, although eventually it went 50 percent gay. Docks was very influential,” says Hippie Torrales.<sup>xxxv</sup>

-Ace Mungrin says “It was Butchy’s.” (Not sure if Butchy’s and Docks is the same thing.)<sup>xxxvi</sup>

-Al Murphy starts promoting Docks after Le Joc closes. Food, great music, and “every night he had a certain type of people there.”<sup>xxxvii</sup>

-Hippie Torrales plays there; very creative, very mixed music, lots of European imports.<sup>xxxviii</sup>

-Docks is “actually the mini-Garage of New Jersey.” It holds about 375 people.<sup>xxxix</sup>

-“It ran for a while as a sort of Cotton Club In Harlem where the clientele was mostly white. Then after a year we started a gay night on Wednesday with Al Murphy being the promoter. It took off and I was the Dj and the club lasted for 10 years. While there I started working at Abe’s Disco (the forerunner to Zanzibar) during the week.”—Hippie Torrales.<sup>xl</sup>

**Club Zanzibar: Aug. 1979-1993?** (By early 1990s, Al Murphy’s deceased, Shelton Hayes no longer works there, nor does Tony Humphries; it’s become “one more crude teeny-bopper club.”<sup>xli</sup>

Opened by Miles Berger and his brother, at Newark’s Lincoln Motel (formerly the Holiday Inn). Original disco there was called “Abes” (as in Lincoln); opened late 1970s, but not as popular as Docks.<sup>xlii</sup>

Miles Berger looked at Studio 54 and New York, New York, “but neither of them were predominantly black.” He hears about the Garage in NYC. Sees that it’s black and can work in Newark. Torrales recalls Berger saying: “I’ve seen the best club ever! I’ve seen the most beautiful black men kissing!” Wants to recreate it in Newark.<sup>xliii</sup>

Berger commissions Richard Long to install the sound system. Long had also created sound system for Paradise Garage. Hires Hippie Torrales and Gerald T to DJ. Open “at the end of August 1979.” 1,500 attend the opening. Torrales’s music is mix of disco, rock and reggae. The Bergers make \$15,000 in profits per week. It becomes most popular club in Newark. “Our crowd was much straighter and we weren’t as sophisticated as Manhattan, but basically we were the New Jersey version of the Paradise Garage.”<sup>xliv</sup>

“I was the Dj opening night and played for the first year and a half. When Zanzibar first opened it was mixed crowd with the majority straight. After 3 months Al Murphy was brought in to work the door eventually becoming manager of Zanzibar. We talked about starting a Wednesday gay night and the opening jock for the night was Larry Levan. He played Wednesday’s for a few weeks. That was the only other club in the metropolitan area Larry was allowed to Dj in.”<sup>xlv</sup>

Shelton Hayes’ version: Cathy Scott introduced Miles to Albert Murphy, then working in a clothing store, “Heaven On Earth,” on Broad Street. “Anything he touched would become successful” (including an Army-Navy store called Bun-Al’s on Market Street.)<sup>xlvi</sup>

Shelton Hayes was modeling in California. He stopped in to visit Al Murphy in Newark. Murphy grabbed him and introduced him to Susan Berger, Miles' wife, saying "This is the guy who can control your door." Miles hired him immediately.<sup>xlvi</sup>

Miles had the budget, Murphy had the ideas. Result: wild themes, elaborate ideas, such as bringing in elephants, black panthers, etc.<sup>xlvi</sup>

DJs at Zanzibar: Larry Levan (very active in NYC as well), David Morales, Francois Kevorkian, Tee Scott, Tony Humphries.<sup>xlvi</sup>

Description of Levan's artistry is in Jardim, 122-123.

Tony Humphries is key to transforming Zanzibar from disco roots to "deep house" music. He 's Zanzibar's "regular jock" starting in 1984.<sup>l</sup>

It's "predominantly straight," but it's where gay and straight are partying together.<sup>li</sup>

June Dowell-Burton recalls meeting her first girlfriend at Zanzibar, in the early 1990s: "then I met my first girlfriend actually at Club Zanzibar bar and it was during that crazy time period and that was just when—that was Pandora's Box right there and it was done. She was dancing to "Was That All That Was" by Jean Carnes. And I'll never forget like she was up—she was just dancing with herself in the mirror and the room was like smoky blue and it seemed like we were only two people in the entire space but I knew there had to be more people there but that's how I remember it. She turned around and that was the end of that."<sup>lii</sup>

**Showcase:** on Branford Place (late 1970s?): "Acid Queen John was the DJ. During the day it was a modeling school."<sup>liii</sup>

**177 Club** (at Clinton Avenue and High Street) described as a venue "which caters to homosexuals" at 1975 murder trial of eighteen year old LaMar Watson, who stabbed Seton Hall University law professor William Aldridge Jr. in his home, after "31-year-old bachelor" Aldridge "had refused to pay him for performing homosexual acts with him." Aldridge had previously paid Watson \$25-\$35 for such acts. They had met at 177 Club ten months earlier.

Nathaniel Hopkins, owner of 177 Club, confirmed police description as "a bar frequented by homosexuals." Aldridge was a regular, while Watson a "hustler," who "sometimes preyed on homosexuals." Hopkins once ordered him out after Watson had "beaten a patron in the men's room."

Watson was convicted of first-degree murder, sentenced to life in prison.<sup>liv</sup>

### **1980s:**

**S.R.O.**, 199 Halsey, run by "Nelson & Scottie." 1981 flyer notes appreciation awards given to Donny Harper, Marc Sadane, Storm ("=O'Rage").<sup>lv</sup>

--DJ Fleming recalls by email that SRO lasted “a couple of years.” Adds: “What can I say? It was up the street from Murphy's (on Edison) where many (not all) people could “warm-up”, a bit on the “dangerous” side of Broad Street for so late into the night at that time, but not really, Dooman/bouncer, (slight screening) might have been a minimal cover. Small, so it was SRO, dance floor was packed and it was about serious dancing to popular club music of the time... Local mostly Newark/Essex crowd, mostly though not exclusively Black, and surprisingly, about half men/half woman, most gay. Think it only operated for 2/3 years max, as as guestimated, early '80s.”

**Cactus Club**, 170 Fleming Ave, in Ironbound: opened by Dan Russo in 1983, “a go-go bar for gays to see hot young male bodies dancing.” He writes, “When I opened the Cactus Club in 1983, all the other bars were using plastic cups and calling them safety glasses, but the real reason was to prevent the spread of AIDS. I refused to do that and served drinks in regular glassware.”<sup>lvi</sup>

**First Choice**, 533 Ferry Street.<sup>lvii</sup> June Dowell-Burton recalls: “First Choice on the other hand for the girls, that’s when I saw the girl strippers for the first time. But again it was small like a little small space probably like double size of this office.”<sup>lviii</sup>

**The Blue Swan?** We need more information on this club.

### **Ballrooms:**

The ballroom scene provided crucial emotional sustenance, community, and support during the 1980s and 90s. Anthropologist Karen McCarthy Brown, who studied the Houses of Newark during the 1990s, described voguing as a form of ritualized, “performative anger,” as when thirty-year-old Angel Vizcaya unleashed several white doves from a skirt while walking a runway in 1998 -- a powerful performance delivered a week after his brother had died from AIDS-related complications. She also noted that in the ballroom scene, Latinos (the fastest growing local demographic) “count as blacks.”<sup>lix</sup>

Listed by Brown:

**House of Vizcaya**, Angel Vizcaya, Mother

**House of Jordan**, Bernie Jourdan, Mother

**House of Infinity**: Karen McCarthy Brown describes Nicole, from House of Infinity, disqualified from 1997 Fire Ball “because she is a postoperative transsexual” (214)

**House of Genesis**: Armand, Father

**Fire Ball**: Est. James Credle, 1992, Robert Treat Hotel

### **The Contemporary Scene**



**The Globe**, south of downtown off Broad Street, was the most active LGBT/Q-oriented club space in the early 21<sup>st</sup> century. Venice Brown recalls that Omar Legacy ran parties every Friday, and “we partied, hard, every weekend, just a bunch of lesbians and gay men.”<sup>lx</sup>

--video of the Globe from the late 90s/early 2000s can be seen here:

<https://youtu.be/ktNwygHPkFw>

**Café Euphoria** on Academy Street: Eve hosts parties here and elsewhere; Shemain and Andrea host “the most amazing house parties in North Newark in the late 90s,” recalls Tamara Fleming

--also Margarita, Tangee and Di and Peggy and Deb, all around late 90s—need more info here!

-**Ms. Theresa Productions** holds parties for women in and around Newark, 1990s-present.

-Dinean Robinson’s **B.L.I.S.S. Entertainment** hosts parties for women in and around Newark, 2010s.

**The Armory**: Perris Straughter notes: “The Armory which was at Sussex Ave and Newark Street and was a gay-owned bar (the only one in Newark for a while after Murphy’s closed) and the Armory closed in 2010 or 11. They had a dance floor and great music. They had an outdoor patio which although it was a little unimproved was a great place for conversation and laughter over cigarettes and a drink. They had both guys and girls nights and one night was integrated/co-ed and it was packed with gay men and lesbians. It was the only place in recent years in Newark that had Friday and Saturday night parties. And the drinks were the best!”<sup>lxi</sup>

**The Men’s Room**: Facebook advertisements declare “After the clubs and bars close, horny urban men and their admirers, come to drink, smoke & chill to ‘hood’ porn and banger music,” every Saturday night, 1am-5am.<sup>lxii</sup> A 2006 review on the *Underground Party Review* blog calls it “New Jersey’s premier spot for low-key brothers.”

### **The Music**

-disco evolves into club music. Newark’s sound grows from “classic Philadelphia International and Salsoul records of the ‘70s.”<sup>lxiii</sup>

-List of “Classics by Newark Artists,” 1986-92, is in Jardim, p. 95

-“when New York went to rap, Jersey stayed with club. Because of Zanzibar.” Larry Levan was the “the true innovator” of club music.<sup>lxiv</sup>

-Kevin Hedge, of Blaze: Club was strongly associated with gay culture. “...club music was so associated with gayness, being gay, that I think that somehow the older people dealing with radio...just couldn’t deal with that.” Hip hop grew because it didn’t have the stigma of gayness.<sup>lxv</sup>

Ace Mungin: “Club was definitely influenced by the gay black experience.” Mungin soaked in music he heard at Le Joc’s, Docks, and Zanzibar, which mixes imports, B-52s and Devo, Salsoul, Jocelyn Brown, more. Al Murphy is key, for music scene he creates at Le Joc and promotes at Zanzibar. It was music you could hear nowhere else. People would react, “jumping up and down, flipping over and whatnot. ... you’re here for the music ... first. ... if you was gonna pick somebody up that night ... that was secondary.”<sup>lxvi</sup>

Mungin describes more details of specific sound of NJ Club.<sup>lxvii</sup>

Zanzibar starts playing rap records, early 1990s – “and ten minutes later you got somebody in there fighting.”<sup>lxviii</sup>

Kevin Hedge (b. 1966), founding member of Blaze, (or “Bla’ze”), “Newark club’s greatest group.”<sup>lxix</sup>

- -Describes sneaking into Zanzibar in 1979, when he’s 13 years old. Then, sneaks into the Garage. Mesmerized by Larry Levan – watches him for hours. He sees that Garage has lots of gay people, “but it didn’t scare me. ‘Cause of the upbringing.” (His relatives had gay friends.)<sup>lxx</sup>
- Describes how he evolved into a musician.<sup>lxxi</sup> (Jardim 97-111)

## ENDNOTES

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<sup>i</sup> Barbara Kukla, *Swing City: Newark Nightlife, 1925-50* (Philadelphia: Temple University Press, 1991), 114, 204, 107

<sup>ii</sup> See undated Jewel Box Revue Program, at Queer Music Heritage, <http://queermusicheritage.com/fem-jewl.html>

<sup>iii</sup> Kukla, *Swing City*, 120

<sup>iv</sup> Arnie Kantrowitz, QNOHP interview, <http://queer.newark.rutgers.edu/interviews/arnie-kantrowitz>

<sup>v</sup> Ronald Porambo, *No Cause for Indictment: An Autopsy of Newark* (Hoboken: Melville House, 2007 {orig. 1971}), 10, 11

<sup>vi</sup> Nathan Heard, *Howard Street* (New York: Dial Press, 1968), 36, 22, 50. This passage and some others taken from Tim Stewart-Winter and Whit Strub, “Queer Newark” (2013), *OutHistory*, <http://outhistory.org/exhibits/show/queer-newark>

<sup>vii</sup> Dan Russo, *Downtown* (Bloomington, IN: iUniverse, 2010), 3

<sup>viii</sup> “Three Taverns Challenge ABC Homosexual Rulings,” *Asbury Park Sunday Press*, 27 August 1967. On the ABC case (*One Eleven Wines & Liquors, Inc. v. Division of Alcoholic Beverage Control*), see Bryant Simon, “New York Avenue: The Life and Death of Gay Spaces in Atlantic City, New Jersey, 1920-1990,” *Journal of Urban History* 28.3 (2002): 310-11

<sup>ix</sup> John Francis Hunter, *The Gay Insider USA* (New York: Stonehill, 1972), 436

<sup>x</sup> Gary Jardim, ed., *Blue: Newark Culture/ Volume Two* (Orange, NJ: De Sousa Press, 1993), 150.

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- <sup>xi</sup> Jardim, 148, gives more details. Also describes Murphy's mother, Virginia Murphy, on p. 149.
- <sup>xii</sup> Jardim 150-151, see text for great description of pre-disco, gay-glitter-punk styles of the early 1970s.
- <sup>xiii</sup> Jardim, 151.
- <sup>xiv</sup> Jardim 151-152.
- <sup>xv</sup> Hunter, *Gay Insider USA*, 436
- <sup>xvi</sup> Other World ad, *Hold Hands* (Gay Activist Alliance of New Jersey newsletter), March 1975, 2
- <sup>xvii</sup> Jardim, 94; also Tim Lawrence, *Love Saves the Day: A History of American Dance Music Culture, 1970-79* (Durham and London: Duke University Press, 2003), 415.
- <sup>xviii</sup> Possibly spelled "Patterson." See Jardim, 122.
- <sup>xix</sup> Jardim 146
- <sup>xx</sup> Jardim, 146.
- <sup>xxi</sup> Shelton Hayes interview in Jardim, 128
- <sup>xxii</sup> Hayes in Jardim, 133.
- <sup>xxiii</sup> Hayes in Jardim, 129; Jardim, 151.
- <sup>xxiv</sup> Ace Mungin interview in Jardim, 113.
- <sup>xxv</sup> Hayes in Jardim, 129
- <sup>xxvi</sup> Mungin in Jardim 113-114.
- <sup>xxvii</sup> Hayes, in Jardim, 129; Jardim, 147, 151.
- <sup>xxviii</sup> Hippie Torrales, email, 13 October 2014
- <sup>xxix</sup> Mungin in Jardim, 114.
- <sup>xxx</sup> Hayes in Jardim, 131-132.
- <sup>xxxi</sup> Mungin, in Jardim, 115.
- <sup>xxxii</sup> Mungin in Jardim 115.
- <sup>xxxiii</sup> Mungin in Jardim, 119.
- <sup>xxxiv</sup> Hippie Torrales, email, 13 October 2014
- <sup>xxxv</sup> Lawrence, 415.
- <sup>xxxvi</sup> Mungin in Jardim, 114.
- <sup>xxxvii</sup> Mungin in Jardim, 114-115.
- <sup>xxxviii</sup> Mungin in Jardim, 115.
- <sup>xxxix</sup> Dave Slade interview in Jardim, 122.
- <sup>xl</sup> Hippie Torrales, email, 13 October 2014
- <sup>xli</sup> Jardim, 154.
- <sup>xlii</sup> Lawrence 415.
- <sup>xliii</sup> Lawrence, 415.
- <sup>xliv</sup> Lawrence, 415. On Richard Long's sound system, see Jardim, 94, 144, and Mungin in Jardim, 118. Much of the music was "crossover."
- <sup>xlv</sup> Hippie Torrales, email, 13 October 2014
- <sup>xlvi</sup> Hayes in Jardim, 132.
- <sup>xlvii</sup> Hayes in Jardim, 132.
- <sup>xlviii</sup> Hayes in Jardim, 133.
- <sup>xlx</sup> Jardim, 145.
- <sup>l</sup> Jardim, 153-154.

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- li Jardim, 152.
- lii June Dowell-Burton, QNOHP interview,  
<http://queer.newark.rutgers.edu/interviews/june-dowell-burton>
- liii Hippiie Torrales, email, 13 October 2014
- liv Peter Flint, "Newark Laborer Guilty of Murder," *New York Times*, 12 February 1975; Joseph Sullivan, "2 Held in Slaying of Seton Hall Teacher After a 3-Mile Auto Chase in Newark," *NYT*, 12 June 1974
- lv Materials in International Gay Information Center bar files, New York Public Library
- lvi Dan Russo, *Downtown*, 83, 104
- lvii *The Network: A Guide to Gay New Jersey* (1987)
- lviii June Dowell-Burton, QNOHP interview.
- lix Karen McCarthy Brown, "Mimesis in the Face of Fear: Femme Queens, Butch Queens, and Gender Play in the Houses of Greater Newark," in *Passing: Identity and Interpretation in Sexuality, Race, and Religion*, eds. Maria Carla Sanchez and Linda S Schlossberg (New York: NYU Press, 2001), 209, 222, 211
- lx Venice Brown, QNOHP interview, <http://queer.newark.rutgers.edu/interviews/venice-brown>
- lxi Perris Straughter, email
- lxii Men's Room page, QNOHP image archive; Underground Party Review, 29 July 2006, <http://undergroundpartyreview.blogspot.com/2006/07/mens-room-newark-nj.html>
- lxiii Jardim, 93
- lxiv Kevin Hedges interview in Jardim, 107-108.
- lxv Hedges in Jardim, 111.
- lxvi Mungin in Jardim, 116.
- lxvii Jardim, 108-112.
- lxviii Slade, in Jardim, 122.
- lxix Jardim, 94.
- lxx Jardim, 100-102.
- lxxi Jardim, 97-111.