"The History of Theatre, Vaudeville and Movies in Hoboken"

VOL. 2.

WRITTEN BY JIM HANS

THE THEATRE

A TRUE RECORD OF THE STAGE AND DRAMA IN HOBOKEN

1820 - 1887



$4

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THE COVER

The cover graphics compiled by Jim Hans are taken partly from the 1880s, utilizing the cover of an early example of a play bill type of magazine.



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THE HISTORY OF THE THEATRE, VAUDEVILLE, AND MOVIES IN HOBOKEN

VOLUME II



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GERMANIA THEATRE

For many years this theatre, Hoboken's first (erected about 1863) was located on Hudson Street between First and Second Streets. Later, on this site was located the Empire, which later became the Rialto. The original building, had a large open space in the rear, which was a garden filled with tables and chairs where patrons, here as well as in the building proper, could "quaff" their beer or smoke and enjoy the show.

INTRODUCTION

In presenting Volume II of "The History of the Theatre, Vaudeville and Movies in Hoboken", I have attempted to portray a good cross-section of the various types of entertainment that related to the theatre during its formative years in Hoboken from 1820 to 1887. I have endeavoured to deal with the whole historical subject in a popular yet accurate and comprehensive manner. The marvellous, universal popularity of the theatre, as well as my love and curiosity for old Hoboken is the reason for my involvement with this project. And also the fact that never before had anyone put forth the history of the theatre in Hoboken.

The original research and text, which also furnishes a condensed description of the city itself, was executed with the utmost care, and was the result of many hours of painstaking work. The illustrations give many reminders of a time past and adds to the overall feeling of the period presented in this volume.

The manuscript underwent many revisions from myself and Museum trustee Paul Lippman, who was a valuable talent using his editorial skills to the maximum. Valuable assistance was also given by Pat Harris who, out of the blue, offered to help with the project, site unseen. His timely support was like a sudden ray of light in an otherwise dark and cloudy day of reckoning. Typest Laura Butterfield from Clifton, New Jersey was also a life saver. We thank her for her excellent and speedy efforts.

If it were usual to dedicate a volume of this character, this one would be dedicated to my wife Beverly, who has continued to help me in all my many and varied projects. No matter how late at night I might have handed her a scribbled text to look over, she was there to help.

I am indebted especially to the Hoboken Public Library and the Stevens Institute Library, which have been to me, for many years, a store house of valuable information. Historical works, newspaper clippings, special reports and many other sources of knowledge, too numerous to permit of specific acknowledgement, have been utilized from these priceless Hoboken institutions as well as from other depositories in the metropolitan area, such as the theatre collection at Lincoln Center Library of the New York Public Library system. Not least I want to thank the members of the New Jersey Historical Commission for their support and understanding while extending their deadline for this project.

Although this volume is intended as a complete work, I'm sure new material on these early years of the theatre in Hoboken will come to light over the course of time. . . perhaps it will be presented in later editions. (Corrections and suggestions for future editions are invited).

We hope the reader will enjoy these volumes of theatre, vaudeville and movie history in Hoboken as much as we are enjoying compiling them.

The next volume tells of the theatre in Hoboken at its heighth, covering the outstanding years before the First World War.

Jim Hans
Hoboken Historian
May, 1989

THE ORIGIN OF THEATRICS IN HOBOKEN

Between 1820 and 1850 Hoboken was a pleasure resort for New York and became known for many years as "The Playground of America," attracting many visitors, sometimes 20,000 daily.

Colonel John Stevens (founder of Hoboken), as early as 1820 began transforming the wild but beautiful waterfront into a recreation area. Facing the river on the southernmost part of Hoboken was the "76 House," a hotel originally a tavern, the first stopping place for the visitor to Hoboken. It was located on a beautiful lawn known as "The Green," bounded on the west by Washington Street, on the north by First Street. Ascending the sloping bank, and entering "The Green," one was immediately introduced to a spot which for years had been the delight and boast of the people who dared to brave the inconveniences of horse-boat crossing.

In 1821 the Colonel, with his sons John C. and Robert L., organized the "Hoboken Steamboat Ferry Company," (incorporated November 3) and placed into service the steamboats **Hoboken** in 1822, and the **Pioneer** in 1823. These new boats immediately became popular with the public. On the Spring Street ferry a horse-boat remained until July 4, 1825. That year Colonel Stevens constructed a circular railway on his estate near "The 76 House" and placed thereon "the first locomotive in America driven by steam upon a track."

After the removal of the experimental locomotive the circular railway was converted into a double track with two light carriages or "pleasure cars" as they were called, for the entertainment of the public. Soon other devices were added to afford a variety of amusements such as a merry-go-round, a ten-pin alley, wax figures and a camera obscura, a flying machine, or as the owner called it, a "whirligig" set up on the northwest corner of "The Green."

If at any time these sources of amusement failed to draw crowds from the city, an ox roast was in order. The Ferry Company presented the ox and it was roasted where the "Otto Cottage" was afterwards erected (on Hudson Street between First and Newark Streets). On another occasion an Indian war dance on "The Green" was announced.

According to an early record, Hoboken, a picturesque village in 1829, "had between 400 and 500 inhabitants, one post office, 4 hotels, 4 groceries, 4 blacksmiths, one wheelwright, one carpenter shop, one livery, one distiller, 3 schools, and numerous places of amusement." New Yorkers thronged to its waterfront. They strolled along the River Walk (which later became River Road, then Sinatra Drive), winding from the ferry around Castle Point to the newly opened Elysian Fields, where in 1831 Colonel Stevens erected a pavilion, originally called the "Tivoli," later generally called the "Colonnade."

The Grecian style pavilion was opened for business in the spring of 1831. A writer of the time wrote: "He (Colonel Stevens) has restricted his pleasure grounds to a few beautiful acres, laying out the remainder simply and tastefully as a public park. It is hardly possible to imagine one of greater attraction."

Later, near "The Colonade" an "incipient Ferris wheel," as Hoboken historian Charles H. Winfield described it, was set up on the shore in the Elysian Fields.

Instrumental concerts were given at the Pavilion every afternoon. "A superb brass band," claimed Winfield, was in attendance on the lawn in front and performed "a variety of new and popular airs, overtures and marches, while the visitors promenaded the gravelled walks or rested under the shade of the trees." Hoboken, in a short time, became a combination of what Coney Island and Central Park were to become many years later.

FIRST MENTION OF HUMAN THEATRICS

The first reference to any kind of human theatrics in Hoboken seems to come around this time from Friederich Von Raumer, the noted German historical writer, in his America and the American People where he says: "When we visited Hoboken many persons had gone over to witness the herculean feats of the two Elssler brothers. The show cost nothing, as the proprietors looked for a recompense to the increased number of passsengers on the ferry boats."

That famous showman, P.T. Barnum, might have been quite aware of that show, or of the circumstances under which it was presented, namely that is was free and because of that the proprietors (the Stevens family) would benefit financially from the increassed ferry usage. I say that, because Mr. Barnum, in 1843, leased the Hoboken Ferry for a day and prominently advertised:

"GRAND BUFFALO HUNT, FREE OF CHARGE.—
At Hoboken, near the ferry, on Thursday, August 31st, at 3, 4, and 5 o'clock, P.M." In the Master's own words, Barnum would later recall, "I had engaged all the ferryboats to Hoboken, at a stipulated price, and all the receipts on the day specified were to be mine."* Of that clever theatrical event, we must tell you that the "wild" buffalos, as they were called, were only calves. That successful ploy was one of his great spoofs on the public that he became so well known for. Barnum continues: "Twenty-four thousand persons went by the ferryboats to Hoboken that day."* and, "many thousand persons were present from the various parts of New Jersey. The band engaged for the occasion did its best to amuse the immense crowd until three o'clock. At precisely that hour the buffaloes emerged from a shed in the center of the inclosure--my man French having previously administered a punching with a sharp stick, hoping to excite them to trot on their first appearance. He immediately followed them, painted and dressed as an Indian, mounted on a fiery steed, with lasso in one hand and a sharp stick in the other, but the poor little calves huddled together, and refused to move! This scene was so wholly unexpected, and so perfectly ludicrous, that the spectators burst into uncontrollable uproarious laughter."*

P.T. Barnum's own account of this interesting bit of Hoboken-Americana descrves a special chapter by itself. The advertisement he placed in the New-York Daily Tribune for August 31, 1843 (the original newspaper which is in the possession of the Hoboken Historian), will be presaented at a later date in all its glory along with the history of the circus in Hoboken, a more appropriate setting for such a showman.

Placed in the same paper below the "Herd of Buffaloes" ad was the following notice: "HOBOKEN--Increased attractions.--Free Instrumental Concerts at the Pavilion of the Elysian Fields every afternoon." The Pavilion (or "The Colonnade" as it was sometimes called) was located between what would become 11th and 12th Streets, facing the river near what is now Hudson Street. The notice claimed that "A superb Brass Band will be in attendance on the lawn in front of the Pavilion and perform a variety of new and popular airs, overtures, marches, etc, etc.

"This additional novelty to the far famed beauty of its scenery cannot fail to increase the pleasure derived from a visit to this very favorite resort.

"Three ferry boats ply to Hoboken from Barclay, Canal and Christopher Streets. Fare only 6 1/4 cents."

*"Barnum's Own Story" Viking Press, 1927

1844

At this time in Hoboken there were no actual theatres (buildings as such) built strictly for live stage productions, however, there were (during the 1840s and later) a few noted "resort houses" or hotels, beer gardens and the like with accommodations for all sorts of entertainments.

In his book "Annals of the New York Stage" (Vol. 5)* writer George C. D. Odell, after discussing what and who were playing at various New York theatres, turns his attention to Hoboken. His theatrical documentation of this special place, a small village at the time, is another early mention of theatrics in Hoboken.

It is interesting to note Odell's fond reference to the Elysian Fields as though that location by name had been here since time began. "The reader may now visit the sister-town across the Hudson; the lure of Hoboken was strong in the summer of 1844. Of course the Elysian Fields had always been patronized in summer, especially on Sundays. But at this time interested people began to assist nature by art. Some of the offerings are really curious.

"The [N.Y.] Herald advertises for July 17 the following extraordinary attraction:

"Some dissatisfaction has been expressed about Otto Motty riding two horses and standing up straight without falling off on a race course. Now, to satisfy the public that Otto Motty's performance is no humbug, he has taken a bet of $200 to $100, that he can ride the same two horses, in full speed, that he rode on the 4th and 8th of July on the Beacon Course, one mile out and back, on a straight road--to start from Mr. Perry's Hotel, Hoboken, and run out to Bergen Hill and back, and to have three trials without falling off.

Otto Motty is also engaged by Mr. Perry, at great expense to go through with all his splendid performances on the Green, in front of Perry's Hotel, the same afternoon, at 4 o'clock."

In stating that Otto Motty's performance was no "humbug,' the writer probably refers

*Columbia University Press, N.Y. 1939 , pg. 79

to the recent hoax or humbug that P. T. Barnum pulled off at the Elysian Fields, that was so well publicized before and after the event. Charles T. Perry's Hotel at that time is believed to be the old "76 House" which stood on top of a small hill facing the river.* Later Perry was the proprietor of the Otto Cottage.

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13 HOBOKEN DIRECTORY,

OTTO COTTAGE,

HUDSON ST., (near First.)

C. T. PERRY,

PROPRIETOR



The public are respectfully informed that the proprietor of the above well known house may always be found on hand, happy to serve his customers with the

CHOICEST OF IMPORTED AND DOMESTIC

WINES, BRANDIES, ALES AND CIGARS.

AND ALL THE POPULAR DRINKS,

AND REFRESHMENTS OF THE DAY.

THE LARGE PUBLIC GARDEN

Attached to this house makes it one of the most pleasant resorts for pleasure seekers that can be found in the vicinity. The grounds are always open to visitors. None but careful and attentive servants are employed on the premises.

1858

Years later, after Hoboken was incorporated as a city, Mr. Perry became the third mayor. "He held that office during the time of the [Civil] War," stated his wife Caroline, in an interview some years later.

It was in 1839 that Mrs. Perry, then a pretty girl of 18, came to Hoboken, and lived here to be at least 83. "Hoboken, when I came to live here," said Mrs. Perry to a reporter, "was a mere village. The only street in it worthy of the name was the Hackensack Plank Road, which is now Washington Street. Hudson Street extended north only a block to where Second Street is now and beyond that was the Stevens estate." She married Mr. Perry "a few years" later.

It seems, beginning about now and for many years after, notices in New York newspapers for entertainment in Hoboken were quite common, as George Odell discovered. "At the Elysian Fields, every Monday, Wednesday, and Friday, at four o'clock, beginning on July 15th, Hood was scheduled to make "a grand and terrific ascension on the tight rope." H. W. Ruggles to perform on the slack rope, and W. Williams, "the unrivalled equilibrist" to astonish and delight. Signor Gardia's Fantaccini were exhibited. On August 3rd, this group of entertainers is said to be engaged for two weeks longer. The admission was free; one paid by buying ice cream and other refreshments.

THE OTTO COTTAGE

"But Hoboken was awake and aware," exclaims Odell. "Otto Cottage, beginning on August 8th, advertised that Mr. Schwartz had engaged at great expense the Virginia Serenaders; they would perform every Tuesday, Thursday, and Saturday until further notice. The combination consisted of S. Johnson, "the best Dandy Negro living, who is a star on the triangle; Sam Sandford [sic], unrivalled Melodist, on his Ole Tambourine, the American Paganini on his violin, and Master Malroy, on his bone castanets and renowned Dances. This group was to appear in the celebrated African refrains, songs, glees, dancing, etc. and new songs would be brought forward in rapid succession."

In 1843 the Hoboken Land and Improvement Company had sold to Henry Otto almost an entire block at First and Hudson Streets, southeast corner. The property ran east from Hudson Street 277 feet to a street then called Water Street (now River Street). The cottage, (believed to be a small hotel), was soon constructed and the grounds laid out as a large garden, which fronted then near the river's edge. It was

very accessible to the local people as well as the nearby ferries.

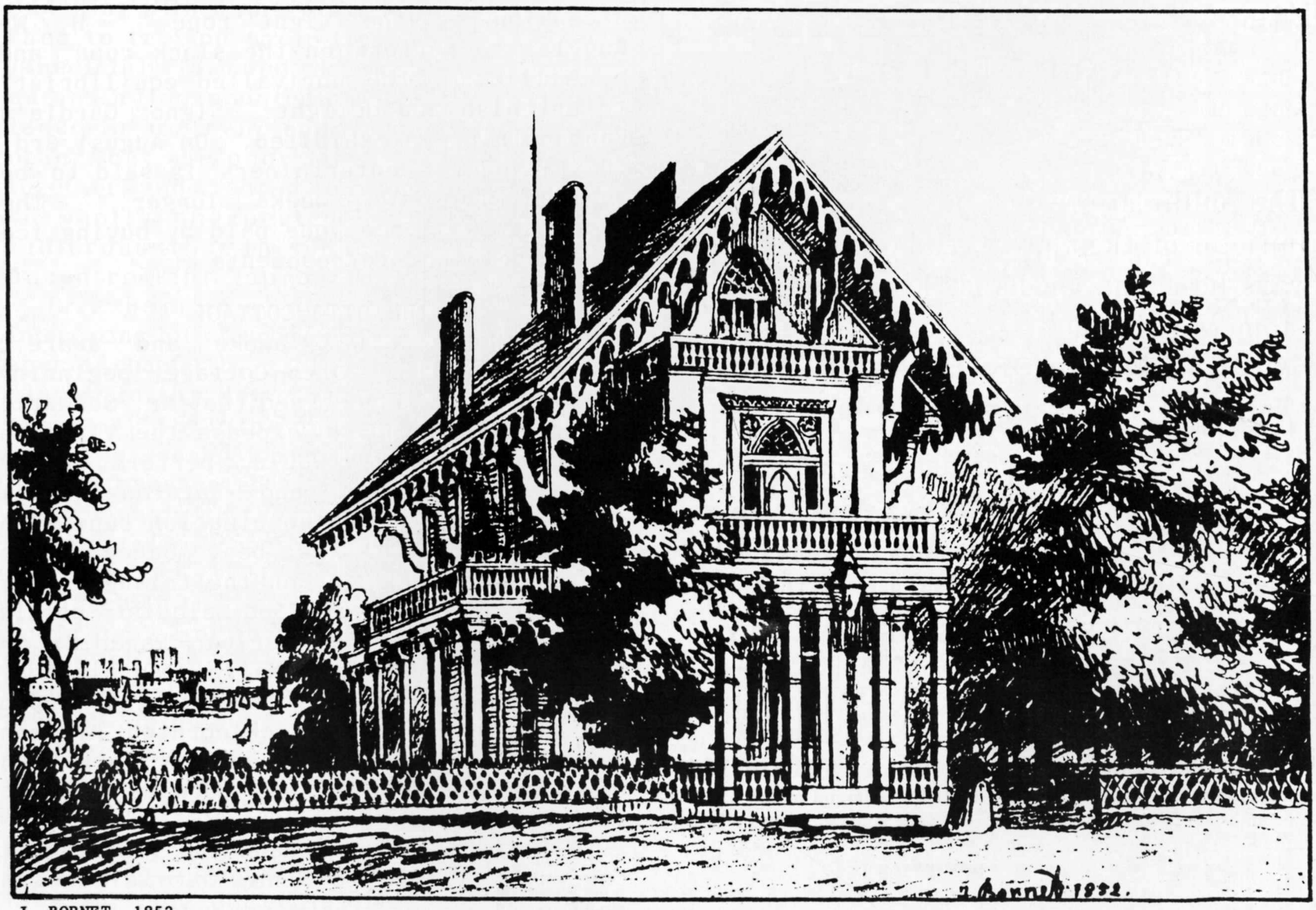
George Odell was impressed with Hoboken and the Otto Cottage was evidently an enterprising concern; beginning on August 12th [1844], it alternated with the Virginia Serenaders the astonishing feats of the Elssler Brothers, who, on Mondays, Wednesdays and Fridays, went through this interesting program:

Louis Elssler: the balancing of the hat, the play of the Spanish Knives, the shower of golden balls, the play of the rings, the balance of the bottle, the Chinese stick, extraordinary play with the cannon ball, weighing 12 pounds, and egg and a marble, and incredible balancing of the Chinese hat and flags (invented by Louis Elssler).

The Pastime of Samson, by Gustave Elssler; the Dream of Hercules by Louis; the Aerial Gymnastic Diving by Gustave; the lifting of the Bombs weighing 120 pounds, by hand, at arm's length, by Louis; the Flying Rings, by Louis; The Tree of Liberty, by Gustave; The Arm of Iron, or the Body Horizontal by One Arm, by Gustave; Elegant Postures, taken from the Vatican, by Louis, Posturing on the Side Column, by the Elssler Brothers; the Strength of the Side Column by Gustave; the Aerial Rings by the Brothers.

"A grand Grecian Wrestling Match concluded the show. Bravo, Otto Cottage! And in June, some 'Ioway' Indians of both sexes and all ages linked up with civilization in thrilling exhibitions of their native customs." Although well-meaning our writer here was somewhat prejudiced in his choice of words.

Odell wrote about the New York



Courtesy of The New York Historical Society, New York City

J. BORNET, 1852

OTTO COTTAGE

The Otto Cottage, located on a large lot situated on the southeast corner of First and Hudson Streets with a garden extending down towards the river, was Hoboken's most popular "resort" for many years. Its large sign, noticeable on the peak of the roof in this fine drawing by J. Bornet (1852), could be seen by travelers coming from the ferry landing nearby. The quaint gingerbread building is a wonderfully intricate example of the Gothic Revival.

stage...but he surely loved Hoboken, as is further evident from his description of the 1845 season there, "Reader, put on thy hat and sail with me to Hoboken! There, beginning on July 1st, the far-famed Elysian Fields announced Young Francisco, in Hindoo Mysteries, Delia Emons, vocalist and dancer, and Francisco's acrobat family, in Miniature Marionettes. And reader, thou payest for these delights merely in juleps consumed and headaches deplored on the following day. Could summer excursion cost less in coin? In the week of July 21st, Young Francisco appeared in the afternoon at the Elysian Fields." (and by night, at a saloon on the fashionable Bowery in New York) "The Elysian Fields, during that week, presented also D. W. Wright, "The best falsetto vocalist," and Benjamin Yates, the "popular comic dancer."

VAUDEVILLE

1845

On July 19th, that sporting paper, the Spirit of the Times, had given praise on the delights of Hoboken and in the quote we find the term "vaudeville theatre," a phrase that historians years later would claim did not come into use in this country until the 1870s, some say not until the late 1890s! But here we find it very much alive in Hoboken in 1845. "Vaudeville," a French word, found in Webster's American Dictionary for 1854, is defined as "A song common among the vulgar, and sung about the street; a ballad, a trivial strain--In the French theatre, a vaudeville is a piece whose dialogue is intermingled with light or comic songs."

DRINKS WITH THE ENTERTAINMENT

Early on we have Hoboken developing a reputation for inducing one to drink while being entertained, not only at the Elysian Fields, but at the public houses such as the Otto Cottage. Says the Spirit of the Times, July 19, 1845:

Hoboken has been converted into quite a place of popular theatricals. In addition to those sylvian [sic] lawns, those budding trees and wave-washed shores, from time to time the theme of admiration among Sunday papers, every leading public house has erected a light vaudeville theatre, wherefrom gazing mulltitudes are astonished and positively electrified by annimated batterings of genius and talent. At the "Otto Cottage," the master of ceremonies is a worthy personage, well-known to the Olympic visitors as a Mr. Tunison, who has solid and uninterrupted dominion over tight and slack rope performers and incipient acrobats.

This pleasing path of duty he agreeably diversified by the concoction of Julaps [sic] and the vending of "prime Havannahs," illustrating these actions by very luminous and eccentric dissertations on the respective qualities of the articles. At the Elysisn Fields a more animated group surround a temporary stage, not exactly constructed on the plan of "La Scala," Milan, but quite large enough to hold the bodies of a couple of aspirants for vocal fame, whose soft warblings are occasionally interrupted by applications for the "dark-eyed one," "Brandy and water for two," and "claret punch with lots of nutmeg on top!" Such are the features of these free exhibitions at this season of the year, and which by the way constitute the standing amusement with the denizens of the humble purlieus of the city, the emancipated slavers of shops and shambles.

"By August 1st, the Elysian Fields proudly promised every afternoon the violinist, Old Dan 'Emmit,' Billy Whitelock (banjo), Master Jerry Bryant (master of the tambourine) Old Dan Gardiner (terror of all Negro dancers) and Charles White (The can't-be-beat Accordion artist)."
Annals of the New York Stage, Pg 162

These were the popular performers who played the entire metropolitan area. "An interesting novelty at Otto Cottage, during the week of August 4th, was a canine family of ten, which danced a grand cotillion and polka, a grand Courtier dance, and played upon the guitar. One represented 'a dame at her spinning wheel,' and all figures in a representation of a regiment of soldiers. The Ethiopian Minstrels were still part of the entertainment. I have found no further account of Hoboken Gardens in the summer of 1845. But the 'Ioway' Indians had again pitched their tents in Hoboken, beginning on September 6th*

There are various other accounts of Indians in Hoboken, but that is another story in the fascinating history of this special place that we get to later.

*The Annals of the New York Stage, pp 162-163

Chapter two

PUBLIC HOUSES

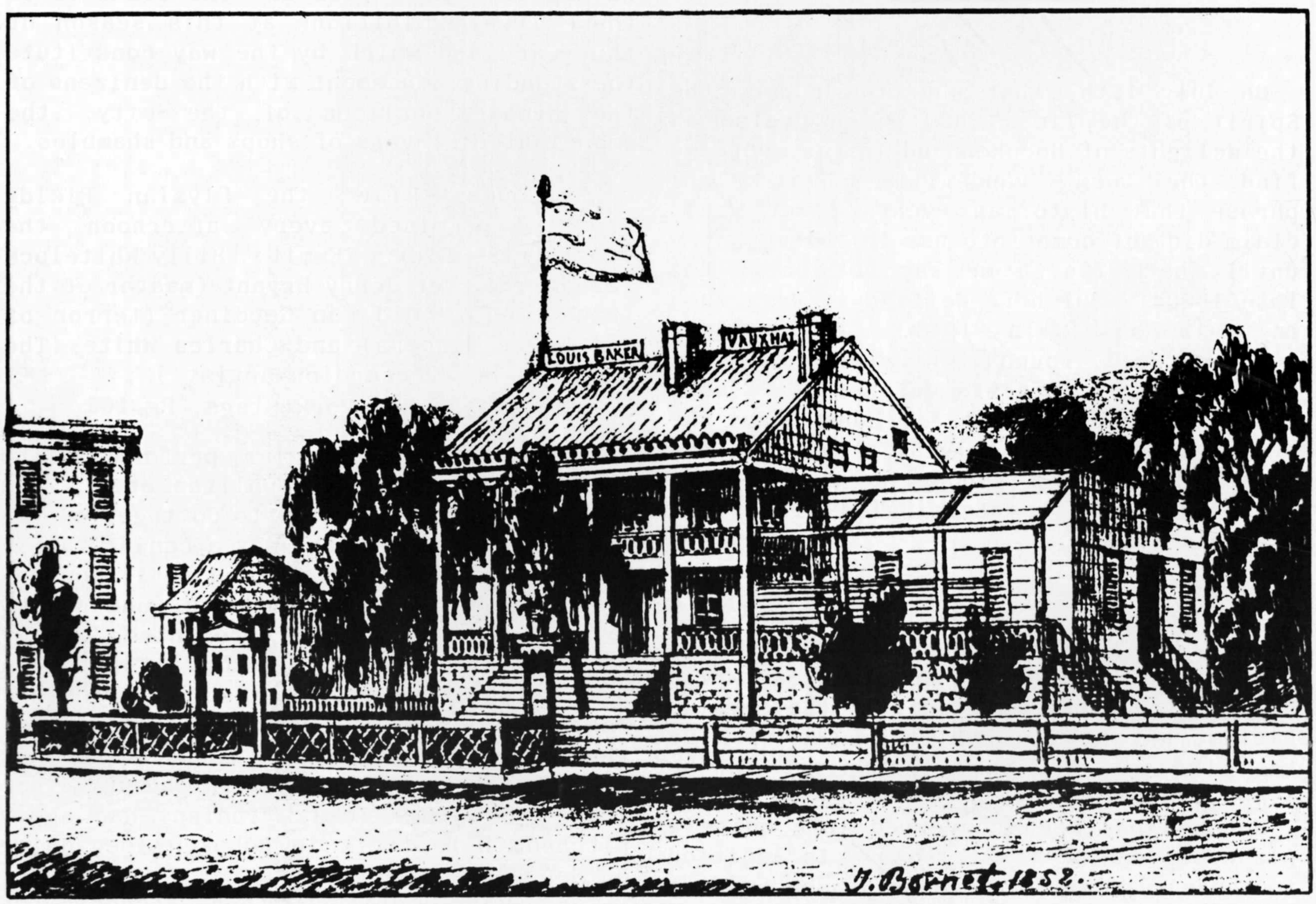
During the 1840's, a number of "public houses" offering variety entertainment started up in Hoboken. The Vauxhall Gardens was one such oasis that offered solace in the heated spell of summer. Not to be confused with its namesake in New York, for many years it was located at the northwest corner of 4th and Bloomfield Streets, with grounds extending to Garden Street, later the sight of Hoboken High School. It was a large hotel and gardens with permanent and transit guests.

THE HOBOKEN HOUSE

Throughout most of Hoboken's past there has been a "Hoboken House", either a hotel, a saloon, or a restaurant, from recent times back to the 1840's. The Hoboken House of 1841 was called by the New York Herald of that time, "one of the most excellent [houses] in this vicinity" [near New York] "and but a few rods from the steamboat landing. Its rooms are airy and pleasant... Every species of refreshment or luxury can be obtained here, and the recreations and amusements are endless." The Hoboken House was located on Hudson Street directly opposite the Otto Cottage, which had a garden fronting the river between Newark and First Streets.

A HOBOKEN HOUSE IN NEW YORK

It is interesting to note that in the late 1840's in New York City there was a "Hoboken House" listed as giving theatrical performances at 508 Pearl



Courtesy of The New York Historical Society, New York City

VAUXHALL GARDEN

Louis Becker (not Baker, as noted in the drawing) was the proprietor of the Vauxhall Hotel and Garden when this drawing was executed in 1852. This "resort" which presented various entertainments, was located for many years on the northwest corner of Fourth and Bloomfield Streets.

Street. Not only that, but staged at the popular Bowery Theatre further up town around this time was a play called "Hoboken" by A. W. Jackson. (Manager of that large 4,000 seat theatre from 1845 to 1848.) It was quoted that, "Jackson's 2nd important play of the season was 'Hoboken'.* Another writer at the time called 'Hoboken' (the play) a "topical spectacle."

Listed in "Producing Amateur Entertainments," (New York, Dutton, 1921) is an undated play called "Hoboes En Routte For Hoboken", written by Helen Ferris. It was Ferris who wrote the introduction to the P.T. Barnum book, "Here Comes Barnum," believed to have first been published in the 1850's.

THE HOBOKEN MOSQUITO

As just pointed out, Hoboken was, at this time, a part of the New York theatrical entertainment circles, if in a small indirect way. Years later, of course, the name would be used as the butt of many a vaudeville and burlesque joke. (And to this day, a variety of other jokes.) How or when this sort of thing began is hard to speculate; however, there is one person who could have started it; the famous theatre man, William Mitchell (1798-1856). An English-American, Mitchell was called the first Lord Mayor of the metropolis. "He was the inaugurator, if not the creator, of an entirely new school of dramatic architecture, which was as general, and sometimes as absurd as the style which has since spread over the country..." said Laurence Hutton, writing about "Curiosities of the American Stage" in 1891. As producer (and actor), "he led the popular taste for a number of years, to the great enjoyment of his clients, if not to their mental profit. William Horncastel, a good singer and a fair actor, and Dr. William K. Northhall were his assistants in dramatic construction, and the authors of many of his extravagant productions." One of his earliest and most popular burlesques was entitled La Mosquito, based upon "The Tarantula" of Fanny Elssler.

Now, it is well known in the history of Hoboken that the pesky mosquito flourished here until well after the turn of the century when the marsh land west of Willow Avenue was developed. The students at Stevens Institute had fun with it in one of their school publications (see student drawing on this page). Also, I have a post card, post marked 1906, showing a large mosquito driving an automobile into Hoboken. (It was that year that the State of New Jersey finally passed "an Act to provide for locating and abolishing mosquite-breeding salt-marsh areas" within the state.

"La Mosquito", the play, was presented at the close of William Mitchell's first season. An extract from the bill will give the reader a fair idea of the quality of the fooling: "First time in this or any other country a new comic burelesque ballet, entitled La Mosquito, in which Monsieur Mitchell will make his first appearance as une Premiere Damseuse, and show his agility in a variety of terpsichorean efforts of all sorts in the genuine Bolerocachucacavonienne style... The ballet is founded on the well-know properties of the mosquito, whose bites render the patient exceedingly impatient, and throws him into a fit of slapping and scratching and swearing delirium, commonly termed the 'Cacoethes Scratchendi', causing the unfortunate being to cut capers enough for a considerable number of legs of mutton. The scene lies in Hoboken."



Our Hoboken by Night.

It is not surprising that Hoboken was picked for the setting of "La Mosquito", for in the early days the mosquito problem in Hoboken was a real one, and every well-regulated household possessed mosquito nets for the beds; "without

*George Odell, Annals of the New York Stage, Vol 5., pp. 268-269

these, sleep would have been well nigh impossible," explained a writer, reminiscing in a 1930's issue of the Hudson Dispatch; "since people sat out on the front stoops or doorsteps during the long summer evenings, it was necessary to burn punk-sticks in order to fight off these unwelcome and persistent pests; we boys gathered these punks in the form of ripe, brown cattails in the meadows or swamps behind the city and then dried them in our mother's ovens; they were also used on the Fourth of July as lighters for our Chinese fire-crackers and Roman candles



William Mitchell as Richard Number Three, from a drawing by Charles Parsons.

Punks had a pungent though not unpleasant odor and burned slowly and evenly down to the stems."

One would have enjoyed being there on the night Mitchell came out dresed as a ballet girl and danced a burlesque of that great stage star Fanny Elssler's performance in The Tarantula. "Miss Elssler was supposed to portray the effects resulting from the bite of the tarantula," says Meade Minnigerode in his book about "The Fabulous Forties" [1840's]. "Mr. Mitchell, for his part, proceeded to illustrate the far more disturbing consequences of the mosquito bite." Mitchell's Olympic Theatre in New York was at the height of its popularity. "It was was primarily a stage devoted to burlesque and dancing and to farce", claims Meade Minnigerode, who said Mitchell never missed an opportunity of burlesquing an incident of daily life. "When the traffic ordinance was issued governing the approach of carriages to certain theatres, and stating that the horses' heads should face in a specified direction, [Mitchell] solemnly included in his bill the notice that in approaching his theatre, all horses should have their heads in front and their tails behind. A simple, boisterous wit, but spontaneous and timely." Certainly the Saturday Night Live! of the 1840's.

We know that Hoboken (and many other places) did have that problem, a reputation, among other reputations harking back to Col. John Stevens, when he was called odd; a crank or crazy inventor. And two of his sons who followed in his foot steps were also called a bit eccentric. By the 1840's the word Hoboken added to the bill would likely liven things up.

It is not known if Fanny Elssler ever played Hoboken but many other members of her family did at this time.

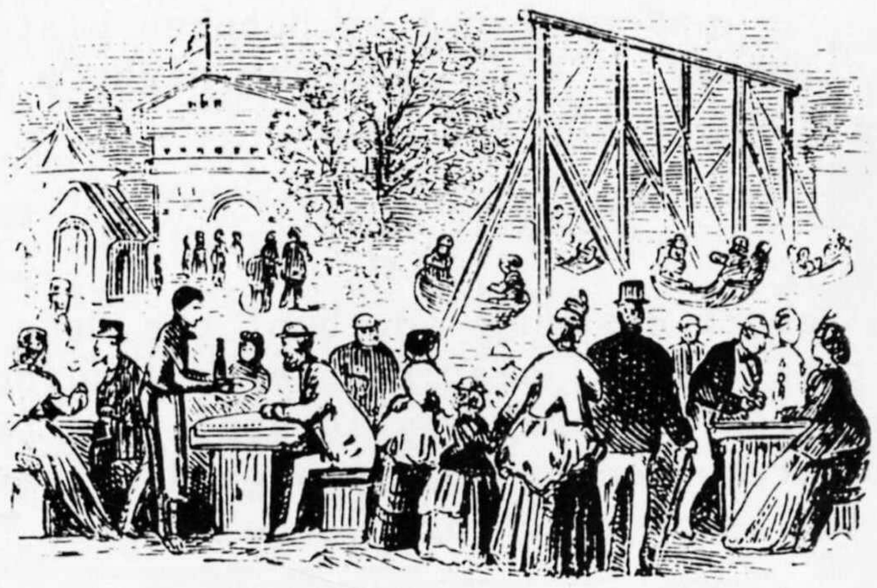
That the mosquito in Hoboken continued to flourish in 1893 is evident from a mention in the Stevens Life publication of that year in the "Stevens Chat" column: "Prof. Meyer treated [the class of] '96 to a very interesting lecture the other day on the solar microscope, illustrating it with many views. Among other things shown was a Hoboken mosquito. It was the most fearful thing that freshman have yet seen in Hoboken." Reputations have a way of lasting.

HOBOKEN 1850

A New Jersey business directory published in Trenton in 1850 had this to say about the town (Hoboken did not officially become a city until 1855); "The tide of improvement is rapidly progressing, and Hoboken is likely to become one of the handsomest towns in the state.

To take advantage of the throngs of people visiting during the summer months, beginning on June 8th 1850, the well-known Otto Cottage advertised free concerts on Mondays, Wednesdays and Fridays at three o'clock, with Strauss's

band in charge. These advertisements lasted throughout the summer. Predominantly, for a time, German families loved to gather in Henry Otto's garden, which was provided with swings, merry-go-rounds and other suitable amusements for the young people.



Wine and Beer Garden.

We might add here that a number of Germans had moved to Hoboken by this time; one was the noted Augustus Kruer, editor of one of the largest German newspapers in the country, the Staats Zeitung, with offices in New York. He had a home on the corner of Fifth and Bloomfield Streets.

DEUTSCHES SOMMER-THEATER, IN HOBOKEN

1852

It appears that for the first time, German actors set up a summer-haven in Hoboken this year, "in Gartenlokal von Louis Becker." Mr. Becker was the proprietor of the Vauxhall Garden" at 4th and Bloomfield Streets, at least from 1851. According to Odell, "They (the German actors) began on August 2nd, under 'Leitung' of C. Stein, with performances of Nur Hindernisse (by Friedrich) and Die drei Schulmeister (by Korner)." Henriette Lang danced. Frau Hoym appeared on August 9th, when the bill included Eigensinn, oder Gott sei Dank, der Tisch ist gedeckt -- "

DEUTSCHES DRAMA

German drama on the American stage had attracted considerable attention the previous year in New York, and was even reported in the English language press. An invitation was extended to German players to appear at an American theatrical function, which "was perhaps the earliest instance of a direct contact between the English and the German language stages of New York (Fritz A.H. Leuchs, The Early German Theatre In New York 1840-1872 Columbia Unversity Press 1928).

This may have helped pave the way for German Thespians to attempt to give German drama in the open air, during the summer months in Hoboken. Whatever, Fritz Leuchs claims it was the fall of 1852 that marked a distinct turning point in German dramatics in New York City. Consequently, nearby Hoboken, with its growing German population and popular German beer gardens, was the logical location to foster the live art.

We have information from Leuchs stating that "the Deutsches National Theatre" gave a "two month summer session at Becker's Garden in Hoboken, extending from May 23 to July 22, and advertised as under the management of Pleyel and Worret. The former got into financial



Theatrical.

difficulties, however, and had to flee, so that in the autumn, Kruger and Edward Hamann took charge."

According to Leuchs in Hoboken, no plays of any merit during the 1853 summer open-air undertaking were recorded. "Three performances a week were scheduled but unfavorable weather sometimes necessitated postponements." However, in November at Becker's Vauxhall Garden, Kreutzer's Das Nachtlager in Granada, enlisted Mme. Steffani (sic) Langenbach, Brand Gebhardt, Urchs and Behringer, with

J.G. Muller directing. The Hoboken Vauxhall repeated Nachtlager in Granada, and gave, for the second time, Flotow's opera Alexander Stradella on November 29th.*

1854-55 It's not clear if Becker still owned Vauxhall Garden and Hotel in 1853, but Francis Schneider is listed as the proprietor in the 1854 directory. By August 1855, it was taken over by Wilhelm Hartung who advertised in the Sunday edition of the Staats-Zeitung a Sangerpiknik, on August 27, and entertained the Teutonia Mannerchor, on September 3rd.

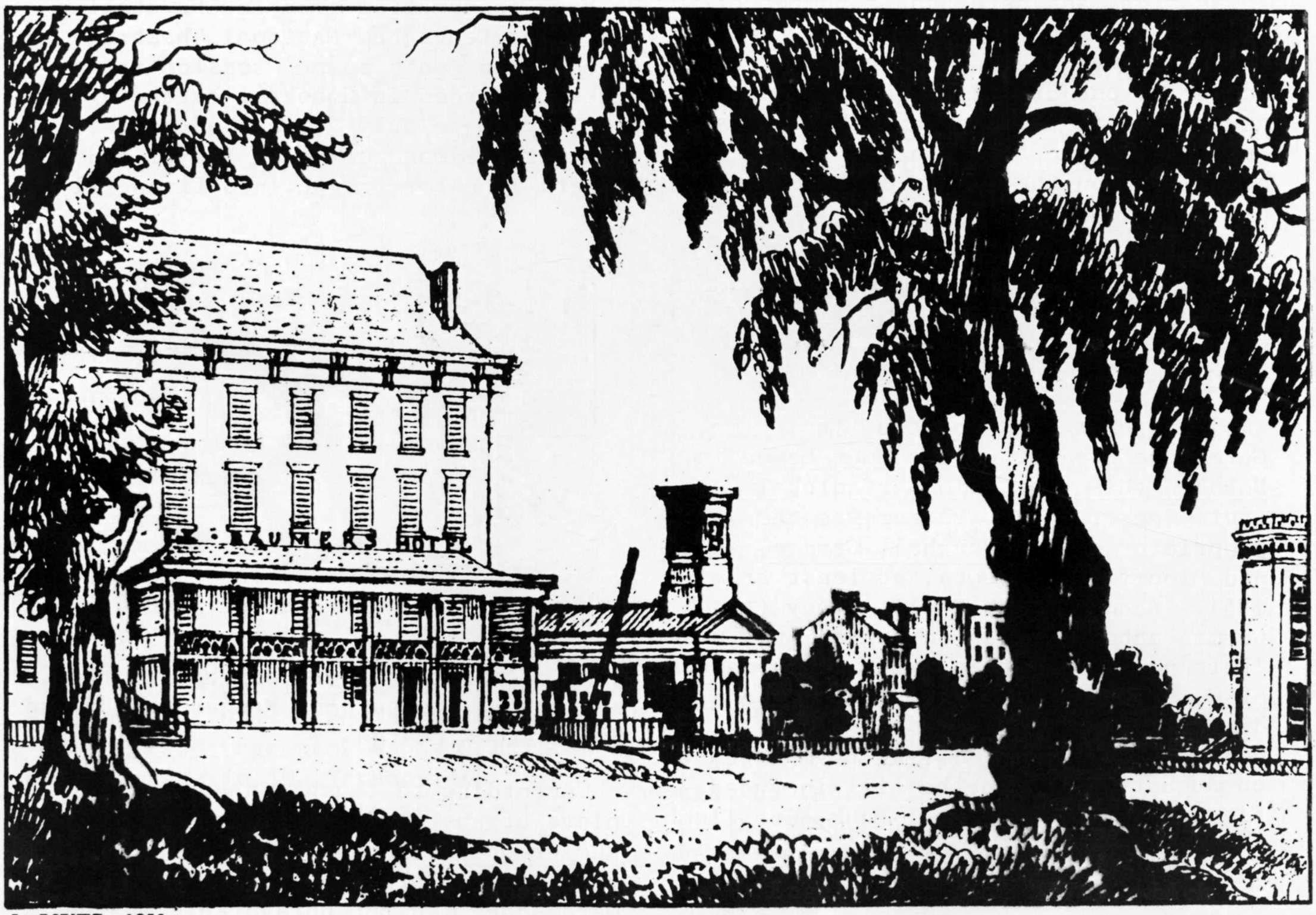
*Annals of the New York Stage, Vol. 6

BAUMER'S HOTEL

Popular among the public houses was the Baumer's Hotel at the southwest corner of Third and Hudson Streets, later the site of the Grand Hotel. It was run by Emile and Francis H. Baumer and "was noted far and wide for its German cuisine", as declared by Hoboken historian, John Heaney. "Each Saturday night a ball was given in the big hall."

ATLANTIC HOTEL

A short distance south of the Otto Cottage Garden, near the ferry landing, the Atlantic Hotel was located. It too, was surrounded by spacious gardens with shaded lawns reaching to the water's



Courtesy of The New York Historical Society, New York City

J. BORNET, 1852

BAUMERS HOTEL

This early Hoboken "resort" was located on the southwest corner of Third and Hudson Streets (not Washington Street as someone later mentioned in the drawing). The old Protestant Church (center) is also on Hudson Street (set back some) and across the street (far right) is seen Franklin Terrace demolished in 1969. An unobstructed view of the river was had from this location.

edge. "These resorts were very popular and catered to the wants of the crowds drawn hither by the many attractions offered", said an old Hudson County Historical Society paper.

HARMONIA HOTEL

Another hotel in Hoboken that offered entertainment was the Harmonia, located between First and Second Streets at 130 Hudson Street (old #80), a few doors north of the Germania Garden, and today the site of the First Jersey National Bank parking lot. The Hoboken Fire Department headquarters, station number one, occupied the building nextdoor at 128 Hudson for many years. In 1856, the Harmonia held a German evening "in Vereins-lokale" (a few years later (December 26, 1862) there was a big fire in the hotel and four lives were lost.) The hotel was named after the Hamburg-American Line steamship of that name, which docked in Hoboken. Up until this time, the Hamburg-American Line had exclusively used sailing ships to New York. The Harmonia and the Borussia were the first steamers to be brought into service on this route.

There has been mention of a "Burger's Casino" in Hoboken around 1861-1872; a "German hall with beer and entertainment." However, nothing else is known of it.

LAGERBIER AND CONCERT

For a number of years now it was a custom with the Germans in Hoboken to sell beer with music. In a June, 1859 advertisement, Hartung's "Vauxhall-Garten" sent an invitation to New Yorkers across the river to a "Lagerbier and Concert." They also staged occasional concerts by the "Dodworth's Germania Band, selling beer with music."

On June 22, 1863, Otto's Cottage advertised a "Sommernachts-Fest, with the Teutonia Mannerchor." Also during 1867 and 1868, outdoor concerts were listed in the German paper, Staats-Zeitung, again, "selling beer with music."

HOBOKEN'S FIRST THEATRE

The German Garden, which originally occupied the ground where a large parking lot is now situated on Hudson Street between First and Second Streets on the west side, is believed to be Hoboken's first theatre. It was erected about 1865, or perhaps a year or two earlier. It's interesting to speculate that the theatre was thought of due to the increase in traffic brought on by the establishment in Hoboken of the Hamburg-American Line on the first of December, 1863. Of this major trans-Atlantic line, the steamship "Germania" was build in 1862 and was considered the last word in steamship construction at the time. Her decorations and furniture were considered the finest ever seen in New York Harbor.*

The buliding was two stories in height, the lower part being a large hall where meetings, dances and other entertainment was held.

DEUTSCHER CLUB

The city's population made tremendous jumps at this time. Over 10,000 people moved into the growing city between 1860 and 1870. Since the population by 1870 had swelled from 9,659 to 20,247, one can see that more than half the people in Hoboken were new in town. Social clubs were being formed and theatre activities, although small at first, were very much a part of these social organizations, of which there were many. One of the first with any type of theatre, dates to the early days of the Deutscher (German) Club. (The name was changed to the Union Club during World War I.) It was organized in 1857.

The Hoboken Academy (later Stevens Hoboken Academy), facing Church Square Park, gave several theatrical performances mainly to benefit the school library, at the German Club when it was in its first home on Garden Street, between First and Second. A graduate of Class of 1863 recalls, "We had crowded houses and felt very important. Herr Feldner coached us and we had a fine time at the rehearsals." The German Club was always a staunch friend of the Academy. While in its new building on the corner of Hudson and Sixth Streets, after taking possession in 1863-64, the German Club's dramatic committee gave private theatrical performances every month. Among the audience of over 200 members were many prominent

*Hoboken Board of Trade Bulletin, April, 1913, p. 158

citizens of German descent, including Dr. Hans Kudlich, one of the founders of the Hoboken Academy, and William Steinway, of piano fame. (For many years, Steinway & Sons of New York City ran full-page ads in the directories of Jersey City-Hoboken.) Through the years, numerous productions were staged here and many notable performers, speakers and the like drew large audiences to these events, dedicated to promoting the intellectal interests of the members. For many years, the Union Club stage, complete with scenery, could be used for theatrical events of any description. In a 1930's brochure it was mentioned that an RCA amplification system had been installed, with outlets in various parts of the buliding. The ballroom could seat 400 and accommodate about 1,000 for dance affairs.



Among the other outstanding social organizations in Hoboken that utilized an auditorium or stage for their regular festivities were the Quartette Club, one of the foremost singing societies in the state, which was located at 1009-1015 Washington Street; the Columbia Club at 11th and Bloomfield Streets; and the Hoboken Elks Lodge at 1005-1007 Washington Street. Other organizations and societies would sometimes use the Odd Fellows Hall or one of the local school buildings to stage their productions.

The Benevolent and Protective Order of the Elks was founded by members of the Theatrical, Minstrel, Equestrian and Musical professions.

The Columbia Club, organized in 1890, moved into their new clubhouse on 11th Street late in 1892. The entertainment branch of the club was highly regarded from the time of its organization and "has covered itself with glory." It was reported in 1906, "Of late years the dramatic bee had done quite some buzzing with the result that the club has today a regularly organized dramatic society possessed of all the earmarks of the professional article. Performances are given at stated times, and are usually of a very high order, owing to the fact that histrionic ability has been discovered, which places the quality of the performances high above the average amateur effort." In this club, as with most social clubs of the times, women were not allowed as members but participated in other ways and were welcome as friends of the members. "It is in connection with the Dramatic Society that the ladies are called into action and prominence. (To speak advisedly, for the Columbia Club is composed of the gender male). For what comedy would be complete without its French maid or Irish servant girl, not to mention the frail being with the blonde locks who signs out her love (after many exciting adventures) upon the manly breast of the handsome leading man."*

During the 1840's, three great waves of immigration rolled in upon our shores -- the Germans and Irish in the 1840's and 1850's and now in the 1870's, the Scandinavians began to greatly increase in number. However, it was the Germans in Hoboken that were fast becoming predominant.

*"The Irving", October, 1906. A Hoboken monthly music magazine.

CHAPTER THREE

GERMAN PERFORMANCES AT WEBER'S THEATRE

During the late summer of 1871, "a new theatrical enterprise" was established in Weber's Germania Theatre. Performances were advertised to be given by "the leading actors of the New York Stadttheater under the direction of Richard Homann."* The first one took place on August 15; others followed sparingly at the rate of one per week.

The Stadttheater had been gradually failing for the past few months. During the spring of 1872 in New York, it was inactive with sporadic offerings of second- and third-rate comedies, in some of which the indefatigable Otto Hoym appeared. Hoym had been instrumental in founding the struggling theatrical institution in 1854. On June 17, 1872, Hoym and the other actors were reported as fleeing to Hoboken where they were occasionally seen in the summer at Weber's. On October 4, 1873, Elise Schermann appeared there in "Stadt und Land," oder der Viehhandler aus Oberosterreich.

It is not known how many actual theatres existed in Hoboken at this time, other then C.A. Weber's Germania. However, we know from George Odell that the play (properly German), "Inspector Brasig" was acted on November 24th of this year by the "Emma Wiese group in Hoboken," and that "Emma Wiese presented 'Das Stiftungsfest' at her Hoboken theatre" on the 28th of November. Extensive search has not revieled anything on her or the theatre.

In the weekly paper The Hoboken Advertiser for March 30, 1878, is a mention of "Taune's Theatre"; no location is given, nor is that name listed in the Hoboken City directory.



Deutscher Club, Hoboken.

Theater-Vorstellung

zum Besten des

Frauen-Hülfs-Vereines,

Mittwoch, den 12ten April 1876.

Auf allgemeines Verlangen:

Die Lilliputaner.

Kinder-Operette in 2 Acten und einem Vorspiel von C. Kuhn. Musik von Carl Träger.

Aufgeführt von Schülern der Hoboken Academy.

Personen des Vorspiels:

Die arme Waise.

Der Gerichtsdiener.
Die Schulzentochter.
Frau Kraut.
Die Bettelliese.
Lili.
Ort der Handlung: Ein Bauerndorf.

Personen der Operette:

Die Lilliputaner.

Der König der Lilliputaner.
Rosendorn, sein lustiger Rath.
Thautropfen, Reseda, Matthiola, Anemone, Campanula, Lili. } Elfen im Gefolge des Königs.
Chor der Elfen, Gnomen, Jäger, &c.
Der 1. Act spielt im Walde, der 2. im Palaste des Lilliputaner Königs.

Die Costüme sind von T. & F. Offinger, No. 23 Ave. A, New York.

Vorher:

Violin-Solo, - - - ausgeführt von Hrn. Martin Van Geldern, aus besonderer Gefälligkeit.

Anfang 8 Uhr præcis. Tickets 50 Cts.

Tickets sind zu haben:
Im Lokale des "Deutschen Clubs," sowie bei den Herren G. Am Ende, 268 Washington St., A. Semrad, 132 Washington St., und bei allen Mitgliedern des Frauen-Hülfs-Vereins und Abends an der Casse.

Das Arrangements-Committee.

Children of the Hoboken Academy performed the above "Operatee" in two acts at the German Club (Deutscher Club) in April of 1876. Tickets were fifty cents.

*New York Herald, August 15, 1871



Weber's Germania Garden.

No. 68—74 Hudson Str.,

Jeden Abend

bei freiem Eintritt

Instrumental = Concert,

sowie

komische Gesangs-Vorträge

Weber's Germania Garden ad in the Hudson County Journal (December 9, 1876), a German paper published in Hoboken.

GIRL WEARING SHORT SKIRT ON STAGE

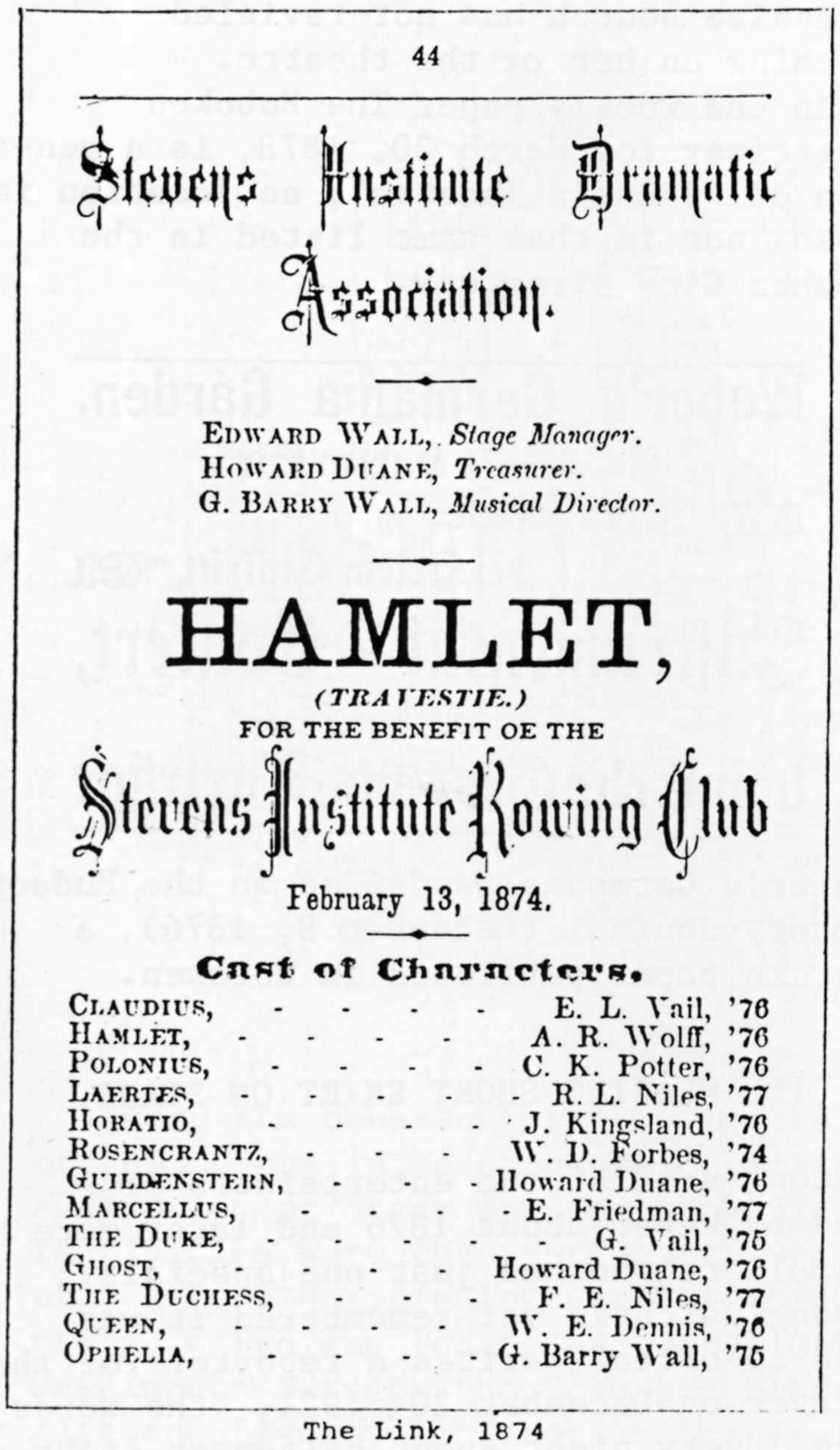
Among some of the entertainers provided by Weber about 1876 and later were the Mullers who had just one specialty; "a song which is yet remembered it was heard so often", writes a reporter for the Observer on December 20, 1921, "the words being 'Every night about half-past eight, I hear someone knocking at my garden gate.' They dressed in German costume, the girl wearing short skirt reaching to her knees showing fat legs encased in

white stockings."

Applause by the audience indicated to Weber that the act was good and the actors were kept on sometimes for months at a time, the same act being given by the same people.

THE STEVENS INSTITUTE DRAMATIC ASSOCIATION

The Dramatic Association was one of the first enterprises at the Institute (opened 1871). Although it was not of long duration, lasting only for three or four years, it accomplished much in the way of dramatic production, performing, among other pieces, "A Travestie on Hamlet", "An Ugly Customer", and "Cool as a Cucumber", in the Lecture Hall (and perhaps outdoors on the campus as well) for the benefit of the College Rowing Club and for the Gymnasium. A minstrel troupe also performed, and at the various entertainments very satisfactory audiences were recorded.



44

Stevens Institute Dramatic Association.

EDWARD WALL, *Stage Manager.*
HOWARD DUANE, *Treasurer.*
G. BARRY WALL, *Musical Director.*

HAMLET,

(TRAVESTIE.)

FOR THE BENEFIT OE THE

Stevens Institute Rowing Club

February 13, 1874.

Cast of Characters.

CLAUDIUS,	E. L. Vail, '76
HAMLET,	A. R. Wolff, '76
POLONIUS,	C. K. Potter, '76
LAERTES,	R. L. Niles, '77
HORATIO,	J. Kingsland, '76
ROSENCRANTZ,	W. D. Forbes, '74
GUILDENSTERN,	Howard Duane, '76
MARCELLUS,	E. Friedman, '77
THE DUKE,	G. Vail, '75
GHOST,	Howard Duane, '76
THE DUCHESS,	F. E. Niles, '77
QUEEN,	W. E. Dennis, '76
OPHELIA,	G. Barry Wall, '75

The Link, 1874

During the next twenty years a number of dramatic clubs were formed at Stevens but without result. One attempt being made in 1893, when a club was organized, and a play entitled "The Iron Mask" was written, but never performed. It wasn't until some years later that dramatic activities at Stevens would flourish.

According to a May 3, 1932 Hudson Dispatch article, "Years ago" (it was not stated how may) "Shakespeare's plays were presented on the spacious grounds of Castle Point." The wealthy "New York's '400' came over in droves to see the players strut their stuff in nature's setting according to the way the Bard of Avon would have liked to have seen it done." We do have evidence of one Shakespeare production at Stevens, see old ad reproduced from Stevens Tech's "The Link", 1874.



AT A HOBOKEN NIGHT CLUB, 1877

A German beer garden couple, dress up and giving some sort of to-the-faith sign, or "pledge". The blonde has a heart above her head and a tear on her cheek, while the gentleman dude has his eye on it. The drawing is by a Stevens Tech student, at the time.*

EQUITABLE SOCIAL CLUB

For the summer of 1878, we see the Otto Cottage Garden still going strong. On June 22, the Hoboken Advertiser reported that, "The second annual summer night festival of the Equitable Social Club at Otto Cottage Garden Monday night,

*From the "Eccentric", a Stevens publication dated May, 1877

was, as we predicted last week, a grand success." We can assume that the Otto Cottage (and Hoboken in general) was still a very popular place if a festival held on a Monday night was a "grand success." The newspaper account of the yearly event continues; "The occasion was one in every way worthy of the gentlemen composing the association; and especially are the thanks of the company due to the several committees for this admirable manner in which their duties were performed." The reader should keep in mind that all social clubs of the period consisted entirely of the male gender. Most activities outside the household, at this time, were dominated by the male. There is no mention of the entertainment presented, but the report gives us an idea of such similar events at the Otto Cottage Garden. "The garden was very handsomely decorated with flags, bunting, lanterns, etc. During the evening, the company was honored by a vist from several officers of one of the Bremen steamships (of the North German Lloyd Line), who expressed themselves highly delighted with the occasion. The platform was under the charge of the following gentlemen, who filled their respected positions with satisfaction (see this page).*The attendance at this festival was very large and the ladies, of course, very beautiful."

In the same issue of the Hoboken Advertiser, there is a circus announcement (an interesting field of entertainment in Hoboken history that will be presented on its own, at a later date), which is quoted in part here: "Mr. Coup's new show, with its overwhelming attractions, will exhibit at the Elysian Fields next Saturday, June 29th, afternoon and evening." It was reminded that a patron of "the most refined opera, need not be ashamed to attend this entertainment." The circus, as was customary at this time, was always presented outdoors in large tents, at the Elysian Fields and elsewhere.

*"Floor manager, Charles H. Engel; Assistant Floor Manager, Chas Becker; Floor Committee: William Torbitt, Theo. Muench, Otto Kiem and John Greten; Reception committee: William Senior, Otto Schneider, L. Becker, William Sturm, A. Martersteig, and Otto Frickel."

WEBER'S

Germania Garden,

Nos. 68 & 74 Hudson St.,

HOBOKEN.

The most popular resort in the city. Patronized by the very best classes. Change of Company every week. New programme every Monday and Thursday. Only first-class talent engaged.

Admission Free.

ROBERT GANTZBERG, Prop'r.

At this time (June, 1879), Robert Gantzberg was poprietor of Weber's Germania Garden on Hudson Street between First and Second Streets. (See old display ad, above; Hoboken Advertiser, June 14.)

1879 Theatre Comique

As well as the new proprietor of Weber's Germania Garden, Robert Gantzberg was also owner of the Theatre Comique (formerly the Eagle Theatre) on Washington Street between First and Second Streets at number 61-63 (old numbering system). The theatre is no longer standing. Today, at that same location (113-115 Washington Street) is a lower "modern" building, looking very out of place in relation to the surrounding buildings. In any case, the press, back in 1879, reported on December 27th that he (Robert Gantzberg) "has entirely renovated and remodeled that cozy little place of amusement and is now running the finest variety show in Hoboken to big houses."

WEBER'S NEW GERMANIA GARDEN THEATRE

Although Robert Gantzberg's name appears as proprietor of the Germania Garden, on advertisements in the press during 1879 and on an advertisement in the 1880 city directory (published in 1879), which claimed, "Variety Performances Every Night; Best Actors", he was evidently the owner only for a short while. In a news item from the Hudson County Deomcrat dated March 20th, 1880, it was stated that, "Mr. C.A. Weber has entirely remodeled the Hall of the

Germania Garden and has converted it into a theatre of no mean pretensions." (We are fortunate to be able to quote this important information, which describes the interior of the theatre in interesting detail.): "In order to accomplish this he has utilized the upper hall, formerly used as a ball room, by cutting out the centre (sig) of the floor, leaving the three sides remain to form the gallery. The hall is now thirty-seven feet high, sixty feet long and forty feet wide. It will easily seat seven hundred people. The entire rear part of the hall is occupied by the stage with spacious dressing rooms in the building formerly used as the bowling alley. The gallery, which is exceedingly roomy and comfortable, will be reserved for families. A magnificent large reflector is suspended from the centre of the hall. The initial performance in the new hall will take place this (Saturday) evening and it is to be hoped that Mr. Weber's enterprise will be rewarded by the literal patronage of the public."

Further evidence that Weber had taken back his theatre, and not a mistake of the press, is that he had made a statement in an advertisement placed in the same issue of that Hudson County Democrat of March 20, 1880 that: "The undersigned begs to announce to his friends and the public that the extensive alterations and improvements of his new theatre have been completed I believe, and I have gratified the wishes of my patrons and would kindly invite them to the opening to take place Saturday, March 20th, 1880. I will endeavor, now as in the past, to engage only first class artists, so that everybody may spend a few hours of recreation and pleasure in my establishment. Performances will take place every evening and Sacred Concerts every Sunday afternoon and evening. There will be a change of performance every Monday and Thursday.

Respectfully,
C.A. Weber"

April 3rd 1880

"Weber's Germania Theatre is now recognized as the most popular family resort in this city. The manager has spared no pains or expense in accuring the best talent to be found in New York City and has since the present reopening, presented more true artists to the Hoboken public than were ever seen here before. The stage affairs are in the care of Mr. Robert E. Wareing, who has had much to do toward screening the present unqualified success while the Stalwart and efficient Kreiger takes charge in the front and body of the house and by his peculiar knack of making himself popular with all, has little trouble in keeping the large audience who patronized the place, in good order."

Hoboken Advertiser

WEBER'S

Germania Theatre

68 to 72 HUDSON ST.

C. A. WEBER. .....PROPRIETOR

The Coolest Place of Amusement in the City.

GREAT ATTRACTIONS NEXT WEEK.

Note the List of Stars to appear:

GEO. & LIZZIE DERIOUS,
Slackwire and Song-and-dance Artists.

MAX & MARTHA MULLER
Refined Sketch Performers.

MISS ADA FORREST,
Serio-comic Vocalist.

MISS CARRIE LEWIS,
Balladist.

YOUNG AMERICA,
Acrobat.

Sacred Concert Sunday Afternoon and Evening.

Performance commence at 8 o'clock P. M.

Display ads announcing the coming attractions for the Germania Theatre, such as the one above dated July 10, 1880, were placed frequently in Hoboken's weekly newspaper, the Advertiser.

AUGUST 14th

"Mealey and Mackay, clever song and dance performers, have made a great hit at Weber's Germania Garden the past week. They have been ably seconded by Miss Maggie Willetts and Miss Sophia Connel serio-comic singers; Miss Wolgarth, German balladist and Swiss warbler."*

DECEMBER 4th

"Webers, of the Germania Garden, promises new attractions in rapid succession all through the holidays. Mr. Weber has never yet deceived his patrons and we have no doubt he will do as he says in this instance. The company for next week is a very strong one and comprises the Sheehan Bros., Bobby and Alice Daly, Miss Berger, Miss Lovinia and Miss Braham. The house is nightly crowded and we advise our friends in guest of a little recreation combined with good lager to visit the Germania Garden."

Hoboken Advertiser

MEANWHILE "GOLDEN HAIR AND THE THREE BEARS" PLAYS AT STEVENS

The "charming" operetta entitled as above was produced for two evenings of the first week of December, 1880 at Stevens Institute under the management of Mrs. Leon H. Kendrick. The Hoboken Advertiser had this to say: "While the rendition of the operetta was faultless, we regret to say the audiences were by no means deserved. Miss Annie Brightman, as Golden Hair, was very clever... Mr. N.W. Hicks made a very dignified 'boss' bear, while George Tompkins and Master Louis Sylva were very funny as Manny Muff and Tiny Cub. Mr. John W. Bissell had entire charge of the stage arrangements." Bissell managed as a profession, musical and dramatic entertainments. Church entertainments were a specialty with him and he could "personate" difficult dramatic characters. He advertized "scenery to let, and all dramatic business attended to."

DECEMBER 25, GREAT ATTRACTION
CHARLES DIAMOND

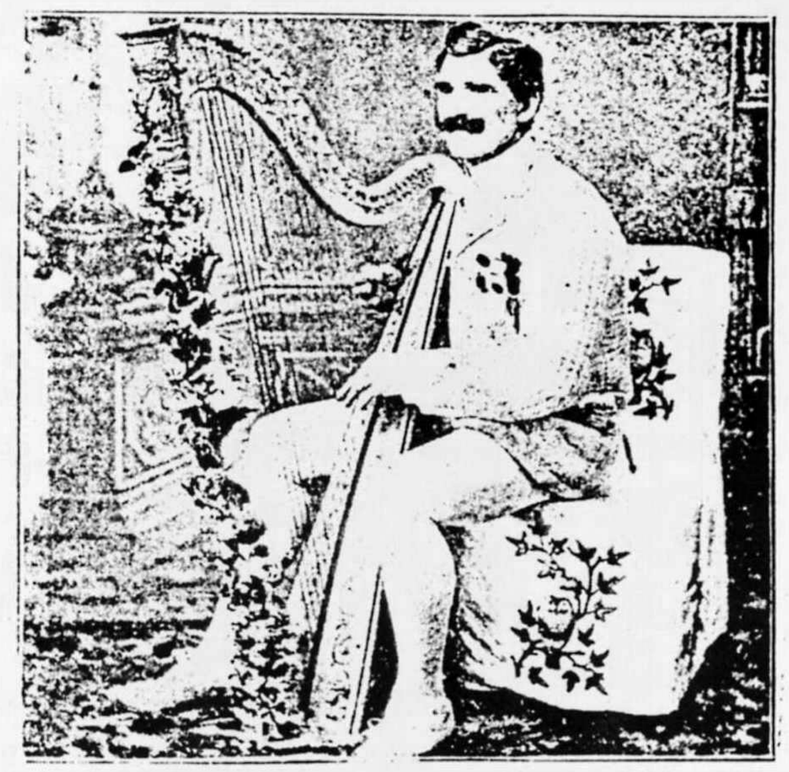
"The best company ever seen in Hoboken today and tomorrow 25th and 26th of December the last appearance of Mr. Charles Diamond the superb singer and most elegant dancer as also the best harpist that ever trod the stage... Christmas Celebration afternoon at 3 o'clock. Grand extra matinee. Free admission second performance 7 1/2 p.m.... Appearance of Chas. Diamond, also the



The Original Milanese Minstrel,

CHAS. DIAMOND

Song and Dance Harpist Par Excellence.



THEATRE COLLECTION, NEW YORK PUBLIC LIBRARY

Charles Diamond, harpist and dancer. Mr. Diamond dances while playing the harp.

NEW YORK, APRIL 30, 1899
Sunday Telegraph

(*Warbler - presenting a quavering modulation of the voice, as in birds, while singing.)

Display ad from the noted sport and theatrical publication, The New York Clipper Annual, 1896

trapez artists Little Venus and mons Lawrence, Misses Mawbray, Livinia and Nelson, and Mr. Hogan."

Hudson County Democrat

Charles Diamond, noted song and dance man, popular from at least 1875, would accompany himslef on the Italian harp at Weber's theatre in Hoboken. At one time he had a routine with his wife, she falling during her performance and died as the result of her injuries.

REPETITION OF

Little Red Riding Hood

TABLEAUX AND MUSIC.

Stevens Institute,

WEDNESDAY, APRIL 28,

At 8 P. M. **Tickets, 25 Cts.**

1880 OPERETTA AT STEVENS

In April of this year, the "repetition" of the operetta of Little Red Riding Hood was again performed at the Stevens Institute, (in the original "A" building), for the benefit of St. Paul's Church. According to the Hoboken Advertiser, it proved also a repetition of great success.

WAREING TAKES OVER GERMANIA THEATRE

1881 "Weber's Germania Garden has again passed into the hands of Mr. Robert Wareing and brother who will be remembered as having revived the fortunes of this place about two years ago when amusements generally were at a stand-still. The new managers have had considerable experience and we predict for them a brilliant and successful future. The company the past week has been the strongest seen here in some years. Miss Pet Celeste, who made a decided success under the old regime, and who is a sweet and cultivated singer, was very judiciously retained and charmed thousands during the past week.

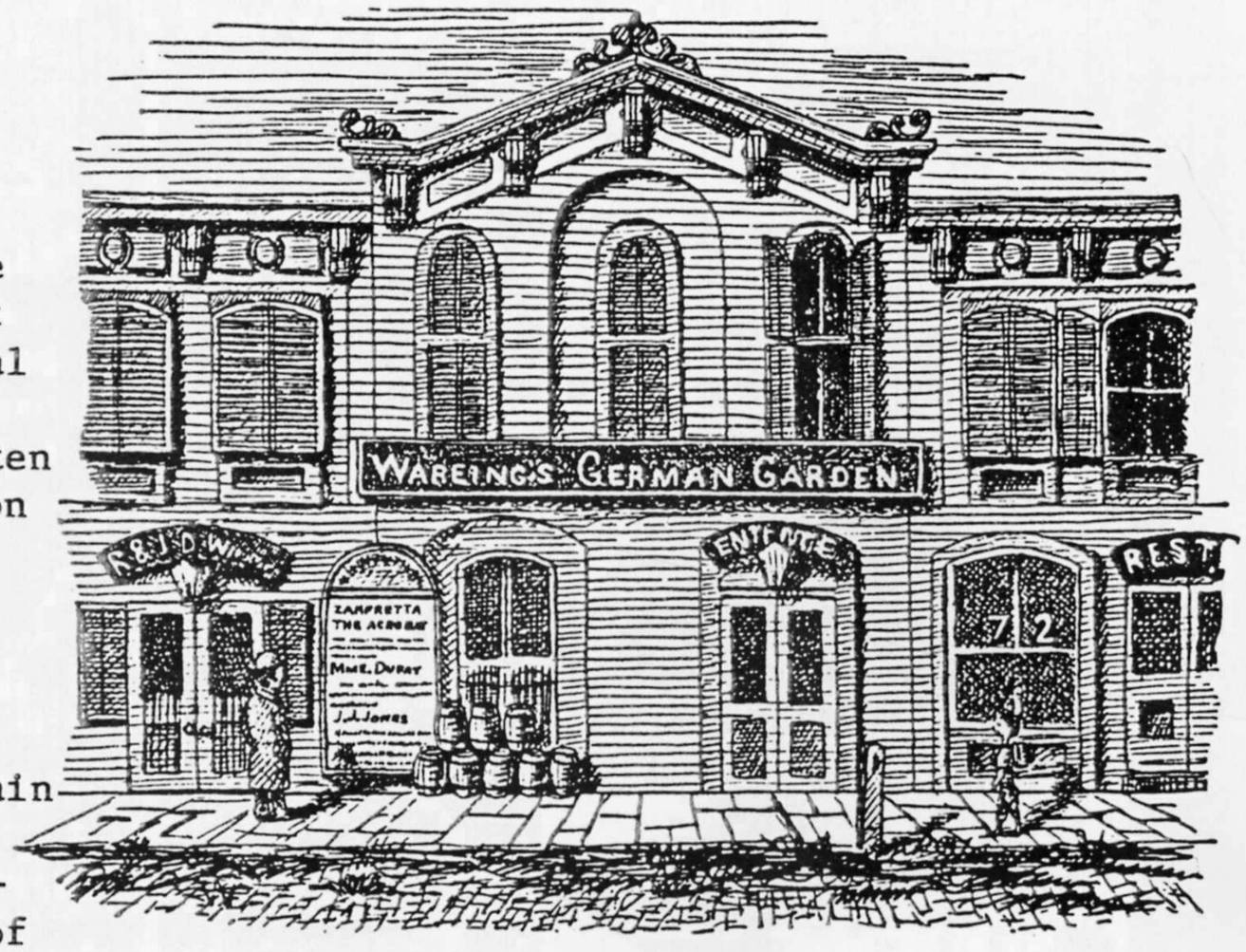
"Miss Lavinia also put in her sixth week at this house and that fact alone speaks volumes. The Grinnells, old favorites, were well received in their new songs, dances, etc. J. T. Warren and Miss Elfie DeRock are experienced and pleasing artists and make a decided impression in dialect sketches, and the French brothers are finished gymnasts and also scored a success. Manager Wareing promises many new and attractive features for the coming week."

Hoboken Advertiser, January 8

OPENING ANNOUNCED

"The formal opening of Webers Germania Garden under the new management of the Wareing brothers is announced for Thursday evening next. The Messrs. Wareing are furnishing a first class show in every respect and are entitled to the patronge which has been generously bestowed the past week."

Hoboken Advertiser, January 15, 1881



GERMANIA GARDEN THEATRE

Located at 118 Hudson Street (old 72), between First and Second Streets, this popular theatre was sometimes called the German Garden. The line drawing, (above) from an 1884 Stevens Institute publication "The Bolt", depicts the theatre when it was under the management of Robert Wareing, who operated it between circa 1879-1886.

1881 THAT CERTAIN GENTLEMAN

The following "brilliant" appeal from a Miss I.S. was received at the office of the Hoboken Advertiser who printed in their January 15th issue an "exact copy, as regards composition and style." Although the paper had no personal column, they did publish the following letter for the benefit of the readers.

To the Editor January 12
of the Hoboken advertiser
Pleas advertise for me, and this it is for a certain gentleman to be at Webers theatre Monday evening the Gentleman that was there last Monday evening he wore a Plug hat a Drab over coat or ulster who Bowed to the Lady up in the gallery over his head and if the gentleman should chance to read this Pleas adverties in this Paper his adress

Miss I.S.--
Hoboken

IMMENSE AUDIENCES

"The immense audiences which have nightly thronged Weber's Germania Garden since the advent of the new management still continues", exclaims the Hoboken Advertiser, "and it is little wonder, considering the nature and number of attractions weekly presented. The performers for next week are culled from the most prominent in New York, and comprise Miss Bertha Rowe, the favorite operatic vocalist; the three St. Felix sisters, just from Tony Pastors, in songs, dances and marches; Andy Amann, Dutch comedian; Alfred Holland, balladist; John Denier, clown and high stilt performer; Miss Conie Denier, serio-comic vocalist, and Miss Birdie Bollermann, serio-comic.

"'Josh' Allworth has retired from the stage management of the theatre and taken charge of the pool and billiard room in the same building, where he will be pleased to meet all of his old friends and acquaintances."

By February 19, the text of the advertisements read:

Weber's Germania Garden
German and English
Variety Entertainment
Robt. Wareing & Bros. Prop.

10 CENTS ADMISSION

"At Wareing's Hudson Street Theatre (the popular family resort) this week [November 19, 1881] surpasses anything we have ever seen on this side of the river. The Wareing Bros. deserve credit for the way in which they manage this theatre; their purpose being to please the public regardless of expense. The winter season is now open and the proprietors have exacted a small admission fee of 10 cents, which is really nothing to the amount of pleasure derived. Crowded houses have been their reward this week."

Hudson County Democrat

THE GREAT WEBER & FIELDS PLAY HOBQKEN

1883 Until a copy of Felix Isman's 1924 book Weber and Fields* turned up, we were not certain if these two great vaudeville comics ever played the Lyric or Germania Garden in Hoboken.

Then on page 63 the book mentions that in 1883 Joe Weber and Lew Fields encountered hard times and "were reduced to taking thirty dollars [for a stay] at Col. Bob Wareing's German Beer Garden in Hoboken."

Some of Wareing's character is revealed by Isman: "An act was an act to the Hoboken colonel, and he had one price--thirty dollars for teams, fifteen dollars for singles, take it or leave it. The first four acts to apply were as apt as not to be hired, and all turned out to be acrobatic turns. It was said that he once had engaged four separate and distinct ventriloquists for the same bill."

Isman continues: "Joe and Lew never doubted it, for on receiving his program that Sunday night the colonel discovered that three of the four turns were Dutch [German-American dialect] comedy numbers. As the two others were better known to him, he paid the boys [Weber and Fields were 16 years old at the time] two dollars and fifty cents apiece after the Sunday show and fired them.

"Within a month they had descended, from one hundred and twenty-five in this case, to thirty dollars and the hook after one performance in Hoboken."

*Boni and Liverright, publishers, New York

According to Isman, Weber and Fields did not want to talk about their Hoboken disaster once they were back on their home ground, the theaters of Manhattan's Bowery. However, the comics did continue to visit Hoboken.

"Monday night," Isman continues, "they returned to Hoboken as usual. There was a rival beer garden down the street. [Presumably one on the site the Lyric later occupied.] The manager was not interested, but they quoted bargain rates. He closed with them at a dollar and a half a night for the team and a night-to-night contract. After the last performance Saturday night, they carried their trunk to the ferry--a trunk with genuine leather straps now." [Matters had improved some from the time of their first engagements.]

"On the Manhattan side, [the Christopher Street ferry terminal on the east bank of the Hudson at Greenwich Village]" Isman writes, "they hefted the trunk again and set out afoot for the Bowery. It was 1:30 A.M. and three miles or more to go," but there was no place for baggage handling expenses in the budget of an act that was paid a dollar and a half a night.

The saga goes on: "Two partly grown boys carrying a trunk through the streets in the dead of night was a spectacle that could not escape the eye of even a New York policeman of the 1880's. They were halted before they had crossed West Street.

"Actors, eh? A likely tale, that! No nonsense now, and open up that trunk!"

At Ninth Avenue [probably Greenwich Street, which becomes Ninth Avenue at about West 12th Street], a second patrolman stopped them, at Bleecker Street a third, as skeptical as the first and not to be convinced under twenty minutes. And with only eight blocks to go, a fourth copper not to be convinced at all".

In Isman's narrative, Weber and Fields plead "Here, look in the trunk and see for yourself."

"I'll look into the trunk, but it'll be at the station house," the policeman answered and took them there.

Isman goes on: "It was a dull hour, and the drowsing sergeant thought he might believe their story if they should put on their costumes and dance for them. Dawn was creeping over Williamsburg [then a city, now part of Brooklyn, where the comics lived] when they came home. The taste of Hoboken is bitter in their mouths after forty years," Isman mournfully concludes.

Perhaps one of the reasons that Weber and Fields did not score a hit in Hoboken was their parody of German immigrants new to this country. In those days, Hoboken had more than its share.



R. Campbell, "The Golden Years of Broadcasting", Scribner, 1976.

WEBER AND FIELDS
These two famous vaudeville comics played the Germania Garden Theatre in 1883.

A note on Weber and Fields.

Joseph Maurice Weber (1867-1942) and Lewis Maurice Schanfield (1867-1941), both born in New York City, began performing together at the age of eight on the Bowery and shortly after began their professional career. In chin whiskers, loud checked clothes, and low-crowned derbies, they were adored by millions and became the prototypes of future comedy teams. They were noted for slapstick antics, dialect jokes, and burlesques of popular plays. Their retirement in 1930 conincided with the end of the vaudeville era.

In later years, the two established themselves in their famous Weber and Fields Music Hall on Broadway at 29th Street, the first native American theatrical institution. Among the stars who they booked in their theatre was the

"incomparable" Fay Templeton (she appeared in George M. Cohan's "Forty-five Minutes from Broadway") and, "the most beautiful and widely adored singing actress of the time" -- Lillian Russell (she would later get married in Hoboken).

1883

ATTRACTIVE BILL AT WAREING'S

Advertised in the May 26 issue of the Hoboken Advertiser were the following performers scheduled to appear: Kitty Cooper, Marie Whittingham, James Marlow, McAvory and Rogers, Durell Trin Brothers, and heading the bill was the noted Alex Zanfretta.

Zanfretta was a member of "the Great Zanfretta Troupe" of dancers, acrobats and pantomimists. Originally from Italy, at one time known to all the world as the clowns of Barnum and Bailey's Circus in London, or the Circus Comique in Paris, or the dancers in "The Stranger in New York" company, (played here abouts), or dozens of other attractions from St. Petersburg to Melbourne. His sister Marietta "a woman of rare physical beauty with glossy hair, dark as a raven's wing," was the first vaudeville (variety) singer who made a specialty of songs in the French language. The other members of the troupe were her daughter, Blanche and three young boys; a New York waif named Thomas and two clever lads she took under her wing named Louis and William.

The troupe was singularly successful, and was so much talked about that an investigation was made and the entire band of children were arrested at Troy, New York. It was the first persecution made by the Elbridge T. Gerry society against performances by children. The case was heard in the Supreme Court. Later, the children were returned to Mme. Zanfretta. (She died at 22 Charlton Street, New York City.) There were others belonging to this talented family, a sister and great nieces, etc.*

*Clippings, NY Public Library, Lincoln Center Theatre Collection

MORALITY OF THE THEATRE CA. 1883

For years the morality of the Theatre had been fiercely debated. Most reformed churches up to this time had unsparingly condemned it, though not a few of their members have in all times patronized it, and some ministers have defended it. The most extreme views have been held. The Theatre, according to an account of the day,* "has been praised as a "school of morals," and denounced as the "gate of hell." The arguments alleged against it have been that the subject matter of plays is often, if not generally, more or less profane and licentious; that the gestures and attire of actors and actresses are not chaste; that the associations of the Theatre are demoralizing, and that its influence as a whole can be shown to be pernicious, especially to youth. To this it has been replied that the Theatre always has existed, and always will, and that it is the duty of the church to reform it. This again has been replied to, and so the battle goes on, ever and on breaking out with renewed fury. At the present time the stage is not advancing either intellectually or morally. The most popular plays are not those that appeal to the higher nature, but either farces or semi-obscene performances."

A Farce was considered buffoonery, and "stands in relation to comedy as melodrama does to tragedy." Melodrama, at the time, was defined as "a mixture of the drama and the opera..." "Vaudeville has come to signify a play in which dialogue is interspersed with songs of this description (relating to the story), incidentally introduced, but forming a part of the drama." In more recent times, the Musical Comedy of the American stage took on the form and definition of the earlier Vaudeville. In the beer gardens and some other places of amusement in Hoboken and elsewhere, the term for mixed entertainment became simply Variety. But again in the mid 1890's, as we shall see, the word Vaudeville will come heavily into use, generally taking the place of Variety.

* People's Cyclopedia of Universal Knowledge, ca. 1883

1884

Hoboken, at this time, had a population of 37,000, and was steadily growing. It was a hub of major transportation with the Delaware, Lackawanna, and Western Railroad Terminal connecting New York with ferries to Christopher and Barclay Streets, and a point of arrival and departure for the giant European steamers. There are five local newspapers -- The Advertiser, The Democrat, The Journal (German), published weekly in Hoboken. The Jersey City Evening Journal and Argus have a large circulation.

HIGH GRADE ACTS

STEVENS INSTITUTE

The Institute, at this time, enjoys an excellent reputation. It appears that the students here are avid theatre goers. The would-be mechanical engineers have their own publication, called, appropriately, "The Bolt." Quoted from this years "Bolt" reveals that, "The theatres are few, but what they lack in number is fully compensated for in their quality." A student, in describing the city, continues: "The leading one (familiarly known as the Tingle Tangle) is a gorgeous affair." Here the student is referring to Wareings German Garden. How it came about to be called Tingle Tangle is not known. And wheather the name is a favorable expression or not -- it does have its college humor. The student fondly states: "A fine orchestra, the most daring acrobats, talented actresses found there, fresh from the Bowery." In addition to all these attractions, the audiences are allowed to keep on their hats and to smoke and drink beer during the performance -- privileges granted by few even of the first class theatres in New York. We have season tickets, and would be glad of your company at anytime, Sunday included. To visit Hoboken and not attend the theatres would be a grave error. There is another here called the Bungaloo; but this is not so well known to us, as Dame Rumor says that it is not a strictly first class place, and is seldom visited by the students, except on rare occasions when the Tingle is closed.

"The Sunday night concerts at the Tingle are especially noteworthy, although many persons have to attend a second time before they can discuss the streak of piety which is said to run through them." It was not uncommon at this time for some theatres to present a more religious theme on Sundays, however subtle.

What the names of the other theatres in Hoboken were, besides the "Bungaloo," we do not know. There is no theatre listing in the city directores at this time. No reference at all was found to any theatre in Hoboken.

In John Jeffery's nationally distributed, 1884-85 Guide and Directory to Opera Houses, Theatres and Public Halls, only "Wareings' Germania Garden Theatre" is listed for Hoboken. (The directory listing gives the seating capacity for the Germania as 1,200, size of stage, 16x18, eight sets of scenery. It states that the house does not "play on shares" (of the take), and is open the entire year around. The Jeffery Theatre Company of Chicago supplies some of the entertainment. Robert Wareing is listed as manager.

It is possible there was a theatre located further down on Hudson Street at 79-83 near Hudson Place. There is some mention of it, although the name is not known (until Wareing's other theatre opened there in 1886).

On July 27, 1885 "Our Shop Girls", a drama by Jerome Stansill, was originally acted for the first time at Wareing's Germania Theatre.

SOCIETA UNIONE E FRATELLANZA ITALIANA DI HOBOKEN

On November 8th at Steinway Hall in New York, according to George Odell,* "the Italian Societies of New York, Brooklyn, Newark and Hoboken gave (I must reproduce the solemn Italian) a 'Gran Concerto Serale a benefico dei Colerosi di Palermo, sotto il Patroanio del Signor Conte di Foresta e del Comm. G.B. Raffo.'" Odell's comment on that long title was, "I wonder if the receipts lived up to that grandiloquence? But the dance led us from sad thoughts of the 'colerosi'. I do not know [if] that zeal saltatory would have

led us, on December 12th, to wander vaguely in search of Odd Fellows Hall, Hoboken, where the Societa Unione e Fratellanza Italiana di Hoboken was featly to dance the merry hours away." Odell was evidently not familiar with old Hoboken (and why should he be?). The Odd Fellow Hall was a large landmark building located on Washington Street near Fourth Street (412-414). Later it would house the Palace Garden which held many grand social events of the day.

Nov. 30th 1885

On November 30, 1885, the Hoboken Land and Improvement Company conveyed to Margaretha Wareings, wife of Robert Wareing, the property now numbered 79-83 Hudson Street (presently a parking lot located next to the old Hotel Victor). The "L" shaped property, fronting Hudson Street and also Hudson Place, had been repurchased from the Hoboken Bank for Savings, October 1869 by the H.L. & I. Co., according to the company's property charts. (There is no mention of any other owner or lease.)

It is not known why Robert Wareing gave up the Germania, although he certainly had some problems with it. Earlier in the year, a Frederick Brown aged 14 had been arrested on "Suspicion of attempting to set fire to Robert Wareings Theatre on the night of January the 8th 1885." He was later "committed."

WAREING OPENS OPERA HOUSE
1886

Robert Wareing, proprietor of the Germania Garden, opens his "New Opera House" on lower Hudson Street on September 13 of this year. Later it would be called the Hoboken Theatre and still later, the Lyric. Noted Hobokenite, Albert Beyer, is said to have been the architect of this theatre. Mr. Beyer, was also a civil engineer and was connected with improvements in Hoboken and Hudson County for many years; associated with City Surveyor, Thomas H. McCann and others. He was also architect of the present Hoboken Public Library and the old Number Six school.

It is assumed that the Germania also changed hands at this time or shortly after, to one Siegfried Cronheim. However, the name "Germania" remained the same, for awhile. He would alternate drama, variety, and burlesque. The latter type of entertainment seemed to prove the most profitable. A surviving theatre programme from Cronheim's for 1888 is the first evidence of burlesque in Hoboken, although it may have been in vogue earlier.

Modern day burlesque as we know it, or think of it as including the strip tease, stems more from the 1920's and 30's, evolving into the 1950's, where the exotic strip tease was the predominant feature. Earlier on it was different, as "burlesque" comes from the Italian burlare, "to joke," or "to banter," and has been defined as "an expression of language, a display of gesture, an impression of countenance, the intention being to excite laughter."

WAREING'S NEW OPERA HOUSE

Will open about 15th of September.

NONE BUT

FIRST CLASS COMBINATIONS

WILL APPEAR.

From the "Eccentric", 1886, Stevens Institute

OLD OPERETTAS REVIVAL

On Sunday, October 10th, the Thalia Theatre groupe (formerly the Bowery, NY) began a series of "weekly Sunday visits to Wareing's Opera House, Hoboken, Der Zigeunerbaron being their first offering, with Don Caesar (an operatta by R. Dellinger) following there on the 17th."*

WITH DISTINCTION

Hoboken was at this time steadily growing in population and presenting an advanced form of entertainment to its pleased public. No other excitement was known than an occasional alarm of "fire."

The greatest charm of this "small town" has been "the general tone of contentment and peace which prevails everywhere." Writes a Stevens student in 1886, "Everyone feels its influence, and hurrying thousands from the shops of New York, after each day's work, claim a share of its quiet", the student points out. "To the philanthropist and his kind, it is most pleasing, this indifference to all the disturbing influences of the great metropolis across the river." Also...even at this early date, Hoboken was being joked about. "Hoboken has other uses--" the student continues, "the New York comedian asserts that Hoboken was made for his sole purpose. He uses it when the temper of his audience is such that his standard jokes fail to illicit applause; when this occurs, he but whispers demurely 'Hoe-buck-en', then grins, and if the "house" fails to appreciate, they are set down as being mentally incapacitated. There seems to be something magic in the word that is past finding out, but will not even the claim to this distinction be lost if we view matters in the light of past events. Verily this is a time when the souls of men are put to the test." A dramatic statement to be sure. But one that I have great agreement with. A fond observation of Hoboken, that was still evident when my wife and I arrived in 1966.

*George C.D. Odell, "Annals of the New York Stage", Columbia University Press, NY 1942, Vol. XIII, p. 275

THE FAMOUS JERSEY LILY PLAYS HOBOKEN

The Wareing's Theatre programme for the week of April 18, 1887 simply states: "Mrs. Langtry", for there was only one, the beautiful Lillie Langtry. In her last year of a five year tour of America, she was popular enough to demand a special two day engagement in Hoboken at Wareing's Friday and Saturday, April 22nd and 23rd.

Below: Lillie Langtry as she appeared in "The Lady of Lyons", an item from her repertoire, while playing Wareing's Theatre, Hoboken.



As Pauline, in "The Lady of Lyons", a sketch by W. C. Baxter.

She was the manager of her own company and planned all her tours of America, capturing the hearts of the public wherever she went. "Her hats and dresses, even her hairstyles were copied across the land, and 'Lillie' soon became a most popular name for baby girls", says Mary Malcolm, Langtry's granddaughter in the 1979 book, "Lillie Langry, Her Life in Words and Pictures".* Known on both

*By Jeremy Birkett and John Richardson, Rupert Shuff Ltd. Blandford Press, Poole, Dorset

WAREING'S THEATRE

ROBT WAREING, PROPRIETOR.



HUDSON ST HOBOKEN. N.J.

HOBOKEN, N. J., MONDAY, April 18th, and during the week.

ULIUS SCHLATTER'S
ESTAURANT,
No. 12 HUDSON STREET.
MEALS from 7 A. M. to 9 P. M.

"THE RESORT"
r Newark & Hudson Sts.
"CON" J. DONOVAN, PROPRIETOR.

M. P. WHELAN,
SCENIC ARTIST
h J. S. MAGUIRE,
n & Banner Painter,
WASHINGTON ST., HOBOKEN.

a long time it has been a practice among Furto sell on the Instalment plan. They have a rich harvest; and why? because they have almost double what the goods were really worth. Those times for the Furniture Dealers are over.

Since H. CORDTS has started his
STORES & AUCTION ROOMS,
Nos. 85 & 88 FIRST STREET,
PARK & WILLOW AVES., HOBOKEN, N. J.

marked all his Furniture at very low prices, and give the same, if desired, on weekly payments.
Carpets, Oil Cloths, Beddings, Baby Carriages, Oil Paintings etc., at very low prices.
Second Furniture taken in exchange. Furniture and other merchandise taken on Storage and money advanced on same.
Upholstering and Repairing done at shortest notice.
Cordts, Auctioneer.

F. CORDTS,
and 83 Washington Street.
HOBOKEN, N. J.

STOVES AND CARPETS ON TIME.
Storage Taken.

Week of April 18th, 1887

Monday, Tuesday, Wednesday & Thursday Nights,

THE

Wages of Sin Company.

Friday & Saturday Nights and Sat'day Matinee,

SPECIAL ENGAGEMENT OF

MRS. LANGTRY,

—IN HER REPERTOIRE OF—

A WIFE'S PERIL,
LADY OF LYONS,
PYGMALION & GALATEA.

LANGTRY'S SCALE OF PRICES:

Reserved Seats, $1.00 and $1.50. General Admission, Fifty Cents.

Sunday Night and Matinee, April 24th,

THE GALLEY SLAVE

NEXT WEEK,

The Eminent Actor, Mr. EDWIN THORNE,

—IN—

THE BLACK FLAG!

THEATRE CAFÉ,
DOWN STAIRS, UNDER THE THEATRE.

Fine Wines, Liquors & Segars.

RUPPERT'S EXTRA LAGERBEER.
A. CHRISTOPH, Proprietor.

GAS CONSUMERS,



—CAN SECURE—
33⅓ PER CENT REDUCTION
—IN—
GAS BILLS.

Greater Brilliancy of Light,
STEADIER FLAME
Security Against Fire.

No Blowing nor Smoking Burners!
No Broken Globes!
Insurance Risks Greatly Reduced!
MARVELLOUS SANITARY EFFECTS!

The Union National Gas Saving Co.,
21 E. 14th Street, New York.

These Machines are Used in this Theatre.
I recommend them to all Gas Consumers, as they have saved me at least 33 per cent.
ROB'T WAREING.

Ask your Grocer for Fleischmann's
Vienna & Home Made Bread
None Genuine without our Label.

Wilhelm Karle's
Restaurant and Hotel,
125 Washington Street,
Corner Third Street, HOBOKEN, N. J.

Rooms by the Day or Week. Prices Reasonable.

Special rates to Professionals, with or without Board.

THE HOBOKEN COAL COMPANY.

Dealers in SCRANTON, HAZLETON, OLD COMPANY'S HIGH, SUSQUEHANNA WHITE AND RED ASH, ALLIANCE RED ASH AND OTHER COALS.
Families supplied with carefully selected Coal, at the lowest Manufacturers' orders promptly filled.
BITUMINOUS COAL FOR BLACKSMITHING. INCE HALL PETERSBURGH CANNEL.

YARDS:—Grove, cor. 19th St., Jersey City, and 5th St., between Grove & Henderson, Jersey City.
OFFICES:—At the Yards; 111 Broadway, Room 40, New York; 101 Montgomery Street, Jersey City; Cor. Bay St. & Newark Ave., Jersey City; Pier 10. Hoboken Coal Dock.
General Office,
Bank Bldg., cor. Newark & Hudson Sts.
P. O. Box 247. Telephone at all Offices.

HOBOKEN PUBLIC LIBRARY

Wareing's Theatre (Hudson Street near Hudson Place) program for week of April 18, 1887. Notice drawing of Shakespeare

sides of the Atlantic, she came to America in the fall of 1882, and the reports of her beauty were verified at once. She had previously made her stage debut in Sheridan's "She Stoops to Conquer", at the Haymarket Theatre in London. "But there was little or no mention of her acting ability", Lester S. Levy points out in a brief account of her.* "Nevertheless," he says, "Lily's (sic) beauty alone was enough to make her sought after in America, where she was offered $3,500 a week, with all expenses paid." (A phenomenal sum for the 1880's!)

Mr. Levy describes her earlier life: "Lily (sic) Langtry, born Emilie Charlotte Le Breton on the Isle of Jersey, was married in 1874 to a Belfast widower who was old enough to be her father and who was satisfied, once the marriage had been consummated, to allow his wife to make her own way in the world.

"And quite a way it was. Emilie Charlotte had the face and figure of a goddess, as Britishers were priviledged to discover. A yachts-man and explorer, Sir Allen Young, came across her while boating and took her to meet one of his good friends, the Prince of Wales. In no time at all the prince had another good friend--a very good friend indeed. The recognition paid her by the Prince of Wales made the lovely Emilie the toast of London, where she and her husband had gone to live. Crowds stared at her and followed her... Her portrait was painted by John Millais. He titled it 'The Jersey Lily', and from then on she was known on both sides of the Atlantic as Lily Langtry." She was granted American citizenship on the 17th of July, 1887, (shortly after playing in Hoboken at Wareing's Theatre).

* Langtry Waltzes, "Picture the Songs", The Johns Hopkins University Press: Baltimore and London, 1976

THE END



From the "Eccentric", a Stevens Institute publication dated May, 1880

Page one of a Germania Theatre program for February 28, 1887

GERMANIA THEATRE

SIEGFRIED CRONHEIM. PROPRIETOR & MANAGER.



68-74 HUDSON ST. HOBOKEN, N. J.

A. SCHILLER.....Treasurer	N. W. SALSBURY. .... Leader of Orchestra	W. H. BELL. . . ..Stage Carpenter
A. MORRISON.....Cashier	DAVID MAX,..... .....Adv. Agent	GEO. E. WRIEDT,.....Engineer
JOHN HAMMOND.....Stage Manager	JOHN FOY.....Master of Properties	F. H. GRADT.....Scenic Artist

NIVEN & COMPANY,

INCORPORATED.

Lehigh, Lackawanna, Pittston and Red Ash Coals.

CANNELL COAL AND HICKORY WOOD FOR GRATES.

General Office. 19 Newark Street.

Telephone 31 B. HOBOKEN

To our Friends and Patrons.

Your polite attention is called to the fac that we have established a

Regular Family Matinee,

Every Saturday Afternoon at 3 P. M.

and in order to meet the emergency of the times, we have placed the admission for Adults *15c* and children irrespective of age at *10c.* Trusting that this arrangement will meet with the popular approbation of the citizens of Hoboken.

I beg to remain the publics obedient servant.

SIEGFRIED CRONHEIM.

1870 ESTABLISHED 1870

L. ISRAEL,

THE HOBOKEN HATTER

Is offering his Select Stock

Furnishing Goods,

AT VERY LOW FIGURES

Special Bargains in

Red Woolen Underwear

Our $1.50 and $1.90 Derby

CANNOT BE EXCELLED.

96 Washington Street,

TRUNKS AND TRAVELINGS BAGS.

THE CELEBRATED

PIANOS. **SOHMER** PIANOS.

Are at present the most popular

AND PREFERRED BY THE LEADING ARTISTS.

Nos. 149 to 155 E. 14th Street, New York.

PROGRAMME.

For Monday Feb 28th, 1887.

AMERICA'S ROMANTIC ACTOR,

MR. GEORGE MORTON,

In the powerful American Comedy-Drama, of absorbing human interest, which achieved an instantaneous and pronounced success in London, New York, Brooklyn, Philadelphia, Baltimore, Indianapolis, Chicago, etc., entitled,

HIS SIN!

In Five Acts and Six Tableaux, by

HENRY LESLIE AND GEORGE MORTON.

——CAST:——

WALTER WENTWORTH.....MR. GEORGE MORTON
"The American," representing the firm of O'Connor & Co.
Manuel Monita, a wealthy Mexican cattle dealer....Mr. Ed. J. Radcliffe
Michael O'Connor, generous and Jolly.....Mr. A. J. Spencer
Richard Ryland, an adventurer.....Mr. Jerome Stansill
Chris. Krause, a barber.....Mr. Edwin M. Ryan
Capt. Henry Howard, of the ill-fated steamer,..... Mr. Edmund Clark
John Rushton, a passenger on the same.....Mr. James Irving
Ruy Diaz, a Mexican sailor.....Mr. Henry Rich
Salvo Attillo, a Mexican.....Mr. Robert Myron
Mariquita Cartona. loving and beloved.....Miss Frances Field
Finita Ramon, loving and unloved.....Miss Minnie Richardson
POLLY ANN KRAUSE.....MISS ADA MORTON
Precise, pretty, and pert, with song.
Cuchita Corida, the bereaved mother.....Miss Marion Moore
Mexicans, Sailors, Guests, Detectives, &c.

CONTINUATION OF PROGRAMME ON PAGE 2

REED'S BAZAAR,

BLANK BOOKS, STATIONERY

and Fancy Goods

Fishing Tackle of all kinds, Pistols, Cartridges, Musical instruments, Powder, Shot and Caps.

No. 91 Washington Street,

HOBOKEN.

LIETH & CO'S.

Mammoth Furniture Store,



Carpets,
Oil Cloth,
Bedding,
Matting,
Parlor
Suit.

AND ALL KINDS OF OTHER FURNITURE

Nos. 90, 92, 94 & 96 First Street,

HOBOKEN, N. J.

A Department for the Sale of Second Hand Carpets, Etc.

SOLD ON EASY WEEKLY PAYMENTS.

CASH OR CREDIT.

HOBOKEN PUBLIC LIBRARY

The popular theatre was located on the west side of Hudson Street, between First and Second Streets. The address shown is of the old numbering system. Notice the proprietor's statement to friends and patrons of the theatre, in left column.