

HOBOKEN HISTORY

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IN THIS ISSUE:

THE FILMING OF **ON THE WATERFRONT**
FAMOUS HOBOKENITES: JOHN JACOB ASTOR
INFAMOUS HOBOKENITES: DR. WALTER SCHEELE



Photograph compliments of Frank Pizzichillo

Marlon Brando and Karl Malden in Elysian Park
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Issue No. 18 - 1997

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HOBOKEN HISTORY

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Letter from the President

Dear Reader:

*Congratulations to the members of the magazine committee, who have worked so hard to put together another fine issue of **Hoboken History**. The committee, chaired by Leonard Luizzi, Sr., includes Marie Luizzi, John DePalma, George Kirchgessner, editor Nicholas Acocella, and designer McKevin Shaughnessy. They would also like to know what readers think of the magazine, so drop them a line.*

On behalf of the museum, I would also like to thank the trustees who worked on our new line of Sinatra gift items: a coffee mug, T-shirt, pin, and magnet which are available for purchase in Hoboken at Barnes & Noble, Mad Haus, United Decorating, and Pinky's (417 Monroe Street). Thanks to Leonard Luizzi, Sr. and McKevin Shaughnessy for creating a great design. The other members of the Gift Item committee members are: George Kirchgessner, Marie Luizzi, Vinnie Wassman, and me.

Enjoy the read,

Robert Foster
President/Director
Hoboken Historical Museum

On The Cover

Standing in the northeast corner of Elysian Park, Father Barry persuades Terry to tell Edie what he knows about Joey's death.

In This Issue...



Hoboken Historical Museum collection

Scene from On the Waterfront: Terry Malloy, KO Dugan, and other longshoremen on Pier C, with the Holland America Line pier in the background.

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Take Your Place in

Hoboken History **inside back**

This issue funded in part by a block grant from the New Jersey State Council on the Arts State/County Partnership Program for the Arts administered by the Hudson County Division of Cultural & Heritage Affairs — Robert C. Janiszewski, County Executive and the Board of Chosen Freeholders.



Marlon Brando in his Academy Award Winning role as Terry Malloy wearing local longshoreman Johnny Sanducci's jacket (see The Local Players section on page 14). Photograph compliments of Frank Pizzichillo.

One of the glories of the history of Hoboken is that the 1954 motion picture *On the Waterfront* was filmed almost exclusively in the city. The film won Academy Awards for producer Sam Spiegel and Columbia Pictures (best picture), Elia Kazan (best director), Marlon Brando (best actor), Eva Marie Saint (best supporting actress in her first movie appearance), Budd Schulberg (best story and screenplay), Boris Kaufman (best black-and-white cinematography), Richard Day (best black-and-white art direction and set direction), and Gene Milford (best film editing). In addition, Karl Malden, Lee J. Cobb, and Rod Steiger were all nominated for best supporting actor, the first time three performers in the same film were so named. Brando, Kazan, and the picture itself also earned New York Film Critics awards and Golden Globe awards for the year.

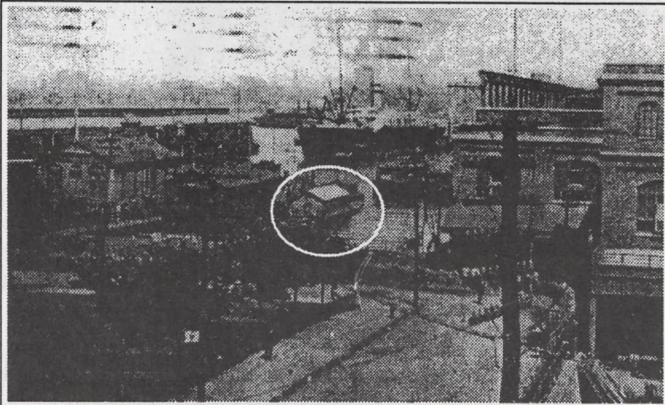
Kazan added a prize from the Directors Guild of America, while Schulberg also took the annual Writers Guild of America honors.

On the Waterfront was more than a blockbuster; it was a film event. It brought to the screen the best of the Method, the naturalistic acting style taught by Lee Strasberg and others at the Actors Studio. Also, it is arguably the best of the social protest films, shot in grainy black and white, of the 1950s. What's more, the content — an exposure of the widespread corruption in the shipping industry — was shocking. For those too tough or too savvy (i.e., Hobokenites) to be surprised by conditions on the waterfront, one scene attacked conventional delicacy in another way: when Terry Malloy (Brando) tells Father Barry (Malden) to “go to hell” — not once but twice. While many of the same theater patrons had heard Clark Gable, in

the penultimate scene of *Gone With the Wind*, use the D-word 15 years earlier, Malloy-Brando's repeated suggestion nevertheless startled mid-1950s sensibilities because he was, after all, talking to a priest!

The Shed

Appropriately enough, the film opens and closes on the Hoboken waterfront. Regrettably, however, most of the locations used in the production (around the rest of the city as well as on the docks) no longer exist. A prime example of the losses is the deliciously shabby office shack where the crooked boss of the fictional Local 374, Johnny Friendly (played by Cobb), conducts his business. The small structure was actually an old yacht club shed at the foot of the Fifth Street (Holland-America) pier. The floating hutch survived until the mid-1980s, when wind-swept sparks from a fire in the Levolor factory traveled across town and set it on fire.



Pier C with Johnny Friendly's waterfront shed next to the open slip. Postcard from collection of Leonard Luizzi, Sr.

Two scenes outside the shed frame the movie. In the opening scene, Friendly and Terry Malloy (Brando) are leaving the shabby office. (The Holland-America liner *Nieuw Amsterdam* fills the background.) It is clear that Friendly is sending Malloy on a distasteful errand. Terry, the audience learns in the next shot, is to lure Joey Doyle up to a tenement rooftop for what Terry thinks will be a little roughing up but turns out to be a hit.

The denouement begins where it all began, out-

side the shed, with Terry confronting Friendly ("I'm glad what I done to you.") and receiving one of the classic beatings in film history, as much for his self-satisfaction over having testified before the Crime Commission as for actually having done so.

In an earlier scene, inside the shed, Charlie the Gent Malloy (Steiger) assures Friendly that "there's no evidence until he (his brother Terry) gives public testimony" and refuses to set Terry up. In another, Friendly gathers up his cronies' pistols and puts them in a safe. "Did you ever hear of the Sullivan Law?" he asks them. "I'm gonna be indicted any minute. They're dustin' off the hot seat for me. We're a law 'bidin' union, understand?"

The Piers

There are also two contrasting scenes of shape-ups on the now demolished Pier C at Fourth and River. In the first, Terry rebuffs an approach by Crime Commission investigators and gets a cushy job in the loft both as a reward for his services and as a symbol of his standing with the mob. Then, the dock boss, one of Friendly's cronies, tosses the remaining chits in the air to humiliate the desperate longshoremen.

In the second, which takes place after the fight scene, a battered Terry, barely able to stand, defiantly appears for the shape up only to be humiliated himself when work chits are distributed to everyone else, including a street bum. (This has been a busy day for Terry. He has already been to the Crime Commission hearing, visited Edie's apartment, mourned for his dead pigeons, and done considerable soul searching about what to do next. One wonders what time the makers of the film thought longshoremen went to work.) In the event, the longshoremen refuse to enter Pier C unless Terry is also hired; Terry staggers through the iron gates to the side door of the pier; and, as the rest of the longshoremen trundle after Terry, Friendly rants, "Where you guys goin'? I'll remember this. I'll remember every one of you. Don't you forget that. I'll be back."

Several other scenes take place at water's edge. In one, as Terry reclines reading a girlie magazine in a loft inside Pier C, Charlie instructs him to spy on a church meeting Father Barry has called. The scene is memorable for the older brother's pun: "You wouldn't mind working once in a while to justify this lofty position."

In another, Terry, persuaded by Father Barry to tell Joey's sister Edie (Saint) of his unwitting role in Joey's murder, meets her at the foot of Eleventh Street. (She is on her way to meet Barry. But what a nice young girl from a Catholic college is doing walking along the waterfront is never explained.) With most of the conversation drowned out by steam whistles, Terry confesses, extenuating his confession with the refrain, "Honest to God, Edie. I didn't know." Visible in the background is the old Hoboken Shore Railroad, whose two locomotives ran between Fourth Street and Fourteenth Street.

In a third, which takes place on the northernmost bend in what is now Frank Sinatra Drive and almost directly in front of Sibyl's cave, Friendly advises Terry that, while he has been courting Edie, "a certain Timothy J. Dugan had a secret session with the Crime Commission." Charlie adds threateningly that Terry's fascination with Edie is "an unhealthy relationship." The colonnade on the east side of the street was the facade of the Long Dock.



Terry (Brando) and Edie (Saint) escape down the side aisle of the old lower church at Saints Peter and Paul. Photograph compliments of the Hoboken Historical Museum.

about Joey's death and about the corruption in their union is interrupted by Friendly's mugs, who threateningly bang their truncheons on the ground in the alley between the church and the rectory.

As most of the longshoremen escape through a door on the north side and in the rear of the church building, the thugs catch Dugan and beat him mercilessly. The scene is filmed through an iron gate that once separated the back of the church's property — church, rectory, convent, and school — from Court Street. The part of this gate closest to the church is still in place.

Terry, attending the meeting on Friendly's orders, rescues Edie from the melee by escorting her up a flight of stairs in the church and then, thanks to the miracle of cinema, down a fire escape on the rear of the old Saints Peter and Paul School two buildings away. (Terry appears to know his way around the church property more than we might expect, but, then again, he does mention at one point that he went to a parochial school.)

In the second, much briefer, scene inside Saints Peter and Paul, this time in the upper church, Father refuses to talk to Terry.

The Churches

Only attentive Hobokenites will catch the fast-and-loose switches made between Saints Peter and Paul Church (400 Hudson Street) and Our Lady of Grace Church (400 Willow Avenue).

There are two scenes inside Saints Peter and Paul. The first, Father Barry's meeting with a handful of longshoremen, takes place in what was until 1980 the lower church and is now a kindergarten classroom (incidentally, the very kindergarten classroom where Hoboken Historical Museum vice president Marie Luizzi teaches). The priest's attempt to get the men to tell what they know

The Parks

Both scenes are followed by action, not on Hudson Street where we might expect, but in Church Square Park (bounded by Willow Avenue,

Garden Street, Fourth Street, and Fifth Street) — with the facade of Our Lady of Grace prominent in the background. Apparently, art and set designer Richard Day decided that the interior but not the exterior of Saints Peter and Paul suited his purposes and vice versa with OLG. (Who's to argue? His efforts did, after all, earn him an Academy Award.)

In the aftermath of their narrow escape, Terry tries to get to know Edie better, first by telling her that he remembers her, in braids and braces, from grade school ("You was really a mess."), then by inquiring about her current life ("What do you do up there? What? Just study?") They are accosted by the same bum who will later be hired over Terry in the second shape up. The interloper refers to Joey as a saint and hints that Terry was present the night of his death.



Terry tries to get rid of the drunk in Church Square Park — with Our Lady of Grace in the background. Photograph compliments of Frank Pizzichillo.

Terry and Edie stroll through Church Square Park until the camera angle shifts. Then they reappear in Elysian Park more than half a mile away on Hudson Street between Tenth and Eleventh. The obvious motivation was to take advantage of OLG in the background as the camera faced west and of the waterfront behind the characters as the camera faced east. The scene ends with the couple walking south along the iron fence toward Castle Point Terrace, which can be seen in the background.

After Father Barry rebuffs him in Saints Peter and Paul's upper church, the conscience-stricken Terry catches the priest, again incongruously, in Church Square Park. Here, Terry confesses that

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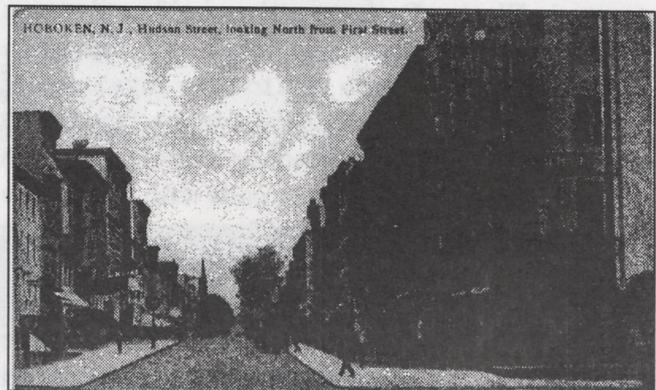
21

he "set Joey Doyle up for the knockoff." Following the pattern set in the Terry-Edie scene, the priest and the ex-fighter are, all of a sudden, in Elysian Park, where Barry, standing with his back to the iron fence on the east end of Elysian Park, advises Terry to tell Edie. In the background is the Maxwell House Coffee Plant (now Hoboken Brewing Company); in the far background is the old Pennsylvania Railroad Marine Division Repair Yard (now Union Dry Dock).

The Tenements

A significant portion of the film takes place in and on the buildings that ran north from First Street along Hudson Street (a stretch now occupied by 5 Marine View Plaza and Parking Garage B). The most conspicuous of these structures was the old Continental Hotel, on the northeast corner of First and Hudson.

Four scenes are set at 105 Hudson Street (now part of 5 Marine View), three of them in the Doyle's apartment. In the first, Pop, appalled at having seen his daughter walking arm in arm with Terry, tries to hasten Edie back to St. Ann's. ("For years, your momma and me put quarters into the cookie jar to keep you up there with the sisters, to keep you from things like I just seen outside the window.") Smitten with Terry, shocked by the injustice she has seen, and unwilling to leave until she gets to the bottom of Joey's death, Edie will have none of it, however.



The Continental Hotel and Edie's block. Photograph compliments of Leonard Luizzi, Sr.

After Edie flees in horror over Terry's admission of complicity in Joey's death, Terry breaks down the door to her apartment in order to talk to her. ("Edie, you love me," he says; her answer is, "I didn't say I don't love you. I said stay away from me.") The scene ends ominously as Terry is called into the street in precisely the same way he had called Joey.

In the final apartment scene, Terry, depressed that no one will talk to him after he testifies, stays just long enough to realize that Edie can't console him, then climbs out the window and up to his rooftop pigeon coop.

The fourth interior shot at 105 Hudson takes place in the hallway after Terry has testified before the Crime Commission. The unwilling charge of two policemen, Terry suffers the fate of those who break the longshoremen's code of D and D (deaf and dumb): An acquaintance pointedly ignores him as he starts up the stairs to Edie's apartment.

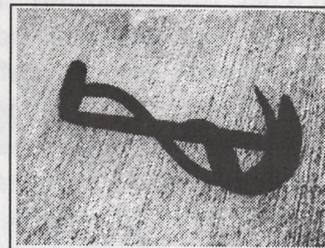
The Streets

The two scenes shot in the streets around the tenements are chilling. Early in the film, Terry calls out from River Street to tell Joey that one of his pigeons has strayed into Terry's coop. Joey, cautious because of his pending appearance before the Crime Commission, agrees to meet Terry on the roof. The next time we see Joey he is falling into a vacant lot behind 105 Hudson Street where Father Barry, Edie, a feckless police officer, and several neighbors and longshoremen assemble over his body.

In the second, Terry climbs out a window in Edie's apartment and down the fire escape of the building into the same lot. In the next scene, Terry is walking south down Court Street. Edie follows by the same unusual route and ends up in the same illogical place.

Minutes later, Terry and Edie are running north on a section of Court Street, between Newark and First, that is no longer an open thoroughfare. (The east wall of the Fabian Theater, which was demolished in 1969, is prominently

visible.) The vehicle chasing them was actually a prop truck that belonged to the production company. (It had also appeared briefly in a background drive-by during the second Church Square Park scene.) The pair escapes when Terry, slashing his hand in the process, breaks a door window to get them off the narrow street, inside a building, and out of the path of the careering truck. Then, in yet another of those turnabouts of perspective that become clear only with the tenth viewing, the lovers are facing the east wall of the Fabian (now the location of the CVS Pharmacy), where they find Charlie hanging by a longshoreman's hook.



A Longshoremen's hook found along the Hoboken waterfront in the 1980s. Photograph compliments of Frank Pizzichillo.

The Rooftops

Perhaps more than any others, *On the Waterfront's* five rooftop scenes have captured the popular imagination. We are introduced to the rooftops when Tommy, a teenage member of the Golden Warriors and Terry's loyal sidekick, appears on the roof of the Continental Hotel. The shot clearly catches the decorative ironwork atop the hotel. He walks to Terry's pigeon coop, several buildings to the north, where Terry, about to leave, admonishes him, "Be careful. Don't spill no water on the floor. I don't want them to catch no cold."

In the second, Edie visits Joey's coop and wanders across the roofs to see Terry's coop, three or four buildings to the north, as well. "I just go for it," he tells her with a classic Brando shrug when she expresses her surprise that he has been caring for her brother's birds.

In the third, a night scene, Edie comes looking for Terry to give him Joey's jacket after the death of Dugan.

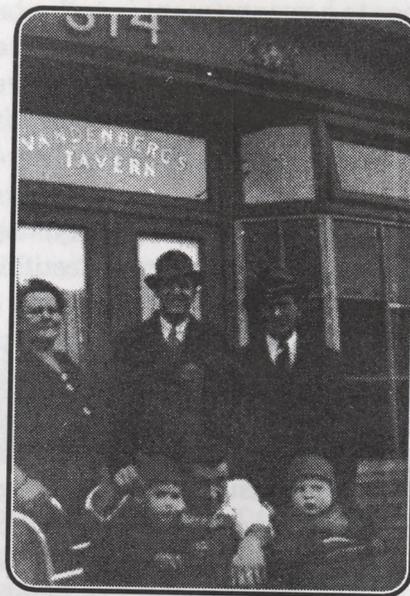
In the fourth, a Crime Commission investigator confronts Terry, who describes how he took a dive in a fight against someone named Wilson several years before, almost blaming Charlie in the process. At first, Terry is cavalier about going in the tank ("I was doin' a favor for a coupl'a pals a mine."), then switches to a more accurate assessment of the situation ("When those guys wanna win a bet, there's nothin' they won't stop at.")

In the final and most poignant rooftop scene, Terry returns from the Crime Commission hearing to discover that his young protege has killed all his pigeons. ("What'd he hafta do that for? Every one of them.") Dismissing Edie's suggestion that they build a new life on a farm somewhere, he looks out onto the river. (The bulkhead between Pier A and Pier B is prominent in the background. Behind that, on the river itself, an ocean liner cruises by.) Reaching a conclusion about his life, he tells Edie, "They always said I was a bum. Well, I ain't a bum, Edie. Don't worry. I'm not gonna hurt nobody. I'm just gonna go down there and get my rights."

The Bars

Three of Hoboken's more than 200 establishments that sold adult beverages appear in the film. Johnny Friendly's tavern was actually Vandenberg's Tavern at 314 River Street. The building was torn down in 1968, and Garage G now occupies the site. In an exterior shot immediately after Joey's death, one of Friendly's mugs says "I think somebody fell off da roof." Reminded that the victim was a canary, he cracks, "Maybe he could sing, but he couldn't fly." In contrast to this grim humor, Terry's betrays how unsettled he is by his role in the murder.

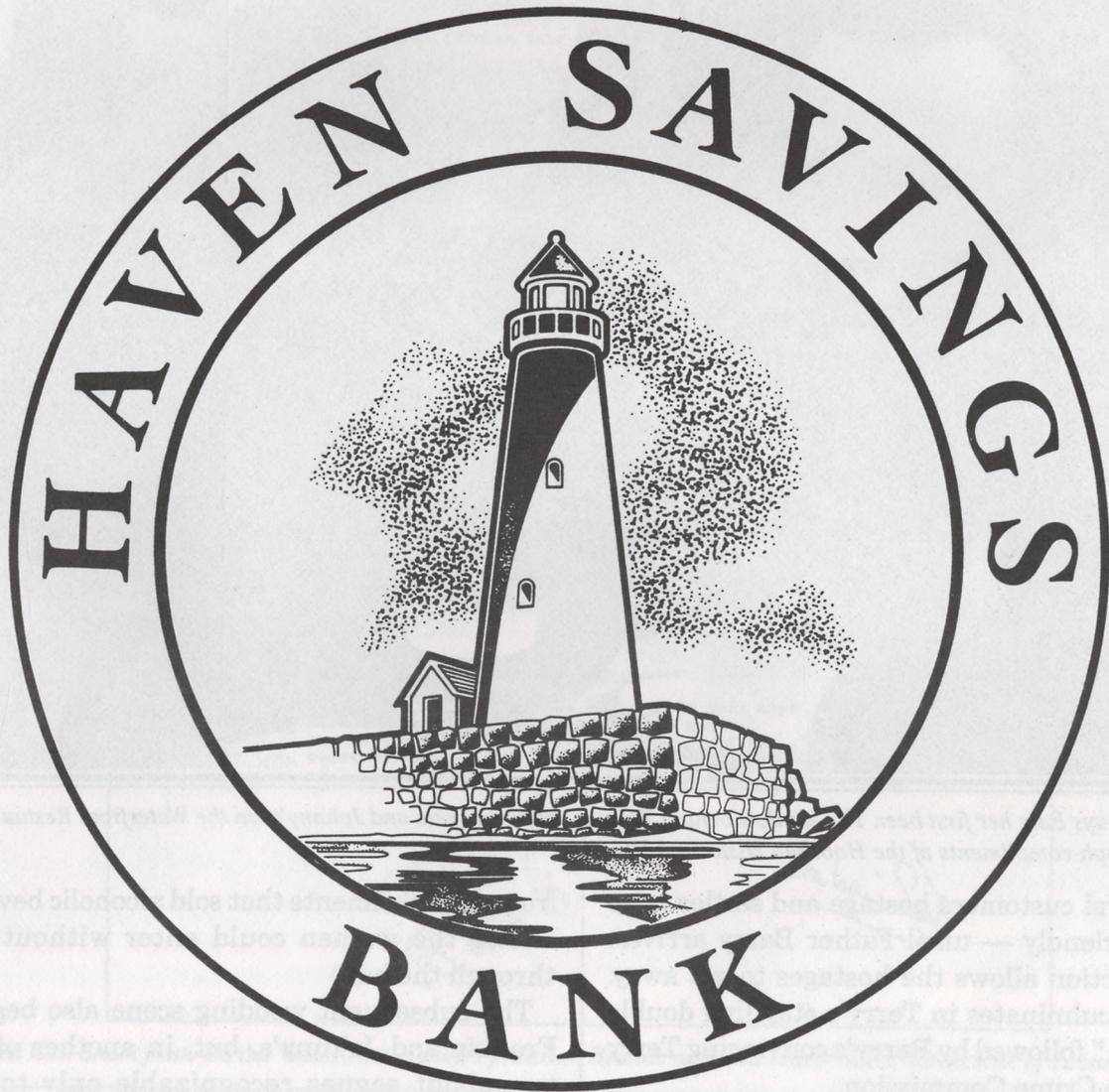
In a longer interior shot, Friendly is upset with Terry over the latter's troubled conscience. Charlie defends his brother by insisting that the ex-fighter suffers from "too much Marquis of Queensbury. It softens him up" Friendly reveals a bit of personal history: His throat slashed by rivals for control of the union, he hunted his antagonists down and killed them. He summarizes his philosophy:



Vandenberg's Tavern at 314 River Street, the original of Johnny Friendly's Tavern. Photograph compliments of Frank Ketterer.

"We got the fattest piers in the fattest harbor in the world. Everything that goes in and out, we take our cut." We witness examples of his business ethics: The 2,000 dues-paying members of the local account for "72,000 a year legitimate;" each of the 391 men who worked that day kicked back three dollars each; told that the next day's ship contains bananas and that they "go bad real quick," he offhandedly orders the dock boss to ask the shipping company for \$2,000 to avoid a work stoppage. And we see a paradigm of how he deals with personnel problems: Learning that one of the gang has held back \$50, Friendly slaps him around, takes the money from the culprit, and abruptly dismisses him, "You come from Greenpoint, you go back to Greenpoint. You don't work here anymore." That bit of business out of the way, he gives the \$50 to Terry and tells him to go tie one on.

In the third scene at Vandenberg's, Terry comes looking for Friendly to revenge Charlie's death. Holding a pistol in his bleeding hand, the result of his escape from the truck on Court Street, Terry



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Terry buys Edie her first beer. The window behind Terry is still in Frankie and Johnny's On the Waterfront Restaurant. Photograph compliments of the Hoboken Historical Museum.

takes several customers hostage and settles in to wait for Friendly — until Father Barry arrives. The distraction allows the hostages to get away. The scene culminates in Terry's startling double "Go to hell," followed by Barry's convincing Terry to go to the Crime Commission.

Earlier in the story, Terry buys Edie her first shot and a beer — and tries to dissuade her from dwelling on her brother's death — in what is now Frankie and Johnny's On the Waterfront, on the southeast corner of Fourteenth and Garden. The stained glass windows behind Terry are still in place. (There is historical basis for Terry argument, back in the park, that it would be appropriate for her to accompany him to a bar because it has a "special entrance for ladies an' all like that." By ordinance, Hoboken, at the time, barred women

from establishments that sold alcoholic beverages unless the women could enter without going through the bar.)

The subsequent wedding scene also begins at Frankie and Johnny's, but, in another of those turnabout segues recognizable only to those familiar with Hoboken's lost landmarks, it switches mid-scene to Meyer's Hotel, on the southeast corner of Third and Hudson (now Hudson Square North). There, in several thickenings of the plot, Terry and Edie dance, Terry gets called to the meeting at the Long Dock by one of Friendly's goons, and a Crime Commission investigator hands Terry a subpoena. (A production footnote: Meyer's Hotel also served as the shoot's production office and wardrobe storage facility.)

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CALL SHEET

PRODUCTION: WATERFRONT WEDNESDAY, DEC. 2nd 1953
DIRECTOR: ELIA KAZAN CREW CALL 8:30 AM

EXTERIOR WATERFRONT PARK (Hudson St. & 10th, Hoboken)
Sc. 86 (Pg. 43-47) (Finish this sequence) (Terry-Edie)
Sc. 151 (Pg. 83-84) (Day 1 3/4) (Terry-Father Barry)
Sc. 153 (Pg. 85) (Day 1/8) (Terry-Father- Edie b/g)

EXTERIOR PIER WALL (Below Waterfront Park)
(Sc. 152 & 154 (Pg. 84-86) (Day 1 3/4) (Terry-Edie)
(Sc. 154A
(Tugboats in b/g - WHISTLE)

LATE AFTERNOON SET:

INTERIOR LADIES' SIDE SALOON (Garden Bar, 14th & Garden, Hoboken)
Sc. 100 thru 103 (Pg. 55-61) (Finish this sequence)
(Terry-Edie-Bad Girl-Bartender-Customer)

<u>CAST</u>	<u>CHARACTER</u>	<u>HAIR & MAKE-UP</u>	<u>ON SET</u>
Marlon Brando	Terry	7:00 AM	8:30 AM
Eve Marie St.	Edie	8:00 AM	8:30 AM
Karl Malden	Father Barry	9:00 AM	10:00 AM
Joyce Lear	Bad Girl	8:00 AM	8:30 AM

STAND INS

Carlo Fiore	Brando	8:30 AM
Gloria Masolino	Saint	8:30 AM
Bob Gardett	Malden	9:30 AM

TRANSPORTATION

Bus will leave as usual at 8 AM SHARP from 41st Street near 9th Avenue. We will all meet at the Meyers Hotel (Trucks, busses, crew, actors, etcetera) and proceed from there to location.

Marlon Brando

Eva Marie Saint

Original Call Sheet from On the Waterfront signed by Marlon Brando and Eva Marie Saint. Collection of Leonard Luizzi, Sr.

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Terry (Brando) laments, "I coulda been a contender," to Charlie the Gent Malloy (Rod Steiger, left). Photograph compliments of Frank Pizzichillo.

The Cab

The most famous line in *On the Waterfront* — and one of the most famous in film history — is Terry's lament, "I coulda been a contender," delivered as he and Charlie are being driven (or so Terry thinks) to Madison Square Garden for a night at the fights. The major turning point in the plot, the conversation turns on the brothers' joint realization that Charlie played a major part in sidetracking Terry's boxing career. The crux comes when Terry recalls Charlie's telling him, "We're goin' for the price on Wilson;" recognizes that "He gets the title shot outdoors in the ballpark and what do I get? A one way ticket to Palookaville;" and sadly recognizes that, "It was you Charlie."

Through it all, the cab never actually left its parking space on River Street between First and Second. To disguise what would have been the obvious reality that the vehicle wasn't moving, someone hastily snatched a Venetian blind from Meyer's Hotel and cut it to fit the rear window of the vehicle. An electrician stood behind the car moving a light to create the illusion of movement.

The movie returns to the streets of Hoboken after Charlie decides he can neither tempt Terry to remain D and D with a promise of a dock loader's job nor bring himself to deliver his brother to the fictitious 437 River Street where someone named Gerry G will silence him more crudely. Only after Terry is dropped off on the corner of First and the actual River Street does the audience see the cab driver, who turns out to be one of Friendly's skels. The cab then proceeds south on River, turns right

(yes, the wrong way on what was even then a one way street) onto First Street, and disappears through the entrance to an underground garage, now covered by 5+ Marine View. The public facility belonged to AZ motors, whose showroom had been relocated from the northwest corner of First and River to Fourteenth and Willow some time before the film was made. Friendly is visible through the window of the garage office on the second floor. Above the office was Empire Lanes.

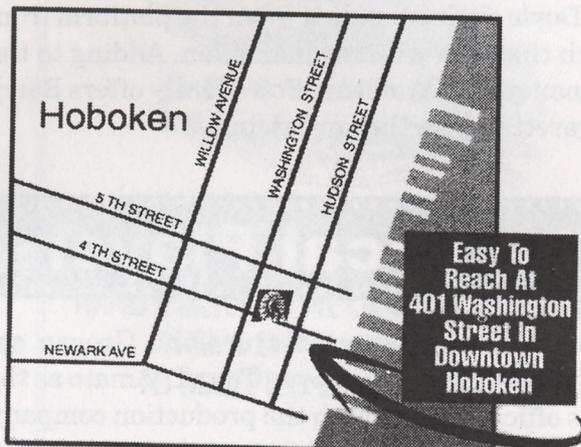
The Hearing

Arguably the most recognizable interior location in the film is the City Council chambers, where the Crime Commission hearing takes place. The scene is memorable for at least two moments: In one, Friendly tries to assault Terry but gets tangled up in his own jacket. (It is, of course, more than a little unlikely that the primary target of the investigation would be seated so near the star witness against him, but who am I to quibble?) In the other, a semi-literate Friendly associate indignantly corrects the announcement of his position in the union from "delegate" to "recordin' secretary."

The Hold of the Ship

Because Holland-America would not allow a film crew inside a ship and because there was no ship available on Pier C, KO Dugan's burial (not exactly accidentally) under falling boxes of "good Irish whiskey" and Father Barry's eulogy of him were filmed on the Brooklyn piers. (Curiously, Edie suddenly appears in this scene among the horrified longshoremen. She has a way of turning up in the oddest circumstances, usually when some disaster has occurred.) A footnote to film history: The beer can that strikes Father Barry as he stands over Dugan's crushed body ("Boys, this is my church.") actually opened a gash in the actor's head. Director Kazan wanted to stop and tend to the cut, but Malden insisted on finishing the scene.

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The choice was a good one. For one thing, it earned Malden the respect of the Hoboken longshoremen. For another, it made possible one of the movie's most gripping moments: the ascent of a bleeding Barry — accompanied by Dugan's body and a limp Pop Doyle sitting beside it — on the platform from which the Irish whiskey had fallen. Adding to the poignancy of the tableau, Pop silently offers Barry a cigarette while they are rising.

The Local Players

Before filming began, Mayor John Grogan appointed municipal employee Tony D'Amato as the city's official liaison with the production company. Among this one-man film commission's accomplishments was to get scores of Hobokenites into the movie. Just about everyone who lived in Hoboken in the early 1950s has a story about a family member who was — or almost was — in the movie. *New York Times* reporter Anthony DePalma, Jr. has told the story that his father had an opportunity to have his legs fill in for Brando's in the climactic scene in which Terry staggers up to the gate of the pier. DePalma Senior refused because, on the piers, he was known as "Tony All The Time," and nothing so trifling as the prospect of a screen debut was going to break his perfect attendance record. DePalma Junior is quick to add that his uncle's truck did appear in the movie. (Sure enough, the truck cruises down Willow in the background of the second Church Square Park scene, just ahead of the prop truck.)

Then there was Jimmy Francis, a longshoreman and ex-fighter who lost three bouts with Jimmy Braddock before Braddock became heavyweight champion. According to a recent "Coach's Corner" column by Larry Babich in the *Jersey Journal*, Francis actually taught the great Brando a thing or two about how to walk after absorbing a beating. Apparently, Kazan remained dissatisfied with three takes of the scene in which Brando totters up the ramp from the yacht club after being worked over by Friendly's torpedoes. When Francis bounded out of the assembled work gang, did a perfect recreation of a rubber-legged fighter,

and fell to the ground, the crowd loved it. More to the point, so did Kazan, who told Brando to copy what Francis had done. The consummate Method actor, of course, complied.

Many of those who did appear in the movie were just faces in the work gangs. A few of those went on to minor careers as actors. Retired longshoreman Anthony Amato, an extra in *On the Waterfront*, has had non-speaking parts in *The Godfather*, *Godfather II*, and the recent *Donnie Brasco*.

Longshoreman Johnny Sanducci is only a face in the crowd, but his jacket played a more prominent role. (He also had a bit part as one of Vito Corleone's bodyguards in the wedding scene in *The Godfather*.) It was Sanducci's garment that passed from Joey to Dugan to Terry as a symbolic passing of the mantle from hero to hero (or cheese-eater to cheese-eater, as your preference may be).

Some Hobokenites were more than extras in the film. One was Mikey Rubino, then a longshoreman and still a local resident. As the bridegroom in the wedding reception, Rubino tells his new wife, "You gotta stop smokin' so much."

Another was Pete King. All the police officers in the film were actual members of the Hoboken Police Department. King, the cop who restrains Friendly from attacking Terry during the Crime Commission hearing, gets to speak moments later. When Terry complains, in the hallway of Edie's building, that having two cops accompany him everywhere makes him uncomfortable, King replies, "You oughta be glad we're following you."

Frank Marnell, a Rue School gym teacher at the time, drew the enviable, if nameless, role of the Mr. Big who turns off his television set in the middle of the Crime Commission hearing and instructs a servant that he is not in for Mr. Friendly — ever again. Marnell reappears in front of Pier C as Terry lurches toward the door and his own self-respect. Hands in the pockets of his overcoat, the prepossessing Marnell utters the words that give Terry his victory and seal Friendly's fate — "All right. Let's go to work" — just before "The End" appears on the screen and the gate closes.

During the first shape-up, Matty Russo asks the plaintive question that summarizes the plight of the longshoremen, "Hey, who do you have to see

to get a day's pay around here?" Later, he precipitates the fight at the wedding reception when he tries to kiss the bride in a more than congratulatory way. Russo, still known around town as "John Wayne," went on to a 40-year career as a character actor, appearing most prominently in *The Seven-Ups*, a 1973 unofficial sequel to *The French Connection*.

The biggest part awarded a local was that of the 12- or 13-year old Tommy, which went to local teenager Tommy Hanley. Tommy is Terry's acolyte, helping care for his pigeons, imitating his swagger, and succeeding him as leader The Golden Warriors. Appearing in four of the five rooftop scenes, he has two memorable lines. Obviously disgusted that his hero is interested in something as insignificant as a girl, Tommy corrects Edie's identification of one of the bird's gender. "He's a she. His name is Swifty," he chastens her with evident disdain. Later, distraught over Terry's appearance before the Crime Commission, Tommy, who has killed all the birds, throws one of them — presumably Swifty — at Terry. "A pigeon for a pigeon," Tommy screams through his tears of disappointment.

And, finally, no discussion of Hoboken and *On the Waterfront* would be complete without mentioning "Tony Mike" DiVincenzo, who may or may not have been the prototype of Terry Malloy. While many commentators have doubted that Budd Schulberg had ever head of him, DiVincenzo had, in fact, testified before a real-life Waterfront Commission on the facts of life on the Hoboken docks; had, in fact, suffered a degree of ostracization for his deed; sued Columbia Pictures over the appropriation of what he considered his story; and settled out of court for \$25,000.

Note: This article would have been impossible without the contributions of Lenny Luizzi, whose knowledge of movie lore is surpassed only by his virtually limitless information and understanding of Hoboken and its history, and those of Frank Pizzichillo, who, we are grateful, has included Hoboken history and On the Waterfront among the multitude of subjects in which he indulges his boundless fascination with the arcane.



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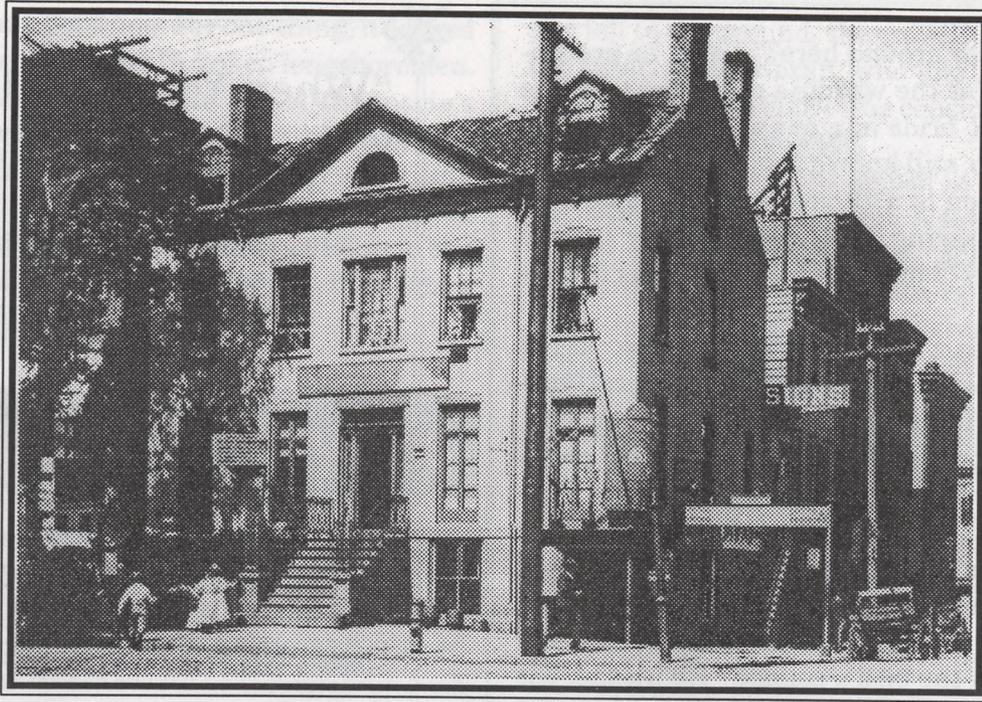
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John Jacob Astor's "Villa" in Hoboken. Photograph compliments of the Dave Marsh.

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Famous Hobokenites:

JOHN JACOB ASTOR

LEONARD LUZZI, JR.

IF YOU WERE TO BUILD A SUMMER HOME away from the city would you pick a place with shady trees and cool breezes from the river? In 1829, that was just what John Jacob Astor (1763-1848) had in mind. For his summer residence he picked Hoboken!

Astor was one of the richest men in the world. He could have built his "Villa," as the summer Astor home was called, anywhere he wanted. He chose the southwest corner of Second and Washington Streets. This is where he would spend his time away from the crowded New York City.

Born in Waldorf, Germany, Astor came to New York when he was 20 years old. At first, he lived in Staten Island, where, at the age of 21, he started a ferry service. Actually, Astor would transport people from Manhattan to Staten Island in a small row boat. Soon he had a larger boat and eventually a small fleet of ferry

boats. By the age of 30 he had a fleet of ships and was in the fur trading business. Astor called himself "The Commodore." With the profits from his fur and shipping businesses, Astor went into real estate. He bought as much of Manhattan Island as he could, saying that if he could be born again he would buy all of Manhattan!

Astor knew a good thing and a good investment when he saw it. He had heard about a place across the Hudson with shade trees, gardens, open fields, cool breezes, and some ale houses — a place where New Yorkers could get away from the city in their leisure time. Before Newport, Rhode Island, became famous, Hoboken was the playground of the rich and famous.

In 1829, The Commodore built his "Villa" on Second and Washington. He had a large garden with flowers and shrubs that he brought to Hoboken from all

parts of the world. From his mansion he had a unobstructed view of the Hudson and of his ships coming into port and leaving.

Many famous people came to visit Astor in Hoboken. Among them were Martin Van Buren, a future President of the United States, and John Beekman, who has a Manhattan street named after him. Among the many writers and poets who visited Astor at his Villa were Washington Irving and Edgar Allan Poe. While on one visit to Hoboken, Poe heard about the murder of a young girl named Mary Rodgers, whose body had been found floating in the Hudson River near Sibyl's Cave. Poe used her death as a basis for "The Mystery of Marie Roget," one of the greatest detective stories of all time.

One of Astor's favorite Hoboken spots was the 76 House, a tavern that stood near what is now Newark and Hudson Streets and that had a large green in front with a view of the Hudson River to the East and of River Walk to the North. Astor and his guests would often sit there to enjoy the view and the local brew while they talked business. Sometimes they would go to Sibyl's Cave on River Walk for a penny glass of mineral water.

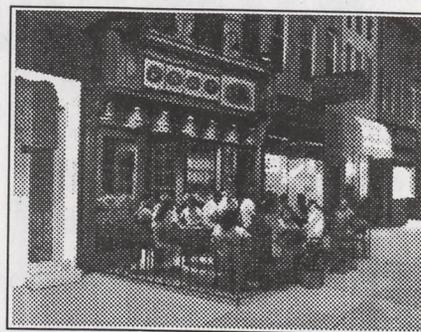
When The Commodore decided to build New York City's first luxury hotel, he tore down his Manhattan home to erect the Astor House Hotel. While the hotel was under construction, Astor actually lived in his Hoboken Villa full time. He moved back to New York only nine months before he died, in 1848.

John Jacob Astor is just one of the many people who have become a part of the history of the wonderful Mile Square we call Hoboken!

Leonard A. Luizzi, Jr. is a graduate of Saints Peter & Paul School in Hoboken, Saint Peter's Prep in Jersey City, and Saint John's University in Queens, New York with a B.S., in Pharmacy. He is a member of a family that has called Hoboken its home since 1883.



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Infamous Hobokenites:

Dr. Walter Scheele

NICHOLAS ACOCELLA



While just about anyone who has read anything about the causes of the United States's entry into World War I knows about the sinking of the *Lusitania* by a German U-boat and about the Zimmermann Telegram that invited Mexico to invade the U.S. less well known are the numerous acts of sabotage perpetrated by the Germans between 1914 and 1917.

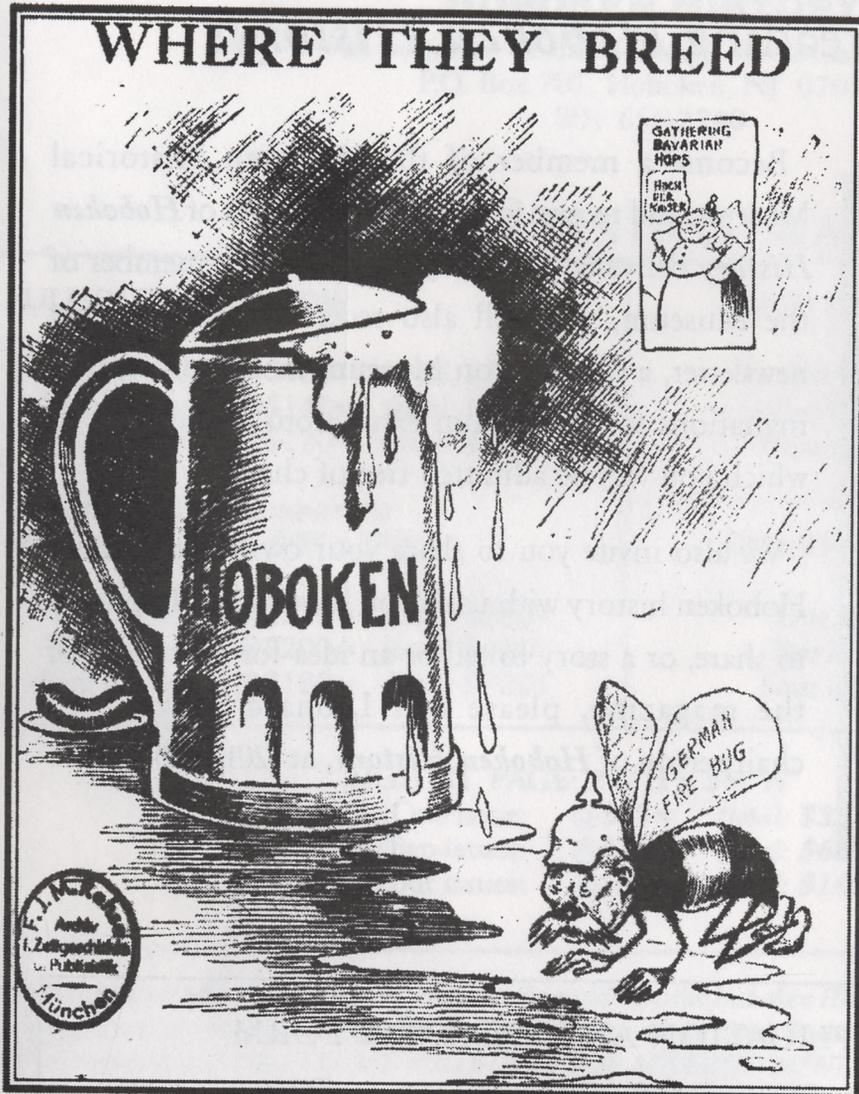
And at the center of these nefarious activities was Dr. Walter Scheele, whose laboratory at 1133 Clinton in Hoboken (now the location of a Board of Education parking lot just north of the board's offices) was actually a factory for the manufacture of what he called "cigar bombs". The casings for Scheele's devices were made on board the *Friedrich der Grosse*, a German ship quarantined at the Brooklyn piers for the duration of the war. There German seamen cut lead tubes into specified lengths and divided them into two compartments by inserting discs (made of copper, aluminum, or paraffin) of varying thicknesses. Transported to Dr. Scheele's lab, the tubes were filled with picric acid in one section and sulfuric acid in the other. The ends were sealed with wax. The result was an ingenious incendiary bomb that produced a flash flame when the two acids met after eating through the copper; the "timer" could be adjusted simply

by increasing the thickness of the copper. The devices were cheap and, since they burned themselves away, virtually undetectable.

Scheele had been in the United States since 1893, when the Imperial German government established him as its first spy in the United States. His assignment, actually one of industrial espionage, was to gather information on the manufacture of American explosives. In 1913, he established the New Jersey Agricultural Chemical Company as a front.

His first success was an explosion aboard the *S.S. Phoebus*, filled with shells bound for the Russian Army. Sympathetic Irish-American dockhands put two of Scheele's devices in each of the British transport's three holds. The ship suffered an explosion at sea and had to be towed into Liverpool, its cargo destroyed. Other successes included the sinking of the *S.S. Falaba*, a British liner sailing from Liverpool to West Africa. Among those killed when the ship went down in the Irish Sea was an American engineer, whose death enraged President Woodrow Wilson, whose sympathies were already with the Allies.

One scheme was aborted when Franz von Rintelen, the mastermind of the sabotage ring, learned that one of his minions had put two "cigars" in the mailroom of the *S.S. Ancona*, a Brit-



Political cartoon: The Hoboken Firebug. Photograph compliments of the Library of Congress.

ish mailboat. Realizing that an accident on a ship carrying passengers but no arms would bring the authorities down on him or, worse, America into the war, he managed to retrieve the bombs, disguised as parcel post packages, before the ship left New York.

Shortly after this fiasco, Scheele, his patriotism overcome by his greed, demanded \$10,000 from von Rintelen. The super-spy gave the scientist a check, then had him followed home to Hoboken by two of the rough seamen in his employ, who persuaded Scheele to return the check then and

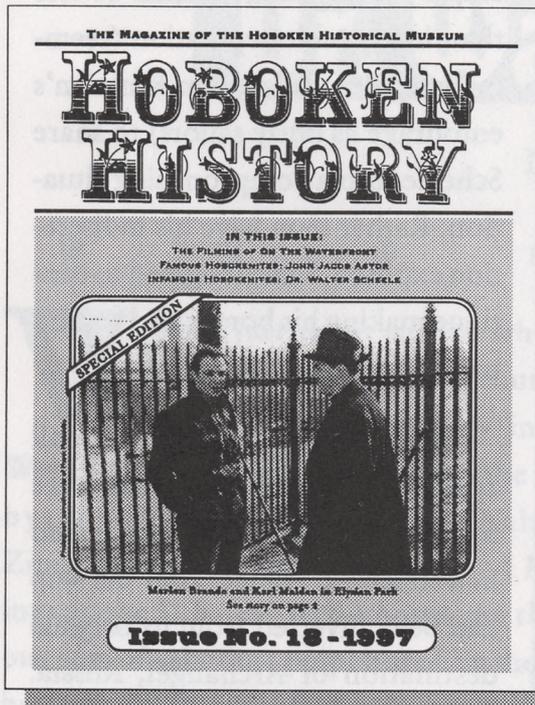
there. To prevent a recurrence of Scheele's blackmail, von Rintelen employed a young woman of less than impeccable reputation (seemingly as plentiful in von Rintelen's entourage as burly sailors) to snare Scheele into a compromising situation. Rather than have his indiscretion exposed, Scheele agreed to continue making his bombs and to stop making demands for money.

The cigar bomb ring began to fall apart when two of the devices were found aboard the S.S. *Kirk Oswald* in Marseilles, France, after the ship had been diverted from its original destination of Archangel, Russia. While its cargo of sugar was being unloaded in the French port, a bag broke and out fell the bombs. The French police figured out what they were and notified the American authorities, who broke the case.

Although most of those involved in the plot were arrested, Scheele escaped to Cuba by way of Florida. He evaded capture until the Havana police picked him up in March 1918; at his trial, Scheele admitted manufacturing about 500 cigar bombs but insisted that only about a quarter of them had ever been placed on ships. He was convicted of sabotage.



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