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Gilboa Historical Society

Learning, sharing, and preserving our history

v. 17.1

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Assume you are on the overlook but seeing Gilboa as it was in 1917. Just below where you expect the dam to be is a much smaller dam and rapids, and the buildings right in front of you are above the falls with the creek flowing behind them. This issue will explore that business section of Main Street.



If you receive the *Quarterly* by the USPS, please check your address and let us know of corrections or if you have a seasonal change of address. An asterisk or dagger after your name means your membership is paid up. No symbols? Please go to the application (page 39) to earn *your* star.

Upcoming GHS Meetings

April 15: Get your taxes in so that you can hear Charlie Spickerman talk about the journey of the Palatines from Europe at a time when travel was not necessarily straight, quick, or safe.

May 20: A favorite at our meetings has been Bob Titus. He teaches at the Geology Department at Hartwick College; writes for *Kaatskill Life*, the *Woodstock Times*, and the *Windham Journal*; and is a mesmerizing speaker. He and his wife, Johanna, have recently published a book called *The Hudson Valley in the Ice Age*.

**Carpool a Friend.
The third Wednesday of the month at 7:00
Gilboa Town Hall**

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The Gilboa Historical Society meets at 7:00 P.M. at the Gilboa Town Hall
on the third Wednesday of the month, March–December.

The Gilboa Museum, 122 Stryker Road, is open noon–4:30
Saturdays and Sundays, from July through Labor Day, and Columbus Day weekend
by appointment (607 588-9413). <http://www.gilboafossils.org>

The Tourism Map, publications, and other items of general interest
are available online at <http://www.northerncatskillshistory.com/societies/gilboa/>

Send feedback or suggestions on the GHS *Quarterly* to
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CATSKILL HOME

Greg Artzner & Terry Leonino

In April 2012, we went on a walk with our good friend Sonny Ochs through the vernal woods near her home in Franklinton, New York. Franklinton is at the southern end of the mile-long pond known as the Vlai.

There is a small cemetery nestled in the forest containing graves dating back nearly 200 years. One gravestone Sonny pointed out to us was that of a soldier in the New York State Volunteers, a young man from Franklinton who died in the Civil War.

As you may remember, we're area musicians who perform as *Magpie* at concert venues from Lincoln and Kennedy Centers to the Gilboa Historical Society museum opening for the 2013 season. As writers and performers, we envisioned young Will Barringer being in the southern states in that early spring, writing home to his family in Schoharie County, telling them of his longing for the northern Catskills and the eagles who returned to nest along the Vlai in the months before Lee's surrender at Appomattox in 1865.



William Z. Barringer
Died
Feb. 21, 1865
aged 19 years, 8 m's 6 d's

Member of Co. I
76 Reg't N.Y.S.V.

The surrender of Lee's Army of the Potomac was signed on April 9, 1865, about 7 weeks later.

Photos courtesy of Beth Thompson

Spring is in full flower here in the southern land
The days are growing longer and the trees in new green stand
They stand in bitter contrast to the ravages of war
I've a moment now to write you 'til I'm off to fight once more

Amidst the sorrow and the bloodshed
Floats a new springtime bouquet
It starts my heart a yearning
For my home so far away
In the far northern mountains where this soldier grew
I am missing the Catskills and you

In my mind I see the eagles soar above the Vlai
Leaving their young in the nest as out for fish they fly
They know nothing of the conflict that has torn our land apart
Nothing of the shattered families who mourn with broken heart

Amidst the sorrow and the bloodshed
Floats a new springtime bouquet
It starts my heart a yearning
For my home so far away
In the far northern mountains where this soldier grew
I am missing the Catskills and you

I see the birds of springtime feed their babies from their beak
And our neighbors as they turn the soil along Schoharie Creek
I long to climb old Vroman's cliff where the northern breezes blow
And view the greening valley where the gentle waters flow

Amidst the sorrow and the bloodshed
Floats a new springtime bouquet
It starts my heart a yearning
For my home so far away
In the far northern mountains where this soldier grew
I am missing the Catskills and you

Now they tell us that this cruel war may soon come to an end
And we'll begin to heal the wounds, our broken nation mend
So I hold the hope of peace in my heart everyday
And hope to see you soon in our mountains far away.

Amidst the sorrow and the bloodshed
Floats a new springtime bouquet
It starts my heart a yearning

For my home so far away
In the far northern mountains where this soldier grew
I am missing the Catskills and you

Amidst the sorrow and the bloodshed
Floats a new springtime bouquet
You know it starts my heart a yearning
For my home so far away
In the far northern mountains where this soldier grew
I am missing the Catskills and you
I am missing the Catskills and you

Your loving son, Will

©2012

Terry Leonino and Greg Artzner perform as Magpie, but are also distinguished music historians producing programs for schools, universities, festivals, museums, the National Parks, Harpers Ferry National Historical Park, and the Smithsonian Institution.

This poem is reprinted here on the sesquicentennial of this volunteer's death courtesy of Magpie. A visit to <http://www.cdbaby.com/cd/artznerleonino> can give you a snippet of the song and the album. ©2012 words & music by Greg Artzner & Terry Leonino.

“The Business Men”

The village of Gilboa is a thriving little town with more business places than a great big town.

Lewis Brothers, feed dealers; and Davis & Palmer, Wyckoff, Stryker and Case who all keep stores as other merchants do; Clark, the hardware man, and Dave, the tinner too; Siebel, the barber, and Pausley, barber number two; Dunham of the Gilboa House and Wyckoff, the garage man who sells the Lizzies. Whew!

The blacksmiths Porn and Scutt who hammer on the shoes; Fuller of *The Monitor*, who circulates the news; Clapper, the jewelryman who will make your old watch as good as new; and Baker and Mackey who run the routes number one and two; Van Loan the butcher whose market is brand new; and Aldrich the liveryman who gives you a ride for a dollar bill or two; Doctor Persons or Billings will surely cure you; and Undertaker Brown will give you your last due.

J.O.D.

Monitor 3/2/1916

A WALKING TOUR OF GILBOA VILLAGE, 1917

with thanks to our historians Bee Mattice and Richard Lewis

Gerry Stoner & Lee Hudson

As you can see in the topographic map of 1903, the Schoharie Creek flowed in a meandering route from Prattsville nearly due north over the Devasego Falls that had a height of about 50 feet. It again meandered through the broader floodplain of the Gilboa valley and over the slightly shorter Gilboa Falls. From that point north, it dropped 200 feet through a constricted bed to flow into North Blenheim.

The selection of Gilboa as the location of the dam meant that the reservoir flood the plains south of the village and fill that area to an elevation of 1130 feet. The majority of the land (the white or lightly shaded portions) would have been populated while the land with a steep slope (constricted countour lines) would have been hilly forests and woodlots.



This shaded area represents the size and shape of the filled reservoir.

The water would fill the flat basin and then come up on the sides by about 100 feet (10 contour lines) on the north end of the reservoir.

Given this topography, what was the land use of the valley in 1917?

The village of Gilboa was concentrated on the eastern shore of the creek and on both north and south faces of the future dam. The eastern shore had a relatively steep rise along the creek bed; the land leveled out somewhat to form a long, narrow shelf; and then rose again to the area of today's 990v.

Because of this narrow footprint, the village had one major, north/south road—Main Street. From the dam's projected location, Main paralleled the creek and curved uphill toward the Manorkill Falls and Conesville.

There were flood plains south of the village and on the other side of the creek. These large and flat areas were fertile from sediment deposited by the creek's history of floods, and tended to be put to agricultural uses.

The Gilboa valley as a whole had 4 general uses before 1917: below Gilboa Falls (in the area below the projected dam and its spillway) was an industrial area with a number of small roads to access the power plant, various small mills, the creamery, etc.; immediately upstream from the dam site was a business area with retail stores; immediately outside these commercial areas were private residences for the people who worked in the village; and further out were (produce and dairy) farms.

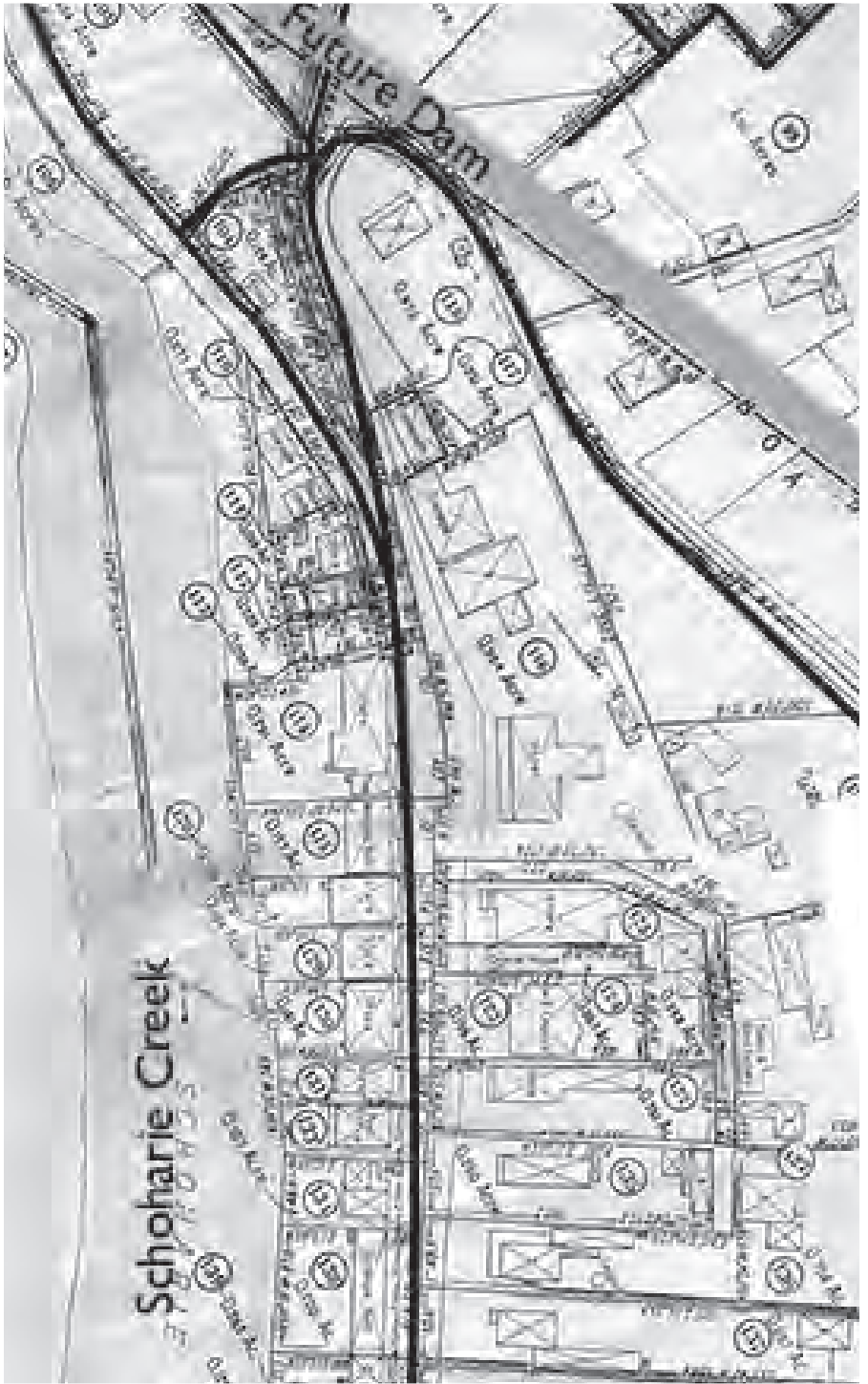
In this issue of the *Quarterly*, we take a walk along Main Street in the *retail business section* upstream above the falls. One line of stores was built on small lots with backs to the creek and facing east onto Main Street; opposite them was a second line of stores built on larger lots on the other side of the street.

This walk starts at the falls and takes us south on Main Street. We'll focus on the west side of the street (our right) to see the buildings and businesses as they appeared in 1917. When we run out of retail stores to the south, we'll cross over and walk back, focusing on the east side of the street.

Later issues of the *Quarterly* will take similar walks on industrial, residential, and agricultural areas of the land. By the end of the year, we hope to have taken you through all of the valley of 1917 that is now under water.

Early on Monday, May 5, 1890, a fire was discovered at the Arcade Building (later site of the Grange). The bucket brigade could not stop it, and by the time the fire was extinguished using dynamite to take out a couple of buildings in its path, most business places and a few residences had burned to the ground. A total of 25 buildings were gone.

All of the stores and most of the buildings we will see on this tour were rebuilt or newly added in the last decade of the 19th century.



We have no picture of the first business on the right (lot #110). It belonged to Ira Case who sold it in 1916 to Frank H. Lewis, a blacksmith. Lewis added the Riverside Garage and also sold cars as the sales agent for the Saxon 6.

George Case, Ira's father, built the next store shown here around 1907 for his watch repairing and barber business. By 1917, Fred Siebel's City Barber Shop was on the right also offering ice cream and soda water. Note the removable wooden barber's pole hung diagonally by Siebel's door (a precursor of "open" flags to come?)

The meat market of E. L. Clark was on the left, and the door on the right gives access to the upstairs apartment, and like many buildings on the west of Main Street, this building backed right onto the top of escarpment bordering the creek.

E. L. Clark Meat Market
Siebel's City Barber Shop
lot number: 111

lot size: 0.05 acre

Owner: George I. Case

BWS Picture: Courtesy R. Lewis

page 9 741111.1101



This was the former Baker law office with a side area for a soda fountain—“ice cream, soda water, confectionery and all the leading periodicals for sale.”

In 1915, the Gilboa Hose Company (the village volunteer fire department) bought the building and installed double doors in the front for easy access to rolls of hose and other bulky equipment. The Hose boys also held their regular meetings there.

The door on the left leads to the upstairs apartment. The small lot next door, 113 was vacant, owned by Francis Stilwell.

Gilboa Hose Company
lot number: 112

lot size: 0.02 acre

owner: Gilboa Hose Co.

BWS Picture: Courtesy R. Lewis.

page 10 74112.11201



In March 1905, "Neville & Lewis" opened, and 6 months later, Lewis bought Neville's interest in the flour and feed business. The Lewis Brothers may have rented Wyckoff's lot 114 since Wyckoff reported his occupation as a retired flour and feed dealer. The property had a large store with an attached shop to the southern side. At the opening of the large store, the *Monitor* noted "The new firm comprises two of our most substantial young men and we bespeak for them a successful business career."

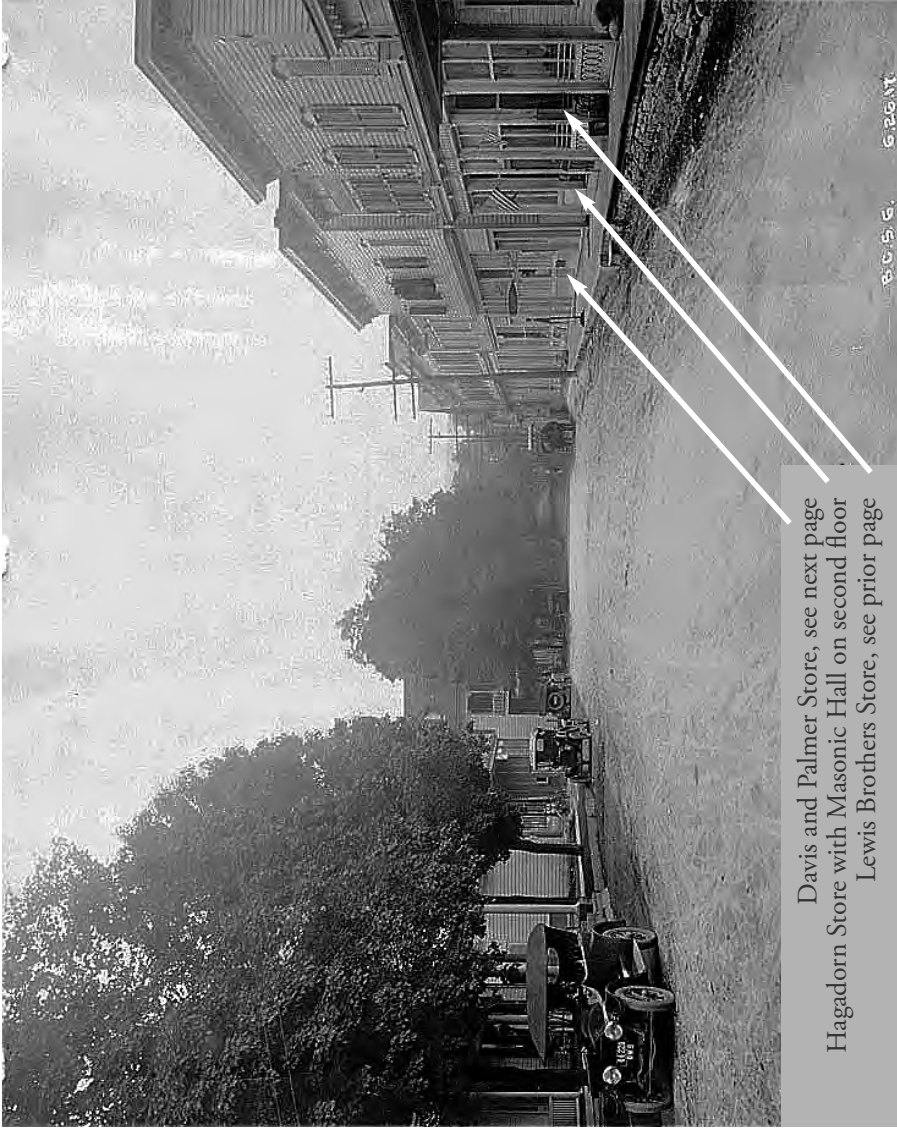
Lewis Brothers Store
Lot number: 114
Lot size: 0.291 acre
Owner: Nathan C. Wyckoff
Courtesy: GHS Sesquicentennial
page 11 741110.01



After the 1890 fire, Addison Hagadorn constructed a 30' x 50', two-story building with basement on the site of Hagadorn and Selleck's store. The first story was Hagadorn's clothing store, and the second story was used as a Masonic Lodge room. The store area on first floor was 30' x 40' with a 10' x 30' grocery room at the rear.

The Hagadorn store appears to be very narrow in this picture, but was set back further from the road than the neighbors.

View of Main Street
Lot number: 115-117
Lot size: 0.15 acre
Owner: Addison Hagadorn,
Gilboa Lodge
Courtesy: DEP Public Affairs
page 12 751115.01.



After W. J. Davis opened his Department Store in 1902, Van Palmer began working for him as a clerk and moved from clerk to partner buying a half-interest in 1906.

By 1917, Davis and Palmer's General Store advertised "Where a dollar buys the most" and "Get next to a good thing!"

The back of this postcard proclaims: When in Gilboa, NY, don't fail to stop at Davis & Palmer General store for Dry-

goods :: Notions ::
Hosiery :: Shirts-Overalls
:: Groceries :: Hardware ::
Harness :: Confectionary
:: Cigars :: Souvenirs ::
Boots and Shoes our
Specialty.

Davis & Palmer Genl St.

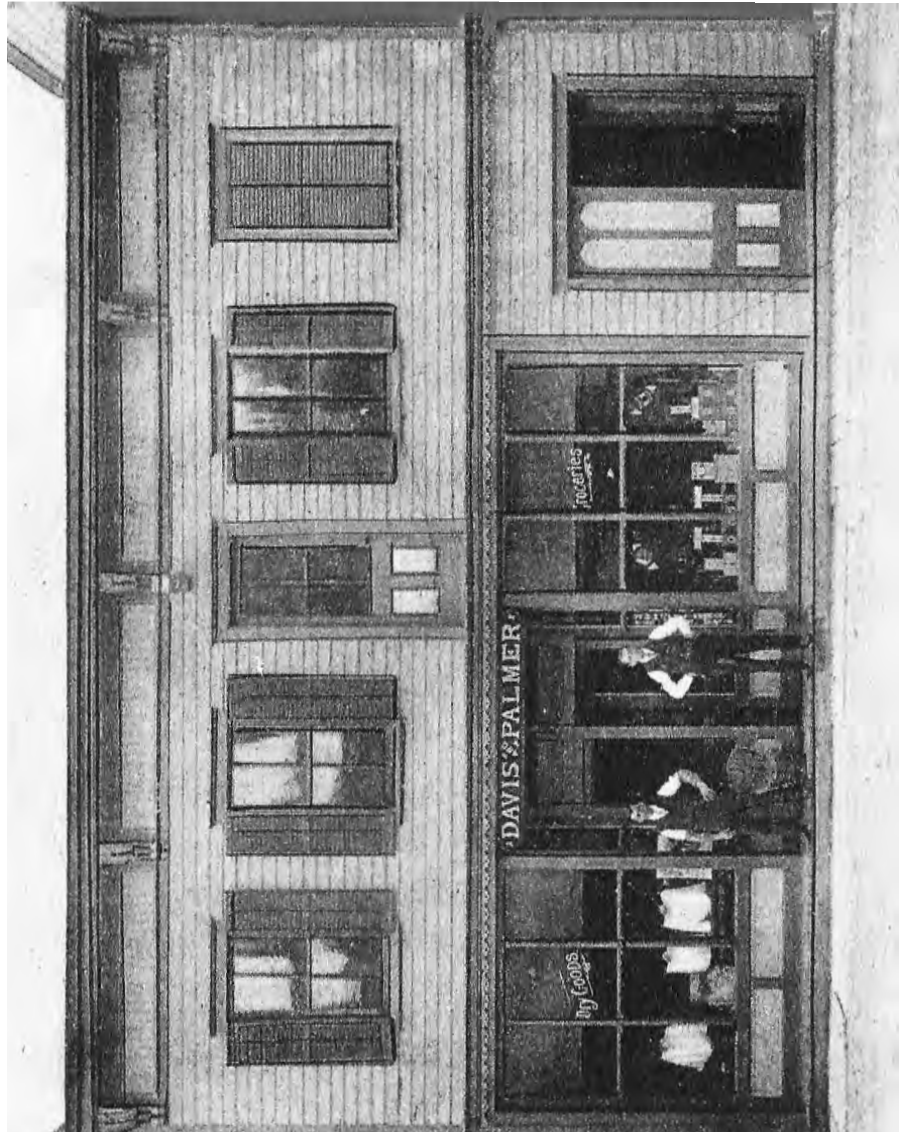
Lot number: 128

Lot size: 0.100 acre

Owner: William J. Davis

Courtesy: Gilboa Historical Society

page 13 741128.010



George Wyckoff's Grocery store (formerly Wyckoff and Dickinson) had 2 store fronts, and the upstairs apartments were reached by the narrow stairway to the right. One of the tenants was Daniel Wyckoff who drove the stage from Gilboa to Grand Gorge in 1916.

The store was advertised as "Gilboa's Shopping [sic] Center, Fancy Groceries, Dry Goods, Notions, Boots, Shoes, and Rubber Goods" in the *Monitors* of that time.

The portion on the right appears vacant but may have served as a storeroom for Wyckoff's.

The store to the left is Stryker's (see page 15).

Wyckoff's Groceries

Lot number: 129

Lot size: 0.100 acre

Owner: George M. Wyckoff

BWS Picture: Courtesy R. Lewis,

page 14 741129.12901





George Wyckoff's Grocery
 Paul Stryker's Store
 Pierce and Peaslee Telephone Company
 Pierce and Christman Photo Studio
 George Fuller's *Gilboa Monitor*, print
 shop, and Post Office

Now facing down Main Street looking back the way we have come. Just this side of Wyckoff's was a long-time store run by the Reed family. Colby Reed was Gilboa's first town supervisor (1848) and his son, Luman Reed was also an early, one-term supervisor. He established the Reed Store in 1850 and this was called "the oldest established merchant in town." The store was rebuilt after the 1890 fire and run by Luman's son Colba. In 1910 the Bulson Brothers leased it, and Paul Stryker, a clerk for 2 years, assumed the lease in 1913. Stryker's carried dry goods, groceries and had a tailor for fittings.

There are 5 businesses in the left of this picture: the flat-roofed Wyckoff and Stryker stores; Pierce & Christman's Photo Studio (peaked roof); Pierce & Peaslee's Telephone Company (flat roof); and in the foreground a portion of George Fuller's *Monitor* office and Post Office (see next page). The tax map and ownership table only lists 4 properties, however: the Photo Studio and Telephone Company were considered one unit.

The photo also shows the Hippodrome and Clark's Hardware Store on the near right, and Imer Wyckoff's Gilboa House, Livery, and Garage at the far end of the opposite side of the road.

Photo Studio and
 Gilboa Telephone Co.
 Lot number: 131
 Lot size: 0.090 acre
 Owner: Pierce & Peaslee
 Courtesy: DEP Public Affairs
 page 15 7.41130.010

Paul Stryker's Store
 Lot number: 130
 Lot size: 0.140 acre
 Owner: Colba Reed

This building had originally been a store in Red Falls, a settlement near Prattsville. It was taken down and reconstructed in Gilboa in 1907 where it was temporary quarters for Fred Siebel's barber shop.

George L. Fuller, his wife Alma, and sons Kenneth and Darrell occupied the building in 1911. From here, Fuller ran Gilboa's Post Office, the Gilboa *Monitor* office, and the print shop. On the ground floor opposite the Post Office, you could also find Fuller's Ice Cream Shoppe serving Kaufman's ice cream and a Crane stationery store. Well situated on Main Street, the Fuller building was clearly a hub for villagers and visitors for regular business and also for filling in the *Monitor* editor on your family's activities, accomplishments, and crises.

To the left of the Fuller building was the residence of Harriet Gaylord, and then another hub of activity, the Gilboa Grange.

Gilboa *Monitor* and Post Office

Lot number: 133

Lot size: 0.083 acre

Owner: George L. Fuller

Courtesy: Fuller Family Collection

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First known as the Arcade, the building was rebuilt after the fire of 1890 and purchased by a group of villagers who agreed to transfer title to the Grange under contractual terms unknown at this time.

The Gilboa Grange, a “Patrons of Industry” fraternal organization, promoted the economic well-being of the community and provided meeting space and a recreational center for the people of Gilboa and visitors. It housed a large theatre and a hall for local and circuit dramatic productions, dances, lectures, and concerts – and with kitchen facilities, banquets. Annual benefits for various organizations were held here. The Grange was the social center for the village and town.

Besides also providing living rooms, it housed Frank Van Loan’s meat market (previously run by L.R. Ellis until 1916) and Seymour Case’s grocery. When Case moved, Van Loan added groceries in 1918, wagon delivery of native and western meat, and hired William Haner of Conesville.

Gilboa Grange & Frank Van Loan’s Market
Lot number: 138

Lot size: 0.200 acre

Owner: Gilboa Grange

BWS Picture: Courtesy R. Lewis.

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741138.13801*



Now we cross over Main Street and head back toward the lower village.

The first retail store was E. W. Brown's Furniture Store and Undertaking Parlor facing the Gilboa Telephone Company. Brown's lots 121 and 122 were very deep with a barn and large covered shed for the storage of wood and materials for the businesses. An annex was used as a sash and blind factory.

Brown was also known as the "town electrician" and with Albert Christman and Sidney Rivenburg wired many of the buildings in town. He also wired the street lamps throughout the village when they converted from kerosene in 1915.

Brown's wife, Jennie, was a dressmaker and their daughter, Mary, was the housekeeper.

Upstairs tenants included William and Lillian Scott. William was an electrician and one of the operators at the lighting plant.

The Methodist Episcopal Church was next door and is partially visible on the left.

E. W. Brown Furniture
and Funeral Director

Lot number: 122

Lot size: 0.260

Owner: Jennie Brown

Courtesy: DEP Public Affairs

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741121.01



You can see the M. E. Church and its steeple next door to the A.S. Thomas building. This storefront was originally one lot belonging to A.S. Thomas. After the fire in 1890, Thomas and Mrs. H. A. Griffin built a two-story, 45' x 40' building with a tin roof and an ornamental, 10' x 10' tower 70' tall. An additional 20' x 25' workshop was added to the rear of the store, and a veranda ran across the front.

The *Monitor* noted: "When finished, the appearance of the front will be second to none in town."

The space was to be used as a 25' x 40' hardware store and a 20' x 40' cabinet and undertaking warehouse, and both businesses began as A.S. Thomas & E. T. Griffin. When the workshop and hardware store split off, it became A. S. Thomas & Sons, then A. S. Thomas and Clark's Hardware, and finally Clark's Hardware and Merchandise Store."

I. C. Wyckoff bought the portion adjacent to the church that had been the old Griffin furniture and undertaking space and rented it to S. J. Pierce and Albert Christman for the Hippodrome Theater with living areas upstairs (check out the next article for the life and times of the movie theater).

Clark's Hardware and Merchandise Store

Hippodrome Theater

Lot number: 125 & 126

Lot number: 124

Lot size: 0.730 acre

Lot size: 0.060 acre

Owner: A.S. Thomas

Owner: I. C. Wyckoff

Courtesy: DEP Public Affairs

Courtesy: DEP Public Affairs

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741125.01 page 19

741125.01





This side view of the Gilboa House looks north toward the future dam and shows three barn and shed in the middle, and a garage and car dealership in the background. By 1917, area and a car dealership aimed at the burgeoning tourist trade.



buildings of Imer C. Wyckoff: the hotel in the foreground, a lot 116 was home to the largest, most modern hotel in the

The Gilboa House

Lot number: 116

Lot size: 0.90

Owner: Imer C. Wyckoff

Courtesy: DEP Public Affairs

page 22–21

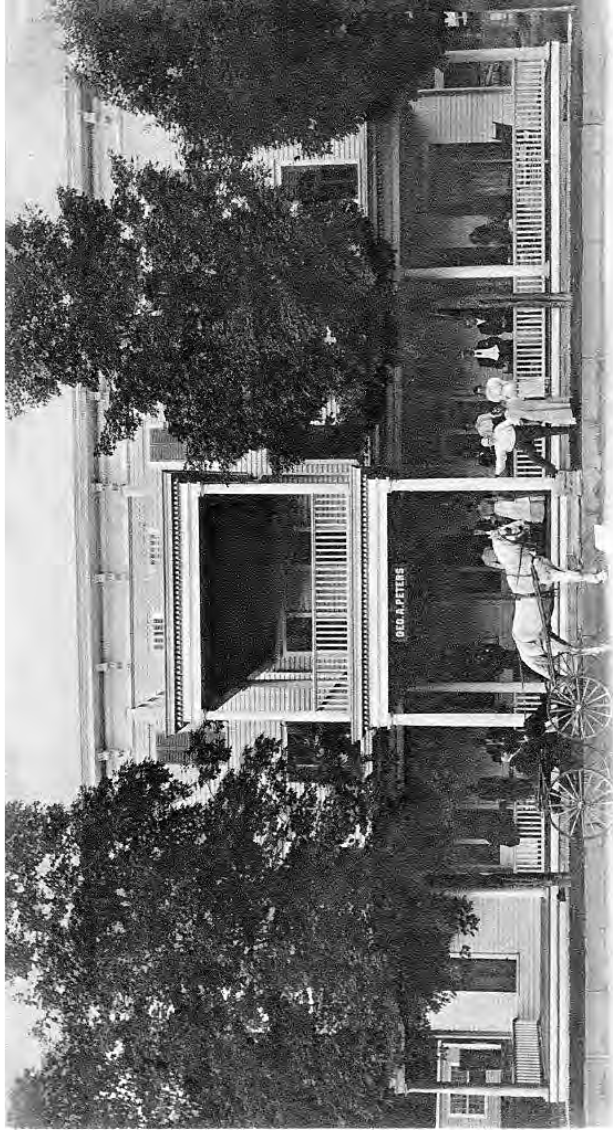
74116

Fire destroyed the “Becker House” in 1890, and Winfield Becker moved quickly to replace it with a new 32' x 72' colonial-style, three-story hotel with 31 bedrooms, two parlors, office, bar room, large dining room, 2 kitchens, hot and cold running water, central heat, electric lights, and indoor plumbing.

Many people owned or leased the property before George A. Peters sold it to I.C. Wyckoff in 1912.

After the purchase, Wyckoff contracted Albert Layman to build a garage on the north end of the property. The first floor of the 42' x 40' building was concrete for the automobile trade while the wooden second story would be used as a service area for wagons.

“The building has become a necessity if the



Gilboa House, Gilboa, N. Y. — Geo. A. Peters, Prop.

(Hand-Colored)

The Gilboa House ca. early 1900s, under the management of George A. Peters.

Courtesy of Amy Sternstein, 11603 Gilboa House Front View*

village is to take care of the numerous automobile parties that visit this place” [Gilboa Monitor]. Wyckoff’s Garage advertised new Fords (run about \$345, touring car \$360) and Chevrolets, and the building proclaims Studebakers.

Next door was George Shoemaker’s lot 117, leased to Burl Scutt who advertised “Blacksmithing, Woodwork of all kinds and Horseshoeing done in a workmanlike manner and at reasonable prices. I am here to serve the public and earnestly ask for a share of the work.”

We’re now back to the projected dam site where we started our walk. Across the street is Lewis’ Riverside Garage that had displaced Burl Scutt, who moved across the street to set up business here.

page 23 74116



666104 T.12.17 105

Sources of pictures and information on the village

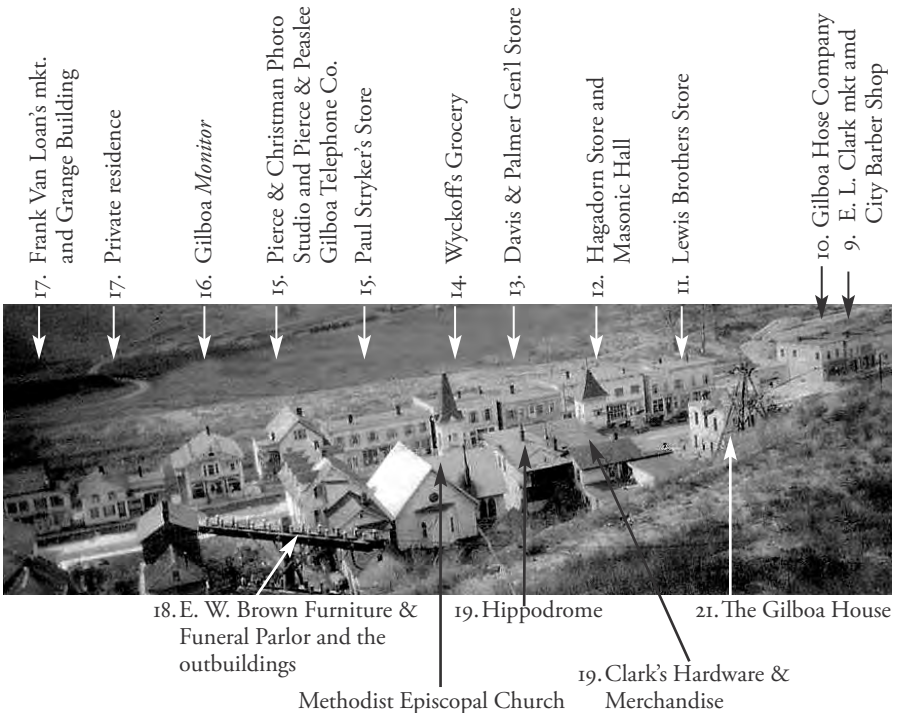
Understanding the village life of people in early Gilboa would not be possible without its weekly newspaper, the *Gilboa Monitor* (1878–1918), and especially George L. Fuller, editor/publisher for its last 20 years.

Gilboa's historian, Richard Lewis, has collected pictures taken by the Board of Water Supply in 1917. These have been supplemented by Adam Bosch of the NYC DEP Office of Public Affairs, and by descendants from the 1917 citizenry.

Thank you to these people, and especially to Bee Mattice, Amy Sternstein, and the *Sesquicentennial Gilboa* for their contributions to this project.

FINAL EXAMINATION

Yes, Virginia, there IS a final exam—identify each building on this tour. Because it is an open exam, here are the answers.



THE HIPPODROME

Gilboa's Motion Picture Theater

Lee Hudson

Every Saturday night my father would hook up the horses and get out the old surrey and we would come to old Gilboa for the movies. And at that time they ran it one reel at a time, turned it by hand. We wouldn't get out before 10, probably 11 o'clock, and then he would take us down the street to a lady that made homemade ice cream.¹

Kathleen Beggs Mattice

Seymour J. Pierce and Albert Christman created and operated Gilboa's motion picture theater and named it with a Hollywood flair, the Hippodrome.² Following an overflow crowd on opening night May 24, 1913, moving pictures became an extremely popular village entertainment, showing hundreds of silent films to thousands in its audiences during its six years³ of operation.

Let's look at how this wonderful theater happened.

Years before the Hippodrome became a weekly destination, villagers and town folks had seen moving pictures in Gilboa.⁴ After the Methodist Episcopal Church's successful showing in late 1908, the Village Improvement Society snapped up the idea to use "photoplays" as fund raisers. They arranged with the Newland Moving Picture Company of Oneonta to show two films in Gilboa's Grange Hall and billed it as a holiday event. Occasionally during the following years, the Grange Hall continued to be the site for movies, announcing another in January, 1912.⁵

The time was right for Pierce and Christman with their fascination for technology and appetite for business. Moving to Gilboa in 1910, they were likely to have been in the Grange Hall for these earlier showings and recognized the intense appeal of the moving image.

Entrepreneur Seymour Pierce had recently retired from his postmaster position in South Jefferson, sold his mercantile inventory, and expanded his Jefferson telephone business to Gilboa with C.O. Peaslee. With wife Ida and foster son⁵ Albert Christman, Pierce moved to Gilboa where all three quickly became part of the village leadership. While running telephone lines, hooking up business and residential customers, and opening the Gilboa Studio for photographic work and film processing, they realized that a moving picture theater would be an additional business opportunity and



Seymour J. Pierce (1855-1939) in 1917.
Photo courtesy of Christman collection. 562008.10



Albert Christman (1883-1930) in 1917.
Photo courtesy of Christman collection. 562008.10

an exciting—even glamorous—addition to the social and cultural life of the village.

So in early 1912, Pierce and Christman approached the Grange Board with a proposal to lease Grange Hall for an “up-to-date picture show.” Perhaps with an eye to funding their efforts or keeping the the Hall available to others, the Grange membership voted to deny their offer.

Undaunted, they considered buying a tent to give the show under canvas,⁷ but realized they would need a plot of ground that allowed for proper lighting, seating, musical accompaniment, and electrical projection. The weather would always be uncertain and it would rule out their plans for a year-long season. They decided instead to rent and renovate the former Griffin furniture store and create a permanent movie house.

After contracting with Albert Layman for the remodeling and village electrician E.W. Brown for power and lights, they set off to Hobart to purchase a “first-class” picture machine and new dynamo. When their May 1 preview rehearsal exposed problems with the dynamo, Burr Hubbell of Halcottville, electrician and master mechanic, stepped in. “After fussing with the critter for a little while,” the *Monitor* earnestly reports, “he came to the conclusion that the thing was a motor instead of a dynamo and something entirely different than Mr. Brown ordered.” It was promptly sent back. An older dynamo was pressed into service and although it generated less light for the projection, it was enough for a winning teaser. The Hippodrome was the

buzz around town with management promising a great big show worthy of its name each night.

During its first summer, the theater ran three evening shows a week; one on Thursday and two on Saturday. And to reduce overall film rental and equipment costs, Pierce and Christman added a Wednesday night showing in Jefferson and made arrangements with J. L. Wood⁸ to use his Stamford hall many Tuesday nights in late 1913 and 1914. At their peak, each week they were delivering five showings on four nights in three villages. Even movie mogul William Fox would have been impressed!

But three weekly village showings were still not enough for Gilboa's movie-smitten crowds that kept "standing room at a premium." By July, Pierce got permission from building owner I.C. Wyckoff to build an addition on the theatre to accommodate the growing audience. Regular *Monitor* articles⁹ kept the town people informed of these developments reflecting the theatre management's concern that folks might stay at home "for fear they will not be able to see the show." The expansion was completed without missing a show time.

While the *Monitor* does not name the first attractions that launched the Hippodrome, they were routinely described as "hummers." The madcap production schedules of silent films drew on adaptations of cultural classic¹⁰ novels, nonfiction, plays, and poems, so that the village of Gilboa screened many adaptations, including the first American version of Tolstoy's *Anna Karenina*, Frank Baum's novel and production of *His Majesty: The Scarecrow of Oz*, M.E. Braddon's *Lady Audley's Secret*, Charles Dickens' *Oliver Twist*, John Fox Jr.'s bestselling *The Trail of the Lonesome Pine*, Georges Ohnet's novel *Dr. Rameau*, and Marie Corelli's dark novel *Wormwood*.



New communication technologies (moving pictures, radio, television) demand an immense amount of programming. The most fertile source for movies were novels of the late 19th century. A prolific writer of the time, L. Frank Baum formed a company to make movies of his books. The second film released, in October 1914, was *His Majesty, the Scarecrow of Oz*, aka *The New Wizard of Oz* shown in Gilboa's Hippodrome on Christmas day, 1915. 562008.10 155031

As the Hippodrome settled into village life, it boasted numerous specials like Thomas Edison's production of Longfellow's poem, *The Midnight Ride of Paul Revere*; Theda Bara's vamp film debut in *A Fool There Was*; Cecil B. DeMille's direction of the first cowboy novel by the father of western fiction, Owen Wister's *The Virginian*; Jack London's autobiographical classic, *The Sea Wolf*; Lillian Russell and Lionel Barrymore in *Wildfire*; W. S. Hart's first feature western, *The Bargain*; two of Mary Pickford's early hits, *The Eagle's Mate* and *Tess of the Storm Country*; Marguerite Clark's first screen appearance in *Wildflowers*; and the first filming of Bret Harte's novel *M'liss*.

Typically, movie goers enjoyed a 2-3 hour set: a feature of four or five reels and shorts (one or two reels) cranked by hand at 60 feet of 35mm film per minute. These programs of drama and comedy or westerns and comedy were a full evening of entertainment at a bargain "10 cents for everybody,



Owen Wister spent his first summer visiting Wyoming in 1885, and like his friend, Teddy Roosevelt, Wister was fascinated with the region. His books are often set in the western frontier, and *The Virginian* (1902) was reprinted 14 times in 8 months and considered to be the first "cowboy novel." In 1904 Wister collaborated with Kirke La Shelle on a successful stage adaptation starring Dustin Farnum, a role that was made into a moving picture by Cecil B. DeMille in 1914.

WILLIAM FOX PRESENTS


Robert Hilliard's Greatest Success

"A FOOL THERE WAS"

by
Porter Emerson Browne

*An Adaptation from
Kipling's Poem,
"The Vampire,"
with*

Thecla Bara *AND* Edward Jose.



Released Through **BOX OFFICE ATTRACTION CO.**

Coming 1914

A Fool There Was (1915, and the poster above was erroneously labelled as 1914), produced by William Fox, is the tale of a married Wall Street lawyer sent to England on a diplomatic mission without his wife and daughter. On the ship he meets a femme fatale, Theda Bara, who uses her charms to seduce men and leave them after ruining their lives. This risqué film had a dialogue card "Kiss me, my fool!" and is the origin of the term "vamp."

562008.10

15 cents for reserved seats." The quality of light and pictures, audiences were reassured, were "as good as you will see in the cities." Maybe the light was as good but the pictures did not arrive on the same timetable and the caliber was less dependable. Films reached upstate at least 8 to 15 months later than first showings in urban theaters—no first-run premiers, no red carpets.

With smaller potential audiences, rural theaters had a hard time getting—and affording—good films in good condition from distributors. These distribution exchanges bought prints of the films for about \$100 a reel and rented them to the theaters. Some "block-booked" seasons of films and were known to exclude small-town theatre owners. Fortunately, Gilboa was not

marooned in the Midwest and had the advantage of selecting their films from several film exchanges in New York City and Jersey City. And while a number of enjoyable films presented at the Hippodrome were formulaic, melodramatic, or sentimental, many others were landmarks like William Robert Daly's production of the most filmed book of the silent era, *Uncle Tom's Cabin* (1914). This acclaimed show was the first film to feature an African American actor (Sam Lucas) and a five reel adaptation truer to the novel than previous dramatizations.

The delivery and selection of films wasn't perfect and occasionally the Hippodrome disappointed patrons with late announcements, and delayed or altered showings. But that was the exception. When the theater missed an announcement one week in 1915, it sparked a disturbing rumor that the entertainment was going to stop altogether. A notice in the *Monitor* quickly dismissed the story while promoting the upcoming feature war drama by Charles Blaney, *Across the Pacific*, with stage and screen star Dorothy Dalton.

For a time in 1916, Pierce struck a deal for William Fox photoplays and got recent features with all-star casts,¹¹ but the Hippodrome's films routinely came through distribution exchanges that included many production companies like Lasky Feature Players, Paramount, Bluebird Photoplays, Triangle Film, Warner Features, Ocean Film, Equitable, General, World Film, Columbia, and Universal.

Since silent films were not really silent, the Hippodrome needed musical accompaniment during and between reels. It's unlikely that the Hippodrome had a projection booth, so music would have covered the sound of the projector while shaping part of the film experience. Well-chosen and played, music in silent films set the mood, action, and emotional dimensions of characters and plot. And with the title and dialogue cards, music helped tie the show together. Urban theaters could afford elaborate musical elements or even a full orchestra; rural movie houses relied on local talent.

Frances Willard Steelman played the piano during and between most shows for Gilboa's Hippodrome, incorporating her outgoing nature, warm personality, and musical gifts into her court-



Frances Willard Steelman Christman (1894–1980) in 1917. Photo courtesy of Christman collection. 562008.010



The Hippodrome in 1917. The sign to the left reads: “First class Photoplays All the Latest” and the main poster for *The Girl of the Golden West* was showing week of July 8, 1917. The name wasn’t on the building but was common usage. 562008.10

ship with Albert. Our coy *Monitor* editor slides off his movie review to wink at his readers and point out that Miss Steelman “sang a solo which in turn she whistled at the picture show Saturday night. It was nicely executed and enjoyed by the large crowd.”¹²

Was the Hippodrome’s box office profitable? Altogether, it was tough. In a town the size of Gilboa—1,420 residents in 1915¹³—the cost of operating a motion picture theater would come close to ticket sales. Based on 600–700 regular patrons at 10 cents a person with films changing twice a week, one industry audit estimated, the operators “will barely cut it . . . if you can get a suitable room at low rental, you do your own operating [projection], with your wife to sell tickets and a son or daughter to play the piano and sing illustrated songs.”¹⁴ Rural theatre management was typically a family business and Gilboa’s Hippodrome was no exception.

The cost of film rental, shipping, projection machine, dynamos, space, utilities, staffing, and advertising kept the small theatre managers on the margins. Striving for the largest village turnout, patrons from other towns

PIONEER FILM CORPORATION

130 WEST 46TH STREET, NEW YORK CITY

FEATURES—COMEDIES—SERIALS—SERIES

* NEW YORK & NORTHERN NEW JERSEY
 † NEW YORK STATE ONLY
 ‡ NORTHERN NEW JERSEY ONLY

THEATRE

DATES	LINE NO.	FEATURES	NO. REELS	FEATURING
	1	✓ The Boomerang	7	Henry Walthall
	2	✓ Sins of the Children	6	Alma Hanlon and Stuart Holmes
	3	✓ Lady of the Dugout	6	Al Jennings
	4	Hearts of Men	6	George Beban
	5	✓ Virtuous Sinners	5	Wanda Hawley and Norman Kerry
	6	Little Orphan Annie	6	Colleen Moore, Thomas Santchi
	7	✓ Alter the War	5	Grace Cunard
	8	✓ Prodigal Wife	6	Mary Boland
	9	✓ Wives of Men	7	Florence Reed
	10	✓ Suspicion	5	Grace Davidson
	11	✓ Still Alarm	6	Thomas Santchi
	12	The Grain of Dust	6	Lillian Walker
	13	✓ The Craving	5	Francis Ford
	14	City of Purple Dreams	6	Bessie Eyton
	15	✓ Who Shall Take My Life	6	Fritzie Brunette
	16	Men	6	Charlotte Walker
	17	✓ Struggle Everlasting	6	Florence Reed
	18	✓ Accidental Honeymoon	5	Robert Warwick
	19	One Hour	6	Zena Keefe
	20	Shame	7	Zena Keefe
	21	Submarine Bye	6	All Star Cast
	22	✓ To-Day	7	Florence Reed
	23	† Mad Lover	6	Robert Warwick
	24	✓ Redemption	6	Evelyn Nesbit
	25	✓ Cold Deck	5	Wm. S. Hart
	26	✓ Carmen of the Klondike	7	Clara Williams
	27	† The Lost Chord	5	All Star Cast
	28	Should She Obey	6	All Star Cast
	29	Civilization	9	All Star Cast
	30	† The Garden of Allah	8	Helen Ware
	31	† The Bride of Hate	5	Frank Keenan
	32	† The Phantom	5	" "
	33	† The Coward	6	" "
	34	† The Devil's Needle	5	Norma Talmadge
	35	† Martha's Visitation	5	" "
	36	† The Missing Link	5	" "
	37	† The Children of the House	5	" "
	38	Who is your Neighbor	6	All Star Cast
	39			
	40			
	41			
	42			
	43			
	44			
	45			
	46			
DATES		SERIAL	EPISODES	FEATURING
	47	* Carter Case	15	Herbert Rawlinson & Margaret Marsh
	48	* The Eagle's Eye	20	King Baggot & Marguerite Snow
	49	* Land of the Rising Sun	10	
	50	* Trip through China	8	
	51			

Pioneer Film Corp. order form with Pierce's notes "10.00 pc. from bottom up"
 Pioneer was a distributor of lower cost independently made films to small-town exhibitors. Films listed date the form c. 1918.

Courtesy of Pierce documents, Gilboa Historical Society.

562007.011

and seasonal visitors, Pierce and Christman attracted their viewers every week with appealing sets of shows and without popcorn and sodas to keep them in business.¹⁵

Despite initial novelty and ongoing popularity, after four years, the number of showings at the Hippodrome had reduced to one on Saturday night and occasional “specials” on Thursdays or Fridays. Ticket prices doubled to 20 and 25 cents by 1917, including the new two cent amusement revenue tax on each regular admission.¹⁶

To get and keep audiences, Pierce and Christman had quickly gained experience with movie presentation—and promotion. The *Monitor* carried vivid, hyped descriptions of favorite films and actors in upcoming stirring and pathetic dramas of gripping intensity to “quicken your pulse and bring the unbidden tears” or rib-tickling comedies delivering a good laugh that was “a sure cure for a case of the blues.” And when description was lacking, or perhaps the film itself, we could anticipate the murky—“a drama of untold merit.” All ads promised a cinematic experience unlike any other and somehow always better than the one last week. Many plot summaries and advance reviews of upcoming attractions were written by the production companies; others were bylined “Pierce & Christman” and frequently placed on the front page. To further build excitement, big colorful posters, action stills, show bills, and lobby cards from the films were displayed around and outside the theater and near businesses and hotels.

As the film industry introduced a star system, Gilboa favorites included William Farnum, Theda Bara, Lillian Gish, W. S. Hart, Alice Brady, Douglas McLean, Margaret Wycherly, Edward Jose, Maude Gilbert, Dustin Farnum, Helen Gardner, Marion Leonard, Marguerite Clark, Cecil Spooner, Marian Swayne, Dot Farley, Max Figman, Lolita Robertson, Nance O’Neil, Barbara Tennant, June Caprice, Lionel Barrymore, Mary Pickford, and Charles Chaplin.

But by the time theater chains developed across the country around 1918 and incorporated small rural theatres by 1920, the Hippodrome had closed. With the destruction of the village looming,¹⁷ Christman was building his family’s future bungalow at Manorkill Falls in West Conesville (with a garage, and a small store on the land of today’s Waterfall House) and Pierce had moved with wife Ida to Grand Gorge.

During Gilboa village’s last vibrant years, the motion picture theater faithfully delivered the only mass cultural entertainment available. With radio and television in the future and only occasional local theater productions, concerts, traveling circuses, agricultural fairs—or even “pony and dog” shows, it had little competition.



Movie promotion posters on trees in front of the O'Brien House, Gilboa village between May, 1913 and April, 1915 when the House foreclosed and contents auctioned. Screen shot from *Deep Water*, Willow Mixed Media, 2005. 562008.10

But it offered so much more.

Evenings at the Hippodrome were a regular family and community event. Over the years, they provided a relaxing escape and enjoyable time for the villagers, visitors, and townspeople who flocked to the shows and waited in lines, accepting the invitation extended each week: "Come to town and see the pictures. See you at the Hippodrome Saturday night."

Notes

1. *Remembering Gilboa*, video, Gilboa Historical Society, 2007. Minor editing of Mattice statement.
2. Echoing the name of the largest theater in NYC (1905-1939) located in Manhattan's theater district. The original Hippodrome in Greece was a spectacular stadium used for horse and chariot racing.
3. This account is derived from weekly reporting in the *Gilboa Monitor* during 1908-1918, George L. Fuller editor/publisher, unless otherwise noted, with thanks to Mary Wyckoff for her considerable assistance. The Hippodrome was still operating when the *Monitor* ended on October 10, 1918. Pierce and Christman had relocated by 1920 so likely the theatre closed in 1919.
4. Before the introduction of narrative photoplays and commercial projection, villagers witnessed moving picture history with a Cineamatographe exhibition of short scenes including Niagara Falls and the Black Diamond express. The *Monitor* reported that it was "an exhibition whose like, perhaps its equal, has never been seen in this town before." (July 22, 1897).
5. *Monitor* issues are missing for most of 1909 and all of 1911; news of other showings appears lost.
6. Born in 1883 in New York City after his parents emigrated from France during the Franco-Prussian war, Albert was orphaned as a boy. Through the intervention of his older sister Elizabeth and family friend Dr. Sanford, he came to live in the country with Mr. and Mrs. S. J. Pierce. Interview with Albert and Frances' only child, Stanley Christman, (August 4, 2014) and *Stamford Mirror*, June 12, 1930.
7. Also called "black tent shows."

8. J. L. Wood was the proprietor of the Star moving-picture theatre in Stamford. He was also related to Pierce whose mother was Clarissa Wood.
9. Helpfully for the generous Hippodrome news, the Gilboa *Monitor* office space was initially rented from Seymour J. Pierce. These moving-picture announcements also sold papers and reflected the theater's popularity.
10. Classics provided audiences educational value and interest and for the producers their public domain status dismissed copyright fees. *Oliver Twist* (1912) was the first American feature length film at 5 reels.
11. Pierce and Christman's success with this deal and obtaining the three Fox films out of the five full length feature films shot in Gilboa could have been finessed with Fox production staff contacts made while they were in town.
12. Interview with Stanley Christman (August 4, 2014) and *Gilboa Monitor*, July 13, 1916. Albert Christman and Frances Steelman were married June 25, 1917.
13. *Gilboa Monitor*, July 8, 1915. Population had fallen from 1,467 in 1910.
14. In George Potamianos, "Movies at the Margins," *American Silent Film* eds. Gregg Bachman and Thomas J. Slater, (Southern Illinois University Press, 2002) p. 17. Gilboa's Hippodrome did not change films twice a week.
15. Early moving-picture theaters imitated traditional theaters and considered concessions unsophisticated. But later during the depression years, popcorn kept movie theaters from bankruptcy, ticket prices affordable, and entered the movie culture.
16. This "ticket tax," part of the War Revenue Act of 1917, assessed tickets one cent for each 10 cents admission. Theater owners unsuccessfully sought exemption for the educational element of the pictures.
17. By 1918 signs of the impending construction were everywhere. The re-interments from Gilboa's village cemetery had begun, the *Monitor* ceased publication in mid-October, drillers and surveyors were in high gear, people were moving and businesses selling inventories. Residents had also been ordered not to make improvements to their property pending condemnation assessments.



Lee Hudson, a native New Yorker, has lived on the old Vroman-Cornell property (Shew Hollow Road) full and part time for over 20 years. She retired recently from previous careers in higher education and public service, is researching the amazing early village life in Gilboa, and shepherded the digitization project of the Monitors.

562008.010

Gilboa Historical Society Museum Web Site

OPEN 24/7

www.gilboafossils.org

Email this address to friends & family.

GILBOA MILITARY SERVICE PERSONNEL

LaVerne Hubbard

We continue to develop an honor roll of everyone who has served in the military and has lived at some point in Gilboa, and I'd like you to recall the names of your friends and relatives who have served.

- The military: people who have served in the Air Force, Army, Coast Guard, Marine Corps, Merchant Marine, or Navy of the United States;
- Service is *regardless* of the location or time of their posting; and
- all *who have lived at some point* in Gilboa.

I have alphabetized the entire list—this should allow you to easily check family trees, yearbooks, or mentally run through your list of neighbors.

As a nation, we take pride in our military. Please take a couple of minutes to make sure we miss no one!

Ackerly, Oscar	Brainard, Donald	Clark, George
Aleksejczyk, Walter W	Brainard, Floyd	Clark, George
Ames, Francis C	Brainard, Richard	Clark, James
Andrews, George	Bremer, Ernest Sr	Clark, Joshua
Bailey, James L	Brewster, JL	Clark, Kenneth
Baldwin, William L	Brewster, Otis	Clark, Lester
Barlow, John	Brines, Harvey J	Clark, Louis
Barlow, Joseph	Brosnam, William F	Clark, Orville
Batchelder, David	Brown, Franklin	Clark, Richard
Beach, Willard O	Brown, James	Clark, William
Beattie, Donald	Buel, George	Connelly, Robert
Beattie, Donald J	Buell, Endwell	Connine, Douglas
Becker, Paul	Cain, Ruben	Conro, Carlton
Becker, William M	Cain, William	Conro, Darrel
Bellinger, James	Callahan, Arrnold	Conro, David
Beltman, John	Carpinelli, Bernard	Cook, Claude
Benjamin, Philo	Case, Charles	Coon, Timothy P
Bevins, Dennis	Case, Clifford	Cornell, Lawrence
Bevins, Ernest	Chapman, Omer	Cornell, Lyndon
Blakslee, Charles	Chase, Victor	Cornell, Marvin
Blakslee, Rudolph	Chichester, George	Creghton, David
Bliss, Donald	Clapper, Arnold	Creghton, Henry
Bliss, Samuel	Clark, Amos	Cronk, Kenneth F
Borst, George	Clark, Benjamin	Curtis, Richard
Borthwick, Alex	Clark, Benjamin	Davis, John
Boschetti, Aramando	Clark, Charles	Davis, John O
Brainard, Charles	Clark, Floyd	Davis, Keyes

Dayman, Charles
Dent, Gerald
Desyliva, Andrew
Desyliva, Henry A
Desyliva, Homer
Dingman, Robert
Disbro, Charles Dr
Driggs, Charles A
Duncan, Orra M
Efnor, William M
Eggnor, Nathan
Eglin, Ernie
Eisner, Hollis
Eklund, Carl
Ekstrom, Clyde
Ekstrom, Eugene
Ekstrom, Robert
Ellerson, Charles
Ellerson, David
Ellis, Glendon
Ellis, Paul E
Face, Erastus
Fanning, Benjamin
Feiterling, William
Finch, Stephen
Finch, William
Fisher, Joseph A
Flower, Regnald
Fox, Elmer
Franklin, Nelson Willard
Fraqher, Arthur
Freeman, Donald
Fries, George
Friest, Wesley
Gadrick, Edward
Gaffney, Charles
Gardner, Charles
Gavit, Leander
German, Stanley
Gifford, Mark
Gifford, Shawn
Gonzlik, John
Goodfellow, Martin
Gordon, Ralph
Gordon, Seth R
Gordon, Stephen
Haight, Manley
Hallock, Glen
Hallock, Warren
Hanley, Harold R
Harrington, Anton
Harris, Roscoe
Hartwell, Charles
Hartwell, Donald
Harwood, Hubert A
Hay, Alden M
Hay, Jefferson
Heinzinger, Walter
Hilliker, David
Hilliker, Donald L
Hilliker, Ernest
Hinman, Avery
Hinman, Robert
Hoagland, Guy
Holdridge, Orlando
Hollis, Eisner
Houghtaling, Edward
Houghtaling, Samuel
Hubbard, Clifton
 LaVerne
Hubbard, David
Hubbard, Douglas
Hubbard, Everett B
Hubbard, Gerald
Hubbard, Harris
Hubbel, Richtmyer
Hubble, Solomon D
Jackson, David
Jackson, Jeremiah
Jenkins, John
Johnson, Robert
Jones, Albert
Jones, James
Juried, Nicholas
Karlsen Per B
Kaufmann, Catherine
 Harwood White
Koerner, Paul
Kohler, Lewis
Krieger, Earl
Krieger, Henry
Lafferty, Peter
Lake, Martin
Lane, Perry
Lateula, Gregory
Latta, Wilfred
Lau, John
Lawyer, Francis
Layman, Wallace
Lee, Peter
Leger, John
Leger, John
Leger, John G
Leger, Paul
Leger, Raymond
Leger, William
Lemlily, Winslow P
Lewis, Donald
Lewis, George Harlan
Lewis, Richard
Licursi, Albert
Lindsay, Horace W
Lord, Vernon
Mace, Donald
Mace, Victor
Mackay, James A
Mackey, Daniel
Marchase, Michael
Marold, Paul
Marsh, Joseph
Mattice, Abram
Mattice, Alonzo
Mattice, Ford
Mattice, Henry C
Mattice, Leo
Mattice, Paul
McGinnes, Barney
McIntyre, Archibald
Meeghan, David
Meeghan, John
Monroe, Henry
Monroe, Paul
Moon, Luman D
Moore, John
More, Timothy S
Morkraut, Michael
Morrisey, Robert
Mower, Leroy
Mueller, Robert
Nakoneczny, Kenneth
Newcomb, Sylvester

O'Hara, James John	Schwartzwaelder, Allen	Varrecchia, Clement
Oakley, Fred	Sellick, Whited	Vonderhide, Marilyn
Oakley, Richard	Shafer, Thomas L	Vroman, Albert L
Orlando, Donald	Shaffer, Nelson	Vroman, William
Orlando, Michael	Shaffer, Nelson	Wales, Levi
Palmeri, George	Shoemaker, Abram	Wally, Ronald M
Paradowski, Rudolph	Slater, Ralph [Pete]	Warner, Milo
Peckham, Vivian B	Smith, Hiram	Waters, John
Peek, Alvah	Smith, Sylvester J	Welch, Michael
Peters, Everett	Snyder, Derrick	Wells, Randall
Peterson, Everett	Snyder, William	Whitbeck, Alton
Peterson, Harold	Southwick, Calvin	Whkert, Fredrick
Pickett, Robert	Sowles, Lorenzo	Wier, Donald
Porter, Jason	Sprague, Elisha	Wiesmer, Malbone
Proper, John R	Standhart, James	Wilber, Hiram
Reed, Gordon	Standhart, John	Wilber, Philip
Reed, Morton	Starheim, Olaf	Wilber, Stephen
Reed, William L	Stewart, James	Williams, George
Regular, Laurence	Stillwell, Hiram	Wilson, Randolph
Richtmeyer, Richard	Stoner, Gerald O	Wood, Donald
Rider, Ruben	Stryker, Carson	Wood, Charles
Riedman, Valentine	Stryker, Monte	Wood, Charles N
Rijos, Fely	Swartz, Edward	Wood, Jared L
Roe, Daniel S	Taylor, James Barry	Wood, John
Roe, Herman	Terry, William	Wood, Michael
Roe, Jinks P	Thorn, Frank D	Wood, Philip
Ruehle, Alfred	Tibbets, James	Wright, George
Sauveur, Timothy	Tompkins, Irving	Wright, John
Saxe, Charles	Tompkins, Norwood	Wyckoff, Donald
Schermerhorn, Hiram	Truesdell, Larry	Yeomans, Horace
Schermerhorn, Warren	Van Aken, Arthur	Yeomans, Charles
Schermerhorn, Warren	Van Aker, Kipp	Yeomans, George
Schermerhorn, William	Van Hoesen, Marshal	Zimba, Stanley

Please send omissions to LaVerne Hubbard at 106 Mulberry Lane, Middleburgh, NY 12122, clhubb@midtel.net, or 518 827-5239.

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The GHS Quarterly is available free at <http://www.gilboahome.com> with pictures of the valley; PDFs of the *Gilboa Monitor*; and podcasts

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