



NEWSLETTER
of the
Carpinteria Valley
Historical Society

www.carpinteriahistoricalmuseum.org

Editor/Publisher: David W. Griggs

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September/October 2012

CALENDAR

September 26 - Wednesday
Board of Trustees
Meeting—6:00 PM



September 29—Saturday
Museum Marketplace
8:00 am - 3:00 PM



October 20—Saturday
53rd Annual Meeting
Potluck luncheon 12:30PM
Meeting 2:00 PM



October 24—Wednesday
Field Trip to
Rancho Los Alamitos
8:00 am - 5:00 PM



October 27—Saturday
Museum Marketplace
8:00 am - 3:00PM



November 24—Saturday
32nd Annual
HOLIDAY FAIRE
10:00 am - 3:00 PM



VALLEY HISTORY

Remembering the Del Mar Theater and Beyond

by Jon Washington, CUHS 1959

edited by Roxie Grant Lapidus, CUHS 1962

Growing up in Carpinteria in the late 1930s through the early 1960s, most of us spent magical time at the local movie theater. Over the years it was known as The Alcazar, (1928-1930s), then The Del Mar (1940s to 1958), The Tradewinds (1959-1968), and The Plaza (1969-2010). Today it's The Plaza Playhouse, and shows live entertainment as well as selected films, often vintage ones. Back in the era of the Saturday matinees, we unsupervised children expanded our imaginations, laughed, cried, and witnessed news from around the world on the silver screen. Memories of those glorious days of youth still dance in our heads, as what follows will verify. So, turn down the lights, get the popcorn poppin', and let those great moments of yesteryear roll!

Oliver Prickett and the Alcazar Theater

The "Alcazar Building" that still houses the theater was built in 1928, spearheaded by theater enthusiast Oliver B. Prickett. Ollie had come to town a few years previously, and had started bringing vaudeville players to the Town Hall. Among the acts he brought was the singing "Gumm Sisters," including 5- or 6-year-old Frances, who grew up to become Judy Garland! Next Ollie erected a tent that would hold 250 people, and arranged with Paramount to bring first-run movies to Carpinteria. Finally, with the support of investors, his dream of a permanent theater became a reality, opening to great fanfare in April of 1928. The theater was the main attraction in the 2-story Spanish-style building, erected on what was then the Coast Highway. It opened just a year after the first "talkie" (*The Jazz Singer*) was released, so most of the early films at the Alcazar were silent, with captions and piano accompaniment. Janet Bauhaus had played the piano in Ollie's tent theater, and probably continued at the Alcazar.

Ollie Prickett had many connections in film and theater. His brother Charles was managing director of the Pasadena Playhouse; Charles' wife Maudie Prickett was a character actress who played in theater, movies, and later on TV, often portraying maids, busybodies, spinsters, and nosy neighbors. In the mid-1930s Ollie and his family moved to Pasadena, and he became a Hollywood character actor under the name of Oliver Blake. One of his more memorable roles was as the dour-faced Indian neighbor

Geoduck in the *Ma and Pa Kettle* series. For stage work, he used his real name. I was lucky enough to speak with Ollie's daughter, Jane Prickett Luthard. She wrote to me, "*Wherever Ollie went to entertain (Broadway, Hollywood, TV, Pasadena Playhouse, Carpinteria, San Francisco, Santa Barbara) that was his goal. Not to boost his ego, but to entertain and make people happy. He devoted his life to all forms of show business. If he were here today and we asked him where he liked best to perform, you can bet he would say, without hesitation, CARPINTERIA! He met his future wife (Margaret Gaynor) there in 1929. His daughter was born at Cottage Hospital in 1933. AND, since his passing in 1992, his ashes rest in the family plot at the Carpinteria Cemetery.*"



Oliver B. Prickett outside his tent theater on Linden Ave. at 8th Street on the Hickey Bros. lot next to Hebel's Garage, c.1927. Burford Sheen was projectionist; Janet Bauhaus was the pianist, accompanied by Wilma Crawford. Anna Nygren (Hebel) sold tickets; admission was 35 cents for adults and 10 cents for children.

Museum archives photo, gift of Ollie Prickett.

Part of Ollie Prickett's legacy is that even after his departure, Carpinteria's theater continued to receive first-run movies, thanks to his Hollywood connections. In 2012 on the 70th anniversary of *Casa Blanca* (1942), The Plaza Playhouse was one of only 50 theaters in the US chosen to screen the classic Humphrey Bogart-Ingrid Bergman film. And Ollie Prickett's grandson, Eric Luthard, was there for the occasion, complete with a fez—a "tip of the hat" to the movie's North African locale!

One of those who recalls the Alcazar Theater in Ollie Prickett's era is Lescher Dowling, CUHS '43, who was 5 when the theater opened: "*During the school year the Saturday matinee was the big event of the week. My favorite character was Tailspin Timmy, a barnstorming pilot. He managed to get into all kinds of tight spots, but always pulled back on the joystick just in time to avoid crashing, and won the pretty girl. Then there was Hopalong Cassidy, Tom Mix, Tarzan, and Flash Gordon and his girlfriend Gale. I had a crush on Gale and fantasized that I was Flash Gordon, coming to her rescue. I even had the sun-bleached hair to*

match his blond mane! And let's not forget Rin Tin Tin, or the Mickey Mouse and Oswald Rabbit cartoons."

Bonnie Shepard (Milne) '42 recalls "*Mickey Mouse, the cowboys, Flash Gordon, and especially Popeye and his girlfriend Olive Oyl. 'Don't forget to eat your spinach!'* It was fun growing up watching that silver screen."

Roberta Rollins (Germanetti) '57 wrote: "*My mother, Norene Fine (Rollins), was a teen-aged usher when Oliver Prickett ran the theater. I have a picture of her at age 16 in a uniform, which I think was for her job as usher. I only knew of Mr. Prickett from the Ma and Pa Kettle movies, later. Even after her working days, my mother was an avid movie fan. In her 5-year diary, running from 1938-1942, she gives more attention to movies and who was in them than to what was going on in her real life. 'Swell' was how she described many of them. As I grew up, I can remember my mother taking me to 'the show.' Of course I saw Gone with the Wind (1939), first released the year I was born. It was my mother's lifelong favorite, and became mine as well.*"

Phyllis Armstrong (Specht) '48, recounts: "*Once in a great while*

my mother would give us the choice between having red meat for dinner or going to the movies. When given that choice, we went to the movies! (We ate a lot of rabbit and chicken, which we raised.) I remember seeing Lassie Come Home (1943), with Roddy McDowell, and National Velvet (1944), with Elizabeth Taylor."

Phyllis also recalls dancing in a recital at the Del Mar: "*There was a dance teacher who gave lessons at The Palms Hotel. She gave ballroom dancing lessons to the big kids, and my brother got in free because he was tall. I took tap dancing. For the dance review at the Del Mar, I had two costumes, both made of crepe paper. In one I was a green shamrock, and in the other I was a lavender flower. My tap dancing career was short-lived, but the costumes linger on!*"

Dave Wykoff '53 writes, "*The earliest memory for me was going to see Bambi (1942) along with my mother. There was a Charlie Chaplin silent movie as a prelude. I also remember Jay Berger, the theater manager, occasionally having to stop the movie and turn on the lights till everyone calmed down and stopped screaming.*"



Ollie Prickett in character for "The Silver Whistle" at the Pasadena Playhouse, Oct. 1950.

Museum archives photo.

The mother of Margie Barber '59 had also worked as an usher: "My favorite memory is before I was born! My mom was pregnant with me and quite far advanced. She worked as an usher at the theater at night, and got to watch all the movies free. She would then meet my dad, Gene, at Jerry's Cafe (where he started out flipping hamburgers for Jerry Morris). They would spend her small paycheck on a burger and a cup of coffee. Later, on Saturdays my Grandma Etta Barber would babysit me and my 3 cousins, Marlys Fine, and Joe and Jerry Gonzales. In the afternoon she would walk with us from her house on Eighth Street to the show, and spend a wonderful afternoon. It is amazing that she could afford to take the four of us to the theater, as she supported herself by doing laundry. I guess the prices were more reasonable at that time. The movies were pretty much OK for us kids, except for a major shoot-'em-up or two. The snack bar was a wonderful place and usually you could afford something. Or Grandma might bring something in her purse."

Saturday Matinees at The Del Mar

As for my own (Jon Washington's) memories, it seems like growing up in the late '40s and 50s there was school, chores and church. But on Saturday afternoon it was off to the movie theater to cheer for our heroes (human and animal)! The show started with 2-3 cartoons, previews of coming attractions, a newsreel, and then those serials that kept us on the edges of our seats. Just at the height of the excitement, across the screen would flash the message "Come back next week!" What a letdown! These tales were strung out over 12-15 weeks, assuring that we'd be back each time.

Jim Kirkes '55 recalls: "I and some of my friends would go Saturday afternoons and watch the serial. This was one of those low budget affairs where the hero got in a horrible situation at the very end of the movie. You had to go back the next week to see how he managed a miraculous escape. One of these sticks in my mind still today. Hop Harrigan and his faithful friend Tank Tinker were always doing something heroic in airplanes. (Remember, this was the middle of World War II.) They "set" the controls on the airplane and climbed down a ladder to get the bad guys and then climbed back up and flew away. Pretty bad, but it was OK with me!

We always sat toward the back on the left side. We did not sit on the right side because we thought some of the bigger boys might get us. They never did, never even tried. But we did not want to tempt fate."

Tom Groves, CUHS '60 writes: "My memories of the Del Mar Theater have to begin with the Saturday

afternoon matinees! It always seemed like the next chapter of one of those Republic serials would never arrive! We watched King of the Rocket Men and Radar Men from the Moon with Commando Cody and his leather jacket rocket pack and helmet, or Zorro Rides Again and other westerns. Then I'd go home and replay the episodes in the back yard."

Girls liked to replay the thrilling dramas too. Roberta Rollins '57 wrote, "On Saturdays my cousins, Mignon Whitmore and Joann Pyle and I would get our quarters from our parents and head to the show. Our all-time favorite was Roy Rogers and his sidekick, Gabby Hayes. The following week our playtime was recreation of movies we had seen. We would be cowboys one week, or Tarzan and Jane the next. In an empty lot behind my house on Walnut Avenue we would construct elaborate sets from anything not anchored down."

George Coshov '56 recalls: "I rarely missed the Saturday matinees. We saw the Dalton Gang about a hundred times. I can't recall any of the main features except many Abbott & Costello movies. Jimmy Scorso introduced me to frozen U No bars in the lobby. Delicious!"

I myself recall how we younger kids would gallop down to the front row, free from parents' warnings about hurting our eyes. As the cowboys chased the bad guys, we'd pull our cap guns from their holsters, raise them, and fire to help Gene Autry, Roy Rogers, Jimmy Wakely, Hoppy, John Wayne, Lash La Rue, the Durango Kid and other heroes chasing cattle rustlers or rescuing damsels in distress. Andy Opple, CUHS '59, recalls: "I loved Westerns, but when I was 8 or so, I counted Hopalong Cassidy fire off at least 10 rounds from his 6-shooter without reloading!"

We young Carpinterians became familiar with Tombstone, Boot Hill, the Alabama Hills, bright Sierra skies, stagecoaches, cowboy songs sung by Roy Rogers and Gene Autry, Roy's Cowboy Pledge for Living, John Wayne's fists, handsome 6' 3" Lash La Rue with his whip at his side, and ol' Gabby Hayes with his chuckwagon. Among our favorites were Frances the Talking Mule, Ma and Pa Kettle, and Tarzan, played by Olympic swimmer Johnny Weismuller. Tarzan's prowess at swinging on vines inspired some of my Aliso classmates to attempt to do likewise on some vines they found down in the creek canyon near 6th Street. Unfortunately, it was poison oak!

Joanne Risdon (Bowie) '59, remembers being a 6-year-old and getting into the theater free (around 1949): "My memories of Del Mar Theater were when we first moved to Carpinteria. We lived in a trailer behind Dad's Mobil station. My friend Dougie (can't remember his last name) and I went to the shows, because my memory is that his Dad owned it. I



Norene Fine in her theater usher's uniform salutes her first day on the job, c.1935. Photo courtesy Roberta Rollins Germanetti.

remember feeling very privileged to see a movie whenever and for nothing! I was all of 6 years old."

Leslie Geyer '57 recalls, "I remember crossing the wickedly treacherous street [Coast Highway] to get to the Del Mar with Judy Clyde, my best friend. For a dime we thrilled to adventure. My favorite was Jean Peters when she was a pirate (Anne of the Indies, 1951). How she kept those scurvy-looking pirates in line without messing a hair on her perfectly coiffured head was a wonder!"

Classmate Rebecca Clements (Sanchez) '57 writes, "I remember going to the Del Mar as early as the 1940s. My father used to work nights, so my mother would take me and my sister to the movies. There was a "crying room" upstairs for people with babies, and we viewed many movies from there when my brother and youngest sister were babies. Through the 1950s, my allowance was 25 cents a week, just enough to go to the matinee. My cousin and I spent many Saturday afternoons there, and I always had to take along my little sister. In the summer there would be the occasional whiff of vinegar, since everyone knew that a vinegar bath was the best relief for a sunburn."

Roberta Rollins '57 writes, "It was during my early years that I decided my dad (Ray Rollins) looked like John Wayne. Since my dad was a paratrooper in World War II and I was only two when we entered the war, my mother and I attended every new John Wayne movie released. I left each movie feeling like I had spent time with my dad who was fighting in the war in Europe. To this day, when I see an old John Wayne movie, I get a connection with my now-departed dad."

While younger children replayed the adventures they'd seen, older girls focused on the female stars and their glamorous clothes via paper dolls. Margie Barber '59 bought movie star paper dolls at Austin's dime store on Linden Avenue:

"We would buy books of paper dolls and very carefully punch them out. I am sure more than one leg had to be taped back on. The clothes were beautiful and glamorous. They had to be carefully cut out with scissors, and were never quite interchangeable because of the different poses of the stars. The dolls were always modestly and permanently dressed in bathing suits. As the years passed our collections grew and filled shoeboxes. At that time I ran around with Sigrid Ohlsson and Andrea Boyd. The dolls I remember best were Betty Grable (in her famous pose), Esther Williams in her beautiful swimsuit, Rita Hayworth and Jane Russell. We spent hours playing with them, and

even tried to make our own paper clothes for them (not too successfully)."

The theater was also the scene of some offscreen dramas. Around 1943, Harriet and Clifford Benedict took 6-year-old David with them to an evening show. They became so engrossed in the film that they didn't notice when David left his seat. Bored with the movie, he had decided to walk home—a distance of several miles, to Foothill Road east of Linden. Recalling the incident as an adult, David (CUHS '55) said he had no problem walking up Linden and along Foothill in the dark—"I wasn't scared, just tired. So I knocked on someone's door, and Bern Franklin took me in and called the theater." Meanwhile, his frantic parents had called Constable Dick Morris, and the search was on. Luckily, this drama had a Hollywood-style happy ending!

There was also a happy ending to a Panizzon family drama. Lou Panizzon '59 relates: "My dad, Martin Panizzon Sr., was a big movie fan. He usually would attend mid week. I always enjoyed hearing him describe the films to my mom. One evening he came home and discovered that he had lost his wallet. Being payday, this was very upsetting to my parents. He returned to the theater to find it dark and closed up tight. Upon returning home there was much discussion on what to do and was the money ever going to be recovered. Probably an hour later there was a knock on the door, and there was Ernie Johnson, CUHS '46, with my dad's wallet in hand. Ernie was the night cleanup guy, a job that was the envy of

all high school students. It was just like the movies and the "hero to the rescue," lots of cheering and clapping in the Panizzon household. Ernie refused to take a reward. To this day, if I see Ernie in town, I recall that night and I say to myself, 'There goes an honest man.'"

Before the days of television, the newsreels were our window on the world. Movietone News and Warner-Pathé brought us World War II, natural disasters, presidential speeches, celebrities, fashion and sports. Narration was by many recognized radio voices, like Lowell Thomas and Walter Cronkite. Roberta Rollins '57 watched the newsreels during World War II. "The newsreels were quite graphic, especially in the war years, 1941-1945. I can remember the horror I felt as a 6-year-old when one newsreel showed the US invasion of Germany in 1945 and the uncovering of the bodies in boxcars at the death camps. Kids today would never understand the horror of seeing these. Movies today have created desensitization. The vision of what I viewed as a 6-year-old has never left me."

WILL HAVE BIG OPENING FRIDAY NIGHT



The Alcazar Theatre, later the Del Mar, as it appeared before its grand opening April 27, 1928. Santa Barbatra Daily Press photo.

Two years her junior, Lou Panizzon saw the Korean War at the Del Mar: *"I remember the black-and-white newsreels. Always impressive and very somber. I can still hear the male voice (most likely Lowell Thomas) and his dramatic delivery of the latest news. I was especially intrigued by the news of the Korean War."*

Classmate Tony Perez '59 recalls watching newsreels of warplanes taking off and landing on aircraft carriers. *"That actually got me excited about the possibility of flying for the Navy. Sadly, it was a dream that did not come true."*

Brian Husted adds: *"I really enjoyed the newsreels they would show between features. Looking back, I sometimes think that's why I minored in History in college. I never realized what a small world we live in until I began watching the newsreels. They really helped bring things into focus."*

But the news was not always somber. In 1947, after my English-born father saw the newsreel of Princess Elizabeth's royal wedding, he went to Anderson's Camera Store in Santa Barbara and bought his own Castle Films movie of the event. He would invite his English friends (including fellow cricket-players) over, and project the movie on the wall, since we had no screen. There was Westminster Abbey in our own living room! My mother would serve tea from her Shelley English teacups, along with Huntley & Palmer tea biscuits (bought at Santa Barbara's Gourmet Shop) and English muffins with Dundee marmalade. A fine time was had by all!

Tears and Nightmares

The movies we saw often tugged at our heartstrings or just plain terrified us. Would Lassie get home again? Would Black Beauty survive various dangers? And don't forget *My Friend Flicka* (1943), a heart-rending tale about a boy and his horse. As youngsters, we were moved to tears by these dramas. But some things were overwhelmingly frightening. When *The Wizard of Oz* (1939) re-played at the Del Mar around 1948, I was 7, and cried in terror at the green-faced Wicked Witch. Ann Kuizenga '58 recalls weeping uncontrollably when it seemed that Dorothy would never get back to Kansas. *"I was there with our neighbor Mrs. Tripp and her daughter Jerrie. I couldn't help myself, I just kept crying and crying, and they had to take me home."*

Other films that brought tears to our eyes included Disney's *So Dear to My Heart* (1948), about a boy and his lamb. Roxie Grant (Lapidus) '62 recalls seeing part of it at the Del Mar as a 5-year-old in 1949. *"I was invited along with my older brother Gordon to a birthday party for Donny Depew on Vallecito Road. After the ice cream and cake, we all walked to the theater to see So Dear to My Heart. But part way through, the 7-year-old birthday boy was overcome with emotion, and ran home crying. As I recall, we all followed him."*

Similarly, John Kuizenga '57 writes, *"I was attending a birthday party for George Coshow, and his mom took a bunch of us kids to the Del Mar to see Alice in Wonderland (1951). At some point in the movie it seems Alice is inside a shrinking room, and I feared the room would continue to shrink and she would be crushed inside. I up and bolted out of the theater, and walked back to the Coshows' place on Vallecito Road. Mrs. Coshow was probably shocked to see me, but I 'helped' her with the party preparations till the other guests returned from the movie."*

Charlotte Prince '58 also recalls: *"My first movie, my first nightmare. Alice in Wonderland. We sat in the loges. I remember the almost sepia image of Alice merging into the mirror. Nightmares followed. I'd been raised on Grimm's Fairy Tales, so you'd think this would've been a romp in the park, but it wasn't."* And Jerrie Tripp (Castro) '59

wrote, *"I saw The Blob (1958) at the Del Mar, and it scared me to death."*

Bill Sylvester '61 recalls: *"Went to the Del Mar Sundays after church. One of my most vivid memories is when the first 3-D movie (I think), It Came from Outer Space (1953), came to the theater. The music was so creepy when 'It' was going to appear that I hid my eyes and never saw it. More than 50 years later, I ordered it on Netflix. Wife and I watched it without hiding eyes. Great relief! Now I know what 'It' looks like, and he turned out to be a nice guy. No more 'It' nightmares!"*

This may have been the same film that gave Ward Small '59 nightmares: *"One afternoon in 1953, Allen and Denny Cox's mother, Doris Leland, drove us in her yellow 4-hole Buick convertible to the Del Mar, and dropped us off. After stocking up on Milk Duds, a soft drink and popcorn, we took our seats. I forget the title of the film, but it was among such giants as It*



Westerns with heroes such as Roy Rogers, Gene Autry and Lash La Rue were mainstays of 1940s Saturday movie matinees. Internet photo.



Sci-fi thrillers were all the rage with young movie audiences in the 1950s. Internet photo.

Came from Outer Space, Invaders from Mars, and War of the Worlds. *Involving spaceships and invading aliens, it was a chilling experience. My mother's previous concerns were vindicated, as I was haunted by nightmares for weeks.*"

On a happier note, Ward describes seeing *The Frogmen* with brother Tim and neighbor Stuart Prince: *"This 1951 release was presumably based on true incidents involving Underwater Demolition Teams, forerunners to today's Navy SEALs. Duly inspired, we left the theater anxious to hit the surf with our fins and facemasks to engage the enemy in underwater knife fights, clear imaginary obstacles, or stealthily belly-crawl from the surf over the Carpinteria sand dunes to conduct pre-invasion reconnaissance missions."*

It wasn't just kids who were terrified by scary movies. Clyde Ewin '62 writes, *"I remember when Tony Perkins killed Martin Balsam in Psycho (1960) like it was yesterday.....When I got back off the floor I saw this grown man watching the movie through a tiny hole in the hood of his sweatshirt. We were scared out of our wits!"*

Roxie Grant Lapidus '62 recalls, *"In 1980, when the horror movie based on Stephen King's The Shining came to the Plaza, my husband Andrew and friend Paul Foley went to the evening show. We wives stayed home with the kids, but had a full description when the guys returned. Apparently the theater was packed, and they found places in the next-to-last row. Behind them was a group of farm workers, drinking beer from bottles concealed in paper bags. As the horror and scary music mounted, the audience held its breath. Then, at the terrifying climax, suddenly the entire back row of seats crashed over backwards, in a melee of arms, legs, and beer bottles!"*

Parental Guidance Recommended

What we didn't know back then was that our parents had probably checked out the movies we watched in advance. Though they didn't often go to the theater, my parents, like many others, carefully studied the movie reviews. Brian Husted '62 recalled, *"If there were no problems at school or home that week, I could go to the Del Mar Theater on Saturday. My mother, Doris Husted, was PTA president at that time, and had a publication that rated movies (X, R, or general). There were times when I thought only Walt Disney films would be acceptable!"* A list of approved movies was also published by the Catholic Church, as well as in *Boys' Life* and *American Girl*. And don't forget the listings in *My Weekly Reader*, circulated in most or our 2nd - 5th-grade classrooms!

Also, the studios and theaters worked together to protect kids from inappropriate movies. Saturday, Sunday and holiday matinees were planned as wholesome family entertainment. Evening shows,

especially during the week, were for adults. I remember my mom going to see *From Here to Eternity* without us, and my father doing likewise with *The Desert Fox*. We've seen how Lou Panizzon's dad would go to movies on Tuesday by himself, then recount the story to the family in terms they could understand.

On the other hand, we kids also could monitor what our parents were watching. As John Baker writes, *"Every Saturday we saw the previews of coming attractions--that's how we kept track of what our parents would be watching during the week!"*

Among the best times, of course, were when a parent accompanied us to the theater. Pat Eckert (Stone) '62 recalls, *"My mother and I walked to the theater to see The King and I (1956). Aside from shopping for school clothes, that was the only time just she and I went somewhere together, without my brothers or dad. I still love that memory."*

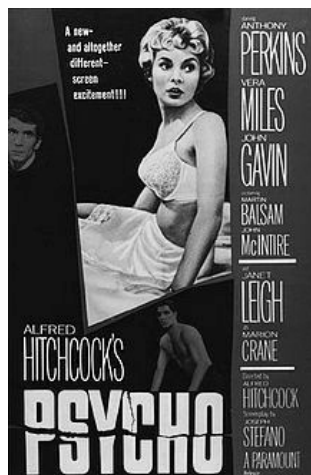
Intermission

Time for an intermission, to check out the snack bar. Best popcorn in town (15 cents), a nickel more for butter. Your choice: ice cream bonbons, frozen bananas dipped in chocolate, frozen candy bars, or ice cream "push-ups." In the candy case, the most long-lasting are Black Crows, Abazaba bars, or colorful boxes of Jujubes. Other choices are Good and Plenty (sugar-coated licorice capsules), Raisinettes, Junior Mints, Mounds, Almond Joys, and Big Hunks.

Lou Panizzon recalls, *"During my Del Mar Theater-going days I probably ate more candy and popcorn than at any other time in my life. Good and Plenty and Milk Duds were my favorites. I remember a Neapolitan taffy that was good, and other sweets that stuck in your teeth. Of course, combining the candy with sodas and gum made for a very sticky floor (hopefully not a seat), which made for an interesting walk from your seat to the aisle."*

Intermission is also a good time to mingle and possibly meet a new girl or boyfriend. In the summer, you might meet someone from the big city, camped at the State Beach Park. Or someone from even further away. Joe Velasquez '57 recently wrote to me, *"I remember meeting your cousin who was visiting from Iceland. We were all of 10 or 11. Don't remember her name, but I do remember meeting a gal from Iceland."* Well, her name was Suzanne, and as an adult, she once asked me, *"What happened to that handsome guy Joe I met at the movies?"*

Previews of Coming Attractions! Time to stop now, but tune in to the Nov.-Dec. Grapevine where we'll hear what it was like to work behind the scenes at the theater, about audience highjinks, and more! Send any additions or comments to jonwashington2@gmail.com.



Psycho scared local audiences at the Del Mar in 1960.
Wikipedia photo.

MUSEUM NEWS

MEMBERSHIP RENEWAL

We sincerely appreciate the many ways in which the membership supports the work of the Society and Museum throughout the year by attending fund-raising events, contributing items to these benefits, and generously donating to the Memorial Fund.

Now is the time to reaffirm your commitment to the preservation of Carpinteria Valley's cultural heritage by renewing your membership in the Society. You should have received your renewal notice recently by mail. Those of you who have joined the Society and Museum within the last five months will not receive a notice as your new membership is good through the 2012-2013 year, which runs from October 1 through September 30 (as does our fiscal year).

You can be proud of your association with the Society and the creation of our beautiful museum. Each increase in the level of your membership will further assist us in providing educational and cultural opportunities for you, your family, and the community.

A prompt response to our request to renew your commitment to historical preservation will also save us the expense of mailing reminder notices, allowing those funds to work for their intended purpose.

We truly value your membership and thank you for your loyal support. 🍷

SEATS AVAILABLE ON TRIP TO RANCHO LOS ALAMITOS

Seats are still available for our exciting excursion to visit the historic heart of a once-vast Spanish land grant encompassing what is now Long Beach and surrounding communities. Located in the Bixby Hills, **Rancho Los Alamitos Historic Ranch & Gardens** is a living history lesson. Our docent-guided tour will include the c.1820s historic adobe ranch house, lovely 1920s-30s four-acre gardens, and recently restored and fully-functioning early to mid-20th century ranch out-buildings, barns, stables, blacksmith shop, chicken house, duck pond, and visitor's center. A specially catered ranch-style luncheon buffet in the gardens is also included!

We depart **Wednesday, October 24 at 8:00 a.m. and return by 5:00 P.M.** Our adventurous and educational trip is **all inclusive** and includes deluxe motorcoach transportation, specially guided docent tours of the ranch house, barns, and gardens, catered luncheon buffet served al fresco in the garden, and refreshments aboard the bus. The cost for historical society members is just \$65; non-member guests pay just \$75. Please call David at 684-3112 to reserve or for more information; or, you may fill out the reservation form on the back of this newsletter and return with your payment. Don't miss this rare opportunity to experience the history and beautiful, simple elegance of a great California Rancho!! 🍷

MEXICAN AMERICAN BASEBALL HISTORY

Fans of local history and baseball take note: a special event sponsored by the Curious Cup bookstore will take

place at the Carpinteria Woman's Club on **Sunday, September 30th from 1- 4 pm.** First, a book signing event for two books: *Mexican American Baseball in Los Angeles*, and *Mexican American Baseball in the Inland Empire*. In the Inland Empire book are photos from Pismo Beach, Guadalupe, Santa Maria, **Carpinteria**, Oxnard, and Camarillo. A second part will be a panel discussion to talk about the rich history of Mexican American Baseball on the Central Coast.

A third part is to announce a forthcoming book entitled *Mexican American Baseball in Central and Northern California*. Two chapters will include photos from Ventura County and one chapter will include photos from Santa Barbara County. The authors want to publicize to the public to bring their photos to the event to be scanned for possible use for the forthcoming book. They are looking for photos from the 1900s through the 1960s. The Latino Baseball History Project from Cal State San Bernardino will be selling the books and authors and players will be available to sign the books. For info, contact Kiona at www.curiouscup.com.

53RD ANNUAL MEMBERSHIP MEETING & POTLUCK LUNCHEON

The Annual Meeting of the Historical Society membership will take place **Saturday, October 20.** We will begin with a **potluck luncheon at 12:30 p.m.** Next we will recognize the "Outstanding Volunteer of the Year." A brief business meeting will begin at 2:00 P.M. Membership will elect trustees to the board and receive the annual report of the Society and Museum.

Also on the agenda is the dedication of recent additions to the Donor & Memorial tile wall. Tiles memorializing loved ones or recognizing the gifts of donors may be requested anytime during the year, with installation and dedication taking place at the annual meeting. The \$500 per tile donation benefits museum programs.

This year's meeting program will be a spooky presentation on Spiritualism, where seances to communicate with the souls of departed loved ones reached a fevered pitch locally with the founding of Summerland in 1888 as a spiritualist retreat. Sally Richards, author of *Ghost Hunting in Southern California* will be the featured speaker.

We ask members attending the luncheon to bring either a main dish or a salad. The Society will provide table service, beverages, and dessert. Look for your invitations in the mail and please plan to attend this special event! 🍷

MEMORIALS

WARREN BATEMAN: Clarence Peterson.

CHUCK MACGILLIVARY: Phyllis Hansen.

KIT PEROT: Marilyn & Jeff Harding.

JIM RYAN: Bonnie Milne.

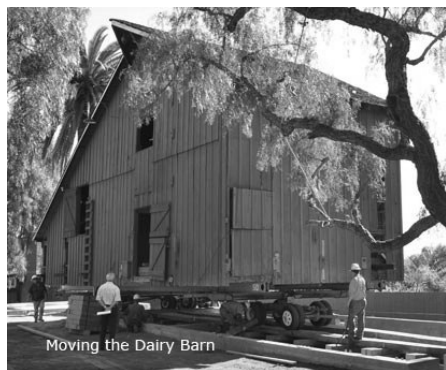


CARPINTERIA VALLEY HISTORICAL SOCIETY

956 Maple Avenue • Carpinteria, California 93013 • (805) 684-3112

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Rancho Los Alamitos *Historic Ranch & Gardens*

Trip Date: Wednesday, October 24, 2012
Depart Carpinteria Museum 8:00 a.m. Return 5:00 P.M.
Catered Luncheon included

FIELD TRIP RESERVATION FORM

Name(s) _____

Address _____

Zip _____ **Phone** _____

Number of reservations:

Members @ \$65 _____ **Non-members @ \$75** _____ **TOTAL:** _____

Return this form with check payable to: **Carpinteria Valley Historical Society or (C.V.H.S.)**
956 Maple Avenue, Carpinteria, CA 93013