



NEWSLETTER  
of the  
Carpinteria Valley  
Historical Society

[www.carpinteriahistoricalmuseum.org](http://www.carpinteriahistoricalmuseum.org)

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November/December 2012

## CALENDAR

**November 22 - Thursday**  
**HAPPY THANKSGIVING!**  
Museum Closed



**November 24 - Saturday**  
**32nd Annual Holiday Arts & Crafts Faire**  
10 a.m. - 3 p.m.



**December 3 - Monday**  
**MUSEUM DECORATION**  
9:00 a.m. - Noon



**December 8 - Saturday**  
**HOLIDAY OPEN HOUSE**  
2 p.m. - 4 p.m.



**December 25 - Tuesday**  
**MERRY CHRISTMAS!**  
Museum closed  
**December 21 - January 1**



**January 1 - Tuesday**  
**Happy New Year!**



## VALLEY HISTORY

### Remembering the Del Mar Theater and Beyond Part II

by Jon Washington, CUHS 1959

edited by Roxie Grant Lapidus, CUHS 1962

*Welcome back to your seats following our brief intermission. We now raise the curtain on Part II of our exciting double-feature recounting the history of Carpinteria's hometown theater by sharing memories of those fortunate enough to have experienced her magic while growing up in Carpinteria.*

#### Working Behind the Scenes

A lot of local high school students found employment at the theater. Jim Kirkes '53 recalls: "When I was in high school, I went to the theater at noon with Ray Blackwell. Ray had a part-time job as a projectionist, and would use his lunch time to get ready for the show that night. This consisted of splicing on the intermission trailer, making sure the reels were in the right order, and checking that the carbons for the arc light were OK. There was a weight that rested on the film as it unwound. When the film got down low enough, the weight would fall with a clunk. That was the changeover warning; you got the arcs on the other projector going and then waited for a very quick symbol in the upper right of the screen. Ten seconds later another one would appear, and the switches were thrown, starting the new reel and shutting off the used up reel. Then the reel was rewound for the next use, and 20 minutes later it was done again."

Ray Blackwell '53 himself writes, "I worked as a projectionist at the Del Mar while attending Carpinteria High. I remember showing the original 1933 King Kong movie. I earned about \$20 per week, and with that I built a hot rod. I remember overhauling Strongberg 97 carburetors for my '37 Ford right there in the projection booth. Right next to my booth was a soundproof room for families with infants."

Bob Westfall '57 recalls: "I went to work for the Del Mar when I was a freshman or sophomore in high school. I cleaned the theater floors and 'powder room'—Ha! Other duties were changing the letters on the marquee for a new movie and placing the posters in the display case. I also ushered the classy patrons who had purchased seats in the loge section. (As time went on, the extra cost for the loges was eliminated.) One time when I came in to clean the theater, I found a \$20 bill. That was worth a life insurance policy back in the day! I was told it was OK to keep what you found. Most of the time it was change. One time when I was working I had an appendicitis attack and was

rushed to the hospital. Dr. Horace Coshow was the attending physician who did the removal. What a way to remember the Del Mar Theater!"

Billie Morrison (Lyman) '58 took her "popcorning" job seriously: "I worked there 1955-58. Eddie Greenberg also worked there when the managers went on vacation. He would make sure that Verne, the projectionist was there, and that things ran smoothly. I would take the butter machine home and thoroughly wash it and clean the butter out of the pump. Del Mar always had the best popcorn and a lot of great movies! On the weekend there was a double feature. The Saturday matinee had a movie plus the newsreels and a cartoon, and some type of serial for the kids. It was great working there. The prices were 25 cents for kids, 50 cents Juniors and 75 cents for adults. They always had first-run movies."

Mary DeAlba (Cota) '57 added, "In 1955 and '56 Marlene Anderson and my brother Cres and I worked at the Del Mar. We almost got fired when we let Gary Castro and Bobby Westfall in free!"

Her sister, Florence DeAlba (Smith) '59 adds, "I got hired at the Del Mar when my brother Cres joined the Marines. I worked in the ticket booth and at the candy counter. We were always sneaking our friends into the theater. I remember Elvis Presley movies, especially when Sherry Brennan lived with us. She was crazy over Elvis, and would scream and jump up during all his songs. Matt Fabbian would go to the movies with us, and he was always doing something to make us laugh or run from him. My sister Mary said the Cate School boys would come to the theater on Saturday afternoon, and the biggest problem was David Crosby. My dad, Cres Sr. loved the theater. If there was a John Wayne movie playing, the DeAlbas were there!"

Another usher was Raymond Lane. Jack Bevilockway '59 recalls that Ray briefly acquired the nickname "Flashlight." Ray lived in Carp and was in the class of '59 at the Catholic high school in Santa Barbara. He recalls the historic transition from "Del Mar" to "Tradewinds," which happened because of a bargain on a used nightclub sign!

"I started working at the Del Mar around 1957. Later it got sold to the Dickeys, who had operated theaters in the Nevada area. They decided to upgrade a little. They went shopping for a sign that lit up for the front. In Santa Barbara they found a used electric sign that had belonged to a nightclub. So they re-named the theater "The Tradewinds," because they got a good deal on the Tradewinds sign! Carp High students who worked there at that time included Sigrid Ohlsson, Sharon Anderson, Florence and Mary DeAlba, and the Dickeys' daughter Jean (CUHS '63). I was an usher there the whole time. It was my job to go with my flashlight and try to keep peace, which sometimes was impossible. They started showing Mexican movies there on Wednesday evenings, because of the two labor camps and the Spanish-speaking population. The lineup eventually changed to previews plus one movie. I had a lot of fun working there, except when the locals got

too rowdy."

While some kids worked at the theater, others worked in order to go to the theater. Russ Salzgeber '63 remembers: "From the late 40's through the early 50's we were not allowed to go to the theater because of the polio scare sweeping the nation. Transmission of the disease was little understood, so my family chose to avoid public gatherings for the most part. It wasn't until I began earning my own spending money during the second Eisenhower administration that I was able to 'go to the show' if I wanted to."

I was a big fan of the Flash Gordon serial, shown between the double features. I didn't want to miss the next week's adventure, but I also didn't want to pay for a double-bill bumper you had no interest in just to see a chapter of Flash. I remember suffering through Butterfield 8 (1960) with Liz Taylor on one occasion, and River of No Return (1954) on another, just to see Flash Gordon. (Marilyn Monroe and the kid is bored!) I wanted to see action films like Red Skies of Montana (Richard Widmark, 1952) about smokejumpers who parachute in to fight forest fires, or cowboy movies like Shane (1953) or Hoppy, Cisco and Poncho, The Lone Ranger and Tonto or Roy Rogers and Dale Evans--those were the ones I looked forward to.

During the summer months I earned enough money to pay for a ticket to the movies by delivering "The Carpinteria Herald" Saturday morning to every occupied campsite in the Carpinteria Beach State Park. I was also paid to stuff in a flyer for the next few weeks' coming attractions at the Del Mar, along with an ad and a monthly Tide Table from Reg's Bait and Tackle Shop. I'd pick up a bundle of the Heralds after school on Friday for which they would pay me \$1.50, then stop by the Del Mar and pick up a stack of bright colored card stock ads for which I was given \$1.00, then head over to Reg's on Palm Ave. to get the Tide Table and ads and the 75 cents he paid me. Good chance I would be going to 'the show' as soon as I passed out all those papers on Saturday!"

Neil Ablitt recalls: "One of my first jobs was washing dishes at the Pine Haven Motel coffee shop across the street from the Del Mar. I can remember looking at the theater with envy--that was the place to be on a Saturday afternoon if you were lucky. One memory has me going to the theater in 1952 to see Viva Zapata starring Marlon Brando. My friend's last name was 'Zapata' so I asked if they would allow him in at no charge. They did, and I never forgot that generous gesture! Later at home I also remember my sister telling my mother that I should not have been allowed to see the movie: 'They said damn!'"

### Audience High Jinks

Predictably, a theater full of kids was a handful. But manager Jay Berger kept the lid on things. John McCafferty '53 writes: "My best day at the theater was in



**The film adventures of the Lone Ranger (and Tonto) thrilled young audiences in 1956.** Internet photo. (Side note: Jay Silverheels, who played Tonto, liked to vacation at Carpinteria Beach and go fishing with bait shop owner, Reg Reynolds.)

1948, watching *The Fuller Brush Man* with my favorite comedian, Red Skelton. The film got funnier and funnier; I could barely stop laughing to catch my breath. Seated on the aisle, I fell into it, still laughing and gasping. Mr. Berger, who also seemed to be smiling for a change, took my arm and helped me into my seat and asked me to hold it down a little. So I did. A great day!"

Llew Goodfield '56 writes: "Squirt guns and charley horses! I remember sneaking squirt guns in and soaking anyone in range till I either got thrown out or ran out of water. We also sat on the aisle so we could deliver crippling blows to the thighs of our unsuspecting, still blind friends as they searched for seats. I don't remember any of the movies I saw there—who cared?"

Lou Panizzon '59 recalls that the ushers were kept busy: "The cartoons were definitely a big hit. Bugs Bunny was my favorite. The ushers would always have to come down the aisle to get some of the rowdy kids under control. My favorite part of a film was when the good guys rode to the rescue. The cheering and clapping from the audience made it difficult to hear any of the lines. Again, the usher came down the aisle. If the film broke during the showing, which happened quite frequently, there would be lots of stomping of feet until either the film started again or the lights came on. Again, the usher came down the aisle."

Steve Rose '57 recalls "complaining to the manager about the mice running down the aisle. He told me there were no mice in his theater. So, next week I brought a trap and set it under my seat. I don't remember catching any mice, but I do remember being caught by the manager and getting a strong cussing out. I may have even been ejected."

Clyde Ewin '62 writes, "I have some great memories of going to see the matinees and evening feature films. That warm feeling of belonging while throwing black Jujubes at the guys sitting down front, or trying to extract my teeth with a Big Hunk candy bar. Remember the poor lady that ran the place then? She always wore a nurse's white uniform and rimless glasses, and seemed to hate kids. We called her 'Witch Hazel.' One night Mateo Fabbian and I brought some pigeons in there under our jackets, and let them go."

Donna Maas (Treloar) '68 identified "the Witch" as Mrs. Dickey: "She ran the theater with an iron fist. I was scared to death of her. She would walk the aisles during the entire showing. If you put your feet on the seat in front of you, or dared to talk, she would throw you out of the theater. Everyone called her 'the Witch'—of course not so as she could hear you! Thinking back now, I can't imagine having to supervise an entire theater full of kids for most of the day!"

Tom Colson '64 remembers throwing popcorn. "He lived downtown and I guess they would go terrorize on a

regular basis, with nothing better to do," reports Tom's wife, Gwyn Sturmer Colson '63. And Peter Small '68 adds, "I never spent much time at the old theater, but I did hear some stories. For many years one could detect a patch in the upper left-hand corner of the screen. Rumor has it that the wound was inflicted one Saturday around the summer of 1964. The offending projectile was one of Carpinteria's world famous lemons, launched by Joe Escareno. Another popular story was the timely release of many moths, which, predictably congregated around the only light source in the theater. The resultant effect on the projector lens was said to enhance the Vincent Price performance unfolding on the silver screen. The culprit will probably never be identified, but his handiwork will remain a high point in Saturday Del Mar high jinx."

Not all the high jinx took place in the theater itself. John McCafferty '53 recalls, "In high school I had a Model A Ford. I had figured out that if I held the gas pedal

at a fixed position and turned off the ignition for a second or so and then turned it back on, the car would make a loud report. One evening as I was driving past the theater, I saw one of the employees atop a ladder, changing the titles on the marquee. I did my trick, resulting in a major BANG! The letters flew all over as the worker held onto his swaying ladder—victim of another stupid kid trick."

### Coming of Age

Roberta Rollins '57 writes, "In the 'tween years' the movies became a place to spend time going up and down the aisles to see which friends were there. There was lots of

giggling and having to be hushed up by the ushers. Going to a night show was almost like a rite of passage. The parents would be waiting when the show let out, because before you went into the show, you asked the time the movies would let out, and ran back to the car to give your pick-up time. Yes, you were growing up, but the parents kept full control.

As the teenage years arrived, the Del Mar became the place to go on Friday nights after football season had passed, and on Saturday nights during the season. Many a first date took place at the Del Mar. Mainly we went to the show to see the current crush and to keep apprised of the current crushes of others."

As we matured, we moved back to the middle of the theater and began paying more attention to our girlfriends and boyfriends than the movie. Tom Groves '60 writes, "As I grew older and became more aware of girls, I must have gone to the Del Mar with a date. Whether I saw much of the movie or not, I'm quite sure I had a pretty good time! I also remember being embarrassed by my dad when I was about 14, hanging out by the box office with Tommy Bohannon. 'Bobo' was already a cigarette smoker; I wasn't. He'd given me one of his cigarettes, and I thought



**The Del Mar Theater on the Old Coast Highway (Carpinteria Avenue), c.1940s - early 50s. Note the "Del Mar Café" sign; the Wardholme Torrey Pine looms in the distance.** Museum archives photo.



*I was being real cool smoking in the open. So here comes my dad out of nowhere and catches me in the act! Right in front of my schoolmates! I must have turned beet red!"*

John McCafferty '53 writes, *"The Del Mar is the place that I held a girl's hand for the first time."* (For that girl's memory of this event, read on!) And George Coshaw recalls, *"I had my first date (7<sup>th</sup> Grade, I believe) at the Del Mar. It was with Gerri Bauhaus, and my mother, who drove us, sat 3 rows behind us. Don't remember what we saw, but I liked it."* George's sister Sue Coshaw '53 wrote: *"In the 8<sup>th</sup> grade Nancy Boeseke and I met at the movie, and who should come along but Tom Morrison and John McCafferty. Tom sat next to Nancy and John sat next to me. They must have planned it, for about the same time I saw Tom holding Nancy's hand, John reached for mine! My heart almost leapt out of my chest! John has since told me that he had been worried about his sweaty hands, which I didn't notice at all. How innocent we were then."*

Roberta Rollins '57 adds, *"It was a common question among teens to inquire, 'You going to the show tonight?' The best was for a boy to say to a girl, 'See you at the show tonight?' This usually meant that he would be sitting by you, at least for a short time. There was nothing more exciting than to have the boy of your dreams (for the minute), sit down by you in the show. The greatest of greatest was for him to reach over and hold your hand. If for some unknown reason you had to miss a Friday night, you felt completely out of the 'know' until a friend could fill you in as to what boy sat by what girl. This was really important information."*

Dorothy Dowling recalls her second date with future husband Lescher on Dec. 27, 1942, when she was 15. They were headed to the Alcazar. *"The first night he had been driving his mother's Buick. But since it wasn't available the second night, I had the choice of his father's 1934 Dodge pickup or riding on the handlebars of his bicycle. Can you believe that I chose the bicycle? Lescher did manage to get me to the movie and back with pedal power, and never regretted giving me that choice!"* Dorothy and Lescher celebrated their 62nd anniversary this year!

John Baker '60 recalls, *"I lived on Sawyer Ave, near the theatre, and near the family of Jay Berger, theatre operator. The Bergers' daughter was friends with my older sister. I remember that Mr. Berger also operated a movie theatre in Ventura on Thompson Blvd. At the Del Mar, I think we paid a quarter and could sit anywhere, even in the loges. I remember the Saturday cartoons: Looney Tunes, Merrie Melodies and Walt Disney cartoons. As we approached teenage, we would go to the Sunday matinee (before the theater put Mexican movies into that time slot) or Friday or Saturday night with our parents, babysitter or older brother or sister. As we got to teenhood, Friday night was the time. In 8th grade, much to the horror of my parents, I saw Blackboard Jungle (1955) and that infamous rape scene. The Friday nights, of course, matured into date nights."*

Charles Treloar '61 recalls, *"George Bustillos and I would meet there every Friday night. Third row, aisle seats. It really didn't matter what was playing. This was the big social event of the week where everyone could get together away from school."* Ruby Anne Talmadge (Lewis) '59 writes, *"I remember seeing a lot of Western genre movies. My favorite was Ruby Gentry, starring Jennifer Jones and Charlton Heston. I'm assuming you can guess why it was my favorite!"* Michael Millett '66 also recalls seeing a lot of Westerns. Steve ("Beaver") Bliss '61 writes, *"I remember seeing Rocket Ship XM with brothers Rip and Kibby. We also saw classics like Blackboard Jungle and The Wild One (1953)."*

Margie Barber '59 recalls: *"Sigrid Ohlsson and I saw Marlon Brando in The Wild One at the Del Mar. I still remember the image of him as he rode up on his motorcycle wearing jeans, a white T-shirt, black leather jacket and a nautical hat with a bill. He was so charismatic that we watched the movie 2 times, just to hear him deliver his classic line, 'Oh, all righty.'" It sure carried a big punch and a lot of sex appeal.*

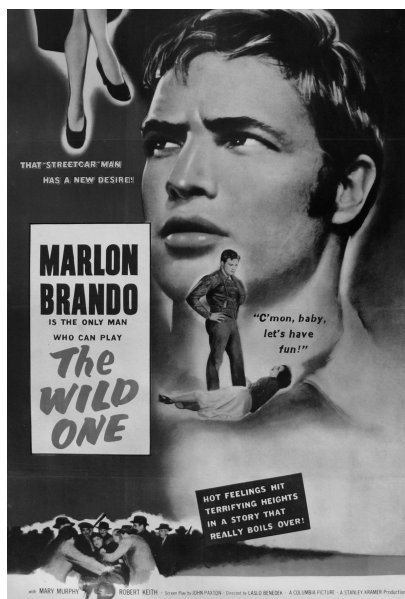
Another star I loved was Tyrone Power. He played a bull fighter in The Sun Also Rises (1957). I was so upset that he and his girlfriend couldn't marry in the end, not understanding the plot at my age. Tyrone Power was also in The Eddie Duchin Story (1956). I still love the score from that movie, and it is probably the reason I enjoy piano music, especially classical."

Maggie (formerly Suzie) Munro '64 describes herself as *"a movie buff of the highest order."* At the Del Mar/Tradewinds in the late '50s and early '60s she recalls *"those outrageously campy horror films of the time (remember William Castle's The Tingler?)* She adds, *"My pal Maria Moreno introduced me to*

*Mexican movies; her mother Frances usually took us to Santa Barbara for those, but when the Del Mar screened Spanish language films, we'd often go. I wasn't fluent, but these were "singing cowboy" movies, so the plots were easy to follow. The influence of the films I saw at the Del Mar led to my initiating an SBCC Adult Education class on the history of Mariachi music, and co-curating "Lights, Camera, Action: Santa Barbara on Celluloid" at the Santa Barbara Historical Museum."*

Joanne McCubrey '57 recalls the female hysteria over the sudden death of James Dean in 1955: *"As teenagers, several of us (probably Gail Lee, Joyce Springer and I) went to a James Dean triple-feature put on at the Del Mar after he died. East of Eden, Giant, and Rebel Without a Cause. We were crying, and then got the giggles, then crying, and nearly got kicked out of the theater."*

In the 1950s, teen-aged girls became avid readers of movie magazines. My sister, Margaret Washington (Johnson) '57 bought movie magazines at Mills Drugs or at Valley Rexall Drugs. *"I loved movie magazines,"* Maggie said. *"Especially Photoplay!"* Other magazines were *Modern Screen, Motion Picture, Movie Mirror,*



Movie poster from the classic 1953 Marlon Brando bad boy film, "The Wild One." Internet photo.

*Movie Story, Screen Romances, Movie Secrets*, and more. In the 1940s and 1950s most magazines were 10-15 cents, or a quarter for the photo annuals. “*I had to save my pennies to buy as many magazines as I could,*” my sister said. Like many other girls, Maggie also joined movie star fan clubs. For about 25 cents one could expect a membership card plus an autographed black-and-white photo and biography of the particular star. “*I joined every Tony Curtis fan club I found out about,*” Maggie said. “*And despite his off-and-on relationship with Janet Leigh, I always hoped.....*”

Back in 1948 Maggie also had a crush on 12- or 13-year-old Dean Stockwell, the lead in *The Boy with Green Hair*. “*What a cutie—and that smile!*” Maggie missed her chance, for Stockwell later reportedly lived for several years in Carpinteria!

### Carpinteria's Hollywood Connections

Several families in town had connections with Hollywood. Charlotte Prince '58 wrote, “*My great aunt worked as a seamstress for Warner Brothers in Burbank. In her weekly letters to my grandmother, she sent swatches of cloth and advice about what movie to see and in which scene an actress would be wearing one of her gowns. When she came to visit, we heard behind-the-scenes stories of nasty directors and rude actresses. Years later, Rita Hayworth lived across the street from our house off Toro Canyon.*”



Rita Hayworth on the cover of movie magazine “Screenland” in 1953.

Internet photo.

The Anderson family lived on Casitas Pass Road, not far from their famous actress aunt, Dame Judith Anderson. She had been nominated for an Academy Award for her role as the malevolent housekeeper in Hitchcock’s *Rebecca* (1940), and had played supporting roles in many other films, including DeMille’s *The Ten Commandments* (1956).

Campbell Grant was an animator, character designer and story director at the Disney Studio from 1934-1946, working first on short cartoons, then on features such as *Snow White* (1937), *Pinocchio* (1940), and *Fantasia* (1940). After moving his family to Carpinteria in 1946, he continued to illustrate Disney books, and returned briefly to Hollywood in 1949 to voice the character of Angus McBadger in Disney’s *The Wind in the Willows*.

Fellow Carpinterian Jack Boyd was also an animator and effects animator at Disney 1939-1973, working on cartoons (Donald Duck, Goofy, Mickey Mouse) as well as feature films (*Cinderella, Sleeping Beauty, 101 Dalmatians, The Sword in the Stone, Mary Poppins*, and more).

Finally, Dorothy’s dog Toto in *The Wizard of Oz* was born in Carpinteria—a fact I discovered when researching

this article! Toto was born at the Rincon Kennels behind the Polo Fields, one of seven Cairn Terrier pups purchased by a southern California animal trainer for possible movie roles. Too bad we didn’t know this when we saw the movie!

### Past and Present

Susan Anderson '58 writes: “*It is 6<sup>th</sup> Grade, 1952, Main School, and Mr. Davis tells us that The Adventures of Horatio Hornblower is playing at the Del Mar, and that our parents should take us to see this important piece of history. My British parents believed that movies were for adults, not children. We had only seen one film, The Red Shoes, a beautiful and tragic love story about a ballerina. I suppose the cultural value of ballet had given us an exemption to the rule. And now the teacher is recommending a movie that will aid our education. Great excitement! Of course it was decided that we’d all go—the parents could only say yes to learning. Off we went into the magical darkness. Truly larger than life, the fabulous ship pitched and heaved, its sails slapping, the cannons roaring and smoking, the music crashing as loudly as the waves. Virginia Mayo wore yards of velvet and a lovesick smile; Gregory Peck was handsome and impossibly brave, just as a movie man must be. (Eight years later he played Atticus Finch in To Kill a Mockingbird, the fictional character who consistently ranks as one of the world’s most respected men—right up there with Lincoln and Gandhi.) The line between fiction and fact is often a mirage. Hornblower (great name!) was a fictional captain who fought valiantly and successfully for the English.*”

The barrier was broken! Now we could go to the earthly paradise of the Del Mar Theater on Saturdays for the crazy cartoons, newsreel, and thrilling tales of the eternal battle between good and evil. My hero was another dashing and brave man, the Lone Ranger, on his magnificent white horse Silver. Ignorant then of the implicit racism of their sidekick relationship, I loved the way Tonto and the Lone Ranger worked together so cleverly and dependably to bring safety and justice wherever it was needed. There we were, the children of the town, absorbing the special aroma of popcorn and Pine-Sol and the exciting presence of each other. We sat in the dark looking at the big picture, the visions and values, the people, stories and ideas of the world we were so curious about. It was like Communion.”

Roberta Rollins '57 writes: “*The last time I attended a movie at our wonderful movie theater, I discovered the ghosts of times gone by lurking throughout the theater. I remembered the Christmas ticket drawings held there in the late 1940s. Businesses would give you tickets with every purchase for several weeks prior to the drawing. On drawing night, the Del Mar was packed. Everyone had their tickets in hand, with numbers also listed on a paper for a quick response should their number be called. One year the big prize was a bicycle donated by Mr. Powell of Rexall Drug. Other businesses also put up prizes. These were exciting times for the community. People lived differently in those days. It seems that no one had much. These prizes, which would undoubtedly be viewed by the present younger generation as nonsense, were truly prized by those attending. I won a turkey one year. Even at my young age I was delighted. I would have preferred the*”

bike, of course, but I knew my mother would be thrilled to have the turkey for our Christmas dinner. Win or lose, everyone seemed thrilled for the winners. It was a time of community and camaraderie."

Looking back, it seems that in my youth we had mainly the beach and the Del Mar for recreation. We, who went through those bleak World War II years, appreciated the Del Mar for a respite from the war efforts that made life difficult for all Americans. Television and modern conveniences were yet to come. Although daily sacrifices through rationing and living simply were the way of life, and all wanted to help the war effort, it was wonderful to go to the movies and be brought up-to-date with newsreels and laugh at Porky Pig and Bugs Bunny. The Del Mar saw youth through rites of passage. Surely every person from my era has some wonderful memories from this little "picture show." It was a gloriously important part of growing up in Carpinteria."

Susan Anderson points to the on-going life of Carpinteria's beloved theater: "The Del Mar is only one incarnation of this special place at 4916 Carpinteria Avenue. It started as the Alcazar in 1928. Now it is the Plaza Playhouse Theater, where the magic continues. One can see plays, concerts, talent shows, lectures, and—ever so fondly—movies. The artistic expression of our humanness is alive and well—we can still be entertained, educated and amazed at the old Del Mar." 🍷

## MUSEUM NEWS

### WELCOME NEW MEMBERS

We wish to extend a warm welcome to our newest members:

**Margaret Arterburn**  
**Mark Brickley**  
**Marlene Cathcart**  
**Miki Chambers**  
**Roberta Germanetti**  
**Marta Henson**  
**Zoe Iverson & Gib Johnson**  
**Billie Lyman**  
**Jean L. Rollins**  
**Ruse Family**  
**Irene DeAlba Stoyanoff**

and a very special thanks to members who renewed at the LIFE MEMBER level:

**Peter & Hilary Lapidus**

Just a reminder to send in your membership dues for the 2012-2013 membership year which began on **October 1st**. Your dues are critical in helping us to meet our operating expenses. Many thanks to those of you who have already renewed, with an extra special thanks to the **very** positive response of the membership to our appeal for an increased level of support. **Thank you!!** 🍷

### HOLIDAY ARTS & CRAFTS FAIRE

The 32nd Annual Holiday Faire will be held **Saturday, November 24 from 10 a.m. to 3 p.m.** at the museum. The Faire features 80 outstanding artisans from throughout central and southern California, providing an unequaled opportunity for all of your holiday gift shopping and decorating needs. We have many new artisans this year, so for that truly different and unique gift, you must visit the Holiday Faire! Also offered will be plenty of food and baked goodies, live folk music and mellow jazz, face-painting, and even a visit from Santa Claus for photos and free candy canes. Fun for the entire family and out-of-town guests too!



**Seamstress Ruth White shows off one of her child's capes at the Holiday Faire.** David Griggs photo.

**This all-important fund-raiser** could use your help as well. Other than membership dues, we do not make any other direct appeals for support from our members. Please **remember, we are completely self-sufficient from any government funding**, and instead rely on fund-raising, grant-writing, investment

earnings, and the contributions of the community and especially our membership. Local residents will receive a call requesting donations of baked goods and jams and jellies. Please drop them off at the museum on Friday the 23rd, or even as late as Saturday morning before 10 a.m. (although it is tough to find parking then!).

**Revived last year**, we will again have a museum operated booth selling **hand-crafted items donated** by our members and friends. If you are a crafter, artist, seamstress, or otherwise creative soul who would like to donate some of your (new) work to this cause, **please call museum president Dorothy Thielges at 684-5605**, or drop your item off at the museum. Thank you!

If you don't bake, or live out-of-town, we also appreciate **cash donations** to help defray the cost of sponsoring the faire and support museum operations — **just fill out the coupon on the back of this newsletter and drop a check in the mail**. Your donation is 100% tax-deductible. This is our biggest fund-raiser of the year and **serves as our annual appeal to membership for extra support**, so however you can help out is truly appreciated — but one of the most important ways is by attending! Admission is free. **We hope to see you at the Faire!** 🍷

### MUSEUM DECORATION DAY

On **Monday, December 3 at 9:00 a.m.** the museum will open to volunteers to put up the fresh pine boughs, holiday decorations and the Victorian Christmas tree. If you no longer decorate your own home for the Holidays, you can still enjoy that excitement by helping to brighten up the museum. Come on down and lend a hand — there will be plenty of refreshments and lots of fun! 🍷

## HOLIDAY OPEN HOUSE

The Board of Trustees invites all of you, your families, and friends to attend the Museum Holiday Open House on **Saturday, December 8 from two until four** in the afternoon. There will be hot wassail, hor d'oeuvres, sweet treats, happy company and beautiful music from a flutist and harpist duo. Please join us! This event is sponsored by the Trustees in appreciation of the support of the membership throughout the year and is free to all. Look for your invitation to arrive soon!

## GIFT SHOP GOODIES!

**Don't forget the Museum Gift Shop for your holiday gift-giving.** Gift shop manager Emily Miles has restocked



the shelves with all the popular items, such as the wind-up tin toys and mechanical banks, along with many new items. We carry a line of old-fashioned die-cut three-dimensional Christmas cards, story books, and other Christmas theme items, as well as a variety of "old-fashioned" toys and games such as wooden pop-guns, dominoes sets, and metal Kazoos. Donated handicrafts add a nice homespun touch to the shop and museum volunteer Adrienne Kaplan has restocked a beautiful selection of her home-sewn items in the form of embroidered tea towels, festive pot-holders and lovely floral kitchen aprons. From our great selection of books on local history to *Carpinteria Then and Now* DVDs, you're sure to find a great gift for the history lover on your list.

For that person who already has everything, **consider a gift membership in the Historical Society.** We will send the recipient acknowledgment of your gift, a membership packet including a letter of welcome; the latest *Grapevine* newsletter, museum brochure, events schedule, Carpinteria notecards, and an annual report to help bring them up to speed on our work. (For an online membership form: [www.carpinteriahistoricalmuseum.org](http://www.carpinteriahistoricalmuseum.org).)

**The gift shop is open during regular museum visiting hours: Tues. - Sat. 1:00 to 4:00 p.m. Also most mornings Monday through Friday from 9:00 am to noon — just knock on the front door or come around back! Don't forget to ask for your 10% member discount! ☺**

## MEMORIALS

**RICHARD BALDWIN:** Linda & Tony Perez, Jr.

**DON BENEDICT:** Steve Rose; Roberta Germanetti.

**ERIC BOWDEN:** Linda & Tony Perez, Jr.

**STEVE BOYD:** Linda & Tony Perez, Jr.

**MARILYN FENDRICK:** Dick & Libby Weinberg; Bob & Donna Jordon; Linda Zimmerman.

**PATSY SLOCUM GRADLE:** Charles Treloar; Angelo & Marie Granaroli; Dan & Marie Spiegle; Claire Roberts; Joyce & Harry Powell.

**CLARA "LOU" GRANT:** Susan Anderson.

**MARILYN GROSBOLL:** Herman & Betty Zittel.

**FREDDIE JAIMEZ:** Linda & Tony Perez, Jr.

**CHUCK MACGILLIVRAY:** Walter & Janet Johnson; Doug & Donna Treloar; Martha Hickey; Angelo & Marie Granaroli.

**BETTY MCDONALD:** Joyce & Harry Powell; Janet & Walter Johnson.

**CONCHA MEDEL:** Anita Lewis; Walter & Janet Johnson; Patricia Lemere; Jayne Diaz.

**DAVID MENDOZA:** Walter & Janet Johnson.

**JACK RISDON:** Phyllis Hansen; David & Annie Goodfield; Anita Lewis; Herman & Betty Zittel; Paul Main; Claire Roberts; Linda & Tony Perez, Jr.; Michi White; Lawrence Bailard; Dan & Marie Spiegle; Jill Andreoni; Doug & Donna Treloar; Louis & Suzanne Panizzon.

**H.VICTOR RODRIGUEZ/GARCIA:** Linda & Tony Perez, Jr.

**JESSICA MARIE SHEPARD:** Anita Lewis; Betty Popnoe; Emily & Bradley Miles; Walter & Janet Johnson; Hilda Seibert; Herman & Betty Zittel & Tracy & Mary Ann Doop; Chuck & Connie Thompson; Claire T. Roberts; René & June Van Wingerden; Patricia Lemere; Bonnie Milne; Roberta Germanetti; Philip & Ali Castiglia; Joan & Lawrence Bailard; Don & Eleanor Ziehl; Martha Hickey; Tyson & Betty Willson; Angelo & Marie Granaroli; Leny Van Wingerden; Grace Young; Santa Barbara Courthouse Legacy Foundation; Judy Williams & Gordon Brewer & Jordon Brewer; Dan & Marie Spiegle; Shelly Milne Turner; Pat Dehnke; Greg & Loretta Milne; Mike & Laura Cleary.

**HAROLD SMITH:** Angelo & Marie Granaroli.

**DORIS THUNER:** Angelo & Marie Granaroli.

*Linda & Tony Perez, Jr. have donated generously to the Memorial Fund in loving memory of their family:*

Grandparents: **JOSE & JUANITA (SOTO) PEREZ**  
**SALVADOR & ENRIQUETA PADILLA**

Parents: **TONY F. PEREZ, SR.**  
**& ELEANOR M. PADILLA**

Brother: **AL "EL BUTCHO" PEREZ**

*Tax-deductible donations to a loved one's memory are acknowledged to the family as directed; funds support museum operations. We are most grateful for the generosity of the above listed donors.*

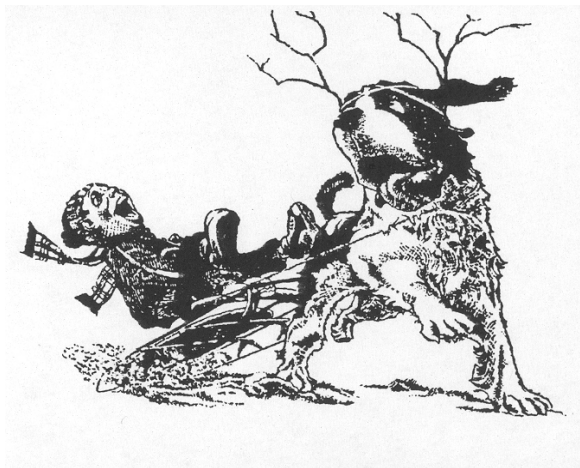


# **CARPINTERIA VALLEY HISTORICAL SOCIETY**

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

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## *Holiday Faire Donation*

*I can not contribute baked goods to the Holiday Faire, but please accept this donation in the amount of \$\_\_\_\_\_ to support this important annual fund-raiser.*

Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

Please enclose your **100% tax deductible** donation with this form and send to:

Carpinteria Valley Historical Society,  
956 Maple Avenue, Carpinteria CA 93013

***...and Thank you!***