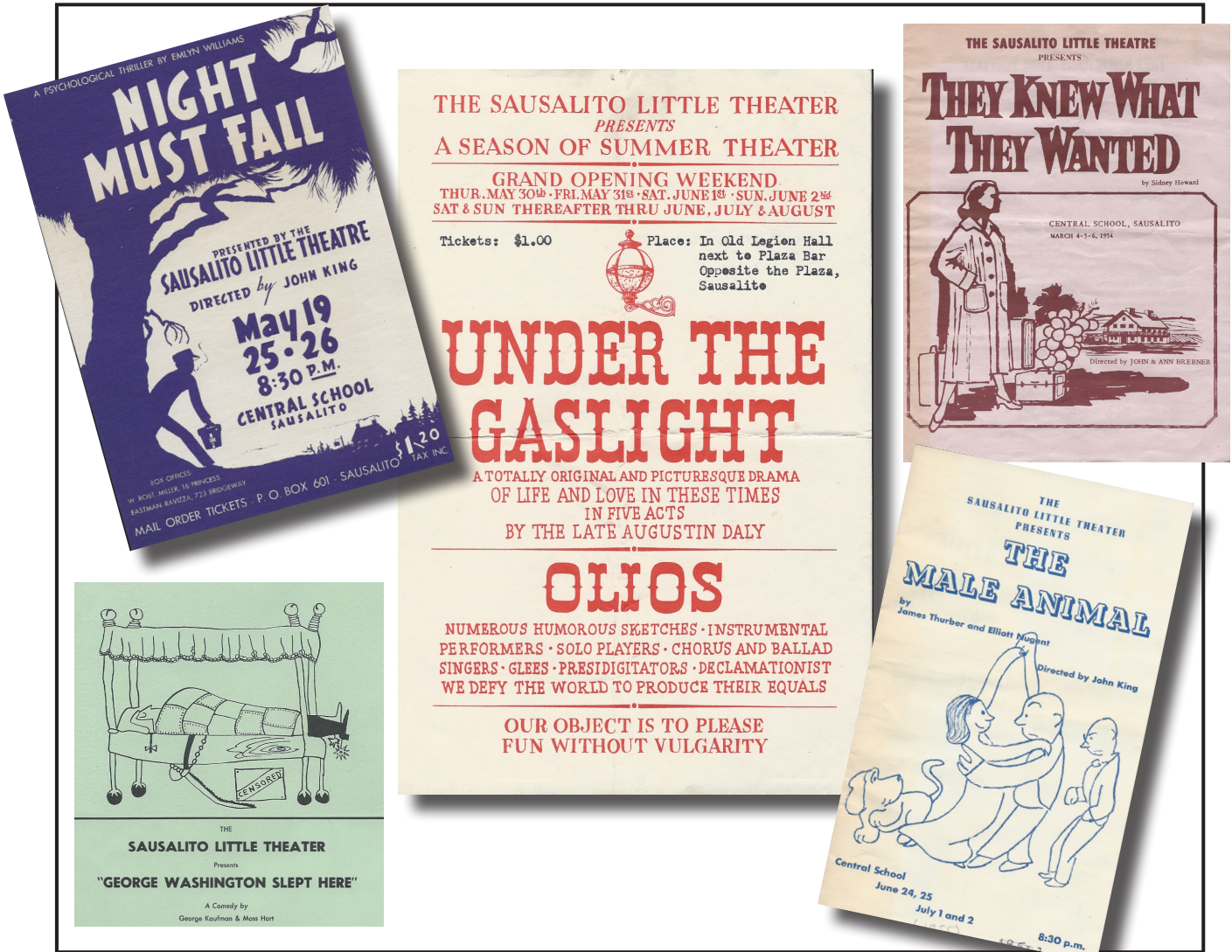


# Moments in Time

SAUSALITO HISTORICAL SOCIETY NEWSLETTER FALL 2012

## SNAPSHOTS FROM SAUSALITO'S THEATER PAST



Snapshots from Sausalito's theater past is a playful Slook into theaters that thrived—and in one case still thrives—in Sausalito venues. These theaters were mostly live and mostly amateur (albeit with volunteer professional assistance). During the regular season, the Sausalito Little Theater featured dramas and comedies that had already been successful in big city commercial theaters. During the summer, the theater ran melodramas to entertain enthusiastic theatergoers. The Gate Playhouse had a short run at presenting fully professional, classic drama. The Sausalito Players came along later to sustain the tradition of live theater in Sausalito. Two popular movie theaters were also part

of the entertainment landscape.

Our sources of information for this issue include a meticulously assembled scrapbook of articles from local newspapers between 1949–1953 about the early years of the Sausalito Little Theater, from random documents discovered in historical society files going back to 1914, and, most importantly, from opportunities to interview participants from Sausalito's theater past. We are grateful to John Brebner and David Freedheim, both formerly of Sausalito, for their willingness to share their theater memories and to Peter Arnott of Sausalito for committing to paper a set of recollections about the on-going Sausalito Players.

## THE SAUSALITO LITTLE THEATER—Late 1940s to early 1960s

In the early 1950s the *Sausalito News* was full of urgent requests to the community to help support the newly founded Sausalito Little Theater by volunteering time and skills.

Casting open to the general public . . .  
Try outs at the Nursery School . . .  
Acting workshops available in private homes . . .  
Technical Director and master carpenter needed . . .  
Prop coordinator seeking an old-fashioned wheel chair  
and hat box and a wide Dutch or Welsh cupboard . . .  
Please attend a sewing afternoon at 24 Harrison to  
fashion Victorian costumes . . .

And, it appears, as quickly as the requests went out, people stepped up to join the action and the fun. According to John Brebner, a director of the Sausalito Little Theater during its heyday in the 1950s, “Sausalito was a huge hot bed of artistic talent . . . alive with actors, painters and craftsmen,” and as such was an ideal location for a little theater. The idea appealed both to Sausalito’s culture-conscious “hill people” and to its waterfront dwellers, who could design, build, paint and move just about anything. In a surge of passion for local theater, the Sausalito Little Theater movement energized people in both communities.

The appearance of large numbers of artists and craftspeople in Sausalito after World War II was not an accident. The enormous Marinship shipbuilding yard had been suddenly dismantled in 1945, and vast amounts of shipyard property became available for new uses. For example, Don Arques, an eccentric waterfront entrepreneur, bought acres of land and made it available at low or zero cost to shipbuilders, artists and skilled craftsmen who were attracted to the beautiful location and to the potential for an unregulated, creative lifestyle by the water.

A full decade earlier, a local theater initiative had been proposed, but failed to fully take root because the time and the circumstances did not favor its growth. In 1939, the newly formed Marin Community Theater used the San Francisco Yacht Club on Sausalito’s waterfront as a venue for its plays. In a letter to the local newspaper in the same year, Elizabeth Enquist, an active Sausalito artist, wrote: “The citizens of Sausalito are invited to support the movement to make this city a cultural center of Northern California . . . It is hoped that the establishment of a local art gallery will encourage similar organization in Little Theater and Musical Work.” One can surmise that the war effort ultimately took precedence over

theater and other nascent, amateur cultural developments in Marin County until a new, post-war direction took hold at the end of the decade.

The return of a Sausalito Little Theater initiative appeared in the *Sausalito News* in November, 1949, with the announcement of a Board of Directors and a new director, W. Edwin Ver Beck, “a young bohemian, New York playwright.” He directed its first performance and a west coast premier of *Edward My Son*, the story of an “ambitious and unscrupulous British financier.” During its first season, the energetic new theater planned a total of six different plays.

As was typical of little theater procedure nationwide, the plays were chosen from a list of popular New York Broadway hits already familiar to the theater-going public. As Brebner explains, this guaranteed commercial viability for a relatively young little theater movement that could not risk debuting unknown works. As one 1950s ad stated, “Unlike many new groups, we do not aim toward arty or classic drama. Our productions are scheduled according to the popular demand of the season.”

One of the challenges that faced the fledgling Sausalito Little Theater was finding a permanent home. In its first couple of years, the group used neighborhood living rooms, art galleries or vacant buildings for rehearsals and the Central School Auditorium and the Sausalito Woman’s Club (SWC) for performances. Sets were constructed wherever the volunteer builders had their saws and paints, including the Nunes boatyard in Old Town. The sets were then lugged to the performance venue and positioned for a final, bring-it-all-together rehearsal before opening night. It was a rigorous operation.

British-born director John Brebner came to the west coast in the early 1950s with a background in West End London theater production, a year at Stanford in the theater department and a summer season in Ashland, Oregon. When he accepted a permanent full time job at KPIX in San Francisco, he and his wife Ann settled into an old home in Sausalito, and John volunteered to become a director of his adopted town’s little theater. One of his first concerns was to find a larger and more permanent performance space. Indeed, from the founding day of the Sausalito Little Theater, the need for a community playhouse had been considered critical to the theater’s future, but the challenge had not been met. For the short term, Brebner improved on the tiny SWC performance space with one decisive change: “I decided to enlarge the actors’ space by moving it to the floor where the audience was sitting. Effectively, we created a theater in the round.”

An even more creative long-term solution to the theater



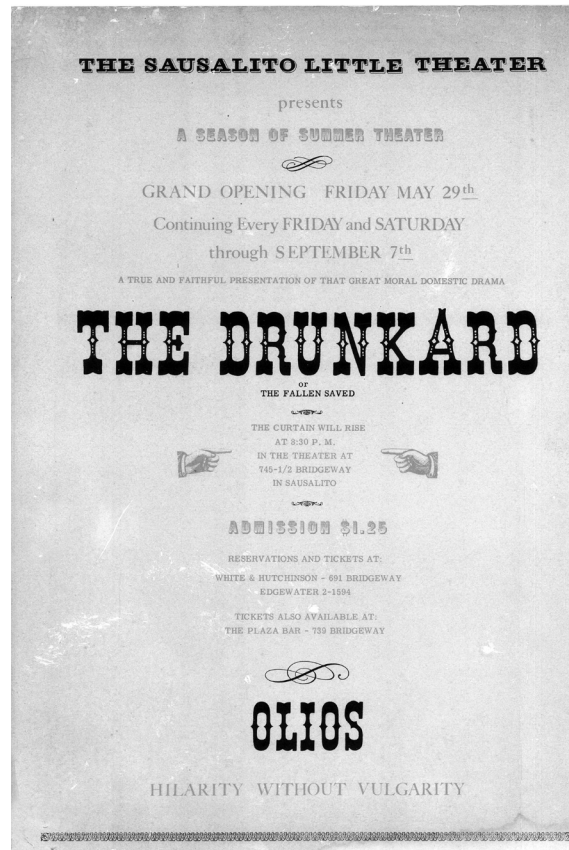
housing challenge was soon brokered in the backrooms of Sausalito's downtown district. In the early 1950s, the Plaza Bar had long been a colorful local hangout. But unknown to most clients of the late '40s and early '50s, there was a good-sized room behind the public bar that had thrived during Prohibition as a speakeasy (just two doors away from City Hall). Since the end of Prohibition, it had served as a storeroom, a kind of secret from the past that had not been improved "because it was not supposed to exist." Brebner approached the Plaza Bar owner with a proposal to develop the space into a theater that, he bargained, would ultimately bring more business to the bar. Initially reluctant, the owner finally agreed to rent his speakeasy-turned-storeroom for a theater, and remodeling began. "We were allowed to take it over and improve it with an entrance from the street," Brebner recalls. "We put in approximately 200 seats and rebuilt the area at the back to use as a stage. We had no permits, but officials turned a blind eye because it was good for business." Those officials included Police Chief Louis Montanos, who was a popular, well-known personality in Sausalito at the time.

By 1954, the Sausalito Little Theater finally had its own venue on Bridgeway and each year performed six plays one after another from November through May. The play directors (John and Ann Brebner, John King and Edith Wood, to mention a few) took turns and even enjoyed a certain competition to create the most outstanding productions. A very small sampling of the plays performed included: *The Male Animal*, a comedic drama by James Thurber, a 1940s Broadway hit and a Warner Brothers movie starring Henry Fonda in 1942; *They Knew What They Wanted* by Sidney Howard, a 1924 Pulitzer Prize-winning drama of romance and deceit set in Napa Valley; *George Washington Slept Here* by George Kaufman and Moss Hart, a 1940s Broadway comedy about an urban couple who bought a dilapidated farm house where it was rumored George Washington had slept. It was made into a movie in 1942 starring Jack Benny and Ann Sheridan. As suggested, these known hits always assured a good turnout at the theater.

In the summer season, under a different sponsor than the Little Theater, Brebner initiated a mini-renaissance in Sau-

salito of the popular melodrama form that had dominated the stage in the US between 1850–1920. Its stories addressed the social issues of the day, featuring virtuous heroes, evil villains and a colorful array of accomplices. As actors furrowed their brows and twisted their mustaches, audiences responded with boos, cheers and groans.

The most popular melodrama performed in Sausalito was the 19th century *The Drunkard* originally written by W.H. Smith in 1844, but made popular again by Prohibition. The less than subtle, five-act play about the temptations and evils of alcohol featured Mary, a sweet wife whose husband Edward was lured to the city and ensnared in a web of sin and drunkenness. Could Mary and her innocent young child save her inebriated husband from the evils of the bottle? Or, there was *He Ain't Done Right By Nell*, a popular one act starring a "deep-dyed" villain who sought to disgrace the lovely town girl who had rejected his advances. Could man or fate alter the outcome for poor Nell? And finally, another "mellerdrammer," *Bertha, The Beautiful Typewriter Girl* by Charles George, played as a full-on-hiss-and-cheer story of



vengeful schemes, stolen diamonds, manly heroism and female steadfastness.

Alternately hilarious and tragic, the highly stylized melodramas harked back to a simpler era of moral clarity, sacrifice and heroism. To make these evening entertainments even more fun, some were staged with "Olios" between acts. An olio was a very short entertainment such as an operatic excerpt, a magic trick, a tantalizing dance performance, or a barbershop quartet—whatever was at hand to entertain. For \$1.00, finally rising to \$1.25 in the mid-fifties, a night out at the theater in Sausalito could bring some pretty good fun.

The Sausalito Little Theater had an excellent run, with community support and participation, for about 13 years until its venue was sold and one of its directors, John Brebner, decided to establish the Marin Shakespearean Festival in nearby Ross. With two of its core supports gone, the curtain came down for good on Sausalito's homegrown little theater.

—Margaret Badger

## SHOW HOUSE TO SHAKESPEARE 1914–1960s

It made its debut in downtown Sausalito in 1915. Just a tiny stretch of commercial frontage near the foot of Princess Street—not much more than 15 feet—on the bay side of Water Street. Its stucco and wood façade, built in the Mission Revival style, expanded out into an odd, irregularly-shaped interior, large enough to accommodate what locals grandiosely liked to think of as Sausalito’s first movie “palace.”

The Princess Theater, proudly described by the *Sausalito News* as “one of the best equipped and most comfortable places of amusement in Marin County,” opened in May with the hit film of that year, *Such a Little Queen*, starring Mary Pickford. The price of admission: 10 cents.

Actually, the Princess wasn’t the first film theater in town. It was just the most successful. The Swastika Theatre had opened down the street a year earlier, described by the press as the first “show house” in Sausalito, but probably most accurately described as a “nickelodeon.” Whereas the Princess had modern, electrically-driven projectors, the Swastika’s projector was hand-cranked. A June 1914 Swastika program, playing during Sausalito’s annual Water Carnival, included such silent blockbusters as *A College Cupid* and *Between Dances* and *The Suicide Pact* and *The Club Cure*, the latter pair advertised as “two side-splitting Biograph comedies.”

Most of the Swastika’s well-attended offerings were accompanied by a live piano. In March 1914, the management requested permission from the city to build a small balcony or loft in the theater “for men only,” who, it was explained, “like to sit at the back, and not finding seats there, crowd the lobby” and make for congestion on crowded nights.

Popular as the Swastika appears to have been, any reference to it in city or newspaper sources simply disappears after 1915. Local audiences clearly preferred the newer technology at the Princess, which, although still silent, successfully brought modern Hollywood films to the screen. For a while

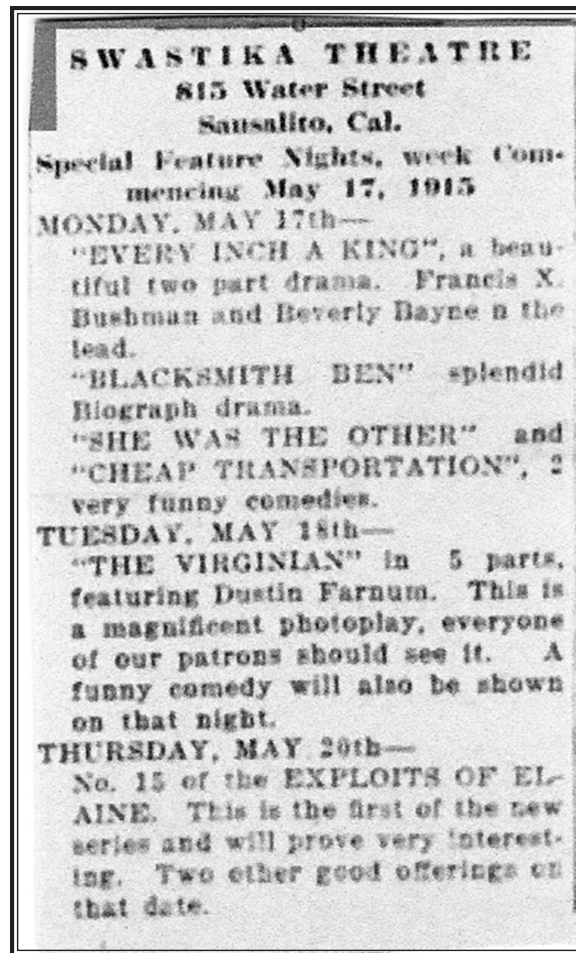
the Princess was on the cutting edge of popular film culture and continued to thrive right through the 1930s, offering such Depression-era crowd-pleasers as *Let’s Make a Million* (1936) with Charlotte Wynters and Edward Horton. But as times changed, the Princess had to change, too.

In 1937, it was renamed The Gate Theater in honor of the opening of the Golden Gate Bridge. But, quite suddenly, more and more people were coming to Sausalito by car, and moviegoers were finding fewer and fewer parking spaces downtown.

Gradually, the little movie palace at 668 Bridgeway became less viable as a commercial operation. In February 1957, a city official predicted that Sausalito’s new off-street parking ordinance would “deal a death blow to the Gate Theater,” and he was right. Later that year, the building went on the block for \$18,000. The new owner told the press The Gate would not reopen as a movie house.

For awhile, it seemed only a miracle could save the theater. And then, in fact, a miracle of sorts happened. Enter Jack Aronson, a dashing Irishman, who came to town in the ‘60s fresh from the world of English repertory theater and eager to grant The Gate a second act. Clearly a white knight had arrived on the scene—except for one thing, the fact that Aronson was a bit of an act himself. He was not really Irish, but an American, born and raised in Oakland. In the end, most people here didn’t know this, and to those who did, it didn’t matter. Jack had

emigrated to Britain as a young man and learned his craft well with the traveling company of a celebrated Irish impresario who had long toured the English provinces doing Shakespeare and the Irish classics. Along the way, he picked up a convincing Irish accent and married the boss’ daughter, Mary Rose MacMaster. She was an accomplished and versatile actress, trained from childhood in repertory and thus the perfect partner for an aspiring actor-manager who hoped to start a theater company of his own. The Aronsons headed for the Bay Area,



Sausalito News, September 15, 1915



## SHOW HOUSE TO SHAKESPEARE 1914–1960S

where Jack had a network of friends in Berkeley's theater community.

Historical Society archives give no clue as to when they arrived in Sausalito. But probably sometime in the mid-60s, The Gate Theater fell vacant at a propitious moment for them and Jack seized his opportunity. He took a lease on the property at 668 Bridgeway and renamed it The Gate Playhouse. Sausalitans, accustomed to Hollywood movies, road shows and little theater versions of Broadway hits, were now introduced to a rarified form of drama. Sausalito resident and school board member David Freedheim, a business man with a love of theater, became Aronson's business consultant and friend. "Jack was a very romantic figure," recalls Freedheim today. "He was extremely creative, spoke beautifully, had a real flair. He didn't care about money. He just wanted to put on theater for theater's sake. He wanted to introduce American audiences to the classics."

Freedheim describes Aronson as the Renaissance man of his small domain, dividing his time between producing, directing and acting. He and Mary Rose usually took the lead parts in their productions. For supporting cast, he combed the Bay Area for local talent—professional and semi-professional—and paid them minimum wage. Set designers and carpenters, lighting technicians, wardrobe artists and general help backstage and at the ticket booth were hired part-time or served pro bono. A full-time office manager was the glue that held the whole operation together.

"It was a threadbare existence," Freedheim recalls. "Revenue depended on ticket sales. There were no investors. It wasn't easy to fill the theater. So the company was always on the edge of existence; most nights the house was about three-quarters full. Sausalito never supported Jack as much as it should have. This was serious, high-quality material done in the style of the best English repertory theater. But I think Jack

was always regarded by the community as something of an outlier, a novelty, a little too flamboyant for local tastes."

When Aronson's lease came up for renewal, the owner was ready to push the company out and convert the building to retail—much more profitable and a lot less risky. The rent was raised far beyond what the Aronsons could pay, and soon Sausalito saw the last of The Gate Playhouse. Aronson decamped to San Francisco, where he and his company enjoyed a good five years of full houses, especially with his production of *Dylan*, a play written for him depicting the life of the poet Dylan Thomas. A great lover of night life and parties, Jack became well-known in the Irish bars around town, where he spent most evenings singing and performing at the microphone. He and Mary Rose divorced, he married an opera singer, and the last Dave Freedheim heard of him he was touring college campuses, where his wife sang and he gave dramatic readings.

And what of the increasingly shabby little building at 668 Bridgeway? In 1967, an application was filed to demolish the existing structure and replace it with two, 2-story buildings housing four shops and a restaurant with an open space area leading to the bay. But parking was again a problem, and the proposal was withdrawn. Since then the original building, much altered through multiple renovations, has accommodated various retail uses and today is the

home of a stylish art gallery, Galerie Elektra. The old stage, dressing rooms and proscenium arch are long gone, artifacts of what was probably a doomed venture from the start—but a rare and enriching experience for Sausalitans while it lasted. In essence, the Playhouse brought authentic English traveling theater to Sausalito, even if the handsome Irishman in the lead roles was really just a stage-struck kid from Oakland.

—Doris Berdahl



Sausalito News, September 22, 1915

# THE SAUSALITO PLAYERS

35 Years of Reading Plays

The year was 1977, and, in Sausalito, there was no organized group producing year-round live theatre. So Sausalito residents Peter and Ann Arnott, who were both already working in Peter's commercial production company, decided to create something new: a play-reading group called The Sausalito Players.

The Players offered an opportunity for lovers of live theatre (most of whom had very little free time) to get up on their feet and perform without a lot of meetings, rehearsals, and fuss. The idea was for the actors to hold scripts in their hands and read the lines on an actual stage with limited costumes, sets, and props.

This all happened in 1977 because that was the year that Ann Arnott was President of the Sausalito Woman's Club (SWC). She raised the idea that perhaps the Club might share the small stage in its famed Julia Morgan-designed clubhouse. Over the years, the SWC had used it for a variety of club-related theatrical and musical functions and so generously agreed to share its facilities with the newborn play-reading group—and to have all performances free and open to the public.

The budget was to be covered by annual dues of \$10 (and even that was optional). Since every actor, director, producer, stage manager, and backstage technical worker was a volunteer, and production costs were minimal, a "less-is-more" attitude somehow created abundance—including refreshments at intermission.

The Players season has traditionally run from August through June. Over the years, the group has performed nearly 200 plays, from single-actor monologues to full-out Christmas pageants with musicians and a choir. Almost all shows have been chosen from Broadway-level comedies and dramas covering a variety of subjects and styles. Even musicals have been presented, but without the music. (Everybody reads, but not everybody sings.) The actors recite the song lyrics, much to the surprised approval of the audience.

In the past, a few proven authors have premiered their original scripts under the Players banner, hoping, as in a New York-style "workshop," to get their show to Broadway. One

such Players' original-script performance attracted a producer from Los Angeles, who was so taken with the Players amateur production that he optioned the play from the author and eventually produced it in Hollywood.

The level of performance in the Sausalito Players rivals that of any little theatre group. However, there are special perils in having one hand tied up with holding the script while performing certain stage actions. For example, an actor cannot drink from a cup and saucer with one hand, so s/he carries only the cup. Love scenes are even more challenging, and often the cause for audience amusement. As the two lovers hug, they circle each other with their script-holding hands and read the dia-

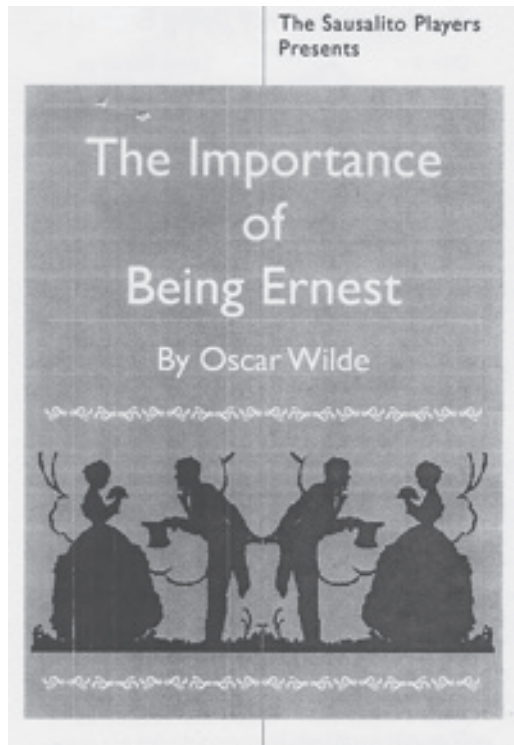
logue over their beloved's shoulder or behind their beloved's back.

Fast dialogue is another hazardous play reading experience because it is so easy to get lost in the script. And lack of rehearsals contributes to the problem. A typical production schedule allows for only two or three general rehearsals, a dress rehearsal, and then one actual performance. A classic Players' anecdote from some years ago involved the fast dialogue of playwright David Mamet. A male and female actor were speeding along, alternating very short, punchy lines inciting audience laughter. Suddenly the man stopped the play and said in a loud voice to his co-actor, "What page are you on?" She said, "thirty five." He said, "I'm on thirty-six." The amused audience broke into applause until the

actors sorted it out, and the play went on. Typically, an audience gets so caught up in the play that the script is forgotten.

Today, the Players perform under the administrative umbrella of the Sausalito Woman's Club. In keeping with the past, there are no elections, no President or Board of Directors, just a theatre-wise Woman's Club Committee that hosts the annual Planning Dinner in August, which is open to everyone. At that occasion Players plan the number of shows to be mounted and gather the names of those who volunteer to mount them. For the 2012–2013 season, the five shows are already chosen, including the annual Christmas pageant. Next year in August of 2013, there'll be another dinner, another rush of volunteers, another season of plays and another reason to pronounce that theatre is alive and well—and in loving hands—in Sausalito.

—Peter Arnott





## THE SCHOOLS' PROGRAM Three Years and Growing

In the Spring of 2010, the Sausalito Historical Society (SHS) piloted a program for 45 third grade students at Willow Creek Academy and Bayside School. Now in its third successful year, this annual educational program endorsed by teachers, parents and students alike, has grown to 65 students in three third grade classes and 40 students in two fourth grade classes.

The program provides students and teachers with an awareness of the importance of local history. In the fall quarter, the focus is on Sausalito's historic downtown. In the winter quarter, students learn about the World War II Marinship boatbuilding yard, and in the spring quarter the curriculum brings to life some of the people who have lived in Sausalito since 1900.

On each topic, SHS docents appear once in the classroom to introduce the topic-related workbook and once to lead a class field trip in Sausalito. The workbook has been researched and designed by SHS volunteers in conjunction with teachers and administrators of the Sausalito Marin City School District. It is comprised of historic pictures, maps, facts and a glossary and provides space for the students' own notes. To further help students in their study, SHS provides each student with a Sausalito history book (Arcadia Press) and a copy for the classroom of Jack Tracy's *Moments in Time* history.

In the course of the year, the students write about a specific topic such as an individual building or person and also have their picture taken in a theme-related photo. At the end of the year, they receive a framed document that includes the photo and their own writing.

We are gratified that the program has been well received by the teachers and the students. In June, teacher Paula Hammons of Bayside School wrote: "Thank you ever so much for the wonderful field trip experience exploring Sausalito's downtown historic district. The children (and adults) were engaged and stimulated by the wealth of information you shared. We all learned a great deal. Your impeccable preparation helped to make this a memorable day for all of us." Willow Creek teacher Ann Siskin added, "My third grade social studies curriculum and instruction would not be the same without this exceptional educational partnership! The program has provided students with hands-on, experiential learning opportunities that help bring our community's his-

tory alive." And finally, former Superintendent Debra Bradley summed up the effectiveness of the program: "I cannot say enough about the Sausalito Historical Society and how their efforts have brought richness to our students in both historical exposure and personalized recognition to each of our students. Needless to say, the parents are thrilled as well and attend the recognition assembly with cameras in hand."



*A participating student stands in front of two of the Victorian summer cottages on Bridgeway during a field trip.*

Since 2010, all of the SHS Schools Program expenses have been funded primarily from the SHS's operating funds with help from the Sausalito Marin City School District, local businesses and individuals. In 2011, Westamerica Bank donated \$250, and SHS members donated \$1500 to offset the costs of the 2011/2012 program. Waterstreet Hardware, Lappert's Ice Cream and Sausalito Picture Framing provided in-kind donations to help supply student clipboards, student lunch treats and award certificates.

—Susan Frank

**CORRECTION**—In our last issue, photos from Steefenie Wicks' presentation on Galilee Harbor were incorrectly credited by the Newsletter editor to Society President Larry Clinton. They were actually taken by Sausalito-based photographer David English. Apologies to David, whose work can be viewed at [www.davidenglishphotos.com](http://www.davidenglishphotos.com).

LETTER FROM THE PRESIDENT

I would like to extend special gratitude to our SHS Members who have taken on roles as docents, writers, researchers, teachers, errand-runners, tent-builders, clean-up crew, and countless other tasks that make our Society and its offerings possible. We are grateful to each member for your interest, time and contributions to the Society. Without you, we cannot maintain our mission. Thank you!

Of course, there's always room for more, so if you'd like to help the Society, please contact us by phone or e-mail.

Some individuals and families have chosen to renew their memberships at the sponsor or business level, as an added measure of support for the Society. Many thanks to: Holland Gray, Diane Parish, Paul Gelbund, Donald Sibbett, Briana Cutt and Teri Goldstein. Plus, new director Steve Fabes and his wife Judy Barber renewed at the Patron level.

When it's your turn to renew, I hope you'll consider upgrading your membership, and/or including a separate, tax-deductible contribution, to help us keep Sausalito history alive.

—Larry Clinton, *President*

# SAUSALITO HISTORICAL SOCIETY

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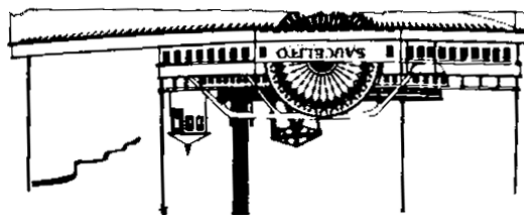
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# HISTORICAL SOCIETY NEWS

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## WHAT'S BEEN HAPPENING

The Sausalito Historical Society returned to the **Caledonia Street Festival** in May with a historic display celebrating the 75<sup>th</sup> anniversary of the Golden Gate Bridge. The display featured exclusive Dulce Duncan photos of the bridge's construction, quotes from locals who worked on the bridge and original memorabilia from the 1937 Opening Day Fiesta. One of the highlights was the raffle prize: a rare, signed photo from Robert David, the official photographer of the Golden Gate Bridge, Highway and Transportation District. Information on our Schools Program was available as well as a kid's table featuring activities to "finish" the Golden Gate Bridge. A dozen visitors became new members of the Society.

In June the Sausalito Historical Society **Schools Program** again provided living history lessons to students from Bayside Elementary School and Willow Creek Academy. The program involved approximately 40 third grade students, over a dozen SHS docents, numerous parents, school administrators and local businesses. Participating students received plaques commemorating their research work at a joint ceremony on June 4<sup>th</sup>.

This 4<sup>th</sup> of July the Society was involved in all three of Sausalito's community events: the parade, picnic and fireworks

show. The award-winning SHS parade entry celebrated several different decades of history. It showcased the Victorian era with a Penny-farthing, the '20s with a hand-built 1925 Bugatti racing car, and the '60s with a 1966 Mercedes-Benz, a 1967 Mustang and a cruising bicyclist costumed to celebrate the artists of that time period. A special award was received for "best vintage car." Kids and adults alike enjoyed our booth at the Dunphy Park picnic. Kids were invited to "Create Your Own Sausalito Flag," families enjoyed guessing, "Who's Dunphy?" for a prize of free admission to the Bay Area Discovery Museum. Our very own Ice House docent Julie Warren was the lucky winner of the raffle prize of a table for six to the evening's fireworks show.

In partnership with **Spaulding Wooden Boat Center**, Sausalito Historical Society docents offered **Free Boat Tours** of the Sausalito Waterfront during Spaulding's monthly open house receptions this summer and fall. The tours were hour-long waterfront boat rides in the wooden lobster boat *Dixie* led by docents Mickey Allison, Steve Bode, Larry Clinton, Susan Frank, Ted Sempliner, Annie Sutter, and Steefenie Wicks. Other volunteers helped sell historic books and memorabilia, and distributed SHS information.

—Compiled by Angela Wildman



From left to right: Darlene Darata, Deb Lokteff, Steve Bode, Beth Parker, Tony Ure, Larry Clinton, Angela Wildman, Pinkie Pomeroy.

# SAUSALITO HISTORICAL SOCIETY UPCOMING SPECIAL EVENTS

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## FALL FUNDRAISER AT THE PINES

We are pleased to announce plans for an exclusive opportunity to view The Pines a wonderfully restored Sausalito mansion. The magnificent home was built by Major and Mrs. Orson C. Miller on the eponymously named Miller Avenue in 1888. The property, normally closed to the public, will be open to a limited number of guests for a wine tasting and house tour. SHS Members have received advanced invitations. Visit our website to purchase tickets or call 289-4117 for more information.



*The Pines mansion as it appeared in 1888.*

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## CARTOON WORKSHOP SERIES

In conjunction with our “Fritz (the comic wit of Phil Frank) Crackers” exhibit, the Sausalito Historical Society presents a special drawing workshop with special effects wizard and nationally syndicated cartoonist Cris Hammond. This is a 3-part workshop open to third grade kids, ages 8-9 years, to learn the basics of drawing and developing cartoon characters. There will be optional homework assignments. Saturdays 2:00–3:15pm.

**January 19, 2013**

How to use basic shapes to create characters

**January 26, 2013**

How expressions tell stories and how to develop a story

**February 2, 2013**

Perfecting expressions and finalizing a character

\$30 Members/\$35 Nonmembers

Includes sketch pad and all materials

Space is limited so please book ahead. Visit our website in December to register.

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## NEW 2013 EXHIBIT SAUSALITO SETS SAIL

Next summer, we will open our latest community-produced exhibit project, Sausalito Sets Sail. The exhibition will feature a treasure trove of engaging educational components—from historical photographs and oral histories to a sailboat display and hands-on activities for families.

With the America’s Cup races happening in our backyard, there’s a heightened interest in sailing on San Francisco Bay. SHS’ new exhibition aims to leverage that excitement and provide locals and tourists alike with a window into Sausalito’s yachting past, and encourage the next generation of sailors and maritime enthusiasts.

If you’re interested in helping develop this exciting exhibition, please contact us.

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### BEHIND THE SCENES

Spring brought some changes to the Sausalito Historical Society Board of Directors. In May Steve Fabes and Angela Wildman were elected to the Board as Directors to lead Fundraising and Special Events, respectively. In June, the SHS Board elected three officers to additional one-year terms. Larry Clinton, Sharon Seymour and Linda Sempliner were re-elected as President, Secretary, and Treasurer, respectively. Board member Donald Sibbett was elected Vice President.

### CAN YOU HELP?

The Society is currently looking for information on the Marinship’s Plate Shop to supplement our archives. The Plate Shop’s function was to mold, cut and form steel shapes (plates) from various steel pieces that were brought into the shipyard. The steel plates were then assembled to build the WWII ships Marinship is famous for. If you have any stories or objects to share from the Plate Shop, please contact us at 415-289-4117.

Interested in becoming a docent? Want to work with kids? Love to write or research? Join one of the fun groups or committees to help with docent tours, accessions, the Schools Program, upcoming exhibits or events. Share your area of expertise or learn a new skill. Volunteer Opportunities exist for those—members or not—interested in participating in the many exciting aspects of our organization. We’d love to hear from you! Contact [info@sausalito-historicalsociety.org](mailto:info@sausalito-historicalsociety.org).