



June 22, 1906 Two years after opening, a fire destroyed the Neptune Casino.



Sea Beach Hotel

Bandstand

Casino rotunda

Natatorium

Boardwalk

GT 5-24-07

It's good to be 100

Welcome to the ride of the century. A look back at the Boardwalk and how it helped mold the Santa Cruz we know.

There are milestones, and then ... Summing up the significance of the Santa Cruz Beach Boardwalk is no easy feat. (Try it, we dare you.) But now that the beachfront baby has hit 100, it only makes sense to dive into the history of this iconic entertainment portal. The following pages highlight some of the Boardwalk's finer moments, with a special salute to the newly released book, "The Santa Cruz Beach Boardwalk—A Century by the Sea." In between, we have queried a few Boardwalk employees to understand its mystique from another angle. Any way you look at it, the big B deserves a big hand. And while you're at it, head down toward the sea and take another memorable ride on the back of a local treasure.

Images: Copyright 2007 Santa Cruz Seaside Company

1900s

1904 Fred Swanton opens the Neptune Casino.

1904 The Pleasure Pier is erected.

1906 A tragic fire hits the casino and it is destroyed.

1907 The Santa Cruz Beach Company was formed (later to become the Seaside Company), with Fred Swanton at its helm. Swanton begins construction on his next casino, dubbed the "Cocoanut Grove."

June 15, 1907 The casino and the Natatorium (a huge swimming area) open.

June 22, 1907 The Boardwalk buzzes with activities, offering guests a chance to go roller skating, visit a penny arcade and much more.

July 1, 1908 The L.A. Thompson Scenic Railway, the Boardwalk's first roller coaster, is opened.

1910s

1911 The famous merry-go-round is installed.

1912 The Boardwalk begins attracting many musical guests.

1915 The Santa Cruz Beach Company goes bankrupt ... the Santa Cruz Seaside Company, is formed.



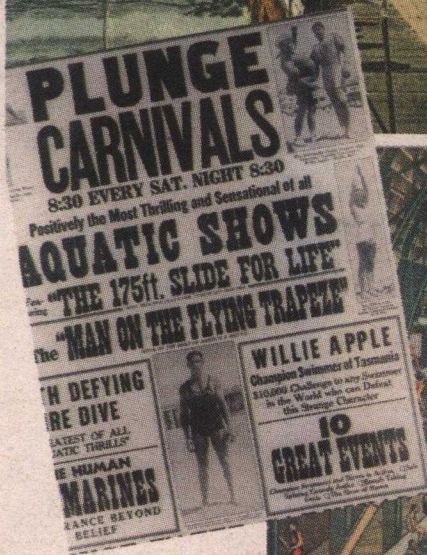
Ed Whiting and pie shop gal Jeanne Piexoto meet in 1958.



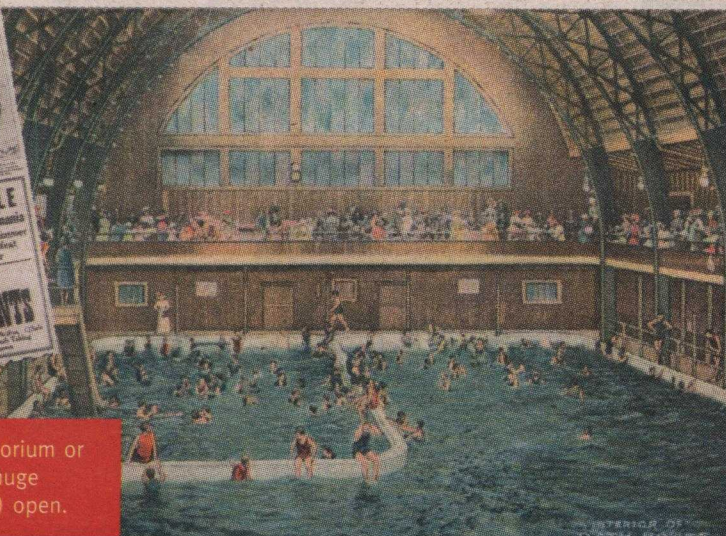
Aquarium

Dance hall and skating rink

Bowling alley



1907 The Natatorium or the Plunge (a huge swimming area) open.



1903 Tent City.

1920s

1924 The Giant Dipper makes its grand entrance.

1924 The first Miss Santa Cruz beauty pageant gets underway. Later that year, Santa Cruz hosts the original Miss California Pageant.

1924 The first Miss Santa Cruz beauty pageant.

1930s

1934 Skee Ball found a home at the Boardwalk.

1940s

1940 Don "Bosco" Patterson accomplishes the legendary Slide for Life ride.

1950s

1952 Laurence Canfield becomes the new president of the Santa Cruz Seaside Company.

1960s

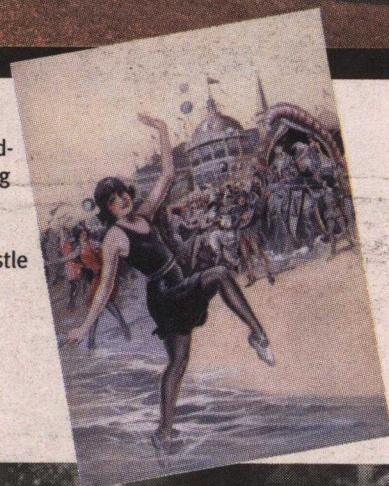
1963 The Ferris Wheel takes visitors for a spin.

1967 The Sky Glider transports Boardwalk tourists to and fro.

1970s

1972 The Super Round-Up keeps people going in circles.

1973 The Haunted Castle spooks people.





1971 The Trabant takes a major spin.

The Giant Dipper.



1980s

1983 *Sudden Impact*, starring Clint Eastwood, films at the Boardwalk.

1984 Following Laurence Canfield's death, his son Charles Canfield, is the new president of the Santa Cruz Seaside Company.

1987 The historical Merry-Go-Round and the famous Giant Dipper are given noteworthy attention and deemed National Historic Landmarks.

1990s

1991 Neptune's Kingdom opens, housing a miniature golf complex and more.

2000s

2000 The Cave Train gets a makeover and reopens to a huge crowd.

2007 The Boardwalk celebrates its 100-year anniversary.

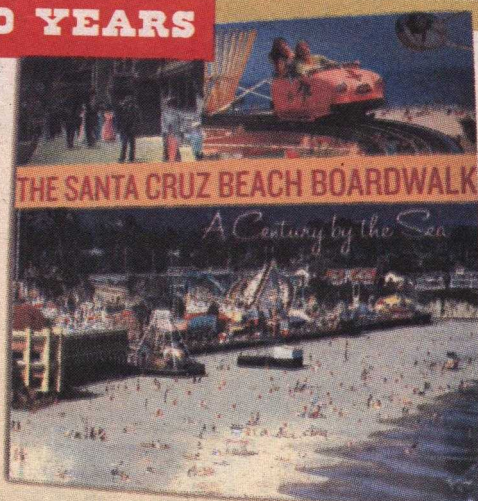
Source: "The Santa Cruz Beach Boardwalk: A Century by the Sea"



Since 1911, each of these carousel horses has traveled the equivalent to circling the globe 12 times. (Right) Clint Eastwood in a scene from *Sudden Impact*, filmed at the Boardwalk.



100 YEARS



Boardwalk in Bindings

The Boardwalk finds a
home in bookstores

Sandwiching the Santa Cruz Beach Boardwalk is a tough task. In fact, it's been a five-year undertaking for a half-dozen Boardwalk employees who somehow were able to squeeze 100 years of history into a newly released book, "The Santa Cruz Beach Boardwalk—A Century by the Sea."

Somehow, the super-human crew behind this Giant Dipper-sized task assembled a masterpiece that's already about to get a second print run. With splashy, vibrant photos, enough trivia to satisfy a *Jeopardy* fan, and catchy tales about the history and evolution of the classic amusement park, it's not particularly surprising that these books are getting snapped up. The book was constructed to honor the Boardwalk as the legendary West Coast amusement park begins to celebrate its 100 years of livelihood.

At the helm of the literary effort was Marq Lipton, vice-president of marketing and sales for the Boardwalk, and the team facilitator for the historic, glossy non-fiction read. "We wanted a book to show what people have been doing here, to bring people to the beach in Santa Cruz," Lipton says. "We wanted to get across our love for the facility. ... And we wanted to get across the love and personality of the park. We wanted a book you could open to any page and read. We didn't want to just create a history book, we wanted it to be alive with the stories and the people." Mission: Accomplished.

Paperback copies sell for \$18.95 and hardcovers go for \$27.95. Enclosed in the paperback version are 164 pages of fascinating facts about the Boardwalk, such as the giant swimming pool called the Natatorium, or the history of bathing suits, or the "nation's longest roller coaster" called the L.A. Thompson Scenic Railway, the history of the Seaside Company and, of course, construction of the legendary Giant Dipper. This is the type of book you can get lost in.

While a team put the publication together, special thanks should go to Bonnie Minford, archivist for both the Boardwalk and this project. She was responsible for digging up the stories and facts that are placed in the book. "We had a treasure trove of knowledge (in the archives) and it was harder to cut things out than find things to include," Minford says. "I really love the stories of the concessionaires who started there decades ago and are still there today—their sons and grandsons are still there."

In addition to the popular book, the Boardwalk is also releasing a DVD called *Santa Cruz Beach Boardwalk, 100 Years, Millions of Memories*, which is for sale on the company's Web site for \$19.95. The documentary "is the history of the Boardwalk told through people's memories, with rare footage and photos not seen before," Lipton says. Indeed, with the combination of these two mass media offerings, there are definitely millions of memories to indulge in at the Boardwalk. —Christa Martin



1961 The Cave Train of yore. It got its second wind this century.

Spelunking for History

The Cave Train almost vanished a decade ago; now it's animatronic history

Stroll into the basin area of the Boardwalk closest to the river mouth, where the log flume soars overhead and the mouths of several dark rides beckon, and you'll find a caveman sitting in a treetop perch, doing not much of anything. No, he's not pouting about Geico, he's just another relic from the Cave Train, an attraction that opened in 1961 and was saved from the chopping block by public love at the turn of the millennium. He used to bark at passers-by to entice them into the ride, but now he's content to stare at the ocean like a Cro-Magnon lifeguard, while behind him a pink T-Rex peers out from the lip of a soaring Styrofoam volcano.

The early days of the Cave Train were not thrilling, not even by the sedate standards of a family-friendly gag ride. "There were big gaps of space between the various sets," says Ted Whiting III, vice president of general services. "The gags weren't quite in sync." The ride used to end with a caveman banging a stick of dynamite against a rock, with a joke explosion supposed to go off just as the train passed by. Whiting remembers that often the passengers would sail by just watching the caveman shake his stick, and only hear the boom after passing through the final door.

The 1989 Loma Prieta Earthquake did damage to the underground attraction, lifting some sections of the track as much as 30 inches off the ground, according to director of maintenance and development Carl Henn. While necessary repairs were made in the aftermath to keep things running, structural damage and wear finally made it necessary to re-gird the entire basement in 1997, and the Cave Train was closed for repairs for three years.

Artists went back to the drawing board to discover ways to jazz up the old favorite, and the ride re-opened in 2000. All new foam rocks were cut and painted for back lighting effects, and dozens of new animals and characters were commissioned to make friends with the old denizens. Some gags were spruced up—the wife now drags her husband away from a card game, not a chapel—while others, such as the dancers, remain essentially the same.

The biggest change at the relaunch was the creation of a story arc. In essence, the Cave Train is a meta-ride, telling the story of a prehistoric Boardwalk populated by familiar (if Flintstoney) sites. Some areas are allusions to popular Boardwalk rides of the past and present, while others simply evoke the joy of a beach vacation. The park may be celebrating its 100th anniversary, but the Cave Train seems to say that seaside amusement parks are timeless, or at least as old as humanity itself.

Like everything truly worthwhile at the Boardwalk, the Cave Train is a little hokey, and requires you to have a certain lack of irony going in, but if you open yourself to the innocence and carnival wonder of it, you'll strike something very much like a spark. Just don't bang it against a rock. It could go boom. —Chris J. Magyar



The Giant Dipper

13,729: Most riders in a day (June 27, 1987).

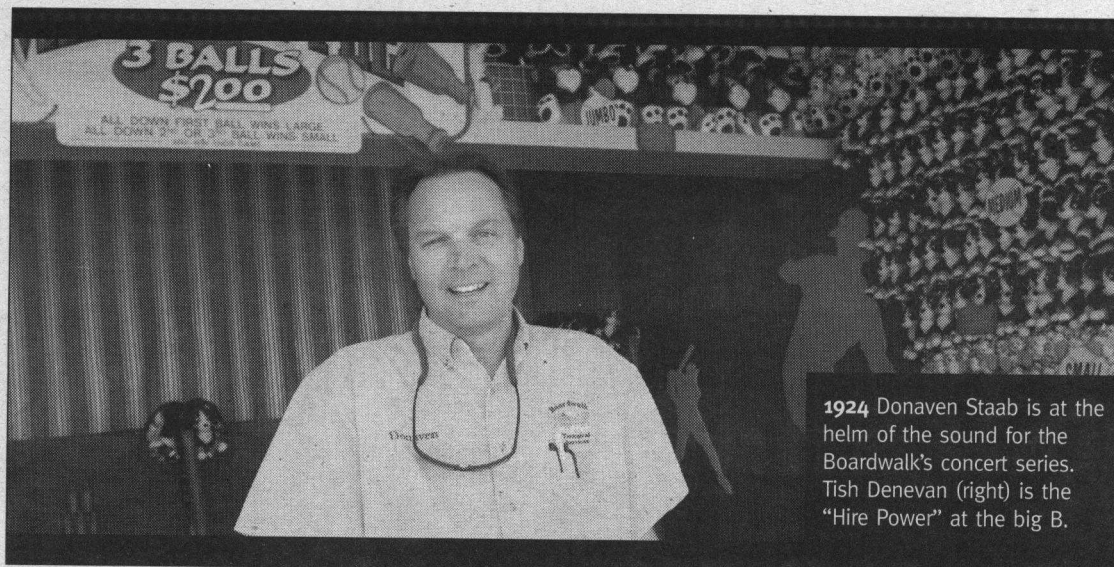
862 gallons: Amount of paint needed to give the structure its necessary two coats.

3,150: Number of light bulbs used to illuminate the structure.

14 miles: Combined length of the lumber used in the structure if the individual pieces were laid end to end.

One of the most unusual items lost by a Giant Dipper rider: a glass eye.

Source: "The Santa Cruz Beach Boardwalk: A Century by the Sea."



1924 Donaven Staab is at the helm of the sound for the Boardwalk's concert series. Tish Denevan (right) is the "Hire Power" at the big B.

KELLY VAILLANCOURT

Nice Work if You Can Get It

They paid their dues working at the iconic Boardwalk and now they reveal the magic behind it

DONAVEN STAAB

VOICE OF THE BOARDWALK

You know what's a cool job? Running the soundboard for the Boardwalk's concert series. It's a position Donaven Staab has held since 1990, and one that has provided him with many memories. "The first time we had Eddie Money was definitely the biggest crowd," he says, "but I think Styx did the most awesome performance. Then again, I'll always remember Christopher Cross, because it was this gorgeous foggy night, and the moonlight was shimmering off the water in the background while he did 'Sailing'."

But that's not all. In between shows, Staab also edits together the announcements for all the rides. That's his voice you hear, reminding you to behave on the bumper cars and not stick your arms out too far on the Giant Dipper. "It wasn't planned," he says. "My voice just worked out fine. I guess I'm friendly, yet stern, appealing to young and old." He says this in his announcer voice, still intelligible despite histongue-in-cheek.

Staab generally takes the legal notices and spices them up with little fun phrases and sound effects in GarageBand. The ride recording also extends to the annual Fright Walk—"That's me, moaning and whispering and screaming."

His pride and joy in the sound world right now is the 1918 band organ the Boardwalk recently purchased and restored. Staab connected it to a MIDI device and chose the music for it to play. "I get to lubricate it and clean the filters and keep it in tune," he says. "There's something way cool about greasing the moving parts of 90-year-old furniture."

He also redesigned and maintains the Boardwalk's website, along with all the other websites for Seaside Company holdings, which keeps him constantly challenged. With a job description like this one, it's nigh impossible to get bored. He's not shy about bragging on it, either: "I have one of the best jobs ever." | **Chris J. Magyar**

TISH DENEVAN:

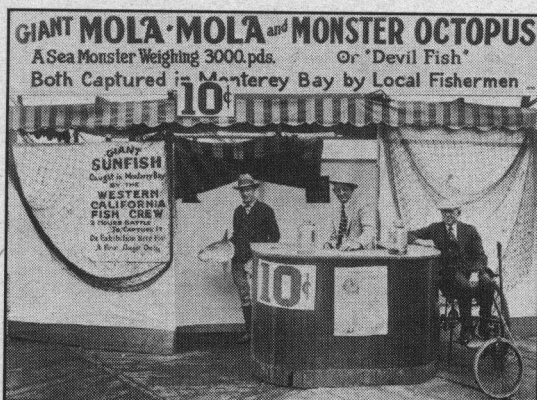
HIRE POWER

In the summer of 1978, Tish Denevan was pulling the handle on the Red Baron airplane ride, whizzing young children around in the hot beach sun, while from the nearby Giant Dipper came the ebbing, flowing sound of screams. She continued to operate rides until 1985, when she left to finish school and get a full-time recreation job.

"I was working at the Retirement Inn in Campbell," she says. "The Seaside Company had just purchased Casa Del Rey, and was doing research to figure out the ins and outs of retirement facilities. By coincidence, they called up my work for a tour. Once they found out I worked there, they came on the tour and asked if I wanted to come home. And I did."

Now Denevan is in charge of all interviewing and training for the company. "The 16- to 18-year-olds think of it as a cool place to work and a fun first job," she says. "They get to meet a lot of cool people and work at the beach." They also get to build their own repertoire of Boardwalk memories. Denevan looks back fondly on Nancy Sinatra singing "These Boots Were Made for Walking" at the bandstand in 1995, but her family memories extend back much further; she keeps a picture in her office of her grandparents on Pleasure Pier in 1917.

"I love selling a good time," she says. While the good times are clearly to be had for patrons, she's referring to employees as well. Her favorite company bonding moment came shortly after she returned in 1987. "The Lost Boys was just released, and the company rented out the Rio for everybody," she recalls. "The lights dimmed, the movie came on, and the first scene is of someone flying over the water at night. Then the camera pans up and it's the Boardwalk all lit up at night, and everybody just screamed."—**CJM**



Nibble On This

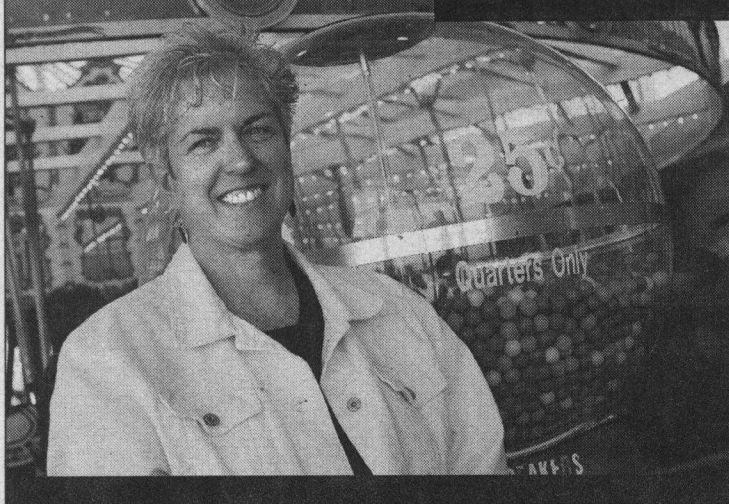
Over the course of 100 years, GT estimates that the Boardwalk served approximately:

530,000 pounds of popcorn.

15.2 million hot dogs.

6.2 million candy or caramel apples.

7 million pounds of saltwater taffy.



KELLY VAILLANCOURT

CONCESSIONS

HAUTE CUISINE SERVED ON A STICK

Why does one crave a day at the Santa Cruz Beach Boardwalk? The search for nostalgia, heightened senses, suspended realities, the desire to treat oneself. Sure there's the rush of the rides, but what better way to achieve these ends than to indulge in the ultimate in culinary vice, Boardwalk concessions. After all, where but at the Boardwalk can one justify the decision to eat a deep-fried Twinkie?

I know this because I spent an entire summer doling out the deleterious delicacies as an employee for the Boardwalk's largest purveyor of concessions, Whiting Foods. The company, which began in 1953 as a single ice cream shop, now seduces famished fun-seekers with 22 food locations throughout the park and is famously managed by multiple generations of the Whiting dynasty.

The best thing about working for Whiting Foods is that you get to work at all of the different food venues, thereby successfully thwarting single treat jadedness and amassing a number of rare, confection-creation abilities, such as the thrill of making cotton candy, a skill I only recently removed from my résumé.

The Pizza Hut in front of the bandstand had the ideal vantage point, providing a front row location for fireworks and the free Friday night "Bands on the Beach" concerts. The novelty of relic-rockers like Tiffany, Herman's Hermits and Papa Doo Run Run seemed to create a contagious energy shared by both performers and Boardwalk patrons alike. I sold a lot of beer at that location. As the sun would start to hang low in the sky, a lot of drooping dads looked mighty grateful for the 24-ounce cans of cold Bud that surely eased their pain after a full day of accommodating the expectations of their amusement-crazy kids.

Along with the joys of mastering the art of the chocolate-covered dip cone (it's all in the wrist) came the opportunity to dispense a kind of dessert justice. Cute kids, hot guys, friendly couples, and anyone who had anything remotely interesting to say, received the most extravagant cones simple physics would allow. Those customers, obnoxious, demanding, and/or generally uninspired, rightfully walked away with a pitifully untowering chocolate half-assed nub. You know who you are.

But the best food location by far in which to build character was the Dippin' Dots Kart. Dippin' Dots, of course, are tiny balls of frozen milkfat marketed as "the ice cream of the future," a future that when you're standing alone in a two-foot by four-foot pastel cart, battling the crushing ennui of an eight-hour shift, you're afraid might never come. Still the benefit of being isolated was that it seemed to embolden customers to ask the most interesting questions, my favorite being in regards to the hill one could barely make out in the distance across the bay. "Is that Hawaii?" I was asked with some frequency, to which the answer was always "yes."

Perhaps what I enjoyed most during my brief stint as a concessionaire was the license to engage in unmitigated voyeurism. For all of the thrills people demanded of the Boardwalk that summer, the most fun I witnessed being had was by a mom, who, making the best out of waiting in a long lunch line, improvised her own amusement park ride as she spun her toddler-aged daughter, squealing with delight, around and around in her stroller. **I Amanda Martinez**



BIRTHDAY BASH Artist Sherry Karver's work (top, middle) illuminates the walls of MAH. Meanwhile Ian Alan Paul's depictions of the Boardwalk (bottom picture) shows off a different side of the historic landmark.

A Century by the Sea

MAH and Santa Cruz County Bank team up for an artistic Boardwalk bonanza | by Christa Martin

Constructing a rollercoaster is a mind-boggling, dangerous, engineering feat. But to construct one made out of photographs? Still mind-boggling, but it's not nearly as death defying. That's what artist Sherry Karver has done in an airy room on the top floor of the Museum of Art & History in downtown Santa Cruz. Lining the room are hundreds of photos of the Santa Cruz Beach Boardwalk, and together they're arranged in the form of a roller coaster—pure creative genius.

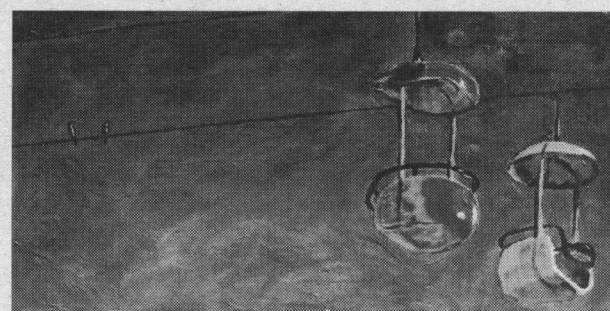
Outside the anteroom is a larger room where a handful of Karver's large-scale, multihued photographs of Santa Cruz's 100-year-old amusement park hang on the walls. The visuals are beautiful and evoke sunny-day feelings one might expe-

rience if they were standing in line for a ride on the Carousel.

"I've been taking these photos for maybe six years, on and off," says Karver, who resides in Oakland and visits the Boardwalk a few times a year. "It started with a dream I had about flying, spreading your arms and sailing, hovering over the ground, and I thought, 'What would give that feeling?' Maybe some kind of amusement park ride. From there it took off. For an artist, a place like the Boardwalk is irresistible, the rides, lights, smells and sounds pulled me in."

Her photos are one-third of a larger Boardwalk exhibition. Also on display are pieces from Assistant Professor Elliot Anderson's UC Santa Cruz class, Intro to Computer Art. In that class, Anderson teaches archaeology of site and last fall he asked

students in his class to use the Internet as a form of representation for a place. The place the class chose was the Boardwalk, which was on the cusp of celebrating its 100th anniversary. Pairing up with MAH staff, Anderson's students spent the semester, and then some, to create a variety of artistic projects that are now on display on the first floor of the MAH. Some of the work includes a series of black and white photos of the Boardwalk when it's empty and off-season; birds are the only visitors. There is Ian Alan Paul's photo series of the word "bikini," where a blonde woman is wearing three different bikinis, and in each picture the text definition of "bikini" is different. Polaroid pictures hang on the wall, detailing the sequence of a person participating in the arcade's Dance





NICE DEPOSIT Marcos Weiss' "Afternoon by the Boardwalk" is on display at Santa Cruz County Bank as part of its "Down by the Sea:1907-2007" exhibition.

Revolution, and there's more, including an interactive projection where guests can see other works from students in the class.

On the floor between Anderson's class's work and Karver's photographs, is a large exhibit of Boardwalk artifacts: Old bathing suits—an original itty bitsy teenie weenie yellow polka dot bikini is in the mix—the first Miss Santa Cruz's (Mary Black) gown and a picture of her from 1924, a Giant Dipper car, an old lemon juicer and an abundance of history. Ultimately, the entire exhibition is to honor the Boardwalk. "It's not one of those large amusement parks that moved in," says Theresa Myers from the Public Relations/Marketing department at the MAH. "This park has grown along with the community."

Also tapping into the artistic realm this summer season is the Santa Cruz County Bank, which is honoring the Boardwalk with three shows—one in each of its venues: Santa Cruz, Watsonville and Scotts Valley. The show, "Down By the Sea," features the work of 28 local artists who are debuting 100 pieces of art, including paintings, ceramics, photography and much more. Coordinator for the show, Mary Anne Carson, explains that she put a challenge out to these 28 artists to create something, in a contemporary way, of their interpretation of the Boardwalk. The results have been staggering with artists submitting a cornucopia of creative ideas. Included in the cache of people involved are Surfer magazine photographer Bob Barber, painter Barbara Bailey Porter and painter Andrew Purchin. The bank will hold a reception at its Santa Cruz office from 5 to 7 p.m. on Tuesday, June 26.

The Museum of Art & History is at the McPherson Center, 705 Front St., Santa Cruz, 429-1964. The Santa Cruz County Bank is at 325 Soquel Ave., Santa Cruz, 457-5000.