Oral history interview with Rick Mulrooney, August 23, 2013

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Size: Transcript: 13 pages.

Format of recording: Originally recorded as digital wav file. Duration is 44 min.

Collection Summary: An interview of Rick Mulrooney conducted August 23, 2013 by Margaret Winslow for the Helen Farr Sloan Library and Archives of the Delaware Art Museum.

This interview was conducted for Dream Streets: Art in Wilmington 1970–1990, an exhibition held at the Delaware Art Museum June 27–September 27, 2015 on the contemporary art scene in Wilmington in the 1970s and 1980s.

Funding for the transcription of this interview was provided by a grant from the Delaware Humanities Forum.

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MARGARET: This is Margaret Winslow, Associate Curator for Contemporary Art interviewing Rick Mulrooney on August 23, 2013 at the Delaware Art Museum. Okay. And I’ve already put a time stamp on that, so we can ignore it now.

RICK: All right, very good.

MARGARET: So let’s start by discussing your background. Are you a native Delawarean?

RICK: Yes. I was born in Wilmington in 1949.

MARGARET: Okay.

RICK: We lived in Edgemore Gardens, moved to Baynard Boulevard in the Ninth Ward in 1963. Graduated from Salesianum, went up to Saint Joe’s College in Philadelphia for three semesters, dropped out, and got drafted. Came back to Delaware in 1972 and finished up my degree at the University of Delaware, graduating in 1978.

MARGARET: With a degree in?

RICK: Theatre. With a lot of courses in English, which I had taken over the years, though at the time Delaware didn’t have a formal minor in anything. That summer, the summer of ’78, I married Melissa Hitchens and we moved back to Wilmington. I .had been living in Newark from
’73 to ’78, and so I was familiar with the Wilmington scene but not right in the heart of it. And I believe it was the late ‘70s when the Rondo Center and the Sleaze Con and all those things were going on.

MARGARET: Yeah, wow. So you came back at the perfect time because in ’78 you’ve got really—even though Fifth Street Gallery’s records say ’73 to ’78, the majority really has stronger programming was happening from ’76, ’77, and in ’78. So you’ve got Fifth Street Gallery, the Rondo Center, Sleaze Convention, and then all of the activities that are leading up to the foundation of the Delaware Theatre Company and the Delaware Center for the Contemporary Arts.

RICK: Right.

MARGARET: So it’s the perfect time to be in on it.

RICK: Well, we didn’t know it at the time, of course. It just started happening.

MARGARET: Of course.

RICK: It was Rick Rothrock who introduced me to the Delaware Center for the Contemporary Arts. He recruited Melissa and me as founding members. We were promised at the time that our names would be inscribed on a plaque that would always be at the entrance to the Museum, but to date, I don’t think that’s happened yet.

MARGARET: No, I don’t think so.

RICK: The original Delaware Center for the Contemporary Arts was I believe in a little row house down in the 300 Block, 200 or 300 block of French Street, which is long gone under the Chase Building, I think it is now. It was originally called the Three Christina Gateway, and with the DCCA, there was a good bit of Rick’s work, but also a lot of other things. I remember at one point they brought in a conceptual artist who was from out of town, whose name escapes me, and they got out all over town and started doing things to raise awareness. At the time, Market Street in downtown Wilmington from 4th up to 10th Street was a pedestrian mall.

MARGARET: Okay.

RICK: And there were these—in the style of the day, there were these large triangular kiosks that had message boards and pay phones. How quant. And so one day they came in and they put sod on the tops of all of them.

MARGARET: Yes.

RICK: Talk about original green roofs, and I remember looking at that and going, “What’s that for?” And then about the same time, they took three long PVC pipes. At this point they were probably 50 feet long. They looked about 100 feet long, but they put them in the Churchmen’s Marsh, okay? On the right side of I-95 on the south side of Wilmington heading toward Newark.
They were just these three long pipes. I believe they were not tethered to each other. But because it’s a tidal marsh, the flow of the water would just move the pipes. Every day they would be in a different position in a different position relative to one another.

MARGARET: To one another. Right.

RICK: And at that point I was running back and forth between Wilmington and Newark on I-95. It was a lot easier back then. There were fewer—there was a lot less traffic. There were only like three lanes there. You could see it better. Now there are like six lanes or whatever. At any rate, I remember being fascinated by that, and I got ahold of Rick and I said, “Rick, what’s the purpose of this?” And he said something to the effect of, “Well, it’s just to get you to take another look at things. It’s not anything in and of itself. It’s just stop and take a look.”

MARGARET: Right.

RICK: Which I think is a fascinating concept.

MARGARET: Right.

RICK: It certainly contributed to my education, and it sort of opened my eyes to the real possibilities of contemporary, non-traditional studio arts.

MARGARET: So those are—some of the activities right at the beginning of the DCCA—now, I understand that the DCCA was almost kind of diagonal from the Delaware Theatre Company.

RICK: Yes, well, I was one of the—I’m sorry.

MARGARET: Yeah, tell me about the early activities of the Delaware Theatre Company as you recall.

RICK: Well I was one of the first volunteers for the Delaware Theatre Company. I had been working as a part time stagehand. Part of my background—using my theatre background—was at the Playhouse, today’s DuPont Theatre and the Grand Opera House. And through some of the guys at the Grand Opera House—Ed Benson who was the tech director at the time and Bob Parker who is the tech director now—they had met up with Peter DeLaurier and Cleveland Morris and Ceal Phalen, who had come to town to start the Delaware Theatre Company. It was a very ambitious thing at the time, it seemed. They had taken an office in the old Warner Theatre building on Delaware Avenue between Washington Street and West—somewhere along there—along West Street there—and they had a piano that they wanted to put in there, so they had somehow gotten ahold of Ed and Bob who had agreed to haul the piano up outside and put it in through the window.

And so I got in on that, just to stand around and hold ropes and stuff to put that in there, so that’s how I met Cleveland Morris and Peter DeLaurier. At that point, Bill McLaughlin was the mayor, and he was certainly supportive of the whole thing. I mean, somebody wanted to bring new arts
to the city. It was the beginning of the urban renaissance movement that, to me, hit its high point during the Carter administration. And the combination of Morris and DeLaurier was a fortuitous one. I mean, they had met doing theatre in New York, and Cleve had connections to wealthy arts patrons here in town, particularly the DuPonts and the Copelands and so on. And Peter and Ceal were the [inaudible] theatre professionals—originally from the Midwest. So they were kind of hands-on. I mean, Cleve knew his way around the theatre, too, obviously, but they figured with his ability to raise seed funds and their ability to put on shows pretty much on a shoestring, then they could get this together.

I was working fulltime for a thing called Central Wilmington Business at the time—a forerunner of today’s Wilmington Renaissance, I suppose, on a much smaller scale. And so, anyway, I was able to help them out with helping them get donated meeting space at the Greater Wilmington Development Corporation, which had offices in that square white building behind what today is the Doubletree Hotel. It was originally the Renaissance. It was one of the first buildings put up in that renewal area there from King Street over to French Street is, where the City-County building is, and the State building and all that kind of thing. And so, Melissa and I—Melissa Mulrooney and I were early volunteers, too. The city of Wilmington leased an old firehouse at 303 North French Street to the company for a dollar a year, and I was one of the first volunteers—one of the first people, actually—to go into that building after we had gotten it from the city.

Peter DeLaurier and Cleveland—though he took off to go do some paperwork after a while—a guy named Mark Tonison and Peter Free, who at the time had a contracting business working on historic renovation of houses, which was a bit business around the city of urban homesteading, and me. And we went in there—I guess it was a Saturday; I’m not sure what day of the week it was—and just started the process of cleaning out the building. One of the things we did that day was tear down the dispatcher’s shed. Because it was a firehouse, there was a long, narrow building. It still had a pole you could slide down, and the only staircase up on the second floor was a spiral staircase—an iron spiral staircase that went up, but there was a good sized second floor up there, and I think even a third smaller one in that building. Of course, it’s long gone, too.

Anyway, after the process, which a lot of people helped with—in fact, Peter before said—Ed Benson and Bob Parker and Howard Fulton—guys from the Grand Opera House and other stagehands from all around—helped out retrofitting the building, but because the building was long and narrow, it didn’t really lend itself to a traditional proscenium stage. And so they decided on what they called “transfer staging.” The stage was in the center of a long, rectangular space, with seating on both sides.

MARGARET: Okay.

RICK: But just on the long sides, not all the way around.

MARGARET: So not in the round?

RICK: Right. Not in the round.
MARGARET: Okay.

RICK: The staging concept is similar, except that the director just had to be conscious of sight lines back and forth, and so actually it was fairly easy to do a two-scene because one actor was always facing the audience while the other one wasn’t, and of course when they turned sideways, they could both be seen on the side.

MARGARET: Right.

RICK: And so, you know, it took some thought and a little skill, but it worked pretty well. And, well, the other thing was, of course, the idea of a small regional, intimate theatre was that the audience was right on top of the action, and so that worked quite well. One of the first plays they put on was something by Shaw, whose name escapes me at the time, but I’m sure you can all look up the history of the Delaware Theatre Company.

MARGARET: Yeah.

RICK: Some of the early actors—there’s a guy named Michael Petro down from New York. Sam Blackwell was in an early show. Let me think of other names.

MARGARET: Okay.

RICK: In a few minutes, but—

MARGARET: Mostly actors from New York or from Wilmington, as well?

RICK: I’m trying to—well, certainly local actors were used. In the early days, they were kind of mining their own contacts out of New York, and of course you see the idea, too, was to really establish it as a professional theatre. You know, this was not to be a glorified community theatre. And they wanted to make that clear from the start that this was going to be a professional theatre. And so, I mean, over the years, some of the best local actors—semi-pros, amateurs—have certainly worked with the company, but it’s thus from the beginning, and they’ve kept that going, was that it was going to be professional theatre. They did, I believe practically from the start, have a LORT contract—League of Regional Theatres—which is the umbrella organization for regional professional theatres.

And so, they had an Actor’s Equity commitment that they had to fill in every cast. A certain percentage of your cast have to be Actors Equity members. Okay? Peter and Ceal were both Actors Equity members, and Cleveland, I believe, was a Director’s Guild member. Or I guess he was Equity as a director. At any rate, they had those from the start, and then they would bring in actor friends from New York and to save money they would put them up at their houses rather than put them up in hotels because they didn’t have the kind of sponsorship—trade off deals—that you can make today. And that would certainly fill the smaller roles with the better actors from the area or even Philadelphia because with the [inaudible] of it being a professional theatre, people wanted to come.
MARGARET: Right.

RICK: To help out, with the Actors Equity contract came a requirement of the pay level, and I remember distinctly Peter and Ceal taking the checks and putting them right back into the Treasury. They were very devoted to the theatre. And so, I can’t say it was a smashing success from the start, but it did attract a lot of attention and began sort of building its way up. And within four or five years, they had come up with enough money to put an addition on the firehouse.

MARGARET: On the 303 North French Street side.

RICK: Right.

MARGARET: Okay.

RICK: On the firehouse building, it had very little lobby space, you know? We were using a lot of space for the theatre, so there was a lobby that was maybe ten feet deep, which was wide enough for a fire truck to get in. And so after a few years—and in fact, Peter Free and Mark Donovan built the addition on the front which expanded the lobby and also put a stairway up to the second floor, which worked out pretty well. And I believe it probably upgraded restrooms to ADA standards, which I think were coming in at that point—or had probably been there all the time—and so it helped make them more accessible to more people and sort of improved the appearance with that next step into respectability. But the deal was, they had always made it clear—the city had made it clear from the start that this was an urban renewal area, and at any given point, we’re going to want this building back.

MARGARET: To raze.

RICK: Oh, right. Of course. But nobody kicked about that, and the addition wasn’t half a million dollars or anything. It was just bare bones to keep it going. I mean, I’m sure they had some assurance from the city that nothing was going to be moving for a couple of years and that the company was going to be able to get their use out of it, and they did, though the blow came—I mean, I’m terrible with dates, but you can look all this up, too—the blow came when the Three Christina Gateway building was announced and they were given time to move out or given a date to move out, so they started the search looking for a new home. One of the places, oddly enough, that they looked at was another building that I had connections to—the old Rialto Theatre at 320 Market Street. It was an old 19-teens movie theatre that had originally been one of the hybrid theatres with a working stage, and it had a ballroom up on the second floor. But it had operated for many years. If you mention the name Rialto Theatre to any Wilmingtonians of a certain age, they go, “Oh, uh-huh.” Because for perhaps 20 years, it was a porno theatre.

MARGARET: Oh. And would the last film have been shown? When did that stop? When did it close?
RICK: The Rialto closed after its second reincarnation—the one I was involved with. I wasn’t involved with the porno theatre.

MARGARET: Okay.

RICK: Actually, the guy who ran it—ran it as the porno operation—got religion, and he was leasing the theatre and running it himself, but he got religion and he converted it to an urban mission. You know, a church, and tried to convert it into that by having revival services there and of course closed in six months. And then the theatre had sat empty for a couple of years, okay? And in about 1980, a man named Barry Solan, who was operating the State Theatre in Newark—long gone now, the sight of the Galleria on Main Street—he’d been operating the State as a repertory theatre. You know, second rung, foreign films, midnight showings of Rocky Horror, cult films, that kind of thing. He decided to give the Rialto a shot and took a year’s lease on it, and so started to show second rung foreign films there. George Stewart was also involved in this. He was a longtime manager of the State.

MARGARET: Right.

RICK: And so I’m not sure if George was the original manager of the Rialto or if there was somebody else. But anyway, after a couple of months, I got hired as the manager of the Rialto. Its original schedule was regular weekly schedule, but it failed to draw a large number of patrons, partly because at that time the 200th block at Market Street was no man’s land.

MARGARET: Right.

RICK: And people didn’t really want to go down there, particularly after dark. Even though I found that when I was down there; it was mostly deserted. It wasn’t really dangerous because there was really nobody there, and there was no reason for people to be walking through the streets. It wasn’t on the way to anywhere else, you know?

MARGARET: Right.

RICK: So you didn’t have potential baddies wandering through, and they knew there wasn’t going to be anybody down there to mug.

MARGARET: Help me understand. The Rialto’s no longer on Market Street.

RICK: Well, it burned down.

MARGARET: Okay, so we’re getting there. Okay.

RICK: Yeah, sorry.

MARGARET: Okay, it burned down.
RICK: Right. Right about the time that the Delaware Theatre was looking at using it for a temporary home, it—the story went that about on a Saturday night, some homeless people broke in to the second floor and started a fire to keep warm and burned down the building. And that’s all I will say about that on the record. Except that I never really believed that.

MARGARET: Okay.

RICK: I think I said that the Rialto burned down sometime before the theatre had found a new space. But I wasn’t intimately involved with the theatre at that point because Cleveland Morris had forced out Peter DeLaurier and Ceal Phalen and had swung a deal with the board where he was the one left standing and Pete and Ceal were out the door, and I sided with them and wasn’t all that could change. At any rate, for at least a year, the theatre company moved its base of operations out to the old Absalom Jones School, the Absalom Jones Community Center out by Dunly’s—no, I’m sorry, not Dunly’s. I’m sorry. It’s out near—out between Newport and Stanton.

MARGARET: And I can confirm that. I can—

RICK: Right. The Absalom Jones Community Center. Somehow, and without a very visible fundraising effort that I ever was aware of, they built the theatre that they use today down on the river front, at a time when they were real pioneers on the river front. At that point, right next to them—between them and the river—a company called Mitchell Associates had redeveloped one of the old factory buildings there and were working. I believe there was somebody else in that building, too, sharing it with them whose name escapes me at the time. But it was about the time that Frawley Stadium was going up. But the whole—the concept and the plan for the river front was all there, but it was definitely—it was still largely a wasteland—post-industrial brownfield environment, and a lot of people were still going, “What?”

Obviously the theatre company generated a lot of good will among the development people by putting the theatre there, and I’m sure they got a lot of help because of that. There are those that would say that it was kind of short-sighted because they were on a little postage stamp there with no real obvious way to grow, and they built the theatre with no orchestra pit, which I always—no space to put one in—which I always attributed to the fact that Cleveland Morris didn’t direct musicals and wasn’t a musical person, so he saw no need that the theatre would need an orchestra pit, which of course the new—the latest director, Bud Martin—has realized that you need musicals to bring people in, so he’s found out ways to get an orchestra in there and do real book musicals. You know, *South Pacific* being the most recent example. Before that, they had done jukebox musicals and smaller musicals—hybrid plays where the players are actually on the stage as part of the action or as part of the background, which sort of seamlessly blended with the action on stage, rather than your formal orchestra in the pit. Everybody knows they’re there, but you’re not watching them, you’re listening to them as you’re watching the show and you’re getting that full theatre orchestra sound.

So I’m very encouraged for the future of the Delaware Theatre Company. I think Martin has a lot of good ideas, and he seems to be injecting some new life into it, not that I’ve met him. But let’s
hope, because it’s been a constant struggle for them, even from the start, as the fortunes of the arts have mostly waned in the past few years.

MARGARET: Right. Let’s shift back to a bit earlier in history. 1978, when you came back to Wilmington, and talk about your recollections of Rob Jones and Fifth Street and that whole kind of community that was centered in that area with Xanadu Comics and Rondo Center.

RICK: Okay. I was not intimately connected with any of those people except as a friend and an occasional patron. I just—I remember going to openings and accompanying parties at the Fifth Street Gallery, which I’m sure our listeners will know was in the Queen Theatre, now the World Café Live with the Queen. Great shot in the arm for the arts community. And Xanadu Comics and Collectibles, which was Tom Watkins and Joyce Brabner, and I assume George Stewart was a partner, too. He and Joyce Brabner were married at the time. Joyce, of course, went on to marry Harvey Pekar—the well-known comic artist who died about a year ago and was the subject of the movie. And, well, at that time—well, I guess it was at that time—Tom Watkins was living upstairs from Xanadu Comics and Collectibles there at Fifth and Shipley Streets, which was an old newspaper building.

MARGARET: Oh, I did not know that.

RICK: Yes, I believe it was the *Wilmington Morning News*, and in fact, up on the second floor, you could see there’s just this incredibly heavy floor timbers because that’s where the presses were, and those things had to be reinforced to stand the weight and the pressure of these presses moving. It was over on the Fourth Street—oh, I’m sorry—on the Shipley Street side. I’m not sure if that part of the building is even still there.

MARGARET: Okay.

RICK: Yeah, in the early days, the Wilmington newspapers were down on the lower part of Market Street where a lot of the—one of the early newspapers was on Fourth Street and they were there and Fourth and—or Fifth and Shipley and in other areas. That area just—those businesses just became a magnet for people to come to that area, which I said earlier, was still kind of no man’s land. It was still kind of urban. Transition Zone. There was still—it was a curious mix. There were old-line traditional businesses that were still there along Second Street, along Market Street—the lower part of Market Street. For a while, the Market Street Mall worked. And its purpose, which was to get people from the office complexes up around Rodney Square up to tenth and eleventh and Market Streets, and clustered around there—to get them to walk down Market Street as far as Fourth.

There was a very popular restaurant—the Greenery—and the 400 block of Market Street, which brought people down. All along Market Street, or all along the Mall, the city had passed an ordinance allowing the restaurants to put outside decks outside with the proviso that they actually build a wooden deck to a certain length so as not to impede the flow of emergency traffic, and that also could be dismantled and taken in in the wintertime. But there was—particularly through the ‘80s—there was a great resurgence of interest in downtown Wilmington, and so partly due to
the Loop—the original Loops, run by the Fine Times folks. You know, the Meltons and their associates. I helped out with that a few times. And so, there were at least half a dozen restaurants—probably more than that—along Market Street that had these outdoor patios in the warm weather—restaurants that are long gone. Restaurants including the Greenery, Fourth Street and Market was the Flight Deck that had moved in from the Newcastle County Airport.

Farther north was a restaurant called the Panda, which was a Chinese restaurant. There was another Chinese restaurant across in the 800 block whose name escapes me at the time. There was the Rathskeller, which was kind of a regular restaurant. There was the Town Warf, which was more of an old-line sort of continental—not really fine dining, but a regular, respectable kind of restaurant.

MARGARET: Was Karachi’s on Market Street?

RICK: No, Carucchi, where they had the opera singers was on Greenhill Avenue.

MARGARET: Greenhill. Okay.

RICK: Yes. Many well away from the downtown action.

MARGARET: Okay. Okay.

RICK: Okay.

MARGARET: Because it does seem like at this time, as well, a lot of these restaurants are exhibiting exhibitions for local artists, as well, as part of the—

RICK: Oh yes, of course. Right. They realized that a lot of the patrons were artists and were interested in seeing other artists that helped bring people in. Of course a lot of them had live music. Particularly on the weekends, the Flight Deck, the Rathskeller—oh, Oscars.

MARGARET: Oscars.

RICK: Which today is called Cabanas in the original Candies building at 703 Market Street. Oscars was kind of the flagship, at least for my crowd. But we were kind of all—we patronized all of them. I had friends who played in bands in all of them. Over on Shipley Street, there was a place called the Copper Kettle—the CK Ranch, and then it became something called Chadwick’s Emporium. It’s gone now. It’s a parking lot, or a parking building. Oh, there was the Town House on Shipley Street, which also had a club upstairs. It was originally the Gaslight but later became Rome, which is kind of a gay club. The Gaslight had actually been an after hours club, and there were other restaurants and spots sprinkled around town at the time.

MARGARET: I found a few advertisements and mentions of comedy acts in the city.

RICK: Oh, the Comedy Cabaret.
MARGARET: Yes. And that was something—not that it surprised me, but it seemed like that was definitely—I don’t know if I’ll say a community, but another live arts program that was pretty active in the city.

RICK: Yeah, right. Right, right, right. And I can’t think of the name. There was one particular guy who ran two Comedy Cabarets. Can you enlighten me?

MARGARET: I don’t remember.

RICK: Rob—

MARGARET: This is admittedly an area that I haven’t really—no one else has been able to speak to.

RICK: Okay. Who you want to talk to on that is Craig Trestle of Greenery Catering. He owned the Greenery Restaurant, and upstairs at the Greenery was the home of the Comedy Cabaret.

MARGARET: Okay.

RICK: Okay? They had—they sort of finished off a room up there with a traditional red brick backdrop, and that was quite a going concern, too. The Comedy Cabaret had played for years and years and years all over the place. He had—oh, I can’t think—he had offshoots all over the area. I mean, you know—over in New Jersey and up in Pennsylvania at one time because standup comedy was quite the craze. I assume it was part of the—you know, *Saturday Night Live* and sketch comedy and all the great standup comics from that area—but—and other people also would have standup comedy nights. A couple of friends of mine tried standup comedy at different times and in different places. I remember going to a Comedy Cabaret up in some hotel somewhere to see it—a friend who was trying it. Some hotel up in Pennsylvania whose name escapes me. Rob—yes, but that was the—


RICK: Yes, Greg can put you right on this. The last Comedy Cabaret I heard of was only a couple of years ago, but it had moved from other places. Later, the Comedy Cabaret acts were being done at what was the original Greenery Two in the Jefferson Plaza building over at Tenth and Jefferson. There was a restaurant space in the first floor of that building facing the parking lot—thus facing up toward Delaware Avenue, which was originally the Greenery Two and then was a shrimp group restaurant—the shrimp group being the group that runs the theatre in [inaudible] Theatre. My recollection of a disco downtown was that when the Grand Opera House reopened in the summer of ’76, it had commercial spaces in the front. There were two—as you face the Grand Opera House head on, there were two shops on the right hand side, one of which was a bookstore, which I later managed under a different owner. And there was a fabric store. And then on the left side, if you looked at it, there was a two-story restaurant space, and it was originally called Le Grand Tear, and it was trying—its original concept was to be high end French dining as a rival to the Green Room at the Hotel DuPont.
MARGARET: Okay.

RICK: That didn’t catch on. I mean, they tried. It was one of the downtown restaurant families. I think it might have been the Manices instead of it—be the Leonis. So after trying valiantly to establish that and not being able to break the Hotel DuPont’s franchise, they tried to downplay it a bit and were trying different things. Like most other people, I don’t think it lasted very long, but during the disco craze, they used the upstairs and put in a disco ball, and just probably on Saturday nights, maybe Friday nights—I’m not even sure if it was a regular thing. It might have just been an occasional—

MARGARET: Like a one-time thing? Okay.

RICK: Yeah. And I’m afraid that’s about all. I couldn’t even tell you if I was there or not.

MARGARET: Okay,

RICK: But I do remember when you say that.

MARGARET: So that’s where that space would have been. I couldn’t even kind of—

RICK: Yeah.

MARGARET:—visualize where that space would have been.

RICK: Well the—yes. What was the restaurant—is what’s now the Sarah Bernhardt Room.

MARGARET: Right.

RICK: But it also—it had a staircase, which I believe was on the outside of the building that went up to the second floor, and there was a room up there that later—after the restaurant—after they closed it off, and the restaurant, I believe, was the Panda right after that—they just gave them the first floor area, and the second—that second floor room was converted to a parlor—what the Grand Opera House called the Victorian Parlor—which was just kind of a big, open, rectangular room with some Victorian style elements that could be rented for gatherings, cocktail parties, meetings, which they also did with the parlor on the other side of the upstairs hallway, which had been dedicated for that purpose from the beginning. And I believe that was called the Grand Parlor. And that—when actually furnished, it had a couple of rooms, and it was very popular. People had small wedding receptions there; the downtown businesses had little sales conferences and things. People had cocktail parties; the Opera House used it for receptions before and after performances. And all that was stripped out during the Charlie Crawley era of the Grand Opera House.

MARGARET: Okay.

RICK: Which is another topic we could get into now or later, but that’s outside the prevue of today’s—
MARGARET: Well, I'm going to stop this.

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44 minutes