

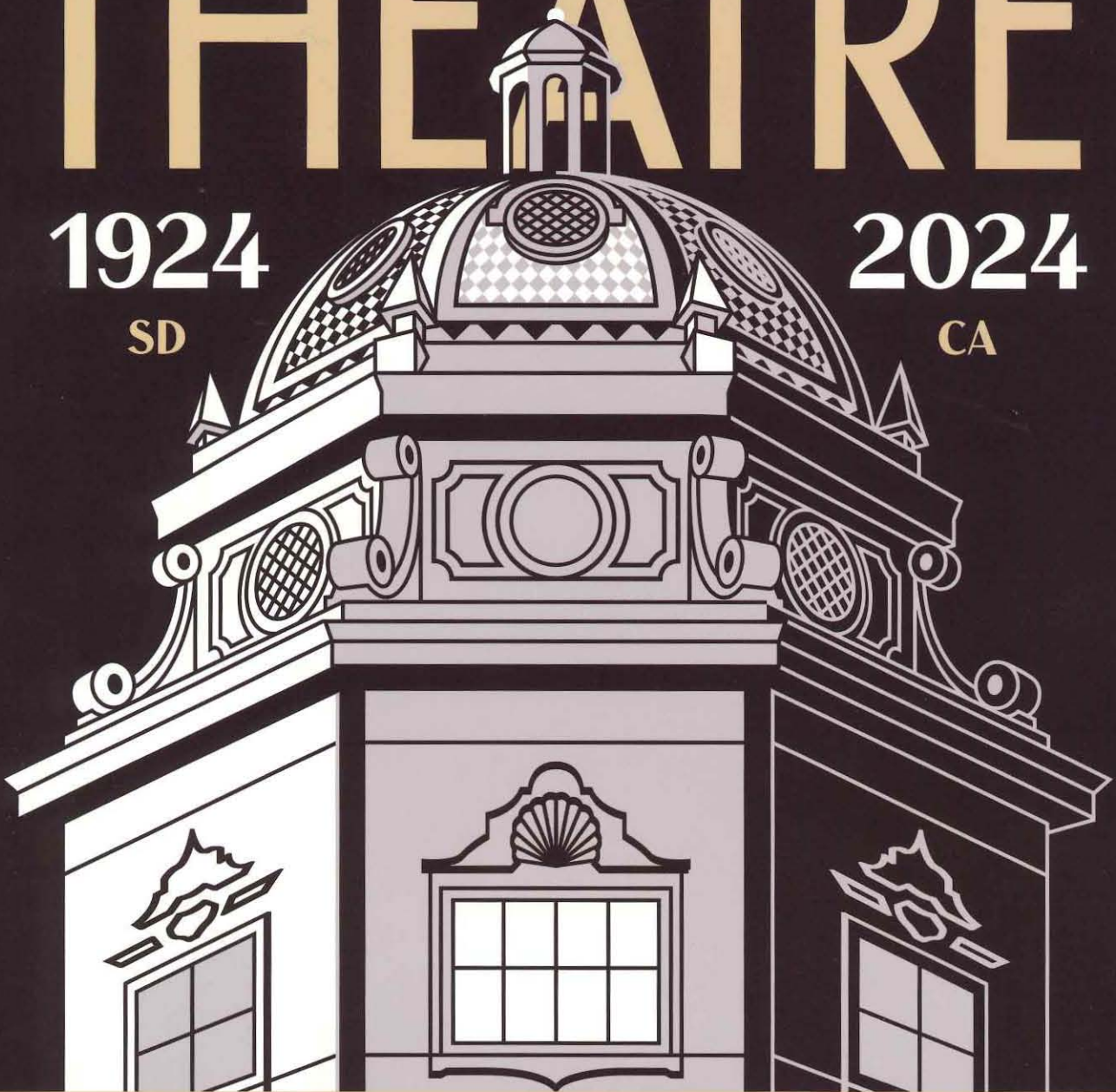
BALBOA THEATRE

1924

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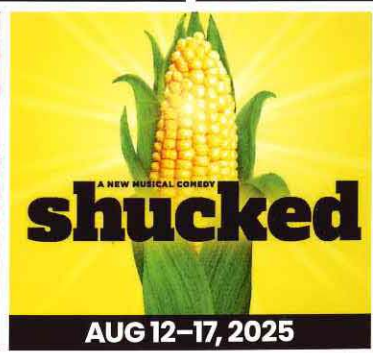
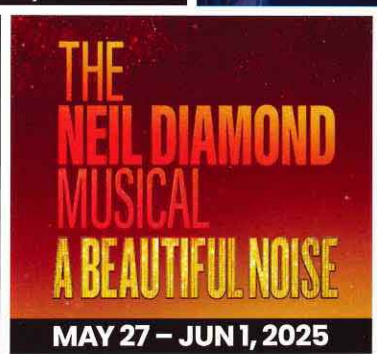
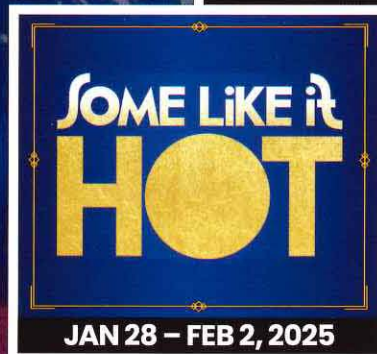
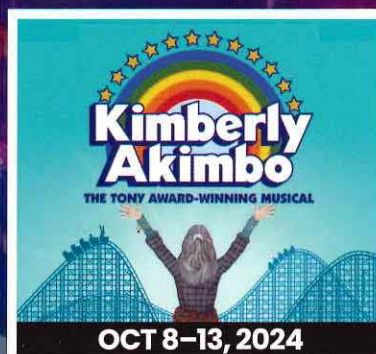


100 YEARS OF THE ARTS

Broadway San Diego – A Nederlander Presentation is Proud to Sponsor the

BALBOA THEATRE'S 100TH ANNIVERSARY

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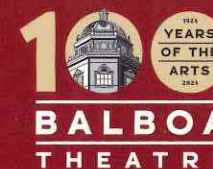
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1924



2024

Dear Friends, Patrons, and Supporters,

As the President and CEO of San Diego Theatres, I am honored and pleased to welcome you to the historic Balboa Theatre to celebrate the 100th anniversary of this cultural landmark and community treasure. For a century, the Balboa Theatre has stood as a testament to the resiliency and dynamism of the arts in San Diego. Inaugurated in 1924, this architectural marvel has been a beacon of entertainment, culture, and community spirit. Its opulent design, reflecting the grandeur of its era, has hosted an array of performers and artists, enchanting audiences for generations.

As we celebrate this centenary, we also pause to express our deepest gratitude to those who have been instrumental in the theatre's life and redevelopment. To the visionaries, including elected officials who saw beyond the decay during its years of closure, the architects and craftsmen who painstakingly restored its original splendor, and the countless volunteers, staff, and patrons who have supported the theatre – thank you. Your dedication and passion have ensured that the Balboa Theatre remains a cornerstone of San Diego's cultural landscape.

This anniversary provides an excellent opportunity to look back and pay homage to the rich history of the Balboa Theatre and to renew our dedication to its preservation and care. The next 100 years are sure to provide the promise of creativity, inclusion, and artistic excellence on the stage of this performing arts venue. We are committed to ensuring that the Balboa Theatre continues to be where art thrives, communities come together, and new generations are inspired.

Thank you for joining us in this celebration. Here's to the Balboa Theatre – a true gem in our city's crown, to the arts that enliven it, and to the next 100 years of excellence, innovation, and community spirit.

With heartfelt appreciation and excitement for the future,

Carol Wallace

President & CEO
San Diego Theatres



100 YEARS OF THE ARTS



Balboa Theatre: From Treasure to Ruin and Back again

BY ROGER SHOWLEY

The dome-topped Balboa Theatre was cheered when it opened in 1924, comforted when it closed in 1986 and celebrated when it sprang back to life in 2008. Now, at its 100th anniversary, the story of one of the region's last remaining movie palaces encompasses the rise, fall and revival of downtown San Diego, fads in the entertainment biz and the power of individuals to overcome all odds. The story of the Balboa is a play with two acts, separated by a long intermission.

Act 1: One Man's Dream, 1922-1986

Robert E. Hicks, a Kentucky-born former journalist who covered the Spanish-American War and shifted to the entertainment business, moved to San Diego in 1911 from Denver. Balboa Park's Panama-California Exposition was only four years off and excitement was growing for a city of only 40,000.

Between 1913 and 1915, he took over management of the Plaza movie theater and built its neighbor, the Cabrillo, both facing Horton Plaza park. In 1922 he announced something grander at the corner of Fourth Avenue and E Street.

"I shall be able to give San Diego people and their visitors entertainment of a quality that will not be eclipsed anywhere in the world," he said in *The San*

Diego Union. "Some of my friends have questioned the location. I can only say that when I open the Balboa, it will be housing the kind of show that people would go to the bay to see. Fourth and E streets will be a location then."

With William H. Wheeler as his architect and Wurster Construction as his contractor, Hicks poured \$800,000 (\$14 million in today's money) into what was opened on March 28, 1924. The roughly 1,500-seat vaudeville and movie house included a \$50,000 organ and an orchestra pit for up to 75 musicians. The exterior featured a tile dome similar to the one Wurster built below the California Tower at the exposition. The interior included elaborate Spanish-themed decorations and two 28-foot waterfalls flanking the stage.

"I thought of beauty and the pleasure that comes from beauty," Hicks said on the eve of the opening, "and I visualized soft, alluring lights that would beckon one to a fairyland of melody and charm. I set out in the hopes of realizing my dreams."

Said Hicks' friend Sid Graumann, Los Angeles builder of the Egyptian Theatre (1922) and Chinese Theatre (1927), "You haven't forgotten anything, have you, Bob."

While the public flocked to silent flicks and musical acts produced by the brother and sister team, Fanchon Simon and Marco Wolff, Hicks ran into disagreements with West Coast Theatres that controlled his movie lineups. In August 1925, West Coast bought out Hicks' interests in the Balboa and Cabrillo for \$750,000. Hicks went on to oversee planning for the Mission Beach Amusement Center (Belmont Park), which opened in 1926.

“ The story of the Balboa is a play with two acts, separated by a long intermission. ”

Under new management, the Balboa's film lineups (admission, 15 cents) were complemented by special events, like a New Year's "frolic program," a Halloween party for orphans and a three-day cooking school for thousands. In 1930-31, it was briefly rebranded as the "Teatro Balboa" with an exclusive lineup of Spanish language films.

During World War II, upstairs spaces became hotel rooms for sailors passing through. Movies screened through the night to accommodate "swing shifters" at airplane plants. After the war, the Balboa hosted previews, premieres and varied fare, such as "singing cowboy" Rex Allen's "Arizona Cowboy" (1950); "Karamoja" (1954), a Rancho Santa Fe dentist's documentary of his trip to Africa; "Ballad of a Soldier" (1961), a prize-winning Russian-language film; and "For Those Who Think Young" (1964) a teenage surfing musical starring James Darren, Nancy Sinatra and Paul Lynde.

But San Diego was changing. Families rarely ventured south of Broadway, full of brothels, seedy bars, X-rated bookstores and peep shows. Multiplex movie theaters and drive-ins multiplied across the county and downtown theater venues were repurposed, boarded up or demolished.

In 1929, when the last movie palace, the Fox (now Copley Symphony Hall) opened, there were about 30 movie houses downtown. Today, there are none.

When the theater owners planned to raze the Balboa and replace it with a parking lot, the Russo family, long involved in owning and operating movie theaters, bought it for \$100,000 and kept it going for another 25 years. City leaders knew they had to do something to reverse downtown's slide, so they built a city hall-theater complex in 1964-5, created a redevelopment agency to pave the way for a new City College campus and focused on cleaning up south of Broadway blight. When Pete Wilson was elected mayor in 1971, he made downtown redevelopment a top priority.

"There are just too many porno shops, too many dirty movie theaters, in this area," he said on a spring 1978 walking tour that started at the Balboa. "It happened in Manhattan and in Hollywood. It's not going to happen here." Over the next 20 years came waterfront beautification, the San Diego Trolley, new housing and office high-rises, Gaslamp Quarter historic restorations and the two biggest additions — Horton Plaza shopping center and the San Diego Convention Center. But the Balboa became a puzzlement. Should it be preserved, demolished, repurposed or restored?



The most talked-about alternative came from local arts patron Danah Fayman and Sebastian "Lefty" Adler, former director of the San Diego Museum of Contemporary Art in La Jolla. They wanted to gut the theater and replace it with retail space and a museum, the San Diego Art Center. The city used its eminent domain powers in 1985 to acquire the theater (after setting aside \$1.8 million for its purchase) and then closed it the next year, when a seismic analysis warned it could collapse in an earthquake.



Intermission, 1986-2008

Numerous alternatives at the Balboa rose and fell for lack of financing for the Art Center. Steve Karo, a freelance musician who cofounded the Save Our Balboa preservationist group, hammered home the message that the Balboa should remain a theater.

“The Balboa has been the constant victim of recreated reality, changing like a giant chameleon,” he wrote in 1993. Other theater-lovers joined the campaign, including Hicks’ granddaughter, Jan Manos, and arts activist Toni Michetti.

Finally, the Centre City Development Corp., the city’s downtown redevelopment agency, decided in 2002 to tackle the makeover itself. Gary Bossé, a structural engineer who had worked on other city projects, oversaw the Balboa revival. He had no experience in such things but assembled a team of seasoned architects and contractors to tackle the six-year task.

“Originally, for \$12 million, we were really focusing on trying to deliver the main audience chamber with a complete restoration,” Bossé said. Priorities included asbestos removal, demolition of walls from earlier retrofits, seismic stabilization, painting, carpet and fixtures. Many original decorative features simply needed cleaning and patching.

“What would it take to deliver the lobby spaces in a restored condition?” the redevelopment board asked Bossé, as costs came in below budget estimates. The designers said another \$6 million would be enough to return the public spaces back to their 1924 look. In the end, the bill totaled \$26.5 million.

“ I may just have done the best thing I’ll ever do. ”

As in all preservation projects, surprises loomed behind every wall. For example, a hidden small dome in the lobby entrance was discovered and restored. The original “Folksy Gold” exterior color was determined through analysis of paint chips. The highly decorated fourth floor lobby reemerged with its Spanish-themed murals and comfortable furnishings. And a new organ was installed to replace the original that had been moved in 1929 to Fox Theatre—now Copley Symphony Hall (see next page.)

In 2008, when the public got its first look at the now 1,335-seat Balboa at Mayor Jerry Sanders’ State of the City address, Bossé, along with his contractors and crews, felt a rush of pride in a job well done. “At that point I was only 42, not even close to being able to finish my career,” he said. “But I may just have done the best thing I’ll ever do.”



BALBOA’S PIPE ORGAN

Visit the top floor of the Balboa Theatre to see the guts of the theater’s 95-year-old organ—2,000 pipes, as small as a pencil and as tall as 16 feet. Together with special effects instruments, like snare drums and a train whistle, their sound envelops guests with music for old-time silent movies and pre- and post-program entertainment, an experience more engaging than a Dolby sound blast in a multiplex.

“They say there’s no cure for it—once you’re bit by the organ bug, you’re hooked for life,” said Russ Peck. The Allied Gardens resident caught the bug as a youngster and has been playing organs ever since—in churches, theaters and at Balboa Park’s Spreckels organ, the world’s largest outdoor organ.

Peck, 66, said it can take months to compose the score for a silent picture performance, as he decides which sounds to activate on six ranks of pipes from four keyboards and foot pedals. “It’s a lot to keep track of and it takes many, many decades to learn to play it,” he said. Present technology could be used to program the music to play automatically, as if it were a player piano. “That would work, but it would lose all its soul,” he said.

The Robert Morton Organ Co., a successor to a previous firm and named after a son of founder Harold J. Werner in Van Nuys, built the theater’s original organ, which was moved in 1929 to the Fox Theatre

(Copley Symphony Hall). The company closed in 1931. Peck played the organ at the Fox as well as the one at the California Theatre on C Street, which was dismantled and sold off as the California fell into disrepair.

The Balboa’s current organ was originally at Loew’s Valencia movie theater in Queens, N.Y., the first of the chain’s five lavishly designed “Wonder Theatres.” It later fell into private hands before the Balboa Theatre Foundation raised \$600,000 to buy and refurbish it.



“A restored theater like this like this needs an organ,” said the foundation’s co-president Ross Porter, whose mother, Kay Porter, helped save the organ. Local physician Ken Campos supported the preservation of the theater and then donated about half the cost to buy, refurbish and install the organ, said he enjoys going to the theater and sharing its story.

—Roger Showley

A “WONDER TO BEHOLD”

BALBOA THEATRE TIMELINE

1922

Robert E. Hicks announces plans for \$800,000 theater.

1925

Hicks sells property to West Coast Theatres for \$750,000, including his Cabrillo theater on the south side of Horton Plaza.

1930

Fox West Coast Theatres announces shift to all-Spanish film showings at "Teatro Balboa." The Dec. 5 shifts lasts only through January 1931, when English-language films return.

1943

Balboa begins overnight film schedule to accommodate late-night shift workers.

1960

Russo family buys theater for \$100,000 to forestall its replacement with a parking lot.

1984

San Diego Art Center proposal calls for gutting the interior to make way for a museum and several floors of retail.

1924

Theater opens March 28 with Fanchon & Marco vaudeville act, "A Musical Melange," and silent film feature, "Lilies of the Field."

1929

Balboa's Robert Morton organ moves to Fox Theatre (now Copley Symphony Hall).

1935

Ruth Erb, nationally known cooking expert, holds three-day cooking classes, sponsored by the *Union-Tribune*.

1950

"Singing Cowboy" Rex Allen premieres "The Arizona Cowboy."

1977

Architect Jon Jerde's revised Horton Plaza retail center plans retain Balboa but suggest it might be converted to cabaret-style operation.

1985

City acquires theater through condemnation to facilitate Art Center plans with \$1.8 million contested purchase from Russo family. Musician Steve Karo and actor Al Sklar found "Save Our Balboa" and Jan Manos, Hicks' granddaughter, takes a key role.

1922 - 1985

BALBOA THEATRE TIMELINE

1986

Balboa's last advertised movie is "April Fool's Day," April 3.

1998

Green Room Theater Company presents "Closer Than Ever" musical revue.

2005

Construction begins with seismic abatement, interior renovations and exterior restoration work under an expanded \$26.5 million budget.

2009

Wonder Morton organ debuts Sept. 27.

2016

Balboa Theatre Foundation becomes San Diego Theatre Organ Society to maintain the organ and promote organ concerts.

2023-24

Final investments in Balboa upgrades and repairs made from \$6 million capital reserve fund.

1986 - 2024

1989

Balboa Theatre Foundation holds Balboa Theatre Festival Days, as San Diego Art Center plans fade.

2002

City Council approves restoration plan to return Balboa to live-theater use.

2008

Theater reopens Jan. 10 at Mayor Jerry Sanders' State of the City address.

2011

San Diego Convention Center Corp. turns over management to newly created nonprofit, San Diego Theatres.

2022

The American Theater Organ Society holds its annual convention in San Diego with a focus on the Balboa.

2024

Balboa celebrates its centennial on March 28.

Act 2: A Theater for All, 2008-2024

The San Diego Convention Center Corp. turned over management in 2011 to the newly created San Diego Theatres, a nonprofit set up to run the city-owned Civic and Balboa theaters. The January 2008 opening was followed by Hal Holbrook's one-man show, "Mark Twain Tonight!"—a sign of great things to come.

The theater's upstairs walls are filled with photographs of shows and autographed headshots — from Yo-Yo Ma to the Tedeschi Trucks Band. More than 2,000 events drew some 1.5 million people over the past 16 years. This fiscal year's calendar includes 64 comedy acts, 17 pop and rock concerts, 16 ballet and dance performances, lectures, movies, plays, and Latin, classical and jazz music — all the things and more that Balboa's supporters had hoped would come to pass if the theater was retained and restored.

“ When I go to the Balboa, it's almost like stepping back in time, a different era, when people would dress up to go to the theater. ”

Carol Wallace, who went from running the convention center to overseeing San Diego Theatres in 2016, said the Balboa bounced back quickly after the 18-month shutdown during the 2020-21 Covid-19 pandemic. It's on pace to post a record year in 2024 with 156 shows and events. "When we look at this as a performance venue and the quality of this venue, it's absolutely wonderful," she said.

Jay Henslee, president of the San Diego Performing Arts League, the group that runs the ArtsTix booth at Horton Plaza park, said the Balboa offers a unique experience. "When I go to the Balboa, it's almost like stepping back in time, a different era, when people would dress up to go to the theater," he said.

To forestall deferred maintenance that plagues so many new city projects, a \$6 million capital reserve fund has covered replacements, repairs and upgrades, including a state-of-art movie projection



system in 2015. The fund expired last July, so the Balboa will have to compete with other city funding priorities when systems fail in the decades ahead. But the theater operates without an operating subsidy and last year established a grant fund that provided \$41,000 to six groups.

For theater goers who take time to explore the Balboa, they might check out on two additions:

- On the fully functioning waterfall fountain to the right of the stage, look carefully for a little white figure. It's a tiny goat on a ledge at the lower right. No one knows who put it there.
- On a wall at the far end of the lobby is a tapestry depicting Vasco Nuñez de Balboa, the first European to see the Pacific at the Isthmus of Panama in 1513.

Save Our Balboa's Karo, who died at 75 in 2018, found the tapestry, moldy and rolled up in the basement, and when the building reopened, he returned it to Bossé for restoration and framing. Karo isn't credited with that find in an accompanying plaque, but it was his guerrilla campaign that kept the Balboa in the news over two decades.

"We were fighting an uphill battle," said his widow, Mary. "Our phone bills were astronomical (once totaling \$300 in pre-cell phone long-distance charges). We were musicians and everything we earned was going into the Balboa, practically." But she explained, "Steve was tenacious about things he loved and cared about." And so are many San Diegans when a cause is local or global.

Balboa Theatre by The Numbers



- \$26.5 million** cost of restoration on top of \$1.8 million+ acquisition cost.
- 1.5 million** visitors and guests to more than 2,000 performances since reopening.
- \$800,000** original construction cost in 1924.
- \$600,000** acquisition, refurbishment and installation cost of a 1929 organ.
- 150,000** expected attendance to this year's 156 shows.
- \$41,000** granted to support six local non-profits arts organizations in 2023.
- 1,335** seats in the theatre.
- 688 lbs.** weight of Balboa curtain.
- 10-15** ushers per performance.
- 5** stories tall.
- 1** tapestry with the image of Vasco Nuñez de Balboa.

Select Headline Performers since 2008

Jackson Browne

Colin Jost

Mandy Patinkin

Ellen DeGeneres

Kris Kristofferson

Joan Rivers

Art Garfunkel

Adam Lambert

William Shatner

Fran Lebowitz

John Legend

Patrick Stewart

George Lopez

Yo-Yo Ma

Tedeschi Trucks Band

Herbie Hancock

Wynton Marsalis

Mike Tyson

Hal Holbrook

Willie Nelson

"Weird Al" Yankovic

HONORARY ADVISORY COMMITTEE

To our Honorary Advisory Committee Members:

**Thank you for your vision and commitment
which helped rescue and restore
the Balboa Theatre for generations
to behold and experience.**

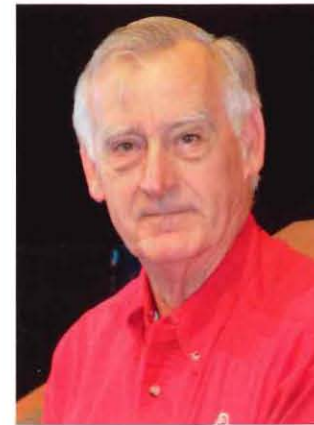


Jan Hicks-Manos **Chair of Balboa Theatre 100th Anniversary Honorary Committee**

Jan Hicks-Manos is a living legacy of the Balboa Theatre. Her grandfather was the theatre's first operator, and there's greasepaint in her blood. (Just ask any of her thousands of drama students, beneficiaries of her career as a high school theater arts instructor!) Starting in the early 1980s, Jan was "beating the drum" to engage the theatre community in the restoration of the Balboa Theatre. She's attended countless public meetings, living room gatherings, and support events to hold high the Balboa flame. For decades, she has helped lead the Balboa Theatre Foundation and recruit converts to the cause.

BALBOA 100TH ANNIVERSARY

HONORARY ADVISORY COMMITTEE



Mitch Beauchamp

Mitch Beauchamp is a third-generation native of National City, where he lives with his wife, Martha, and serves as City Treasurer.

He serves as Secretary and Treasurer of the Balboa Theatre Foundation dba Balboa Theatre Organ Society and is a member of the American Guild of Organists, the Theatre Organ Society of San Diego and the Spreckels Organ Society.



Gary Bosse

Mr. Bosse led the rehabilitation of the Balboa Theatre for Centre City Development Corporation. In his role, Bosse oversaw the selection of all A&E consultants, contracts, design management, PS&E preparation, bidding, and construction administration.



Russ Peck

Mr. Peck has been associated with the Balboa Theatre and its fine organ since 2007 when he was asked to rebuild the snare drums for the Wonder Morton Organ. Mr. Peck was then honored to participate in the dedication concert in 2009, where he performed a silent movie for a happy audience. It has been his great joy to play and maintain this organ for the last 15 years, something he looks forward to doing for many years to come!

100 YEARS OF THE ARTS

HONORARY ADVISORY COMMITTEE



Ross Porter

Ross Porter's involvement with the Balboa Theatre began with support for the involvement of his mother, Kay Porter, in the project. By the year 2000, his enthusiasm for the theatre was unshakeable. After 2009, he worked with the Balboa Theatre Foundation to arrange for small-group open house sessions at the theatre where the organ would play and local lights such as Ole Kittleson, Hal Sadler, and others could acquaint supporters with the venue. In 2012, the BTF staged a showing of "The General," Buster Keaton's comic masterpiece, accompanied by Russ Peck on the organ.



Kay Porter

Kay Porter's work with the Balboa Theatre Foundation began when plans were being made for the Horton Plaza Redevelopment. Through 2015, she worked to connect the venue to the Performing Arts League, the San Diego Redevelopment agency, and the theatre community. In the late 1990s, she embraced the project of including a vintage theatre organ in the restored theatre, and reached out to organ societies and philanthropists to put the Wonder Morton on their radar.

BALBOA 100TH ANNIVERSARY

HONORARY ADVISORY COMMITTEE



Eli Sanchez

Eli Sanchez helped manage the initial Request for Proposals for the award of a construction contract for the Balboa's rehabilitation. As an employee of Centre City Development Corporation, he also oversaw the negotiation of the management and operating agreement awarded to San Diego Theatres. Sanchez called the experience challenging, yet gratifying.



Don Telford

Don Telford served as the founding president and CEO of San Diego Theatres when the Balboa Theatre reopened. He retired from San Diego Theatres in 2015. Telford said that even during the decades the Balboa Theatre was shuttered "you could feel its potential to be a unique and special performing arts venue for artists and audiences. It was a special experience to help welcome artists and audiences back to the restored Balboa."

100 YEARS OF THE ARTS

100th ANNIVERSARY GALA

Featuring Hershey Felder
and the Great American
Songbook at Balboa Theatre

Honorary Gala Co-Chairs

Kenneth H. Stone & Julia Ramirez-Stone

The Balboa Theatre 100th Anniversary Gala is generously supported by Les and Andi Rothschild Silver.

Thursday, March 28th, 2024 | 6:30pm



Hershey Felder

American Theatre Magazine has said, "Hershey Felder, actor, Steinway Concert Artist and theatrical creator is in a category all his own." Following 28 years of continuous stage productions and over 6,000 live performances throughout the U.S. and abroad, Hershey Felder created Live from Florence, An Arts Broadcasting Company, based in Florence, Italy, which has produced more than eighteen theatrical films to date. They include the recently-released *Noble Genius - Chopin & Liszt*; *The Assembly*; *Violetta*, the story of Verdi's *Traviata*; *Dante and Beatrice*; *Mozart and Figaro in Vienna*; the world premiere musicals *Nicholas, Anna & Sergei*; the story of Sergei Rachmaninoff; *Puccini*, the story of famed opera composer Giacomo Puccini; *Before Fiddler*, a musical story about writer Sholem Aleichem; *Great American Songs and the Stories Behind Them*, *Leonard Bernstein and the Israel Philharmonic*, a documentary, and the popular *Musical Tales in the Venetian Jewish Ghetto*. Two seasons of programming are currently available at www.hersheyfelder.net with season 3 being launched in spring of 2024. Hershey has given performances of his solo productions at some of the world's most prestigious theatres and has consistently broken box office records. His shows include *George Gershwin Alone* (Broadway's Helen Hayes Theatre, West End's Duchess Theatre); *Monsieur Chopin*; *Beethoven*; *Maestro* (Leonard Bernstein); Franz Liszt in *Musik*, *Lincoln: An American Story*, Hershey Felder as Irving Berlin, *Our Great Tchaikovsky*, and *A Paris Love Story* and *Monsieur Chopin*. His compositions and recordings include *Aliyah*, *Concerto for Piano and Orchestra*; *Fairytale*, a



musical; *Les Anges de Paris*, Suite for Violin and Piano; *Song Settings*; *Saltimbanques* for Piano and Orchestra; *Etudes Thematiques* for Piano; and *An American Story* for Actor and Orchestra, and the opera *IL QUARTO UOMO* that premiered in Fiesole, Italy in the summer of 2023 with the Maggio Musicale Fiorentino. Hershey is the adaptor, director, and designer for the internationally performed play-with-music *The Pianist of Willesden Lane* with Steinway artist Mona Golabek; producer and designer for the musical *Louis and Keely: 'Live' at the Sahara*, directed by Taylor Hackford; and writer and director for *Flying Solo*, featuring opera legend Nathan Gunn. Hershey has operated a full-service production company since 2001. He has been a scholar-in-residence at Harvard University's Department of Music and is married to Rt. Hn. Kim Campbell.

CENTENNIAL SALUTE

Honoring
San Diego's Military
at Balboa Theatre

The Centennial Salute is generously supported by
Dr. J. William Worden.

Friday, March 29th, 2024 | 7:00pm



**RAMON
NOVARRO**
in
**“THE FLYING
FLEET”**

With
RALPH GRAVES, ANITA PAGE
— EDWARD NUGENT

Organist, Ken Double

A former radio and television sportscaster who started taking organ lessons as an 8-year-old in Chicago, Ken Double enjoyed a 33-year career as a sportscaster, and now a second career focused on his love of the music of the theatre pipe organ.

As a sportscaster, Ken broadcast NBA and major college basketball, NHL, IHL and AHL hockey, the worldwide radio broadcast of the Indy 500, and more.

But since retiring from sports in 2008, Ken has performed concerts on the great theatre pipe organs around the world. He also helped establish the Long Center Theatre Organ Society in Lafayette, Indiana; spent ten years as the President of the American Theatre Organ Society; and worked on fundraising to restore the largest musical instrument in the world, the famed, gargantuan Midmer-Losh pipe organ at Boardwalk Hall in Atlantic City, NJ. All this in addition to his consulting and performing work at the Atlanta Fox on the beloved “Mighty Mo” Moller theatre pipe organ, where he has performed more than 120 times a year since 2017.

Ken Double performed his first concert in 1978; has more than 20 recordings to his credit; has done eight tours of Australia and New Zealand; performed his 40th annual concert at the Long Center in Lafayette, IN; the 25th anniversary concert on the Barton organ at the Warren Center in



Indianapolis; and has been the Master of Ceremonies for more than 25 ATOS annual and regional conventions.

Ken had the privilege of performing for the ATOS Annual Convention in July of 2022 at the Balboa Theatre in San Diego, which led to an invitation to work with San Diego Theatres Inc., and assist in marketing the future of the magnificent Wonder Morton Robert-Morton pipe organ in the Balboa Theatre. Ken is thrilled to return and perform there during the 100th anniversary celebration of the opening of the great theatre in downtown San Diego.

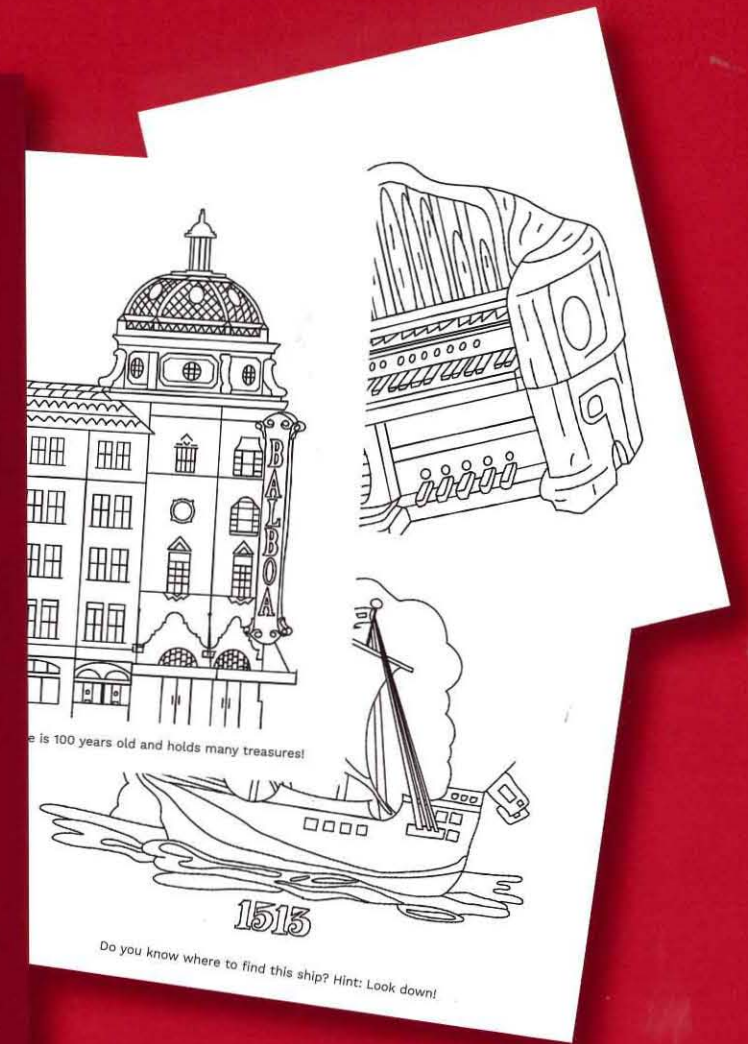
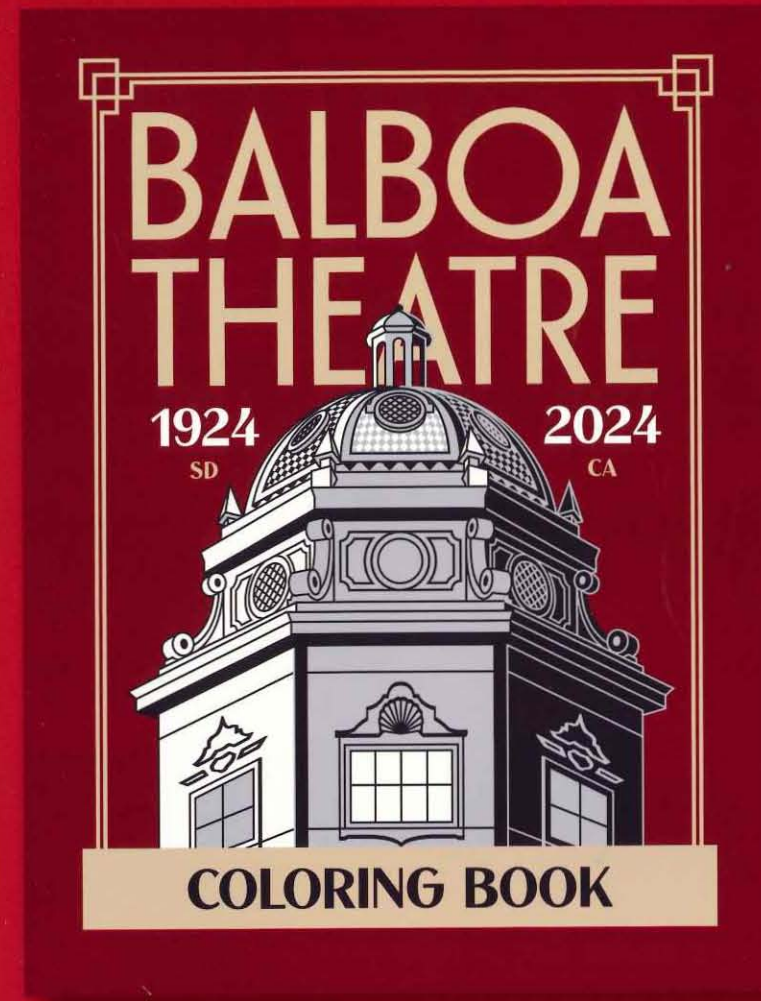
Broadcaster, concert organist, entertainer, promoter, fundraiser – Ken has worn many hats during his professional careers, and has been fortunate to, as he likes to say, “Get paid to have fun.” As the song goes, nice work if you can get it!

TOONS AND TUNES



A Morning of Family Fun!

Saturday, March 30th, 2024 | 10:00am



Coloring books and crayons given to all kiddos to celebrate the Balboa 100th Anniversary!

Cartoon Set List

Act I

- "Why Argue?"
- "Screen Songs - By the Beautiful Sea"
- "Circus Capers"
- "Wolf! Wolf!" featuring Mighty Mouse

Act II

- "April Mays" featuring Felix the Cat
- "Talking Magpies"
- "Born to Peck" featuring Woody Woodpecker
- "Big Bad Sindbad" featuring Popeye and Sindbad

SAN DIEGO SPOTLIGHT

A Community Showcase at Balboa Theatre

Saturday, March 30th, 2024 | 6:00pm



San Diego Spotlight Performers

San Diego Spotlight Host, Kimberly King

Kimberly King is known in San Diego for her time on the air and in the air, covering feature stories and breaking news on NBC, CBS, and PBS



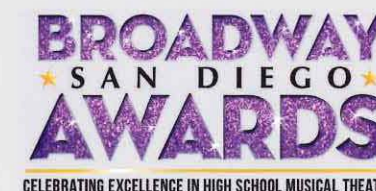
News. Kimberly has been honored with several Emmy Awards.

Raised in Southern California, Kimberly is an alumni of the San Diego High School for Creative and Performing Arts where she was in hopes of one day, making it to Broadway. She DID make it to Broadway...225 Broadway, the former home of NBC San Diego! King is a proud graduate of San Diego State University and knows the joys of living and working in "America's Finest City."

King owns her own boutique PR/Media agency where she conducts media training for all of her clients. Her clients have become media experts and are featured locally, nationally, and globally. King is a professional media entrepreneur with extensive experience in creating campaigns for brands to help them get broader media coverage using public relations, social media, brand management, and broadcast media training.

Kimberly is a devout Catholic with a passion for supporting law enforcement and military, a nod to her "BlueBlood" family. She was a caregiver for

both of her parents before they passed and cares deeply for our senior citizens. She is an advocate for Alzheimer's Awareness and finding a cure for Pancreatic Cancer. King enjoys telling the 'Good News' - Her husband of nearly 30 years, and two adult children provide much of her content!



Broadway San Diego

Broadway San Diego will be represented by 2023 Broadway San Diego Award Winner, Tirzah Villarreal. Tirzah competed in the 2023 Broadway San Diego Awards at the historic Balboa Theatre and represented San Diego at the National High School Musical Theatre Competition, also known as The Jimmy Awards, held at Broadway's Minskoff Stage. Since her time in New York, Tirzah has starred in Moxie Theatre productions and performed the national anthem for San Diego Wave FC and San Diego Gulls games to packed arenas. We're thrilled to have her join us for the Balboa's 100-year celebration! Broadway San Diego is looking forward to presenting the 2024 Broadway San Diego Awards at the Balboa Theatre on Sunday, May 26th.

[www.broadwaysd.com/
broadway-san-diego-awards](http://www.broadwaysd.com/broadway-san-diego-awards)

Classics 4 Kids

Classics 4 Kids has been dedicated to serving San Diego County elementary students since 1994. The organization's mission is to inspire children through the experience of music, generating creativity, academic success, and cultural understanding. During the last season, Classics 4 Kids served over 40,000 students, teachers, and families through professional educational orchestra concerts, in-school assemblies, and virtual programs. Notably, 27,000 students attended low-income schools. The organization prioritizes outreach to low-income and disadvantaged elementary students to further academic advancement, personal growth, and creativity.

www.classics4kids.org



Golden State Ballet

Golden State Ballet is committed to enhancing Southern California's arts scene by instilling a love and appreciation for dance through artistic excellence, invigorating performances, innovative choreography, and engaging educational programs. Golden State Ballet values respecting its diverse community, holding themselves accountable to conducting business ethically, and creating a workplace that attracts and retains talented and creative artists and staff.

www.goldenstateballet.org



LAOSD presents Champa Noy Dancers

Lao Americans Organization of San Diego (LAOSD) is a nonprofit powered by volunteers. LAOSD's mission is to inspire and empower Lao Americans and support underserved communities through education, social and civic engagement. The organization works to promote cultural, educational, and social values of Lao Americans and is dedicated to preserving and elevating the heritage and the immigrant legacy of the Lao American community.

In this program at the Balboa Theatre's 100th Anniversary Celebration, LAOSD is highlighting Champa Noy (Translation "Little Plumerias") Dance Team. This group is made up of 3 beautiful young ladies whose mission is to keep Lao culture alive through classical and traditional dances that have been passed from one generation to the next. Champa Noy can be seen giving back and performing at various events and programs throughout So Cal. The group is taught by the dancers' mom and costume designer who is passionate about preserving Lao Culture and traditional performing arts.

www.laosd.org



DanzArts

DanzArts is a non-profit organization, under artistic direction/founder Patricia Astorga, providing a creative and relevant space for artistic and cultural expression, as well as preserving and raising cultural awareness of Mexico and Spain by giving back to the San Diego County community through dance and music. DanzArts consists of two professional dance companies Sabor Mexico Dance Co. & Esencia Flamenca Dance Co., and a children's academy. They are located in Point Loma in Liberty station "Dorothea Laub Dance Place". Please enjoy as Sabor Mexico Dance Co. presents dances of the region in "Tamualipas."

www.danzarts.org



Maraya Arts

Through inclusive youth arts education and professional dance theatre productions, Maraya Performing Arts unites individuals and communities to create a more joyful, understanding, and just world. Maraya Performing Arts' training academy and performing arts center is located in South Bay San Diego.

www.marayaarts.com



Mariachi Garibaldi from Southwestern College, representing the Mariachi Scholarship Foundation

The Mariachi Scholarship Foundation was founded in 1996 with the vision of expanding educational opportunities and enriching the lives of students through participation in mariachi music. Founder Bob Griego, then President of Sweetwater Union High School District Board of Directors, brought together other community leaders to achieve these goals by:

- 1) advocating for mariachi music in schools,
- 2) providing professional development activities and curriculum materials to mariachi teachers,
- 3) inspiring mariachi and ballet folklórico students by hosting educational conferences every year,
- 4) promoting mariachi in the community,
- 5) raising monty to support college scholarships for students who graduate from programs they support.

The MSF has awarded more than \$600,000 in college scholarships to hundreds of students since 1996.

www.mariachiSD.org



Mission Bay High School Preservationists

The Mission Bay Preservationists is one of the nation's premier traditional youth jazz bands, featured at venues throughout San Diego County and California. The band has traveled to New Orleans numerous times where they performed and studied with the renowned Preservation Hall Jazz Band. In 2023, they traveled to Japan for the third time, celebrating the 66th anniversary of the San Diego/Yokohama Sister City Society's Exchange Program. This group features some of San Diego's finest young jazz musicians.

www.missionbaymusic.com



Naruwan Taiko Drumming

Since 2008, Naruwan Taiko has shared Japanese drumming of the highest energy throughout San Diego. Taiko means "big drum" and has its origins in local festivals, temples, and traditional folk arts in Japan. However, the word "Naruwan" is from the language of the Ami, one of the Aboriginal tribes of Taiwan. When spoken to another, the word expresses warm welcomes and joyful emotions, making one feel they are part of a family. This represents founder Diana Wu's own heritage and vision that taiko can connect people from all backgrounds and

of all ages. Naruwan Taiko's style is known to be very vivacious and full of joy. When members play taiko, they take the energy that is usually hidden away through the workday and release it outwards to share with each other and with the audience. When people watch a Naruwan performance, they are ready to jump up and shout! The ensemble has performed all around Southern California at places such as Balboa Park, Little Tokyo in Los Angeles, Santa Monica, Disneyland Hotel, Legoland, San Diego Padres stadium, and TEDxSanDiego. Just this past year, Naruwan had their first international appearance on Sado Island, Japan, performing alongside the world-famous taiko organization Kodo (whose tour includes the Balboa Theatre every other year) as well as showcasing their original repertoire. Naruwan's biggest dream is to build a taiko center in San Diego so that more people can feel the warm connections and joy that come from playing taiko with each other.

www.naruwantaiko.com



Samahan Arts Filipino American Performing Arts & Education Center

The SAMAHAN Filipino American Performing Arts and Education Center, Inc. (SAMAHAN FAPAEC) was organized in 1974 by the late Dr. Lolita Diñoso Carter with the purpose of helping the Filipino American youth acquire pride in their cultural heritage, by providing them opportunity to participate and experience Philippine dance and music as a social, recreational activity, and as a professional performance venue.

SAMAHAN has endeavored for more than four decades to fulfill this primary purpose of advancing the Filipinos' beautiful culture, reaching out to a large number of youth and to the San Diego community.

SAMAHAN has continued to sustain a milieu for the San Diego community to appreciate the Filipinos' cultural arts through dance, music and living traditions, all to enrich cultural diversity.

www.samahanarts.org



San Diego Gay Men's Chorus

The San Diego Gay Men's Chorus mission is to create a positive musical experience through exciting performances that engage our audience, build community support and provide a dynamic force for social change. We change lives one voice at a time. The San Diego Gay Men's Chorus is a non-profit performing arts organization founded in 1985. Today, it has more than 100 active members who make their home at the historic Balboa Theatre. The Chorus presents six main-stage shows each year along with up to 50 community outreach performances each year. The Chorus has sung at the White House, at a Super Bowl, at multiple Major League Baseball games and for many community festivals, events and organizations.

www.sdgmc.org



Every voice tells a story.

San Diego Opera

The mission of San Diego Opera is to deliver exceptional performances and exciting, accessible programs to diverse audiences, focusing on community partnerships, and the transformative and expressive power of the human voice. San Diego Opera's acclaimed productions regularly bring internationally renowned artists to perform in San Diego throughout the Company's season. The Company's education program is one of the most extensive and diverse opera education and outreach programs in North America, bringing music and arts to 100,000 school children annually in San Diego County and Northern Mexico. San Diego Opera is committed to creating a future for opera and the vocal arts by presenting exciting and exceptional performances to diverse audiences through the transformative power of live performance, innovative programming, accessibility, and community relevance.

www.sdopera.org



Voices of Our City Choir

Voices of Our City Choir amplifies the voices of people impacted by homelessness through music and the arts. With holistic, person-centered support, members develop renewed hope, personal empowerment, and the life skills to achieve their goals. Based in San Diego, the America's Got Talent semi-finalist has become an internationally recognized performance ensemble uplifting audiences worldwide.

www.voicesofourcity.org

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QUATUOR ÉBÈNE

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7:30 PM
Revelle Chamber Music Series

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& MANCHESTER COLLECTIVE
SIROCCO

SUNDAY, APRIL 14, 2024
7 PM
ProtoStar Innovative Series

HERBIE HANCOCK

THURSDAY, APRIL 18, 2024
7:30 PM
Jazz Series
Balboa Theatre

DAYRAMIR GONZÁLEZ
& *HABANA enTRANCé*

FRIDAY, APRIL 19, 2024
6 PM & 8:30 PM
Concerts @ The JAI

HIROMI'S *sonicwonder*

SATURDAY, APRIL 20, 2024
7:30 PM
Jazz Series

HIROMI: THE PIANO QUINTET
FEATURING *PUBLIQUARTET*

SUNDAY, APRIL 21, 2024
3 PM
ProtoStar Innovative Series

YEFIM BRONFMAN, *piano*

FRIDAY, APRIL 26, 2024
7:30 PM
Piano Series

MAY

KAKI KING

SATURDAY, MAY 4, 2024
10 AM & 11:30 AM
ConRAD Kids Series

JUNCTION TRIO

CONRAD TAO, *piano*; **STEFAN JACKIW**,
violin; **JAY CAMPBELL**, *cello*
SUNDAY, MAY 5, 2024
3 PM
Revelle Chamber Music Series

BALLETS JAZZ MONTRÉAL
DANCE ME

WEDNESDAY, MAY 15, 2024
7:30 PM
Dance Series
Civic Theatre

PABLO FERRÁNDEZ, *cello*

THURSDAY, MAY 16, 2024
7:30 PM
Recital Series

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3 PM
Discovery Series

TERRY VIRTS

How to Astronaut
THURSDAY, MAY 23, 2024
7:30 PM
Speaker Series

BRUCE LIU, *piano*

FRIDAY, MAY 31, 2024
7:30 PM
Piano Series

JUNE

LARRY & JOE

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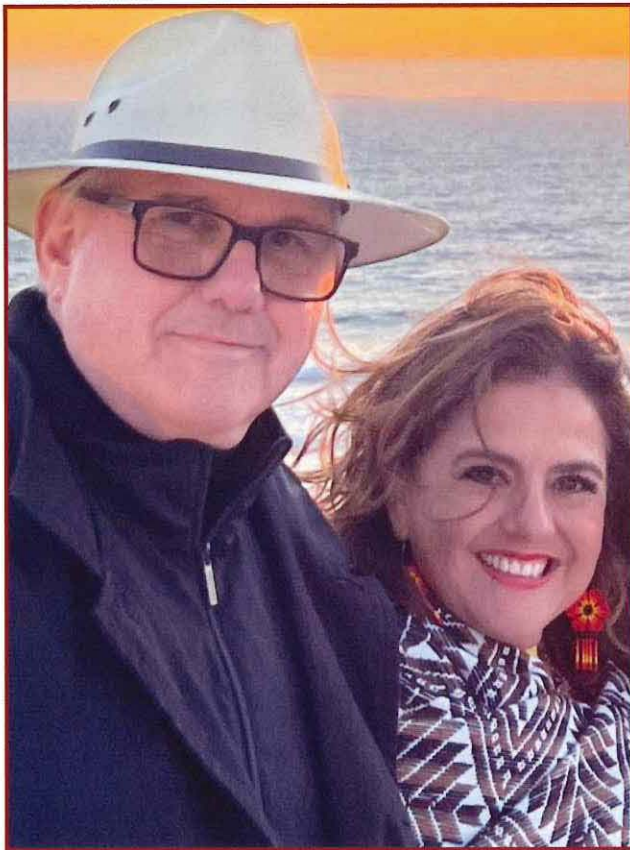


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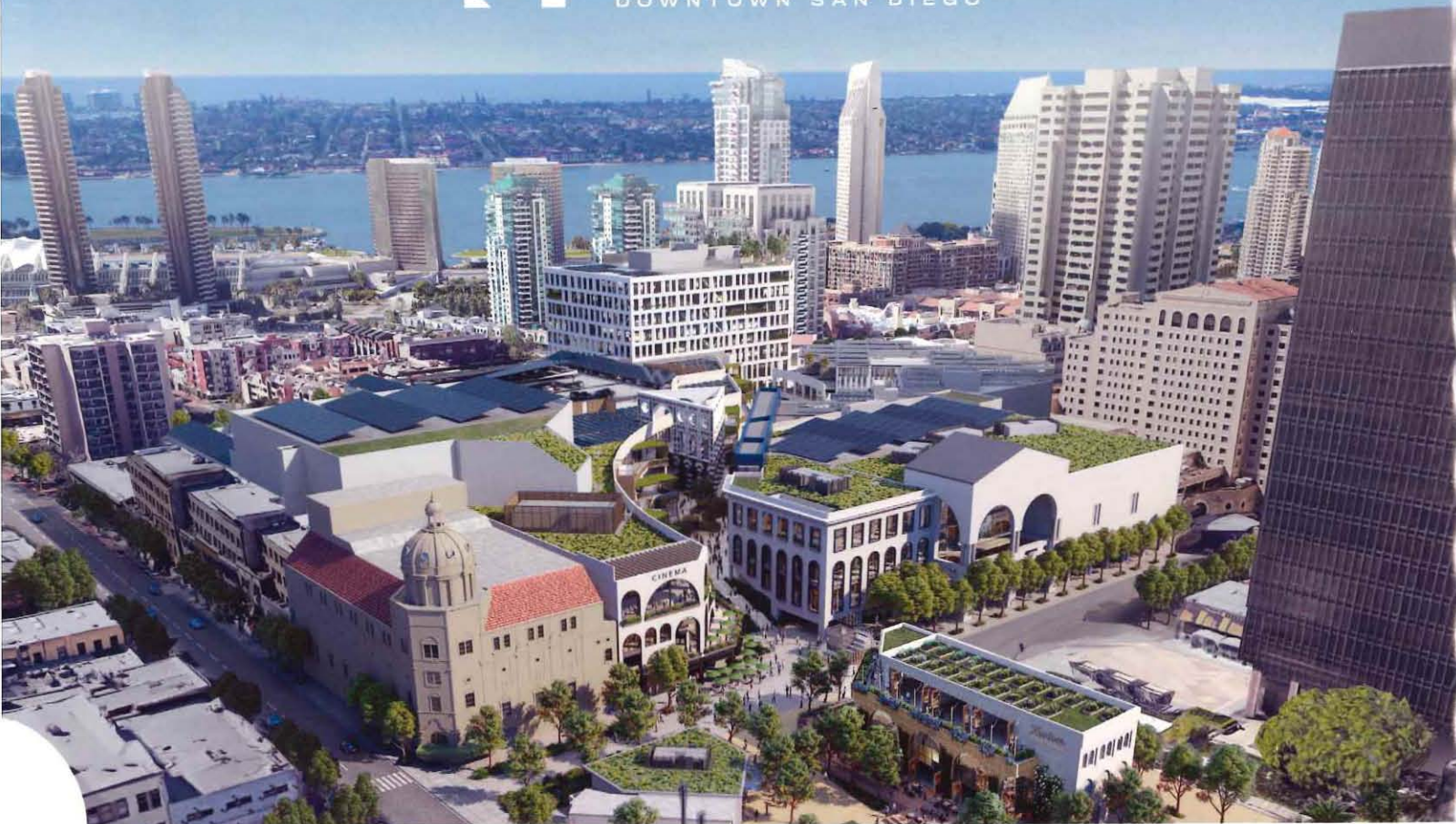


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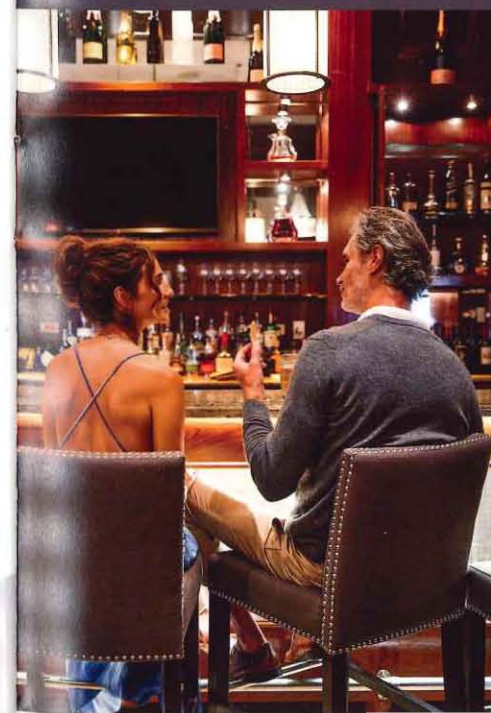


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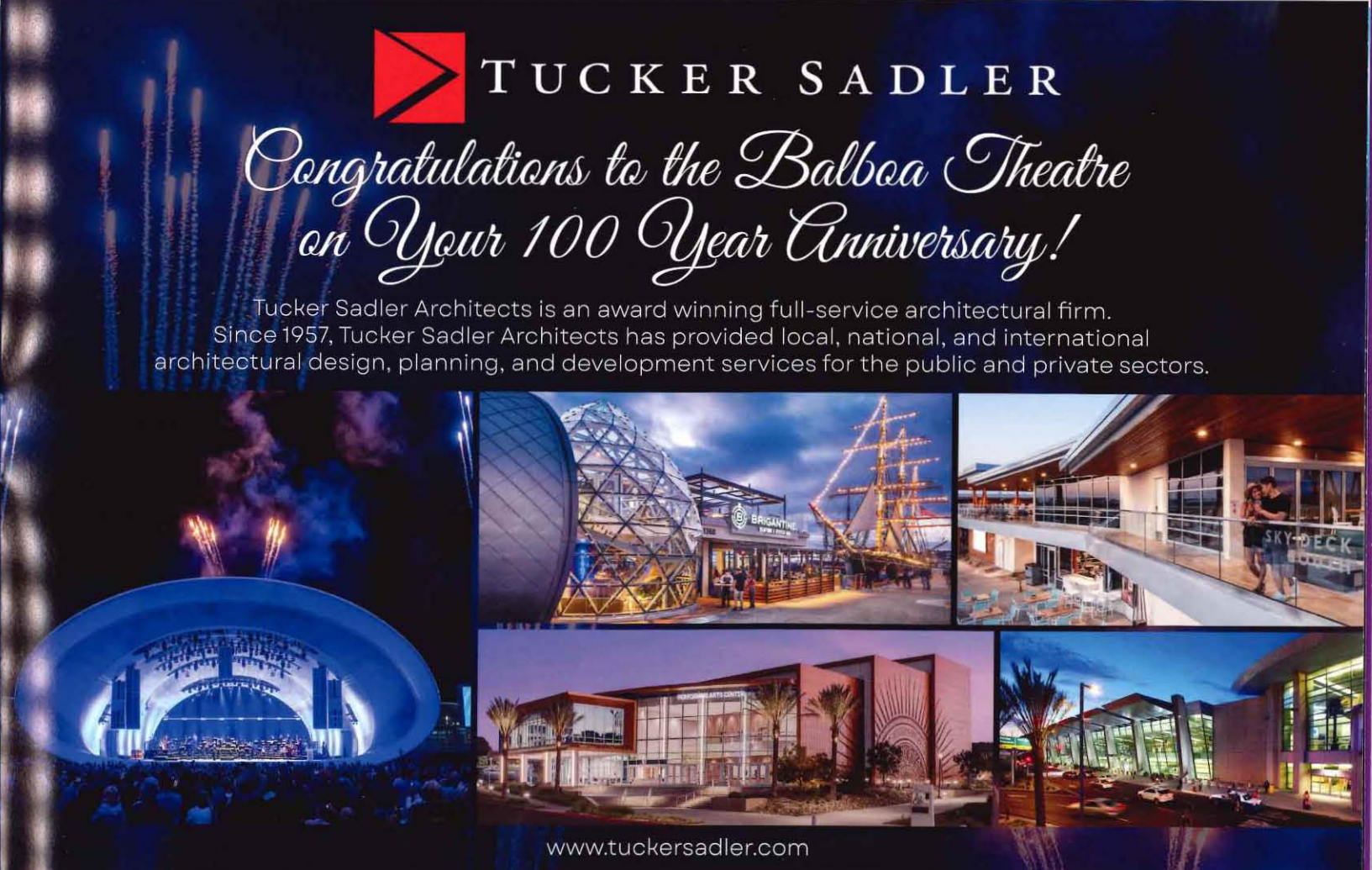
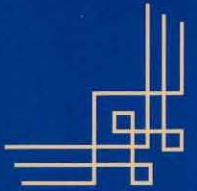
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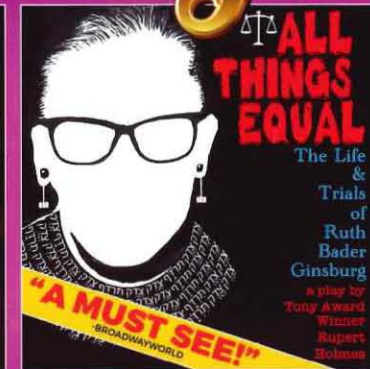
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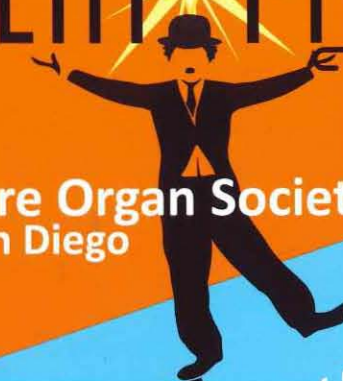
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