

The Granada!

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ARTS	E T L T E M M R H E F D P S Y M P H O N Y G P P E V S O E Y
OVATION	A S A U O E O A U R N S E C F N E V E N T N A E S T N U O O
BALLET	A R E S A P P L A U S E R H R R L R A R T S O I H O R T A H
DANCE	S D U O N E S E A T A A F T E A O A E O M R E R C S A E T R
PATRONS	O R I Y R E A A R C O A O O O R T A O T T H P E N B R N E A
PERFORM	C E Y S C O A N E E A V R P O L T T O R A N N O A R P M C U
LECTURES	H E P C I S U M P L E P M M C Y F A T R C G P L N Y R O M I
OPERA	N O A E O E D O O T S O C O L O S E G R H L E S E P I P E
THEATRE	E I D D C S P Y O V A T I O N T N H O H T E E N A Y R R O P
ORCHESTRA	T E I N A E C R C V S Y U P T R A R C T T O F S N P R A L E
SOLO	S H A P E N D M R B O S N O R T A P T L E O T T T P P E S U
SYMPHONY	O D E O Y E A R L C O L T S N A D P C H T T M E A R R C R E
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The Granada

The Granada Gazette

Final Phase begins with Giant Leap Forward

SUMMER 2006

Building Permit granted to The Granada

The Santa Barbara Center for the Performing Arts (SBCPA) is delighted to announce the acquisition of a building permit for the Granada Theatre restoration project.

The permit represents two years of detailed review by the City of Santa Barbara. Various City departments examined structural, seismic, accessibility, exiting and other engineering and code plans related to this significant renovation. After reviewing hundreds of plans and documents provided by the nonprofit organization, the City has granted the building permit.

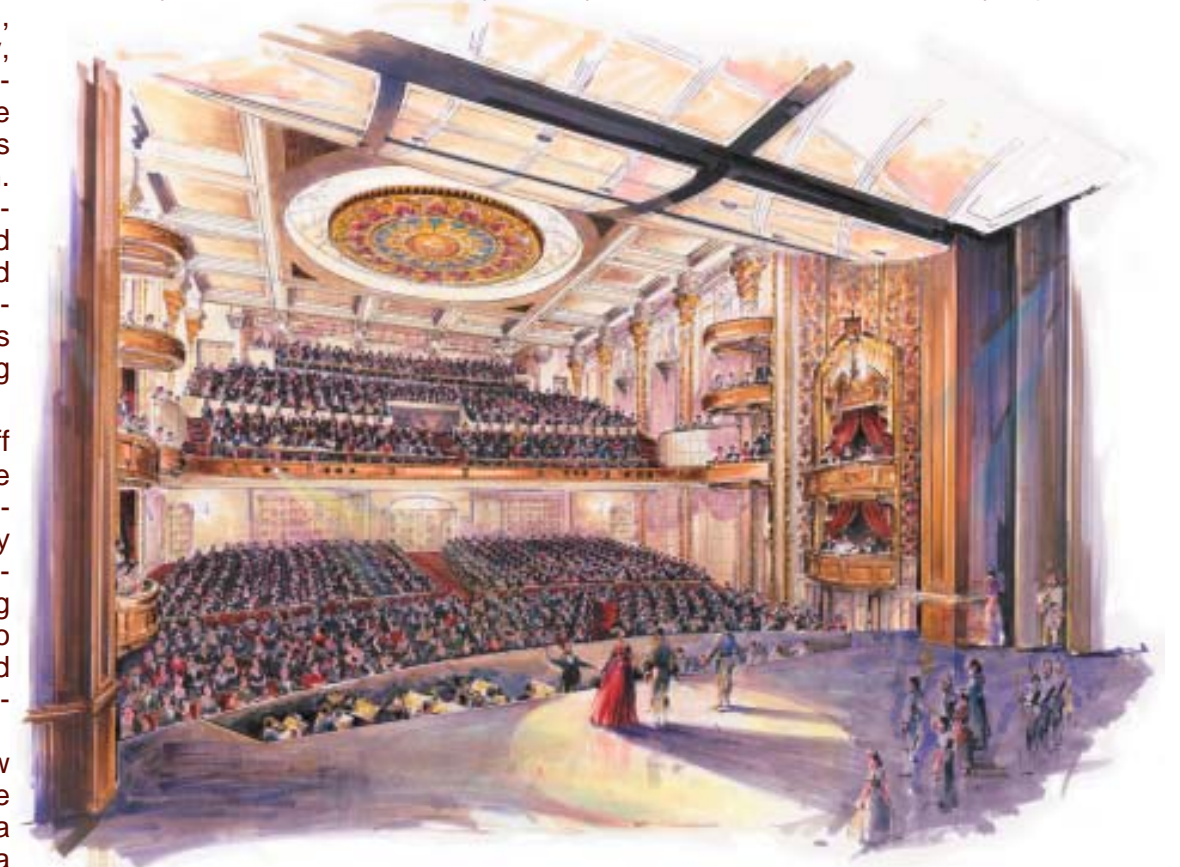
“The City staff and consultants were thorough, professional, and definitely acted in the public interest while providing valuable guidance to our design team,” said Peter Frisch, Executive Director.

Although it now has two owners, the eight-story Granada tower – Santa Barbara’s only “skyscraper” - was considered one building from an engineering point of view. Therefore, the owner of the office tower above the theatre, had to agree to upgrade the upper six floors of the structure in order for the permit to be issued to SBCPA.

Completion of demolition on the theatre will occur during May, with pre-construction slated to begin in June. The renovated Granada Theatre is scheduled to reopen in September 2007.

With the granting of the permit, SBCPA has just embarked on its **Final Phase**, which will provide for the replication of the 1924 marquee, the creation of a new “Shubert Alley” in the Paseo de las Granadas, fund the responsible decision to retrofit to 100% of FEMA standards, and meet the rising costs of construction materials.

Founded in 1983, SBCPA, the nonprofit organization overseeing the restoration regrouped in 1998 with a mission to restore the 1,550 seat Granada Theatre, and the resulting Granada Restoration Project has had the most successful arts fundraising campaign in the history of the region. Currently, \$36.6 million has been raised, with a total project goal of approximately \$50 million.



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Did You Know?

- When the 1925 Santa Barbara earthquake caused only cosmetic damage to the Granada tower, the contractor, Charles Urton, hung a banner from the top of the structure, proclaiming "Built by Charles M. Urton, Builder."
- The theatre's original marquee was changed in the early 1930's to reflect its new ownership by Warner Brothers.
- In the late 1940's, The Granada hosted "The Bugs Bunny Club" on Saturdays. Local children gathered in the early morning at the theatre to rehearse acts for a talent show that was then broadcast live on the radio later in the day.
- Another notable offering at The Granada in the 1940's was the first full-length 3-D feature film, *Bwana Devil*, which featured man-eating lions leaping from the screen, or so it seemed.
- In 1955, Sherrill Corwin, the new owner of The Granada, hosted a sneak preview of the movie version of *Guys and Dolls* that was attended by Marlon Brando, Jean Simmons and Samuel Goldwyn.
- Sir John Gielgud performed his renowned one-man show, *The Seven Ages of Man*, at The Granada in the 1950's.
- Santa Barbara Civic Opera moved to The Granada in 1963 and presented international opera stars such as Jon Vickers and Tito Gobbi in the full operatic repertoire.
- In the early 1960's, The Granada hosted Ethel Barrymore in *Curtains Up!* and the first lady of the theatre, Helen Hayes.
- Throughout the 1960's and 1970's, The Granada was a principal performance venue for the Santa Barbara Symphony, featuring renowned soloists such as William Warfield, George Shearing, Pinchas Zukerman and Janos Starker.



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"Vino e Verdi"



Grant House with SBCPA Board Member, Susan Gulbransen

Over 150 friends and supporters gathered outside the Courthouse's mural room to experience one of The Granada's much anticipated "performance series" events and to celebrate the start of the restoration campaign's "Final Phase." In fact, Vino e Verdi proved so popular that it reached capacity well in advance - and the evening certainly did not disappoint!

Upon arrival, guests were welcomed by Italian flags, pictures of Verdi and other themed décor, as well as a photo display of the current Granada demolition phase. Delighted art lovers proceeded to the buffet area where a beautiful array of antipasti and glorious wines awaited them. They mingled on the veranda before being ushered into the richly historic mural room, the exquisite "scenery" for the evening's entertainment.



Anne & Michael Towbes with Arlyn Goldsby



Paula Goodman Wilder performing in the Mural Room

Executive Director Peter Frisch announced that the issuance of the building permit was imminent (issued on May 12) and that a new \$1 million gift from Sara Miller McCune, brought that philanthropist's total campaign contribution to a breath-taking \$5 million! Opera Santa Barbara's Artistic Director, Valéry Ryvkin, then waxed poetic about the tremendous benefits OSB will reap from the future move to the Granada.

Finally, OSB presented arias from Verdi masterpieces which featured the extraordinary talents of Kenneth Smithfield, Antonio Nagore and Paula Goodman Wilder, accompanied by maestro Ryvkin. Inspired by the vitality of the performance, the entire audience joined the signers in the program's finale - a rousing rendition of Verdi's ever-popular drinking song from La Traviata!

Vino e Verdi was a resounding success giving all present yet another wonderful "taste of things to come" at The Granada.



Guests greet and congratulate our performers

Breaking News

- **\$5 Million Angel**

We are delighted to announce that board member, Sara Miller McCune has recently become the project's fourth \$5 million donor. Sara was honored for her overwhelming support at our recent "Vino e Verdi" event. "I truly believe that we will enjoy and admire the restored Granada – and so will our children and grandchildren," Sara said.

Publisher and Chairman of Sage Publications, which she and her late husband George co-founded, Sara is also president of the McCune Foundation. She serves as Chief Financial Officer for SBCPA and has been an ardent supporter of the Granada restoration since its inception.

- **Granada Premiere**

Mark your calendars! Academy Award winning composer Stephen Schwartz, who scored the hit Broadway musical "Wicked," has been commissioned by Opera Santa Barbara to create a full-scale opera that will premiere at the restored Granada in February 2009. Mr. Schwartz's will write both the libretto and the music for his adaptation of the 1964 film "Séance on a Wet Afternoon." His son, Scott Schwartz, will direct.

- **New Beginnings in Education**

Our Education Committee has selected three finalists from over forty-five applicants to be the Education Director at The Granada. The committee's final choice will be announced in our next newsletter, at which time the new director will already be at work implementing our education program. The committee was delighted by the high caliber of the candidates, whose submissions came from across the country. Children of all ages will be served in this exciting new program.

- **Hors d'oeuvres are Served**

SBCPA has just acquired the lease to The Granada building's south first-floor storefront, and is discussing possible long-term leases with excellent restaurants and caterers. The group plans to offer diverse concessions during performances on both levels, and a new catering kitchen is being constructed adjacent to the second-floor McCune Founders Room. The beautifully renovated space will be utilized for pre- and post-show events, but will also be available for private events.

- **Campaign Scoreboard**

To date, the Granada Restoration Project has received **XXX** gifts totaling over \$36.6 million. We recently embarked on our Final Phase, which will provide for the replication of the 1924 marquee, the creation of a new "Shubert Alley" in the Paseo de las Granadas, fund the responsible decision to retrofit to 100% of FEMA standards, and meet the rising costs of construction materials. Our Board has mandated "a theatre of excitement that will light up State Street," and we continue to work hard to implement that vision.

Behind The Scenes with David Conant

Acoustician for The Granada Theatre Restoration

As a boy, David Conant loved to draw, though his parents made it very clear "that I should learn to do something that actually could support me." Born into a musical family, he played the piano and later took up the trombone, baritone, euphonium and trumpet. Fortunately, Dave found a way to combine his love of drawing with his passion for music through a career as an acoustician.

Dave earned his B.S. in Physics and his M.A. in Geophysics, then, after a stint in the Army, went back to school to pursue yet another degree. However, while in the PhD program in seismology at Columbia, he decided to embark on a new career in architecture to meld his interests in the arts and sciences. In the course of earning a B. Arch. and M. Arch., Dave worked alongside a professor at Rensselaer Polytechnic Institute to develop the first acoustical lab in RPI's School of Architecture, which has since become one of the pre-eminent programs in the world for architectural acoustics.

After graduation, Dave and wife Nancy packed their few worldly possessions into the Fiat and came to Los Angeles "for just a couple of years" when he was offered a position as Assistant Professor of Architecture at Cal Poly, Pomona. Along with teaching, Dave also began consulting in acoustics at the groundbreaking firm of Bolt, Beranek and Newman. Ten years later, Dave and fellow consultant Ron McKay formed their own acoustical consulting company, McKay Conant Brook, in Westlake Village.



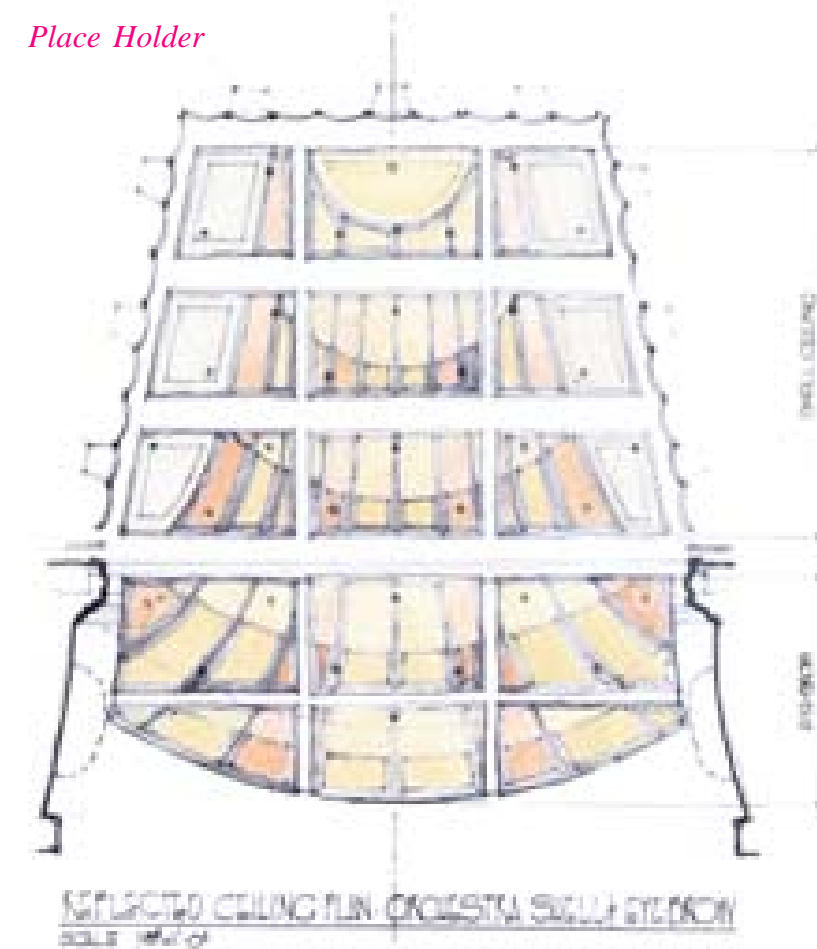
Today their firm has 14 employees and has consulted on more than 1,500 projects around the world. Past jobs include the Guggenheim Museum, in Bilbao, Spain, The DeBartolo Center at Notre Dame, Disneyland Paris, The Mondavi Center at UC Davis, Royce Concert Hall at UCLA, the Music Academy of the West, Arizona's new Mesa Arts Center, The Geffen Playhouse, and of course, the Granada Theatre.

"Our work is grounded in good architecture as well as the physics of acoustics and engineering. The staff includes an operatic tenor who is also a registered architect, a physicist, and a former theater technical director," says Conant.

Dave was intrigued by the idea of the theatre's renovation from the beginning. "Several years ago I had an opportunity to closely examine The Granada before getting involved with the project. Between movies I poked, prodded, pried and pounded areas on the main floor and snooped in the dark through the abandoned balcony. Clearly, there were good bones here."

He was pleased with what further investigation uncovered. The theatre's massive concrete walls plus the solid plaster in the ceiling promised a fine, natural bass response, rarely found in newer halls. The

Place Holder



continued from page 3 ...

coffered ceiling built upon that by promising good sound diffusion for the entire audience, especially in the balcony.

Once Dave became an official consultant on the project, he worked in tandem with others to plan for the best possible sound The Granada could offer. A sound reflecting "eyebrow" was designed and will be installed over the proscenium arch to provide increased sound clarity and immediacy. The addition of a new orchestra shell will also enhance the listening experience for all concertgoers. "The room's sound, for such fine orchestras as the Santa Barbara Symphony, promises to be clearer and more enveloping," Dave remarks.

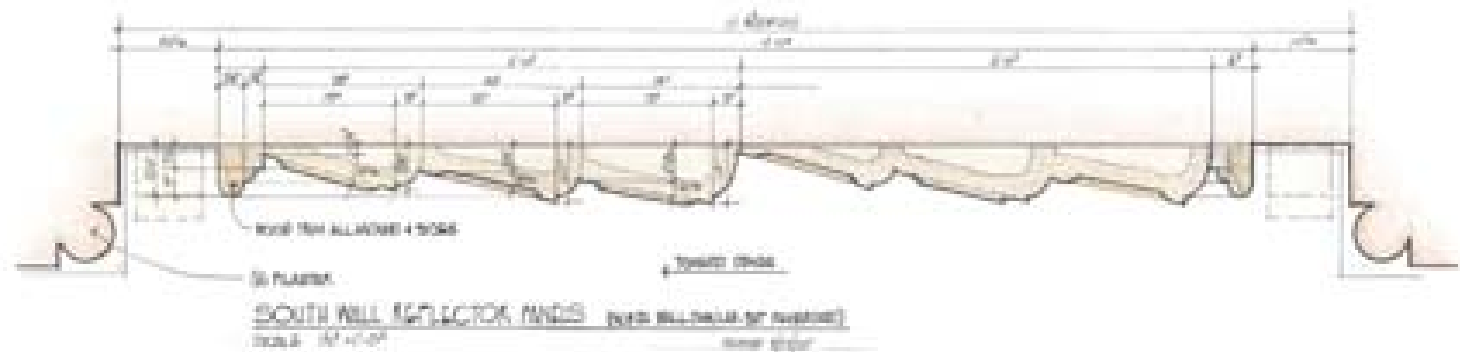
"Every concert hall, even the finest ones in the world, provides different sound fields across the audience. Generally, patrons near the stage receive a greater portion of early, direct sound than those in the back. Fortunately, with the right finishes on the surfaces, re-shaping and hardening of nearby walls and selected ceiling adjustments, we have compensated by increasing the sense of sound envelopment for the rear-most patrons. We believe the uniformity will be good and foresee a very well-received room," said Dave proudly.

Peter Frisch, Executive Director of The Granada Restoration Project, appreciates working with Dave. "He is a perfectionist - and a gentleman. During testing, assessment, design, and oversight, he has consistently demanded state-of-the-art excellence while planning all acoustical elements - but in the most cordial and upbeat manner imaginable."

In their free time, Dave and wife Nancy enjoy tennis, skiing, working in their house and garden, spending time with sons Tyler and CJ (and two grandsons) and visiting family back in Maine.

Dave is looking forward to the grand re-opening of The Granada. "Acoustically speaking, we are anticipating a truly marvelous restoration... and then some!"

Place Holder



Featured Board Member: Spotlight On **Mary Tonetti Dorra**

Queen of Roses, Lifetime Traveler, Multi-Lingual Lecturer and Author

Mary Tonetti grew up in Texas, but soon decided that she needed to experience the world beyond the borders of the Lone Star State. After dancing with the Fort Worth Civic Opera, she went on to obtain a degree in philosophy at Vassar College. Upon graduation, she moved to Costa Rica to teach the children of the American ambassador, and studied classical guitar and Spanish literature in her free time.

Next, Mary's journeys took her to Italy, where she was hired as a researcher-reporter. "Nothing was more enjoyable in my whole life than working in the Rome bureau of Time-Life when 'La Dolce Vita' was in full swing," she smiles. At the tender age of 25, Mary interviewed Federico Fellini and rubbed elbows with Sophia Loren, Gina Lollabrigida and Art Buchwald. "At that time, female staff writers didn't get a by-line. I would interview the people in Italian and write my articles in English, then my pieces were rewritten by men. But it was a wonderful job, and I was lucky to have it," she says.

Mary stayed in Italy for three years, then returned to New York where she worked with Diana Vreeland at Harper's Bazaar and later, for Revlon. A move to Los Angeles heralded a return to academia - teaching Italian at UCLA while also sending herself through graduate school by doing freelance writing for Mattel. At UCLA, she also met her future husband, art history professor Dr. Henri Dorra. After the two were married, they moved to Santa Barbara where Henri taught at UCSB and Mary taught Italian until she "retired" to devote herself to community service, her two children and her garden. "I had such a happy, wonderful marriage," she recalls fondly.

But her irrepressible spirit couldn't be confined to the house. "The American Institute of Wine and Food was as important to me at that time as The Granada is to me today. My friend, Julia Child, asked me to be involved in starting the organization. We wanted to put America on the map as a place known for wonderful wine and food." Her involvement with the new group led Mary to do her first published magazine writing for Gourmet. Since then, she has also written for House and Garden, House Beautiful, and the New York Times Travel



section, among others.

"My husband said, 'People will take you a lot more seriously if you write a book,'

so I authored Beautiful American Vegetable Gardens. When I finished, he said, 'What's next?' He wouldn't let me go to sleep that night until I told him the name of the next book, so I said, 'Well, all right then, Beautiful American Rose Gardens.' That book sold 9,000 copies in the first few weeks and is now in its third printing." Now known by many as "The Queen of Roses," Mary regularly lectures on a variety of topics to garden enthusiasts across the country.

Mary is currently writing a non-fiction novel based on the life of her grandmother, who was assistant to the sculptor Augustus Saint-Gaudens and an artist in her own right. The story takes place in the 1890s. "At that time, American art was beginning to be taken seriously while women artists were not," Mary notes.

The book that husband Henri finished just before his death in 2002, The Symbolism of Paul Gauguin: Erotica, Exotica, and the Great Dilemmas of Humanity, will be presented next year at a special event at the Santa Barbara Museum of Art. "Guiding this book through to publication took precedence over everything else," Mary says proudly.

Although she herself was raised in Texas, Mary's grandfather, Robert Hyde, was a prominent figure in the Arts & Crafts movement in Santa Barbara. An antique dealer, he lent his furniture for productions at The Granada and The Lobero. "When I heard about The Granada Restoration Project, I immediately wanted to be involved. I believe that it will help the arts flourish here, which was something that was important to my grandparents, as well," Mary says.

Mary also has a passion for connecting with the arts through education. "With current economic constraints, schools can't do as much with the arts as they once did. The education program at The Granada can help fill this void."

"I am very happy with my life," she says with a smile, "It's how you live your life that makes it valuable. You have to devote time to doing things for other people."

