

The Granada Gazette

And the Walls Came Tumbling Down!

Pre-construction continues at the Granada

SPRING 2006

The currently "open-air" Granada Theatre has entered its second phase of construction following the successful completion of Soft Demolition and Hazardous Materials removal last November.

Why does so much of the theatre need to be removed during the current Demolition, Excavation and Shoring phase?

"Production needs have changed drastically since The Granada opened back in 1924," said Peter Frisch, Executive Director. "We're currently transforming the space so that the backstage area will be wider, deeper, taller and world-class. The improved technical amenities will be able to accommodate every element of contemporary production."

The front of house - the area that accommodates the audience - is largely being retained and restored, however, the floor is carefully being removed in sections to allow for the excavation of a new basement. Additionally, portions of the second floor structure are being removed to provide for expanded restrooms, a catering kitchen and an artist's reception area.

"A unique challenge to this project was to create a 12,640 square foot basement to house new dressing rooms and other facilities. The demolition and excavation process to prepare for this new space requires the temporary shoring up of over 25,000 square feet of existing theatre walls and roof

and the grade under the main floor will be altered to enhance audience sightlines. The stage itself will be expanded by 1,600 square feet to make The Granada a viable home for any touring production.

In the main lobby, demolition is underway to prepare for the construction of new grand stairways, emergency stairs and a new elevator, along with seismic strengthening.

"In 1924, there were no codes for safety, accessibility or fire, so getting the theatre up to current code standards is an expensive and time-consuming process all by itself," remarked Mr. Frisch.

Despite its historical credentials, areas of The Granada being demolished do not contain elements that need to be preserved. "We're not removing anything in the backstage area that has historical significance," said Peter Frisch, "In fact, in the final phase of the restoration, we'll actually be expanding on the original vision of the theatre's Spanish/Moorish décor. When we're through, we'll have a facility that should delight Santa Barbara audiences for the next hundred years."



systems," said Rick Gerard, Operations Manager.

In addition to the new basement, the walls near the stage will be reshaped to enhance acoustics,

Did You Know?

- Charles Urton, who constructed the *Granada* tower, had never attempted a steel high-rise before, so he sent away for a series of "how-to" books to assist him with the project.
- The old Moorish town of *Granada*, Spain, which is depicted on the original house curtain, is also known as the "City of Dreams."
- The word "*Granada*" means "pomegranate."
- At eight stories high, *The Granada* is Santa Barbara's only "skyscraper."
- Theatregoers at the grand opening of *The Granada* on April 9, 1924 paid \$4 a ticket to see the Theo Kosloff ballet, *The Great Sarli* and his *Granada* orchestra, and musical selections on the new Wurlitzer organ. The evening culminated with the world premiere of *Mademoiselle Midnight*, starring Mae Murray, or, as she was also known, "The Girl with the Bee-Stung Lips."
- In 1939, *The Granada* hosted a sneak preview of *Gone With the Wind*.
- Ginger Rogers and Fred Astaire performed in person at *The Granada* in 1949 in *The Barkleys of Broadway*.
- The first live performance of *The Caine Mutiny Court-Martial*, starring Henry Fonda, was presented at *The Granada* in 1953. The play would go on to become a smash hit on Broadway.
- Santa Barbara native and celebrated choreographer Martha Graham returned to her hometown for a season of contemporary dance at *The Granada* in the 1960's.
- Over the years, *The Granada* has hosted many of the world's most renowned orchestras, including the Berlin Philharmonic, the Cleveland Orchestra and the New York Philharmonic.

Behind The Scenes

A chat with Roger Morgan, chief theatre consultant to the Granada Restoration Project

An ebullient, creative personality with a philosophical spirit and a keen sense of humor, Roger Morgan is currently one of many top-level talents collaborating on the Granada Theatre restoration project. Roger has worked alongside the project's architects and designers to create a thoroughly updated Granada that will still maintain its historic beauty and charm. A pioneer in the world of theatre design consulting, he is the founder of Sachs Morgan Studios (SMS) in New York.

Roger studied Scenic Design and Stage Lighting at Carnegie Mellon University, then worked for years as a scenic designer. Three years as an assistant to the legendary Jo Mielziner, one of the finest scenic and lighting designers ever, taught him a great deal about being a theatre consultant.

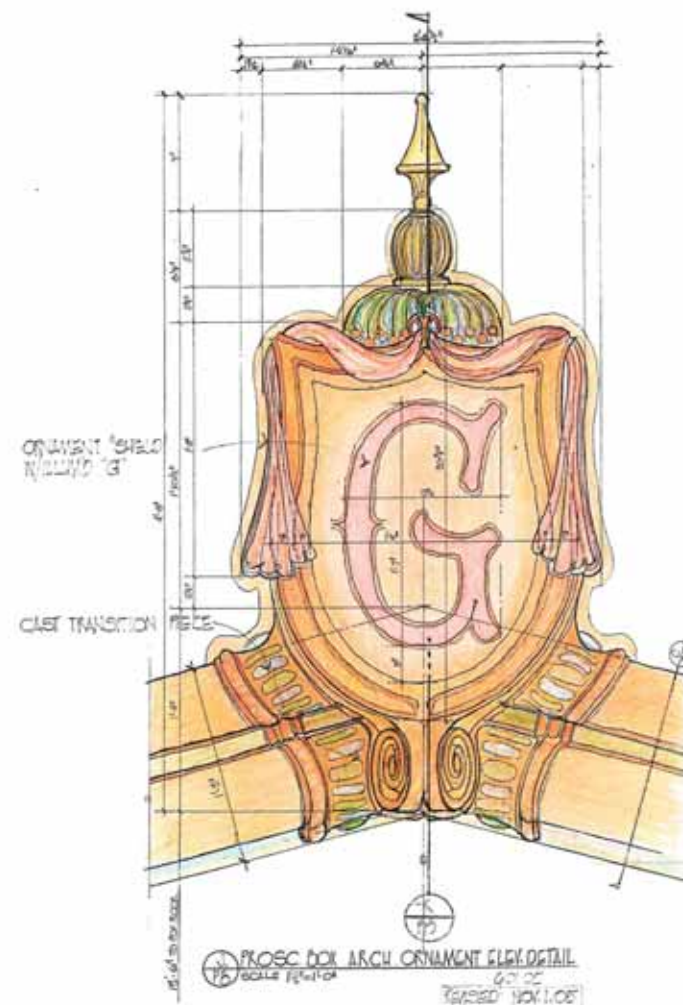
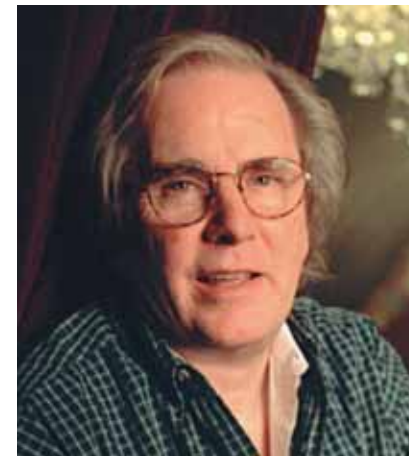
"A lot of theatres were constructed between 1913-1929, but once World War II started, there was a long break when few, if any, were being built," Roger says. "It wasn't until the 1950's and 1960's that the second round of theatre construction began. But by then, there were few if any architects who knew about designing theatres, so the Theatre Consultant was born."

Roger went on to do stage lighting, working for a variety of resident theatres as well as Broadway and Off-Broadway houses, and winning the prestigious Tony Award along the way. In 1970, he worked at The American Place Theatre and New York's Public Theatre with renowned producer Joe Papp. When he was asked to work with the architect during the process of new theatre construction, a new career as a theatre consultant had begun.

SMS has completed numerous theatre restorations for significant venues across the country, such as the Kennedy Center Concert Hall, Pantages Theatre, Minskoff Theatre, Walter Kerr Theatre, Fulton Opera House, Unicorn Theatre, Big Apple Circus, and many more. Roger was intrigued to hear about the planned restoration here in Santa Barbara.

"I knew Peter Frisch (Executive Director of the Granada) from Carnegie Mellon, and he asked me to come out to take a look at the theatre. I did, and came up with some ideas about how the space could best be converted into a modern performance facility. The most significant thing I noticed was that the orchestra floor was on a concrete slab. The Board liked my suggestion that they excavate beneath this to add a basement that would give additional space for new dressing rooms."

"Roger brings a tremendous amount of creativity and experience to the process, and comes up with unexpected solutions," remarks



Rendering of the ornament detail on the new boxes at the Granada

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Executive Director Peter Frisch. “For example, it was his idea to design a small ramp building adjacent to the theatre to provide wheelchair access to the best seats, something no one else had thought of.”

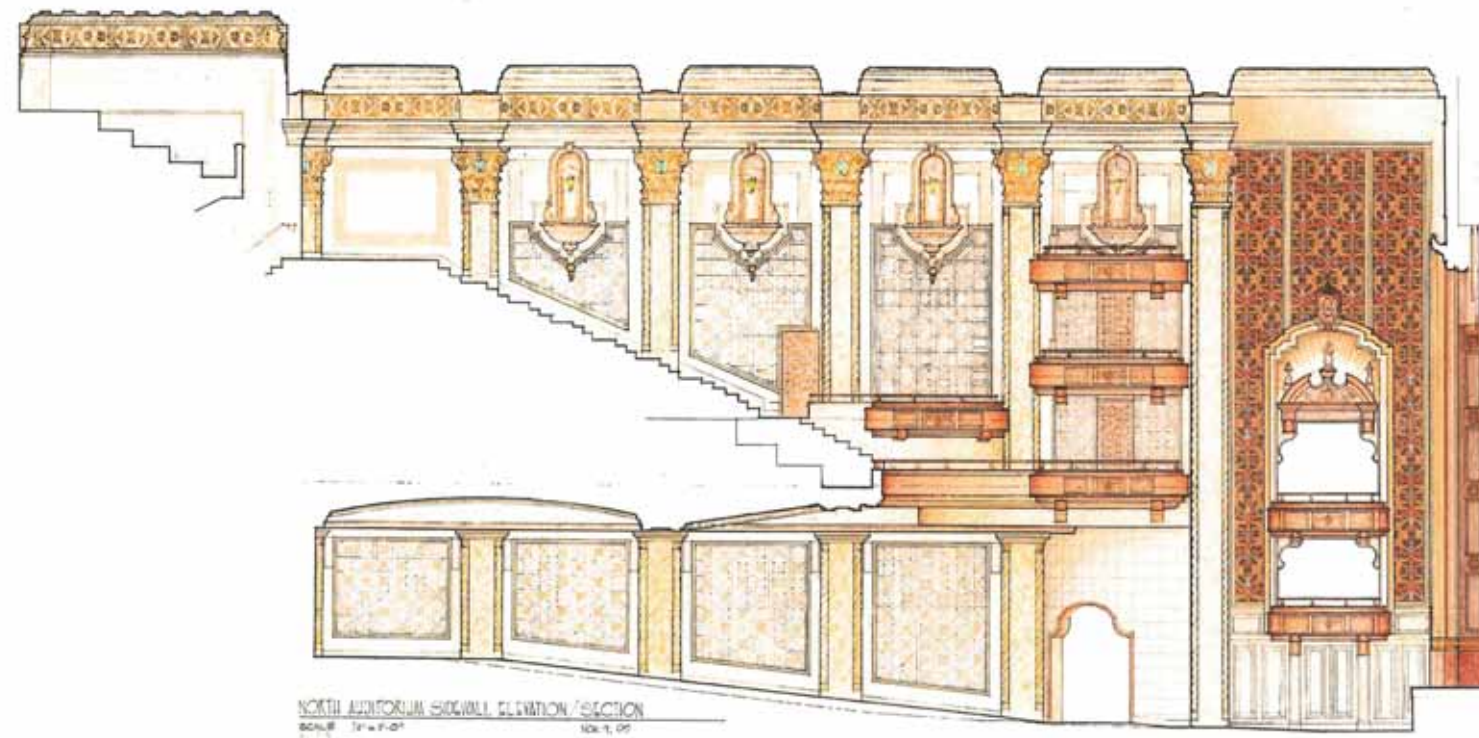
“My job is the planning of the basic organization of the different spaces. I’ll also assist with the selection and design of lighting, curtains, drapery, and seating, including the sight lines. The idea is to find spaces for the features we now see as necessary, such as more women’s restrooms,” says Roger.

Steve Metsch, of architectural firm Phillips Metsch Sweeney Moore, who works in tandem with Roger Morgan on the restoration project, also appreciates Roger’s unique abilities.

“Roger has a lot of ongoing experience with theatres similar to The Granada. His company brings tremendous technical expertise, especially with all of the backstage elements - the things that are vital to the theatre, but invisible to the audience. He has lots of good ideas, and his infectious enthusiasm about the project keeps all of us excited about the end result.”

Passionate about beautiful old theatres, Roger liked what he saw on State Street from the beginning. “When I first went in to The Granada, I saw a very grand theatre, not too big, with wonderful height in the auditorium, which helps the acoustics. This theatre was beautifully designed, and I’m really looking forward to seeing the finished product of this restoration. I know that The Granada will have not just regional, but national impact.”

Rendering of the renovated interior side wall of the performance hall.



Featured Board Member: Spotlight on Joan Rutkowski

Founding board member, lifelong performer and avid supporter of the arts.



A vivacious woman with sparkling blue eyes, impeccable style, and a passion for world-class music, Joan Rutkowski is an avid supporter of the local arts scene and a founding member of the Santa Barbara Center for the Performing Arts.

“I come from a family of people who gave back to their community,” she says. “My parents were not wealthy, but they gave of their time and talents, so I’ve always kept doing things wherever I’ve lived.”

A native of Eugene, Oregon, Joan found her niche when she started studying voice at the age of 16. After getting her B.M. degree at Willamette University, she moved to San Francisco. During the day she sang in churches and synagogues, then at night she performed at the Bocce Ball, an all-operatic nightclub in North Beach. “Opera singers would drop in and join us. There was a pianist and an accordionist and three or four singers, and we’d try out all sorts of things,” she reminisces fondly.

Joan saved her money and eventually went to Europe and the Middle East for ten months, a personal quest that resulted in a decision to be an opera singer. Although she received an offer to perform Mimi in *La Bohème* for the Istanbul Opera, she opted instead to return home to get her Masters in Opera at USC. As the regional winner of the San Francisco Opera Auditions, she was accepted into their Opera Merola Program, where she sang in *La Cenerentola*. After a second year at USC, which included a summer performing the title role in *Madame Butterfly*, Joan moved to Washington State to teach in the Conservatory of Music at Whitman College.

“Then I married Geoff, whom I had met in undergraduate school, and moved to Reno, where he was teaching, for a year. The Nevada Opera Company was just beginning and I sang Gilda and Adele with them. Then Geoff was offered a position at UCSB and we moved here in 1968. At that time, Lotte Lehmann Hall had just been completed and I was delighted to sing Pamina in *The Magic Flute* for the opening.”

She also remembers performing in the theatre that she’s now working tirelessly to restore. “I sang the

Beethoven 9th at The Granada with Ronald Ondrejka and later did the Mahler 2nd Symphony. The acoustics were wonderful.”

Joan has played a role in a number of regional arts organizations. “I’m also on the boards of the Santa Barbara Symphony and the Performing Arts Scholarship Foundation. I helped Adrian Spence gather his first board for the Camerata Pacifica, and worked with the Ojai Festival and Music Academy of the West.” Perhaps her most treasured experience was a seventeen-year stint as Administrative Director of Esperia Foundation, an organization that brought the world’s greatest musicians to Santa Barbara to perform free for the public.

Her face lights up as she talks about the restoration project. “I’d love to see *Otello* done at The Granada. It’s such a great opera, but you have to have acoustics that will do well with big voices, which is exactly what The Granada will have. The Santa Barbara Symphony is also looking forward to it - The Granada will be the perfect size for their concerts. This is just something that was meant to be, it’s happening before our eyes, and soon we’re going to have something to be really proud of.”

Joan lives in town with her husband, cellist Geoff Rutkowski and her two pets - Alex, a Standard Poodle and Cielo the cat. “I think Santa Barbara is better now than it’s ever been. The arts are doing so well, and every time I look out at the view, I think, ‘Another day in paradise’.”



Breaking News

- **AUDIENCE FLOOR DEMOLITION COMPLETE**

With the stage house nearly removed and the main floor gone, the Granada renovation is well under way! As you can see on our front page photo, first published in the January 26th Santa Barbara News-Press, the demolition is quite extensive. In the weeks to come, the construction team will continue to excavate and shore up the theatre walls to prepare for the addition of basement level dressing rooms.

The reconfigured Granada will offer 14,000 additional square feet of stage and backstage space, enhanced acoustics, expanded and upgraded lobby and public spaces, and much more.

- **CAMPAIGN SCOREBOARD**

To date, the Granada Restoration Project has received 519 gifts totaling over \$33.5 million. We're delighted to announce that we surpassed our 2005 campaign goal, and are about to embark upon our Final Phase, which will provide for the fabrication of the 1924 marquee, the creation of a miniature "Shubert Alley" in the paseo behind the theatre, an endowment to help subsidize regional non-profits, and will also support arts education initiatives and operational needs. Our Board has mandated "a theatre of excitement that will light up State Street," and we are working hard to implement that vision.

- **BROADWAY AT THE GRANADA**

Great news for everyone who loves musical theatre! SBCPA is currently developing a contract with producer Mark Edelman to bring an exciting Broadway series to The Granada. Theatre League, Edelman's company, books top Broadway touring shows in a variety of theatres. Their current offerings include blockbuster hits such as *The Producers*, *Avenue Q*, *Rent*, *Hairspray*, *42nd Street*, *The Full Monty*, *Will Rogers Follies*, *Mamma Mia*, *Chicago* and *Defending the Caveman*.

- **A SPRING CELEBRATION**

The Granada Performance Series is pleased to present "Vino e Verdi," a special evening of opera on Thursday, April 20. This celebration of the final phase of the Granada fundraising campaign will also include important announcements about the opening of the theatre and new goals for the project. Future resident company Opera Santa Barbara will offer a short selection of favorite arias from Verdi operas. The event will be held in the Mural Room of the Santa Barbara County Courthouse. For information regarding "Vino e Verdi," please contact The Granada office at 899-3000.



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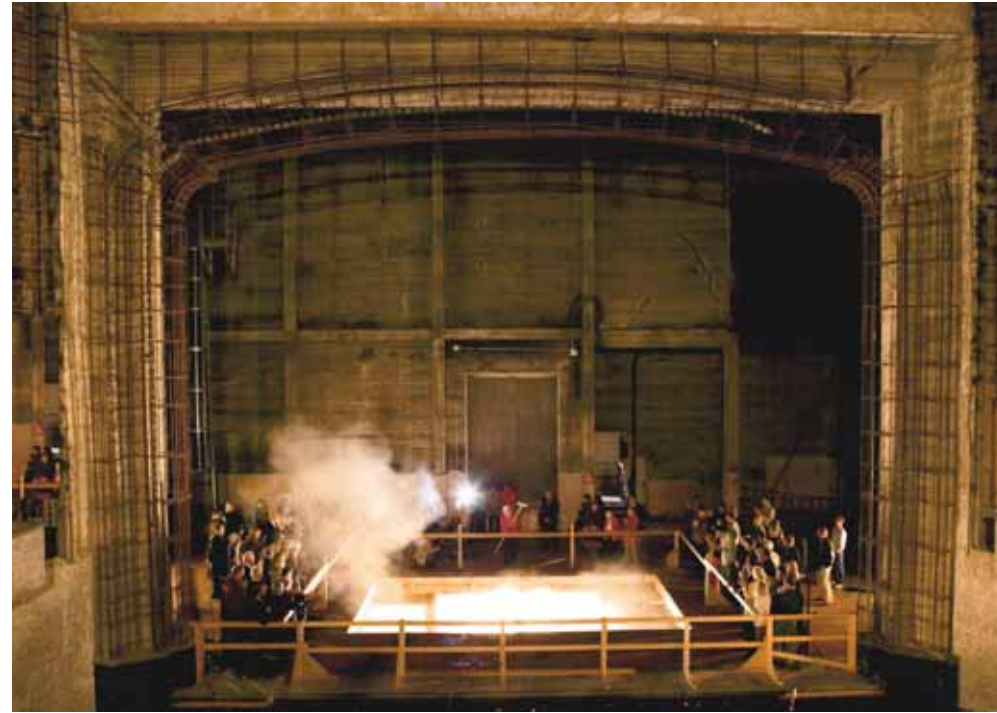
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Our historic Groundbreaking event - Oct 24, 2005 (Photo courtesy of Larry Dale Gordon)

Generous friends and philanthropists have already reserved many of the gift naming opportunities at The Granada. We invite you to consider joining them. Here is a sample of available namings:

Paseo de las Granadas Marquee and Display Cases

The beautiful new Paseo behind The Granada will feature a mini-replica of the original 1924 marquee, which will cover display cases featuring colorful posters of Granada events. A bit of Shubert Alley in Santa Barbara!

Star Dressing Rooms (two total)

Two generously proportioned "star" dressing rooms will feature full baths ensuite, providing a temporary home for the world's finest actors, singers and instrumentalists.

The Grand Staircases

The substantial left and right staircases are lit with period fixtures and lead up to the upper lobby, Founders Room, Patrons Circle and Balcony. Loge and balcony patrons will take pleasure in the new, generous proportions of these grand stairways.

We're also pleased to offer our Ovation Circle program, whose members receive priority seating for certain performances. Our popular Take-A-Seat! (Take-A-Row!) seat naming program provides an opportunity for all community members to play a role in this important Santa Barbara project. Of course, we would welcome a major gift to assist us in finishing the Final Phase of the restoration, but we are grateful for participation at every level of giving.

Please contact us at 899-3000 for more information about joining the Granada team.

The Santa Barbara Center for the Performing Arts is a not-for-profit 501(c)(3) corporation,
Tax ID # 95-3847102

<i>The evolution of the Santa Barbara Center for the Performing Arts:</i>	JANUARY 1997	A discussion at a dinner party between Joan Rutkowski and Susan Gulbransen reinvigorates the idea of creating a new performing arts center in Santa Barbara to serve local arts groups.
	AUGUST 1997	Two round-table discussions with community leaders about the need for a well-equipped large theatre result in enthusiastic and encouraging responses.
	SEPTEMBER 1997	The new group, joined by local philanthropists and arts supporters including Harriet Miller, Sara Miller McCune and Michael Towbes, reactivates the Santa Barbara Center for the Performing Arts name.
	JANUARY 1998	First board meeting of the new SBCPA.
	AUGUST 1998	A feasibility study commissioned by SBCPA indicates that building a brand-new facility in a new Santa Barbara location is not a realistic goal, and notes that the city already has beautiful venues.
	DECEMBER 2001	The organization focuses on the potential of The Granada Theatre as a new performing arts center.
	JUNE 2002	First money donated to SBCPA to acquire The Granada.
	MARCH 2003	SBCPA purchases The Granada Theatre.
	FEBRUARY 2004	SBCPA buys out the Granada lease with Metropolitan Theatres, paving the way for the restoration of the 1924 landmark.
MAY 2005	HazMat and soft demolition begin at the Granada. The new performing arts center is scheduled to reopen in 2007.	



The Granada