



SAN FRANCISCO PLANNING DEPARTMENT

Legacy Business Registry Case Report

HEARING DATE: AUGUST 2, 2017

Filing Date: July 6, 2017
Case No.: 2017-008645LBR
Business Name: The Ave Bar
Business Address: 1607 Ocean Avenue
Zoning: NCT (Ocean Avenue Neighborhood Commercial Transit)/
45-X Height and Bulk District
Block/Lot: 6935/026
Applicant: Lucia Fuentes Zarate
PO Box 511213
Pengrove, CA 94951
Nominated By: Supervisor Norman Yee, District 7
Staff Contact: Desiree Smith - (415) 575-9093
desiree.smith@sfgov.org
Reviewed By: Tim Frye - (415) 575-6822
tim.frye@sfgov.org

1650 Mission St.
Suite 400
San Francisco,
CA 94103-2479

Reception:
415.558.6378

Fax:
415.558.6409

Planning
Information:
415.558.6377

BUSINESS DESCRIPTION

The Ave Bar is a neighborhood bar located on the south side of the Ocean Avenue near Capitol Avenue in Ingleside. Opened in 1949 as The Avenue Club by Bob Wells and former San Francisco 49ers football player, John Schielh, the bar is one of the longest-operating businesses along the Ocean Avenue commercial corridor. Ownership of the business changed hands several times over the years, as did the name, although it always maintained some variation of the word, "avenue." The use of the space as a longstanding local bar always remained consistent, and the business accumulated a loyal following of diverse neighborhood residents that reflect the surrounding area; it also became a popular destination for alumni and faculty members of area high schools. The Ave Bar is noted for its friendly atmosphere and is proud to have so many regular customers, some of which belong to the third or fourth generation of families that have frequented the bar.

Under its current ownership, The Ave Bar has become known for offering a quality selection of craft and micro-brews, special beer tastings featuring local breweries, and quality spirits. The business emphasizes the craft of bartending by bringing in certified beer and whiskey experts to mentor staff on how to talk to customers about various products. The bar is also a participant in San Francisco Beer Week.

Today, the business is owned by Bomani Caungula and Lucia Fuentes Zarate, who remain active in their community by serving on the leadership of the Ocean Avenue Association and by organizing various charity fundraisers and drives at The Ave Bar such as the San Francisco Fire Department Annual Toy Drive.

STAFF ANALYSIS

Review Criteria

1. *When was business founded?*

1949

2. *Does the business qualify for listing on the Legacy Business Registry? If so, how?*

Yes, The Ave Bar qualifies for listing on the Legacy Business Registry because it meets all of the eligibility Criteria:

- i. The Ave Bar has operated for 68 years.
- ii. The Ave Bar has contributed to the Ingleside neighborhood's history and identity by serving as a neighborhood bar and gathering place on the Ocean Avenue commercial corridor for generations.
- iii. The Ave Bar is committed to maintaining the physical features and traditions that define its significance as a neighborhood bar along the Ocean Avenue commercial corridor, its commitment to the craft of bartending, and the offering of affordable quality beer and spirits.

3. *Is the business associated with a culturally significant art/craft/cuisine/tradition?*

The business is associated with the tradition of operating a neighborhood bar.

4. *Is the business or its building associated with significant events, persons, and/or architecture?*

The 1922 property has not been previously evaluated by the Planning Department for potential historical significance. The property is considered a "Category B Property" that requires further review per the Planning Department's CEQA review procedures for historical resources. The property is located within the boundaries of the Ocean Avenue Historic Resources Survey, a project currently underway funded by the Historic Preservation Fund Committee.

5. *Is the property associated with the business listed on a local, state, or federal historic resource registry?*

No.

6. *Is the business mentioned in a local historic context statement?*

No.

7. *Has the business been cited in published literature, newspapers, journals, etc.?*

Yes. San Francisco Chronicle, 10/22/1949, "Avenue Club Opens"; San Francisco Chronicle, 10/4/1950, "Ex-Football Star Thrown for Loss"; Thrillest (blog), 7/9/2017, "SF's First-Ever Muni Metro Bar Map," by Joe Starkey; SFWeekly, 7/29/2014, "Distillations: Finding Odd Barfellows at The Ave," by Benjamin Wachs; Bay Area Brew News, 7/30/2014, "Fort Point Brewing features beer lineup in tap takeovers at local SF bars," by Sam Molmud; The Chronicle, 2/1/2015, "Ocean Avenue investments soars, but old businesses feel squeezed," by J.K. Dinnen; Ingleside-Excelsior Light, 6/16/2016, "The Ave Bar Continues to be a Hit with the Neighborhood and Visitors Alike," by Sara Bloomberg; SF Weekly, 6/16/2017, "Top 50 Dive Bars in San Francisco."

Physical Features or Traditions that Define the Business

Location(s) associated with the business:

- 1607 Ocean Avenue

Recommended by Applicant

- Function as a neighborhood-serving bar
- Specialized draft beer list and quality spirits
- Commitment to the craft of bartending
- Welcoming atmosphere to diverse customer base

Additional Recommended by Staff

- Location in the Ocean Avenue Commercial Corridor

Filing Date: June 22, 2017
Case No.: 2017-008656LBR
Business Name: Casa Sanchez
Business Address: 250 Napoleon Street, Unit M
Zoning: PDR-2 (PDR Production, Distribution, and Repair)/
65-J Height and Bulk District
Block/Lot: 4343/021
Applicant: Martha Sanchez
250 Napoleon St. Unit M
San Francisco, CA 94121
Nominated By: Mayor Edwin M. Lee
Staff Contact: Desiree Smith - (415) 575-9093
desiree.smith@sfgov.org
Reviewed By: Tim Frye – (415) 575-6822
tim.frye@sfgov.org

BUSINESS DESCRIPTION

Casa Sanchez is a family-owned distributor of Mexican food products currently located on the north side of Napoleon Street between Jerrold Avenue and Evans Avenue in the Bayview neighborhood. Opened as R. Sanchez & Co. in 1923 by Mexican immigrants, Roberto and Isabel Sanchez, the “Mexicatessen” originally offered tamales, enchiladas, salsas, cheeses, chorizo, masa, chili powder, and baked goods from its lower Pacific Heights/Western Addition storefront.

In 1945, R. Sanchez & Co. relocated to a larger space located on Fillmore Street in the Western Addition where it operated a tortilla factory and continued to sell its other food products. Using mechanized tortilla machines enabled the business to produce enough to produce large quantities of tortillas and deliver them by the pound to San Francisco’s earliest Mexican food restaurants like the Papagayo Restaurant at the Fairmont Hotel and the Sinaloa night club and restaurant in North Beach. For nearly a decade it served as the Bay Area’s only tortilla factory with a full distribution service. In the 1960s, the tortilla factory and Mexicatessen expanded to include a dine-in restaurant that at night would turn into “Club Sanchez.” Club Sanchez served as a venue for musical performances of various genres and contributed to the Fillmore’s thriving jazz scene that characterized the neighborhood during that era.

In 1968, the tortilla factory operation moved to 24th and York Streets in the Mission District, along with a second restaurant (Club Sanchez continued on in the Fillmore until 1982). It was during the move to the Mission District when the business changed its name to Casa Sanchez and when it began to commercially manufacture its salsa recipes, selling “the first ever fresh packaged salsa in the country,” which eventually became the highest selling salsa in the state.

Casa Sanchez’s factory operations have since moved to the Bayview neighborhood and Hayward, California. The company still owns its 24th Street storefront, renting the space to another Latino restaurant, and remains active in the neighborhood through its participation in the Calle 24 Latino Cultural District (formerly the Lower 24th Street Merchants Association, which Casa Sanchez’s current co-

owner, Robert Sanchez, III was instrumental in founding). Now run by the third and fourth generations of the Sanchez family, Casa Sanchez offers 25 products and distributes to grocery stores in seven states. According to the San Francisco Business Times, in 2017 Casa Sanchez was the sixth highest grossing Latino business in the Bay Area.

STAFF ANALYSIS

Review Criteria

1. *When was business founded?*

1923

2. *Does the business qualify for listing on the Legacy Business Registry? If so, how?*

Yes, Casa Sanchez qualifies for listing on the Legacy Business Registry because it meets all of the eligibility Criteria:

- i. Casa Sanchez has operated in San Francisco for 94 years.
- ii. Casa Sanchez has contributed to the history of the Western Addition (including the Fillmore) and the Mission District. As one of the oldest and longest-running Mexican American-owned businesses in San Francisco, Casa Sanchez also contributes to the history and identity of San Francisco's Latino community, particularly in the areas of culinary heritage and Latino business and entrepreneurial development. It has promoted Mexican culinary heritage by serving as the first tortilla factory in the Bay Area and was the first business in the country to sell packaged fresh salsa. The business is also associated with Latino business development and entrepreneurship in San Francisco, as co-owner, Robert Sanchez, III co-founded the 24th Street Merchants and Neighbors Association (now the Calle 24 Latino Cultural District), the 24th Street Cultural Festival, and the San Francisco Hispanic Chamber of Commerce.
- iii. Casa Sanchez is committed to maintaining the physical features and traditions that define its craft of manufacturing and distributing Mexican food products such as tortillas, chips, salsas, tamales, and pupusas.

3. *Is the business associated with a culturally significant art/craft/cuisine/tradition?*

The business is associated with Mexican and Latin American culinary traditions.

4. *Is the business or its building associated with significant events, persons, and/or architecture?*

The 250 Napoleon Street property was previously evaluated by the Planning Department for potential historical significance. The property is considered a "Category C Property," indicating that no historical resource is present. Casa Sanchez's 2778 24th Street property (no longer in use as Casa Sanchez Restaurant, but still owned by the company) is on the HPC's Landmark Designation Work Program for its associations with the city's Latino community history. The nomination will be developed based off of a National Register of Historic Places application for the property, developed by San Francisco Heritage.

5. *Is the property associated with the business listed on a local, state, or federal historic resource registry?*

No. (However, Casa Sanchez's 2778 24th Street property is on the HPC's Landmark Designation Work Program for its associations with the city's Latino community history).

6. *Is the business mentioned in a local historic context statement?*

Yes. It is mentioned in the Draft San Francisco Latino Historic Context Statement.

7. *Has the business been cited in published literature, newspapers, journals, etc.?*

The business has been cited in a number of publications including but not limited to: SFGate, 4/14/1999, "\$5.8 Million Tattoo / Sanchez family counts the cost of lunch offer," by Steve Rubenstein; CNN Interactive, 4/17/1999, "Tattoo for food pays off for San Francisco restaurant," by Don Knapp; ABC7, 4/1/2010, "Restaurant tattoo will get you free tacos for life," by Lyanne Melendez; Wall Street Journal, 4/1/2010, "Free Tacos for Life, in Exchange for a Tattoo," by Stu Woo; San Francisco Business Times, 5/25/2012, "Casa Sanchez handed down by generations," by Hannah Albarazi; KQED News, 11/14/2013, "Mission District Restaurant Landlord Keeps Rent Low, Flavor Local," by Sam Harnett.

Physical Features or Traditions that Define the Business

Location(s) associated with the business:

- 250 Sacramento Street
- 2778 24th Street

Recommended by Applicant

- Commitment to continuing Mexican culinary traditions through the sale and distribution of items such as tortillas, chips, salsas, and tamales
- Commitment to promoting Latino entrepreneurship in the Calle 24 Latino Cultural District by renting its 24th Street property to local Latino businesses

Additional Recommended by Staff

- No additional recommendations

Filing Date: August 2, 2017
Case No.: 2017-008669LBR
Business Name: Jeffrey's Toys
Business Address: 45 Kearny Street
Zoning: C-3-O (Downtown-Office)/
80-130-F Height and Bulk District
Block/Lot: 0310/003
Applicant: Mark Luhn, Owner
1810 Fourth Street
Berkeley, CA 94710
Nominated By: Mayor Edwin M. Lee
Staff Contact: Desiree Smith - (415) 575-9093
desiree.smith@sfgov.org
Reviewed By: Tim Frye – (415) 575-6822
tim.frye@sfgov.org

BUSINESS DESCRIPTION

Jeffrey's Toys is a family-owned and operated toy store serving San Francisco since 1972. The business was evicted from its Market Street location in 2015, which forced the store to leave the city for Berkeley. The owners, however, have decided to reopen a San Francisco store in October of 2017 and have successfully secured a lease for a space on the west side of Kearny Street between Post and O'Farrell Streets.

Emmanuel "Mannie" Luhn opened the first Jeffrey's Toys store in Daly City in 1966 (Mannie's parents had also owned a toy store in San Leandro called Birdie's). Mannie and his son, Mark Luhn, opened Jeffrey's Toys' first San Francisco location in 1972 in Ghirardelli Square, eventually expanding to Union Square and the Embarcadero Center. The business enjoyed much success and grew to become the city's largest toy-store chain. Following the 1989 Loma Prieta Earthquake and the economic downturn of the early 1990s, however, the business suffered and Jeffrey's Toys was forced to close two of its three San Francisco locations. The store moved several times more in subsequent years until in 2015 the toy store was evicted from its last remaining location in San Francisco, resulting in its temporary closure and an eventual relocation to Berkeley. Now two years later, Jeffrey's Toys has decided to reopen a store in San Francisco and has been able to secure a lease in the Financial District.

For four decades, Jeffrey's Toys offered residents and visitors of San Francisco an expansive selection of unique children's toys, reading books, arts and crafts supplies, baby and preschool toys, comic books, stuffed animals, games, and hobbies. The store's large glass cases contain collector's items and boutique lines that are hard to find elsewhere; much of the store's unique merchandise was hand-selected by Mark during travels to Europe and Japan. The business claims to have been the first toy store in the United States to sell Japanese metal robots and Transformers, and also the first to sell LEGOS.

In addition, Jeffrey's Toys has received awards and accolades for its selection of comics. Both Mannie and Mark have received the Toy Store Person Award from the Western Toy and Hobby Representatives Association – the highest award a toy store owner can receive in the western U.S.

STAFF ANALYSIS

Review Criteria

1. *When was business founded?*

1972

2. *Does the business qualify for listing on the Legacy Business Registry? If so, how?*

Yes, Jeffrey's Toys qualifies for listing on the Legacy Business Registry because it meets all of the eligibility Criteria:

- i. Jeffrey's Toys has operated in San Francisco for over 43 years.
- ii. Jeffrey's Toys has contributed to the city's history and identity by serving as San Francisco's largest toy store chain for almost a decade and by offering residents and visitors a unique shopping experience focused on children's toys and comic books.
- iii. Jeffrey's Toys is committed to maintaining the physical features and traditions that define its role as a unique toy store.

3. *Is the business associated with a culturally significant art/craft/cuisine/tradition?*

The business is associated with the tradition of owning and operating a children's toy store; it is also associated with the tradition of selling and promoting comic books.

4. *Is the business or its building associated with significant events, persons, and/or architecture?*

Yes. The 1907 property has been previously evaluated by the Planning Department for potential historical significance. The property is considered a "Category A Property" and is a contributory building to the Kearny-Mason-Mason-Sutter Street Article 11 Conservation District.

5. *Is the property associated with the business listed on a local, state, or federal historic resource registry?*

Yes. The property is a contributory building to the Kearny-Mason-Mason-Sutter Street Article 11 Conservation District.

6. *Is the business mentioned in a local historic context statement?*

No.

7. *Has the business been cited in published literature, newspapers, journals, etc.?*

Yes, including but not limited to: SFist, 3/26/2015, "45-Year-Old Downtown Toy Store Jeffrey's To Close in April, Still Might Relocate," by Jay Barmann; Racked San Francisco, 12/22/2016, "Jeffrey's Is Closing Because It Can't Afford Eye-Popping \$40,000 Rent," by Esther Hahn.

In 2008, the business was featured in a publication of the San Francisco Chamber of Commerce called the *Northern California Experience Profiles of Excellence*. The San Francisco Bay Guardian has named Jeffrey's Toys "Best Toy Store" and "Best Place to Spend Your Allowance" in its Best of

the Bay awards.

Physical Features or Traditions that Define the Business

Location(s) associated with the business:

- 45 Kearny

Recommended by Applicant

- Commitment to selling classic and new toys
- Commitment to employing a diverse work staff
- Creating a delightful experience for its guests

Additional Recommended by Staff

No additional recommendations.

Filing Date: August 2, 2017
Case No.: 2017-008670LBR
Business Name: Nihonmachi Little Friends
Business Address: 1830 Sutter Street
Zoning: RM-3 (Residential-Mixed, Medium Density)/
40-X Height and Bulk District
Block/Lot: 0676/071
Applicant: Cathy Inamasu
1830 Sutter Street
San Francisco, CA 94115
Nominated By: Supervisor London Breed, District 5
Staff Contact: Desiree Smith - (415) 575-9093
desiree.smith@sfgov.org
Reviewed By: Tim Frye – (415) 575-6822
tim.frye@sfgov.org

BUSINESS DESCRIPTION

Located on the north side of Sutter Street between Webster and Buchanan Streets, Nihonmachi Little Friends (NLF) is a bilingual and multicultural organization providing high quality, affordable child care and educational services in Japantown. It was founded in 1975 by parents and activists belonging to San Francisco's Japanese and Japanese American communities who sought to create a culturally sensitive and affordable option for childcare. Its three key components consist of: a preschool program, an after-school program, and a parent/family partnership. The organization's community-based model helps to encourage parental and familial involvement in the child's learning process, and in turn promotes the leadership capabilities and skills of the parents involved. Since its founding in the mid-1970s, NLF has provided childcare and educational instruction that incorporates the Japanese language for preschoolers through 5th graders in Japantown, and has grown from a program serving 15 students to one that currently serves 200.

NLF is an active member of the Japantown community, participating in key neighborhood events such as the Cherry Blossom Fair and Nihonmachi Street Fair. Over the course of its 41 years in existence, NLF has operated out of several different locations and at numerous times faced eviction or loss of lease at its former preschool sites. In 2002, NLF was able to secure a permanent home for its pre-school program by purchasing 1830 Sutter Street, the former San Francisco YWCA building and a historically significant property designed by architect, Julia Morgan, in 1932 for the Issei (first generation) women of the Japantown YWCA. The Planning Department is currently overseeing the development of a National Register of Historic Places application for the property through the *San Francisco Sites of Civil Rights Project*, funded by the National Park Service's Underrepresented Communities Grant. NLF has also utilized the space at 1700 Sutter Street (Christ United Presbyterian Church) and 2031 Bush Street (Kinmon Gakuen Building) for its after-school programs.

STAFF ANALYSIS *Review Criteria*

1. *When was business founded?*

1975

2. *Does the business qualify for listing on the Legacy Business Registry? If so, how?*

Yes, Nihonmachi Little Friends qualifies for listing on the Legacy Business Registry because it meets all of the eligibility Criteria:

- i. Nihonmachi Little Friends has continuously operated in San Francisco's Japantown neighborhood for 42 years.
- ii. Nihonmachi Little Friends has contributed to the Japantown community's history and identity by providing childcare and educational instruction incorporating Japanese culture, language, and community. The organization has also worked to preserve the legacy of the neighborhood's Issei (first generation) women's history by preserving the historic Japantown YWCA building, which it now owns and maintains.
- iii. Nihonmachi Little Friends is committed to maintaining the physical features and traditions that define its function as a bilingual childcare and educational organization in San Francisco's Japantown community. It is also committed to maintaining the physical features and history of the historic Japantown YWCA building, of which it is owner and steward.

3. *Is the business associated with a culturally significant art/craft/cuisine/tradition?*

The organization is associated with multicultural education and childcare, Japanese language and cultural instruction, and the history of San Francisco's Japantown neighborhood.

4. *Is the business or its building associated with significant events, persons, and/or architecture?*

Yes. The 1932 property has been previously evaluated by the Planning Department for potential historical significance. The property is considered a "Category A Property" and is eligible for listing in the California Register. The property is also listed on the Historic Preservation Commission's Landmark Designation Work Program.

5. *Is the property associated with the business listed on a local, state, or federal historic resource registry?*

No. However, a National Register of Historic Places application is currently being produced for the property through the Department's *San Francisco Sites of Civil Rights Project*, funded by the National Park Service's Underrepresented Communities Grant.

6. *Is the business mentioned in a local historic context statement?*

Yes. It is listed in the *Japantown Historic Context Statement* and the *LGBTQ Historic Context Statement* (the first Mattachine Society convention was held there in 1954).

7. *Has the business been cited in published literature, newspapers, journals, etc.?*

Yes. Rafu Shimpo: Los Angeles Japanese Daily News, 6/26/2017, "Nihonmachi Little Friends to Hold Open House for New Preschool Addition"; Rafu Shimpo: Los Angeles Japanese Daily

News, 8/31/2016, "Nihonmachi Little Friends: 'Watch Us Grow'"; Rafu Shimpo: Los Angeles Japanese Daily News, 9/23/2015, "Nihonmachi Little Friends' Groundbreaking Ceremony."

Physical Features or Traditions that Define the Business

Location(s) associated with the business:

- 1830 Sutter Street

Recommended by Applicant

- Japantown location
- Tradition of offering bilingual and multicultural childcare and educational instruction incorporating Japanese language, culture, and community
- Focus on parental involvement through its parent/family partnership program
- Commitment to maintaining its historic property at 1830 Sutter Street, including its Noh theater stage, the only such remaining feature in the western United States

Additional Recommended by Staff

No additional recommendations.

Filing Date: August 2, 2017
Case No.: 2017-008810LBR
Business Name: Pacitas Salvadorean Bakery
Business Address: 10 Persia Avenue
Zoning: NCD (Excelsior Outer Mission Street Neighborhood Commercial District)/
65-A Height and Bulk District
Block/Lot: 6955/043
Applicant: Maria Paz Rodriguez, Owner
10 Persia Avenue
San Francisco, CA 94112
Nominated By: Supervisor Ahsha Safai, District 11
Staff Contact: Desiree Smith - (415) 575-9093
desiree.smith@sfgov.org
Reviewed By: Tim Frye - (415) 575-6822
tim.frye@sfgov.org

BUSINESS DESCRIPTION

Opened in 1996 by Salvadoran émigré, Maria Paz Rodriguez, Pacitas Salvadorean Bakery has served hand-crafted Salvadoran bread and pastries to residents of the Excelsior District for 21 years. It is located on the south side of Persia Avenue between Mission Street and London Street.

Maria Paz Rodriguez came to San Francisco in 1990, working in a bakery until she saved enough funds to open her own, which she named Pacitas Salvadorean Bakery. The business was the first to sell Salvadoran bread in the Excelsior District, and with the area's significant Salvadoran population, became an instant favorite (until that point, the only Salvadoran bakeries in San Francisco were located in the Mission District). Maria operated the business single-handedly for the first few years until her siblings joined her in San Francisco from El Salvador to help out with the business.

Pacitas' specialty is Salvadoran bread, which is traditionally made by hand of a bran-based recipe. Made onsite, Pacitas Salvadoran bread and other typical Salvadoran food items like tamales (characteristically wrapped in banana leaves), quesadillas, pupusas, sodas, sour cream, and cakes, are sold at the store or through large catering orders for events such as quinceñeras, weddings, communions, holiday parties, and other family events, especially during the fall and spring holiday seasons. The business also participates in community events such as the Excelsior Festival and the Excelsior Action Group, and frequently donates bread and pastries to community groups, churches, and schools for various events.

Pacitas received international attention when the Spanish-language television channel, Univision, ran a story about the Temporary Protection Status immigration program and featured Maria Paz Rodriguez and her successful small business as an example of someone who benefited from the program. That publicity resulted in even more customers.

The property in which it is located was recently listed for sale, leaving the bakery at risk for displacement. Should Pacitas Salvadorean Bakery be listed on the Legacy Business Registry, it would be the first to originate from District 11.

STAFF ANALYSIS

Review Criteria

1. *When was business founded?*

1996

2. *Does the business qualify for listing on the Legacy Business Registry? If so, how?*

Yes, Pacitas Salvadorean Bakery qualifies for listing on the Legacy Business Registry because it meets all of the eligibility Criteria:

- i. Though Pacitas Salvadorean Bakery has only been in operation for 21 years, it faces a significant risk of displacement.
- ii. Pacitas Salvadorean Bakery has contributed to the Excelsior District community's history and identity by supporting a significant aspect of Latino culture – Salvadoran culinary traditions – in a neighborhood with a large Salvadoran population.
- iii. Pacitas Salvadorean Bakery is committed to maintaining the physical features and traditions that define its craft of preparing Salvadoran bread, pastries, and specialty food items.

3. *Is the business associated with a culturally significant art/craft/cuisine/tradition?*

The business is associated with the Salvadoran culinary tradition of bread-making.

4. *Is the business or its building associated with significant events, persons, and/or architecture?*

The property is considered a "Category B Property" indicating that it has not been previously evaluated by the Planning Department for potential historical significance.

5. *Is the property associated with the business listed on a local, state, or federal historic resource registry?*

No.

6. *Is the business mentioned in a local historic context statement?*

No.

7. *Has the business been cited in published literature, newspapers, journals, etc.?*

Pacitas and its owner, Maria Paz, were featured on the Univision station in a story about the United States' Temporary Protection Status immigration program. The date that the program aired is unknown.

Physical Features or Traditions that Define the Business

Location(s) associated with the business:

- 10 Persia Avenue

Recommended by Applicant

- Location in the Excelsior District

**Legacy Business Registry
August 2, 2017 Hearing**

Case Number 2017-008645BR; 2017-008656LBR; 2017-008669LBR; 2017-008670LBR; 2017-008810LBR; 2017-008812LBR; The Ave Bar; Casa Sanchez; Jeffrey's Toys; Nihonmachi Little Friends; Pacitas Salvadorean Bakery; Phoenix Arts Association Theatre

- Onsite production of hand-crafted Salvadoran bread
- Offering of other Salvadoran specialty food items
- Display cases showing breads and pastries

Additional Recommended by Staff

No additional recommendations.

Filing Date: August 2, 2017
Case No.: 2017-008812LBR
Business Name: Phoenix Arts Association Theatre
Business Address: 414 Mason Street, Suites 601 & 406
Zoning: C-3-G (Downtown-General)/
80-130-F Height and Bulk District
Block/Lot: 0310/003
Applicant: Linda Ayres-Frederick, Executive Director
414 Mason Street, Suite 601
San Francisco, CA 94102
Nominated By: Supervisor Aaron Peskin, District 3
Staff Contact: Desiree Smith - (415) 575-9093
desiree.smith@sfgov.org
Reviewed By: Tim Frye – (415) 575-6822
tim.frye@sfgov.org

BUSINESS DESCRIPTION

Founded 1985, the Phoenix Arts Association Theatre has incubated and hosted hundreds of live theatric productions and workshops for over three decades. While the theater has held several locations over the course of its history, including the South of Market and Tenderloin, its current venue is located on the east side of Mason Street between Post and Geary Streets in the Union Square area where many of the city's major theaters are located.

Phoenix Arts Association Theatre was founded by Linda Ayres-Frederick, a critically-acclaimed actress, director, producer, and playwright who also wrote weekly theater reviews for the SF Bay Times. The mission of the theater is "to encourage the evolution of new voices to be heard as part of our city's vibrant cultural life" and regularly hosts productions, staged readings, acting and dramatic writing workshops. In an effort to cultivate new voices and artistic excellence, it has created a nurturing environment for both visiting performing artists and those who belong to its own theater company. Furthermore, the theater is committed to reflecting the diversity of San Francisco through its plays, artists, and audiences. The association's own theater company has also traveled and performed at well-known theater festivals, receiving numerous awards from the Bay Area Theatre Critics Circle, Dean Goodman Dramalogue Awards, and Backstage West.

The organization works to keep theatre affordable and accessible to the community, with pay-what-you-can nights, industry nights, discounts for seniors and students, and outreach initiatives at little or no cost to disadvantaged youth. Additionally, free admission to staged readings of new work gives local playwrights an opportunity for exposure to wider audiences.

The Phoenix Arts Association Theatre is a keystone in the Bay Area's theater community, as a member of Theatre Bay Area and the West Coast Playwright's Alliance, and as a venue for the region's largest grassroots theater festival – San Francisco Fringe Festival.

STAFF ANALYSIS

Review Criteria

1. *When was business founded?*

1989

2. *Does the business qualify for listing on the Legacy Business Registry? If so, how?*

Yes, Phoenix Arts Association Theatre qualifies for listing on the Legacy Business Registry because it meets all of the eligibility Criteria:

- i. Phoenix Arts Association Theatre has continually operated in San Francisco since 1985.
- ii. Phoenix Arts Association Theatre has contributed to the identity and history of San Francisco's theater community by producing live theater, offering theater and dramatic writing workshops, and serving as a venue for theatric performances.
- iii. Phoenix Arts Association Theatre is committed to maintaining the physical features and traditions that define its craft as a theater company, educational center, and venue.

3. *Is the business associated with a culturally significant art/craft/cuisine/tradition?*

The business is associated with the performing arts, specifically theater.

4. *Is the business or its building associated with significant events, persons, and/or architecture?*

Yes. The property has been previously evaluated by the Planning Department for potential historical significance and is considered a "Category A Property." It belongs to the Kearny-Market-Mason-Sutter Article 11 Conservation District and is also individually eligible for listing in the California Register.

5. *Is the property associated with the business listed on a local, state, or federal historic resource registry?*

No.

6. *Is the business mentioned in a local historic context statement?*

No.

7. *Has the business been cited in published literature, newspapers, journals, etc.?*

Yes, including but not limited to: SF Sentinel, 2/14/1991, "San Francisco's Women in Theater," by Mari Coates; Drama-Logue, 5/14-20/1992, "San Francisco Scene: Lady Producer," by Dean Goodman.

Physical Features or Traditions that Define the Business

Location(s) associated with the business:

- 414 Mason Street

Recommended by Applicant

- Commitment to producing and hosting new works
- Commitment to providing workshops and classes taught by experienced, qualified teachers
- Clean and well-maintained affordable space for live theatre performances
- Commitment to passing on knowledge of the theater craft

Additional Recommended by Staff

No additional recommendations

PROJECT DESCRIPTION

The Applicants have been nominated as "Legacy Businesses" by a member of the Board of Supervisors or the Mayor.

OTHER ACTIONS REQUIRED

Per Administrative Code Section 2A.242, the subject nomination requires review and approval by the Small Business Commission at a public hearing in order to be added to the Legacy Business Registry.

PUBLIC/NEIGHBORHOOD INPUT

The Department received 14 letters of support for designation of Phoenix Arts Association Theatre as a Legacy Business, which are included in the application packet.

ENVIRONMENTAL REVIEW STATUS

Nomination to the Legacy Business Registry does not constitute a "project" requiring environmental review per the California Environmental Quality Act (CEQA). The nomination act would not result in any physical alteration to the subject property and could not have an effect on the environment.

PLANNING DEPARTMENT RECOMMENDATION

Staff recommends that the Historic Preservation Commission find that the above businesses qualify for the Legacy Business Registry under Administrative Code Section 2A.242(b)(2) and recommends safeguarding of the above listed physical features and traditions as amended by Staff.

ATTACHMENTS

Draft Resolution
Legacy Business Application

DS: XXXX



SAN FRANCISCO PLANNING DEPARTMENT

Historic Preservation Commission Draft Resolution HEARING DATE AUGUST 2, 2017

1650 Mission St.
Suite 400
San Francisco,
CA 94103-2479

Reception:
415.558.6378

Fax:
415.558.6409

Planning
Information:
415.558.6377

Case No.: 2017-008645LBR
Business Name: The Ave Bar
Business Address: 1607 Ocean Avenue
Zoning: NCT (Ocean Avenue Neighborhood Commercial Transit)/
45-X Height and Bulk District
Block/Lot: 6935/026
Applicant: Lucia Fuentes Zarate
PO Box 511213
Pengrove, CA 94951
Nominated By: Supervisor Norman Yee, District 7
Staff Contact: Desiree Smith - (415) 575-9093
desiree.smith@sfgov.org
Reviewed By: Tim Frye – (415) 575-6822
tim.frye@sfgov.org

ADOPTING FINDINGS RECOMMENDING TO THE SMALL BUSINESS COMMISSION APPROVAL OF THE LEGACY BUSINESS REGISTRY NOMINATION FOR THE AVE BAR, CURRENTLY LOCATED AT 1607 OCEAN AVENUE (BLOCK/LOT 3637/027).

WHEREAS, in accordance with Administrative Code Section 2A.242, the Office of Small Business maintains a registry of Legacy Businesses in San Francisco (the "Registry") to recognize that longstanding, community-serving businesses can be valuable cultural assets of the City and to be a tool for providing educational and promotional assistance to Legacy Businesses to encourage their continued viability and success; and

WHEREAS, the subject business has operated in San Francisco for 30 or more years, with no break in San Francisco operations exceeding two years; and

WHEREAS, the subject business has contributed to the Ingleside neighborhood's history and identity; and

WHEREAS, the subject business is committed to maintaining the physical features and traditions that define the business; and

WHEREAS, at a duly noticed public hearing held on August 2, 2017, the Historic Preservation Commission reviewed documents, correspondence and heard oral testimony on the Legacy Business Registry nomination.

THEREFORE BE IT RESOLVED that the **Historic Preservation Commission hereby recommends** that The Ave Bar qualifies for the Legacy Business Registry under Administrative Code Section 2A.242(b)(2) as it has operated for 30 or more years and has continued to contribute to the community.

BE IT FURTHER RESOLVED that the **Historic Preservation Commission hereby recommends** safeguarding of the below listed physical features and traditions for The Ave Bar:

Location (if applicable)

- 1607 Ocean Avenue

Physical Features or Traditions that Define the Business

- Function as a neighborhood-serving bar
- Specialized draft beer list and quality spirits
- Commitment to the craft of bartending
- Welcoming atmosphere to diverse customer base
- Location in the Ocean Avenue Commercial Corridor

BE IT FURTHER RESOLVED that the **Historic Preservation Commission's findings and recommendations** are made solely for the purpose of evaluating the subject business's eligibility for the Legacy Business Registry, and the Historic Preservation Commission makes no finding that the subject property or any of its features constitutes a historical resource pursuant to CEQA Guidelines Section 15064.5(a).

BE IT FURTHER RESOLVED that the **Historic Preservation Commission hereby directs** its Commission Secretary to transmit this Resolution and other pertinent materials in the case file 2017-008645LBR to the Office of Small Business.

I hereby certify that the foregoing Resolution was ADOPTED by the Historic Preservation Commission on August 2, 2017.

Jonas P. Ionin
Commission Secretary

AYES:

NOES:

ABSENT:

ADOPTED:



SAN FRANCISCO PLANNING DEPARTMENT

Historic Preservation Commission Draft Resolution HEARING DATE AUGUST 2, 2017

1650 Mission St.
Suite 400
San Francisco,
CA 94103-2479

Reception:
415.558.6378

Fax:
415.558.6409

Planning
Information:
415.558.6377

Filing Date: June 22, 2017
Case No.: 2017-008656LBR
Business Name: Casa Sanchez
Business Address: 250 Napoleon Street, Unit M
Zoning: PDR-2 (PDR Production, Distribution, and Repair)/
65-J Height and Bulk District
Block/Lot: 4343/021
Applicant: Martha Sanchez
250 Napoleon St. Unit M
San Francisco, CA 94121
Nominated By: Mayor Edwin M. Lee
Staff Contact: Desiree Smith - (415) 575-9093
desiree.smith@sfgov.org
Reviewed By: Tim Frye - (415) 575-6822
tim.frye@sfgov.org

ADOPTING FINDINGS RECOMMENDING TO THE SMALL BUSINESS COMMISSION APPROVAL OF THE LEGACY BUSINESS REGISTRY NOMINATION FOR CASA SANCHEZ, CURRENTLY LOCATED AT 250 NAPOLEON STREET, UNIT M (BLOCK/LOT 4343/021).

WHEREAS, in accordance with Administrative Code Section 2A.242, the Office of Small Business maintains a registry of Legacy Businesses in San Francisco (the "Registry") to recognize that longstanding, community-serving businesses can be valuable cultural assets of the City and to be a tool for providing educational and promotional assistance to Legacy Businesses to encourage their continued viability and success; and

WHEREAS, the subject business has operated in San Francisco for 30 or more years, with no break in San Francisco operations exceeding two years; and

WHEREAS, the subject business has contributed to the history and identity of the Western Addition and the Mission District neighborhoods; and

WHEREAS, the subject business has contributed to the history and identity of San Francisco's Latino community, in the areas of culinary heritage and business and entrepreneurship; and

WHEREAS, the subject business is committed to maintaining the physical features and traditions that define the business; and

WHEREAS, at a duly noticed public hearing held on August 2, 2017, the Historic Preservation Commission reviewed documents, correspondence and heard oral testimony on the Legacy Business Registry nomination.

THEREFORE BE IT RESOLVED that the **Historic Preservation Commission hereby recommends** that Casa Sanchez qualifies for the Legacy Business Registry under Administrative Code Section 2A.242(b)(2) as it has operated for 30 or more years and has continued to contribute to the community.

BE IT FURTHER RESOLVED that the **Historic Preservation Commission hereby** recommends safeguarding of the below listed physical features and traditions for Casa Sanchez:

Location (if applicable)

- 250 Napoleon Street, Unit M

Physical Features or Traditions that Define the Business

- *Commitment to continuing Mexican culinary traditions through the sale and distribution of items such as tortillas, chips, salsas, and tamales*
- *Commitment to promoting Latino entrepreneurship in the Calle 24 Latino Cultural District by renting its 24th Street property to local Latino businesses*

BE IT FURTHER RESOLVED that the **Historic Preservation Commission's findings and recommendations** are made solely for the purpose of evaluating the subject business's eligibility for the Legacy Business Registry, and the Historic Preservation Commission makes no finding that the subject property or any of its features constitutes a historical resource pursuant to CEQA Guidelines Section 15064.5(a).

BE IT FURTHER RESOLVED that the **Historic Preservation Commission hereby directs** its Commission Secretary to transmit this Resolution and other pertinent materials in the case file 2017-008656LBR to the Office of Small Business.

I hereby certify that the foregoing Resolution was ADOPTED by the Historic Preservation Commission on August 2, 2017.

Jonas P. Ionin
Commission Secretary

AYES:

NOES:

ABSENT:

ADOPTED:



SAN FRANCISCO PLANNING DEPARTMENT

Historic Preservation Commission Draft Resolution HEARING DATE AUGUST 2, 2017

1650 Mission St.
Suite 400
San Francisco,
CA 94103-2479

Reception:
415.558.6378

Fax:
415.558.6409

Planning
Information:
415.558.6377

Filing Date: August 2, 2017
Case No.: 2017-008669LBR
Business Name: Jeffrey's Toys
Business Address: 45 Kearny Street
Zoning: C-3-O (Downtown-Office)/
80-130-F Height and Bulk District
Block/Lot: 0310/003
Applicant: Mark Luhn, Owner
1810 Fourth Street
Berkeley, CA 94710
Nominated By: Mayor Edwin M. Lee
Staff Contact: Desiree Smith - (415) 575-9093
desiree.smith@sfgov.org
Reviewed By: Tim Frye - (415) 575-6822
tim.frye@sfgov.org

ADOPTING FINDINGS RECOMMENDING TO THE SMALL BUSINESS COMMISSION APPROVAL OF THE LEGACY BUSINESS REGISTRY NOMINATION FOR JEFFREY'S TOYS, CURRENTLY LOCATED AT 45 KEARNY STREET (BLOCK/LOT 0310/003).

WHEREAS, in accordance with Administrative Code Section 2A.242, the Office of Small Business maintains a registry of Legacy Businesses in San Francisco (the "Registry") to recognize that longstanding, community-serving businesses can be valuable cultural assets of the City and to be a tool for providing educational and promotional assistance to Legacy Businesses to encourage their continued viability and success; and

WHEREAS, the subject business has operated in San Francisco for 30 or more years, with no break in San Francisco operations exceeding two years; and

WHEREAS, the subject business has contributed to the history and identity of the Financial District and Union Square neighborhoods; and

WHEREAS, the subject business is committed to maintaining the physical features and traditions that define the business; and

WHEREAS, at a duly noticed public hearing held on August 2, 2017, the Historic Preservation Commission reviewed documents, correspondence and heard oral testimony on the Legacy Business Registry nomination.

THEREFORE BE IT RESOLVED that the **Historic Preservation Commission hereby recommends** that Jeffrey's Toys qualifies for the Legacy Business Registry under Administrative Code Section 2A.242(b)(2) as it has operated for 30 or more years and has continued to contribute to the community.

BE IT FURTHER RESOLVED that the **Historic Preservation Commission hereby recommends** safeguarding of the below listed physical features and traditions for Jeffrey's Toys:

Location (if applicable)

- 45 Kearny

Physical Features or Traditions that Define the Business

- Commitment to selling classic and new toys
- Commitment to employing a diverse work staff
- Creating a delightful experience for its guests

BE IT FURTHER RESOLVED that the **Historic Preservation Commission's findings and recommendations** are made solely for the purpose of evaluating the subject business's eligibility for the Legacy Business Registry, and the Historic Preservation Commission makes no finding that the subject property or any of its features constitutes a historical resource pursuant to CEQA Guidelines Section 15064.5(a).

BE IT FURTHER RESOLVED that the **Historic Preservation Commission hereby directs** its Commission Secretary to transmit this Resolution and other pertinent materials in the case file 2017-008669LBR to the Office of Small Business.

I hereby certify that the foregoing Resolution was ADOPTED by the Historic Preservation Commission on August 2, 2017.

Jonas P. Ionin
Commission Secretary

AYES:

NOES:

ABSENT:

ADOPTED:



SAN FRANCISCO PLANNING DEPARTMENT

Historic Preservation Commission Draft Resolution HEARING DATE AUGUST 2, 2017

1650 Mission St.
Suite 400
San Francisco,
CA 94103-2479

Reception:
415.558.6378

Fax:
415.558.6409

Planning
Information:
415.558.6377

Filing Date: August 2, 2017
Case No.: 2017-008670LBR
Business Name: Nihonmachi Little Friends
Business Address: 1830 Sutter Street
Zoning: RM-3 (Residential-Mixed, Medium Density)/
40-X Height and Bulk District
Block/Lot: 0676-071
Applicant: Cathy Inamasu
1830 Sutter Street
San Francisco, CA 94115
Nominated By: Supervisor London Breed, District 5
Staff Contact: Desiree Smith - (415) 575-9093
desiree.smith@sfgov.org
Reviewed By: Tim Frye - (415) 575-6822
tim.frye@sfgov.org

ADOPTING FINDINGS RECOMMENDING TO THE SMALL BUSINESS COMMISSION APPROVAL OF THE LEGACY BUSINESS REGISTRY NOMINATION FOR NIHONMACHI LITTLE FRIENDS, CURRENTLY LOCATED AT 1830 SUTTER STREET (BLOCK/LOT 0676/071).

WHEREAS, in accordance with Administrative Code Section 2A.242, the Office of Small Business maintains a registry of Legacy Businesses in San Francisco (the "Registry") to recognize that longstanding, community-serving businesses can be valuable cultural assets of the City and to be a tool for providing educational and promotional assistance to Legacy Businesses to encourage their continued viability and success; and

WHEREAS, the subject business has operated in San Francisco for 30 or more years, with no break in San Francisco operations exceeding two years; and

WHEREAS, the subject business has contributed to the history and identity of the Japantown neighborhood; and

WHEREAS, the subject business is committed to maintaining the physical features and traditions that define the business; and

WHEREAS, at a duly noticed public hearing held on August 2, 2017, the Historic Preservation Commission reviewed documents, correspondence and heard oral testimony on the Legacy Business Registry nomination.

THEREFORE BE IT RESOLVED that the **Historic Preservation Commission hereby recommends** that Nihonmachi Little Friends qualifies for the Legacy Business Registry under Administrative Code Section 2A.242(b)(2) as it has operated for 30 or more years and has continued to contribute to the community.

BE IT FURTHER RESOLVED that the **Historic Preservation Commission hereby recommends** safeguarding of the below listed physical features and traditions for Nihonmachi Little Friends:

Location (if applicable)

- 1830 Sutter Street

Physical Features or Traditions that Define the Business

- Japantown location
- Tradition of offering bilingual and multicultural childcare and educational instruction incorporating Japanese language, culture, and community
- Focus on parental involvement through its parent/family partnership program
- Commitment to maintaining its historic property at 1830 Sutter Street, including its Noh theater stage, the only such remaining feature in the western United States

BE IT FURTHER RESOLVED that the **Historic Preservation Commission's findings and recommendations** are made solely for the purpose of evaluating the subject business's eligibility for the Legacy Business Registry, and the Historic Preservation Commission makes no finding that the subject property or any of its features constitutes a historical resource pursuant to CEQA Guidelines Section 15064.5(a).

BE IT FURTHER RESOLVED that the **Historic Preservation Commission hereby directs** its Commission Secretary to transmit this Resolution and other pertinent materials in the case file 2017-008670LBR to the Office of Small Business.

I hereby certify that the foregoing Resolution was ADOPTED by the Historic Preservation Commission on August 2, 2017.

Jonas P. Ionin
Commission Secretary

AYES:

NOES:

ABSENT:

ADOPTED:



SAN FRANCISCO PLANNING DEPARTMENT

Historic Preservation Commission Draft Resolution HEARING DATE AUGUST 2, 2017

1650 Mission St.
Suite 400
San Francisco,
CA 94103-2479

Reception:
415.558.6378

Fax:
415.558.6409

Planning
Information:
415.558.6377

Filing Date: August 2, 2017
Case No.: 2017-008810LBR
Business Name: Pacitas Salvadorean Bakery
Business Address: 10 Persia Avenue
Zoning: NCD (Excelsior Outer Mission Street Neighborhood Commercial District)/
65-A Height and Bulk District
Block/Lot: 6955/043
Applicant: Maria Paz Rodriguez, Owner
10 Persia Avenue
San Francisco, CA 94112
Nominated By: Supervisor Ahsha Safai, District 11
Staff Contact: Desiree Smith - (415) 575-9093
desiree.smith@sfgov.org
Reviewed By: Tim Frye - (415) 575-6822
tim.frye@sfgov.org

ADOPTING FINDINGS RECOMMENDING TO THE SMALL BUSINESS COMMISSION APPROVAL OF THE LEGACY BUSINESS REGISTRY NOMINATION FOR PACITAS SALVADOREAN BAKERY, CURRENTLY LOCATED AT 10 PERSIA AVENUE (BLOCK/LOT 6955/043).

WHEREAS, in accordance with Administrative Code Section 2A.242, the Office of Small Business maintains a registry of Legacy Businesses in San Francisco (the "Registry") to recognize that longstanding, community-serving businesses can be valuable cultural assets of the City and to be a tool for providing educational and promotional assistance to Legacy Businesses to encourage their continued viability and success; and

WHEREAS, the subject business has operated in San Francisco for 20 or more years, with no break in San Francisco operations exceeding two years; and

WHEREAS, the subject business is at significant risk of displacement; and

WHEREAS, the subject business has contributed to the history and identity of the Excelsior District and San Francisco's culinary heritage; and

WHEREAS, the subject business is committed to maintaining the physical features and traditions that define the business; and

WHEREAS, at a duly noticed public hearing held on August 2, 2017, the Historic Preservation Commission reviewed documents, correspondence and heard oral testimony on the Legacy Business Registry nomination.

THEREFORE BE IT RESOLVED that the **Historic Preservation Commission hereby recommends** that Pacitas Salvadorean Bakery qualifies for the Legacy Business Registry under Administrative Code Section 2A.242(b)(2) as it has operated for 30 or more years and has continued to contribute to the community.

BE IT FURTHER RESOLVED that the **Historic Preservation Commission hereby** recommends safeguarding of the below listed physical features and traditions for Pacitas Salvadorean Bakery:

Location (if applicable)

- 10 Persia Avenue

Physical Features or Traditions that Define the Business

- *Location in the Excelsior District*
- *Onsite production of hand-crafted Salvadoran bread*
- *Offering of other Salvadoran specialty food items*
- *Display cases showing breads and pastries*

BE IT FURTHER RESOLVED that the **Historic Preservation Commission's findings and recommendations** are made solely for the purpose of evaluating the subject business's eligibility for the Legacy Business Registry, and the Historic Preservation Commission makes no finding that the subject property or any of its features constitutes a historical resource pursuant to CEQA Guidelines Section 15064.5(a).

BE IT FURTHER RESOLVED that the **Historic Preservation Commission hereby directs** its Commission Secretary to transmit this Resolution and other pertinent materials in the case file 2017-008810LBR to the Office of Small Business.

I hereby certify that the foregoing Resolution was ADOPTED by the Historic Preservation Commission on August 2, 2017.

Jonas P. Ionin
Commission Secretary

AYES:

NOES:

ABSENT:

ADOPTED:



SAN FRANCISCO PLANNING DEPARTMENT

Historic Preservation Commission Draft Resolution HEARING DATE AUGUST 2, 2017

1650 Mission St.
Suite 400
San Francisco,
CA 94103-2479

Reception:
415.558.6378

Fax:
415.558.6409

Planning
Information:
415.558.6377

Filing Date: August 2, 2017
Case No.: 2017-008812LBR
Business Name: Phoenix Arts Association Theatre
Business Address: 414 Mason Street, Suites 601 & 406
Zoning: C-3-G (Downtown-General)/
80-130-F Height and Bulk District
Block/Lot: 0310/003
Applicant: Linda Ayres-Frederick, Executive Director
414 Mason Street, Suite 601
San Francisco, CA 94102
Nominated By: Supervisor Aaron Peskin, District 3
Staff Contact: Desiree Smith - (415) 575-9093
desiree.smith@sfgov.org
Reviewed By: Tim Frye - (415) 575-6822
tim.frye@sfgov.org

ADOPTING FINDINGS RECOMMENDING TO THE SMALL BUSINESS COMMISSION APPROVAL OF THE LEGACY BUSINESS REGISTRY NOMINATION PHOENIX ARTS ASSOCIATION THEATRE, CURRENTLY LOCATED AT 414 MASON STREET, SUITES 601 & 406 (BLOCK/LOT 0310/003).

WHEREAS, in accordance with Administrative Code Section 2A.242, the Office of Small Business maintains a registry of Legacy Businesses in San Francisco (the "Registry") to recognize that longstanding, community-serving businesses can be valuable cultural assets of the City and to be a tool for providing educational and promotional assistance to Legacy Businesses to encourage their continued viability and success; and

WHEREAS, the subject business has operated in San Francisco for 30 or more years, with no break in San Francisco operations exceeding two years; and

WHEREAS, the subject business has contributed to the history and identity of San Francisco's theater community; and

WHEREAS, the subject business is committed to maintaining the physical features and traditions that define the business; and

WHEREAS, at a duly noticed public hearing held on August 2, 2017, the Historic Preservation Commission reviewed documents, correspondence and heard oral testimony on the Legacy Business Registry nomination.

THEREFORE BE IT RESOLVED that the **Historic Preservation Commission hereby recommends** that Phoenix Arts Association Theatre qualifies for the Legacy Business Registry under Administrative Code Section 2A.242(b)(2) as it has operated for 30 or more years and has continued to contribute to the community.

BE IT FURTHER RESOLVED that the **Historic Preservation Commission hereby recommends** safeguarding of the below listed physical features and traditions for Phoenix Arts Association Theatre:

Location (if applicable)

- *414 Mason Street*

Physical Features or Traditions that Define the Business

- *Commitment to producing and hosting new works*
- *Commitment to providing workshops and classes taught by experienced, qualified teachers*
- *Clean and well-maintained affordable space for live theatre performances*
- *Commitment to passing on knowledge of the theater craft*

BE IT FURTHER RESOLVED that the **Historic Preservation Commission's findings and recommendations** are made solely for the purpose of evaluating the subject business's eligibility for the Legacy Business Registry, and the Historic Preservation Commission makes no finding that the subject property or any of its features constitutes a historical resource pursuant to CEQA Guidelines Section 15064.5(a).

BE IT FURTHER RESOLVED that the **Historic Preservation Commission hereby directs** its Commission Secretary to transmit this Resolution and other pertinent materials in the case file 2017-008812LBR to the Office of Small Business.

I hereby certify that the foregoing Resolution was ADOPTED by the Historic Preservation Commission on August 2, 2017.

Jonas P. Ionin
Commission Secretary

AYES:

NOES:

ABSENT:

ADOPTED:



SAN FRANCISCO

OFFICE OF SMALL BUSINESS

CITY AND COUNTY OF SAN FRANCISCO
EDWIN M. LEE, MAYOR

OFFICE OF SMALL BUSINESS
REGINA DICK-ENDRIZZI, DIRECTOR

**Legacy
Business
Registry**

Application Review Sheet

Application No.: LBR-2016-17-093
Business Name: The Ave Bar
Business Address: 1607 Ocean Avenue
District: District 7
Applicant: Lucia Fuentes Zarate, Owner
Nomination Date: June 29, 2017
Nominated By: Supervisor Norman Yee

CRITERION 1: Has the applicant has operated in San Francisco for 30 or more years, with no break in San Francisco operations exceeding two years? Yes No

1607 Ocean Avenue from 1949 to Present (68 years)

CRITERION 2: Has the applicant contributed to the neighborhood's history and/or the identity of a particular neighborhood or community? Yes No

CRITERION 3: Is the applicant committed to maintaining the physical features or traditions that define the business, including craft, culinary, or art forms? Yes No

NOTES: NA

DELIVERY DATE TO HPC: July 6, 2017

Richard Kurylo
Manager, Legacy Business Program





Member, Board of Supervisors
District 7

City and County of San Francisco

NORMAN YEE

June 29, 2017

Dear Director Regina Dick-Endrizzi:

I am writing to nominate The Ave Bar (1607 Ocean Ave) to the Legacy Business Registry. The owner's contact info is below:

Lucia Fuentes
lucia@theavebar.com
415-587-6645

The Ave Bar opened as The Avenue Club in 1949 by former San Francisco 49er, John Schiehl and Bob Wells. Over the years the bar changed ownership until the current owners, Bomani Caungula and Lucia Fuentes Zarate bought the place in 2007. The Ave Bar is a neighborhood bar that has been serving three to four generations of local families and residents in the Ingleside community. Given The Ave Bar's location between the working class neighborhoods to the south and the more affluent neighborhoods to the north, patrons include an ethnically and professionally diverse mix of doctors, lawyers, firefighters, electricians, and nurses. Former students, students and coaches of Riordan High School as well as alumni from Balboa and Lincoln High Schools are also regulars at The Ave Bar. The building itself was designed in 1922 and is classified as a "significant" building in the Ocean Avenue Historic Preservation Resource Guide, inside it is marked by a unique wooden interior. The Ave Bar is also very dedicated to being knowledgeable about the products they sell and their bartenders are getting Cicerone-certified to support their own professional growth in the industry.

I am proud to nominate The Ave Bar to the Legacy Business Registry and thank you for your serious consideration regarding their application.

Sincerely,

A handwritten signature in blue ink that reads "Norman Yee".

Norman Yee

APPLICATION FOR

Legacy Business Registration

Legacy Business registration is authorized by Section 2A.242 of the San Francisco Administrative Code. The registration process includes nomination by a member of the Board of Supervisors or the Mayor, a written application, and approval of the Small Business Commission.

1. Current Owner / Applicant Information

NAME OF BUSINESS:		
Faded LLC dba The Ave BAr		
BUSINESS OWNER(S) (identify the person(s) with the highest ownership stake in the business)		
Y. Bomani Caungula Lucia Fuentes Zarate		
CURRENT BUSINESS ADDRESS:		TELEPHONE:
1607 Ocean Ave. San Francisco CA 94112		(415) 587-6645
		EMAIL:
		lucia@theavebar.com
WEBSITE:	FACEBOOK PAGE:	YELP PAGE
www.theavebar.com	theavebar	

APPLICANT'S NAME	
Lucia Fuentes Zarate	<input type="checkbox"/> Same as Business Owner
APPLICANT'S TITLE	
Owner	
APPLICANT'S ADDRESS:	TELEPHONE:
PO Box 511213 Penngrove CA 94951	(415) 827-2112
	EMAIL:
	lucia@theavebar.com

SAN FRANCISCO BUSINESS ACCOUNT NUMBER:	SECRETARY OF STATE ENTITY NUMBER (if applicable):

BACKGROUND INFORMATION	
Founding Location:	1607 Ocean Ave San Francisco CA 94112
Current Headquarters Location:	1607 Ocean Ave San Francisco CA 94112
Operating in San Francisco since:	2006

NAME OF NOMINATOR:	DATE OF NOMINATION:

2. Business Addresses

ORIGINAL SAN FRANCISCO ADDRESS:	ZIP CODE:	DATES OF OPERATION
1607 Ocean Ave San Francisco CA	94112	1949 to Present
IS THIS LOCATION THE FOUNDING AND/OR HEADQUARTERED LOCATION? (check all that apply)		
<input checked="" type="checkbox"/> Founding Location	<input checked="" type="checkbox"/> Current Headquarters	

Legacy Business Registry Application – The Ave Bar
Section 4: Written Historical Narrative

CRITERION 1

a. Provide a short history of the business from the date the business opened in San Francisco to the present day, including the ownership history. For businesses with multiple locations, include the history of the original location in San Francisco (including whether it was the business's founding and or headquartered location) and the opening dates and locations of all other locations.

What is known today as The Ave Bar at 1607 Ocean Avenue opened as The Avenue Club on October 21, 1949, by owners John Schiehl (a former San Francisco 49er) and Bob Wells. Prior to being a bar, the business at that location was Crown's Hardware and Electric Shop.

On October 4, 1950, John Schiehl sold his portion of the bar to his partner Bob Wells for \$8,000 due to a divorce.

In February 1957, the bar was sold to Jimmie and Hallie Emmett and became the Jimmie & Hallie Emmett's Avenue Club. In October 15, 1957, the club was renamed Jim's Avenue Club with Jimmie Emmett as the owner.

In 1967, the bar was again renamed. It became Jim's Avenue Club Tavern, and Jimmie Emmett still retained ownership of the bar. Then, in 1968, the business name was changed to Avenue Club Tavern.

The business was sold to Kim Yon Cha on August 22, 1985, and the named changed to Avenue Club. This ownership lasted until May 8, 2000, when Bernard Williams and Suki bought the Avenue Club and left the name unchanged.

On September 8, 2006, Y. Bomani Caungula, Franco Calzolari and Rodney Glover purchased the bar as partners, and the name was shortened to The Ave Bar.

On September 27, 2007, Bomani bought out Franco and Glover's share and structured the business as a LLC under the name of Faded LLC. Y. Bomani Caungula and Lucia Fuentes Zarate still remain the owners of the bar until this present day.

b. Is the business a family-owned business? If so, give the generational history of the business.

No.

c. Describe the ownership history when the business ownership is not the original owner or a family-owned business.

Ownership History:

1949 – 1950: John Schiehl and Bob Wells

1950 – 1957: Bob Wells

1957 – 1985: Jimmie and Hallie Emmett

1985 – 2000: Kim Yon Cha

2000 – 2006: Bernard and Suki Williams

2006 – 2007: Y. Bomani Caungula, Franco Calzolari, and Rodney Glover

2007 – Present: Y. Bomani Caungula and Lucia Fuentes Zarate

Business Name History:

1949 – 1957: The Avenue Club

1957: Jimmie & Hallie Emmett's Avenue Club

1957 – 1967: Jim's Avenue Club

1967 – 1968: Jim's Avenue Club Tavern

1968 – 1985: Avenue Club Tavern

1985 – 2006: Avenue Club

2006 – Present: The Ave Bar

d. Note any other special features of the business location, such as, if the property associated with the business is listed on a local, state, or federal historic resources registry.

The 1922 building at 1607-1623 Ocean Avenue is considered a "Category B Property" for the purposes of the California Environmental Quality Act (CEQA).

The building was classified as a "significant" building in the Ocean Avenue Historic Preservation Resource Guide, which was published by the Ocean Avenue Association in 2013. The building has been threatened with demolition by several developers in the 2000s and 2010s, which has also threatened the existence of The Ave Bar business. The Ocean Avenue Association is currently working diligently to preserve the building, but there has been little assistance or cooperation from the City.

The Ingleside community is seeking immediate assistance from the Historic Preservation Commission and the Planning Department to preserve the building per the Balboa Park Station Area Plan, which states that "individually significant resources in the Balboa Park Station plan area should be protected from demolition or adverse alteration" and "the rehabilitation and adaptive reuse of historic buildings in the Balboa Park Station plan area should be promoted."

CRITERION 2

a. Describe the business's contribution to the history and/or identity of the neighborhood, community or San Francisco.

The Ave Bar has been a longstanding business on Ocean Avenue in Ingleside, opening in 1949. The bar is located on a central block of Ocean Avenue and is characteristic of a neighborhood

bar that local residents have been patronizing for many years. The bar is such a fixture that four generations of families have frequented the bar. Many of the patrons are also former students, teachers, and coaches of Riordan High School who congregate at the bar to meet and reminisce. Other local high schools like Lincoln High School and Balboa High School have alumni that still come to the bar as neighborhood hangout like when they were in school. The business mirrors San Francisco as a whole – Ingleside is one of the most diverse neighborhoods in San Francisco, and the bar brings an extremely diverse crowd together.

b. Is the business (or has been) associated with significant events in the neighborhood, the city, or the business industry?

The Ave Bar is very active in the San Francisco and greater Bay Area. As members of the Ingleside community, The Ave Bar participates in the Second Sunday event, hosted by Ocean Avenue Association, which takes place every second Sunday of the month and features promotional events by local merchants and specials, which the bar promotes as well.

As Bomani is a San Francisco Firefighter, The Ave Bar is also involved in the San Francisco Fire Department Annual Toy Drive, hosting 2-3 donation events each year, with all toys donated to the SFFD. These events sometimes entail a firetruck from SFFD Station 15 giving rides to local children.

The Ave Bar is also very heavily involved in San Francisco Beer Week, with beer tasting events over the course of several days, each with a different theme. Some events will feature North Bay breweries, San Francisco, Sacramento, and other breweries throughout Northern California. The Ave Bar also hosts separate beer tastings for local breweries throughout the year, usually every two months. Music events and local artists also use the space to perform and display their art as well.

c. Has the business ever been referenced in an historical context? Such as in a business trade publication, media, or historical documents?

The Ave Bar has been featured in several local area publications due to its longstanding presence in Ingleside. Some of these publications include the San Francisco Chronicle, SF Weekly, SF Gate, Vice News, the local publication The Ingleside Light, and Liquid Bread, a San Francisco Bay Area “Beer News” publication. Some of these news articles can also be found on the bar’s website: theavebar.com.

d. Is the business associated with a significant or historical person?

The most historical figure associated with The Ave Bar is the founder, John Schiehl. Schiehl was a San Francisco-born native, Balboa High School and Santa Clara University graduate who played in the NFL throughout the 1940s for the Pittsburgh Steelers, Detroit Lions, Chicago Bears, and the local San Francisco 49ers.

e. How does the business demonstrate its commitment to the community?

The Ave Bar is a neighborhood mainstay and has demonstrated its commitment to the Ingleside community in a myriad of ways. By participating in the local business walks, hosting multiple toy drives, and being a continuous place for neighborhood residents to congregate and have fun, The Ave Bar has greatly demonstrated its value. This is shown to be even deeper in the fact that many of the bar's "regulars" are the 3rd and sometimes 4th generation family members of the regulars back when the bar originally opened. The sense of community and philanthropy at The Ave Bar is palpable due to these many factors.

In addition, co-owner Lucia Fuentes serves as a volunteer, elected member on the Ocean Avenue Association board of directors, and she volunteers on the organization's Street Life Committee and Business Committee.

f. Provide a description of the community the business serves.

The Ave Bar serves the Ingleside community, which is a "little bit of everything" as Lucia Fuentes says. Ocean Avenue serves in some aspects, as a dividing line between a working class community in Ingleside and Oceanview, and the affluent West Portal and Saint Francis Wood neighborhoods to the north. The patrons of the bar consist of doctors, lawyers, firefighters, electricians, and nurses, hailing from all different types of backgrounds. As one of the most diverse areas of the city, the bar attracts a crowd consisting of Latino, African, African-American, European, Asian, Indian, and Native American people, all living in the neighborhood. Also, many members of the small business community go to The Ave Bar to have a drink and unwind after closing up their stores for the day.

g. Is the business associated with a culturally significant building/structure/site/object/interior?

The building is located on the Ocean Avenue Commercial Corridor, which is currently undergoing a Historic Resources survey, however the building itself is not yet listed on a preservation or historic registry. The building itself was built in 1922 in the Mediterranean-style architecture largely representative of the southern neighborhoods of San Francisco.

h. How would the community be diminished if the business were to be sold, relocated, shut down, etc.?

If The Ave Bar were to relocate outside of the Ingleside neighborhood, the community would be losing a community gathering place that has been in existence for over 60 years. Many of the local residents have been patronizing The Ave Bar for 3 to 4 generations, and that history would largely be lost. The Ave Bar also is a contributor to the community in the form of aforementioned toy donations, business promotional events, and other events associated with the neighborhood and San Francisco that bring customers to the commercial corridor and help make Ocean Avenue a vibrant and busy commercial corridor in San Francisco.

CRITERION 3

a. Describe the business and the essential features that define its character.

The Ave Bar is a traditional bar in that there is a long narrow bar in a long narrow space, however the interior design is unique in that it is defined by its wooden interior. The walls, floor, tables and bar itself are all made of wood with a corrugated steel ceiling, which owner Bomani built with his own hands to resemble the inside of a barn. The bar also has multiple televisions so that multiple sporting events can be viewed at the same time, making it a popular place to catch a game regardless of which sport the customer preferred. The Ave also has a very specialized draft beer list and quality spirits that are at an affordable price, as the bar is a neighborhood bar and not catering to the business crowd of the Financial District. This gives the bar a unique blend of neighborhood watering hole and upscale spirit cocktail lounge, where a customer can try a myriad of different drinks while enjoying the company of longtime San Francisco natives.

b. How does the business demonstrate a commitment to maintaining the historical traditions that define the business, and which of these traditions should not be changed in order to retain the businesses historical character? (e.g., business model, goods and services, craft, culinary, or art forms)

The Ave Bar is very dedicated to the products it sells. For beer, The Ave Bar tasks its bartenders with reading industry-related materials in order to better describe the draught selection to customers. The bar also brings in Cicerone certified beer experts in to teach the staff how to speak about the draught beer selection at any given time. The Ave is also working on getting several of their bartenders Cicerone-certified in order to assist with their growth and development in the industry. This practice is also mirrored with whiskey, as expert whiskey tasters have come in frequently to give the staff classes on the different types of whiskey. These efforts demonstrate that The Ave Bar is truly committed to the craft of bartending, and providing top of the line spirits and services to their patrons.

c. How has the business demonstrated a commitment to maintaining the special physical features that define the business? Describe any special exterior and interior physical characteristics of the space occupied by the business (e.g. signage, murals, architectural details, neon signs, etc.).

The Ave Bar has updated its appearance over the years, however it largely still resembles a neighborhood bar. With the wooden interior, several features serve to combine the local culture of San Francisco, with the native culture of owner Lucia Fuentes, with a carved wooden sign and wooden tables custom-made in Chile, her home country. The exterior sign on the bar has remained for about 11 years, after the last change of ownership and the wooden shelving behind the bar was built by a “regular” as well. The bar has had its upgrades over the years to compete with the growing market in San Francisco, however it also maintains its original look as a neighborhood bar, serving the residents of Ingleside and City as a whole.

The Ave Bar Ownership History

1607 Ocean Avenue, San Francisco, CA 94112

Pre 1949 - Before the Ave Bar use to be a Crown's Hardware and Electric Shop

The Avenue Club opens Oct 21, 1949. Owners John Schiel & Bob Wells

On Oct 4, 1950 John Schiehl sells his portion to his partner Bob Wells for \$8000.00 due to a divorce.

In Feb 1957, the club is sold to Jimmie and Hallie Emmett and becomes the Jimmie & Hallie Emmett's Avenue Club.

In Oct 15, 1957 the club is renamed a Jim's Avenue Club and the Jimmie Emmett remains the owner.

In 1967 the club is again renamed Jim's Avenue Club Tavern and Jimmie Emmett still remains the owner of the bar.

In 1968 the business name is changed to Avenue Club Tavern

The business was sold to Kim Yon Cha in August 22, 1985 and the named change to Avenue Club.

In May 08, 2000 Bernard Williams and Suki bought the Avenue Club and left the name unchanged.

In September 08, 2006 Bomani Y Caungula, Franco Calzolari and Rodni Glover purchased as partners. They shorten the name to The Ave Bar.

In September 27, 2007 Bomani bought out Franco and Glover's share and structured the business as a LLC under the name of Faded LLC. Bomani Y Caungula & Lucia Fuentes Zarate still remain the owners of the bar until this present day,

America's News - Historical and Current

News Article

San Francisco Chronicle - September 28, 1932

Page: 12 Location: San Francisco, California

Copyright: This entire product and/or portions thereof are copyrighted by NewsBank and/or the American Antiquarian Society, 2004.

WEST TWIN PEAKS DISTRICT

**Crown's Hardware and Electric Shop,
1607 Ocean Ave.**

**Art Tuzzy's Winchester Hardware
Shop, 66 W. Portal.**

Westwood Hdwc., 1944 Ocean Ave.

POLK STREET DISTRICT

Brownie's Bazaar, 1540 Polk

Dimmer Hardware Co., 1715 Polk

Koch Hardware Co., 2201 Polk

L. D. McLean Co., 1158 Sutter

Hinkelbein Hdwc., 1649 Polk St.

SUNSET DISTRICT

Irving Hardware, 616 Irving

G. B. Jackson & Son, 1929 Irving

1932

J
H
C
J
A
C

America's News - Historical and Current

News Article

San Francisco Chronicle - October 22, 1949

Page: 14 Location: San Francisco, California

Copyright: This entire product and/or portions thereof are copyrighted by NewsBank and/or the American Antiquarian Society, 2004.

loped St. Mary's High, 27-0.

Avenue Club Opens

Johnny Schiehl, former Santa Clara All-America center, and his partner, Bob Wells, yesterday announced the formal opening today of their new Avenue Club at 1607 Ocean avenue.

COLLEGE FOOTBALL

America's News - Historical and Current**News Article**

San Francisco Chronicle - October 22, 1949

Page: 17 Location: San Francisco, California

Copyright: This entire product and/or portions thereof are copyrighted by NewsBank and/or the American Antiquarian Society, 2004.

2 LIQUOR NOTICES**NOTICE OF INTENTION TO ENGAGE
IN THE SALE OF ALCOHOLIC
BEVERAGES**

October 22, 1948.

TO WHOM IT MAY CONCERN:

Notice is hereby given that fifteen days after the above date, the undersigned propose to sell alcoholic beverages at these premises, described as follows:

1607 OCEAN AVENUE
SAN FRANCISCO

Pursuant to such intention the undersigned are applying to the State Board of Equalization for issuance of an alcoholic beverage license (or licenses) for these premises as follows:

ON SALE: GENERAL

Anyone desiring to protest the issuance of such license(s) may file a verified protest with the State Board of Equalization at Sacramento, California, stating grounds for denial as provided by law.

JOHNNY SCHIECHL,
ROBERT WELLS,
FRIEDA WELLS.

America's News - Historical and Current

News Article

San Francisco Chronicle - October 4, 1950

Page: 22 Location: San Francisco, California

Copyright: This entire product and/or portions thereof are copyrighted by NewsBank and/or the American Antiquarian Society, 2004.

Ex-Football Star Thrown for Loss

Norma J. Schiechl, 33, of 291 Vicente street, yesterday received an interlocutory decree of divorce from John Schiechl, former All-American center at Santa Clara who later played with the professional Chicago Bears and San Francisco 49ers.

She told Superior Judge William F. Traverso that her husband slapped her frequently and often came home drunk.

Mrs. Schiechl also won custody of the couple's 4-year-old son, Scott Kevin, and \$250 monthly alimony for a year. In addition she will receive half of the \$8000 Schiechl expects to get for his interest in the Avenue Club, 1607 Ocean avenue.

V
n
t
b
c
S
C
B
S
d
H
y
W
D
A
fr

America's News - Historical and Current

News Article

San Francisco Chronicle - February 5, 1957

Page: 34 Location: San Francisco, California

Copyright: This entire product and/or portions thereof are copyrighted by NewsBank and/or the American Antiquarian Society, 2004.

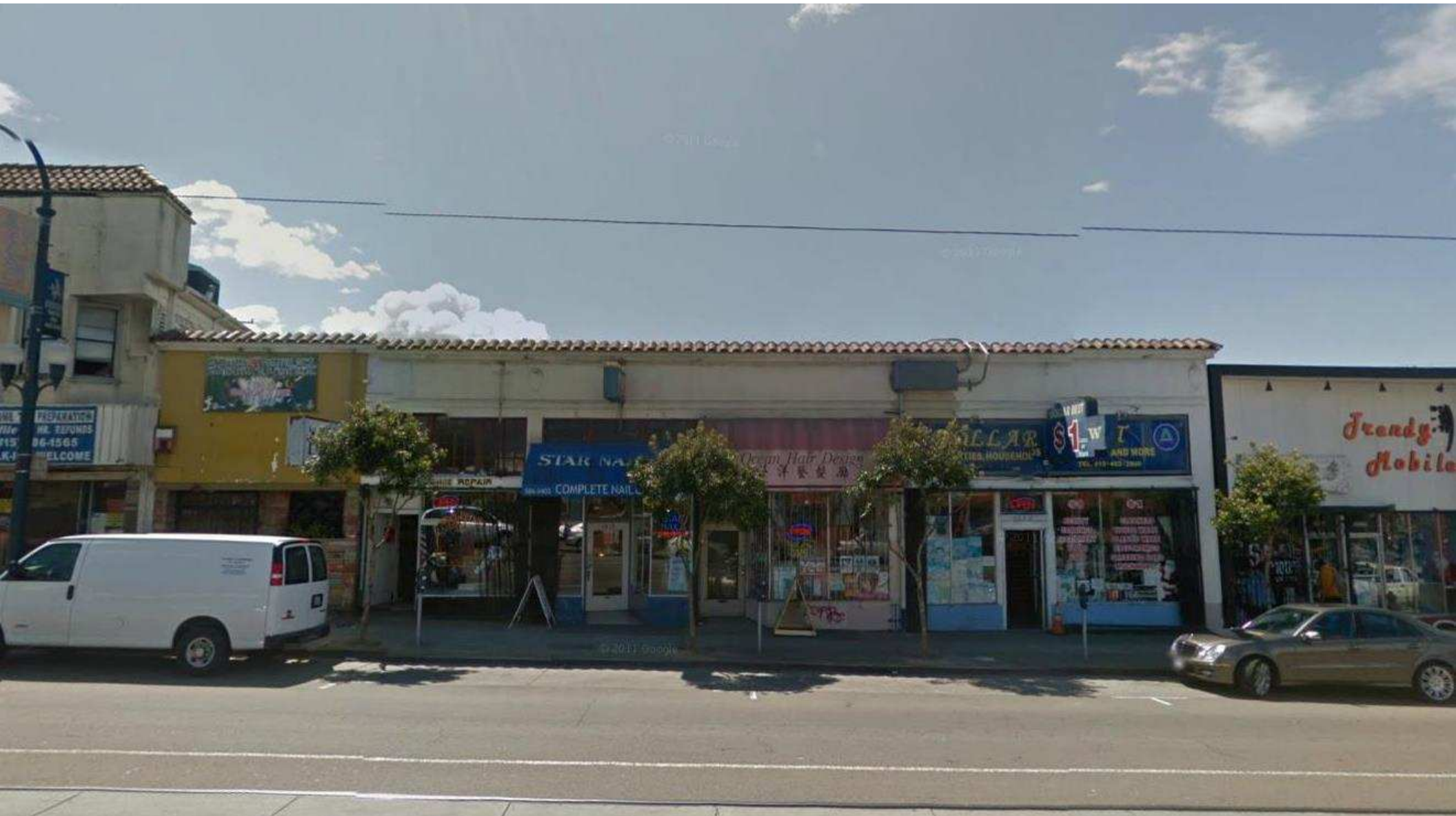
injury racket." Said barrister Mel Belli, champion of the personally injured, when he heard about it: "I'd demand equal space for my book, 'Ready for the Plaintiff,' except that it's too big."



Mel Belli

★ ★ ★
HAVELOCK JEROME, the intrepid owner of the water-front saloon called Pier 23, went to the Grand Opening, the other night, of Jimmie and Hallie Emmett's Avenue Club, at 1607 Ocean avenue. On his way back to the Embarcadero he was given a traffic ticket—in South San Francisco. Why, he was asked, did he go from Ocean avenue to Pier 23 by way of South San Francisco? "I always take the southern route in winter," explained Jerome haughtily, "because it's much warmer."





RESTAURANT
MR. TEPOMBS
86-1565
WELCOME

STAR NAIL
COMPLETE NAILS

Hair Design
髮型設計

CELLAR
\$1-WE-T
AND MORE
TEL: 419-482-7288

Trendy
Mobile

© 2011 Google

THE AVE
bar & lounge

THE AVE
Bar
Where Every



STAR NAILS
FOR
WOMEN & MEN

STAR NAILS
060-0600
FULL SET
FILL IN
GEL NAILS
PARAFFIN
PEEL OFF
SALON LOT



THE AVE
Bar & Lounge
Where Every Hour is Happy Hour

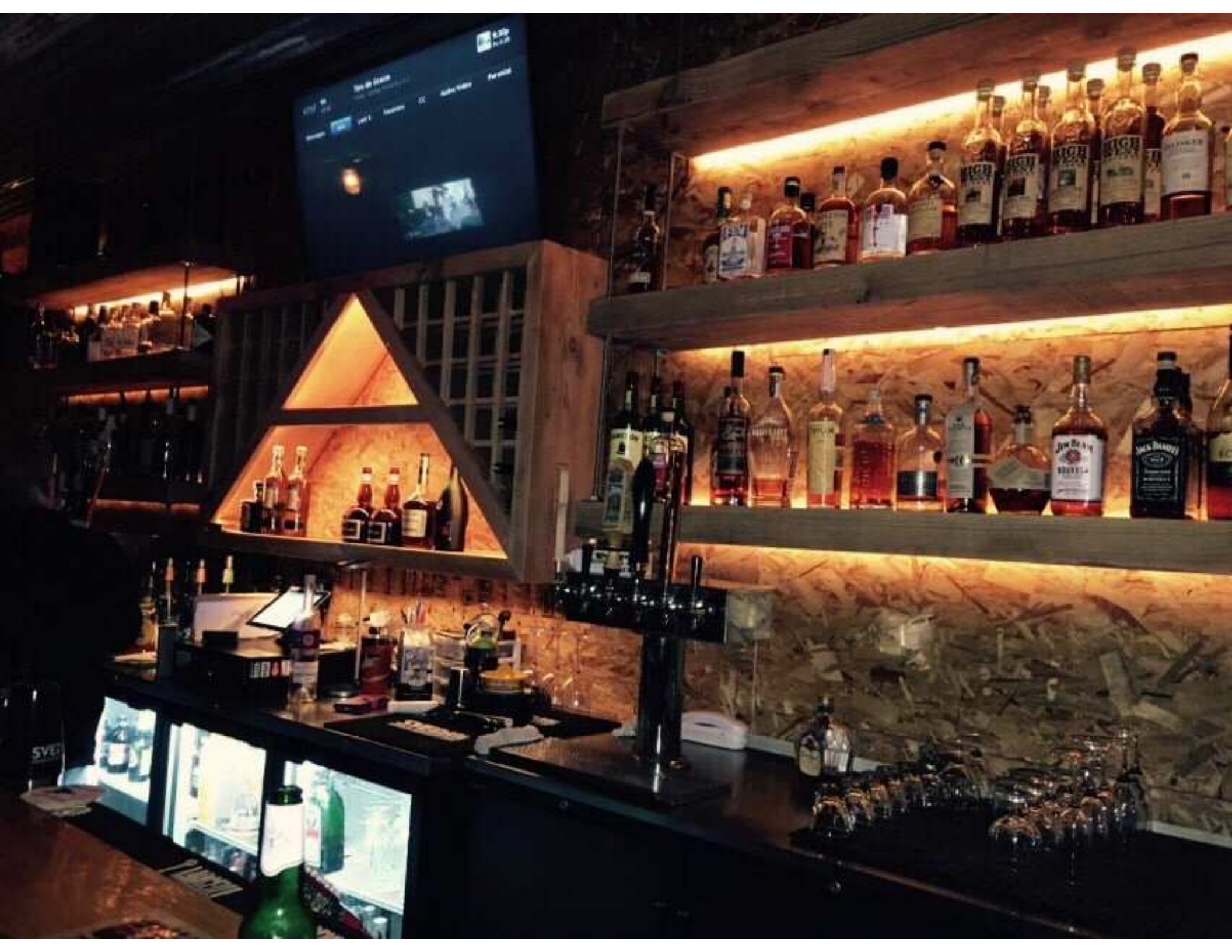
NO PARKING
7-8
MON-FRI

STOP

SPEAKEASY









WELCOME

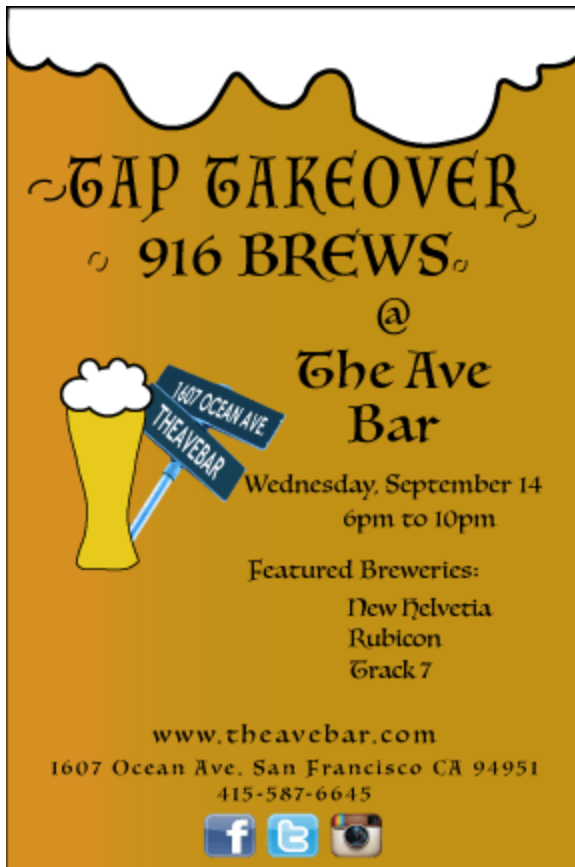


MON - FRI 3PM TO 2AM

SAT- SUN 2PM TO 2AM

CRAFT BEER
WINE
LIQUOR
COCKTAILS

WWW.THEAVEBAR.COM
1607 Ocean Ave SF. CA. 94112



The poster features a golden background with a white, wavy top border. The text is in a black, serif font. On the left, there is a yellow beer glass with white foam. A blue sign on a stick is placed in the glass, with the text '1607 OCEAN AVE' and 'THE AVE BAR' written on it. The main text is centered and reads: 'TAP TAKEOVER', '916 BREWS', '@', 'The Ave Bar', 'Wednesday, September 14', '6pm to 10pm', 'Featured Breweries:', 'New Helvetia', 'Rubicon', 'Track 7', 'www.theavebar.com', '1607 Ocean Ave, San Francisco CA 94951', '415-587-6645'. At the bottom, there are three social media icons: Facebook, Twitter, and Instagram.

TAP TAKEOVER
916 BREWS
@
The Ave
Bar
Wednesday, September 14
6pm to 10pm
Featured Breweries:
New Helvetia
Rubicon
Track 7
www.theavebar.com
1607 Ocean Ave, San Francisco CA 94951
415-587-6645

~~Cancer~~ Benefit

Join Us!!!

Saturday October 15, 2016

3:00pm to 10:00pm

at

The Ave Bar

1607 Ocean Ave, SF CA 94112

www.theavebar.com

415-587-6645

Beat Cancer Up



Proceed Benefits :

"SF Firefighters Cancer Prevention Foundation"



SFFD TOY DRIVE



Every girl needs a doll that looks like her

1607 OCEAN AVE.

THEAVEBAR

Thursday December 08 2016
5pm-10pm

1607 OCEAN AVE. SF. CA. 94112

WWW.THEAVEBAR.COM



Ethnic Doll Drive

707 BREWS TAP TAKEOVER



**JOIN US ON
FEB. 11TH 2017
@
6PM TO 9PM**



WWW.THEAVEBAR.COM

1607 OCEAN AVE SF. CA. 94112

415-587-6645



WWW.THEAVEBAR.COM

1607 OCEAN AVE SF CA 94112

415-587-6645



SAN FRANCISCO BEER WEEK

LOST COAST
SIX RIVERS
ST. FLORINES
3RD ST. ALE WORKS
MAD RIVER
DEMPSEYS



LAUGHING MONK
BARE BOTTLE
STANDART DEVIANT

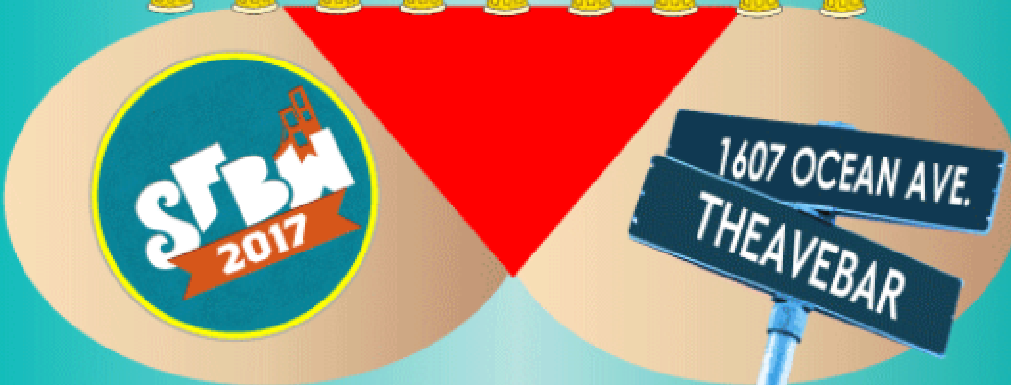
PINE STREET
HOLY CRAFT
TRACK 7



SAVE THE DATES:

02.11.17	707 BREWS	6PM TO 9PM						
02.13.17	SUDS WITH THE DUBS	6PM TO 9PM						
02.16.17	NEW BOOTIES ON THE BLOCK	6PM TO 9PM						

Come Taste The New Booties on the Block Feb. 16th 2017 6pm to 9pm



WWW.THEAVEBAR.COM
1607 Ocean Ave. SF CA 94112
415-587-6645

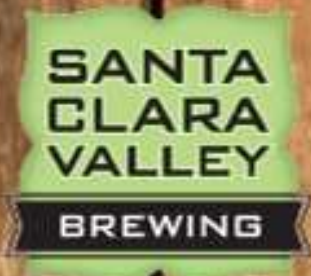




MEET THE BREWERS



Saturday
Feb. 18. 2017
6pm to 9pm



Pair with our selection of High West Whiskey

WWW.THEAVEBAR.COM

1607 Ocean Ave. SF C 94951
415.587.6645



Architectural Guide Standards Ocean Avenue 1977



Architectural
Guide Standards
Ocean
Avenue

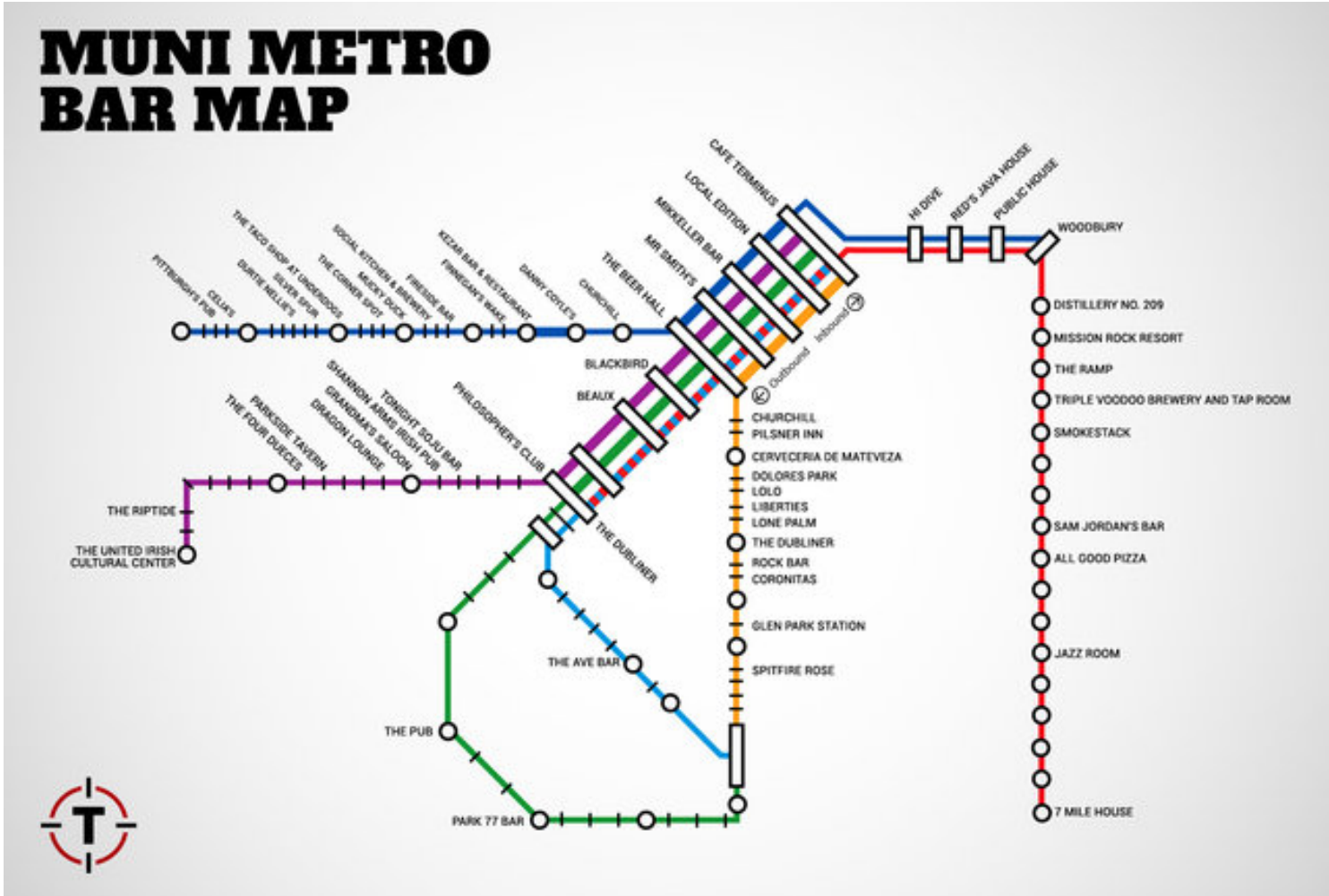
FOR THE REHABILITATION
OF COMMERCIAL
PROPERTIES ON OCEAN
AVENUE, SAN FRANCISCO



These Guide Standards have been prepared to assist the merchants and owners on Ocean Avenue to revitalize their street in accordance with an overall plan which will coordinate signs, provide a range of compatible colors, and preserve the california spanish style now prevalent on Ocean Avenue.

This project is supported by a grant from the National Endowment for the Arts in Washington, D.C., a Federal agency.

Prepared for the San Francisco Development Fund's Housing Conservation Institute by EDAWinc., September 1977.



FOOD & DRINK

SF'S FIRST-EVER MUNI METRO BAR MAP

By JOE STARKEY By JOE STARKEY
Published On 07/09/2014 Published On 07/09/2014

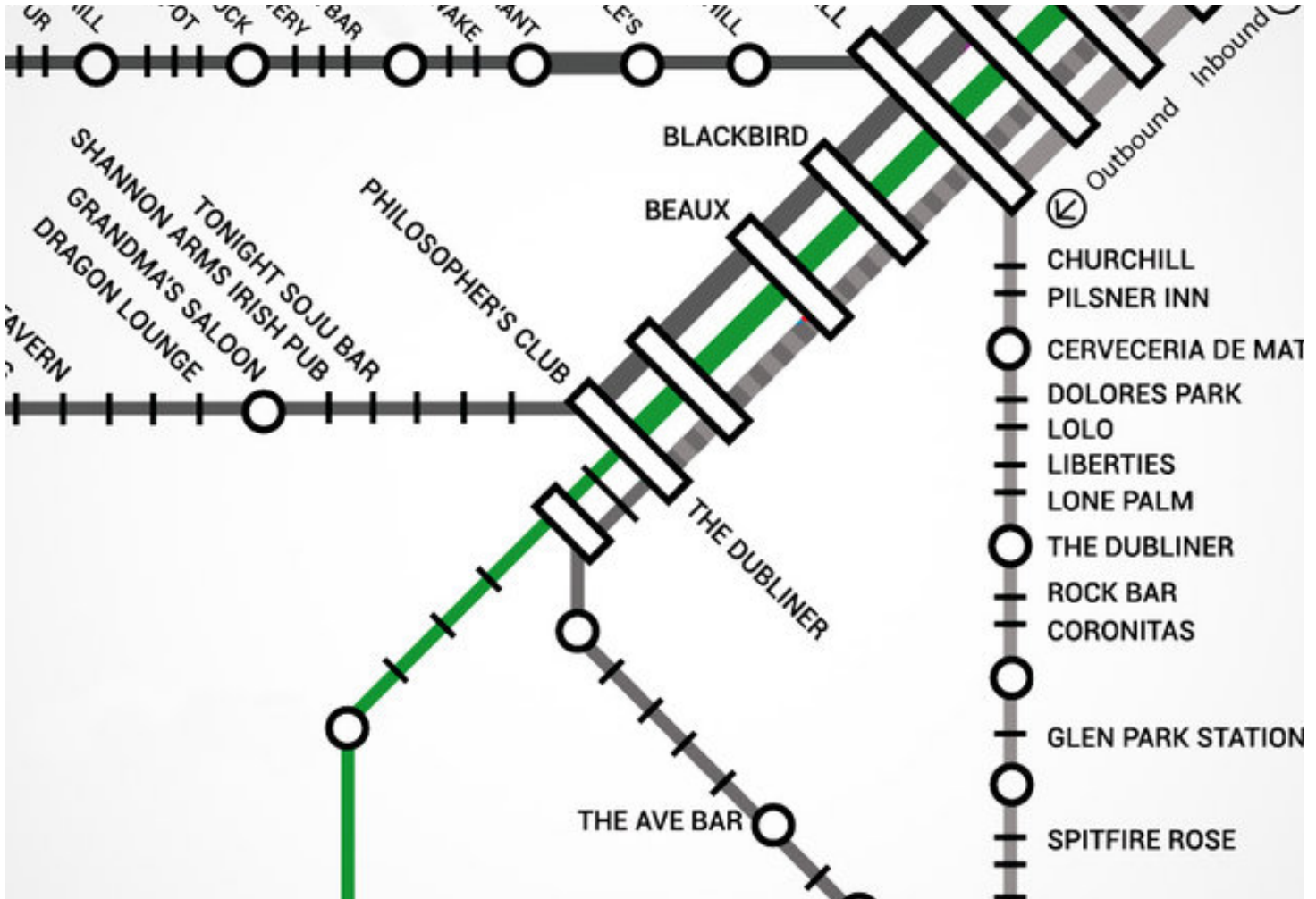


Because riding the Muni will make you want allllllll the drinks, we've assembled the first-ever Muni Metro Bar Map, which breaks down the best bar within two(ish) blocks of every Muni stop (that actually has bars near it).

RELATED

[The SF Streetcar Drinking Guide](#)



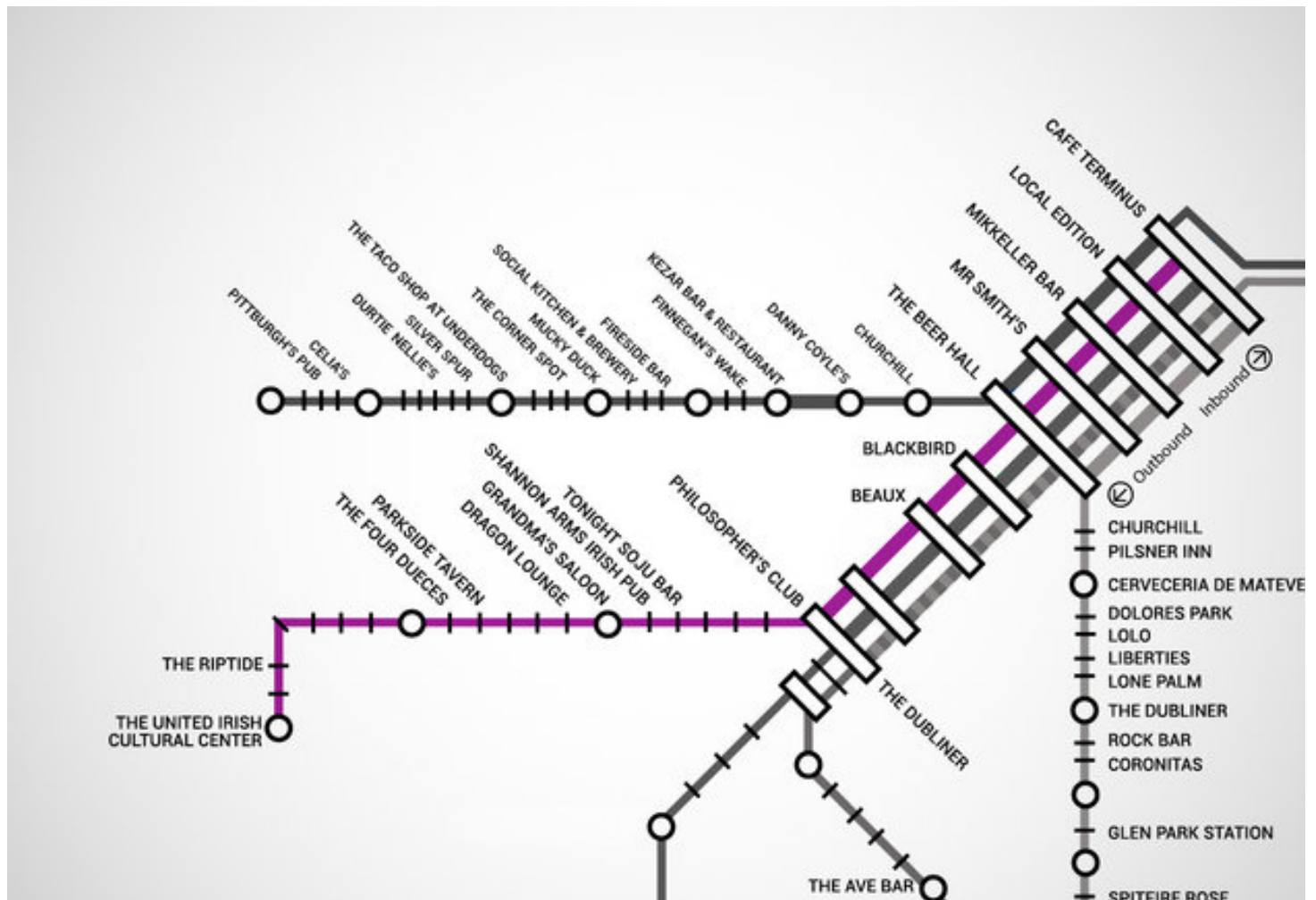


M-Ocean View

- 19th Ave and Junipero Serra - Park 77 Bar
- San Francisco State University - The Pub
- West Portal - Philosopher's Club
- Castro St - Beaux
- Church St - Blackbird
- Van Ness - The Beer Hall
- Civic Center - Mr. Smith's
- Powell St - Mikkeller Bar



Montgomery St - Local Edition Embarcadero - Cafe Terminus



L-Taraval

Taraval and 17th - Tonight Soju Bar

Taraval and 19th - Shannon Arms Irish Pub

Taraval and 22nd - Grandma's Saloon

Taraval and 24th - Dragon Lounge

Taraval and 30th - Parkside Tavern

Taraval and 32nd - The Four Deuces

Taraval and 46th - The Riptide

46th and Zoo - The United Irish Cultural Center (not a joke)





T-Third Street

Mission Rock - Distillery No. 209

UCSF Mission Bay - Mission Rock Resort

3rd and Mariposa - The Ramp

20th St - Triple Voodoo Brewery and Tap Room

23rd St - Smokestack

3rd and Hudson/Innes - Sam Jordan's Bar

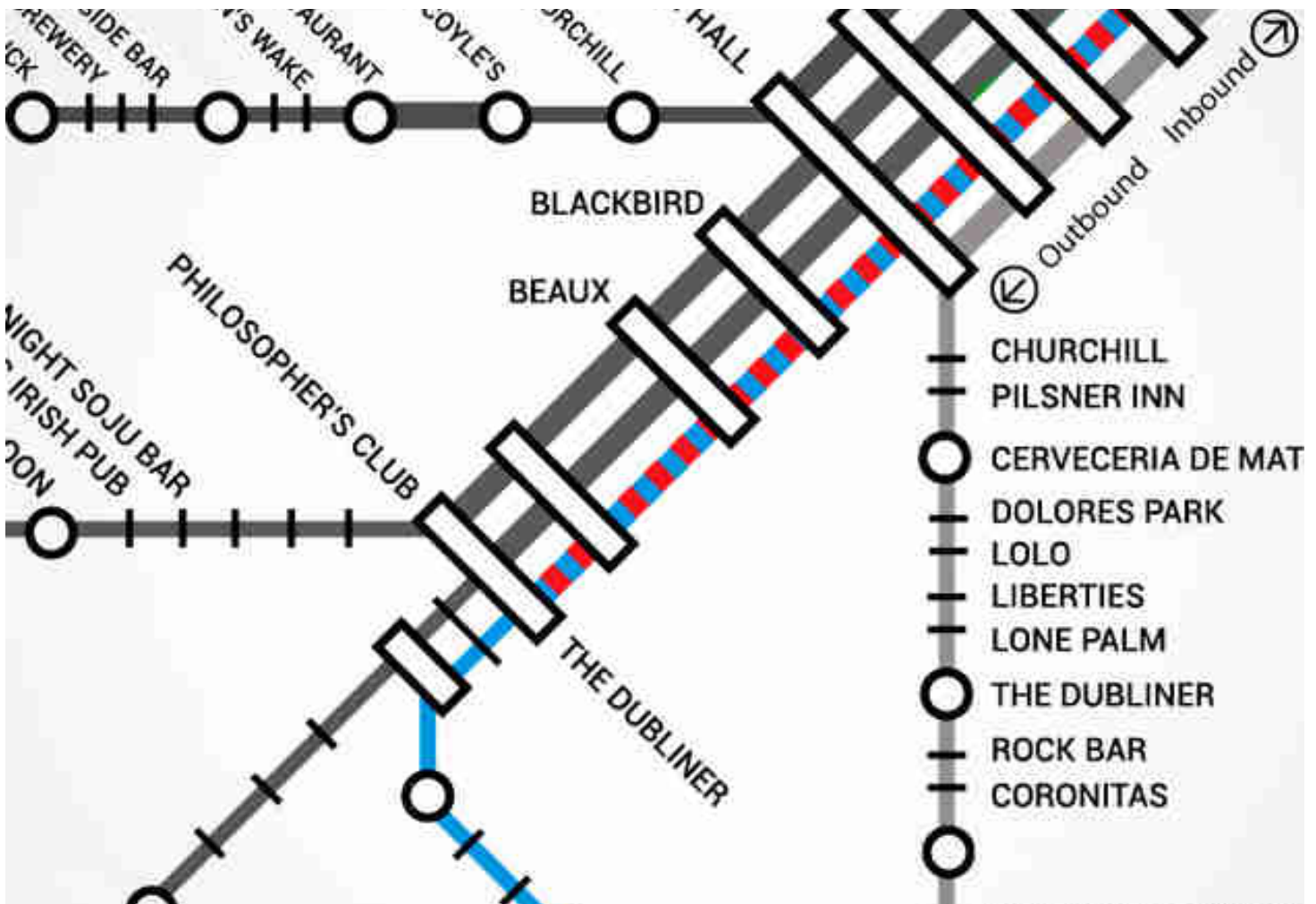
3rd and Kirkwood/La Salle - All Good Pizza

3rd and Williams - Jazz Room

Bayshore and Sunnydale - 7 Mile House

Advertisement





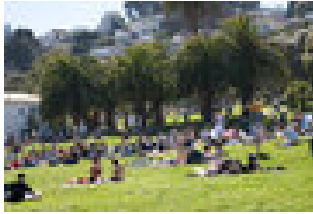
KT-Ingleside

x

West Portal Ave and 14th Ave - The Dubliner

Ocean and Jules - The Ave Bar

RELATED



The Definitive Guide To Dolores Park

RELATED

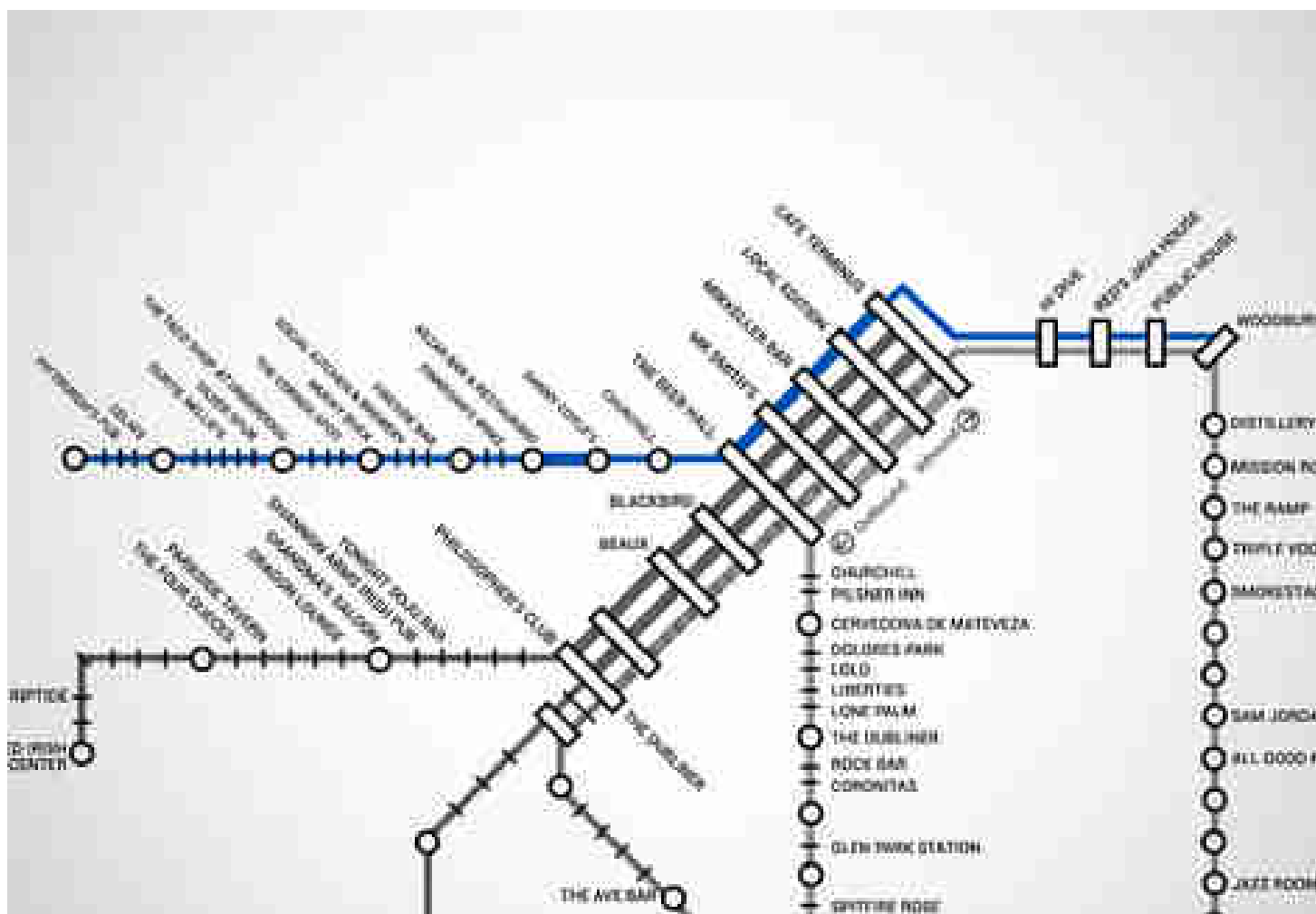


The Best Bar Near Every Single Caltrain Stop



J-Church

- Church and Market - Churchill
- Church and 16th - Pilsner Inn
- Church and 18th - Cerveceria de MateVeza
- 20th St - Dolores Park (Is it a bar? Might as well be.)
- Liberty - Loló
- 21st St - Liberties
- Church and 22nd - Lone Palm
- Church and 24th - The Dubliner
- Church and 29th - Rock Bar
- 30th St and Dolores - Coronitas
- San Jose and Glen Park - Glen Park Station
- San Jose and Santa Rosa - Spitfire Rose



N-Judah



- Duboce and Church St - Churchill
- Duboce and Noe St - Danny Coyle's
- Carl and Cole - Kezar Bar & Restaurant
- Carl and Stanyan - Finnegan's Wake
- Irving and 7th - Fireside Bar
- Irving and 9th - Social Kitchen & Brewery
- Judah and 9th - Mucky Duck
- Judah and 15th - The Corner Spot
- Judah and 19th - The Taco Shop at Underdogs
- Judah and 22nd - Silver Spur
- Judah and 25th - Durty Nelly's
- Judah and 43rd - Celia's
- Judah and 46th - Pittsburgh's Pub

Joe Starkey is Thrillist's San Francisco Editor and riding the Muni frequently makes him want to drink. Follow him on [Twitter](#).

 **OUR BEST STORIES, DELIVERED DAILY**

The best decision you'll make all day.

Sign up with email

GO

I confirm I am at least 21 years old



SF WEEKLY

Dining

RESTAURANTS HOME | SFOODIE | FIND A RESTAURANT | DISTILLATIONS | MENUS | HAPPY HOURS



TOP



Eat: Newest Neighbor, Corridor



Bitchin' Comer: El Buen Comer



Oaxaca-torium: Oakland's Agave Uptown

DINING » DISTILLATIONS

Like 0 Tweet G+1 0

Distillations: Finding Odd Barfellows at The Ave

By Benjamin Wachs
Tuesday, Jul 29 2014

Comments 1

The Ave Bar is, to my knowledge, the only place in its Ocean Ave neighborhood that specializes in craft beer on tap. Sadly Joe and I were told, coming in after a hard day, that the bar had such a big party the night before that it was almost all out.

The Ave, 1607 Ocean Ave., 587 -6645, theavebar.com.

Apparently we'd missed all oxoooAthe fun.

We settled for glasses of Lost Coast Anniversary Ale, which isn't settling at all, and took deep breaths.

"I hurt my knee," Joe said.

"Of course you did."

The Ave looks like a dive bar that someone forgot to finish. The walls are rough wood and the roof looks like it's made of tin. The six TVs around the room work fine, though nobody was paying attention.

"I didn't hurt it playing soccer," Joe says. "I hurt it just doing ordinary things."

"Right," I say. "But you spend so much time in high-impact activities that it stresses your system. If you weren't constantly stressing your knee making aggressive soccer plays ..."

"The same thing would have happened."

"Are you kidding?"

POPULAR STORIES

Most Popular Stories Stories You Missed



Distillations: Going Native at The Page



Distillations: Armchair Drinking at Kezar

Distillations: Reading the Literature of Reality at Two Sisters Bar and Books

Joe and I are probably never going to see eye-to-eye on this, or any number of things. This is reflected in our friendship: I tend to focus on the differences between us, he emphasizes on what we have in common.

Joe grew up in San Francisco, has family in the Bay Area. Has never lived outside of the region. Is married. I came here from far away knowing virtually no one, and float from group to group, experience to experience. Nobody sees much of me.

Joe tells me, over beer, that he doesn't know if he could give up an active lifestyle. I say there's so much more to the world than kicking things. What we're really talking about is the nature of happiness. What is the good life, and what should you sacrifice for it?

I tell him a story he's heard before, about watching the British dart championship on the Eurosports Network at 3 a.m. in a Prague hotel, and then the greatest thing that can possibly happen in a bar happens: A complete stranger walks over to us and says, "I'm sorry to interrupt, but I overheard your story ..."

I know how badly this can turn out, but if it's not what you want to happen, then drink at home. Bars are at their best when everyone there actively participates.

Kevin, 60 years old and from southern Ireland, reveals the astonishing fact that until just two years ago, championship dart and snooker players competed while imbibing heroic amounts of beer. He remembers watching them, which leads to him and Joe exchanging stories about watching soccer, which leads to stories about England in the '60s. Kevin is astonished by the fact that, between our vastly different areas of expertise, together Joe and I are already familiar with every bit of trivia he mentions.

That's how our friendship works. Vive la différence.

After a 20-minute chat, Kevin very politely returns to his seat, because he never really meant to intrude. But we have a good thing going here, and I take an active role to make sure we keep it.

"Do you have any thoughts on the nature of happiness, Kevin?" I call out to him.

"Because we were just discussing that, and couldn't agree."

He picks up his beer and walks back over. "The love of a good woman," he says. "It's really true."

The bartender, Lucia, walks over. "Loving what you do," she says. "That is satisfaction."

There is nothing so wonderful in this world as a dive bar where happily diverse people talk over good beer. Over the next few hours our conversations range from technology and love to seeing Bob Marley live.

"The thing I love most in the world, apart from women," Kevin says, "is eighth century Chinese poetry." I've been waiting for someone to tell me that my whole life.

Kevin also assures me that Lucia makes the best Long Island he's ever had. I order one: She serves it in a mason jar, and he's not wrong. Other regulars stop in, and share their night with us for a while.

When we finally leave, we give Kevin our cards. Make him promise to get in touch with us. He hasn't. That's the way these things all too often go. But if you stop by The Ave for a drink, and you should, make sure you talk to strangers.



Distillations: Setting a High Bar at Blackbird



Distillations: Recovering the Bygone Priorities of Youth at Brewcade



SLIDESHOWS



Clipping at Brava Theater Sept. 11



Tame Impala at The Greek Theatre, September 3

[More Slideshows »](#)

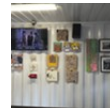
SFOODIE



Eat This: the Pork Bowl at Dabba



Friday Eight: Farm to Fork SF's High-Production Philanthropic Pop-Up



Drink This: The Horchata Latte at Noman Coffee

[More »](#)

That's the good life.

SEE ALSO

Keg Tap Handles	Best Pickleball Drills
Keg Faucet	Discount Pickleball Bags
Pickleball Equipment Deals	Cheap Pickleball Nets
How To Play Pickleball	Buy Pickleball Paddles

About The Author



Benjamin Wachs

[Email](#)

[Print](#)

[Write to Editor](#)

We Recommend



[Distillations: La Vie Boheme](#)



[To Live and Die at The Alley](#)



[Distillations: Boxing Room](#)



[The Inadequacy of Noire Lounge](#)

COMMENTS

Comments are closed.

LIQUID BREAD

— BAY AREA BEER NEWS —



BREWERS, NEWS, SAN FRANCISCO

0

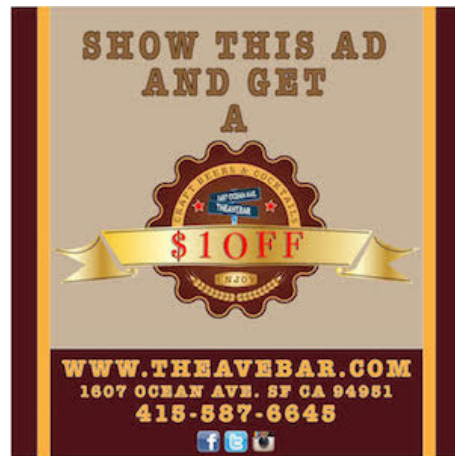
Fort Point Brewing features beer lineup in tap takeovers at local SF bars

By Sam Molmud @smolmud · On July 30, 2014

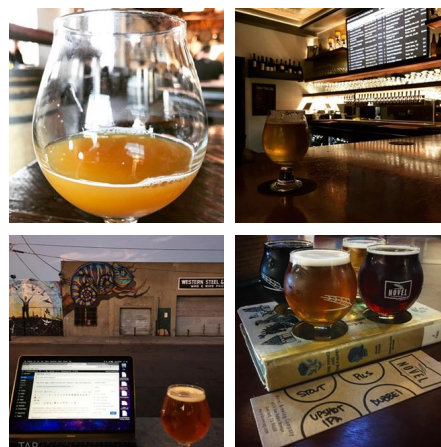


Fort Point Beer Company of San Francisco featured their beers at the Ave Bar in San Francisco's Ingleside neighborhood. The brewery has been featured at many tap takeover nights throughout the city since it's opening last January. Photo by Lindsay Oda / Liquid Bread Magazine

Nearly seven months after opening their San Francisco Presidio brewery, **Fort Point Beer Company** already has much to boast: a 325 barrel output system, collaboration beers with the likes of Mikkeller and Freigeist, and an ongoing slew of tap nights at local San Francisco bars that showcase the brewery's unique flavor.



INSTAGRAM



RECENT POSTS

The latest event was last Thursday, July 24, at [the Ave Bar](#) off Ocean in SF's Ingleside neighborhood. Fort Point featured four beers on the Ave's tap system along with local brewery, [Cerveceria De Mateveza](#). On tap were Fort Point's Villager IPA, Westfalia rotbier, KSA Kolsch style and Park – all readily available offerings from the brewery.

Nights like last Thursdays at the Ave are common for Fort Point. After opening their brewery in January on Old Mason Street, a rocks throw from the Golden Gate Bridge, the brewing outfit has lined up multiple events per month at local bars to feature their beers.

"We're really busy this month, we have one [tap night] every week," Mike Schnebeck, head brewer of Fort Point, said.

The events not only give Fort Point the opportunity to get their beer out in the city, but give Schnebeck a feedback loop to know how bars and drinkers are responding to the beers.

"I'm always interested in what people think," Schnebeck said. "It's nice because these beers mean something to me and taste a certain way, so it's cool to see how different people interpret them."

Categorizing Fort Point's beers has proven to be difficult, as all of their beers blend different styles together and take unique approaches to traditional beer genres.

The brewery's Westfalia is a perfect example, clocking in at 5.6 percent alcohol and delivering notes of caramel, molasses and smooth sweet textures. A German rotbier style, the Westfalia is very balanced, smooth and pushes the genre boundaries of its taste into scotch ale territory.

Their recent collaboration with Sebastien Sauer of Freigest produced a beer inspired by their Westfalia, but brewed with charred manzanita wood chips and smoked malt.

As Fort Point's beers make appearances throughout the Bay Area, putting a face to the operation producing the beers is very important to their grassroots approach.

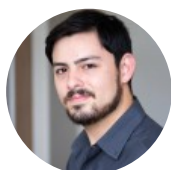
"For me, it's cool to meet people that are involved in the making of the beers and establishing a relationship" Schnebeck said. "It's nice that we can go out and hang out with people and try out beer together."

"We're really committed to quality in our brews and in our interaction with the public. We want to show people that working with a local company can be rewarding in many ways."

Fort Point is regularly featured around San Francisco bars, including [Hopwater Distribution](#), and posts events to [their Facebook page](#). They will also be pouring at the [San Francisco Brewers Guild](#) event, [Brews on the Bay](#), Saturday, September 13.

- BREWERIES
- COLLABORATION BEER
- FORT POINT
- FREIGEIST
- INGLESIDE
- KOLSCH
- LIQUID BREAD
- MANZANITA
- MIKKELLER
- PRESIDIO
- SAN FRANCISCO
- TAP TAKEOVER
- THE AVE
- WESTFALIA

SHARE Tweet Like 37 G+ 0



SAM MOLMUD

A Bay Area native with a self-taught appreciation for craft beer, Sam founded Liquid Bread in June 2014 to fill the void of a dedicated beer journalism outlet for the region. Sam has worked in content management, editorial & media analysis for the past 7 years. Contact him at sam@liqbrd.net.

[New bottles, cans, fresh tap releases from Bay Area breweries](#)

[SF Beer Week 2017: 10 Events Highlighted](#)

[New IPAs, chocolate, fruity flavors highlight new releases from Bay Area breweries](#)

[Seven Bridges Cooperative's fully organic brewing supply shop in Santa Cruz](#)

[Local Brewing Co.'s community-centric brews bring unique approach to SF beer scene](#)

CATEGORIES

[Announcements](#)

[Beer Reviews](#)

[Brewer Profile](#)

[Brewers](#)

[Business](#)

[Culture](#)

[East Bay](#)

[Editorial](#)

[Events](#)

[Food](#)

[News](#)

[North Bay](#)

[Outer Bay](#)

[Peninsula](#)

[San Francisco](#)

[South Bay](#)

TAGS

- BAY AREA BEER
- BAY AREA BREWERIES
- EAST BAY
- EAST BAY ALES
- EAST BAY BEER
- EAST BAY BEERS
- EAST BAY BREWERIES
- EAST BAY BREWS
- EAST BAY PUBS
- SAN FRANCISCO
- SAN FRANCISCO BEER
- SAN FRANCISCO BEERS
- SAN FRANCISCO BREWERIES
- SOUTH BAY

Ocean Avenue investment soars, but old businesses feel squeezed

By J.K. Dineen | February 1, 2015 | Updated: February 1, 2015 9:28pm

4



Photo: Carlos Avila Gonzalez / The Chronicle

IMAGE 1 OF 8

Martha Nyuang closes her Dollar Best Store on Ocean Avenue, where a major development is in the works.

The wave of investment that has washed over Ocean Avenue the past few years has brought hundreds of units of new housing, a Whole Foods, a celebrated Thai-Laotian restaurant and even a new hardware store.

But as builders flock to the rising commercial strip, some longtime business owners wonder if they are going to be sacrificed in the name of urban progress. The tension over the changing retail corridor shows how the city's unprecedented boom is transforming even working-class districts far from trendy areas like Valencia Street.

On the 1600 block of Ocean Avenue in the Ingleside district, a developer has filed an application to tear down four buildings and replace them with a mixed-use building containing 36 condominiums above about 11,000 square feet of retail.

The development would displace eight existing businesses between 1601 and 1633 Ocean Ave. — an African American-owned bar that has been there since the 1940s, a cobbler who attracts business from around the city, a nail salon, a hair salon, a Latino evangelical church, a dollar store, a T-shirt shop and a tax preparation business.

Property owner TJ Development, which bought the properties in November for \$6.7million from another builder, has offered short-term leases of between 12 and 18 months to some of the tenants, with the provision that there would be no renewals after that. Others have not received any lease offer.

Trade-offs needed

The Ave Bar, a modest neighborhood saloon that counts retired African American police officers and teachers among its afternoon regulars, has just five months left on its lease, said owners Yusufu Bomani and Lucia Fuentes-Zarate.

“We have been getting played with the whole time,” Bomani said. “The ownership has changed hands, and I don’t know what’s going on. I hear scenario A one day and scenario C two days

later. I don't know the truth. All I know is I can't get a long-term lease, and I don't know how much longer I'm going to be here."

Gabriel Metcalf, executive director of the urban think tank SPUR, said balance between protecting neighborhood character and the need for more housing had to be challenging.

"We have to work through the trade-offs in neighborhood planning in a very thoughtful way," he said. "It's clear that we have a housing crisis, and the best place to add housing is near shops and transit. But it's important to try to preserve longtime businesses as well. I think there is sometimes a way to do both, and that is what you look for."

Neighborhood prosperity

The prospect of longtime businesses getting the boot is putting Ocean Avenue's boosters in something of a pickle, according to Dan Weaver, executive director of the Ocean Avenue Association. While Weaver wants to protect businesses like the Ave, he says the broader trend — the revival of Ocean Avenue — has been a boon for the area.

Starting with AvalonBay's construction of 179 apartments and the Whole Foods at 1150 Ocean, it has infused the retail corridor with more foot traffic and further energized an area that already has rich public transportation, plus City College of San Francisco and Lick-Wilmerding High School.

"At 5 or 5:30 or 6 you see all these people walking down to the grocery store and walking home with their groceries for dinner," said Weaver, a longtime resident. "It's a pattern I've never seen here before."

And there's more to come. Across the street from the AvalonBay project at Ocean and Brighton avenues, SST Investments is building 27 apartments above retail on McDonald's old overflow parking lot. At 1490 Ocean Ave., a gas station is set to be redeveloped with 15 units of housing. A 71-unit affordable housing development is wrapping up at 1100 Ocean.

A few years ago, Weaver did a survey of what residents wanted on the street. The top three answers were a hardware store, a grocery store and a destination restaurant. As the area was developed, they got them all. At a time when neighborhoods such as North Beach and Noe Valley have lost their local hardware store, Win Long Ocean Hardware opened at 1556 Ocean Ave.

“The city kept telling us, 'Forget the hardware store, it's not going to happen.'” Weaver said. “That was the miracle.”

'Picking up momentum'

It's a pleasant contrast to the 1980s and 1990s, when drug deals and robberies were so common that some businesses buzzed in customers and operated behind bullet-proof glass.

“We wouldn't have been having this discussion 10 years ago — nobody wanted to come here,” said Supervisor Norman Yee, who represents the district. “I've seen interest grow, and it seems to be picking up momentum.”

While businesses are benefiting from the new well-heeled residents, it doesn't do them much good if they get booted out.

Cindy Huynh, who owns Ocean Hair Design at 1619 Ocean Ave., said she's worked for 19 years to build up her business and that she doesn't know where she will go when her lease expires in 18 months. The idea of moving out temporarily and then back into the new building once it opens is not realistic.

“I can't just stop working and wait for them. I have to find someplace else nearby to go,” Huynh said. “I don't have any idea what they are going to do or when they are going to do it.”

Yony Recinos, who owns A-1 Shoe Repair at 1611 Ocean Ave., said moving his 10 heavy machines would be tough. He learned to be a cobbler in Guatemala, and it's the family trade — his brothers and father also run shoe repair businesses in the Bay Area. His Yelp reviews include testimonials from customers gushing over his meticulous work — one customer continues to send her biker boots to A-1 even after she moved to Portland, Maine.

“I do a lot of stuff that places don't even want to touch,” Recinos said. “It took me over a decade to establish myself in the area. I'd hate to let it go. I would love to stay in this area because it's a little more affordable.”

Rich in local flavor

Bomani, who grew up in the Sunnydale housing projects and in the Fillmore, takes pride in the fact that his bar is popular with both city natives and the newcomers who are drawn to places

such as Champa Gardens, the new Thai-Laotian restaurant, and Whole Foods.

“I’m a city boy, so I bring a little local flavor to the bar business — there are not that many city boys left,” he said. “San Francisco has switched gears on everybody.”

Weaver said that the eight businesses represent about 10 percent of the retail on the strip, which he described as “a big chunk in our small business community.”

Joaquin Torres, director of the Mayor’s Office of Neighborhood Services, said his agency could provide relocation assistance — both financial and advisory — to the individual businesses impacted by the development. Ocean Avenue is part of the city’s Invest in Neighborhoods program, which helps attract and retain small businesses.

“There isn’t a blanket approach to what businesses want,” he said. “Every small business owner is particular in terms of what their goals are.”

Planning considerations

The Ave’s owners, for example, have indicated that they might like to add food service. Torres said his staff is committed to helping them find a new home, if necessary.

Metcalf said planners need to make sure new construction can accommodate mom-and-pop retailers.

“New buildings are always more expensive in the beginning, but one of the strategies we can use is to make sure that they include the ability to subdivide ground-floor space into really small storefronts as a way to provide opportunities to local businesses,” Metcalf said.

J.K. Dineen is a San Francisco Chronicle staff writer. E-mail: jdineen@sfnchronicle.com

Twitter: @sfjkdineen



J.K. Dineen

Reporter



GUIDE

Music Producer Brogan Bentley Taps Into San Francisco's Parks to Recharge

KW

KATIE WHEELER-DUBIN

Apr 12 2016, 3:38pm



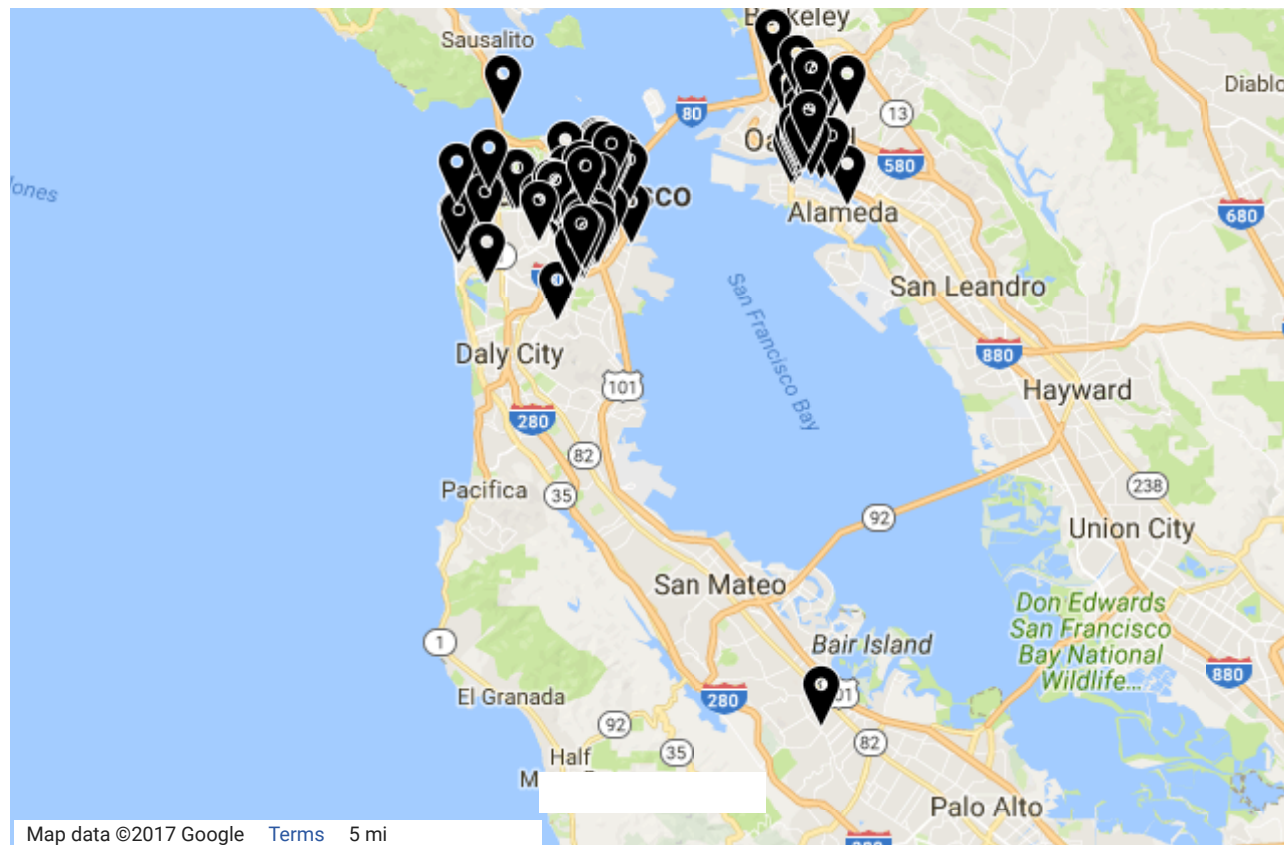
Brogan Bentley. Photo by Sean Culligan

"You'd never know you're in a city when you're down in there."

Brogan Bentley is a San Francisco-based music producer who has lived in the city for ten years. Along with releasing music on Leaving Records, he hosts, organizes, and curates events in venues and guerrilla spaces, and he can be found walking the streets late at night, smoking spliffs around town. Here we track him down to talk about his favorite San Fran spots.



VICE

[MORE VICE](#)


Where do you take out of town visitors in San Francisco?

I've been taking people to [Sutro Heights](#) just because it's literally on the edge of the Western world. Overlooks down the coast, strange mystic thing going on there, especially with the old bathhouse being mysteriously burnt down. It's different day to day depending on the weather—sometimes I want to go to [Washington Square Park](#) and gaze up at that big church. That's usually late at night when the city's quiet, and I feel like I have a part of town to myself, not a bunch of random people. Anywhere I can reclaim the city and feel like it's just me and and the person I'm with.

Where do you go when you want to be around people?

I head out to the Tenderloin and hit the dive bar the [Brown Jug](#), because the people you're going to encounter there are not yuppie San Franciscans, they're OG, triple OG, all walks of life. It's incredible. You'll meet anyone to an old cab driver to some Central American crystal meth dealer. We're all hanging out, we're all putting music on the jukebox, we're all getting turned up together. I've



MORE VICE

that pervades the city. There's still a lot of special spots with really genuine people, but it's just getting harder and harder. But the thing is, the more people move away and less people are holding it down, it kinda makes it obvious who is keeping it really real. It's a blessing in disguise—it forces us to come together, seek each other out that much more.

Do you have a favorite coffee spot?

I'd rather go somewhere where the people know me and appreciate my business, and I appreciate the service, and we have a mutual understanding. It's not just fast-food style, and it's not just get in, get out. No, let's all just hang out. I get myself a chai latte, and I've been going to [Java Beach Cafe](#). I've been going to the one on Sloat Blvd, out by the zoo—it's less traffic than the one on Judah, so the food quality is better. I'm in a nice part of town where it's tucked away in the southwestern quarter of the city. I get to tap into these cutty spots, though until recently I'd never hung out on Sloat before. You can get your chai. The guys are always playing good music there like J Dilla and classic R&B, and then you post up at the ocean and smoke a spliff and do your thing.

What San Francisco neighborhood are you excited about right now?

Ingleside! I've been throwing shows at this dive bar, the [Ave](#). They've really welcomed me. They trust me, the dude who runs the spot, I'm like his apprentice. He will school me, mentor me, sit me down, and have a life talk. Places like that, where I have a relationship with someone, that's what make certain places, the city, so special. It's easy to get lost, the connectivity gets lost. So that's what makes the places so precious when you do find a diamond in the rough, not IKEA white-washed like the rest of the city is going through right now.

What are your current feelings about San Francisco?

It's hard to stay optimistic sometimes. It's so hard keeping your head above



MORE VICE

qualities, though, parts of town that are sanctuaries like Stern Grove or the Presidio—you'd never know you're in a city when you're down in there. There are ways to remedy the shit that's ailing us right now, and it's all about tapping back into what has already been here and what will always be here: the parks, the local businesses that (hopefully) will remain, the characters that you've seen for years before ever getting to know them.

ADVERTISEMENT

What do you feel like your role in San Francisco is?

I just want to bring people together. Whether it be through music or art, there's something so important about bringing people together and making people recognize we do have each other and we can keep pushing it. It's not going to be easy, but we can do it. There's a lot of bummer energy floating around the city, a lot of uneasy spirituality still stuck here in a number of ways, hella ghosts in the city. If you're not bringing joy and creating something, being radiant, not serving any purpose, making an effort to lift people up, what are you doing?



- TRAVEL
- SAN FRANCISCO
- CITYGUIDES
- CITY GUIDE
- VICE BLOG
- CITY GUIDES
- MY SAN FRANCISCO
- SAN FRANCISCO CITY GUIDE

Watch This Next



Ingleside-Excelsior Light

SMALL BUSINESS

The Ave Bar Continues to be a Hit with the Neighborhood and Visitors Alike

By [Sara Bloomberg](#)

Posted on June 16, 2016



The Ave Bar has been a fixture of Ocean Avenue for decades. Located between Capitol and Faxon avenues, it draws a loyal crowd of locals, and, after a makeover, has been luring in people from other neighborhoods.

For Sunset resident Darryl Jackson, its four star rating on Yelp provides enough incentive to try it out.

“I saw it on Yelp,” Jackson said. “It looked like a hidden gem.”

Inside, the exposed wood walls and corrugated metal ceiling complement the bar’s focus on straightforward drinks and personal service.

It’s what keeps people coming back.

Owners married partners Lucia Fuentes Zarate and Bomani Caungula took it over in 2006 and shortened its name from the Avenue Club to The Ave. The name change was “to give it a little flavor,” Caungula said.

They have a small staff of five people who will mix up any type of cocktail you could ask for but they are particularly proud of their selection of microbrew beers from San Francisco and northern California producers.

It’s part of a “drink local, spend local” ethos, Fuentes Zarate said.

“If you’re into supporting the local economy, then this is where you need to drink,” Caungula said. “This is a bar about San Francisco.”

But don’t call it a “dive”.

“My liquor and beer elevates it above a dive bar,” Caungula said, who will drive up the coast to pick up a keg or two from local brewers.

And when it runs out, it’s out until the next trip.

Their current selection includes Pine Street’s Atom Splitter, El Segundo’s stout, Third Street’s rye ale and Clown Shoes’ Muffin Top, a Continued from the Front Page Belgian style triple India pale ale that boasts a 10 percent alcohol content.

Even if you're not a microbrew connoisseur, the friendly atmosphere in the bar will probably draw you in.

People in the neighborhood often come in to unwind before heading home after work during the week, Fuentes Zarate said, and sometimes they even get reservations for parties on the weekends.

For 10 years Mona Lisa Mares has been going to The Ave to enjoy her drink of choice —Tecate.

"I really enjoy coming here when there's nobody," Mona Lisa Mares said, because the bartenders are great. "You feel comfortable here."

This article first appeared in The Light's May 2014 print edition.

SFWEEKLY

[\(http://www.sfweekly.com/\)](http://www.sfweekly.com/)

Friday June 16, 2017



afterdarkSF

[\(<http://afterdarksf.com/?src=sfweekly>\)](http://afterdarksf.com/?src=sfweekly)

SF Weekly (<http://www.sfweekly.com/>)

Top 50 Dive Bars in San Francisco



(Dylan Goldberger)

In our vision of Hell, every surface is sticky and every table needs a shim.

Funny how that applies to more than a few dive bars, which we also consider to be the next best thing to paradise.

In spite of the massive changes the 21st century has wrought on San Francisco, there remains a bright constellation of grimy, crusty joints with inches-thick layers of character, like the tree rings of a sequoia that survived one fire after another. As with the Supreme Court's you-know-it-when-you-see-it definition of pornography, the exact parameters of what constitutes a dive are contingent and fuzzy. Some are like de facto private clubs, while others serve \$12 craft cocktails to keep the lights on. But many are barely known outside their immediate neighborhoods.

If you want standardization, predictability, and good lighting, go to Starbucks. If you want random adventure, affably cantankerous service, and (mostly) cheap beer, wade into S.F.'s glorious ecosystem of dives. To help you — and, maybe, to help them — we offer the 50 that feel the truest to the spirit of this city, and whose loss we would feel the hardest.

Aunt Charlie's

133 Turk St.

Tenderloin

One of only two gay bars left in the once-queer-as-hell Tenderloin, Aunt Charlie's is also a narrow, carpeted dive where neighborhood regulars gather daily to drink powerful drinks at we-will-not-be-undersold prices. That its few tables are sometimes reserved tickles us to no end, but a shout-out to DJ Bus Station John's long-running Thursday night party full of disco rarities and Hi-NRG obscurities, The Tubesteak Connection, is in order. Keep your phones in your pockets, boys, lest ye be shamed for that telltale blue glow. On this unlovely block of Turk Street, a perennial blossoms.

The Ave Bar

1607 Ocean Ave.

Ingleside

The Ave is a dive bar with good taste and a much-needed landing spot for locals. Firefighters from the station down Ocean Avenue frequent the joint, as do myriad Ingleside neighbors. A stack of the local paper, *The Ingleside-Excelsior Light*, is often found on the corner of the bar. But The Ave has more than just great local color; it's also got a craft beer menu that's constantly changing, from Hop Dogma to Karl Strauss, Laughing Monk and more, its selection hails from up and down the coast. That's how The Ave makes sure it keeps up with the times, even if you're nursing drinks in a neighborhood full of long-time San Franciscans.

El Rio

3158 Mission St.

La Lengua/Mission



SAN FRANCISCO

OFFICE OF SMALL BUSINESS

CITY AND COUNTY OF SAN FRANCISCO
EDWIN M. LEE, MAYOR

OFFICE OF SMALL BUSINESS
REGINA DICK-ENDRIZZI, DIRECTOR

**Legacy
Business
Registry**

Application Review Sheet

Application No.: LBR-2016-17-091
Business Name: Casa Sanchez
Business Address: 250 Napoleon Street, Unit M
District: District 10
Applicant: Martha Sanchez, Owner
Nomination Date: June 12, 2017
Nominated By: Mayor Edwin Lee

CRITERION 1: Has the applicant has operated in San Francisco for 30 or more years, with no break in San Francisco operations exceeding two years? Yes No

1523 Steiner Street from 1923 to 1945 (22 years)
1923 Fillmore Street from 1945 to 1976 (31 years)
2778 24th Street from 1976 to 2013 (37 years)
250 Napoleon Street, Unit M from 2013 to Present (4 years)

CRITERION 2: Has the applicant contributed to the neighborhood's history and/or the identity of a particular neighborhood or community? Yes No

CRITERION 3: Is the applicant committed to maintaining the physical features or traditions that define the business, including craft, culinary, or art forms? Yes No

NOTES: NA

DELIVERY DATE TO HPC: July 6, 2017

Richard Kurylo
Manager, Legacy Business Program



Office of the Mayor
City & County of San Francisco



Edwin M. Lee

June 12, 2017

Director Regina Dick-Endrizzi
San Francisco Office of Small Business
City Hall, Room 110
1 Dr. Carlton B. Goodlett Place
San Francisco, CA 94102

Dear Director Regina Dick-Endrizzi,

I am writing to nominate Casa Sanchez for inclusion on the Legacy Business Registry.

The purpose of the City's legacy business registry is to recognize that longstanding, community-serving businesses can be valuable cultural assets of the City. Per ordinance, a legacy business may be nominated by a member of the Board of Supervisors or the Mayor to be reviewed, processed and approved by the Small Business Commission at a public hearing if it meets the criteria set forth.

Casa Sanchez, located at 250 Napoleon St # M, San Francisco, is a San Francisco grown company, at over 90 years of age it continues to be a family owned business now on its 4th and 5th generation. Roberto and Isabel Sanchez immigrated to San Francisco in 1923 from Acaponeta, Mexico. With a 20 lb rod iron tortilla press Mr. Sanchez was determined to build Northern California's first tortilla factory. Since then Casa Sanchez has moved beyond tortillas with over 25 products sold on store shelves in over 7 States.

It is an honor to recognize the legacy and contributions of Casa Sanchez to our great city of San Francisco.

Sincerely,

A handwritten signature in cursive script, appearing to read "Edwin M. Lee".

Edwin M. Lee
Mayor

Section One:

Business / Applicant Information. Provide the following information:

- The name, mailing address, and other contact information of the business;
- The name of the person who owns the business. For businesses with multiple owners, identify the person(s) with the highest ownership stake in the business;
- The name, title, and contact information of the applicant;
- The business's San Francisco Business Account Number and entity number with the Secretary of State, if applicable.

NAME OF BUSINESS:		
Casa Sanchez		
BUSINESS OWNER(S) (identify the person(s) with the highest ownership stake in the business)		
Elizabeth Sanchez, Robert Sanchez, Martha Sanchez, George Sanchez, James Sanchez		
CURRENT BUSINESS ADDRESS:		TELEPHONE:
250 Napoleon St., Unit M San Francisco, CA 94124		((415))948-9852
		EMAIL:
		martysanchez2@yahoo.com
WEBSITE:	FACEBOOK PAGE:	YELP PAGE
www.casasanchezsf.com	casasanchezsf	

APPLICANT'S NAME	
Martha Sanchez	<input type="checkbox"/> Same as Business
APPLICANT'S TITLE	
Owner	
APPLICANT'S ADDRESS:	
214 Silver Ave. San Francisco, CA 94112	
TELEPHONE:	
(415)948-9852	
EMAIL:	
martysanchez2@yahoo.com	

SAN FRANCISCO BUSINESS ACCOUNT NUMBER:	SECRETARY OF STATE ENTITY NUMBER (if applicable):

OFFICIAL USE: Completed by OSB Staff	
NAME OF NOMINATOR:	DATE OF NOMINATION:

Section Two:

Business Location(s).

List the business address of the original San Francisco location, the start date of business, and the dates of operation at the original location. Check the box indicating whether the original location of the business in San Francisco is the founding location of the business. If the business moved from its original location and has had additional addresses in San Francisco, identify all other addresses and the dates of operation at each address. For businesses with more than one location, list the additional locations in section three of the narrative.

ORIGINAL SAN FRANCISCO ADDRESS:	ZIP CODE:	START DATE OF BUSINESS
1523 Steiner Street	94115	1923
IS THIS LOCATION THE FOUNDING LOCATION OF THE BUSINESS?	DATES OF OPERATION AT THIS LOCATON	
<input type="checkbox"/> No <input checked="" type="checkbox"/> Yes	1923-1945	

OTHER ADDRESSES (if applicable):	ZIP CODE:	DATES OF OPERATION
1923 Fillmore Street	94115	Start: 1945
		End: 1976

OTHER ADDRESSES (if applicable):	ZIP CODE:	DATES OF OPERATION
2778 24th Street	94110	Start: 1976
		End: 2013

OTHER ADDRESSES (if applicable):	ZIP CODE:	DATES OF OPERATION
250 Napoleon St., Unit M	94124	Start: 2013
		End: Present

OTHER ADDRESSES (if applicable):	ZIP CODE:	DATES OF OPERATION
		Start:
		End:

OTHER ADDRESSES (if applicable):	ZIP CODE:	DATES OF OPERATION
		Start:
		End:

OTHER ADDRESSES (if applicable):	ZIP CODE:	DATES OF OPERATION
		Start:
		End:

Section Three:

Disclosure Statement.

San Francisco Taxes, Business Registration, Licenses, Labor Laws and Public Information Release.

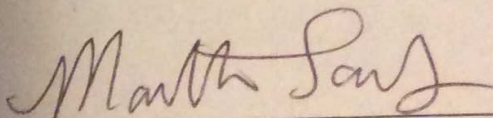
This section is verification that all San Francisco taxes, business registration, and licenses are current and complete, and there are no current violations of San Francisco labor laws. This information will be verified and a business deemed not current in with all San Francisco taxes, business registration, and licenses, or has current violations of San Francisco labor laws, will not be eligible to apply for the Business Assistance Grant.

In addition, we are required to inform you that all information provided in the application will become subject to disclosure under the California Public Records Act.

Please read the following statements and check each to indicate that you agree with the statement. Then sign below in the space provided.

- I am authorized to submit this application on behalf of the business.
- I attest that the business is current on all of its San Francisco tax obligations.
- I attest that the business's business registration and any applicable regulatory license(s) are current.
- I attest that the Office of Labor Standards and Enforcement (OLSE) has not determined that the business is currently in violation of any of the City's labor laws, and that the business does not owe any outstanding penalties or payments ordered by the OLSE.
- I understand that documents submitted with this application may be made available to the public for inspection and copying pursuant to the California Public Records Act and San Francisco Sunshine Ordinance.
- I hereby acknowledge and authorize that all photographs and images submitted as part of the application may be used by the City without compensation.
- I understand that the Small Business Commission may revoke the placement of the business on the Registry if it finds that the business no longer qualifies, and that placement on the Registry does not entitle the business to a grant of City funds.

Martha Sanchez 7/5/17



Name (Print):

Date:

Signature:

CASA SANCHEZ

Section 4: Written Historical Narrative

CRITERION 1

a. Provide a short history of the business from the date the business opened in San Francisco to the present day, including the ownership history. For businesses with multiple locations, include the history of the original location in San Francisco (including whether it was the business's founding and or headquartered location) and the opening dates and locations of all other locations.

Roberto Sanchez from La Caponeta, Monterrey, Mexico, met his future wife Isabel Santeno in Texas. She came to San Francisco in 1921 where Robert followed her. Mr. Sanchez had a 20 pound rod iron tortilla press tucked under his arm. It had a crank and a cheese-cutter-type wire. He was determined to create the first tortilla factory in Northern California. On September 12, 1924, Mr. and Mrs. Sanchez opened a tamale shop, R. Sanchez & Co., at 1523 Steiner Street in the city's lower Pacific Heights/Western Addition neighborhood where they sold enchiladas, tamales, sauces, cheeses, chorizo, masa, chili powder and baked goods. They delivered them in Ford Model A cars.

In 1945, they moved to a larger location at 1923 Fillmore Street at Pine with a few small mechanized tortilla machines. From his "Mexicatessen," he sold tortillas by the pound wrapped in butcher paper and string. Along with his wife and 3 children – Robert Jr, Juliana and Lupe – the family business was in full swing.

Mr. Sanchez passed away suddenly in 1932, and Mrs. Sanchez took over the business with assistance from her three children when the children were just 9, 10 and 11 years old. Robert Jr., Juliana and Lupe would work at the store after school, standing on milk cartons to reach the hand cranked register.

When Robert Jr. was 16 years old, he corralled his buddies from Poly Tech High School to hang out with him as he delivered tortillas in International bubble top trucks to Mexican establishments. They had a blast visiting places like the Papagayo Restaurant at the Fairmont Hotel where the eccentric owner was known for having a lion sit in the back seat of his station wagon. Another favorite spot was the Sinaloa, the renowned burlesque show on Broadway. They started the routine of throwing tortillas like frisbees out of the delivery truck windows. That boys-will-be-boys tradition lives on today when each Sanchez family member (now at 5 generations) gets their driver's license.

In the late 1950s, a pretty and smart young lady, Martha Rodriguez, from Zacatecas, Mexico, came looking for a job. Robert Jr. was immediately smitten, and a couple of years later they wed. They had five children: Robert III, George, Martha, Elizabeth and James. The youngest of his children, James, was the inspiration for the Casa Sanchez logo "Jimmy the Cornman."

During the 1960s, the jazz scene in the Fillmore district exploded. Casa Sanchez added a restaurant that by night became Club Sanchez. It was a jumping spot that helped solidify Fillmore's jazz scene. Oftentimes, symphony or opera performers would go to Club Sanchez for a nightcap after performances and continue the show as waitresses served food and drinks in Mexican lace, off the shoulder blouses. Jazz greats like Charlie Parker, mariachis, banjo players and nearly every genre of musician showed up at any given night.

The tortilla factory moved in 1968 to 2778 24th Street at York in the heart of the Mission. Also in 1968, the name of the company changed from R. Sanchez & Co. to Casa Sanchez. For almost a decade, it was the only tortilla factory with a full distribution component in Northern California. But seemingly overnight, nearly a dozen tortilla factories sprouted throughout the Bay Area. Price wars forced Casa Sanchez to get creative.

Robert Jr. and Martha Sanchez decided to commercially manufacture their recipe of fresh salsa and started the first ever fresh packaged salsa in the country. Safeway was the first supermarket chain to carry Casa Sanchez. It has since become the highest selling salsa in California based on Neilson reports, and a proud, strong San Francisco staple.

Casa Sanchez continued manufacturing from the 24th Street location and again added a restaurant at the same location in 1968. Instead of going home after school, the 3rd generation Sanchez kids (Robert III, George, Martha, Elizabeth and James) gathered in a circle to put labels on plastic containers and talk. The salsa factory outgrew the space and expanded to two locations: 250 Napoleon Street in San Francisco (run by Elizabeth Sanchez and her son Robert Aranda) and 2898 West Winton Ave. in Hayward run by Robert Sanchez Jr.

Robert Jr. expanded Casa Sanchez into a top ten highest grossing business in San Francisco, Robert Jr. passed away in 2009 at the age of 82. The restaurant meanwhile continued as the "living room" of not only for Martha Sanchez but for the community. When Martha died in 2011 at the age of 83, the family decided to rent the property out and continue its wholesale division from Napoleon Street.

In 2017, The San Francisco Business Times announced that Casa Sanchez was the 6th highest grossing Latino business in the Bay Area. Today, the 4th and 5th generation family members are 19 and counting. The Casa Sanchez line has grown to over 25 products. It still holds the #1 Neilson ratings spot of being the highest selling salsa in California. Distribution expanded to seven states and salsa has replaced ketchup as the #1 condiment. Casa Sanchez vows it had a lot to do with that.

b. Describe any circumstances that required the business to cease operations in San Francisco for more than six months?

Casa Sanchez was consistent in its operations with no gaps since 1924.

c. Is the business a family-owned business? If so, give the generational history of the business.

Casa Sanchez is a family-owned business. Following is a generational history of the business:

Generation 1: Roberto and Isabel

Generation 2: Robert Jr., Lupe, Julie

Generation 3: Robert III, George, Martha, Elizabeth, James

Generation 4: Robert Aranda, Martha Aranda, Crystal Serrano, Miguel Herrera, Ciara Rondone, Teresa Rondone.

d. Describe the ownership history when the business ownership is not the original owner or a family-owned business.

Not applicable.

e. When the current ownership is not the original owner and has owned the business for less than 30 years, the applicant will need to provide documentation of the existence of the business prior to current ownership to verify it has been in operation for 30+ years. Please use the list of supplemental documents and/or materials as a guide to help demonstrate the existence of the business prior to current ownership.

Not applicable.

f. Note any other special features of the business location, such as, if the property associated with the business is listed on a local, state, or federal historic resources registry.

Unknown.

CRITERION 2

a. Describe the business's contribution to the history and/or identity of the neighborhood, community or San Francisco.

Casa Sanchez has been involved in many historical events in the Mission pertaining to the Latino community. Robert Sanchez III was the founder of the SF Hispanic Chamber of Commerce, the first Carnaval San Francisco and the street fair on 24th Street known as Festival de Las Americas.

Once the family decided to not run the restaurant, they turned down hundreds of thousands of dollars from high end businesses wanting to rent the space. Instead, they kept it a Latino-operated business by renting the property to a pupusa family business named D'Maize which is still there today.

b. Is the business (or has been) associated with significant events in the neighborhood, the city, or the business industry?

Casa Sanchez is associated with a number of “firsts” in the food industry:

- Casa Sanchez was the first tortilla factory in Northern California.
- Casa Sanchez was the first salsa to place on Neilson ratings. The category did not exist prior to Casa Sanchez.
- Casa Sanchez was the first fresh salsa company to put peel-off safety seals on the containers, which are now an industry standard.
- Casa Sanchez was the first to use HPP (High Power Pressure) packaging for its salsa, extending the expiration date to 90 days.
- Casa Sanchez sold the very first packaged fresh salsa in the country.

Casa Sanchez reached global recognition via a promotion: get a tattoo of "Jimmy the Cornman" and receive free lunch for life from the Mission district restaurant. The story ran over 100 times internationally in print and on television; it was featured on dozens of morning radio shows, became a trivia question on Jeopardy and was voted by Forbes magazine as one of the top ten best marketing ideas of the year.

c. Has the business ever been referenced in an historical context? Such as in a business trade publication, media, or historical documents?

The business has appeared in the following media:

- Newspapers: LA Times; SF Chronicle; SF Examiner; Wall Street Journal. 7x7, Focus Magazine, USA Today, Associated Press, Orange County Weekly, Sacramento Bee, San Jose Mercury News, Fresno Bee,
- Magazines: Forbes; California Grocer; American Airlines Sky, Details, Bon Appétit,
- Television: MTV; Univision; Finney's Friday Free Stuff on ABC News; NBC News; BBC News; Jeopardy; Kathy Lee Gifford Show; China Times, CNN, KQED, The Daily Show and more.

d. Is the business associated with a significant or historical person?

No, but the logo Jimmy the Cornman is a local celebrity. His image is based on 3rd generation James Sanchez who was born during the moon landing era of the 1960s-1970s. He was the youngest of 5, the baby of the family. At that time, much advertising was space related. The slogan was “Flavor... Out of This World!” and “It’s the Taco the Town.”

e. How does the business demonstrate its commitment to the community?

Casa Sanchez has always been close to their community. Throughout the decades, Casa Sanchez has given over \$100,000 in monetary donations and products to dozens of causes and organizations. Included are Glide Memorial, Academy of Friends, San Francisco Zoo, De Young Museum, San Francisco International Film Festival, Galeria de La Raza, Accion Latina, street

fairs, St. Peter's, St John's, Community Housing Partnership, Papi League soccer team, San Francisco Unified School District, sports clubs, Riordan High School, Golden Gloves, politicians, nonprofits, art institutions, LGBTQ causes, community funerals and more.

Casa Sanchez and members of the Sanchez family have been recipients of numerous awards, including the following:

- Current La Cocina, Board of Directors.
- 2014 Mayor Ed Lee Legacy Certificate of Honor.
- 2012 Family Business of the Year Under \$7 Million from Gellert Institute.
- 2012 San Francisco Cesar Chavez Foundation Legacy Award.
- 2012 Certificate of Recognition by Senator Diane Feinstein.
- 2012 Certificate of Recognition by State Senator Tom Ammiano.
- 2012 Certificate of Recognition by State Senator Mark Leno.
- 2005 San Francisco Chronicle Best Salsa.
- 2004 SF Weekly Best Salsa.
- 2003 Bay Guardian Best Advertising Gambit.
- 1999 Bay Guardian award for "Burrito people willing to tattoo themselves for."
- 1994 Mission Language and Vocational School Business - Leader of the Year.
- 1992-1993 Galeria de la Raza/Studio 24 - Board of Directors Chairperson.
- 1992 Riordan High School - Board member.
- 1992 Mayor's Task Force on The Mission - Chairperson.
- 1992 Golden Gate Restaurant Association - Board member
- 1991 San Francisco Chamber of Commerce Business - Person of the year.
- San Francisco Chamber of Commerce - Board member, 1990-92. Entrepreneur of the Year, 1991.
- 1990-1992 Mexican Museum - Board member.
- 1990-1992 Small Business Advisory Commission - Member.
- 1990 Mayor's Drug Abuse Task Force - Member.
- 1989-1992 Convention and Visitors Bureau - Board member.
- 1989-1991 St. Luke's Hospital- Board member.
- 1989-1992 Hispanic Community Fund - Board member.
- 1989 24th Street Revitalization Committee - Founder.
- 1988-1992 Mission Economic Development Association Board member.
- San Francisco Hispanic Chamber of Commerce- Co-founder, 1986; President 1989-91; board member to 1992; 1991 Business Person of the Year.
- 1980 24th Street Cultural Festival - Founder.
- 24th Street Merchants and Neighbors Association- Co-founder, 1979; President 1979-81; board member to 1992.

f. Provide a description of the community the business serves.

Casa Sanchez is committed to representing Latino culinary traditions and has made Mexican food available to San Francisco residents for generations including delivering hot food to neighborhood residents and selling tortillas to restaurants in the city. According to Lupe, who worked at the family business her entire life, the business' clientele during the early years was not predominantly Mexican or Latino. Many Mexican families would make their own food at home, so the majority of customers who purchased prepared foods from Casa Sanchez included Jewish, Irish, Italian and Spanish residents. Casa Sanchez can be considered a pioneer in providing Mexican food beyond the Mexican and Latino community. During the early twentieth century it was considered a novelty, as few Mexican restaurants existed in the city. Today, Casa Sanchez products are available in California, Hawaii, Oregon, Washington, Arizona and Colorado, and can be found on chain supermarket store shelves. The typical customer is European-American, between 21 and 55 years old, and has an income over \$100,000. Despite their growth beyond the city, the company has maintained a strong presence in San Francisco and remains committed to its original roots by supporting the local San Francisco Latino community and promoting its history.

g. Is the business associated with a culturally significant building/structure/site/object/interior?

The original Casa Sanchez sign from 1968 still stands at the 2778 24th Street location, and the patio restaurant remains with original murals from the 1990s.

h. How would the community be diminished if the business were to be sold, relocated, shut down, etc.?

Casa Sanchez is one of the few businesses of this size that insists on remaining part of the community. They have testified often at City Hall hearings and in the press on behalf of preserving the Latino culture in San Francisco. They are founding members of 24th Street Merchants and Association, now the Calle 24 Latino Cultural District Council, and were instrumental in making 24th Street a formal Latino Cultural district.

CRITERION 3

a. Describe the business and the essential features that define its character.

Casa Sanchez has managed to successfully mass produce their products while remaining true to their Mexican culinary traditions and fresh ingredients.

Founded by Mexican immigrants, Casa Sanchez is part of San Francisco's Latino history as the first mechanized tortilla and tamale factory in the city and Northern California. The tamale making process was time-consuming and labor intensive. The eldest Sanchez daughter, Lupe,

recalls using an electric machine with a step pedal and a big stainless steel table to make tamales.

They also operated a popular “Mexicatessen” that sold a variety of prepared Mexican foods: originally mass producing and distributing Mexican staples such as tortillas and tamales, and today including tortilla chips and salsas.

The flavors of Casa Sanchez salsas come from family recipes and stand out by far compared to their competition. There are vegan with no preservatives, additives, sugars or vinegars.

Casa Sanchez is the highest selling salsa in California based on Neilson reports. At some stores they outsell the next company 5 to 1. Casa Sanchez dominates 30% of the entire salsa business in California. A salsa category did not exist with Neilson before Casa Sanchez began manufacturing.

After more than 90 years Casa Sanchez remains a family run business and every generation has contributed a piece to the company.

b. How does the business demonstrate a commitment to maintaining the historical traditions that define the business, and which of these traditions should not be changed in order to retain the businesses historical character? (e.g., business model, goods and services, craft, culinary, or art forms)

Casa Sanchez is committed to maintaining the historical traditions that define the business, including its commitment to maintaining the history of the Latino community in San Francisco, through their food products, their legacy, as well as the properties they own.

One of the properties still owned by the family is located along the iconic Calle 24 Latino Cultural corridor. Although it is no longer operated by the family, after the passing of Martha Sanchez in 2011 the family made a commitment to the community to continue supporting local Latino entrepreneurs. When Martha Sanchez passed, the family was inundated with offers from people interested in renting the restaurant space. Despite offers of high end restaurants who wanted to spend over \$100,000 to renovate, the family offered the place to the Banuelos family who had deep roots in the Mission and continued to support Latino musicians.

After the Banuelos family moved out, the offers from high end restauranteurs grew to nearly \$300,000, but it was offered to De Maize catering. The business owners are first generation immigrants from El Salvador who are residents of the Mission District. They are also graduates of La Cocina who co-signed for the new pupuseria.

c. How has the business demonstrated a commitment to maintaining the special physical features that define the business? Describe any special exterior and interior physical characteristics of the space occupied by the business (e.g. signage, murals, architectural details, neon signs, etc.).

The 2778 24th Street location, which first operated as a combination tortilla factory and Casa Sanchez Restaurant from 1968-2011, is filled with murals consistent with the neighborhood Latino character, painted in 1997 by local muralist named "Cruzin Coyote" Ernesto Paul. The Casa Sanchez sign that was installed in the 1970s is still there and serves as a piece of neighborhood history. The outdoor open air courtyard is key feature of the feel of Mexico with plants, bright colors and live Latin music.

d. When the current ownership is not the original owner and has owned the business for less than 30years; the applicant will need to provide documentation that demonstrates the current owner has maintained the physical features or traditions that define the business, including craft, culinary, or art forms. Please use the list of supplemental documents and/or materials as a guide to help demonstrate the existence of the business prior to current ownership.

Not applicable.

SAN FRANCISCO CHRONICLE, FRIDAY, SEPTEMBER 12, 1924

STOCK AND BOND EXCHANGE



Investment Feature Market; News of Marland Expansion

State and National Orders Larger Than August, 1923

MONTH OF JULY

State and National Orders Larger Than August, 1923

Table with multiple columns and rows of financial data, likely stock prices or market indices.

Trade Returns Are More Encouraging

do-7 '51.....100% ..

SAN FRANCISCO NEW BUSINESS

Compiled daily by industrial department, Chamber of Commerce.

TAMALES—Sanchez & Co., 1523 Steiner. TIN FOIL—Conley Foil Co., 681 Market.

Market Oil

Table with columns for market data, possibly related to oil or commodities.

Table with columns for market data, possibly related to stocks or bonds.

Houston Oil Leads Petroleum Group

Generally Higher

Table titled 'ANNUAL WAGE OF RAIL EMPLOYEES' with columns for various categories and years.

Harris Trust Co. Offers New Bonds

The Harris Trust and Savings Bank is offering a new series of bonds...

Yield 5% to 6.13%

Stock Speculation in Market, Report

Table with columns for market data, possibly related to stocks.

Table with columns for market data, possibly related to stocks.

Lumber Mills Issue of \$1,000,000 Bonds

Commercial Paper

E. F. HUTTON & CO. New York Stock Exchange

Table with columns for market data, possibly related to stocks.

Table with columns for market data, possibly related to stocks.

Market News

WEST AMERICAN FINANCE COMPANY

General Petroleum advertisement with text: 'OUR analysis of the annual report of this strong California company, together with the report in full, will be supplied'

Delaware Commercial Co. advertisement with text: 'Yield 5% to 6.13%'



4



WOODIN & LITTLE PUMP HOUSE
PUMPS FOR EVERY SERVICE
33-41 Fremont St. San Francisco, Cal.
Tel. Kearny 1087
GOULD'S QUALITY PUMPS
Excel All Others


Pumps for Every Service and Use—Fire Hand, Wind Mill, Power, Boon, Irrigation, Spraying, Whitewashing, Hand Suction, Wine, Sugar, Air, Centrifugal and Rotary Pumps, Gasoline Engines, Tanks, Pipe, Tires, Springs, Tires, Goods.

SEND FOR ILLUSTRATED CATALOGUE MAILED FREE

ESTABLISHED 1888

Allen's Press Clipping Bureau
255 Commercial Street, Telephone Douglas 5119
H. S. ALLEN, General Manager

DAILY SERVICE OF ADVANCE NEWS
Electrical, Mining, Machinery, Water Systems, Contracting, Concrete Work, Bridges, Wharves, Railroads, Sewers, Paving, Grading, Fire Department Supplies, Bonds, Incorporations and Business Changes



NEWSPAPER CLIPPINGS OF ALL KINDS
Business, Personal, Political, Trade, Fraternal and Religious—from the press of California, Oregon, Washington, Montana, Idaho, Nevada, Utah, Arizona, New Mexico, British Columbia, Alaska, Hawaii and Manila

The Oldest and Largest Growers of Ornamental and Fruit Trees in the West

Established in 1865 by John Rock



Our 1925 Book is Now Ready for You!
Write for a copy at once.

SHRUBS AND TREES

Our Catalog describes over 1,500 kinds for Orchard Planting and the beautification of Home Grounds. Visit our Nurseries and inspect this superb stock before placing your orders.

GEO. C. ROEDING, Pres.

California Nursery Company
NILES, CALIFORNIA

(1925) CROCKER-LANGLEY

CROCKER-LANGLEY
SAN FRANCISCO
CITY DIRECTORY
1925

Containing an Alphabetical List of Business Firms and Private Citizens; a directory of the City and County Officers, Churches, Public and Private Schools, Secret, Benevolent, Literary and other Associations; a Revised Street and Avenue Guide of the City; a

"BUYERS' GUIDE"
and a Complete
CLASSIFIED BUSINESS DIRECTORY

PRICE  \$18.00

R. L. POLK & CO., of California
Publishers
702-703 Atlas Building, 604 Mission Street
SAN FRANCISCO, CAL.

Member Association of North American Directory Publishers
COPYRIGHT 1925, BY R. L. POLK & CO. OF CALIFORNIA





Addressograph
TRADE MARK
PRINTS FROM TYPE
STREET

TEL. GAR

Cole

- " Magdaleno (Ida) h4 Exeter
- " Manuel (Angeline) chauf h946 Vallejo
- " Manuel lab r979 Bryant
- " Manuel musician r141 Eddy
- " Manuel F agt John Hancock Mutual Life Ins Co r675 Hayes
- " Martin msgnr r2818 Clay
- " Mary h2012 Fulton
- " Mary Mrs h675 Hayes
- " Mary choc dipper r1828 Atlantic
- " Matilda r1369 Hyde
- " Maude B Mrs clk Meads Co r107, 801 Sutter
- " Michl C (Ethel) lab h836 Prague
- " Miguel A (Maria) waiter h2530 San Jose av
- " Oscar musician r675 Hayes
- " Pastor lab h476 Ivy
- " Paul (Eloisa) lab h924 Chenery
- " Randolph P h679 Capp
- " Rayfield woodwkr r209 Dora
- " Richd (Attel) r1355 Ellis
- " Robt (Isabelle) tamales 1523 Steiner h1769 Broadway
- " Rosa factorywkr r41 Benecia
- " Rosaura G Mrs h1067 Oak
- " Sebastian (Linda) lab r12 Stillman
- " Sebastian (Carnacion) lab h380 Union
- " Victoria mach opr r856 Green
- " Wm J (Bessie) slsmn h12, 138 Hyde
- Sanchietti Saml paste mkr r95 Lisbon
- Sancimino Chas fish Meiggs Wharf h617 Bay
- " Vincent clk h649 Bay
- Sand see also Sands**
- " Anna (wid Harry) h514 Waller
- " A r606 Post
- " Benj mach r3352a 16th
- " Camille slswmn Moss Co r1283 6th av
- " Freda (wid Jos) r801 Scott
- " Fredk E (Mary) barber h2007 Fulton

- Sandelin Chas C Christian Science pract 120, 166 Geary r Oakland
- Sandell see also Sandahl**
- " Adolph A (Grace) formn Baker Hamilton Pac Co r56 Isis
- " Albert S (Marie) tailor 207, 830 Market h16 Sanchez
- " Alice dental nurse r166 Brussels
- " Aug (Thelma) tailor h3438 16th
- " Aug jr tailor r3438 16th
- " Ellen smstrs r3438 16th
- " Geo r1720 Golden Gate av
- " Hannah tailor r3438 16th
- " Harry bkpr Al Sandell r3438 16th
- " John A (Amelia) h1355 12th av
- " Lena (wid John) h58 Center pl
- " Ruth tchr Pub Sch r3438 16th
- " Selem (Hilma) janitor h166 Brussels
- " Walter clk r58 Center pl
- Sandels Esther inspr r364 Eddy
- Sandeman Wm (Cora) blksmith h1360 Ellis
- Sanden Lawrence B (Esther J) h47 Miramar av
- " Louis F (Ida C) carp h3577 22d
- " Martha clk Met Life Ins Co r3577 22d
- Sander see also Zander**
- " Adele K dom r1, 3876 California
- " Alf J phys dir S F Boys' Club r715 Hampshire
- " Bertha (wid Conrad) h715 Hampshire
- " Chas C acct Cal Almond Growers' Exchange r715 Hampshire
- " Cordelia bkpr r715 Hampshire
- " Elva J sec-treas Kelsey-Mooney-Stedem r715 Hampshire
- " Emil G office mgr Am Chiclc Co
- " Fred A (Alma) with South End Warehouse Co h2455 Franklin
- " Hannah Mrs h572 Church
- " H R genl mgr See-Dro Separator Co r Oakland

BUILDING & ENGINEERING NEWS



Casa Sanchez Building

Name of Property

San Francisco, CA

County and State

Photographs

Photo Log

Name of Property: Casa Sanchez Building

City: San Francisco

County: San Francisco State: California

Photographer: Desiree Smith (unless noted otherwise)

Date Photographed: June 2016



1 of 15. Sanchez Family at Fillmore Street location (date and photographer unknown; courtesy Sanchez family)

Casa Sanchez Building
Name of Property

San Francisco, CA
County and State



2 of 15. Sanchez tortilla factory (date and photographer unknown; courtesy Sanchez family)



3 of 15. Storefront, looking north from 24th Street

Casa Sanchez Building
Name of Property

San Francisco, CA
County and State



4 of 15. Storefront, looking northeast from 24th Street

Casa Sanchez Building
Name of Property

San Francisco, CA
County and State



5 of 15. Projecting sign on storefront featuring "Jimmy the Cornman," looking northeast

Casa Sanchez Building

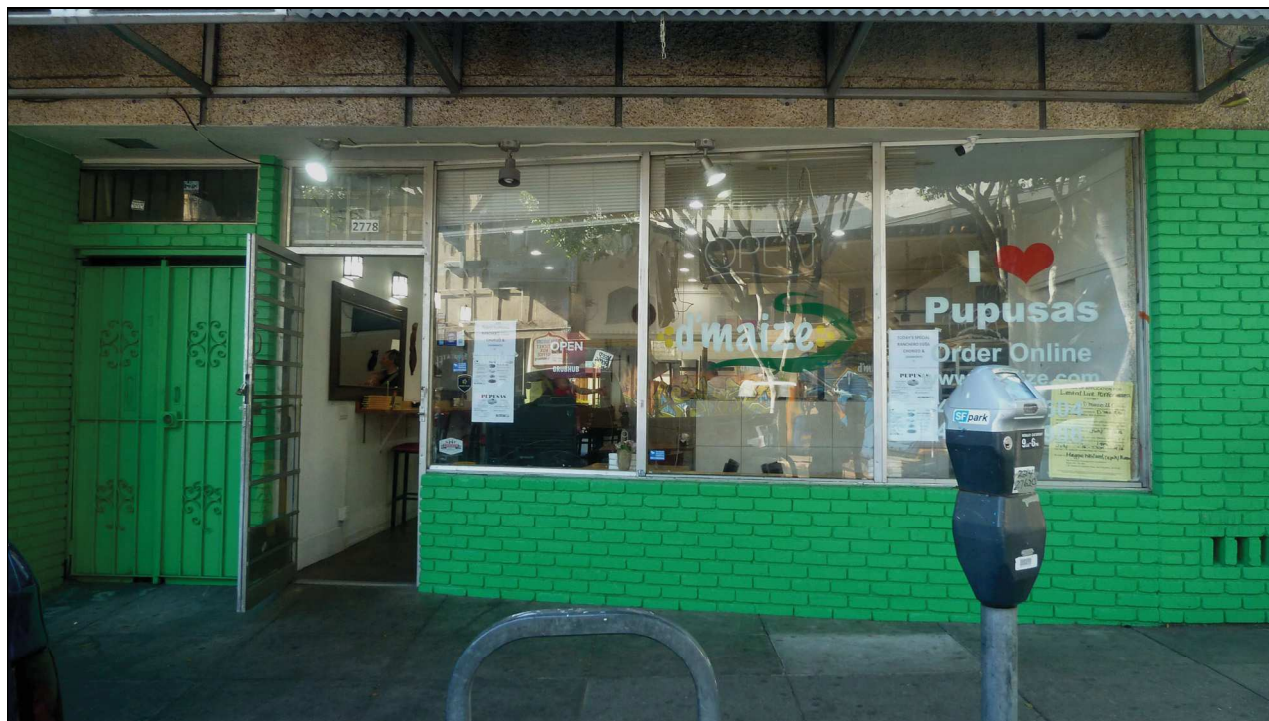
Name of Property

San Francisco, CA

County and State



6 of 15. Sanchez sign above awning on primary façade, north view from 24th Street



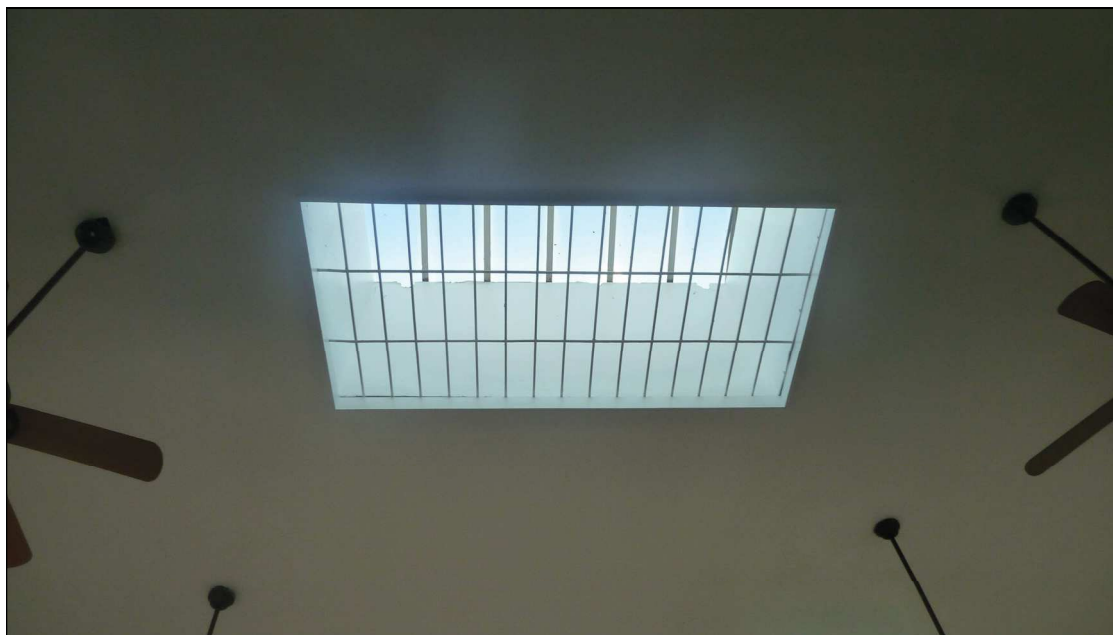
7 of 15. Storefront at street level, view north from 24th Street

Casa Sanchez Building
Name of Property

San Francisco, CA
County and State



8 of 15. Interior, looking south to 24th Street



9 of 15. Interior skylight

Casa Sanchez Building
Name of Property

San Francisco, CA
County and State



10 of 15. Rear courtyard facing north



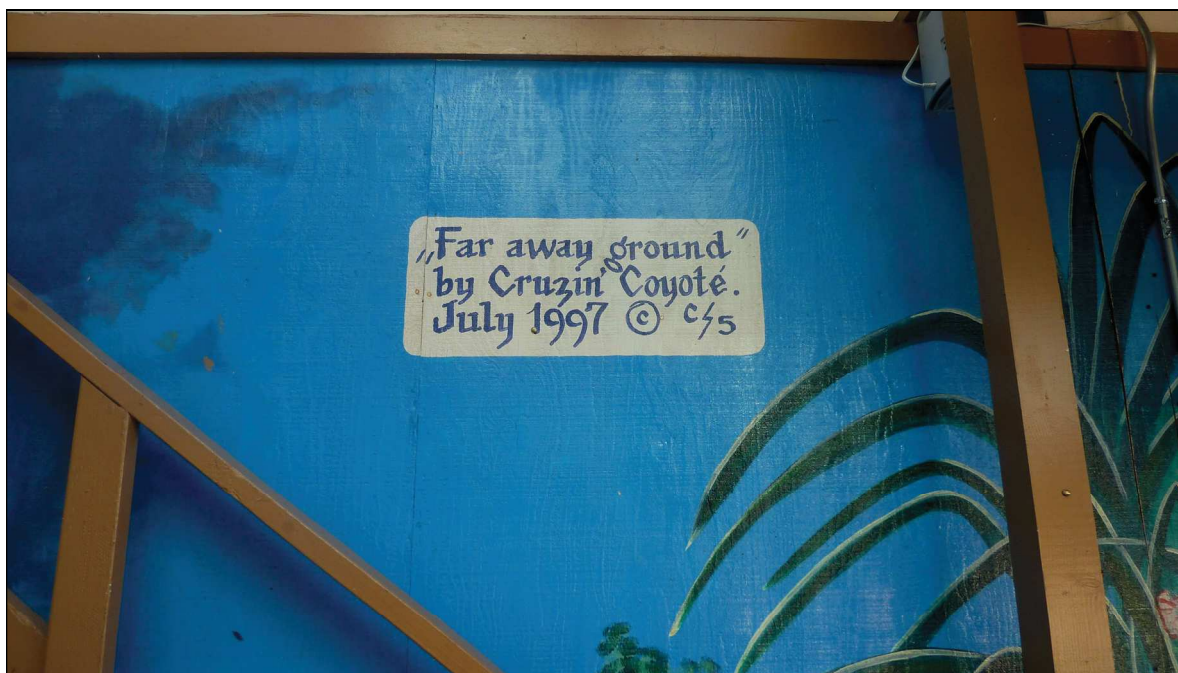
11 of 15. Rear courtyard facing south

Casa Sanchez Building
Name of Property

San Francisco, CA
County and State



12 of 15. Seating area in courtyard



13 of 15. Mural credits in courtyard

Casa Sanchez Building
Name of Property

San Francisco, CA
County and State



14 of 15. Stairs rear façade

Casa Sanchez Building
Name of Property

San Francisco, CA
County and State



15 of 15. Ancillary building restrooms

Casa Sanchez Building – National Register Nomination – Photograph Log

Name of Property: Casa Sanchez Building
City or Vicinity: San Francisco
County: San Francisco County
State: CA
Name of Photographer: Desiree Smith (unless noted otherwise)
Date of Photographs: June 2016 (unless noted otherwise)
Location of Original Digital Files: 2007 Franklin St., San Francisco, CA 94109

Photo #1 (CA_San Francisco County_Casa Sanchez Building_0001)
Sanchez Family at Fillmore Street location (date and photographer unknown; courtesy Sanchez family)

Photo #2 (CA_San Francisco County_Casa Sanchez Building_0002)
Sanchez tortilla factory (date and photographer unknown; courtesy Sanchez family)

Photo #3 (CA_San Francisco County_Casa Sanchez Building_0003)
Storefront, looking north from 24th Street

Photo #4 (CA_San Francisco County_Casa Sanchez Building_0004)
Storefront, looking northeast from 24th Street

Photo #5 (CA_San Francisco County_Casa Sanchez Building_0005)
Projecting sign on storefront featuring “Jimmy the Cornman,” looking northeast

Photo #6 (CA_San Francisco County_Casa Sanchez Building_0006)
Sanchez sign above awning on primary façade, north view from 24th Street

Photo #7 (CA_San Francisco County_Casa Sanchez Building_0007)
Storefront at street level, view north from 24th Street

Photo #8 (CA_San Francisco County_Casa Sanchez Building_0008)
Interior, looking south to 24th Street

Photo #9 (CA_San Francisco County_Casa Sanchez Building_0009)
Interior skylight

Photo #10 (CA_San Francisco County_Casa Sanchez Building_0010)
Rear courtyard facing north

Photo #11 (CA_San Francisco County_Casa Sanchez Building_0011)
Rear courtyard facing south

Casa Sanchez Building – National Register Nomination – Photograph Log (cont.)

Photo #12 (CA_San Francisco County_Casa Sanchez Building_0012)
Seating area in courtyard

Photo #13 (CA_San Francisco County_Casa Sanchez Building_0013)
Mural credits in courtyard

Photo #14 (CA_San Francisco County_Casa Sanchez Building_0014)
Stairs rear façade

Photo #15 (CA_San Francisco County_Casa Sanchez Building_0015)
Ancillary building restrooms







Fillmore Street



24th Street





← Casa Sanchez



277 Napoleon St
San Francisco, California
APR 2017





SFGATE

\$5.8 Million Tattoo / Sanchez family counts the cost of lunch offer

Steve Rubenstein, Chronicle Staff Writer

Wednesday, April 14, 1999



Image 1 of 3

Regular customer Greg Tietz, who got his tattoo in November, has been in for lunch about once a week. Chronicle Photo by Brant Ward

San Francisco -- The Sanchez family, which thinks big, now owes the world \$5.8 million worth of free burritos.

That, said Martha Sanchez, is a lot of burritos.

In fact, if everyone who is entitled to a free burrito demands his free burrito, the Sanchez family does not know what, exactly, it is going to do about it.

Last year, Martha Sanchez hung a sign in the front window of Casa Sanchez, the family's Mission District taqueria, offering a free lunch for life to anyone who had the restaurant's logo tattooed onto his or her body. She dreamed up the idea while testing a color printer.

No one would actually do it, Martha Sanchez thought. No one would be willing to have the image of a kid in a sombrero, sitting astride a giant ear of corn in the shape of a rocket ship, tattooed to his body.

But Casa Sanchez burritos being high-quality burritos, someone did. Then someone else. Then a man had his armpit tattooed, a woman had her buttock tattooed and just this week the 40th person -- Thomas Judd, 31, of San Francisco -- had the image tattooed onto his right calf.

"Some people do it for the art," Judd said. "I'm doing it for the beer and the taco."

Day after day, they show up at the taqueria on 24th Street, hungry.

"The food is great," said Greg Tietz, a Potrero Hill bartender who had his upper arm tattooed five months ago and dropped by this week for yet another chicken burrito and Modelo beer.

His tattoo, from a Haight Street parlor that now specializes in the logo, cost \$80. That paid for itself in burritos within a month, Tietz said.

"I'm way ahead. I feel like I'm part of the family. I think I got the better end of the deal." Tietz is always welcome, perhaps because he sticks a few dollars into the tip jar. "That's where the guilt factor comes in," he said. "You don't want to take undue advantage of something like this. It's karma."

Meanwhile, Martha Sanchez sat down with her calculator and did the math. If 40 young people demand an \$8 lunch every day for the next 50 years, as is their right, the family is on the hook for \$5.8 million.

The number stared up from the calculator screen like a bad avocado. Sanchez showed it to her father, 77-year-old patriarch and master tamale chef Robert Sanchez. He looked at the calculator, his wife looked at the calculator, his granddaughter looked at the calculator. Now, said Robert Sanchez, what do we do?

"We better change it," he said. "Make it for one year only."

No, said his wife, that won't work. A deal is a deal.

Well, said Martha Sanchez, from now on all would-be tattoo customers must submit to an interview. Furthermore, the restaurant will cut off the deal after 10 more people get tattoos.

Sanchez said she already turned down one applicant who looked a little bit too hungry and who asked too many questions about the restaurant's long-term solvency.

Robert Sanchez said the secret to survival may actually be in the burritos themselves. Nobody can eat them every day, he said, not even free of charge. In fact, he was lunching on a take-out ham sandwich from down the street.

"Sometimes we go to McDonald's," he said.

"You'd get sick of this food if you ate it for 50 years," added Martha.

Martha Sanchez is not through with big ideas, however. Her next one is to invite dogs to join their owners on the outdoor patio. The specialty will be a meat-and-rice dish for dogs, for \$3.50. The price is the same, whether or not the dog gets a tattoo.



Image 2 of 3

Rupert Moncada and his daughter Emily stood in line for burritos at Casa Sanchez on 24th Street Monday. Moncada has considered getting the tattoo, but hasn't done it yet. Chronicle Photo by Brant Ward



Image 3 of 3

Martha Sanchez, while testing a color printer, came up with idea of giving away burritos to those who decorated themselves. Chronicle Photo by Brant Ward



Even a free lunch has a price

Tattoo for food pays off for San Francisco restaurant

April 17, 1999

Web posted at: 8:25 a.m. EDT (1225 GMT)

From Correspondent Don Knapp

SAN FRANCISCO (CNN) -- Lunch with a beer runs between \$7 and \$10 at Casa Sanchez, a Mexican restaurant in San Francisco. But for Guido Brenner lunch is free today and every day for the rest of his life. The key to his free lunch? A tattoo.

Casa Sanchez has promised free lunches for life to anyone who has the restaurant's logo permanently tattooed on his or her body.

The restaurant doesn't stipulate where the tattoo must be. The logo, designed by a family relative 35 years ago, is a cartoon -- Jimmy the Corn Man, a sombrero-wearing mariachi boy riding a corn cob.

So many people wanted in on the free-lunch-for-life tattoo deal that the restaurant decided to limit the number of participants to 50. With 40 names already on the list, there's room for just 10 more. The restaurant owners screen out those they think will eat too much.

Martha Aranda, a co-owner of Casa Sanchez, says business has picked up as a result of the promotion.

"It was going kind of slow, going lower, lower. Then it started going high up. So now we're high up, again," Aranda says.

Brenner had his tattoo placed in his arm pit, it was one of the few places on his body without a tattoo.

"It's a different style," he says of the tattoo. "But I get free lunch out of the deal, so, I can't knock it."

The free-lunch-for-life deal turned out to be exactly what Greg Tietz was looking for.

"I noticed their advertisement that said tattoo me on your body and get free lunch for life, and I said that's the tattoo that's been seeking me out this whole time," Tietz says.

Bob Woodrum's tattoo hasn't been paying off quite as planned. He doesn't eat in a restaurant a lot and that has his friends questioning his tattoo decision. "A lot of 'em say I'm a moron because I never eat here," Woodrum says.

Customer Joe Sacco looks at the \$80 he spent to get the logo put on his leg as a good investment. "I kind of think of it as an eighty-dollar life-time insurance policy," he says.



Restaurant tattoo will get you free tacos for life

April 1, 2010 12:00:00 AM PDT

By Lyanne Melendez

SAN FRANCISCO, CA -- In a tough economy, it pays to get creative if you want to get customers through the door. That's what a San Francisco taqueria is doing. Ten years ago, it was voted by Forbes Magazine as one of the best marketing campaigns of the year: get a tattoo and get free tacos for life. Now, it's back.

Marta Sanchez loves to catch up with her regular clients, and somewhere along the conversation she asks to see their tattoo, not just any tattoo, but the family's business logo there in the flesh. The logo is of her younger brother Jimmy, wearing a sombrero and riding on a giant ear of corn.

Ten years ago, she offered 50 people, like Greg Tietz and Guido Brenner, a meal and drink for free at Casa Sanchez for the rest of their lives if they got a tattoo of the business logo.

"So I asked her, 'OK, if I am going to get this tattoo, what do I take to the artists?' And she just gave us a bag of tortilla chips," said Tietz.

"Oh, I have a tent out front. I'm here when they open every morning," said customer Charles Foss.

Now the Sanchez family thinks it's time to offer the deal once again. They are calling it the "stimulus special."

"When someone comes you feed them, that's just our culture," said Sanchez.

Already, three new people have gotten tattoos. She's turned down a few.

"There have been a couple of people that ask things like, 'Well, if you don't give me the lunch, can I sue you?'" said Sanchez.

Some of the regular clients say through the years the deal has come in handy, especially now.

"With hard times I find myself coming here a lot more at lunch," says Brenner.

So who says there's no such thing as a free lunch? Well, when you think about it, the customer has to pay about \$100 to get the tattoo. So they would have to eat between 10 and 15 lunches before they are really free.

It has been a good deal for Tietz who loves the burritos.

"Let's see, in 10 years [I've eaten]... 200, 250," said Tietz.

His friend Brenner calls it stomach insurance. Sanchez treats all of them like family.

WALL STREET JOURNAL

Free Tacos for Life, in Exchange for a Tattoo Mission District's Casa Sanchez Revives Offer of Meals for Customers Who Commit to Body Art of Restaurant's Logo

By Stu Woo Updated April 1, 2010 12:01 a.m. ET

In 1999, San Francisco Mexican restaurant Casa Sanchez launched an outlandish promotion: get a tattoo of its logo and receive free lunches for life.

The promotion whipped up a swirl of media coverage. Some outlets called the offer an ingenious marketing idea. Others focused on the Mission District restaurant's estimate that it stood to lose \$5.8 million if the deal's takers—capped at 50 people—ate there daily for 50 years.



Casa Sanchez recently revived its offer of free meals to customers who get a tattoo of the restaurant's logo. Charles Foss stood outside Casa Sanchez, showing the logo he had tattooed on his side in the late 1990s. PETER MCCOLLOUGH WSJ



On a recent afternoon, Troy Allman displayed a tattoo on his calf to score free tacos. STU WOO/WSJ

A decade and thousands of free meals later, Casa Sanchez is still standing. Some of its tattooed customers moved away, and many just got sick of a daily burrito. Perhaps a dozen of the original tattooed customers were still coming in. Hoping to give a boost to the community and attract new business to the restaurant, Casa Sanchez revived the tattoo promotion in January.

"It's called the 'stimulus special,' " says Martha Sanchez, one of the dozen family members who run the business. She says the restaurant, which has been in the family since the 1920s, has always viewed itself as a neighborhood cornerstone and wants to help needy locals in the weak economy. Ms. Sanchez says three new people have gotten the tattoo since January.

The 46-year-old Ms. Sanchez originally thought of the tattoo promotion in 1999 while testing how a color printer would render the company logo. When she hung up a sign advertising the promotion in the restaurant window, she didn't think there would be any takers. Who would get a tattoo of Jimmy the Cornman—a sombrero-wearing kid riding a giant ear of corn like a rocket—even if it meant free food for life?

It turns out scores of people were willing to ink the contract. Ms. Sanchez thanks the city's stock of characters for that. "If it wasn't in San Francisco, we wouldn't have been able to pull it off," she says with a laugh.

The promotion was so popular in 1999 that after a few dozen takers, the family decided to cap the offer at 50 and to interview the remaining prospects. If the potential customer didn't understand the spirit of the tattoo—becoming an unofficial member of the Sanchez family—and asked too many questions about the meals or the restaurant's solvency, Ms. Sanchez gently told them, "I don't think this is going to work out."

Some of the original tattooed customers come in more often now partly because of the sagging economy. One is Makena Echeverria, an unemployed construction worker who makes the 80-minute bus ride from San Mateo to eat here twice a week.

The 37-year-old is proud of the tattoo. When asked to show it off, he jumps up and, without warning, pulls down his trousers to reveal the ink on his right hip. "I wanted to be different," he says, after finishing his usual meal of a steak burrito and a Diet Coke. "Anybody can get it on their arm or chest."



Martha Sanchez, one of the dozen family members who run the business, sat at a table at Casa Sanchez. PETER MCCOLLOUGH FOR THE WALL STREET JOURNAL

Duncan Davidson opted for his left calf. After he got the tattoo in 1999, he ate at Casa Sanchez daily until the meals paid for the \$80 tattoo. He has since moved from Bernal Heights to the Richmond district and now only goes to the restaurant every few weeks. "It's like an insurance policy," says the recently laid-off 38-year-old. "When you literally have \$2 to your name ... it's nice to be able to eat."

The tattoo-for-tacos deal is simple. The customers pay for a tattoo, which costs around \$100. The tattoo must be at least four square inches and can be anywhere on the body. It entitles the person to one free meal, which can be anything off the menu, as well as a drink per day.

If the tattoo is in a less-than-public part of the body, customers don't need to show it unless they want to, Ms. Sanchez says. For better or worse, she says most of them want to.

Pete Keays, who has Jimmy the Cornman on his left ankle, would do so—if he still lived in San Francisco. He got the tattoo in early 2008 after persuading the family to make an exception for him. But just half a year later, he moved to Washington state.

Mr. Keays, now 26 and living in Maine, has no regrets. "It was half for the food," he says. The other half was "a tribute to that neighborhood and to my time in San Francisco."

Write to Stu Woo at stu.woo@wsj.com

SAN FRANCISCO BUSINESS TIMES

Food, Wine and Retail Innovators

Casa Sanchez handed down by generations

May 25, 2012, 3:00am PDT

Updated May 24, 2012, 11:03am PDT

Hannah Albarazi Intern *San Francisco Business Times*

Photo: Spencer Brown

Equipped with little more than a tortilla press, Roberto and Isabel Sanchez arrived in San Francisco in 1923 from Nayarit, Mexico. The tortilla press would prove worth its weight in gold for generations to come.

The Sanchez family opened the first mechanized tortilla factory in San Francisco in 1924, marking the beginning of the Casa Sanchez family business.

Originally established in the former Hispanic community located in San Francisco's Upper Fillmore district, Casa Sanchez migrated with the Hispanic community to the city's Mission district.

The Sanchez children and grandchildren have worked to expand the business and offer traditional Latin American fare, such as pupusas, salsa and guacamole while maintaining the business values of their grandparents.

Each member of the family manages an independent division, each catering to a variety of clients, while maintaining family recipes and using the same production facilities.

Martha Sanchez, a co-owner of Casa Sanchez, oversees distribution and the Casa Sanchez restaurant, on 24th Street in the Mission district. Her division has been expanding into Los Angeles, she said.

"Once we got to where I couldn't fit things in my car, we hired people and it grew to where we had a truck being sent down," she said, adding that she is also expanding into Washington, Oregon, Arizona and Hawaii.

Martha's brother Bob Sanchez is also a co-owner and oversees the manufacturing and distribution of all the Casa Sanchez products that are sold in Costco stores, a major account for the family business.



Children, grandchildren and a great grandson of Casa Sanchez founders Roberto and Isabel Sanchez. Photo: Spencer Brown

“To deliver to Costco, we have to be on our A-game,” Bob Sanchez said. “We kind of cut a new deal every time we go in there. ... We make less money on sales, but we have increased sales.”

Casa Sanchez’ revenue has been increasing about 12 percent annually for the past five years, with more than \$8 million in revenue in 2011, Bob Sanchez said.

With more than 50 employees, Casa Sanchez runs production from a 20,000-square-foot warehouse in Millbrae.

“We get along as a family and a business,” Bob Sanchez said. “We want to be neighborly and grow at the pace we can.”

Mission District Restaurant Landlord Keeps Rent Low, Flavor Local

By KQED News Staff
November 14, 2013

By Sam Harnett



Ayutla restaurant now operates in the old Casa Sanchez space in San Francisco's Mission District. (Sam Harnett / KQED)

San Francisco's longtime tenants count on rent control to keep their housing costs down. But if you're a small business owner in a hot neighborhood, there's not much to stop a landlord from jacking up your rent once the lease is up.

In the Mission District, many landlords of commercial spaces *are* raising rents. They're cashing in on the demand for new businesses that serve tech workers. But at least one pair of landlords in the neighborhood is not going that route — Bob and Marta Sanchez.

When their mother passed away two years ago, Bob and his sister Marta inherited the old [Casa Sanchez](#) restaurant on 24th Street, between York and Hampshire streets. The siblings decided they didn't want to just rent to the highest bidder. Instead, they rented to a local family of Latino restaurateurs who had been displaced from their previous restaurant, also on 24th Street, when the owner redeveloped the building. Marta Sanchez says she and her brother wanted to give them one last shot in the neighborhood.

Lower 24th Street, where 89-year-old Casa Sanchez sits and which still has the highest concentration of Latino-owned businesses in the city, is the heart of the Latino Mission district. It stretches from the BART station on Mission Street east to Potrero Hill. It runs perpendicular to Valencia Street, which has seen rapid gentrification and an influx of new restaurants and shops over the last decade. And it is now at the front line in the city's growing turmoil over tech-driven gentrification.

This stretch of 24th Street has had a tumultuous past. It was known in previous decades for gang violence and drug dealing. Marta Sanchez says that in the '80s, tortilla companies fought for turf at the street's taco joints in what came to be called the "tortilla wars." She says it grew so heated that tortilla delivery men were said to carry guns.

Those years also saw a burst of Latino pride and activism on the street. Community and arts organizations sprang up, like the [Precita Eyes Mural Arts and Visitor Center](#) and [Galeria de la Raza](#), a gallery that displays Latino and Chicano art. The alleyways and storefronts up and down the street are still covered with giant murals painted by graffiti artists during that time.



Outdoor art at Galeria de la Raza depicts the "death" of the Mission due to evictions. (Sam Harnett / KQED)

Today, upscale restaurants and cafes have popped up. On weekends, a long line forms at Wise Sons, a Jewish-inspired deli where Mark Zuckerberg has been seen dining — he is reported to have bought a house several blocks west toward Noe Valley. Tour groups now come through to see the murals, and Google employee buses stop near the BART station on their way to the tech campuses on the Peninsula and in the South Bay.

At a [rally](#) last month, protesters marched down 24th Street to call attention to the impact of the Mission's rapid gentrification. "24th Street is not for sale!" they chanted. "No more evictions!" One speaker demanded that "the city provide incentives to keep long-term businesses in the Mission." The message was clear: This isn't just about displaced residents, but displaced businesses. The march started by Casa Sanchez.

Marta Sanchez says the restaurant has always been a [family business](#). Her grandparents made tortillas initially, but during the tortilla wars, they concentrated on chips and salsa instead. It was safer. They concocted their first batches at a table inside the restaurant. Later, the company made national headlines by offering free lunches for life to anyone who got a tattoo of the Casa Sanchez logo — a boy in a sombrero riding a corn cob rocket.

Sanchez's mother ran the restaurant for years. A neighborhood matriarch, she held sway from a chair in the corner of the room — she actually died while sitting in that chair. When she passed away in 2011, they made a shrine for her in one of the patio booths out back. Inside the restaurant, there's a picture of her up on the wall, painted like an old Mexican fresco.

Since then, Marta Sanchez says she and her brother have been flooded with offers to lease or sell the place. She says a chef from a famous San Francisco restaurant came in and offered her \$200,000 up front just to sign the lease. But she and Bob decided to turn it down.

"We had a family meeting," Sanchez says, "and I just gave a lot of credit to my brother, because he was paying the mortgage after my mom passed away and he didn't have to do that — he could have taken the \$200,000."

In the end, they decided to go with the Banuelos family, who opened a taqueria called Ayutla in the Casa Sanchez space in mid-2012. The family is paying far less than market rate to rent the space. But Marta Sanchez and Maria Elena Banuelos knew each other from grade school, and knew each other on 24th Street.

'If you have to pay a mortgage and you really need the money, and people keep waving money at you, eventually you are going to take it.'

Emilia Estrada is part of the Banuelos family. She says "the owner Bob Sanchez, he's a very nice man, and he was able to accommodate us."

The Banuelos have run restaurants in the Mission for almost 40 years. Their most recent was La Posta, on 24th Street. "It was so sad when they demolished La Posta," Estrada says. "That one was really, really nice." Now, where the restaurant used to be, are condos and new retail spaces.

Erick Arguello runs the [Lower 24th Street Merchant & Neighbors Association](#). To illustrate the rapid gentrification, he points out two properties side by side on the street. One was left to a brother and the other to a sister. The brother's property was turned into condos, while the sister kept her building as an independently owned boutique. All up and down the street you can see this kind of uneven development.

Arguello says the reason 24th Street hasn't changed entirely is because many businesses actually own their buildings — that's how the Latino barber shops, churches and knickknack shops can afford to stay. Without them, Arguello says, this would be the Mission in name only. Maybe it would be called "Mission Viejo" (Old Mission), he says, or some other kind of made-up real estate term.

The Sanchezes made an emotional decision about renting Casa Sanchez, not an economic one. They are keeping the rent low so a local business can stay in the neighborhood. But not everyone has the resources to rent below market rate.



Marta Sanchez at Casa Sanchez. (Sam Harnett / KQED)

"It's not easy," Marta Sanchez says, "because if you have to pay a mortgage and you really need the money, and people keep waving that amount of money at you, eventually you are going to take it.

"You can't be blamed for it," she says, "because there is only so much you can do on behalf of your values with the community."

Across the bay, Berkeley became one of the few U.S. cities [to ever attempt to impose commercial rent control](#) in the late 1970s and 1980s. But its laws, which denied landlords the right to occupy their own property when leases expired, were [struck down](#) in federal court for violating the U.S. Constitution's [contract clause](#). Berkeley amended its ordinances to satisfy that shortcoming, but the state then enacted a law pre-empting further local attempts at commercial rent control.

The [impact of the law](#) is that in San Francisco, as elsewhere, businesses live or die at the whim of their landlords.

Casa Sanchez has been hosting punk music and other live music events at nights, free for patrons of Ayutla, and partly to help make ends meet. Marta Sanchez says what the Banuelos family pays in rent barely covers the mortgage. She hopes some of the young hipsters and techies moving into the neighborhood will come in for burritos and help them stay in business.



SAN FRANCISCO

OFFICE OF SMALL BUSINESS

CITY AND COUNTY OF SAN FRANCISCO
EDWIN M. LEE, MAYOR

OFFICE OF SMALL BUSINESS
REGINA DICK-ENDRIZZI, DIRECTOR

**Legacy
Business
Registry**

Application Review Sheet

Application No.: LBR-2016-17-090
Business Name: Jeffrey's Toys
Business Address: 45 Kearny Street
District: District 3
Applicant: Mark Luhn, President/Owner
Nomination Date: May 12, 2017
Nominated By: Mayor Edwin Lee

CRITERION 1: Has the applicant has operated in San Francisco for 30 or more years, with no break in San Francisco operations exceeding two years? X Yes No

Ghirardelli Square, 900 North Point Street from 1972 to 1993 (21 years).
445 Sutter Street from 1975 to 1990 (15 years).
Two Embarcadero Center from 1978 to 1986 (8 years)
Three Embarcadero Center from 1986 to 1994 (8 years).
7 Third Street from 1994 to 2003 (9 years).
685 Market Street from 2003 to 2015 (12 years).
45 Kearny Street from 2017 to Present (0 years)

CRITERION 2: Has the applicant contributed to the neighborhood's history and/or the identity of a particular neighborhood or community? X Yes No

CRITERION 3: Is the applicant committed to maintaining the physical features or traditions that define the business, including craft, culinary, or art forms? X Yes No

NOTES: The applicant has a signed and delivered lease for 45 Kearny Street that will commence as soon as the current tenant vacates the location. The lease guarantees keys will be handed over no later than September 1, 2017. The applicant has provided the Legacy Business Program with a copy of the payment receipt from the Treasurer/Tax Collector dated 1/23/17 for renewal of their San Francisco business license. Per Legacy Business Program policy, no "break in San Francisco operations exceeding two years" means no break in the existence of the business as evidenced through the business registration with no break in physical operations exceeding four years. Jeffrey's Toys is compliant with this policy.

DELIVERY DATE TO HPC: July 6, 2017

Richard Kurylo
Manager, Legacy Business Program





May 12, 2017

Director Regina Dick-Endrizzi
San Francisco Office of Small Business
City Hall, Room 110
1 Dr. Carlton B. Goodlett Place
San Francisco, CA 94102

Dear Director Regina Dick-Endrizzi,

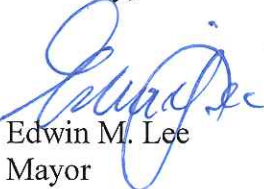
I am writing to nominate Jeffrey's Toys for inclusion on the Legacy Business Registry.

The purpose of the City's legacy business registry is to recognize that longstanding, community-serving businesses can be valuable cultural assets of the City. Per ordinance, a legacy business may be nominated by a member of the Board of Supervisors or the Mayor to be reviewed, processed and approved by the Small Business Commission at a public hearing if it meets the criteria set forth.

First established in 1966 at the Serramonte Center in Daly City, the second Bay Area location for Jeffrey's Toys opened in San Francisco's Ghirardelli Square in 1972. With the success of that location, the father and son team of Emmanuel "Mannie" and Mark Luhn were able to open up a third store at 445 Sutter Street in 1975. In 1978, the fourth Jeffrey's Toys opened in The Embarcadero Two Center. Due to tumultuous economic times as a result of the Loma Prieta earthquake in 1989, the recession of the early 1990s, and a challenging real estate environment, Jeffrey's Toys ceased operations, despite the success in new locations at 7 Third Street and 685 Market Street. However, Mark Luhn determined that he still needed to continue "making the world a better place by selling one toy at a time" and reestablished Jeffrey's Toys in Berkeley and now again in San Francisco through a newly secured lease at 45 Kearny Street. Jeffrey's Toys will once again become one of San Francisco's most beloved toy stores serving the children and families of our city.

It is an honor to recognize the legacy, resiliency and determination of Jeffrey's Toys and their contributions to our great city of San Francisco.

Sincerely,



Edwin M. Lee
Mayor

Section One:

Business / Applicant Information. Provide the following information:

- The name, mailing address, and other contact information of the business;
- The name of the person who owns the business. For businesses with multiple owners, identify the person(s) with the highest ownership stake in the business;
- The name, title, and contact information of the applicant;
- The business's San Francisco Business Account Number and entity number with the Secretary of State, if applicable.

NAME OF BUSINESS:		
Jeffrey's Toys		
BUSINESS OWNER(S) (identify the person(s) with the highest ownership stake in the business)		
Mark Luhn		
CURRENT BUSINESS ADDRESS:		TELEPHONE:
45 Kearny Street San Francisco, CA 94108		()
		EMAIL:
		markluhn@pacbell.net
WEBSITE:	FACEBOOK PAGE:	YELP PAGE
	https://www.facebook.com/Jeffreys-Toys-107469709290832/	

APPLICANT'S NAME	
Mark Luhn	<input type="checkbox"/> Same as Business
APPLICANT'S TITLE	
President/Owner	
APPLICANT'S ADDRESS:	
Jeffrey's Toys 1810 Fourth Street Berkeley, CA 94710	
TELEPHONE:	
(510) 898-1507	
EMAIL:	
markluhn@pacbell.net	

SAN FRANCISCO BUSINESS ACCOUNT NUMBER:	SECRETARY OF STATE ENTITY NUMBER (if applicable):
1064292	

OFFICIAL USE: Completed by OSB Staff	
NAME OF NOMINATOR:	DATE OF NOMINATION:
Mayor Edwin Lee	

Section Two:

Business Location(s).

List the business address of the original San Francisco location, the start date of business, and the dates of operation at the original location. Check the box indicating whether the original location of the business in San Francisco is the founding location of the business. If the business moved from its original location and has had additional addresses in San Francisco, identify all other addresses and the dates of operation at each address. For businesses with more than one location, list the additional locations in section three of the narrative.

ORIGINAL SAN FRANCISCO ADDRESS:	ZIP CODE:	START DATE OF BUSINESS
Ghirardelli Square, 900 North Point Street	94109	1972
IS THIS LOCATION THE FOUNDING LOCATION OF THE BUSINESS?	DATES OF OPERATION AT THIS LOCATON	
<input type="checkbox"/> No <input checked="" type="checkbox"/> Yes	1972-1993	

OTHER ADDRESSES (if applicable):	ZIP CODE:	DATES OF OPERATION
445 Sutter Street	94108	Start: 1975
		End: 1990

OTHER ADDRESSES (if applicable):	ZIP CODE:	DATES OF OPERATION
Two Embarcadero Center	94111	Start: 1978
		End: 1986

OTHER ADDRESSES (if applicable):	ZIP CODE:	DATES OF OPERATION
Three Embarcadero Center	94111	Start: 1986
		End: 1994

OTHER ADDRESSES (if applicable):	ZIP CODE:	DATES OF OPERATION
7 Third Street	94103	Start: 1994
		End: 2003

OTHER ADDRESSES (if applicable):	ZIP CODE:	DATES OF OPERATION
685 Market Street	94103	Start: 2003
		End: 2015

OTHER ADDRESSES (if applicable):	ZIP CODE:	DATES OF OPERATION
45 Kearny Street	94108	Start: 2017
		End: Present

Section Three:

Disclosure Statement.

San Francisco Taxes, Business Registration, Licenses, Labor Laws and Public Information Release.

This section is verification that all San Francisco taxes, business registration, and licenses are current and complete, and there are no current violations of San Francisco labor laws. This information will be verified and a business deemed not current in with all San Francisco taxes, business registration, and licenses, or has current violations of San Francisco labor laws, will not be eligible to apply for the Business Assistance Grant.

In addition, we are required to inform you that all information provided in the application will become subject to disclosure under the California Public Records Act.

Please read the following statements and check each to indicate that you agree with the statement. Then sign below in the space provided.

- I am authorized to submit this application on behalf of the business.
- I attest that the business is current on all of its San Francisco tax obligations.
- I attest that the business's business registration and any applicable regulatory license(s) are current.
- I attest that the Office of Labor Standards and Enforcement (OLSE) has not determined that the business is currently in violation of any of the City's labor laws, and that the business does not owe any outstanding penalties or payments ordered by the OLSE.
- I understand that documents submitted with this application may be made available to the public for inspection and copying pursuant to the California Public Records Act and San Francisco Sunshine Ordinance.
- I hereby acknowledge and authorize that all photographs and images submitted as part of the application may be used by the City without compensation.
- I understand that the Small Business Commission may revoke the placement of the business on the Registry if it finds that the business no longer qualifies, and that placement on the Registry does not entitle the business to a grant of City funds.

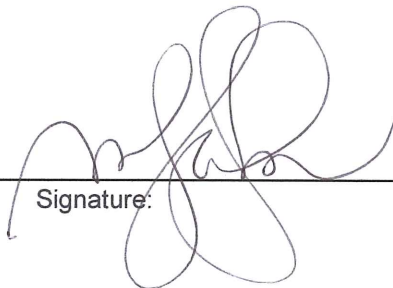
Name (Print):

Date:

Signature:

MARK LUHN

5-23-2017



JEFFREY'S TOYS

Section 4: Written Historical Narrative

CRITERION 1

a. Provide a short history of the business from the date the business opened in San Francisco to the present day, including the ownership history. For businesses with multiple locations, include the history of the original location in San Francisco (including whether it was the business's founding and or headquartered location) and the opening dates and locations of all other locations.

On October 1, 1966, Emmanuel "Mannie" Luhn opened the very first Jeffrey's Toys store at the Serramonte Center in Daly City. Mannie had worked for his grandparents, Birdie and Morton Luhn, who owned a small variety store. Mannie saw that the toy counter was doing very well and ultimately turned the family business into toy stores.

By 1972, Mannie opened a second Jeffrey's Toys at Ghirardelli Square in San Francisco, and his son, Mark, just back from the Vietnam War, became the General Manager. Mark's duties expanded quickly, as he became a 'partner' in the business by signing over half of the corporation stock certificates and running the day-to-day operations at the Ghirardelli Square store. With the success of Ghirardelli Square, Mannie and Mark were able to open a third store at 445 Sutter Street in 1975. It was an excellent location. In 1978, the fourth Jeffrey's Toys opened in Two Embarcadero Center, making Jeffrey's the largest chain of toy stores in San Francisco!

In 1986, the store at Serramonte Center in Daly City closed, and the store at Two Embarcadero Center moved to Three Embarcadero Center.

In 1990, Mannie retired, leaving the toy stores to his son. Mark took over full ownership of the toy stores at this time. But, tough times lay ahead for the city of San Francisco and Jeffrey's Toys as they both suffered from the city's financial downturn due to the Loma Prieta Earthquake in 1989 along with the recession of the early 1990s. With a heavy heart, Mark had to close the 445 Sutter Street store along with The Ghirardelli store. By 1993, the Three Embarcadero Center store was the last Jeffrey's Toys store in San Francisco.

But in 1994, limping out of the recession, Mark moved Jeffrey's Toys to 7 Third Street, where the toy store would be headquartered for the next 10 years. The Third Street location put Jeffrey's Toys back on the map!

In 2003, Jeffrey's Toys was relocated to 685 Market Street and continued to thrive.

Due to escalating rents in San Francisco, Mark was evicted in May 2015. The toy store employees all lost their jobs, and San Francisco was left with a toy-shaped hole in the heart of their city.

Jeffrey's Toys, a family owned and operated business in San Francisco for over 4 decades, and voted the best toy store in San Francisco year after year, was kicked out of their home. Many small, family-owned businesses in San Francisco have experienced the same scenario, eroding the unique character of this wonderful city, and erasing much of what makes San Francisco a special place.

Broken hearted, Mark retired. But, after traveling the world, he quickly realized that he couldn't just quit, he needed to continue 'making the world a better place by selling one toy at a time.'

So, Mark came out of retirement and opened a new Jeffrey's Toys at 1810 Fourth Street in Berkeley in September 2015. When Jeffrey's Toys moved to Berkeley, there was still no toy store in the Financial District of San Francisco where tourists and locals could shop for children's reading books, crafts or find an assortment of baby and preschool toys. While there are a handful of small boutique shops in the city carrying a few toys, there was still no full-line toy store.

While still located in Berkeley, Jeffrey's Toys still longed to return to San Francisco, providing a fun experience where locals and tourists love to buy toys. Jeffrey's Toys has the capital and the energy to continue their legacy operating their stores with traditional and innovative offerings, and once again becoming the most beloved toy store in San Francisco.

In 2017, Mark secured a lease at 45 Kearny Street, dedicated to reopening Jeffrey's Toys once again in San Francisco and maintaining the store's legacy. Jeffrey's Toys will receive the keys to the space on September 1, 2017, and is expected to open before October 15, 2017. The Berkeley location will remain open at least through 2020 when the current lease expires.

b. Describe any circumstances that required the business to cease operations in San Francisco for more than six months?

Jeffrey's Toys ceased operations in San Francisco for more than six months following their eviction from their 685 Market Street address. Their absence with regard to their business registration was less than two years, and their absence with regard to their physical presence was less than four years (i.e., two-and-a-half years), which is consistent the Legacy Business Program's policy of having "no break in San Francisco operations exceeding two years."

c. Is the business a family-owned business? If so, give the generational history of the business.

Jeffrey's Toys is a family-owned business. It started with Mannie Luhn, his mother and father Birdie and Morton, and his brother Joel who opened toy shops throughout the Bay Area (Hayward, San Leandro, Berkeley, Walnut Creek & San Lorenzo). In 1966, Mannie Luhn incorporated Jeffrey's Toys, Inc. opening his first independent toy store. One year later, his son Mark came home from Vietnam and joined his father in business. During the next 20 years, their partnership was one of father and son. During the 90s, Mark and his wife Femmegiena ran

the stores. That came to an end in 2008 when Femmegiena passed away of cancer. In 2010, Mark re-married to Rosario Coronado and they continue work together to re-open a store in San Francisco.

d. Describe the ownership history when the business ownership is not the original owner or a family-owned business.

Not applicable.

e. When the current ownership is not the original owner and has owned the business for less than 30 years, the applicant will need to provide documentation of the existence of the business prior to current ownership to verify it has been in operation for 30+ years. Please use the list of supplemental documents and/or materials as a guide to help demonstrate the existence of the business prior to current ownership.

Not applicable.

f. Note any other special features of the business location, such as, if the property associated with the business is listed on a local, state, or federal historic resources registry.

The building at 45-47 Kearny Street, the Oscar Luning Building, was constructed in 1907 and is a contributing building to the Kearny-Market-Mason-Sutter Conservation District.

CRITERION 2

a. Describe the business's contribution to the history and/or identity of the neighborhood, community or San Francisco.

Jeffrey's Toys contributes to the history and identity of the Financial District. With the millions of tourists that visit San Francisco every year, Jeffrey's Toys is a well-known retail attraction in the downtown area. Jeffrey's Toys received annual awards from the Bay Guardian and the Bay City Guide for best toy store in the Bay Area. When Jeffrey's extended their hours of operation, their neighboring businesses stayed open longer, too. Almost all of the employees were hired from the diverse population of the San Francisco peninsula.

b. Is the business (or has been) associated with significant events in the neighborhood, the city, or the business industry?

Throughout the years, Jeffrey's Toys has continued to pave the way as a leader in innovation and diversity in the business place. From being the first toy store to carry LEGOs in the United States, which Mark discovered while stationed in Germany, to discovering a small metal space toy on an Asian grocery store shelf which led to him being the first store in San Francisco to import and sell these Japanese metal robots and Transformers (8 years before Hasbro discovered them).

Smurfs were all first sold at Jeffrey's Toys, along with dozens of other toys that are now household names.

After relocating to 685 Market Street, Jeffrey's Toys also expanded their comic book department and became one of the top ten sellers of comics on the West Coast. The store had over 300 weekly comic subscribers. They even received a nomination for an Eisner Award. The Will Eisner Comic Industry Awards are prizes given for creative achievement in American comic books, sometimes referred to as the Comics Industry's equivalent of the Oscar Awards.

Along with their innovative spirit in the toy industry, Jeffrey's Toys has continued to staff a diverse group of employees from multiple ethnic backgrounds and lifestyles. The only requirement for working at Jeffrey's Toys is a love for toys, making customers happy, and having fun.

c. Has the business ever been referenced in an historical context? Such as in a business trade publication, media, or historical documents?

Jeffrey's Toys was highlighted in the "Northern California Experience" by the San Francisco Chamber of Commerce in 2008.

In 2016, The McDonald's fast food restaurant chain paid homage to Jeffrey's Toys, by highlighting the toy store in a Christmas commercial.

www.youtube.com/watch?v=WIPV3gBwqz0

d. Is the business associated with a significant or historical person?

In 2007, Mannie received the prestigious Toy Store Person Award from the WSTH (Western Toy and Hobby Representatives Association). This is the highest award a toy store owner can receive in the Western United States. In 2014, Mark received the same Toy Store Person Award.

e. How does the business demonstrate its commitment to the community?

The Jeffrey's Toy's mission and commitment to the community has been unchanged for over 7 decades. From their humble beginning as a small variety store opened in 1938 by Mark Luhn's grandparents, Birdie and Morton Luhn, to the most loved toy store chain in the San Francisco Bay Area since 1966, Jeffrey's Toys has also been committed to owning and running the most unique, diverse, and creative toy shop in San Francisco that reflects and celebrates the same unique, diverse, and creative spirit of San Francisco.

f. Provide a description of the community the business serves.

The community is a combination between tourists and residents of San Franciscans working and living in the Financial District, a wonderful place for guests to shop for toys, books, games, comics, and hobbies.

g. Is the business associated with a culturally significant building/structure/site/object/interior?

Dedicated to reopening in San Francisco to maintain the store's legacy in the city and make toys available in the Financial District, Mark secured a lease at 45 Kearny Street in 2017, a historic building from 1907.

h. How would the community be diminished if the business were to be sold, relocated, shut down, etc.?

Like so many small family-owned businesses in San Francisco that have been priced out or shut down, the removal of Jeffrey's Toys would continue to erode what makes the city such a unique and special place to live in and visit.

CRITERION 3

a. Describe the business and the essential features that define its character.

For 45 years, Jeffrey's Toys has believed in selling classic and new toys, employing a diverse work staff, and creating a delightful experience for millions of guests that visit San Francisco.

b. How does the business demonstrate a commitment to maintaining the historical traditions that define the business, and which of these traditions should not be changed in order to retain the businesses historical character? (e.g., business model, goods and services, craft, culinary, or art forms)

Jeffrey's Toys will continue to keep their commitment to selling classic and new toys, employing a diverse work staff, and creating a delightful experience for millions of guest who visit San Francisco.

c. How has the business demonstrated a commitment to maintaining the special physical features that define the business? Describe any special exterior and interior physical characteristics of the space occupied by the business (e.g. signage, murals, architectural details, neon signs, etc.).

Jeffrey's Toys is committed to maintaining the historic features of the building in their new space at 45 Kearny Street.

DISPLAY CONSPICUOUSLY AT PLACE OF BUSINESS FOR WHICH ISSUED

CALIFORNIA STATE BOARD OF EQUALIZATION

SELLER'S PERMIT



ACCOUNT NUMBER

10/1/1969 SR BH 20-608860

JEFFREY'S TOYS INC.
685 MARKET ST
SAN FRANCISCO, CA 94105-4200

THIS PERMIT DOES NOT
AUTHORIZE THE HOLDER
TO ENGAGE IN ANY
BUSINESS CONTRARY TO
LAWS REGULATING THAT
BUSINESS OR TO
POSSESS OR OPERATE
ANY ILLEGAL DEVICE.

IS HEREBY AUTHORIZED PURSUANT TO SALES AND USE TAX LAW TO ENGAGE IN THE
BUSINESS OF SELLING TANGIBLE PERSONAL PROPERTY AT THE ABOVE LOCATION

THIS PERMIT IS VALID UNTIL REVOKED OR CANCELED BUT IS NOT TRANSFERABLE. IF YOU SELL YOUR BUSINESS,
OR DROP OUT OF A PARTNERSHIP, NOTIFY US OR YOU COULD BE RESPONSIBLE FOR SALES AND USE TAXES
OWED BY THE NEW OPERATOR OF THE BUSINESS.

Not valid at any other address

FOR GENERAL TAX QUESTIONS, PLEASE TELEPHONE OUR INFORMATION CENTER AT 1-800-400-7115.

BOE-442-R REV. 13 (6-00)

CITY AND COUNTY OF SAN FRANCISCO - OFFICE OF THE TREASURER & TAX COLLECTOR

RENEW THIS CERTIFICATE BY

THIS CERTIFICATE EXPIRES ON

BUSINESS REGISTRATION CERTIFICATE FY 2011-12

05-31-2012

06-30-2012

CERTIFICATE NO.	LOC.	CLASS	CLASSIFICATION DESCRIPTION	
061892	002	08	RETAIL SALES	
BUSINESS NAME			BUSINESS LOCATION	
JEFFREY'S TOYS			685 MARKET ST	

TAXPAYER'S SIGNATURE: _____

OWNERSHIP

DBA

MAILING ADDRESS

CITY - STATE

JEFFREY'S TOYS INC
JEFFREY'S TOYS
685 MARKET ST
SAN FRANCISCO CA 94105-4200

DATE ISSUED: 04-29-2011

GEORGE W. PUTRIS
TAX ADMINISTRATOR


MUST BE POSTED CONSPICUOUSLY AT THE BUSINESS LOCATION

READ REVERSE SIDE. NOTIFY THE TAX COLLECTOR IN WRITING OF ANY CHANGE IN OWNERSHIP OR ADDRESS - P.O. BOX 7425, SAN FRANCISCO, 94120 - 7425

BUSINESS REGISTRATION CERTIFICATE

RENEW BY DATE 05-31-2014	EXPIRATION DATE 06-30-2014
-----------------------------	-------------------------------


FY 2013-14

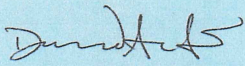
CERTIFICATE 061892	LOC. 002	CLASS 08	CLASSIFICATION DESCRIPTION RETAIL SALES
BUSINESS NAME (DBA) JEFFREY'S TOYS			BUSINESS LOCATION 685 MARKET ST
OWNERSHIP JEFFREY'S TOYS INC			TAXPAYER SIGNATURE 

JEFFREY'S TOYS INC
685 MARKET ST

SAN FRANCISCO CA 94105-4200

CITY AND COUNTY OF SAN FRANCISCO
OFFICE OF THE TREASURER & TAX COLLECTOR


José Cisneros
Treasurer

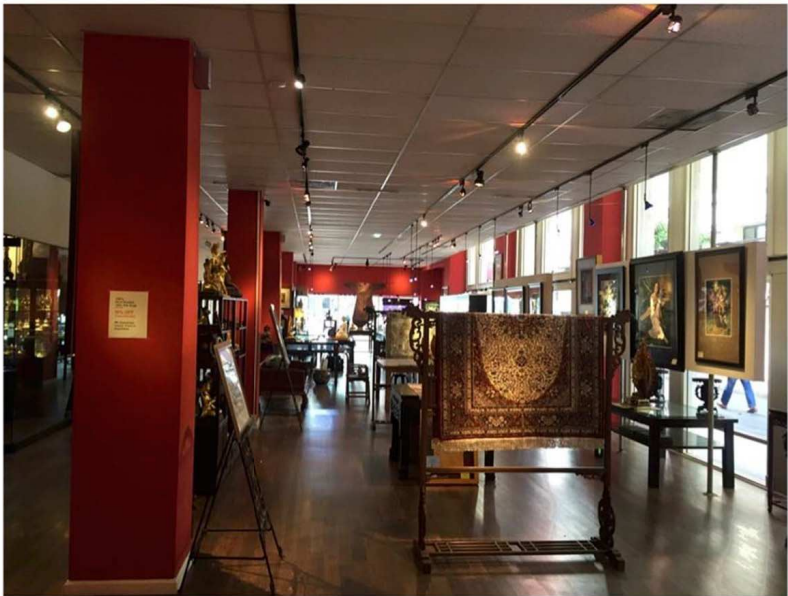

David Augustine
Tax Collector

Read reverse side. To update addresses or to close a business, notify the Tax Collector online at <https://etaxstatement.sfgov.org/AccountUpdate/>

PICTURES OF 45 KEARNY STREET



This is the current outside and inside photos. We have a signed & delivered lease that will commence as soon as the current tenand vacates the location. Our lease guarantees keys will be handed over no later that Sept. 1st.









PICTURE
YOUR
NAME
HERE

RESTRICTED
STREET
HEROES PROHIBITED
11AM TO 6PM

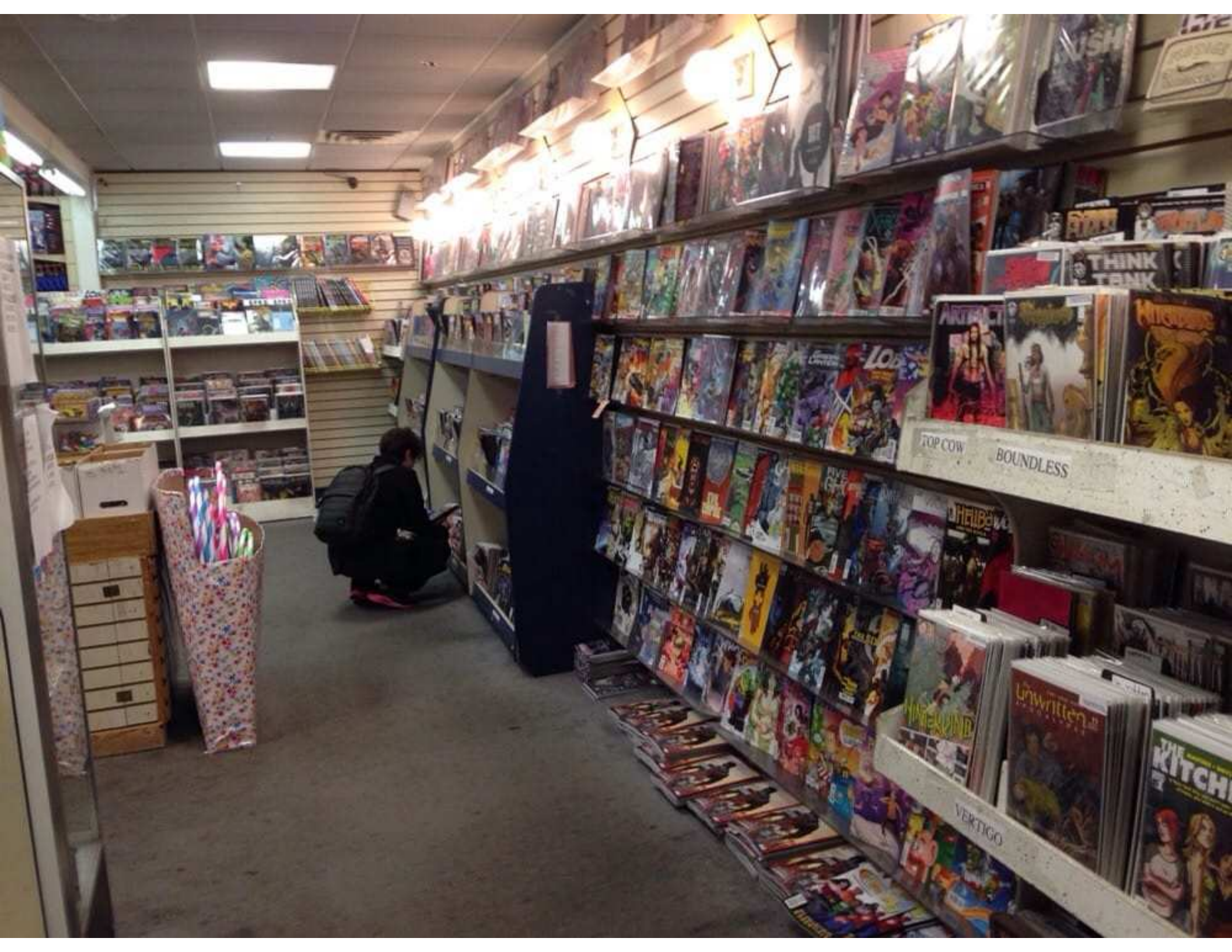
MAIDEN LANE
ONE WAY





1870-1880
The rug is made of
silk and wool
and is a fine
example of the
Persian style.

PICTURES OF 685 MARKET STREET



TOP COW BOUNDLESS

VERTIGO

Unwritten

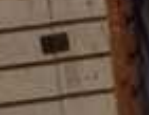
KITCHEN

THINK TANK

LOVE

HEIBEN

WINTERKIND





COLLECTIBLES ITEM ARE FINAL SALE
NOT RETURNABLE OR EXCHANGEABLE



C O M I C S



yocup



BARBIE BASICS

Barbie

Barbie

Barbie

Barbie

Barbie

Autism Awareness

Barbie

Barbie

Barbie

Barbie

Barbie

Barbie

Barbie

Barbie

















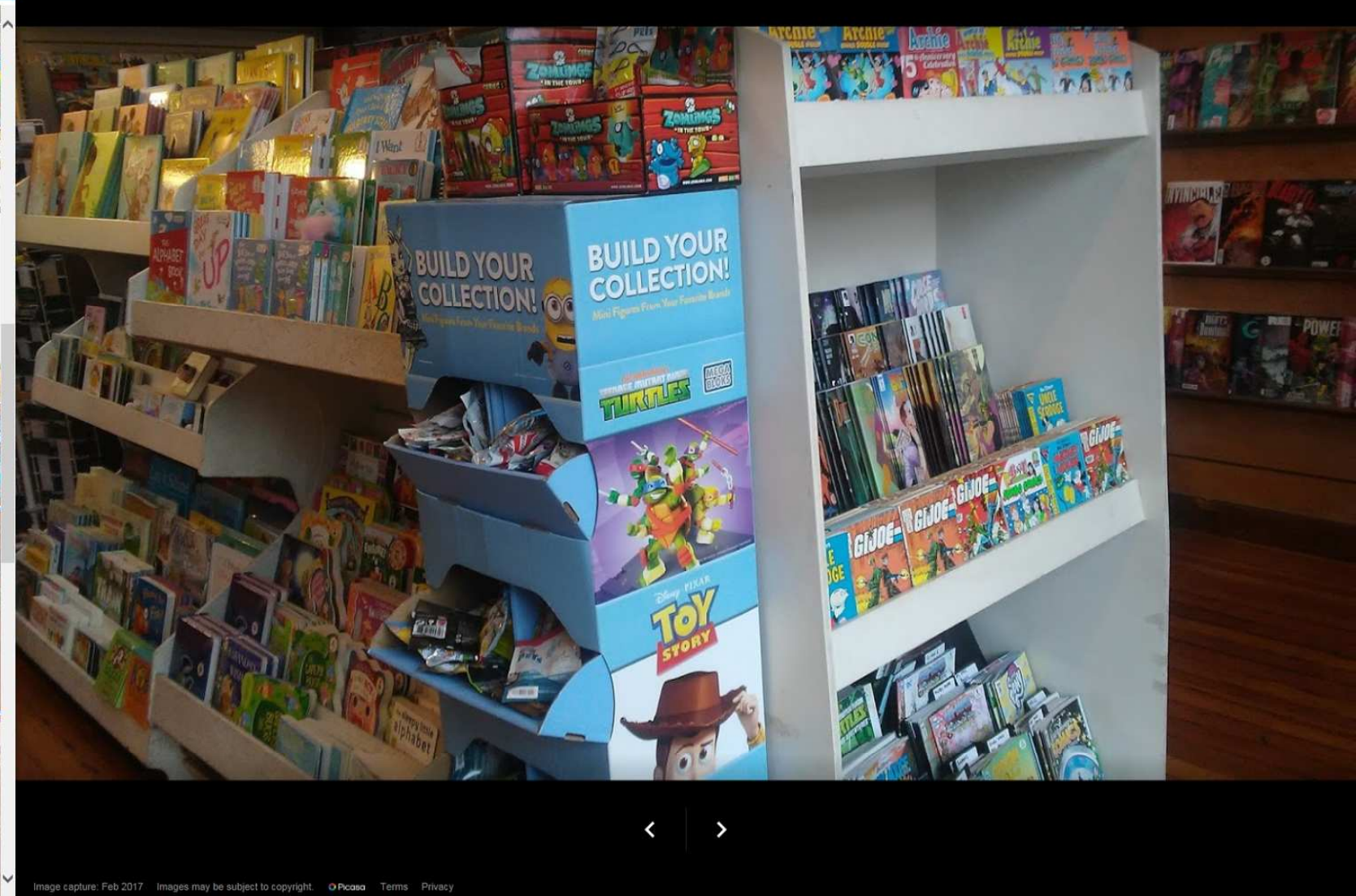


PICTURES OF 1810 FOURTH STREET, BERKELEY



Jeffrey's Toys
ALL BY OWNER 360° VIEW



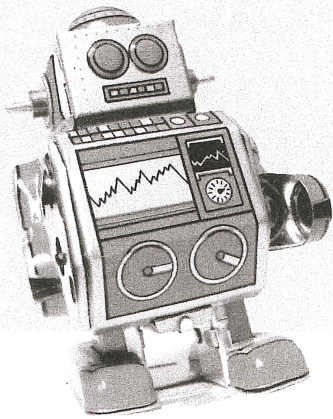


STORE BUSINESS CARD



STORE LOGO





Jeffrey's Toys

Some of the most charming attractions in San

Francisco are the independent shops and businesses that line city streets and neighborhoods. Jeffrey's Toys is one of these institutions, owned today by Mark Luhn, whose father Mannie opened the store in the 1960s. Mark's grandfather, Morton Luhn opened the family's very first toy store in San Leandro called Birdie's, after Mark's grandmother, when Mark was just a toddler. All in all, the Luhn family encompasses over fifty years of service in the toy industry and their community.

One of the last true toys stores in the city, Jeffrey's caters to everyone from the kid next door to the child in all of us. Housing aisles of toys from around the world and around the corner, this toy store is anything but conventional. During the 1970s and 80s, Mark frequently traveled throughout Europe and Japan to acquire toys, games and such that were unlike anything seen before and years ahead of the competition; new and exciting items that sparked the imagination of a man who had toys in his blood and wanted nothing more than for everyone else to come along and play. Today Jeffrey's still reflects his ingenuity, clearly present in the many varieties of merchandise and companies it stocks. Glass cases full of collector's pieces, porcelain figurines and rare finds greet you at the entrance and only hint at the treasures stowed away inside. Everyday kniek-knaeks line the aisles alongside nostalgic toys and curious oddities, complimented by boutique lines that you won't find outside a specialty shop like this one.

A specialty shop it is indeed. "Jeffrey's Toys & Comics" is the proclamation of the sign along Market Street that stands above the entrance. Mark made the decision to bring his love of comics to work with him and for him, literally, and in 1994 he introduced comic books to the venue. Nominated for the Will Eisner Spirit of Comics Retailer Award, Jeffrey's is a San Francisco hot spot for comic books, graphic novels and trade paperbacks of all kinds. Comic book lovers bask in the presence of resin statues and action figures of comic book heroes and villains as they flip through the pages of the latest and greatest reads on the shelf. A popular slogan for the store is "Come for the toys, stay for the comics," and stay they do. More often than not, shoppers arrive in search of toys and end up leaving with comic books as well.

Jeffrey's Toys has always been a neighborhood store. Unfortunately, with the rise of mass-market retail chains, many independent businesses are forced to close their doors, depriving their



neighborhoods and communities of the simple pleasure of knowing where to turn for special and everyday needs and who exactly to turn to. Mark has watched many of his patrons grow from youth into adulthood and today introduce their own children to the same toys and games that shaped their childhood. Long-time bay area residents grew up always knowing there would be a visit to one of the Jeffrey's stores to look forward to, where you would find friendly faces and the owner knows your name. While there have been as many as eighteen locations in the store's history, there remains today the sole location at 685 Market

Jeffrey's Toys

THE SAN FRANCISCO BAY

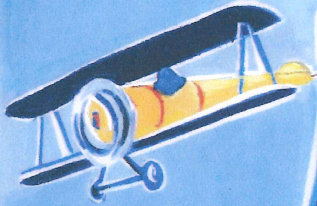
JULY 28 - AUG. 3, 2004 • VOL. 38, NO. 44 • FREE

SPENDING THE AFTERNOON AND EVENING WITH THEM SINCE 1964

GUARDIAN

30TH
ANNIVERSARY

BEST
OF THE
BAY



THE NATION'S ORIGINAL!

Barcelo 03

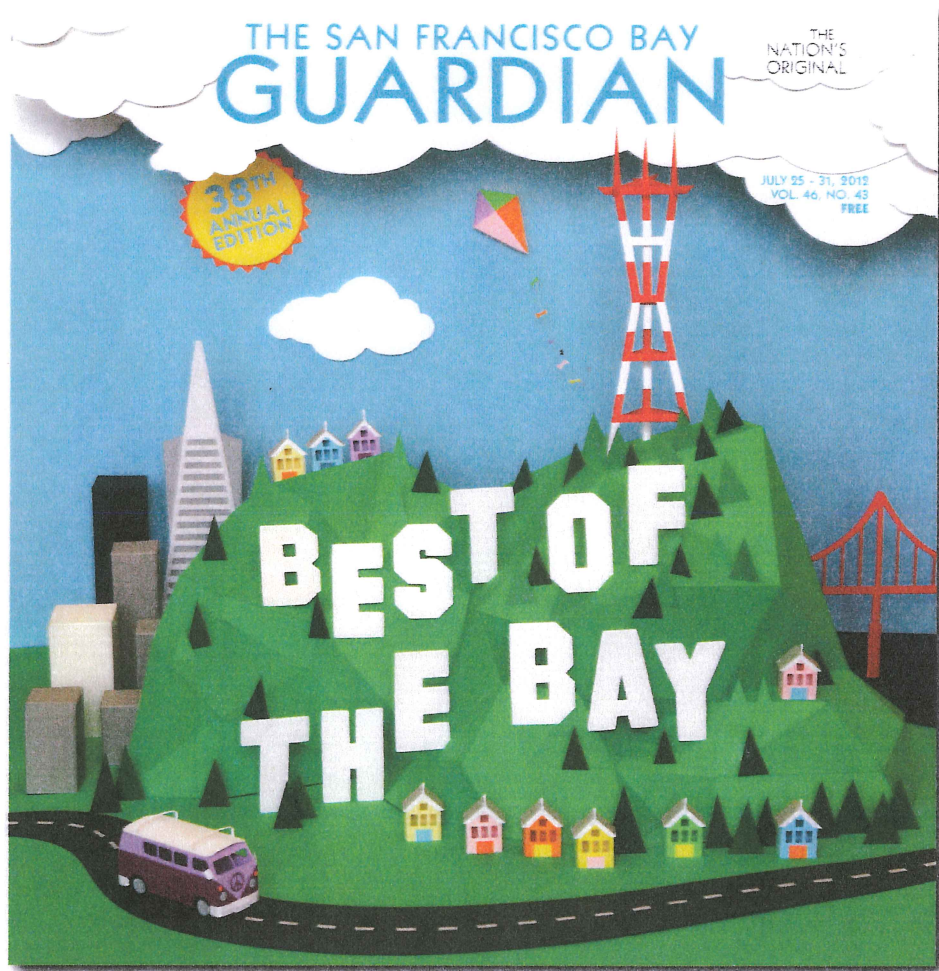
WWW.BESTOFTHEBAY.COM

Best Place to Spend Your Allowance

Jeffrey's Toys

BEST OF THE BAY 2012

WINNER



BEST TOY STORE
JEFFREY'S TOYS

Thanks for checking out our new design, please let us know if you have [feedback](#)

45-Year-Old Downtown Toy Store Jeffrey's To Close In April, Still Might Relocate

by [Jay Barmann](#) in [News](#) on Mar 26, 2015 12:00 pm



Photo: [Alex L./Yelp](#)

A beloved, iconic downtown toy shop — one of the last independently owned toy stores in the city — is being forced to close next month after a steep rent hike. Used as an inspiration by Pixar illustrators when they were first drafting *Toy Story* in the early 1990s, and thought to be the first store in the U.S. to carry Legos in 1973, Jeffrey's has held a special place for downtown SF shoppers for five decades, but now the landlord is

looking for a five-fold rent increase. As [CBS 5's Mike Sugarman](#) says, "Rent could go up five times to \$40,000 a month. It's an old story in San Francisco."

As of last month, owner Mark Luhn, 66, whose family has been in the toy business for over 60 years, was seeing the writing on the wall [according to the Chronicle](#), however the new landlord at the time had verbally agreed to keep Jeffrey's at its current rent, despite an expiring lease. He also said at the time that he was contemplating other locations, and saying he had no intention of retiring, even though Market and Third was by far superior. "It's the best location, there's nothing like it," Luhn said.

Still offering a wide selection of stuffed animals, Legos, comics board games, and collectible figurines, Jeffrey's is now doing a clearance sale in anticipation of closing in April.

Yesterday, apparently, was the last day of new shipments for comics. It remains to be seen if Jeffrey's will manage to relocate, but stay tuned.

Below, some Twitter reactions from local fans of Jeffrey's.



Jordan Staniscia ⚡
@jordanstaniscia

Follow

Last pull day at Jeffrey's Toys & Comics 🙄

8:35 PM - 25 Mar 2015 · Jeffrey's Toys & Comics

2

RACKED
SAN FRANCISCO

READ

WATCH

SHOP

SUBSCRIBE



DISCONTINUED

Jeffrey's Is Closing Because It Can't Afford Eye-Popping \$40,000 Rent

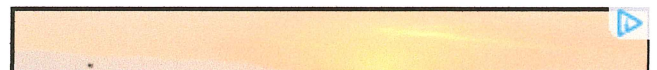
It's a sad end for the mom and pop toy store

BY ESTHER HAHN | MAR 25, 2015, 2:30PM PDT

TWEET

SHARE

PIN





Jeffrey's Toys; photo by Justin Sullivan via Getty Images



One of the last toy stores standing in the city will close come May. Jeffrey's Toys worked hard to keep its location last year, but while it won that battle, it lost the war.

According to CBS, the toy store's landlord wants \$40,000 per month for rent, which will allegedly be fulfilled by an incoming restaurant. That's five-times the rent the toy store had been paying.

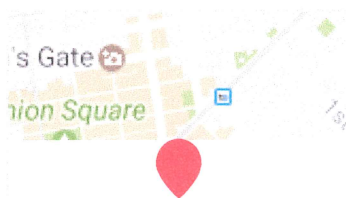
RACKED

SAN FRANCISCO

TWEET

SHARE

you're just learning about the shop, you still have a few weeks to visit the Market Street store before closes on May 8th. And if a Lego set or game strikes your fancy, everything is 20% off to prepare for the big move out date.



FOURSQUARE

Jeffrey's Toys & Comics



SAN FRANCISCO

OFFICE OF SMALL BUSINESS

CITY AND COUNTY OF SAN FRANCISCO
EDWIN M. LEE, MAYOR

OFFICE OF SMALL BUSINESS
REGINA DICK-ENDRIZZI, DIRECTOR

**Legacy
Business
Registry**

Application Review Sheet

Application No.: LBR-2017-18-001
Business Name: Nihonmachi Little Friends
Business Address: 1830 Sutter Street
District: District 5
Applicant: Cathy Inamasu, Executive Director
Nomination Date: July 5, 2017
Nominated By: Supervisor London Breed

CRITERION 1: Has the applicant has operated in San Francisco for 30 or more years, with no break in San Francisco operations exceeding two years? Yes No

1881 Pine Street from 1975 to 1976 (1 year)
2159 Golden Gate Avenue from 1976 to 1977 (1 year)
2031 Bush Street from 1977 to 2017 (40 years)
1830 Sutter Street from 1985 to Present (32 years)
1700 Sutter Street from 1990 to Present (27 years)

CRITERION 2: Has the applicant contributed to the neighborhood's history and/or the identity of a particular neighborhood or community? Yes No

CRITERION 3: Is the applicant committed to maintaining the physical features or traditions that define the business, including craft, culinary, or art forms? Yes No

NOTES: NA

DELIVERY DATE TO HPC: July 6, 2017

Richard Kurylo
Manager, Legacy Business Program



President, Board of Supervisor
District 5



City and County of San Francisco

LONDON N. BREED

July 5th, 2017

Dear Director Regina Dick-Endrizzi,

It is my pleasure to nominate Nihonmachi Little Friends (NLF) to the Legacy Business Registry.

Located in the heart of historic Japantown, NLF has long been committed to providing high-quality, affordable child care services to San Franciscans. Founded in 1975 by parents and activists in San Francisco's Japanese community, NLF has evolved from its humble beginnings in the business building of the S.F. Buddhist Church to a multifaceted program annually serving over 200 children from preschool through fifth grade. A bilingual and multicultural organization, NLF incorporates Japanese language into its curriculum and fosters a stimulating learning environment wherein children can develop their full potential as future leaders.

Nihonmachi Little Friends is an integral institution to Japantown's cultural identity and would benefit substantially from inclusion in the Legacy Business Registry.

Sincerely,

A handwritten signature in black ink that reads "London Breed".

President London Breed
Board of Supervisors
City & County of San Francisco

Section One:

Business / Applicant Information. Provide the following information:

- The name, mailing address, and other contact information of the business;
- The name of the person who owns the business. For businesses with multiple owners, identify the person(s) with the highest ownership stake in the business;
- The name, title, and contact information of the applicant;
- The business's San Francisco Business Account Number and entity number with the Secretary of State, if applicable.

NAME OF BUSINESS:		
Nihonmachi Little Friends		
BUSINESS OWNER(S) (identify the person(s) with the highest ownership stake in the business)		
Board of Directors, Adrienne Shiozaki Woo, Board Chair Cathy Inamasu, Executive Director		
CURRENT BUSINESS ADDRESS:		TELEPHONE:
1830 Sutter Street San Francisco, CA 94115		((415))922-8898
		EMAIL:
		nlfchildcare@gmail.com
WEBSITE:	FACEBOOK PAGE:	YELP PAGE
www.nlfchildcare.org		

APPLICANT'S NAME	
Cathy Inamasu	<input type="checkbox"/> Same as Business
APPLICANT'S TITLE	
Executive Director	
APPLICANT'S ADDRESS:	
1830 Sutter Street San Francisco, CA 94115	
TELEPHONE:	
(415) 922-8898	
EMAIL:	
nlfchildcare@gmail.com	

SAN FRANCISCO BUSINESS ACCOUNT NUMBER:	SECRETARY OF STATE ENTITY NUMBER (if applicable):
1008309	C0752206

OFFICIAL USE: Completed by OSB Staff	
NAME OF NOMINATOR:	DATE OF NOMINATION:

Section Two:

Business Location(s).

List the business address of the original San Francisco location, the start date of business, and the dates of operation at the original location. Check the box indicating whether the original location of the business in San Francisco is the founding location of the business. If the business moved from its original location and has had additional addresses in San Francisco, identify all other addresses and the dates of operation at each address. For businesses with more than one location, list the additional locations in section three of the narrative.

ORIGINAL SAN FRANCISCO ADDRESS:	ZIP CODE:	START DATE OF BUSINESS
1881 Pine St, S.F. 94109 (S.F. Buddhist Church)	94109	10/13/1975
IS THIS LOCATION THE FOUNDING LOCATION OF THE BUSINESS?		DATES OF OPERATION AT THIS LOCATON
<input type="checkbox"/> No <input checked="" type="checkbox"/> Yes		10/13/75 - 12/1/1976

OTHER ADDRESSES (if applicable):	ZIP CODE:	DATES OF OPERATION
2159 Golden Gate Ave. (First A.M.E. Zion Church)	94118	Start: 12/1/1976 End: 12/1/1977

OTHER ADDRESSES (if applicable):	ZIP CODE:	DATES OF OPERATION
2031 Bush Street (Golden Gate Institute)	94115	Start: 12/1/77 End: current 5/31/2017

OTHER ADDRESSES (if applicable):	ZIP CODE:	DATES OF OPERATION
1830 Sutter Street (AKA YWCA)	94115	Start: 10/1/1985 End: current

OTHER ADDRESSES (if applicable):	ZIP CODE:	DATES OF OPERATION
1700 Sutter Street (Christ United Presbyterian Church)	94115	Start: 7/1/1990 End: current

OTHER ADDRESSES (if applicable):	ZIP CODE:	DATES OF OPERATION
		Start: End:

OTHER ADDRESSES (if applicable):	ZIP CODE:	DATES OF OPERATION
		Start: End:

Section Three:

Disclosure Statement.

San Francisco Taxes, Business Registration, Licenses, Labor Laws and Public Information Release.

This section is verification that all San Francisco taxes, business registration, and licenses are current and complete, and there are no current violations of San Francisco labor laws. This information will be verified and a business deemed not current in with all San Francisco taxes, business registration, and licenses, or has current violations of San Francisco labor laws, will not be eligible to apply for the Business Assistance Grant.

In addition, we are required to inform you that all information provided in the application will become subject to disclosure under the California Public Records Act.

Please read the following statements and check each to indicate that you agree with the statement. Then sign below in the space provided.

- I am authorized to submit this application on behalf of the business.
- I attest that the business is current on all of its San Francisco tax obligations.
- I attest that the business's business registration and any applicable regulatory license(s) are current.
- I attest that the Office of Labor Standards and Enforcement (OLSE) has not determined that the business is currently in violation of any of the City's labor laws, and that the business does not owe any outstanding penalties or payments ordered by the OLSE.
- I understand that documents submitted with this application may be made available to the public for inspection and copying pursuant to the California Public Records Act and San Francisco Sunshine Ordinance.
- I hereby acknowledge and authorize that all photographs and images submitted as part of the application may be used by the City without compensation.
- I understand that the Small Business Commission may revoke the placement of the business on the Registry if it finds that the business no longer qualifies, and that placement on the Registry does not entitle the business to a grant of City funds.

Cathy Inamasu

5/28/2017



Name (Print):

Date:

Signature:

NIHONMACHI LITTLE FRIENDS

Section 4: Historical Narrative

CRITERION 1: Short History of the Business

Opened in 1975, Nihonmachi Little Friends (NLF) is a 501(c)(3) nonprofit, Japanese/English bilingual and multicultural childcare organization dedicated to providing affordable education and early care for preschoolers through 5th graders in San Francisco's Japantown neighborhood. The organization has continuously been in operation during its 41+ years, currently at two locations. NLF promotes a partnership between teachers, children and their families to build a stimulating learning environment that allows children to develop to their full potential and become active members of the community. Started by a committed group of parents, educators and community activists, NLF's initial goal was to serve the needs of San Francisco's Japanese community by offering culturally sensitive and affordable childcare services. NLF's first year began by serving 15 students; today they serve more than 200 children annually through its preschool-age and elementary school-age programs. The majority of the families served reside within San Francisco.

Preschool Programs

NLF's preschool-age programs help to prepare its students for Kindergarten and beyond by providing a daily curriculum that contributes to their growth in all areas of development: language, social, emotional, physical, creative and cognitive. Children are provided with daily routines that reflect a well-balance between free-play and structured time, large and small group activities and indoor and outdoor education. Weekly fieldtrips are taken and a daily nutritious breakfast, lunch and two snacks are served. Teachers use an in-depth study and hands-on approach to learning, encouraging the development of critical thinking and problem solving skills. The bilingualism and multiculturalism of the program are a natural part of the daily interactions and experiences created throughout the day, encouraging children to understand and appreciate the diverse cultures and traditions represented by the children and their families, as well as teachers. In addition, NLF's preschool programs are designated as Preschool for All sites, which require meeting high educational standards in supporting San Francisco families.

After School Program

NLF's elementary school-age After School Program opened in 1978 as an extension of the preschool program. It has been housed in the social hall of Christ United Presbyterian Church for over 35 years. The program currently serves 80 public school students (K-5th graders) primarily attending the Japanese Bilingual Bicultural Program at Rosa Parks Elementary School, and provides homework assistance, in-depth studies, creative and language arts, science/math, outdoor recreational activities and community involvement. The After School Program continues to have a long successful partnership with the Japanese National Honor Society at George Washington High School and their faculty advisor. The high school students volunteer

weekly in the classroom, assisting the children and staff, and organize an annual sports day and spring festival for the K-5th graders.

Parent/Family Partnership

Parental involvement was a founding principle of the organization. Parents continue to play an active role at all levels of the agency's work, either in the classrooms or in various extracurricular activities such as family socials, community programs, events and holidays, educational workshops, committee work or fundraising. Parent representatives also serve on the NLF Board of Directors, taking leadership positions as well as providing guidance and governance to the organization. Parental participation serves the entire community by cultivating in the adults, qualities of leadership and advocacy in children's and childcare issues. These values carry over into the parents' everyday life, providing a foundation for community work such as voting or more active community participation such as volunteering. NLF parents tend to remain actively engaged in their children's elementary education and beyond, assuming leadership positions in their school's parent/teacher organizations.

CRITERION 2: Community and Neighborhood Asset

NLF strives to contribute to the health and preservation of the Japantown community through connecting families, staff and supporters to the rich culture and experiences of the Japanese community and its many offerings. NLF's programs bring in over 150 families into the community on a daily basis, where they also shop, eat and utilize or attend the various services, cultural events and programs offered. Families of diverse backgrounds are drawn to NLF's programs as they desire to instill the Japanese language and culture into their children from a young age. Each year, NLF enrolls an additional 50 to 60 new families into its programs. This continuous infusion of children and families into Japantown serves to strengthen and bring vibrancy to the neighborhood. NLF has a long history of participating in and supporting key activities such as the Cherry Blossom Festival and Nihonmachi Street Fair, as well as co-sponsoring numerous educational and cultural events with other community groups.

During NLF's 41 year history, it has faced eviction or loss of lease at both of its preschool sites. During those times, the agency searched within the neighborhood and a little further away. After much searching, the NLF Board made a firm decision to remain within the Japantown/Western Addition neighborhood to maintain its sense of identity and relevance in the community.

CRITERION 3: Maintaining Physical Features and Traditions

Historic 1830 Sutter Street Property

NLF acquired its first permanent program space at 1830 Sutter Street in March 2002 through an out-of-court settlement of a community-based lawsuit against the San Francisco YWCA. Located in one of the last remaining Japantowns in the United States, and with the only genuine Noh

theater stage in the western United States, 1830 Sutter is a unique example of the work of famed architect Julia Morgan. Morgan designed the building for the Issei (first generation) women of the Japanese YWCA in 1932. NLF completed a \$2.2 million capital campaign to pay for the purchase, renovations and crucial seismic and accessibility upgrades of the Sutter Street building in 2009. A Historic Resource Evaluation was conducted on the building and the results were used to guide the renovation of the building, maintaining and preserving its historic features. The Sutter property houses one of NLF's preschool-age programs for 36 children, NLF offices and two community meeting rooms. NLF is proud to honor the legacy of the Issei (first generation) pioneers through preserving this unique community resource and through continuing to provide valuable services to the community. NLF is currently working with San Francisco's Planning Department to have its 1830 Sutter Street building be nominated for the National Registry of Historic Places.

Plant a Seed Campaign

NLF had been searching for an alternate location for its Bush Street site program since 2009 when it faced losing its lease, but was unable to find a site within the Western Addition neighborhood, which was a major goal for the organization. As a solution, NLF decided to pursue plans to develop its Sutter Street playground lot by constructing a new building addition on it with a rooftop playground that would serve both buildings. The landlords of its Bush Street program site agreed to allow NLF to extend its lease until the project is completed. Fundraising for this project began in 2011 with the construction breaking ground in early November 2015. The construction recently was completed and the Bush Street site program moved into the new addition on May 22, 2017.



1830 Sutter Street

Nihonmachi Little Friends Preschool Program



Historic Japanese YWCA, 1830 Sutter Street



Present day cultural presentations at Nihonmachi Little Friends, 1830 Sutter Street, Issei Women's Building



Kinmon Gakuen (Golden Gate Institute Building)
2031 Bush Street
Nihonmachi Little Friends Preschool Program



Preschool entrance



Preschool classroom



Nihonmachi Little Friends After School
Program located at Christ United
Presbyterian Church,
1700 Sutter Street

**ENDORSED
FILED**
In the office of the Secretary of State
of the State of California
AUG 14 1975
MARCH FONG EU, Secretary of State
By JAMES E. HARRIS
Deputy

ARTICLES OF INCORPORATION OF
NIHONMACHI LITTLE FRIENDS

I

The name of this corporation shall be NIHONMACHI LITTLE FRIENDS.

II

The purposes for which this corporation is formed are:

A. The specific and primary purposes are to operate an organization for charitable and educational purposes under Section 501 (c) (3) of the Internal Revenue Code, including engaging in activities to foster preschool education for the Asian community in the County of San Francisco. In the furtherance of these purposes, the corporation shall maintain a childcare center, promote and maintain a referral program and promote intercommunity communication and engage in other related activities to foster preschool education.

B. The general purposes and powers are to have and exercise all rights and powers conferred on nonprofit corporations under the laws of the State of California, including the power to contract for, grant, buy, or sell personal or real property; provided, however, that this corporation shall not, except to an insubstantial degree, engage in any activities or exercise any powers that are not in furtherance of the primary purposes of this corporation.

C. No substantial part of the activities of this corporation shall consist of carrying on propaganda, or otherwise attempting to influence legislation, and this corporation shall not participate in, or intervene in (including the publishing or distributing of statements), any political campaign on behalf of any candidate for public office.

III

This corporation is organized pursuant to the General Nonprofit Corporation Law of the State of California and does not contemplate pecuniary gain or profit to the members thereof and it is organized for nonprofit purposes.

IV

The county in the State of California where the principal office for the transaction of the activities of this corporation is located is San Francisco County.

V

The general management of the affairs of this corporation shall be under the control, supervision, and direction of the board of directors. The names and addresses of the persons who are to act in the capacity of directors until the selection of their successors are:

<u>Names</u>	<u>Addresses</u>
Nelson Nagai	261 21st. Ave. #2 San Francisco, Calif. 94121
Sandy Takai	1931 Mason St. San Francisco, Calif. 94133
Ranko Yamada	198 Shakespeare St. San Francisco, Calif. 94112

VI

The authorized number and qualifications of members of the corporation, the different classes of membership, if any, the property, voting, and other rights and privileges of members, and their liability for dues and assessments and the method of collection thereof, shall be as set forth in the By-Laws.

VII

The property of this corporation is irrevocably dedicated to charitable and educational purposes and no part of the net income or assets of this organization shall ever inure to the benefit of any director, officer, or member thereof or to the benefit of any private persons. Upon the dissolution or winding up of the corporation, its assets remaining after payment of, or provision for payment of, all debts and liabilities of this corporation shall be distributed to a nonprofit fund, foundation, or corporation which is organized and operated exclusively for charitable and educational purposes and which has established its tax exempt status under Section 501 (c) (3) of the Internal Revenue Code of 1954.

If this corporation holds any assets in trust, or the corporation is formed for charitable purposes, such assets shall be disposed of in such manner as may be directed by decree of the superior court of the county in which the corporation has its principal office, upon petition therefore by the Attorney General or by a person concerned in the liquidation, in a proceeding to which the Attorney General is a party.

IN WITNESS WHEREOF, the undersigned, being the persons hereinabove named as the first directors, have executed these Articles of Incorporation, this 12 day of August, 1975.

Nelson Nagai
Nelson Nagai

Sandy Takai
Sandy Takai

Ranko Yamada
Ranko Yamada

~~whereof~~

~~The name of the unincorporated association which is being incorporated is NIHONMACHI LITTLE FRIENDS.~~

~~Notary Public Seal~~
STATE OF CALIFORNIA
COUNTY OF SAN FRANCISCO:

On this 2 day of August, 1975, before me, the undersigned, a Notary Public, personally appeared Nelson Naggi, Sandy Takai, and Ranko Yamada, known to me to be the persons whose names are subscribed to these Articles of Incorporation, and acknowledged to me that they executed them.



Takeo Okamoto
Notary Public for the
State of California

My commission expires Feb 28, 1977.

gripped our teeth as we did our best for all the working parents.

The parents also worked hard, buying groceries for the center every week, coming to committee meetings, building things for the school, looking for a new site for the center, helping raise funds for the school. At that time, we were charging the parents \$100-\$135.00/mo. and were still running in a deficit each month.

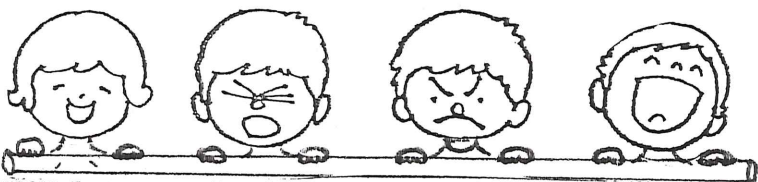
Sandy taught me all the aspects of American education. One year later, through much hard work, we obtained funding from the State and Don, Cathy, Yoko and Mrs. Kuniki joined the staff. Even though there were times when the 7 of us, each with our own opinions, argued strongly, beneath that we respected and cared about each other, and were a very good team.

My precious experiences at NLF taught me things that I never would have learned by myself, and I applied it to my own children, Eishi, Yasushi and Hodaka. I can't say in words how I appreciated that experience. Yoko and I were quite fastidious, and we were able to use that to conduct good Japanese lessons. Yoko was growing more strong-willed and I respected her development into a wonderful teacher.

After my third son, Hodaka, was born, the children at NLF began to look to me like my own and so I became less strict in the way I handled them. But now, NLF doesn't need such a sweet, permissive teacher (ha! ha!)

Anyhow, now I will return to painting after I do some pottery. Please think of me once in a while, giving Hodaka piggy-back rides and working with clay. Good-bye! and Happy Birthday Nihonmachi Little Friends!!

Isako Kajita



On Sept. 22nd, I will reluctantly leave the parents, staff and children of NLF to enter the PhD program in economics at U.C. Berkeley. This was a difficult decision as I believe strongly in what we stand for, what we've accomplished and what we will accomplish. In addition, there was much to enjoy, much to tire and much to frustrate. In short, all that one could desire from a job (no comments please).

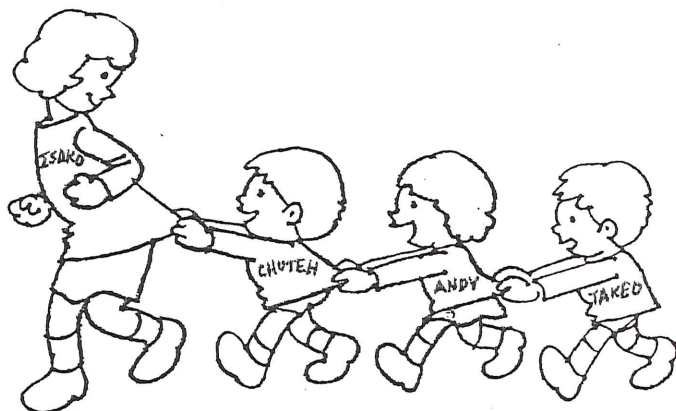
The sole reason for my leaving NLF is simply the need to explore other areas of my abilities (or lack thereof). At the relatively young age of 23, there are still many, many things to aspire and to accomplish.

I won't end with any overextended platitudes or emotional farewells. The reason for this is simply that I will still be around to turn kids upside down, drink beer with the parents, hassle Jay and generally help when the need arises. After all, I'm not that much of a turkey!



Yours truly,
Don Mar

カンテールは、あらゆる面で、アメリカでの教育法などを私に教えてくれました。一年後、州政府の基金があり、Don, Cathy, よう子、と園木さんがスタッフに加わりました。私達のこの七人のチームワークは、それぞれ違った意見で、議論がわいたとしても、互い以前に、お互い、尊敬しあい、気が合い、とてもよいチームワークでした。私がNLFで学んだことは、すべて、自分が一生をかけても忘れない、貴重な体験でした。特に、私達の三人の息子、英史、靖、穂高に、その体験が、もどいていくのは、皆さんに感謝してもしつけないものがあり、そして、よう子と私のコンビは、お互いにケパキするため、お互い、お互いという性格を日本語クラスに、興味で、反映させたと思えます。よう子は、ますます、強情がはりとなり、立派なNLFの先生と成長したことを、素晴らしく尊敬しております。三男の穂高が生まれてから、NLFの子供達の顔と穂高の顔が、重複してしまっ、て、つい甘くおぼえてしまいました。もう、NLFでは、この甘いスタッフは、毎時とします。ハッハッハ、と、私に、自分の職業の絵に、戻ります。当分は、陶器づくりを致し、穂高を、ソングして、ネンドを、おぼえている私を、どうぞ、時々、想像して下さいませ。 サラバ!



NLFを去るにあたって

9月22日をもって、私は、カリフォルニア大学バークレー校の経済学博士課程に進学するため、いやいやながら、父兄の皆さんや職員、そして子供達とお別れしなければなりません。こう決心するまで、私も色々迷いました。

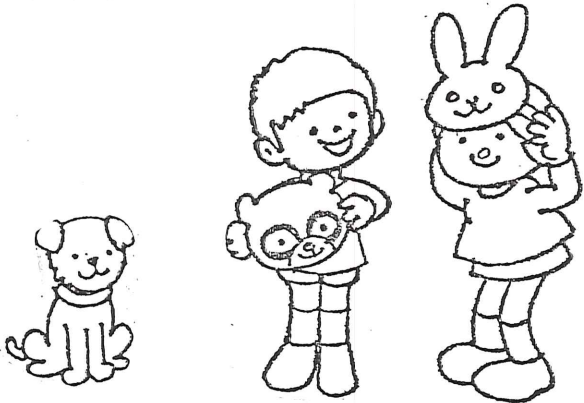
自分達は何をして、どんな役に立ち、これから、将来、どんな事ができるか、など考えたたら、こう決論を出すまで、試行錯誤をしたものです。そして、またNLFでは、楽しく過したり、疲れたり、欲求不満を持ったり、とにかく、色々な事を経験しました。簡単に言えば、仕事を続けるともよかったのです。

でもNLFを去るたったひとつの理由は、



HALLOWEEN PARTY

A special "Halloween Party" is being planned for Tuesday, October 31st at the Center. It will be from 7:00-8:30pm for all the NLF families with Halloween fun and games for everyone!! Our Special Events Committee is making the plans for the party so more specifics will be out later. Be sure to wear your costumes!!



MEET OUR NEW STAFF MEMBERS!!

Peter Healy and Kazuyo Leue are our two new staff members filling the positions of Don and Isako. We hope they will enjoy working at the Center and warmly welcome them to NLF!

Peter is married and finishing a music degree at S.F. State Univ. through night classes. He is Japanese/English bilingual and taught music and language arts to young children in Japan. He has also done much community work so he is familiar with Nihonmachi. His specialty and interests are in music (he plays several instruments).

Kazuyo is a native of Japan, married and was previously working at Calif. First Bank in Japan town. She has experience working with preschool aged children in Japan and is very fluent in English. She is very interested and talented in art.

THOUGHTS UPON GRADUATION

(Sept. 1978)

Eric has been with Nihonmachi Little Friends for two years now. I surely can't say he enjoyed every minute of it either. In the beginning what a hassle we went through because he didn't want to stay there and the agony of saying good-by and hearing him cry for me. That actually lasted two or three weeks. Now, what a difference! He'd rather stay at school with his friends than go home.

In the two years that have passed we were able to share the center's ups and downs. When problems would arise, the staff and parents would come out and work together to solve them. The center wasn't just for the children to make new friends but also the parents were able to meet new friends too. The center wasn't only for the children to learn different things be-

単純に、自分の他の分野での可能性とためし
てみたかったからです。スゴいですし、若い同
年代の人達と交わる事によって、色々な考
えと望み、それを成し遂げられると思った
からです。

陳腐で、物体ぶった言葉を並べるのは、
好きではありませんので。キザな言葉は、こ
れくらいにして、単純に、私は、NLFをやめ
ても、子供達のヒッチャカメッチャカの中で、
また一緒に遊んだり、父母の皆さんと一緒
にビールを飲んだり、何か問題が起った
時には、できるだけの協力したいと思っ
ています。結局、私は、それほど、冷たく
サッとお別れする訳では、ないという事です。

ごきげんよう
ドン・マー

★ 11D-サン・パーティ

10月31日(木)センターにおいて 特別の11D-サンパーティ
が計画されております。時間は、夜7:00~8:30で、
N.L.F.の家族みんなで、11D-サンのお遊びや、ゲームを楽
しみましょう。特別行事委員会では、パーティをもち
楽しくするために、あとで、外へ出て行くことを計画して
います。もちろん、仮装してきて下さい。

新しい先生の紹介

ピートハリスさんとリウカズキさんが、ダンと11
子にわかって新しい先生と取りました。私達は、彼
らが、センターで楽しく仕事ができ、N.L.F.に暖か
い向かいの事を望んでいます。ピートさんは結婚し
て、カンフランド州立大の夜間クラスに通い、音楽科
を勉強しています。彼は、日英両語を話し、
日本で、音楽と英語を小さい子供達に教わっていた。
彼はまた、日系社会でさまざまな活動をしてきた
ので、日本町のことはよく知っています。彼の専門と興味
は、音楽です(彼は数種の楽器が出来ます)
カズキさんは、日本生まれで、結婚しています。前に、
日本町のカリフォルニア・ファーストバンクで働いていた、
彼女は日本で、幼稚園の子供達に教わっていた経験
がありましたし、英語もとても流暢です。
彼女は、とても芸術に興味と才能があります。

cause as a parent I too met alot of parents and learned things from the staff.

Not too long ago, I confronted Sandy with a problem I was having with Eric's jealousy with his little sister, Miki. Eric was getting extremely mean with her, making her cry and pushing her around. Sandy was able to supply me with some books that I took home and read to Eric. She told the other teachers about my problem and the other teachers were able to watch him and guide me too. I tried to pay special attention to Eric and within a week or so, Eric's attitude did improve.

I am not only grateful for the many things Eric has learned from school but I learned alot about raising my children by talking to the other parents and staff about similar situations

My husband and I are very impressed with the different cultures that are taught at the center, especially for us, the Japanese culture. Teaching children at a young age about being proud of their heritage is important to every nationality. Eric likes to go to his grandparent's house and tell them some words and songs he has learned and in turn they are proud of him.

Keep up the good work because in a couple of years Miki will be among the children of NLF and probably I too with much more needed help.

The only thing I can say to the many staff is thank you very much for a job well done. Thank you for making Eric's life more enriching and thank you, too, for helping me in my many times of need.

Judy Akiyama

NEW LITTLE FRIENDS!!

NLF extends warm welcomes to all our new children and their families. A Parent Orientation for all parents (old and new) is scheduled for Friday, October 20th, 6:30 at the Center where parents and staff will be able to meet each other and learn more about NLF.

New parents and children to the Center are:

- Tamami & Richard Nakamoto (Keiichi)
- Donna Kotake (Kiyoshi)
- Melinda Hojo (Emi & Taishi)
- Toshiko & Shigekazu Takizawa (Mao)
- Cecil Geron (Tomio)
- Mieko & John Urquidez (Geraldine)
- Yukio & Mizuho Murakami (Isaac)
- Ann & Wayne Yamaguchi (Koji)
- Machiko & Chris Saul (Mayuko) enrolling Oct. 23rd
- Kyoko & Edward Horan (David) enrolling Oct. 30th
- Tomoko & Thomas Hart (Alvin) enrolling Nov. 30th

FUTURE LITTLE FRIENDS...

Congratulations to Fu-Shun and Ming-Mei Yueh (Shwu-Ling's parents) on the recent birth of their daughter, Shwu-Yi. She is the Yueh's fourth child. Also congratulations are in order to Yoshi and Yuriko Fujita (Jun's parents). They too had a baby girl, Yumiko, - their second child. Jun is a 1978 graduate of NLF.

* エリックのママから ~

エリックが「日本町リトル・フレンズ」に行くようになってから、早いものでもう2年たちました。最初の頃は、私と別れる時毎朝のようにダダをこねて、手をこすらすえたものでした。でも、そういう日が、2、3週間も続いたでしょうか。今では、何と、家に帰るより、友達と一緒に、学校にいる方が好む始末です。

この2年間で、センター内でも、色々な事が起きました。問題が起った時、スタッフと父母達は、一緒になって、それらを解決しようと努力してきました。

センターは、ただ子供達が友達を作る所だけじゃなく、父母達も、又、色々な新しい友達に会う所です。ただ、子供達が色々な事を学ぶ所だけじゃなく、父母達も、私も色々な事を学びました。他の父母達から、又、スタッフから——。

最近、私は、エリックが妹のミキに嫉妬心を持っている事をセンターに話し、彼がミキをいじめ泣かしたり、意地悪な事をする事など、相談しました。

センターは、その話を聞かなくても、すぐに私に何冊かの本を貸してくれて、私は、エリックに、それらを読んであげました。そして、彼女は、他の先生方にもエリックの事について注意してみるように話してくれて、私は私で、1週間位、特別に注意して、彼を観察していたところ、彼の態度は、変わってきました。

私は、ただ単に、エリックが学校で得た事(多くの事)だけに感謝しているつもりではなく、こういった彼の特殊な事情についても他の父母の友達やスタッフ

COMMUNITY NEWS

THE JAPANESE CULTURAL AND COMMUNITY CENTER, NORTHERN CALIF. (JCCGNC)

The JCCGNC was formed several years ago with the purpose of putting up a Center to be located on Sutter St. between Webster and Buchanan, west of the YWCA. The Center will hopefully provide a place where individuals and organizations can gather to receive community services and to engage in social, cultural, educational and recreational activities. Such a common facility would be a great asset to the community.

The S.F. Redevelopment Agency (RDA) has notified the JCCC that at least \$500,000 in cash, pledges or loan commitments must be obtained by this December 31st in order to keep the site on Sutter St. available. Currently, the JCCC has about \$175,000 of this amount. The projected cost of the building comes to over 2 million dollars.

Since 1970, thousands of people have been forced to leave this area to make room for the redevelopment of Nihonmachi into a center of tourism, trade and big business. Because of this, there is practically no space left within Nihonmachi for community services and organizations. It is important for all of us to see that the JCCC provides the type of center that will serve the needs and desires of the Japanese Community.

There are 51 members on the Board of Directors of the JCCC representing various community organizations, churches, businesses, etc. The purpose of such a large board was to get a good cross-section of the community represented in the JCCC. Representing NLF is Cathy and Randy Okamura, Angela's father, will soon be working on one of the committees also.

The Projects Committee of the JCCC is planning a community program in the form of a panel discussion to inform people of the JCCC, answer questions and to hear input from the community as to what people feel should go into the center. The program is tentatively set for Friday, Nov. 3rd, at 7:30pm. Place will be announced later. Please come and give your ideas and opinions on the center.

JAPANESE LABOR FORUM

On Sat., Oct. 28th, 2:00pm at the Buchanan St. YMCA, there will be a program focusing on the unionization of Japanese restaurant workers. It will present a slideshow on the history of Japanese labor in the US, a skit, speakers and a panel discussion. (In S.F. and the E. Bay, there are over 50 Japanese restaurants with the majority of workers immigrants, who receive low wages, few benefits and are mostly nonunionized.) The forum will be bilingual and everyone is welcome to come!!

NLF PARENT BECOMES SHOP OWNER!!

Mrs. Emiko Ogawa, David's mother, recently became the new owner of Sanno Beauty Salon located on the Buchanan mall. It is open Mon. thru Sat., 9:30-5:00. Everyone is welcome to come make an appointment for beautiful hair cuts and styling. Phone Number is 922-2266. NLF wishes Emiko best of luck on her new business!!

の人達から多大な援助を受けた事を感謝しています。

私も主人も、センターで教えられているおな果文化—特に私達にとって、日本の文化—には、大変共鳴しております。

小さい時から、祖先から受けついで貴重な遺産について、子供達に教える事は、どんな国民にとっても大切な事ではないでしょうか。

エリックは、祖父母の家に行って、センターで習った言葉や歌を歌って聞かせるのが好きで、又、祖父母はこういうエリックを、とても誇りに思っています。

どうか、今度ともよろしく。そのうち、2、3年もたてば、ミキが、又、お仲間に入ってもらえる事でしょうし、その時には、お手がかかるかも知れません。

いくらお礼を言っても言い方がありませんが、とにかく、お知らせの事について感謝したいと思います。

ジュディー・アキヤマ

新しいお友達

NLFでは、今年も新しいお友達を迎えました。つきましては、父母の皆様が親交を深める意味で、10月20日(金)午後6時半からセンターにおきまして「オリエント」を行ないます。ふるって、ご参加下さい。なお、新しいお友達の名前は、次の通りです。

タミ&リチャード・オカモト(ケイ子)

ダーナ・ゴタケ(キヨシ)

メリンダ・ホーゾー(エミ&タイシ)

トシとシガカズ・タキザワ(マオ)
 セシル・Geron(トミオ)
 ミエとジョン Urquidy(ジェラルディン)
 エオとミズオ・ムラカミ(アイザック)
 アンとウエイン・ヤマグチ(コージ)
 マコとクリス・Saul(マコ) - 10月23日から
 キョーコとエドワード・Horan(デビッド) 10月
 30日から
 トモとトマス・Hart(アルビン) 11月30日
 から

◎ 未来のちいさなお友達

フーシオンさんとミン・メイ・エエさん(スーリンちいさの御両親)にシューイチさんという女の子の赤ちゃんが、最近誕生しました。彼女は、ユエエさんの4人目のお子さんです。おめでとうございませう。
 藤田よしさん(リリ)さん(ミンの御両親)にも女の子の赤ちゃんが誕生しました。おめでとうございませう。ミンちいさは、N.L.F. 1978年度の卒業生です。

コミュニティ ニュース

The Japanese Cultural and Community Center, Northern Calif. (JCCNC)

JCCNCは、4、5年前に、ウェブスターとブキャンのまん中あたりの、サター・ストリートの建物の中に設けられました。幸いにも地域社会へのサービスとして、文化、教育、社会的な、色々な活動を活発にやっています。このような貴重な設備こそ、この地域社会にとってなくてはならない大事な宝ではないでしょうか。

しかし、この度、サンフランシスコ南発局(RDA)から、JCCCに来た通知によりますと、サター・ストリートの用地を確保するためには、12月31日(今年)まで、少なくとも50万ドルを現金で支払うか、又は、それ相当の担保をRDAまで渡さなければならぬとの事なのです。

1970年以來、何千人もの人々が、日本町を観光化したり、大きな商売をさせるためのセンターとするための南発局からの圧力

がかかり、やむなく、この町から立ちのきなければなりません。そして、現実的に、我々、誰にとってもこのJCCCのような地域社会の有益な機関は必要なのです。

JCCCを維持しようとする5/の団体や個人が、今、これをやめさせようとしています。地域社会の団体、教会、会社などです。このような大きな盛り上がりというも、地域社会にとり、JCCCはなくてはならないものだ。

NLFの代表者はキヤジstaffとアンジェラの父親であるランディー・オカthe momさんですが、私達は、すでに、地域社会の住人の一人として、運動を始めるつもりです。

JCCCでは、11月3日午後7時30分から、パネル・ディスカッションを行います。質問と答を出すという形式で行いますので、ふるって、ご参加下さい。場所は、又、あとで、お知らせします。

▼ 日系人社会合同ピクニック

9月17日、少し肌寒く思っていたけれども快晴のピクニック日和。ゴールデンゲートパークで、日系人団体の合同ピクニックがありました。お花見とおべんごの花さわり、サンダンス、おひし、おはぎ、.....
 リトルフレンドの子供達は、他の人達に交って、生けいし、競技に参加するたびにおもちをもらって大喜び。
 お昼からはカッパ座の人形も遊びにきて手をふいでみたり、あく手をしてみたり時間があぐらでしまいました。
 楽しい一日でした。

お知らせ




このたび、小川恵美子さん(デビッドのママ)が、日本町、ブキャンモールにある三興クッキングクラブの二階に「山王美容室」を新しく開業されました。
 営業時間などは、月曜日～土曜日、午前9:30～午後5:00までで、TELは922-2266です。みなさんで、お店の御繁栄をおいひりいれませう。

日本レストランで働く人の集い


サンフランシスコ、オースランド、バークレイ周辺に50店余りの日本料理店がありますが、従業員達の労働条件は、はなはだしく悪く低所得の上組合もありません。この集いについての記事が10月28日土曜日の午後2時YMCA(ブキャナストリート)で行なわれます。当日は、アメリカにおける日本人労働者の歴史と題するスライド、小冊子、2.50の労働組合に入った組合員と交際の話し合いなど日本語で行なわれます。

October

この集いは、おなじみどおり、御参加下さい。

SUN.	MON.	TUES.	WED.	THUR.	FRI.	SAT.
1	2	3	4 Field trip to 6.6. Park Conservatory & Children's Playground	5	6 from the staff.	7
8 Kafura's Birthday 3yr. 	9 CENTER CLOSED	10 Ryuma's Birthday 4yr. 	11 field trip to Fire Station	12 NLF Outreach Committee Mtg. 5:30 at Center	13	14
15	16	17	18	19	20 Parent Orientation !! 6:30 at Center KAPPA-ZA	21 KAPPA-ZA
22 KAPPA-ZA	23 Special Events Com. Mtg. 5:30 at Center	24 NLF Sparring Com. Mtg. 5:30 at Center.	25	26 Finance Com. Mtg. 5:30 at Center	27	28 Japanese Labor Forum at Buchanan YMCA 2:00pm.
29	30	31  HALLOWEEN PARTY 7-8:30pm at Center				

November

SUN.	MON.	TUES.	WED.	THUR.	FRI.	SAT.
			1	2	3 Nyuki's Birthday 3yr. Potluck with Kinnon Gakuen Parents/staff 6:30 JCC Community Program 7:30	4
5	6	7	8	9	10	11
12	13	14	15	16	17	18 (tentative) NLF Dance Fund raiser at Bench & Bar in Oakland.
19	20	21	22	23 Angela's Birthday 4yr.  CENTER CLOSED THANKSGIVING	24 CENTER CLOSED	25
26	27	28	29	30		

DO YOU NEED CHILDCARE???

キョド・ケアを必要とされていますか???

NIHONMACHI LITTLE FRIENDS

NOW HAS OPENINGS FOR CHILDREN,
AGES 2½ - 5.



日本町リトル・フレンズでは、2才半から5才迄の子供の募集を行ってゐます。

THE CENTER, OPEN FROM 7:30 AM UNTIL 5:30 PM, RUNS A COMMUNITY-BASED PRESCHOOL PROGRAM, WHICH OFFERS JAPANESE BILINGUAL - BICULTURAL EDUCATION. THE CHILDREN LEARN HOW TO WORK AND PLAY COOPERATIVELY, AND HOW TO GAIN CONFIDENCE AND SKILLS IN LANGUAGE, ART, MUSIC, & PHYSICAL ACTIVITIES AS WELL AS LEARN ACTIVELY OF THE WORLD AROUND THEM THROUGH FREQUENT WALKS AND FIELDTRIPS. THEY GAIN AWARENESS OF THEIR CULTURE, HISTORY AND THEIR COMMUNITY, AS WELL AS THAT OF OTHER PEOPLE. NUTRITIOUS MEALS AND SNACKS ARE SERVED DAILY.

THE CENTER IS CONTROLLED AND RUN BY PARENTS AND STAFF, AND ENCOURAGES NEW PARENTS TO PARTICIPATE AS MUCH AS POSSIBLE --- IN GENERAL MEMBERSHIP MEETINGS, IN PROGRAM DEVELOPMENT OR FUND*RAISERS, AND IN THE CENTER'S ACTIVE INVOLVEMENT IN THE NIHONMACHI COMMUNITY.

THE RECENT OPENINGS ARE MADE POSSIBLE DUE TO SOME FUNDING THE CENTER HAS RECEIVED FROM THE STATE DEPARTMENT OF EDUCATION. LOW-INCOME WORKING FAMILIES OR THOSE IN SCHOOL OR JOB-TRAINING PROGRAMS ARE PARTICULARLY ENCOURAGED TO APPLY.

センターは7時30分-5時30分、日本町地域社会を基とされ運営される就学前児童のための日英併用、語、文化の教育プログラムです。子供達は、どうやって皆で助け合ふか、いかに、どうやって自信を得るか、地域社会の中で散歩や遠足などとおし子供達の世界をしりながら、言語、芸術、音楽、体育などを勉強します。子供達はこうやって他の地域社会も勿論のこと、自分達の地域社会の文化や歴史の知識を得ることになります。センターでは毎日、子供達の栄養を考えた食事、おやつが食べられます。センターは両親と職員によって運営され、月例一般集会で、プログラムの発展、資金づくり、そして日本町地域社会運営力の参加など、新しい両親を生まるす、参加させるよう勇気づけます。現在、センターは、カルフォルニア州教育局からの基金を受けたことにより募集が行われています。低収入の家庭、学校や就職くんれん所などで勉強されている家庭の子供の申し込みが特にすすめられています。

くわしいことは、どうぞ、お電話で 922-8898

FOR MORE INFORMATION, CALL 922 - 8898.

NIHONMACHI LITTLE FRIENDS IS NOW AT: 2159 GOLDEN GATE, NR MASONIC.





GOLDEN GATE INSTITUTE

(KINMON GAKUEN)

金門学園

2031 BUSH STREET

SAN FRANCISCO, CALIFORNIA 94115

OCTOBER 7, 1977

NIHON MACHI LITTLE FRIEND

We permit to rent the Kinmon Hall to you every week, Monday through Friday, between 7:30 A.M. and 5:30 P.M. on a long-term basis, five years and more.

However, any construction works would be your expense and responsibility except the play yard and the fence..

HIROYOSHI ONO
BOARD DIRECTOR

Keeping the Legacy Alive

The story of a community can be passed on to future generations in many ways. For San Francisco's Japantown, 1830 Sutter and the legacy of the Issei women are priceless pieces of its history. Nihonmachi Little Friends is committed to preserving that legacy and sharing it with the public. This story of the efforts of an immigrant community to establish itself and to confront adversity and overcome obstacles is timely and inspiring.



7. The Issei women's legacy at 1830 Sutter is being shared with new generations at Nihonmachi Little Friends.

In order to keep the Issei women's legacy alive, Nihonmachi Little Friends has established a capital campaign to fund the purchase of the building, rehabilitation, repairs, improvement and education. With the assistance of the National Trust for Historic Preservation and the Mayor's Office of Community Development, the first phase of measures to make the building accessible for people with disabilities was undertaken in 2003.

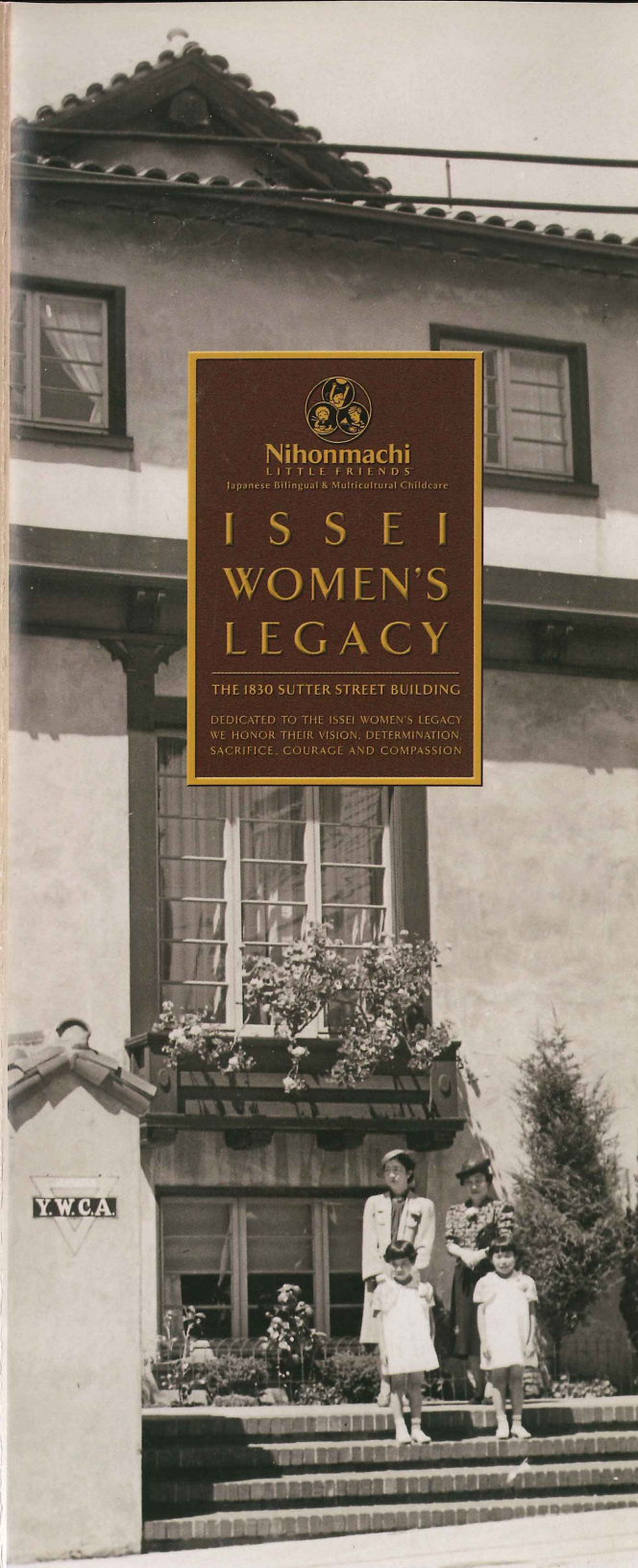


Nihonmachi
LITTLE FRIENDS™
Japanese Bilingual & Multicultural Childcare

For more information on the rehabilitation, public education and capital campaign, please contact us at 2031 Bush Street, San Francisco, CA, (415) 922-8898. You may also visit the NLF website at www.nlfchildcare.org.

This brochure was made possible by funding from the California Civil Liberties Public Education Program, and the National Trust for Historic Preservation.

Creative direction, design and production:
Naganuma Design & Direction www.nddcreative.com



Welcome to 1830 Sutter Street, a unique place in the history and fabric of San Francisco's Nihonmachi, or Japantown. The story of this building takes us into the world of the first generation of Japanese immigrants (called Issei), through the Wartime internment of Japanese Americans, the dispersal of the community in the era of "urban renewal," and to the rediscovery and appreciation of the legacy of our Japanese American community.

The Issei women of San Francisco looked forward to lives in a foreign and sometimes inhospitable country. Establishing a community where they could speak their native language, find familiar foods, share common cultural activities, and simply be themselves, took many years of hard work and perseverance. This building is the only structure attributable to the Issei women still in existence. It is a precious inheritance that tells their story and continues their legacy.

Today, through the effort of many community friends and supporters, this building is the home of Nihonmachi Little Friends, a nonprofit Japanese bilingual, multicultural preschool and childcare organization. Our mission embraces the commitment of the Issei women to community service and inter-cultural understanding and cooperation.

We hope that the story of 1830 Sutter and the Issei women's legacy inspires and touches you.

Cathy Inamasu
Executive Director
Nihonmachi Little Friends



Nihonmachi
LITTLE FRIENDS™
Japanese Bilingual & Multicultural Childcare



The 1830 Sutter Building

The present building was constructed in 1932 by Julia Morgan. The building design, donated by Morgan to the Japanese women, included dormitory and meeting rooms, offices, a kitchen and an auditorium. The auditorium features a genuine noh theater stage—the only one in the western United States—used by the girls to perform interpretations of classical Japanese dramas. A tokonoma, a special alcove adjoining the stage, was used for tea ceremony. The ranma, decorative wooden panels below the ceiling, were designed by artist Chiura Obata.



1. Julia Morgan, architect.

The Issei

The first Japanese immigrants to the United States are called Issei. The first Issei, mostly laborers and students, arrived in the late 1800s. After the 1906 Earthquake, the Western Addition replaced Chinatown and South of Market as the principal Nihonjin-Machi, or Japanese people's town.

In the early 1900s increasing numbers of Japanese women came to the United States, starting families and influencing the creation of a permanent Japanese American community. Many were "picture brides," whose arranged marriages were based on letters and photographs.



4. First generation Issei gather for a community picnic.



2. Many Issei women helped operate family businesses.

Issei Women

The Issei women were an important part of the community. They shared the work, raised families, ran their households, and participated in community organizations. In 1912 a visionary group of Issei women, determined to provide social services for the women and girls of their community, founded an independent Japanese YWCA offering temporary housing, skills education and social activities. Because the racist Alien Land Law barred the Japanese women from owning property, the Japanese YWCA, under the leadership of Yona Abiko, arranged for the San Francisco YWCA to purchase land in trust for the Japanese YWCA with funds raised by the Japanese community.



3. The Board of Directors of the Japanese YWCA posed in their new building.

Japanese Americans Return to San Francisco

The Japanese Americans returning to the West Coast after the end of the War faced many uncertainties. Only a fraction of those who had previously lived and worked in Japantown returned to their homes and businesses.



Few of the women who founded the Japanese YWCA returned to San Francisco. Knowledge of the land trust had not been passed from the Issei to the Nisei. A dedicated core of Nisei women, however, kept the Japanese YWCA activities alive for many years.

3. Japanese cultural traditions have been passed on to succeeding generations.

A Legacy Lost

The 1830 Sutter building was one of the few pre-war community buildings to survive the Urban Renewal programs that drastically transformed the Western Addition in the 1950s and 1960s. In the 1970s, the movement seeking Redress and Reparations for the Internment's civil rights violations revived interest in the community's history. In 1985, Nihonmachi Little Friends Preschool became the first new Japanese American community program in the building since the Internment.

The building remained a quiet part of the community landscape until 1996 when the San Francisco YWCA announced its intention to sell the property at a price far beyond the reach of community organizations. Realizing that the San Francisco YWCA's plan contemplated demolition of 1830 Sutter and the eviction of programs serving young people of the Western Addition, opposition quickly formed.

A Legacy Regained

A memory survived in the Japanese American community that 1830 Sutter was subject to conditions recognizing community contributions for the property's original purchase. Then researchers made a crucial discovery: the San Francisco YWCA's minute books from the 1920s and 1930s documented its agreement to purchase the property "in trust" for the Japanese YWCA. Despite this evidence, the San Francisco YWCA refused to acknowledge the trust. In response, the Soko Bukai, an association of Japanese Christian churches whose members had founded the Japanese YWCA, sued to enforce the original trust. With broad-based community support, the Soko Bukai and its team of pro bono lawyers settled the lawsuit in 2002, enabling Nihonmachi Little Friends to become the building's

owner. Today, Nihonmachi Little Friends is working to rehabilitate 1830 Sutter and perpetuate the legacy of San Francisco's Issei women pioneers.



6. A grassroots community effort secured the protection of the historic 1830 Sutter building and made it the permanent home of the Nihonmachi Little Friends.

Internment of Japanese Americans

1830 Sutter was home for the Japanese YWCA until 1942 when West Coast Japanese were forced to leave their homes and were sent to internment camps during World War II.

With little time to make preparations for their own families, the Issei women entrusted care of their building to the

San Francisco YWCA which leased it to the American Friends Service Committee, a primary organization assisting Japanese Americans

during the War years. 1830 Sutter became the West Coast office of the Friends' National Japanese American Student Relocation Council. This group enabled Nisei (American-born, second generation Japanese American) students to be admitted to colleges and to obtain security clearances, scholarships and financial aid. The Friends remained in the building until 1960.



5. Japanese American families register for internment

Photo Credits:

1. Julia Morgan Collection, Special Collections, California Polytechnic State University
2. "Issei women contributed..." Japanese American History Archives (JAHA)
3. "JYW Board, 2 Girls", & Cover Michi Oka Onuma Collection, JAHA
4. "Issei picnic" Hatsumi Ishii
5. "Internment registration line" Dorothea Lange, Bancroft Library, University of California, Berkeley
6. "Grassroots effort" Nihonmachi Little Friends
7. Back Cover, Inside Front Cover - Lloyd Hryciw Photography

...at Nihonmachi Little Friends

Nihonmachi Little Friends (NLF) was founded in 1974 with the belief that a bilingual, multicultural preschool was important for children and to the future of San Francisco's Japantown community. NLF's first program opened in the fall of 1975.

Each year, over 200 families of diverse income levels and cultural backgrounds are served by NLF's two preschools and its elementary school afterschool program.



In 2002, NLF was asked to become the owner and steward of the 1830 Sutter Street building.

This new responsibility brought greater stability and potential to NLF and has complemented its educational and community serving activities. The new preschool addition will be located on the site originally chosen by the Issei (first generation) women, adjacent to 1830 Sutter. NLF is proud to follow in their footsteps by creating this new building to serve the community.



Nihonmachi
LITTLE FRIENDS™

Japanese Bilingual & Multicultural Childcare

Nihonmachi Little Friends is a place where learning is joyful, staff is caring and well-trained, and new realms of discovery open young minds. NLF is rooted deeply in the Japantown community and committed to involving its families in the community's activities, heritage and culture throughout the year.

Our Mission

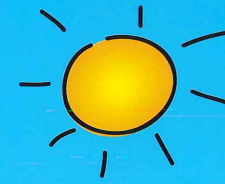
Nihonmachi Little Friends (NLF) is a community-based, 501(c)(3) nonprofit, Japanese bilingual, multicultural and educational childcare organization committed to providing quality and affordable childcare services. Incorporating Japanese language and curriculum, NLF's programs foster children's self-esteem, cooperation and confidence.

NLF promotes a partnership between teachers, children and their families to build a stimulating learning environment that allows children to develop to their full potential and become active members of the community.



For more information about the Plant A Seed Campaign and for the new NLF Preschool addition at 1830 Sutter Street, please contact us at:

nlfchildcare@gmail.com | Phone: 415-922-8898
1830 Sutter Street, San Francisco, CA 94115
Visit us online at www.nlfchildcare.org



Wonderful Things Happen...



Nihonmachi
LITTLE FRIENDS™

Japanese Bilingual & Multicultural Childcare

...by Planting a Seed



The Plant A Seed Campaign

The Japanese phrase for "Plant a Seed" is *Tané Maki*.

Nihonmachi Little Friends (NLF) is planting a seed to ensure the future stability and vitality of its preschool programs in San Francisco's Japantown.

Through the Plant A Seed Campaign, NLF is creating a new preschool building addition on the lot adjoining its historic Julia Morgan-designed building. The new building will allow NLF to increase enrollment and improve its preschool facilities while respectfully acknowledging and preserving the original 1830 Sutter building.



Let's Plant a Seed Together!

This new preschool building will secure a permanent and vibrant early childhood education facility in the heart of Japantown, strengthening ties between this historic neighborhood and the thriving community of NLF families. It will enable NLF to increase its preschool capacity to 92 children and expand its services to meet the growing demand for its preschool programs.

The project firm, HKIT Architects, is noted for designing early childhood education facilities and its sensitivity to Japanese aesthetics.

Spacious new classrooms will feature natural light and an open-space configuration to provide maximum flexibility of use. A rooftop playground and garden will provide space for outdoor play and learning activities. A gracious entryway and elevator in the new building will provide universal access to all levels of both the new preschool addition and the historic 1830 Sutter building.

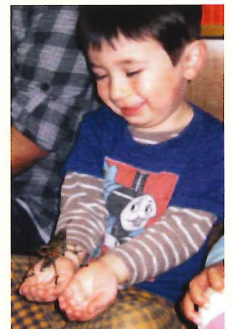
Let's Build for Our Children's Future!

In its first capital campaign, which concluded in 2009, NLF raised over \$2.2 million for the purchase and rehabilitation of 1830 Sutter including important repairs and improvements such as renovation of the Noh theater stage, re-tiling the roof, and kitchen and children's restroom remodeling.



Shamisen performance on the Noh Stage in the Tateuchi Auditorium at 1830 Sutter Street.

The \$3.5 million Plant A Seed Campaign is the next step in NLF's commitment to the future of the culture and community of San Francisco's Japantown community. Now is the time to help plant a seed and help NLF grow and support children and families in San Francisco.



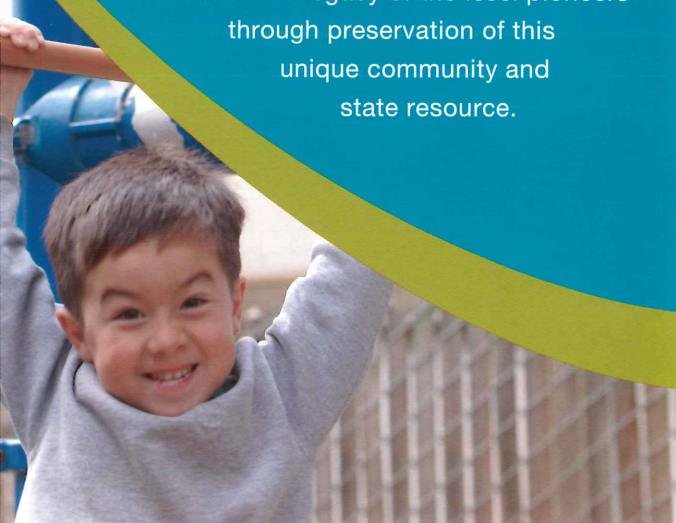


Nihonmachi LITTLE FRIENDS™

Japanese Bilingual & Multicultural Childcare

Nihonmachi Little Friends (NLF) was founded in 1975 by parents, educators and community visionaries who understood that early childhood education is crucial in shaping the future, not only of the individual, but the communities in which they live. By providing high quality and educational childcare services, NLF has grown from a single preschool class of 15 children, to today's programs which serve over 170 students in its preschool and afterschool programs.

In 2002, NLF assumed an important new role as the community steward for the 1830 Sutter building in Japantown. This historic building, founded by the first generation (Issei) Japanese American women now houses one of NLF's preschools as well as other non-profit organizations serving the community. NLF is proud to honor the legacy of the Issei pioneers through preservation of this unique community and state resource.



PROGRAMS

NLF preschool-age programs are open year-round, full day and offers:

- A warm and nurturing learning environment
- Developmentally appropriate experiential and hands-on teaching incorporating science, math, arts and crafts, language arts, cooking, music and movement, literacy development, and overall kindergarten readiness skills
- A curriculum that cultivates the child's social, cognitive, physical, emotional and linguistic development
- Integration of Japanese language, culture and community in academic disciplines
- A low staff/child ratio
- Weekly fieldtrips
- Nutritious hot meals prepared on site (breakfast, lunch & two snacks)
- A multicultural approach to teaching that helps children understand and appreciate difference

NLF school-age programs serve students attending eight public schools in San Francisco during the school year and offers:

- A continuation of the preschool program's philosophy
- A curriculum that integrates Japanese language, computers, multicultural themes, creative arts, language arts, science and math
- Community involvement, social and recreational opportunities
- Tutoring and homework assistance
- Nutritious snacks and cooking projects

NLF is a 501(c)(3) non-profit educational organization supported by student fees, government and private grants and individual donors.



Nihonmachi Little Friends

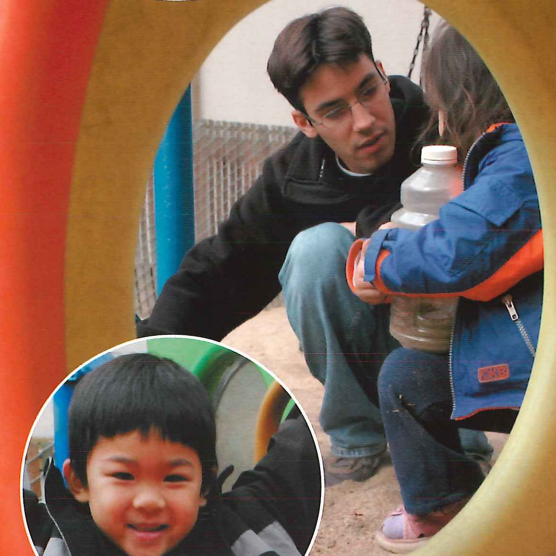
2031 Bush Street, San Francisco, CA 94115

tel: (415) 922-8898 fax: (415) 922-0135

email: nlfchildcare@yahoo.com • website: nlfchildcare.org

Creative direction, design and production: NDD Creative
Photos: Lloyd Hryciw Photography

Providing Quality Childcare Programs Since 1975



Nihonmachi LITTLE FRIENDS™

Japanese Bilingual & Multicultural Childcare



Affordable, Quality Childcare

NLF's commitment to high quality, affordable childcare services, draws over 170 children and their families to its preschool and elementary-age afterschool programs each year.



Celebrating Diversity

NLF curriculum celebrates diversity, fostering the children's self-esteem and confidence. Based in San Francisco's Japantown (Nihonmachi), NLF's multicultural curriculum emphasizes Japanese language and culture and encourages all aspects of a child's development — social, emotional, cognitive, physical and linguistic.

Family & Community Participation

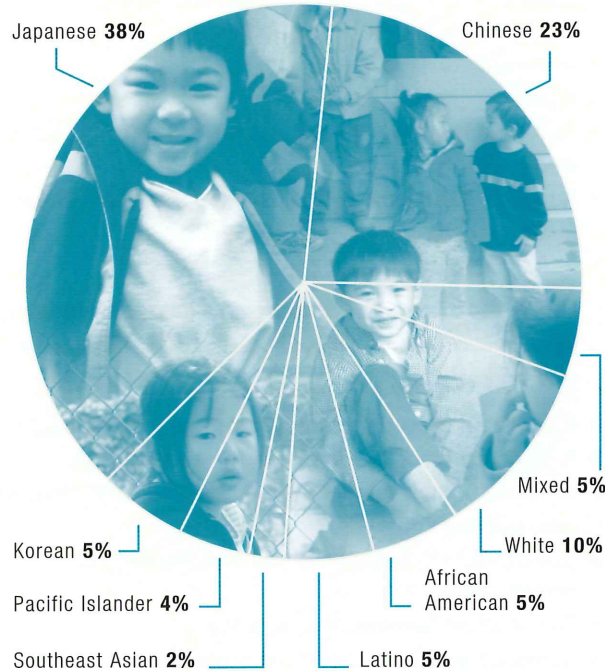


NLF families are actively engaged in numerous community activities including the Northern California Cherry Blossom Festival and Nihonmachi Street Fair. They develop family life, leadership and advocacy skills through NLF's family participation components. These include parenting workshops, fundraising, committee work in support of the organization and social and community involvement.

Serving a Broad Community

NLF's children and families represent a broad spectrum of ethnic, social and economic backgrounds. Over 70% of the program families have low to moderate incomes, and 32% of preschool families are subsidized by government funds due to their low household incomes.

ETHNIC DEMOGRAPHICS CHILDREN AT NLF



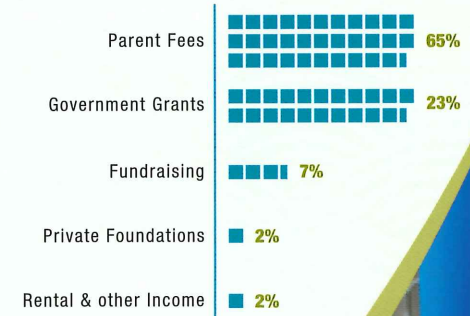
"My daughter has lots of fun exploring her talents and developing her skills at NLF. Their curriculum teaches respect for different cultures and is a positive influence. As a parent, it's very reassuring to know how well NLF takes care of her. Bravo to NLF on their exceptional program!"

— Joyce, Parent

Sources of Income for Program Operations

In order to provide affordable services to families, NLF has a revenue base of both private and public funding. NLF student fees are based on a sliding income scale. Overall, NLF's fees are approximately 20% less than the median for the City and County of San Francisco.

NLF has leveraged resources over the years by developing partnerships with fellow childcare programs, mental health agencies and family resource networks. These efforts have enabled NLF to provide greater services and referrals to its families and those of its partner agencies.



Making a Difference

NLF is committed to educational excellence, diversity, and community involvement. NLF is also creating a lasting legacy through its students, families, alumni, staff and supporters.



A DAY IN THE PROGRAM

- 7:30 Center opens; quiet classroom activities
- 8:20 Breakfast together
- 8:45 Quiet Indoor activities
- 9:30 Indoor/Outdoor activities
- 10:30 Morning Snack
- 10:45 Music time and group talk
- 11:00 Small group activities – children are divided into learning groups upon age and abilities
- 12:30 Lunch
- 1:15 Storytime
- 1:30 Naptime
- 3:30 Afternoon snack
- 3:45 Music and group meeting time
- 4:00 Choice of indoor/outdoor activities
- 5:00 Quiet indoor activities
- 5:30 Center closes

The day is structured with developmentally appropriate activities that encourage self-confidence and cooperation. Japanese bilingual/multicultural activities are incorporated throughout the daily schedule, such as in music, stories, group time, and art, as well as through special holidays. The program develops the child in all areas (cognitive, social/emotional, physical and linguistic), emphasizes non-racist, non-sexist, and anti-bias ideas, and fosters a sense of ethnic pride through its multicultural curriculum. Weekly field trips are taken to parks, museums, libraries, and other places in the community.



JAPANTOWN TASK FORCE

日本町の経済発展・計画・保存

ECONOMIC DEVELOPMENT, PLANNING & PRESERVATION OF JAPANTOWN

March 23, 2017

Executive Director

Robert Hamaguchi

Community Aides

Kimi Fukuyama

Greg Marutani

Board Members

Alice Kawahatsu, *President*

Paul Wermer, *Vice-President*

Mark Moriguchi, *Treasurer*

Rosalyn Tonai, *Secretary*

Anthony Brown

Seiko Fujimoto

Judy Hamaguchi

Richard Hashimoto

David Ishida

Glynis Nakahara

Ben Nakajo

Jon Osaki

Beau Simon

Neal Taniguchi

Clint Taura, DDS

London Breed, President
Board of Supervisors
City Hall, Room 244
1 Dr. Carlton B. Goodlett Place
San Francisco, CA 94102-4689

Dear Presidet Breed,

The Japantown Task Force unanimously supports the nomination of Nihonmachi Little Friends (NLF) to San Francisco's Legacy Business Registry. NLF has served families of Japantown, the Western Addition and the greater Bay Area for over 40 years. It currently operates two Japanese/English bilingual and multicultural preschool programs and an elementary school-age afterschool program in the heart of Japantown.

Through its outstanding programs, NLF annually introduces to and involves over 200 children and 150 families in our community. Its philosophy of community involvement supports other businesses and services in the neighborhood. Providing a point of connection for new and heritage families is important to Japantown because of the loss of resident Japanese and Japanese American families due to internment during WWII and eviction during Redevelopment. NLF's Preschools and Afterschool help us maintain a base of community participants and cultural engagement essential to Japantown's existence.

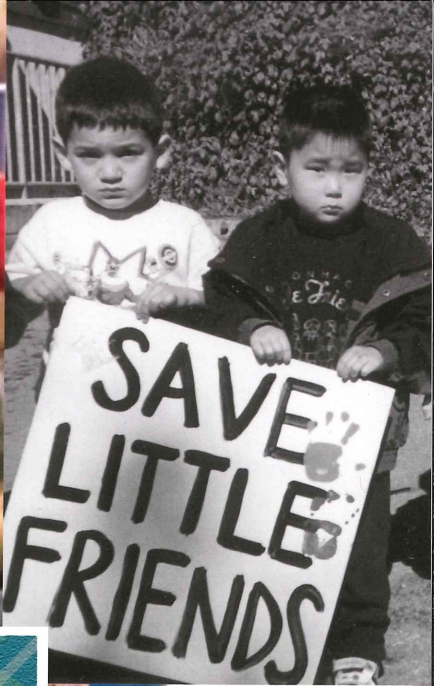
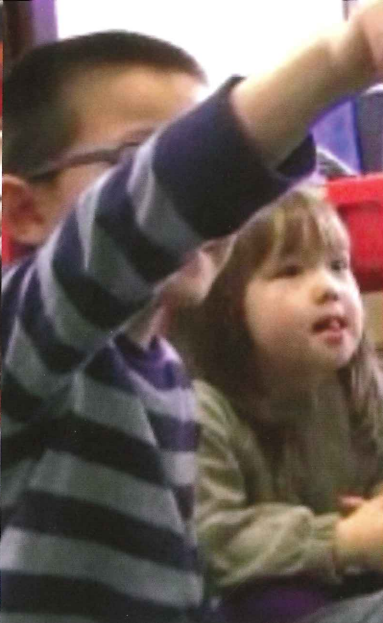
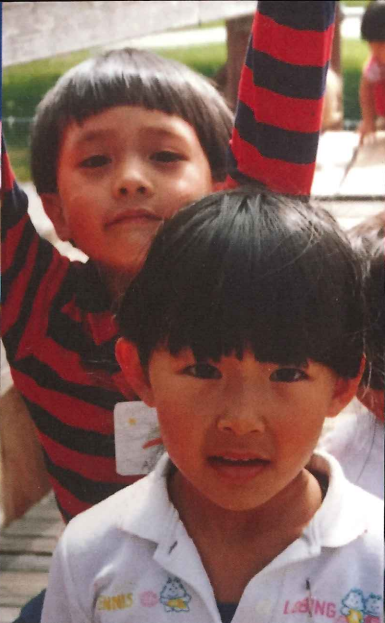
As a successful community based business and non-profit organization, Nihonmachi Little Friends reflects and contributes to our community's values, history and long term sustainability. We look forward to its becoming the first of our Japantown businesses to be recognized through the Legacy Business Registry.

With sincere thanks for your consideration,

Alice Kawahatsu
President

Robert Hamaguchi
Executive Director

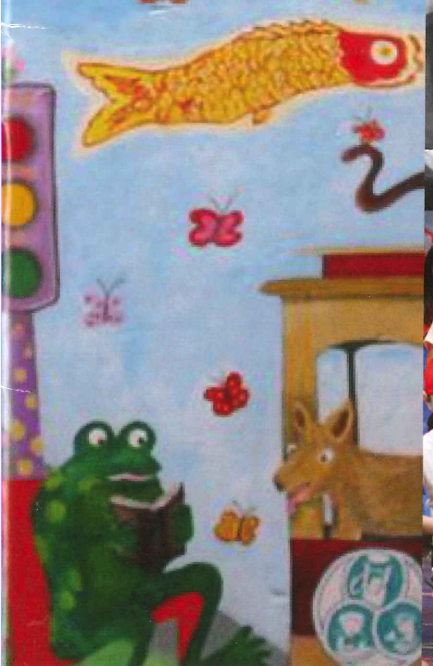
cc: Cathy Inamasu, NLF




Nihonmachi
LITTLE FRIENDS™
Japanese Bilingual & Multicultural Childcare

**40th Anniversary
Celebration**

お陰様で40周年
(Okage sama de)



Welcome!

Dear Friends,

On behalf of the Board of Directors, staff and volunteers, we welcome you to the 40th Anniversary Celebration of Nihonmachi Little Friends (NLF). We are so happy you are able to join us on this most special occasion.

Our celebratory theme is “Okage sama de: Thanks to our generous supporters, we are building a legacy for future generations of children,” which most appropriately reflects this monumental period of growth and stability for the organization. The success of NLF’s programs over the past 40 years, including two capital campaign projects, was only made possible through our steadfast supporters and volunteers. So, tonight we want to express our gratitude to all of you for your continued assistance and trust in what we do for children and families, as you are the reason we are here and continue to thrive.

As many of you know, we held a ceremonial groundbreaking this past October 9th, and have just begun construction of a two-story building addition with a rooftop playground and garden on the playground lot of our historic 1830 Sutter Street site. The Plant A Seed Campaign (PASC) was launched in the fall of 2012 as a vehicle to raise \$3.5 million for this building construction. Its completion will enable NLF to move from its leased site at 2031 Bush Street, to a permanent home with an increased capacity to serve even more preschoolers. With your continued support, we look forward to a grand opening next fall with all of you!

Tonight’s gala event was made possible through the hard work of many. Special thanks go to our dedicated staff, Anniversary Planning Committee, volunteers, alumni, donors and supporters who have helped make this a memorable evening of celebration. We hope you enjoy tonight’s festivities.

With our deepest appreciation. Arigatou gozaimasu!



Susan Kobayashi
Co-Chair, 40th Anniversary
Planning Committee



Joyce Oishi
Co-Chair, 40th Anniversary
Planning Committee



Cathy Inamasu
Executive Director
Nihonmachi Little Friends

Your MC's for the Evening



Vic Lee

Vic Lee began his career as a broadcast news reporter in the Bay Area in 1972. Since 2006, he has been a general assignment reporter on ABC7 News at 5 and 6 p.m. Lee's reporting has received both local and national recognition including the George Polk Award of Journalism

for best local TV reporting, numerous Emmys and awards from the Associated Press, Radio-Television News Directors Association, Society of Professional Journalists and the Asian American Journalists Association. At the New York Film Festival, his series on African famine and civil war in the 1980's won a Gold Award for best documentary. He was one of the first reporters to recognize the significance of the controversy over the ownership of the Japanese YWCA building in San Francisco and brought the issue to the attention of the general public with his story highlighting the lawsuit by the Soko Bukai against the San Francisco YWCA.

Lee was born in Shanghai, China and raised in Tokyo, Japan. His father was a well-known foreign correspondent, author and TV commentator who was assigned to Japan during the occupation after World War II, and his mother a Chinese opera actor. Lee speaks Japanese and Mandarin Chinese. After four decades, Lee continues to pursue his mission as a journalist - to make a difference through his stories and to right wrongs.



Tamiko Wong

Tamiko Wong is the Executive Director of the Oakland Asian Cultural Center. Wong is a Chinese and Japanese American who was born and raised in San Francisco. As a child, she attended Nihonmachi Little Friends Preschool in Japantown and the Japanese Bilingual Bicultural Program. She earned her B.A. from UC Berkeley, majoring in American Studies.

Wong is well known for her many activities in the Asian American community and has worked with the AsianWeek Foundation, the Center for Asian American Media (CAAM) and the Korematsu Institute. She has served on the boards of the Japanese Cultural and Community Center of Northern California, Asian Business League, and Cherry Blossom Alumnae. She has also been actively involved with API Circle, an alliance of Asian and Pacific Islander American leaders and organizations, which seeks to bring together community on an intergenerational, multidisciplinary, and multicultural basis.

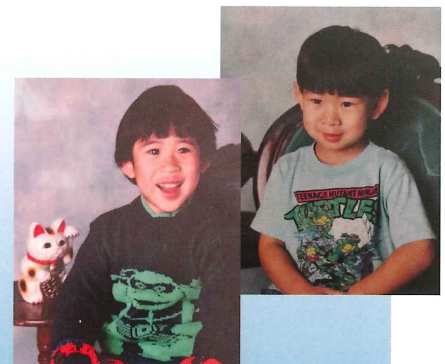
When she is not networking, organizing, or attending community functions, Wong loves singing, collecting Pez candy dispensers, travelling, enjoying delicious food with friends, and sipping tea alone and with company.

Now & Then

I first became part of the NLF family in 1976 when I enrolled my nephew, TJ. I enrolled my son's Stephen in 1990 and Tyler in 1994.

NLF is not just a preschool. It's where your kids will make life long friends. It keeps you active and connected to the Japanese American community. It really becomes your extended family.

- Adrienne Shiozaki-Woo, Board Chair & Parent of NLF Alumni



Pulse

With outlets for music like Kanzaki Lounge in San Francisco's Japantown, Asian American bands flourished in the Bay Area in the 80's. Pulse got their start and is probably best remembered as the house band at Kanzaki Lounge. Pulse was one of a handful of popular Asian American bands at a time when the Bay Area music and dance scene for Asian Americans was at a high. Pulse built a tremendous following in the 80's among young Asian Americans in the area. Thirty-five years later, the core rhythm section members of Pulse are still together. Over the years, the band has strived to remain true to its goal of providing eclectic, feel good dance music. The band performs primarily at local clubs and community events.

Pulse consists of drummer Arthur Wong, guitarist Billy Shen, keyboardist Carey Huang, bassist Derrick Tong, and lead vocalists Eva Chew and Jon Malinay.

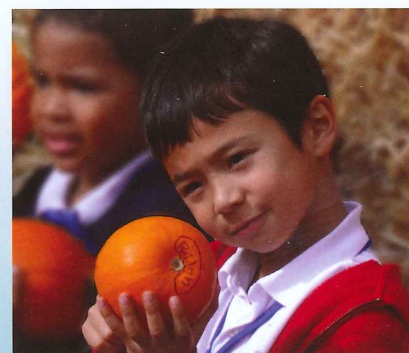
As a former Nihonmachi Little Friends parent, Carey Huang is proud and happy to have Pulse help celebrate NLF's 40 great years of history, education and service to our kids and the community!



Now & Then

Nihonmachi Little Friends has taught our son on so many levels. He has learned the fundamentals of learning, sharing, and being thoughtful to those around him. Above that, he is learning the basics of the Japanese language and is introducing him and our family to the vibrant Japanese American community of Nihonmachi.

*– Cami Okubo & Roger Gula, Parents of Raiden,
NLF Preschool Graduate & Current After School
Program Student*



Nihonmachi Little Friends Honors The Atsuhiko and Ina Goodwin Tateuchi Foundation

Nihonmachi Little Friends is proud to honor and recognize the Atsuhiko and Ina Goodwin Tateuchi Foundation for its outstanding philanthropy in fostering friendship and building cultural bridges between Japan and the United States.

The Tateuchi Foundation was founded by Atsuhiko Tateuchi and Ina Goodwin Tateuchi, to promote international understanding and improve the quality of relations between the United States and other Pacific Rim countries, particularly Japan. The Foundation supports educational opportunities for students and scholars of Asian studies, as well as cultural exchanges between the United States and Japan and other Pacific Rim nations.

The Tateuchi Foundation became familiar with Nihonmachi Little Friends (NLF) in 2009. Not long after the premature death of Mr. Tateuchi, representatives of the Foundation visited the Sutter Street location and immediately realized the historic, cultural and human service roles NLF plays in Japantown and throughout the city of San Francisco.

Over the years, gifts from the Foundation have supported the Seattle Public Library, the Seattle Asian Art Museum, the Asian Art Museum of San Francisco, the Japanese American National Museum in Los Angeles and numerous other projects up and down the West Coast.

NLF is honored to be one of the first Japanese American service organizations in Northern California to receive the Tateuchi Foundation's support. A gift some years ago resulted in the Tateuchi Foundation's name being proudly displayed on the Auditorium space at the 1830 Sutter Street facility. The Foundation has also made a major commitment to the Plant a Seed Campaign – NLF's largest individual donation to date.

We honor and recognize the Foundation for its extraordinary vision and ability to effect positive social change through philanthropy.



Tateuchi Foundation

40th Anniversary Celebration



Nancy Pelosi
Democratic Leader

November 20, 2015

Nihonmachi Little Friends
40th Anniversary Celebration
Hotel Kabuki
San Francisco, California

Dear Friends,

I am proud to join so many educators, parents, students, and community supporters in celebrating Nihonmachi's 40 years of extraordinary service to our San Francisco community.

San Francisco takes great pride in being home to one of the oldest remaining Japantowns in the United States. Nihonmachi is an integral part of our historic Japantown, preparing our students to be global learners and leaders, ready for the challenges of the 21st century.

Best wishes for a memorable evening and for your continued success.

best regards,

A handwritten signature in purple ink that reads "Nancy Pelosi".

NANCY PELOSI
Democratic Leader

お陰様で40周年
(Okage samade)

Office of the Mayor
City & County of San Francisco



Edwin M. Lee



GREETINGS FROM THE MAYOR

On behalf of the City and County of San Francisco, it is my pleasure to welcome you to the Nihonmachi Little Friends' 40th Anniversary Celebration being held at the Hotel Kabuki in San Francisco's historic Japantown on November 20, 2015.

For the last four decades, Nihonmachi Little Friends has been providing multicultural childcare for preschool through elementary school-aged children. Nihonmachi Little Friends succeeds in its mission to provide Japanese/English bilingual, educational childcare in a multicultural learning environment for families throughout the San Francisco Bay Area.

Creating a partnership among teachers, students and their families, Nihonmachi Little Friends provides high-quality, affordable child development services that foster a child's self-esteem and confidence so they can develop to their fullest potential.

Investing in our youth is one of the best investments we can make. They are our City's future innovators and community leaders. If we want families to stay, grow and thrive here in San Francisco, we need to do more. We must invest in our families so we can do even more to prepare our young people for their future. Thank you for your support of Nihonmachi Little Friends.

With warmest regards,

A handwritten signature in cursive script, reading "Edwin M. Lee".

Edwin M. Lee
Mayor

CONSULATE GENERAL OF JAPAN

275 BATTERY STREET, SUITE 2100
SAN FRANCISCO, CALIFORNIA 94111

TELEPHONE: (415) 780-6000

FAX: (415) 767-4200

Dear Nihonmachi Little Friends,

It is my pleasure to join you in celebrating your 40th anniversary of giving a home and purpose to thousands of Japanese cultural ambassadors. I would like to congratulate all the staff, parents, volunteers, and board members who have kept this organization alive and well in Japantown for four decades.

Nihonmachi Little Friends, housed in the historic Japanese YWCA building in San Francisco's Japantown, was established to provide bilingual and bicultural education to the children of San Francisco. This preschool has helped raise not only leaders of Japantown but representatives overall of Japanese language, culture, and customs. Many alumni indeed have served other community organizations or spent much of their lives working to strengthen the US-Japan relationship. I am excited for the completion of their facility expansion project, "Tanemaki" (meaning "planting seeds" in Japanese), which will enable them to meet the needs of the Japantown community on an even greater scale.

As Consul General of Japan, I would like to express my great appreciation for everyone who has been involved in supporting Nihonmachi Little Friends over the years. My office looks forward to continuing to work closely with this fine organization in the coming years.

Sincerely,

山田 淳

Jun Yamada
Consul General of Japan



お陰様で40周年
(Okage sama de)

President, Board of Supervisor
District 5



City and County of San Francisco

LONDON N. BREED



Friday, November 20th, 2015

Dear Friends,

On behalf of the San Francisco Board of Supervisors, it is my pleasure to congratulate Nihonmachi Little Friends on its 40th Anniversary!

Since 1975, your organization has worked tirelessly to offer quality multicultural and educational programming for our community. Through its steadfast commitment to providing affordable services to families and its success in preparing its students for Kindergarten, NLF has become a truly an exemplary display of San Francisco's spirit.

I cannot fully express the gratitude that I have to Nihonmachi Little Friends for its outstanding work. It is clear that the NLF has done, and continues to do, a great deal for San Francisco by shaping wonderful students who seek to understand and appreciate other languages and cultures. I look forward to the continued success of NLF in the coming years and beyond!

Sincerely,

A handwritten signature in black ink that reads "London Breed".

President London Breed
Board of Supervisors
City & County of San Francisco

Our 40 Year History

Established in 1975, Nihonmachi Little Friends (NLF) is a private, nonprofit, Japanese/English bilingual and multicultural childcare organization dedicated to providing affordable education and early care for preschoolers through 5th graders. NLF promotes a partnership between teachers, children and their families to build a stimulating learning environment that allows children to develop to their full potential and become active members of the community. Started by a committed group of parents, educators, and community activists, NLF's initial goal was to serve the needs of San Francisco's Japanese-American community by offering culturally sensitive childcare services. NLF's program has grown from its first class of 15 children in 1975 to two preschool programs and an elementary school-age program serving more than 200 children annually from throughout San Francisco and the Bay Area.

Preschool Programs

NLF is viewed as one of San Francisco's premier childcare programs and has the distinction of being the only full-day Japanese bilingual program for preschoolers within San Francisco. School officials and teachers from other local private and public schools, as well as schools from Japan, regularly visit its programs to observe and learn about its philosophy and development. The preschool programs are also designated as Preschool for All sites which require meeting high educational standards in supporting San Francisco families. NLF's preschool-age programs help prepare its students for Kindergarten and beyond by providing a daily curriculum that contributes to their growth in all areas of development: language, social,

emotional, physical, creative and cognitive. Children are provided with daily routines that reflect a balance between free-play and structured time, large and small group activities, and indoor and outdoor education. Weekly field trips are taken and a daily nutritious breakfast, lunch and two snacks are served. Teachers use an in-depth study and hands-on approach to learning, encouraging the development of critical thinking and problem solving skills. The bilingualism and multiculturalism of the program are a natural part of the daily interactions and experiences created throughout the day, encouraging children to understand and appreciate

the diverse cultures and traditions represented by the children and their families, as well as teachers.

After School Program

NLF's elementary school-age After School Program opened in 1978 as an extension of the preschool program. It has been housed in the social hall of Christ United Presbyterian Church for

over 35 years. The program currently serves 80 public school students (K-5th graders) primarily attending the Japanese Bilingual Bicultural Program at Rosa Parks Elementary School, and provides homework assistance, in-depth studies, creative and language arts, science/math, outdoor recreational activities and community involvement. The After School Program continues to have a long successful partnership with the Japanese National Honor Society at George Washington High School and their faculty advisor. The high school students volunteer weekly in the classroom, assisting the children and staff, and organize an annual sports day and spring festival for the K-5th graders.



お陰様で40周年 (Okage sama de)

Diverse Families Served

The children and their families enrolled in the programs of NLF reflect a diverse population, spanning a broad spectrum of ethnic, social and economic backgrounds. Forty percent of the children enrolled are of Asian Pacific Islander ethnicity including Japanese, Chinese, Korean, Filipino, Mongolian, and Southeast Asian, 40% are multi-racial, 10% are White, 7% are Hispanic, and 3% are African American. A total of 50% of the preschool families fall into the low-income level as defined by the federal HUD guidelines, and over 25% of its preschool families are subsidized, through a contract with the California Department of Education (CDE). Residing in San Francisco and the greater Bay Area poses additional challenges with the general high cost of living, and only families at the poorest levels can qualify for the CDE subsidies. To address this crucial situation, NLF provides a sliding private fee schedule that makes early care and education more affordable to low and moderate income households.

Parent Participation

Parental involvement was a founding principle of the organization. Parents continue to play an active role at all levels of the agency's work, either in the classrooms or in various extracurricular activities such as family socials, community programs, events and holidays, educational workshops, committee work, or fundraising. Parent representatives also serve on the NLF Board of Directors, taking leadership positions as well as providing guidance and governance to the organization. Parental participation serves

the entire community by cultivating in the adults, qualities of leadership and advocacy in children's and childcare issues. These values carry over into the parents' everyday life, providing a foundation for community work such as voting or more active community participation such as volunteering. NLF parents tend to remain actively engaged in their children's elementary education and beyond, assuming leadership positions in their school's parent teacher organizations.

Community Asset

NLF strives to contribute to the health and preservation of the Japantown community through connecting families, staff and supporters to the rich culture and experiences of the Japanese community and its many offerings.

NLF's programs bring in over 150 families into the community on a daily basis, where they also shop, eat, and utilize or attend the various services, cultural events, and programs offered. Families of diverse backgrounds are drawn to NLF's programs as they desire to instill the Japanese language and culture into their children from a young age. Each year, NLF enrolls an additional 50 to 60 new families into its programs. This continuous infusion of children and families into Japantown serves to strengthen and bring vibrancy to the neighborhood. NLF has a long history of participating in and supporting key activities such as the Cherry Blossom Festival and Nihonmachi Street Fair, as well as co-sponsoring numerous educational and cultural events with other community groups.

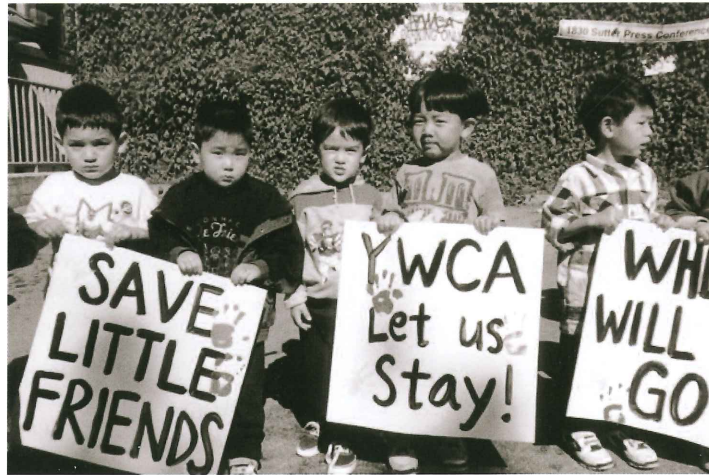


Historic 1830 Sutter Street Property

NLF acquired its first permanent program space at 1830 Sutter Street in March 2002 through an out-of-court settlement of a community-based lawsuit against the SF YWCA. Located in one of the last remaining Japantowns in the United States, and with the only genuine Noh theater stage in the western United States, 1830 Sutter is a unique example of the work of famed architect Julia Morgan. In 1932, Morgan designed the building for the Issei (first generation) women of the Japanese YWCA. In 2009, NLF completed a \$2.2 million capital campaign to pay for the purchase, renovations and crucial seismic and accessibility upgrades of the Sutter Street building. The Sutter property currently houses one of NLF's preschool-age programs for 36 children, NLF offices, and two community meeting rooms. NLF also allows other groups to use its Tateuchi Auditorium and community rooms for meetings, musical performances and programs such as the tea ceremonies during the Cherry Blossom Festival. NLF is proud to honor the legacy of the Issei (first generation) pioneers through preserving this unique community resource and through continuing to provide valuable services to the community.

Plant a Seed Campaign

NLF had been searching for an alternate location for its Bush Street site program since 2009 but was unable to find a site within the Western Addition neighborhood, which was a major goal for the organization. As a solution, NLF decided to pursue plans to develop its Sutter Street playground lot, by constructing a new building on it with a rooftop playground that would serve both facilities. At architectural charrette or brainstorming session led by Asian Neighborhood Design held in August 2011 with staff, board, parents, capital campaign committee and supporters, NLF came up with preliminary ideas for the new development. With subsequent meetings, NLF concluded that the strategy to physically connect the two buildings, combining the two into one large facility for preschoolers, will ensure NLF becomes a sustainable and fiscally stronger organization. NLF's Plant a Seed Campaign was initiated in the fall of 2012 as a vehicle to raise \$3.5 million for the construction of this preschool addition. Fundraising for this project will continue throughout the construction period which will conclude in the fall of 2016.



Thank You to our Generous Sponsors

Benefactors

Union Bank

The A.C. Kobayashi Family Foundation, Inc.

The Wells Fargo Foundation

Supporters

Carol Murata, Japanese Tea Garden

Miki Heitzman, Xperience²

Paragon Real Estate Group

Tracie L. Brown & Steven N. Holland

NLF Board of Directors

Adrienne Shiozaki-Woo,
Chairperson

Curtis Lowe,
Vice Chair

Roger Gula

Mindy Iwanaka

Koji Iwata

Joelle Matsuura

Jade Nelson

Joyce Oishi

Augie Phillips

Sheryl Matsui Serafino

Liz Street

Tony Tam

Mie Yaginuma

NLF Staff

Megumi Abeysekera

Jorge Chavez

Holly Dela Cruz

Todd Eshima

Eli Hiroi

Carmen Huang

Cathy Inamasu

Sara Jin

Kai Kaapana

Yosuke Kameshita

Asuka Kitayama

Ryoko Kobayashi

Jack Lin

Naomi Miura

Lisa Mizuri

Keiko Moore

Misa Okayama

Makiko Romero

Mika Stjernvall

Koji Taniyama

Yuji Uchida

Fen Xiao

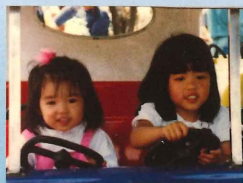
Yuwen Ye

Olivia Yee

Maya Yoshikawa

Anna You

Now & Then



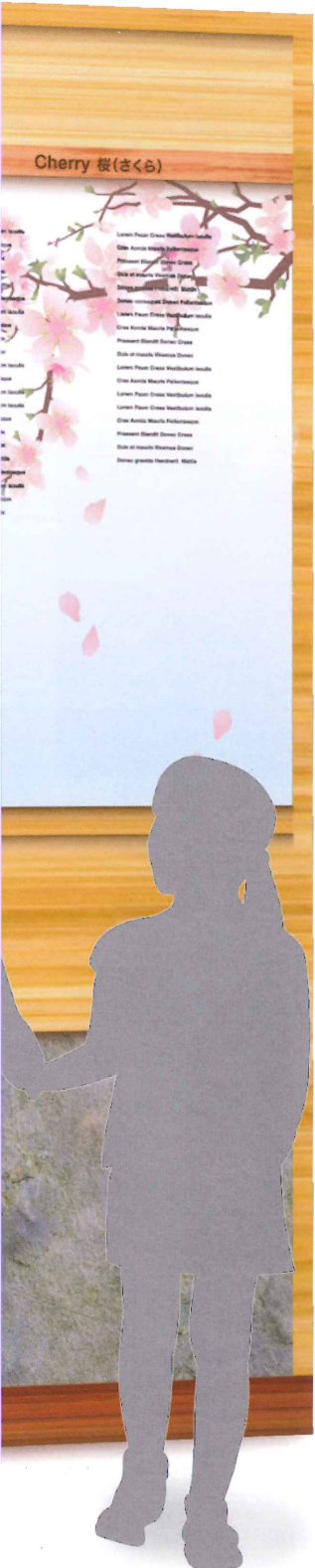
The wonderful start our three children had in education, the early life's lessons learned, and the many friendships made at NLF has ensured their success today. Thank you and congratulations!

*- Glenda & Rick Okamura,
Parents of NLF Alumni*

(Tané Maki) Campaign Major Donor Board

In 2012 Nihonmachi Little Friends began its capital campaign to create a new building that, along with the historic 1830 Sutter Issei Women's Legacy building, would be a permanent home for its preschool programs. Inspired by the action of planting a seed that would one day grow to be a beautiful tree, the "Tané Maki" or Plant a Seed Campaign was begun. Through the generosity of many donors, NLF's dream is coming true.

Reflecting qualities of strength, beauty, richness, flexibility and steadfastness; the theme for recognition of the major donors to the Tané Maki/Plant a Seed Campaign is traditional Japanese trees. With thanks for helping NLF continue to grow and pass on the rich cultural and community heritage of Japantown, major donors will be listed in a specially created display in the main lobby of the new building:

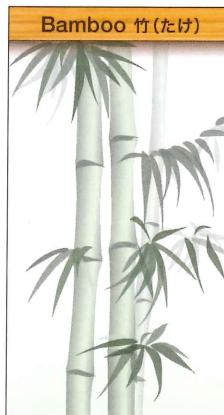


Levels of Giving

\$250,000+



\$100,000+



\$50,000+



\$25,000+



\$10,000+



\$5,000+



お陰様で40周年
(Okage sama de)

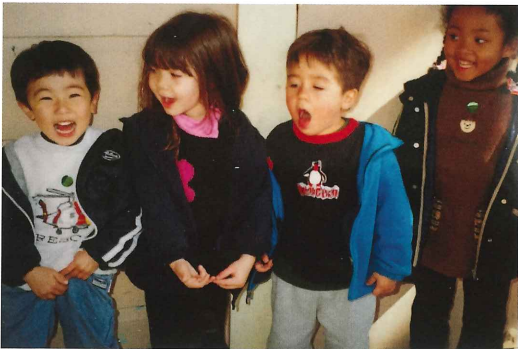
40th Anniversary Planning Committee

Cathy Inamasu*	Kaz Naganuma*
Mindy Iwanaka	Jade Nelson
Karen Kai*	Diane Noguchi
Makiko Kambayashi*	Joyce Oishi*
Susan Kobayashi*	Augie Phillips
Dr. Gary Kono*	Sheryl Matsui Serafino
Mari Matsumoto*	Adrienne Shiozaki-Woo*
Joelle Matsuura	Cynthia Tsuchimoto*
Naomi Miura	Manoh Tsukii*

*denotes also a Capital Campaign Committee Member

Plant A Seed Campaign (PASC) Advisory Board Members

Mutsuko Adachi	Kaz Maniwa
Annette Clear	Maria Matsui
Robert Hamaguchi	Glynis Nakahara
Richard Hashimoto	Allen Okamoto
Lon Hatamiya	John Oshima
Carole Hayashino	Leigh Sata
Mary Ishisaki	Don Tamaki
Dr. Gary Kono	Robert Tanaka



Now & Then



NLF is a collaboration of love and authenticity. It echoes of warmth and passion, extending from each teacher to every child. I remember always having teachers listening to my stories of fears and excitement.

– Tomi Lewis, NLF Alumnus



I thought the magic of NLF was such good food, good friends and exceptional teachers that the kids did not want to leave early. The real magic is something in NLF's mix that gives kids an ease in being who they are, a confidence in what they can do and an appreciation for all the people around them. Amazing!

– Joyce Oishi, Parent of NLF Alumnus



SAN FRANCISCO

OFFICE OF SMALL BUSINESS

CITY AND COUNTY OF SAN FRANCISCO
EDWIN M. LEE, MAYOR

OFFICE OF SMALL BUSINESS
REGINA DICK-ENDRIZZI, DIRECTOR

**Legacy
Business
Registry**

Application Review Sheet

Application No.: LBR-2017-18-002
Business Name: Pacitas Salvadorean Bakery
Business Address: 10 Persia Avenue
District: District 11
Applicant: Maria Paz Rodriguez, Owner
Nomination Date: July 5, 2017
Nominated By: Supervisor Ahsha Safai

CRITERION 1: Has the applicant has operated in San Francisco for 30 or more years, with no break in San Francisco operations exceeding two years? _____ Yes _____ No

10 Persia Avenue from 1996 to Present (21 years)

PER CRITERION 1: Has the business operated in San Francisco for more than 20 years but less than 30 years, significantly contributed to the history or identity of a particular neighborhood or community and, if not included in the Registry, face a significant risk of displacement?
_____ Yes _____ No

CRITERION 2: Has the applicant contributed to the neighborhood's history and/or the identity of a particular neighborhood or community? _____ Yes _____ No

CRITERION 3: Is the applicant committed to maintaining the physical features or traditions that define the business, including craft, culinary, or art forms? _____ Yes _____ No

NOTES: Pacitas Salvadorean Bakery is presently at risk for immediate displacement. The bakery's 5-year lease ended in December 2016, and it was not renewed by the property owner. The business is currently on a month-to-month lease. Pacitas is one of the commercial tenants located in the 400 London Street parcel, which is currently for sale. There are concerns about the future of the business at this location.

DELIVERY DATE TO HPC: July 6, 2017

Richard Kurylo
Manager, Legacy Business Program



Member, Board of Supervisors
District 11



City and County of San Francisco

AHSHA SAFAI
安世輝

July 5, 2017

Richard Kurylo
Legacy Business Program
City and County of San Francisco
Office of Small Business
1 Dr. Carlton B. Goodlett Place, Room 110
San Francisco, CA 94102

RE: LEGACY BUSINESS STATUS FOR PACITAS SALVADOREAN BAKERY

Attention Legacy Business Program:

I am nominating Pacitas Salvadorean Bakery to represent District 11 in the Legacy Business Registry. Pacitas is a beloved women and minority owned enterprise located in an area commonly referred to as the "Heart of the Excelsior," or "The Persia Triangle." This thriving small business is renowned throughout the El Salvadorean Bay Area community for their hand crafted Salvadorean Bread, and one of the few businesses attracting repeat customers outside our neighborhood. Maria Paz Rodriguez, the owner/operator, is a shining example of the "American Dream." She immigrated to the United States in 1990 and Pacitas was opened for business in 1996. Her success through the Temporary Protection Status Immigration Program was profiled nationally by Univision. In 2011 she opened a second bakery in the East Bay, a feat rarely achieved by businesses originating in the Excelsior District.

In May my office was notified that 400 London Street, the property housing the bakery and other small businesses, was listed for sale. I directed my staff to work with Office of Employment and Workforce Development and the Excelsior Action Group to guide the business owners through any remedies available via city programs. Currently District 11 houses one Legacy Business, relocated into our District after displacement from Bernal Heights. Pacitas Salvadorean Bakery will be the first Legacy Business originating in District 11. Most importantly, Pacitas will be the first local business participating in a city-wide program intended to ameliorate effects of displacement.

Sincerely,

A handwritten signature in blue ink, appearing to read "Ahsha Safai".

Ahsha Safai
District 11 Supervisor

Section One:

Business / Applicant Information. Provide the following information:

- The name, mailing address, and other contact information of the business;
- The name of the person who owns the business. For businesses with multiple owners, identify the person(s) with the highest ownership stake in the business;
- The name, title, and contact information of the applicant;
- The business's San Francisco Business Account Number and entity number with the Secretary of State, if applicable.

NAME OF BUSINESS:		
Pacitas Salvadorean Bakery		
BUSINESS OWNER(S) (Identify the person(s) with the highest ownership stake in the business)		
Maria Paz Rodriguez		
CURRENT BUSINESS ADDRESS:		TELEPHONE:
10 Persia Avenue San Francisco, CA 94112		(415) 452-8442
		EMAIL:

WEBSITE:	FACEBOOK PAGE:	YELP PAGE
_____	_____	

APPLICANT'S NAME	
Maria Paz Rodriguez	<input checked="" type="checkbox"/> Same as Business
APPLICANT'S TITLE	
Owner	
APPLICANT'S ADDRESS:	TELEPHONE:
372 San Diego Avenue Redwood City, CA 94014	(415) 713-1838
	EMAIL:

SAN FRANCISCO BUSINESS ACCOUNT NUMBER:	SECRETARY OF STATE ENTITY NUMBER (if applicable):

OFFICIAL USE: Completed by OSB Staff	
NAME OF NOMINATOR:	DATE OF NOMINATION:
Supervisor Asha Safai	

Section Two:

Business Location(s).

List the business address of the original San Francisco location, the start date of business, and the dates of operation at the original location. Check the box indicating whether the original location of the business in San Francisco is the founding location of the business. If the business moved from its original location and has had additional addresses in San Francisco, identify all other addresses and the dates of operation at each address. For businesses with more than one location, list the additional locations in section three of the narrative.

ORIGINAL SAN FRANCISCO ADDRESS:	ZIP CODE:	START DATE OF BUSINESS
10 Persia Avenue	94112	12/16/1996
IS THIS LOCATION THE FOUNDING LOCATION OF THE BUSINESS?	DATES OF OPERATION AT THIS LOCATON	
<input type="checkbox"/> No <input checked="" type="checkbox"/> Yes	12/96 - Present	

OTHER ADDRESSES (if applicable):	ZIP CODE:	DATES OF OPERATION
		Start:
		End:

OTHER ADDRESSES (if applicable):	ZIP CODE:	DATES OF OPERATION
		Start:
		End:

OTHER ADDRESSES (if applicable):	ZIP CODE:	DATES OF OPERATION
		Start:
		End:

OTHER ADDRESSES (if applicable):	ZIP CODE:	DATES OF OPERATION
		Start:
		End:

OTHER ADDRESSES (if applicable):	ZIP CODE:	DATES OF OPERATION
		Start:
		End:

OTHER ADDRESSES (if applicable):	ZIP CODE:	DATES OF OPERATION
		Start:
		End:

Section Three:

Disclosure Statement.

San Francisco Taxes, Business Registration, Licenses, Labor Laws and Public Information Release.

This section is verification that all San Francisco taxes, business registration, and licenses are current and complete, and there are no current violations of San Francisco labor laws. This information will be verified and a business deemed not current in with all San Francisco taxes, business registration, and licenses, or has current violations of San Francisco labor laws, will not be eligible to apply for the Business Assistance Grant.

In addition, we are required to inform you that all information provided in the application will become subject to disclosure under the California Public Records Act.

Please read the following statements and check each to indicate that you agree with the statement. Then sign below in the space provided.

- I am authorized to submit this application on behalf of the business.
- I attest that the business is current on all of its San Francisco tax obligations.
- I attest that the business's business registration and any applicable regulatory license(s) are current.
- I attest that the Office of Labor Standards and Enforcement (OLSE) has not determined that the business is currently in violation of any of the City's labor laws, and that the business does not owe any outstanding penalties or payments ordered by the OLSE.
- I understand that documents submitted with this application may be made available to the public for inspection and copying pursuant to the California Public Records Act and San Francisco Sunshine Ordinance.
- I hereby acknowledge and authorize that all photographs and images submitted as part of the application may be used by the City without compensation.
- I understand that the Small Business Commission may revoke the placement of the business on the Registry if it finds that the business no longer qualifies, and that placement on the Registry does not entitle the business to a grant of City funds.

Maria Paz Rodriguez 5-23-17 M.P. Rodriguez
Name (Print): Date: Signature:

Pacitas Salvadorean Bakery Legacy Business Registry Application

Section 4: Written Historical Narrative

CRITERION 1

a. Provide a short history of the business from the date the business opened in San Francisco to the present day, including the ownership history. For businesses with multiple locations, include the history of the original location in San Francisco (including whether it was the business's founding and or headquartered location) and the opening dates and locations of all other locations.

Pacitas Salvadorean Bakery opened in the Excelsior District in 1996. Business owner Maria Paz Rodriguez, who emigrated from El Salvador in 1990, worked in a bakery in San Francisco for 6 years, saving money during that time in order to open her own bakery.

Maria purchased an existing Italian-Cuban bakery at 10 Persia Avenue. She changed the name of the business to Pacitas, a nickname for Maria Paz also meaning "small raisins," a name she thought of by herself. The first few months were a struggle, as Maria had little money to buy the business, however the property owner gave Maria time to stabilize the business and gain her footing. For the first several years, Maria solely operated the business, baking all of the bread and pastries, with the help of an assistant here and there.

In 1997, the business was featured by the Spanish-language channel Univision in an interview in favor of the Temporary Protection Status (TPS) immigration program, which provides amnesty applicants a workers permit and social security number, and helps to strengthen immigration applications from countries facing political difficulties. The interview was broadcast all over Univision's range, including El Salvador, Miami, and other Latin American countries that receive the service. Pacitas was highlighted as a prime example of a small business owned by a Salvadoran immigrant, bringing the business to national prominence. It also increased the profile of the immigrant community in the Excelsior District of San Francisco. From this point on, community recognition of Pacitas Salvadorean Bakery by local residents skyrocketed, and the business greatly benefitted from increased sales.

Pacitas was the first bakery in the Excelsior to serve Salvadoran bread, a specific traditional handmade bread that cannot be machine processed. Whereas other Salvadoran bakeries are located in the Mission District, Pacitas caters to the sizable Salvadoran population in the Excelsior. Pacitas has been so successful that a second location opened in San Leandro in 2011.

Pacitas Salvadorean Bakery is presently at risk for immediate displacement. The bakery's 5-year lease ended in December 2016, and it was not renewed by the property owner. The business is currently on a month-to-month lease. Pacitas is one of the commercial tenants located in the 400 London Street parcel, which is currently for sale. There are concerns about the future of the business at this location. Maria Paz Rodriguez has been working closely with Supervisor Safai's Office, Working Solutions, the Excelsior Action Group, the Office of Economic and Workforce

Development and the Small Business Development Center in an effort to work with the property owner and leasing agent and solidify the status of the business as the sale moves forward. The hope is that Pacitas can remain at this location, although alternatives are being investigated. Inclusion of Pacitas Salvadorean Bakery on the Legacy Business Registry will help elevate the business profile as a desirable tenant for her current or any future landlord given the program's property owner incentives.

b. Is the business a family-owned business? If so, give the generational history of the business.

The business has been owned by Maria Paz Rodriguez since its inception in 1996. In 2000, Maria's brother arrived from El Salvador to help run the bakery. His wife shortly after followed and also supported the business. More siblings shortly followed, and currently three siblings operate the San Leandro location and two operate the San Francisco location.

c. Describe the ownership history when the business ownership is not the original owner or a family-owned business.

N/A

d. Note any other special features of the business location, such as, if the property associated with the business is listed on a local, state, or federal historic resources registry.

The building is not registered on a historic resources registry.

CRITERION 2

a. Describe the business's contribution to the history and/or identity of the neighborhood, community or San Francisco.

Pacitas is a local Salvadoran staple, as it was the first bakery of its kind in the Excelsior District. The Excelsior has a very strong Salvadoran community and thus the business ties into the identity of the neighborhood in a major way. As the business caters to this community, Maria Paz has seen many of her clients grow up and grow their families. Even those that have since moved to other parts of the Bay Area visit the bakery when they come to San Francisco, as it was a very memorable part of their community growing up. Pacitas not only attracts Salvadoran members of the community, but also residents across the diverse array of cultures residing in the neighborhood including Filipino, Chinese, African Americans, and other Central American nations such as Guatemalans, Mexicans, Nicaraguans, Hondurans, and many others. Even though the population of the Excelsior has changed over time, Pacitas still maintains constant business from local residents of all kinds.

b. Is the business (or has been) associated with significant events in the neighborhood, the city, or the business industry?

Pacitas Salvadorean Bakery participates in local neighborhood events such as the Excelsior Festival, an annual festival that has occurred for 15 years that closes down Mission Street in partnership with Sunday Streets, and the Halloween Giveaway, which is a newer event in which trick or treaters are given reflective bracelets and visit local businesses to receive small gifts and candy. Additionally, they frequently partner with the Excelsior Action Group, a local economic development agency, to support small business and community events.

c. Has the business ever been referenced in an historical context? Such as in a business trade publication, media, or historical documents?

Pacitas is perhaps best known for its feature as a prime Salvadoran business on Univision. The purpose of the feature was to demonstrate an example of an immigrant-owned business that has excelled in the United States in the face of a very significant amnesty program being threatened with discontinuation. Pacitas has also been featured in print media, most notably the San Francisco Chronicle, of which the article currently hangs on the wall inside the bakery.

d. Is the business associated with a significant or historical person?

As the bakery is a local cornerstone, one of the most notable visitors to the shop was Gavin Newsom during his tenure as Mayor of San Francisco. His visit came amidst a trip to the Excelsior in which he visited many of the local businesses, Pacitas being one of them.

e. How does the business demonstrate its commitment to the community?

Pacitas is heavily involved in the community and makes donations to local churches and local schools in the community in the form of baked goods and monetary contributions. Pacitas also donates to youth programs hosted by the San Francisco Fire Department and Police Department similarly, by contributing bread and other baked goods to events and money to sustain these valuable community programs.

f. Provide a description of the community the business serves.

Pacitas Salvadorean Bakery, since its opening, has been serving primarily the residents of the Excelsior community. As a Salvadoran bakery, the business caters mainly to families in the neighborhood, mostly of Salvadoran descent but also across the wide variety of cultures that live in the Excelsior. Many community members also go to Pacitas for catering events such as quinceneras, weddings, communions, holiday parties, and other family-oriented events. Pacitas' most active time of the year is generally between Thanksgiving and Easter, as many of the local residents are Catholic or other sects of Christianity and celebrate the various holidays and events during this time.

g. Is the business associated with a culturally significant building/structure/site/object/interior?

The building in which the business is located is not on a historical register, however the building was initially built in 1900 making it an older structure in the neighborhood.

h. How would the community be diminished if the business were to be sold, relocated, shut down, etc.?

Over the past 20 years, Pacitas has been an essential part of the Excelsior District. Even as many families that grew up in the neighborhood have since moved to other parts of the Bay Area, they still come to the Excelsior just to visit Maria Paz and Pacitas as it was a defining piece of their childhoods. Without Pacitas, the community would be losing a destination that has stood on Persia Street for over 20 years and is exemplary of the Salvadoran population in the neighborhood.

CRITERION 3

a. Describe the business and the essential features that define its character.

Pacitas is a bakery that has many of the characteristics you think of when a bakery comes to mind. It is a small space with only a few tables and chairs. Most patrons come in just to pick up their orders. The bakery has display cases to show the types of goods that are in stock that day, and a large bread oven in an upstairs kitchen, which fills the space with the aroma of Salvadoran bread. Aside from bread, Pacitas also sells other specific Salvadoran goods such as sodas, tamales (in a banana leaf rather than corn husk), Salvadoran sour cream, and other goods specific to El Salvador. A window display also enables passersby to see the goods in stock for the day at Pacitas as well.

b. How does the business demonstrate a commitment to maintaining the historical traditions that define the business, and which of these traditions should not be changed in order to retain the businesses historical character? (e.g., business model, goods and services, craft, culinary, or art forms)

As bakeries have been an essential part of most civilizations, Pacitas exemplifies the traditions of baking in the Salvadoran style, specifically with regards to the Salvadoran bread that is baked on site. This particular product is handmade and cannot be processed with a machine. The bread is also baked on site daily and the aroma can be smelled from a block away. The ingredients also consist of specific recipes that are particular to El Salvador, especially the combination of ingredients which produces a specific flavor. A Salvadoran "quesadilla," which differs from a Mexican quesadilla has a very particular mixture of cheese and bread that produces a type of cake. Many of the recipes also call for bran rather than wheat in the ingredients which is indicative of a Salvadoran style of baking.

c. How has the business demonstrated a commitment to maintaining the special physical features that define the business? Describe any special exterior and interior physical

characteristics of the space occupied by the business (e.g. signage, murals, architectural details, neon signs, etc.).

Pacitas is very noticeable by its bright red awning and yellow lettering on the exterior of the building. The large windows also contain yellow lettering advertising the business to street traffic. The storefront is repainted often in order to maintain its vibrancy on the block. The display case in the window also serves to attract customers and is featured prominently on the storefront. On the second floor of the building, there are three large paintings that showcase the types of cakes that are available at the bakery as well, adjacent to the large windows that lead to the upstairs kitchen where the oven is located.

< Back to Search (For Sale > CA > San Francisco > 94112 > 400 London St)

Save Share

FOR SALE
\$2,180,000 ↓ ~~\$2,280,000~~
Est. Mortgage \$9,367/mo [Get Pre-Qualified](#)

400 London St
San Francisco, CA 94112 (Excelsior)
2,500 sqft lot size • Multi-Family



See 5 photos

Map View See the local terrain and how close this home is to parks and main streets.	Street View Take a virtual walk around the neighborhood.	Crime High crime relative to the rest of San Francisco county.	Schools 63 Elementary Schools 25 Middle Schools 22 High Schools
------------------------------------------------------------------------------------------------	--------------------------------------------------------------------	--------------------------------------------------------------------------	---------------------------------------------------------------------------------

- Patrick Man**
(415) 668-9388
LISTING AGENT
★★★★★(0)
2 Recent Sales
- Jaime Peraza**
(650) 419-2460
PREMIER AGENT
★★★★★(31)
18 Recent Sales
- Abbe, Colleen & John**
(510) 454-8038
PREMIER AGENT
★★★★★(19)
7 Recent Sales
- KENNY TRUONG, #FASTAGENT**
(415) 521-1012
PREMIER AGENT
★★★★★(311)
238 Recent Sales

Your Name

Phone

Email

I am interested in 400 London St, San Francisco, CA 94112.

A confirmed lender will contact you.

Request Info

By sending, you agree to Trulia's [Terms of Use](#) & [Privacy Policy](#).

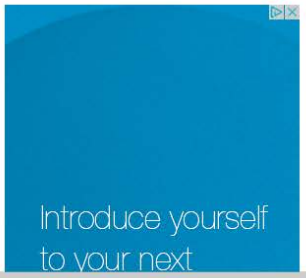
Home Details for 400 London St

This well maintained mixed use property is well located in the busiest part of the Excelsior District. Only one block to Mission Street. Corner of Persia and London Street. Persia Street is the main artery of the bus line and traffic to connet the South and the North of the City. Three main commercial tenants on the ground floor and two units on top. Great opportunity to own this tropy building in the area

Features of this property

Information last updated on 04/25/2017 12:00 AM:

Price: \$2,180,000 Status: For Sale MLS/Source ID: 455467



Food Safety Scorecard

This facility was inspected by the San Francisco Department of Public Health
in accordance with the California Health and Safety Code.


City & County of San Francisco
Office of the Treasurer & Tax Collector

License Certificate

1 Dr. Carlton B. Goodlett Place
City Hall, Room 140
San Francisco, CA 94102

Business Account Number 345865	Period Covered 04/01/2017 - 03/31/2018	Fee Paid \$1,082.00
Class Account H28 - 142956	Description TAKE OUT	
Business Name PACITAS SALVADOREAN BAKERY	Business Location 10 PERSIA ST	Permit Number 027427

RODRIGUEZ MARIA - PAZ
10 PERSIA AVE
SAN FRANCISCO CA 94112-2619


José Cisneros
Treasurer

See reverse side for additional information
Please post conspicuously at the business location

A copy of the most recent inspection report is required to be
posted on the premises. For more information on food safety
inspection reports, visit:

How to Interpret Food Safety

Score	Operating Condition
> 90	Good

17-005458

LOS PLANES
de RENDERS
415-585-8645

PACITAS SALVADOREAN BAKERS

OPEN

PACITAS

Salvadoran
Bakery

OPEN

SALVADOREAN BAKERS

Pink Lady Salon



PACITA'S SALVADOREAN BAKERY
(415) 452-8442



PACITA'S
Salvadorean Bakery
OPEN
ABIERTO

10

SALVADOREAN BAKERY



Quesos petacaones
\$7.95 Lb. c/u

BAGEL
Bakery

GERRY'S
REFRIGERATED
SHELL EGGS
SAFE FOOD SAFETY COMPLIANT

PACITAS *Salvador* Bakery.

PASTELES REGULARES
 PIÑA, MANGO, GUAYABA
 MANZANA, PEACH, (DURAZO)
 FRESA (JALEA o FRUTA NAT) LECHE
 BANANA (FRUTA NAT) CAJETA, FRUTA NAT.
 CREMA BANANA, CHOCOLATE

PA... CANOL...
 TRES LECHE'S

REGULAR \$35.00
 TRES LECHE'S \$40.00
 TRES LECHE'S con RELEN \$45.00















A todos nuestros amigos
en la Panaderia Paetz's,

Muchísimas gracias por su
donación muy generosa de
pan para nuestra Rifa
Rumboso! Que Pilo!

Antonio

Antonio

Antonio

THANKS for
help + sup

ANA

CALIFORNIA LEGISLATURE

Assembly

CERTIFICATE OF RECOGNITION

PACITAS SALVADOREAN BAKERY

Honoring outstanding contributions to our community, demonstration of a true holiday spirit, dedication to civic engagement, unwavering generosity, and continued success as a small business on the Persia Avenue Corridor, thereby benefitting the people of the City and County of San Francisco and the State of California.

Assemblywoman

Fiona Ma

Speaker pro Tempore

Presented on December 16, 2011





SAN FRANCISCO

OFFICE OF SMALL BUSINESS

CITY AND COUNTY OF SAN FRANCISCO
EDWIN M. LEE, MAYOR

OFFICE OF SMALL BUSINESS
REGINA DICK-ENDRIZZI, DIRECTOR

**Legacy
Business
Registry**

Application Review Sheet

Application No.: LBR-2016-17-084
Business Name: Phoenix Arts Association Theatre
Business Address: 414 Mason Street, Suite 406A
District: District 3
Applicant: Linda Ayres-Frederick, Executive Director
Nomination Date: April 17, 2017
Nominated By: Supervisor Aaron Peskin

CRITERION 1: Has the applicant has operated in San Francisco for 30 or more years, with no break in San Francisco operations exceeding two years? X Yes No

301 8th Street from 1985 to 1999 (14 years)
 653-655 Geary Street from 1999 to 2002 (3 years)
 414 Mason Street, Suite 601 from 2002 to Present (15 years)
 414 Mason Street, Suites 406, 406A, 407 from 2006 to Present (11 years)

CRITERION 2: Has the applicant contributed to the neighborhood's history and/or the identity of a particular neighborhood or community? X Yes No

CRITERION 3: Is the applicant committed to maintaining the physical features or traditions that define the business, including craft, culinary, or art forms? X Yes No

NOTES: NA

DELIVERY DATE TO HPC: July 9, 2017

Richard Kurylo
Manager, Legacy Business Program



Member, Board of Supervisors
District 3



City and County of San Francisco

AARON PESKIN
佩斯金市參事

April 17, 2017

Director Regina Dick-Endrizzi
San Francisco Office of Small Business
City Hall, Room 110
1 Dr. Carlton B. Goodlett Place
San Francisco, CA 94102

Dear Director Dick-Endrizzi,

It is my honor and privilege to nominate The Phoenix Arts Association Theatre for inclusion on the Legacy Business Registry.

The Phoenix Arts Association Theatre was founded in 1985 and has been located in the historic Native Sons Building at 414 Mason Street since March 2002. The Phoenix has housed hundreds of productions, staged readings, acting and dramatic workshops, as well as those of visiting companies and theatre artists. They have received numerous awards by the Bay Area Theatre Critics Circle, Dean Goodman Dramalogue Awards, Backstage West, as well as critical acclaim from other local and foreign press. A member of the Theatre Bay Area since inception, the Phoenix has been known as a venue nurturing the production of new work in an ongoing effort dedicated to keeping live theatre alive.

The Phoenix Arts Association Theatre would benefit greatly from being added to the Legacy Business Registry, and it is my honor to nominate it for inclusion.

Sincerely,

A handwritten signature in blue ink, appearing to read "Aaron Peskin".

Aaron Peskin

Section One:

Business / Applicant Information. Provide the following information:

- The name, mailing address, and other contact information of the business;
- The name of the person who owns the business. For businesses with multiple owners, identify the person(s) with the highest ownership stake in the business;
- The name, title, and contact information of the applicant;
- The business's San Francisco Business Account Number and entity number with the Secretary of State, if applicable.

NAME OF BUSINESS:		
Phoenix Arts Association Theatre		
BUSINESS OWNER(S) (identify the person(s) with the highest ownership stake in the business)		
We are a non-profit organization with a 501 (c) (3) IRS designation and therefore not owned per se. Our mailing address is: 138 Carl Street, San Francisco, CA 94117-3930		
CURRENT BUSINESS ADDRESS:	TELEPHONE:	
414 Mason Street Suites 601 & 406 San Francisco, CA. 94102	(415) 336-1020	
	EMAIL:	
	phoenixtheatresf@gmail.com	
WEBSITE:	FACEBOOK PAGE:	YELP PAGE
www.phoenixtheatresf.org	PhoenixTheatre	https://www.yelp.com/map/pl

APPLICANT'S NAME	
Linda Ayres-Frederick	Same as Business
APPLICANT'S TITLE	
Executive Director	
APPLICANT'S ADDRESS:	TELEPHONE:
138 Carl Street San Francisco, CA 94117-3930	(415) 336-1020
	EMAIL:
	Lbaf23@aol.com

SAN FRANCISCO BUSINESS ACCOUNT NUMBER:	SECRETARY OF STATE ENTITY NUMBER (if applicable):
0377380	1185758

OFFICIAL USE: Completed by OSB Staff	
NAME OF NOMINATOR:	DATE OF NOMINATION:
SF Supervisor Aaron Peskin	4-28-17

Section Two:

Business Location(s).

List the business address of the original San Francisco location, the start date of business, and the dates of operation at the original location. Check the box indicating whether the original location of the business in San Francisco is the founding location of the business. If the business moved from its original location and has had additional addresses in San Francisco, identify all other addresses and the dates of operation at each address. For businesses with more than one location, list the additional locations in section three of the narrative.

ORIGINAL SAN FRANCISCO ADDRESS:	ZIP CODE:	START DATE OF BUSINESS
301 Eighth Street San Francisco	94103	July, 1985
IS THIS LOCATION THE FOUNDING LOCATION OF THE BUSINESS?	DATES OF OPERATION AT THIS LOCATON	
<input type="radio"/> No <input checked="" type="radio"/> Yes	July 1985-1999	

OTHER ADDRESSES (if applicable):	ZIP CODE:	DATES OF OPERATION
653-655 Geary Street, San Francisco	94102	Start: July 1999 End: February 2002

OTHER ADDRESSES (if applicable):	ZIP CODE:	DATES OF OPERATION
414 Mason Street Suites 601 Theatre	94102	Start: February 2002 End: Present

OTHER ADDRESSES (if applicable):	ZIP CODE:	DATES OF OPERATION
414 Mason St. Ste 406 Annex,406A (office),407storage	94102	Start: February 2006 End: Present

OTHER ADDRESSES (if applicable):	ZIP CODE:	DATES OF OPERATION
Mailing Address: 138 Carl Street, San Francisco	94117-3930	Start: 1986 End: Present

OTHER ADDRESSES (if applicable):	ZIP CODE:	DATES OF OPERATION
		Start: End:

OTHER ADDRESSES (if applicable):	ZIP CODE:	DATES OF OPERATION
		Start: End:

Section Three:

Disclosure Statement.

San Francisco Taxes, Business Registration, Licenses, Labor Laws and Public Information Release.

This section is verification that all San Francisco taxes, business registration, and licenses are current and complete, and there are no current violations of San Francisco labor laws. This information will be verified and a business deemed not current in with all San Francisco taxes, business registration, and licenses, or has current violations of San Francisco labor laws, will not be eligible to apply for the Business Assistance Grant.

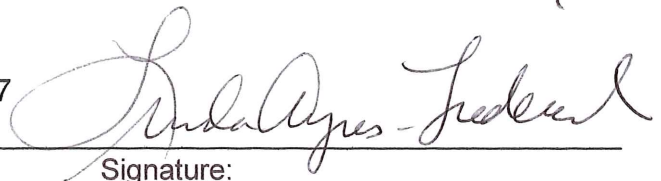
In addition, we are required to inform you that all information provided in the application will become subject to disclosure under the California Public Records Act.

Please read the following statements and check each to indicate that you agree with the statement. Then sign below in the space provided.

- I am authorized to submit this application on behalf of the business.
- I attest that the business is current on all of its San Francisco tax obligations.
- I attest that the business's business registration and any applicable regulatory license(s) are current.
- I attest that the Office of Labor Standards and Enforcement (OLSE) has not determined that the business is currently in violation of any of the City's labor laws, and that the business does not owe any outstanding penalties or payments ordered by the OLSE.
- I understand that documents submitted with this application may be made available to the public for inspection and copying pursuant to the California Public Records Act and San Francisco Sunshine Ordinance.
- I hereby acknowledge and authorize that all photographs and images submitted as part of the application may be used by the City without compensation.
- I understand that the Small Business Commission may revoke the placement of the business on the Registry if it finds that the business no longer qualifies, and that placement on the Registry does not entitle the business to a grant of City funds.

Linda Ayres-Frederick

May 31, 2017



Name (Print):

Date:

Signature:

PHOENIX ARTS ASSOCIATION THEATRE

Section 4: Written Historical Narrative

CRITERION 1

a. Provide a short history of the business from the date the business opened in San Francisco to the present day, including the ownership history. For businesses with multiple locations, include the history of the original location in San Francisco (including whether it was the business's founding and or headquartered location) and the opening dates and locations of all other locations.

The Phoenix Arts Association Theatre is a 501(c)(3) nonprofit organization founded by Linda Ayres-Frederick in the spring of 1985. We received our official IRS determination in August of that year.

Our first home was at 301 8th Street in the Galland Linen Service Building where baseball pitcher Rinaldo (Rugger) Ardizoia worked as a sales rep after his retirement from the game. Our original name was the Phoenix Arts Association Theatre/Gallery, as the front part of our space was an art gallery that had exhibitions by local artists that often related to the subject matter of the plays being presented in the theatre. However, when we moved across the hall in 1988 to a larger space, called a "Jewel of a Theatre" by a San Francisco Chronicle theatre critic, our focus remained on the theatre aspect of the arts. This coincided with the departure of our founder's husband who no longer oversaw the gallery.

In 1998, we relocated to 653-655 Geary Street. We thrived there for two-and-a-half years, creating a second stage and joining forces with our newly founded West Coast Playwrights Alliance until (due to city retrofit ordinances) we moved to our present home in the historic Native Sons Building at 414 Mason Street in February 2002 where our theatre and theatre annex continue to flourish.

The Phoenix has housed hundreds of productions, staged readings, acting and dramatic writing workshops presented by our own company, as well as those of visiting companies and theatre artists. We have received numerous awards from entities including, but not limited to, the San Francisco Bay Area Theatre Critics Circle, Dramalogue and Backstage West. San Francisco Bay Area Theatre Critics Circle is a nonprofit organization of theatre critics that recognizes excellence in all aspects of theatre production in the San Francisco Bay Area. Backstage West and Dramalogue are trade papers. We have also received critical acclaim from other local and foreign press. We have performed both at the Edinburgh Fringe Festival and the Off Festival in Avignon, France. A member of the Theatre Bay Area since our inception, the Phoenix has been known as a venue nurturing the production of new work in an ongoing effort dedicated to keeping live theatre alive.

b. Describe any circumstances that required the business to cease operations in San Francisco for more than six months?

In March of 1998, the theatre was forced out of its lease of the venues that we had occupied for 14 years. In late 1997 and early 1998, our energy and finances were largely diverted to the anticipation of our evacuation, storage of equipment and search for another appropriate space. Notice from the landlord was abrupt and affordable space for artistic enterprise scarce. From March 1998 to April 1999, the Phoenix operated a limited schedule of productions performed in rented venues while searching for a new theatre and negotiating a new lease. During this period, however, the Phoenix never closed down operations, went out of business nor went into debt. Since its inception in 1985 to the present, the Phoenix Arts Association Theatre has continuously operated in the black (and may very well be the only art theatre in San Francisco to have done so).

c. Is the business a family-owned business? If so, give the generational history of the business.

Not applicable. The Phoenix Arts Association Theatre is a nonprofit organization.

d. Describe the ownership history when the business ownership is not the original owner or a family-owned business.

Not applicable.

e. When the current ownership is not the original owner and has owned the business for less than 30 years, the applicant will need to provide documentation of the existence of the business prior to current ownership to verify it has been in operation for 30+ years. Please use the list of supplemental documents and/or materials as a guide to help demonstrate the existence of the business prior to current ownership.

Documentation is provided demonstrating the existence of the organization for 30+ years.

f. Note any other special features of the business location, such as, if the property associated with the business is listed on a local, state, or federal historic resources registry.

The current business location at 414 Mason Street, the Native Sons Building, has been identified as a "Significant Building" by the San Francisco Planning Department, and a contributor to the Kearny-Market-Mason-Sutter Conservation District.

CRITERION 2

a. Describe the business's contribution to the history and/or identity of the neighborhood, community or San Francisco.

The Phoenix venues provide needed, affordable, well equipped, well maintained and centrally located space in keeping with the Phoenix's mission to encourage the evolution of new voices to be heard as part of our city's vibrant cultural life.

Since our founding, we have nurtured and encouraged the presentation of theatre that ennobles the strength of the human spirit by living, contemporary and classical playwrights by our own company as well as providing space for many nomadic theatre companies, playwriting and acting workshops.

The Phoenix Arts Association Theatre believes in the power of theatre to enrich our lives and our community. We are dedicated to producing theatre that strives for artistic excellence; is affordable and accessible; provides a nurturing environment for new voices to be heard where the plays, artists and audiences reflect the vitality and diversity of our community. We present as many San Francisco and World premiere works as possible by Contemporary Playwrights and occasional classics. We encourage and nurture new work by Bay Area Theatre Artists & Writers. Above all, we are committed to creating theatre that ennobles the strength and beauty of the human spirit.

b. Is the business (or has been) associated with significant events in the neighborhood, the city, or the business industry?

For the last 19 years, we have been a central part of the downtown theatre/hotel district offering high quality theatre to locals and to tourists at a far lower cost in an intimate space as an alternative to the higher priced neighboring venues. While located South of Market for our first 14 years, we offered a similar service.

From 2001 to 2009, the Phoenix served as a Bring Your Own Venue for the San Francisco Fringe Festival, the largest grassroots theatre festival in the Bay Area. These were the years that the Fringe extended its map north of Eddy Street. From 2010 to 2016, the Phoenix performed new work at the Fringe Festival winning several Best of Fringe Awards along the way.

All our activity is in keeping with our mission to support the development of new and varied theatre voices that add to the continuum of San Francisco's unique cultural heritage.

c. Has the business ever been referenced in an historical context? Such as in a business trade publication, media, or historical documents?

The Phoenix has been referenced multiple times in the theatre section of the San Francisco Chronicle, as well as in weekly and monthly newspapers and other publications such as Dramalogue, Backstage West, Theatre Bay Area's original Callboard Magazine that became TBA Magazine and which is now only online. Our work is and has been reviewed both in print and online media. Examples of such documentation are included in the Legacy Business Registry application.

d. Is the business associated with a significant or historical person?

A native of Washington D.C., Linda Ayres-Frederick has been a theatre professional for the past 50 years. She has served as Founder and Executive Artistic Producing Director of both the Phoenix Arts Association Theatre since its inception in 1985 and of the West Coast Playwrights' Alliance (WCPA) since 1999. During her long stage career as an actress, director, producer, and playwright, she has received considerable acclaim and numerous awards in the Bay Area, as well as internationally at the Edinburgh Fringe Festival and the Off Festival in Avignon. Throughout her career, Ms. Ayres-Frederick has vehemently supported new play development. In addition to her directing credits at the Phoenix, she has also written and directed extensively for the New Writers/New Works Series as part of the Will Dunne Playwriting Workshop. A member of Actors Equity Association and Screen Actors Guild/AFTRA Unions, she is also a member of the Dramatists Guild of America. As Vice-President of the SF Bay Area Theatre Critics Circle, and member of the American Theatre Critics Association, Ms. Ayres-Frederick is a Theatre Critic and Writer, with a theatre column in The Westside Observer and forallevents.com. She previously wrote weekly reviews for the SF Bay Times for over a decade. She is also a member playwright of Monday Night Playwrights, the longest running group of Playwrights in the Bay Area as well as other weekly writing groups.

Many of the people who have graced our stages or written the work presented on them have been and are significant within the theatre community. Some have been considered "local treasures" and some have gone on to further their careers elsewhere or even in the political arena. Former member of State Assembly Tom "Mother of Gay Comedy" Ammiano performed on our stage in the 1980s, and Anna Deavere Smith performed her first solo show Voices of Bay Area Women at the Phoenix in 1988.

What we often don't realize is that we have been making history just by continuing to practice our craft as theatre artists and training those to carry on the legacy in the future. See our attached list of performances and artists who have been a part of our history and the reviews and awards we have received.

e. How does the business demonstrate its commitment to the community?

Phoenix Arts Association Theatre makes theatre affordable. We have pay-what-you-can nights and senior, student and industry discounts as a means to encourage attendance for those unable to afford tickets, which we have also kept at low cost. Additionally, we have offered service groups blocks of free tickets. Outreach programs have included workshops at no charge in poetry and theatre improvisation for Latchkey Adolescents from the Hunters Point area that included healthy snacks and transportation home. The program was made possible by a grant from the San Francisco Foundation. Free admission to the staged readings of new work gives local playwrights an opportunity to hear their work and audiences a chance to assist in the exciting development process of perfecting new work.

The Phoenix has always been an integral part of our neighborhoods. While in SOMA we were not far from the Southern Pacific Train Depot which brought commuters and visitors from South Bay communities to downtown San Francisco. In other directions we were only a few blocks from the Civic Center, Moscone Center and the downtown hotel district that

spilled across Market Street. As the theatre grew, it drew more people to the restaurants, galleries and shops in the vicinity. Our own cast and staff regularly patronize the food stores and coffee shops within a several block radius and on show nights both cast and audience flow into nearby restaurants bringing business to each of our nearby communities. Additionally, we invite concierges of nearby hotels to attend our shows to encourage their patrons to enjoy our offerings.

f. Provide a description of the community the business serves.

Phoenix Arts Association Theatre serves theatre makers, theatre lovers, local residents and visitors from near and far. Theatre has no boundaries in terms of who it serves. Our plays are as diverse as the writers who write them and the artists who bring them to life. We also make sure to provide disability access to our venues. Our business also serves those who teach the many aspects of theatre craft and those who wish to improve their skills.

g. Is the business associated with a culturally significant building/structure/site/object/interior?

The exterior of the Native Sons Building reflects the historical drama and characters of the Native Sons themselves. Around the two main entrances to the building are placed medallions of men associated with the discovery and settlement of California. In the front of the building at the second floor are six terra cotta panels, the work of Domingo Mora and his son, Jo. The scenes are: "The Discovery of California;" "Civilization;" "The Raising of the Bear Flag;" "The Raising of the American Flag;" "The Pioneers" and "The Discovery of Gold." The original Native Sons of the Golden West Building, built in 1895, burned down in the 1906 Fire and Earthquake. The cost of the new building was approximately \$210,000. The architects of the new building were August Goonie Headman, Persio Righetti and E. H. Hildebrand of Righetti and Headman, a firm that operated for 5 years during the post-earthquake era. The corner stone of the new building was laid February 22, 1911. It is the old corner stone saved from the fire with a new stone covering it.

While our own business is not directly associated with Native Sons per se, we do appreciate their significance and the symbol of the phoenix that is part of the building's decor. And the interior spaces we have are open and unobstructed by posts that provide perfect viewing for our audiences and are large enough to provide ample space for our stage, sets and actors. The ceiling heights are also perfect for our lighting needs.

h. How would the community be diminished if the business were to be sold, relocated, shut down, etc.?

The loss of our organization would be unimaginable to the theatre community that needs space in an already diminished landscape of affordable available performance, rehearsal and workshop venues. The heartbeat of cultural offerings feed not just the souls of the artists who create them but the spirits and minds of the visitors and bay area residents who stay in San Francisco because of the vibrant life here. The Phoenix has been part of

that cultural life for 32 years! The loss of our spaces would be a huge blow to our arts infrastructure in the city.

CRITERION 3

a. Describe the business and the essential features that define its character.

Theatre is both a communal art and a solitary art. There is the creative aspect and the public relations aspect. The making of it and the selling of it. Unlike a solitary painter who sits in his/her room faced with a blank canvas and a palette of colors, theatre is an art that depends on collaboration of more than one vision and the final vision is only as strong as the parts that make up the whole. At the helm of every show is the executive producer whose hands on tasks are many: the first being the choice of the play to be performed considering its social, political and emotional relevance, its quality of writing, and the gathering and hiring of the many talents that comprise the creative team. And while each production requires a similar number of tasks, the choice of play often requires a different, unique set of creative skills. Every creative team needs production and technical staff (director, stage manager, light & sound techs), a living playwright when possible, designers (set, lights, sound, costumes, props, graphics, program, sometimes videography), performing artists & support (actors, and sometimes musicians, dialect coach, dance or fight choreographer), Public Relations (publicists, printers, distributors of flyers & posters,) as well as dealing with scheduling rehearsals and performance space, funding, publishers, budgets, union requirements up to the final inclusion of critics and audience to view the production. Besides organizational skills, a good producer needs patience, listening skills, tact, an even temper and a sense of humor. If as the producer of Phoenix productions, I get to the end of a run and am still breathing, I count that as a successful run! Creating live theatre is often the art of putting out fires when and where there are no fires allowed. And that is a very exciting life indeed!

b. How does the business demonstrate a commitment to maintaining the historical traditions that define the business, and which of these traditions should not be changed in order to retain the businesses historical character? (e.g., business model, goods and services, craft, culinary, or art forms)

Phoenix Arts Association Theatre is committed to continuing to provide workshops and classes taught by experienced, qualified teachers; to provide clean well maintained affordable space for live theatre performance to our community; and to pass on our knowledge of the craft that we have dedicated our lives to, which feels not so much a responsibility as it does a labor of love. There are those who love theatre and there are those who love themselves in the theatre. Those who love theatre stay in it longer, I suspect, although it doesn't really matter which category one falls into. What matters is the survival of live theatre itself – especially in a time when media has nearly erased the world of the printed word and headphones have replaced conversation. The Phoenix Arts Association Theatre hopes to be an example that maintains its historical traditions of excellence, of theatre that is affordable, audible, vulnerable, imaginative, created and

experienced in a safe environment and, as we have said before, ennobles the strength and beauty of the human spirit.

c. How has the business demonstrated a commitment to maintaining the special physical features that define the business? Describe any special exterior and interior physical characteristics of the space occupied by the business (e.g. signage, murals, architectural details, neon signs, etc.).

Our sixth floor theatre venue provides a thrust stage that can be used in the round or as a deep proscenium stage. Without obstructing posts, every seat has visibility. The intimate size of the space and seating capacity offers an immediate experience for the audience. The Phoenix has grown to be one of the favorite venues for performers given the excellent acoustics and access to the stage from front of house on both stage right and stage left as well as access upstage right, left and center. It also offers directors flexibility in their creative choices. While the audience has limited capacity, the stage is large for a venue of this size. And there are two dressing rooms to accommodate larger casts. Our fourth floor theatre annex venue is perfect for smaller cast size performances with lighter set and light demands. And it is a perfect size for classes, workshops and readings in a less formal setting. A favorite of teachers, the tall windows offer plenty of daylight for film classes as well as acting workshops. The space is large enough to accommodate two sets of tables for 15 writers to sit comfortably for scriptwriting workshop sessions. With a small lobby space, refreshments can also be served. Additionally there is an office and a separate storage area that doubles as a dressing room for actors.

d. When the current ownership is not the original owner and has owned the business for less than 30years; the applicant will need to provide documentation that demonstrates the current owner has maintained the physical features or traditions that define the business, including craft, culinary, or art forms. Please use the list of supplemental documents and/or materials as a guide to help demonstrate the existence of the business prior to current ownership.

Not applicable.

Internal Revenue Service

Department of the Treasury

P. O. Box 2508
Cincinnati, OH 45201

Date: August 18, 2000

Person to Contact:
Ms. Benson #31-07273
Customer Service Representative
Toll Free Telephone Number:
8:00 a.m. to 9:30 p.m. EST
877-829-5500
Fax Number:
513-263-3756
Federal Identification Number:
94-2967565

Phoenix Arts Association
138 Carl St.
San Francisco, CA 94117-3930

Dear Madam:

This letter is in response to your telephone request on August 18, 2000 for a copy of your organization's determination letter. This letter will take the place of the copy you requested.

- Our records indicate that a determination letter issued in August 1985 granted your organization exemption from federal income tax under section 501(c)(3) of the Internal Revenue Code. That letter is still in effect.

Based on information subsequently submitted, we classified your organization as one that is not a private foundation within the meaning of section 509(a) of the Code because it is an organization described in section 509(a)(2).

This classification was based on the assumption that your organization's operations would continue as stated in the application. If your organization's sources of support, or its character, method of operations, or purposes have changed, please let us know so we can consider the effect of the change on the exempt status and foundation status of your organization.

Your organization is required to file Form 990, Return of Organization Exempt from Income Tax, only if its gross receipts each year are normally more than \$25,000. If a return is required, it must be filed by the 15th day of the fifth month after the end of the organization's annual accounting period. The law imposes a penalty of \$20 a day, up to a maximum of \$10,000, when a return is filed late, unless there is reasonable cause for the delay.

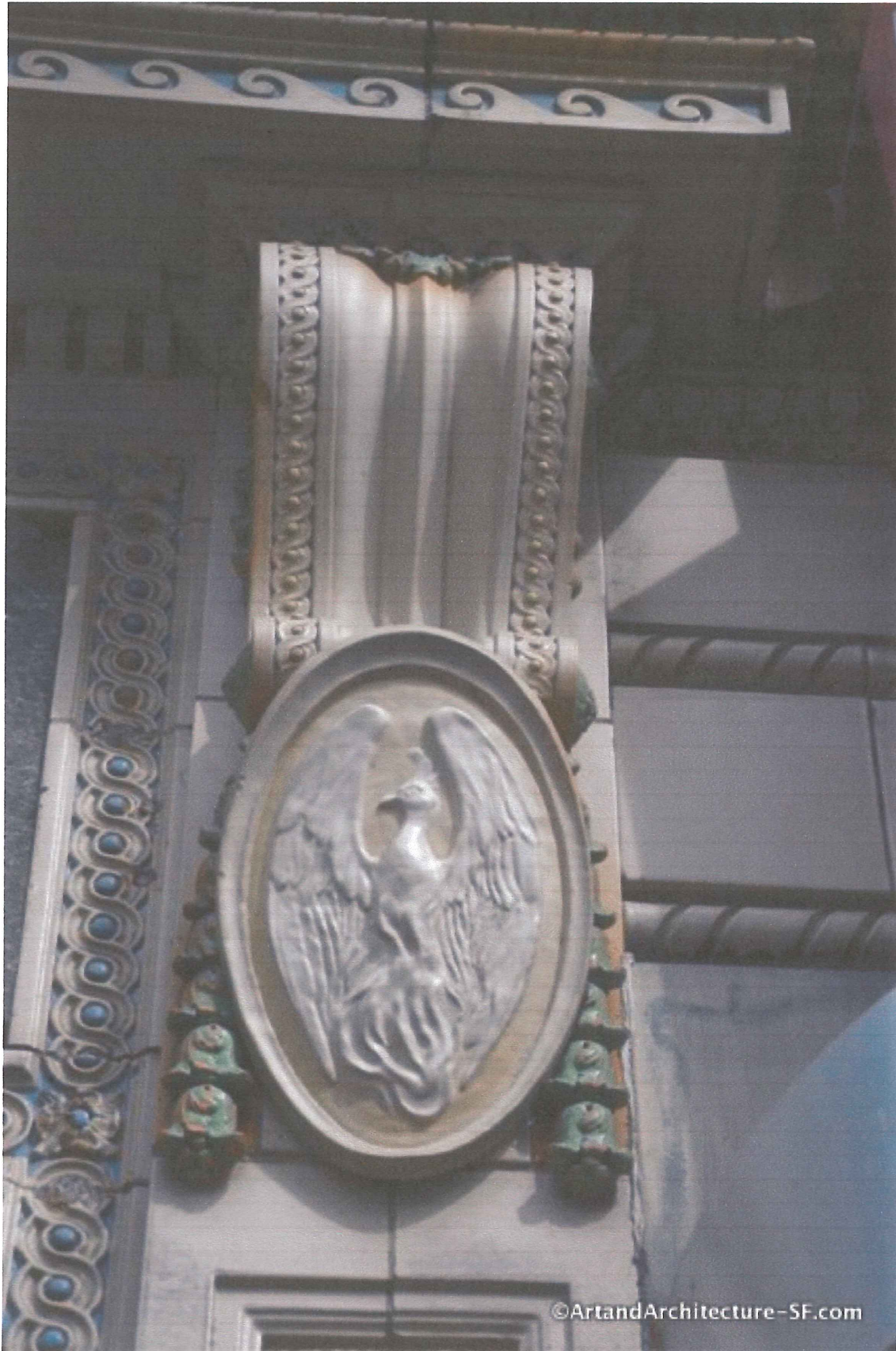
All exempt organizations (unless specifically excluded) are liable for taxes under the Federal Insurance Contributions Act (social security taxes) on remuneration of \$100 or more paid to each employee during a calendar year. Your organization is not liable for the tax imposed under the Federal Unemployment Tax Act (FUTA).

Organizations that are not private foundations are not subject to the excise taxes under Chapter 42 of the Code. However, these organizations are not automatically exempt from other federal excise taxes.

Donors may deduct contributions to your organization as provided in section 170 of the Code. Bequests, legacies, devises, transfers, or gifts to your organization or for its use are deductible for federal estate and gift tax purposes if they meet the applicable provisions of sections 2055, 2106, and 2522 of the Code.

Photo Next Page: The Native Sons of the Golden West Building on Mason street is an eight story, steel frame structure, with a highly ornamented façade of granite, terra cotta and brick. The Phoenix, the symbol of San Francisco, also graces the front of the building in the second photo. Our sixth floor venue faces the rear of the building. Our fourth floor venue is on the front of the building. Those red velour curtains in the two windows on the right on the fourth floor are ours.





Symbol of the Phoenix at 414 Mason
Native Sons Building



NATIVE SONS' BUILDING

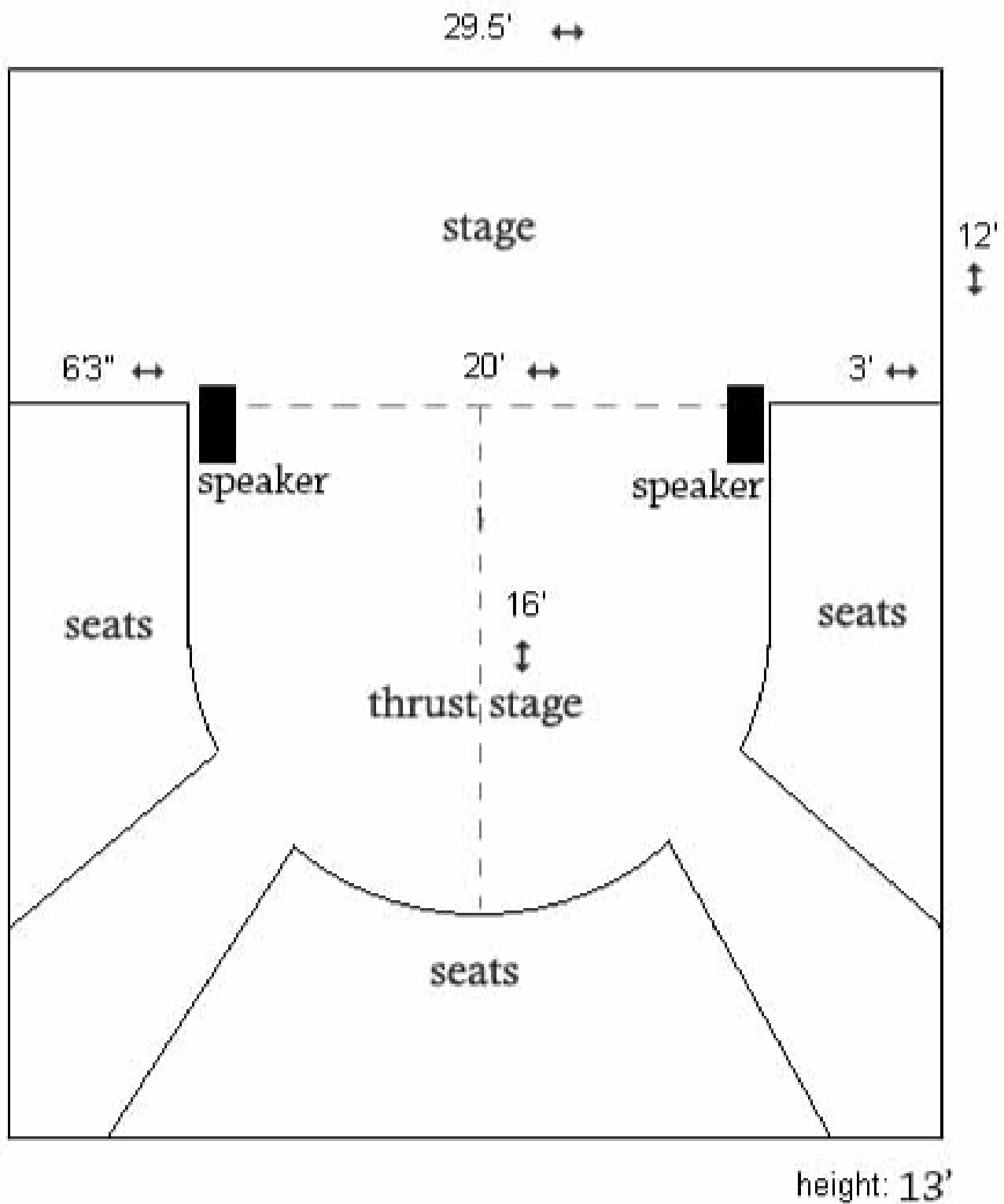
Cut + Run	500	Hall Association N.W.	503	Phoenix Arts Assoc. Annex Seydways Acting Studios	406
Fireescape Theatre Beverly Hills Playhouse SF	502	Harry M. Smith Conference Hall	8th FL	Photon	702
Cercle de l'Union The French Club	801	Kizmo	702	RAE Model & Talent Agency LLC	705
Conference Direct	602	Mason Street Art Studio	503		
Dining Connections	602	MJM Management Group	501	Tennebaum - Mannheim Engineers	603 - 605
Urew Wright Photography 4th story Studios	401	MPA Design	700 - 701	Universal Biologics	604
Grand Parlor Native Sons of the Golden West Grand Secretary Office	300	Philharmonia Baroque Orchestra	606	Winston Gallery Morton Levin, Artist Alanna Zrimsek, Consultant	704
GL A Civil Engineers, Inc.	404	Phoenix Arts Association	601		

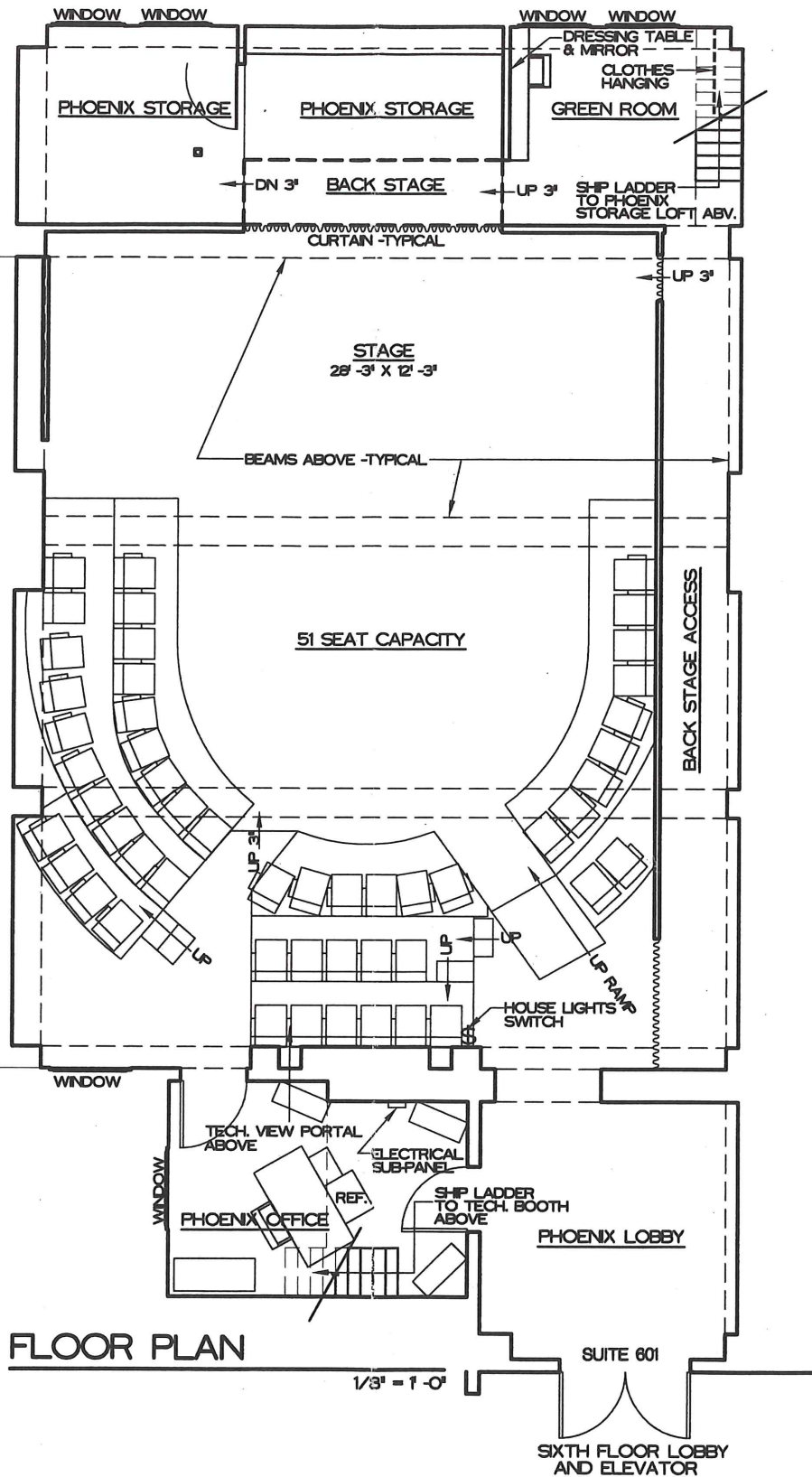
Interior lobby directory



EXIT

BAR

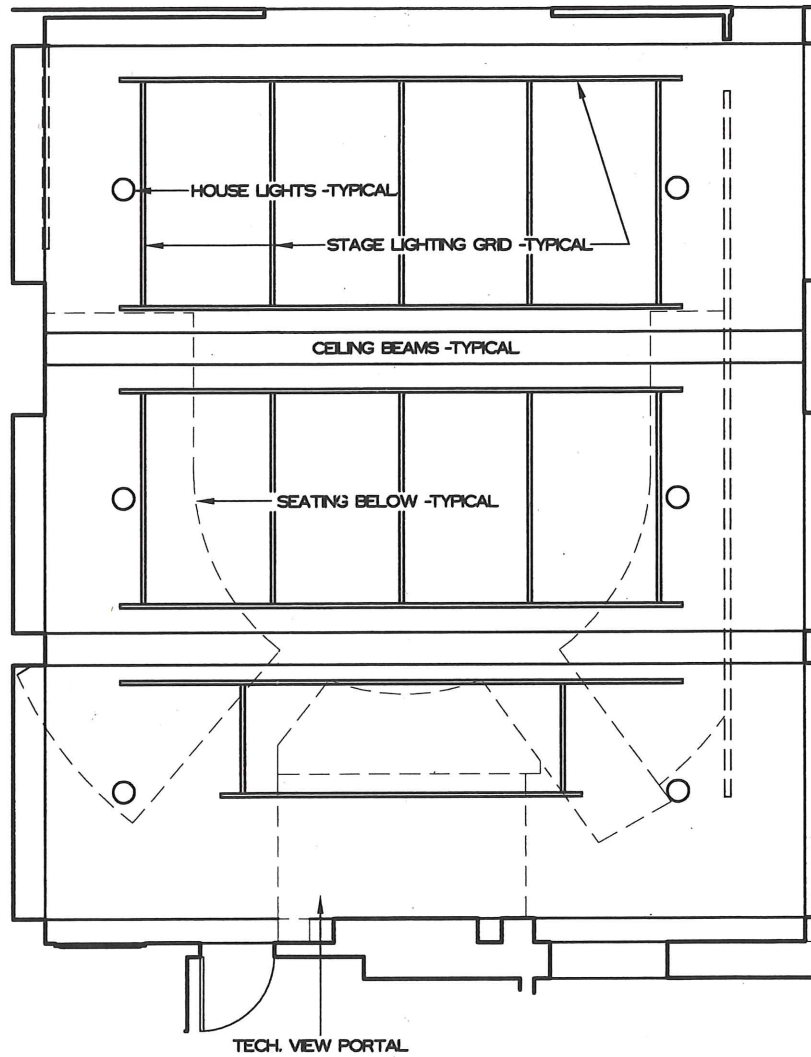




FLOOR PLAN

1/3" = 1'-0"

PHOENIX THEATER
 414 MASON ST. SUITE 601
 SAN FRANCISCO, CA. 94102
 (415) 759-7696



REFLECTED CEILING PLAN

1/8" = 1'-0"



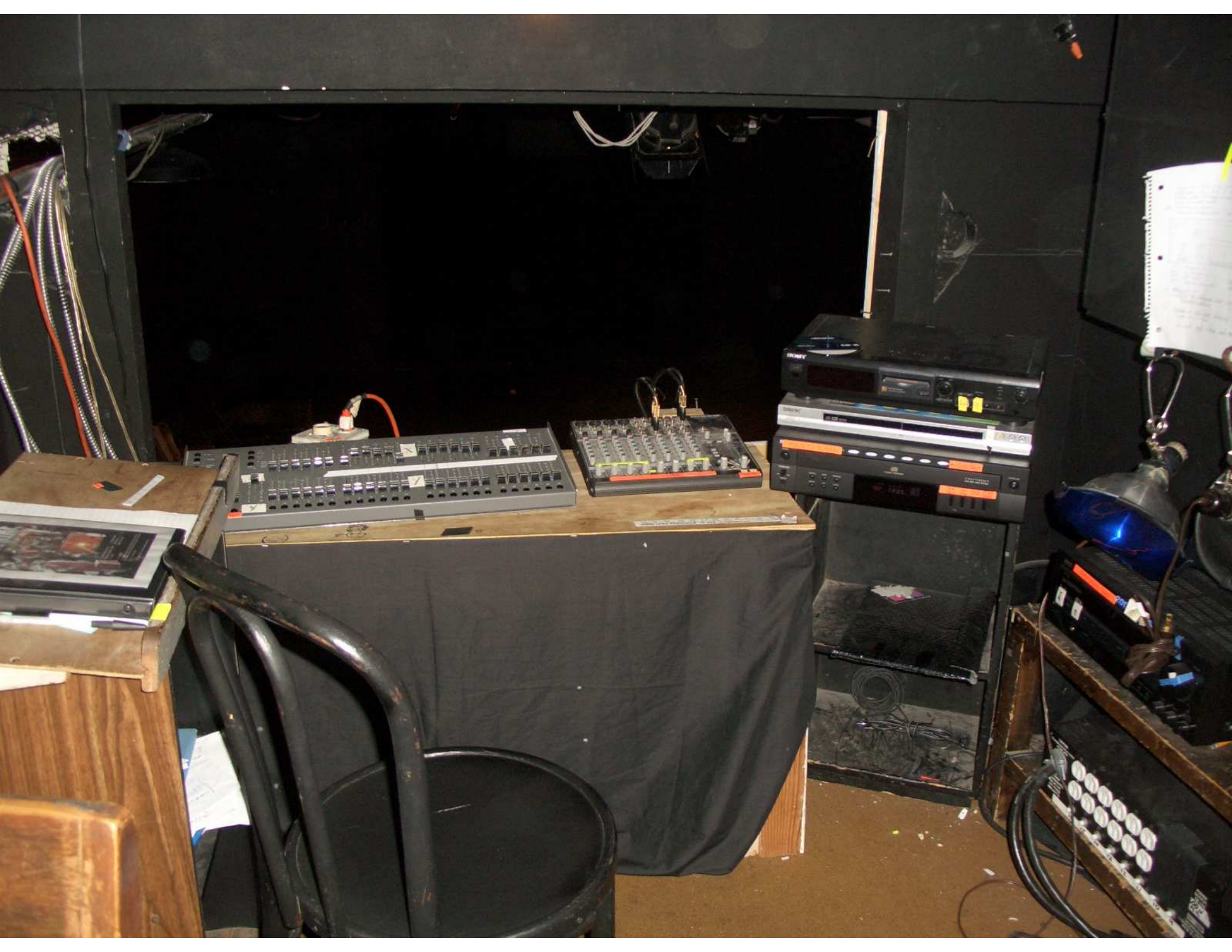


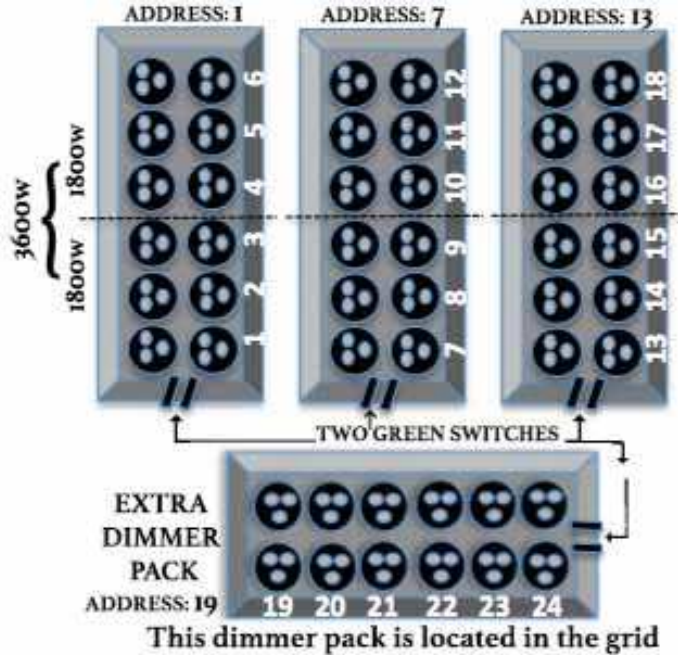




WARNING!!







CONTACT TY
WITH QUESTIONS
415-905-0775

CONTACT OSMIN
WITH BUILDING
PROBLEMS
415-613-4995

TURNING ON THE LIGHTING/SOUND SYSTEM RULES AND REQUIREMENTS FOR DESIGNERS AND TECHNICIANS

- 1) TURN ON SWITCHES 1-6 AND A & B
- 2) TURN ON 2 GREEN SWITCHES UNDER EACH DIMMER PACK
- 3) IF THE SWITCHES WILL NOT TURN ON, CHECK THE CIRCUIT BREAKER BOX
- 4) SHUT OFF GREEN SWITCHES AND 1-6 AND A & B AT THE END OF THE NIGHT

UPSTAIRS

- 1) TURN ON 2 POWER STRIPS
- 2) UNCOVER THE LIGHT BOARD AND PUSH THE POWER BUTTON ON
- 3) TURN ON BOTH AMPLIFIERS
- 4) TURN ON THE SOUND BOARD
- 5) TURN ON THE DUAL CD PLAYER

**TURN EVERYTHING OFF AT NIGHT
PLEASE COVER THE LIGHT BOARD**

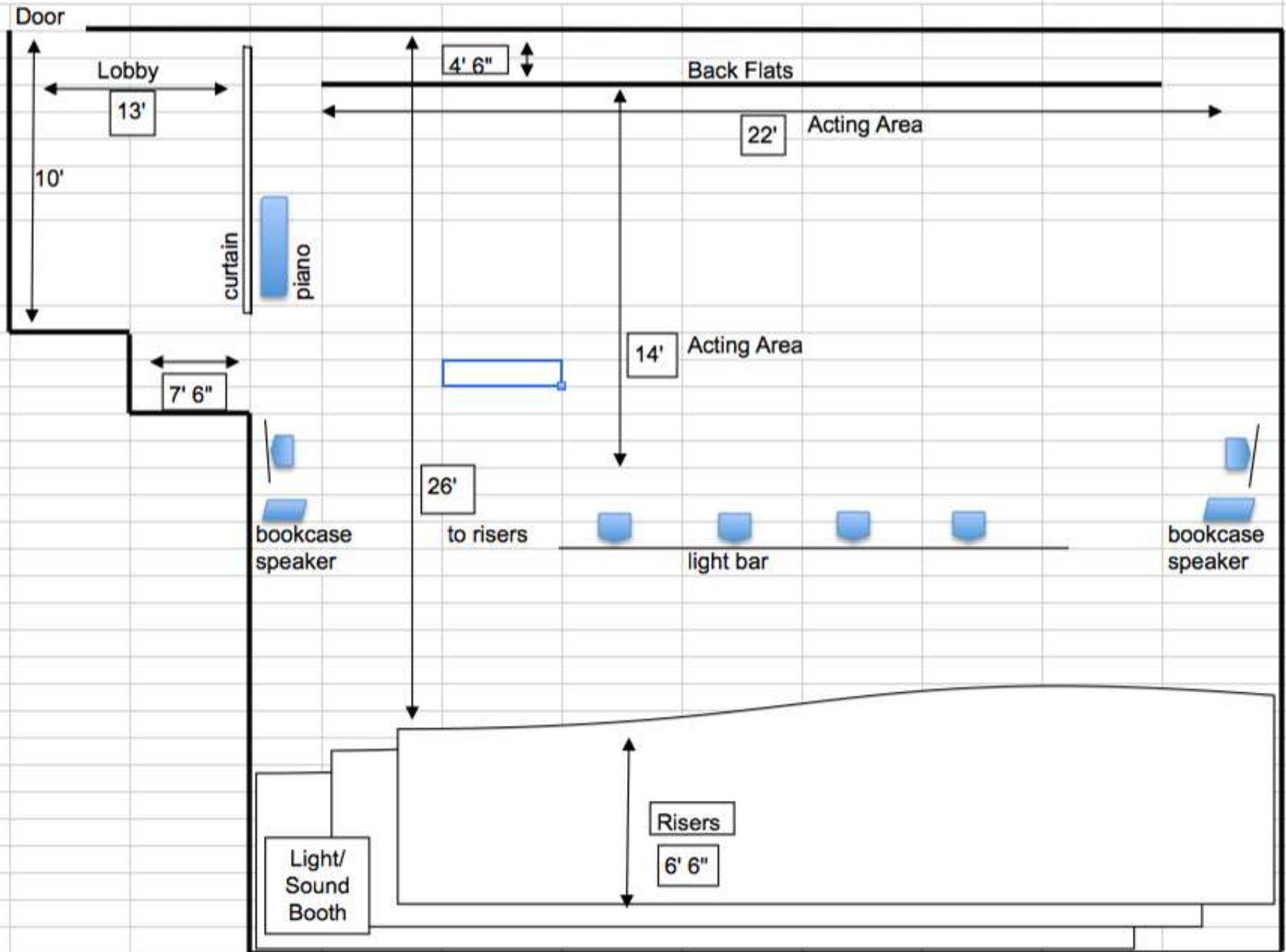
All light designers must submit a patch record and store it in the front sleeve of the Element Manual. Designs must remain within dimmer pack limits of 3600W per pack/ 1800W per 3 circuits on the pack.

All light technicians operating the light board must know how to change lamps, understand wattage distribution on dimmer packs, have a basic understanding of addressing the system and must know how to troubleshoot basic lighting problems. Light Board Operators must have experience on ETC system boards.

Theatre lights are not to be used as illuminating lights during rehearsals and warm-ups. They should never be on full with an audience moving through the house. Please use a dimmer pre-show lighting look. Light techs should be in the booth the entire time the system is in use. Please do not turn on the system and leave the tech booth for an extend period of time.

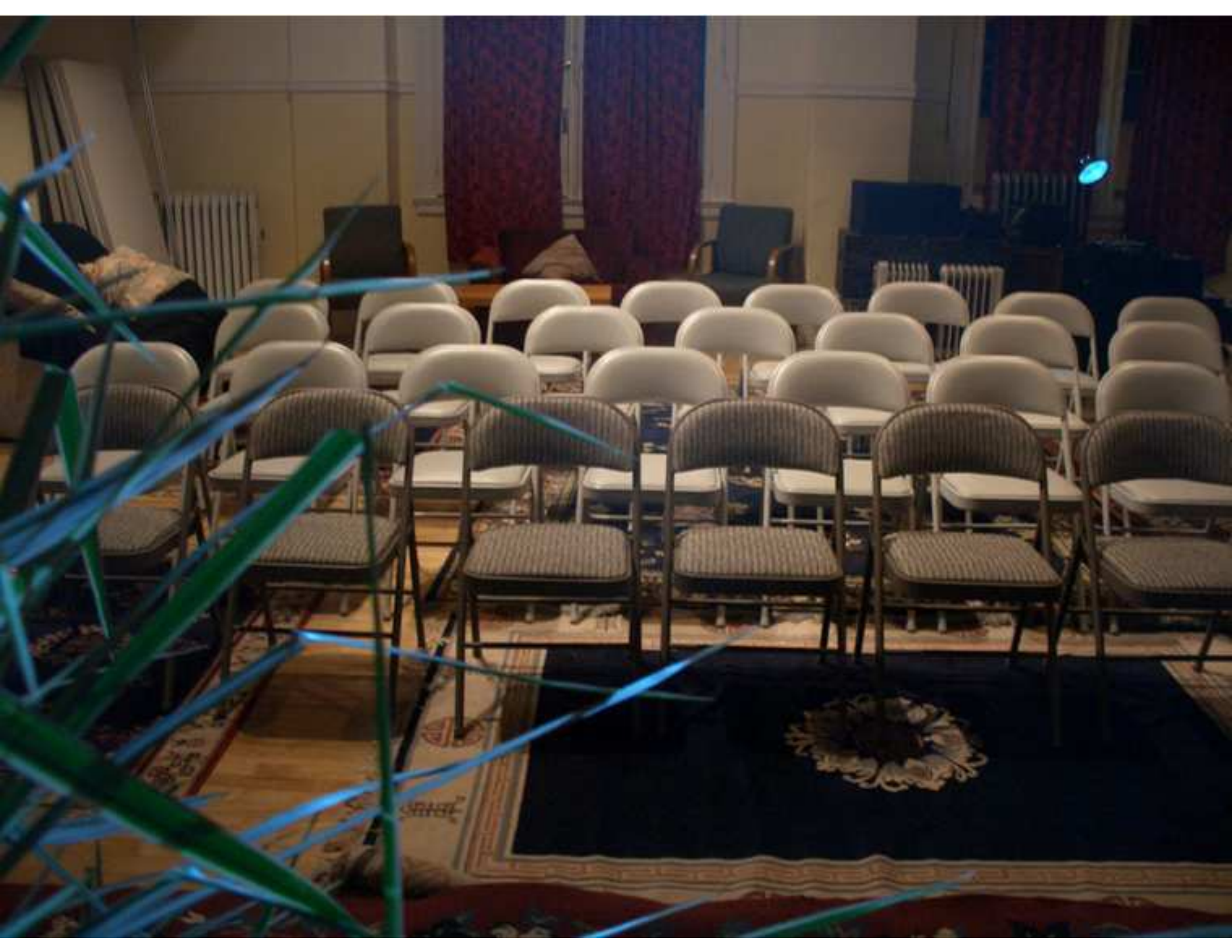
Please turn off all dimmer packs, lighting and sound equipment and lights at the end of each night.

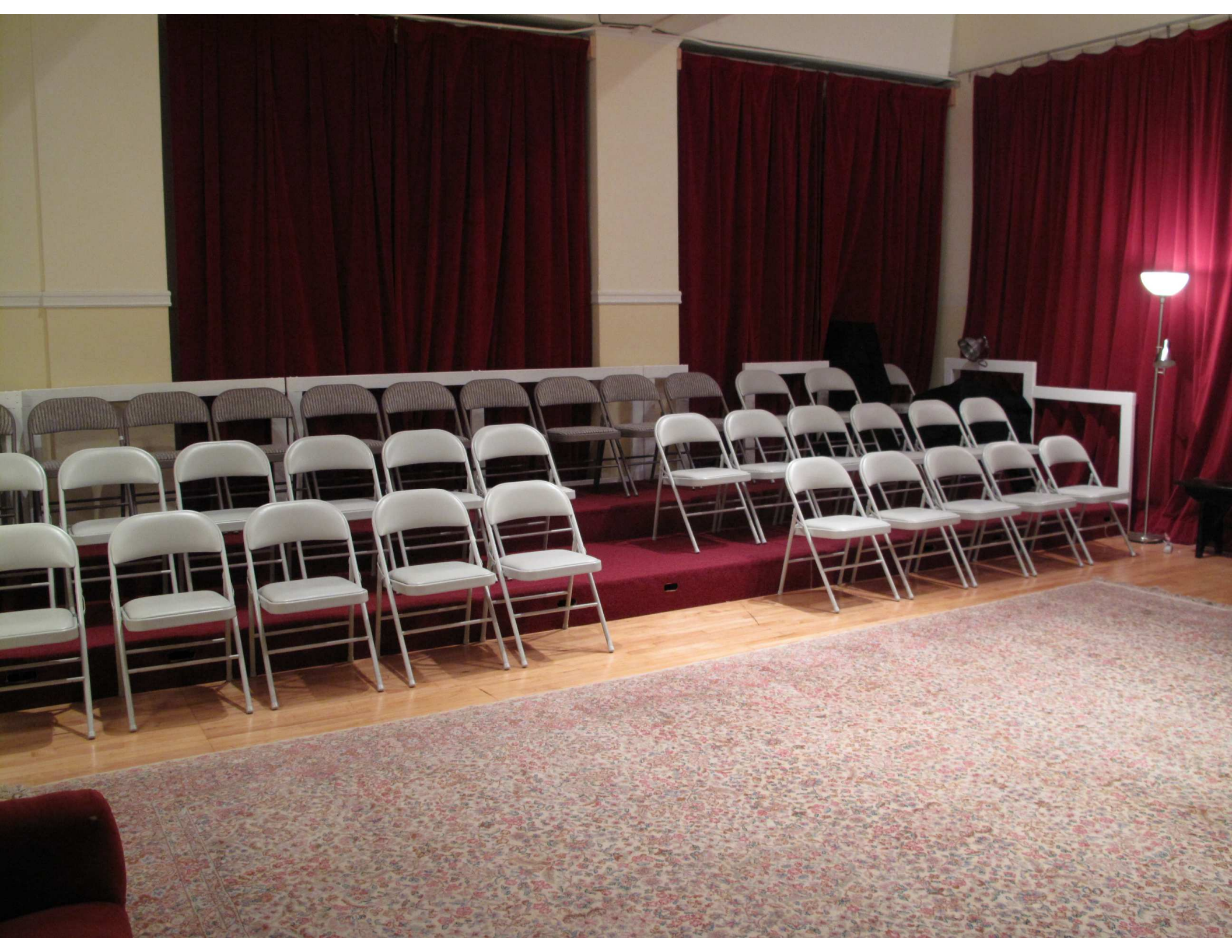
The Phoenix Arts Association Theatre Annex 4th floor













PHOENIX ARTS ASSOCIATION

301 Eighth Street, San Francisco, 94103 415 431-6777



Thank you for your interest in *AMERICAN FIGURE DRAWING 1985!*

Phoenix Arts Association is a non-profit organization dedicated to the encouragement and promotion of artists and their creative production.

The sole distinction made from among the multitude of styles current in modern art is that of a recognizable devotion to quality. Within this broad term, we search for and support work which is indicative of the commitment and intelligent exploration of visual arts in this century.

The purpose of this competition is to provide exposure for an art form widely practised but rarely exhibited.

Please follow the instructions below to insure that the processing of your entry receives the careful consideration it deserves.

ELIGIBILITY: Any artist, professional or amateur, may enter one or more works (maximum of three). Works must be executed on paper in any two dimensional media. Regardless of style, the piece must depict the human figure. Maximum dimensions of the image itself must not exceed 24" in height or width

DEADLINE: All entries are to be initially submitted in the form of 2" X 2" slides, (no glass) and postmarked no later than July 7, 1985
Late entries will be returned unopened.

FEE: Entry fee shall be \$10.00 for a maximum of three (3) slides, carefully labeled with the artist's name, date of completion, size, medium, I.D. number or title, and with a red dot indicating the top.

Although every precaution will be taken to ensure the safety of the works and slides submitted, Phoenix Arts Assoc. shall not be held liable for accidental loss or damage. Nor will the Association be responsible for works in transit. Shipping and insurance, if desired, will be the responsibility of the artist.

ENTRY BLANKS: Provide the same information on the accompanying entry blank. Please keep a record for yourself so that successful entries may be easily identified. Include a stamped, self-addressed envelope if slides are to be returned...otherwise slides will be kept on file for reference purposes.

JUDGING: Judging will commence on July 9. Successful entrants will be notified by mail before July 15. Unsuccessful entrants shortly thereafter.

EXHIBIT: All works to be exhibited must arrive at the Phoenix Arts facility by July 30. Each drawing must be protected by a mat no more than 4" wide on each side; framed or unframed; covered with glass, acetate or plexiglass; and with wire affixed to the reverse side so that work arrives ready for hanging. The artist is here encouraged to extend his creativity and care in providing an adequate presentation of his work.

SALES: A 20% commission will be deducted from the sale of any work exhibited to support the activity of the Association.

PRIZES: Each of five entrants shall receive a \$100.00 award and an invitation to submit a recent portfolio of their work. One of the five will be offered a one man show based on these presentations. A portion of the drawings exhibited shall be included in a planned volume of American Drawings.

Phoenix Arts Association reserves the right to photograph and/or reproduce any work accepted in the exhibition, while ensuring that all work so used is properly attributed.

Submission of an entry to this competition implies acceptance of all conditions here stated.

Please make checks payable

to: PHOENIX ARTS ASSOCIATION

theater 

San Francisco's Women in Theater

by Mari Coates

It should come as no surprise to anyone that among the Bay Area's resources are a substantial number of women who are in charge of theaters, either as general managers, executive directors or artistic directors. I set out to talk to as many of them as possible and interviewed the women running Berkeley Rep, The Climate, The Eureka, The Magic, and The Phoenix Theaters. (Because of scheduling and deadline, I was unable to interview Adele Prandini, the new Executive Director of Theater Rhinoceros.)

women mean business

THE PHOENIX THEATER COMPANY, 308 Eighth St., San Francisco.

Linda Ayres-Frederick is Executive Director, Artistic Director, and Founder of the



Linda Ayres-Frederick

Phoenix Theater, which was started in 1985 to produce lesser-known works of major writers. She also acts in the

Continued on page 39

J.P. Deutinel

Feb. 14, 1991



WOMEN

Continued from page 24

plays.

Linda Ayres-Frederick: Why do I do this? I was working with Stage Group Theater Company as an actress, and, when Jean Shelton took over, she didn't want to keep the theater going. So a group of us had thechutzpha, the stupidity [quick smile] to say, "let's do it."

Sentinel: *So you were interested in this primarily as a way to continue acting the roles you wanted to do?*

LAF: I was more interested in perpetuating work in the tradition of the Group Theater. Wendell Phillips, my mentor, came from the Group, and I hadn't seen that in San Francisco.

Sentinel: *So, how do you like running a theater?*

LAF: I like having a say in how things go. I like variety.

Sentinel: *Do you find that you have a female approach to what you are doing?*

LAF: Yes. I won't do David Mamet [playwright] for instance, because I find him misogynistic. I'm a woman and we need to keep our self esteem. At the same time, I don't want to hate men just because they're men. The struggle of marriage is in having two people survive and grow without having that be at each other's expense. Wendell Phillips said, "Create, don't compete."

Sentinel: *Do you think your position—producer, etc.—is more attainable here in the Bay Area?*

LAF: Not really. I grew up in Washington, D.C. and had Zelda Fischandler of the Areen Stage as a role model. So I saw that it could be done. The thing about San Francisco, as opposed to New York, say, is that you can do this here. You can rent a space and start a theater.

I terms of your earlier question, do I have a female or feminist point of view. Yes, I think I do. I'm very aware of wanting people to have a sense of family with the work. Plus wanting the work to be life-affirming which I think is very female. Women give life, we develop it. Also, as a company we try to work as an ensemble as much as possible, although I do have the final say. ■

SAN FRANCISCO SCENE

BY DEAN GOODMAN

Once on This Island
Curran Theatre

Expectations were high when the Shorenstein-Hays/Niederlander partnership disclosed that they were bringing it to San Francisco as part of their Best of Broadway series. After all, didn't this musical get eight Tony nominations and wasn't one of its numbers rather charming on the awards show last year? We thought we might be getting something special. Sadly, however, *Once on This Island* turned out to be a disappointment, a bland little show without much pizzazz.

The storyline is simple and predictable. A Caribbean peasant girl falls in love with a fair-complexioned aristocrat after saving him from an auto accident. She's naive enough to believe he really cares about her after they make love, when actually she's just a diversion to him. She follows him and finds out he's engaged to another woman. She goes back home and, in typical fairy-tale fashion, turns into a tree. (Isn't that what all victims of unrequited love do?) That's the story as told by the natives around their campfires. Fine and dandy.

All of this might be palatable, sweet and sticky though it is, if the music were extraordinary and the choreography exciting. Neither is exceptional, however. None of the tunes are memorable; and the dancing doesn't begin to compare with the stimulating, erotic kind of work which Katherine Dunham did 30 and 40 years ago.

The cast works hard to make something out of the flimsy material. Vanita Harbour is appealing as Ti Moune, the naive peasant girl, and Monique Cintron is lovely as the aristocratic fiancée. The leading men, Darius de Haas and Keith Tyrone, have little to do but look handsome.

Once on This Island is a show that tries hard and means well. Parents can take their children to it without fear of offense. For adults, though, the production is pretty tame stuff—quietly effective at moments but in dire need of a fiercer bongo beat.

It continues at the Curran Theatre in S.F. through May 17 (510-762-BASS).

Lady Producer

Van Gogh sold only one painting during his lifetime; Melville's *Moby Dick* sold but 500 copies in its first edition and wasn't acclaimed a masterpiece until the 1920s. Actors, however, can't be "discovered" after their deaths; they have to establish their reputations while they're still alive, and if entrepreneurs won't showcase them in the right vehicles, what alternatives do they have? Is it any wonder that today's film stars initiate and develop their own projects?

More and more theatre people, actors and directors are likewise creating their own venues in which to work. The Bay area's two most prominent theatre companies were



MARTHA SMOPE

The Broadway cast in a scene from 'Once on This Island,' now in San Francisco

founded by men with personal visions—William Ball, who established San Francisco's renowned American Conservatory Theatre, and Michael Leibert, who began his Berkeley Repertory Theatre in a College Avenue storefront.

Lynda Ayres-Frederick is a San Francisco woman with a similar game plan. A student at Yale, she came to S.F. in 1972, studied with Jean Shelton and Wendell Phillips' Stage Group (where she acted in Lorca's *Blood Wedding*) and created her own project for the Bay Area Playwrights' Festival. In 1985 she rented a space now known as the Phoenix Theatre, at 301 8th Street near Folsom, and after seven years of struggle she's still going.

She was nominated by the Bay Area Theatre Critics Circle for her 1991 performance in *Orpheus Descending*, a part she might never have had the chance to play if she hadn't produced the drama herself. She's beginning now to get grants for the Phoenix and she has a five-year lease on the theatre space with an option for renewal. In mid-May she presents the S.F. premiere of Berkoff's *Kvetch*, which has been running in L.A. for several years. Joan Mankin directs.

"I'm interested in doing a series of plays which trace the evolution of women's roles—Medea through Nora," she says, "and into the impossible future." She hopes to present the first S.F. production of *When She Danced*, the play about Isadora Duncan which Vanessa Redgrave has done so successfully in London. Life-affirming theatre, Ayres-Frederick contends, is very important to her.

Cable Car Clangers

Bill Graham Presents is still in business, even though the rock producer died in that helicopter crash a few months ago. His company will present chanteuse **Karen Akers** for four shows only at Bimbo's 365 Club in North Beach, beginning May 13. Akers, you might know, was recently in *Grand Hotel* on Broadway. She will perform a special concert at the Fairmont Hotel's Venetian Room as a benefit for the Low Income Housing Fund on May 11 . . . Yes, it's happening. *Tony n' Tina's Wedding* is finally coming to S.F. with previews skedded to start on Friday, May 15 and the official opening on May 20. The ceremony will be held at the First Congregational Church, Post and Mason, a block west of Union Square . . . The Asian American Theatre is now showing its first Shakespearean production, *The Merchant of Venice*, through May 24 . . . **Robert Keefe**, the talented

singer/guitarist who received a Critics Circle award for his performance in 1991's *Southern Lights*, called to tell us how thrilled he is to be cast in *Woody Guthrie's American Song*, which opens in July as a co-production of the Berkeley and San Jose Reps. Keep an eye on Keefe's progress, and Hollywood agents take note: the man is not only a gifted performer but handsome enough to set some feminine hearts a-flutter . . . The California Shakespeare Festival's second season in its new Orinda amphitheatre will include *The Merchant of Venice*, *The Tempest* and *Two Gentlemen of Verona*, the festival's artistic director **Michael Addison** recently announced. **Bruce Williams** will also play Macbeth. Let's hope the festival management has come up with a way to beat the wind which troubled so many patrons during its first season in Orin-



ALICE G. PATTERSON

Rising producer Linda Ayres-Frederick

da. The press reps say that new screens will encircle the seating area and plans are being finalized for a retractable shade over the amphitheatre to shield matinee patrons from the afternoon sun. Restroom facilities will also be improved, they claim . . . Shakespeare Santa Cruz has also announced its 1992 season with *The Taming of the Shrew*, *Macbeth* and Ibsen's *A Doll's House* as feature attractions . . . **Geoff Hoyle's The Convict's Return** (previously at the Berkeley Rep) will reopen in S.F. at the Stage Door Theatre on June 11 . . . Theatre Rhinoceros will present **Doug Hosclaw's The Baddest of Boys** at the Cowell Theatre, Fort Mason, May 14-31. **Sabin Epstein** directs. They say it's a fast and furious farce . . . The North Beach Repertory presents the West Coast premiere of **Per Olav Enquist's** psychological drama *The Hour of the Lynx*, a play exploring the mind of an incarcerated young man who is the pawn between an institutional psychologist and a pastor. The run starts officially on May 13, with Moscow director **Sasha Tihy** at the helm.

Phoenix Theatre

301 8th Street (at Folsom)
 San Francisco, CA 94103
 (415) 621-4423



Phoenix Theatre is dedicated to presenting exciting new work by local and international playwrights as well as bringing the classics to Bay Area audiences. The Phoenix also hosts play readings of original work by some of San Francisco's newest playwrights as well as offering professional workshops for actors and directors. Located in the heart of South of Market in San Francisco, this "gem of a theatre" has enjoyed increasing popularity for its "high level of professionalism" in an intimate setting since it was founded eight years ago by Artistic Director Linda Ayres-Frederick.

Kvetch

by Steven Berkoff. Through July 5.
 Friday-Saturday, 8 pm; Sunday, 7 pm.
 Friday-Saturday \$13. Student, Senior,
 TBA discounts \$11; Sunday \$10.

► A neurotically charged domestic comedy, this Northern California premiere of Steven Berkoff's most recent work is directed by Joan Mankin, winner of Drama-Logue and Bay Area Critics Circle Awards. "Hilarious" says the SF Chronicle and "side-splittingly funny" says the Jewish Bulletin about the Phoenix's "consistent, non-stop go-for-broke style". Subtitled A Play About American Anxiety, *Kvetch*, Yiddish for loud, constant, petty

complaining, is "dedicated to the afraid" by author Steven Berkoff, who raises this ancient Judeo/occasionally Christian pastime to an art form. "Exceptional performances that match frenetic energy levels and blend beautifully" are given by The Phoenix Theatre Company's artistic acting team.

Bay Area TheatreSports

Workshop Matches
 Tuesdays 8:30 pm. \$3 or 2 for \$5. Call for specific dates: 824-8220

► A truly improvisational sporting event! Laugh and enjoy!

New Writers: New Works VI

July 8 & 15, Wednesdays, 8 pm. \$3.
 Information: 861-8346

► Two most fascinating evenings you won't want to miss. Staged readings of plays-in-progress from Will Dunne Dramatic Writing Workshops. Call for details.

French Grey

by Joseph Bush.
 July 11, 6:30 pm, \$6. Fort Mason, Bldg. C. Third Floor, Young Performers Theatre. Information: 346-5550. Phoenix Theatre dates to be announced.

► As a member of the Bay Area Intimate Theatre Fringe Festival, The Phoenix Theatre presents *French Grey*, directed by Maria Mazer. In her last hour before execution, striving for peace and to die with honor, the imprisoned Marie Antoinette speaks to women in her own frantic radi-

ance against God, the world, and public opinion. Features Linda Ayres-Frederick, recently nominated by Bay Area Critics Circle for Best Performer in a Leading Role, as the condemned monarch.



Linda Ayres-Frederick

Power House Studio

Will Power
 August 7 & 8, Friday
 & Saturday 8:30 pm, \$10.
 Reservations: 431-0594.

► Power House Studio has created an exciting new musical stage production featur-

ing Will Power conducting the "Orchestra at the Speed of Light." Blending contemporary Pop, Classical (with Renaissance overtones), and vintage 60's Rock, the orchestra performs covers, originals, vocals and instrumentals.

True West

by Sam Shepard
 Mid-August through mid-September.
 Thursday through Saturday, 8 pm.
 Sunday, 7 pm. Fridays, Saturdays \$12;
 Thursdays, Sundays \$10. Information:
 566-5615

► Emotions run the gamut in this intense contemporary classic of two brothers caught in a modern desert landscape. Featuring well-known Bay Area comedian brothers Mike and Howard Meehan, *True West* is directed by Nathaniel Roberts.

When She Danced

by Martin Sherman
 Late September through October, Fridays,
 Saturdays, Sundays 8 pm. Fridays,
 Saturdays \$13. Sundays \$10.

► Lauded in London, this luscious multilingual farce, set in Paris in the roaring twenties, takes us inside the Rue de la Pompe apartment of one of the highest strung creative duos of the century, Isadora Duncan and her lover, Russian poet Sergei Esenin. Join the antics as they entertain us, themselves and their wacky multi-talented dinner guests.



Kvetch

192

1992 Drama-Logue Theatre Awards

ENSEMBLE PERFORMANCE

Sheila Balter, Dennis Barnett, Joe Bellan, Adrian Eifenbaum, *The Professional*, Upstart Stage, North Beach Repertory
Lisa Joffrey, David McNeas, Pamela Murphy, Craig Schow, Jerry L. Walker, Jim Webber, *Beyond Therapy*, produced by Jerry L. Walker, New Conservatory Theatre
Kathleen Andriola-Gerard, Lynda Ayres-Frederick, Keith Burkland, Molly Goode, Nathaniel Roberts, Liza Stone, *The Secret Rapture*, Phoenix Theatre
Robert Elross, Ron Kaell, Charles Queary, John Robb, *Pre-Game*, produced by Punch and Crunch Productions, Climate Theatre

SCENIC DESIGN

Rick Goodwin, *Hay Fever*, San Jose Repertory Theatre
Kent Dorsey, *The Importance of Being Earnest*, Berkeley Repertory Theatre
Jeff Hunt, *Two Gentlemen of Verona*, California Shakespeare Company
Joel Fortune, *Charley's Aunt*, American Conservatory Theatre

LIGHTING DESIGN

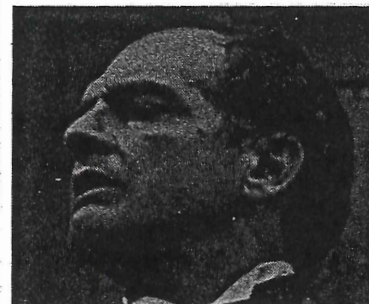
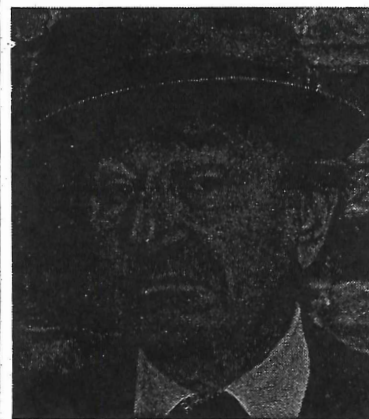
David Elliott, *Two Gentlemen of Verona*, California Shakespeare Company
Derek Duart, *Cyrano de Bergerac*, American Conservatory Theatre
James F. Ingalls, *McTeague*, Berkeley Repertory Theatre

SOUND DESIGN

Mark Bennett, *Mad Forest*, Berkeley Repertory Theatre

COSTUME DESIGN

Barbara Bush, *Two Gentlemen of Verona*, California Shakespeare Company
Melissa Wortman, *My Fair Lady*, The Lamplighters



Gretchen Evans, *Gertrude Stein and a Companion*, Ensemble Theatre Company of Santa Barbara
Peter Kevolan, *Fiddler on the Roof*, Santa Barbara Civic Light Opera
George Menedes, *The Rose Tattoo*, Ensemble Theatre Company of Santa Barbara
Robert Munns, *The Cocktail Hour*, Ensemble Theatre Company of Santa Barbara
Gloria Rossi, *The Rose Tattoo*, Ensemble Theatre Company of Santa Barbara
Silvia Short, *Gertrude Stein and a Companion*, Ensemble Theatre Company of Santa Barbara
Roseanna Vittetta, *Fiddler on the Roof*, Santa Barbara Civic Light Opera
Christopher Vore, *Arms and the Man*, Ensemble Theatre Company of Santa Barbara
Pamela Winslow, *The Pirates of Penzance*, Santa Barbara Civic Light Opera

SCENIC DESIGN

Robert G. Weiss, *Gertrude Stein and a Companion*, Ensemble Theatre Company of Santa Barbara
Robert L. Smith, *The Cocktail Hour*, Ensemble Theatre Company of Santa Barbara

LIGHTING DESIGN

Lawrence Oberman, *The Cocktail Hour*, Ensemble Theatre Company of Santa Barbara
L.K. Strasburg, *Fiddler on the Roof*, Santa Barbara Civic Light Opera

REVIEWER:
G. WEINBERG-HARTER

PRODUCTION

Marisol, produced by La Jolla Playhouse at Mandell Weiss Center
Tommy, produced by La Jolla Playhouse at Mandell Weiss Center
Snunk, produced by San Diego State University

REVIEWER:
SUSAN POTTER

DRAMA-LOGUE

CRITICS AWARD

to

MOLLY GOODE, NATHANIEL ROBERTS, LIZA STONE,
KATHLEEN ANDRIOLA-GERARD, LYNDA AYRES-FREDERICK & KEITH BURKLAND

For Outstanding Achievement in Theatre

ENSEMBLE PERFORMANCE
THE SECRET RAPTURE
PHOENIX THEATRE

1992

DEAN GOODMAN
CRITIC

Bill Bordy
PUBLISHER

DRAMA-LOGUE

CRITICS AWARD

to

SHARON VON HOEY

For Outstanding Achievement in Theatre

PERFORMANCE
A LIE OF THE MIND
PHOENIX THEATRE

1993

DEAN GOODMAN
CRITIC

Bill Bordy
PUBLISHER

Bay Area
Theater Critics Circle
Outstanding Achievement Award
1994

Phoenix Theatre
Ensemble Performance
Seven Menus



Jerry Friedman
President

DEAN GOODMAN

CHOICE AWARD

for

Outstanding Achievement in Theatre

to

Linda Ayres Frederick

Emily Ackerman, Robert Elross
Ian McConnell, Jack O'Rourke

for

Ensemble Performance
The Glace Miners Museum
Phoenix II Theatre

1 9 9 9



Dean Goodman

**DEAN GOODMAN
CHOICE AWARD**

for

Outstanding Achievement in Theatre

to

Linda Ayres-Frederick

Eileen Rossi, Matthew Chavez

Florentino Gonzales, Paul Mendoza

Milo Young, Morgan Forsey

Manon Banta

for

Ensemble Performance

A Lie of the Mind

Bare Bones Theatre/Phoenix II

2000




Dean Goodman

Rental Information

Located in the heart of the San Francisco Theatre District, our venues are available at reasonable rates for workshops, rehearsals, auditions & performances throughout the year. Our 1800 sq ft. space on the sixth floor and 1100 sq. ft. space on the fourth floor of the Native Sons Building, 414 Mason st are a stones throw from Geary Street & Union Square.

The sixth floor Main Stage theatre includes a thrust stage with unobstructed view from all 48 seats and room for additional seating. Available stage area is 19 feet across and 30 feet deep with 13.5 foot ceiling with entrances from backstage & front of house making arena staging an option. Backstage includes two dressing rooms and a small shop area. There is an inside lobby with concessions bar and inner office area with tech booth above.

Elevator and disability accessibility with some advanced notice.

In addition to workshops, auditions, and rehearsals, the fully equipped fourth floor Theatre Annex is ideal for shows with minimal set requirements and smaller casts.

For rates and availability, email Linda Ayres-Frederick phoenixtheatresf [at] G mail or Call 415.336.1020

Phoenix Theatre

414 Mason Street | San Francisco | 94102

Shows and Events at the Phoenix Arts Association Theatre from 2017 - 1985

*World Premiere, **SF Premiere, + Dean Goodman Dramalogue Nomination, ++ Dean Goodman Dramalogue Award, +++SF Bay Area Theatre Critics Nomination, ++++ SF Bay Area Theatre Critics Award *Note: While nearly all the readings and improvisation groups also open to the public are World Premieres, the full productions are the ones mostly asterisked.

Note: Phoenix AAT is an abbreviation for Phoenix Arts Association Theatre.

IN ADDITION TO THE FOLLOWING LIST OF PUBLIC EVENTS BY YEAR IN REVERSE CHRONOLOGICAL ORDER, THE PHOENIX HOUSES NUMEROUS CLASSES, REHEARSALS, AUDITIONS, WORKSHOPS & PERFORMANCES. WE ALSO ENCOURAGE PATRONAGE WITH PAY-AS-YOU-CAN NIGHTS INVITING SERVICE GROUPS TO ATTEND GRATIS AS DO THOSE WHO USE OUR VENUES. Here are a few examples of additional use of our space:

Ongoing Weekly Workshops in Acting by the Seydways Acting Studio Since 2006-Present and previously from 1999-2001(Richard Seyd, Bobby Weinapple, Cynthia Bassham, Janice Bergman & Lauri Smith);

Shakespeare Without Tears Workshops with Gwyneth Richards

Ongoing Weekly Acting for the Screen with Joie Landeaux Actors Studio Since 2006

Ongoing Monthly Weekend Scriptwriting Workshops with Will Dunne Since 2002; Hosting New Writers/New Works Readings for Will Dunne Workshops Since 1990.

Tri-Annual Workshops with Tom Logan Since 2010;

Coaching with Meryl Shaw since Jan 2016; Feldenkrais Workshops with Melissa Ayres,

Acting with Chris Phillips Weekly since 2015; Free Acting and Poetry Workshop for Latchkey Adolescents from the Hunters' Point and Other underserved communities (with a grant from SF Foundation); Writing

From the Page to the Stage Workshops with Ann Randolph;

Monthly Meetings for the SF Bay Area Theatre Critics Circle; Solo Performance with Martha Rynberg;

Playwriting with Suze Allen; Living Lite Seminars; Acting with Jeffrey Fox; Eric Morris Theatre Workshops;

Jeff Morris Theatre Workshops; Bay Area Theatre Sports 1995, 1996,1997; Movement for Actors

Workshops: A Venue for The Dramatists Guild of America's Friday Footlights Monthly Series of Readings of New Work; A Venue for the SF Fringe Festival 2001,2002,2004,2006,2007,2008,2009

Workshops with Endgames Improvisation (Max McCal) and other Improv groups and Assorted rehearsals, auditions for productions in our own and other venues, meetings and workshops by visiting artists.

A Selected List of Groups and Individuals who have benefited from using our venues or the Phoenix as a sponsor or non-profit umbrella is at the end of this Events List.

2017 *Are We Almost There? A Musical Review* Morrie Bobrow AWAT Productions

**Without Mercy* by Patricia Milton Off Broadway West

**Inn at Derbyshire* by Christopher Magee

**Solo Performance* by Members of Martha Rynberg Workshop

**Wit's End* by Claudia Barr CB Productions

MacBeth by William Shakespeare Byron Haigh

Hamlet by William Shakespeare Ninjaz of Drama

The Learned Ladies by Moliere

**Café Plays* Unknown Players

**The Unveiling* by Linda Ayres-Frederick Phoenix Arts Association Theatre

**Death Be Not Loud* by Susan Jackson 3Girls Theatre

Free Events:

Joy Cutler's *Reaching Beatrice* Phoenix Arts Association Theatre Staged Reading

3Girls Theatre Salon Reading I Susan Jackson's *Miracle Lake*

3Girls Theatre Salon Reading II Margery Kreitman's *Kicking Facebook*

Friday Footlights Dramatists Guild: L. Ayres-Frederick's *The Unveiling* Reading

3Girls Theatre Salon Reading III Lee Brady's *Slow Waltz in a Southern Clime*
 Spring Shorts Readings from Will Dunne Scriptwriting Workshop Participants
 3Girls Theatre Salon Reading IV Robin Bradford's *Counting Trolls*
 Friday Footlights DG: Elizabeth Orr's *Bad Ass Women* Reading
 3 Girls Theatre Salon Reading V Suze Allen's *When The Bough Breaks*
 Friday Footlights DG: Charley Lerrigo's *Pasiphae* A Reading
 3Girls Theatre Salon Reading VI AJ Baker's *Disruption*
 Friday Footlights DG: July To Be Announced
 Friday Footlights DG: Sept TBA
 Friday Footlights DG: Oct TBA
 Friday Footlights DG: Nov TBA
 Friday Footlights DG: Dec TBA

2016 *Living Lite Seminars* with Marilyn Graham
Jerusalem by Jez Butterworth by Second Wind Productions
 **Marry Me...A Little:a wedding/anxiety Cabaret* Jonathan Pillot Productions
The Quality of Life by Jane Anderson Monday Afternoon Productions
 **Femprovisorfest* Jill Eickmann
 **You're Gonna Cry* by Paul S. Flores Eric Reid
King Lear by William Shakespeare Ninjaz of Drama
 **Barbarella: On Stage and in Space* by Layla Molinero Dreams on the Rocks Productions
Downtown Bacharach: A Musical Review John Bisceglie
 **Nose Job* by Susan Rabin Windy City Productions
 **Abracadabra! & Other New Work* by L. Ayres-Frederick & N.Cooper-Frank
 Phoenix Arts in SF Fringe Festival 2016 at the EXIT
By The Waters of Babylon by R. Schenkkan Neva Hutchinson Productions
 **Left Coast News: 6 Short Plays* Left Coast Theatre
Are We Almost There: A Musical Review Morrie Bobrow AWAT Productions
Free Events:
 All Dramatists Guild Events are co-presented by the Phoenix AAT
 Friday Footlights Dramatists Guild: Nancy Cooper Frank's *The Trouble With Catherine*
 Keith Phillips' *A Giant Story* Staged Reading
 Friday Footlights DG: Aoise Stratford's *Oracle 23* Reading
 Madeline Mahrer's *Rivers* A Reading
 Sean Geary *Improv*
 Chamber Music
 Friday Footlights DG: P. Winfrey's *It's A Boy*
 Sean Geary *Improv*
 Friday Footlights DG: K. Heaton's *Man Flies* Reading
 Friday Footlights DG: SP Neal's *Children of Yorick* Reading
Bad Ass Women a reading
 Friday Footlights DG: R.Bradford's *Starlet*
 Sean Geary *Improv*
 Sean Geary *Improv Utopia's Camp Night*
 Friday Footlights DG: L. Dawson's *The Job* & C. Lerrigo's *Andy's Perfect O* Reading
 *Fred Raker's *Kickstarter The Musical*
 DGA *Banned Together: A Censorship Cabaret*
 Friday Footlights DG: *The Invisible Project* by K. Rivera & E. J. Pine

Friday Footlights DG: R. Fout's *Birthday Lottery*
 Sean Geary *Camp Improv Utopia's Camp Night*
 Friday Footlights DG: I. Riverflows' *Original Joke*

- 2015 *Cabaret and Comedy Show* Aidan Park & Joana Gray
 **Aunt Lakie's Not Coming to Dinner* by Susan Rabin Windy City Productions
The Two Character Play by Tennessee Williams The Other Group Theatre
An Evening of Excerpts Off Broadway West
Gianni Schicchi by Puccini Waffle Opera
 **Do The Math* Overcast Theatre
The Dreamer Examines His Pillow by John Patrick Shanley Pantry Players & Tumblr Theatre
Danny and The Deep Blue Sea by John Patrick Shanley Flynn Spirit Productions
Chinese Ballroom Improv
The Birthday Party by H. Pinter Off Broadway West
 **Philia* by Evangeline Crittenden Fish Songs Live: Wesley Newfarmer, E. Crittenden & Nick Rattray
 **Accidents & Other New Work* by Linda Ayres-Frederick & The Monday Night Group Phoenix Arts Association Theatre at SF Fringe Festival 2015 at EXIT
 **Screaming Queens* New Short Plays from Left Coast Theatre
Beauty & The Beast Ninjaz of Drama
Free Events:
One Foot on the Water by Linda Ayres-Frederick Phoenix AAT A Reading
The Enchantress of Santa Fe by Helen Noakes Phoenix AAT A Reading
Improv Utopia I Sean Geary
Improv Utopia II Sean Geary
 Friday Footlights Dramatists Guild *The Previous Incident* by Deborah Dashow Ruth & *The Edge of the World* by Miles Pawski Readings
Silent City by Dan Wilson Tripleshot Productions Reading
- 2014 *Endgames Improvisation Show*
 ***Pardon My Invasion* by Joy Cutler Brisk Weather Productions & Phoenix AAT
SF Comedy Show Vahe Hova & Phoenix AAT
 ***The Garden Party* by Vaclav Havel The Overcast Theatre
 **I Never Lie: The Pinocchio Project* 99 Stock Productions
SF Comedy Show Series II Vahe Hova & Phoenix AAAT
 **Dirty Little Ditties: Hurts So Good* Jane Aquilina
Romeo & Juliet by William Shakespeare Ninjaz of Drama
Three Penny Opera by Brecht/Weill Waffle Opera
Savage in Limbo by John Patrick Shanley The Rabbit Hole
 **Huge Improvised Musical* Chris Libby
 **A New Brain* with The Sing Club Maria Duzon
Life x 3 by Yasmine Reza Off Broadway West
Spring Awakening by Tennessee Williams Cam & Company
Max and Nicky 3 a music & comedy variety blowout MaxWeinbach
 **Pleiades* by Marissa Skudlarek No Nude Men Productions
Chinese Ballroom Improv

**Assorted Domestic Emergencies* by Linda Ayres-Frederick & Nancy Cooper Frank
 Phoenix AAT SF Fringe Festival 2014 at EXIT (Best of Fringe Award)
Comedy News Improv Senseless Bureau
Endgames Improvisation Show Max McCal
The Examined Life Sketch Show Scott Meyer
***The Train Driver* by Athol Fugard Off Broadway West
**Vodka with a Dream Chaser* by Rey Carolino Ninjaz of Drama
Rocket to the Moon by Clifford Odets Lucas Alves

Free Events:

Endgames Improvisation Shows I
Ladies on the Third Floor by Raquel Bitton
 Bobby Weinapple's SAG Seminar
Endgames Improvisation Show II
**The Enchantress of Santa Fe* by Helen Noakes Phoenix AAT Staged Reading
Endgames Improvisation Show III
Endgames Improvisation Shows IV
Endgames Improvisation Shows V
 Seydways Studios *Acting for Singers Showcase*
**Holidays II- Short Plays* by The Monday Night Group Phoenix AAT Staged Readings

2013 *Call Me Mr. Robeson: A Life With Songs* Tayo Aluko & Friends & Phoenix AAT
Danny and the Deep Blue Sea Breach Once More Productions
**Celebrating Families of Diversity* Jason & DeMarco Concert Tour
**Coping Through Pain* Grey Shon Productions & Phoenix AAT
Chinese Ballroom Improv
**The Lullaby Tree* by Ian Walker Second Wind Productions
Chinese Ballroom Improv
***Sonia Flew* by Melinda Lopez Virago Theatre
Betrayal by Harold Pinter Off Broadway West
Much Ado About Nothing by William Shakespeare Ninjaz of Drama
Goat or Who Is Sylvia by Edward Albee Monday Afternoon Productions
The Bear and *The Proposal* by Anton Chekhov Overcast Theatre
**Shaken Not Stirred: Short Plays* by Larry Rekow LR Productions
The Lover by Harold Pinter & *Arousal* by George Pfirrmann Virago Theatre Company
**The Video Games Monologues* by Lian Amaris
**The Disappearance of Mary Rosemary* by Ian Walker Second Wind Productions
**Shakespeare at Blackfriar's* by George Crowe Subterranean Shakespeare
Endgames Improvisation Show
The Weir by Conor McPherson Off Broadway West
Razowsky and Hamilton Improvisation Show
Free Events:
**Kiska Bay* by Linda Ayres-Frederick Dramatists Guild Friday Footlights & Phoenix AAT
Grozny by Bill Hyatt A Reading
 Max McCal's Improv Workshop Show
Pardon My Invasion by Joy Cutler Phoenix AAT Reading
 Seydways Studios *Acting for Singers Showcase*
**Holidays - Short Plays* by The Monday Night Group Phoenix AAT Staged Readings

- 2012 **Vigilance* by Ian Walker Second Wind Productions
Chinese Ballroom Improv II
Beggars in the House of Plenty Off Broadway West Citywide Irish Festival
Dorian Sloan A Reading
Chinese Ballroom Improv II
 **Act I Scene II* Unscripted Theatre
Chinese Ballroom Improv III
 **Playfest* Woman's Will
Othello by William Shakespeare Ninjaz of Drama
Chinese Ballroom Improv IV
Improv The Believers
Improv Endgame
 ***Five Lesbians Eating a Quiche* Tides Theatre
Dial L for Latch-key and *Leading the Witness* Off Broadway West
Chinese Ballroom Improv V
 **ABC Trilogy* by Linda Ayres-Frederick Phoenix AAT at SF Fringe Festival 2012 at EXIT
Kiss of the Spider Woman by Manuel Puig Second Wind Productions
Chinese Ballroom Improv VI
 ***Zombie Vixens from Hell – The Musical* Virago Theatre
 **Jeremy Lin The Musical – Bite the Snake* Productions
Chinese Ballroom Improv VII
Twelfth Night by William Shakespeare Ninjaz of Drama
 **3 Girls Squared Holiday Showcase* 3Girls Theatre
 **Scattering Rapture* Ninjaz of Drama
Free Events:
 Richard Seyd Introduction to Acting
 Bobby Weinapple Workshop Recital
 Heather Marlowe's Workshop on Rape
 **The Roper* by Will Dunne Staged Reading Phoenix AAT
 Audition Intensive by Meryl Shaw
 Memorial Celebration for Albert Goodwyn
 **A Santa Story* by Miles Pawski Staged Reading Phoenix AAT
 **A Raincheck for Kerouac* by Deborah Segal Staged Reading
 Sarah Lawrence College Alumnae/i Holiday Party
- 2011 **The Cheapest & Greatest Stand-up Comedy Show* Kamau Bell & Phoenix AAT
The Dumbwaiter and *The Lover* by Harold Pinter Off Broadway West
 **Into the Clear Blue Sky* by J.C. Lee Sleepwalker's Theatre
LIVE Show Improv
 **Playfest 2011* Woman's Will Staged Readings
 **New Works* Staged Readings Triple Shot Productions & Phoenix AAT
 ***Indulgences in the Louisville Harem* by John Orlock Off Broadway West & Phoenix ATT
 **The Nature Line* by J.C. Lee Sleepwalkers Theatre
 **Afield* by Linda Ayres-Frederick Phoenix AAT t EXIT Theatre SF Fringe Festival
 (Best of Fringe Award)
A Midsummer's Night Dream by William Shakespeare Ninjaz of Drama
Master Harold and the Boys by Athol Fugard Off Broadway West & Phoenix ATT
 **Man Without a Mask* by Jim Strobe Catchy Names Productions

Chinese Ballroom Improv

**Nina and the Monsters* by Rey Carolino Ninjaz of Drama

Tenderloin Hustler's Xmas Show by Todd Pickering & Demetrius Martin

***Laughter Against the Machine New Year's Eve Stand-up Comedy Show* Kamau Bell & Phoenix AAT

Free Events:

**Blue, Bloody Murder* by Miles Pawski A Staged Reading Phoenix AAT

Bobby Weinapple's Voice for Theatre Workshop Presentation

3 Monthly Friday Footlights, Phoenix ATT & Dramatists Guild of America

Elizabeth Benedict's CD Release Event

Afield by Linda Ayres-Frederick Friday Footlights Phoenix ATT & Dramatists Guild of America at SF Playhouse 2nd Stage

Sarah Lawrence College Faculty on the Road Phoenix ATT

Two Play readings by Debbie Brubaker

**The Umbrella Play* by Linda Ayres-Frederick Friday Footlights Phoenix ATT & Dramatists Guild of America at SF Playhouse 2nd Stage

2010 *Streetlight People* Improvised Theatre

The Tinker Show – Sketch Comedy & Improv

***Beauty of the Father* by Nilo Cruz Off Broadway West

**Scheherazade X – 2009 Year in Review* Playwrights Center of San Francisco

Streetlight People Improvised Theatre

***Wanton Darkness: Ashes to Ashes* by Harold Pinter & *St. Nicholas* by Conor McPherson
Second Wind Productions

**Acts of Love, Life and Lunacy* by Rey Carolino Ninjaz of Drama

69 Stories by Mollena Williams Crowded Fire

***Snow Angel* by Louis John Carleon & *Coping Through Pain* by Elizabeth Fatum
D. Loosbrock & Royal Inc.

Streetlight People Improvised Theatre

The Tinker Show Sketch Comedy & Improv

Improv on Fire Out of Line Improv Show

**Chink Monkey, A Journey into Race, Gender & Identity* by Steven Low & Phoenix ATT

How the Other Half Loves by Alan Ayckbourn Off Broadway West

**The World Is Good* by J.C. Lee Sleepwalkers Theatre

Chinese Ballroom Improv Troupe

**Harvesting The Lost* by Dan Wilson Triple Shot Productions

**Zero to Ninety in Ninety Minutes* Phoenix & Lucky Dog at the SF Fringe Festival 2010
(Best of Fringe) Seven Short Plays by Four Bay Area Women at the EXIT

**Absolutely San Francisco* by Ann Doherty Not Quite Opera

Hedda Gabler by Henrik Ibsen Off Broadway West

**An Evening of New Work* by Playwrights of Promise Phoenix ATT

**The Tender King* by Ian Walker Second Wind Productions

**Cheapest & Greatest New Year's Eve Standup Comedy Show* Kamau Bell & Phoenix ATT

Free Events:

Seydways Acting Studio Open Presentation I

8 Monthly Friday Footlights Phoenix AAT & Dramatists Guild of America

Bobby Weinapple's Acting Workshop Presentation I, II

New Work by Bobby Weinapple A Reading

**Three Plays by Edward Hernandez Laborfest
 *Anne Randolph's Write Your Life Class Performance II

2009 **Meadowland* by Ian Walker Second Wind Productions
 ***Call Mr. Robeson* by Tayo Aluko T. Aluko & Phoenix AAT
 **Cuckoo* by Madison Clell Jump Theatre
 **The Short and Happy Life* by Ryan Michael Teller Sleepwalkers Theatre
 **The Nose* by Oleg Liptsin O. Liptsin & Phoenix ATT
The Homecoming by Harold Pinter Off Broadway West
 **One-Eyed Man is King* by Carter W. Lewis Triple Shot Productions
 **Edges* by Justin Paul & Benjamin Pasik Xavier Juarez
 **Jericho Road Improvement Association* by John Rosenberg Hella Fresh Theatre
A View from the Bridge by Arthur Miller Off Broadway West
 **Pulp Scripture* by Wm Bivins, *Texas Chainsaw Musical* by Corey Bytoff
Eat, Pray, Laugh Alicia Dattner, *Marriage: a Queer Institution* by Garrison Harward and Phoenix AAT as Venue for SF Fringe Festival 2009
 **Mitch* by Jim Strobe Catchy Name Productions & Phoenix AAT
Brilliant Traces by Cindy Lou Johnson Third Rail Productions
 **Killing My Lobster Goes to the Polls Debates* Killing My Lobster
Woman in Black adapted by Stephen Malatratt Second Wind Productions
Stand-up Comedy Showcase Kamau Bell & Phoenix AAT
 **Nina and the Monsters* by Rey Carolino Ninjaz of Drama
 **Laughter Against the Machine New Year's Eve Comedy Showcase* Kamau Bell & Phoenix AAT

Free Events:

Seydways Acting Studio Open Presentation I, II, & III
 New Work by Joan Bernier Staged Reading
 Will Dunne Scriptwriting Workshop Spring Shorts Open Presentation
 Bobby Weinapple's Acting Workshop Open Presentation I & II
Safe Haven by Ruth Kirschner Artists Development Lab & Phoenix AAT Reading

2008 **Arthur and Esther* by Ross Howard Taylor Hanes
 **Lost and Found* by David Ackerman Sleepwalkers Theatre
 ***Four Breaths* Plays by Beckett, Nin, Walker & Burkhardt Secondwind Productions
Broadway of the Pacific Rim Asian American Actors Ensemble
 ***Riches* by Lee Blessing Triple Shot Productions
The Ladies of the Camellias by Lillian Groag Off Broadway West
 **Work Eats Home: Four New One-Act Plays* Sleepwalkers Theatre
Broadway with a Twist II A Musical Revue Broadway Twist
 **I Heart Hamas: And Other Things I'm Afraid To Tell You* by Jennifer Jajeh JJ Productions
 ***BASH: Three* by Neil La Bute AKA Players
 SF Fringe Festival 2008 Phoenix AAT Venue includes next three shows:
 **Along the Path of Larks & Swallows* by Mia Paschal
 **Mitch* by Jim Strobe, Catchy Names Productions
 **Tale End* – Rogue Festival Productions
 ***Call Mr. Robeson* by Tayo Aluko Phoenix Arts Association Theatre
Taming of the Shrew by William Shakespeare Off Broadway West
 **March to November* by Tore Ingersoll-Thorp Sleepwalkers Theatre

**Tenderloin Hustler's Xmas Show* Todd Pickering & Demetrius Martin

**Laughter Against the Machine* Nat Green, Bucky Sinister & Kamau Bell Phoenix AAT

Free Events:

Regretrosexual, The Love Story by Dan Rothenberg

Meadowland by Ian Walker Second Wind Productions A Reading

Introduction to Fitzmaurice Technique by Cynthia Bassham

Families in the Fifties Short Plays by Debra Dashow Ruth Phoenix AAT

Laborfest Reading: *Redneck* by Ed Hernandez

The Water Project Golden Thread & Mugwumpin

2007 *Broadway of the Pacific Rim* Asian American Actors Ensemble

Burn This by Lanford Wilson Panhandlers Theater

**The Love Show: Improvised Play* by Unscripted Theatre

**Snakebit* by David Marshall Grant Asian American Actors Ensemble

Fiction by Steven Dietz Off Broadway West

A Midsummer Night's Dream by William Shakespeare Rubber Match Seriez

**Growing Out My Bangs* by Mel Auber Funnybee Productions

A Streetcar Named Desire by Tennessee Williams Off Broadway West

Servant of Two Masters by Carlo Goldini Pandhandlers Theater

**The Hasheesh Eater* by Tom Fletcher SF Buffoons SF Fringe2007 Phoenix AAT Venue

**Apropos of the Wet Snow* Adaptation from F. Dostoevsky Oleg Liptsin

All In One Day by John Rosenberg Sleepwalkers Theatre

**The Chinese Angle* by Hal Savage Savage Eye Productions

365 Days: Week 46 by Suzan Lori Parks Phoenix AAT, Lucky Dog & Z Space

**Let It Snow: Improvised Musical* by Unscripted Theatre

**Friends* by Peter Levy WCPA & Phoenix Arts Association Theatre

Free Events:

**The Ascension of Carlotta* by Will Dunne A Reading Phoenix Arts Association Theatre

Faculty on the Road, Sarah Lawrence College & Phoenix AAT

Saigon/USA by Paul Heller, One4All Productions A Staged Reading

**New Plays* from the Playwrights of Will Dunne's Spring Shorts Workshop Readings

**New Plays* by Dr. Edward Hernandez Readings

Introduction to Fitzmaurice Technique: Cynthia Bassham

**The Afterlife of the Mind* by Bill Bivins Phoenix AAT A reading

2006 *A Little Bit in Love: Broadway Love Songs* Ray of Light Theatre

A Perfect Ganesh by Terence McNally Free Range Theatre Co.

The Bacchae by Euripides ASUSF College Players

**Edge* by Jennifer Williams Phoenix Arts Association Theatre

**Stretchmarks: Growing into Motherhood* by C.A.DiBassi & C.Garofoli Prima Mommas

**You Bet Your Improvisor* by Unscripted Theatre

The Lady's Not for Burning Mayan Dancer & Rubber Match Seriez

**The Union of Socialistic San Francisco* by R.C. Stabb Up Market Productions

**The Stone Trilogy* by Ian Walker Second Wind Productions & Three Wise Monkeys

SF Fringe 2006 Bring Your Own Venue at Phoenix AAT

**Absolutely San Francisco: Original Work* Not Quite Opera

Topdog/Underdog by Suzan Lori-Parks Second Wind Productions

**Faith House* by Elizabeth Fuller & Conrad Bishop Independent Eye

It Could Have Been A Wonderful Life by Fred Raker FR Productions

Free Events:

A Celebration: In Memoriam of Kitty Newman, SF Actor Extraordinaire

Will Dunne Script Analysis I & II: John Patrick Shanley's *Doubt*

New Plays from the Playwrights of Will Dunne's Spring Shorts Workshop Readings

New Work I from the Playwrights of Sleepwalkers Theatre Readings

New Plays from the Playwrights of Will Dunne's Fall Shorts Workshop Readings

New Work II from the Playwrights of Sleepwalkers Theatre Readings

New Work by Julie Pepper Phoenix AAT & Artist Development Lab A Reading

2005 **Moky's Life 101* by Moky Kinh-Quoc Huynh

Road to Mecca by Athol Fugard Second Wind Productions & Phoenix AAT

**Regretrosexual* by Dan Rothenberg DR Productions

***Falsettoland* by William Finn & James Lapine Sung Min Park Productions

Stretchmarks - Growing Into Motherhood by Christine Garagoli The Prima Mommas

Starcrossed by Sharon Shipley Steinbeck Presents

Late Night Improvisation Show Revolving Improv Company

**The Passion of Sainte Marthe* by Rey Carolino Divine Seriez Productions

***Jimmy Carter Was a Democrat* by Rinne Groff Shee Company

Streetcar Named Desire by Tennessee Williams Divine Seriez Productions

**Spook* by John O'Keefe Subterranean Shakespeare

**The Agreement* by Will Marchetti

Free Events:

The Fire Plays Second Wind Productions Readings

2004 *No. 11 (Blue and White)* Abydos Theatre

Rabbit Causes Dog by Denmo Ibrahim Mugwumpin Theatre

Carpetchagger's Children by Horton Foote Phoenix Arts Association Theatre

**Stretchmarks (Growing into Motherhood)* by Christine Garafoli Prima Mamas

**Apocrapha* by Ignacia Zulueta

***Southern Lights* by Lee Brady Phoenix Arts Association Theatre

***Murder* by Hanoch Levin Second Wind Productions

Le Vieux Carre by Tennessee Williams Divine Seriez

**The Flame and the Stone* by Sam Dowling Praxis Laboratory SF Fringe Festival 2004

At Phoenix Arts Association Theatre

Boy Gets Girl by Rebecca Gilman Actors' Collective

**Director's Cut* Abydos Directors' Theatre Project

Tape by Stephen Belber Eric Sullivan Productions

**One-Acts* by The Meehan Brothers

**Holiday Shorts II* Brookline Repertory Theatre & Phoenix AAT

**It Could Have Been A Wonderful Life* by Fred Raker Phoenix AAT & FR Productions

Free Events:

A Walk in the Woods by Lee Blessing Second Wind Productions Reading

Black Lies by Ian Walker Second Wind Productions Reading

Shrivings by Peter Shaffer Second Wind Productions Reading

Murder by Hanoch Levin Second Wind Productions Reading

Antigone in Polk County by Lee Brady Phoenix AAT SF Theatre Festival Forum Theatre at Yerba Buena

Special by Ann P. Meredith Reading

- 2003 **The Letter Witches* by Rosemary Griggs Pinky Gambone's Blue Note & Phoenix Arts Association Theatre
Dracula by Mac Wellman La Vache Enragee & Phoenix AAT
A Delicate Balance by Edward Albee Class Act
 Forum Theatre Project by Rebecca Schultz
 **Stretchmarks* by Chris Garofoli Stretchmarks
 ***Cooking with Elvis* by Lee Hall Phoenix Arts Association Theatre
Nora adapted by Ingmar Bergman Second Wind Productions
 **New Voices* Eastenders Rep Staged Readings
 **Savage Eye* by Hal Savage Savage Eye Productions
 **Night of Terror* Thunderbird Theatre
Othello by William Shakespeare Woman's Will
 **Not Quite Opera* Anne & John Doherty
 **Friends* by Peter Levy Phoenix Arts Association Theatre
 **It's a Wonderful Dyke* by Donovan Schinkel Hard Core Thrush
Free Events:
Like a Christmas Tree by Etel Adnan Phoenix ATT Staged Reading
The Glide by Robin Bradford Phoenix ATT Staged Reading
Remember Me by Ruth Kirschner WCPA & Phoenix ATT 4th Staged Reading
Worwah by Edna Coulson Hall Brookside Rep & Phoenix ATT Staged Reading
Change of Heart by Pam Gutman Brookside Rep & Phoenix ATT Staged Reading
The Diva & The Doctor by Robin Bradford Brookside Rep & Phoenix Staged Reading

- 2002 Final Production at Geary Street Venue
Kiss of the Spider Woman by Manuel Puig Barebones Theatre

March 1, 2002 MOVE VENUE to 414 Mason Street Suite 601
 AND REBUILD THEATRE

- **Who's Frank?* By Scott Barry Walter E. Productions
 ++***Sisters* by Wendy Lill Phoenix Arts Association Theatre
 ***Incubator Castle* by Howard Barker & *Other Plays* Fools Fury Ensemble
 **Stranger and Stranger* by S. Abrams Kinetic Theory Experimental Theatre
SF Fringe Festival 2002 Phoenix is a Venue along with Exit Theatre
 **Unhampered by Sanity* by Kerry Reid KRM Productions & Phoenix AAT
 **Demon Industry* by Daria Hepps Bella Union Theatre Company
Free Events:
Memorial Day by Michael Busby Hazen WCPA & Phoenix AAT 3rd Reading
The Unveiling by Linda Ayres-Frederick WCPA & Phoenix AAT 2nd Reading
Remember Me by Ruth Kirschner WCPA & Phoenix AAT 3rd Reading
 In Celebration of Will Dunne Phoenix AAT (at Ft. Mason)

At Phoenix II Theatre at Our Two Venues on 653-655 Geary Street:

- 2001 *Loose Knit* by Theresa Rebeck Jane Barrett Producer
 **There Ain't No "U" In Lonely* by Rebecca Bauknight Sizzling Lightning Bolt
Private Eyes by Steven Dietz The Actors' Collective

69 Stories by Mollena Williams Crowded Fire
**Watching Porn* by Paul Mendoza Barebones Theatre
***Water Buffalo* by Jonathan Whittle-Utter BayStage
The Lesson by Eugene Ionesco Just Because Productions
***Gunshy* by Richard Dresser Phoenix Arts Association Theatre
**Island Heat* by Mae Zieglan Maidav MZM Productions
***Tongue of a Bird* Signal Theatre
Othello by Wm Shakespeare Theatre Phoenix AAT & Guerrilla Shakespeare
**The 7 Magnificos* by TBird Collective & Thunderbird Theatre
SF Fringe Festival 2001 Phoenix is a Venue along with Exit Theatre
Oleanna by David Mamet Barebones Theatre
***Losing Father's Body* by Constance Congdon Phoenix AAT
Betrayal by Harold Pinter Coelacanth Theatricals
Free Events:
Memorial Day by Michael Hazen Buzby WCPA & Phoenix AAT 2nd Reading
My Favorite Slave by Mark Wasserman Reading Phoenix AAT Reading
The Lost Commandment by Pam Gutman Phoenix AAT Reading
Remember Me by Ruth Kirschner WCPA & Phoenix ATT 2nd Reading
 Phil Bennett Acting Lab Showcase

2000 *House of Yes* by Wendy MacLeod Noz4a2 Productions
**New Wrinkles* by Abrams, Bobrow & Nachman New Wrinkles Productions
 ++*A Lie of the Mind* by Sam Shepard Barebones Theatre & Phoenix AAT
***One Flea Spare* by Naomi Wallace Crowded Fire
**Nightshift at the Bardo* by Regina Brunig WCPA & Phoenix ATT
American Buffalo by David Mamet John Haydn Productions
All's Well That Ends Well Bay Area Shakespeare Marathon Lemonade Fund
Hamlet [the melancholy dame] by William Shakespeare Woman's Will
 Phoenix Arts Association Theatre at the Marsh SF
FREE EVENTS:
The Big Boy by Lee Barton WCPA & Phoenix AAT Reading
Misguided Hatchlings by Barbara Flores A Reading
Greenleaf by Victoria Morse A Reading
Remember Me by Ruth Kirschner WCPA & Phoenix ATT A Reading

1999 **IN APRIL WE MOVE THEATRE OPERATIONS to 655 Geary**
Measure for Measure by William Shakespeare Val Hendrickson & Phoenix AAT
***Roses & Petrol* Shotgun Players
***Death & The Maiden* Joan Summerfield Productions
***Jack & Jill* by Jane Martin Entropy Productions
***++,++++Glance Bay Miners Museum* by Wendy Lill Phoenix AAT
***Acts of Providence* by Edward Allen Baker Signal Theatre
***A Hard Heart* by Howard Barker Crowded Fire Theatre
***Lament for Arthur Cleary* by Dermut Bolger Diaspora Productions
Jacques & His Master by Diderot/Kundera at The Next Stage/FoolsFury Ensemble & Phoenix ATT
 ++**Book of Dates* by Norman Caito West Coast Playwrights Alliance & Phoenix ATT
Fool for Love by Sam Shepard Paducah Mining Company

Free Events:

New Writers/New Works XXV Will Dunne Writers Workshop & Phoenix AAT Readings
Memorial Day by Michael Hazen Buzby WCPA & Phoenix AAT Reading
New Writers/New Works XXVI Will Dunne Writers Workshop & Phoenix AAT Readings
Proud Flesh by Regina Brunig WCPA & Phoenix AAT Reading

Phoenix Arts Association Theatre at 301 8th Street Venue Larger Space

- 1998 *New Writers/New Works XXII* Will Dunne Writers Workshop & Phoenix AAT
 *+,++++*The Chinese Art of Placement* by Stanley Rutherford Phoenix AAT
Moved into storage on March 15, 1998 until we found our next venue in April of 1999 and performed in other spaces while we were displaced in the interim. See additional reference on the 1997, 1998 Seasons in the History Narrative.
 ***The Batting Cage* by Joan Ackerman Phoenix AAT at 450 Geary Studio Theatre
Mississippi Medea, Antigone In Polk County by Lee Brady & Other Plays
 Phoenix AAT & California Travel Troupe presented at City College of SF Black Box Theatre and on tour at the Edinburgh Fringe Festival
 Nightlight* & **Fifteen Notes* by Ruth Kirschner & *Hello From Bertha* by Tennessee Williams Phoenix AAT in SF Fringe Festival 1998 at Actors Theatre of SF
 ***The Possibilities* by Howard Barker FoolsFury Ensemble with Phoenix AAT Sponsorship At The Next Stage

Free Events:

Riding Wild by Glenna Mills & *The Bomb* by Leigh Barton WCPA & Phoenix AAT
 Staged Readings at 450 Geary Studio Theatre
New Writers/New Works XXIII Will Dunne Writers Workshop & Phoenix AAT
 at 450 Geary Studio Theatre
New Writers/New Works XXIV Will Dunne Writers Workshop & Phoenix AAT
 at Actors' Theatre of San Francisco

- 1997 ***Entertaining Mr. Sloane* by Joe Orton Phoenix Arts Association Theatre
 ***Ace, Queen, Bone* by Valerie Fekete Phoenix Arts Association Theatre
 Bay Area Theatre Sports Rookie Matches XVI
The Golden Age by A.F. Gurney Phoenix AAT & Chamber Theatre
 Bay Area Theatre Sports Rookie Matches XVII
 ***Eleemosynary* by Lee Blessing Phoenix AAT & Chamber Theatre
Fred LaRoche: Acoustic Guitar Phoenix Arts Association Theatre
The Gin Game by D.L. Coburn Phoenix Arts Association Theatre
Laughing Wild by Christopher Durang Phoenix AAT, Sea Theatre at The Shelton
 **++++*Sons of Ulster Marching to the Somme* by Frank McGinnis Phoenix AAT & Viaduct Theatre
 ***Flesh and Blood* by Elizabeth Dewberry Phoenix Arts Association Theatre
Waiting for Godot by Samuel Beckett Texas Theatre Company Productions
The Shade Holiday Concert Phoenix AAT & Cedric Browne Productions
Free Events:
New Writers/New Works XX Will Dunne Writers Workshop & Phoenix AAT
New Writers/New Works XXI Will Dunne Writers Workshop & Phoenix AAT

- 1996 Bay Area Theatre Sports Rookie Matches X
Hay Fever by Noel Coward Phoenix AAT & Chamber Theatre
 Bay Area Theatre Sports Rookie Matches XI
 **Foibles* by Margery Kreitman & Phoenix AAT Staged Reading
Hamlet by William Shakespeare Phoenix Arts Association Theatre
 Bay Area Theatre Sports Rookie Matches XII
Night Must Fall by Emyln Williams Phoenix ATT & Chamber Theatre
 Bay Area Theatre Sports Rookie Matches XIII
 ++*A Streetcar Named Desire* by Tennessee Williams, Phoenix AAT
 Bay Area Theatre Sports Rookie Matches XIV
 ***Henceforward* by Alan Ayckbourn Phoenix Arts Association Theatre
 Bay Area Theatre Sports Rookie Matches XV
 ++*Relative Values* by Noel Coward Phoenix AAT & Chamber Theatre
 **You Don't Look Mexican* by Julie Padilla Paquita Productions
Free Events:
New Writers/New Works XVII Will Dunne Writers Workshop & Phoenix AAT Readings
New Writers/New Works XVIII Will Dunne Writers Workshop & Phoenix AAT Readings
New Writers/New Works XIX Will Dunne Writers Workshop & Phoenix AAT Readings
- 1995 Bay Area Theatre Sports Rookie Matches I
 Nervous Laughter Comedy Group
 **As Is* by William B. Hoffman Liza Rose Productions
 ***Dead Monkey* by Nick Darke Phoenix AAT, Genesis, Actors Theatre of Marin
 Bay Area Theatre Sports Rookie Matches II
 ***The Increased Difficulty of Concentration* by V Havel Common Cultural Practice & Phoenix Arts Association Theatre
 Bay Area Theatre Sports Rookie Matches III
 **++*Mrs. Cage* by Nancy Barr & *Elegy for a Lady* by Arthur Miller Phoenix AAT
 Bay Area Theatre Sports Rookie Matches IV
 ***Cleagenor et Doristee* by Jean Rotrou Phoenix AAT & Lycee Francais Internationale
 **Kentucky Windage* by Wayde Blair & RD Blair Phoenix AAT
 Bay Area Theatre Sports Rookie Matches V
 ++,+++*The Shadow Box* by Michael Cristopher Genesis Theatre & Phoenix AAT
 Bay Area Theatre Sports Rookie Matches VI
Two Rooms by Lee Blessings Phoenix AAT & Ready Room Theatre Company
 Bay Area Theatre Sports Rookie Matches VII
A Delicate Balance by Edward Albee Phoenix AAT & Chamber Theatre
 Bay Area Theatre Sports Rookie Matches VIII
 **Kaboom!* By Michael Small Staged Reading
 **++,+++*The Last Yankee* by Arthur Miller Phoenix Arts Association Theatre
 Bay Area Theatre Sports Rookie Matches IX
 ***Miss Mary Lou Will See You Now* by Chris Hill Staged Reading
- Free Events:**
New Writers/New Works XIII Will Dunne Writers Workshop & Phoenix AAT Readings
After School Performance Workshop of Poetry & Improv Phoenix AAT
New Writers/New Works XIV Will Dunne Writers Workshop & Phoenix AAT Readings
New Writers/New Works XV Will Dunne Writers Workshop & Phoenix AAT Readings

New Writers/New Works XVI Will Dunne Writers Workshop & Phoenix AAT Readings

- 1994 ***The Ballad of the Sad Café* by Carson McCullers adapted by Edward Albee
Phoenix Arts Association Theatre
***Reckless* by Craig Lucas Phoenix AAT & Spotted Owl Productions
Keely & Du Phoenix Arts Association Theatre
++++*Seven Menus Plus Four* Phoenix Arts Association Theatre

Free Events:

New Writers/New Works XI Will Dunne Writers Workshop & Phoenix AAT Readings
New Writers/New Works XII Will Dunne Writers Workshop & Phoenix AAT Readings

- 1993 ***In the Penal Colony & The Hunger Artist* by Kafka Open Egg Theatre
++*Goose & TomTom* by David Rabe Phoenix Arts Association Theatre
Top Girls by Caryl Churchill Phoenix Arts Association Theatre & Gemarts
++*A Lie of the Mind* by Sam Shepard Phoenix Arts Association Theatre
'Nightmother by Marsha Norman Phoenix on Tour at Avignon Off Festival, France
Three Sisters by Anton Chekhov Classic Theatre Project
Pulp Playhouse Late Night Shows Brian Loman & Company
Quartermain's Terms Chamber Players
How the Other Half Loves by Alan Ayckbourn Phoenix AAT
Von Saxon Tabu Road Productions
Halfway Down Mt. Olympus by Lee Brady Phoenix Theatre at the Marsh
The Deep Blue Sea by Terrence Rattigan

Free Events:

New Writers/New Works IX Will Dunne Writers Workshop & Phoenix AAT Readings
New Writers/New Works X Will Dunne Writers Workshop & Phoenix AAT Readings

- 1992 **Windows & Mirrors: A One Man Show* by Dean Goodman
**Beauty & The Beast for Flamenco* Phoenix Arts Association Theatre
**Two Original One Act Plays* by Dean Goodman
+++***Kvetch* by Steven Berkoff Phoenix Arts Association Theatre
The Guest Phoenix Arts Association Theatre
**Women: A Theatrical Evolution Play One: When She Danced* Phoenix AAT
The Beggars' Opera Phoenix Arts Association Theatre
***God* by Woody Allen Phoenix Arts Association Theatre
***Experimental Russian Poets* Phoenix Arts Association Theatre
***French Grey* Bay Area Independent Theatre Fringe Festival at Ft. Mason
Phoenix Arts Association Theatre
***Music at the Speed of Light* by Will Power
The Way Things Are Put Together Three One-Act Plays Giraffe Productions
True West by Sam Shepard Double Mask Productions
++,+++***The Secret Rapture* by David Hare Phoenix Arts Association Theatre
***Unfinished Business* by Jonathan Aaronson

Free Events:

New Writers/New Works VI Will Dunne Writers Workshop & Phoenix AAT
New Writers/New Works VII Will Dunne Writers Workshop & Phoenix AAT
New Writers/New Works VIII Will Dunne Writers Workshop & Phoenix AAT

- 1991 +++++***Orpheus Descending* by Tennessee Williams Phoenix Arts Association Theatre
Flamenco Fiesta Benefit Phoenix Arts Association Theatre
 ***Spring Shorts: Birdbath*, ***Lunch & *Back to Front* Phoenix AAT
 ***The Power of Sex* Smash Productions
 +*Laughing Wild* Benefit Performance Phoenix Arts Association Theatre
Laughing Wild on Tour to Edinburgh Fringe Festival Scotland. Phoenix AAT
The Seagull by Anton Chekhov Phoenix Arts Association Theatre
Free Events:
New Writers/New Works III Will Dunne Writers Workshop & Phoenix AAT
New Writers/New Works IV Will Dunne Writers Workshop & Phoenix AAT
New Writers/New Works V Will Dunne Writers Workshop & Phoenix AAT
- 1990 ***Daughters* by John Morgan Evans Phoenix Arts Association Theatre
 **Zelda* BobCat Productions & Phoenix Arts Association Theatre
 ***Zero Positive* by Harry Kondoleon Phoenix Arts Association Theatre
 **Hourglass* SF State Graduate Theatre Project
 ***The Phoenix Five* – Festival of Staged Readings Phoenix AAT
 ***A Widow's Guide to Auto Repair* Horsedreamers' Theatre
 **Malcolm Wood: In Memoriam* Phoenix Arts Association Theatre & W.Dunne
The Caretaker by Harold Pinter Phoenix Arts Association Theatre
 ***Laughing Wild* by Christopher Durang Phoenix Arts Association Theatre
Free Events:
New Writers/New Works I Will Dunne Writers Workshop & Phoenix AAT Readigs
New Writers/New Works II Will Dunne Writers Workshop & Phoenix AAT Readings
- 1989 **The Nighthearts & The Eggkeeper* Phoenix Arts Association Theatre
No Exit by Jean Paul Sartre & *The Problem* North Beach Repertory Theatre
Blithe Spirit by Noel Coward Tour de Force
La Ronde Fin de Siecle Productions
 ***Women of Manhattan* by John Patrick Shanley & *Self-Torture and Strenuous Exercise*
 Phoenix Arts Association Theatre
 ***The Woods* Industrial Strength Productions
 **Letters Home* High Wire Theatre
House of Blue Leaves Phoenix Arts Association Theatre & Genesis Theatre
- 1988 **Mysterious Ways* by Regina Saisi
 **Sweet Sorrow* Phoenix Arts Association Theatre
 **A Bologna Christmas* – Fratelli Bologna
Taxi Karma and *The Dissident* Solo Written & Performed by Canyon Sam
An Evening at the Fortune Club – works of Dorothy Parker Phoenix AAT & Minx Gallery

Phoenix Arts Association Theatre/Gallery 301 8th Street at Folsom in Smaller Space

- 1988 *Voices of Bay Area Women: Anna Deavere Smith* in Solo Performance
- 1987 ***You Never Can Tell* by George Bernard Shaw Phoenix AAT
 Art Exhibitions of Local San Francisco Artists curated by W. Frederick
 **Home for the Wedding* by Lee Brady Tour de Force Theatre Company

Ryan and Cheryl In Concert An Amber Shadows Production
The Emperor Jones by Eugene O'Neill Phoenix Arts Association Theatre

1986 **Fall Seasons* by Michael Thomas Tower Phoenix Arts Association Theatre
 ***Passion, Pride, & Prejudice – Four One-Act Plays* by **Parker, **Shaw & Brecht
 Phoenix Arts Association Theatre
Talking With by Jane Martin Phoenix Arts Association Theatre
 Art Exhibitions of Local San Francisco Artists curated by W. Frederick

1985 ***The Suicide* by Nicolai Erdman Phoenix Arts Association Theatre
Harvey by Mary Chase Phoenix Arts Association Theatre
Play, Power Play Three One Acts by Harold Pinter, Dorothy Parker & Joe Orton Phoenix AAT
Vera & Patricia Purcell: Duo & Solo Pianist, Tchaikovsky & Brahms Phoenix AAT
 Sheve Shapona – Paintings, drawings
 Elmwood String Quartet Works by Haydn, Dohnanji, Mendelssohn
 Patrick Haberman -- Paintings
 Art Exhibition of International Artists Competition in Gallery curated by W. Frederick

The Following is a partial list of Theatre Companies, groups or artists who have benefited from Phoenix Support or have used the Phoenix Theatre for work:
 *indicates collaboration&/or co-production ** indicates Fiscal Sponsorship

WestCoast Playwrights Alliance*	Bay Area Theatre Sports*
Fools Fury Ensemble* **	The Jewel Theatre
Signal Theatre Company*	Eastenders Repertory
Crowded Fire Theatre Company	FreeRange Theatre*
Noz4atu Productions	Il Teatro 449/450 Studio
Paducah Mining Company	American Conservatory Theatre
BareBones Theatre Company*	Opera Piccola
The Actors' Collective	SFState University Graduate
Geoffrey Chaucer and Company	Theatre Program*
Entropy Theatre Company	Fund for Animals*
Texas Theatre Company	Theatre Artists Conspiracy
The Chamber Theatre	Independent Theatre & Film
Viaduct Theatre Company*	Artists: Bay Area & Beyond
Sea Theatre*	Actor Power
The Noh Space	Theatre Bay Area
Alcazar Theatre	New Wrinkles Productions*
Climate Theatre (Now Venue 9)	Bikers' Productions*
Theatre Rhinoceros	Coelacanth Productions
Exit Theatre & SF Fringe Festival	Thunderbird Theatre Company
Bay Area Playwrights Alliance	Industrial Strength
Guerrilla Shakespeare Company*	Pinky Gamboni's Blue Note*
Fratelli Bologna*	Kaliyuga Arts
Theatre Rhinoceros	Brookside Repertory*
New Writers/New Works*	La Vache Enragee
Seydway's Acting Studios	Angst Ensemble**
Actors' Theatre of San Francisco*	First Seen
Jean Shelton Acting School	Class Act/Off-Broadway West
Shantih Project	Cypress West
Delancey Street*	Hiareth Theatre
Project 20	Rogues' Yarn
Bass Tickets Foundation	Kinetic Theory Theatre
The Downtown YMCA Seniors & CLIR	Phil Bennett Theatre Lab
Genesius Theatre Company*	Woman's Will Shakespeare
California Travel Troupe*	SFPlayhouse**
Theatre Rhinoceros	Three Wise Monkeys*
Exit Theatre	Rubber Match Seriez
Second Wind Productions	Ray of Light Theatre
Shee Company	Actionworks
Not Quite Opera	elastic future**
Abydos Director's Theater	UnScripted Theatre
Artists Development Lab	Joie Landeaux Acting Studio
Asian American Actors Ensemble	SF Buffoons

Triple Shot Productions
 Richard Harder Acting Workshops
 Sleepwalkers Theatre*
 Catchy Names Productions
 Stagewerx
 Kamau Bell
 Mia Paschal
 Mugwumpin'
 Labor Fest
 Lisa Wentz Voice Workshops
 Lisa Anne Porter – Voice for Actors
 Daniel Gomberg - Film Workshops
 Melissa Ayres – Feldenkrais Workshops
 SF Bay Area Theatre Critics Circle
 Streetlight People Improv
 Ninjaz of Drama – Rey Carolino
 R.O.Y.A.L. Inc.
 Chinese Ballroom Improv Troupe
 Out of Line Improv
 Playwrights of Promise
 Tenderloin Xmas Show
 Virago Theatre Company
 Heather Marlowe Presents
 Bite the Snake Productions
 Tides Theatre
 Tayo Aluko – Call Me Mr.Robeson
 Max McCal Workshops
 Meryl Shaw Coaching for Actors
 Chris Phillips Acting Workshops
 99 Stock Productions
 The Overcast Theatre
 Razowsky and Hamilton Improv
 Subterranean Shakespeare
 Monday Night Playwrights
 Lian Amaris
 Wily West Productions
 Comedy Improv –Senseless Bureau
 Lauri Smith Movement Workshops
 Meryl Shaw Consultant
 Living Lite Seminars
 Suze Allen Playwriting
 Sean Geary
 Windy City Productions

Golden Thread Productions
 Jump! Theatre
 Hella Fresh Productions
 Third Rail Power Trip
 AKA Players
 Rogue Festival Productions
 Jennifer Jajeh
 Dan Rothenberg
 International *Theatre* Ensemble**
 Shakespeare Without Tears – G. Richards
 Bobby Weinapple Acting Workshops
 Cynthia Bassham – Movement for Actors
 Dramatists Guild of America*
 Playwrights Center of San Francisco
 Ann Randolph Writers Group
 The Tinker Show
 SF State Theatre Dept.
 Steven Low
 Lucky Dog Theatre
 SF Follies – John Bisceglie
 R.C. Staab
 3 Girls Theatre Company
 Off Broadway west
 Endgames Improv
 Grey Shon Productions
 Jason & DeMarco-Families of Divrsity
 Ecstatic Seminars-David Bavineau
 Tom Logan – Audition Workshops
 Brisk Weather Productions
 Waffle Opera
 The Rabbit Hole
 Vahe Hova's SF Comedy
 Monday Afternoon Productions
 International Hostel
 Truepenny Players
 No Nude Men Productions
 Coffee and Language Films
 Cam & Company
 Custom Made Theatre Literary Committee
 Max Weinberg
 Chris Libby's Huge Improv Troupe
 Morrie Bobrow
 John Bisceglie



3226 Laurel Avenue, Oakland, CA 94602

Office of Small Business

Attn: Legacy Business Registration Application

City Hall, Room 110

1 Dr. Carlton B. Goodlett Place

San Francisco, CA 94102

To Whom It May Concern,

I am writing in support of The Phoenix Theatre's application for Legacy Status in San Francisco. San Francisco has one of the largest small theatre communities in the nation, larger than New York. The vibrant arts community of the Bay has received international recognition, and it is sustained through the existence and support of small theatre venues. For the past 30 years, The Phoenix Theatre in San Francisco has been one of the most consistent foundations of this support, providing a home for more than 200 productions and helping to create a vibrant theatre district downtown. The Phoenix Theatre is one of the oldest theatre institutions in San Francisco and it's commitment to the arts community is unparalleled. The theatre venue provides mentorship to new companies, workshops, staged readings, and full productions of both world premieres and established plays. For the past 10 years, The Phoenix Theatre has provided necessary support for my theatre company, Second Wind Productions, to present award-winning plays to the San Francisco Public. We would not have been able to do it without them.

There are approximately 30 small venues serving more than 300 small theatre companies in the San Francisco Bay Area. Small professional theatre venues are not only difficult and costly to create, but challenging to maintain. This is why it is so important that The Phoenix Theatre receive Legacy Status.

Sincerely,

Ian Walker
Artistic Director
Second Wind Productions

T
H
E
A
T
R
E

F
O
R

A
N

E
N
D
A
N
G
E
R
E
D

W
O
R
L
D

June 7, 2017

To Whom It May Concern,

I am writing enthusiastically to support Phoenix Arts Association Theatre's application for Legacy Status as a business in San Francisco. The company's ongoing artistic legacy in San Francisco as a producing company presenting high-quality work and as a host for a wide-range of smaller arts companies is well-documented. I want to add my story to the mix.

I am a theater director based in San Francisco and working nationally, and I can say, without a doubt, that I got my start at the Phoenix under the heartfelt leadership of Linda Ayres-Frederick. The small and unique company gave me my first two productions as a young director with professional actors and a small, but real budget. I was artistically and professionally supported by this company, and given opportunities to experiment, to make mistakes, and to grow. As a Middle Eastern-American, Muslim, immigrant, queer artist, I have never taken this for granted. Phoenix Theatre is one of the many reasons why I fell in love with the San Francisco arts scene, why I decided to make this my permanent artistic home, and why I continue to work here. And I am not the only success story that the Phoenix has had – the number of artists and companies that have gone on to great success are countless.

As small spaces like the Phoenix lose their footing in San Francisco due to the real estate crisis we are facing, I fear that a new generation of young artists do not and will not have the kind of welcome that I did in our amazing city. That would be a huge loss to the spirit that has made San Francisco what it is for the last 50 years. Organizations like the Phoenix must be funded (which this status would secure) and must continue to thrive in San Francisco.

Thank you for your consideration of this application. If you have any questions about my letter of support, please feel free to contact me at [REDACTED]@gmail.com or 510.[REDACTED].[REDACTED].

Sincerely,



Evren Odcikin
Theater director
Director of New Plays and Marketing, Golden Thread Productions
odcikin.com

June 7, 2017

To Whom It May Concern:

It's come to my attention that the lease for the Phoenix Arts Association Theatre, and its two performance/workshop spaces, Phoenix Theatre and Phoenix Annex at 414 Mason Street, on the 6th and 4th floor respectively, is at risk. I'm writing to express my support for the Phoenix organization and its Artistic Director, Linda Ayres-Frederick.

As a member of the Bay Area theater community for almost 40 years, and long-time employee of both Berkeley Repertory Theatre and American Conservatory Theater, I have been aware of the Phoenix since it began. I've seen many productions in its various venues over the years. The Phoenix has not only produced its own shows to acclaim, but has offered an affordable performance space for many smaller companies and independent productions. In this great city with such a vibrant artistic community, the access to affordable space for artists is crucial. The Phoenix has been that space for over 30 years.

Also critical to an artistic community, the Phoenix has housed popular and necessary workshops where emerging artists can hone their skills so they can launch successful professional careers. Without spaces like the Phoenix, where I, along with other colleagues, share our years of experience to help younger artists grow, the opportunities to develop new artists to enter the field is diminished.

Ms. Ayres-Frederick has been a key member of the theater community for decades and we're grateful to her stewardship of such a treasured resource. I hope there will be a way for her to keep the Phoenix in its current location, which serves our greater community so effectively.

Sincerely,
Meryl Shaw

Former Resident Stage Manager, Berkeley Repertory Theatre (12 years)
Former Casting Director, American Conservatory Theater (17 years)

Will Dunne Dramatic Writing Workshops

FOR PLAYWRIGHTS AND SCREENWRITERS SINCE 1988

June 6, 2017

Re: Phoenix Arts Association Theatre

To Whom It May Concern

This is to support the Phoenix Arts Association Theatre in its pursuit of legacy status in the city of San Francisco and funding that will help the organization continue its vital contributions to the local arts scene.

In addition to producing and facilitating numerous stage plays and hosting a variety of arts classes since 1985, the Phoenix has been a generous supporter of Will Dunne Dramatic Writing Workshops for more than two decades, providing attractive and affordable rental space for workshops that have served over two thousand Bay Area playwrights and screenwriters.

During this period, Ms. Ayres-Frederick has maintained a rent level that has made it possible for an independent writing program to survive recessionary times and a rapidly escalating Bay Area economy. It's hard to imagine how the program could have made it without her.

Many Bay Area directors, writers, and actors can attest to the different ways in which the Phoenix has enabled them to perform their craft over the years. From my perspective, it has been a home to the development of important new work for the American stage and screen. Many award-winning scripts began within its walls. In addition, my three books – *The Dramatic Writer's Companion*, *The Architecture of Story*, and *Character, Scene and Story* (University of Chicago Press) – all grew directly out of my work with writers at the Phoenix.

Because of its commitment to the arts community and demonstrated record of excellence, the Phoenix is more than deserving of any support you can provide to ensure its continued success. If I may be of any further assistance toward this end, please feel free to contact me directly.

Will Dunne

June 6, 2017

To Whom it May Concern,

Linda Ayres-Frederick and the Phoenix Theater have played an historic, continuous role in nurturing original quality theater in San Francisco. Ms. Ayres-Frederick has been a tireless supporter of new plays and new playwrights, not to mention providing actors and directors with a venue to practice and hone their respective crafts. And very sadly there are decreasing numbers of smaller venues that support new work in the Bay Area.

The Phoenix has opened the door for many of us who would otherwise be marginalized and unseen/unheard. As a playwright, the Phoenix provided me a venue and technical support to hold staged readings of my works to advance their development. The Phoenix provided the original production of my play, *The Chinese Art of Placement*, which then won major Bay Area theater awards and was subsequently produced in Washington D.C, New York, Chicago, Dallas, Montreal, and Melbourne. The work of the Phoenix and Ms. Ayres-Frederick deserves continued funding and support. The demise of the Phoenix would be a grave loss to San Francisco theater. Please continue to support Ms. Ayres-Frederick's important work.

Sincerely

Stanley Rutherford
[REDACTED]@stanleyrutherford.com

June 5, 2017

██████████, San Francisco, CA

To Whom It May Concern:

First, I'd like to say that Linda Ayres Frederick's Phoenix Theatre is well named as I have watched this theater, like that mythological bird, rise from the ashes more than once. And I have seen Ms Ayres Frederick persevere as her two previous venues disappeared due to changes in City real estate.

From a warehouse on Folsom Street to a loft theater on Geary, and to her current popular theatre at 414 Mason Street, she has never given up her passion for producing (as well as acting, directing, writing) theatre. And her loyal audiences have followed her. They know that good plays, produced well, are the heart of our community. As a long time Drama critic for the Pacific Sun as well as a teacher, actor, writer in the Bay Area, I have watched as the dedicated workers, creative and technical, allowed the Phoenix to grow and to reflect the changes around us. Ms Ayres Frederick chose to produce eclectic seasons, with brand new playwrights work (especially women) as well as American and European classic works (mostly men).

Ms Ayres Frederick travels widely and studies at workshops around the country in order to keep the work she produces at the Phoenix relevant. She keeps on top of current and experimental work, often producing at the San Francisco Fringe Festival. She has also received awards for her work at the Edinburgh International Fringe Festival.

As a founding, and producing, member of Bay Area's 3Girls Theatre, I am fully aware of the ongoing demands of surviving in all financial climates. I am fearful that, if the Phoenix Arts Association Theatre doesn't receive the support it deserves, it may be hard, in these dire times for artists, and the scarcity of affordable venues, for Ms Ayres Frederick to raise the Phoenix Art Association one more time.

Please do not let that happen. We need to broaden the possibilities for high quality theatre for Bay Area audiences.

Ms Lee Brady

██████████@3girlstheatre.org

415 ██████████-██████████

July 5, 2017

To Whom It May Concern:

This letter is in support of Phoenix Theatre's application for Legacy Status as an business of more than 30 years standing in San Francisco.

I am a San Francisco-based playwright and member of the Dramatists Guild. I have had my work produced locally as well as nationwide and in the U.K. The Phoenix Theatre has been a huge help in fostering my artistic development as well as the artistic careers of dozens of playwrights, actors, and other theater artists of my acquaintance. (And hundreds all told.)

My local playwright colleagues and I have benefitted enormously from the free use of the theatre to hold developmental readings of plays in progress under the aegis of the San Francisco chapter of the Dramatists Guild. This initiative has allowed playwrights to hear our new work for the first time in front of an audience.

Over the last 10 years I've also been part of other, group readings and productions, thanks to the performance and rehearsal space which the Phoenix has provided either for free or at low cost. I've attended productions by small, scrappy, independent theatre companies who appreciate the Phoenix's affordable rental rates and convenience to public transportation. I am one of many who've benefitted from taking Will Dunne's playwriting workshops, held in the Phoenix Annex space, providing instruction as well as networking. On a personal note, my participation, as a co-writer and co-producer of shows in the San Francisco Fringe Festival, would not have been possible without the Phoenix or Linda, its Executive Director.

Independent theatre in San Francisco doesn't just happen. It requires access to affordable performance and rehearsal space, as well as the sense of an artistic home that the Phoenix Theatre provides. The Phoenix Theatre is an irreplaceable resource for the independent theatre community in San Francisco and the Bay Area.

Sincerely,

Nancy Cooper Frank

San Francisco CA 94109
415 923 9501

██████████@yahoo.com

June 5, 2017

To Whom It May Concern:

I am writing in support of the Phoenix Arts Association Theatre for a Legacy Grant. "The Phoenix" has been housed for many years on the 4th and 6th floors of 414 Mason Street in San Francisco, where it is currently located.

For three decades, The Phoenix has been one of the stalwart (and longest-lived) small theaters in San Francisco's downtown Theatre District. It has given both established and emerging theatre companies in the Bay Area a place to display their productions. It is a valuable resource not only for the theatre community, but for the neighborhood, as it borders on the low-income Tenderloin. It is an ongoing contributor to the performing arts and to education, through the classes and workshops it holds on a continuing basis.

I have seen many productions at The Phoenix and have worked as a publicist for a number of companies who have produced there over the years. It has served as one of the venues for the San Francisco Fringe Festival, which brings performers from all over the country and theatre-goers from across the Bay Area. To lose The Phoenix would put a burden on the Bay Area creative community. Moreover, The Phoenix is a successful ongoing business (as theatres go – sure, it's not Google or Twitter) that offers work for those who have chosen the path of the arts, thus helping preserve the soul of any community.

As I'm sure you are aware, San Francisco is once again in danger of losing its unique spirit, its edginess, as rents skyrocket, gentrification spreads, and the arts community is faced with homelessness, the specter of moving into unsafe buildings, or out of the city altogether. To lose the Phoenix is to put another hole in the heart and soul of The City. San Francisco is so much more than cable cars, Fisherman's Wharf, and latte shops on every corner. The Phoenix ranks with establishments like EXIT Theatre, around the corner, which has offered independent live theatre for 30-plus years; John's Grill, where Dashiell Hammett came for lunch; and that literary mecca, City Lights Books.

Sincerely yours,

Gary Carr

Clayton, CA

925-■■■■■■■■■■

From: Victor Cordell <[REDACTED]@sbcglobal.net>

To: LINDA AYRES FREDERICK <[REDACTED]@aol.com>

Subject: Support for Legacy Status

Date: Tue, Jun 6, 2017 1:24 pm

To whom it may concern:

I would like to recommend the Phoenix Theatre for Legacy Status as a business, with all the benefits that accrue. The city should be proud to have enterprises of this sort. It is a small business, a non-profit, and an entity that conforms with and enhances the neighborhood that it operates in. It should be given every opportunity to continue to serve that community and help build the cultural nucleus in the Union Square area. The city is suffering a loss of small businesses because of massive rent increases, and it stands to lose its character and its cultural institutions if they are not protected from this siege.

Phoenix and its Artistic Director Linda Ayers-Frederick have been stalwarts in the San Francisco theater scene for over 30 years. They currently operate at 414 Mason Street in San Francisco's theater district. Phoenix is an award winning company, and its artistic director has been a great supporter of the development of the art form and of young artists for all its existence. They also produce live performance at prices that are accessible to a great majority of the city's residents. Many theaters in the city have either been lost (e.g., Traveling Jewish, Thrillpeddlars) and others are under great financial strain because of the increasing unaffordability of the city. Phoenix has been a beacon that has stood the test of time, and losing it because of increasing rent would be a great loss to the city and the theatrical community.

Sincerely,

Victor V Cordell

Theater Critic - www.forallevents.com

San Francisco Bay Area Theatre Critics Association member

Theatre Bay Area member and adjudicator

6/7/2017

To Whom It May Concern:

I am writing this letter in reference to the future of the Phoenix Arts Center (Phoenix Theatre) in San Francisco. Those of us in the Bay Area theatre community have grave concerns for its future do to exorbitant rent increases that are plaguing the community.

The Phoenix Theatre has been a fixture in this area for over 30 years and, in that time, has built a legacy of commitment, service, and inclusiveness to the benefit of the esteemed culture of this great city.

The work of the various theatre companies have benefitted from its central location in the middle of the Union Square theatre district. It has employed an extreme variety of theatre works, as well as being a center for learning for a multitude of actors, directors, and writers that were influenced by many of the great icons of the above crafts. Its reputation has brought people to the immediate area that have contributed to the local economy by using the available services in the neighborhood. The theatre has a great commitment to diversity by employing people from all walks of life in and around the local area.

As a theatre company, Off Broadway West Theatre Company has had a home at the Phoenix for over 10 years, which enabled us to be one of the most successful Theatre companies in the whole area, winning numerous awards in the process. The location of this theatre has been a major contributor to our phenomenal track record of success.

At a time when many theatres are struggling to survive, it is vitally important that they be able to have stability and financial flexibility to continue their contribution to the city of San Francisco.

The proposed rental increases that the owners of 414 Mason Street have proposed are extremely excessive, beyond any reasonable rate, and would mean the demise of this great Theatre. As it has been with people who have been forced out of the city do to the exorbitant living increases, once they leave they don't really come back. It would possibly be the same in this situation due to the high rental rates in The City. It is very vital that we don't lose those venues that help to make the culture of our area the great experience that benefits all of us as well as our many worldwide visitors.

To recognize and support the Phoenix Arts Center by giving it Legacy Status will be one of the greatest gifts to our area. I sincerely ask for this consideration.

Respectfully,

Richard D. Harder

Richard D. Harder

Artistic Director

Off Broadway West Theatre Company.

June 5, 2017

To Whom It May Concern:

Re: Phoenix Arts Association Theatre

Please consider the following letter of support for the Phoenix Arts Association Theatre's application for Legacy Status as a business, in service to the San Francisco community for more than 30 years.

I have been involved with Phoenix Arts Association Theatre for more than two decades and consider the Phoenix to be one of the true gems of the local theatre community. At first I discovered the Phoenix as an actor, auditioning for productions at the beginning of my career. I had seen the level of work being produced at the Phoenix and was always impressed with the theatre's facilities, production values and accessibility to local theatre artists. As time passed, I became a theatre producer and rented the Phoenix for several productions with my company, Signal Theatre Company. The Phoenix Theatre Arts Association always kept their part of the contract agreement to the letter and maintained the theatre venue with passion and professionalism. Historically and currently, there is a dearth of small to mid-sized theatres available to rent in San Francisco and the Phoenix is known to the local theatre community as a professional and affordable venue committed to nurturing the production of new and / or local work in an ongoing effort dedicated to keeping live theatre alive.

Additionally, the Phoenix Arts Association Theatre is in its 32nd season! That's an incredible feat of resourcefulness and resilience in the tech economy of the Bay Area and the Theatre, has in fact, been forced to relocate twice before in its history. The Theatre has called the historic Native Sons Building home since March 2002, where the Phoenix Theatre and Theatre Annex continue to flourish. The Theatre has produced hundreds of productions, staged readings, and acting and dramatic workshops, as well as those of visiting companies and theatre artists and even served as a venue for the San Francisco Fringe Festival over the years. They have received numerous awards by the Bay Area Theatre Critics Circle, Dean Goodman Dramalogue Awards, Backstage West as well as critical acclaim from other local and foreign press. The impact of the Phoenix Arts Association Theatre on the local theatre community (from actors, to writers, to producers), cannot be overstated and certainly merits consideration for Legacy Status.

If you have any questions, please don't hesitate to contact me. I am very happy to offer my unqualified support of the Phoenix Arts Association Theatre's application.

Sincerely,

Carolyn Doyle

████████████████████

San Francisco, CA 94133

415-████-████

signaltheatre@hotmail.com

From: lbf23 <[REDACTED]@aol.com>

To: lbf23 <[REDACTED]@aol.com>

Subject: Fwd: Letter in Support of the Phoenix Arts Association Theatre

Date: Wed, Jun 7, 2017 12:14 am

-----Original Message-----

From: Rey Carolino <[REDACTED]@comcast.net>

To: Linda Ayres Frederick <[REDACTED]@aol.com>

Sent: Tue, Jun 6, 2017 11:36 pm

Subject: Fwd: Letter in Support of the Phoenix Arts Association Theatre

To whom it may concern,

My name is Rey Carolino and I am a San Francisco actor, director, and producer. I am writing to you in support of the Phoenix Arts Association Theatre. This 49 seat black box theater, a quaint performing space that's unique by it's three-quarter in the round seating, is one of a number of popular mid to small performance venues in San Francisco's historic Theatre District that enables both professional and nonprofessional companies to stage a variety of original and classical productions, as well as musical, dance, readings, and lecture; and is made more unique in its location next to Union Square right around the corner from the ACT theater in the Curran, and Marines Memorial, giving both local and tourist alike to catch a theatre production that's a different offering than that of the larger theatres. Since 2004, I have been among a number of very fortunate producers, directors, actors, that have been drawn to this lovely little theater to stage classical works by Tennessee Williams, William Shakespeare, and other classical writers as well as original works. Actors, singers, dancers have given memorable and spirited performances made possible by the unique intimacy of the theater. The Phoenix Arts Association Theatre is also a valued participating venue for the San Francisco Fringe Festival and is a favored space for Play reading series as well as seasonal productions by varied Bay Area theatre companies. I hope you can make it possible for the Phoenix Arts Association Theatre and Phoenix Annex Theatre to continue to remain at its current location, 414 Mason St, so theatre companies of all backgrounds can continue to create, develop, and bring to life their stories of life, passion, and art.

Thank you,
Rey Carolino
Ninjaz Of Drama

Sent from my iPhone

June 4, 2017

To Whom It May Concern:

I would like you to know how valuable the Phoenix Theatre has been to the community. I have taught storytelling workshops and solo theatre workshops at the Phoenix Theatre and have gotten to know hundreds of people living in and around Mason St. The Phoenix Theatre provides an incredible space for people to come together and share stories.

Ann Randolph
Write Your Life Workshops
www.annrandolph.com



June 08, 2017

To Whom It May Concern,

On behalf of the Playwrights Center of San Francisco (PCSF), I am writing to express PCSF support for and appreciation of the Phoenix Arts Association (i.e., the Phoenix Theatre and the Phoenix Annex at 414 Mason Street, SF CA 94102).

PCSF is a federally tax-exempt, 501(c)3, educational theater organization dedicated to encouraging and developing Bay Area playwrights and promote script writing, audience development, and related arts. Currently, the PCSF playwright membership is comprised of approximately 85 local (Bay Area) playwrights. Additionally, PCSF involves hundreds of local actors and directors in productions, readings and other theatrical activities. PCSF has a strong presence in the San Francisco theater community and is highly attuned to the needs of that community.

The Phoenix Arts Association (both the Phoenix Theatre and the Phoenix Annex) is one of the key hubs and key supports for local theater artists. Both Phoenix facilities (theater and annex) have housed many productions of local playwrights, and both facilities have been used by local theater artists for rehearsals, staged readings, classes, meetings and other support activities. Additionally, the location of the Phoenix theater (half way between the Exit/PianoFight/Cutting Ball theaters and the Shelton/Custom Made/Unscripted theaters), links together several local small theaters and creates a single connected theater corridor. In essence, the location of the Phoenix helps define and gives identity to the Small Theatre District in San Francisco. Moving the Phoenix from its current 414 Mason Street location would greatly harm the identity of the theater district, and would likely reduce the audiences for all the nearby small theaters.

The Phoenix Arts association has consistently supported its fellow San Francisco theatrical artists. For the past 7 years I have been the Producer/Stage Manager of the PCSF 24 Hour Festival, a twice-a-year event that brings together approximately fifty local theater artists for each festival who collaborate to produce an event attended by another approximately 100 audience members. In my capacity as Producer, I have utilized the Phoenix facilities as one of the festival hubs. In recognition of the PCSF 501(c)3 status, the Phoenix Art Association has always afforded PCSF rental rates that are below the market rates. That generosity of spirit and the support of other small theater institutions is a hallmark of the Phoenix Arts Association and demonstrates the Phoenix Arts Association's commitment to the community. The past and ongoing success of the PCSF 24 Hour has depended on and (hopefully) will continue to depend on the generous support of the Phoenix. The loss of the Phoenix as a local supporter and producer of the arts would diminish and harm the local theater institutions, including PCSF.

I cannot express to you how deep the loss of the Phoenix Theater and Annex would be to the local (San Francisco and the Bay Area) theatrical community. The theatrical artists of San Francisco in general and the Phoenix in specific bring soul, spirit and vibrancy to San Francisco. Please find a way to support the ongoing existence of the Phoenix in its current location to allow the Phoenix to continue to participate in and support the San Francisco theatrical arts community; and, by extension, please allow the Phoenix Arts Association to continue to support, enrich and enliven the residents of San Francisco.

Sincerely,

Bill Hyatt
Producer, Member of Playwrights Center of San Francisco
Email - pcsf@playwrightscentersf.org

Cc: Rod McFadden, Chairperson of Playwrights Center of San Francisco

<http://playwrightscentersf.org>