Legacy Business Registry Case Report

HEARING DATE: JUNE 19, 2019

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

Reception: 415.558.6378

Fax: **415.558.6409**

THIS REPORT PROVIDES RECOMMENDATIONS FOR THE FOLLOWING SIX (6) LEGACY BUSINESS REGISTRY APPLICATIONS.

Planning Information: **415.558.6377**

- Case No. 2019-012009LBR: 305 Divisadero Street, "Comix Experience"
- Case No. 2019-011977LBR: 3625 Balboa Street, "Hockey Haven"
- Case No. 2019-011979LBR: 50 West Portal Avenue, "El Toreador Fonda Mexicana Restaurant"
- Case No. 2019-011976LBR: 499 Alabama Street, "Joe Goode Performance Group"
- Case No. 2019-011974LBR: 1705 Mariposa Street, "Anchor Brewing Company"
- Case No. 2019-012004LBR: 815 Burnett Avenue, "Cruisin' the Castro Walking Tours"

The associated Legacy Business Registry Applications are not printed for distribution due to their size, but are available online at: https://sfplanning.org/hearings-hpc

Filing Date: May 23, 2019
Case No.: 2019-012009LBR
Business Name: Comix Experience

Business Address: 305 Divisadero Street (primary address)

Zoning: Divisadero Street NCT (Neighborhood Commercial Transit) Zoning District

40-X Height and Bulk District

Block/Lot: 1218/006

Applicant: Brian Hibbs, Owner

305 Divisadero Street San Francisco, CA 94117

Nominated By: Supervisor Vallie Brown, District 5
Staff Contact: Shelley Caltagirone - (415) 558-6625

shelley.caltagirone@sfgov.org

BUSINESS DESCRIPTION

Comix Experience is a comic book and graphic novel store, opened by Brian Hibbs at 305 Divisadero Street in April 1989. At the time, there were approximately 24 different comic book shops in San Francisco, and today there are just eight left. Comix Experience is the oldest comic book store in San Francisco in the same location with the same owner. Hibbs is a major figure in the comic book industry, writing a monthly business column on the Comics Industry and Business Ethics, entitled TILTING AT WINDMILLS; judging the Eisner awards; sitting on the Board of Directors for the Comic Book Legal Defense Fund; and, cofounding ComicsPRO, the industry's retailer trade group.

During the first five years of Comix Experience, there were 63 different author events, and later they focused on one or two special events per year. In 2014, Hibbs bought Gary Buechler's "Comics Outpost" at 2381 Ocean Avenue and renamed it "Comix Experience Outpost." Comics Outpost may in fact predate Comix Experience, but Hibbs does not have supporting documents to demonstrate the ownership history.

In 2015, Comix Experience began two Graphic Novel of the Month Clubs (GNCs) to keep the store financially viable. One club is aimed at young readers and one is aimed at adults. Each month, the staff collectively votes on what they think are the best new releases of the month, always a creator-driven work. They then bring the creators out to San Francisco to do a public signing and a private question and answer event for the membership. Comix Experience livestreams these across the world (the business has members in 27 states, currently, and three countries) and creates a living archive of contemporary work and creators. The archive currently contains well over 100 hours of video, with more being added each month.

The business is located on the west side of Divisadero Street between Page and Oak streets in the Haight-Ashbury neighborhood. It is within the Divisadero Street NCT (Neighborhood Commercial Transit) Zoning District and a 40-X Height and Bulk District.

STAFF ANALYSIS

Review Criteria

1. When was business founded?

The business was founded in 1989.

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

Yes. Comix Experience qualifies for listing on the Legacy Business Registry because it meets all of the eligibility Criteria:

- i. Comix Experience has operated continuously in San Francisco for 30 years.
- ii. Comix Experience has contributed to the history and identity of the Haight-Ashbury neighborhood and San Francisco.
- iii. Comix Experience is committed to maintaining the physical features and traditions that define the organization.
- 3. Is the business associated with a culturally significant art/craft/cuisine/tradition?

Yes. The business is associated with the comic book and graphic novel genres of literature.

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

Yes. The Divisadero Street property is located within the California Register-eligible Buena Vista North Historic District. The neighborhood north of Buena Vista Park consists primarily of two- and three-story residential buildings that were constructed during the late 19th and early 20th century. The area exhibits a predominant "Victorian-era" and "Edwardian-era" architectural character, and includes styles such as Italianate, Stick-Eastlake, Queen Anne, Craftsman, and Edwardian.

The Ocean Avenue Street property is located within the California Register-eligible Ingleside Terrace Historic District. Ingleside Terraces consists of single-family homes that were constructed as part of the Ingleside Terraces housing tract. Ingleside Terraces is comprised of one- and two-story, detached single-family houses that exhibit architectural styles such as Craftsman, Period Revival, Spanish Colonial Revival, and Mediterranean.

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

No. However, both properties have Planning Department Historic Resource status codes of "A" (Historic Resource Present) because of their locations within the eligible historic districts.

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. There have been a number of features and articles on Hibbs and the store, both within and outside the industry. TILTING AT WINDMILLS was the anchor feature of Krause Publications' "Comics & Games Retailer Magazine" that ran well over 100 issues in the 1980s and 1990s. Currently, it runs on national comics news website The Comics Beat. Comix Experience has been nominated multiple times for the Will Eisner "Spirit of Comics" award, as well as winning at least

seven different "Best of the Bay" awards from the SF Bay Guardian reader polls. The store is regularly featured on podcasts on comics. Comix Experience has also been featured in the San Francisco Chronicle in October 2005 regarding their successful lawsuit against Marvel Comics over the company's returns policy.

Physical Features or Traditions that Define the Business

Location(s) associated with the business:

- 305 Divisadero Street
- 2381 Ocean Avenue

Recommended by Applicant

- Window displays
- Graphic Novel-of-the-Month Clubs
- Reader- and creator-focused business model
- Video archives

Additional Recommended by Staff

• None

Filing Date: May 23, 2019
Case No.: 2019-011977LBR
Business Name: Hockey Haven
Business Address: 3625 Balboa Street

Zoning: NC-2 (Neighborhood Commercial, Small Scale) Zoning District

40-X Height and Bulk District

Block/Lot: 1607/023

Applicant: Erin Massey, Owner

3625 Balboa Street

San Francisco, CA 94121

Nominated By: Supervisor Sandra Fewer, District 1 Staff Contact: Shelley Caltagirone - (415) 558-6625

shelley.caltagirone@sfgov.org

BUSINESS DESCRIPTION

Hockey Haven is a neighborhood sports bar established in the Outer Richmond district in 1949 by Rene Trudell. Trudell was a French Canadian who had played pro Hockey for the New York Rangers. When his professional hockey career came to an end, Trudell moved to San Francisco and opened Hockey Haven. Trudell ran the bar until he became disabled in a car accident, after which his wife Hilda took over the bar. In October 1989, a woman named Josephine Burns bought the bar. She was a local resident born and raised just 5 blocks from the bar on 43rd Avenue and Anza Street. Josephine married a man who was hired as a bartender, John Finlay, who ran the bar with her from the early 1990s until February 2018. He became more of the face of the bar as Josephine retreated in her later years to doing the books.

Present bar owner Erin Massey started working for Josephine and John Finlay a week after the terrorist attacks on September 11, 2001. Massey became the manager and the Finlay's "adopted daughter" very quickly as she shared the same passion regarding the business. In 2018, the Finlays offered Massey the opportunity to buy the bar, and she accepted. Erin is only the third owner in Hockey Haven's 70-year existence and is also the third woman to own this thriving neighborhood bar.

The business is located on the south side of Balboa Street between 37th and 38th avenues in the Outer Richmond neighborhood. It is within a NC-2 (Neighborhood Commercial, Small Scale) Zoning District Zoning District and a 40-X Height and Bulk District.

STAFF ANALYSIS

Review Criteria

1. When was business founded?

The business was founded in 1949.

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

Yes. Hockey Haven qualifies for listing on the Legacy Business Registry because it meets all of the eligibility Criteria:

i. Hockey Haven has operated continuously in San Francisco for 70 years.

- ii. Hockey Haven has contributed to the history and identity of the Outer Richmond neighborhood and San Francisco.
- iii. Hockey Haven is committed to maintaining the physical features and traditions that define the organization.
- 3. Is the business associated with a culturally significant art/craft/cuisine/tradition? No.
- 4. Is the business or its building associated with significant events, persons, and/or architecture?

Yes. The founder of Hockey Haven, Joseph Rene Edward Trudell (January 31, 1919 – July 25, 1984), known as Rene Trudell, is an historical person. Rene was a professional ice hockey player who played 129 games in the National Hockey League. Born in Mariapolis, Manitoba, Rene served in the Canadian Army and started his professional hockey career after his military service. He was the Right Wing for the New York Rangers from 1945-1948. He played in 7 leagues and 8 teams in his Hockey career. His nicknames were "Trudy" (from Trudell) and "Red" because he had red hair. He even has a street named after him in Winnipeg called "Trudell Bay."

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

No. The property has Planning Department Historic Resource status code of "B" (Unknown/Further Research Required) as the building is age-eligible for listing but has not been evaluated. The building was constructed in 1949 and the storefront was later altered. The commercial buildings along this section of Balboa Street were constructed from the 1920s through the late 1940s, with most buildings dating from the 1920s. This corridor was surveyed by the Planning Department in 2016; however, the Department has not yet concluded whether the area would qualify as a historic 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. Hockey Haven has been featured in Eater SF, Western Neighborhoods Project, Thrillist, San Francisco Chronicle (writer Herb Caen), San Francisco Examiner, SF Weekly, the Bold Italic and Richmond District Blog, and it has been mentioned on KNBR sports radio. Don Sherwood, a famous Bay Area disc jockey, mentioned Hockey Haven many times in the 1950s, as he was best friends with Rene Trudell. Hockey Haven was voted Best Dive Bar and Best Pool Table by SF Weekly in 2018.

Physical Features or Traditions that Define the Business

Location(s) associated with the business:

3625 Balboa Street

Recommended by Applicant

- Televised sports
- "Wall of Fame" on one interior wall, including photographs of Rene Trudell

- Monday Night Steak Dinner
- Pool table
- Outdoor garden
- Pebble-dash front façade
- Exterior sign

Additional Recommended by Staff

None

Filing Date: May 23, 2019 Case No.: 2019-011979LBR

Business Name: El Toreador Fonda Mexicana Restaurant

Business Address: 50 West Portal Avenue

Zoning: West Portal Avenue NCD (Neighborhood Commercial District) Zoning

District

26-X Height and Bulk District

Block/Lot: 2931/005

Applicant: Esperanza Mahan, President/Owner

50 West Portal Avenue San Francisco, CA 94121

Nominated By: Supervisor Norman Yee, District 7
Staff Contact: Shelley Caltagirone - (415) 558-6625

shelley.caltagirone@sfgov.org

BUSINESS DESCRIPTION

The family-run El Toreador Fonda Mexicana Restaurant ("El Toreador Restaurant" or "El Toreador") was established by the Lepi family in 1957 at 50 West Portal Avenue. Originally, the Lepi family owned two El Toreador restaurants. The other was known as Sam's El Toreador. In 1964, the Lepi family sold El Toreador Restaurant to Gonzalo Garcia and Sam's El Toreador to a gentleman named Sam, whose last name is unknown, and it closed around 1990.

In 1980, Garcia sold the West Portal location to Esperanza and Laurence Mahan. At the time, the Mahans had a 2½ year old son and another child on the way. The couple reinvigorated the then-dark, plain restaurant. While Esperanza took charge of the cooking, Laurence had an eye for color and created a unique environment full of kitschy memorabilia. His vision was to create a fun, eclectic atmosphere that would attract both young and old.

El Toreador has been a destination restaurant since the early 1980s. Laurence served as host and built great rapport and loyalty with his customers. Since his death in 2011, Esperanza has been running the restaurant along with her two sons, who carry on the tradition of warm Mexican hospitality. El Toreador has maintained their high-quality food standards over the years with Chef Maria Guadalupe Silva, who has been with the restaurant for 32 years.

The business is located on the northwest side of West Portal Avenue between Ulloa and Vicente streets in the West Portal neighborhood. It is within the West Portal Avenue NCD (Neighborhood Commercial District) Zoning District Zoning District and a 28-X Height and Bulk District.

STAFF ANALYSIS

Review Criteria

1. When was business founded?

The business was founded in 1957.

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

Yes. El Toreador Fonda Mexicana Restaurant qualifies for listing on the Legacy Business Registry because it meets all of the eligibility Criteria:

- i. El Toreador Fonda Mexicana Restaurant has operated continuously in San Francisco for 62 years.
- ii. El Toreador Fonda Mexicana Restaurant has contributed to the history and identity of the West Portal neighborhood and San Francisco.
- iii. El Toreador Fonda Mexicana Restaurant is committed to maintaining the physical features and traditions that define the organization.
- 3. Is the business associated with a culturally significant art/craft/cuisine/tradition?

Yes. The business is associated with Mexican cuisine.

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

 No.
- 5. Is the property associated with the business listed on a local, state, or federal historic resource registry?

No. The property has Planning Department Historic Resource status code of "B" (Unknown/Further Research Required) as the building is age-eligible for listing but has not been evaluated. The building was constructed in 1925. The commercial buildings along this section of West Portal were constructed primarily from the early 1920s through the late 1930s. This corridor was surveyed by the Planning Department in 2016; however, the Department has not yet concluded whether the area would qualify as a historic 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. El Toreador Restaurant has been featured or mentioned in several news articles including, but not limited to, the following:

- 7x7, "Head for the Hills: What to Do on SF's 7 Original Hills" by James Vest, March 10, 2015.
- San Francisco Chronicle, "West Portal a small town in a big city" by Carl Nolte, March 8, 2014.
- Curbed San Francisco, "13 overlooked and forgotten murals of San Francisco" by Adam Brinklow, February 25, 2019.
- Lifehacker, "The Best Local Restaurants for Visitors to Go to Instead of Chains" by Heather Yamada-Hosley, July 24, 2017.
- El Toreador was featured on the KQED show "Check Please Bay Area" in April 2019.

Physical Features or Traditions that Define the Business

Location(s) associated with the business:

• 50 West Portal Avenue

Recommended by Applicant

- Traditional regional Mexican dishes
- Exterior painted mural by Sirron Norris
- Interior murals painted by SF State University students
- Restaurant interior decoration, including Mexican art and dolls

Additional Recommended by Staff

• None

 Filing Date:
 May 23, 2019

 Case No.:
 2019-011976LBR

Business Name: Joe Goode Performance Group

Business Address: 499 Alabama Street

Zoning: UMU (Urban Mixed Use) Zoning District

68-X Height and Bulk District

Block/Lot: 3969/001

Applicant: Adriana Marcial, Executive Director

499 Alabama Street, #150 San Francisco, CA 94110

Nominated By: Mayor London Breed

Located In: District 9

Staff Contact: Shelley Caltagirone - (415) 558-6625

shelley.caltagirone@sfgov.org

BUSINESS DESCRIPTION

Choreographer Joe Goode established Joe Goode Performance Group (JGPG) in 1986 with the mission of promoting understanding, compassion, and tolerance among people through the innovative use of dance and theater. JGPG is currently located at 401 Alabama Street in the Project Artaud building, an arts complex in San Francisco's Mission District. Over the past 32 years, JGPG has performed an annual Home Season in San Francisco at venues such as the old Footworks Studio, Cowell Center for Performing Arts, Yerba Buena Center for the Arts, and Z Space. JGPG has also produced site-specific and has offered dance and movement classes in various studios throughout the city since its inception.

Before finding a permanent home in the Mission/Potrero Hill in 2011, JGPG acquired a loyal following due to its consistent annual Home Season presentations. JGPG has brought national and international attention to the San Francisco arts scene as the company by touring throughout the U.S. and in Canada, Europe, South America, the Middle East, and Africa. From the beginning, Goode's public stance as an out gay artist making work that sought to identify the commonality of all people helped to de-stigmatize issues of sexuality and gender identity and used the arts as a healing tool in face of the AIDS epidemic.

The Joe Goode Annex at Project Artaud now serves as the rehearsal studio and administrative offices for the company, and as a performance space for the JGPG's own smaller scale works. When it found its permanent home, the organization reconfigured so that, in addition to continuing as creator/producer of Goode's works, JGPG evolved into an affordable rental venue for San Francisco's large and deeply underserved network of small performing arts groups and independent performers/teaching artists that have no home venue. JGPG is uniquely situated to understand their needs, having been a rental client for studio space for its first 25 years.

The business is located in the building bordered by Alabama, Florida, Mariposa, and 17th streets in the Mission neighborhood. It is within an UMU (Urban Mixed Use) Zoning District and a 68-X Height and Bulk District.

STAFF ANALYSIS

Review Criteria

1. When was business founded?

The business was founded in 1986.

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

Yes. Joe Goode Performance Group qualifies for listing on the Legacy Business Registry because it meets all of the eligibility Criteria:

- Joe Goode Performance Group has operated continuously in San Francisco for 33 years.
- ii. Joe Goode Performance Group has contributed to the history and identity of the Mission neighborhood and San Francisco.
- iii. Joe Goode Performance Group is committed to maintaining the physical features and traditions that define the organization.
- 3. Is the business associated with a culturally significant art/craft/cuisine/tradition?

Yes. The Joe Goode Annex is a part of Project Artaud—a pioneering arts complex for artists of all disciplines: visual artists, dancers, actors, writers, filmmakers, and arts presenting groups. The building was constructed in 1925 as an American Can Company tooling factory and provided jobs for Mission District families through the 1960s. In 1971, a group of artists established the abandoned building as Project Artaud, named for the French avant-garde theater artist Antonin Artaud who believed art should happen in non-traditional spaces. JGPG has renovated the Annex into a useful performance space without disturbing the structure of the building.

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

Yes. The building was found to be individually eligible for listing on the California Register during the Showplace Square/Northeast Mission Historic Resource Survey. The brick-clad, reinforced concrete warehouse was constructed in 1925.

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

No. However, the property has a Planning Department Historic Resource status code of "A" (Historic Resource Present) and has been identified through survey as eligible for listing on the California Register as an individual historic resource.

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. The Bay Area arts press has covered JGPG for more than three decades. National publications that have reviewed or profiled JGPG and the choreographer include the Los Angeles Times, New York Times, Dance Magazine, Dance/USA Journal, et al. JGPG was prominently featured in the book How to Make Dances in an Epidemic: Tracking Choreography in the Age of AIDS by David

Gere (2004, University of Wisconsin Press) and Goode's work is often referenced in academic treatises in the field of dance. Goode was also a featured artist in KQED's Spark! Television series, Trailblazers: Artists who Break New Ground, and KQED produced a film version of 29 Effeminate Gestures for their Alive From Off Center television series.

Physical Features or Traditions that Define the Business

Location(s) associated with the business:

• 499 Alabama Street

Recommended by Applicant

- Production of unique dance theater performances and performance installations
- The fusion of dance with spoken word, song, and multi-media elements
- Work with a strong sense of queer identity
- Spirit of creative risk-taking
- Youth and veteran dance programs
- Performance space

Additional Recommended by Staff

• None

Filing Date: May 23, 2019
Case No.: 2019-011974LBR

Business Name: Anchor Brewing Company
Business Address: 1705 Mariposa Street

Zoning: PDR-1-G (Production, Distribution, and Repair – General) Zoning District

40-X Height and Bulk District

Block/Lot: 4007/001A

Applicant: Laura Braun, Community Marketing Manager

1705 Mariposa Street San Francisco, CA 94107

Nominated By: Mayor London Breed

Located in: District 10

Staff Contact: Shelley Caltagirone - (415) 558-6625

shelley.caltagirone@sfgov.org

BUSINESS DESCRIPTION

San Francisco's Anchor Brewing Company, presently located at 1705 Mariposa Street, was founded in 1896 by German brewer Ernst F. Baruth and his son-in-law, Otto Schinkel, Jr. The pair bought an old brewery at 1431 Pacific Street, dating from the mid-1850s, and named it Anchor. Anchor Steam brand beer derives its name from the 19th century when "steam" seems to have been a nickname for beer brewed on the West Coast of America under primitive conditions and without ice. The word "steam" may have referred to the pressure of natural carbonation.

Baruth died suddenly in February 1906, and two months later, the fire and earthquake destroyed the Anchor Brewery building. In January 1907, just as Anchor Brewery was re-opening at its new location, Schinkel, Jr., was run over by a streetcar. German brewers Joseph Kraus and August Meyer, along with liquor store owner Henry Tietjen, were able to keep Anchor going until Prohibition began in 1920.

After Prohibition ended in 1933, Kraus began brewing Anchor Steam Beer again. By the 1950s, changing taste had taken a toll on Anchor's already declining sales. Anchor was purchased by Lawrence Steese in 1960, and in 1965 Fritz Maytag took over the business. By 1975, Anchor was producing new distinctive beers. Though the terms "microbrewing" and "craft brewing" had yet to be coined, Anchor was leading a brewing revolution in San Francisco that would eventually spread across the country. After 45 years, Maytag retired in 2010 with the sale of Anchor Brewing to Keith Greggor and Tony Foglio, and in 2017, Anchor was purchased by Sapporo.

The business is located on the south side of Mariposa Street between De Haro and Carolina streets in the Potrero Hill neighborhood. It is within a PDR-1-G (Production, Distribution, and Repair – General) Zoning District and a 40-X Height and Bulk District.

STAFF ANALYSIS

Review Criteria

1. When was business founded?

The business was founded in 1896.

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

Yes. Anchor Brewing Company qualifies for listing on the Legacy Business Registry because it meets all of the eligibility Criteria:

- i. Anchor Brewing Company has operated continuously in San Francisco for 123 years.
- ii. Anchor Brewing Company has contributed to the history and identity of the Potrero Hill neighborhood and San Francisco.
- iii. Anchor Brewing Company is committed to maintaining the physical features and traditions that define the organization.
- 3. Is the business associated with a culturally significant art/craft/cuisine/tradition?

Yes. The business is associated with the craft of beer brewing.

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

No. The building was found to be ineligible for listing on the California Register during the Showplace Square/Northeast Mission Historic Resource Survey. The warehouse was constructed in 1937.

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

No. The property has a Planning Department Historic Resource status code of "C" (No Historic Resource Present).

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. Anchor Brewing Company is frequently highlighted in publications including, but not limited to: San Francisco Chronicle, San Francisco Business Times, San Francisco Examiner, San Francisco Travel, Mercury News, Hoodline, Eater SF, USA Today, ABC 7 Bay Area, Time Out San Francisco and many more. In 2018, Anchor accepted the prestigious Dr. Albert Shumante Memorial Award. The award is presented each year to a person, group, or organization for doing something remarkable to spark the preservation or remembrance of the city's history.

Physical Features or Traditions that Define the Business

Location(s) associated with the business:

• 1705 Mariposa Street

Recommended by Applicant

- Traditional brewing techniques paired with modern methods of sanitation, finishing, packaging and transportation
- Copper brewhouse and fermenting pans
- One-of-a-kind glass bottles

Additional Recommended by Staff

None

 Filing Date:
 May 23, 2019

 Case No.:
 2019-012004LBR

Business Name: Cruisin' the Castro Walking Tours

Business Address: 815 Burnett Avenue

Zoning: RM-1 (Residential, Mixed, Low Density) Zoning District

40-X Height and Bulk District

Block/Lot: 2847/039

Applicant: Kathleen Amendola, Owner and Tour Guide

815 Burnett Avenue, #2 San Francisco, CA 94107

Nominated By: Supervisor Rafael Mandelman, District 8 Staff Contact: Shelley Caltagirone - (415) 558-6625

shelley.caltagirone@sfgov.org

BUSINESS DESCRIPTION

Cruisin' the Castro Walking Tours ("Cruisin' the Castro") is a tour company that was established in 1989 by local historian Trevor Hailey. Hailey arrived in the Bay Area in 1972 as Dorothy Evelyn Fondren ("Evelyn"), a Lieutenant Commander in the United States Navy. A proud lesbian, she found herself immersed in the social and political upheaval of lesbian and gay people in San Francisco in the 1970s and 1980s. Being a history buff, Evelyn went on to receive her master's degree in Recreation & Leisure and specialized in San Francisco History and Tourism. In 1989, she changed her name to Trevor Hailey because she wanted an androgynous name. That year, Hailey created "Cruisin' the Castro, from a historical perspective with Trevor Hailey," which weaved a tapestry of LGBTQ history and culture dating from San Francisco's Gold Rush to the AIDS epidemic and beyond, and she established the business Cruisin' the Castro.

Upon Hailey's retirement in 2005, travel industry professional and local resident Kathy Amendola purchased Cruisin' the Castro and continued to be the orator of the LGBTQ community. Amendola, having many years of travel and tourism expertise, began her career in New York City. Her journey led her to Maui, where she worked for luxury hotels and resorts in sales and marketing.

During the 2000s, the Castro neighborhood transformed from a neighborhood of white, homosexual men to a much broader spectrum of sexuality, including bisexuality and pansexuality. The tours embrace this diversity and include civil rights, educating global visitors on the history and struggle of LGBTQ people. This includes empowering and encouraging others to embrace human rights. Amendola shares her vast knowledge and community involvement with public tours, schools, universities and corporate groups from around the world.

The business is located on the east side of Burnett Avenue between Crestline Drive and Parkridge Drive in the Twin Peaks neighborhood. It is within a RM-1 (Residential, Mixed, Low Density) Zoning District and a 40-X Height and Bulk District.

STAFF ANALYSIS

Review Criteria

1. When was business founded?

The business was founded in 1989.

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

Yes. Cruisin' the Castro Walking Tours qualifies for listing on the Legacy Business Registry because it meets all of the eligibility Criteria:

- Cruisin' the Castro Walking Tours has operated continuously in San Francisco for 30 years.
- ii. Cruisin' the Castro Walking Tours has contributed to the history and identity of the Castro neighborhood and San Francisco.
- iii. Cruisin' the Castro Walking Tours is committed to maintaining the physical features and traditions that define the organization.
- 3. Is the business associated with a culturally significant art/craft/cuisine/tradition?

Yes. The business is associated with the tradition of LGBTQ oral history and storytelling.

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

Yes. Yes, both Trevor Hailey and Kathy Amendola have become historical icons in the LGBTQ community and are known worldwide. Up until her retirement in 2005, Trevor Hailey was an iconic figure in the Castro, as she had educated and empowered tens of thousands of visitors for 16 years.

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

No. The property has a Planning Department Historic Resource status code of "C" (No Historic Resource Present).

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. Trevor Hailey was recognized twice in resolutions from the mayor, naming days in her honor. In 2009, both Amendola and Cruisin' the Castro Walking Tours were awarded the "Certificate of Honor" from the San Francisco Board of Supervisors as public recognition of distinction and merit for outstanding service to the people of the City and County of San Francisco. Since 2011, Cruisin' the Castro Walking Tours has been awarded the "Certificate of Excellence" and "2015 Hall of Fame Member" from TripAdvisor for their outstanding tour experiences.

Cruisin' the Castro has been referenced in many publications over the decades. Following are highlights:

PBS "Only in the Castro with Trevor Hailey"

- San Francisco Chronicle "Trevor Hailey -- started Castro gay history tours"
- San Francisco Chronicle "LGBTQ heritage districts strive to preserve vanishing culture"
- San Francisco Chronicle "Airbnb competitor Peek raises \$23 million; changes at Smyte and Khan Academy"
- Kathy Amendola appeared on the LGBTQ cable show "10%", with David Perry on numerous occasions.
- Cruisin' the Castro Walking Tours is also featured in worldwide guide books and magazine publications in many languages.

Physical Features or Traditions that Define the Business

Location(s) associated with the business:

• 815 Burnett Avenue

Recommended by Applicant

- Intimate, personalized walking tours of the Castro neighborhood
- LGBTQ+ history, culture and civil rights tour content
- A focus on landmark sites

Additional Recommended by Staff

• None

Historic Preservation Commission Draft Resolution No. ###

HEARING DATE: JUNE 19. 2019

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

Reception: 415.558.6378

Fax. 415.558.6409

Planning Information:

Case No.: 2019-012009LBR

Business Name: Comix Experience

Business Address: 305 Divisadero Street (primary address)

Divisadero Street NCT (Neighborhood Commercial Transit) Zoning District 415.558.6377 Zoning:

40-X Height and Bulk District

Block/Lot: 1218/006

Applicant: Brian Hibbs, Owner

> 305 Divisadero Street San Francisco, CA 94117

Nominated By: Supervisor Vallie Brown, District 5 Staff Contact: Shelley Caltagirone - (415) 558-6625

shelley.caltagirone@sfgov.org

ADOPTING FINDINGS RECOMMENDING TO THE SMALL BUSINESS COMMISSION APPROVAL OF THE LEGACY BUSINESS REGISTRY NOMINATION FOR COMIX EXPERIENCE CURRENTLY LOCATED AT 305 DIVISADERO STREET, BLOCK/LOT 1231/014 (PRIMARY ADDRESS), AND 2381 OCEAN AVENUE, BLOCK/LOT 6903/011.

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 City's history and identity; and

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

WHEREAS, at a duly noticed public hearing held on June 19, 2019, 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 Comix Experience 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 Comix Experience.

Location(s):

- 305 Divisadero Street
- 2381 Ocean Avenue

Physical Features or Traditions that Define the Business:

- Window displays
- Graphic Novel-of-the-Month Clubs
- Reader- and creator-focused business model
- Video archives

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 2019-012009LBR to the Office of Small Business June 19, 2019.

Jonas P. Ionin

Commission Secretary

AYES:

NOES:

ABSENT:

ADOPTED:

Historic Preservation Commission Draft Resolution No.

HEARING DATE: JUNE 19, 2019

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.: 2019-011977LBR
Business Name: Hockey Haven
Business Address: 3625 Balboa Street

Zoning: NC-2 (Neighborhood Commercial, Small Scale) Zoning District

40-X Height and Bulk District

Block/Lot: 1607/023

Applicant: Erin Massey, Owner

3625 Balboa Street

San Francisco, CA 94121

Nominated By: Supervisor Sandra Fewer, District 1 Staff Contact: Shelley Caltagirone - (415) 558-6625

shelley.caltagirone@sfgov.org

ADOPTING FINDINGS RECOMMENDING TO THE SMALL BUSINESS COMMISSION APPROVAL OF THE LEGACY BUSINESS REGISTRY NOMINATION FOR HOCKEY HAVEN CURRENTLY LOCATED AT 3625 BALBOA STREET, BLOCK/LOT 1607/023.

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 City's history and identity; and

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

WHEREAS, at a duly noticed public hearing held on June 19, 2019, 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 Hockey Haven 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 Hockey Haven.

Location(s):

• 3625 Balboa Street

Physical Features or Traditions that Define the Business:

- Televised sports
- "Wall of Fame" on one interior wall, including photographs of Rene Trudell
- Monday Night Steak Dinner
- Pool table
- Outdoor garden
- Pebble-dash front façade
- Exterior sign

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 2019-011977LBR to the Office of Small Business June 19, 2019.

Jonas P. Ionin

Commission Secretary

AYES:

NOES:

ABSENT:

ADOPTED:

Historic Preservation Commission Draft Resolution No.

HEARING DATE: JUNE 19, 2019

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

Reception: 415.558.6378

415.558.6409

Fax:

Planning

Case No.: 2019-011979LBR

Business Name: El Toreador Fonda Mexicana Restaurant

Information: 415.558.6377

Business Address: 50 West Portal Avenue

Zoning: West Portal Avenue NCD (Neighborhood Commercial District) Zoning

District

26-X Height and Bulk District

Block/Lot: 2931/005

Applicant: Esperanza Mahan, President/Owner

50 West Portal Avenue San Francisco, CA 94121

Nominated By: Supervisor Norman Yee, District 7
Staff Contact: Shelley Caltagirone - (415) 558-6625

shelley.caltagirone@sfgov.org

ADOPTING FINDINGS RECOMMENDING TO THE SMALL BUSINESS COMMISSION APPROVAL OF THE LEGACY BUSINESS REGISTRY NOMINATION FOR EL TOREADOR FONDA MEXICANA RESTAURANT CURRENTLY LOCATED AT 50 WEST PORTAL AVENUE, BLOCK/LOT 2931/005.

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 City's history and identity; and

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

WHEREAS, at a duly noticed public hearing held on June 19, 2019, 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 El Toreador Fonda Mexicana Restaurant 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 El Toreador Fonda Mexicana Restaurant.

Location(s):

• 50 West Portal Avenue

Physical Features or Traditions that Define the Business:

- Traditional regional Mexican dishes
- Exterior painted mural by Sirron Norris
- Interior murals painted by SF State University students
- Restaurant interior decoration, including Mexican art and dolls

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 2019-011979LBR to the Office of Small Business June 19, 2019.

Jonas P. Ionin
Commission Secretary

NOES:	
ABSENT:	

ADOPTED:

AYES:

Historic Preservation Commission Draft Resolution No.

HEARING DATE: JUNE 19, 2019

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.: 2019-011976LBR

Business Name: Joe Goode Performance Group

Business Address: 499 Alabama Street

Zoning: UMU (Urban Mixed Use) Zoning District

68-X Height and Bulk District

Block/Lot: 3969/001

Applicant: Adriana Marcial, Executive Director

499 Alabama Street, #150 San Francisco, CA 94110

Nominated By: Mayor London Breed

Located In: District 9

Staff Contact: Shelley Caltagirone - (415) 558-6625

shelley.caltagirone@sfgov.org

ADOPTING FINDINGS RECOMMENDING TO THE SMALL BUSINESS COMMISSION APPROVAL OF THE LEGACY BUSINESS REGISTRY NOMINATION FOR JOE GOODE PERFORMANCE GROUP CURRENTLY LOCATED AT 499 ALABAMA STREET, BLOCK/LOT 3969/001.

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 City's history and identity; and

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

WHEREAS, at a duly noticed public hearing held on June 19, 2019, 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 Joe Goode Performance Group 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 Joe Goode Performance Group.

Location(s):

• 499 Alabama Street

Physical Features or Traditions that Define the Business:

- Production of unique dance theater performances and performance installations
- The fusion of dance with spoken word, song, and multi-media elements
- Work with a strong sense of queer identity
- Spirit of creative risk-taking
- Youth and veteran dance programs
- *Performance space*

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 2019-011976LBR to the Office of Small Business June 19, 2019.

Jonas P. Ionin
Commission Secretary

AYES:	
NOES:	
ABSENT:	
ADOPTED:	

Historic Preservation Commission Draft Resolution No.

HEARING DATE: JUNE 19, 2019

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

Reception: 415.558.6378

415.558.6409

415.558.6377

Fax:

Planning Information:

Case No.: 2019-011974LBR

Business Name: Anchor Brewing Company
Business Address: 1705 Mariposa Street

PDR-1-G (Production, Distribution, and Repair – General) Zoning District

40-X Height and Bulk District

Block/Lot: 4007/001A

Zoning:

Applicant: Laura Braun, Community Marketing Manager

1705 Mariposa Street San Francisco, CA 94107

Nominated By: Mayor London Breed

Located in: District 10

Staff Contact: Shelley Caltagirone - (415) 558-6625

shelley.caltagirone@sfgov.org

ADOPTING FINDINGS RECOMMENDING TO THE SMALL BUSINESS COMMISSION APPROVAL OF THE LEGACY BUSINESS REGISTRY NOMINATION FOR ANCHOR BREWING COMPANY CURRENTLY LOCATED AT 1705 MARIPOSA STREET, BLOCK/LOT 4007/001A.

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 City's history and identity; and

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

WHEREAS, at a duly noticed public hearing held on June 19, 2019, 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 Anchor Brewing Company 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 Anchor Brewing Company.

Location(s):

• 1705 Mariposa Street

Physical Features or Traditions that Define the Business:

- Traditional brewing techniques paired with modern methods of sanitation, finishing, packaging and transportation
- Copper brewhouse and fermenting pans
- One-of-a-kind glass bottles

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 2019-011974LBR to the Office of Small Business June 19, 2019.

Jonas P. Ionin
Commission Secretary

AYES:
NOES:
ABSENT:
ADOPTED:

Historic Preservation Commission Draft Resolution No.

HEARING DATE: JUNE 19, 2019

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.: 2019-012004LBR

Business Name: Cruisin' the Castro Walking Tours

Business Address: 815 Burnett Avenue

Zoning: RM-1 (Residential, Mixed, Low Density) Zoning District

40-X Height and Bulk District

Block/Lot: 2847/039

Applicant: Kathleen Amendola, Owner and Tour Guide

815 Burnett Avenue, #2 San Francisco, CA 94107

Nominated By: Supervisor Rafael Mandelman, District 8 Staff Contact: Shelley Caltagirone - (415) 558-6625

shelley.caltagirone@sfgov.org

ADOPTING FINDINGS RECOMMENDING TO THE SMALL BUSINESS COMMISSION APPROVAL OF THE LEGACY BUSINESS REGISTRY NOMINATION FOR CRUISIN' THE CASTRO WALKING TOURS CURRENTLY LOCATED AT 815 BURNETT AVENUE, BLOCK/LOT 2847/039.

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 City's history and identity; and

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

WHEREAS, at a duly noticed public hearing held on June 19, 2019, 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 Cruisin' the Castro Walking Tours qualifies for the Legacy Business Registry under Administrative Code

2

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 Cruisin' the Castro Walking Tours.

Location(s):

• 815 Burnett Avenue

Physical Features or Traditions that Define the Business:

- Intimate, personalized walking tours of the Castro neighborhood
- LGBTQ+ history, culture and civil rights tour content
- A focus on landmark sites

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).

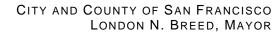
BE IT FURTHER RESOLVED that the **Historic Preservation Commission hereby directs** its Commission Secretary to transmit this Resolution and other pertinent materials in the case file 2019-012004LBR to the Office of Small Business June 19, 2019.

Jonas P. Ionin

Commission Secretary

AYES:
NOES:
ABSENT:

ADOPTED:





OFFICE OF SMALL BUSINESS REGINA DICK-ENDRIZZI, DIRECTOR

Legacy Business

Application Review Business Registry Sheet

Application No.:	LBR-2018-19-061			
Business Name:	Comix Experience			
Business Address:	305 Divisadero Street and	2381 Ocean A	\venue	
District:	Districts 5 and 7			
Applicant:	Brian Hibbs, Head Cheese)		
Nomination Date:	May 20, 2019			
Nominated By:	Supervisor Vallie Brown			
305 Divisadero Street fro	operations exceeding two years? om 1989 to Present (30 years) m 2014 to Present (5 years)	? <u> </u>	Yes	No
CRITERION 2: Has the a particular neighborhood	applicant contributed to the neigor community?		story and/or the ide	entity of a
	plicant committed to maintaining uding craft, culinary, or art forms			ons that No
NOTES: N/A				
DELIVERY DATE TO H	PC: May 23, 2019			

Richard Kurylo Program Manager, Legacy Business Program



Member, Board of Supervisor District 5



City and County of San Francisco

Vallie Brown

Monday May 20, 2019

Office of Small Business Small Business Commission City Hall, Suite 110 San Francisco, CA 94102

To whom it may concern:

I am writing to nominate Comix Experience, located at 305 Divisadero Street, for the Legacy Business Registry Program.

When Brian Hibbs opened Comix Experience in 1989, it was one of twenty-four different comic book stores in San Francisco; only eight of those twenty-four stores are open today. What makes Comix Experience a unique comic shop, is its steadfast commitment to engaging with the community in the Divisadero Corridor and across the City. The store has shaped the lives of neighbors and artists alike. Brian and his staff promote literacy by offering "graphic novel bookclubs" for youth and adults. They continue to partner with local schools, promoting PTAs and preschools with extensive donations of comics for fundraisers. More than a few local artists have seen their careers advanced because of the many community events that Comix Experience has hosted to promote those artists and their work.

Comix Experience has been in business at 305 Divisadero for 30-years. It is well known for having beautiful window displays that showcase the store and promote the vast collection of comic books and graphic novels inside. Although the business does not classify as a family-owned business, Brian Hibbs has been the sole proprietor since 1989. He hopes to one day pass his store on to his son or convert it to a worker-owned collective so that it can live-on past him.

It is for the above reasons that I wish to nominate Comix Experience to the Legacy Business Registry Program. Should you have any questions in regard to Comix Experience, please contact Brian Hibbs by email at: brian@comixexperience.com.

Should you have any further questions related to this letter, please do not hesitate to reach out to my office at (415) 554-7630 or <u>BrownStaff@sfgov.org</u>. Thank you for your consideration.

Sincerely,

Vallie Brown

Supervisor, District 5

City and County of San Francisco

Legacy Business Registry

Application

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:						
Comix Experience						
BUSINESS OWNER(S) (identify the pers	on(s) with the highest	t ownershi	p stake in	the busines	s)	
Brian Hibbs						
CURRENT BUSINESS ADDRESS:			TELEPH	HONE:		
305 Divisadero St, 94117		((415))863-9258				
Bivisadero ot, 54117			EMAIL:			
			brian@	comixexp	erie	ence.com
WEBSITE:	FACEBOOK PAGE:			YELP PAG	E	
https://www.comixexperience.com/	https://www.facebook.co	om/ComixE	xperience/	https://www.yelp	.com/b	iz/comix-experience-san-francisco
APPLICANT'S NAME						
						1
Brian Hibbs					✓	Same as Business
Head Cheese						
APPLICANT'S ADDRESS:		TELE	PHONE:			
		(
		EMA	EMAIL:			
			k	orian@cor	nixe	experience.com
SAN FRANCISCO BUSINESS ACCOUNT	NUMBER:	SECRET	ARY OF S	STATE ENTIT	Y NU	IMBER (if applicable):
0185343						
OFFICIAL USE: Completed by OSB Staf	f		DATE	05.1101.411.43		
NAME OF NOMINATOR:			DATE	OF NOMINAT	HON:	

3 V.5- 6/17/2016

Legacy Business Registry

Application

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.

ZIP CODE:	START DATE OF BUSINESS		
94117	4/1/1989		
DATES OF OP	DATES OF OPERATION AT THIS LOCATON		
4/1/1989 - Present			
ZIP CODE:	DATES OF OPERATION		
04407	, ^{Start:} Dec. 2014		
381 Ocean Avenue 94127	^{End:} Present		
ZIP CODE:	DATES OF OPERATION		
	Start:		
	End:		
ZIP CODE:	DATES OF OPERATION		
	Start:		
	End:		
ZIP CODE:	DATES OF OPERATION		
	Start:		
	End:		
ZIP CODE:	DATES OF OPERATION		
	Start:		
	End:		
ZIP CODE:	DATES OF OPERATION		
	Start:		
	End:		
	ZIP CODE: ZIP CODE: ZIP CODE: ZIP CODE: ZIP CODE:		

4 V.5- 6/17/2016

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.

Brian Hibbs

4/1/2019

Name (Print):

Date:

Signature

COMIX EXPERIENCE 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.

Comix Experience, a comic book and graphic novel store, opened at 305 Divisadero Street on a Saturday in April 1989, on April Fool's Day! The owner, Brian Hibbs, was just 21 years old when he opened the store. He was living around the corner just a block away on Page and Broderick streets, which made his daily commute pretty easy back then. For about the first six months or so, he worked every day solo, but eventually his friend Tom Vernale started to cover Sundays for him so he wouldn't go insane.

Brian started the store with just \$10,000 and his comics collection, a feat that certainly couldn't be repeated today. Back then, there were (as Brian recalls) 24 different comic book shops in San Francisco. Today there are just eight left, which is sad, and Brian owns 25% of them. Comix Experience is the oldest comic book store in San Francisco in the same location with the same owner.

During the first five years of Comix Experience, there were 63 different author events. After that, the business slowed down quite a bit with the events (due to burn-out doing them), only doing one or two a year and making sure they were *really* special.

In December of 2014, Brian bought Gary Buechler's "Comics Outpost" at 2381 Ocean Avenue at San Leandro Way and rechristened it "Comix Experience Outpost." Comics Outpost actually has a history that may predate Comix Experience if it could be traced through its five or six owners, but Gary never gave Brian the historical documents to prove that. Both stores are considered a single business and would therefore both be listed on the Legacy Business Registry.

In 2015, Comix Experience began two Graphic Novel of the Month Clubs (GNCs) to keep the store financially viable. The two URLs for the clubs are www.graphicnovelclub.com/start and www.graphicnovelclub.com/kids. There are two clubs – one aimed at young readers and one aimed at adults. Each and every month, the staff collectively votes on what they think is the best new releases of the month. It's always a creator-driven work and never some piece of licensed junk just to be "commercial." Since all of the staff has a voice and vote, only the best material is selected. They then bring the creators out to San Francisco (the business has a travel budget thanks to the wide success of the clubs) to do a public signing, as well as doing a private Q&A event for the membership. Comix Experience livestreams these across the world (the business has members in 27 states, currently, and three countries) and creates a living archive

of contemporary work and creators. It's genuinely the most exciting thing Brian does – talking to creators about their craft and building a library of interviews for the ages, all the while building San Francisco as a significant hub for Comix Experience's chosen medium. The archive of the video meetings of the GNC is at https://www.comixexperience.com/archives -- there are well over 100 hours of video there now, with more being added each and every month!

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

Comix Experience has been in business for 30 years in the same space, and hasn't closed for more than about 75 days total in those 30 years. The store is even open most Christmas days! In 1997, a guest upstairs at the Metro Hotel ran the sink all night, and all of that hot water drained, all night long, into the store, completely destroying the Comix Experience store below it; but even literally replacing half of the floor (and pouring new concrete for it) the store reopened within six or seven weeks, and the store still sold new comics and subscription pickups out of Gamescape at 335 Divisadero Street, so there was no interruption of business.

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

The business is not technically a family-owned business, defined here as any business in which two or more family members are involved and the majority of ownership or control lies within a family. Brian Hibbs is the sole proprietor. Assuming Brian's son doesn't want to take over the business (it is uncertain he will, though he's only 15), Brian's intention over the next 20 years would be to convert the business to a worker-owned collective so he can retire, and it will live past him.

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

Brian Hibbs has been the sole owner of Comix Experience since it was founded in 1989.

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 historic resource status of the building at 305 Divisadero Street is classified by the Planning Department as Category A, Historic Resource Present, with regard to the California Environmental Quality Act. The building is a contributor to the Eligible Buena Vista North Historic District.

The historic resource status of the building at 2381 Ocean Avenue is also classified by the Planning Department as Category A, Historic Resource Present, with regard to the California Environmental Quality Act. The building is a contributor to the Eligible Ingleside Terrace Historic District.

CRITERION 2

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

Comix Experience has been an anchor for the Divisadero Street neighborhood long before "NoPa" was even a glint in a real estate broker's eye. The business brought art, creativity and inclusivity for the medium of comics for 30 years now, and store's best efforts are in front of us. In particular, Comix Experience has a history of mounting engaging and beautiful window displays in their 6 foot(ish) bay window.

The Ocean Avenue location is the southernmost comics store in San Francisco, and is situated almost exactly between City College of San Francisco and San Francisco State University. It now serves as really the only place to buy comics for a huge number of neighborhoods, including Balboa Terrace, Ingleside and Lakeside. The next closest store is in the Inner Sunset, and there's not another one south of San Francisco until Pacifica. The Ocean Avenue store is one of the last bastions for reading comics for the southern side of the city.

One of the things Comix Experience has always been is a "tastemaker store." Generally speaking, if Comix Experience gets behind a work or an author, they'll rapidly spread throughout the rest of the comics community because of the store's passions in promoting that work. In some ways, Comix Experience "made" Neil Gaiman's career through SANDMAN (Comix Experience is even mentioned in the introductions of the graphic novel collections) in the 1990s, and the store has been instrumental in many cartoonist's career paths ever since. This is now even truer with the Graphic Novel Clubs, as Comix Experience has given both newcomers as well as industry veterans a huge "signal boost" with their profile and selections.

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

Owner Brian Hibbs is a major figure in the comic book industry, writing a monthly business column on the Comics Industry and Business Ethics, entitled TILTING AT WINDMILLS, for most of those three decades (the column is also collected in two books, published by IDW Publishing). Brian has judged the Eisner awards (essentially the Oscars for comics), sat on the

Board of Directors for the Comic Book Legal Defense Fund (a First Amendment-driven organization) and co-founded ComicsPRO ("Professional Retailer Organization") – essentially the industry's retailer trade group (www.comicspro.org). Brian launched a class action lawsuit against Marvel Comics for breaking their terms of sale that won retailers all over the world a collective million dollars (https://www.sfgate.com/business/article/Take-that-mighty-Marvel-2566256.php).

Comix Experience opened right before the premiere of Tim Burton's "Batman" movie – which premiered on June 23, 1989 – resulting in "the summer of Batmania." This made it a fortuitous time to open a new comic book store. Even better was that the screenwriter of the film, Sam Hamm, lived here in the city, and Brian was able to convince him to come and do a signing. Brian encountered a guy who had made a fanmade Burton-inspired Batman costume, with "armwings" that could open – it was pretty spectacular. That guy gave out fliers at the film's premiere at the Coronet Theatre (R.I.P.), and Comix Experience had an insane turnout. That really sold Brian on creator events as the core of building a community as a retail location.

Sam Hamm wasn't actually the store's first signing: the first were two local artists: Erik Larsen and Chris Marrinan. Erik would go on to be one of the seven founders of Image Comics, which has gone on to change comics and the viable options for creator-owned work to succeed commercially in America. In the first five years of Comix Experience, there were 63 different author events, probably a third of which there are no surviving records.

In 2015, Comix Experience began two Graphic Novel of the Month Clubs (GNCs) to keep the store financially viable. The two URLs for the clubs are www.graphicnovelclub.com/start and www.graphicnovelclub.com/kids. The GNCs are the purest expression of both the business' community and its legacy.

Comix Experience also works extensively with the San Francisco Unified School District to get the clubs into the schools. They're up to a dozen schools now, and next year Brian is hopeful they will finally fully cover the district.

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

There have been any number of features and articles on Brian and the store over the years, both within and outside the industry. TILTING AT WINDMILLS was the anchor feature of Krause Publications' "Comics & Games Retailer Magazine" that ran well over 100 issues in the 1980s and 1990s. Currently, TaW runs on national comics news website The Comics Beat (https://www.comicsbeat.com/category/tilting-at-windmills/).

Comix Experience has been nominated multiple times for the Will Eisner "Spirit of Comics" award, as well as winning at least seven different "Best of the Bay" awards from the SF Bay Guardian (R.I.P.) reader polls. The store is regularly featured on podcasts on comics. Here's just one recent example: https://sktchd.com/podcast/off-panel-179-comics-experience-with-brian-

hibbs/. More recently, the founding of the Graphic Novel Clubs in the wake of Prop J (https://ballotpedia.org/City of San Francisco Minimum Wage Increase Referred Measure, Proposition J (November 2014) got the business featured in BOTH Mother Jones (https://www.motherjones.com/kevin-drum/2015/05/small-businesses-exemptions-minimum-wage/) and The National Review (https://www.nationalreview.com/2015/05/meet-progressive-comic-book-store-owner-whos-not-sure-he-can-survive-san-franciscos/) in a single week, which was a neat trick.

Comix Experience has also been featured in the San Francisco Chronicle in October 2005 regarding their successful lawsuit against Marvel Comics over the company's returns policy. Comics retailers worldwide benefited from Comix Experience standing up to Marvel as a result of a settlement reached in the case.

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

There were 63 different author events during the first five years of Comix Experience. Among them were Neil Gaiman's first American signing ever – the store went on to have him back five more times over the years – as well as luminaries like Harlan Ellison, Sergio Aragones, Grant Morrison, Jim Lee, Geoff Johns, Dan Clowes, Raina Telgemeier, Garth Ennis, Jeph Loeb, etc., though most names are probably pretty foreign to the non-comics reading public. Suffice it to say, there are very few names on Brian's list of people they'd be honored to host that they haven't been able to host. A significant number of the events (though probably not even a third of them) can be found, along with a selection of the amazing window displays, at https://www.comixexperience.com/evidence.

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

Brian Hibbs is really proud to support local PTAs and preschools with extensive donations of comics for fundraisers – nearly two dozen in 2018 alone. The store has also explicitly set itself up as an inclusive and welcoming space for people of all colors, creeds, races, sexual orientations and genders, supporting every community's access to, and education about, the possibilities of comics as a communication media.

Comix Experience employees speak and lecture at local schools extensively, and even do an annual address to California College of the Art's comics MBA course each year.

But, more than anything else, Brian and the Comix Experience team is most proud of the Kid's GNC and the range and scope of work and especially creators of all races, ages, sexes, etc. to show kids that anyone (especially them!) can make comics.

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

We serve people. Not specific ones. All people, from 8 to 80. All genders; all colors of the rainbow. While the main store primarily attracts from around the Divisadero corridor, the store

is so physically central in the city that it attracts folks from all over. Comix Experience Outpost is the southern-most comics shop in town, and also draws customers from all along the Peninsula.

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

The consistent use of the giant bay windows as an artistic spotlight for Divisadero makes Comix Experience a key "cultural" component of the Divisadero corridor. The window display is about 8 feet by 6 feet, and probably 5 feet deep – that's some bad-ass display work, perhaps in the top ten of window displays in San Francisco. There's a reasonable selection to be found about a third down the page at https://www.comixexperience.com/evidence.

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

Anything that encourages literacy and art appreciation are among the greatest things that society can do. And Graphic Novel of the Month Clubs (which couldn't possibly exist without the physical store) are adding strongly to both the overall national cultural conversation, as well as the depths of San Francisco's art communities in some truly profound ways.

Everything Comix Experience has been able to do, they've done while not being able to control pricing themselves. Like books, all comics come with a cover price pre-printed. It's not really possible to sell things for MORE than the cover price, so unlike most San Francisco businesses, if expenses increase, they can't simply raise their prices to compensate. This is, I'm sure you appreciate, a pretty large barrier to maintaining a business in the city.

The thing that makes San Francisco actually "San Francisco" is small, independent, art-focused businesses like Comix Experience.

CRITERION 3

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

Comix Experience is a reader-and creator-focused comic book (and graphic novel) store, which puts diversity of voices as the store's guiding principles. Comix Experience exists to promote the MEDIUM of comics to all people, not merely specific GENRES of material. The business especially thrives on finding new, exciting voices and helping them spread far beyond their doors.

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)

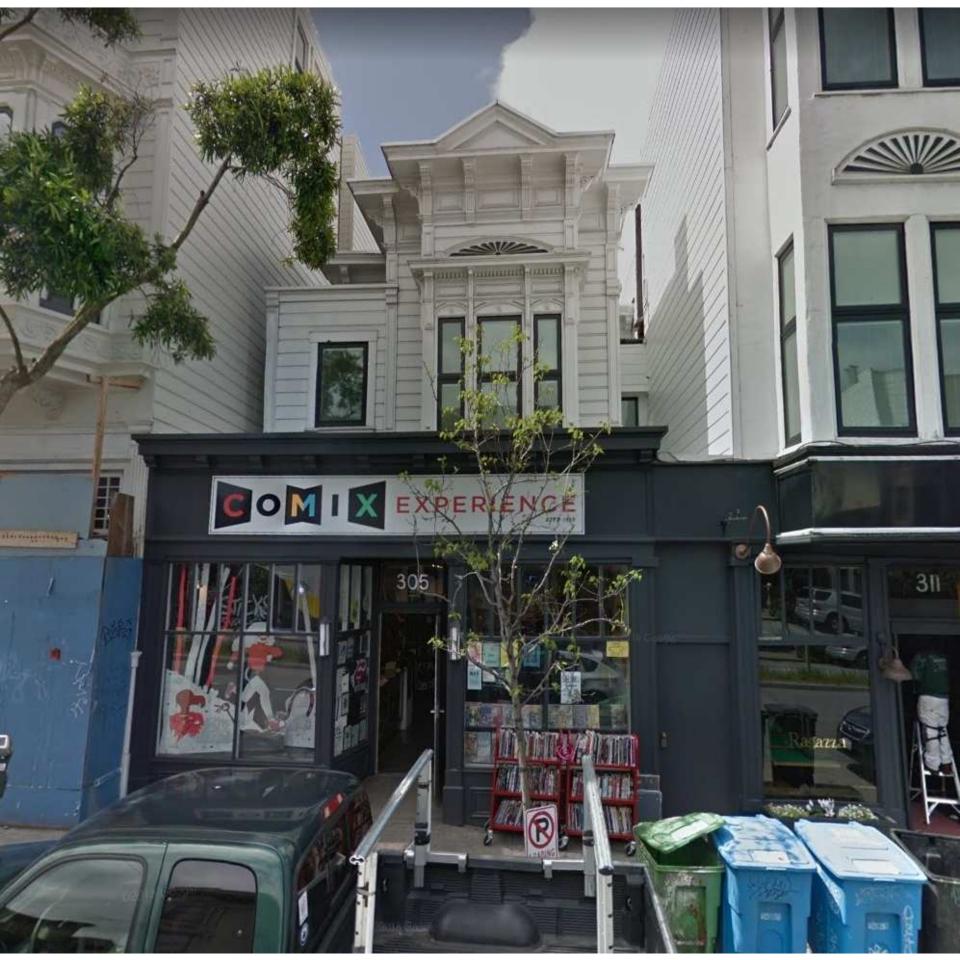
Again, the Graphic Novel Clubs, both in the curation of excellent new work by diverse voices, and in the preservation of those voices for future generations via the membership Q&A and the video archives, will be Comix Experience's longest lasting legacy. Neither goal could possibly happen without a robust commercial business standing behind them. And we're now at a point where the business could no longer stand without the Graphic Novel of the Month Clubs supporting them, so it seems like a properly healthy symbiotic relationship that will never go away.

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 business has a long history of using their window display bay to brighten and enlighten Divisadero Street.

d. 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 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.









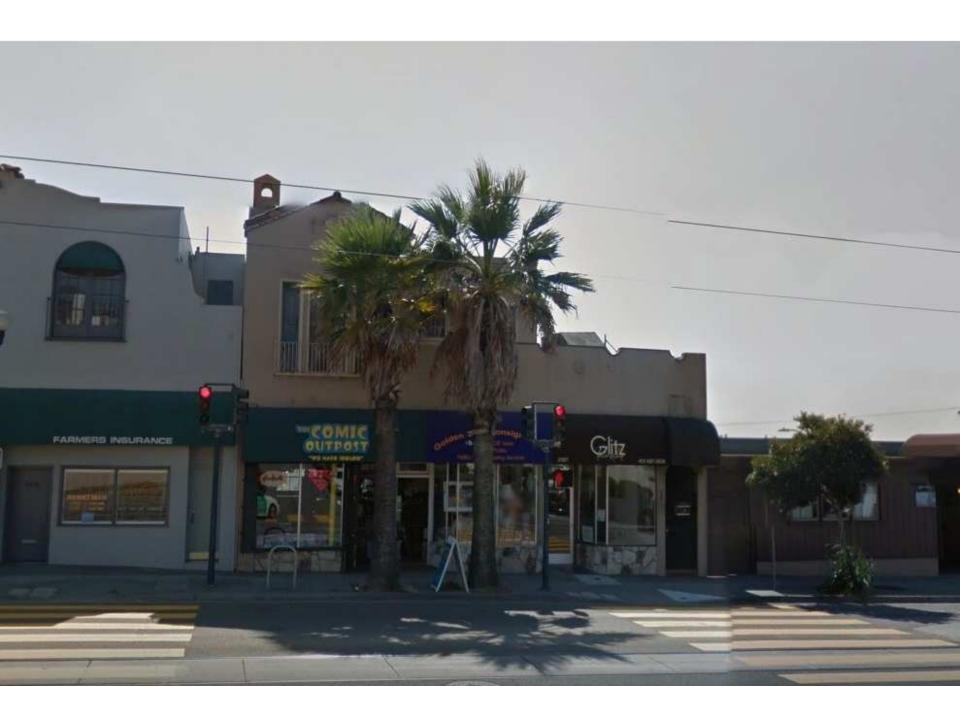


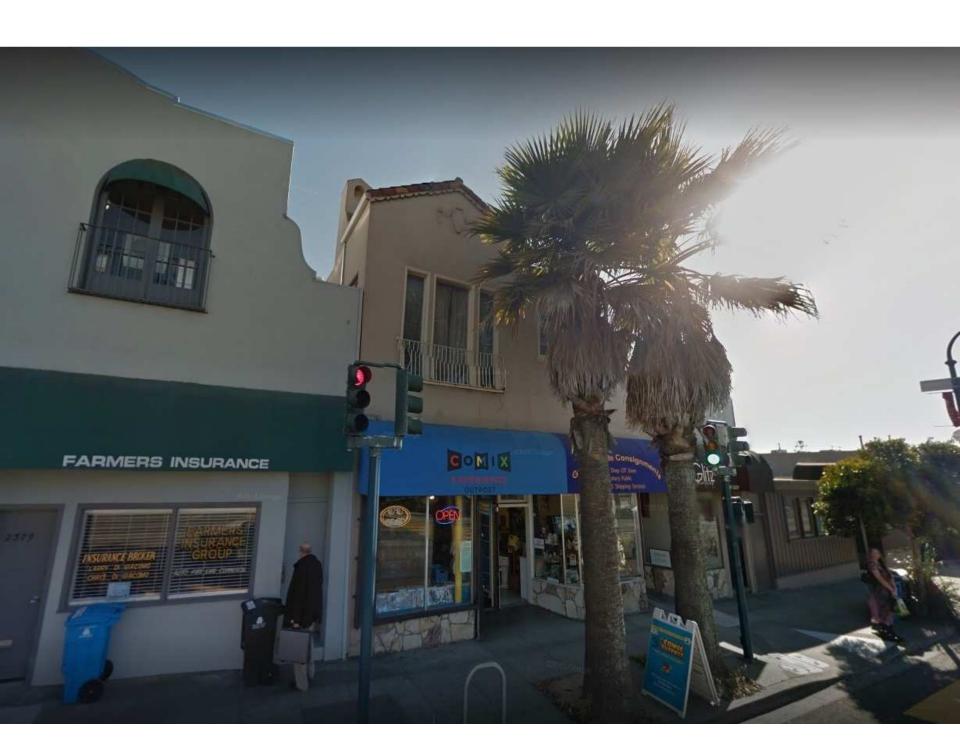


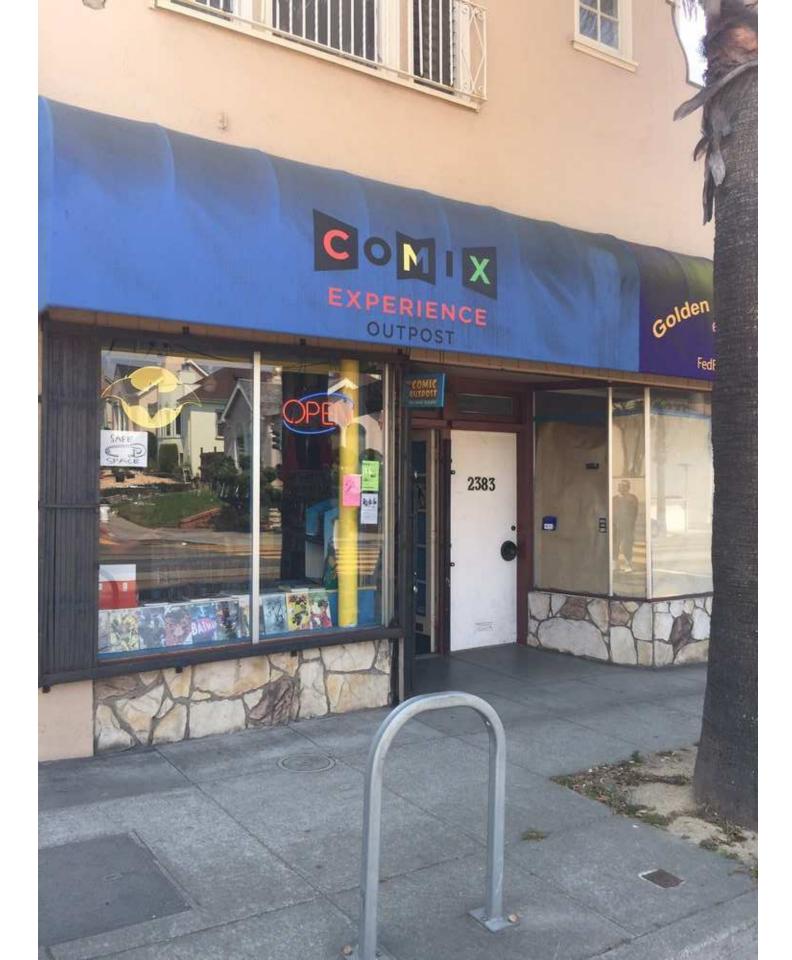


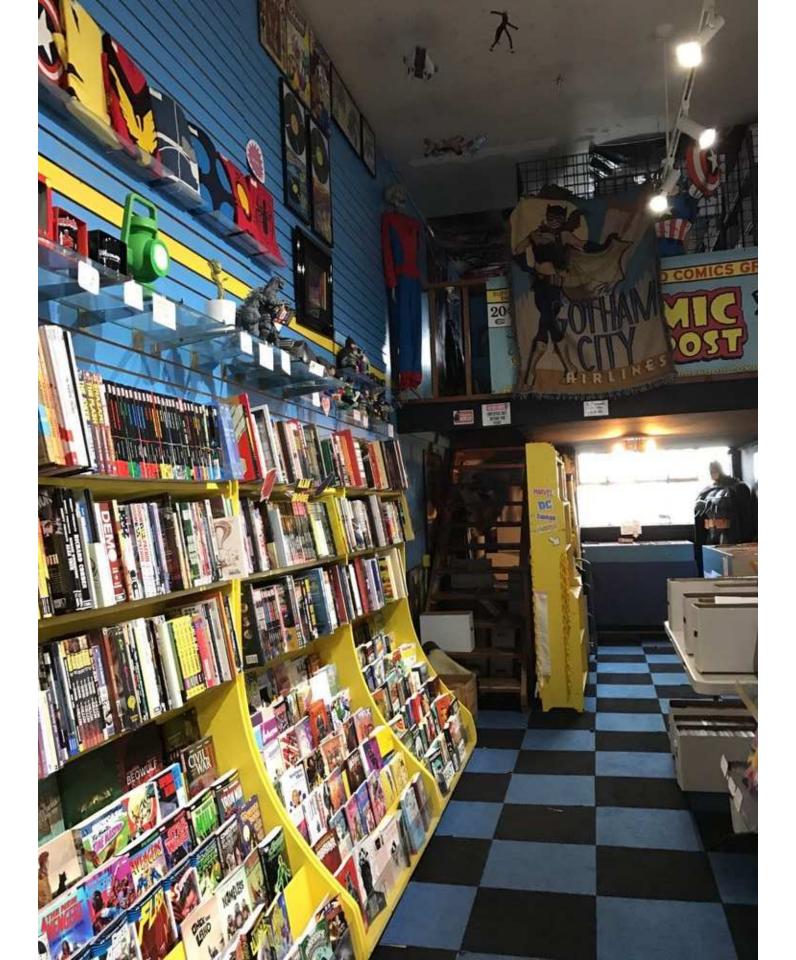


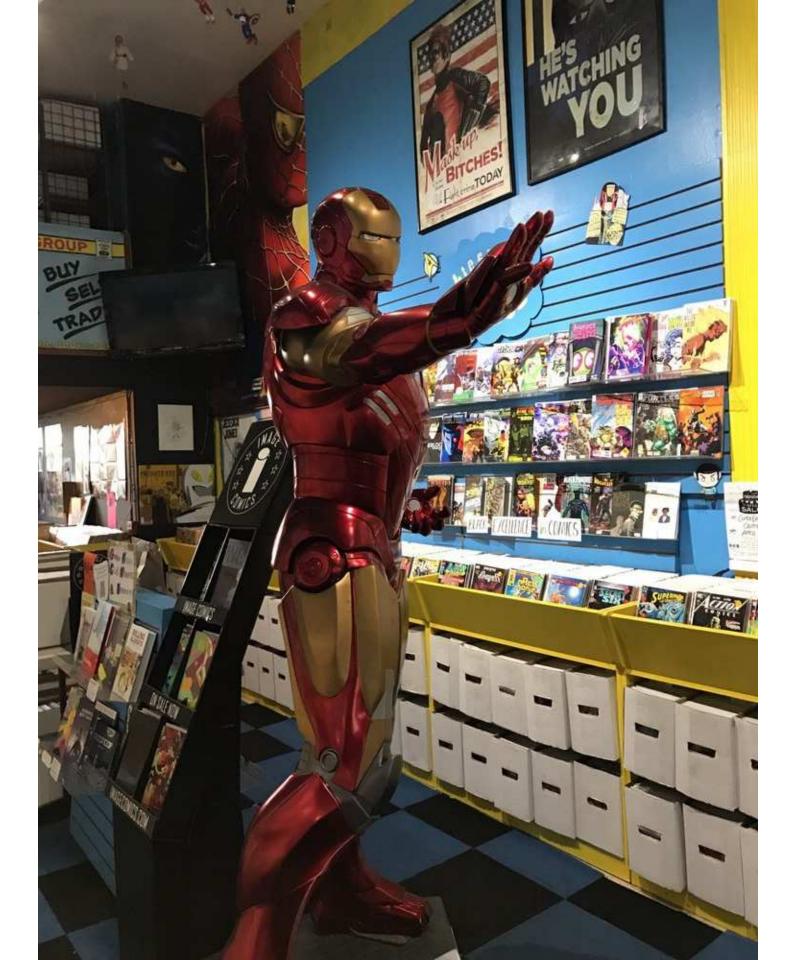
















San Francisco Chronicle

Take that, mighty Marvel!

David Lazarus
Published 4:00 am PDT, Wednesday, October 5, 2005



COSTUME18D-C-13FEB03-DD-HO Marvel Comics HULK STAND HANDOUT PHOTO/VERIFY RIGHTS AND USEAGE. Photo: HANDOUT



Chronicle / Lacy Atkins

Brian Hibbs, owner of a San Francisco comic store, Comix Experience, sued Marvel Comics over the company's returns policy. This week, retailers worldwide will benefit from standing up to Marvel as a result of a settlement reached in the case. Photographer: Atkins, Lacy.

The pantheon of superheroes includes such fearless do-gooders as Spider-Man, the X-Men and Captain America. And now there's another defender of truth and justice at their side.

Brian Hibbs.

Who?

Hibbs, 38, owns a San Francisco shop called Comix Experience. He stood up against mighty Marvel Entertainment, the nation's largest comic-book publisher, and prevailed in a lawsuit charging the company with failing to uphold its contract with retailers.

As a result of the case being settled, thousands of comic sellers worldwide will qualify this month for a week or two of free Marvel comics -- a windfall worth on average \$2,000 per store.

"That might not sound like much," Hibbs told me. "But when you're a small business, that's your electricity bill for six months."

A spokeswoman for Marvel declined to comment on the issues raised in the lawsuit or the settlement terms.

The case centered on returns of unsold comics. Typically, a comic-book retailer buys his inventory at a wholesale price of as much as 55 percent off the roughly \$3 cover price.

In return for that discount, the retailer agrees to swallow any unsold copies. But Marvel, as with other leading comic publishers, previously made allowances for returns under certain circumstances (the contract has since been changed).

One such circumstance, according to the company's former agreement with sellers, was to take back all unsold copies if a particular issue arrived late in stores.

Another was if different writers or artists ended up working on a specific comic instead of the ones promoted in advance to readers -- a key point for collectors.

Hibbs said he started noticing in 2000 that some lesser-known Marvel titles were arriving late to his store on a fairly routine basis. Then the tardiness expanded to the company's biggest names, including Spider-Man and the X-Men.

"This started becoming a big issue," Hibbs said. "When a comic doesn't ship when someone's expecting it, people will spend their money on another title. We were starting to see unsold books really mounting up."

To a lesser extent, he said, comics went unbought around the same time because a writer or artist had been switched. Hibbs recalled a handful of Spider-Man issues that came with unexpected names attached.

The way it's supposed to work, he said, is that the distributor of the comics will enclose a return form with the next shipment for any unsold issues resulting from a late delivery or editorial changes. But Hibbs said no return forms were ever included for Marvel titles.

He said he contacted Marvel to ask what the holdup was. "They did everything they could to stall us and give us the runaround," Hibbs said.

"I think the management at Marvel saw us as a captive audience and that we had no power," he said. "They thought they could get away with ignoring their own contract."

They were wrong.

Hibbs found an attorney who saw merit in his case and, in 2002, filed a class-action lawsuit against the New York publishing house. The suit worked its way through the system and, finally, a settlement was reached in August 2004.

"It took a year for the court to approve it," said Nancy Ledy-Gurren, Hibbs' attorney. "It became final on Sept. 30 of this year, and Marvel now has 30 days to issue its credits."

Under the terms of the settlement, more than 5,000 comic-book sellers are eligible for a credit toward future Marvel purchases to cover a percentage of losses incurred between January 1998 and March 2003.

The agreement specifies that Marvel denies any wrongdoing.

Still, the company changed its contract with retailers in 2003. It no longer allows returns even if a title ships late. However, Marvel has granted comic sellers more latitude to adjust their orders at the last minute, thus giving stores greater control over inventory.

"They never said this change was a result of the lawsuit," observed Rory Root, owner of Comic Relief, a Berkeley comic-book store. "But there's no doubt in anyone's mind that this was the case."

He said the settlement with Marvel is a big boon to comic merchants, who are often in business as a labor of love and tend to scrape by on relatively slim profit margins.

"Comics retailing has always been an undercapitalized business," Root said. "As a David-versus-Goliath thing, this was a pretty big case."

Marvel has enjoyed steady success since emerging from bankruptcy in 1998. Its Spider-Man and X-Men franchises have become blockbuster movies, and the company last month said it had secured \$525 million in financing to produce other films based on its characters.

In April, Marvel announced it had reached a settlement with its chairman emeritus, Stan Lee, who had sued over royalties from movies based on characters he co-created, including Spider-Man and the Hulk. Terms of the settlement weren't disclosed.

Marvel went public in 1998. Its main rival, DC Comics, is owned by media giant Time Warner.

At Comix Experience, Hibbs said he's feeling really good about the outcome of his case.

"In Spider-Man, we learn that with great power comes great responsibility," he said. "I feel like I helped Marvel understand that."

https://www.nationalreview.com/2015/05/meet-progressive-comic-book-store-owner-whos-not-sure-he-can-survive-san-franciscos/

NATIONAL REVIEW

POLITICS & POLICY

When Minimum-Wage Hikes Hit a San Francisco Comic-Book Store

BY Ian Tuttle May 1, 2015



Brian Hibbs (far right) with his Comix Experience staff.

'm hearing from a lot of customers, 'I voted for that, and I didn't realize it would affect you."

So says Brian Hibbs, owner and operator of Comix Experience, an iconic comic-book and graphic-novel shop on San Francisco's Divisadero Street, of the city's new minimum-wage law.

San Francisco's Proposition J, which 77 percent of voters approved in November, will raise the minimum wage in the city to \$15 by 2018. As of today, May 1, Hibbs is required by law to pay his employees at Comix Experience, and its sister store, Comix Experience Outpost on Ocean Avenue, \$12.25 per hour. That's just the first of four incremental raises that threaten to put hundreds of such shops out of business.

Hibbs opened Comix Experience on April Fools' Day, 1989, when he was just 21 years old. Over two-and-a-half decades, the store has become a must-visit location for premier comic-book artists and graphic novelists, and Hibbs has become a leading figure in the industry, serving as a judge for the prestigious Will Eisner Comic Industry Awards and as a member of the Comic Book Legal Defense Fund's board of directors. He notes with pride that his store has turned a profit each year — no small task — since its very first year.

But that may not last. Hibbs says that the \$15-an-hour minimum wage will require a staggering \$80,000 in extra revenue annually. "I was appalled!" he says. "My jaw dropped. Eighty-thousand a year! I didn't know that. I thought we were talking a small amount of money, something I could absorb."

He runs a tight operation already, he says. Comix Experience is open ten hours a day, seven days a week, with usually just one employee at each store at a time. It's not viable to cut hours, he says, because his slowest hours are in the middle of the day. And he can't raise prices, because comic books and graphic novels have their retail prices printed on the cover.

What is a small-businessman to do?

Hibbs is not the first person to encounter this problem. On February 1, San Francisco's renowned science-fiction bookstore Borderlands Books published the following on its website:

Although all of us at Borderlands support the concept of a living wage in princip[le] and we believe that it's possible that the new law will be good for San Francisco — Borderlands Books as it exists is not a financially viable business if subject to that minimum wage. Consequently we will be closing our doors no later than March 31st.

Its plight eventually drew the attention of *The New Yorker*, and a crowdfunding campaign thought up by concerned customers found some 300 sponsors, all of whom agreed to pay \$100 to help keep the store afloat until at least March 31, 2016.

Hibbs has considered doing the same but notes two problems: "By saying, 'Give me money,' you're sort of saying you're not viable." Furthermore, "There's a limitation on how much crowdfunding can be done. When you're the tenth one, I don't know if it's going to be easy for you."

"Despite being a progressive living in San Francisco, I do believe in capitalism. I'd like to have the market solve this problem."

Hibbs is not inclined to circumvent the market: "Despite being a progressive living in San Francisco, I do believe in capitalism. I'd like to have the market solve this problem." That applies not just to his plight, but to the question of the minimum wage: "We're for a living wage, for a minimum wage, in principle. . . . But I think any law that doesn't look at whether people can pay may not be the best way to go."

"Why," he asks, "can't two consenting people make arrangements for less than x dollars per hour?"

And the problem goes still deeper. While forcing hundreds of Bay Area small businesses to close, cut staff, or overhaul their practices, San Francisco lawmakers have given multimillion-dollar tax breaks to lure or keep technology giants such as Twitter and Zoosk. "There's lots of room for the rich and the powerful," Hibbs observes, "but, really, they're not doing anything to help small business."

It threatens the whole economic ecosystem of San Francisco, Hibbs argues: "We're the reason businesses like Twitter want to be here — because of arts and culture. Without stores like mine, without stores like Borderlands, this city would be a poorer place. We're selling art, commodities, people's dreams. To have fewer places to have those things on sale, I think, diminishes San Francisco."

So how is Hibbs addressing the squeeze on his own business? He and his staff have launched a curated "Graphic Novel-of-the-Month Club." Subscribers will receive a new graphic novel each month, handpicked by the staff, as well as an invitation to monthly book-club meetings, visits from and after-hours events with featured writers and artists, and various other goodies. For those not located in the Bay Area, the novels will be shipped and in-store events will be streamed, so that club members nationwide and internationally can participate.

It's a solution that Hibbs and his staff think reflects their core values: It allows the market to solve the problem, it draws upon the staff's comic-book and graphic-novel expertise, and it fosters community.

Hibbs and his staff are upfront about the reasons for the club — and they have been encouraged by the response. They say they need 334 subscribers to remain solvent with the new minimum wage, and in the first month they are 40 percent of the way toward that goal. If they get more than their target number of subscribers, Hibbs plans to divvy the extra cash as raises or bonuses.

Hibbs's employees — students, aspiring artists, and just plain and simple comic-book lovers — know that "the value of their work is respected here," he says. And he knows that that work should be appropriately compensated. He has been able to do it for a quarter-century by dint of a passion and acumen for his business.

Continuing to do so in spite of San Francisco's overzealous progressivism does not require superhuman strength, but it might be nigh heroic nonetheless.

Ian Tuttle is a William F. Buckley Fellow at the National Review Institute.

SFWEEKLY

Comix Experience Fosters the Next Generation of Fans

Comic books have re-entered pop culture, and the 29-year-old Divisadero Street store is there to guide new and established fans to the best of it.

Ida Mojadad Wed Dec 5th, 2018 11:13am



Comix Experience is nearing its 30th anniversary on Divisadero Street. (Photo by Nuala Sawyer)

After several minutes of trying to sort out a deal on a recent afternoon, Comix Experience owner Brian Hibbs tells a prospective seller with a box of old comic books over the phone that it sounds like a waste of time. Leave it at that, and Hibbs may sound jaded after nearly 30 years of running the Divisadero Street bookstore, and five years of owning the Comix Experience Outpost on Ocean Avenue.

Although Hibbs worries about the comic book industry, he can't hide his enthusiasm for it and the cultural moment it's in. Whether that benefits his stores or not, he just wants people to see this medium for what it is: an innovative art form unlike the rest.

"Comics are a medium, not a genre — superheroes are a genre," Hibbs says to the skeptics. "It's a uniquely American way of telling a story."

Three years ago, Comix Experience began exposing people to the best of the medium with two graphic-novel-of-the-month clubs, one for adults and then one for kids. For \$25 a month, members are sent a book of the staff's choosing — and about 80 percent of the time, the author comes to the store so readers may ask questions and discuss the work they just consumed. If a would-be audience member can't make it in person, the talk is streamed on the store's YouTube page.

The roughly 450 members drive most of the 30 or so events Comix Experience hosts each year. Hibbs feels that kind of community fostering open to all is dwindling on Divisadero Street, which houses an increasing amount of fitness studios and restaurants.

"It's literally, right now, the difference between life and death," Hibbs says. He launched the book club to offset minimum wage increases and after a friend, who wasn't particularly enthusiastic about comics, told him, "If you put a book in my hand every month, I would buy it."

So he did. Some recent books from the adult club span genres and include: Western adventure *Coyote Doggirl* by *BoJack Horseman* production designer Lisa Hanawalt, hockey comedy *Check, Please!* by Ngozi Ukazu, and epic fantasy *Mage* by Matt Wagner.

Kids belonging to the club recently dove into Brenna Thummler's *Sheets*, which Hibbs says challenges them by approaching death in a sweet, brave manner without scaring them away — yet it appeals to adults, too. Comics and graphic novels geared toward children have taken off, which is a turnaround from the past 20 years when the industry chased them away.

Nonfiction books are also big sellers as of late and have their own wall for "people who think that comics are too juvenile," Hibbs says. *Persepolis*, Marjane Satrapi's graphic memoir of growing up during the Iranian Revolution is a consistent favorite, as is historical comic *Hip Hop Family Tree* by Ed Piskor.

In October, the city's Office of Economic and Workforce Development chose Comix Experience as one of 11 independent bookstores to receive a total of \$103,000 in grants to remain competitive with online retailers. Hibbs says he'll put it largely toward growing the monthly book clubs, especially as bringing in kids instills a spirit of fandom among a new generation.

A fair amount of comics' newfound popularity is owed to films and television. The Marvel Cinematic Universe is a behemoth that boosted shows like *Jessica Jones* and *Luke Cage*, plus a horror revival of Archie Comics that includes the *Chilling Adventures of Sabrina* — all of which has led to a "microbump" of new visitors seeking the original source material.

But Hibbs worries about corporate executives from the top comic publishers Marvel, D.C., and Image riding that demand too far by producing a glut of mediocre or subpar books that will turn fans away in the next couple years. He doesn't bother ordering many of them because no one wants them.

"They're killing the golden goose," Hibbs says. "It's not right or fair to the consumers."

The superhero genre ultimately accounts for roughly 15 percent of what Comix Experience stocks. Sorting through all the comics and graphic novels can be daunting, and that's where his staff, not a deluge of Amazon listings, come in.

Much of the store's activity centers around the Divisadero Street location since the Outpost on Ocean Avenue is hardly centrally located, though worth visiting alone for the "We've got issues" tagline. Despite public doubts about what would become of the Outpost as the five-year lease was set to expire in December, Hibbs recently signed a three-year extension.

As long as Comix Experience Outpost breaks even, Hibbs intends to keep it open for the precise reason he took over ownership of the store in 2013, then called Comic Outpost: "No one wants to see a [comic] store close." His ownership of the Divisadero Street store will reach the 30-year mark on April 1, 2019.

"I was a small child who didn't have the foggiest idea what I was doing but it worked out," Hibbs says of being 21 at the time he started out. "You don't make money owning a comic book shop — you do it because you love it. It's stores like this that are the lifeblood of the community."

Comix Experience, 305 Divisadero St., 415-863-9258 and Comix Experience Outpost, 2381 Ocean Ave., 415-239-2669, comixexperience.com

https://boundingintocomics.com/2019/03/01/comic-shop-veteran-brian-hibbs-proposes-a-ten-point-plan-to-save-the-comic-book-industry/



Comic Shop Veteran Brian Hibbs Proposes a Ten Point Plan to Save the Comic Book Industry



Spencer Baculi March 1, 2019

From February 21st to the 23rd, the 13th ComicsPRO annual meeting took place in Charlotte, NC. ComicsPRO is a trade organization for direct-market comic book retailers, and the annual meetings provide an opportunity for said retailers to discuss various topics, from alternative distribution sources to tips on stocking and selling titles aimed at children. During a panel titled *Industry Discussion*, ComicsBeat columnist and Comix Experience owner Brian Hibbs proposed a ten-point plan to help save the comic market.

The comic book retail market has been in crisis for some time, as record numbers of comic book stores face or have fallen victim to closures and comic book sales numbers have seen significant struggles in enticing new readers and old fans alike. Hibbs preempted his speech by acknowledging this stark reality:

I'd like to thank Marco and the Board of Directors for inviting me to speak here at the ComicsPRO annual membership meeting. There's a pretty big part of me that is surprised by this: I've got some small reputation as a Bomb Thrower. To therefore be invited up, as the first speaker of the meeting, tells me that there's trouble in periodicals and the Direct Market.

National sales are very poor – there are comics in the national top 100 that aren't even selling twenty thousand copies. A significant number of stores have closed — perhaps as many as 10% of outlets.

And, as far as I know, every person in this room is working significantly harder — with many of us barely hanging on as our margins have cratered.

The cause for this reality, according to Hibbs, are the very people in attendance at the ComicsPRO meeting:

Honestly, publishers and creators will only do what they think they can get away with. I'm going to spend a bit talking about publisher behavior in a minute, but, to a person, we enabled those behaviors! THEY can't and won't publish material unless WE buy it! Every single order form we turn in is a vote for the future that we want, and a lot of us have been voting actively against our best interests for many years.

I can't especially blame the publishers for trying to meet our "demand": if you could get an extra 20% in sales by paying \$500 to an artist, and doing a plate change at the printer, why wouldn't you? But, as with absolutely everything in the post-Heroes World Direct Market, we lack absolutely anyone willing to stand up and say "No, that's a little too far"; to protect us against our own worst impulses. All Markets need brakes and guardrails.

Hibbs then explains that the two biggest issues facing the industry at the publisher level are content...:

We have, as I see it, two major problems at the publisher level: one of content, and one of the amount of product. In terms of content, while I think that we're at a golden age of comics right now, with more amazing material being published than ever before, the base level of quality of our core periodical product in the direct market – the driver of sales and success in our market, both in the superhero universe material as well as most licensed and creator-owned titles – is at a near-historical nadir.

I am not at all convinced that over the last two decades or so that even the minimum amount of effort has been put into developing editorial staff and support at the largest publishers. Most Editors are desultory at best at that skill set: instead publishers have been emphasizing traffic management and corporate synergy as the most important skills to develop. Comics are written to fill arbitrary holes in production schedules, rather than to be the best stories they can be. Creators are encouraged to write for page counts of pre-scheduled collections, rather than crafting each individual periodical release to be satisfying in and of itself, and only allowing the best of that material to go on to permanent book format collection.

...as well as the absurd amount of products being pushed on readers:

There are also, plainly, entirely too many SKUs in the market. At the front of the process how did we enter a world where they're offering us twelve different "Spider-Man" branded comics in a single four week period? When exactly did we cross the Rubicon that suggested that bi-weekly or faster production was the right way to make comics, how customers actually want to purchase comics? Please listen: we are destroying and devaluing our "Blue Chip stocks" rather than drawing in the vast muggle audience to purchase our products.

Publishers are treating the customers as "super fans" who are bottomless ATM machines. But every working retailer in this room can tell you that this doesn't match the reality of our customers: the people who want (or even can afford) this endless barrage of material clumping down the pipeline is narrowing and hollowing out month after month, and is soon going to hit a number that is probably not sustainable for any of us. I still clearly remember the days when I couldn't order less than ten copies of anything Marvel might produce: I'm even talking Star Comics like Planet Terry and Royal Roy. If it had the Marvel logo on it, it sold. But today? At my store there's almost a quarter of Marvel's output from month to month I no longer have the customer interest to even shelf a single copy.

[...]

I say to you: we do not need plans or programs that are aimed at selling more comics to the same customers – they really can't afford and don't want any more titles to buy – our focus as an industry should be on making our periodical releases more attractive to more new readers, and to grow our base, not simply exploit the existing one.

Hibbs does not solely offer up a grim appraisal of the market's current state, as he also provides an optimistic "ten point plan" which, if adopted, Hibbs hopes can save and protect the retail market:

We retailers are asking you now to do all of the stuff that you should have been doing for decades to protect us:

I am calling today for the following ten point plan:

- 1. Stop mixing SKUs for things like minimum orders and chart reporting. Combining SKUs defeats critical economic Darwinsim needed for a healthy marketplace, and sends clearly distorting messages about how and what is selling. Each and every line item should stand on its own individually, and if there are variant covers that do not, or cannot, meet those paltry \$2500 wholesale orders, then it should not be allowed access to the national marketplace. There's absolutely no reason to waste everyone's time, energy and bandwidth for individual covers that less than 200 accounts are purchasing. Publishers should handle those sales directly with those retailers without involving the national marketplace
- 2. By the same token, I call again for all sales charts to include a "penetration index" a simple percentage of how many accounts are purchasing a specific SKU. SKUs that don't reach (and this is a number from a hat for a talking point) approximately one store in three probably don't deserve national distribution.
- 3. All "Meet-or-Exceeds" must go away, immediately. Tying one product to another is not only immoral, and creates an environment of "haves" and "have nots", but I also strongly believe it is against Federal Law.
- 4. There needs to be a creation of a threshold of what the native sales of a base title must sell (or be projected to sell) that limits the number of variants that are allowed. I suspect the number is

something like "one for every twenty thousand copies sold", but, again, numbers from a hat. If you sell 20k or over, you can have a variant cover, 40k and over, you can have two, and so on. Below those numbers you don't deserve any. And there is no universe outside of once-in-alifetime events like ACTION #1000, where any single comic should have ten or more covers.

- 5. If that's not enough, I also think there should only be a certain percentage of a publisher's line that should be allowed to be variants. Again, as a from-the-hat number, I'd suggest a possible number like 25% of their total output.
- 6. I call for all shipping information to appear on invoices in a box-by-box format. Shipping is an entire black box at Diamond with very few (or very poor) methods for retailers to understand what this major expense genuinely entails. Frankly, it's time for Diamond to entirely reevaluate how they handle discounts and shipping because as things currently stand, in most cases (including virtually every single "exclusive" publisher) it is actually cheaper to buy most backlist product anywhere but Diamond because almost every other distribution option includes 100% free, or steeply discounted, shipping.
- 7. FOC needs to be 100% firmly bolted down and locked no later than noon on Fridays. This includes each and every cover. Absolutely no changes should be added after this time, and every listing that doesn't include all art and all information should then be 100% returnable (even if that's out of Diamond's end)
- 8. Without a truly exceptional and out of the ordinary reason, every comic should be listed in PREVIEWS for initial order. Comics that first get listed on FOC for the first time would then be fully 100% returnable, as we have no way to poll customer data to determine the proper orders.
- 9. I call for a "Data Summit" in which all stakeholders come together to have an extensive conversation about how why and when to assign "Series Codes" to products. Such codes have far reaching implications for the working retailer's ability to properly order comics, to track data, and to make meaningful conversions to our customers. Diamond regularly, and without reason, assigns series codes to one-shots, while not establishing them for things that are clearly series. This causes endless problems which have to be worked out individually by retailers at great time and individual expense.
- 10. Finally, I call for the first THREE issues of any new series to be fully, no fee, no hoop, returnable from ALL publishers. This includes one-shots and mini-series. The only way I see to encourage publishers to be cautious and sober about what they put on to the market (and how they promote it) is to make sure there is a financial incentive to do so, and I think that returns are the mechanism with which to do that where we are all sharing skin in the game

Though the changes are radical, the discussion and the ComicsPRO event's emphasis on factual market data and trends will hopefully cause retailers to address the issues as a collective rather than staying the course. There is hope that these changes will be adopted: fellow ComicsPRO attendee and DC copublisher Dan DiDio announced a cutback on the number of titles they would be publishing. Whether this announcement by DC signals an industry-wide trend or stands as an individual action has yet to be seen.



Retailer Spotlight: Comix Experience Turns 30 Today!

April 1, 2019 By <u>Patricia Mastricolo</u>



Comix Experience in San Francisco is the type of local comics shop that fans envision when thinking of their dream neighborhood. On a basic level, it's well lit, laid out with intention, utilizes display racks as well as copious bookshelves and spinners to highlight its wide selection of new and classic titles. Since there is a hobby gaming retailer nearby, they don't waste any space on gaming products and use that opportunity to fit even more comics in the area. The staff is extraordinarily friendly and knowledgeable. For those inclined to research ahead of time, staff profiles including favorite comics can be found on the shop's website, making it easier to figure out whose recommendations to seek.



Comix Experience is owned by Brian Hibbs, who is an active member of the comics community. He writes a regular column for *The Beat*, entitled <u>"Tilting at Windmills"</u> that has been collected into two volumes and published by IDW. Brian has sat on the CBLDF Board, judged the Eisner Awards, and is one of the founding members of the ComicsPRO Board of Directors.



On top of all that Brian also founded a Graphic Novel Club (well actually two) a few years ago that is above and beyond what most people imagine when they think of a book club. People (or institutions) can join the <u>Graphic Novel Club for Adults</u> or the <u>Kids' Graphic Novel Club</u> aimed at middle readers. The selections are either stand-alone works or the first volume in a new series, so no previous knowledge is required (and they offer alternate selections in case that month's choice doesn't appeal to all readers). According to their website, subscription in the club offers:

- Our curated pick for the best new graphic novel of the month for your club type
- Monthly live-streamed book club meetings and social events featuring the writer and/or artist of that month's selection...most months the authors/artists are live, inperson; other months they join us via live video chat
- Amazing swag related to each month's selection, including exclusive signed bookplates and posters



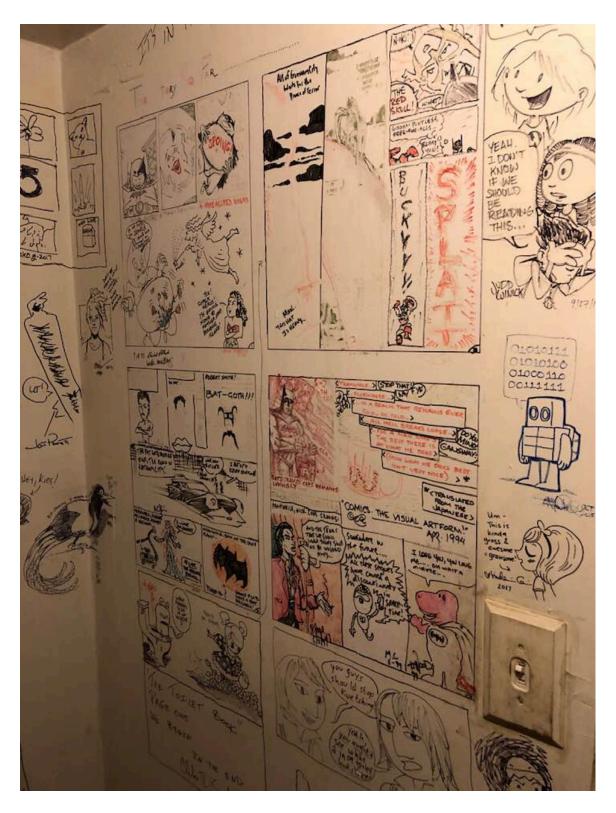
And it is not just limited to San Francisco locals. <u>Anyone can subscribe</u> and opt to have their books shipped to them. So if you don't have your own LCS, or maybe you're interested in interacting with other people in the comics community – you can join in each month from the comfort of your own home. Also, anyone (not just subscribers) can <u>access an archive</u> of past creator talks on their website. They have conversations with Tillie Walden, Jillian Tamaki, Jeff Lemire, Nate Powell, Neil Gaiman, and far too many more to list here.



If you are in the San Francisco area though, or you're planning a trip there in the future, going into Comix Experience is an experience you cannot miss. In the well-organized space, you can opt to browse by age range or genre, with sections for manga, horror, new comics, teen, and more. They utilize endcaps and spinner racks to display highlighted works and offer rotating selections of staff picks.



It isn't just about the books though, the store itself is an interesting piece of art. The front window is regularly redone to coordinate with signings, new releases, and other major events in the comics realm. You can check out a <u>scrolling slideshow on their website</u> of past windows. Even the bathroom is covered in the loving graffiti of creators who've come by to talk or sign.



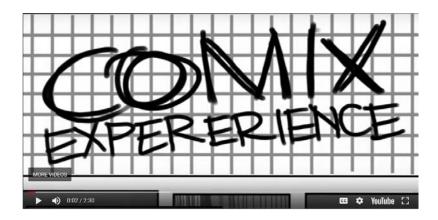
Since Comix Experience first opened their doors on April 1, 1989, they've been an exemplary model of positive involvement in the comics community and a beacon to passionate readers with a multitude of interests. Congratulations to Brian Hibbs and the whole staff of Comix Experience on thirty years of retailer excellence and here's looking forward to thirty more!



If you happen to be wandering around San Francisco today, both <u>Comix Experience</u> and <u>Comix Experience</u> are offering 30% off in celebration of their anniversary. Make sure to drop by and get yourself something to commemorate the occasion.

Copyright © 2019 Comic Book Legal Defense Fund. All Rights Reserved.

Videos



https://youtu.be/3MN51tWFMkU

Comix Experience

The above video was shot during our 21st anniversary party in 2010

Published in 2017



https://vimeo.com/216087704

Comix Experience Outpost

Ocean Avenue's very own Comix Experience Outpost. Interviews with employees Julie and Cam

Published in 2017







OFFICE OF SMALL BUSINESS REGINA DICK-ENDRIZZI, DIRECTOR

Legacy Business

Program Manager, Legacy Business Program

Legacy Susiness Registry Application Review Sheet

Application No.:	LBR-2018-19-063				
Business Name:	Hockey Haven				
Business Address:	3625 Balboa Street				
District:	District 1				
Applicant:	Erin Massey, Owner				
Nomination Date:	May 21, 2019				
Nominated By:	Supervisor Sandra Lee Fewer				
	applicant has operated in San Francisco		•		
3625 Balboa Street from	n 1949 to Present (70 years)				
CRITERION 2: Has the particular neighborhood	applicant contributed to the neighborhood or community? X Yes	od's hist	•	r the identit _No	y of a
-	oplicant committed to maintaining the phyuding craft, culinary, or art forms?	•		traditions tl	hat No
NOTES: N/A					
DELIVERY DATE TO H	PC: May 23, 2019				
Richard Kurylo					



City and County of San Francisco

Member, Board of Supervisors
District 1



SANDRA LEE FEWER 李麗嫦 市參事

May 21, 2019

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

Dear Director Dick-Endrizzi:

For over 70 years, Hockey Haven has been the go-to local pub in the Outer Richmond, and served as a community hub that has been a constantly welcoming space for long-time residents, and new residents alike. I am thrilled to nominate Hockey Haven to the City's Legacy Business program. Tucked behind a simple facade is a bar that has preserved its charm and character despite the rapidly changing city and streetscape surrounding it. The devoted customer base comes not just for the drinks, the pool tables, the classic Monday Night Steak Dinner, nor the nostalgic jukebox but most importantly, many come for the sense of community that the bar staff and fellow patrons offer. Hockey Haven has been a community gathering space for many family reunions, rendezvous' among neighbors, and has respectfully served as a space for memorial gatherings.

The owners of this local institution all have demonstrated a strong passion and commitment to preserving the familiar (and familial) character and legacy of the business. They have also maintained and operated this as an affordable destination to serve the community. Beyond running a strong business, Hockey Haven has contributed to the Richmond District community by supporting the neighboring school and playground fundraisers and have been an active part of the merchant corridor. I cannot imagine the Richmond District without the Hockey Haven. I appreciate your consideration of their nomination to the Legacy Business program.

Sincerely,

Sandra Le Fewer

City Hall • 1 Dr. Carlton B. Goodlett Place • Room 244 • San Francisco, California 94102-4689 • (415) 554-7410 Fax(415) 554-7415 • TDD/TTY(415) 554-5227 • E-mail: Sandra.Fewer@sfgov.org

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:			
HOCKEY HAVE			
BUSINESS OWNER(S) (identify the pers	on(s) with the highest ownership	stake in the business)	
ERIN MASSEY			
CURRENT BUSINESS ADDRESS:		TELEPHONE:	
3625 BALBOA ST	REET	EMAIL:	
S.F. CA 94121	,		
WEBSITE:	FACEBOOK PAGE:	YELP PAGE	
	HOCKEY HAVEA	J HOCKE	Y HAVEN
APPLICANT'S NAME			
ERIN MASSEY			Same as Business
APPLICANT'S TITLE			
OWNER			
APPLICANT'S ADDRESS:		TELEPHONE:	
		EMAIL:	
		DV OF OTATE FUTITY M	MADED (% (C-LL)
SAN FRANCISCO BUSINESS ACCOUNT	NUMBER: SECRETA	RY OF STATE ENTITY N	OWBER (IT applicable):
1080766			
OFFICIAL USE: Completed by OSB Staf		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	
3625 BABOA STREET IS THIS LOCATION THE FOUNDING LOCATION OF THE BUSINESS?	94121	1949	
IS THIS LOCATION THE FOUNDING LOCATION OF THE BUSINESS?	DATES OF OPERATION AT THIS LOCATON		
☐ No 🌂 Yes	1949-cu	1949-current 69 YEARS	
OTHER ADDRESSES (if applicable):	ZIP CODE:	DATES OF OPERATION	
		Start:	
		End:	
OTHER ADDRESSES (if applicable):	ZIP CODE:	DATES OF OPERATION	
Office Additional (in approach)		Start:	
		End:	
OTHER ADDRESSES (if applicable):	ZIP CODE:	DATES OF OPERATION	
Official Applications		Start:	
		End:	
OTHER ADDRESSES (if applicable):	ZIP CODE:	DATES OF OPERATION	
		Start:	
		End:	
OTHER ADDRESSES (if applicable):	ZIP CODE:	DATES OF OPERATION	
OTHER (ADDITIONAL OF THE PROPERTY).		Start:	
		End:	
OTHER ADDRESSES (if applicable):	ZIP CODE:	DATES OF OPERATION	
CHELL USALIZABLA (II. abbitancia).		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

ERIN MASSEY
Name (Print): Date: Signature:

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.

HOCKEY HAVEN 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.

Hockey Haven is a bar at 3625 Balboa Street in the Outer Richmond district of San Francisco. It was established in 1949. The bar is located between 37th and 38th avenues across from the Balboa Theater.

The founder of Hockey Haven was named Rene Trudell. He was married at the time to a woman named Hilda. Rene was French Canadian and had played pro Hockey for the New York Rangers. When his professional hockey career came to an end, he moved to San Francisco and opened Hockey Haven.

Rene Trudell ran the bar, but after a few years he got in a terrible car accident at Devil's Slide and became a paraplegic. His wife Hilda then took over the bar and owned it until 1989, nearly 40 years.

In October 1989, a woman named Josephine Burns bought the bar. She was a local resident born and raised just 5 blocks from the bar on 43rd Avenue and Anza Street. Josephine married a man who was hired as a bartender, John Finlay, who ran the bar with her from the early 1990s until February 2018. He became more of the face of the bar as Josephine retreated in her later years to doing the books.

Present bar owner Erin Massey started working for Josephine and John Finlay a week after the terrorist attacks on 9/11/2001. Erin became the manager and the Finlay's "adopted daughter" very quickly as she shared the same passion regarding the business. Josephine always told Erin that when it became time for them to sell the bar, they would ask Erin to take over. On February 7, 2018, Erin's dream came true, and she purchased the business. After 17 years of managing and tending bar, Erin was elated to become the owner and to continue the Hockey Haven traditions. Erin was only the third owner in Hockey Haven's 70-year existence and also the third woman to own this thriving neighborhood bar.

Sadly, Josephine passed away from cancer two weeks after Erin purchased the bar and was never really able to see Erin's dream come true. She was a wonderful woman who taught Erin a lot about business and even more about life.

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

Hockey Haven has operated continuously since it opened in 1949.

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

Hockey Haven is not a family-owned business, described as a business in which two or more members within the management team are drawn from the owning family.

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

The initial liquor/business license was Rene Trudell and Spiro Vanhandreas. Spiro Vanhandreas came off the license in 1955, and Steve D. Chibidakis was added. No information is available on Spiro or Steve. Rene got into his accident in 1959. He was 40 years old. His wife Hilda took over on the business. In those days, a woman could not bartend unless she owned the bar. Hilda ran and owned the bar from 1959 to 1989. Josephine Burns (later known as Josephine Finlay) owned the bar from 1989 to 2018. Her husband John Finlay was never on the license. The current owner of the bar is Erin Massey.

The ownership history of Hockey Haven is as follows:

1949 to 1955	Rene Trudell and Spiro Vanhandreas
1955 to 1959	Rene Trudell and Steve D. Chibidakis
1959 to 1989	Hilda Trudell
1989 to 2018	Josephine Burns (later known as Josephine Finlay)
2018 to Present	Erin Massey

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 of the existence of the business for 30+ years is included in this Legacy Business Registry application.

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 historic resource status of the building at 3625 Balboa Street is classified by the Planning Department as Category B (Unknown / Age Eligible) with regard to the California Environmental Quality Act.

CRITERION 2

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

Many connections are made at Hockey Haven. At the bar, customers make friends, share experiences, make employment connections, fall in love, have wedding receptions, celebrate birthdays and have memorial gatherings for friends who have passed away. These connections made are possible due to the healthy social venue that the establishment provides. Hockey Haven has become a cultural hub.

The long history of treating customers like family resonates with people. A lot of change is happening in San Francisco, and the bars owners – past and present – have taken pride in staying the same. There used to be at least four bars on this block in the 1960s, but today Hockey Haven is the only remaining bar in this business district. Only the Balboa Theater still exists from the original businesses on the block.

As gentrification threatens the people and landscape of our community, Hockey Haven remains a place where one can come and share a pint with other local skilled tradesman such as Sam the firefighter, Steve the coastguard, Special Ed teacher Rob, coach Kevin of St. Thomas Apostle, Officer Smally, fellow business owners like Amy & Joe, Matt the fisherman, lifeguard James, Phu the Muni driver, Jon the lamp maker, Greg the plumber and other Hockey Haven regulars such as these. And when Jon the lamp maker, who has been forced out of the Richmond due to rising rent costs, wants to reconnect with his community, he comes back to Hockey Haven.

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

Since 1989, Hockey Haven has been hosting a Monday Night Steak Dinner that includes a ribeye steak, baked potato and salad. The bar also keeps with tradition by hosting loyal customers for Thanksgiving.

Hockey Haven is a destination for people who attend New Year's Eve, SF Beer Week, the Super Bowl, St. Patrick's Day, the San Francisco Giants Opening Day, the Balboa Street Fair, Hardly Strictly Bluegrass, Outside Lands, Balbooa Fright Fest (Halloween street fair) and the Balboa Theatre. Hockey Haven is a meeting place for Kelly's Cove reunions, Meet Ups, the Women Owned Business Organization, the Western Neighborhoods Project and even funeral receptions. Hockey Haven also does coordinated events with St Thomas the Apostle Catholic School and Lafayette Elementary School.

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

Hockey Haven has been featured in Eater SF, Western Neighborhoods Project, Thrillist, San Francisco Chronicle (writer Herb Caen), San Francisco Examiner, SF Weekly, the Bold Italic and Richmond District Blog, and it has been mentioned on KNBR sports radio. Don Sherwood, a famous Bay Area disc jockey, mentioned Hockey Haven many times in the 1950s, as he was best friends with Rene Trudell.

Hockey Haven was voted Best Dive Bar and Best Pool Table by SF Weekly in 2018.

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

The founder of Hockey Haven, Joseph Rene Edward Trudell (January 31, 1919 – July 25, 1984), known as Rene Trudell, is an historical person. Rene was a professional ice hockey player who played 129 games in the National Hockey League. Born in Mariapolis, Manitoba, Rene served in the Canadian Army and started his professional hockey career after his military service. He was the Right Wing for the New York Rangers from 1945-1948. He played in 7 leagues and 8 teams in his Hockey career. His nicknames were "Trudy" (from Trudell) and "Red" because he had red hair. He even has a street named after him in Winnipeg called "Trudell Bay."

In the 1950s, Joe Dimaggio's brother Vince Dimaggio owned a bar on the corner of 38th and Balboa. It was first called DiMaggio's and then Vince's. Some of my older Hockey Haven locals say that Marilyn Monroe would come into Hockey Haven. There is a 20"x30" portrait of Marilyn Monroe in Hockey Haven to commemorate her visits.

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

Hockey Haven donates to St.Thomas Apostle. Balboa Theatre staff meets in Hockey Haven's backyard beer garden for staff meetings. Hockey Haven donated to the Cabrillo Playground and has a commemorative tile in the playground. The bar is a member of the Balboa Merchants Group and attends City meetings in the Richmond District.

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

Hockey Haven is a neighborhood sports bar. There are six televisions with surround sound. The bar opens at 10 a.m. and closes at 2 a.m. Most of the patrons in the morning and daytime are older. These are the bar's most loyal customers who depend on Hockey Haven for a social outlet in their later years. Most are retired. As the day progresses to evening and night, patrons get younger. The bar caters to all ages equally (over 21 of course). Hockey Have is a place where you'll find a 95-year-old Korean War veteran sitting next to a 25-year-old tech industry worker. Most patrons of Hockey Haven currently live or once lived in the neighborhood. Most of the locals live in the neighborhood. However, when people move out of the neighborhood they usually make a visit to say hello and enjoy their old bar again.

Hockey Haven has stood the test of time due to its importance to the neighborhood and community. It acts as a pivotal social venue for the neighborhood. The bar is what is commonly referred to as a "third place" for nearby residents, a social establishment separate from the two usual social environments of home ("first place") and the workplace ("second place"). Hockey Haven is a place where people see their friends, relax, watch sports and connect with other people in the neighborhood. Hockey Haven treats its locals very well and operates with integrity. Hockey Haven's employees wants the customer experience at the bar to be more than just a drink. They listen. Most people want their "third place" to be a place they can relax, exhale and have some fun.

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

Hockey Haven has a "Wall of Fame" on one of the interior walls that is full of photographs of locals through the years who have held honorable jobs: war pilots, mounted police officers, firefighters, civil servants, etc. The bar has some Irish memorabilia that is culturally significant since there are a lot of Irish patrons.

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

Everything the owners of Hockey Haven have built through the years is now cherished by many. The bar's motto, "keeping it local since 1949," demonstrates the bar's connection to the neighborhood. Hockey Haven continues to provide a place that the patrons can afford, enjoy and feel comfortable in. A lot of bars that were similar to Hockey Haven have shut down due to rent increases by landlords, making way for more expensive bars. Hockey Haven is not of that mind set, and the owner would like to keep the establishment as it's always been. The formula works. If Hockey Haven were to close, a valuable neighborhood bar would be lost.

CRITERION 3

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

Hockey Haven is a neighborhood sports bar. The bar plays sports most of the time. There are six televisions and surround sound for the big games. Hockey Haven is not specifically a hockey bar, but does show the San Jose Sharks when they are on. Most of the patrons prefer football, basketball or baseball. Most of the locals call Hockey Haven the "HoHa." There is a pool table, which is very popular. It may be the only pool table in the Outer Richmond. Hockey Haven also has an outdoor garden that is used for barbecues and special events.

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)

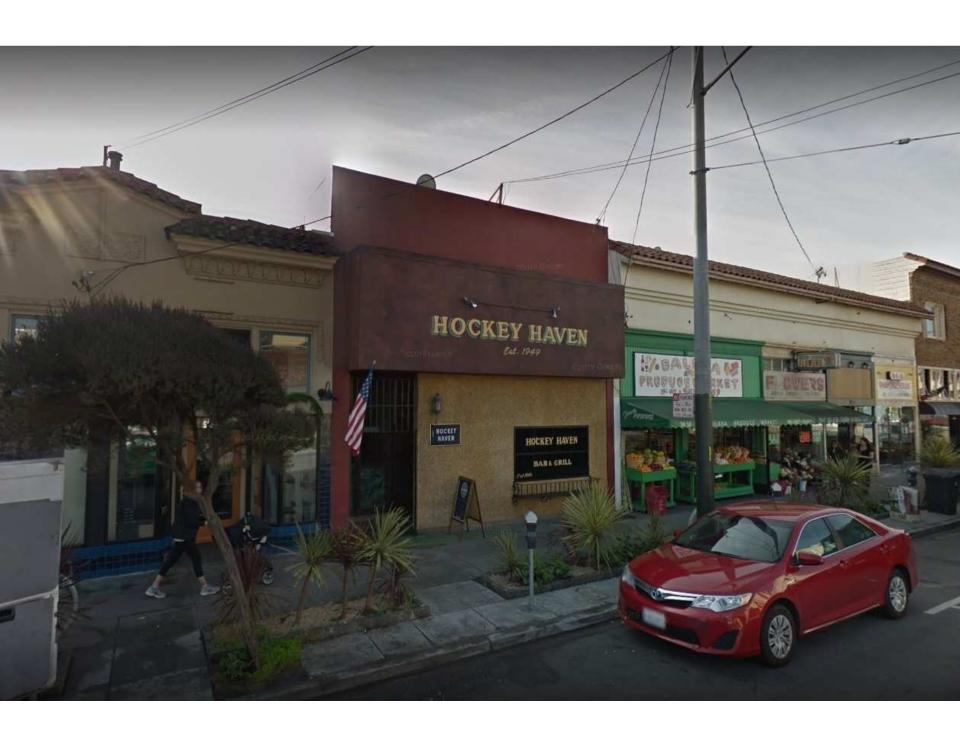
Hockey Haven is committed to maintaining the historical traditions that define the business, which is a neighborhood bar. It's a place where you can walk in with \$20 and buy a drink, play a game of pool, put some music on the jukebox, have friendly conversations and be welcomed by your name the next time you come back.

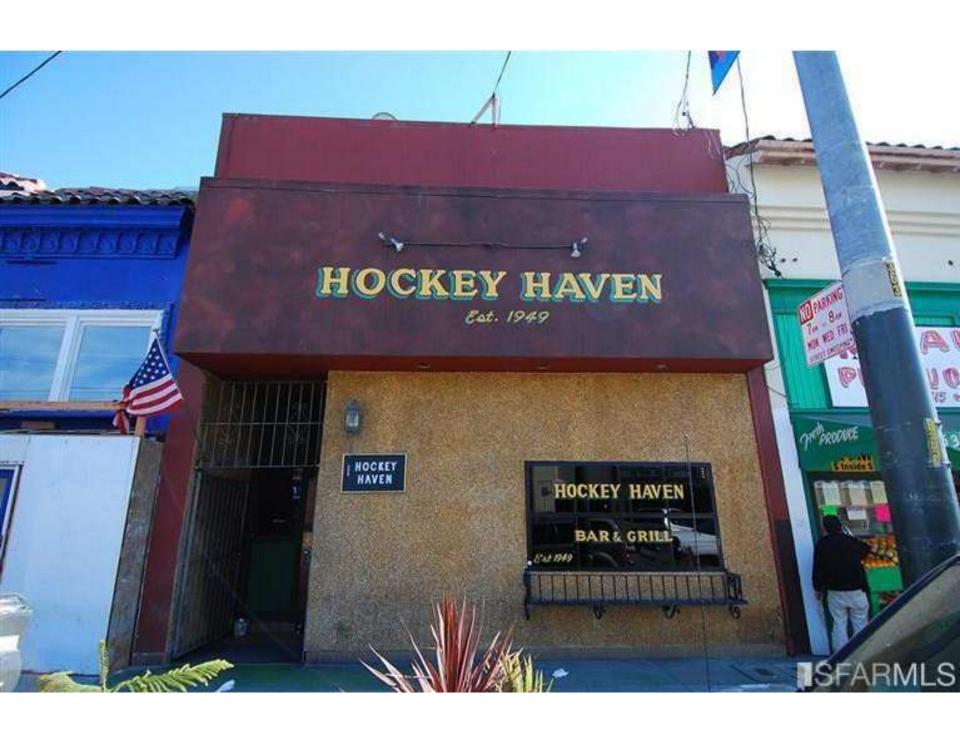
c. How has the business demonstrated a commitment to maintaining the special physical features that define the business? Describe any special exterior and interior physical characteristics of the space occupied by the business (e.g. signage, murals, architectural details, neon signs, etc.).

Hockey Haven is one of the oldest businesses on Balboa Street, which is demonstrated in its 1950s rock façade to its '50s meets '60s meets '70s interior. In Hockey Haven's physical features, you can see the mark of every decade. The bar has had the same exterior signage for 30 years, and the owner, Erin Massey, plans on keeping it. The bar also has a rock façade front exterior wall that is unique. There is a photograph of Hockey Haven founder Rene Trudell in his New York Rangers uniform located on the Wall of Fame.

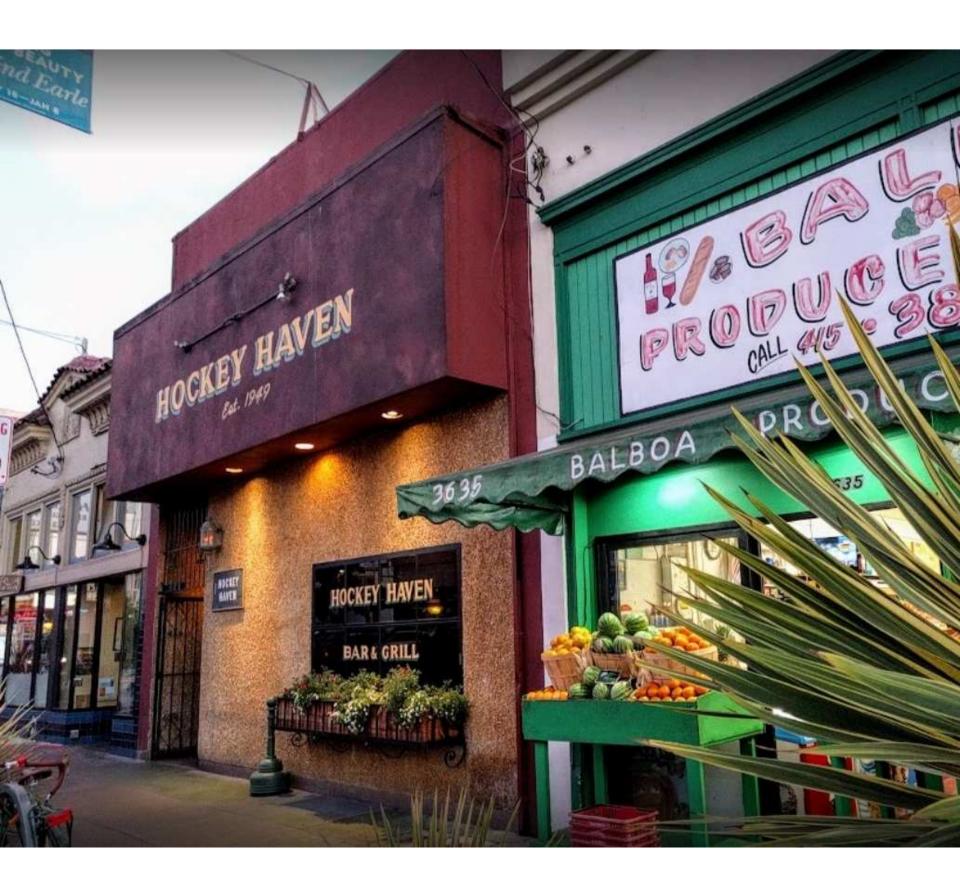
d. When the current ownership is not the original owner and has owned the business for less than 30 years; the applicant will need to provide documentation that demonstrates the current owner has maintained the physical features or traditions that define the business, including craft, culinary, or art 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.

Documentation that demonstrates the current owner has maintained the physical features or traditions that define the business are included in this Legacy Business Registry application.













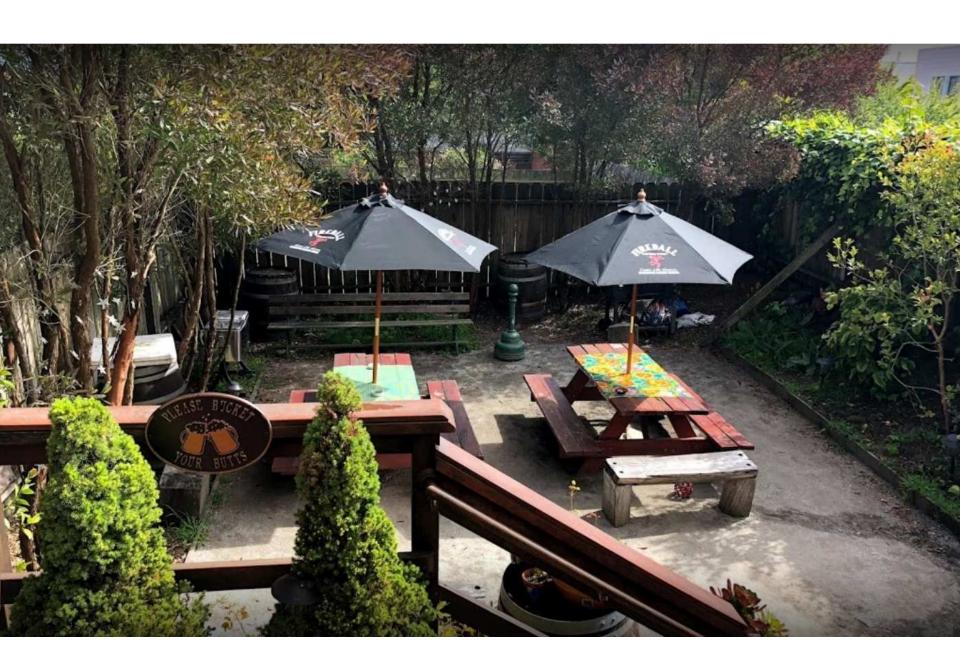








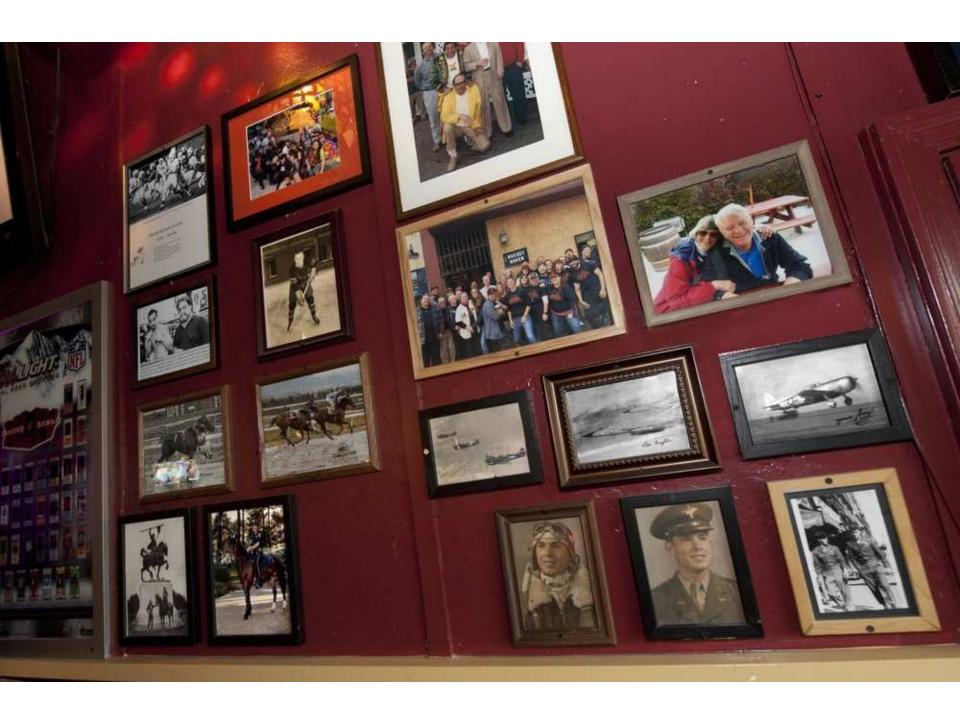


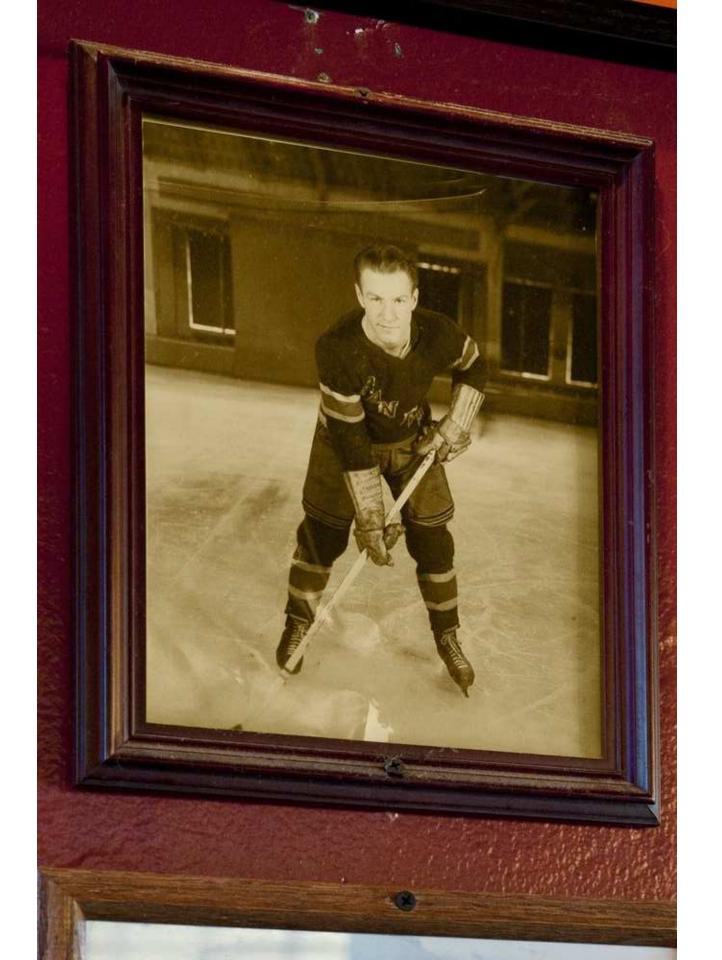




OF THE MONTH

NICO, WHO HAS BEEN KEEPIN'H LOCAL FOR OVER 3 YEARS HAS PROVEN tO BE ONE OF THE HOHA FINEST LOCALS WHETHER HE'S CHAHING ABOUT IT LIAN JOINTS COTHE OR HOW MANY MINI'S HE SOLD THAT STATION TO HAVE AROUND. CHEERS NICO.





Greatest Hockey Legends.com The Hockey History Blog





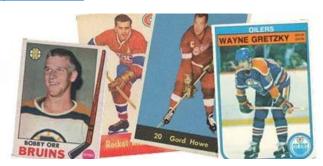












Rene "Trudy" Trudell

Rene "Trudy" Trudell came out of Mariapolis, Manitoba with a reputation as a fine skater and stickhandler. But his NHL career was grounded before it even started, thanks to World War II.

Trudell, who actually played a season in Harringay, England, enrolled with the Canadian military. Stationed in Winnipeg he continued to star at hockey with the RCAF Bombers. He served there for four years before finally getting a chance at the NHL.

Not a lot hockey playing World War II veterans cracked NHL lineups after their service was done. The NHL had found a new wave of younger talent, and welcomed back many of the old familiar names, making it tough for a player like Trudell to crack a line up. But crack a line up he did, playing with the New York Rangers for two and a half seasons.

Trudell, a cousin of Chicago Black Hawks forward Lou Trudel, died on March 19th, 1972. He had moved to San Francisco and opened a restaurant.

Posted by Joe Pelletier at 3:18 PM

Rene Trudell

Rene Trudell (born January 31, 1919 in Transcona, Manitoba- died July 25,1984) is a retired professional ice hockey forward who played 129 games in the National Hockey League. He played with the New York Rangers.

He played junior hockey for the Kildonan Stars, St. James Canadians, and Portage Terriers from 1935 to 1939.

Trudell turned pro with Great Britain's Harringay Racers in 1939-40 and then returned to North America to play for the Toledo Babcocks in 1940-41. In 1941-42 Trudell played for the senior Yorkton Terriers and then spent three seasons with the Winnipeg RCAF team.



In 1945-46 he went to play for the New York Rovers where he scored 61 points in 40 games. That earned him a 16 game callup to the New York Rangers. He played the next two seasons for the Rangers.

In 1948 he was traded to the Toronto Maple Leafs but did not make the NHL team. Instead his rights were sold to the Springfield Indians where he played in 1948-49. Trudell retired at the end of the season.

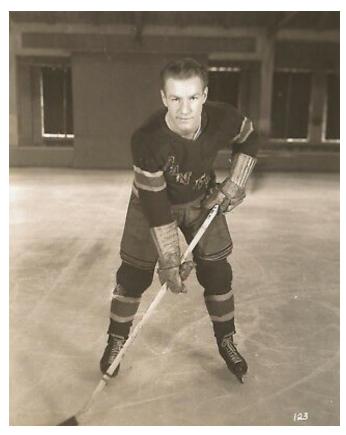
In the NHL (all with the New York Rangers) Trudell scored 24 goals and 28 assists in 129 games.

References Edit

Rene Trudell's career stats at The Internet Hockey Database

Retrieved from "https://icehockey.fandom.com/wiki/Rene_Trudell?oldid=373846"

Categories: Born in 1919 | Canadian ice hockey players | New York Rangers players | Harringay Racers players |
Toledo Babcocks players | Yorkton Terriers players | Winnipeg RCAF players | New York Rovers players |
Springfield Indians players | Retired in 1949 | Portage Terriers players | Add category

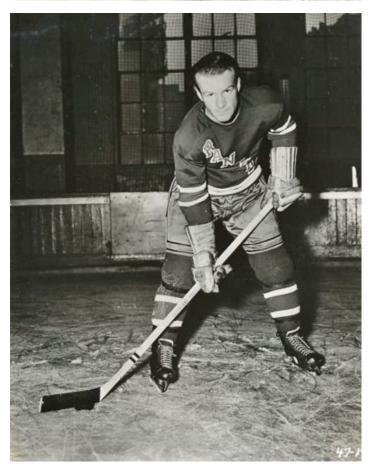












JOSEPHINE BURNS FINLAY

Obituary



Josephine Burns Finlay

Age 69, died on Jan 31, 2018 at home. She was a lifetime resident in the Richmond District of S.F. and business owner. Jo will be lovingly remembered by her husband John Finlay of 24 years, son David (Lara), brother John, sisters Mary, Patty (Bill), Pat, niece Dani (Jerry), stepdaughters, Terez and Natal, grandchildren Larkin, Madison, John Luke, great niece Emily, great nephews Maysn, Eric, Joe; staff at Hockey Haven, long time friends Carmel, Erin

The Funeral Service will be held Saturday, 1:30 PM, Feb 3, 2018, at the Evergreen Mortuary McAvoy O'Hara Co, Geary Blvd. 10th Ave. S.F.

Donations may be made in memory of Josephine Burns Finlay to Kaiser Hospice 4131 Geary Blvd., S.F., CA 94118

Your Balboa Host HOCKEY VEN COCKTÁIL

CLASSIFIED

Taverns

THE BOULEVARD

4000 GEARY BLVD. SAN FRANCISCO 221-1810

HOCKEY HAVEN \$825 BALBOA STREET * 752-4413 ALL SEPOA MEMBERS WELCOME







Travel



Robert Henri Travel, Ltd.

2281 Union Street San Francisco, CA 94123 415-931-3377

BOARD OF DIRECTORS MEETING— March 18, 1980

Opened with the Pledge of Allegiance. Roll Call: Eighteen (18) present, two (2) excused (Geary & Hebel); one (1) absent (Pera).

SPECIAL ORDER

Captain Joe Flynn addressed the Board and requested that funds be allocated for the Stonestown YM-CA Youth Camping Program. M/Wright S/Chignell to donate \$200.00 to the YMCA Youth Camping Program. Passed 16-yes and 1-abstain (Bell).

Mike Nevin addressed the Board to seek an endorsement and contribution for Pat Johnson who is running for the Assembly in the 26th District, Stockton. Action deferred to New Business.

Don Brewer addressed the Board charging the President and Editor with tampering with his articles. A response to these charges was printed in the March issue of the Policeman.

Attorney Saltsman gave a report on the lawsuit which has been filed in Superior Court challenging the mandatory clause of the disability policy election being held by the City. Copy of the suit on file at the P.O.A. business office.

PRESIDENT'S REPORT: President Barry gave an oral report on the status of the Federal Litigation case and related matters, all of which appear in written form in the March issue of the POLICFMAN.

in the March issue of the POLICEMAN.
VICE-PRESIDENT'S REPORT: Vice-President
Chignell reported that he is working on the C.O.P.S.
endorsement convention which will be held during
April in Sacramento.

SECRETARY'S REPORT: Secretary Casciato requested that all directors seek volunteers for the Easter Seal Telethon to be held on March 22nd and 23rd.

TREASURER'S REPORT: Treasurer Patterson presented a written report which will appear in the April issue of the POLICEMAN M/Toomey S/Dempsey to approve the report. Passed by voiced vote.

M/Patterson S/Hammell that we advance the I.U.P.A. three (3) months of dues and that commencing April 1st we will payone half dues to the I.U.P.A. until the advance is repaid.

C.O.P.S. Report by Jerry Crowley — The State endorsement convention will be held in April and it is important that we attend and speak to the legislators and candidates on a forum basis.

Wicker Products

BASKET WORLD

1933 Mission, San Francisco, CA 94110 431-7720

Sale on Baskets, Wicker Chairs, Dried Flower Arrangements

Miscellaneous

FOR SALE

20' 1978 Polarcraft Commercial Fishing Boat fully equipped 2 brand new Chryslers — Sonar, Radar, Spare Props, RDF, Down Riggers, 120 Gal. Fuel Cell plus fuel tanks, full canvas. Hawaii or Alaska and back.

Paul Potter, 564-2212

Grandma Love

the Dollhouse Lady

Oakland's largest miniature supply shop Wed Thru Sat 12-5 3361 MacArthur Blvd. Bring this ad for 10% Discount

LAPIDARY CENTER

4114 Judah Street San Francisco 94122 Across from Markells

Gold and Sterling Silver Findings - Custom Jewelry -Equipment - Slabs & Rough Materials - Crush ed Walnut Shells

CHELSEA PLACE

641 Bush St. San Francisco 94108 of Darts and Supplies

WORLD WIDE BROTHERHOOD INC.

P. O. Box 1130 San Francisco, CA 931-9972

OUR LADY OF THE VISITATION

Thank you SFPOA

M/Patterson S/Hammell to give the President and Editor authority to remove materials from articles which might be libelous. Motion to table, M/Schmidt S/Toomey. Passed 9-yes and 8-no; 1 abstain. Original motion tabled.

Federal Litigation report by Brother Ballentine regarding the status of the Monitor Meetings. Articles to appear in the POLICEMAN newspaper.

NEW BUSINESS

M/Casciato S/Huegle to donate \$125.00 to the Fishermans and Seamens Memorial Fund. Passed, 16-yes and 1-no.

M/Chignell S/Huegle that we purchase a table of ten (10) cost of \$200.00 for the March 29th fund raiser for Pat Johnson and that the check be presented personally to the candidate by the President or the designated representative. Passed, 15-yes and 0-no.

M/Huegle S/Rapagnani that the P.O.A. purchase three (3) tickets to the Chief's dinner on March 29th at Bimbo's, cost of \$90.00. Passed 11-yes and 5-no.

M/Casciato S/Hammell to approve Barry, Chignell, Casciato, Patterson, Pera, Amiot, Doherty, Toomey, Hammell, Gannon and Rapagnani as delegates to the San Francisco Labor Council and that Joe Toomey be named the designated representative to the Council. Passed, 16-yes and 0-no.

M/Wright S/Simms that the firm of Solomon and Saltsman be paid \$40,000 for the work done on the '77 wage suit from the common fund when the case reaches a successful conclusion. The common fund will be between \$5.7½ million. Passed. 15-yes and 1-abstain.

Memorandum of Understanding Special Meeting, April 9th at noon for M.O.U.

General Membership Meeting was cancelled — No quorum.

Submitted,
Croce A. Cascito



Lt. Stephen B. Spelman, after serving thirty years in the San Francisco Police Department has announced his retirement from the force. His service years included assignments at the Bureau of Identification, Accident Investigation Bureau, Juvenile Bureau, Ingleside Station, Mission Station and Richmond Station. He was the first police officer assigned on a full time basis to the Police Activities League. He started working with the youth of San Francisco 22 years ago when he formed a Pop Warner football team in the Mission District and has continued his efforts through the PAL.



In his association with the PAL, he has served as Vice-President, President and currently serves as Executive Director of that organization which will allow him to stay in touch with his former fellow-officers and the many friends of PAL. In addition to these offices, he has served as Director of the Soap Box Derby, Vice-President of the California Joe DiMaggio Baseball Conference, Treasurer of the California Police Activities Leagues, Commissioner of the Northern California Youth Football Conference, Chairman of the Pacific A.A.U. Junior Olympic Boxing Programs and the Junior Olympic Track & Field Trials held each year in San Francisco.

Lt. Spelman is a native San Franciscan, a graduate of the University of San Francisco and past President of the Marina Lions Club. He is married to his wife Joan and they have five children.

Lt. Spelman founded the PAL Law Enforcement Cadet Program in 1967 in cooperation with the San Francisco Police Department which provides an educational program for high school students who are interested in Law Enforcement as a career.

Grant Avenue Garage Chevron Service







AL GRAF



MArket 1-7901

The Bondsman with a Heart 859 Bryant Street, San Francisco

AL GRAF .ALL BOND - FORMERLY KEN TILL





Growing Up in the Richmond in the 1950s

by Victor F. Berardelli February 2010

The Richmond District was a "wasteland" reclamation typical of the pre-World War I era. It was mostly shale and sand dunes cascading down to the Pacific Ocean on its west. As Scotsman John McLaren turned sand dunes into Golden Gate Park, entrepreneurs seized the opportunity to develop housing to its north for the displaced of the Great Earthquake of '06.

Throughout the country in those days, real estate developers built streetcar lines to bring people from town to their housing lots. In any American city, the outermost end of the line had an amusement park, primarily as a way to lure folks from the inner city. San Francisco was no different. Playland was all that was needed for someone downtown to jump on the B Geary streetcar line. The developers hoped that people crowded in the inner city would see the houses closer to the beach

and the fantasy world and consider buying one of their houses. Obviously, it worked in reverse. Once there, they could see how easy it was to reach work in "the city."

After World War II, in my era, the Richmond District became the first stop melting pot for aspiring middle class families climbing out of the more densely-populated ethnic enclaves. So Italians fled North Beach for "the avenues" and the Irish fled the Mission and Latinos fled Guerrero Street and Ukrainians fled Fillmore and Russians fled Divisadero and Chinese fled Grant Avenue.



Lafayette School, Anza and 37th Avenue, 1927 - Courtesy of Paul Trimble

We all melded into a community of equals at Lafayette School, the public school center of the community at 36th and Anza. We had our ethnic ways at home but Americanized in the school yard. My mother would pack an Italian eggplant sandwich in my lunch which I'd swap with Paul for a pastrami or Pedro for an empanada. (Funny how today we'll gladly pay \$20 in a deli for comfort food which we swapped off as kids!) Our differences taught us that we were similar. As David joked, "The only difference between your Italian mother and my Jewish mother is a black dress."

I had my first crush in Kindergarten on Tanya who was Queen to my King of the Maypole. But I jilted her for a crush on the first grade teacher Miss Giovachinni who, to a five or six year old, was as beautiful as Jane Russell and nicer because she would tie your shoe.

We learned what framed us as we swapped war stories. My father fought at Leyte Gulf and the Solomon Islands. Joel's dad landed at Anzio. And we learned the ugly side of the war. Steve's father never made it back and he only knew him from photos. Michel, who spoke English with an accent, escaped Europe as a baby in his fleeing mother's arms. Howard's grandmother sat morose in her rocking chair when you'd go to his house after school and, one day, I learned the reason when the sleeve of her sweater slipped up and I saw numbers tattooed on her forearm.

In the late-40s and early-50s, teachers were assigned to the school in their neighborhoods. So we learned to behave on the streets because Miss Geeson might see us cavorting on Balboa Street and say something to our mothers at PTA.



Mrs. Gilchrist's kindergarten class - Courtesy of Chris Newton.

Mrs. Pope was one of those overly-pious superstitious Irish Catholics who would go to Mass every morning at St. Thomas the Apostle on her walk to teach at Lafayette. If a Catholic kid in her class did good in a test, she would slip them a holy card or a medal. If she found out we played hookey from after school Catechism classes for public school kids over at St. Thomas School, she'd call our parents. My Jewish buddies couldn't laugh, however, because Mrs. Bauer would jump all over them if she found out they skipped Hebrew School at Temple and would tell their parents at B'Nai Brith meetings. At least the Catholics or Jews could walk to Catechism class or Bar Mitzvah lessons. The poor Chinese kids had to take a bus across town to Chinese classes and the Greeks had to go all the way near Stonestown for their Greek lessons.

Balboa Street was our first educational street experience. We hung out as a group and simply walked the street to explore and learn and we flirted with the girls in the parochial school uniforms who sent mixed messages - on the one hand aloof, on the other intrigued at our exotic differences.

On Saturdays we jumped on our Schwinn's and formed a bike brigade. If someone double-dog dared you, we'd ride all the way down to Playland and then have to pedal back up hill until we hit the crest at 40th.

Sometimes we got into mischief. We delighted in putting pennies in the streetcar tracks to watch the sparks fly as the huge metal wheels ground into them and then reclaimed the concave copper as our trophy. That was tame to our pastime of walking the residential avenues for a spirited game of ringrun where we'd ring a doorbell and run and hide to giggle as people opened their doors and gaped finding nobody there. On a triple double-dog dare, we'd scoop up some dog poop and put it in a paper bag which we would set on fire on the front stoop as we rang the bell. For adolescent fourth and fifth graders it seemed especially funny to watch a homeowner panic, start stomping the flames only to discover they were stepping in crap!

We played ball in the streets. Oncoming cars were defensive backs and we'd run up the street with the football and dodge them at the last minute by jumping between parked cars. A sewer grate in the middle of the street was home plate. I remember once hitting a home run off Kevin's pitch. Well, it would have been a homerun except that I hit the ball so hard it knocked down a power line sending us scampering for hiding places at home. I had caused a six-square-block power outage and was sure that PG&E would find out and have the police arrest me!

Hide and Seek was a favorite because we always made my obnoxious kid brother or Jack's mouthy sister IT. While they closed their eyes and counted, we disappeared around the corner and took off for parts unknown.

We played war games with one "army" starting around 40th Avenue and one on 33rd and we would advance toward Lafayette School, which we proclaimed a fort to be taken. Stale miniature Tootsie Roll pieces were the weapon of choice (although Jujubes shot with a slingshot were great, too) until the day I let one go with the strongest toss my arms ever threw and I got Charlie right between the eyes. He ran home crying to his mother. This prompted Cathy's dad, who was a cop, to put on his tough face, round us up and scare us. The choice, he said, was either go to the precinct and get booked for Juvie or be turned over to our fathers. Were he serious, we'd probably willingly go to the police station rather than have the old man punish us. Cathy's dad was a good guy, though, and he'd let us off with the infamous cliché, "And don't let me ever catch you doing it again." He was especially liked around Fourth of July because all of the firecrackers he confiscated from the pachucos, he gave to his daughter. In exchange for a daring 10-year-old hug and a kiss, she would give us some to set off. That made her one of the most popular girls in the neighborhood. I haven't seen her since I was 12 and often wondered with those skills what she bartered when she got older!



3701 Balboa at 38th Avenue, 1951. - San Francisco Assessor's Department

The commercial strip extended from 33rd to 39th. There were three food markets which gave us our first jobs as delivery boys, two pharmacies, some beauty parlors, an old fashioned pharmacy with a soda counter, a Bank of America branch, a five and dime, the Sugar Bowl bakery, Frosty Bossy ice cream, a gas station, Vince DiMaggio (the youngest of the baseball clan) owned a bar at 38th and Balboa and we kids peeked in the door to see the baseball memorabilia. A former San Francisco Shamrock player owned a bar called Hockey Haven which didn't seem too sporting and was a place where kids' drunken uncles and a certain Irish priest were seen to stagger out. There was a Firestone Tire store which later turned into a ladies' dress shop.

The Balboa Theater was our cultural center. Saturday afternoon kids' matinee was only a quarter and you got a black-and-white B-movie like "Superman and the Mole Men," a serial like Boston Blackie or Hopalong Cassidy and a couple of Tom & Jerry or Mighty Mouse cartoons. Merchants had promotions where our parents got tickets for a drawing when they made purchases. I won my first Schwin bicycle at a Saturday matinee drawing.



SFMRY B-line streetcar #139 passes the Balboa Theatre and Pam's Pantry. - Courtesy of Jack Tillmany.

In the middle of the block between 37th and 38th was a penny candy and joke store run by a short fat man of unknown eastern European accent named Luke. We'd walk in to be greeted by a cranky, "What do you vant, keeds?" As we grew older, we learned that behind the curtain in the middle of the store was a great array of dirty magazines which was the cause of his nervousness when we entered innocently to buy a root beer sucker or a joy buzzer. Around 12 or 13, he'd let you wonder through the curtain for your first glimpse of a picture of a lingerie-clad lady. Rumors spread in the

schoolyard that under the counter he had magazines which showed even more but you had to be in high school to see those.

In good weather, the gang would walk down to Golden Gate Park and explore. We'd feed ducks at Spreckle's Lake, learn fishing at the fly-casting pools, pet the horses at the stables, and watch the polo games and the harness drivers training for the Bay Meadows season. We were too young to know what horny meant but we got the gist every year when we'd lean on the chain-link fence and watch the stags rutting ritual in the buffalo paddock. We got educated in the park too because the Steinhardt Aquarium and museums were free admission in those days, so we could see artworks and eels and Middle Ages armor on an afternoon hike from home.

When we got old enough to ride the bus on our own, around 12, we'd go downtown and do the same roaming ritual from Powell and Market up to Union Square. Or, we'd go down to the Embarcadero and watch them unload Matson passenger ships or cargo freighters with exotic flags from places in the Pacific which were little known to us. It gave us the wanderlust to see that big world out there. The city was a gigantic playground and exploratorium.

About that same age, we got real excitement when the Giants left New York and we got to see our Major League heroes like Willie Mays and Stan Musial up close and personal at Seal's Stadium all the way across town on Bryant Street. The right-field bleacher seats were only 90-cents and sold first come-first served until sold out. I got up every morning at 4 a.m. to deliver the San Francisco Examiner (I learned early that the biggest tips came if everybody got their paper by 6:30 a.m.) and, during summer school vacation, I'd take a quick shower, pack a brown bag lunch and grab the bus. On a big game day when Warren Spahn or Sandy Koufax was in town to pitch against the Giants, tickets would sell out by 11 a.m. We'd get inside, stake out a seat on the long wooden benches and watch batting practice from the outfield.

It also gave us our first window on the Negro culture as we'd have to get off the 31 Balboa bus and transfer to the 22 on Fillmore Street, which went to the ballpark. The transfer point was outside the Cincinnati Barbecue & Lounge and, as I stood waiting for the Balboa bus on the way home from a game, I got my first introduction to jazz as I heard the wail of a be-bop sax played by one of the dudes inside or a Coltrane record. The folks didn't seem menacing to me at all. They were no different than the Italians in North Beach except they had cooler music than O Sole Mio playing on the jukebox.

San Francisco was two things in the 50s: a food city and a music city. Even neighborhood restaurants were better than the biggest eatery in smaller big cities. And the radio dial was our window to the outside world. We had Hawthorne spinning the pop Top 40 of the Temptations, Everly Brothers, the Shirelles on KYA and we had Don Sherwood on KSFO introducing us to irreverent humor between Frank Sinatra and Catarina Valenti records and Nick & Noodnick did crazy comedy character sketches on KROW between Elvis and Fats Domino. And the city was opinionated. Ira Blue, who took my on-air call as a precocious 12-year-old and gave me the first fire in my belly to go into radio, would castigate the 49ers defense in one breath and the Board of Supervisors for a stupid law in the other.

Change comes to everything. San Francisco is no different.

It first went through a period when it became Disneyland with a Permanent Population. Its economy made the exodus from the onerous regulations and high taxes to the extent that its tourism mystique was all that it had left. But it wasn't even locals anymore as national chains invaded Fisherman's Wharf. And it took a singer from Brooklyn to croon about leaving his heart in San Francisco!

And on my last stroll down Balboa Street, some 50 years later, all that was left were the memories of places long gone.

https://richmondsfblog.com/2010/11/04/food-news-michelin-rated-eateries-hockey-haven-breakfast-at-lous/

RICHMOND DISTRICT BLOG

NEWS, INFO, PHOTOS, VIDEOS & HISTORY ABOUT THE RICHMOND DISTRICT NEIGHBORHOOD OF SAN FRANCISCO

Food news: Michelin-rated eateries, Hockey Haven, breakfast at Lou's, new opening at 1801 Clement

Posted on November 4, 2010 by Sarah B.

A few food and beverage related items from this past week...

Richmond District restaurants rate with Michelin

Congratulations to Aziza (5800 Geary) who maintained their single star rating in the 2011 MICHELIN Guide San Francisco, Bay Area & Wine Country. Michelin's maximum star rating is 3, and characterizes 1 star as "a very good restaurant in its category".

Michelin also released a new list of Bib Gourmand picks, aka good eating on a budget. Congratulations are in order for three Clement Street restaurants that each represent different corners of the world – Chapeau! (French), Burma Superstar (Burmese) and Troya (Turkish and Mediterranean).

Irish coffee & steak dinners at the Hockey Haven

The SF Examiner had a brief Q&A with the bartender at Balboa Street's Hockey Haven, a neighborhood sports bar across from the movie theater. Erin Massey has bartended at the "Ho-Ha" for 9 years where she says she sometimes feels more like a liquid therapist to the tight-knit community that frequents the only bar in the outer blocks of Balboa.

Massey gives high marks to the Haven's Irish Coffee ("one of the best in town"), made with coffee from Simple Pleasures Cafe up the block. The bar also serves steak dinners on Monday nights during football season. "Jeff 'The Chef,' who is a cook at the Cliff House, has been doing it for 12 years. Recently we served our 10,000th steak."

Lou's Cafe breakfast sandwich "fit for a world-champion appetite"

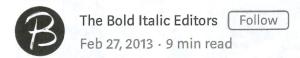
Lou's Cafe opened up earlier this year at 5017 Geary near 15th Avenue and they have a reputation for tasty sandwiches and good coffee. SFWeekly spotlighted the cafe's \$4.49 breakfast sandwich with "ham, bacon (or both), scrambled eggs, American cheese, and hash browns, all on ciabatta" bread. The cafe opens at 8am but the sandwich is available all day.

Izakaya Ju-Ku coming to 1801 Clement

Eater SF reports that what was once Ristorante Tiziano will soon be occupied by Izakaya Ju-Ku. "An Eater tipster tells us friends and family soft-opening-like activity was happening earlier this week, so the formal opening should happen any day now." No word on the cuisine or menu items yet. Keep an eye on it for us and if you see it open, let us know!

Sarah B.

The Village—The Bold Italic—San Francisco





Deep in the heart of the Outer Richmond, buried amongst the exceptionally wide streets lined with two-story houses lives a quaint, tight-knit community on Balboa Street that prefers the sounds of the ocean during the still night. The hills are bicycle friendly and the crashing waves of the Pacific can be seen from the crosswalks. Those who favor low rent and a high quality of living have sparked a renaissance that may bring life to this Balboa Street strip like it hasn't seen since its development in the late-nineteenth century. San Francisco business owners are discovering the potential in this microhood, making it a fresh destination in the city.

As a photographer and outdoor enthusiast, I am naturally drawn to this neighborhood that is surrounded on three sides by some of San Francisco's favorite destinations: Lands End, Golden Gate Park, and Ocean Beach. The people are affable, but skeptical of outsiders. One of the residents I talked to described the hood as a village, adding, "People are real out here, and you gotta prove yourself." But I also found that the denizens here are a lively, spirited, and diverse group appreciative of their neighborhood and quick to point you in the direction of their favorite places.

Hockey Haven

Hockey Haven, affectionately dubbed Ho-Ha, originally opened in 1949, and I can say with confidence that the only things that have changed since then are the TVs, the felt on the pool table, and a Golden Tee 2013 video game machine. The beer selection is tops, sporting several California microbrews on tap, in addition to a handsome bottle selection. Erin Massey, the manager and 11-year veteran of the bar, expertly poured beers and kept the rowdy bunch in check during my visit. Come here for a refreshing dive bar experience with awesome bartenders and local characters.



https://thebolditalic.com/the-avenues-will-always-be-cooler-than-your-hood-the-bold-italic-san-francisco-a520276fd493

The Avenues Will Always Be Cooler Than Your 'Hood—The Bold Italic—San Francisco



The Bold Italic Editors Feb 1, 2015

By Sierra Hartman



When I found my apartment on 30th Avenue, I thought I had hit the jackpot. Most other people I knew in the city felt differently, though. Going by their descriptions of the Outer Richmond, I may as well be living on a barge anchored off of Ocean Beach. Four years later, I am more confident than ever

that they were, oh, so wrong. All the misinformed newcomers can duke it out over the \$5,000/month studios in the eastern 'hoods, but we here in the Avenues are doing just fine. If you don't already believe me, here are a few reasons why.

Traffic and Parking



Not only are the roads infinitely more sensible than those in the rest of the city (they're numbered east to west and alphabetized north to south), but also there are just fewer people driving out here. On a bad day, I might have to park two blocks away. I've had friends from the East Bay try to meet me in the Mission and just go home because there was no place to park. That's absurd.

The worst traffic you'll encounter out here is 19th Avenue at rush hour, and you might be 10 minutes late to wherever you're going. I once made the mistake of driving through the FiDi at rush hour, and it took me two hours to get from Bush to Harrison. That's not just San Francisco bad; that's Los Angeles bad.

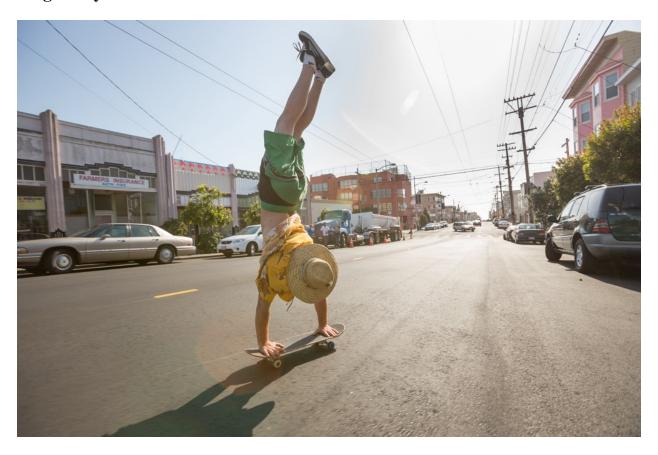
Beach Access



With few exceptions, everyone who lives on or near a numbered avenue can go sofa to sand in less than 10 minutes. If you grew up in Hawaii, you might not be too keen on our version of beaches, but don't be too quick to write them off.

Ocean Beach has some respectable surf spots all year round, and you can have bonfires right on the sand. Baker Beach is one of the only places where it's still cool to be naked in SF, and it's usually sheltered from the wind on blustery days. China Beach, while far from being a secret, is a secluded gem of the city. If you can't have fun at any of these beaches, you probably don't belong outside.

Neighborly Goodness



I realize that this one is subjective and not totally exclusive to the west side of the city. I have a sneaking suspicion, though, that no matter how many \$9 latter you buy every day, your Valencia Street barista won't remember your name for more than 30 seconds at a time.

When I walk past the parklet in front of Simple Pleasures on Balboa Street, I often know at least half the people there. On New Year's Eve, the bartender at Hockey Haven gave out champagne to everyone in the bar just before midnight. The guys at Chino's Taqueria refused to let me pay for anything for nearly a year after I assisted there during a <u>photo shoot</u>. All the people around here seem like neighbors instead of just people I happen to live near.

Parkland



Golden Gate Park is one of the best urban parks in the US, if not *the* best. It's bigger than NYC's Central Park and hosts a laundry list of amazing concerts and events every year. While everyone else is waiting in bus-stop lines and paying \$470 for an Uber car to get home from Outside Lands, the west-side locals can simply walk home.

As if that weren't enough, the Avenues are home to a number of other parks, including <u>Grand View Park</u>, <u>Pine Lake Park</u>, <u>Stern Grove</u>, and <u>Lands End</u>, each with treasures of their own. One of the things I love most about this city is its easy access to the outdoors. This is true all over the city but nowhere more so than in the Avenues.

Affordability



San Francisco may be growing more and more expensive by the hour, but the effects are being felt much harder in the cool-kid neighborhoods than out here in the Avenues. The Outer Richmond and Sunset have <u>some of the lowest rents</u> outside of Bayview-Hunters Point and proportionately affordable amenities.

I can get a full breakfast for two, with tip, for \$20 at the greatest little hole in the wall you'll ever find in San Francisco. I've never had to wait in line for a drink at any of my neighborhood bars, and a \$4 pint is a good deal anywhere. The few restaurants that I would consider expensive are absolutely worth it, and you'll still never see a line out their doors like you would at restaurants in the Mission. If you're dying to know where these places are, don't waste your time on Yelp; just ask your friend in the Avenues. Even if they're not the same places I'm talking about, they'll know some that are just as good.



Our 17 Favorite Dive Bars in San Francisco

With names like Bender's, The Knockout, and Gangway, it should be pretty self-evident that SF's dive bars are all about getting faded on the cheap—and having fun.

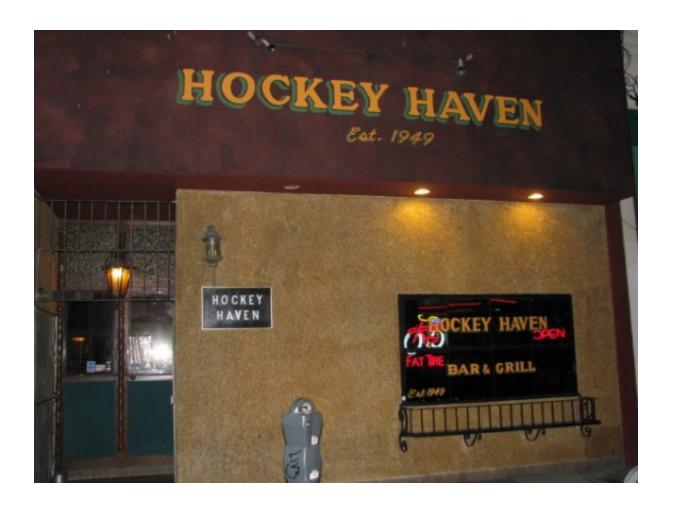
by Munchies Staff

Nov 30 2016, 5:00pm

No matter which city you're in, you're going to want to know where to duck out, hide out for a while in poorly lit rooms, and drink draft beer.

That's why we've put together a list of San Francisco's best dives, as part of our MUNCHIES Guide to San Francisco. But with this information comes great responsibility. These are neighborhood institutions where outsiders can sometimes be greeted with suspicion—at these spots, do not ask for a white Negroni or a sage leaf in your drink.

With names like Bender's, The Knockout, and Gangway, this should seem pretty self-evident. But as long as you're respecting basic dive bar etiquette, you'll be on your way to that special place that only Jameson and beer on tap can take you to.



Hockey Haven: If you want to step into a sports bar universe untouched by the sands of time or the looming influence of techies and Animal Collective fans, Hockey Haven is your spot. You will not see anyone you know there, ever, unless you tell too many people about this paradise where you can be left alone to get wasted and yell at flat-screen TVs with old drunken strangers.



TBI's 5 Best: SF Dive Bars

Bottom's up

The Bold Italic Editors Sep 28, 2018



Photo courtesy of Yelp / Horacio J

On foggy, chilly San Francisco nights, there's nothing quite like the urge to cozy up in a bar in your favorite knit sweater (unless you're sober, of course). Fortunately, for city boozers, San Francisco is home to a handful of idyllic dive bars. You know, the ones that don't try so hard to be hipster, where you can actually drink without suffering from much financial regret the next day. Yes, these dive bars still exist in the city despite gentrification, and while their interior designs aren't always worthy of an Instagram post, they definitely are on a Saturday night spent with homies.

1. Tempest

Located in SOMA on Natoma Street, Tempest has become a popular spot for those who work and live in the area. The pool table, affordable drinks and open-air albeit dark atmosphere keep regulars and newcomers satisfied. Beware of crowds, as the place can get busy on weekend nights, so if you want a table, it's best to get there on the early side (which means more drinking).

TBI tip: Satisfy your munchies by stopping by Box Kitchen next door for tasty taquitos.

2. Hockey Haven

A true neighborhood gem located deep in the Richmond between 38th and 37th Avenues on Balboa Street. At first glance, one would think it's a dirty and rundown watering hole, but one's mind can be quickly changed after one drink. This place is basically the Cheers, if you will, of its corner in San Francisco. If you go there enough, everybody will know your name.

TBI tip: Catch a movie at the Balboa Theatre right across the street before or after.

3. Buddha Lounge

This dive bar can be found in Chinatown on Grant Avenue. Tucked away on an unsuspecting street away from the touristy part of Chinatown, Buddha Lounge has loyal regulars who adore their favorite Buddha Bar bartender. Head's up: it is a cash-only establishment.

TBI tip: Order the Buddha Beer.

4. Ted's

Ted's is located in the questionable part of SOMA across the street from the Hall of Justice on Bryant Street, but that's no reflection of the fun you'll have at this drinking establishment. Ted's makes for a great time, and the best part of the bar is the owner, Ted. Cheap drinks and a jukebox—what else could you ask for?

TBI tip: Get to know Ted.

5. Kilowatt

Cocktails, pool tables and darts—oh my. Kilowatt is a Mission favorite located in the middle of all the cool spots on 16th and Valencia Streets. Kilowatt serves local, reasonably priced brews and is appropriately dark and dingy at all times of the day.

TBI tip: Stop by Pakwan when you get hungry.

To Whom It May Concern —

Although a native of the Ingleside district, I'm an adopted member of the Richmond district.

I was hired as the boys' PE teacher at St. Thomas Apostle School (39th and Balboa) in 1971. I happily explored my new surroundings and vowed to visit the Hockey Haven on my 21st birthday, which I did in 1973.

I began a 30 year career in the San Francisco Fire Department in 1981 and amongst my colleagues the Hockey Haven was regarded as one of the top neighborhood bars in the City. Their opinions had less to do with the beverages being served than with the people who own, operate, and frequent the HH. I'm reminded of the slogan from the hit TV series, "Cheers - where everybody knows your name."

My friend and teaching partner at St. Thomas, Kevin Murphy passed away last June at the age of 56. He had lived in the neighborhood since 1981 and like me, celebrated HIS 21st birthday in the Hockey Haven as well. He was a regular and when I eulogized him, it would not have been complete without a mention of this neighborhood landmark.

I told the crowd that he was now frequenting the Heavenly Hockey Haven, but I cannot imagine that it's any more special than the original safe haven at 3625 Balboa St.

Please consider legacy status for this City treasure. It would mean so much to so many.

Joe Hallisy San Francisco To whom it concerns

I am writing this letter in support of Erin Massey's bid to have the Hockey Haven added to the legacy business registry.

The motto of the Hockey Haven is 'Keeping it local since 1949'. I have been keeping it local since 1996, when I immigrated from Ireland to the outer Richmond.

When I first came to San Francisco I did not know anyone. The Hockey Haven played an important part in my life. I made lifelong friends and work connections at the Hockey Haven and was embraced by a community that now has become family.

I'm a huge football fan and have been watching football at the Hockey Haven for the past 22 years. I was at Monday night steak night September 10th 2001 and returned to the Hockey Haven the following day to be with friends while the horror of 9/11 unfolded on television.

I met my husband at the Hockey Haven. We married at City Hall, had our wedding lunch at the Cliff House and our celebratory drinks at the Hockey Haven, where our neighborhood toasted our health and happiness.

I've been privileged to have attended the Hockey Haven Thanksgiving celebration over the years. This celebration is generously held for members of the community with no nearby family. who might otherwise spend the holiday alone, and are given the opportunity to get together at the Hockey Haven and feel a sense of community and family.

The outer Richmond neighborhood would be greatly diminished if the Hockey Haven were to fall victim to gentrification or to close. Erin Massey has demonstrated over the past 17 years that she is committed to having the Hockey Haven remain the same. The Hockey Haven is a very important social focal point of the neighborhood. You're made feel welcome and can socialise and meet your neighbors in a safe and friendly environment.

The Hockey Haven is a longstanding community serving business that is invaluable to the outer Richmond. From group baseball trips to Pac Bell park, community BBQs, local bands playing in the back garden and all sorts of celebration get togethers.

If the Hockey Haven were to cease business it would be a very sad day for the community of the outer Richmond. The addition of the Hockey Haven to the business legacy register will be a step in the right direction in ensuring the Hockey Haven continues serving it's community for another 70 years.

Yours Sincerely

Sandra Meagher

SF, CA 94121



Ancient and Honorable Order of E Clampus Vitus Yerba Buena #1

Yerbabuena1ecv@gmail.com PO Box 25012 San Mateo, CA 94402

Erik Cummins Noble Grand Humbug #71 E Clampus Vitus, Yerba Buena #1

San Francisco, CA 94114

Wednesday, January 9, 2019

Greetings—

I am the Humbug of E Clampus Vitus, a fraternal organization focused on the preservation of Western history.

Today, I write to you on behalf of the Hockey Haven in support of the application by owner Erin Massey to designate the bar as an official San Francisco Legacy Business.

The Hockey Haven officially came to our attention 10 years ago when we wrote an article about it for the *San Francisco Examiner*. That article described the bar as a congenial and cozy gathering place for the community of the outer Richmond and the Balboa corridor.

Today, we have an even greater appreciation of the history of this establishment. So much so that our organization will designate this venerable bar in April as an official "Watering Hole."

The reason has to do with much more than the welcoming nature of the bar, its owners and its patrons. The Hockey Haven is also an historic landmark of the outer Richmond. Alongside its neighbor, the Balboa Theater, it has been a recognized destination since 1949.

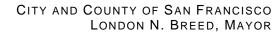
We believe that the Hockey Haven fully deserves to be designated as a Legacy Business, which is defined by City Ordinance No. 29-15 as one of "the longstanding, community-serving businesses that so often serve as valuable cultural assets."

From our perspective, the Hockey Haven meets all the criteria of a Legacy Business, including being in business for more than 30 years without interruption; having contributed to the neighborhood's history and/or identity, and having maintained the physical features or traditions that define the business, which we believe Erin Massey has achieved.

If you would like more information, please contact me at the above number or email.

Yours,

-- Erik Cummins





OFFICE OF SMALL BUSINESS REGINA DICK-ENDRIZZI, DIRECTOR

Legacy Business

Application Review Registry Sheet

Application No.: Business Name: Business Address: District: Applicant: Nomination Date: Nominated By:	LBR-2015-16-054 El Toreador Fonda Mexicana Restaurant 50 West Portal Avenue District 7 Esperanza Mahan, President/Owner June 30, 2016 Supervisor Norman Yee	
	icant has operated in San Francisco for 30 or more years, with no ations exceeding two years?No	o
50 West Portal Avenue from	1957 to Present (62 years)	
CRITERION 2: Has the appl particular neighborhood or co	icant contributed to the neighborhood's history and/or the identity of a ommunity? X Yes No	
	ant committed to maintaining the physical features or traditions that g craft, culinary, or art forms?No	o
NOTES: N/A		
DELIVERY DATE TO HPC:	May 23, 2019	
Richard Kurylo Program Manager, Legacy E	Business Program	





Member, Board of Supervisors District 7

City and County of San Francisco

NORMAN YEE

June 30, 2016

Dear Director Regina Dick-Endrizzi:

I am writing to nominate the El Toreador restaurant at 50 West Portal Avenue to the Legacy Business Registry. The owner's contact info is below:

Esperanza Mahan ranza1@aol.com 415-566-8104

El Toreador was established in 1957 and is a woman and minority-owned, family-friendly business run by Esperanza Mahan in West Portal. It is one of the only restaurants in West Portal offering authentic southern Mexican cooking and carries over 100 labels of imported and domestic beers from South and Central America. The restaurant has a colorful, playful and memorable interior and exterior due to the many parrots, bird cages, dolls, chairs and banners that decorate the walls and ceilings of the restaurant.

I am proud to nominate El Toreador to the Legacy Business Registry.

Sincerely,

Norman Yee

Legacy Business Registry

Application

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:		,
EL TORKADOR RESTAR	URANT	
BUSINESS OWNER(S) (identify the person(s) with the highest ownersh	ip stake in the business	
ESPERANZA E. MAHAN		
CURRENT BUSINESS ADDRESS:	TELEPHONE:	
SO WEST FUR THE PLANT.		8/04
WEBSITE: FACEBOOK PAGE:	YELP PAGE	
ELTOREADORSF.COM EL TOREADO	2	
APPLICANT'S NAME		
ESPERANZA E MAHAN		Same as Business
PRESIDENT OWNER		
APPLICANT'S ADDRESS:	TELEPHONE:	
	(4/5) 8/2 EMAIL:	-8104
SAN FRANCISCO BUSINESS ACCOUNT NUMBER: SECRET	ARY OF STATE ENTITY	NUMBER (if applicable):
OFFICIAL USE: Completed by OSB Staff NAME OF NOMINATOR:	DATE OF NOMINATION	DN:

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
50 WEST PORTALAN S.F.	94121	7 1957
IS THIS LOCATION THE FOUNDING LOCATION OF THE BUSINESS?	DATES OF OP	ERATION AT THIS LOCATON
☐ No Yes	1957	TO PRESENT
OTHER ADDRESSES (if applicable):	ZIP CODE:	DATES OF OPERATION
42/0		Start:
N/H		End:
OTHER ADDRESSES (if applicable):	ZIP CODE:	DATES OF OPERATION
		Start:
		End:
OTHER ADDRESSES (if applicable):	ZIP CODE:	DATES OF OPERATION
OTHER ADDICEOUS (ii applicable).	ZIF GODE.	Start:
		End:
OTHER ADDRESSES (if applicable):	ZIP CODE:	DATES OF OPERATION
,		Start:
		End:
OTHER ADDRESSES (if applicable):	ZIP CODE:	DATES OF OPERATION
		Start:
m - man - m - m - m - m - m - m - m - m - m -		End:
OTHER ADDRESSES (if applicable):	ZIP CODE:	DATES OF OPERATION
	, 500,	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.

LSPERANZI	AE MAHAN	
Name (Print):	Date:	Signature:
LESPERANZA	A E. MAHAN	9-10-18 Francis Jahan
5		V.5- 6/17/2016

EL TOREADOR FONDA MEXICANA RESTAURANT 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.

El Toreador Fonda Mexicana Restaurant ("El Toreador Restaurant" or "El Toreador") has been at the same West Portal location for more than 60 years. It was established by the Lepi family at 50 West Portal Avenue in 1957.

Originally, there were two El Toreador restaurants. The other was known as Sam's El Toreador. Both were owned by the Lepi family.

In 1964, the Lepi family sold El Toreador Restaurant to Gonzalo Garcia and Sam's El Toreador to a gentleman named Sam, whose last name is unknown. Sam's El Toreador closed around 1990.

In 1980, Gonzalo Garcia sold the West Portal location to Esperanza and Laurence Mahan because he was moving to Seattle to buy another restaurant. Gonzalo was Mr. Mahan's former brother-in-law. At the time that the purchase was made, Esperanza and Laurence had a 2½ year old son, with another child on the way. Those early days were quite difficult with a growing family and a new business. But the couple forged ahead and came up with a plan to reinvigorate the then-dark, plain restaurant. While Esperanza took charge of the cooking, Laurence had an eye for color and created an incredibly unique environment full of kitschy memorabilia from bygone days. His vision was to create a fun, eclectic atmosphere that would attract both young and old. When you walk into the restaurant, your eyes behold bursts of color everywhere! It has a truly festive atmosphere befitting the delicious Mexican fare it serves. It's a fun place to take family and friends to celebrate any occasion.

El Toreador has been a destination restaurant since the early 1980s. Laurence served as host and built great rapport and loyalty with his customers. He welcomed them warmly and engaged them in conversation on every subject imaginable. Customers eagerly returned, especially those who had grown up in the neighborhood. They returned with their own children, family and friends.

Since the passing of Laurence in 2011, Esperanza has been running the restaurant along with her two sons. Although Laurence is gone, the warm and friendly atmosphere remains. His wife and sons carry on the tradition of warm Mexican hospitality.

El Toreador is fortunate to have maintained their high-quality food standards all these years. Chef Maria Guadalupe Silva has been with the restaurant for 32 years!

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

N/A

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

The business is a family-owned business, described here as any business in which two or more family members are involved and the majority of ownership or control lies within a family. El Toreador was a family-owned business from 1957 to 1964 when owned by the Lepi family and from 1980 to 2011 when Esperanza and Laurence Mahan owned the business together. Today, Esperanza is the sole owner of the business, but she runs the business with her sons (Sheldon and Aaron Mahan.

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

The ownership history of El Toreador Restaurant is as follows:

1957 to 1964: The Lepi Family 1964 to 1980: Gonzalo Garcia

1980 to 2011: Laurence and Esperanza Mahan

2011 to Present: Esperanza Mahan

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 of the existence of the business verifying it has been in operation for 30+ years is provided in this Legacy Business Registry application. The restaurant has been owned by the same family, the Mahan family, for 39 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 historic resource status of the building that houses El Toreador Restaurant is classified by the Planning Department as Category B, Unknown / Age Eligible, with regard to the California Environmental Quality Act.

CRITERION 2

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

El Toreador contributes a festive atmosphere and warm southern Mexican hospitality to the West Portal neighborhood. The business features traditional regional dishes as well as many updated favorites. El Toreador offers over 100 labels of imported and domestic beer, Sabe margaritas and their refreshing house sangria. Customers can order in or take food to go. There are children's items on the menu, as well as vegetarian and vegan options available.

The restaurant exterior has brightly painted animal character graphics done by well-known San Francisco artist and illustrator Sirron Norris. The interior of the restaurant was painted by art students from San Francisco State University in the early 1980s. The restaurant interior has typical Mexican art with elaborate flora and fauna, and vibrantly colored birds.

For many years, the restaurant was the only place where people could purchase Mexican cuisine along West Portal Avenue. It caters to the neighborhood which is mainly European and Asian and serves consistently good Mexican food.

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

Laurence Mahan was president of the West Portal Merchant Association and received an award from Supervisor Wendy Nelder. Esperanza and Laurence were also active as members in the Golden Gate Restaurant Association.

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

El Toreador Restaurant has been featured or mentioned in several news articles including, but not limited to, the following:

- 7x7, "Head for the Hills: What to Do on SF's 7 Original Hills" by James Vest, March 10, 2015, https://www.7x7.com/head-for-the-hills-what-to-do-on-sfs-7-original-hills-1787084057.html
- San Francisco Chronicle, "West Portal a small town in a big city" by Carl Nolte, March 8, 2014, https://www.sfgate.com/bayarea/nativeson/article/West-Portal-a-small-town-in-a-big-city-5300682.php.
- Curbed San Francisco, "13 overlooked and forgotten murals of San Francisco" by Adam Brinklow, February 25, 2019, https://sf.curbed.com/maps/sf-mural-map-hidden.
- Lifehacker, "The Best Local Restaurants for Visitors to Go to Instead of Chains" by Heather Yamada-Hosley, July 24, 2017, https://lifehacker.com/your-best-local-restaurants-for-visitors-to-go-to-inste-1797138693.
- El Toreador was featured on the KQED show "Check Please Bay Area" in April 2019.

El Toreador received a Certificate of Honor from Supervisor Wendy Nelder in the 1980s. The restaurant was also featured in the SF Weekly's Best of the Bay about 20 years ago.

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

No.

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

El Toreador supports its community with charitable donations and food when asked to contribute. The restaurant has often been called upon to contribute to the local charities in the neighborhood and has risen to the occasion each time. They have been generous with donations to the American Society for the Prevention of Cruelty to Animals (ASPCA), the From Heart to Heart Foundation (De Corazón a Corazón), United Cerebral Palsy (UCP) of the Golden Gate, the Dianne Feinstein Elementary School and St. Ignatius (the local Catholic parish). El Toreador has contributed hundreds of dollars of food for 25 volunteer team members on Rebuilding Together Day in April 2019, refurbishing homes of seniors and those living with disabilities. Esperanza, who is originally from Colombia, has a special place in her heart for the Colombia Project, a nonprofit that helps Colombian refugees. She supports their good work every year with a donation.

Esperanza is active in the West Portal Merchant Association. She is also active in San Francisco's Carnival as a dancer for the last 8 years.

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

El Toreador is located in West Portal, a middle-class neighborhood that is primarily single-family private homes. It is a well-established, older neighborhood originally built in the 1920s-40s. It is ethnically made up of primarily European and Asian residents. It is a family-oriented community with many good schools. It borders on the more affluent St. Francis Woods neighborhood and the more ethnically diverse Sunset District neighborhood.

The restaurant is a "destination" restaurant because of its delicious food and unique décor. It pulls customers from all over the city, as well as from other areas outside the city. Out of town visitors have also discovered it.

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

The exterior of the building has murals and animal illustrations done by famous San Francisco artist Sirron Norris, who is well known for his cat portraits. The interior murals were done by art students from San Francisco State University in 1980s. Reminiscent of the colorful and festive nature of Mexico. Throughout the years, the owners have collected dolls from all around the world to add to the festive atmosphere.

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

If the business were to close, West Portal would lose the only full-service Mexican restaurant within the immediate area. There is one quick service restaurant that serves burritos to go and another restaurant that serves primarily Peruvian and South American cuisine, but neither has the Mexican cuisine or ambiance that El Toreador has. Its unique environment cannot be duplicated. West Portal residents would have to travel to the Mission to find the authentic cuisine that El Toreador serves. Quite honestly, there is no other Mexican restaurant quite like El Toreador in the entire city of San Francisco.

CRITERION 3

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

The restaurant has two very distinct features:

- Excellent authentic cuisine that is consistently good, matched with great service.
- A fun, explosive atmosphere decorated with unique memorabilia that is unmatched anywhere else in the city.

As stated on the El Toreador website, the restaurant has a festive atmosphere with warm southern Mexican hospitality. It offers traditional regional dishes as well as many updated favorites. They serve over 100 labels of imported and domestic beer along with Sabe margaritas and a refreshing house sangria. Whether you order in or take it to go, there is something for everyone at El Toreador. Children's items as well as vegetarian and vegan options are also available.

SF Weekly describes the restaurant as having a "bright palette of reds, greens, and yellows that smacks you upside the head as soon as you walk in the door. It's decorated with birdcages, parrots, airplanes, chili peppers, dolls, serapes, and bulls' heads that drip from the ceiling. The restaurant has an infectious carnival spirit that's been packing 'em in for half a century. We primarily adore the food. El Toreador puts out enormous platters of Mexican comfort fare like plump, garlicky Veracruz-style shrimp with peppery grilled onions; a brisk and tongue-tingling pumpkin-seed mole; and a smoky, juicy Carne Asada. The mango-passionfruit margarita is rich and lusty, the house-made strawberry-guava nectar is even better, and don't forget the honey-cinnamon sopaipillas for dessert."

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 restaurant stays true to its origins of being a traditional Mexican restaurant that serves authentic cuisine. For the last 39 years, it has maintained an eclectic, fun atmosphere that its customers love. That atmosphere should never change. It is what their customers have come to love and expect.

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 interior design, colorful painting and collection of Hollywood memorabilia is a sight to behold. It's distinctive to say the least!

d. 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 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. The business has been owned by the same owner for 39 years.

DECEIVED NOV 0 5 2002

			E OF THE TREASURER & TAX		RENEW BY DATE	em a Autor
		1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1	ATION CERTIFIC		02-28-2003	06-30-2
CERTIFICATE NO.	LOC.	CLASS	19/18/	CLASSIFICATION DES	CRIPTION	
129476	001	08	RETAIL SALES	i mana di		
Arrest and a second	1		A. 444			otopi <u> </u>
		BUSINESS NAM	IE (BUSINESS LOCATIO	N

TAXPAYER'S SIGNATURE:

NERSHIP

SHELAAR RESTAURANT SERV INC

EL TOREADOR FONDA MEXICANA RES

MAILING ADDRESS

50 WEST PORTAL AV

CITY - STATE

SAN FRANCISCO CA 94127-1304

DATE ISSUED:

10-31-2002

GEORGE W. PUTRIS TAX ADMINISTRATOR

MUST BE POSTED CONSPICUOUSLY AT THE BUSINESS LOCATION

CITY AND COUNTY OF SAN FRANCISCO — OFFICE OF THE TAX COLLECTOR LICENSE CERTIFICATE STARTING DATE **EXPIRATION DATE** 04/01/02 03/31/03 ACCOUNT NO. CLASS DESCRIPTION FEE PAID 141232 H25 RESTAURANT 674.00 BUSINESS LOCATION 50 WEST PORTAL AV

SHELAAR REST. SERVICES INC. EL TOREADOR

50 WEST PORTAL AVE. SAN FRANCISCO. CA 94127 DATE ISSUED 03/01/02

THIS IS NOT A BILL

GEORGE W. PUTRIS, ESQ.

TAX ADMINISTRATOR

SEE REVERSE SIDE FOR ADDITIONAL INFORMATION

医双角 化二氯甲基乙烯二氯甲基甲基乙基 医多克克二异羟基基丁亚异苯基异		ETREASURER & TAX COLLEC CERTIFICATE		EXPIRATION DATE
	The second state	CERTIFICATE	10-31-2002	12-31-2
CENTIFICATE NO. LOC.	CLASS RET	AJL SALES	ICATION DESCRIPTION	
	BUSINESS NAME		PICINGOLOGIC	
FI TIMEATIC	Enema we	VTF1UA NE EN	BUSINESS LOCATION	
EL TOREADOR	FONDA ME	XICANA RE 50	WEST PERTAL AVE	

TAXPAYER'S SIGNATURE

SHELAAR RESTAURANT SERV INC EL TOREADOR FONDA MEXICANA RES

DATE ISSUED:

CITY - STATE

OWNERSHIP

50 MEST PORTAL AV

SAN FRANCISCO CA 94127-1304

GEORGE W. PUTRIS TAX ADMINISTRATOR

MUST BE POSTED CONSPICUOUSLY AT THE BUSINESS LOCATION

1186495

ARTICLES OF INCORPORATION

OF

SHELAAR RESTAURANT SERVICES, INC.

FILED
In the office of the Secretary of State of the State of California

JUL - 1 1985
MARCH FONG EU. Secretary et State

na a. Ungl

ONE: The name of this corporation is Shelaar Restaurant Services, Inc.

TWO: The purpose of this corporation is to engage in any lawful act or activity for which a corporation may be organized under the General Corporation Law of California other than the banking business, the trust company business, or the practice of a profession permitted to be incorporated by the California Corporations Code.

THREE: The name and address in this state of the corporation's initial agent for service of process is Laurence Mahan, 50 West Portal Avenue, San Francisco, California.

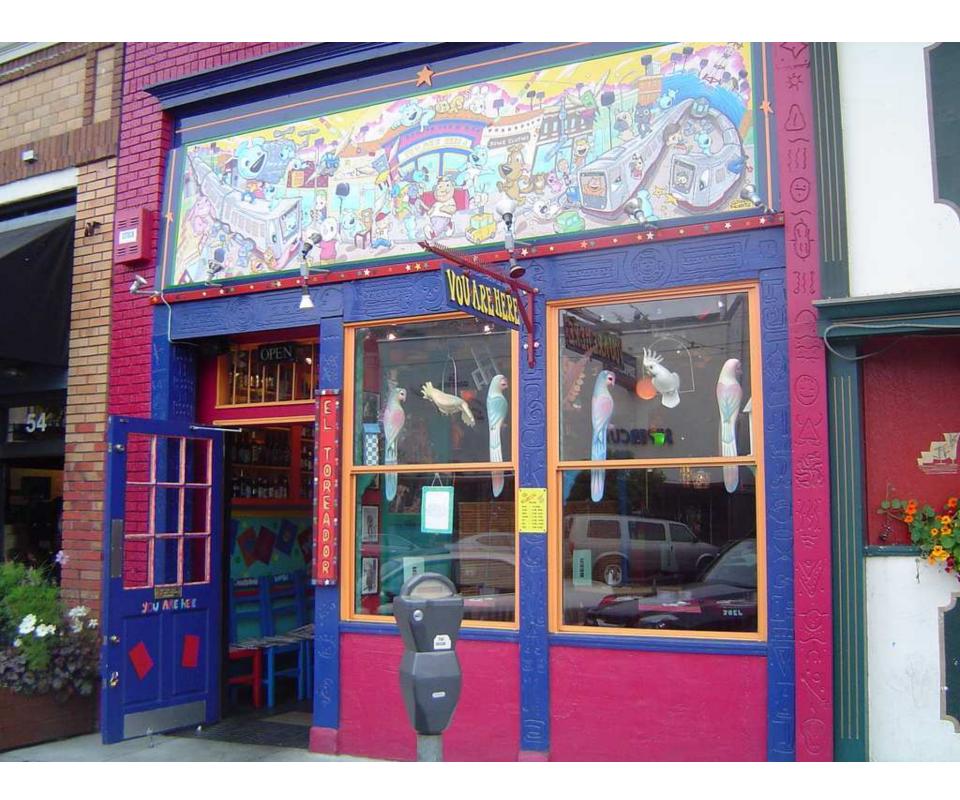
FOUR: This corporation is authorized to issue only one class of shares, which shall be designated "common" shares. The total number of such shares authorized to be issued is Five Thousand (5,000) shares.

Dated: June 19, 1985

I declare that I am the person who executed the above Articles of Incorporation, and that this instrument is my act and deed.

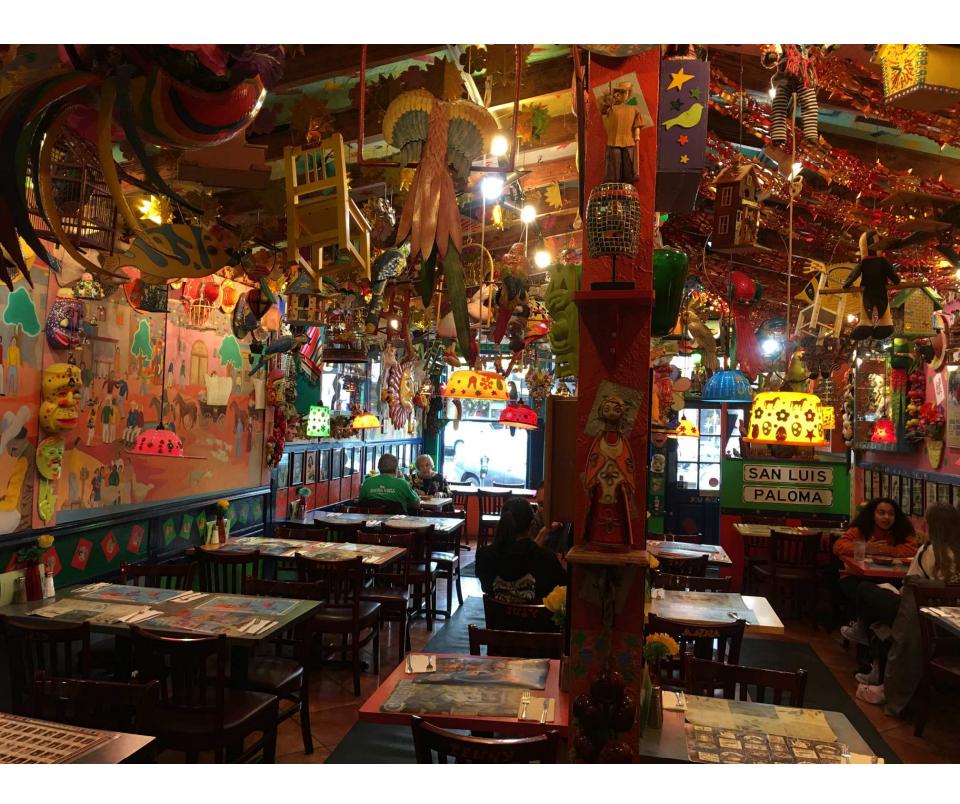
AWRENCE M. KELLY

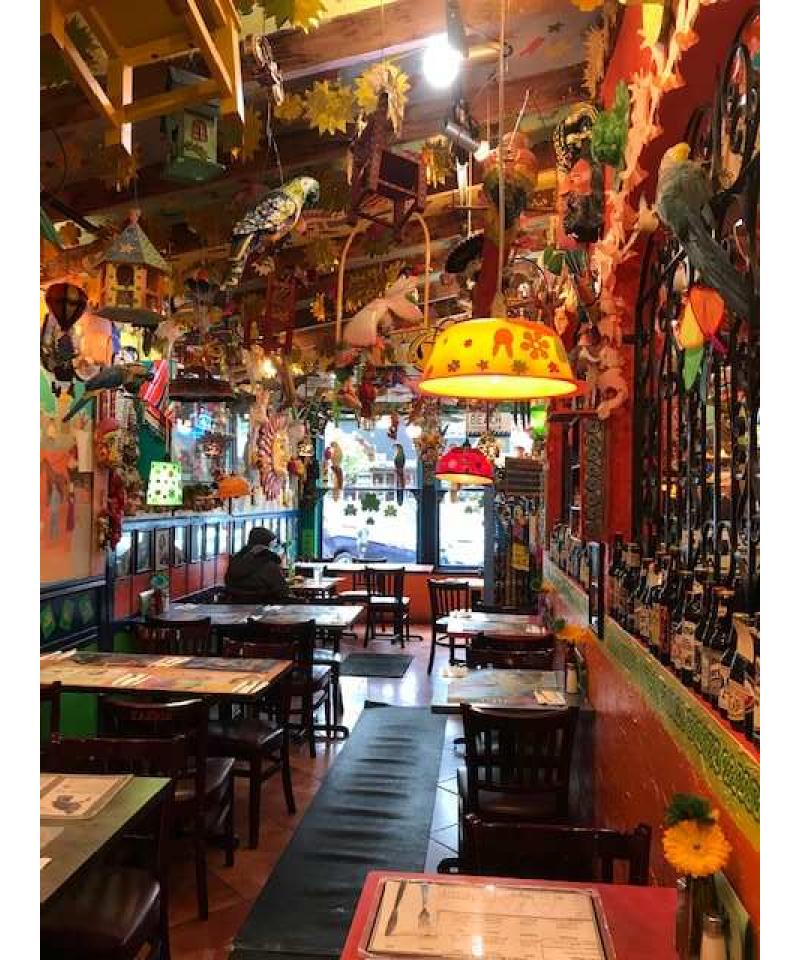


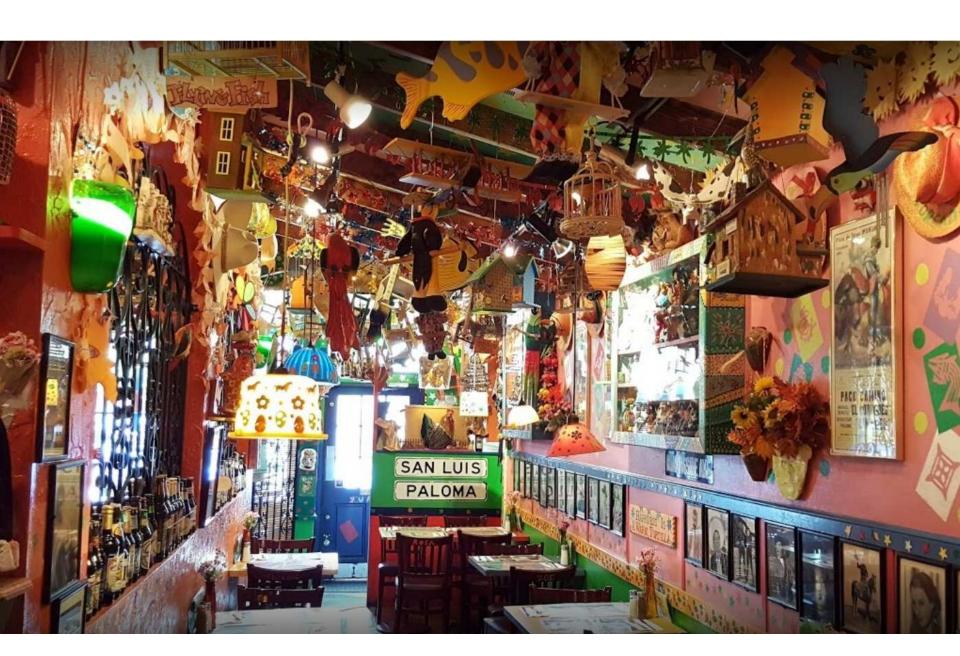












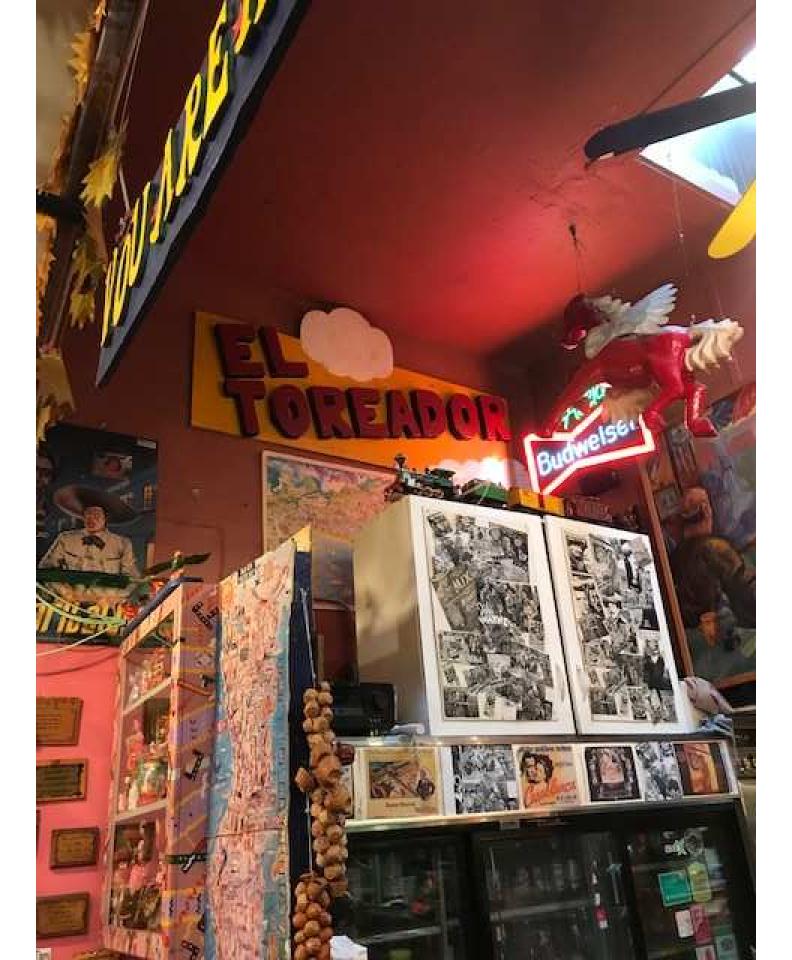


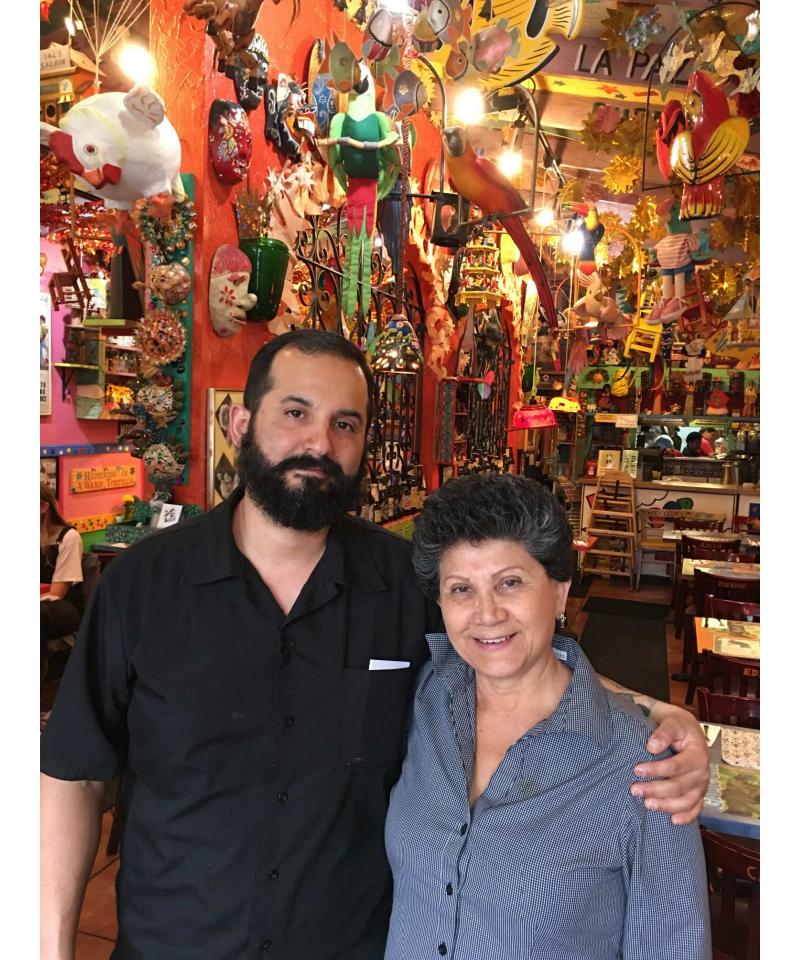


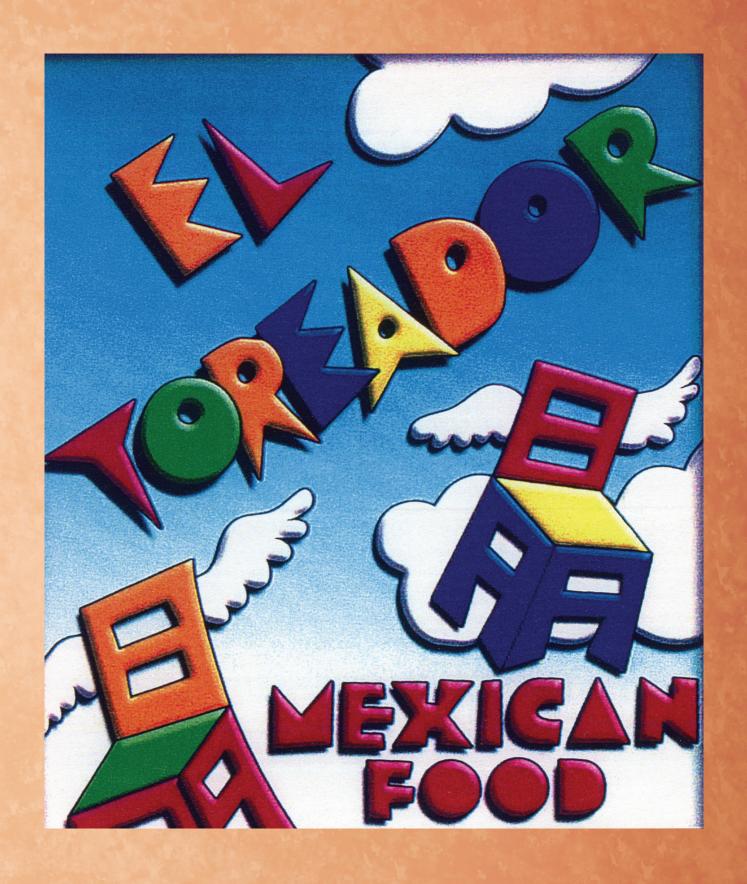












Dinner

Aperitivos

• Guacamole •

We use fresh Avocado with
Tomatoes, Onions and Cilantro.
\$10.50
or Market Price

Nachos Verdes

Crisp Tortillas covered with Refried Beans, Green Sauce, and Jack Cheese, Garnished with Guacamole, Olives and Tomatoes. \$9.75

• Nachos Picante •

Toasted Chips with Red Sauce, Mild Hot Chicken, Monterey Jack Cheese and Tomatoes. \$10.25

• Quesadilla • Flour Tortillas Filled with

Melted Cheese, Onions \$9.25 with Chicken or Machaca Beef \$10.75 Crab Quesadilla \$14.25

Combination Dinner

Served with Soup, Refried Beans, Spanish Rice, Mexican-Style Salad, and Fresh Corn Tortillas. (upon request)

1.	Two Enchiladas	7.	Taco and Chicken Tamale \$14.25 <i>Taco: Choice of Shredded Beef or Chicken</i>
2.	Chicken or Monterey Jack Cheese Enchilada and Chile Colorado or Chile Verde	8.	Enchilada and Empalmada
	in a Red/or Green Sauce with Spices	9.	Taco (Crisp) and Tostada
3.	Enchilada and Tamale		Seasoned Chicken or Monterey Jack Cheese (No Salad)
	Jack Cheese. Chicken Tamale	10.	Two Tacos (Crisp) \$14.25 Tacos are cooked in light Cottonseed Oil. Choice of
4.	Enchilada and Taco (Crisp)\$14.25 Enchilada: Choice of Ground Beef, Chicken or Jack		Shredded Beef or Chicken
	Cheese. Taco: Shredded Beef or Chicken	11.	Taco (Crisp) and Relleno\$14.25 Taco: Choice of Shredded Beef or Seasoned Chicken.
5.	Enchilada and Relleno		Relleno: Soufflé Style, topped with Rancher Sauce
	Enchilada: Choice of Prime Ground Beef, Seasoned Chicken, or Jack Cheese. Relleno: Soufflé Style	12.	Relleno and Tostada OR Empalmada OR Tamale\$14.95
6.	Enchilada and Tostada		Tostada: Prime Ground Beef, Seasoned Chicken or Monterey Jack Cheese. Relleno: Soufflé Style (No Salad)

Unos

Served with Refried Beans, Spanish Rice, Mexican-Style Salad and Fresh Corn Tortillas (No Soup)

Una Tostada

Crisp Corn Tortilla with Refried Beans and your choice of Beef, Chicken, or Jack Cheese. Topped with Lettuce, Red Sauce, Sour Cream, Guacamole, Tomato and Olives. (No Salad) \$11.95

Una Enchilada

Corn Tortillas wrapped around your choice of filling: Prime Ground Beef, Seasoned Chicken or Jack Cheese.
\$11.75

Un Tamale

Fresh Corn Spread with Seasoned Chicken wrapped in a Corn Husk and Steamed. Topped with a Red Sauce. \$11.75

*Una Empalmada

A steamed Corn Tortilla with Melted Cheese and Choice of Chopped Ham or Seasoned Chicken. Topped with a steamed Tortilla and Fresh Guacamole. \$11.95

Un Taco

Crisp Corn Tortilla stuffed with your choice of filling: Shredded Beef or Seasoned Chicken, fried in light Cottonseed Oil. Topped with Lettuce, Tomato and Olives.
\$11.75

Un Relleno

A mild Chile Pepper stuffed with Monterey Jack Cheese and dipped in Egg Batter (Soufflé Style) and topped with Ranchera Sauce. \$11.75

Minimum Credit Card Charge \$10.00, thank you 3 Credit Cards per table under 6; 2 per table over 6.

Complimentary house salsa. One bottle per table under 4, Two per table over 4

20% Gratuity For 6 Or More

If you have Food Allergies, Please... Just Ask! Our Food May Contain Peanut or Tree Nut Products

Grandes Mexicanos

Because we strive to provide our guests with excellent and efficient service, we must discourage substitutions. If any changes are made, a charge of \$2.95 or more will be added.

	Served with Refried Beans, Spanish Rice, Mexican-Style So	alad, I	Fresh Guacamole. Soup and Tortillas upon Request.
13.	Enchilada, Taco and Relleno	15.	Enchilada, Taco and Tostada
14.	Enchilada, Taco and Chicken Tamale	16.	Two Rellenos OR Two Tamales
	Central and Souther Served with Soup, Refried Beans, Spanish Rice, Mexican-Style	P Te Salad	Mexican Dinners d, and Fresh Corn Tortillas, unless otherwise indicated.
17.	Flautas El Toreador	23.	Enchiladas Verdes or Rancheras
18.	Chalupitas (Little Boats)	24.	Burrito Ranchero (Red) or Burrito Verde (Green)
19.	El Cozumel	25.	Fajitas (fa-hee-tas)
20.	Filete De Carne Asada	26. ************************************	Spinach Enchiladas
21.	Gorditas	27.	Chile Verde (Green) or Colorado (Red)\$15.95 Chunks of Pork simmered in a Red or Green Sauce with Spices.
22.	Cream, Fresh Guacamole and chopped Onion. Chimichangas	28.	Combinación Especial
m	Chayote Relleno	\Diamond	Eggplant Enchiladas
\ 	Topped with Sauce. Served with Whole Beans and White Rice. 20 cents charge for to go Bags		Relleno Poblano \$15.95 Whole Chile Pepper Stuffed with Cheese and Chicken, wrapped in Egg Batter topped with Ranchera Sauce.

Ask Your Server About El Toreador Beer Club

Minimum Credit Card Charge \$10.00, thank you

3 Credit Cards per table under 6; 2 per table over 6.

Al Fresco Salads

	AI TIESC	zo dataus
29.	Grilled Chicken with Almonds	30. Shrimp Avocado Salad
31.	Fajita Taco Salad	32. Fajita Steak or Chicken Quesadilla
	Seafood Dishes	Burritos
33.	Tostada Ole	All Burritos come with Pico de Gallo (Tomatoes, Onions, Jalapeno and Cilantro) (No Soup) The Missian Promite \$10.05
	Jack Cheese. Served with Spanish-Rice and Refried Beans. (Tostada is a Mexican Style Salad)	The Mission Burrito
34.	Camarones Verdes or Rancheros	Vegetarian Burrito\$10.50 Flour Tortilla stuffed with Cheese, Whole Beans, Rice and Sour Cream served with Salad.
35.	Camarones Al Mojo De Ajo\$18.50 Veracruz Style Shrimp Sauted in butter with Garlic and Chile, Onions and Bell Peppers.	Carne Asada Burrito\$11.95 Filled with Steak Meat, Cheese, Rice, Beans and Guacamole.
36.	Enchiladas Ole Two	Served with Salad. Carnitas Burrito
37.	Crusted Basa Fillet with Chipotle Crema\$15.25 Tender fish fillet seasoned and crusted with tortilla chips, served with salad, rice and beans	Vegan Burrito
		Dinners
	Served with Soup, Refried Beans, Spanish-Rice, Mexico	cican–Style Salad, and Fresh Corn Tortillas upon request.
38.	Mole Poblano	39. Mole De Cacahuate
	40. El Pipian De Pollo Grilled Breast of Chicken wit Pumpkin Seed, Chiles and Sp	
	Children 10 Years Old and Under On	n's Plates ny (Not available for Take Out)
	chilada	Child Burrito
	to	Child Quesadilla\$7.50 Melted Cheese topped with Olives and Tomatoes.
	Extras	Burrito or Quesadilla with Meat will be charged regular price
	b Flour or Corn Tortillas\$0.20 of Sour Cream\$0.95	Dessert
	of Fresh Guacamole\$4.25	A pleasant way to finish your meal Sopapillas
	of Pico de Gallo\$3.25	Flan Sinaloa Lightly fried Flour Tortilla Chips A light Custard topped with Caramel topped with Honey and Cinnamon
	uire as to charges for any other item requested.	Sauce and a dollop of and Whipped Cream Whipped Cream. \$6.25 \$5.75

If you have Food Allergies, Please... Just Ask!

Our Food May Contain Peanut or Tree Nut Products

Egg specialties upon request \$13.75

Beverages

Enjoy your favorite Beer...

El Toreador features 100 Brands of Imported and Domestic Beer.

See Beer List on the Table or Ask your Server.

(Subject to Availability)

Imported Beer \$6.25 Domestic Beer \$5.75 Micheladas \$8.50

Microbrewery & Large Premium Beers (Market Price)

Margaritas

SABÉ

SABÉ BLANCO is a unique blend of blanco tequila from Mexico and premium sake from Japan. Mexican CRT (NOM) 1463

Sabé Shot	\$6.50
Strawberry Daquiri	\$8.25
Regular Margarita	
Strawberry Margarita	\$8.25
Mango Margarita/Passion Fruit	\$8.25
Blue Curação Margarita	\$8.25
Other Fruit Flavors Available	
Pina Colada	\$8.25
Virgin Margarita / Daquiri	\$6.95
By the Pitcher	
Regular	\$21.00
Tropical Fruit	\$19.95
Strawberry	\$19.75
Blue Curação	\$18.95
Piña Colada	
Strawberry Daquiri	\$19.75
Mexican Coffee	

Sangria

Glass	With Citrus - Our Own Recipe	\$8 25

Wine Copperidge

(Napa Valley) Chardonnay, White Zinfandel, Cabernet Sauvignon, and Merlot

0	
Glass	\$8.25
Half Carafe	\$13.75
Carafe	
Corbage Fee	\$18.00

Complimentary house salsa. One bottle per table under 4, two per table over 4 20% Gratuity For 6 Or More.

Mexican Fruit Nectar

Guava

Mango

Strawberry-Guava Nectar Pineapple-Papaya

Other Flavors Available

\$4.95

Specialty Drinks

Mexican Hot Chocolate	\$4.25
Horchata (Refreshing Rice-Milk)	\$4.25
Lemonade (only 2 refills)	

Beverages

Pepsi • Diet Pepsi • Sierra Mist Large \$3.25, Soda Refill \$0.95

Mexican Coke \$3.75

Brewed Regular & Decaf Coffee, Hot Tea, Herb Tea

\$2.95

Gourmet Root Beer

\$3.50

Brewed Regular & Mango Iced Tea

\$2.95 (only 2 refills)

Spring Mineral Waters

Perrier

\$2.95

Milk

\$2.95

San Pellegrino

\$3.25

Jarritos, Mandarin Orange, Strawberry other flavors available

\$3.75

Minimum Credit Card Charge \$10.00, thank you 3 Credit Cards per table under 6; 2 per table over 6.



Best of San Francisco

Food & Drink

Best Old-School Mexican Restaurant

El Toreador

Why do we adore El Toreador, the raucous, family-friendly Mexican joint half a block from the West Portal Muni station? Is it the bright palette of reds, greens, and yellows that smacks you upside the head as soon as you walk in the door? The birdcages, parrots, airplanes, chile peppers, dolls, serapes, and bulls' heads that drip from the ceiling and plaster every wall? The María Félix pinups? The 56 beers from Brazil, Peru, El Salvador, and Argentina? The infectious carnival spirit that's been packing 'em in for half a century? All that, yes — but we primarily adore the food. El Toreador puts out enormous platters of Mexican comfort fare like plump, garlicky Veracruz-style shrimp with peppery grilled onions; a brisk and tongue-tingling pumpkin-seed mole; and a smoky, juicy carne asada. The mango-passionfruit margarita is rich and lusty, the housemade strawberry-guava nectar is even better, and don't forget the honey-cinnamon sopaipillas for dessert.

Tags: Food & Drink, El Toreador

Location Info

El Toreador

50 W. Portal, San Francisco West Portal

37.74038;-122.46649

415-566-8104

Video



https://youtu.be/pAzRTCR2aVs

El Toreador Restaurant in San Francisco serving the best Mexican Food

Welcome to El Toreador. Authentic Mexican cooking in West Portal since 1957. Come enjoy our festive atmosphere and warm southern Mexican hospitality. They offer traditional regional dishes as well as many updated favourites. With over 100 labels of imported and domestic beer. Los Cabo's margaritas and our refreshing sangria. Order in or take it to go, there is something for everyone at El Toreador. With children's items as well as vegetarian and vegan options available.

Published on December 12, 2015
By Big Review TV





OFFICE OF SMALL BUSINESS REGINA DICK-ENDRIZZI, DIRECTOR

Legacy Business

Legacy Susiness Registry Application Review Sheet

Application No.: Business Name: Business Address: District: Applicant: Nomination Date: Nominated By:	LBR-2018-19-039 Joe Goode Performa 499 Alabama Street, District 9 Adriana Marcial, Exe February 7, 2019 Mayor London N. Br	, #150 ecutive D	·			
CRITERION 1: Has the appli break in San Francisco opera						_No
3221 2nd Street from 1986 to 290-A Napoleon Street from 1007 General Kennedy Aver 499 Alabama Street, #150 fro	2000 to 2002 (2 years nue from 2002 to 2011	l (9 year:	s)			
CRITERION 2: Has the appli particular neighborhood or co				-	the identity of No	a
CRITERION 3: Is the applicate define the business, including					traditions that	_No
NOTES: N/A						
DELIVERY DATE TO HPC:	May 23, 2019					
Richard Kurylo Program Manager Legacy B	Jusiness Program					



Office of the Mayor San Francisco



LONDON N. BREED MAYOR

February 7, 2019

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 the Joe Goode Performance Group for inclusion on the Legacy Business Registry.

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

Originally incorporated as a nonprofit in 1986, this iconic San Francisco institution has been operating for 32 years, fostering activities that strengthen the community. The Joe Goode Performance Group is a dance company that has been tackling some of this generation's most urgent and painful issues, including AIDS, drug abuse, gender identity, aging and isolation. Their work has influenced dance theater, nationally and internationally. The business has contributed to the history and identity of the city and fostered civic engagement and pride.

It is an honor to recognize the legacy and contributions of the Joe Goode Performance Group to our great city of San Francisco.

Sincerely,

ondon N. Breed

Mayor

Legacy Business Registry

Application

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:				
Joe Goode Performan				
BUSINESS OWNER(S) (identify the pers	on(s) with the highest ownersh	ip stake in	the business)	
Joe Goode Performance Gro Revenue Code, governed by Artistic Director.				
CURRENT BUSINESS ADDRESS:		TELEPH	IONE:	
499 Alabama St., #150		((415)	561-6565	
San Francisco, CA 94110		EMAIL:		
		info@j	info@joegoode.org	
WEBSITE:	FACEBOOK PAGE:		YELP PAGE	
www.joegoode.org	@JoeGoodePerformanceGroup joe-goode-performance-group-san-f		ormance-group-san-francisco	
APPLICANT'S NAME				
Adriana Marcial				Same as Business
Executive Director				
APPLICANT'S ADDRESS:		TELE	PHONE:	
499 Alabama St., #150		(415) 561-6565		
San Francisco, CA 94110		EMAIL:		
,				
SAN FRANCISCO BUSINESS ACCOUNT	NUMBER: SECRET	ARY OF S	TATE ENTITY	NUMBER (if applicable):
SANTINANCIOCO BOSINESO ACCOUNT	C1190		TATE ENTITY	tomber (ii applicable).
	101190	7143		
OFFICIAL USE: Completed by OSB Staf	f			
NAME OF NOMINATOR:		DATE (OF NOMINATIO	N:

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	
3221 2nd Street IS THIS LOCATION THE FOUNDING LOCATION OF THE BUSINESS?	94110	1986	
IS THIS LOCATION THE FOUNDING LOCATION OF THE BUSINESS?	DATES OF OPERATION AT THIS LOCATON		
☐ No ☐ Yes	1986 - 2000		
OTHER ADDRESSES (if applicable):	ZIP CODE:	DATES OF OPERATION	
OTHER ADDRESSES (II applicable).	2.11 0002.	Start: 2000	
290-A Napoleon Street	94124		
2007(Tapoloon Oncot	0 1 1 2 1	^{End:} 2002	
OTHER ADDRESSES (if applicable):	ZIP CODE:	DATES OF OPERATION	
o management of the second of	2.11 0002.	Start: 2002	
1007 General Kennedy Ave.	94129		
1007 Contoral Hornitody 7 Hor	94129	^{End:} 2011	
OTHER ADDRESSES (if applicable):	ZIP CODE:	DATES OF OPERATION	
(i. approximate		Start: 2011	
499 Alabama Street, #150	94110	End: current	
		current	
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:	

V.5- 6/17/2016

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.

lai	ement. 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.

Adriana Marcial 4/16/19 Cultificial

Name (Print): Date: Signature:

JOE GOODE PERFORMANCE GROUP 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.

Choreographer Joe Goode established Joe Goode Performance Group (JGPG) in 1986 with the mission of promoting understanding, compassion, and tolerance among people through the innovative use of dance and theater, as interpreted by the artistic vision and work of Joe Goode. JGPG is currently located at 401 Alabama Street in the Project Artaud, a pioneering arts complex in San Francisco's Mission District.

Over the past 32 years, JGPG has performed an annual Home Season in San Francisco at venues such as the old Footworks Studio, Cowell Center for Performing Arts, Yerba Buena Center for the Arts, and Z Space. JGPG has also produced site-specific installations at the San Francisco Old Mint (2009 and 2010) and at the Haas-Lilienthal House (2018), and has offered dance and movement classes in various studios throughout the city since its inception.

JGPG's administrative offices have moved several times over the years, from the former Dancer's Studio in the Mission to a warehouse near Bayshore Boulevard to the Presidio. In 2011, JGPG established a permanent residence, The Joe Goode Annex, at Project Artaud in the Mission, with a ten-year lease and a ten-year renewal option. The renewal option will take effect in 2021. The Annex since has served as the rehearsal studio and administrative offices for the company, and as a performance space for the JGPG's own smaller scale works.

At the same time, the organization reconfigured: in addition to continuing as creator/producer of Goode's works, JGPG evolved into an affordable rental venue for San Francisco's large and deeply underserved network of small performing arts groups and independent performers/teaching artists that have no home venue. JGPG is uniquely situated to understand their needs, having been a rental client for studio space for its first 25 years.

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

JGPG has not ceased operations in its 32-year history. Occasionally there have been intervals of approximately 13 to 14 months between Home Season presentations due to fluctuations in venue availability and the company's national touring schedule; but during those times the company was still active in offering workshops and classes throughout the year while

developing and rehearsing new work. Since moving into the Annex in 2011 and assuming the role of both producer and venue, JGPG has been in perpetual motion 52 weeks a year.

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

JGPG is a tax-exempt corporation under Section 501(c)(3) of the Internal Revenue Code and governed by an independent Board of Directors and therefore is not a family-owned business.

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 of the existence of the business verifying it has been in operation for 30+ years is provided in this Legacy Business Registry application.

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 historic resource status of the building (Project Artaud) that houses JGPG / The Joe Goode Annex at 401 Alabama Street is classified by the Planning Department as Category A, Historic Resource Present with regard to the California Environmental Quality Act.

The Joe Goode Annex is a part of Project Artaud—a pioneering arts complex for artists of all disciplines: visual artists, dancers, actors, writers, filmmakers, and arts presenting groups. The building was constructed in 1925 as an American Can Company tooling factory and provided jobs for Mission District families through the 1960s. In 1971, a group of artists established the abandoned building as Project Artaud, named for the French avant-garde theater artist Antonin Artaud who believed art should happen in non-traditional spaces. JGPG has renovated the Annex into a useful performance space without disturbing the structure of the building.

CRITERION 2

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

JGPG enhances San Francisco's status as a progressive center of arts innovation. Long before becoming a fixture in the Mission/Potrero Hill neighborhood in 2011, it had acquired a loyal local/regional following due to its consistent annual Home Season presentations of Joe Goode's unique multi-disciplinary explorations of humankind. Over the years, JGPG brought national and international attention to the San Francisco arts scene as the company toured throughout the U.S. and in Canada, Europe, South America, the Middle East, and Africa. From the beginning, Goode's public stance as an out gay artist making work that sought to identify the commonality of *all* people helped to de-stigmatize issues of sexuality and gender identity and used the arts as a healing tool in face of the AIDS epidemic.

Since moving into the Annex, JGPG has continued to expand its community outreach and engagement programs. In 2012, the company launched "Inspired Bodies," a high school program that gives students the opportunity to train with company members and create original dance theatre works using JGPG's innovative methodologies. This program has been implemented in schools and nonprofit programs across the Bay Area, including Lowell High School and the San Francisco Arts Education Project (SFArtsEd). In 2018, JGPG teaching artists led weekly workshops with 15 young performers of SFArtsEd. The result was *Sea Change*, the inaugural full-length dance theater work of this planned annual collaboration.

Using methodologies developed by Goode that incorporate movement, writing, and spoken word, JGPG also offers adult workshops at the Annex that develop tools for creative ways of thinking and problem solving. An example is "Start Simple," a weekend program taught by Joe Goode and company members, where no dance or performance background is required. Another is "Embodied Leader," a specialized workshop created for leaders to hone in on a somatic practice and tune into the body at work. In "Dance for Parkinson's" classes, professional dancers draw on their unique expertise to help people with the disease and their caregivers engage sight, sound, touch, thought, and imagination to bring control to their movement.

Instituted in 2014, *The Feedback* is now a highly sought-after experience for local dance practitioners (approximately 35 applicants annually for five slots) who work in experimental and innovative formats. The program offers direct response from Joe Goode, company members of JGPG, participants in the program, and audience members about the works-in-progress created by the selected choreographers.

For each of the last seven seasons, demand for Annex rentals has increased, with a growing program of rental subsidies that supports the artistic efforts many community dancers, teachers, and other performing artists who depend on a reasonable rental pricing structure for their survival. Last season, JGPG had a record 41 rental clients, 12 of which received subsidies.

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

While a pioneer as an out gay artist early in his career, Joe Goode and JGPG were early trailblazers in bringing together diverse audiences around themes that resonate far beyond sexual and gender identities. This status was cemented early in the company's history: in 1987 Goode created his signature work 29 Effeminate Gestures, a watershed solo about gender behavior imposed by society, performed by a chainsaw-wielding Joe Goode himself. The work was restored in 2006 with funding from the National Endowment for the Arts and performed through 2011 as part of the company's touring repertoire. It was seen on PBS's "Alive from Off Center" series in 1989. Wayne Hazzard, Executive Director of Dancers Group, who performed with JGPG from 1986-96, sees a cultural shift in our understanding of gender and sexuality over the past quarter of a century. "Joe's performances of the work captured the complications of internalized homophobia," Hazzard reflects, "while Melecio [Estrella]'s interpretation in 2011 was for me filtered through the realities of a current queer power that his generation has had the good fortune to live with and embrace, through the benefit of a variety of gay/queer imagery." (Source: article at dancersgroup.org by Selby Schwartz, April 1, 2011)

JGPG also was an early pioneer in offering an artistic response to the AIDS epidemic and its devastating impact on San Francisco's gay community and their caregivers. Examples include *Doris in a Dustbowl*, originally presented as part of a full evening entitled *The Disaster Series* (1989). The genesis for this work was Goode's desire to put the AIDS epidemic into perspective, juxtaposing natural disasters with the struggles of our daily lives. Goode once said about this particular section, "The dustbowl is the natural disaster, and the personal disaster is the failed expectation of love and romance." In *Remembering the Pool at the Best Western*, a full-length work from 1990, JGPG enacted several transformations—from denial and fear of death to acceptance, from an earthbound groundedness to release, and from the inertia of being "invaded by an overwhelming sadness" to the serenity of feeling "a part of a larger reality."

In 1998, Goode and JGPG created and performed what is considered one of his masterworks: *Deeply There, Stories of a Neighborhood*. For 20 years, Goode had lived in the Castro district, which was devastated by the AIDS epidemic. "I wanted to make a piece about alternative families, the families I've seen crop up around this epidemic," Goode says about *Deeply There*. "This story hasn't been told — not to my satisfaction. Family was my original idea for this work." A tremendously personal and moving work, *Deeply There* garnered national attention as it toured the U.S. For this work, Goode was honored with a New York Dance and Performance Award and a San Francisco Isadora Duncan Award.

In 2013, JGPG became involved in helping war veterans use art to deal with issues of PTSD in the *Resilience Project*. Goode and the company interview a specific group of participants, using their individual responses and stories about resiliency to develop the text for a staged work that collides words and movement, gesture, and song into a visceral experience of the participants profoundly moving stories. Currently, JGPG is working on a *Resilience* chapter with the San Francisco VA, Bob Basker 315 AL Post & Veterans for Peace chapter 69, in collaboration with The Contemporary Jewish Museum. A public showing of the resulting work occurred in March 2019.

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

The Bay Area arts press has covered JGPG for more than three decades. National publications that have reviewed or profiled JGPG and the choreographer include the *Los Angeles Times*, *New York Times*, *Dance Magazine*, *Dance/USA Journal*, *et al*. JGPG was prominently featured in the book *How to Make Dances in an Epidemic: Tracking Choreography in the Age of AIDS* by David Gere (2004, University of Wisconsin Press) and Goode's work is often referenced in academic treatises in the field of dance. Goode was also a featured artist in KQED's *Spark!* television series, *Trailblazers: Artists who Break New Ground*, and KQED produced a film version of *29 Effeminate Gestures* for their *Alive From Off Center* television series.

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

Joe Goode has been re-imagining the field of dance theater for nearly four decades. Considered a maverick by dance purists, his continuing willingness to explore new ideas—while attracting significant audiences and reaping critical praise—serves as an inspiration for upcoming dance theater practitioners. Goode has become a fixture in the San Francisco arts community as a leading voice for new and experimental work. He is known as an innovator in the field of dance for colliding movement with spoken word, song, and visual imagery. Goode's work is deeply rooted in personal experience, particularly about the "outsider" trying to find their way in the world, beginning with performances focused on his experience as a queer man in the '80s. Goode was awarded a John Simon Guggenheim Fellowship (2007) and the United States Artists Glover Fellowship (2008). His workshops in "felt performance" attract participants from around the world.

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

JGPG demonstrates its commitment to the communities it serves by promoting affordability and accessibility through all of its programs. Individual artists and small companies with no permanent home now have an accessible and affordable space with technical support in which to explore innovative and experimental performance. Furthermore, JGPG makes its performances accessible to a wider demographic by offering pay-what-you-can tickets as well as reduced-priced, working-artist tickets. The Inspired Bodies youth dance program shows a commitment to passing on knowledge and skills to teens who may become the dancers and choreographers of the future.

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

JGPG's work is relevant to all and extends far beyond the LGBTQ community. But from the beginning, JGPG has created and performed work informed by queer identity, believing that there is a universality in LGBTQ stories and issues that focus on "the outsider," extended family, illness, loss, etc. This philosophy links directly to JGPG's mission of promoting understanding,

compassion, and tolerance. Demographics collected from 2012 to 2015 reveal that LGBTQ people comprise 38% of JGPG's audience.

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

As described in response 1F, JGPG and the Joe Goode Annex is located in the Project Artaud building, a historical and culturally significant building. The exterior of Artaud features a mural by Precita Eyes Muralists, a local community-based non-profit mural and arts education group, as well as a mural created by members of Artaud. The interior of the building is filled with original artworks (paintings, sculptures, etc.) by the artist members of Project Artuad.

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

As a non-profit organization, JGPG cannot be sold. The organization's long-range plan has taken into account Goode's eventual retirement, at which point JGPG will cease to produce its own works but will exist as a presenter, curator, dance theater education organization and, most importantly, as a valuable community resource through its venue rental program. Closure of the Annex would diminish the community by eliminating opportunities for its growing roster of artist clients to create and flourish. Relocating to another neighborhood would not be as onerous, but the Annex's location in the arts-centric intersection of the Mission and Potrero Hill neighborhoods is ideal, with accessibility via multiple lines of public transit.

CRITERION 3

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

Since its founding, JGPG has been producing unique dance theater performances throughout the city. The company has a three-decade history of creating new work that is committed to opening audiences' minds to the limitless potential of where and how performance can be experienced. As Goode states, "I hope to create a space to experiment, a space to explore new perspectives on performance as a living and talking art form. San Francisco has always been known as a hotbed for people who are thinkers and visionaries about alternative arts with new ideas around performance. I don't ever want that to go away."

Over the past ten years, the company has been alternating between stage work and performance installation. JGPG's walk-through, participatory installations have been an important component of bringing audiences closer to dance theater to experience site-specific movement and stories more intimately. Of note, Goode's 2009 site-specific performance installation, *Traveling Light*, at the Old San Francisco Mint, was a critical and audience success, played to near capacity audiences, and was remounted for four weeks in 2010. Goode's immersive, site-specific installation *Still Standing* at the Haas Lilienthal House (2018) sold out the day after opening.

Goode's artistic point-of-view, and that of his company, is well known for several distinctive qualities. First is the fusion of dance with spoken word, song, and multi-media elements; a form of dance that is much more familiar to European, Asian, African, and Latin American cultures than in the U.S. His work is noted for a strong sense of queer identity; for exploring themes including the AIDS epidemic, gender identity, sexual identity, and social justice; and for an at times camp sensibility that juxtaposes the mythology of the rugged American West with the evolution of the great counter culture of the late 20th and early 21st centuries.

A spirit of creative risk-taking is another determinative feature. The groundbreaking 29 Effeminate Gestures was discussed above under Criterion 2(b). Other examples include Wonderboy, a 2008 collaboration with master puppeteer Basil Twist that focused on the survival of the sensitive individual in a hostile world; Hush, a 2013 work made with Foley sound artist Sudhu Tewari in which real-time sound effects enhanced texts developed from the real stories of people interviewed by Goode and the company; and Poetics of Space (2015) derived from the book "The Poetics of Space" by French philosopher Gaston Bachelard, in which the audience explored a series of intimate spaces within the Joe Goode Annex, allowing the viewer a cinematic close-up experience of each space.

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)

JGPG aims to maintain its tradition of creating new, innovative work that deals with contemporary issues and experiences while providing affordable and accessible opportunities for its audience. In the long-term, JGPG will shift from its home performance and touring model to become a full-time community venue for JGPG classes, producing, and artist presentations, as well as rentals, classes, and performances by the Annex's many clients. This will occur over the next decade as Goode contemplates retirement from his active choreography career. He wishes his legacy to be a facility that offers training in his own methodology of "felt movement," which revolutionized the dance world three decades ago, as well as an affordable and fertile environment for small to mid-sized companies that have no permanent space.

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.).

From 1974-2011, the Joe Goode Annex was the site of the Southern Exposure gallery and needed extensive renovations to suit its new purpose. Since acquiring the Annex in 2011, JGPG has worked annually to upgrade the space for the benefit of its rental clients as well as for its own performative needs, identifying funds from individual donors, foundations, and government agencies such as the SF Arts Commission Creative Space program.

Improvements to date include installation of a sprung dance floor; window coverings; a lighting grid, instruments and light board; a sound system; a modular seating system; upgrades to the electrical system; and outdoor signage. Most recently, JGPG began a project of importance to both our neighbors and audiences: the need to soundproof The Annex. The project will be completed by early summer 2019. It benefits our residential neighbors at Project Artaud by damping noise bleed from our sound system, applause, cheering, etc. It benefits audiences by reducing the amount of street noise (traffic, construction, sirens) that can distract from focus on the art. It will also allow for more diverse activities in the space. Until recently, we have had to decline some venue requests because the sound level of the artists' work exceeds our sound limit. We seek to be as available to the broadest possible range of performers.

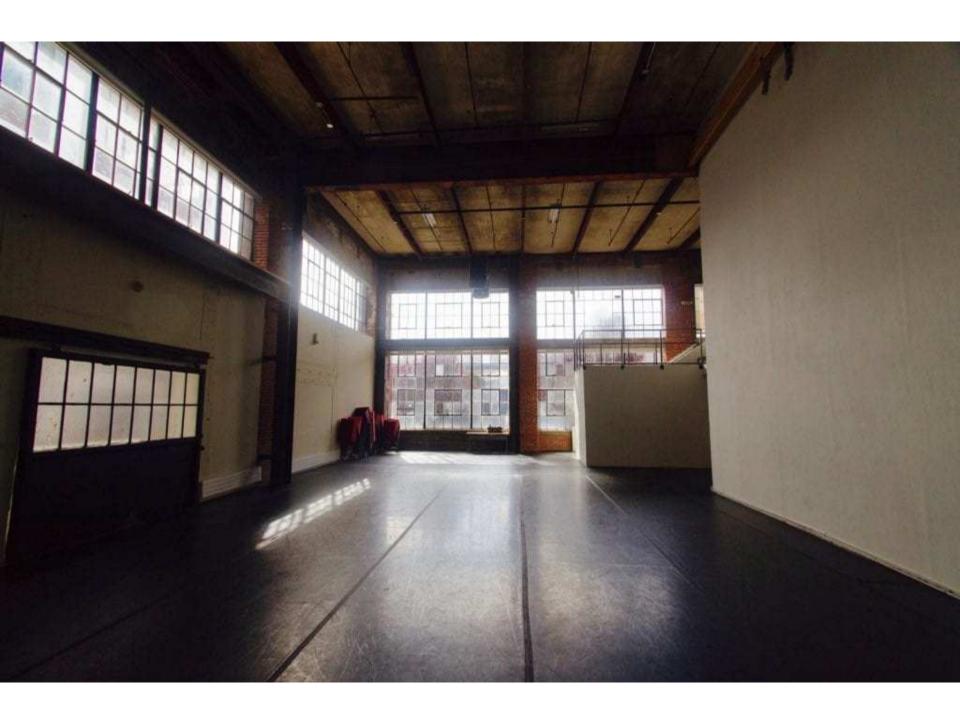
The Joe Goode Annex is committed to preserving the historical building of its home. Any improvements are done with care for the building and with approval from the members of Artaud.

d. 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 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.

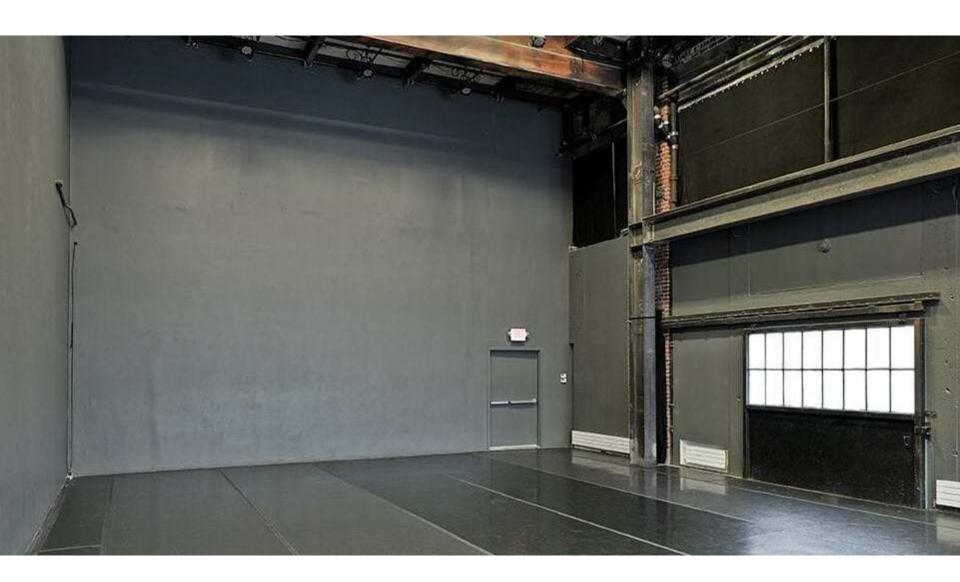
Not applicable.

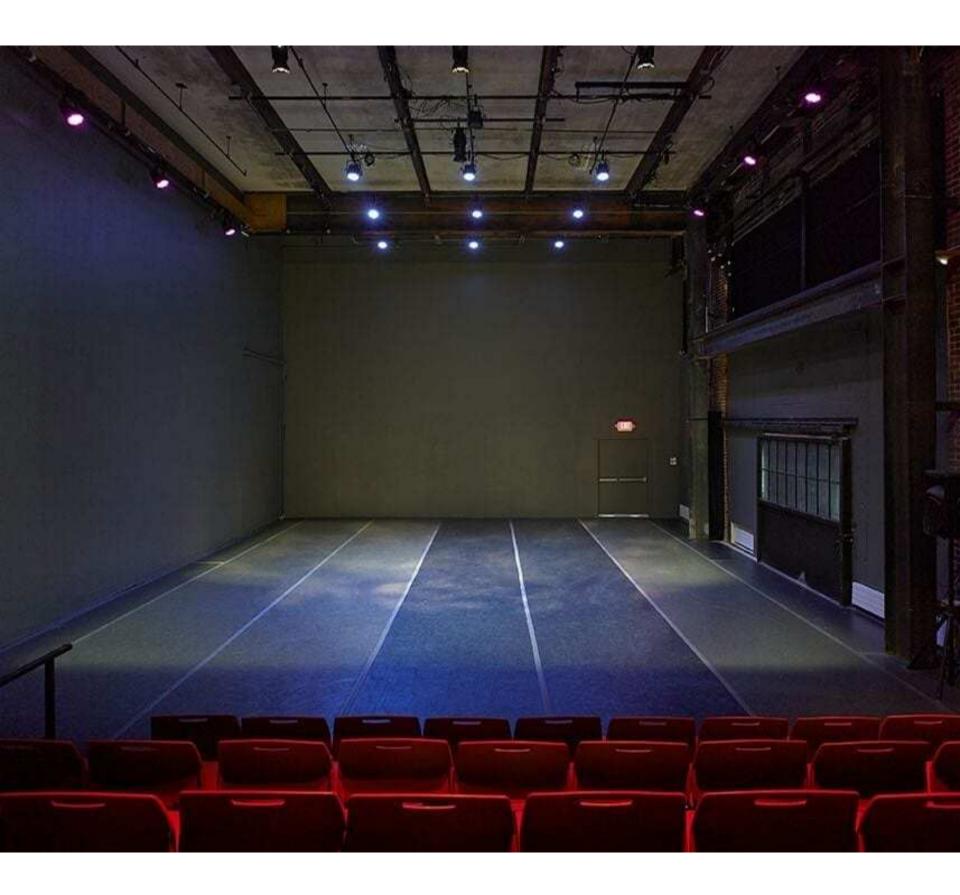


Joe Goode Annex Exterior and Signage

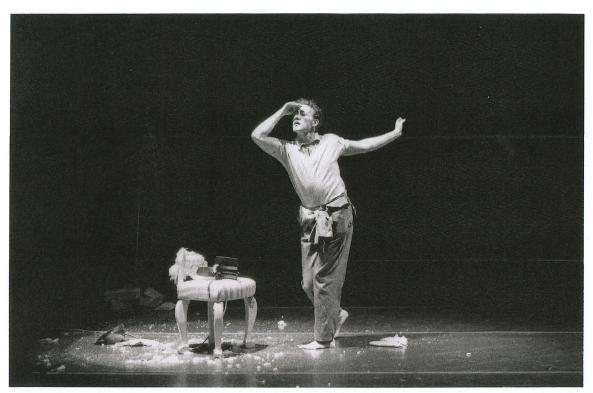








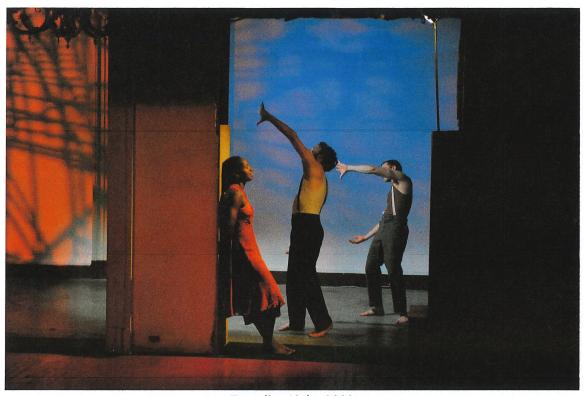




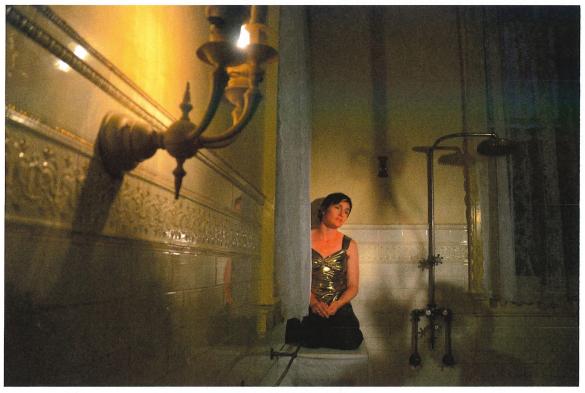
29 Effeminate Gestures, 1987



Wonderboy, 2008



Traveling Light, 2009



Still Standing, 2018



Sea Change (Inspired Bodies), 2018



JOE GOODE PERFORMANCE GROUP 3221-22nd Street San Francisco, CA 94110 (415) 648-4848

"Remembering the Pool at the Best Western" Pictured: Joe Goode and Elizabeth Burritt Photo: Marty Sohl

1190143

ENDORSED
FILED
In the office of the Secretary of State
of the State of Colleges

ARTICLES OF INCORPORATION

FE8 27 1986

0F

MAICH FORE EN, Secretary of State By Donnes L. Anglim

JOE GOODE PERFORMANCE GROUP

Ι

This corporation shall be known as JOE GOODE PERFORMANCE GROUP.

ΙI

- (a) This corporation is a nonprofit public benefit corporation and is not organized for the private gain of any person. It is organized under the Nonprofit Public Benefit Corporation Law for charitable purposes.
- (b) The specific and primary purposes of the corporation are to provide the San Francisco Bay Area and California communities with educational instruction and training in the performing arts and to perform educational programs, and to carry out all other acts necessary or incident to the above, but to engage only in activities which are educational and are entitled to educational status for tax purposes under federal, state and local law.
- (c) This corporation is organized exclusively for charitable purposes within the meaning of Section 501(c)(3) of the Internal Revenue Code of 1954. Notwithstanding any other provision of these articles, this corporation shall not

carry on any activities not permitted to be carried on by a corporation exempt under said Section, or by a corporation to which contributions are deductible under Section 170(c)(2) of the Internal Revenue Code.

(d) No substantial part of the activities of this corporation shall consist in the carrying on of propaganda or otherwise attempting to influence legislation, nor shall this corporation participate in, or intervene in (including the publishing or distributing of statements), any political campaign on behalf of any candidate for public office.

111

This corporation is not organized, nor shall it be operated, for pecuniary gain or profit, and it does not contemplate the distribution of gains, profits, or dividends to the members thereof or to any private shareholder, as defined for purposes of Section 501(c)(3) of the Internal Revenue Code, or individual.

I۷

The property of this corporation is irrevocably dedicated to charitable purposes, and no part of the net incomes or assets of this corporation shall ever inure to the benefit of any director, officer, or member of this corporation, or to the benefit of any private individual.

Upon the winding up or dissolution of this corporation and after paying or adequately providing for the debts and obligations of the corporation, the remaining assets shall be distributed to a nonprofit fund, foundation, or corporation which is organized and operated exclusively for charitable purposes and that has established its tax-exempt status under Section 501(c)(3) of the Internal Revenue Code.

٧

The name and address in this State of the corporation's initial agent for the service of process is Joe Goode, 4326 17th Street, #2 San Francisco, California, 94114.

Dated: 2/27/86

Joe Goode, Incorporator

The undersigned declares that he is the person who has executed these Articles of Incorporation and hereby declares that this instrument is the act and deed of the undersigned.

Joe Goode

State of California The Resources Agency Department of Parks and Recreation		Primary # ———	Primary # ———————————————————————————————————	
PRIMARY RECO		Trinomial ———		
	Other Liethan	NRHP Status Code		
	Other Listings - Review Code	Reviewer	 Date	
*a. County: San F *b. USGS 7.5' Quad: *c. Address: 475 d. UTM: (Give more the e. Other Locational Describe the e. Other Locational D	*Resource name(s) of American Can Cot for Publication Urancisco SF North -499 Alabama St tan one ofr large and/or lata: Assessor's Parcel Note resource and its major and four-story, reflat roof. The Americommunity theater at a, and Mariposa strily massed buildinging Florida Street will components of the multi-lite steel	or number (assigned by recorder) 475 o. (historic) nrestricted and P2b and P2c or P2d. A Date: 1994 City: San Franc linear resources) Zone Number: 3969001 or elements. Include design, materials, conscious Commercial-style building have and art studios. The building occurreets. A below grade parking lot i has an E-plan and can be divided with three wings opening off the rebuilding are concrete daylight	Attach a Location Map as necessary. Zip: 94110mE/mN addition, alterations, size, setting, and boundaries) Strial building clad in brick and as been rehabilitated for use as upies a 79,997 sq ft lot bounded by a located on the north end of the into four sections: a long, two-story rear of the building that run parallel frame with brick infill. All walls are terminates with a concrete cornice and	
P4. Resources Present:	Building O Structure of the property of the pr	e Object Osite Objects d for buildings, structures, and objects	HP3. Multiple Family Property, HP6. ement of District O Other (Isolates, etc.) *P5b. Photo (view, date, accession # 100_5720.JPG, 11/20/2007, view to SE *P6. Date Constructed/Age and Sources Historic Prehistoric Both 1925, Assessor's Office *P7. Owner and Address: Project Artaud Treasurer 499 Alabama St San Francisco Ca 94110 *P8. Recorded by Tim Kelley Tim Kelley Tim Kelley Consulting 2912 Diamond St. #330 *P9. Date Recorded: 6/12/08 *P10. Survey Type: (Describe) Intensive	
*Attachments				
Archaeological Record	☐ BSOR ☐ District Record	☐ None ☐ Continu ☐ Continu ☐ Continu ☐ Other.	nuation Sheet	

DPR 523A (1/95) *Required Information

☐ Photograph Record ☐ Linear Feature Record

☐ Artifact Record

State of California The Resources Agency DEPARTMENT OF PARKS AND RECREATION

CONTINUATION SHEET

Primary # HRI # Trinomial

Page 2 of 2
*Recorded by: Tim Kelley

☑ Continuation ☐ Update

Resource Name or # (Assigned by Recorder)

Date 6/12/08

ssigned by Recorder) 475 -499 ALABAMA ST



 $100_{5719.JPG}$, 11/20/2007, view to S



100_5722.JPG, 11/20/2007, view to E, interior courtyard



100_5725.JPG, 11/20/2007, view to E



 $100_{5726.JPG}$, 11/20/2007, view to E



 $100_5727.JPG$, 11/20/2007, view to E



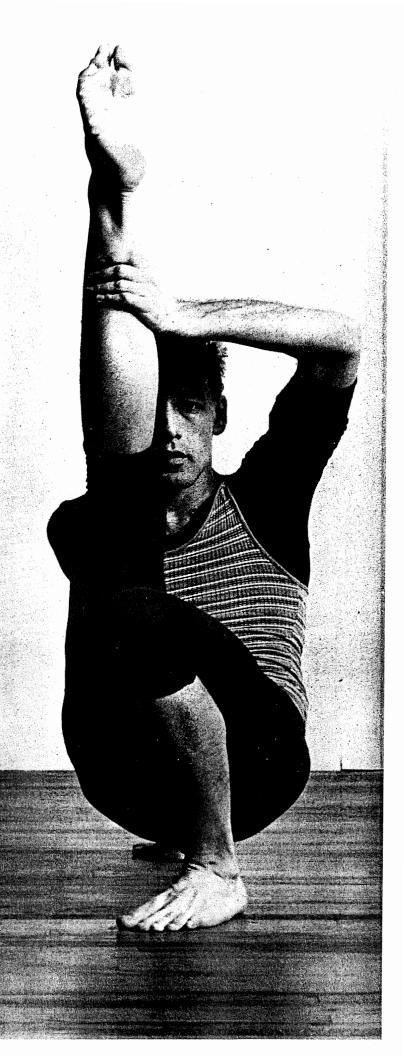
100_5730.JPG, 11/20/2007, view to NE

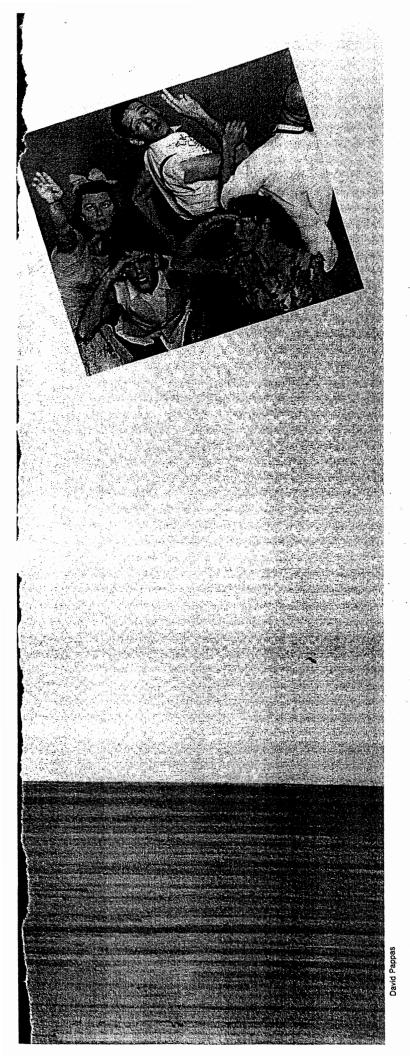
DPR 523L (1/95) *Required information

San Francisco's Joe Goode:

WORKING
HARD
TO BE THE
BAD BOY
OF MODERN
DANCE

by Janice Ross





Far left: San Francisco-based dancer/choreographer Joe Goode. Insert: Goode (center) improvises with his company members (counterclockwise from top left) Liz Carpenter, Peter Rophelatt, Suellen Einarsen, and (back to camera) Wayne

t's twenty minutes away from curtain time at Oakland's Laney College Theatre, and Joe Goode is backstage leading the five members of his Performance Group through a curious pre-performance ritual of guttural roars. A dancer for five years with the Margaret Jenkins Dance Company, Goode has been on his own since 1980, creating works for himself and his company, works that showcase his evolving emotional and gestural language. Dressed in baggy black sweatpants, white socks, and a stretchedout pink T-shirt, Goode coaxes them in his soft Virginia drawl, "Mmh, you have to hold the egg in your mouth. Big yawn now, and, on the exhalation, let's have an 'Oh!' " The dancers, obedient and unself-conscious, follow his example-shouting, moaning, chanting, and generally sounding more like indisposed opera singers than dancers about to step onstage.

"Now for diction and relaxation of the face, let's do 'Hi! Hey!' and 'Hey, you!' Keep your jaws big and heavy, just hanging, flapping there," Goode cautions, his own jaw hanging slack as he speaks. "I want this all to be deeply physical. Don't play drama with each other, play the depth of the sound, and that will create the tension."

Regarded as one of the really serious dance artists working in the West, Goode excels at creating theatrical tension, manufacturing the frisson that comes when difficult social issues collide with a wild, untamed, and unpredictable theatrical impulse. His dancers speak as well as move, working in a style that is a synthesis of the structuralism of modern dance and the emotionalism of experimental theater. Goode champions issues of sexual politics and familial tensions with extraordinary candor, depicting brutally blunt images of people, particularly downtrodden women.

Hailed early on in his career by Bay Area critics as a "Sam Shepard of dance" and "A Bard of the Banal and Baudelairean," Goode stands out at showing social pretense flipped over to reveal its gritty and often duplicitous underside. Alternately bracing, indulgent, open, and obscure, Goode's work has about it the air of something very private being exposed and exploited at the same time.

Little in Goode's early years would seem to have prepared him for life as a champion postmodern raconteur. Born in Presque Isle, Maine, forty miles south of Canada, Goode says the only thing he remembers of his early childhood is watching his black dog disappear in

Janice Ross is Dance Magazine's San Francisco correspondent

the deep winter snows. From the time he was seven until he left for Virginia Commonwealth University, Goode lived with his parents and two sisters in what he acidly describes as "dinner mint green" army project housing in Hampton, Virginia. "My parents were sort of in the arts," Goode recalls. "My father used to sing on the radio before we were born, and my mother had been a dancer of sorts, performing in swing-era night-clubs in New York City. I remember an old photo of her dressed in a gypsy costume with a wide shawl and big hoop earrings."

It was the proverbial following-his-sister-to-danceclass route, however, that led Goode to his first ballet lesson. "When I was eight, I remember seeing my sister's dancing school recital," Goode says. "She had a little battery pack under her spandex tutu, and it lit up this row of little twinkling lights on her when she flipped a switch. I remember thinking that that really was it."

Soon afterward Goode started hanging out at Sandy Vossler's Stars of Tomorrow Academy of Dance Arts. He took classes in ballet, tap, hula, and baton. By the time he was in high school, Goode was playing his share of princes as a member of the Hampton Roads Civic Ballet Company. After earning his B.F.A. in drama from Virginia Commonwealth in 1973, Goode joined the exodus of his theatrical friends leaving for New York City.

For the next five years, Goode lived a fringe existence, subsisting in roach-infested, sixth-floor walk-up apartments, where the only telephone was a communal one shared through a hole punched in a plaster wall.

During this period, Goode discovered the mercenary side of being a performer. To pay the rent, he became a regular on the off-Broadway circuit, dancing in chorus lines in Yiddish theater, playing aliens, a rockstar angel, and creatures from Mars in avant-garde plays. He took classes from Merce Cunningham, Viola Farber, and Finis Jhung. "I was pretty much feeling like an alien offstage as well as on," Goode says of that period in his life. "I was tall, skinny, and nervous, and too unusual looking to be the male lead.

"During that time in New York, I loved the exertion of dance class, of learning how to do multiple turns and to jump. But it fell short. It was finally just athletics, and the performing was not interesting for me. I thought basically all I was doing was showing off, and it wasn't fulfilling my better needs."

So, in the fall of 1977, at the age of twenty-six, Goode gave up dance for the first time. For two years he bummed around the country, finally moving to San Francisco in the fall of 1979. He arrived determined at least to live in an inspiring place while he searched for art that could do the same.

Not long after arriving, Goode wandered into Margaret Jenkins's advanced modern dance technique class, forced back to dance because his "body hurt." Before the first month was out, Goode had joined Jenkins's company. It was a productive association, one that opened new doors for both Jenkins as a choreogra-

pher and Goode as a dancer. "I learned to explore what happens when the interior is made exterior, and big feelings and emotions are turned into gestural reality onstage," Goode says.

"Actually I think that Joe helped hone me more than I honed him," Jenkins says generously of their relationship. "Joe's contribution to me was his frustration with the working process. He gave my work the part of himself he is developing now, the part that deals with language. But, as he started to get hold of it, he realized he wanted to say something different. He made me address myself. That he was such a good actor made me really think about what character in dancing is all about."

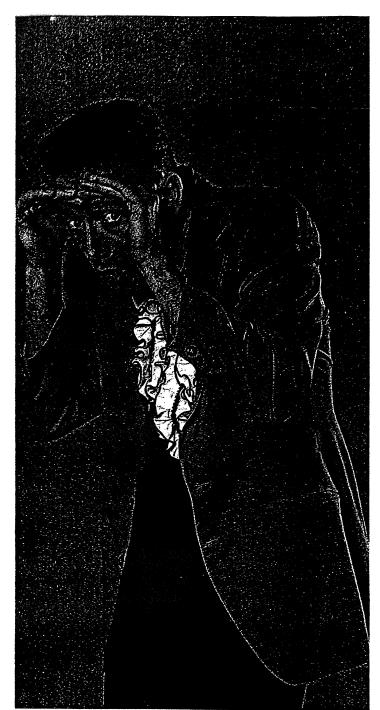
Naomi Gruen Schlinke, who danced with the Jenkins company at the same time as Goode and who performed in some of his first choreography, remembers Goode fondly. "I think Joe went through a real transformation in those first few years with Margy. He was already someone who had a rich and varied background, but with Margy he was given a real milieu," Schlinke says, recalling Goode's boldness in once leading a full company walkout on a colleague's modern dance concert he found "horrible." "He was a provocatively threatening figure. He was witty to the point of being dangerous," Schlinke adds.

These same elements of rawness, unpredictability, and daring are apparent in Goode's stage manner. In a piece like his 1987 signature solo, 29 Effeminate Gestures, the lanky, 6'6" Goode commences as a macho redneck, a hard-drinking, one-of-the-guys guy who wields an oil-spattering chain saw and a power drill. "He's a good guy. He's a good guy," Goode chants, batting the air around his large hands as he traverses the stage, his robust actions gradually metamorphosing into softly caressing and shyly flirtatious gestures.

A similar image of transformation occurs in *Her Song*, a portrait of a seemingly traditional couple that slowly shifts into a vision of the disintegration of a relationship. A 1986 duet Goode made for himself and his sister Molly, a thirty-three-year-old actress, *Her Song* is filled with the anger of the disenfranchised and the nasty bickering that results when social pressures trickle down into the intimate moments of family life.

"People are drawn to doing Joe's work because you get so involved in making it that that alone is an incredible experience," Molly Goode, who recently joined her brother in San Francisco, explains. "Joe made Her Song out of stuff we both dredged up from our home life in a lowbrow Southern town. It's full of our impressions of these big-boot, shit-kicking redneck guys and meek women."

Joe Goode begins Her Song dressed like a sleazy 1950's disc jockey in a suit and tie with a pasted-on look of concern. Goode confronts the voluptuous and full-lipped Molly, a wobbly seductress in a sexy strapless black dress and high heels. The dance is simultaneously an essay on male and female loneliness, on narcissism, and on the frustrations and crossed communication of couples. Toward the end of Her Song, Molly Goode





Barbara Sansone

Two faces of Joe Goode: "We give a lot of lip service to liberation in this era, but what I really see is that the world still isn't ready for people to be people."

mimics a series of catastrophic deaths on a kitchen table—death by heart attack, death by strangulation, and death by stabbing. Throughout it all, Goode remains passively indifferent. Contentedly hugging himself in the background, he juts his hips forward in a curious little dance of personal prowess—totally removed from the woman's anguish.

The personal and autobiographical nature of the work, however, often seems simultaneously daring and indulgent. We see Goode revealed as a man formerly in the center and now on the fringe of society. It's a transformation that is at the heart of Goode's work, asking us to see conventions of dominance and systems of power as facades that are as fragile and fleeting as sartorial splendor.

"Part of my aesthetic is to overstep the bounds," Goode says during our interview in the kitchen of the apartment he shares with visual artist James Morris. "But I'm not really telling my story," Goode cautions those who see in his word-and-movement dramas confessional theater untempered by artistic editing or distance. As a choreographer, Goode is emphatic and flamboyant, but he always knows precisely where he

"The proscenium stage is too much like TV," Goode says. "I'm interested in making experiences the viewer can participate in that aren't just looking into the box. Artists along with everyone else have been dulled by looking into the TV box. I'm really interested in breaking that up."

wants his audience's attention. "Joe never intends to make his pieces funny," Schlinke says. "But he's not afraid to do things so strongly that people become uncomfortable."

What finally distinguishes Goode's aesthetic and his work is his decided outlook as a postmodern romantic. Like his late-nineteenth-century predecessors, he is ultimately concerned with the themes of truth versus illusion and the ideal versus the real. In his own way, Goode theatricalizes this naturalism, updating it to the late-twentieth-century themes of conflict, anger, and sexual candor.

His 1984 solo *I'm Sorry* is an almost liturgical lament, a former Catholic boy's apology for what he has become. Wearing a suit jacket, white shirt, and tie, Goode recounts a catalog of things he's sorry for, from "I'm sorry that I didn't turn out to be the perfect gentle person" to "I'm sorry that I get alienated and stand in the kitchen at parties." Eventually, Goode apologizes for it all—for being a homosexual man in a culture that wants macho heroes, for being an artist in a society that wants steady wage earners, and for being a dancer who, instead of offering complacent viewing, puts these issues before audiences.

"I think of myself as a fairly angry person," Goode says. "And I think a lot of my work is generated from having that anger and having to process it. I don't think I would have needed to stand up and do it if I'd come from an environment that was more supportive and of the same fabric." Goode is the only son of the owner of a small press and local newspaper, and his father gave his-son-the-dancer the first nod of parental approval only after his name appeared in a New York Times review.

"There's a lot of anger I feel about the role of women in this patriarchal society," Goode says. "And, as a gay man, I'm often treated more like a woman than like a man. So I can really sympathize with what they are going through. We give a lot of lip service to liberation in this era, but what I really see is that the world still isn't ready for people to be people. We are still dominated by this traditional male psychology that says that what is really important here is me. Not women, not fags, not niggers, but white old me. That's what really dominates. We all buy into it. How could we not?

"A lot of my voice comes from that feeling of alienation, of being separated. I certainly have that to the nth degree. At the same time, it is troubling, and it is also, mostly, liberating. I'm learning to enjoy that separation. I revel in it."

The grandest scale public reveling Goode has done to date is his 1986 work with Morris, The Ascension of BIG LINDA into the Skies of Montana. An evening-long piece that forces the viewer to travel through a series of rooms in a Mission District studio/living complex, BIG LINDA serves up scenes from the marriages of downtrodden women, uncertain new brides, trapped housewives, and abandoned seductresses. In the process, viewers intrude on scenes of despair and frustration being acted out in often witty visualizations of metaphors and puns.

A kitchen table tableau presents Goode in drag as BIG LINDA, dressed in a faded cotton smock, platinum wig, and heels. He walks atop an enormous, meticulously detailed relief map of the Montana countryside. (Goode taught modern dance at the University of Montana until recently, hence the midwestern imagery in much of his recent work.) As she moves, BIG LINDA bemoans the loss of her daughter who has literally been taken from her by (a) storm.

In a corollary to his earlier works, the more Goode puts on here the more he strips away. With each article of women's clothing and each tale of oppression, we glimpse more of the real Goode. "BIG LINDA is where my heart really is," Goode says. "The proscenium stage is too much like TV. I'm interested in making experiences the viewer can participate in that aren't just looking into the box. Artists along with everyone else have been dulled by looking into the TV box. I'm really interested in breaking that up. I think it's the future of performing art that we have to find a way to give them the tension and excitement of a football game. Now that's real theater."

San Francisco Chronicle

NORTHERN CALIFORNIA'S GUIDE TO ARTS & ENTERTAINMENT • MAY 8-14, 1994

Company leader puts the unconscious at the center of his work



mbers of Joe Goode's dance troupe rehearsed at the Footwork studio in San Francisco

BY ANN MURPHY

SPECIAL TO THE CHRONICLE

oe Goode is a postmodern man. Take a theater, any theater, and project reruns of Red Skelton on a screen. Stick David Letterman live on stage left lip-synching Peggy Lee, while a small group of dancers does contact improvisation nearby against the sound of King Kong approaching. That is a little like what Goode and his 7-year-old performance group cook up onstage.

Not that their aim is to deconstruct cultural icons or assemble dance theater from irony alone. It isn't. And the irony Goode employs is generally wry and melancholy, not nasty or absurdist. But Goode is interested in cultural forms how, for instance, we acquire identity as men and women, how we move in a disposable world, how violence and disaster mirror the unspoken condition of people's lives, and what, in the end, makes us laugh — at him as well as at ourselves.

"I'm interested in why we're here and what we're talking about," he said recently on a gray and rainy day at Footwork Studio in the Mission District. He was there with Wayne Hazzard, Suellen Einar-

GOODE VIBRATIONS

sen, Marit Brooke-Kothlow, Miguel Guttierez and Elizabeth Burritt, rehearsing his upcoming work "Take/Place," which premieres Thursday at Theatre Artaud.

Doesn't Believe in Symbols

"I don't believe very much in symbols or using things symbolically. I believe in opposing elements and creating jarring textures, as in two people shouting but touching each other softly. Or I start with my grandmother's shoe, add a piece of lace and then a condom. Invariably what comes out of it is a third thing, and it's that that puts me in touch with the unconscious."

For Goode, the unconscious is an unruly, frequently hilarious, anarchistic, campy and sometimes muddy affair. But the unconscious is center stage in his work, like a sassy cross-dresser in front of Macy's who waves provocatively at passers-by and counts how many of them

mind (housing dream, truth, libido, death and fantasy) is embodied by weird female figures in his dances. While it's not completely clear whether he likes women - too often they rapidly turn from pathetic to bitchy - he loves impersonations of women. There is the ghost in his 1990 "Remembering the Pool at the Best Western," a soft, buxom-voiced vamp with Dolly Parton hair and cat-eye glasses. Her siren song to the hero whose friend has just died is all about remembering, not, as for Odysseus with the Sirens, forgetting who one is.

The Vulnerable Big Girl

In his 1988 work, "The Ascension of Big Linda Into the Skies of Montana," Goode himself becomes Big Linda. His lanky, fur-covered legs loudly stick out below the dress and, with a zany wig on, he is the essence of the vulnerable big girl whose dreams are too large to contain.

Goode's dances are riddled with Big Often the subterranean world of the Lindas, souls that don't fit in, sensitive big

'TAKE/PLACE'

Joe Goode's latest work premieres Thursday at Theatre Artaud, 450 Florida Street.

- Performances are at 8:30 p.m. Thursdays through Sundays, through May 29 (except May 26, when there will be no performance).
- Tickets are \$16. Call the box office at (415) 621-7797 or BASS at (415) 776-

dreamers, people struggling to find their place and having a darkly comic and anguished ride. Sometimes they can descend to self-pity, but pretty reliably they rise out of it again. They even come away understanding the terms of existence a little better.

"As a gay man, I'm very interested in the experience of feeling inappropriate, not fitting in," Goode said. He grew up in Virginia, a Catholic kid devoted to the theatricality of the church. "I went to catechism classes. I went to Mass. I wanted to be a priest. It was a total sensorama. But at 14, I was sexually fascinated with

mes men, and I felt despised by the church."

It was then that he broke away from Catholicism and became, as he said, an instant atheist. And yet, the experience of the church as sensual environment, physical as well as spiritual, never left him.

One could even say that he's supplanted

'I believe in opposing elements and creating jarring textures, or I start with my grandmother's shoe, add a piece of lace and then a condom; invariably what comes out of it is a third thing, and it's that that puts me in touch with the unconscious'

the altar with the stage, and the passion play he sets about telling is his own.

Goode considers himself foremost a choreographer. He spent five years as a principal dancer with Margaret Jenkins, and before that with Sophie Maslow.

Nevertheless, he is pulled toward text



BY LIZ HAFALIA/THE CHRONICLE

Choreographer Joe Goode like filings to a magnet. Like so many choreographers, he makes his way to both the words and movement through collaborative sessions with his dancers.

He gives them images; they provide appropriate movement. He presents a mood; they suggest language. While it may be arrived at collectively, it unmistakably bears his stamp.

New York Debut

In January, the company had its New York debut. The excursion put it squarely on a larger map with what some critics have dubbed the "new emotionalism." But this slick phrase doesn't get at the ornateness of Goode's exploration of feelings. His work is emotionalism inseparable from camp, parody and even a cheeky flirtation with sentimentality.

See the Elements Emerging

During a rehearsal of "Take/Place," one can see the elements emerging. Burritt is the siren, a mermaid. The sound of her rich, sweet, sexual voice tugs at the listener. "Solace. Harbor. Anchor," she slowly declaims. She walks into the circle of dancers' upraised legs that recall a sea anemone and, swaying, says: "Respite. Rest. There in you. Your bigness envelops me..."

If anything, Goode's work is part of the new Baroque — ornate surfaces, taut inner forms, love, death, angels, disease — and a luscious lunge for hope.

https://www.sfgate.com/entertainment/article/Moments-of-grace-uplift-confound-Joe-Goode-2752435.php

San Francisco Chronicle

Moments of 'grace' uplift, confound -- Joe Goode up to his usual soulful tricks

Steven Winn, Chronicle Arts and Culture Critic Published 4:00 am PDT, Saturday, June 5, 2004

The title of Joe Goode's new dance theater work, "grace," dispenses with the capital "G." In doing so, or so it would seem, the veteran San Francisco choreographer of movement, text and music abjures any big-G godly associations with the term. The 45-minute piece opened in its Joe Goode Performance Group world premiere Thursday, paired with a reprise of "Folk" at Yerba Buena Center for the Arts.

"No hope today," goes a lyric early on in "grace," as the company of six dancers, Goode himself as narrator, and onstage composer-performer Mikel Rouse gather in a large square of hazy half-light. There are mentions of war. One dancer wears a blindfold. Rouse sits with his back to the audience and sends out a plaintive harmonica lament.

Five minutes later, the dancers are paired up in couples to gripe about sponges and dirty baseboards, issue demands to "look at me like you care" and tumble over one another with undulant, animal joy. Soon enough the domestic high jinks give way to a girl sizing up a musician in an empty bar, the narrator musing on a Bleecker Street sidewalk crack and a song with a line about a crown of thorns paired to an image of rising, resurrected chairs. Is "grace" sneaking God in the back door after all?

As ever with this elliptical, intuitive, sometimes hokey and ardently soulful artist, trying to parse a clear meaning or developing through-line risks missing the point. Goode has a way of approaching and avoiding coherence simultaneously, of using words, dance and music to create a sense of possibilities multiplying, dividing and blurring together.

He walks a fine line to do it. This new work, more so than the 2003 "Folk," "Body Familiar" and many other Goode works, is a series of "grace" notes, a set of fleeting impressions somehow rooted in a moment of stasis and "stale sorrow" felt on that New York sidewalk.



Chronicle/David Paul Morris

Performers from the Joe Goode Performance troupe Marc Morozumi, Marit Brook-Kothlow and Felipe Barrueto Cabello perform a dress rehearsal of the program "Grace" at the Yerba Buena Arts Theater. David Paul Morris/The Chronicle

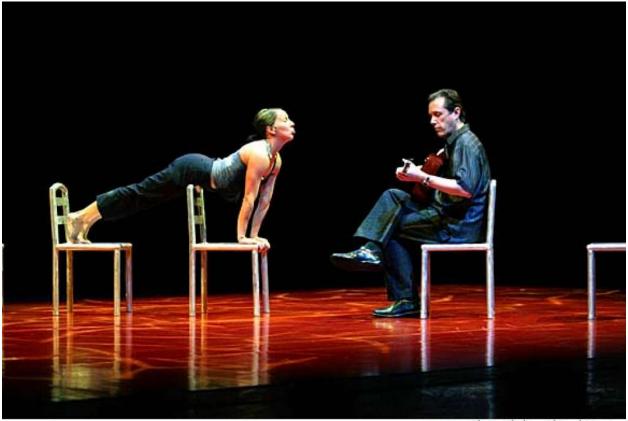
Photo: David Paul Morris

Steering dangerously between preciousness, ponderousness and saucy humor, "grace" could use a more clearly articulated theme and structure. Set to Rouse's softly jangling score, the piece floats from fragment to fragment. Even those accustomed to Goode's loosey-goosey instincts may wonder what a father's meditation on his and his son's weight have to do with the barroom scene, a Valdez oil spill reference or Goode's baleful narration at the beginning and end.

The dancing is the real redeeming force here. Again and again, three couples are joined in gorgeous, supple volleys. Energy seems to flow freely, unimpeded, from body to

body. The dancers clutch one another and release, seize up and spring free. Rigid handstands collapse into curling embraces and jaunty, exultant lifts.

The women -- Marit Brook-Kothlow, Elizabeth Burritt and Rachel Lincoln -- are especially formidable. Comically assertive lines emphasize their power by undercutting it: "Squeeze me right here." "Now do this." "Off the top of my head, this isn't working." "I've never been a high-maintenance person."



Chronicle/David Paul Morris

Performers from the Joe Goode Performance troupe, Marit Brook-Kothlow (left) and Mikel Rouse who is also the key performer and composer perform a dress rehearsal of the program "Grace" at the Yerba Buena Arts Theater. David Paul Morris/The Chronicle. Photo: David Paul Morris

Rouse's genial music runs from gamelan-like trances to spare folk music riffs. His stage manner is less graceful, a kind of studied self-containment set off from the dancers' flow. They join him now and then -- as spectators and admirers. But the musician's isolation is finally of a piece with the suggestive but stunted mood of "grace." The dancers may not be able to sew it all together, but every one of their stitches bears close and grateful attention.

When the lights come up on "Folk," after intermission, the audience knows right where it is. Slumped around the counter of the Wagon Wheel restaurant, Goode's dancers put

us smack down in a Mojave Desert small town. Wires and clotheslines span the set, anchored by the diner on one side and a desolate windmill on the other.

This is Agnes de Mille country, and several of Goode's ensemble dances evoke his predecessor's landscape-rooted lyricism and drive. "Folk" proceeds to serve up assorted tough and tender slices of life, in romantic, comic and forlorn flavors. There's even a slice of homemade pie in this classic American West fantasy from the creator of "Mythic, Montana."

In this windblown place of thorny loners, Goode casts himself as a Los Angeles artist in the midst of "my high desert breakdown." He dresses only in green and chatters with his publicist on a cell phone; it's a broad but deft caricature. No wonder a true artistic spirit such as the Snake Boy (Marc Morozumi) enthralls this burned-out case from the big city.

In the evening's most vivid and heartrending performance, Morozumi plays a strangely innocent predator who creates death masks from corpses but longs for a normal life in retail management, where he can connect to real people.

With his aching, sinuous dances and beautifully raw singing voice, Morozumi gives Snake Boy a textured vitality. He and Goode's vacant Los Angeles greenie are artistic ships aimed in opposite directions and briefly stranded in the desert.

"We're just as confused and unhappy and medicated as you are," one of the waitresses tells us in a canny direct address.

She's Goode's blunt comic mouthpiece. With "Folk" and now "grace" forming two panels of a proposed trilogy, Goode wants to explore the "extraordinary dimensions of ordinary people."

Even when the third work is done, he'll only just be getting started. For Goode, the extraordinary is endless and ever present.

Joe Goode Performance Group: Through June 13. Yerba Buena Center for the Arts, 700 Howard St., San Francisco. Tickets: \$20-\$35. Call (415) 978-2787 or visit www.yerbabuenaarts.org.

Goode, Tilson-Thomas leave deep impression

By Mary Ellen Hunt CONTRA COSTA TIMES CORRESPONDENT

Given the polished intellect and sheer professionalism that the Joe Goode Performance Group gives to maverick theater, it's a little bit surprising that the company has never before paired up with that other maverick leader in town, Michael Tilson Thomas. But if the success of Friday's premiere of their first collaboration "Stay Together" is anything to go by, this won't be their last joint effort.

At 20 years old, the company is something of a San Francisco institution, and the articulate Goode is well-deserving of his reputation as one of the most intriguing and offbeat theater masters around. Given how strong and carefully assembled his shows always are, it's not a heavy criticism to say that the music has always been the weakest element. But the singsong tunes often seem to imply that this is a group of dancers not wholly comfortable with singing onstage, and the musical interludes were more often than not stitched together from a variety of sources.

Inspired by one of Tilson Thomas' offbeat songs, and with an original score by the maestro, however, "Stay Together" knits concept with musical execution in a satisfying way, and at last we feel that the wit of the music matches that of the theatrics.

And theatrical it is, blending video with stage and recorded live in a seamless and yet quirky and thoughtful way.

Suspended over the stage are two large screens, mirrored by a pair of small television screens to one side that display rotated versions of the same images. Strong, dark lines run across a wash of red in the back of the space -- almost like a screwy horizontal hold on a TV screen broadcasting a Mark Rothko painting. Below in the darkened space, the dancers seem almost dwarfed by their surroundings.

In "Stay Together," Goode plays Bob, a visual artist whose relationships loosely tie together the characters - notably his lover Bertie (Melecio Estrella), a manager played by Liz Burritt. It's never quite clear what kind of artist Bob is. Perhaps an avant-garde video artist like Bill Viola, or a Rothko sort of painter -- though the occasional voice-over intoning instructions to the dancers as they appear on the screens seems to indicate the former.

It's a fractured view of existence, reflected in the video effects and the zany episodes scattered throughout the work.

Goode's ever-talented mainstay Burritt creates yet another disarmingly neurotic character as she mugs in front of an onstage camera with her face projected in IMAX proportions behind her. Lines that could read as banal are instead, in her hands, droll and amusing.

"I tell myself, 'Stay together, listen deeply and something good will happen," she drawls. "I don't know how that's going to work out..."

Meanwhile, four dancers move beside her slowly, like architectural exclamation points to her monologue.

As always, Goode's monologues are wordy, and the work as a whole comes in many layers, like a neatly packed portmanteau. But the pleasure of it is ultimately in our mental unraveling of the imagery.

Occasionally, the words pass us by, barely registering as we focus on disembodied heads running through a gamut of expressions as they float over the space.

Curiously, this has the effect of magnifying small moments and snippets of the monologue, without ever bringing them clearly into focus. Then, just as you begin to get a grip on the deeper meaning of what a character might be saying, the faces melt away into storm clouds drifting lazily across the screens and leaving behind a ghostly echo, a mix of taped and live effects that happens seamlessly.

The second half of the program is given to "Deeply There," a work created in 1998 and trimmed here from evening length to 50 minutes. It is probably Goode's best known work and, to many, his best work.

The setting takes us back to the height of the AIDS epidemic, which coincidentally began 25 years ago. But anyone who's ever kept vigil at a dying person's bedside will instantly recognize the scene: Relatives and friends tiptoe quietly about a house and warn newcomers not to be shocked by the fragility of the person in the bed.

There is truthfulness in the duet for Goode and the young Joshua Rauchwerger, who show that, in essence, Goode's choreography and drama are really about getting back to what some might call child's play and others might call simple honesty. The silly comic moments -- a Jackie O. dance led by Ruben Graciani, the rising hysteria of Burritt's musings on the gay lifestyle -- are interposed with tender, poignant ones, such as the affecting Marit Brook-Kothlow's turn as the family dog who considers what it means to be left alone.

Compared to the elegantly assembled "Stay Together," "Deeply There" can seem wordy, even fussy. The video effects are less experienced and the transitions are less graceful, but there is a core of rage and raw feeling that suffuses this particular piece, and leaves a deep impression of the bittersweet experience of saying farewell.

DANCE REVIEW

• WHO: Joe Goode Performance Group

• WHAT: "Stay Together" and "Deeply There"

• WHERE: Yerba Buena Center for the Arts, 700 Howard St., San Francisco

WHEN: Through June 11

• HOW MUCH: \$20-\$40

• DETAILS: 415-978-ARTS, www.yerbabuenaarts.org







Hush, an electrifying new work by the Joe Goode Performance Group at San Francisco's Z Space



LOG IN

SEE FULL LISTING

By Carla Escoda, 09 October 2013

"The plays I love and the parts I love are the ones that make people feel less alone. That's a huge part of great art for me – human beings comforting one another with their shortcomings... The celebration of an extraordinary life is not going to make you feel less alone. But the examination of a flawed life or a life gone wrong or a life almost extinguished by shortcomings then brought back from the dead, that's what makes us feel less alone."

- Cherry Jones, interviewed by Alex Witchel for the New York Times

Reviewed at Z Space, San Francisco on 3 October 2013

PROGRAMME

Hush [Tewari/Juodvalkis] (Joe Goode)

PERFORMERS

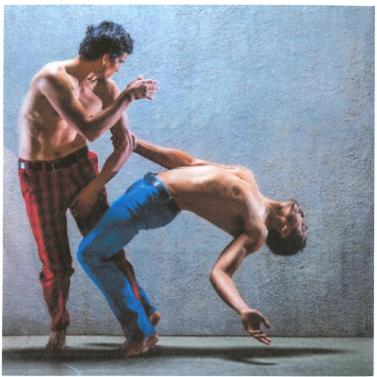
Joe Goode Performance Group

☆ MORE DANCE REVIEWS

BalletLORENT's Rapunzel

Kirsty Morgan, 13th April

BalletLORENT bring their eerie adaptation of *Rapunzel* to His Majesty's Theatre in Aberdeen, with



© RJ Muna

- "I need to get a life. Real soon."
- A Poet, danced by Andrew Ward in Joe Goode's Hush

The six characters in a run-down bar in Joe Goode's new full-length piece of dance theatre, *Hush*, comfort one another with their shortcomings, making them, and us, feel less alone. Goode fleshes out these characters brilliantly, through fragments of song, dance and dialogue seductively stitched together. Stray exchanges between the habitués of Sam's Bar reveal the origins of their anxiety, inspired by actual stories solicited from audience members and friends of the Joe Goode Performance Group. From these stories spring the vibrant authenticity of the work, as well as its essential weakness.

The hour-and-fifteen-minute piece recalls the inventive, somewhat surreal Broadway production of *Once*, similarly set in an Irish tavern, for which director John Tiffany jettisoned Broadway musical conventions in melding Enda Walsh's powerful dialogue with wistful songs and Steven Hoggett's stormy outbursts of choreography built around "naturalistic" movement.

Goode has been experimenting with this format for decades, always pushing boundaries of performance. *Hush* is a gentler work than, say, his iconic *29 Effeminate Gestures*, which involved power tools and overt displays of aggression. The message of tolerance and compassion in *Hush* is less strident, but no less compelling.

Powerhouse performances are delivered by the entire cast, led by Melecio Estrella, Damara Vita Ganley and Felipe Barrueto-Cabello. Estrella plays a shy, sensitive guy who just might be gay, and who forms an alliance with the sweet, empathic Ganley, a barmaid tortured by memories of rape. The two vow to protect each other, in a poignant gestural dance that is repeated several times

music by Murray Gold and script by Carol Ann Duffy.

READ MORE

BODYTRAFFIC at the Boston ICA

Kathryn Maus, 13th April

Contemporary dance group, BODYTRAFFIC, made its Boston debut on Friday for a two-night, sold out engagement at the Institute of Contemporary Art, bringing the audience to its feet with a trio of works from three exciting and entirely distinctive choreographers, Kyle Abraham, Barak Marshall, and Richard Siegal.

READ MORE

Circusfest 2014: Bikes and Rabbits' *Triptych*

Emily Brown, 12th April

A solo circus piece exploring delusions and fantasies, that despite the occasional wobble left me convinced and seduced by performer Alice Allart's wonderland.

READ MORE

A spring hit for Royal Ballet's The Winter's Tale

Margaret Willis, 13th April

This production is beautiful to look at and has interesting, atmospheric commissioned music. With *The Winter's Tale* it is evident that inventive choreographer Wheeldon and The Royal Ballet have another hit on their hands.

READ MORE

MORE REVIEWS...

throughout the piece, and finally by all six dancers in unison. Estrella is attracted to Barrueto-Cabello, another bar regular, who openly admires Estrella's singing on open-mic night. Barrueto-Cabello hangs out a lot with Andrew Ward, a stay-at-home poet who stoically endures the verbal abuse hurled at him by his live-in girlfriend, danced by Jessica Swanson, who is obsessed with getting ahead in her sales career. Ganley is stuck in a relationship with bartender Alexander Zendzian, who makes clumsy attempts at understanding her, but angers her with his taunting of that "sissy" Estrella.

The dialogue in *Hush* is relentlessly banal – apart from an impassioned and funny speech by Estrella about asexuality and sexual attraction. Perhaps this is meant to drive home the oppressiveness of language, and our widespread failure to communicate. The lyrics to the plaintive songs that punctuate the piece are similarly trite, as is the final, defiant anthem ("I won't hush / I won't go quietly".) Moments of sly humor come as a relief, as when Zendzian laments that his favorite team has just lost a game on television, to which Ganley reacts with a deadpan "Oops". The dance and accompanying score are so forceful and expressive that the conversational rambling sometimes felt like a distraction – in contrast to the taut, spare poetry of Walsh's dialogue for *Once*.

Goode's choreographic genius is at its height in the intimate central pas de deux between Estrella and Barrueto-Cabello, and the brilliant episodic duets between Barrueto-Cabello and Ward, who express their pent-up frustrations by flinging themselves at a graffiti-covered wall. The only dance episode that rings untrue is the rape scene, in which three thugs accost Ganley as she walks home late at night. The movement is so stylized and dreamlike that it robs the rape of violence; the hoodies worn by the thugs also perpetuate an unwelcome stereotype. Had they worn tailored suits and ties, for example, and displayed real brutality, this scene would have had far more impact.

Hush's prosaic production design is elevated by the sensational, offbeat amalgam of Ben Juodvalkis's electronic music with sound effects by Foley artist Sudhu Tewari. Juodvalkis strums his computer unobtrusively in a corner downstage, but Tewari is installed upstage centre, from which vantage point he mimics and amplifies the sound of the characters' movements – their footfalls, fumbling with key rings, slathering of butter on toast, chewing – through a myriad of exquisite low-tech devices. Like a magician, Tewari seems to have two or three pairs of hands, which are busy splashing water, tapping rocks on pieces of wood, clinking glasses and scrap metal shards, ripping Velcro, and so on. At one point he travels centre stage for a hilarious "duet" with Ward who is fretfully plopping cucumbers into a large jar of pickling brine while Swanson goes on a narcissistic tirade about her latest job promotion.

The exaggerative theatricality of Tewari's heightened quotidian sounds fused with Juodvalkis' atmospheric music climaxes in the aftermath of the rape scene: as Ganley's body is racked with shudders, the score crashes around us in a rendering of a miniature Kristallnacht. Not since Stravinsky unleashed his *Sacre du Printemps* on a scandalized Parisian audience in 1913 has the score for a ballet been so transfixing.

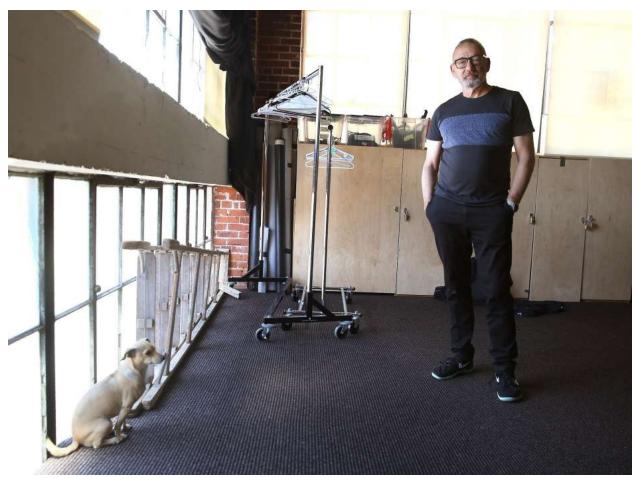
https://www.sfchronicle.com/performance/article/Joe-Goode-30-years-of-speaking-his-own-language-11219987.php

San Francisco Chronicle

Arts & Entertainment // Performance

Joe Goode: 30 years of speaking his own language with dance

By Allan Ulrich June 14, 2017 Updated: June 16, 2017 1:15 p.m.



Choreographer Joe Goode in the storage room with his dog Macha on Monday, May 22, 2017, in San Francisco, Calif.

Photo: Liz Hafalia, The Chronicle

One evening in 1983, Joe Goode made Bay Area dance history.

During a concert by the Margaret Jenkins Dance Company at the New Performance Gallery, Goode, then a member of the ensemble, stood up in the center of the room in his white undershorts and ranted in a laconic manner that made you listen intensely, True, words had been uttered previously on local dance stages, but postmodernism then frowned on psychologically keyed speech, especially speech celebrating gay identity and this guy, the eponymous "Stanley," who was a fascinating mess.

Goode, who had danced with Merce Cunningham in New York before arriving in San Francisco, founded his own performing organization three years after "Stanley." Freelancing paid some bills, but, said Goode in a recent conversation, "I wanted to dance with language and theatricality and I wanted to make personal statements. I had always been up-front about my gayness. I couldn't do that in somebody else's company."

This week's 30th anniversary engagement by the Joe Goode Performance Group should reaffirm his artistic achievement in developing a new, humane brand of dance theater. Audiences may expect a North American premiere, "Nobody Lives Here Now," and a few well-chosen revival excerpts.



1 of 11. Choreographer Joe Goode in the storage room with his dog Macha on Monday, May 22, 2017, in San Francisco, Calif. Photo: Liz Hafalia, The Chronicle

They will all display Goode's artistic style, but he demurs when asked to describe it. "That development has been incremental," says the choreographer. "I usually don't like dance that uses speech because it is used so badly. It sounds like recitations piled upon each other. Yakety-yak! I am repulsed by it and feel very cautious about using speech and language. They have to come from a place of necessity. I am a rigorous editor. I often take away material and then take away more. On the other side of the studio, they're practicing lifts. So, I bring them together. What happens in that collision is what interests me. You don't know what's going to happen.

"Liz Burritt, who was a member of my original company, is a natural actor, and we found out that the members of an ensemble can infect each other with these skills and the desire to work in this way. This is something a pickup company cannot do."

The commission for "Nobody Lives Here Now" (2016) came from a French dance festival. The inspiration came from some old photographs Goode chanced upon in Europe. "They depicted a French village in which the entire population had been obliterated during World War II," said the choreographer. "The town had been preserved as a monument. Originally, I thought I would make a piece about such an act of cruelty, but it was too sad a subject to go on. So, I thought of other sorts of things that disappear. I wanted to make it more personal.



2 of 11. Choreographer Joe Goode rehearses the 30th premiere of 'Nobody Lives Here Now' on Monday, May 22, 2017, in San Francisco, Calif. Photo: Liz Hafalia, The Chronicle



3 of 11. Choreographer Joe Goode (left), Wonderboy and his creator Basil Twist. Photo: Pat Johnson

"I'm noticing now that I'm past 60," adds Goode, 66, "my identity as this strong dancer person is shifting. Loss of youth is a real issue. I think that artists try to make themselves into magicians who crack open revelation after revelation and stun the public with their dazzling insights. The effort to make oneself infinitely interesting is a trap for the working artist. My goal is different now, and that's another element of the new work.

"Finally, I have a lot of students at UC Berkeley who no longer identify easily or comfortably as entirely male or female. They identify somewhere on the spectrum and it's very fluid. They are in a challenging arena where they have to create themselves. That is a factor in the piece, too. It sounds complicated, but it's really quite simple."

"Nobody Lives Here Now" (slightly altered for American consumption) is unusual for another reason. It is accompanied by live classical music, performed locally by the Thalea String Quartet. "I am setting myself a big challenge," says Goode. "Classical music already has a story in it; there are many shifts of narrative and energy built in. How do you approach that layering? Fortunately, I had help from the quartets here and in France."



4 of 11. For the Gloss arts page, Zest and Preview: The Joe Goode Performance Group performs Wonderboy -- a collaboration with puppeteer Basil Twist, March 6 at 8 p.m. in the Wortham Theater Center's Cullen Theater, presented by Society for the Performing Arts.

It was the need for challenge in his life that led Goode to the Magic Theatre, where he met the brilliant puppeteer Basil Twist, which led to their 2008 collaboration on the affecting "Wonderboy." And he bowed in the opera world by directing Conrad Susa's "Transformations" in 2006 after the San Francisco Opera Center's Sheri Greenawald informed him the libretto was by favored poet Anne Sexton. Goode's site-specific hit, "Traveling Light," at the Old Mint in 2009, was a miracle of split-second timing.

But one gets the impression that teaching has made the profoundest effect on this artist. Thanks to UC Berkeley's David and Marnie Wood, Goode was hired in 2001 as a tenured professor in the Department of Theater, Dance and Performance Studies. The experience has been a life lesson on both sides.

"The students are interested in technology. They are interested in what is spontaneous and improvisational," said Goode. "Here, suddenly is a new idea, we're going to run with it. They're confident, they have been told they can do anything, and they believe it. They have awakened me, and I didn't think I needed additional awakening."

The past three decades have treated the choreographer kindly. He has won innumerable dance awards, received a host of commissions and had the inspiration to lease the Joe Goode Annex, an Alabama Street rehearsal and performance space that, according to the landlord, is always rented.

But if you ask him to sum up the past 30 years, the reply is complex, nostalgia-free and directed toward the future:

"I think what I have always wanted to learn was how to go deeper; that has always been my goal," said Goode. "I like to think that a performance is a little window into someone's very truthful experience. I'm not talking autobiography, which doesn't interest me at all. But I think the world you and I inhabit is so specific to each person. If you can provide a glimpse into that point of view, that is really fascinating. And I like to meditate on projects like isolationist American iconography and out-of-body experiences. There's a never-ending pile of topics I haven't gotten to yet."



5 of 11. Choreographer Joe Goode goes through script with dancers Felipe Barrueto-Cabello, Andrew Ward, and Marit Brook-Kothlow, as they rehearse 'Nobody Lives Here Now' in it's 30th season on Monday, May 22, 2017, in San Francisco, Calif. Photo: Liz Hafalia, The Chronicle



8 of 11. Choreographer Joe Goode (right) works on script with dancer Molly Katzman (left) during the rehearsal of 'Nobody Lives Here Now' in it's 30th season on Monday, May 22, 2017, in San Francisco, Calif. Photo: Liz Hafalia, The Chronicle



9 of 11. Choreographer Joe Goode (right) goes through script with dancer Marit Brook-Kothlow (middle) and with dancer Andrew Ward at left as they rehearse Nobody Lives Here Now' in it's 30th season on Monday, May 22, 2017, in San Francisco, Calif. Photo: Liz Hafalia, The Chronicle

SAN FRANCISCO CHRONICLE AND SFCHRONICLE.COM | June 18-24, 2017

ate

Your guide

Check out our Gay Pride special section in today's paper

Goode times

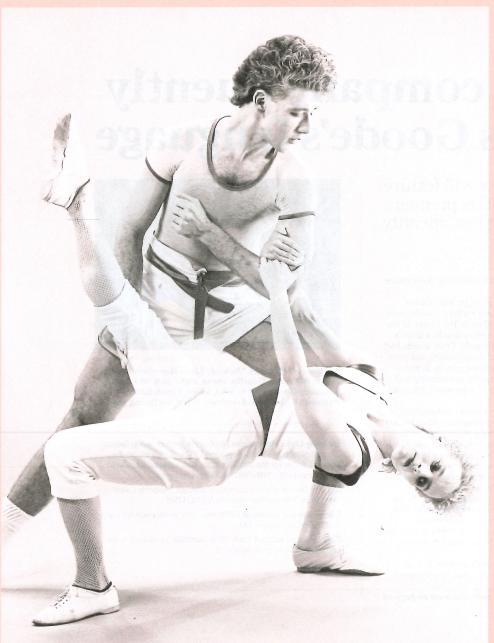
Joe Goode Performance Group still going strong after 30 years

CURIOUS INCIDENT
OF DOG IN NIGHT-TIME





JUNE 27-JULY 23 shnsf.com



William Acheson / Margaret Jenkins Dance Company 1984

Colleen Mulvihill and Joe Goode of the Margaret Jenkins Dance Company perform in "First Figure."

In the words of Joe Goode:

"We want to be a site for innovation; we want to take dance out of the traditional theater setting and to place it in a more living, breathing relationship with the viewer."

* * *

"How do we determine who gets what? Am I entitled because I have been terribly successful? Because I can buy the land and kick out the tenant who lived there? If it is simply a case of greed and economics, then we're in a sad state of affairs."

"Memory isn't always what you expect, what is presented to you."

* * *

"Dance is very frightening for a lot of people. It's like taking high art medicine to an audience. I am opposed to that."

* * *

"I am the master of self-deprecation."

* * *

On the state of success: "I deserve to be there. I deserve the comfort and safety. But I keep thinking of the population of Bosnia or Palestine or Somalia. They also deserve to be standing in their backyards in their underwear."

- Compiled by Allan Ulrich

'A Joe Goode piece is never "done" '

Here is what artists who have danced for the choreographer say about him, as compiled by Allan Ulrich



RJ Muna

Marit Brook-Kothlow of the Joe Goode Performance Group dances in Joe Goode's "Poetics of Space."

Liz Burritt

(1987-2007; now guest dancer)

"I met Joe in 1985 at Loretto Heights College in Denver, Colo., when he came to do a residency and set a piece on the Dance Department there. I moved to San Francisco after I graduated from college in 1987 and became a member of the Joe Goode Perfor-

"Joe and the Joe Goode Performance Group are the primary shapers of my life as a dancer. When I first met Joe and he challenged us to share our personal stories, to dance from the guts and the heart, to make noise and even to talk and sing, I was challenged to my core and smitten with his process. Joe is a master at seeing the potential in a performer and finding ways to coax and coach one into experimenting with untapped forms of expression.

"Because Joe is committed to working with ideas that are personal and relevant to himself and the people involved in the process, the work never becomes stale or predictable for the performers. There is always something new to learn about oneself and the world when in the creation and performance process. A Joe Goode piece is never "done." The process taught me to listen and re-listen and not to get too attached to what was the "truth" yesterday because it might have shifted today. Such valuable advice in art making and in life."

Marit Brook-Kothlow

(1990-2007; 2015-present)

"I started dancing with Joe right after getting out of college, when I moved to San Francisco. I was hired shortly after that. It's strange to think that I have spent most of my adult creative life in Joe's company.

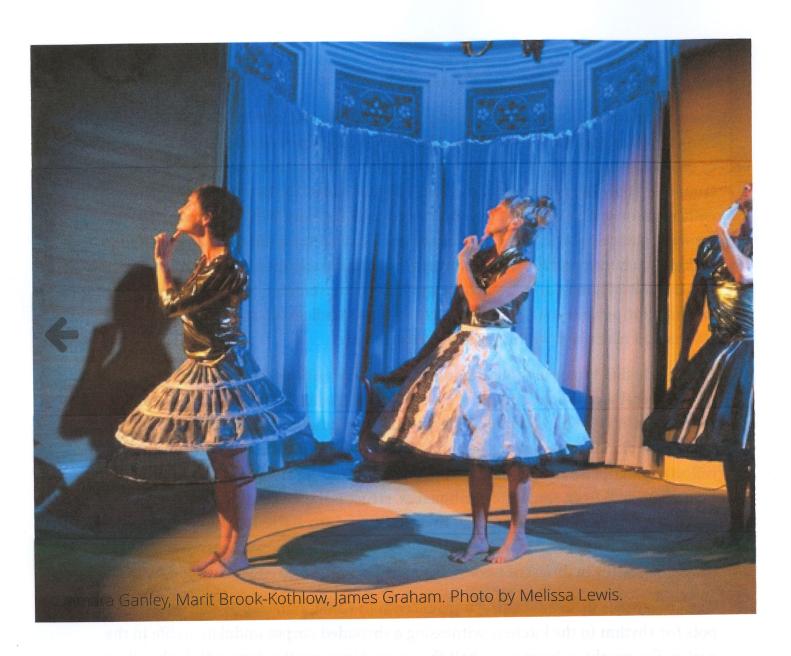
"I find that the process in my own work to generate material and assemble the piece is directly informed by the way I have worked with Joe.

I think the bottom line is that I admire him as a director. I regard Joe as an artist who practices making choices intuitively. He is a ruthless editor who is not afraid to throw out a gem if it doesn't serve the piece as a whole, I have found this a very difficult skill to learn to not get too attached to what we make. It's a pearl of wisdom I keep in my pocket."

Felipe Barrueto-Cabello

(1996-present)

"I never thought working in a dance company could be so pleasurable. It is so satisfying to find dancers like yourself who are willing to invest the time to make a piece. I am reserved about my feelings by nature. But here we share our inner lives, and really enjoy working with each other. That is a priority for Joe."



Still Standing

Joe Goode Performance Group

July 12-August 5, 2018 In partnership with SF Heritage Haas-Lilienthal House, San Francisco <u>link (http://joegoode.org/box-office/#stillstanding)</u> "Is something true, just because you remember it?"

"Still Standing" is as much a happening as it is a site-specific work. Shaped by the walls of San Francisco's landmark Victorian, Hass-Lilienthal House—and the creative corridors of director and choreographer Joe Goode's mind. The piece is furnished by Goode's troupe of 16 stellar performers, and lofty original music by, Ben Juodvalkis—in collaboration with Lila Blue, Shawna Virago, and Tassiana Willis. "Standing Still" is an intimate gathering. But, this grand old house is just a musty old museum without people making it a home, and for this performance the audience, sporting masquerade masks, fills its hallways and parlors, kitchen, and bathroom, standing a breath away from singing and dancing performers. Intimacy is what a home is all about, and the changes and stories that take place within those who dwell there.

For Goode this Victorian house represents the very spirit of San Francisco, a city known for its liberal acceptance, making it a place where residents have historically reinvented themselves. It's a city known for its resilience—surviving earthquakes and fires, at the same time pioneering progressive thinking. "Still Standing" is also a meditation on aging, reflecting on the disbeliefs of baby boomers that they are still here, after surviving their own emotional fires, romantic earthquakes, structural damage, and endless renovations. Yet, they remain determined to stay fit, healthy, and attractive hoping to stave off the inevitable. "If I need repair, will you be there for me?" is a phrase both spoken and sung during vignettes in different nooks and crannies of the four-storied 1886 house.

The audience is ushered magically from room to room, stairway to stairway, banging pots for rhythm in the kitchen, witnessing a shrouded corpse undulate to life in the parlor. For nearly an hour and a half they crowd into small rooms with high ceilings, often being split into sub-groups of four or five to see a one-of-a-kind piece that the other 45 guests won't see but will instead simultaneously witness something else. These tiny groupings of people in very tight spaces are the most remarkable, feeling the dancers so close, smelling the stale air of an old home, hearing their narratives face to face about "real, written and imagined stories." The masks provide a comfort zone for staring deeply into performers eyes as they sing ghost-like, some lamenting, always questioning, wondering, and contemplating. Some of their answers sound banal, some like New Age banter, others profound but all with strong prose and sincerity of voice.

A big round of applause for all the multi-talented performers including company members; Marit Brook-Kothlow, Molly Katzman, Damara Ganely, James Graham, Patricia West, with guest performers, Brendan Barthel, Janine Trinidad, Cookie Harrist, Wallana Simcock, Gabriel Christan, El Beh, Caroline Alexander, Pamela Shoebottom, and Jan-Matthew Sevilla. "Still Standing" is wondrous, a happening to be witnessed more than once because it's impossible to see all of it the first time or to take in all of its many layers. Performances began July 12th, running Thursday-Sunday through August 5th with weekend times of 5:30 & 8:30 (Saturday) 3:00 pm & 5:30. Due to the limited number of audience members per performance, with returning audience members also competing for tickets, the remaining performances are sold out. Check website for announcement of additional performances.

David E. Moreno

Share this: **f y Q**⁺ **p**

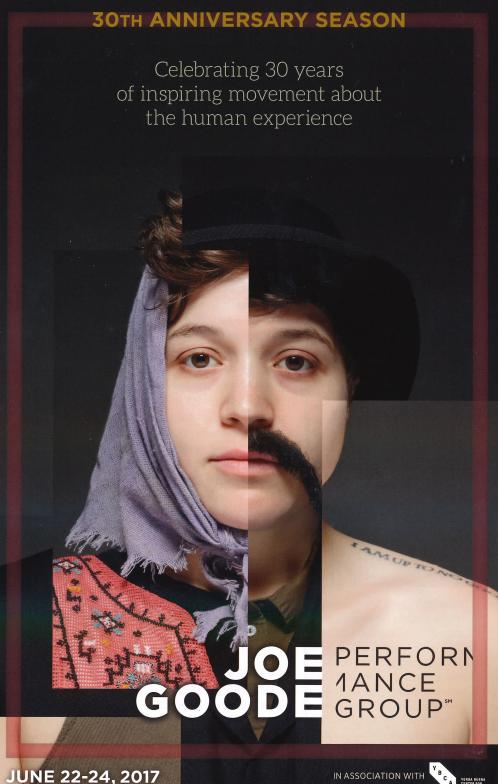
David E. Moreno

(https://culturevulture.net/author/davidmoreno/)

David E. Moreno E-RYT500, YACEP, SFT, is an internationally recognized yoga instructor who came to yoga after dancing professionally in a variety of modern dance companies and light opera productions. He also trained in experimental dance including the early phases of Steve Paxton's contact improv, the environmental happenings of Anna Halprin, and the deep inner dance of Continuum with Emilie Conrad. His commentaries on yoga have been featured in an assortment of yoga journals and magazines, and he is the producer of yoga DVDs and eBooks. www.moryoga.com

■ More posts (https://culturevulture.net/author/davidmoreno/) ■ Email (mailto:david@culturevulture.net)

related posts



JUNE 22-24, 2017









JOE GOODE PERFORMANCE GROUP

"...seamless, poetic, intelligent, honed to a cutting edge, superbly crafted and educated, meaningful without being turgid, as honest as life." —The Vancouver Sun

YERBA BUENA CENTER FOR THE ARTS THEATER
700 HOWARD STREET AT THIRD, SAN FRANCISCO, CA
Post-Performance Discussion Thursday, May 31

MAY 30, 31 JUNE 1, 2, 3 INSTALLATIONS: 7PM ALL SHOWS: 8PM

FOR TICKETS: 415-978-ARTS (2787)

GROUP SALES: 415-346-7805













ARRIVE EARLY Outdoor installations in the Yerba Buena Gardens are open to the public and precede the show at 7pm. For more information, visit our website: www.joegoode.org





OFFICE OF SMALL BUSINESS REGINA DICK-ENDRIZZI, DIRECTOR

Legacy Business Registry Application Review Sheet

Application No.:	LBR-2018-19-053
Business Name:	Anchor Brewing Company
Business Address:	1705 Mariposa Street
District:	District 10
Applicant:	Laura Braun, Community Marketing Manager
Nomination Date:	April 10, 2019
Nominated By:	Mayor London N. Breed
1431 Pacific Ave from 1	nire Street from 1907 to 1920 (13 years)
17th Street and Kansas 541 8th Street from 196	Street from 1933 to 1959 (26 years) 0 to 1979 (19 years)
1705 Mariposa Street In	om 1979 to Present (40 years)
CRITERION 2: Has the particular neighborhood	applicant contributed to the neighborhood's history and/or the identity of a or community? X Yes No
•	oplicant committed to maintaining the physical features or traditions that uding craft, culinary, or art forms?XYesNo
NOTES: There is a brea	k in known operations from 1920 to 1933 due to Prohibition. There may

DELIVERY DATE TO HPC: May 23, 2019

Richard Kurylo Program Manager, Legacy Business Program



have been a few "activities" in general during Prohibition and the era of bootlegging, but there is no

record of Anchor Brewery doing anything—legal or illegal—during this time.

Office of the Mayor San Francisco



LONDON N. BREED MAYOR

April 10, 2019

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 Anchor Brewing 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 business must be nominated by the Mayor or a member of the Board of Supervisors to be reviewed, processed and approved by the Small Business Commission as a Legacy Business at a public hearing if it meets the criteria set forth.

Originally founded in 1896, this iconic San Francisco institution has been operating for over 120 years, fostering activities that strengthened the community and, cultural fabric and vitality throughout San Francisco. Anchor Brewing has survived fires, Prohibition, earthquakes, droughts, and more. Many say Anchor Brewing was the birth of craft beer. The business has contributed to the history and identity of the city and fostered civic engagement and pride.

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

Brud

Sincerely,

London N. Breed

Mayor

Legacy Business Registry

Application

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:						
Anchor Brewing Compa	ny					
BUSINESS OWNER(S) (identify the pers	on(s) with the highest	ownership	stake in	the busines	s)	
Sapporo Breweries, LTD.						
CURRENT BUSINESS ADDRESS:		TELEPHONE:				
1705 Mariposa St.	((415))863-8350					
San Francisco, CA 94107		EMAIL:				
,			info@a	nfo@anchorbrewing.com		
WEBSITE:	FACEBOOK PAGE:	YE		YELP PAGE	YELP PAGE	
anchorbrewing.com	facebook.com/a	anchorbrewin		yelp.com/anchor-brewing-company-san-francisco		
APPLICANT'S NAME						_
Laura Braun						Same as Business
APPLICANT'S TITLE						
Community Marketing Manager	•					
APPLICANT'S ADDRESS:			TELE	PHONE:		
1705 Mariposa St.			(415	5)) 863-83	50	
San Francisco, CA 94107			EMAIL:			
SAN FRANCISCO BUSINESS ACCOUNT	SECRETA	RY OF S	TATE ENTIT	Y NL	JMBER (if applicable):	
0451897						
OFFICIAL USE: Completed by OSB Staf		I DATE (OF NOMINAT	ION		
NAME OF NOMINATOR:			DATE	<u>JE NOWINA I</u>	ION	
			1			

3 V.5- 6/17/2016

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		
1431 Pacific Ave	94109	1896		
IS THIS LOCATION THE FOUNDING LOCATION OF THE BUSINESS?	DATES OF OPERATION AT THIS LOCATON			
☐ No ■ Yes	1896-1906			
OTHER ADDRESSES (if applicable):	ZIP CODE:	DATES OF OPERATION		
19th Ct & Hampshire Ct	94110	Start: 1907		
18th St & Hampshire St	94110	^{End:} 1920		
OTHER ADDRESSES (if applicable):	ZIP CODE:	DATES OF OPERATION		
17th St and Kanaga St 04102		Start: 1933		
17th St and Kansas St	94103	^{End:} 1959		
OTHER ADDRESSES (if applicable):	ZIP CODE:	DATES OF OPERATION		
5.4.4. Oth. Ot	0.44.00	Start: 1960		
541 8th St	94103	^{End:} 1979		
OTHER ADDRESSES (if applicable):	ZIP CODE:	DATES OF OPERATION		
	04407	Start: 1979		
1705 Mariposa St.	94107	End: Current		
OTHER ADDRESSES (if applicable):	ZIP CODE:	DATES OF OPERATION		
OTHER ADDRESSES (II applicable).	ZIF CODE.	Start:		
		End:		
OTHER ADDRESSES (if applicable):	ZIP CODE:	DATES OF OPERATION Start:		
		End:		
				

V.5- 6/17/2016

Legacy Business Registry

Application

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.

Laura Braun !	5/1/2019	Laura Braun
Laura Diauri	3/1/2019	Laura Drau

Name (Print): Date: Signature:

V.5- 6/17/2016

ANCHOR BREWING COMPANY 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.

San Francisco's Anchor Brewing Company, presently located at 1705 Mariposa Street, was born in 1896 when German brewer Ernst F. Baruth and his son-in-law, Otto Schinkel, Jr., bought an old brewery at 1431 Pacific Street (the first of Anchor's six San Francisco locations over the years) and named it Anchor. No one knows why Baruth and Schinkel chose the name Anchor except, perhaps, for its indirect but powerful allusion to the booming Port of San Francisco.

The rich history of San Francisco's Anchor Brewing Company can actually be traced all the way back to the California Gold Rush, when German brewer Gottlieb Brekle arrived in the city with his family in the mid-1850s. Brekle purchased an old beer-and-billiards saloon on Pacific Street near Russian Hill for a mere \$3,500, transforming it into the American brewery that, 25 years later, would be sold to Baruth and Schinkel and renamed Anchor.

Anchor Steam brand beer derives its unusual nickname from the 19th century when "steam" seems to have been a nickname for beer brewed on the West Coast of America under primitive conditions and without ice. The word "steam" may have referred to the pressure of natural carbonation. Today the brewing methods of those days are a mystery, and for many decades Anchor alone has used the quaint name "steam" for its unique beer.

In an uncanny year of misfortune, co-owner Ernst Baruth died suddenly in February 1906. Two months later, the devastating fire following San Francisco's great earthquake consumed Anchor Brewery. In January 1907, just as Anchor Brewery was opening at its new location south of Market Street at 18th and Hampshire, Otto Schinkel, Jr., was run over by a streetcar. Fortunately, German brewers Joseph Kraus and August Meyer, along with liquor store owner Henry Tietjen, were able to keep Anchor going.

Prohibition effectively shut Anchor down in 1920. There may have been a few "activities" during Prohibition and the era of bootlegging, but there is no record of Anchor Brewery doing anything—legal or illegal—during this time, other than waiting with the rest of San Francisco for the return of Anchor Steam® Beer. After Prohibition ended in December 1933, owner Joe Kraus began brewing Anchor Steam® Beer once again after a hiatus of 13 years. As luck would have it, his newly reopened brewery went up in smoke the following February. He re-opened Anchor in an old brick building at 17th and Kansas with a new partner, Joe Allen, just a few blocks from where the historic Brewery is today.

In the 1950s, America's newfound "taste" for mass-produced, heavily-marketed lighter beers had taken its toll on Anchor's already declining sales. Anchor was even shut down for a brief period during 1959. Anchor was purchased by Lawrence Steese in 1960 during a time of declining sales. By the early 1960s, most of Anchor's former accounts began rejecting the town's once beloved Anchor Steam® Beer. However, the year 1965 was a massive turning point for the brewery with the arrival of Fritz Maytag.

In 1965, a young Stanford graduate named Fritz Maytag learned that the makers of his favorite beer were soon to close their doors forever. Despite its primitive equipment and financial condition, Fritz rushed to buy 51% of the historic little San Francisco brewery —for a few thousand dollars—rescuing Anchor from imminent bankruptcy. In 1971, 100 years since Gottlieb Brekle first opened Anchor's doors, Fritz began bottling Anchor Steam® Beer — the first bottled Anchor Steam® in modern times. By 1975, Anchor had produced four other distinctive beers, Anchor Porter®, Liberty® Ale, Old Foghorn® Barleywine Ale and the first annual Christmas Ale. Though the terms "microbrewing" and "craft brewing" had yet to be coined, it was clear that Anchor was leading a brewing revolution in San Francisco that would eventually spread across the country.

By 1977, Anchor had five products, a dozen employees and had nearly outgrown its most recent brewery located on 8th Street. After a long search, Fritz purchased an old coffee roastery, built in 1937, on nearby Potrero Hill. On August 13, 1979, Anchor brewed its first Steam® Beer at its new Mariposa Street home, which remains our home today.

After 45 years, Fritz Maytag, having inspired thousands of top craft brewers, announced his retirement in 2010 with the sale of Anchor Brewing to Keith Greggor and Tony Foglio.

In 2017, Anchor was purchased by Sapporo. Through the recent transitions, Anchor continues to lead a spirit of innovation and while fostering its rich heritage in the city of San Francisco, where Anchor is proud to call its forever home.

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

Prohibition—the nationwide constitutional ban on the production, importation, transportation and sale of alcoholic beverages—effectively shut down Anchor from 1920 to 1933.

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

Anchor was a family-owned business with Ernest Baruth and Otto Schinkel, Jr.'s leadership between 1896 and 1907. Since then, Anchor's various owners have been San Francisco locals and/or experienced figures in the brewing industry.

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

Ernest Baruth and Otto Schinkel, Jr. founded Anchor Brewing Company and owned it through 1907. German brewers Joseph Kraus and August Meyer, along with liquor store owner Henry Tietjen, kept Anchor afloat until Prohibition struck in 1920. At the repeal of Prohibition, owner Joe Kraus and new partner Joe Allen re-opened Anchor in an old brick building on 8th Street.

Kraus and Allen valiantly and lovingly kept Anchor afloat until Kraus's death in 1952. Anchor was purchased by Lawrence Steese in 1960 during a time of declining sales. Due to a competitive, heavily-marketed beer landscape, Steese retained Joe Allen to carry Anchor's craft brewing tradition forward. But over the next few years, one of Anchor's oldest accounts, the Crystal Palace Market, had already closed its doors. Steese had an increasingly difficult time convincing loyal Bay Area establishments to continue serving Anchor Steam®. By 1965, Steese was ready to shut Anchor down. That's the year when Fritz Maytag, having no prior brewing experience, decided to purchase 51% of Anchor Brewing Company, saving the San Francisco original from disappearing, and went on to spearhead the American craft beer revolution.

Over 45 years of Fritz's leadership, Anchor produced originals such as the first modern American Porter, IPA, Barleywine, Wheat Beer and Christmas Ale. Having started at Anchor when there were only 70 breweries in the country, Fritz announced his retirement in 2010—a time when nearly 2,000 breweries existed in America.

Anchor's torch was passed to Keith Greggor and Tony Foglio, who owned the brewery for seven years. In August 2017, Anchor was acquired by Japan's Sapporo Holdings Ltd., the brewery's current owner.

An ownership history of Anchor Brewing Company is as follows:

1896 to 1906: Ernest Baruth and Otto Schinkel, Jr.

1906 to 1907: Otto Schinkel, Jr.

1907 to 1933: Joseph Kraus, August Meyer and Henry Tietjen

1933 to 1952: Joe Kraus and Joe Allen

1952 to 1960: Joe Allen

1960 to 1965: Lawrence Steese

1965 to 2010: Fritz Maytag and Lawrence Steese 2010 to 2017: Keith Greggor and Tony Foglio

2017 to Present: Sapporo Holdings Ltd.

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 of the existence of the business verifying it has been in operation for 30+ years is provided in this Legacy Business Registry application.

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.

Anchor Steam's headquarters at 1705 Mariposa Street is not recognized by the Planning Department as being historically significant, but it is an attractive Art Deco building built in 1937 that was originally a coffee roastery.

CRITERION 2

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

Anchor Brewing is one of the most traditional breweries in America while also a pioneer of the craft brewing movement.

Modern steam beer, also known as California common beer, was originated by Anchor Brewing Company. By the mid-1970s, even though the terms "microbrewing" and "craft brewing" had yet to be coined, it was clear that Anchor was leading a brewing revolution in San Francisco. In 1984, Anchor brewed a special wheat beer, which was the first wheat beer in America since Prohibition. In 1989, Anchor's pioneering spirit and reverence for classical brewing led to its Sumerian Beer Project and Ninkasi, a beer made according to a 4,000+-year-old recipe. In 1993, Anchor Brewing became the first brewery in the world with its own in-house distillery. Anchor Distilling, doing for microdistilling what Anchor Brewing had done for microbrewing nearly 30 years before, began making Old Potrero® rye whiskey as it might have been made by George Washington. And then, in 1997, Anchor Distilling began making its unique pot-distilled gin, Junípero®.

Today, Anchor Steam® Beer is known throughout the world, and it is still handmade in Anchor's handsome copper brewhouse in San Francisco. The city has been the home of Anchor Brewing Company for over 122 years. The company never has, and never will, leave the city limits. Anchor's relentless commitment to innovation derives from the support of its diverse San Francisco community. Although you can find Anchor beers around the world, the brewery fully identifies with the city of San Francisco—a truly extraordinary place. In 2010, the San Francisco Museum and Historical Society presented its William C. Ralston Award to Anchor Brewing Company, "a business that has made significant contributions to the collection, preservation and interpretation of San Francisco history."

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

Anchor Brewing Company celebrates Anchor Steam Beer year after year with Drink Steam Week. Back in 2015, the Mayor of San Francisco proclaimed the third week of August to be Drink Steam Week, celebrating Anchor's pioneering role in the American beer industry and continued commitment to brewing in San Francisco. Drink Steam Week has expanded nationwide, with workshops, events and special discounts on our flagship beer at establishments across the country.

We are also proud to participate in San Francisco Beer Week year after year to celebrate the craft brewing community all around us. For the 2019 festivities, we held public events at Anchor Public Taps, our pilot brewery and bar, as well as bars and restaurants throughout the Bay Area.

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

Anchor Brewing Company is frequently highlighted in publications including, but not limited to: San Francisco Chronicle, San Francisco Business Times, San Francisco Examiner, San Francisco Travel, Mercury News, Hoodline, Eater SF, USA Today, ABC 7 Bay Area, Time Out San Francisco and many more. In 2018, Anchor accepted the prestigious Dr. Albert Shumante Memorial Award. The award is presented each year to a person, group, or organization for doing something remarkable to spark the preservation or remembrance of the city's history.

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

Fritz Maytag, who owned Anchor 1965-2010, is considered to be the grandfather of the American Craft Beer Movement. Fritz rescued the brewery from imminent bankruptcy, preserving the only brewery and keeping the legacy of San Francisco's steam beer alive. If it weren't for him, steam beer would likely be a footnote in San Francisco history. By 1975, Fritz had already created the first modern American Porter, IPA, Barleywine, Wheat Beer and Christmas Ale. Such innovation and creativity inspired a new generation of breweries. Though the terms "microbrewing" and "craft brewing" had yet to be coined, it was clear that Fritz's work at Anchor was leading a brewing revolution in San Francisco.

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

Anchor Steam Beer has been brewed in San Francisco since 1896. Its unique story, brewing process and one-of-a-kind taste is quintessentially San Franciscan. San Francisco is the home of the first craft brewery and the resulting global revolution to the way people consider and consume beer.

Several beers in Anchor's portfolio are inspired by the community of San Francisco. Anchor has partnered with local businesses such as San Franpsycho and local nonprofit San Francisco Baykeeper to release collaboration brews that are celebrations of our interconnected communities. We've also put a local spin on classic brews by offering limited-edition Anchor

Steam® San Francisco Giants 12-Packs and Anchor California Lager in exclusive Golden State Warriors packaging around both sporting seasons.

We're proud to be San Francisco's beer, with a legacy we plan to grow for many years to come.

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

Anchor is proudly and authentically a San Francisco institution, but we're honored to reach beer lovers and beer beginners from around the globe. Anchor beers are available in all 50 states and over 25 countries.

We welcome locals and tourists alike to our daily brewery tours and Anchor Public Taps, our pilot brewery and bar just across the street from the main brewery on Potrero Hill. There's something for everyone at Public Taps—arts and crafts workshops, trivia nights, educational seminars, musical performances and more. Since the opening of Public Taps in 2017, Anchor brewers have had the freedom to experiment on a small batch basis. New beers are constantly brewed in the 7-barrel system, and guests can share their feedback with over 18 beers on tap. Public Taps has allowed Anchor Brewing Company to explore, collaborate and create in new ways with our San Francisco community.

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

Anchor's home in Potrero Hill since the late 1970s is a historic Art Deco building built in 1937 that was originally a coffee roastery. Last year, Anchor Brewing received the Art Deco Society's 2018 Art Deco Preservation Award. The award fosters recognition of notable architectural examples and acknowledges the efforts of individuals in preserving the culture and artifacts of the period.

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

Anchor Brewing Company is the pioneer of craft brewing in San Francisco and the United States as a whole. Without Anchor Brewing Company, San Francisco would lose a local icon with a treasured brewing heritage that has witnessed decades of historical growth and innovation even beyond the city limits.

CRITERION 3

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

A sense of place, heritage and authenticity are all incredibly valuable in the U.S. craft beer business. We are fortunate that Anchor represents all three of those. We know of no brewery in the world that matches our efforts to combine traditional, natural brewing with such

carefully applied, modern methods of sanitation, finishing, packaging and transporting. The brewery's unique story, brewing process and one-of-a-kind taste of Anchor Steam is quintessentially San Francisco. And, San Francisco is the home of the first craft brewery and the resulting global revolution to the way people consider and consume beer. We're proud Anchor is San Francisco's beer and this transition continues that legacy for many years to come.

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)

Anchor's beers have always been and will always be made using time-honored brewing practices and quality ingredients. Our beers are handmade from an all-malt mash in our traditional copper brewhouse. Anchor does not use any adjuncts and uses whole-cone hops, which are no longer customary in craft brewing, but we keep alive.

The fermentation of Anchor Steam® Beer and other Anchor beers takes place in our shallow, very wide, open fermenting pans, cooled entirely by filtered San Francisco air moving through the fermentation room. These fermenters are an important part of our unique brewing history and represent a marked difference from the vertical tanks found in other breweries in America. Except for the occasional hot day, we still simply use the naturally cool air from San Francisco's foggy coastal climate.

Overall, our process combines the historic art of classical craft brewing with carefully applied, state-of-the-art modern methods.

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.).

Anchor's one-of-a-kind glass bottles are instantly recognizable across the beer landscape. We own the mold. The bottles are specifically produced for our own use and they are not available on the commercial market.

In the 1970s, Anchor Brewing became the only customer for this particular bottle, but the glass manufacturers were going to discontinue the style as it wasn't popular like the "long-neck" glass bottles. Anchor's brewers admired the uniqueness of the bottle shape and, having always had a spirit of innovation, Anchor decided to stay with it. To insure a continued supply, Anchor bought the design and the molds and arranged to have our glass custom-produced as needed. Today, the shape of our bottles is a signature element to all Anchor beers.

At the brewery, the most iconic feature is our copper brewhouse. Employees and visitors alike marvel at the beautiful, gleaming brewhouse where all Anchor beers are made. The equipment

is 100% copper and is truly antique, purchased from a now-defunct brewery in Germany and shipped to San Francisco.

d. 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 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.

Anchor Brewing has been brewing beer since the business was founded in 1896.



ERNST F. BARUTH

BREWER

Proprietor Anchor Brewery. Born Germany, 1843. Arrived in Cal. 1867. Address, San Francisco.



OTTO SCHINKEL

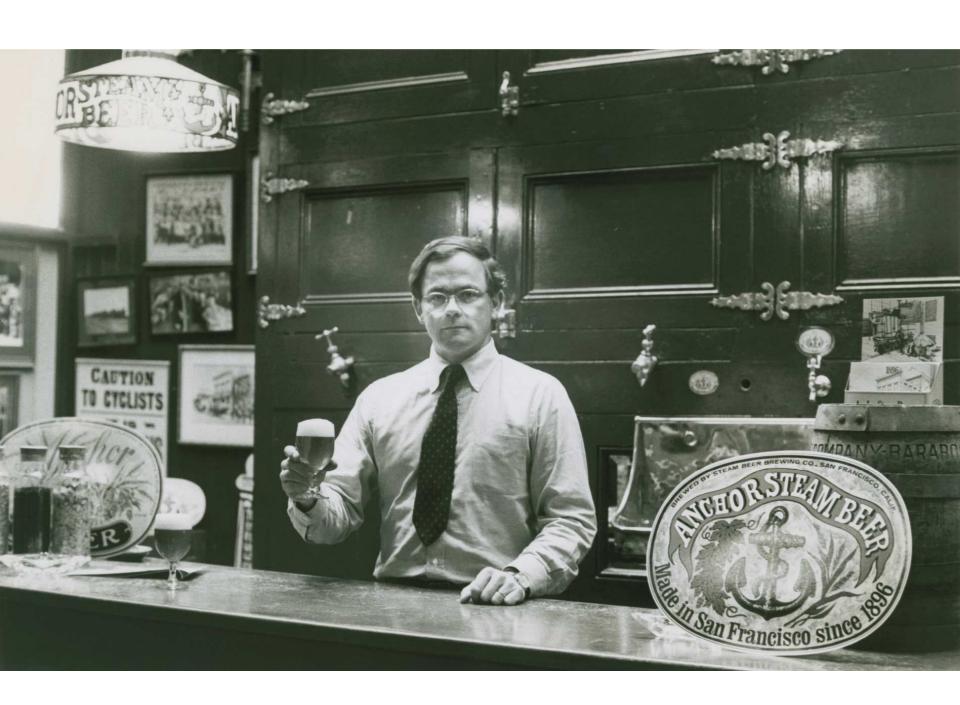
BREWER

Proprietor Anchor Brewery. Born Germany. Arrived in California 1876. Address, San Francisco.











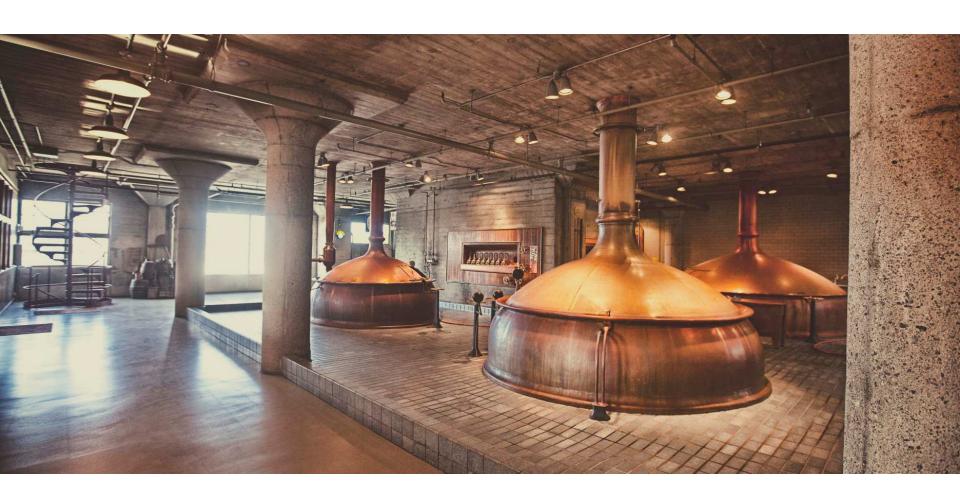


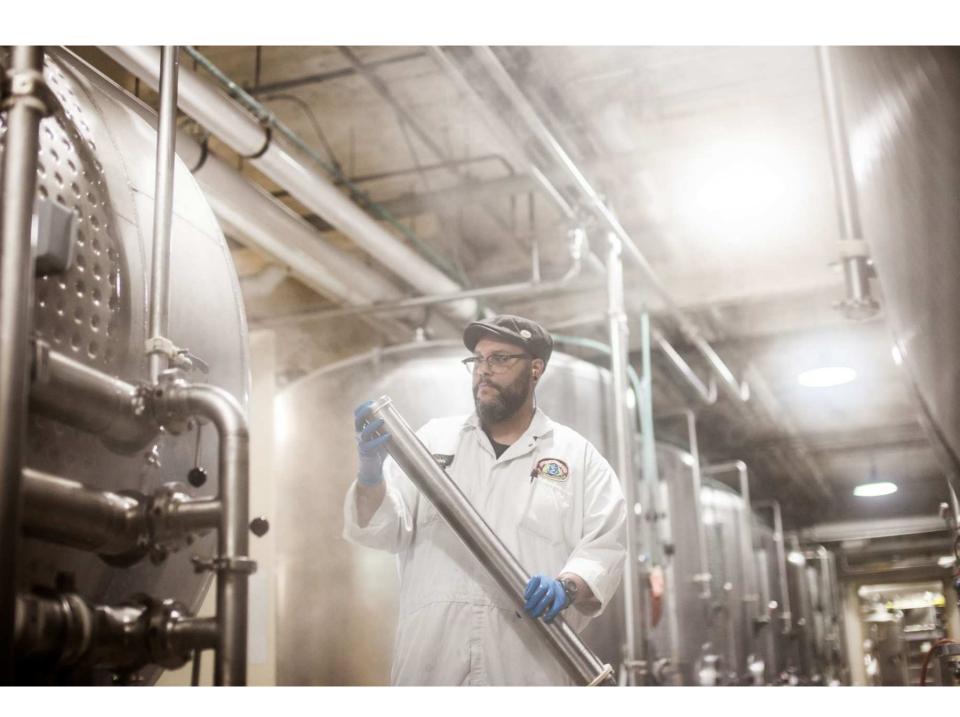


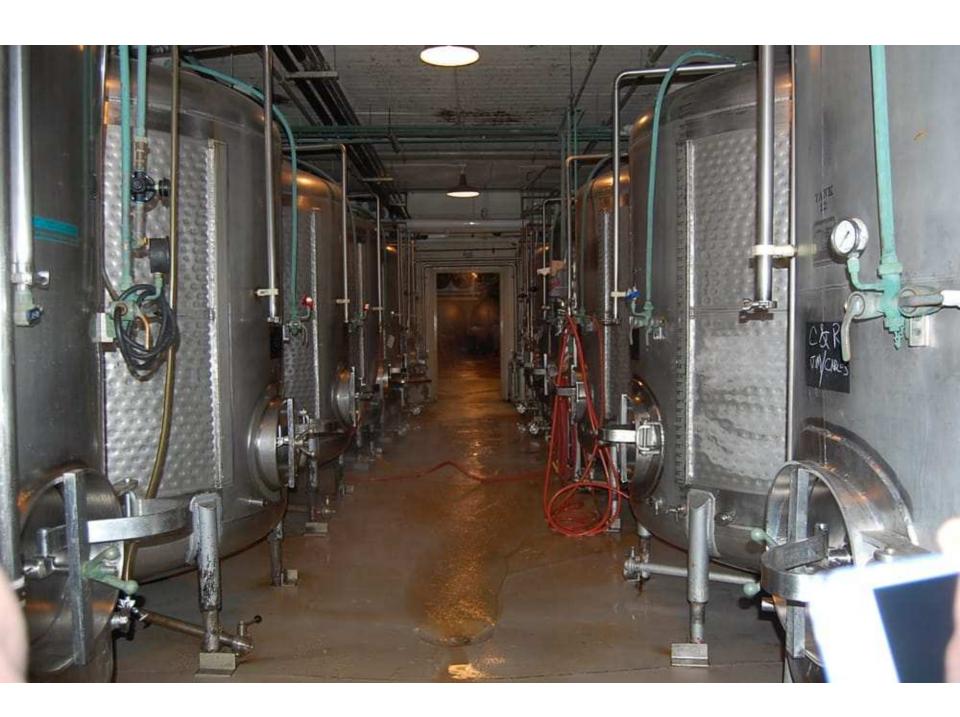




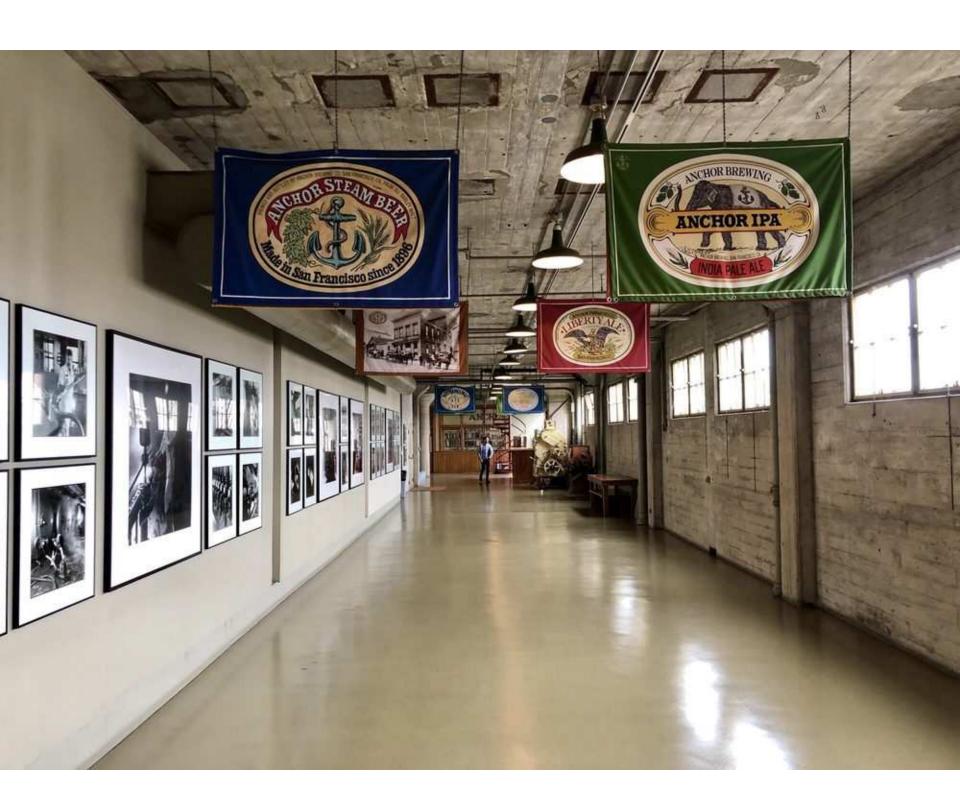


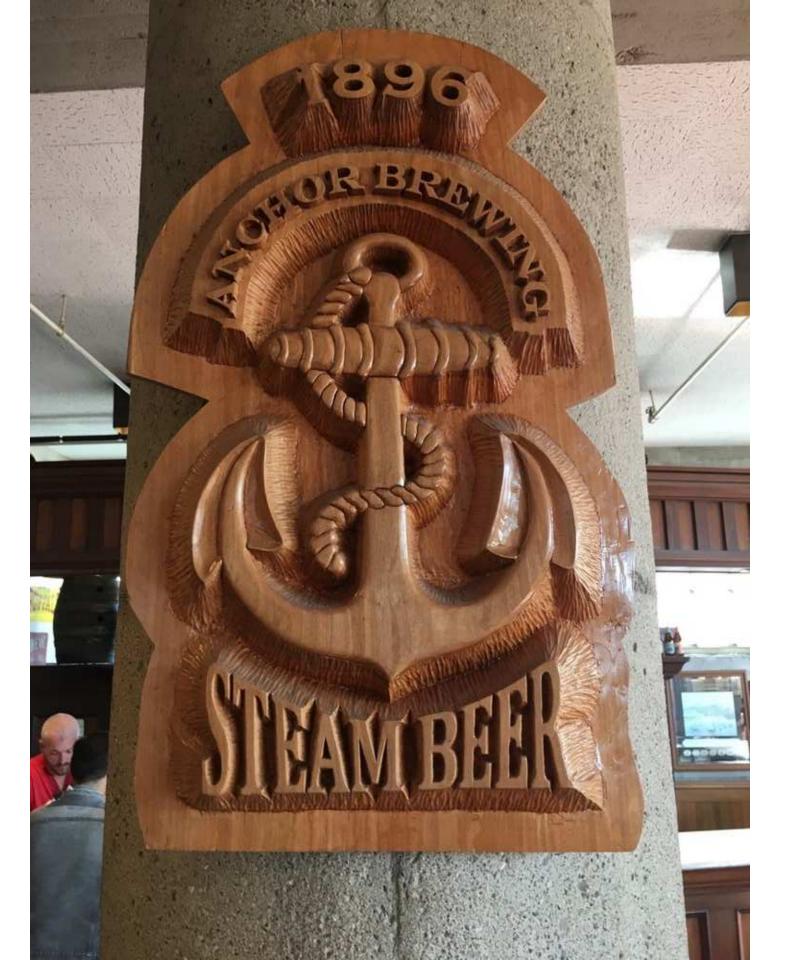








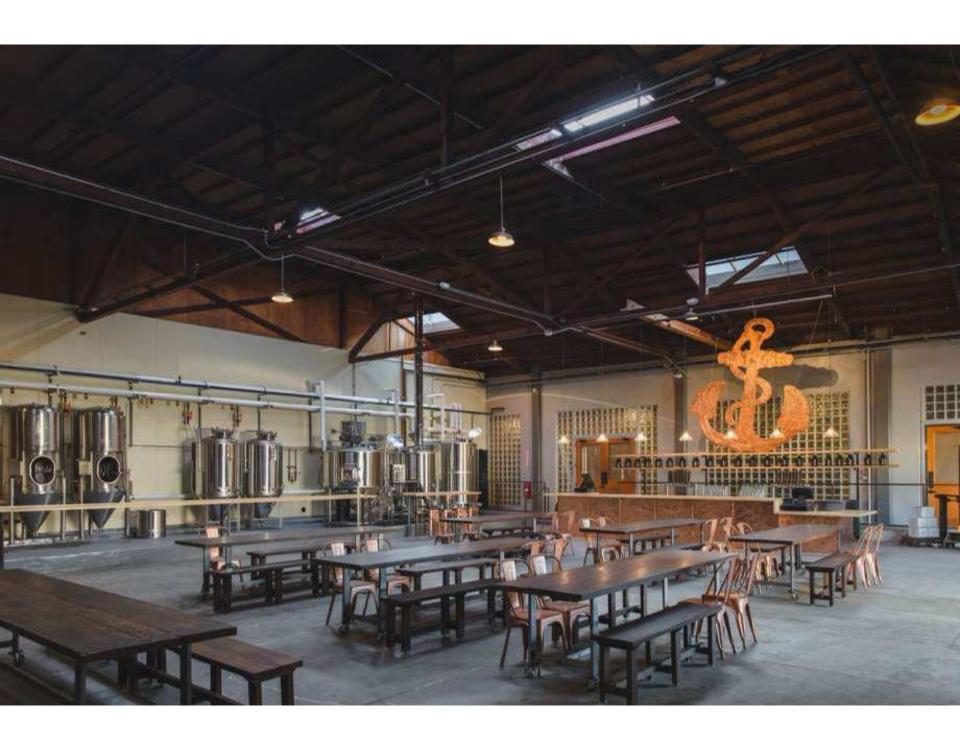


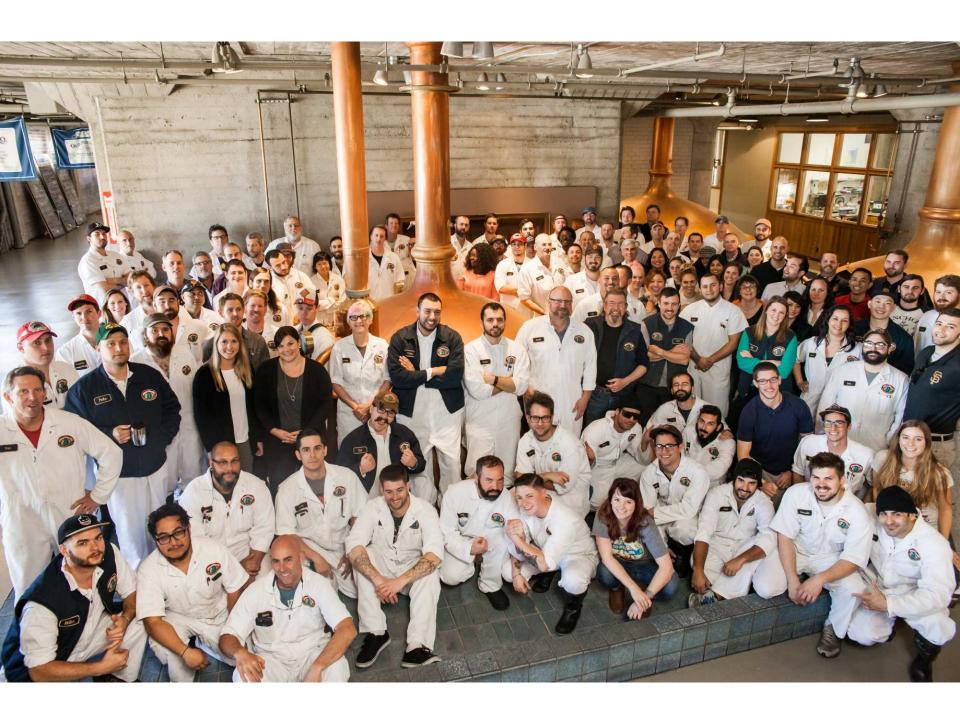












CRAFT BEER

The 7 Anchor Beers To Try First



Tom Acitelli July 13, 2015

Like 0 Share



California's pioneering Anchor Brewing Co. has played an integral role in America's growing craft-beer scene. (Courtesy of Anchor Brewing.)

It is almost impossible to overstate the **Anchor Brewing Co.**

 's contributions to American beer during the past half-century. It is the oldest craft brewery and perhaps the most influential one, with a roster of firsts that would be the envy of any operation, large or small.

A sampler: the first seasonal craft beer, the first craft porter, the first barleywine in modern times and the first American wheat beer since Prohibition, which was also

By using this website, you agree to our use of cookies. We use cookies to provide you with a great experience and to help our website runcest the least independent of the

the first craft beer to call itself "summer" (more on that later). Oh, and of course, the only genuine steam beer in America (more on that later, too).

The modern iteration of San Francisco's Anchor dates from August 1965 — 50 years ago next month — when Fritz Maytag, an heir to the Iowa-based home-appliance fortune, bought control of the struggling brewery for what he described at the time as the price of a used car. Anchor, which dated from 1896 and had been through several owners before Maytag, was the last independently owned brewery in the U.S. making small batches of beer with traditional ingredients.

Such an approach basically assured its oblivion back then, during an era of rapid consolidation wherein (just like now) a few brewing companies made most of the beer consumed in the U.S. What they made (just like now) was generally watery, thin and ruthlessly inoffensive, with additions such as corn and rice speeding up fermentation and insuring an almost creepy consistency no matter where the beer was made or how far it was shipped. These beers were triumphs of engineering, not necessarily taste.

Here came Maytag and his small crew (some of whom are still at the brewery), who spent the late 1960s and early 1970s turning out this band of firsts, plus what many consider the first American IPA and that signature steam brew. The approach all but doomed the brewery financially; it lost money for years and its distribution made it past Northern California only in fits and starts. (The brewery didn't start bottling its beers until 1971.)

Then, in the mid-1970s, American brewing began to catch up to Anchor. For more than a decade, the facility had been the only craft brewery in the U.S. Others opened, some with active help and encouragement from Maytag. Consumers soon caught up, too. Anchor, in an old coffee grindery in the Potrero Hill neighborhood since 1979, found itself by the late 1980s at the vanguard of what was fast becoming a full-fledged revolution in taste and method in American beer.

our website runGet the Latest Inderstand

You can't talk about craft beer in the U.S. — its styles, its reach, its people and its trends — without referencing Anchor. Or at least, you *shouldn't*.

In 2010, Maytag sold control of the brewery (and of Anchor Distilling, a distillery he launched in 1993) to Tony Foglio and Keith Greggor, veterans of the spirits trade. They boosted production, and the brewery earlier this year opened a beer garden http://www.foodrepublic.com/2015/05/27/7-urban-breweries-to-visit-around-america/ in a lot adjacent to AT&T Park, home of Major League Baseball's San Francisco Giants. Distribution appears to have widened, too.

Otherwise, the traditions remain largely intact, not least because Foglio and Greggor promoted Mark Carpenter, an Anchor employee since 1971, to brewmaster. That had been Fritz Maytag's job.

One final note: The Brewers Association, the main trade group representing smaller brewers, altered its definition of a craft brewer in 2014 to include those working with adjuncts such as corn and rice. That opened the definitional door to the likes of Yuengling (founded in 1829) and August Schell (founded in 1860). As far as we, and many others, are concerned, Anchor is still the oldest.

Here are seven beers, representing roughly half of Anchor's seasonal and year-round output, to ease you into experiencing the granddaddy of craft breweries.

By using this website, you agree to our use of cookies. We use cookies to provide you with a great experience and to help our website runcest the latest inderstand



Anchor's Old Foghorn, introduced in 1975, was the first modern American barleywine. (Photo: Anchor Brewing Co.)



1. Anchor Steam

Anchor owns the trademark to steam beer, one of only three styles original to the U.S. http://www.foodrepublic.com/2015/06/16/as-american-as-cream-ale-only-three-beer-styles-were-born-in-the-u-s-a-heres-the-story-behind-each/, so this is the sole representation of it (at least officially). What is it, exactly? The simplest way of defining Anchor Steam is that it's a lager brewed like an ale (e.g., at higher temperatures). It's malty and sweet, with a crisp, slightly bitter finish. Tons of carbonation.

2. Anchor Liberty Ale

When Anchor Liberty Ale first dropped in the spring of 1975 — for the 200th anniversary of Paul Revere's ride — it was a revelation. Made with Cascade hops, the first American-made aroma hop, it set the bitter, citrusy rubric for all other By using this website, you agree to our use of cookles. We use cookles to provide you with a great experience and to help our website run Castaned

American-style India pale ales to come. While bitter for its original era, Liberty Ale would taste positively mild to most hopheads today.

3. Anchor Summer Beer

Initially released in 1984, this was not only the first American-made wheat beer since Prohibition, but very likely the first U.S. beer, period, to slap "summer" in the name. It's extremely clean and light, with tiny hints of lemon and a crisp drinkability —and awesome in the heat

http://www.foodrepublic.com/2015/05/26/here-are-the-15-beers-to-drink-this-summer/ . (The August Schell Brewing Co., out of Minnesota, also released a wheat beer in the summer of 1984.)

4. California Lager

Anchor uses Cluster hops, one of the most widely used varieties in California in the 19th century, to give this bready throwback what little bitterness comes through. Mostly it's light on the palate and belly, unobtrusive to a fault. As we've said before, perfect for a summer barbecue http://www.foodrepublic.com/2015/06/24/20-best-beers-for-summer-grilling-period/.

5. Old Foghorn

When Anchor released Old Foghorn in 1975, it resurrected the barleywine style not only in the U.S., but in the U.K., where it was born. True to form, Old Foghorn tastes rich and complex, with a fruity nose and a heavy mouthfeel full of caramel. It's not to be toyed with, either: Some batches clock in at 10 percent alcohol by volume.

6. Anchor Porter

Breweries had been making the smoky, dark style for decades when Anchor picked it up and ran with it in the winter of 1972, most notably Pennsylvania's Yuengling, whose porter dates to the early 1800s. Anchor's iteration, though, marked a turning point. Once one of the world's most popular beer styles, porter had all but disappeared here and in Europe. Anchor Porter brought it — well, not roaring back, by dising this website, you agree to our use of cookies. We use cookies to provide you with a great experience and to help our website runces the latest inderstand

but back from the brink of extinction. Dark, smoky, almost peaty on the finish. Classic.

7. Christmas Beer

This proverbial meal in a glass dates from the fall of 1975 and is considered the first seasonal from an American craft brewer. It is difficult to describe for one elephant-in-the-room reason: Anchor says the recipe changes annually. And from what we've been able to tell, that is indeed the case. Generally, though, the Christmas Beer tends to be thick and busy. Also, the label, like the recipe, changes every year, with a different tree designed by artist James Stitt. In 2014, it was the Giant Sequoia. Stay tuned this November for the next one.

Tom Acitelli is the author of The Audacity of Hops: The History of America's Craft Beer Revolution http://www.amazon.com/The-Audacity-Hops-Americas-Revolution/dp/1613743882?tag=foodrepu-20. His new book, American Wine: A Coming-of-Age Story http://www.amazon.com/American-Wine-Coming-Age-Story/dp/1569761671?tag=foodrepu-20, is available for preorder.

Where To Find The Best Plant-Based Food In Vienna, Austria Remembering Jonathan Gold, Our Greatest Food Writer Here's What You Should Be Grilling This Labor Day Weekend Listen To Food Republic Today's Food And Comedy Special

Recommended by

You Might Also Like



Why We're Still Talking About The New Albion Bre...



The State Of Craft Beer In 2016



7 Holiday Beers For Your Yuletide Cheers



Why The Bud-Miller Union Won't Be Bad For Cr...

By using this website, you agree to our use of cookies. We use cookies to provide you with a great experience and to help our website runce the latest independent of the late

The Mercury News

Drink Steam Week coming

By Mercury News | themerc@bayareanewsgroup.com | PUBLISHED: August 10, 2015 at 8:32 am | UPDATED: August 12, 2016 at 1:55 am



Anchor Brewing Co. was bought by Fritz Maytag 50 years ago this week.

Last week, San Francisco mayor Ed Lee signed a proclamation declaring August 16-23, 2015 to be "Anchor Brewing Company Week (a.k.a. Drink Steam Week). Fifty years ago this week, Fritz Maytag acquired and revived the Anchor Brewing Co., igniting a movement that would lead to today s American Craft Beer Revolution. The proclamation was designed to commemorate Anchor s role in sparking the beer revolution that led to there being over 3,500 breweries in America today.

Throughout Drink Steam Week, locals will receive a chance to Raise their Anchor in the birthplace of American Craft Beer by participating in citywide tap takeovers, giveaways, special events, and much more. Visit DrinkSteam.com to find a complete list of events taking place.

Special events include:

August 16-23: Visit The Yard for Anchor Steam specials and giveaways all week long.

August 16th: Drink Steam at Stern Grove Festival! Grab a 6-pack of Anchor Steam and head out to the free concert featuring Talib Kweli.

August 20th: Drink Steam with local maker and artist Ricky Watts as he brings his art to life before your eyes in an intimate live-painting session. Location TBD.

August 21st: Get a free scoop of Humphry Slocombe s Anchor Steam Cream with a pint of Anchor Steam Beer at The Yard, or combine them to make a float!

August 24th: Drink Steam with TechShop SF. Come check out TechShop s cutting-edge tools, equipment, and computers and hear from local tech makers. Laser-cut a custom coaster, tour the workshop, check out live-demos, and more!

The post Drink Steam Week coming appeared first on Eat, Drink, Play.

https://www.sfchronicle.com/wine/article/Q-A-Anchor-Brewing-s-Mark-Carpenter-looks-to-6442875.php?psid=1TrkP

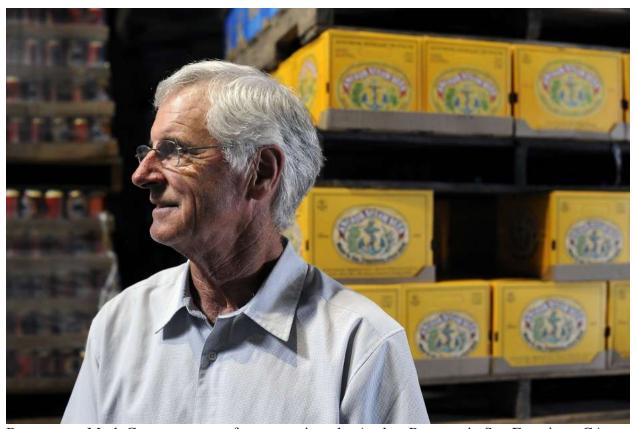
San Francisco Chronicle

Food // Wine

Q&A: Anchor Brewing's Mark Carpenter looks to the future

Jonathan Kauffman

Aug. 12, 2015 Updated: Aug. 13, 2015 12:47 p.m.



Brewmaster Mark Carpenter poses for a portrait at the Anchor Brewery in San Francisco, CA Thursday, August 6, 2015. Photo: Michael Short, Special To The Chronicle

On Aug. 2, 1965, a young Stanford grad named Fritz Maytag purchased a controlling interest in Anchor Brewing, a nearly defunct San Francisco brewery that had been founded in 1896. Anchor produced steam beer — a style created during the Gold Rush using a lager yeast that ferments at higher temperatures. By 1965, steam beer was déclassé, practically extinct —and 100 percent San Franciscan.

Maytag didn't just modernize Anchor Brewing. He sparked America's craft-brewing renaissance. In the 1970s and 1980s, Anchor introduced or helped resurrect traditional beer styles — porters, wheat beers, Christmas beers — that millions of amateur and professional brewers now reproduce. With the dry-hopped Liberty Ale, Maytag invented the West Coast IPA (India Pale Ale), now the top-selling style of craft beer in the country.

Maytag sold the business to Keith Greggor and Tony Foglio in 2010, and under the new owners, Anchor Brewing has embarked on another wave of reinvention and expansion. That's been led by the current brewmaster Mark Carpenter—who, in fact, had started working at the brewery in 1971. His appetite for evolving Anchor remains strong.

The Chronicle sat down with both Fritz Maytag and Mark Carpenter to talk about the past and future of San Francisco's most famous brewery. Find the Fritz Maytag interview here.

Q: Jonathan Kauffman, Chronicle staff writer: Since the sale of Anchor, it seems that not just your job title but your job description has changed pretty significantly.

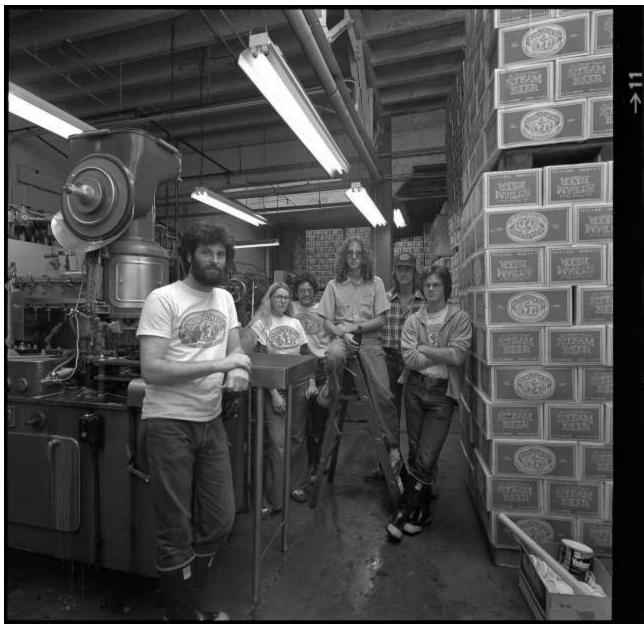
A: Well, we pretty much continue what we were doing before. Fritz and the crew created a lot of beers that were the first of their varieties: The first dry-hopped ale, the first barleywine, the first wheat beer. We had a history of trying to make unique beers, and maybe do styles that haven't been done for a long time.

Q: Could you tell me a little bit about how the Zymaster series came to be?

A: I wanted to create beers that weren't necessarily designed to be full-time beers. If you're designing a new full-time beer, the pressure's really on. But if you're designing a beer just for a brief release, you can put out anything you want. That was really the inspiration.

Q: What do you feel is the role of those more experimental releases for Anchor Brewing and for the beer industry at large?

A: It's what customers want these days. So many bars these days have a lineup of draft beers, but not very many of them are on draft all the time. Distributors seem to like these new beers, so we're just responding to demand. What's funny is that in the early 1980s, we tried to sell our wheat beer as a summer seasonal, and many distributors said they were OK with the Christmas ale, but they didn't want any other seasonals. Now it's 180 degrees opposite.



The brew crew at Anchor Brewing Co. Photo: Courtesy of Anchor Brewing Co.

Q: With all these new styles, how do you maintain continuity? How would you characterize the Anchor style?

A: That's a good question that I can't answer, and I'll tell you why. I'm often told, "Your beers have a style." But when I make these beers, and when my fellow brewers and I drink them, we think they're all quite different. But I know what you're referring to, because I have that same reaction to other breweries. I say, oh, look, this is very much in Sierra Nevada's style or Lagunitas' style.

Q: With Anchor Steam's new expansion at Pier 48, projected to open in 2017, your maximum output is going to increase from 180,000 barrels to 600,000 barrels. What is the new facility going to allow you to do, and how are you seeing Anchor grow?

A: We hope that we're going to have the great organic growth that we have now. The new brewery is going to be a bigger brewhouse, but we're not closing down the old brewery. We're going to be able to do the big sellers — the steam and the lager — at the new brewery, and we'll have the (Mariposa Street site) make beers that sell less but we still find interesting.

Q: The number of craft breweries in the country keeps increasing.

A: There's over 3,800 right now. The numbers are just unbelievable. If you keep in mind that each one has an average of 10 beers, that's 38,000 different beers out there.

Q: What do you see as the role of Anchor in this new landscape?

A: When Fritz was creating Anchor and building up the business, there wasn't enough demand in California to support our brewery. So he had to go farther afield. Now Anchor is sold nationwide. If we were starting our brewery today, we probably wouldn't look at going beyond the Bay Area.

We sell all over the nation, but quite honestly, with all the other competition in these other places, I can envision that we might pull back from some areas. I would hope it wouldn't happen, because everywhere we sell beer we have good customers. But you're having more and more breweries every day, and so people are drinking more and more local. The majority of our business is in California.

Q: If you could project 50 years into the future, where would you hope Anchor would be?

A: Well, I hope it's still going. I hope it's not too big. We're just a wonderful, traditional, handson brewery, and I would hope in 50 years we're still that. There's no reason we have to go modern. I go into a lot of new breweries these days, and they make great beers, but it's like I'm working in a miniature version of a large brewery, with closed stainless steel tanks and (hop) pellets or extracts. When I walk into my brewery, there's an all copper brewhouse and the guys, not computers, are turning on the steam valves. You can see the beer fermenting. I really do like that.

Jonathan Kauffman is a staff writer at The Chronicle. E-mail: jkauffman@sfchronicle.com Twitter: @jonkauffman BEER DRINKS BRIEF HISTORIES

The History of Steam Beer, America's Original Craft Brew

How Anchor Steam went from San Francisco curiosity to brewing legend

by Tom Acitelli | Oct 10, 2017, 9:29am EDT

Illustrations by Kim Sielbeck



If the last 50 years of American craft beer has a liquid godfather, it's Anchor Steam. "In my mind, it's the first craft beer," says Randy Mosher, author of *Tasting Beer* and one of the world's leading experts on the drink. Even more than that, Anchor Steam is a singular achievement in American food and drink: It's the sole commercial representation of the oldest indigenous beer style in the United States.

In fact, steam beer is one of the few styles born in the U.S. The others readily recognizable today are cream ale, kept alive in its dark ages 60 years ago by Rochester, New York-based Genesee Brewery; and modern light beer, introduced by Miller in 1975. Then there's the steam-like Kentucky Common and the anise-flavored Pennsylvania Swankey, both long dead by the time interest from 21st-century beer geeks led to their reanimation.

But while cream ale waxed and waned — Genesee Cream Ale was a creature largely of the Northeast until just recently — and light beer had to await the Miller-Bud wars of the 1970s and 1980s, the at-least-150-year-old steam style chugged along uninterrupted, save for a Prohibition-related disruption from 1920 to 1933.

It owes that survival in large part to Anchor Steam, a slightly sweet, caramel-y standout that truly tastes different in a craft beer world of ever-bitterer India pale ales and increasingly funkier seasonals (spiced pumpkin beer, anyone?). It is a beer that cuts across tastes and events, a beer as perfect for spicy as for savory, one for the ball game as for the business lunch, a bibulous beacon in a beer world of dry, alkaline pilsners and impossibly bitter, strong IPAs.

From the bottle or the glass, Anchor Steam *works*. This reputation is hard won and, like its native land, a work in progress. But the Japanese brewing giant Sapporo took over Anchor Brewing Co., Anchor Steam's maker and California's oldest brewery, this past summer, leaving its fans to ask, **what's the future of steam**?

In the mid-1800s, especially after the discovery of gold, Americans started pouring into territorial California. Most were of northern European descent, and so lager was one of their choicest drinks.

Lager dates from perhaps the Middle Ages, but really started to boom in the 19th century, when Bavarian brewers started experimenting with bottom-fermenting yeasts and, colder fermentation and aging using deep caves and

cellars full of ice. (That was a departure from the top-fermenting yeasts and warmer temps that defined much older ale). The cold requirement made lager difficult to come by in the newly settled West Coast because, unlike back East, there were no ready sources of lots of ice. Plus, mechanical refrigeration would not emerge in the American brewing industry until the 1870s.

What to do when the new arrivals wanted beer? Rudimentary breweries like Anchor started cobbling together what ingredients they could, and brewing at ale-like temperatures with lager yeast, chemistry be damned.

The ingredients **amounted to brewing potpourri**. Malted barley or wheat would have been the top two traditional grains for brewing, but neither was readily available (for beer, at least), so early West Coast brewers used grits and cereals as sugary fuel that the yeast could convert to ethyl alcohol. Add some more sugar and some hops, plus that lager yeast, and there you had it: a new style of beer.

Native Americans in what's now the Southwest were brewing a beer-like drink from corn for centuries by the time European descendants arrived; but the "steam" style, as it came to be known, was the first homegrown beer style in the U.S. "This beer is largely consumed throughout the state of California," reads the "California Steam Beer" entry in the oft-cited 1901 work *American Handy Book of the Brewing, Malting and Auxiliary Trades.* "It is called steam beer," authors Robert Wahl and Max Henius wrote in that entry, "on account of its high effervescing properties and the amount of pressure ('steam') it has in the packages."

Except not exactly. There is no agreed upon etymological back story for "steam" beer, but many theories. It could have been that pressure, or the sound that release of that pressure made when barrels were tapped and bottles opened. There's also the theory that early batches of the brew were cooled on San Francisco rooftops, and the Pacific breeze collided with the just-boiled, prefermentation beer, throwing off clouds of steam. Then there's the one about American brewers of German descent naming this ad-hoc creation after

dampfbier back in the old country. Dampf means "steam," and that beer was born in a remote area of Bavaria with whatever ingredients were readily available. Sound familiar?

Whatever the origins of its name, the style took. Pre-Prohibition accounts have breweries throughout the West making this hastily invented, rudimentary lagerale hybrid by the start of the 20th century.

And that might've been steam's peak were it not for laundry money.



The bottle cap of Anchor Steam proclaims it's "America's First Craft Brewery." | Justin Sullivan/Getty Images

In its earliest decades, the Anchor Brewing Co., which debuted in 1896, endured a pair of fires that wiped out two locations, not to mention the death of two owners — one when he fell from one of San Francisco's newfangled cable

cars. Then it survived Prohibition and the post-World War II consolidation of the brewing industry that destroyed so many of its smaller brethren.

It limped into the 1960s with antiquated equipment and a single employee — probably the smallest working brewery in America and likely the only one making steam beer in large quantities.

In the 1960s, big operations such as Anheuser-Busch and Miller were hoovering up market share with uniformly made pilsner that tasted much blander and sweeter than its Czech original. These homogeneous beers could be bottled and canned, and then shipped far and wide, thanks to preservatives and refrigeration, never mind the new Interstate Highway System. Bud, Miller, Coors, Pabst, et al, tasted the same wherever it landed — that is to say, watery and slightly sweet ("alcoholic soda pop," as Sam Adams' originator, Jim Koch, once so perfectly described it).

Anchor Steam, on the other hand, was a culinary freak show. It was available only in kegs because a dearth of retail accounts did not justify the expense of bottling or canning — and the brewery probably couldn't have done so without releasing case after case of sour or spoiled steam. Anchor Brewing and its signature beer would both surely be gone soon, dying embers in a onceblazing American beer landscape.

But, crucially, Anchor's remaining retail accounts were loyal, if for no better reason than nostalgia for a San Francisco original. One of those accounts was the Old Spaghetti Factory, a campily decorated bar that served as an early counterculture siren. In August 1965, Old Spaghetti Factory owner Fred Kuh ambled over to one of his regulars, a trim, bespectacled, 20-something former Stanford graduate student in Japanese studies.

The young man was drinking the only beer that Kuh kept on draft: Anchor Steam. In an exchange now all but sacral to craft beer aficionados, Kuh asked his regular if he had ever been to the brewery; when he replied in the negative, Kuh encouraged him to pay it a visit.

The next morning, Kuh's regular walked the roughly mile and a half from his apartment to the brewery then on Eighth and Brannan Streets; and, after poking around a bit, bought a 51-percent stake for what he later described as less than the price of a used car.

The young man could do so because he was Fritz Maytag, an heir to the home-appliance fortune his great-grandfather founded. The idea of owning the last small-batch, traditional brewery in San Francisco — maybe in America — appealed to him. "I was just enthralled with the idea of a business that had character, and history, and curiosity," Maytag told the *San Francisco Chronicle* in 2015. "Plus, it was so little money." Maytag would buy full control of the brewery in 1969, and then **set about radically reforming its signature offering**. He ditched the sugar and food coloring that the old Anchor was using, and switched to all malted grains, especially crystal malt (aka caramel malt). He started using the Northern Brewer hop, a relatively young breed from England.

Finally, Anchor introduced a yeast strain specific to its steam beer — improbably, the brewery had occasionally been using baker's yeast out of desperation, according to Randy Mosher. The end result of these changes was a consistently delicious and unique beer ready for bottling, which Maytag finally did in April 1971. It was soon available beyond California, especially in Colorado and parts of the East Coast.

It was a curiosity at the time, a bubbly, malty, kind of bittersweet alternative to the watery pilsners dominating the marketplace. "We were what the whole craft brewing industry is today: a combination of modern food science technology and traditional brewing," Maytag said in 2015. "It was a unique combination. That was really our secret." Anchor Steam would remain largely a San Francisco curiosity throughout the 1970s, until that wider distribution and a cresting craft beer wave in the 1980s carried it farther and further than ever before.





Anchor Steam was acquired by Japanese brewing conglomerate Sapporo in August 2017. | Justin Sullivan/Getty Images

The wider net also meant the widest reach yet for steam beer. Anchor Steam, of course, was but a vestige of the frontier original. But it was the only steam beer in town, so to speak: Maytag's brewery received federal permission to trademark "steam beer" in August 1982. Stylistically vestigial or not, steam beer was Anchor Steam, Anchor Steam was steam beer.

Any imitators since have used the "common" or "California common" on their own interpretations of the American style, perhaps a franker and more accurate nod anyway to the style's origins. (Some have incurred Anchor's legal wrath for using "steam.")

And beer-judging bodies such as the Brewers Association have used "common" rather than "steam" in their categorizations, largely in deference to Fritz Maytag. (Maytag also received a 2008 Lifetime Achievement Award from the James Beard Foundation, in part for his work in keeping the beer style alive.)

Maytag, who's now 79 years old, hasn't been involved day-to-day with Anchor since 2010, when he sold control of the brewery to a pair of investors best-known for popularizing Skyy vodka. It was those investors who **sold the brewery to Japanese giant Sapporo earlier this year**.

According to the brewery, the new owner has no intention of meddling with Anchor Steam's recipe. It would be incandescently stupid to do so.

Anchor Steam is a reinvented American original, a kind of Neanderthal of craft brewing that grew up alongside faster-evolving (European) styles such pale ale, India pale ale and pilsner, but never really interacted with them. Instead, there is Anchor Steam as it has been for decades, with a stylistic pedigree that has not left the lower 48 for at least a century and a half.

Given this status and that of Anchor Brewing as the Rosetta stone of American craft breweries, that coverage of the Sapporo deal brought a chorus of obituaries for Anchor Steam as a "craft" beer. It was of the same species of faddish obsequies that followed the acquisitions of other beloved brews such as Lagunitas (to Heineken), Goose Island (to Anheuser Busch-InBev), and Wicked Weed (to Anheuser Busch-InBev again).

Anchor Steam deserves the benefit of the doubt, though, for now. It's earned it, after all.

Tom Acitelli is the editor of Vox Media's Curbed Boston and the author of The Audacity of Hops: The History of America's Craft Beer Revolution, now in its second edition.

Editor: Erin DeJesus

Fact-checker: Dawn Mobley



Eater.com

The freshest news from the food world every day

https://www.sftravel.com/article/san-francisco-anchor-brewing-and-anchor-public-taps-guide

San Francisco Travel®



September 19, 2018 Photo by Erin Conger

How to Experience San Francisco's Anchor Brewing and Anchor Public Taps

San Francisco draws more than 25 million visitors each year, and attractions like the Golden Gate Bridge and Coit Tower aren't the only reason. Innovation and excellence set the Bay Area apart from other travel destinations. That extends to the city's long tradition of craft beer. Whether you are in town for a day or a week, make sure Anchor Brewing (America's first craft brewery) and Anchor Public Taps are part of your San Francisco itinerary.

The History of Anchor Brewing

The 1849 gold rush impacted the U.S. in unexpected ways. That year, immigrants arrived from all over the world, including German brewer Gottlieb Brekle. Brekle opened his brewery in 1871, making it the first craft brewery in the nation. After 25 years, he sold the business to Ernst Baruth and his son-in-law, Otto Schinkel, Jr. The two christened their new business Anchor, and a legend was born.

Despite significant obstacles, including a major earthquake, two massive fires, and a tragic streetcar accident that claimed Otto's life, Anchor survived. Anchor's crew waited patiently

through thirteen years of Prohibition to carry on their practice of traditional craft brewing methods (even though the term craft brewing had not yet been coined).

In 1971, one hundred years after Brekle first opened his doors, Anchor expanded its market by bottling its distinctive Anchor Steam brew. A series of other unique beers followed, including Liberty Ale, Anchor Porter, Old Foghorn Barleywine Ale, and its first annual Christmas Ale.

The brewery moved to its current Mariposa St. home in 1979, where it continued to create and innovate. The fifth anniversary on Mariposa St. brought a new product: the first wheat beer brewed in the U.S. since Prohibition. Later, Anchor launched the Sumerian Beer Project, which followed a 4,000-year-old beer recipe to create the remarkable Ninkasi brew.

Anchor's innovation expanded beyond beer in 1993, when the company unveiled its own inhouse distillery. This made Anchor the first brewery in the world with a distillery, and the artisans on staff wasted no time making their mark. They created Old Potrero rye whiskey using methods from George Washington's time, as well as the unusual pot-distilled gin, Junípero.

Today, Anchor's beers are still made by hand, and you can experience the process for yourself. Take a tour of the brewery, then cap off your visit with a tasting in the tap room. If that doesn't quench your thirst, make your next stop the brand-new Anchor Public Taps.



Touring the Brewery

Your tour of the Brewery takes you through all three floors of the facility, so you see how Anchor's liquid gold is made from start to finish. Along the way, your knowledgeable guide will share historic details and Anchor trivia. This portion of the tour lasts approximately 45 minutes.

Afterwards, you will spend 45 minutes in the taproom for a tasting session. In addition to the classics, you may have an opportunity to try other Anchor favorites like Go West! IPA, Anchor's Mango Wheat, Anchor Coffee Porter, and Anchor's Blood Orange Blonde.

Anchor Brewing tours are quite popular. While we recommend you book your reservations online at least a month in advance, the tours can be booked the week of. If you are designing your itinerary well ahead of time, you can make reservations up to three months before your tour date. All guests over the age of 21 must pay the tour fee, and the full amount is due at the time of reservation. Public tours are \$25 per person; private tours and tastings are \$40 per person. If you must change or cancel your reservation, be sure to do so at least 48 hours before your scheduled start time.

Anchor Public Taps

Before or after the tour, head over to Anchor Public Taps, a new project from Anchor, offering a perfect gathering place for San Francisco locals and visitors. It is located across the street from the Brewery at 495 De Haro St. in San Francisco's Potrero Hill district. Here, you can enjoy an exclusive selection of craft brews developed through Anchor's Potrero Project, which you won't find anywhere else. Popular choices include Nelson Session IPA, Citra Pale Ale, BayBright Brut IPA, Emperor Norton Imperial Steam Beer, and Deep Purple Berliner Weisse.

Anchor Public Taps also features the area's best food trucks, with a different selection every day of the week. Recent guests include Frank Grizzly's, Batter Up SF, and La Flamme. The events calendar is always packed, so plan to stick around a while. Join the party at Public Taps for a 49ers game, or test your brain power at Trivia Night.

Getting There

If you are driving, there is limited on-street parking around Anchor Brewing and Anchor Public Taps. Many visitors prefer ride sharing services like Uber and Lyft, or they use San Francisco's

excellent public transportation system. The closest BART station is 16th St., and the 22 Muni bus will let you off one block from the Brewery.

Neighboring Attractions

You can fill your days in the Potrero Hill and Dogpatch neighborhoods, whether you choose to check out a band at the Bottom of the Hill or try more beer at the Triple Voodoo Brewery. The Museum of Craft and Design always has something fascinating on display. In 2019, you can enjoy the sculpture of six diverse artists in Material Domestication, and in 2020, catch a glimpse of architecture in the age of climate change with Survival Architecture.

No visit to the Bay Area is complete without a look at the United States' first craft brewery. Make sure Anchor Brewing is at the top of your list of must-see attractions.

















https://www.bizjournals.com/sanfrancisco/news/2018/10/05/anchor-brewing-craft-beer-business-model-strategy.html



FOOD & LIFESTYLE

After its acquisition, Anchor Brewing turns back to local, craft beer strategies for growth

By Hannah Norman

- Digital Producer, San Francisco Business Times Oct 5, 2018 Updated Oct 8, 2018



A little over a year ago, Japan's Sapporo Holdings Ltd. bought Anchor Brewing Co. for \$85 million. Yet even after being snapped up by a multinational conglomerate, the craft beer pioneer sees shoring up its local customer base as critical to its success.

Since then, the San Francisco mainstay known for its Gold Rush-era steam beer has opened Anchor Public Taps, a pilot brewery next door to its production facility at the base of Potrero Hill. As one of the few manufacturing holdouts in an increasingly mixed-use area, Anchor hopes to tap into a neighborhood swelling with new residents.

On the premises, Anchor serves 18 beers on tap — split half and half between existing core beers to introduce customers to the legacy brands and new, experimental flavors.

The tap room doesn't serve food, but Anchor schedules local restaurants like Frank Grizzly's BBQ to set up shop and food trucks to park just outside. Bands also regularly play in the warehouse eating space.

For the brewery, Anchor Public Taps serves as ground zero for its innovation pipeline, allowing for new beers like their recently released "Fog Breaker IPA" to go through multiple iterations before being produced and distributed in mass.

The tap room's experimental brews, food, and entertainment combines to bring in roughly \$1 million in annual revenue for the brewery, according to Anchor's beermaster Scott Ungermann, mimicking the very strategy many smaller craft brewers turn to for attracting more beer drinkers.

Justin Catalana, CEO of San Francisco-based Fort Point Brewing Co., points to a changing business model of breweries where cultivating a local customer base trumps widespread distribution.

"Craft beer in general is becoming fragmented and hyper local," said Catalana. "People are beginning to look at craft beer like they do restaurants."

Since joining the Bay Area's beer scene in 2014, Fort Point has experienced rapid growth, hiring 50 more employees this year alone to keep up with its increasing presence across California. The company expects about a 65 percent jump in revenue this year over 2017, according to Catalana.

Still, distribution of Fort Point's five core beers is much smaller than a conglomerate-owned brewery like Anchor Brewing; it expects to sell 35,000 barrels this year, while Anchor Brewing sold 115,000 barrels in 2017, according to the Brewers Association.

San Francisco's number of brewing companies is constantly on the rise, according to Catalana. That said, of the city's 16 brewing companies, only three are production breweries — Anchor, Fort Point and Speakeasy Ales & Lagers. The vast majority are brew pubs, which only brew and serve onsite.

Acquisitions are not uncommon, according to Julia Herz, craft beer program director at the Brewers Association. Twenty formerly independent brewing companies have been acquired by international conglomerates since 2001.

Beyond Heineken's purchase of Petaluma-based Lagunitas Brewing Co. 17 months ago, recent acquisitions include Corona-owner Constellation buying both Florida-based brewery Funky Buddha and Ballast Point in San Diego.

California is home to the nation's largest grossing craft beer industry, adding \$8.2 billion to the national economy, according to the Brewers Association. Yet while 98 percent of today's U.S. breweries are independent craft brewers, they comprise less than 13 percent of the beer by volume.

"The biggest trends in beer are new and local, that's what everyone wants," said Ungermann. "But you can only be new once, and you only can be local in one place."

Ungermann added that for the San Francisco-based brewery, little has been disrupted by Sapporo's purchase.

Not all acquired former independent brewing companies feel so fortunate. Lagunitas said Tuesday that it is cutting 12 percent of its workforce — more than 100 employees — as sales contract.

The experience of a sister company called Sleeman Brewery in Canada, which was purchased by Sapporo in 2006, gives Ungermann particular hope. The third-largest brewing company in Canada, Sleeman is currently undergoing a \$7 million project to revamp its production, according to CBC News. Anchor's distribution in Canada has also accelerated in the past year.

"They have really long-term vision and want us to continue to innovate," said Ungermann, pointing to Sapporo's own storied tradition as the oldest brewing company in Japan, founded in 1876.

With beginnings in 1870, Anchor Brewing prides itself in being steeped in San Francisco history. Its original brewery burned down in the fires following the devastating 1906 earthquake; a year later, one of the founders died, cut in half by a tram.

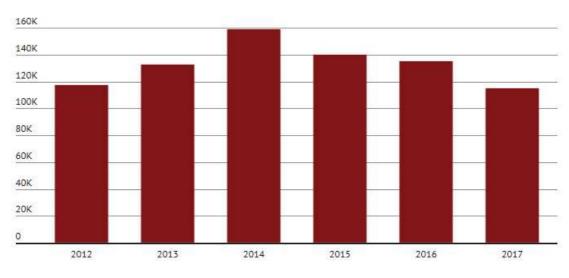
In 2010, local investor The Griffin Group bought the company from retiring longtime owner Fritz Maytag, who had purchased the run-down company on the verge of bankruptcy in the 1965, transforming it into what is dubbed by many as America's first craft brewery.

Anchor has harnessed its history into another revenue stream, enticing roughly 25,000 people annually to take part in tours that range from \$25-\$40, netting approximately \$1 million in annual revenue.

Today, Anchor has about 100 employees, 60 of which are on the production side. The company's beers can be found in all 50 states and 35 countries. Though Anchor declined to share revenue numbers, its production levels leading up to its 2017 acquisition arched downward — hitting a high of 159,000 barrels in 2014 before decreasing annually to only 115,000 in 2017, according to the Brewers Association.

ANNUAL BEER PRODUCTION BY ANCHOR BREWING CO.

Last year, the number of barrels Anchor Brewing produced slid below 2012 levels.



SOURCE: BREWERS ASSOCIATION



https://www.forbes.com/sites/claudiaalarcon/2019/04/30/iconic-san-francisco-brewery-releases-ipa-that-honors-the-citys-culture/#5dd6ee1119bb

Forbes

Iconic San Francisco Brewery Releases IPA That Honors The City's Culture

Apr 30, 2019 Claudia Alarcón, Contributor

Anchor Brewing Company and San Franpsycho, a community-based clothing and lifestyle brand, have just released their limited-edition collaboration brew, San Franpsycho IPA, in cans. Last year, the beer's first release in bottles won gold in the 2018 World Beer Awards for packaging design and bronze in the taste category.

The label depicts a scene of San Francisco's Noriega hilltop looking down to the Outer Sunset and Ocean Beach, the neighborhoods where San Franpsycho was born. IPA aficionados will find alluring tropical fruit flavors and aromatics with a slightly sweet finish. To amplify the marked stone fruit taste, brewmaster Scott Ungermann added fresh peach and apricot purees in secondary fermentation. He also used El Dorado, Eureka, Cascade and Simcoe Cryo hops to lend extra fruity aromas of peach, apricot and pineapple to perfectly accentuate the fruits in the beer.



The award-winning label depicts a scene of San Francisco's Noriega hilltop looking down to the Outer Sunset and Ocean Beach, the neighborhoods where San Franpsycho was born.

This IPA was first brewed as part of a larger experiment at Anchor's pilot brewery and bar in Potrero Hill, Public Taps. This is a gathering place where locals and tourists alike share their opinions on the brewery's perpetual experiments. "We brew up something new here on a weekly basis," says Ungermann. Anchor, along with San Franpsycho, invited beer lovers to taste various batches and vote on their favorite fruity recipe. This summery, tropically-tinged recipe at a quaffable 6.3% ABV was the favorite.

Anchor Brewing Company's roots date back to the California Gold Rush, making it one of America's oldest breweries, and its Anchor Steam beer has been a San Francisco icon since 1896. Earlier this year, the legendary brewery released Baykeeper IPA, a bright and citrusy IPA made in collaboration with local nonprofit San Francisco Baykeeper, the only nonprofit that confronts polluters and stops harmful actions from occurring in the San Francisco Bay, one of California's most important ecosystems, to celebrate the non-profit's 30th anniversary. A portion of the proceeds from this brew will directly support San Francisco Baykeeper and their efforts to stop polluters and keep the bay healthy for wildlife and the local communities.



Earlier this year, Anchor released Baykeeper IPA, a bright and citrusy IPA made in collaboration with local nonprofit San Francisco Baykeeper.

Ungermann is always keen to participate in these projects which not only allow him to experiment with new brews, but also let Anchor give back to the communities that have supported them for over a century:

"Anchor Brewing Company is all about San Francisco, so it is our pleasure to team up with fellow social and environmental champions of this wonderful city. The community around us is the foundation of who we are as a brewery. Our recent partnership with Baykeeper supported San Francisco's local waters and crown jewel of the Bay Area—the Bay itself. Now, we've teamed up with community lifestyle brand San Franpsycho to brew an IPA that celebrates the city's unique and eclectic culture."



San Franpsycho IPA comes in 12oz. cans at retail outlets nationwide and on draft at select bars, restaurants, as well as at Anchor Public Taps and the Anchor Brewing Taproom in San Francisco.

Since both beers are part of the seasonal collaboration series with local organizations, Baykeeper IPA ended its run as San Franpsycho IPA was released. It will be available until early September, when Anchor's next collaborative brew launches. The can presentation will make it ideal for summer picnics, backyard gatherings and anywhere people wish to raise a toast to the weird and wonderful city by the bay.

Find San Franpsycho IPA in 12oz. cans at retail outlets nationwide and on draft at select bars, restaurants, as well as at Anchor Public Taps and the Anchor Brewing Taproom in San Francisco. You can find a brew near you by using the Anchor Beer Finder.

https://www.sfchronicle.com/business/article/Anchor-Brewing-workers-can-drink-to-new-union-13686556.php

San Francisco Chronicle

Biz & Tech // Business

Anchor Brewing workers can toast to their new union

Shwanika Narayan March 13, 2019

Updated: March 13, 2019 8:37 p.m.



1 of 2. The exterior of Anchor Brewing Company in San Francisco. Workers at the company have voted to unionize. Photo: Gabrielle Lurie / The Chronicle 2018



2 of 2. Daniel Wolff checks the beer production at Anchor Brewers & Distillers in San Francisco last year. Union organizers say that Anchor is now one of the only beer companies in the nation to have unionized. Photo: Gabrielle Lurie / The Chronicle 2018

Workers at Anchor Brewing Co. voted to unionize Wednesday.

Employees at the production facility at 1705 Mariposa St. voted 31-16 to organize with the International Longshore and Warehouse Union. Workers across the street at Anchor Public Taps, an affiliated restaurant, will vote on Friday.

The unionization efforts became public last month after more than a year of organizing at the 123-year-old brewery often credited with America's original craft beer.

"I'm extremely excited, I've been working with (the ILWU), and my phone's been going off nonstop," said Patrick Machel, a part-time worker at Anchor Taps who was in class at San Francisco State University when the result were announced.

Machel, 28, was one of two workers in February who said they were taken aside by management and told to take off yellow pins with the phrase "Union Strong." That led to the ILWU filing a complaint with the federal National Labor Relations Board last month.

Workers are asking for better hours and benefits. Machel said management has scheduled him and others at 29 hours of work a week, preventing him from acquiring full-time status. Workers are also dealing with shorter lunch breaks, reduced sick days and costlier health benefits, he said. The union effort highlights the tensions service workers face trying to get by in San Francisco on low-paying jobs.

In 2017, Anchor Brewing was bought by Sapporo for \$85 million, raising concerns among workers about the impact of overseas ownership.

That prompted the workers to start meeting, and the ILWU began to work with them last April, said Agustin Ramirez, lead organizer for the union in Northern California.

"Anchor will become one of the first beer companies in the country to have a unionized workforce," Ramirez said.

In May, Splinter reported that none of the country's approximately 7,000 craft breweries were unionized despite harsh working conditions.

"Anchor Brewing started the craft beer industry in America, and we hope this sets the stage for other breweries to start unionizing as well," Ramirez said. A similar unionization effort at the now-defunct Pyramid Brewery in Berkeley failed in 2013.

"Anchor is proud of its long history of firsts, which ignited the modern craft beer movement. We look forward to discussions with the newly formed union and strengthening our collective future with all of our employees," the company said.

About 69 full- and part-time employees who sought to join the union work at Anchor's production facility and at Anchor Public Taps. The brewery employs approximately 160 people, according to a 2016 report by Brewbound, a trade publication.

Anchor, founded in 1896, has had several owners and almost closed shop in the 1960s. It was bought by Fritz Maytag, heir to a washing machine dynasty, who revitalized it and sold the company decades later to local investment firm Griffin Group in 2010.

Anchor Brewing now has 10 days to dispute the union vote, Ramirez said.

Shwanika Narayan is a San Francisco Chronicle staff writer. Email: shwanika.narayan@sfchronicle.com Twitter@shwanika



Our employees voted on March 13th to unionize, marking a major milestone for our brewery. Our priority was to ensure that all of our employees were given the opportunity to vote in a secret ballot election. We fully respect the results of the vote and are committed to negotiate in good faith with the newly formed union. We look forward to strengthening our collective future with all of our employees.

ANCHOR BREWING CO.

Laura Braun

Manager of PR, Events & Community Engagement 1705 Mariposa Street San Francisco, CA 94107 **Tel** 415.863.8350 x6473 anchorbrewing.com

Facebook / Instagram / Twitter

Video

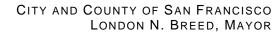


https://vimeo.com/299742699

Anchor Brewing Company on ABC 7 Bay Area

Published on November 1, 2018







Program Manager, Legacy Business Program

OFFICE OF SMALL BUSINESS REGINA DICK-ENDRIZZI, DIRECTOR

Legacy Business

Legacy Susiness Registry Application Review Sheet

Application No.: Business Name: Business Address: District: Applicant: Nomination Date: Nominated By:	815 Burnett Avenue, #2 District 8 Kathleen Amendola, Owner and Tour Guide	
	applicant has operated in San Francisco for 30 or more yeoperations exceeding two years? X Yes	
Noe Street from 1989 to 815 Burnett Avenue, #2	2005 (16 years) from 2005 to Present (14 years)	
	applicant contributed to the neighborhood's history and/or or community? X Yes	the identity of a No
	oplicant committed to maintaining the physical features or touding craft, culinary, or art forms?XYes	
NOTES: N/A		
DELIVERY DATE TO H	PC : May 23, 2019	
Richard Kurylo		



RAFAEL MANDELMAN

May 13, 2019

Re: Nomination of Cruisin' the Castro Walking Tours to the Legacy Business Registry

Dear Director Regina Dick-Endrizzi:

I'm writing to nominate Cruisin' the Castro Walking Tours ("Cruisin' the Castro") for the Legacy Business Registry. Cruisin' the Castro has been in continuous operation since 1989 when it was founded by Dorothy Evelyn Fondren, later known as Trevor Hailey.

Being a history buff, Hailey went on to receive her Master's Degree in Recreation & Leisure and specialized in San Francisco History and Tourism. Cruisin' the Castro's walking tours led by Hailey of the became a highlight of the San Francisco experience for many visitors and, as the Castro itself changed in composition and outlook, the tours were adapted to reflect these shifts in diversity and interest.

Upon Trevor's retirement in 2005, travel industry professional and local resident Kathy Amendola purchased Cruisin' the Castro and continued to be the orator of the LGBTQ community. After the presidential election in 2016, Kathy began shifting her tours to include civil rights, educating global visitors on the history and struggle of LGBTQ people. Kathy share her vast knowledge with public tours, schools and corporate groups from around the world.

Cruisin' the Castro regularly participates in both neighborhood and citywide LGBTQ events. This includes volunteering for the Castro Street Fair, the San Francisco Dyke March, the San Francisco Pride Parade, the Rainbow Honor Walk, the LGBTQ Cultural Heritage District and the Pink Triangle Park & Memorial just to name a few. The business also supports dozens of LGBTQ community events on an annual basis with tour donations.

Given its enduring presence in the Castro District, its commitment to providing educational tours of the community and its record of giving back to neighborhood non-profits, I strongly believe that this business would benefit greatly from being a part of San Francisco's Legacy Business Registry. I thank you for your consideration.

Rafael Mandelman

Member, San Francisco Board of Supervisors

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:						
CRUISIN THE C BUSINESS OWNER(S) (identify the pers	ASTRO L	LALKING t ownership stake	in the busines) RS		
KATHLEEN AME	NDOLA					
CURRENT BUSINESS ADDRESS:			TELEPHONE:			
815 BURNETT AVE, #2		(415	(415) 550-8110			
SAN FRANCISCO, CA 94131) EMAIL	EMAIL:			
		KAT	KATHYECRUISINTHECASTRO			
WEBSITE:	FACEBOOK PAGE:		YELP PAGE	Ε, ,		
analul co la	FACE BOOK. CON/CRU CASTRO-WAL	UISIN-THE-		1/biz/CTUISIN-T		
WWW. CRUISINTHECASTRO.	6M	100123	CASTRO	D-TOURS-SAN-FR	ZANCISCO	
APPLICANT'S NAME						
KATHLEEN AME	NDOLA			Same as Business		
APPLICANT'S TITLE						
OWNER+TOUR	GUIDE	-				
APPLICANT'S ADDRESS:			TELEPHONE:			
SISBURNETTANE, #Z 1415 550-8110						
SANFIZANCISCO, CA 94131			EMAIL:			
,		KA	ATHY e	CRUISINTHECAS	TRO. CON	
SAN FRANCISCO BUSINESS ACCOUNT	Γ NUMBER:	SECRETARY OF	STATE ENTIT	Y NUMBER (if applicable):		
0368179 -						
J0011						
OFFICIAL USE: Completed by OSB Stat	"					
NAME OF NOMINATION: DATE OF NOMINATION:						
		1				

Legacy Business Registry

Application

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	
Noe Street (Home Address of Trevor Hailey AKA Evelyn Fondren)	94114	1989	
IS THIS LOCATION THE FOUNDING LOCATION OF THE BUSINESS?	DATES OF OPERATION AT THIS LOCATON		
☐ No ■ Yes	1989-2005		
OTHER ADDRESSES (if applicable):	ZIP CODE:	DATES OF OPERATION	
915 Durnott Avenue #2	94131	Start: 2005	
815 Burnett Avenue, #2		^{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:	
OTHER ADDRESSES (if applicable):	ZIP CODE:	DATES OF OPERATION	
		Start:	
		End:	
OTHER ADDRESSES (if applicable):	ZIP CODE:	DATES OF OPERATION	
		Start:	
		End:	
	I	l	

4 V.5- 6/17/2016

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.
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.
attest that the business's business registration and any applicable regulatory license(s) are current.
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.

CRUISIN' THE CASTRO WALKING TOURS 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.

Cruisin' the Castro Walking Tours ("Cruisin' the Castro") is a premier tour company that was established in 1989 by local historian Trevor Hailey.

The company's story begins with the arrival of Dorothy Evelyn Fondren ("Evelyn"), a Lieutenant Commander in the United States Navy, at an Oakland naval hospital in 1972. Evelyn, a proud lesbian, left the Navy to make an impact in the world and found herself immersed in the social and political upheaval of lesbian and gay people in San Francisco in the 1970s and 1980s.

Being a history buff, Evelyn went on to receive her Master's Degree in Recreation & Leisure and specialized in San Francisco History and Tourism.

In 1989, she changed her name to Trevor Hailey because she wanted an androgynous name. That year, she created "Cruisin' the Castro, from a historical perspective with Trevor Hailey," which weaved a tapestry of LGBTQ history and culture dating from San Francisco's Gold Rush to the AIDS epidemic and beyond. Also in 1989, Trevor established the business Cruisin' the Castro.

Upon Trevor's retirement in 2005, travel industry professional and local resident Kathy Amendola purchased Cruisin' the Castro and continued to be the orator of the LGBTQ community. Kathy, having many years of travel and tourism expertise, began her career in New York City. Her journey led her to Maui, where she worked for luxury hotels and resorts in sales and marketing. Like Trevor, Kathy was seeking a community that openly embraced diversity and, in 1999, she found a safe "out" haven in the 45 colorful blocks known as the Castro. After she purchased Cruisin' the Castro, Kathy added "Walking Tours" to the name of the business.

During the 2000s, the Castro neighborhood transformed from a neighborhood of white, homosexual men to a much broader spectrum of sexuality, including bisexuality and pansexuality. Baby carriages began to follow with same-sex couples and LBGTQ allies. Kathy's tours embraced the diversity and created the most comprehensive LGBTQ tour in the world.

After the presidential election in 2016, Kathy began shifting her tours to include civil rights, educating global visitors on the history and struggle of LGBTQ people. This includes empowering and encouraging others to embrace human rights. She not only provides

entertaining tours, Kathy share her vast knowledge and community involvement with public tours, schools, universities and corporate groups from around the world.

Cruisin' the Castro Walking Tours is a rare and exceptional San Francisco business spanning 30 years created by two passionate women. Through their political activism, cultural knowledge, colorful personalities and heartfelt stories, they've lived history, changed history and educated others about history. Together, their abilities provide a unique service that's unsurpassed in sharing the tales of one magical city.

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

The business has not ceased operations since it was founded in 1989.

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

Cruisin' the Castro Walking Tours is not technically a family-owned business, defined here as any business in which two or more family members are involved and the majority of ownership or control lies within a family.

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

The ownership history of (the business) is as follows:

1989 to 2005: Trevor Hailey (formerly Dorothy Evelyn Fondren)

2005 to Present: Kathy Amendola

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 of the existence of the business verifying it has been in operation for 30+ years is provided in this Legacy Business Registry application.

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.

Cruisin' the Castro Walking Tours is not located in a commercial space.

CRITERION 2

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

Cruisin' the Castro Walking Tours has been a direct and major contribution to the LGBTQ community and worldwide culture for 30 consecutive years. Both Trevor Hailey and Kathy Amendola have educated and empowered tens of thousands of people over 3 decades. No other tour company has been passionately dedicated to the teaching the obscure history of the "invisible culture," meaning LGBTQs do not look a certain way that's identifiable (e.g., skin color, eyes, physical traits); they blend with all cultures and most hide because of oppression, making them "invisible." Trevor and Kathy's contribution has sent infinite ripples across the globe in supporting positive changes for LGBTQ people with regard to social, political and religious rights.

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

Cruisin' the Castro Walking Tours is a premier San Francisco tour company that has set a high standard in the travel and tourism industry for 30 years. The business is a professional, legitimate, highly awarded and respected member of the LGBTQ community.

Cruisin' the Castro has always participated in both community and citywide LGBTQ events. This includes volunteering for the Castro Street Fair, the San Francisco Dyke March, the San Francisco Pride Parade, the Rainbow Honor Walk, the LGBTQ Cultural Heritage District, LGBTQ historic preservation and the Pink Triangle Park & Memorial just to name a few. In addition to this, the business supports dozens of LGBTQ community events on an annual basis with tour donations.

Kathy Amendola appeared in the movies "Milk" and "When We Rise" as a movie extra.

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

Trevor Hailey was recognized twice in resolutions from the mayor, naming days in her honor.

In 2009, both Kathy and Cruisin' the Castro Walking Tours were awarded the "Certificate of Honor" from the San Francisco Board of Supervisors as public recognition of distinction and merit for outstanding service to the people of the City and County of San Francisco.

Kathy's legacy with Cruisin' the Castro Walking Tours includes many five-star tour reviews across worldwide travel sites. Since 2011, Cruisin' the Castro Walking Tours has been awarded the "Certificate of Excellence" and "2015 Hall of Fame Member" from TripAdvisor for their outstanding tour experiences. Kathy acclaims her success to having the ability to connect with others and sharing the love. She claims that she can't change the world by herself and therefore empowers others to do so as well.

Cruisin' the Castro has been referenced in many publications over the decades. Following are highlights:

PBS

"Only in the Castro with Trevor Hailey" https://www.kged.org/tv/programs/index.jsp?pgmid=18302

San Francisco Chronicle

"Trevor Hailey -- started Castro gay history tours" https://www.sfgate.com/bayarea/article/Trevor-Hailey-started-Castro-gay-history-tours-2555870.php

- San Francisco Chronicle
 "LGBTQ heritage districts strive to preserve vanishing culture"
 https://www.sfchronicle.com/travel/article/LGBTQ-heritage-districts-strive-to-preserve-13165117.php
- San Francisco Chronicle
 "Airbnb competitor Peek raises \$23 million; changes at Smyte and Khan Academy"
 https://www.sfchronicle.com/business/article/Airbnb-competitor-Peek-raises-23-million-13040506.php
- Kathy Amendola appeared on the LGBTQ cable show "10%", with David Perry on numerous occasions.
 "David Perry speaks with Kathy Amendola, owner of Cruisin' the Castro Walking Tours" https://www.youtube.com/watch?v=exAzsl2YgKA

Cruisin' the Castro Walking Tours is also featured in worldwide guide books and magazine publications in many languages.

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

Yes, both Trevor Hailey and Kathy Amendola have become historical icons in the LGBTQ community and are known worldwide. Up until her retirement in 2005, Trevor Hailey was an iconic figure in the Castro, as she had educated and empowered tens of thousands visitors for 16 years.

Cruisin' the Castro Walking Tours encompasses a wonderful community called "family." There are many people who have made huge impacts in LGBTQ history in the neighborhood that still live there. On tour, people are encouraged to get to know the neighbors who include author Armistead Maupin, author of the "Tales of the City" series; Cleve Jones, civil rights activist and creator of the AIDS Memorial Quilt, Names Project and the movie "When We Rise"; Ken Jones,

AIDS activist; Dustin Lance Black, writer of the movie "Milk" with Sean Penn; Stuart Milk, LGBTQ human rights activist, political speaker, nephew of civil rights leader Harvey Milk and cofounder of the Harvey Milk Foundation; and many more neighbors who make up the community.

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

Kathy Amendola is intimately involved in the Castro community. Kathy has been a volunteer board member for organizations such as the Merchants of Upper Market & Castro (now Castro Merchants) and the Golden Gate Business Association. She is an emeritus board member of the Rainbow Honor Walk, the Castro's landmark project of bronze sidewalk plaques honoring famous LGBTQ people who have made a difference in world history. She presently serves on the board of directors for the Pink Triangle Park & Memorial, the first memorial in United States remembering men persecuted for homosexuality in fascist Europe between 1933 and 1945.

Noticing Kathy's outstanding community expertise, the San Francisco Police Department began incorporating Kathy's LGBTQ tour as part of its cultural training for new police cadet classes in 2018. Since then, over 300 cadets have cruised the Castro with Cruisin' the Castro.

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

Cruisin' the Castro Walking Tours attracts all types of people from domestic and worldwide destinations that are interested in learning about LGBTQ history, culture and civil rights in America. This includes, but is not limited to, public tours, schools, university groups, corporate groups and special interest groups. It's inclusive of age and mobility challenges.

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

Cruisin' the Castro Walking Tours is not located in a commercial space.

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

In the event Cruisin' the Castro Walking Tours were to cease operations, the LGBTQ community would lose invaluable oral history that both Trevor Hailey and Kathy Amendola have shared for decades.

CRITERION 3

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

Cruisin' the Castro tours are intimate, personalized and operated by a professional tour guide, local resident and LGBTQ community activist. Explore the historical, diverse and colorful sites of

the Castro neighborhood, known as one of the largest lesbian, gay, bisexual, transgender, queer communities in the world. Visit the many vibrant sites that emphasized how San Francisco and the Castro community play crucial roles in LGBTQ culture and civil rights in the United States.

The "Historical LGBTQ Tour" is a fun and fascinating two hour cultural tour entailing the past, present and future of LGBTQ civil rights in America. Discover how San Francisco's Gold Rush in 1849 created the city's first gay community and how World War II, the Summer of Love, civil rights leader Harvey Milk and the AIDS epidemic created the heart and soul of the Castro's LGBTQ community. Learn how Harvey Milk's arrival in the 1970s lead to the creation of the Rainbow Flag and how the Castro became known as the "Gay mecca" of the world. Walk along today's amazing Rainbow Honor Walk, bronze sidewalk plaques honoring famous LGBTQ people who have made significant world-wide contributions in history.

Tour Highlights include the following:

- Harvey Milk Plaza, the site of Harvey Milk's camera shop, the Castro library and the Civil Rights Academy.
- America's first Rainbow Flag, Pink Triangle Memorial Park and the GLBT History Museum.
- The Lavender Youth Recreation & Information Center.
- The Human Rights Campaign Action Center.
- Hank's "Infamous" Billy Doll Collection.
- Many colorful murals, bars, shops, restaurants and neighbors.

Cruisin' the Castro's walking tours are fully licensed and insured. Public walkways are handicap accessible. Private tours are also welcomed and customized to individual interests.

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)

Cruisin' the Castro Walking Tours is committed to maintaining its historical tradition as a walking tour operator.

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.).

Cruisin' the Castro Walking Tours is not located in a commercial space.

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.

Documentation that demonstrates the business has been a walking tour operator for 30+ years is included in this Legacy Business Registry application.

Cruisin' the Castro Walking Tours is the Most Comprehensive LGBTQ Tour in the World

- Owned and operated by a local lesbian, travel professional and LGBTQ community activist (Emeritus Board Member, the Rainbow Honor Walk; Board Member, the Pink Triangle Park & Memorial; volunteer for LGBTQ Cultural District and LGBTQ historical preservation).
- Highly rated on worldwide travel sites such as Airbnb, TripAdvisor, etc. as an LGBTQ tour.
- The only tour to solely entail LGBTQ culture. Others include a few sites as well such as architecture, hills, combined neighborhoods and non-LGBTQ sites.
- Fully licensed and insured. 90% of other tours are operated by non-professional (illegal tour guides) and/or volunteer tour guides that are not historians and often give out incorrect information. 90% of these tours are FREE.
- Explores the depth and spectrum of the diverse LGBTQ+ community, with the "+" representing IQAPT and more. The tour covers each letter and associated flag, if applicable.
- Openly explores solid details about civil rights, or lack thereof, in the United States. Sexual and gender diversity is still illegal with regard to employment, housing, education and public accommodations such as movie theaters, restaurants, shops or libraries in up to 31 states today. Although marriage is federally legal, the LGBTQ culture suffers from immense oppression and discrimination. As a whole, LGBTQ people live in fear are subjected to anxiety, depression and stress 1.5 times more than heterosexuals. The tour opens this up for discussion with others with shared stories from around the world. No other tour is this focused, educational, empowering nor intimate.
- Includes twice as many landmark sites than any other tour company. The Castro LGBTQ community is 45 blocks, largest LGBTQ neighborhood in the world.
- Shares the vast history of San Francisco's diverse legacy that has structured a worldwide LGBTQ culture, such as the "Hanky Code." The Gold Rush in 1848 sparked a frenzy of men to San Francisco's port by 1849. With tens of thousands of men and few women, same-sex intimacy was well practiced. Because society frowns upon homosexuality and bisexuality, these men came up with a color code to tag themselves so they could communicate "visually." They became known at the "Lavender Cowboys," and their once basic code of red and blue (equals purple or lavender), is STILL practiced worldwide 171 years later and called "The Hanky Code" (see https://user.xmission.com/~trevin/hanky.html). Please note that women also use the code and is still widely seen around the world. It all started in San Francisco!

- Includes the Pink Triangle Park & Memorial (www.pintrianglepark.org), the first memorial in United States remembering homosexual men persecuted between 1933 and 1945 in fascist Europe. Fifteen thousand men were sent to concentration camps and labeled with pink triangles.
- Explains the significance of the Rainbow Flag. Gilbert Baker created the Rainbow Flag in 1978, which first flew with Harvey Milk in San Francisco's Pride Parade. It is now the most recognizable cultural flag in the world. Tours visits the major Castro landmark flagpole.
- Visits the original home of the AIDS Memorial Quilt, now Catch Restaurant, and views actual
 panels of the quilt, which tells the story of the horrific epidemic that hit San Francisco in
 1981. During that time, President Reagan and America turned its back on AIDS, and
 approximately 20,000 people died in San Francisco alone in one decade. Castro neighbor
 Cleve Jones started The Names Project The AIDS Memorial Quilt in 1987, now a worldwide
 memorial with over 100,000 quilts (stored in Atlanta).
- Visits the very colorful "Hope for World Cure" mural and discusses what was happening in the community when AIDS arrived and the hope of finding a world cure. The tour gives a shout out to Cleve Jones whenever he's seen in the neighborhood!
- Includes the Eureka Valley/Harvey Milk Public Library, the first public library in the United States to have LGBTQ books thanks to Harvey Milk in 1978.
- Highlights the Rainbow Honor Walk. This growing landmark currently includes 28 bronze sidewalk plaques in the Castro honoring famous LGBTQ people whom have made an impact in world history. Sixteen more plaques will be added in 2019.
- Includes a stop at Twin Peaks Tavern, the first gay bar in United States to open up wraparound glass windows in 1973 as it was no longer a felony or mental illness to be LGBTQ. Meet the owners, Jeff and George!
- Visits the Castro Theatre. Thanks to the LGBGQ community, the theater was saved from demolition and is San Francisco Designated Landmark #100.
- Includes the GLBT History Museum, the first museum in United States to feature only LGBTQ history.
- Highlights the Leonard Matlovich plaque featuring the previous Castro resident and Air Force Veteran who went on the cover of Time Magazine in 1975 with the headline, "I Am a Homosexual" promoting gay acceptance in the military (http://time.com/4019076/40-

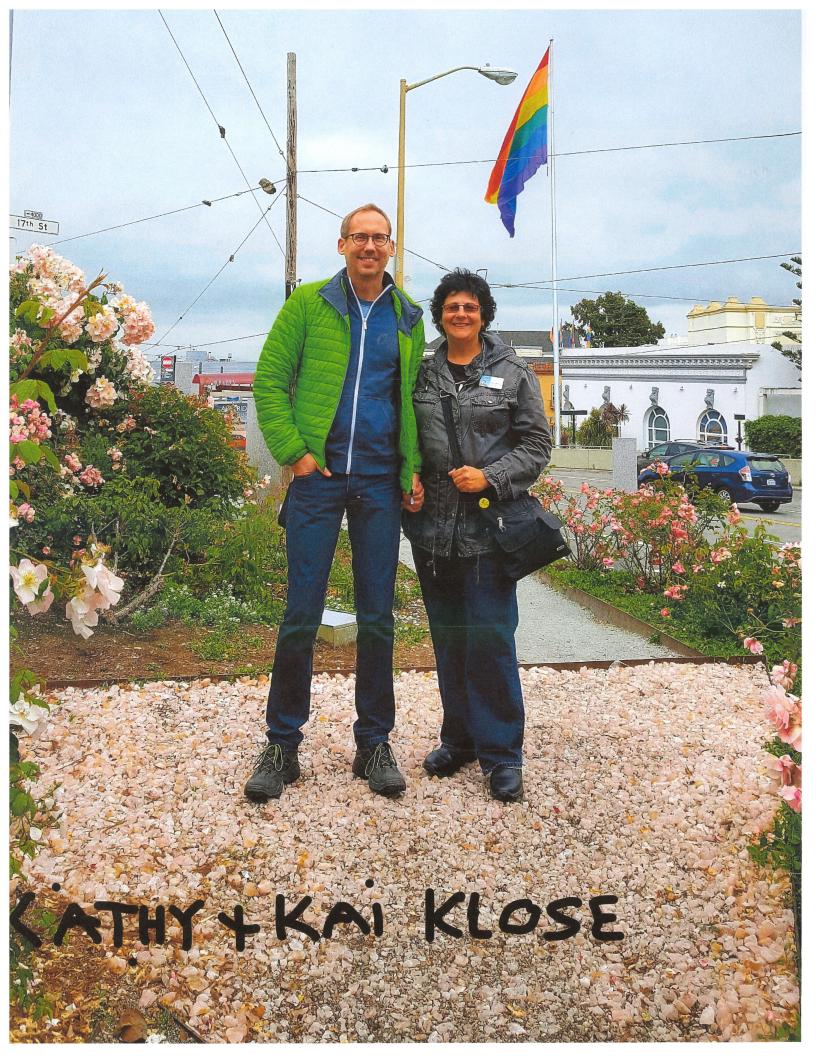
<u>years-leonard-matlovich/</u>). Currently the military is **reversing** transgender people's rights to serve.

- Discusses the International Imperial Court. San Francisco resident Jose Sarria became a famous drag queen in North Beach (home to several "first" gay restaurants/bars in the United States) in the 1940s and '50s. He was the first openly gay person to run for public office when he ran for supervisor in 1961. Jose later started the International Imperial Court, also known as the International Court System that is one of the oldest and largest LGBT organizations in the world. The Imperial Court System is a grassroots network of organizations that works to build community relationships for equality and raise money for charitable causes through the production of annual Gala Coronation Balls for Emperors and Empresses (men). The Imperial Court System is the second largest LGBT organization in the world, surpassed only by the Metropolitan Community Church.
- Discusses the San Francisco Gay Men's Chorus (SFGMC), the world's first openly gay chorus. It is one of the world's largest male choruses and the group most often credited with creating the LGBT choral movement.
- Visits the Harvey Milk Civil Rights Academy, the first public elementary school of its kind in United States in 1996 to teach civil rights.
- Discusses many grassroots organizations supporting LGBTQ health, political activism, civil
 rights, safety, youth and seniors that started in San Francisco. Two community programs
 such as Castro Benefit District (street cleaners) and Castro Community on Patrol (safety) are
 model programs that numerous San Francisco neighborhoods have adopted.

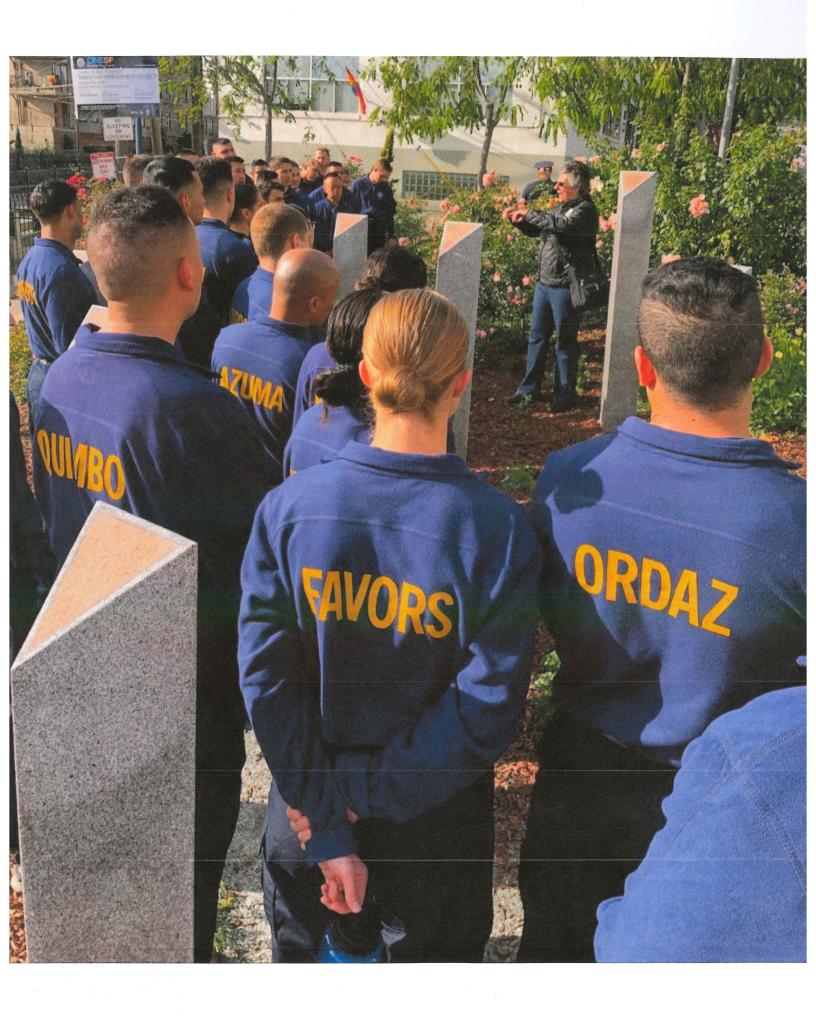
The Castro neighborhood is moving towards becoming an LGBTQ Cultural District in San Francisco. No other city in the world has this much cultural history or actual historical sites pertaining to LGBTQ diversity. No other tour than Cruisin' the Castro Walking Tours weaves this vast information into an empowering and entertaining 2 hours.













Reservations

Tours are available Tuesday through Saturday and most Holidays. Be sure to call early as reservations are required. Best to have a 1st and 2nd choice in mind as there is a 4 person minimum and 16 person maximum. The tour begins at 10:00 a.m. SHARP and finishes at approximately 2:00 p.m. The tour group meets at the Harvey Milk Plaza atop the Castro Street Muni station. Exact address is 400 Castro Street, corner of Castro and Markets streets. The walk is fun and easy- NO BIG HILLS!

The tour is for everyone and is an experience not to be missed! Meet people from everywhere as the group includes San Francisco's rich influx of visitors as well as locals. The tour includes a stop for brunch at "Welcome Home" restaurant during the week and "Firewood" on week-ends.



المالكة المالكة

with Trevor Hailey (415) 550-8110

E-Mail: trvrhailey@aol.com
Website: www.webcastro.com/castrotour/

Copyright © 1989 Trevor Hailey

San Francisco Focus Magazine



المراقق المراقق المراقق المراقق المراقق المراقق المراقق المراقة المراقق المرا

from a historical perspective with Trevor Hailey



The Original
Walking Tour of
Castro Street
Since 1989

San Francisco, CA

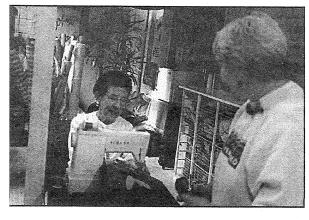
The Heart of Gay America





et me escort you on a guided, informative adventure... a walking tour of the Castro — one of San Francisco's many distinct and unique communities, the Gay community! You will find this trip fun, friendly, historically educational, and unforgettable!

earn how and why San Francisco got to be literally the Gay Mecca of the world. Sociology and psychology, interwoven with history, contribute to a stream of entertaining and informative vignettes which illuminate aspects of Gay history from 1849 to the present. Understand the chain of events which enabled the "planets to line up" in such a fashion that the Castro emerged as its "Gay Self" and Harvey Milk was successful in becoming the first openly gay elected politician. Hear and feel this colorful history enthusiastically told in the setting where much of it took place.



Visit "The Names Project", visitors center of the AIDS Memorial Quilt. No one can view the panels nere without being profoundly changed. The Quilt's power lies in its ability to put a human face on name-ess statistics —opening minds— changing perceptions— and eradicating prejudice. The Quilt indeed transcends all artificial boundaries.

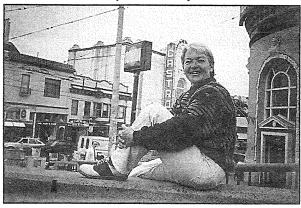
Ms. Trevor Hailey

Trevor Hailey has been selected as one of the Bay Area's top tour guides, "Focus Magazine" gives the tour "5 Stars" and the City's Chamber of Commerce – Honorable Mention. The tour has been featured on travel shows and documentaries by BBC, CNN, Discovery Channel, NBC, PBS, Bay Area Backroads, Lonely Planet and

"Full Circle with Michael

Palin". Her tour is listed in all major travel guides both from the U.S. and abroad as an attraction not to be missed.

Most tour guests tout Trevor's tour as the "highlight" of their visit to San Francisco. One British visitor said, "This is the most brilliant experience of my visit and I came over



on the Q.E. II." The response from a Southerner was, "Trevor can talk about paint drying and make it sound interesting."

A resident member of the gay community since 1972, Trevor knows most of the local shop owners and business leaders personally. They welcome her groups for an inside look at the Castro which most tourists and locals never see!

Originator of the Palace Guides (docents for San Francisco's Palace of Fine Arts), Trevor has been compiling historical research about San Francisco for many years.

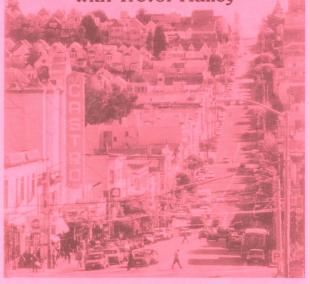
Trevor completed her Master's degree in Recreation and Leisure in 1989 from San Francisco State University, specializing in San Francisco History and Tourism.

San Francisco Focus Magazine



والعلق المالية المالية

from an historical perspective with Trevor Hailey



The Original Walking Tour of Castro Street Since 1989

earn how and why San Francisco got to be the Gay Mecca of the world.

Listed in all major travel guides both from the U.S. and abroad as an attraction not to be missed.







Ms. Trevor Hailey

- Voted as one of the Bay Area's Top Tour Guides. . . . Annually Featured on BBC, CNN, Discovery Channel, NBC, PBS, ABC & CBS
- Originator of Palace Guides Docents for San Francisco's Palace of Fine Arts

Tour Highlights

- Gay & Lesbian oral History 1849 to Present
- · See America's first "Pink Triangle Park and Memorial"
- Harvey Milk's Residence/Camera Shop/Campaign Headquarters
- Historic Landmark Castro Theatre circa 1922
- Introduction to unique, local shops that are very gay

Quotes

Most guests tout Trevor's tour as the "highlight" of their visit to San Francisco. One British visitor said, "This is the most brilliant experience of my visit and I came over on the Q.E. II." Response from a Southerner who took the tour. "Trevor can talk about paint drying and make it sound interesting"

Reservations

Tours are available Tuesday through Saturday, May through November. Reservations are required. The tour begins at 10:00 a.m. SHARP and finishes at approximately 2:00 p.m. The tour group meets at the Harvey Milk Plaza atop the Castro Street Muni station. Exact address is 400 Castro Street, corner of Castro and Market streets. The walk is fun and easy NO BIG HILLS!

The tour is for everyone and is an experience not to be missed! Meet people from everywhere as the group includes San Francisco's rich influx of visitors as well as locals. The tour includes a stop for lunch at the fabulous "Firewood" restaurant.

\$45.00 per person (price includes lunch)

مرابع المرابعة المرابعة المرابعة with Trevor Hailey (415) 550-8110

E-Mail: trvrhailey@aol.com Website: www.webcastro.com/castrotour/ Copyright[©] 1989 Trevor Hailey

Trevor Hailey's Cruisin' the Castro

Trevor Hailey's Tours are available starting-Saturday, May 21, 2005.

see below for detailes or call: 415-550-8110



The Original Walking Tour of Castro Street, Since 1989

Let me escort you on a guided, informative adventure . . . a walking tour of the Castro -- one of San Francisco's many distinct and unique communities, the Gay community! You will find this trip fun friendly, historically educational, and unforgettable!

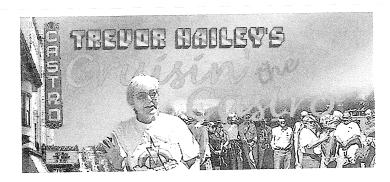
Tours are by reservation only at 415-550-8110 and are available Tuesday through Saturday, 10:00 a.m. to 2:00 p.m. \$45 per person includes lunch at the Firewood Restaurant, a Castro favorite.

RESERVATIONS: (415) 550-8110

E-Mail

Where to Stay

Orchard Hotel



Story and photography by Ron Williams

WebCastro receives a lot of mail from folks all over the world and one of the common questions is, "What are some of the interesting activities going on in San Francisco that are appropriate for everyone?"

My standard answer is Trevor's walking tour and lecture of the Castro. Whether you are a first time tourist to the Castro or seasoned resident of our beautiful city, the historical perspective that Trevor illustrates during this 4-hour informative field trip is inspiring, educational and fun.

The tour members congregate at Harvey Milk Plaza at Castro and Market Streets. The tour participants cover the spectrum of folks from all over the world. Once everyone has arrived, Trevor pulls the group into a circle. Her charismatic personality and captivating voice took us back to early San Francisco history. She described the early social settings that would later set the stage for San Francisco becoming the gay mecca of the 1970's and



280's. She further described the changing attitudes towards women, brought on by the military during WWII, that planted the seeds of change. These seeds would come to fruition as women gained their own awareness and were able to break out of the traditional roles perceived by society.





Trevor's tour is more than a walking historical perspective of the Castro. She conducts the tour more like a lecture, melding together an unbiased view of human behavior, historical events and opportunity created by those forceful events. She also emphasizes the documenting of our gay and lesbian heritage as an important component in the struggle to dispel the stereotypical images of gays and lesbians in the lesser informed segments of society.



Trevor revealed the periods of pre-Stonewall gay history in San

Francisco, illustrating how the Castro has sociological roots all the way back to the gold rush days of the 1850s. She then progressed to the significance of the 1906 earthquake, drag queens of the 20s, gay bars of the 40s, the impact of WWII on the port city, on through the 50s and early 60s along Polk Street, the Summer of Love in the Haight-Ashbury and finally, the migration of so many gay men into the Castro in the early 70s.

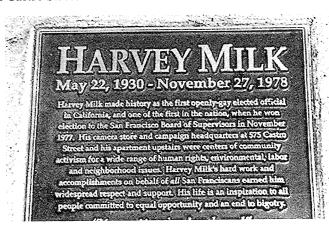
Trevor's cruise through the Castro is detailed, including dates, times, and places of the notable events of that era. I won't give away all the details here, you will have to participate in Trevor's tour for yourself. She presents the Castro in a brilliant, energetic and comprehensive way that one must experience for him- or herself to appreciate. You will find out such things as who the gay Besty Ross of the Rainbow Flag was, and why the Castro Theater became the icon of the neighborhood, beyond its obvious distinction.

Midway through the tour, the group joined Trevor for lunch at a wonderful Castro restaurant. She continued with her informative lecture as we ate and she sipped on her cup of lemon tea. During brunch, she invited everyone to ask questions they might have. Trevor is exceptionally hospitable and she makes sure that everyone knows each other and that you really feel like you are part of the tour group.



The tour progressed up Castro, towards 19th Street and across the street where we stopped at the site of Harvey Milk's famous camera store. Trevor pointed out the plaque embedded in the sidewalk commemorating this historic site.

Harvey Milk was known as the Mayor of Castro Street. Noting the dedication that Trevor has to our community, I would say she definately qualifies as the Embassador of Castro Street.



Walking back towards 18th Street and Castro, Trevor explained how many in the neighborhood

rejected the influx of gay men in the early 70s, sold their homes and businesses and left the area. Those businesses with vision, that embraced the inevitable changes of that time, are still here and very successful today.

Progressing further up Castro, we stopped at the





Castro Theater and Trevor escorted us inside, briefly related its history and how the theater was saved and given historical status through the efforts within the gay and lesbian community. Today, the theater has gained a reputation as a significant cultural institution. Several popular film festivals are held there annually. The Christmas Eve program by the Gay Men's Chorus is also an annual event. As a popular revival movie theater, it's not unusual to see a line of people wrapped around the block.

The tour includes a visit to the only memorial of its kind in the United States, The Pink Triangle Park and Memorial. Dedicated in June of 2003 to Gays who perished during the Holocaust.



Trevor Hailey moved to San Francisco in 1972, while she was finishing a tour in the military as a nurse. Walking along Castro Street with Trevor gives one a feeling of importance as many a passerby greet her along the tour route. Her eloquent voice and beautiful command of the language, combined with her historical knowledge and energetic style, make for a totally educational and entertaining experience for everyone.



Tours are offered Tuesday through Saturday.

For reservations:

"cruisin the castro" (A walking tour of the Castro from an historical perspective)

Trevor Hailey (415) 550-8110

E-Mail

San Francisco Chronicle

Trevor Hailey -- started Castro gay history tours

Delfin Vigil, Chronicle Staff Writer Published 4:00 am PDT, Saturday, June 16, 2007



Chronicle / Kurt Rogers, 2005

Photo: KURT ROGERS

For 16 years, Trevor Hailey explored the fabric of the Castro as the neighborhood's unofficial historian whose popular walking tours were spiced with details such as how many lavender cowboys there were in the 1800s and when the first drag bar opened in San Francisco.

By the time she handed the "Cruisin' the Castro" tours over to someone else in 2005, she had led an estimated 4,000 excursions through the heart of the city's gay community, interweaving history, anecdotes and personal reflections.

She retired to San Diego, where she died Tuesday after suffering a stroke. She was 66, and her friends say she left a mark on San Francisco that will never be forgotten.

"Trevor had that living spirit that people never forget. She was the life of every party with that magic to take a group of total strangers and in one hour bring them into a sense of community," said Ms. Hailey's partner of seven years, Norma Sue Griffin.

Ms. Hailey, whose given name was Dorothy Evelyn Fondren, grew up in Jackson, Miss., where from an early age she decided she didn't fit in. She joined the Navy and, after a stint in New York, was transferred in 1972 to the Naval Hospital in Oakland, where she worked as a nurse.

One look at San Francisco, she later recalled, and she "didn't look back."

After completing her service, she worked as a real estate agent for 10 years on Castro Street just a few doors from Harvey Milk's camera store.

The idea of a walking tour blossomed in the late 1980s after she studied recreation and leisure in graduate school at San Francisco State University. When Shirley Fong-Torres, a longtime leader of Chinatown walking tours, lectured one day to the class, Ms. Hailey said, "it was like a lightbulb went off.

"I knew right then that's what I wanted to do," she told The Chronicle in 2005. She enjoyed storytelling and loved people. She was also developing a passion for gay history as a volunteer at the gay archives.

"That's when I discovered we even had a history," she said. "Until then, I thought we'd all sprung full-bloom from rocks."

Her four-hour tour celebrated the Castro's gay history -- from Harvey Milk's old camera shop to the Castro Theatre to Welcome Home Restaurant, her favorite lunch hangout. Tourists and Castro residents alike were used to seeing her leading small groups of walkers.

"She was the only person I ever interviewed who made me cry," said filmmaker Rick Bacigalupi. "She was so captivating. There was no escape. You were just drawn in."

He filmed a documentary about Ms. Hailey, "Only in the Castro with Trevor Hailey," which will be screened today at the Victoria Theatre as part of Frameline31, the lesbian, gay, bisexual and transgender film festival that is now dedicated to her memory.

Bacigalupi began filming Ms. Hailey in 1997 after noticing that he was always bumping into her tours throughout the neighborhood. The documentary project picked up steam in 2005 when Ms. Hailey retired and handed over the tour business to Kathy Amendola. At Magnet, the health center and community space for gay men in the Castro, director Steve Gibson placed "Goodbye, Trevor" on the building's marquee after hearing the news of her death.

"She was loved in the gay community and beyond," said Gibson, who threw a retirement reception for Ms. Hailey at the center.

Ms. Hailey changed her name specifically for the business because she wanted it to sound more androgynous, according to Griffin.

"Dorothy was a little girl from Mississippi who never fit in, and Trevor Hailey is the woman she became," said Griffin.

According to Griffin, Ms. Hailey agreed to have her organs donated, which has happened.

In addition to her partner, Ms. Hailey is survived by a sister, Martha Fondren Spisso of Georgia, and a brother, David Fulton Fondren.



12 Hours In The Castro: A Visitor's Guide



Photos: Shane Downing/Hoodline

Mon. January 16, 2017, 10:07am by Shane Downing

If you only have 12 hours to spend in the Castro, you don't have enough time—so why bother? Get your photo with the rainbow crosswalk, buy yourself a leather sex swing, and be gone! We're joking.

But if you're visiting from outside the neighborhood or city, and really want to know how to spend a day immersed in heavenly Castro bliss, here are our recommendations for how to spend 12 hours in the neighborhood as a local would. (Got recommendations of your own, Castro locals? Let us know in the comments.)

Stop 1: Brunch (12pm)

The best days begin with brunch, especially in the Castro. If you find yourself in the neighborhood, jump over to Kitchen Story (3499 16th St.) for some "Millionaire's Bacon," mascarpone-stuffed deep-fried French toast, and bottomless mimosas to start your whirlwind visit off right. (If it's a weekend, you may want to get an earlier start—waits can run an hour or more at peak times.)



Stop 2: Historic Walking Tour (2pm)

Although a walking history lesson might sound like the absolute last thing you'd want to do after a midday feast, too bad. Twelve hours in the Castro isn't enough, and besides the abovementioned memorabilia, you need to leave knowing one or two things about the history of this neighborhood.

We suggest Cruisin' the Castro Walking Tours, although there are a lot of walking tour options to choose from. Like, a lot. So, get outside, move your feet, and learn something.

Rainy weather, or walking not your thing? Head over to the GLBT History Museum (\$5 general admission) to take in some queer history in an indoor setting.

Stop 3: Shopping (4pm)

When it comes to shopping in the Castro, Cliff's Variety (479 Castro St.) is the belle of the ball. Sure, you can find comic books and sexytime supplies and vintage porn at stores around the neighborhood, but you can only get that 80-year-old-general-store-that-sells-everything vibe in one place: Cliff's.

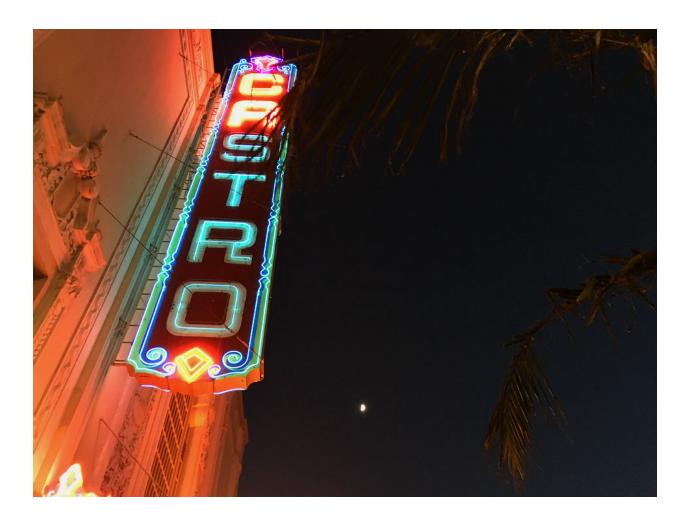
Stop 4: Happy Hour (5pm)

With all of the brunching, walking, and shopping you've been doing, you probably didn't notice that it's happy hour. We associate happy hour with people-watching, so we'd recommend either paying a visit to Twin Peaks Tavern (401 Castro St.) if you're looking for big windows and good views, or Lookout (3600 16th St.) if you're looking for no windows and good views.

Stop 5: Dinner & Dessert (7pm)

If you're hoping to keep it cheap and still get a filling meal in the Castro, that's possible; however, because you only decided to visit for 12 hours, you might as well treat yourself.

For dinner, we recommend Lark (4068 18th Street), and more specifically, the Lark burger with truffle fries. For dessert, either stay put, or walk next door to Easy Breezy Frozen Yogurt (4092 18th St.) for something sweet.



Stop 6: Nightlife (9:30pm)

When the lights go down in the city, the Castro comes alive.

If you feel like catching a classic film or belting out all of the lyrics to *West Side Story*, check the Castro Theatre's listings to see what's on tap. Notable events on the way include the annual film noir festival, which runs January 20-29, and the *West Side Story* sing-along, which runs February 10-13. (Note: it screens at 7pm, so you may want to dine afterwards).

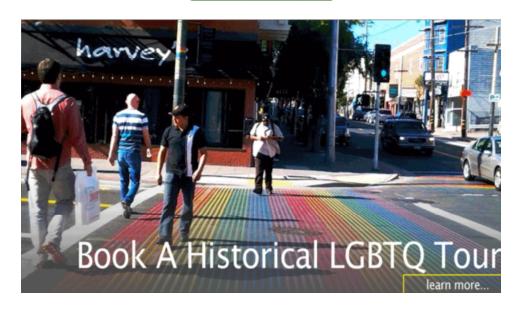
If you're looking to experience a drag performance, head to Midnight Sun (4067 18th St.) or The Café (2369 Market St.). And if you just want to dance, head to 18th Street between Collingwood and Hartford—you'll find something happening every night of the week.

Whatever you end up doing, it's almost midnight, Cinderella, and your 12 hours in the Castro are nearly at an end. Unless, of course, you decide to extend your stay ...



<u>Home</u>: <u>Tours</u>: <u>Calendar</u>: <u>Photo Gallery</u>: <u>Resources</u>: <u>Blog</u>: <u>About Us</u>





Cruisin' the Castro Walking Tours is San Francisco's premier tour company walking with pride since 1989! A TripAdvisor "Hall of Fame" Member and awarded the "Certificate of Excellence" since 2011!

Explore the historical, diverse and colorful sites of the Castro neighborhood, known as one of the largest Lesbian, Gay, Bi-sexual, Transgender, Queer community in the world. Visit the many vibrant sites that emphasized how San Francisco and the Castro community play crucial roles in LGBTQ culture and civil rights in the United States.





Tours are intimate, personalized and only tour company operated by a professional tour guide, local resident, and LGBTQ community activist. Private tours are also welcomed and customized to individual interests.



Cruisin' the Castro Walking Tours is fully licensed and insured, with easy tour routes and no large hills to climb! Public walk ways are handicap accessible.

For complete reviews visit:















Contact Us

kathy@cruisinthecastro.com or (415) 550-8110@

©2018 Cruisin' the Castro Walking Tours Site design by NeoStar Design



<u>Home</u>: <u>Tours</u>: <u>Calendar</u>: <u>Photo Gallery</u>: <u>Resources</u>: <u>Blog</u>: <u>About Us</u>



About Us

Cruisin' the Castro Walking Tours began in 1989 by local historian, Trevor Hailey. By the late 1980s, she had started the walking tours that led tourists visiting San Francisco's Castro District on an amazing trek through gay history.

Upon Trevor's retirement in 2005, local resident and professional tour guide, Kathy Amendola, had purchased the business that continues to thrive to this day. Kathy has many years of travel and tourism expertise, is a long time local resident and an active member of the LGBTQ community.

In 2009, both Kathy and Cruisin' the Castro Walking Tours, were awarded the "Certificate of Honor", from the San Francisco Board of Supervisors as public recognition of distinction and merit for outstanding service to the people of the City and County of San Francisco. In addition to this, Kathy is actively involved with serving her community as an Emeritus Board Member of the Rainbow Honor Walk, Board Member the Pink Triangle Memorial, Committee Member of the Castro LGBTQ Culture District Project and Committee Member of the LGBTQ Heritage Preservation Project.

Since 2011, Cruisin' the Castro Walking Tours has been awarded the "Certificate of Excellence" and "2015 Hall of Fame Member", from TripAdvisors for outstanding tour experiences.

Cruisin' the Castro Page 1 of 2



<u>Home</u>: <u>Tours</u>: <u>Calendar</u>: <u>Photo Gallery</u>: <u>Resources</u>: <u>Blog</u>: <u>About Us</u>



Click on "Historical LGBTQ Tour", or "Private & Group Tour" to learn more about what is offered for each tour. After you have decided on the tour you would like to take, then click on "Book Now" button to reserve a date and time.

<u>Historical LGBTQ Tour</u> | <u>Private & Group Tour</u>



Historical LGBTQ Tour

This fun and fascinating 2 hour tour is the most comprehensive cultural tour available and entails the past, present and future of LGBTQ civil rights in America.

Discover how San Francisco's Gold Rush in 1849 created the city's first gay community and how World War II, the Summer of Love, civil rights leader, Harvey Milk and the AIDS epidemic, created the heart and soul of the Castro's LGBTQ community.

Learn how Harvey Milk's arrival in the 1970's lead to the creation of the Rainbow Flag and how the Castro became known as the "Gay Mecca" of the world. Walk along today's amazing Rainbow Honor Walk, bronze sidewalk plaques honoring famous LGBTQ people, whom have made significant

Cruisin' the Castro

Page 2 of 2

world-wide contributions in history.

Come cruise the Castro and journey into this incredibly community!

Tour Highlights:

- The Harvey Milk Plaza, camera shop, library and Civil Rights Academy
- America's first Rainbow Flag, Pink Triangle Memorial Park & GLBT History Museum
- The Lavender Youth Recreation & Information Center
- · The Human Rights Campaign Action Center
- · Hank's "Infamous" Billy Doll Collection
- Many colorful murals, bars, shops, restaurants and neighbors!

Tour Information:

Tours: For available tours, please go to our <u>calendar</u>.

Where: Tours meet at the Rainbow Flag pole at the

corner of Castro & Market Street near 400
Castro Street. Just look UP for the BIG flag!
Meeting location is accessible to public
transportation and located above the Castro
MUNI underground rail station and across from

the "F" Line street car.

Cost: \$25 Per Person, Free for Children under 5yrs*

Note: *Please note that tour includes adult situations

and sexual contents. Parental discretion is

advised.



Historical Castro Tour



This fun & fascinating 2 hour tour is the MOST comprehensive cultural tour available and entails the past, present and future of LGBTQ civil rights in America.

Learn how the Gold Rush, World War II, civil rights leader, Harvey Milk, the AIDS epidemic and the Rainbow Honor Walk created the heart and soul of the Castro's LGBTQ community.

Reservations: www.cruisinthecastro.com (415) 550-8110



www.cruisinthecastro.com • (415) 550-8110

San Francisco's Premiere LGBTQ Walking Tour since 1989!



Explore the historical, diverse and colorful sites of the Castro neighborhood, known as one of THE largest Lesbian, Gay, Bi-sexual, Transgender, Queer community in the world!

Visit many vibrant places that emphasize how San Francisco and the Castro community play crucial roles in LGBTQ culture and civil rights in the United States.

Tours are intimate, personalized and operated by a professional tour guide, local resident, and LGBTQ community activist.





Dear Kathy, Thank you so much for taking us on the Castro Tour and for sharing so many pieces of interesting queer history with Us. We really enjoyed getting to visit the Pink Triangle Park, Human Rights Campaign, and much more. It was really inspiring to learn about all the vibrant history and strong leaders (60th past and resent) our city has. Thanks again! Lectopell, Bella Galtivan Leslie Vafaller Xanthe Setchko Natalie Sandon Saran Friedman