



SAN FRANCISCO PLANNING DEPARTMENT

Legacy Business Registry Case Report

HEARING DATE: MARCH 18, 2019

THIS REPORT PROVIDES RECOMMENDATIONS FOR THE FOLLOWING FOUR (4) LEGACY BUSINESS REGISTRY APPLICATIONS.

- Case No. 2020-003292LBR, 715 Harrison Street, City Nights
- Case No. 2020-003293LBR, 1414 Ocean Avenue, Korean Martial Arts Center
- Case No. 2020-003294LBR, 25 Van Ness Avenue, The New Conservatory Theatre
- Case No. 2020-003295LBR, 285 South Van Ness Avenue, Royal Motor Sales

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>

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Filing Date: February 5, 2019
Case No.: 2020-003292LBR
Business Name: City Nights
Business Address: 715 Harrison Street
Zoning: CMUO (Central SoMa Mixed Use Office) Zoning District
130-CS Height and Bulk District
Block/Lot: 3762/118
Applicant: Raymond Bobbitt, Head of Operations
715 Harrison Street
San Francisco, CA 94107
Nominated By: Supervisor Matt Haney
Located In: District 6
Staff Contact: Shelley Caltagirone - (415) 558-6625
shelley.caltagirone@sfgov.org

BUSINESS DESCRIPTION

City Nights is the Bay Area's only 18 and over nightclub, founded on September 11, 1985 by Brit Hahn, a 25-year old San Francisco native. Ray Bobbitt joined Brit at City Nights in 1989 and is currently the Operating Partner of the business. City Nights is one of the longest running, large capacity nightclubs in the country. It is known for its diversity, and it serves all ages of people from 18 to 100 years old.

Hahn and Bobbitt have cultivated City Nights into a long-running and successful nightclub that has entertained well over 6 million people from all over the world. City Nights is responsible for creating and facilitating multiple reoccurring nightclub "formats" or event nights that have served many sectors of the community. The venue has featured some of the world's largest entertainers including Grace Jones, Lady GaGa, Prince, Justin Bieber and MC Hammer to name a few. The DJ booth started the careers of multiple internationally known and culturally iconic DJs such as Doc Martin, Theo Mitzuhara, Sway, Cameron Paul, Michael Erickson, Billy Vidal, David Garcia, The Latin Prince Sergio Rodriguez, Page Hodel, DJ Blackstone, Jazzy Jim Archer, Magic Matt Lemay and many more. Many of City Nights' resident DJs have previously served, and currently serve, as program directors of the Bay Area's largest radio stations, including KMEL 106.1, KYLD 94.9, KMQV 99.7, KITS 105.3 and KRBQ 102.1. The close relationship with local radio stations makes City Nights one of the leading vehicles in reaching the Bay Area's younger generation. City Nights has worked very hard with new residential neighbors to help them understand the value of entertainment in the neighborhood, while staying in alignment with each other's needs.

The business is located on the south side of Harrison Street between 3rd and 4th streets in the South of Market neighborhood. It is within the CMUO (Central SoMa Mixed Use Office) Zoning District and 130-CS Height and Bulk District.

STAFF ANALYSIS

Review Criteria

1. *When was business founded?*

The business was founded in 1985.

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

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

- i. City Nights has operated continuously in San Francisco for 35 years, has significantly contributed to the history and identity of the neighborhood.
- ii. City Nights has contributed to the history and identity of the South of Market neighborhood and San Francisco.
- iii. City Nights 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 dance clubs.

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

Yes. The property is located within an eligible historic district. The South of Market Neighborhood contains the SoMa LGBTQ California Register-eligible historic district which is significant under Criterion 1 and 2. SoMa has been identified as one of San Francisco's LGBTQ enclaves and is historic for the numerous LGBTQ properties, businesses, organizations, and individuals associated with the area. The neighborhood encompasses not only the Leather community and their associated bars, bathhouses, and retail shops, but was also the site of numerous LGBTQ publishing houses, homophile organizations, artist enclaves, and street fairs.

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 codes of "A" (Known Historic Resource) due to its finding of being located in an eligible SoMa LGBTQ 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. City Nights has received many awards and press mentions. In July 2018, City Nights was unfortunately on a list of landmarks in the San Francisco Bay Area that an ISIS terrorist suspect planned to attack. The attack was thwarted by the FBI: <https://abc7news.com/amp/sentencing-postponed-for-oakland-man-convicted-of-supportingisis/4918063/>.

Physical Features or Traditions that Define the Business

Location(s) associated with the business:

- 715 Harrison Street

Recommended by Applicant

- Community function as a gathering place that provides dancing and entertainment
- Facilitator for low-cost community events
- Facilitator for dialogue between residents and the local entertainment businesses
- The warehouse building

Additional Recommended by Staff

- None

Filing Date: February 5, 2019
Case No.: 2020-003293LBR
Business Name: Korean Martial Arts Center
Business Address: 1414 Ocean Avenue
Zoning: Ocean Avenue NCT (Neighborhood Commercial Transit) Zoning District
45-X Height and Bulk District
Block/Lot: 3197/008
Applicant: Thomas Mar, Ownerr
1414 Ocean Avenue
San Francisco, CA 94112
Nominated By: Supervisor Norman Yee
Located In: District 7
Staff Contact: Shelley Caltagirone - (415) 558-6625
shelley.caltagirone@sfgov.org

BUSINESS DESCRIPTION

Korean Martial Arts Center is a martial arts studio founded by Merrill W. Jung and located in the Ingleside neighborhood since 1983. It is considered one of the neighborhood's community-serving institutions where people – from local children to highly skilled martial artists – learn and perfect their skills. KMAC offers training in the following martial arts: taekwondo, Hapkido, judo, Yongmudo, karate, kung fu, Filipino stick fighting, tai chi and Wing Chun. Many students of KMAC have gone on to be successful martial artists. Students have gone to the junior Olympics. Some have gone to Korea with KMAC's owners for annual competitions and regularly sponsor students to compete. It is one of the oldest family-run businesses in Ingleside.

Jung was born in Isleton, California, and moved to San Francisco as a child. He attended Garfield Elementary School, Francisco Junior High School, Washington High School, City College of San Francisco, and San Francisco State University. He worked for the San Mateo Probation Department and retired in 2005. His parents taught martial arts, specifically kung fu. Jung attended a Mormon Church and began to formally study judo there. In 1966, Jung began 18-year stint teaching at the Embarcadero YMCA where he taught judo, kung fu and other martial arts.

Andrew SE Erickson, who studied under Jung at the YMCA in the late 1960s, was instrumental in setting up the initial space. In 2018, he was admitted to the U.S. Taekwondo Grandmaster Society. In 2010, he became an International Sin Moo Hapkido 10th Dan, he received a World Sin Moo Hapkido Certificate of Appointment and he received an appointment from the Kukkiwon World Headquarters. In 2008, he became a certified 8th Dan Black Belt in Moo Duk Kwan Taekwondo. In 2007, he was admitted to the World Taekwondo Federation in Korea. 10th dan black belt Grandmaster is the highest level of black belt achievable.

In 2012, Jung's nephew Thomas Mar and his wife Teresa Hoang-Mar began managing KMAC. Mar is a San Francisco native who focused on Asian American Studies at San Francisco State University. He does most of the instruction at KMAC. He is a trained instructor in taekwondo with sixth degree black belt, certification from Kukiwon, a seventh degree in Simoo Apkido, a fourth degree black belt in Yongmudo

and a brown belt in judo. Hoang-Mar is trained in ballroom dancing. She is KMAC's administrator, handling billing, licensing, website, etc.

The business is located on the north side of Ocean Avenue between Granada and Miramar avenues in the Ingleside neighborhood. It is within Ocean Avenue NCT (Neighborhood Commercial Transit) Zoning District and 45-X Height and Bulk District.

STAFF ANALYSIS

Review Criteria

1. *When was business founded?*

The business was founded in 1983.

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

Yes. Korean Martial Arts Center qualifies for listing on the Legacy Business Registry because it meets all of the eligibility Criteria:

- i. Korean Martial Arts Center has operated continuously in San Francisco for 37 years, has significantly contributed to the history and identity of the neighborhood.
- ii. Korean Martial Arts Center has contributed to the history and identity of the Ingleside neighborhood and San Francisco.
- iii. Korean Martial Arts Center 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 martial arts.

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 a Planning Department Historic Resource status codes of "B" (Unknown/Age Eligible) due to its building's construction date of 1921.

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. Jung has been in movies as an extra as have his students. In 2010, KMAC was highlighted in the San Francisco Bay Guardian's Best of the Bay as the "Best Hapkido Heros." Also, many of KMAC's students have been written about in the local press as victors of competitions. For instance, student Haley Kong was featured on the cover of The Belt, the official publication of

taekwondo.

Mayor Willie Brown issued a proclamation for the event in 1984 when the Korean grandmaster of Hapkido visited San Francisco. In 2006, Mayor Gavin Newsom issued KMAC a Certificate of Honor and a Proclamation Award from City and County of San Francisco for sponsoring the Founder Ji Han Jae to reside and open a school in San Francisco.

Physical Features or Traditions that Define the Business

Location(s) associated with the business:

- 1414 Ocean Avenue

Recommended by Applicant

- Offering of three to four classes per day for young adults, adults and seniors
- A practice of including a variety of martial arts
- The seating area for spectators
- Being consistently open seven days a week
- Service to an average of 120 to 150 students
- Affordable prices

Additional Recommended by Staff

- None

Filing Date: February 5, 2019
Case No.: 2020-003294LBR
Business Name: The New Conservatory Theatre
Business Address: 25 Van Ness Avenue
Zoning: C-3-G (Downtown General) Zoning District
120-R-2 Height and Bulk District
Block/Lot: 0834/004
Applicant: Ed Decker
25 Van Ness Avenue
San Francisco, CA 94102
Nominated By: Supervisor Preston Brown
Located In: District 5
Staff Contact: Shelley Caltagirone - (415) 558-6625
shelley.caltagirone@sfgov.org

BUSINESS DESCRIPTION

New Conservatory Theatre Center is the premiere queer and allied theater in San Francisco, at the forefront of LGBTQ+ activist theater and progressive arts education since 1981. NCTC is a creative hub for the queer community, an incubator for new work and emerging artists and a center for innovative arts education and outreach for youth. NCTC was originally located at The First Unitarian Church at 1187 Franklin Street. Ed Decker was the organization's Founding Artistic Director. The rapid growth of the organization created the need for a larger space, prompting a search for a more permanent location.

In 1985, NCTC moved into its current theatrical home at the Lower Lobby of 25 Van Ness Avenue, consisting of three theaters. The theater spaces had originally served as commercial production studios, however the structure and equipment met NCTC's needs for theatrical production. When the City of San Francisco first acquired the building in the early 1990s, one of their high priorities was to eliminate the theaters. It was after much advocacy and the strong support of Supervisor Roberta Achtenberg that the theaters remained.

During NCTC's tenure there, they have renovated and improved all three theater spaces, installing brand new comfortable seating, electrical systems, sound systems and control booths. In 2016, they undertook an extensive remodel of the lobby, expanding the space and upgrading the bar and patron seating areas. The facilities at 25 Van Ness Avenue serve as both a home and a landmark for the LGBTQ+ community, students and theater patrons.

The business is located on the west side of Van Ness Avenue between Hickory and Oak streets in the Western Addition neighborhood. It is within a C-3-G (Downtown General) Zoning District and 120-R-2 Height and Bulk District.

STAFF ANALYSIS

Review Criteria

1. *When was business founded?*

The business was founded in 1981.

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

Yes. New Conservatory Theatre Center qualifies for listing on the Legacy Business Registry because it meets all of the eligibility Criteria:

- i. New Conservatory Theatre Center has operated continuously in San Francisco for 39 years, has significantly contributed to the history and identity of the neighborhood.
- ii. New Conservatory Theatre Center has contributed to the history and identity of the San Francisco.
- iii. New Conservatory Theatre Center 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 art of theater and live performance.

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

Yes. The theater is located within the historic Masonic Temple, listed in Article 11 of the Planning Code. The building is significant under criterion 1 (history/events) for its association with the Great Depression, World War II and the postwar aftermath. It was designed by MacDonald & Applegarth and constructed in 1908 by Healy & Tibbets.

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

Yes. The property has a Planning Department Historic Resource status codes of "A" (Known Historic Resource) due to its listing in Article 11 of the Planning Code.

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. In 2006, Mayor Gavin Newsom, recognizing NCTC's immense contribution to the community, declared November 12th to be New Conservatory Theatre Day in San Francisco. In recognition of the legacy of powerful stories told at New Conservatory Theatre Center, KQED publicly recognized Ed Decker in 2011 in the June segment of Local Heroes, praising NCTC for stories that document the joy, battles, love, loss, liberation and the continued struggle for equality of the LGBTQ+ community. "The Big Reveal" gala following the remodel of 2016 made the cover of the San Francisco Chronicle's Datebook titled "Basement Theater Takes It Up A Notch." In response to the remodel, local drag star Katya Smirnoff-Skyy exclaimed, "it's the most glamorous basement in all of San Francisco." NCTC has also been featured in the press highlighting the youth programs and mainstage performances offered throughout the years.

More recently, in August 2017, Congresswoman Nancy Pelosi recognized NCTC on the occasion

of their 36th Anniversary. In October 2019, California State Treasurer Fiona Ma recognized NCTC's 38 years of groundbreaking service to youth as well as the Queer and Allied Communities.

Physical Features or Traditions that Define the Business

Location(s) associated with the business:

- 25 Van Ness Avenue

Recommended by Applicant

- Innovative, high quality productions and educational theater experiences for youth, artists and the queer and allied communities
- Their vision that theater is a community event and a way to build community
- Staging of seven shows per season
- Educational programming
- The entrance framed by sculpture featuring three allegorical figures in relief by New York Sculptor Adolph Alexander Weinman, representing Veritas, Caritas and Fortitudo.
- Sculpture of nine smaller figures by San Francisco artist Ralph Stackpole representing various catholic saints and biblical persons.
- Sculpture at southeast corner of King Solomon also by Weinman and Stackpole

Additional Recommended by Staff

- None

Filing Date: February 5, 2019
Case No.: 2020-003295LBR
Business Name: Royal Motor Sales
Business Address: 285 South Van Ness Avenue
Zoning: PDR-1-G (Production, Distribution & Repair General) Zoning District
58-X Height and Bulk District
Block/Lot: 3530/018
Applicant: Andy Hansen, Chief Operating Officer / General Manager
285 South Van Ness Avenue
San Francisco, CA 94103
Nominated By: Supervisor Hillary Ronen
Located In: District 9
Staff Contact: Shelley Caltagirone - (415) 558-6625
shelley.caltagirone@sfgov.org

BUSINESS DESCRIPTION

Royal Motor Sales was founded by Walter Anderson in 1947 and was incorporated in June 1956. Headquartered at 280 South Van Ness Avenue, the business sells and services Audi, Mazda, Volkswagen and Volvo vehicles. Walter Anderson grew up an orphan and came to San Francisco as a teenager looking for work on the Golden Gate Bridge. He did not end up working on the bridge but instead found work at a local body shop and started his career in the automotive business.

Royal Motor Sales originally started as a used car business and repair shop at 280 South Van Ness Avenue. In 1956, Walter acquired a Volvo franchise at the 280 South Van Ness Avenue location. The Volvo service and parts operations, some years later, moved to 1525 Howard Street. Walter Anderson operated the business until 1979 when his son-in-law, Michael Hansen, took over day to day operations. Michael continues to be active in the business and is currently the President.

Royal Motor Sales has been operating in San Francisco in the Mission District for well over half a century. Today, the Audi showroom is located at 300 South Van Ness Avenue, the Volvo showroom is at 285 South Van Ness Avenue and the Volkswagen and Mazda showrooms are at 280 South Van Ness Avenue. The body shop continues to be operated at 156 14th Street, and service and parts are at 1525 Howard Street. Royal Motors does not have any businesses outside San Francisco.

The business is located on the east side of South Van Ness Avenue between Erie and 14th streets in the Mission neighborhood. It is within a C-3-G (Downtown General) Zoning District and 120-R-2 Height and Bulk District.

STAFF ANALYSIS

Review Criteria

1. *When was business founded?*

The business was founded in 1947.

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

Yes. Royal Motor Sales qualifies for listing on the Legacy Business Registry because it meets all of the eligibility Criteria:

- i. Royal Motor Sales has operated continuously in San Francisco for 73 years, has significantly contributed to the history and identity of the neighborhood.
- ii. Royal Motor Sales has contributed to the history and identity of the San Francisco.
- iii. Royal Motor Sales 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 automobile repair.

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 three associated properties for the business have a Planning Department Historic Resource status codes of "C" (No 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. As a relatively small, family owned business, Royal Motor Sales does not attract much media coverage. A few years ago, the business was recognized in Automotive News as one of the oldest Volvo dealers in the country. Royal Motors has also been mentioned in numerous UCSF Benioff Children's Hospital publications for its support of various charity events. Royal motors received a commendation by UCSF Children's Hospital for all their years of service to the hospital. Royal Motor Sales has exceptional ratings of 4.5 out of 5 on Yelp from 17 reviewers and 4.9 out of 5 from Google Reviews from 395 reviewers. A majority of Royal Motors' clients are San Francisco residents.

Physical Features or Traditions that Define the Business

Location(s) associated with the business:

- 285 South Van Ness Avenue
- 300 South Van Ness Avenue
- 156 14th Street

Recommended by Applicant

- Sales and service of Audi, Mazda, Volkswagen and Volvo vehicles

- A mission to work as a cohesive team and to be the best in every area of their business

Additional Recommended by Staff

- None



SAN FRANCISCO PLANNING DEPARTMENT

Historic Preservation Commission Draft Resolution No.

HEARING DATE: MARCH 18, 2020

Case No.: 2020-003292LBR
Business Name: City Nights
Business Address: 715 Harrison Street
Zoning: CMUO (Central SoMa Mixed Use Office) Zoning District
130-CS Height and Bulk District
Block/Lot: 3762/118
Applicant: Raymond Bobbitt, Head of Operations
715 Harrison Street
San Francisco, CA 94107
Nominated By: Supervisor Matt Haney
Located In: District 6
Staff Contact: Shelley Caltagirone - (415) 558-6625
shelley.caltagirone@sfgov.org

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**ADOPTING FINDINGS RECOMMENDING TO THE SMALL BUSINESS COMMISSION
APPROVAL OF THE LEGACY BUSINESS REGISTRY NOMINATION FOR CITY NIGHTS
CURRENTLY LOCATED AT 715 HARRISON STREET, BLOCK/LOT 3762/118.**

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 March 18, 2020, 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 City Nights 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 City Nights.

Location(s):

- 715 Harrison Street

Physical Features or Traditions that Define the Business:

- *Community function as a gathering place that provides dancing and entertainment*
- *Facilitator for low-cost community events*
- *Facilitator for dialogue between residents and the local entertainment businesses*
- *The warehouse building*

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 2020-003292LBR to the Office of Small Business March 18, 2020.

Jonas P. Ionin
Commission Secretary

AYES:

NOES:

ABSENT:

ADOPTED:



SAN FRANCISCO PLANNING DEPARTMENT

Historic Preservation Commission Draft Resolution No.

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Case No.: 2020-003293LBR
Business Name: Korean Martial Arts Center
Business Address: 1414 Ocean Avenue
Zoning: Ocean Avenue NCT (Neighborhood Commercial Transit) Zoning District
45-X Height and Bulk District
Block/Lot: 3197/008
Applicant: Thomas Mar, Ownerr
1414 Ocean Avenue
San Francisco, CA 94112
Nominated By: Supervisor Norman Yee
Located In: 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 KOREAN MARTIAL
ARTS CENTER CURRENTLY LOCATED AT 1414 OCEAN AVENUE, BLOCK/LOT 3197/008.**

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 March 18, 2020, 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 Korean Martial Arts Center 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 Korean Martial Arts Center.

Location(s):

- 1414 Ocean Avenue

Physical Features or Traditions that Define the Business:

- *Offering of three to four classes per day for young adults, adults and seniors*
- *A practice of including a variety of martial arts*
- *The seating area for spectators*
- *Being consistently open seven days a week*
- *Service to an average of 120 to 150 students*
- *Affordable prices*

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 2020-003293LBR to the Office of Small Business March 18, 2020.

Jonas P. Ionin
Commission Secretary

AYES:

NOES:

ABSENT:

ADOPTED:



SAN FRANCISCO PLANNING DEPARTMENT

Historic Preservation Commission Draft Resolution No.

HEARING DATE: MARCH 18, 2020

Case No.: 2020-003294LBR
Business Name: The New Conservatory Theatre
Business Address: 25 Van Ness Avenue
Zoning: C-3-G (Downtown General) Zoning District
120-R-2 Height and Bulk District
Block/Lot: 0834/004
Applicant: Ed Decker
25 Van Ness Avenue
San Francisco, CA 94102
Nominated By: Supervisor Preston Brown
Located In: District 5
Staff Contact: Shelley Caltagirone - (415) 558-6625
shelley.caltagirone@sfgov.org

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ADOPTING FINDINGS RECOMMENDING TO THE SMALL BUSINESS COMMISSION APPROVAL OF THE LEGACY BUSINESS REGISTRY NOMINATION FOR THE NEW CONSERVATORY THEATRE CURRENTLY LOCATED AT 25 VAN NESS AVENUE, BLOCK/LOT 0834/004.

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 March 18, 2020, 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 Korean Martial Arts Center 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 Korean Martial Arts Center.

Location(s):

- 25 Van Ness Avenue

Physical Features or Traditions that Define the Business:

- *Innovative, high quality productions and educational theater experiences for youth, artists and the queer and allied communities*
- *Their vision that theater is a community event and a way to build community*
- *Staging of seven shows per season*
- *Educational programming*
- *The entrance framed by sculpture featuring three allegorical figures in relief by New York Sculptor Adolph Alexander Weinman, representing Veritas, Caritas and Fortitudo.*
- *Sculpture of nine smaller figures by San Francisco artist Ralph Stackpole representing various catholic saints and biblical persons.*
Sculpture at southeast corner of King Solomon also by Weinman and Stackpole

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 2020-003294LBR to the Office of Small Business March 18, 2020.

Jonas P. Ionin
Commission Secretary

AYES:

NOES:

ABSENT:

ADOPTED:



SAN FRANCISCO PLANNING DEPARTMENT

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Reception:
415.558.6378

Fax:
415.558.6409

Planning
Information:
415.558.6377

Case No.: 2020-003295LBR
Business Name: Royal Motor Sales
Business Address: 285 South Van Ness Avenue
Zoning: PDR-1-G (Production, Distribution & Repair General) Zoning District
58-X Height and Bulk District
Block/Lot: 3530/018
Applicant: Andy Hansen, Chief Operating Officer / General Manager
285 South Van Ness Avenue
San Francisco, CA 94103
Nominated By: Supervisor Hillary Ronen
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 ROYAL MOTOR SALES
CURRENTLY LOCATED AT 285 SOUTH VAN NESS AVENUE, BLOCK/LOT 3530/018.**

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 March 18, 2020, 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 Royal Motor Sales 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 Royal Motor Sales.

Location(s):

- 285 South Van Ness Avenue
- 300 South Van Ness Avenue
- 156 14th Street

Physical Features or Traditions that Define the Business:

- Sales and service of Audi, Mazda, Volkswagen and Volvo vehicles
- A mission to work as a cohesive team and to be the best in every area of their business

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 2020-003295LBR to the Office of Small Business March 18, 2020.

Jonas P. Ionin
Commission Secretary

AYES:

NOES:

ABSENT:

ADOPTED:



Legacy Business Registry

Application Review Sheet

Application No.: LBR-2018-19-057
Business Name: City Nights
Business Address: 715 Harrison Street
District: District 6
Applicant: Raymond Bobbitt, Head of Operations
Nomination Date: March 28, 2019
Nominated By: Supervisor Matt Haney

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

☒ Yes ☐ No

715 Harrison Street from 1985 to Present (35 years).

CRITERION 2: Has the applicant contributed to the neighborhood's history and/or the identity of a particular neighborhood or community?

☒ Yes ☐ No

CRITERION 3: Is the applicant committed to maintaining the physical features or traditions that define the business, including craft, culinary, or art forms?

☒ Yes ☐ No

NOTES: N/A

DELIVERY DATE TO HPC: February 5, 2020

Richard Kurylo
Program Manager, Legacy Business Program

Legacy Business Program

Office of Small Business
City Hall Room 140
1 Dr. Carlton B. Goodlett Place
San Francisco, CA 94102
(415) 554-6680
legacybusiness@sfgov.org
www.legacybusiness.org



Member, Board of Supervisors
District 6



City and County of San Francisco

MATT HANEY

March 28, 2019

Regina Dick-Endrizzi, Director
San Francisco Small Business Commission
1 Dr. Carlton B. Goodlett Place, Room 110

Dear Director Dick-Endrizzi,

I have the privilege of nominating City Nights, located at 715 Harrison Street in SOMA, for San Francisco's Legacy Business Program.

One of our city's longest running nightclubs, City Nights has been catering to a broad audience since 1985. City Nights was the home of San Francisco's only 18+ LGBT parties for 16 years and has been an important incubator for a diverse group of promotion and production companies catering to communities of color, LGBT communities, and their many intersections.

City Nights has hosted some of the world's largest Entertainers including Grace Jones, Lady GaGa, Prince, Justin Bieber, and MC Hammer, as well as internationally known DJ's such as Doc Martin, Theo Mitzuhara, Sway, Cameron Paul, Michael Erickson, Billy Vidal, David Garcia, The Latin Prince Sergio Rodriguez, Page Hodel, DJ Blackstone, Jazzy Jim Archer, Magic Matt Lemay and many more.

At a time when more and more nightlife venues are being pushed out of San Francisco by rising rents and expanding residential and office development, City Nights deserves all the recognition and protections that the Legacy Business Program and City of San Francisco have to offer.

Please contact Ray Bobbit, ray@sfclubs.com, to inform them of their nomination.

Thank you for your consideration,

Matt Haney

A handwritten signature in blue ink, appearing to read "Matt Haney", with a long horizontal line extending to the right.

Section One:

Business / Applicant Information.

Please 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: City Nights	
BUSINESS OWNER(S) (Identify the person(s) with the highest ownership stake in the business): City Nights a California Limited Partnership	
CURRENT BUSINESS ADDRESS: 715 Harrison St. San Francisco Ca 94107	TELEPHONE NUMBER: 415-546-7938
	EMAIL ADDRESS: info@sfclubs.com
MAILING ADDRESS – STREET ADDRESS: <input checked="" type="checkbox"/> Same as Business Address	MAILING ADDRESS – CITY AND STATE: .
	MAILING ADDRESS – ZIP CODE:
WEBSITE ADDRESS: www.sfclubs.com	
FACEBOOK PAGE: https://www.facebook.com/City.Nights.SF/	
TWITTER NAME: https://twitter.com/CityNightsSF	
APPLICANT'S NAME: Raymond Bobbitt	APPLICANT'S TELEPHONE NUMBER: [REDACTED]
APPLICANT'S TITLE: Head of Operations	APPLICANT'S EMAIL ADDRESS: [REDACTED]
SAN FRANCISCO BUSINESS ACCOUNT NUMBER: 0385740	
SECRETARY OF STATE ENTITY NUMBER (If applicable): 198635200079	

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
715 Harrison St.	94107	September 11, 1985
IS THIS LOCATION THE FOUNDING LOCATION OF THE BUSINESS?	DATES OF OPERATION AT THIS LOCATION	
<input checked="" type="checkbox"/> Yes <input type="checkbox"/> No	1985 to Present	

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

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

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

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

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

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

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

Section Three:

Disclosure Statement.

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

This section is verification that all San Francisco taxes, business registration and licenses are current and complete, and there are no current violations of San Francisco labor laws. This information will be verified. A business deemed not current 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 grants through the Legacy Business Program.

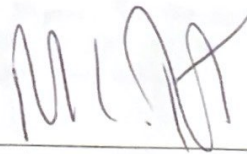
In addition, we are required to inform you that all information provided in the application will become subject to disclosure under the California Public Records Act.

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.

Raymond Bobbitt

1/22/2020



Name (Print):

Date:

Signature:

CITY NIGHTS

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.

City Nights, the Bay Area's only 18 and over nightclub, was founded on September 11, 1985, through the vision of a 25-year-old entrepreneur and San Francisco native named Brit Hahn.

In 1985, Brit took some of his close friends to an appointment to tour the nightclub space/venue at 715 Harrison Street, which was in an area then-designated as a mixed use/warehouse district. Brit looked out into to the underwhelming warehouse style nightclub space/venue and told his friends, "I am going to create a good business in this building." City Nights was issued a business registration certificate from the City and County of San Francisco on September 11, 1985, the founding date of the business. The lease was signed and the buildout began in November of 1985. The business ownership, "CITY NIGHTS a California Partnership," was established with the California Secretary of State on December 15, 1986.

Brit was wrong about creating a good business in the building. He created a GREAT business in the building, and he has helped build an institution of dancing that has entertained millions of people while making history in the process.

Ray Bobbitt joined Brit at City Nights in 1989 and has been at his side ever since. He is currently the Operating Partner of the business, and celebrated his 30th year at City Nights in October 2019.

Brit and Ray have cultivated City Nights into a long-running and successful nightclub that has entertained well over 6 million people from all over the world. City Nights is responsible for creating and facilitating multiple reoccurring nightclub "formats" or event nights that have served many sectors of the community. Numerous couples have met, were married and had families as a result of meeting at City Nights. The business is grateful to have now served generations of some of the same San Francisco families.

Over the years, the neighborhood around City Nights has changed drastically. We must keep entertainment as a part of the fiber of our neighborhoods. Entertainment helps authenticate what we are as a neighborhood and preserves the opportunity for all people to enjoy San Francisco in its full beauty. City Nights has worked very hard with new residential neighbors to help them understand the value of entertainment in the neighborhood, while staying in alignment with each other's needs.

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

City Nights has been in business for 35 years with no change in ownership or stoppage in business.

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

Brit Hahn is the owner of record of the business and Ray Bobbitt is the Operating Partner of the business, Brit since 1985 and Ray since 1989. Technically, both are partners in control of the business. Ray has never formally been added to the ownership documents to technically take ownership, but Ray does function as an owner.

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:

1985 to 1989:	Brit Hahn
1989 to Present:	Brit Hahn and Ray Bobbitt

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 at 715 Harrison 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 two-story, reinforced concrete commercial structure designed in the Industrial style. The rectangular-plan building, clad in smooth stucco, is capped by a built-up bow truss roof. The foundation is concrete. The primary façade faces north and includes six structural bays. Entrances include a roll-up metal door with an awning, surmounted by a glazed divided light transom. Ground floor windows have been boarded-up. The upper stories feature industrial steel-sash windows and fixed and casement aluminum-sash windows.

CRITERION 2

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

City Nights has been a San Francisco nightlife institution for 35 years and has served millions of people. The venue has featured some of the world's largest entertainers including Grace Jones, Lady GaGa, Prince, Justin Bieber and MC Hammer to name a few. The DJ booth started the careers of multiple internationally known and culturally iconic DJs such as Doc Martin, Theo Mitzuhara, Sway, Cameron Paul, Michael Erickson, Billy Vidal, David Garcia, The Latin Prince Sergio Rodriguez, Page Hodel, DJ Blackstone, Jazzy Jim Archer, Magic Matt Lemay and many more. City Nights is an iconic venue that is regularly visited by tourist-based bus tours. We have made dancing a part of the San Francisco's fabric.

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

City Nights is responsible for creating and facilitating multiple reoccurring nightclub "formats" or event nights that have served, and continue to serve, many sectors of our community:

- The weekly format "City Nights" is the primary anchor of the City Nights venue and is known to serve a multicultural, urban crowd. The slogan is "The Bay Area's Only 18 and Over Hip Hop Nightclub." "City Nights" is the venue's anchor Saturday night format. It was created in 1985 and still runs every Saturday. For 35 years, "City Nights" has proudly provided young people of color one of the only places to safely dance and socialize.
- The "Club X" format serves a local collegiate crowd from many Bay Area colleges in San Francisco, Marin County, the East Bay, Tri Valley and the Peninsula. It also serves as a top destination for international exchange students. The "Club X" music format is "alternative," spanning from modern rock music in its beginning to electronic dance music (EDM) and pop music today. "Club X" is the venue's anchor Friday night format. It was created in 1989 and still runs every Friday.
- "Dreamland," a successful gay nightclub format, was created at City Nights. "The Box," a multicultural gay nightclub format, spent 10 years at City Nights. "Faith" and "The Crib" spent 16 years at City Nights (collectively) and represent the first and only 18 and over LGBTQ nightclub format in San Francisco. "Faith" and "The Crib" ran every Thursday for a combined total of 29 years.
- "Absolute Productions," "Chuckles and Company Productions," "Platinum Productions" and "Synergy Productions" all got their starts here as the first Asian and Filipino nightclub promotions companies to serve the Bay Area. These organizations collectively entertained people here on Wednesdays for a combined 26 years.

- “EPR,” “Amplify” and “Voltage” have occupied Wednesdays more recently through its service of the electronic music scene.
- “Roderick’s Chamber” and “The Go Go” were San Francisco’s original gothic nightclub events serving the city’s gothic scene every Tuesday for 16 years. The founders Shanny and X nicknamed their first born son “City Boi” in celebration of City Nights’ contribution to the gothic scene.

City Nights was also the production point of the famous musical Rent. While Rent was produced in New York, City Nights was used as a site to produce a commercial for the Golden Gate Theatrical debut.

In recent years, City Nights has been used for the production of special events and corporate events. City Nights have hosted Moscone Convention Center events for companies such as Google, Nvidia, Kiva, CBS and Rally Health. City Nights has also hosted community based events for organizations such the YMCA, the American Lung Association, the San Francisco Film Society and Meals on Wheels.

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

City Nights has received many awards and press mentions.

In July 2018, City Nights was unfortunately on a list of landmarks in the San Francisco Bay Area that an ISIS terrorist suspect planned to attack. The attack was thwarted by the FBI:

<https://abc7news.com/amp/sentencing-postponed-for-oakland-man-convicted-of-supporting-isis/4918063/>.

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

City Nights has featured some of the world’s largest entertainers consisting of a vast number of significant and sometimes historical musical acts including, but not limited to, the following:

- Grace Jones
- Lady GaGa
- Justin Bieber
- MC Hammer
- Usher
- Oukast (Big Boi)
- Afrojack
- Prince
- Nicholas Cage

Honorable Willie Brown spoke at the youth crime prevention summit held at City Nights, and Honorable Gavin Newsom spoke at the Nightlife Safety meeting held at City Nights.

The Famous DJ booth at City Nights was the starting point of the careers of multiple internationally known and culturally iconic DJs, including Doc Martin, Theo Mitzuhara, Sway, Cameron Paul, Michael Erickson, Billy Vidal, David Garcia, The Latin Prince Sergio Rodriguez, Page Hodel, DJ Blackstone, Jazzy Jim Archer, Magic Matt Lemay and many more.

Many of City Nights' resident DJs have previously served, and currently serve, as program directors of the Bay Area's largest radio stations, including KMEL 106.1, KYLD 94.9, KMQV 99.7, KITS 105.3 and KRBQ 102.1. The close relationship with local radio stations makes City Nights one of the leading vehicles in reaching the Bay Area's younger generation. Radio stations depend on the young customers at City Nights to inform them of what music connects best with the younger demographics. The radio music surveys conducted at City Nights helps confirm what music young people enjoy most, and what ways young people most liked to be entertained.

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

City Nights has led the nightclub industry in developing a cohesive, positive relationship with new residents that have moved into areas zoned for entertainment. In 1985, there were very few residential buildings in the SoMa nightclub district. Initially, there was a tremendous amount of tension between nightclubs and residents. City Nights created the Nightclub Resident Collaboration that included nightclubs, residents and public agencies to work together in completing a plan that allowed nightclubs and residents to coexist positively. This process was eventually incorporated into the SFPD and Entertainment Commissions' best practices.

Ray Bobbitt currently serves as a volunteer on multiple community bodies including:

- The SFPD Chief of Police African American Advisory Council
- The SFPD Southern Station Community Police Advisory Board
- Yerba Buena Community Benefits District Board of Directors
- SOMA Nightclub Coalition
- National Night Out Committee
- Entertainment Commission Safety Summit Panel Participation

City Nights has employed thousands of young people over its 35 years. They've also employed disabled adults through a project called Employment Plus for the last 26 years. City Nights is grateful to report that at least 20 of its security guards have moved on to become police officers, at least 10 of its beverage employees have become beverage company executives and at least five of its employees have gone on to own their own nightclub establishments.

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

City Nights is one of the longest running, large capacity nightclubs in the country. It is known for its diversity, and it serves all ages of people from 18 to 100 years old. City Nights embraces urban culture and youth culture. The club is well known for being one of the most diverse nightclubs in San Francisco.

City Nights is considered one of the most experienced nightclub operators in San Francisco. The business is highly regarded by high ranking members of the San Francisco Police Department, Alcoholic Beverage Control, the San Francisco Fire Department and the Entertainment Commission.

City Nights' training methods are used throughout the industry. Brit and Ray have served on multiple boards including the San Francisco Police Department's Community Police Advisory Board (CPAB), the Yerba Buena Community Benefit District and the SFPD Chief's African American Advisory Council. The business founded and still hosts the SoMa Nightclub Collaborative which is attended by most SoMa nightclubs, several SoMa resident neighborhood groups, the SFPD Southern Station Captain and the San Francisco District Attorney's Office.

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

City Nights and its building is affectionately known as "The Harrison Street Dance Box." This name was given to City Nights based on the square shaped warehouse style building, which are becoming rare in the neighborhood. The name was created and perpetuated by the thousands of drivers who use Harrison Street as a connection from Interstate 80 to enter Highway 101. The drivers often view the long line of nightclub attendees waiting to go inside and dance the night away. As the neighborhood has evolved from a warehouse to an entertainment district, and now to an entertainment district with a mix of residential and business, City Nights becomes a reminder of the culture of nightclubs that were located all throughout the South of Market area at one time.

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

People move to the SoMa community based on the attraction of being able to walk out of their homes and into the center of a district that houses their business offices, restaurants, professional sports complexes, convention center and nightclubs. The character of San Francisco is at risk of being impacted if nightclubs are eliminated as a component of this multi-use community. The nightclub industry is being pushed out of several communities. We cannot allow this to occur in SoMa.

CRITERION 3

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

City Nights is a nightclub and events venue that serves people from all over the world, both locals and tourists. It is one of the only large capacity nightclub venues that can facilitate entertainment events that are connected to conventions. City Nights has hosted events for many conventions from Oracle World to the RSA convention on cyber security. The venue has hosted major companies such as Google and Nvidia Corporation.

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)

City Nights is a gathering place. In addition to providing dancing and entertainment, the business serves as a community institution that facilitates everything from YMCA holiday events to the anniversary of violence prevention nonprofit United Playaz. City Nights is licensed and permitted to produce and facilitate any kind of event that brings people together to celebrate and be entertained. City Nights is a low cost option for community hosts. San Francisco needs more such gathering places.

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.).

Throughout the years, City Nights has retained its original, square, warehouse-style structure.

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.

The current owners of City Nights are the original owners of the business and are committed to maintaining the features and use.

State of California - The Resources Agency
DEPARTMENT OF PARKS AND RECREATION

PRIMARY RECORD

Primary # _____
HRI # _____
Trinomial _____
CHR Status Code: _____

Other Listings _____
Review Code _____ Reviewer _____ Date _____

Page 1 of 1

Resource Name or #: (Assigned by recorder) 715 HARRISON ST

P1. Other Identifier:

*P2. Location: ☐ Not for Publication ☒ Unrestricted

*a. County: San Francisco

*b. USGS Quad: San Francisco North, CA Date: 1995

c. Address: 715 HARRISON ST City: San Francisco ZIP 94107

d. UTM Zone: Easting: Northing:

e. Other Locational Data: Assessor's Parcel Number 3762 118

*P3a. Description: (Describe resource and major elements. Include design, materials, condition, alterations, size, setting, and boundaries)

715 Harrison Street is located on a 120' x 80' rectangular lot on the south side of Harrison Street, between 3rd and 4th streets. 715 Harrison Street is a 2-story, reinforced concrete commercial building designed in the Industrial style. The rectangular-plan building, clad in smooth stucco, is capped by a built-up bow truss roof. The foundation is concrete. The primary façade faces north and includes 6 structural bays. Entrances include a roll-up metal door with an awning, surmounted by a glazed divided-light transom. Ground floor windows have been boarded-up. The upper stories feature industrial steel-sash windows and fixed and casement aluminum-sash windows.

The building appears to be in good condition.

*P3b. Resource Attributes: (List attributes and codes) HP6. 1-3 Story Commercial Building

*P4. Resources Present: ☒ Building ☐ Structure ☐ Object ☐ Site ☐ District ☐ Element of District ☐ Other

P5a. Photo



P5b. Description of Photo:

View of north facade on Harrison Street. 12/12/2007

*P6. Date Constructed/Age:

☒ Historic ☐ Prehistoric ☐ Both

1951 SF Assessor's Office

*P7. Owner and Address

715 HARRISON LLC
PO BOX 192291

EMERYVILLE CA 94608

*P8. Recorded By:

Page & Turnbull, Inc. (ER) / CD
724 Pine Street
San Francisco, CA 94108

*P9. Date Recorded: 12/12/2007

*P10. Survey Type:

Reconnaissance

*P11. Report Citation: (Cite survey report and other sources, or enter "None")

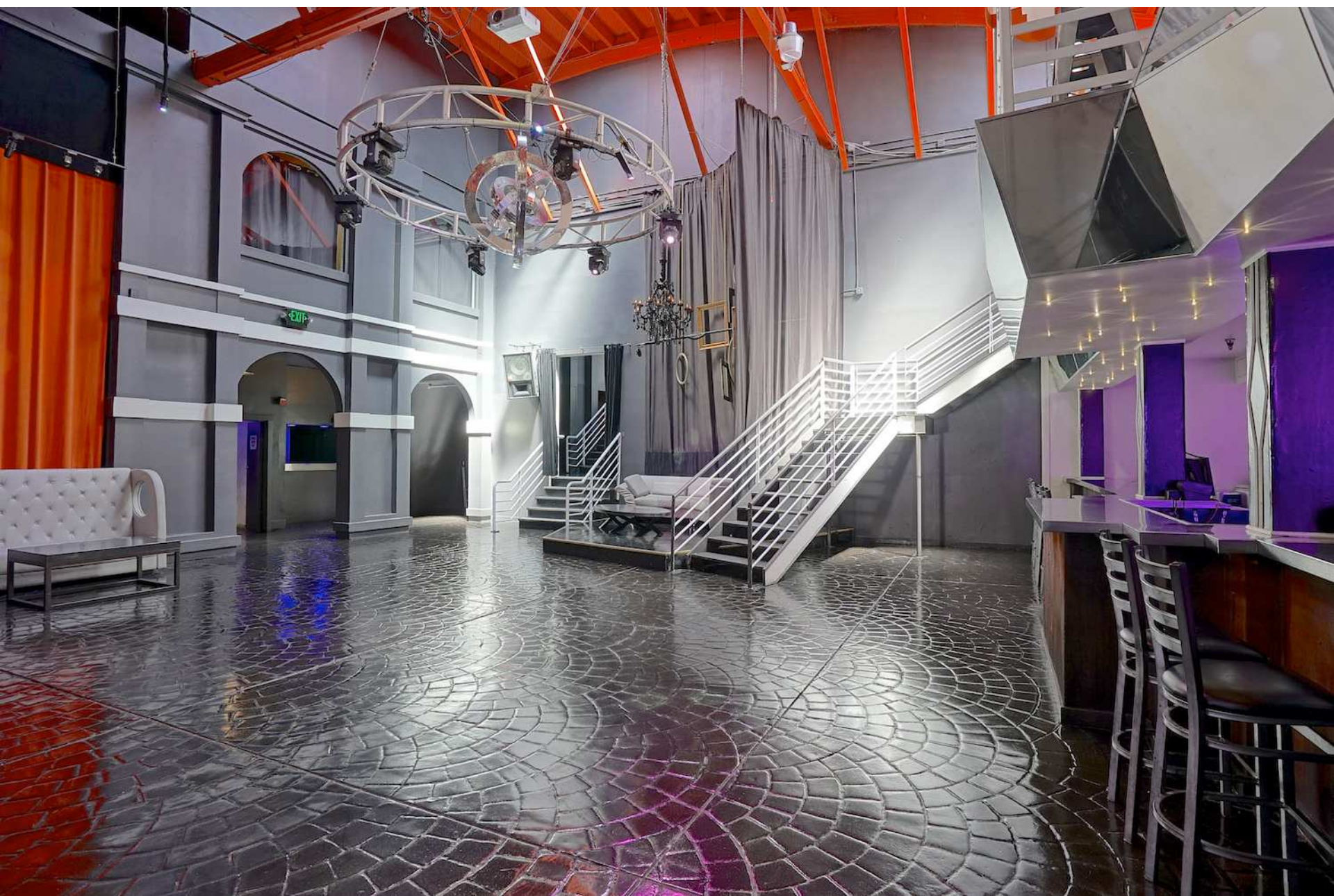
Eastern Neighborhoods SOMA Survey

*Attachments: ☒ NONE ☐ Location Map ☐ Sketch Map ☐ Continuation Sheet ☐ Building, Structure, and Object Record

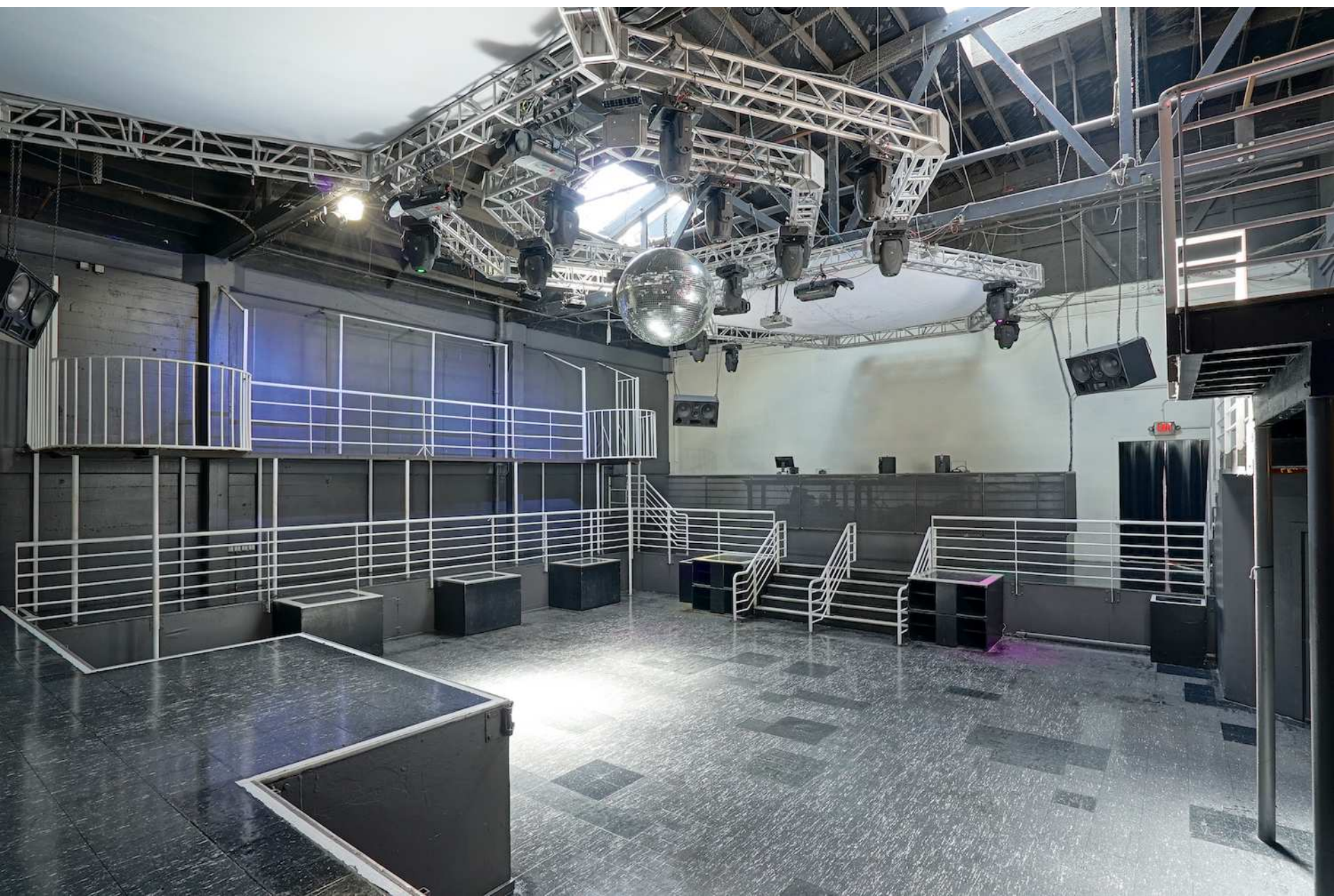
☐ Archaeological Record ☐ District Record ☐ Linear Feature Record ☐ Milling Station Record ☐ Rock Art Record

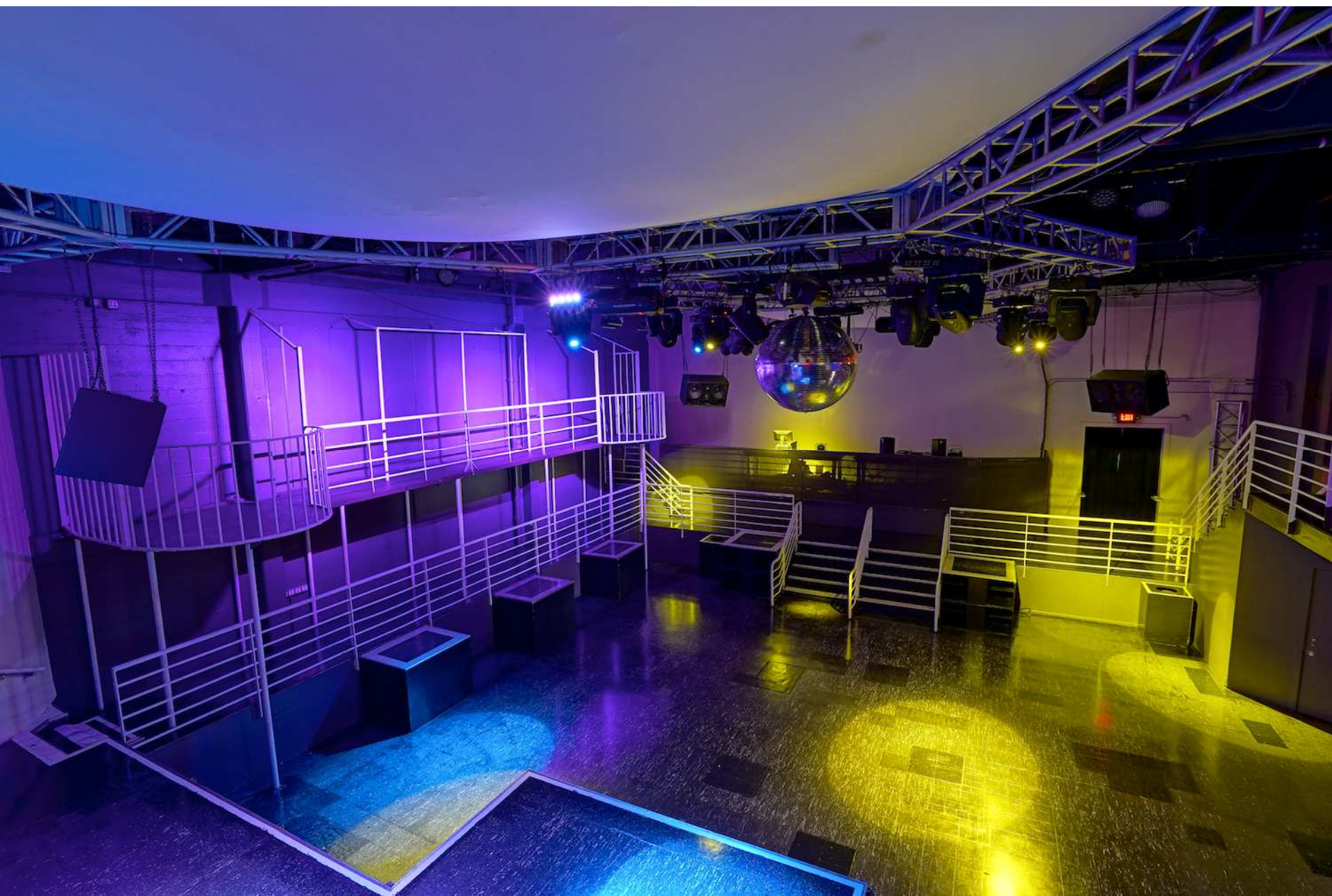
☐ Artifact Record ☐ Photograph Record ☐ Other (list):

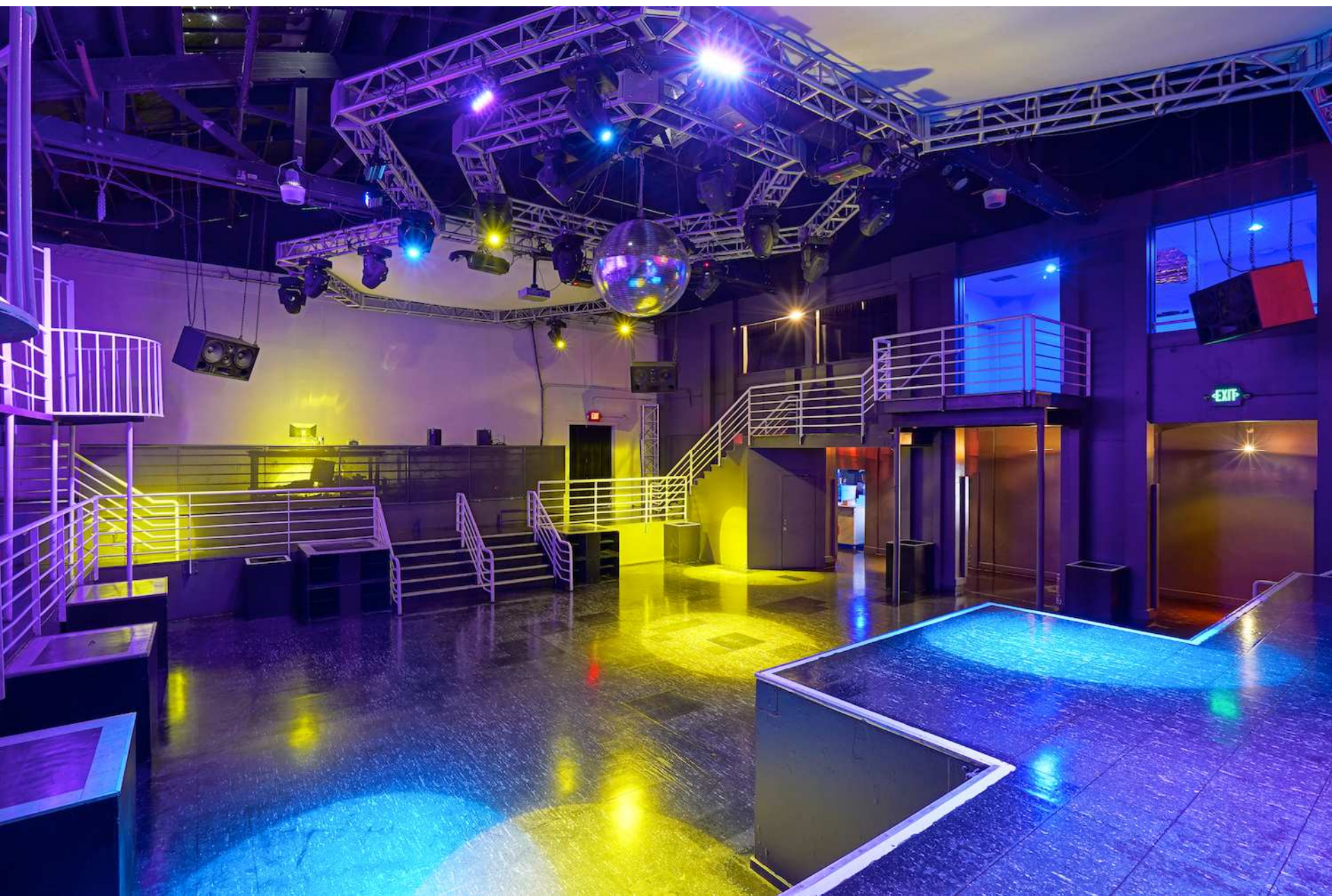


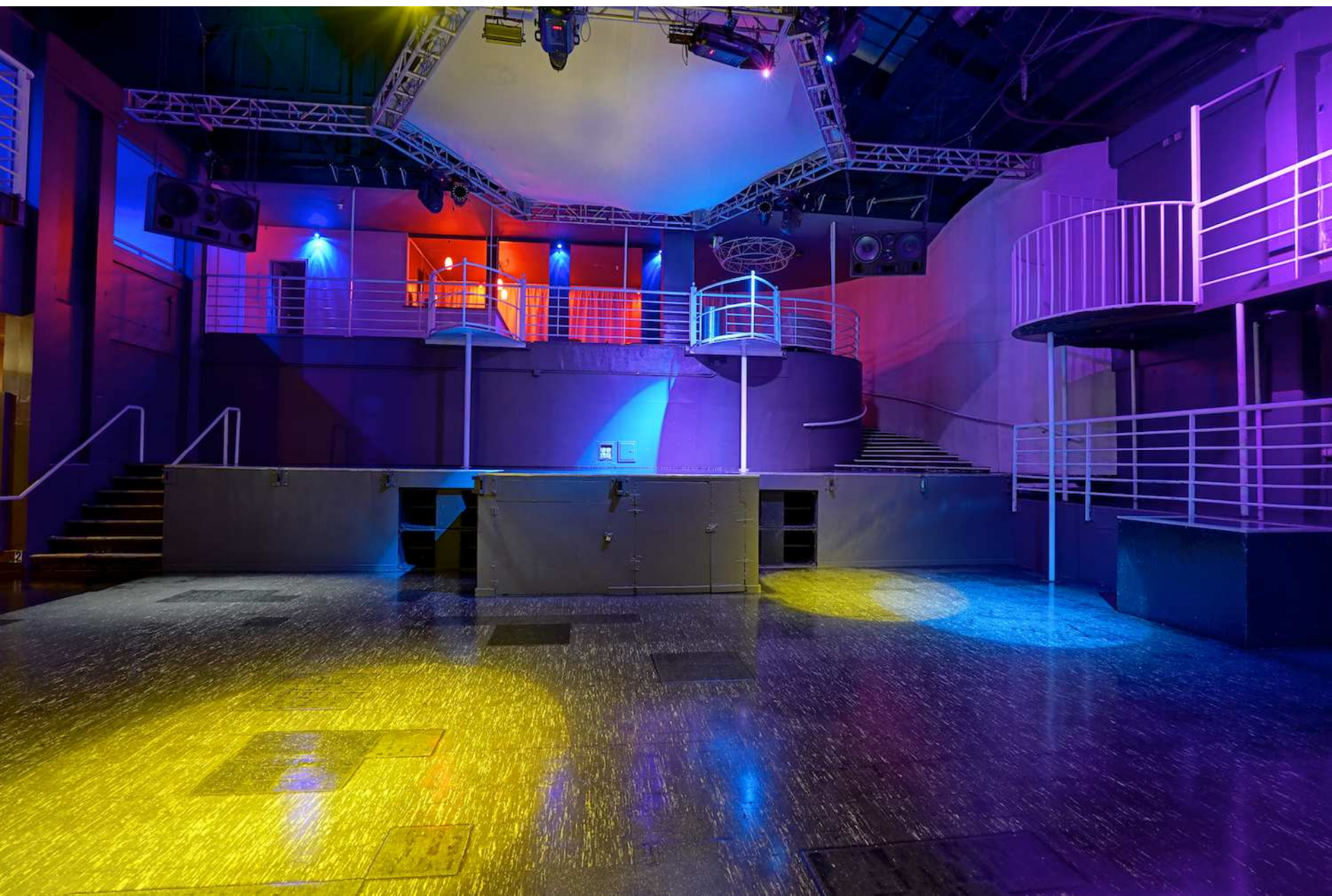






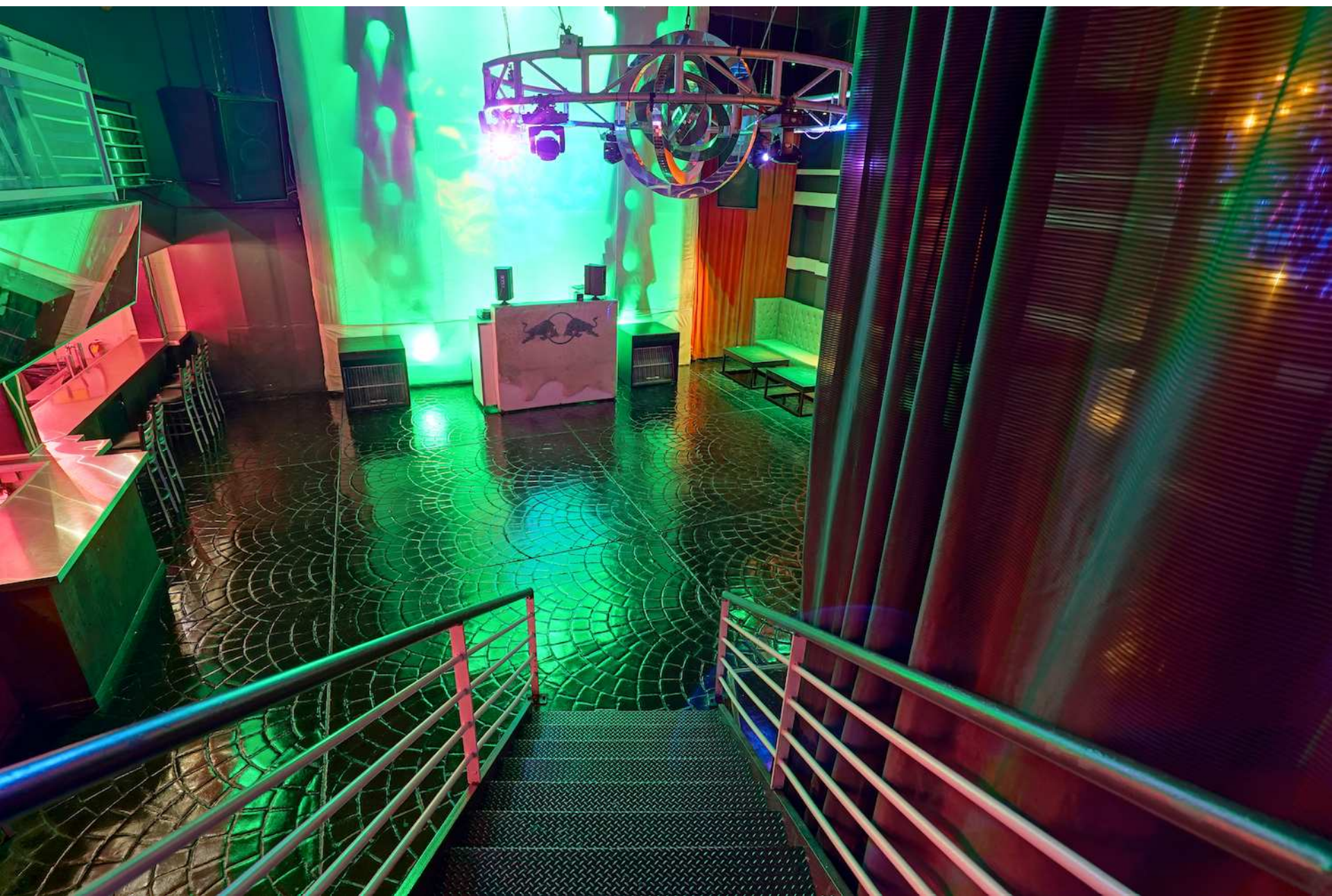




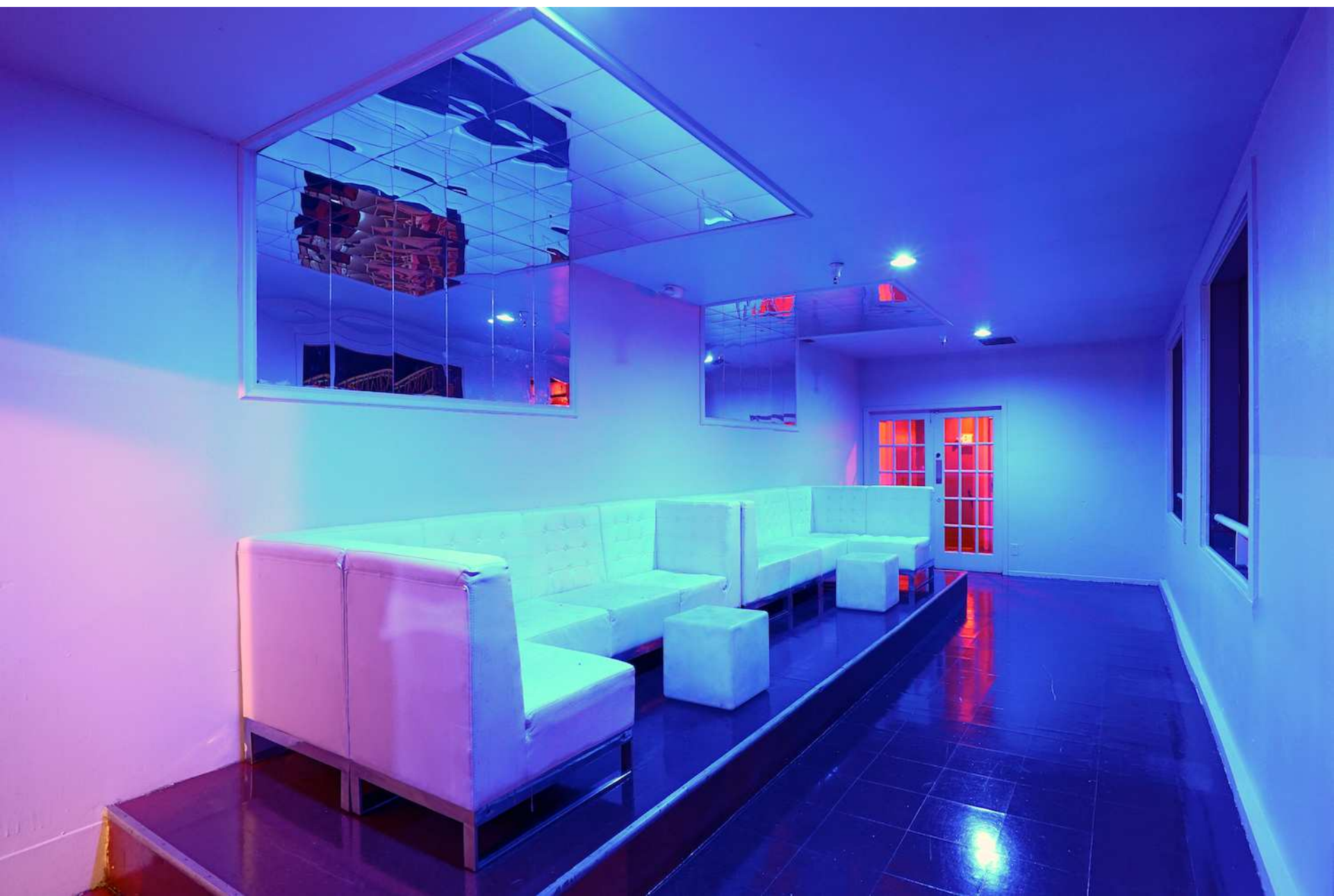


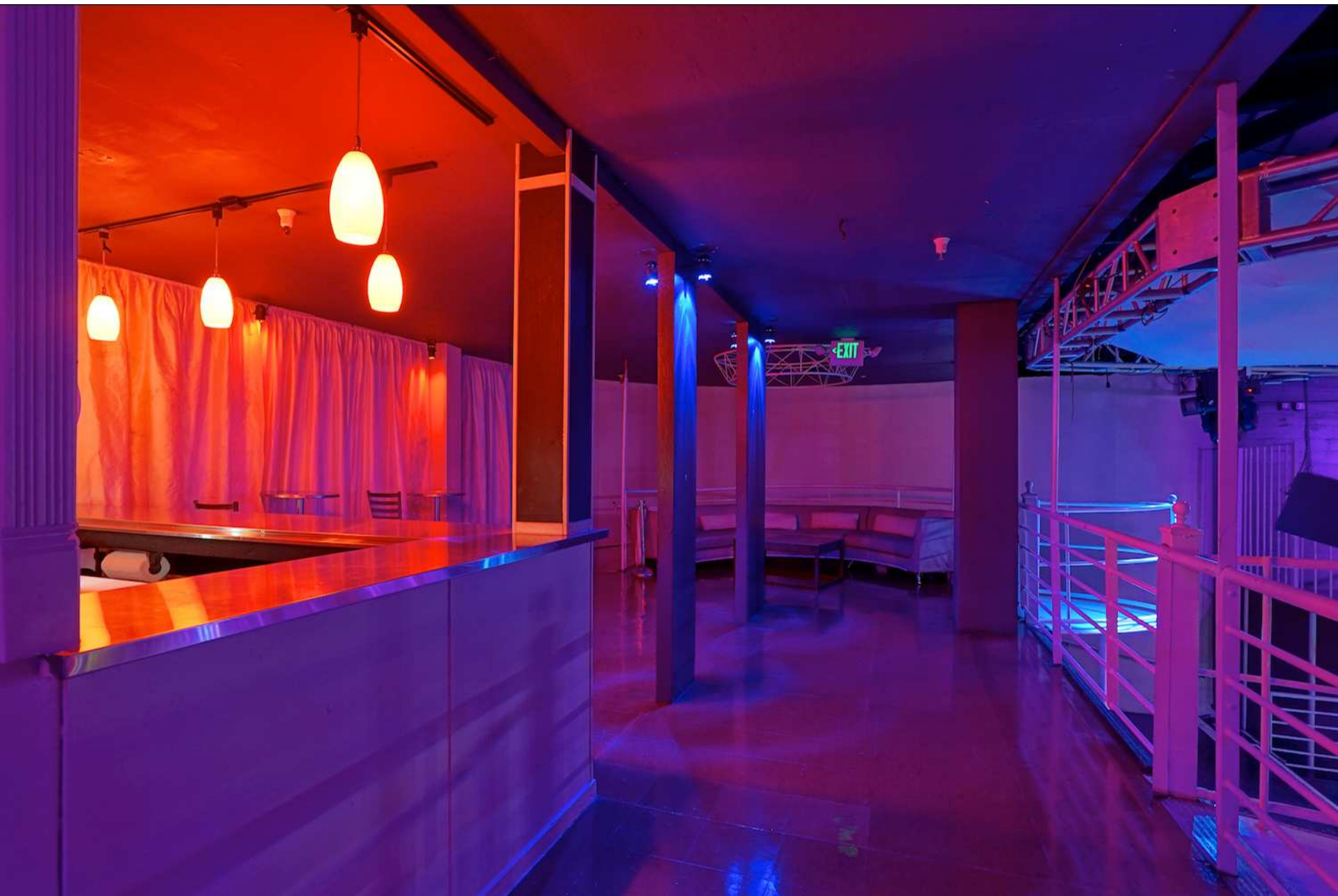


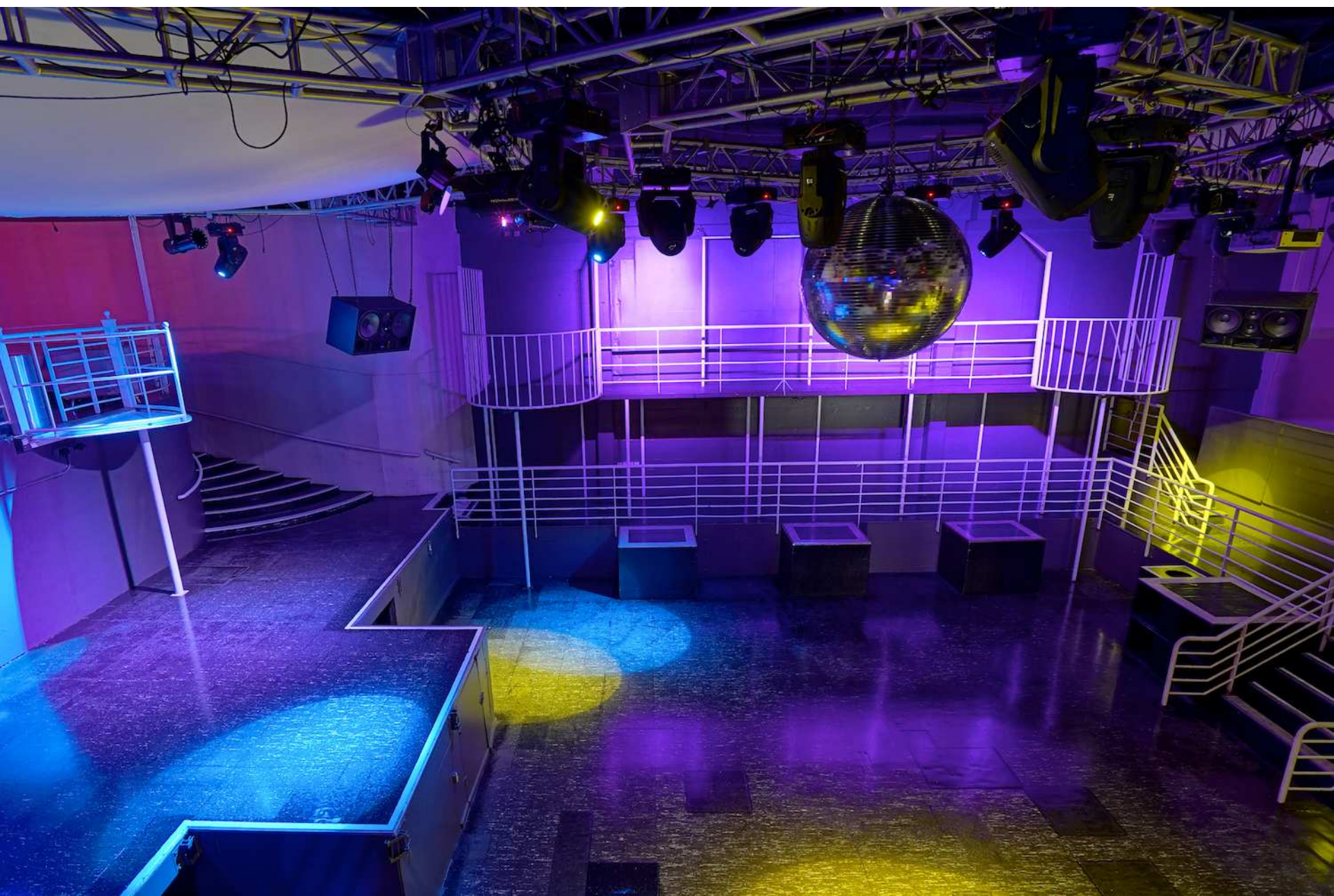














SFGATE

I returned to City Nights, the nightclub people love to hate — it's still thriving after 34 years

By **Dianne de Guzman**, SFGATE

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The massive crowds at City Nights can be seen at 715 Harrison Street in San Francisco. The long-running club is applying for Legacy Business status after 34 years in business.

Photo: Courtesy City Nights

City Nights is the dance club you forget when you turn 21. I know I did.

But walking up to the front doors of this 18-and-over club in SoMa awakens memories you've long forgotten. Stepping out of a Lyft onto the corner of 3rd and Harrison streets, there's the familiar crunch of street grit and broken glass as you stroll toward the lines of 18-, 19-, and 20-year-olds. They're excitedly chatting together in a mishmash of bridge-and-tunnel cities, teenaged hormones colliding together.

I should know. I stood in line with them just 19 years earlier, arriving in a car filled with fellow teenagers making the trek from our East Bay town of Hercules, everyone shouting and being uproariously loud in that way teens are when they're with friends. It's a November night and I'm strolling down memory lane, in the name of this story. Each memory makes me smirk.

There's the corner parking lot, where we sipped my friend's alcohol stash before ditching the evidence and rounding the corner to join the line.

I remember palming my ID nervously despite the fact that I was legally 18 — I was too uncool and cash poor to procure a fake ID, so I was there almost exactly on my 18th birthday.

The girls I see scantily dressed in tight black dresses and high heels remind me of my own poor wardrobe choices that fall, refusing to bring a jacket — I wasn't about to pay to place it in coat check.

Despite the fact that City Nights has welcomed waves of overeager 18-year-old teens every Saturday night, it's an easy target for grown ups willing (and wanting) to forget their teen years, myself included. But despite how post-21 you feels now, City Nights is forever.



Renowned DJ, Afrojack, performs at City Nights at 715 Harrison Street in San Francisco. The long-running club is applying for Legacy Business status after 34 years in business.
Photo: Courtesy City Nights

First taste of the night life

Music escapes the club each time the door swings open and in 2019 it is unfamiliar to me, the loud bass thumping in a pleasant way, but at the same time reminding me: This isn't my club anymore. It certainly wasn't the same music (no Montell Jordan, Jagged Edge or Sisqo). Aside from the Gen Zers in the Tight Black Dress Club, most others dress casually in crop tops and pants, a definite sign of how things have changed from the overdressed days of the early 2000s.

Inside, things look very much how I remember it: the row of double doors behind security that let into the club, the smaller room where the crowd gathers, the strobe lights that move and flash to the beat. Nostalgia hits hard when I stroll into the second room, the walls lined with dancing stages for the teens with an exhibitionist streak who loved to put their dance moves in front of the crowds. While I was never the type to show off, I looked to the dance floor where the majority of my dancing took place — mostly within the safe space of a circle of girlfriends — and was surprised to see things very much play out in the same way, but with today's teens.

This 18+ club has outlasted many of the dance clubs in San Francisco's nightclub scene, still drawing long lines of partiers despite the city's high turnover rate of entertainment venues. The club hopes to cement its status as a fixture of San Francisco by applying for Legacy Business status after turning 34 years old, nearly twice the average age of its clientele.

But however you remember City Nights from your own teenage days, many consider it part of one's Bay Area initiation.

Take a look at this 2017 tweet from rapper and singer Kamaiyah: "City Nights before age 21 is a Bay Area right of passage don't skip that step take yo a— to city nights my young tenders (sobbing emoji)."

At the time I read the tweet, my own reaction was a more mixed one, agreeing with the sentiment but taking into account my own negative reactions toward the big nightclub experience: the equivalent of the woozy face emoji, but IRL. The tweet was liked by thousands of locals and the replies turned into a mess of tags as people forced their fellow 18-year-old party partners to join their City Nights reminiscences; each tweet was a mix of silly teenaged adventures from admittances of getting kicked out (or arrested!), those who admitted to meeting their fiances there, and pregaming.

I wasn't exactly sure what I would find when I returned to the roots of my burgeoning clubbing days; I had long since decided that the scene wasn't for me, but I was curious to see if my memories held up, sticky nightclub floors and misbehaving boys included. And so it was that I found myself returning to the hallowed dancing grounds of my teenaged self on a recent night, unsure of what to expect.

"When you go Saturday night, it really hasn't changed that much other than the fact that you're gonna feel really old," warned owner Brit Hahn.

He wasn't wrong.



Sage the Gemini performs at City Nights at 715 Harrison Street in San Francisco. The long-running club is applying for Legacy Business status after 34 years in business.
Photo: Courtesy City Nights

The beginnings

City Nights for the uninitiated is an intimidating practice in nightlife; the only experience that could closely mirror it was the darkened gym dances held at my small private high school. This was easily those dances x 1,000, amplified by the unfamiliar faces and rituals of a night out in “the city” as we called it.

Those dances always seemed an exercise in awkwardness, at least in my eyes, but now was the chance to step away from my shy, straight-edge high school self and embrace my now-worldly views, having finally graduated from high school to the wider world of nightclubs and people (insert eyeroll here). In the aughts when I was there, City Nights was just a decade and a half into its run at the time, and there weren’t many other local places welcoming 18-year-olds like myself at a club, at least willingly. (And no scene as exciting as San Francisco to wild out, at least in my teenaged eyes.)

City Nights opened under Hahn’s steed in 1985, when Hahn was just 25. Before he leased the building at Harrison and 3rd streets, the club was known as Dreamland, a gay club that dated to the late 70s. Then it became a second club called Echo Beach and eventually converted into the Harrison Street Theater. At the time, Hahn said he was running a few small businesses in the city — namely karate studios — but he also enjoyed the huge nightclub and dancehall scene that was prevalent at the time.

"I remember going to the Oasis and thinking, 'This looks like something I could do.' There were people lined up around the corner paying the hefty sum of five dollars to get into this place," Hahn recalled. "The entrepreneur in me was saying, 'I can do this.'"

Along with a group of investors, Hahn opened City Nights in 1985. It began as a typical 21+ club, but transitioned into a mostly 18-and-over venue around '87 or '88.

Recalling hanging out in San Francisco as a teenager in the '70s, "We didn't have a place to go," Hahn said. "We never had an opportunity to go out and be properly supervised and socialize with our peers from all over the Bay Area."

Hahn's partner Ray Bobbitt started as a bouncer at night in 1989 at the age of 19, just barely over the typical age of the club's patrons. For Bobbitt, it was the youth that really kept the club going, he said.

"They want to see what it's like to be in the big nightclub and to interface with a lot of different people from different areas," he says. "It's a really unique thing to watch."



SOB x RBE performs at City Nights at 715 Harrison Street in San Francisco. The long-running club is applying for Legacy Business status after 34 years in business.

Photo: Courtesy City Nights



A dance contest is held on the main stage of City Nights at 715 Harrison Street. The long-running club is applying for Legacy Business status after 34 years in business.
Photo: Courtesy City Nights

What City Nights served for me was two-fold. I found a place where I could dance my heart out, far (enough) away from the glances of my high school classmates. And I was finally able to meet people from outside my hometown enclave, a place I was desperate to get away from, but stuck in for my foreseeable, post-high school future. City Nights, however, didn't really become my place of dancing solace; instead, it was a training ground for how to handle myself when others misbehave, from disarming handsy boys to avoiding exchanging phone numbers (or AIM addresses).

City Nights isn't without its issues, as both Hahn and Bobbitt admit, but mitigating trouble is part of any nightclub business, even those that cater to a younger clientele.

"I really felt strongly about the fact that young people are blamed for being problematic," Hahn said. "But give them something to do, give them a place to go, give them a place where it's safe, where they're supervised and where they can just be free, and they'll take care of themselves."

Despite being known mostly for music played by DJs, City Nights has a surprising history of booking huge bands. The club's opening night featured a performance by Tower of Power, and since then the club has hosted the Ramones, Grace Jones, MC Hammer, Lady Gaga, Jason Derulo and even a young Justin Bieber. (Scroll through the photos above to see some of the artists they've hosted over the years.)

"What it really was about for us more than the music, it was just being able to get together in a place that lets you get away from your day-to-day living and be a star for the night. That was always our motto," Hahn said. "We want these young people to feel like they're all grown up and we want them to feel special. It didn't matter who you were, where you came from or how much money you made or didn't make. In a nightclub, really, everyone was equal. It may sound like a cliché, but it was really true."

The club today — the kids are alright

Despite my efforts to put on a brave face and wait in line for a club amidst a sea of 18-year-olds, Bobbitt spotted me almost immediately. I am dressed in an all-black uniform, this time in motorcycle boots and leather jacket, rather than the too-casual (or, alternately, too-dressy) outfits on display — a step out of line from the obviously young crowd. At the front doors I see him handle everything, from welcoming a friend's newly-18 daughter into the club, greeting those joining the line and monitoring the crowd from the front doors.

Bobbitt's seen generations of teens go through those doors, and he has become a recognizable fixture for many of the club's current customers — including their parents.

"Me being [at City Nights] for over 30 years, I'm seeing generations of people now," Bobbitt said. "People send their kids and they come up and say, 'Oh yeah, my mom told me to tell you hello.'"

Returning to Harrison Street filled me with a strange sense of nostalgia. There's something eternal about 18-ness that struck me while standing outside the club. Despite being quite removed from that age, I recognized that many of the same large groups of friends looking for a good time were like my own. Those times have since evolved: these days my friends are more preoccupied with their jobs and children, and rightly so, and a night out at the bar these days doesn't quite replicate that same excitement I saw in this line for City Nights.

Still, there were funny bits I noted when I stepped inside the club. I was never one to drink inside — I couldn't, given I was under-21, and was not nearly up for the task of trying to purchase an alcoholic beverage, let alone knowing what to order — but when I walked up to the bar for a drink now, it was one of the easiest experiences ordering a drink that I could remember. There weren't enough 21-year-olds to pack the bar area, making for an easy getaway, drink in hand.

It's not all good nostalgia, however; as I wandered the two rooms of dancing patrons, some handsy teen starts dancing with me without quite asking. I chalk it up to typical rude club behavior, but I now have the wherewithal to know how to deal with it. Outside, a party bus pulled up and a security guard quickly boarded to assess the situation — drunk kids are a bad mix for the club, so the group is told to go elsewhere. A few try to sneak into the club later, but are immediately spotted and kicked out. It's a testament to Bobbitt's commitment to a safe environment.



City Nights patrons pose for a photo on the dancefloor. The long-running club is applying for Legacy Business status after 34 years in business.
Photo: Courtesy City Nights

Bobbitt's seen all manners of teens while working at the club, but he admires this youngest generation most, saying in the past most friend groups and types wouldn't mix, but these teens seem more tolerant than ever before.

"This young generation gets a bad rap, but they really are more tolerant and accepting of each other than I've ever seen," Bobbitt said. "They've grown up together, all different demographics, races, sexual orientation, you name it, they're all friends. It's just like, 'Wow, how cool is this?' You can't tell a skater and a hip-hop kid apart. They dress almost identical [these days]."

Legacy status

It's just this year that Bobbitt and Hahn became convinced to seek out the city's Legacy Business designation, which requires businesses to have operated in the city for 30 years with no significant changes in ownership. They expect it to be approved any day now.

"When you really think about how long we've been doing this for, it's pretty overwhelming," Bobbitt said. "I think the fact that we've been visited, and served virtually every segment of our incredibly diverse society, we feel really good about that and we feel that that's something that is notable."

At the conclusion of my tour, Bobbitt ushers me into the larger dance room before the crowd rushes in. It's the "opening of the room" as Bobbitt calls it, and the DJ and security guards gear up for the rush of teens onto the dance floor. I'm led to a perch on the second story of the club as the burnt-caramel smell of fake smoke fills the room, lasers and lights defusing in the air.

The DJ queues up a song — one I'm unfamiliar with, yet again, another notch added to my feeling of oldness — and the doors open as the first tentative teens flood inside.

I'm watching the scene below, and even thinking about it weeks later, it's incredible how despite the time that's passed, this club is still a familiar scene. Sure, I didn't know the music or the synchronized dance moves, but there's a timelessness in the youthful energy, the boundless excitement of being in line outside, and the limitless possibilities of meeting a stranger — and perhaps having it turn into more.

That magical feeling was wasted on me then; I was more preoccupied with learning how to navigate all the social pitfalls that come with being very 18. Now, rather than feeling the uncertainty of my teenaged self, I had a finer appreciation for those feelings of adulthood and freedom, sticky nightclub floor and all.



City Nights patrons pose for a photo on the dancefloor. The long-running club is applying for Legacy Business status after 34 years in business.

Photo: Courtesy City Nights

In a moment of truth outside of the club, I confess to Bobbitt I expected to hate the experience. When he asks how I'm feeling now, I say it's not as bad as I was imagining and that I was ultimately feeling nostalgic.

He nodded, understanding. Bobbitt tells me people like to bash the club after they turn 21 — a graduation to the older echelons of nightlife — but there is a point when the nostalgia of being a teen returns ... and they warm up to that time and place once again. I know I did.

Dianne de Guzman is a Digital Editor at SFGATE. Email: dianne.deguzman@sfgate.com



Legacy Business Registry

Application Review Sheet

Application No.: LBR-2019-20-031
Business Name: Korean Martial Arts Center
Business Address: 1414 Ocean Avenue
District: District 7
Applicant: Thomas Mar, Owner
Nomination Date: February 4, 2020
Nominated By: Supervisor Norman Yee

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

☒ Yes ☐ No

1414 Ocean Avenue from 1983 to Present (37 years).

CRITERION 2: Has the applicant contributed to the neighborhood's history and/or the identity of a particular neighborhood or community?

☒ Yes ☐ No

CRITERION 3: Is the applicant committed to maintaining the physical features or traditions that define the business, including craft, culinary, or art forms?

☒ Yes ☐ No

NOTES: N/A

DELIVERY DATE TO HPC: February 5, 2020

Richard Kurylo
Program Manager, Legacy Business Program

Legacy Business Program

Office of Small Business
City Hall Room 140
1 Dr. Carlton B. Goodlett Place
San Francisco, CA 94102
(415) 554-6680
legacybusiness@sfgov.org
www.legacybusiness.org



President, Board of Supervisors
District 7



City and County of San Francisco

NORMAN YEE

February 4, 2020

Dear Director Regina Dick-Endrizzi:

I am writing to nominate Korean Martial Arts Center at 1414 Ocean Avenue to the Legacy Business Registry.

Korean Martial Arts Center is one of the oldest family-run martial arts studios in San Francisco and has been operating for more than 35 years. The Center draws in students from all over the Bay Area to practice a variety of martial arts including taekwondo, Hapkido, judo, Yongmudo, karate, kung fu, Filipino stick fighting, tai chi, and Wing Chun. It has the distinct honor of being founded by Master Merrill Jung, a 8th degree Taekwondo Grandmaster and 10th dan black belt Grandmaster. Master Jung continues to teach at the Center and may well be the highest level instructor still teaching in the San Francisco Bay Area. Master Jung's nephew and wife have carried on the operations of the family's business and advances the mission to bring the practice of martial arts to a new generation. Those that have been trained through the Korean Martial Arts Center have gone onto the Junior Olympics and other annual competitions.

Most notably, the Korean Martial Arts Center and its students are deeply involved with the community. They offer expertise to other martial arts programs and makes an effort to provide students of different incomes the ability to train. They also offer free demonstrations to community events and festivals like our Annual Lunar New Year event on Ocean Avenue. Their reputable presence on Ocean Avenue attracts young people and their families to our neighborhood corridor, which enriches the vibrancy of our local community. With San Francisco changing so rapidly, it is encouraging to witness long-standing family businesses still serve as hubs for activity and community-building.

I am proud to support the Korean Martial Arts Center for the Legacy Business Registry and thank you for your consideration regarding their application.

Sincerely,

A handwritten signature in blue ink that reads "Norman Yee". The signature is stylized with a large, flowing "N" and a clear "Yee" at the end.

Norman Yee

Section One:

Business / Applicant Information.

Please 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:	
Korean Martial Arts Center	
BUSINESS OWNER(S) (Identify the person(s) with the highest ownership stake in the business):	
Thomas Mar	
CURRENT BUSINESS ADDRESS:	TELEPHONE NUMBER:
1343 Ocean Ave, San Francisco CA, 94112 1414	415-333-1050
	EMAIL ADDRESS:
MAILING ADDRESS – STREET ADDRESS:	MAILING ADDRESS – CITY AND STATE:
<input type="checkbox"/> Same as Business Address	
	MAILING ADDRESS – ZIP CODE:
WEBSITE ADDRESS:	
kmaclife.com	
FACEBOOK PAGE:	
www.facebook.com/kmacMartialArts	
TWITTER NAME:	
APPLICANT'S NAME:	APPLICANT'S TELEPHONE NUMBER:
Thomas Mar	
APPLICANT'S TITLE:	APPLICANT'S EMAIL ADDRESS:
Owner	
SAN FRANCISCO BUSINESS ACCOUNT NUMBER:	
1070769	
SECRETARY OF STATE ENTITY NUMBER (If applicable):	
46-0549795	

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
1414 Ocean Ave S.F. CA	94112	4 1983
IS THIS LOCATION THE FOUNDING LOCATION OF THE BUSINESS?	DATES OF OPERATION AT THIS LOCATION	
<input checked="" type="checkbox"/> Yes <input type="checkbox"/> No		

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
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		End:

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

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

Section Three:

Disclosure Statement.

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

This section is verification that all San Francisco taxes, business registration and licenses are current and complete, and there are no current violations of San Francisco labor laws. This information will be verified. A business deemed not current 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 grants through the Legacy Business Program.

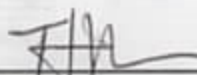
In addition, we are required to inform you that all information provided in the application will become subject to disclosure under the California Public Records Act.

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.

Thomas Mar

2/2/2020



Name (Print):

Date:

Signature:

KOREAN MARTIAL ARTS CENTER (KMAC)

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.

Korean Martial Arts Center ("KMAC") is a martial arts studio located in the Ingleside neighborhood of San Francisco since 1983. It has been in business for over 35 years and is considered one of the neighborhood's community-serving institutions where people – from local children to highly skilled martial artists – learn and perfect their skills. It is one of the oldest family-run businesses in Ingleside.

KMAC was founded in December 1983 by Merrill W. Jung at 1414 Ocean Avenue in a storefront that had previously been an antique store.

Jung was born in Isleton, California, and moved to San Francisco as a child. He attended Garfield Elementary School, Francisco Junior High School, Washington High School, City College of San Francisco, and San Francisco State University. He worked for the San Mateo Probation Department and retired in 2005.

His parents taught martial arts, specifically kung fu. They did it for exercise but never a school or business. Jung attended a Mormon Church and began to formally study judo there. That's when Jung took martial arts seriously.

In 1966, Jung began 18-year stint teaching at the Embarcadero YMCA where he taught judo, kung fu and other martial arts. In 1983, he decided to open his own martial arts studio.

Andrew SE Erickson, who studied under Jung at the YMCA in the late 1960s, was instrumental in setting up the initial space. Janet Doub Erickson, Erickson's mother, painted the storefront's sign. Erickson's brother Joel Erickson transformed the interior of the dojang (Korean martial arts formal training hall). The first dojang mat of 700+ feet was handmade, consisting of layers of newspapers, used carpets and a stretched vinyl cover. The grand opening of the business was in January 1984 featuring an opening ceremony with a lion dance to chase away the evil spirits.

Jung is highly skilled in martial arts. In 2018, he was admitted to the U.S. Taekwondo Grandmaster Society. In 2010, he became an International Sin Moo Hapkido 10th Dan, he received a World Sin Moo Hapkido Certificate of Appointment and he received an appointment from the Kukkiwon World Headquarters. In 2008, he became a certified 8th Dan Black Belt in

Moo Duk Kwan Taekwondo. In 2007, he was admitted to the World Taekwondo Federation in Korea.

10th dan black belt Grandmaster is the highest level of black belt achievable. Reaching 10th dan black belt within an organization typically is reserved for only the most outstanding members, those with a lifetime of continuous commitment and achievements.

KMAC offers training in the following martial arts: taekwondo, Hapkido, judo, Yongmudo, karate, kung fu, Filipino stick fighting, tai chi and Wing Chun. Many students of KMAC have gone on to be successful martial artists. Students have gone to the junior Olympics. Some have gone to Korea with KMAC's owners for annual competitions and regularly sponsor students to compete.

In 2012, Jung's nephew Thomas Mar and his wife Teresa Hoang-Mar began managing KMAC. Mar is a San Francisco native who focused on Asian American Studies at San Francisco State University. He does most of the instruction at KMAC. He is a trained instructor in taekwondo with sixth degree black belt, certification from Kukiwon, a seventh degree in Simoo Apkido, a fourth degree black belt in Yongmudo and a brown belt in judo. Hoang-Mar is trained in ballroom dancing. She is KMAC's administrator, handling billing, licensing, website, etc.

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.

Korean Martial Arts Center is a family-owned business. Thomas Mar and Teresa Hoang-Mar officially took over daily operations in 2017. Jung continues to teach at KMAC.

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

The ownership history of Korean Martial Arts Center is as follows:

1983 – 2017: Merrill Jung

2017 – Present: Thomas Mar and Teresa Hoang-Mar

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 at 1410-1414 Ocean Avenue is classified by the Planning Department as Category B, Unknown / Age Eligible, with regard to the California Environmental Quality Act. KMAC operates in a one-story building with two storefronts that was constructed in 1926. The building's style is known as Commercial Mediterranean Revival. Its façade has red clay tiles cover the parapet, recessed entrance vestibules with display windows that angle inward toward the entrance. Its architect is William H. Crim, Jr. The building is a potential historic resource.

CRITERION 2

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

For more than 35 years, Korean Martial Arts Center has been a resource of martial arts training for local residents as well as experts from Asia. It has contributed to the neighborhood by being a consistent presence that draws families and individuals to the neighborhood.

KMAC is one of the oldest family-run martial arts studios in San Francisco. Business founder and current instructor Jung is a 10th dahn black belt Grandmaster and may be the only active taekwondo 8th degree grandmaster instructor still teaching in the San Francisco Bay Area.

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

Korean Martial Arts Center brought the Korean grandmaster of Hapkido to San Francisco in 1984 to spread the art of Hapkido and for educating learners.

KMAC participates in neighborhood events like Taste of Ingleside and block parties. For Taste of Ingleside, KMAC offered nigiri to visitors. At the Ocean Avenue annual block parties, KMAC tabled and did martial arts demonstrations as entertainment.

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

Jung has been in movies as an extra as have his students. In 2010, KMAC was highlighted in the San Francisco Bay Guardian's Best of the Bay as the "Best Hapkido Heros." Also, many of KMAC's students have been written about in the local press as victors of competitions. For

instance, student Haley Kong was featured on the cover of The Belt, the official publication of taekwondo.

Mayor Willie Brown issued a proclamation for the event in 1984 when the Korean grandmaster of Hapkido visited San Francisco. In 2006, Mayor Gavin Newsom issued KMAC a Certificate of Honor and a Proclamation Award from City and County of San Francisco for sponsoring the Founder Ji Han Jae to reside and open a school in San Francisco.

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

Korean Martial Arts Center sponsors the founder of Hapkido, Jian Jae, when he visits the U.S. for tournaments. Notable students of Jung's are:

- Cody Gary, first USA national team member in taekwondo in the junior and senior Olympics.
- Haley Kong, national team member junior Olympics in taekwondo.
- Alex Fogarty, Yongmudo world champion, 2016.

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

Korean Martial Arts Center participates in neighborhood events like Taste of Ingleside and block parties. KMAC also keeps its prices affordable so that it can serve as wide of a population as it can.

In the past, Jung has given his expertise to assist in training San Francisco Police Department officers. Several of his students are SFPD instructors in defensive tactics. They have also helped with local college judo programs.

The KMAC team is involved in a lot of pageants where they provide security. For instance, they have provided security to Miss Asian Global, Miss Asian America and Miss Chinatown.

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

Ingleside is known for being one of the last working class neighborhoods of San Francisco and a destination for nearby City College and San Francisco State students. KMAC mostly serves people from the surrounding neighborhoods but also people who come from a long way who have learned about KMAC through competitions and its reputation for offering a wide array of martial arts. In Jung's footsteps, Mar and Hoang-Mar pride themselves in serving all genders and ages, as young as 4 years old to seniors, as well as all skill levels from beginner to black belt.

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

The Commercial Mediterranean Revival-style building was constructed in 1926 and is a potential historic resource. The façade of the building contributes to the architectural richness of the Ocean Avenue business district.

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

If the business were sold, relocated or shut down, Ingleside and the martial arts community would lose one of the oldest family-run martial arts studios. The absence of Korean Martial Arts Center would result in lost opportunities for robust martial arts training. KMAC brings dozens of families and individuals to Ingleside daily who are then footsteps from other small businesses. That foot traffic and their small business patronage would be lost should KMAC disappear.

CRITERION 3

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

The essential features of Korean Martial Arts Center are its offering of three to four classes per day for young adults, adults and seniors; its practice of including a variety of martial arts; its seating area for spectators; its being consistently open seven days a week; its serving an average of 120 to 150 students; and its affordable prices.

KMAC offers training in taekwondo, Hapkido, judo, Yongmudo, karate, kung fu, Filipino stick fighting, tai chi and Wing Chun. Martial arts training conditions the mind, body and spirit, and develops significant improvement in physical fitness, mental focus, maturity, self-discipline and self-esteem. Training benefits young children through senior citizens. Men and women of all levels and athletic ability are welcome from the beginner looking to start a fitness program to the elite and Olympic level athlete.

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)

Korean Martial Arts Center is committed to maintaining its historical tradition as a martial arts academy. KMAC serves neighborhood residents both adults and children alike, maintains the same teaching styles that have made it successful for decades and promotes a philosophy of being “flexible, strong, and humble.” Moreover, KMAC keeps the community’s passion about the martial arts alive and well.

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.).

KMAC's physical characteristics have not materially changed since Thomas Mar and Teresa Hoang-Mar took over in 2017. The configuration of mats, mirrors, trophy cases, kicking pads, weapons rack, knife holders, locker rooms, warm up room and signage remain the same.

KMAC is committed to maintaining the façade of the building in the Commercial Mediterranean Revival style.

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 business has been a martial arts academy for 30+ years is included in this Legacy Business Registry application.



KMAC MARTIAL ARTS
Flexible • Strong • Humble 415-333-1050

Hapkido

KOREANMARTIALARTS.COM
KOREANMARTIALARTS.COM

SINCE 1983
SINCE 1983

OPEN

Hours
Mon-Wed-Fri
Sat-Sun
10am-6pm
12pm-5pm
10am-6pm
12pm-5pm

KOREAN MARTIAL ARTS CENTER

FLEXIBLE STRONG HUMBLE

415-333-1050

WWW.KOREANMARTIALARTS.COM

www.KoreanMartialArts.com

KIDS
Camp

TAEKWONDO

TALCHI

WEAPONS







20.10.2012

















Why Study Martial Arts?

It's fun and easy to start.

It's a brand new experience.

It's a healthy alternative to TV and Video games.

Get moving and get fit.

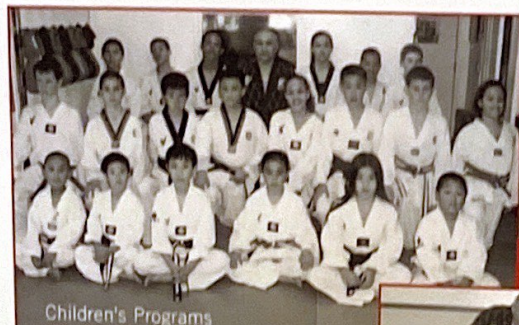
Develop self esteem.

Cultivate the power of your mind, body and spirit.

Make new friends.

Be a part of a worldwide community of martial artists.

You can become a black belt at any age.

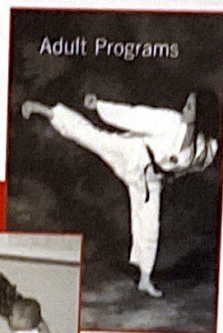


Children's Programs

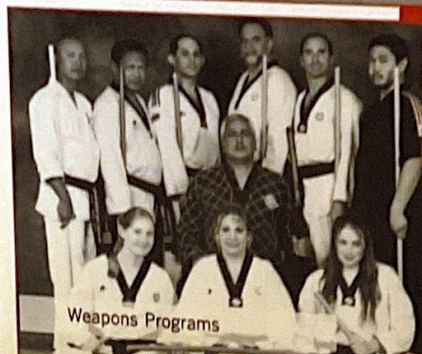
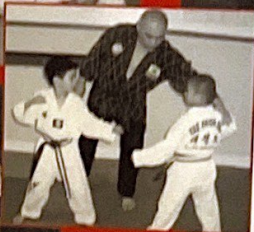
What Does Martial Arts Training Offer You?

By conditioning the mind, body & spirit: training develops significant improvement in physical fitness, mental focus, maturity, self-discipline and self-esteem.

Training benefits young children through senior citizens, men & women, and all levels of athletic ability are welcome. From the beginner looking to start a fitness program, to the elite & Olympic caliber athlete.



Adult Programs



Weapons Programs

We offer world-class training in:

Hapkido
Tae Kwon Do
Judo
Weapons Training
Arnis
Tai Chi

Why Train at the Korean Martial Arts Center?

- Incredibly accomplished instructors who have decades of martial arts experience
- Safe and exciting children's programs, starting at age 5
- Outstanding children's instruction structured with love
- Accommodate all fitness levels
- Highest quality safety equipment (train on Olympic caliber mats)
- Intensive competition training in elite, Olympic caliber Taekwondo
- Train with Jr. Olympic, National & International Taekwondo champions
- Private instruction and specialized training
- State Certification courses for Peace Officers in defensive tactics
- Teens and parents can train together

For more information on classes and schedules
Please call 415 333-1050 or visit
www.koreanmartialartscenter.com

Photography provided by Mario Parnell
www.tabletop-photo.com

KMAC 2020 PROGRAM LISTING

Tiny Tigers (Ages 4-7)	
Monday	4pm - 4:45pm
Tuesday	6pm - 6:45pm
Wednesday	4pm - 4:45pm
Thursday	6pm - 6:45pm
Friday	Workshop By Arrangement
Saturday	12pm - 12:45pm

Taekwondo/Hapkido (Teens/Adults)	
Monday	7pm - 8pm
Tuesday	7pm - 8pm
Wednesday	Workshop By Arrangement
Thursday	7pm - 8pm
Friday	Workshop By Arrangement
Saturday	12pm - 1:15pm

Junior Dragons (Ages 8-12)	
Monday	5pm - 5:45pm
Tuesday	4pm - 4:45pm
Wednesday	5pm - 5:45pm
Thursday	4pm - 4:45pm
Friday	Workshop By Arrangement

Sparring Fundamentals	
Monday	6pm - 7:30pm

Forms Fundamentals	
Wednesday	6pm - 7:30pm

Competitive Sparring	
Friday	6pm - 7:30pm

Dragons (Ages 8-15)	
Monday	6pm - 6:45pm
Tuesday	5pm - 5:45pm
Wednesday	6pm - 6:45pm
Thursday	5pm - 5:45pm
Friday	Workshop By Arrangement

Yong Mu Do (By Appointment Only)	
Thursday	7pm - 8:30pm

Taekwondo Workshop	
Saturday	10am - 11am

Grassroot Sparring	
Saturday	11am - 12pm

Tai Chi (By Appointment Only)	
Sunday	10am - 11am



KMAC Student Etiquette

(Students are required to adhere by these rules while present in the Dojang.)

- Leave your ego outside of the school.
- Arrive 10-15 minutes prior to scheduled class.
- Keep uniforms neat, clean and odor free.
- Quietly prepare for class. (Do not disturb class in session!)
- Always show respect to your instructors and fellow students.
- Always be well mannered, behave properly and remind guests to do the same.
- Attend class on a regular and consistent basis.
- Show proper effort and good spirit in class.
- Practice and exercise at home for better results.
- Memorize and apply the student creed.
- Develop and maintain a positive, well-disciplined attitude.
- Clean up your water bottles.
- Store shoes, backpacks & books properly.



Proclamation

City and County of San Francisco

WHEREAS, in 1984 Dojunim Ji Han Jae came to the United States from South Korea and settled in San Francisco where he worked extremely hard as founder of Sin Moo Hapkido martial art; and

WHEREAS, he taught many students Sin Moo Hapkido with passion and motivation creating an alliance that would spread internationally; and

WHEREAS, Dojunim Ji Han Jae helped the security of our country by teaching to the United States Secret Service, Armed Forces, and various police agencies self defense techniques; and

WHEREAS, he is recognized as a living martial arts legend who rose from humble beginnings to become the founder of one of the world's most famous martial arts; and

WHEREAS, the year 2006 marks the 70th birthday of Dojunim Ji Han Jae; now

THEREFORE BE IT RESOLVED that I, Gavin Newsom, Mayor of the City and County of San Francisco, in honor and recognition of the Ji Han Jae, do hereby proclaim November 11, 2006 as...

DOJUNIM JI HAN JAE DAY *In San Francisco!*



IN WITNESS WHEREOF, I have hereunto set my hand and caused the Seal of the City and County of San Francisco to be affixed.

A handwritten signature in black ink, appearing to read "Gavin Newsom".
Gavin Newsom
Mayor



The City and County of San Francisco

Certificate of Honor

Presented To

Grandmaster Marrill Jung

November 11, 2006

Whereas, on behalf of the City and County of San Francisco, I am pleased to recognize and honor Marrill Jung for his 20 years of dedication and service to the art of Taekwondo. The time and attention you have invested into the community is a valuable asset to the diverse world we live in. Congratulations and best wishes in your future endeavors!



THEREFORE, I have hereunto set my hand and caused the Seal of the City and County of San Francisco to be affixed.

A handwritten signature in black ink, appearing to read "Gavin Newsom".

Gavin Newsom
Mayor



Citation

presented to

Mr. Merrill JUNG

in recognition of your dedicated service
and outstanding contribution to the development of Taekwondo.

July 30, 2007

Chungwon Choue
Chungwon Choue
President



大韓民國

The Korea
The Kwoun Do Moo Duk Kwan

證

Dan Certificate

위 사람은 所定の跆拳道
修練을 다하였기에 八段을
允許함

The members of the committee
of promotion have agreed to promote
MERRILL WAYNE JUNG to the 8th Dan
Degree Black belt I hereby give
him this certificate.

西紀2008年12月28日

跆拳道武德館
館長全在圭

Jae Kyu, Chon
Jae-Kyu, Chon
President, Moo Duk Kwan

DEC 28, 2008





No. 1010879

Letter of Appointment

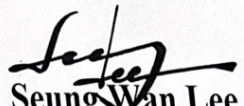
Cooperation Committee

MERRILL WAYNE JUNG

This is to certify that the above named person
has been appointed Cooperation Committee
from Feb 10, 2010 to Dec 31, 2010.

February 10, 2010




Seung Wan Lee
President
Kukkiwon



WORLD SIN MOO HAPKIDO COMMUNITY

CERTIFICATE OF APPOINTMENT



This is to certify that

G.M. Maxwell Jerg
is hereby appointed to be

Senior Advisor

for

World Sin Moo Hapkido Community
and is licensed to teach the Korean Martial Art of Sin Moo Hapkido
under the direction of World Community Sin Moo Hapkido (WSMH)

This Certificate of Appointment is valid 2 years from today only

20 *10.25 JUNE*
Place *KOREA*



Grandmaster Juerg Ziegler
9th Dan Sin Moo Hapkido



President European Sin Moo Hapkido Association
Chairman Technical Committee World Sin Moo Hapkido Community
Official Representative for Dojunim Ji Han Jae 10 Dan (Founder) in Europe



第 2 號 段 證



CERTIFICATE



國 籍 : 미국
姓 名 : 멀점
生年月日 : 1950年 / 月20日生



NO. 2. 20/0. 6.20.02
Nationality : U S A
Name in Full : MERRILL W. JUNG
Date of Birth : 1. 20. 50

上記者는 禮武 合氣道
十 段임을 證함

2010 年 6 月 20 日

This is to certify that above
person is awarded
10TH Dan Black Belt
grade of this association.

世界禮武合氣道協會
道主 池漢載
直系館長



Han-Jae Ji

DO JU (FOUNDER) HAN-JAE JI Master / Instructor

THE WORLD SIN MOO HAP KI DO ASSOCIATION



STATE CAPITOL
ROOM 4061
SACRAMENTO, CA 95814
TEL (916) 651-4003
FAX (916) 445-4722

DISTRICT OFFICES
455 GOLDEN GATE AVE
SUITE 14800
SAN FRANCISCO, CA 94102
TEL (415) 557-1300
FAX (415) 557-1252

3501 CIVIC CENTER DRIVE
SUITE 425
SAN RAFAEL, CA 94903
TEL (415) 479-6612
FAX (415) 479-1146

SENATOR.LENO@SEN.CA.GOV
WWW.SENATE.CA.GOV/LENO

California State Senate

SENATOR
MARK LENO
THIRD SENATORIAL DISTRICT



COMMITTEES:
PUBLIC SAFETY
CHAIR
BUDGET
SUBCOMMITTEE NO. 1
CHAIR
APPROPRIATIONS
BUDGET AND
FISCAL REVIEW
HEALTH
JUDICIARY
LABOR AND INDUSTRY
RELATIONS
NATURAL RESOURCES
AND WATER

August 11, 2010

Korean Martial Arts Center
1414 Ocean St
San Francisco, CA 94199

Dear Korean Martial Arts Center:

Congratulations on being chosen by The San Francisco Bay Guardian in their Best of the Bay 2010 as Best Hapkido Heroes. I commend your contribution to the community, and adding to San Francisco's cultural richness.

I look forward to hearing about your future successes. If I can ever be of assistance, please do not hesitate to contact my San Francisco office at 415-557-1300, or via my website at www.sen.ca.gov/leno.

Sincerely,

MARK LENO
Senator, 3rd District

ML: pb



United States Taekwondo Grandmasters Society
Certificate

No. 08-00033

December 18, 2018

Merrill Wayne Jung

8th Dan Black Belt

This is to certify that the person named above has attained 8th Dan Black Belt
at a test conducted in accordance with the rank promotion rules and regulations of
the United States Taekwondo Grandmasters Society

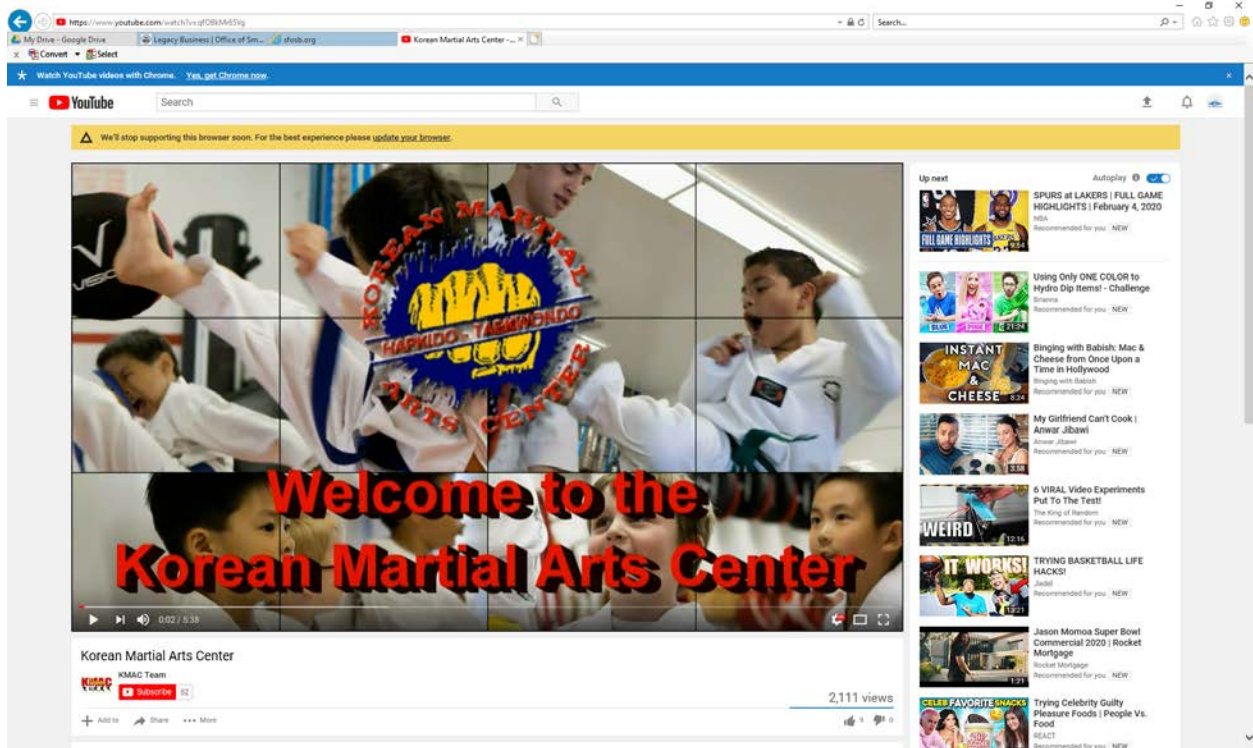


사단법인 미국태권도고장사회



Video

<https://www.youtube.com/watch?v=qfOBkMr65Vg>



Korean Martial Arts Center

Published on June 24, 2011

Korean Martial Arts Center - HQ
1414 Ocean Ave, San Francisco, CA 94112



KMAC Team



Legacy Business Registry

Application Review Sheet

Application No.: LBR-2019-20-030
Business Name: New Conservatory Theatre Center
Business Address: 25 Van Ness Avenue, Lower Lobby
District: District 5
Applicant: Ed Decker, Founder and Artistic Director
Nomination Date: February 5, 2020
Nominated By: Supervisor Preston Brown

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

☒ Yes ☐ No

1187 Franklin Street from 1981 to 1985 (4 years).
25 Van Ness Avenue, Lower Lobby from 1985 to Present (35 years).

CRITERION 2: Has the applicant contributed to the neighborhood's history and/or the identity of a particular neighborhood or community?

☒ Yes ☐ No

CRITERION 3: Is the applicant committed to maintaining the physical features or traditions that define the business, including craft, culinary, or art forms?

☒ Yes ☐ No

NOTES: N/A

DELIVERY DATE TO HPC: February 5, 2020

Richard Kurylo
Program Manager, Legacy Business Program

Legacy Business Program
Office of Small Business
City Hall Room 140
1 Dr. Carlton B. Goodlett Place
San Francisco, CA 94102
(415) 554-6680
legacybusiness@sfgov.org
www.legacybusiness.org



Member, Board of Supervisors
District 5



City and County of San Francisco

DEAN PRESTON

Office of Small Business
Attn: Legacy Business Registration Application
City Hall, Room 110
1 Dr. Carlton B. Goodlett Place
San Francisco, CA 94102

February 5, 2020

Re: Nomination of New Conservatory Theatre Company to the Legacy Business Registry

Dear Director Regina Dick-Endrizzi,

I am writing to nominate New Conservatory Theatre Company (NCTC) for the Legacy Business Registry. This queer-aligned theatre opened in May of 1981 and in 38 years, they have expanded from The First Unitarian Church on Franklin Street to its current creative hub at 25 Van Ness.

NCTC has been a center for LGBTQ+ activist theatre and progressive arts education. In their lifespan, they have produced 28 World Premieres, 62 Regional Premieres and 22 San Francisco premieres. It is their mission to stay "new" and use storytelling as a tool to advance social change. In 2002, NCTC launched a program to commission and develop plays. Their programming ranges from vocational training for teenagers, satellite drama programs in our public schools, adult classes and, most notably, their YouthAware program, which reaches around 20,000 young people a year.

I want to lend my voice to the chorus of elected officials, including Governor Gavin Newsom who declared "New Conservatory Theater Day" in 2006 and Speaker Nancy Pelosi who commemorated their 36th anniversary, in recognizing the impact this organization has had on our city. I hope this letter illuminates how invaluable New Conservatory Theater Company is to the vitality of San Francisco and for that, I am proud to nominate this landmark theater company for the Legacy Business Registry.

Sincerely,

A handwritten signature in blue ink, appearing to read "Dean Preston", written over a light blue circular stamp.

Dean Preston, District 5 Supervisor

Section One:

Business / Applicant Information. Provide the following information:

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

NAME OF BUSINESS:		
The New Conservatory Theatre Center		
BUSINESS OWNER(S) (identify the person(s) with the highest ownership stake in the business)		
Ed Decker		
CURRENT BUSINESS ADDRESS:		TELEPHONE:
25 Van Ness Ave, Lower Lobby San Francisco, Ca 94102		((415) 861-4914
		EMAIL:
WEBSITE:	FACEBOOK PAGE:	YELP PAGE
https://www.nctcsf.org	https://www.facebook.com/nctcsf/	

APPLICANT'S NAME	
	<input checked="" type="checkbox"/> Same as Business
APPLICANT'S TITLE	
APPLICANT'S ADDRESS:	TELEPHONE:
	()
	EMAIL:

SAN FRANCISCO BUSINESS ACCOUNT NUMBER:	SECRETARY OF STATE ENTITY NUMBER (if applicable):
1000162	

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

Section Two:

Business Location(s).

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

ORIGINAL SAN FRANCISCO ADDRESS:	ZIP CODE:	START DATE OF BUSINESS
First Unitarian, 1187 Franklin St	94109	1981
IS THIS LOCATION THE FOUNDING LOCATION OF THE BUSINESS?	DATES OF OPERATION AT THIS LOCATON	
<input type="checkbox"/> No <input checked="" type="checkbox"/> Yes	1981-1985	

OTHER ADDRESSES (if applicable):	ZIP CODE:	DATES OF OPERATION
25 Van Ness Ave, Lower Lobby	94102	Start: 1985
		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:

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.

Ed Decker

9/27/19. ED DECKER

Name (Print):

Date:

Signature:

NEW CONSERVATORY THEATRE CENTER

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.

New Conservatory Theatre Center (NCTC) is the premiere queer and allied theater in San Francisco, at the forefront of LGBTQ+ activist theater and progressive arts education since 1981. NCTC is a creative hub for the queer community, an incubator for new work and emerging artists and a center for innovative arts education and outreach for youth.

NCTC was established on May 19, 1981, and was originally located at The First Unitarian Church at 1187 Franklin Street. Ed Decker was the organization's Founding Artistic Director. The rapid growth of the organization created the need for a larger space, prompting a search for a more permanent location.

In 1985, NCTC moved into its current theatrical home at the Lower Lobby of 25 Van Ness Avenue, consisting of three theaters. The theater spaces had originally served as commercial production studios, however the structure and equipment met NCTC's needs for theatrical production. When the City of San Francisco first acquired the building in the early 1990s, one of their high priorities was to eliminate the theaters. It was after much advocacy and the strong support of Supervisor Roberta Achtenberg that the theaters remained.

During NCTC's tenure there, they have renovated and improved all three theater spaces, installing brand new comfortable seating, electrical systems, sound systems and control booths. In 2016, they undertook an extensive remodel of the lobby, expanding the space and upgrading the bar and patron seating areas.

Today, NCTC is the proud steward of this beautiful tri-stage theater facility. NCTC is the primary theater venue in the Civic Center Arts Corridor, sharing the cultural landscape with the San Francisco Opera, the San Francisco Ballet and Davies Symphony Hall. The facilities at 25 Van Ness Avenue serve as both a home and a landmark for the LGBTQ+ community, students and theater patrons. Still led by its Founding Artistic Director, Ed Decker, NCTC is a center for exploring and developing work that engages, challenges and captivates.

It is the intention of NCTC to grace San Francisco and the greater Bay Area for decades to come with a legacy of tireless advocacy.

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

New Conservatory Theatre Center is honored to have been serving the community for almost 40 years without disruption.

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

The business is a 501(c)(3) nonprofit organization and 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 at 25 Van Ness Avenue is classified by the Planning Department as Category A, Historic Resource Present, with regard to the California Environmental Quality Act. The structure, known as the Masonic Building, is listed on the California Register of Historic Places and is eligible for listing on the National Register.

CRITERION 2

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

Over the last 38 years, under Mr. Decker's vision, NCTC has ushered in many new plays into the canon of queer and allied theater, giving a voice and a platform to diverse playwrights. In the course of NCTC's lifespan, they have produced a total of 28 World Premieres, 62 Regional Premieres and 22 San Francisco Premieres. Ranging in scope from experimental work to musicals and classic works, these are plays by highly acclaimed playwrights such as J.C. Lee, Harrison David Rivers, Del Shores, Jewelle Gomez, Philip Dawkins and Terrence McNally to name a few. In 2002, NCTC launched a new program to commission and develop new plays. Now called New Voices/New Works this robust pipeline of new play commissions has resulted in NCTC producing two world premieres in their most recent season; three are planned for the current season bringing the total to eight in the last five years.

Throughout the years, New Conservatory Theatre Center has produced play after play that embodies its values. Still at Risk recounted the AIDS crisis and the struggle of a surviving

activist, with an in-depth look at the political hazards of the past. In *Leaving the Blues*, the celebrated lesbian blues singer and songwriter Alberta Hunter came to life on stage and took the audience through a heartwarming journey of love and loss. *The Laramie Project: Ten Years Later* documented how Laramie has changed (or not) over the last decade after the brutal murder of Matthew Shepard. It is this ability to bring communities together while empowering the individual that make NCTC such a valuable gem to the San Francisco arts landscape.

As the premiere theatrical voice for the queer and allied community in San Francisco and the greater Bay Area, NCTC has tackled a broad range of issues on their stages that are leading the conversation regarding topics that are timely, cutting edge, controversial and relevant to the LGBTQ+ community and allies. NCTC has continually initiated dialogue in the community and invited younger generations to participate and have their voices heard. Keeping the “New” in New Conservatory Theatre Center is vital to the organization and offers opportunities to continually engage with the community regarding topics of concern. NCTC aims to use storytelling as a tool to advance social change and contribute to a better tomorrow.

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

NCTC’s Pride Season has grown from a four show season to a seven show season that includes world and regional premieres, work developed and commissioned by NCTC, classics, dramas, comedies, solo shows and musicals that feature local artisans.

Season to season, the popular NCTC Perks Program continues to actively engage local businesses in mutual discount partnerships that drive clients not only to the theatre but also to neighborhood restaurants and bars. Many of NCTC’s partners also serve as opening night and special event party hosts in exchange for driving NCTC patrons to their Hayes Valley venues – a win-win collaboration. NCTC participates in the beautification, activation and advocacy initiatives of the Civic Center Community Benefit District, most recently as part of the One Oak neighborhood council as well as active supporters of the Hickory Alley Mural and Street Lighting project.

The 2016 remodel of the theater spaces and lobby presented NCTC with yet another opportunity to bring the community together in “The Big Reveal” gala, in which they also celebrated NCTC’s 35th anniversary.

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

In 2006, Mayor Gavin Newsom, recognizing NCTC’s immense contribution to the community, declared November 12th to be New Conservatory Theatre Day in San Francisco. In recognition of the legacy of powerful stories told at New Conservatory Theatre Center, KQED publicly recognized Ed Decker in 2011 in the June segment of *Local Heroes*, praising NCTC for stories that document the joy, battles, love, loss, liberation and the continued struggle for equality of the LGBTQ+ community. “The Big Reveal” gala following the remodel of 2016 made the cover of the San Francisco Chronicle’s *Datebook* titled “Basement Theater Takes It Up A Notch.” In response to the remodel, local drag star Katya Smirnoff-Skyy exclaimed, “it’s the most

glamorous basement in all of San Francisco.” NCTC has also been featured in the press highlighting the youth programs and mainstage performances offered throughout the years. Some of these press clippings are included in this Legacy Business Registry application.

More recently, in August 2017, Congresswoman Nancy Pelosi recognized NCTC on the occasion of their 36th Anniversary. In October 2019, California State Treasurer Fiona Ma recognized NCTC’s 38 years of groundbreaking service to youth as well as the Queer and Allied Communities.

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

Throughout NCTC’s growth journey, the organization has been fortunate to have had the support of key people that have valued and helped further their work. In 2006, State Senator Mark Leno, a long-time friend and supporter of NCTC over the decades, joined in the celebration of their 25th anniversary. Senator Leno’s history with NCTC goes back to the 1990s when he helped create the very first signage for the building. He was also instrumental in orchestrating the visit from a tour group from Palestine who presented the play *Living Side by Side*. Other influential supporters of NCTC’s work have been Supervisors Tom Ammiano and Scott Weiner, tireless advocates for NCTC’s HIV education programs in San Francisco schools. These programs were the catalyst for SFUSD’s HIV education in schools.

In addition to support from key members of the city, NCTC’s onstage work often depicts the lives and accomplishments of historical figures. These have included politicians such as Harvey Milk, celebrated author James Baldwin, LGBTQ+ activist Cleave Jones, Matthew Shepard, Robert Mapplethorpe, Holly Hughes, Tim Miller and Marga Gomez to name but a few. There are also the stories of many, many unsung individuals making history around the globe every day whose stories are part of NCTC’s repertory on a regular basis.

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

In tandem with a provocative mainstage season, NCTC has provided educational theater experiences to thousands of youth and teens over the decades. In fact, since the earliest days of NCTC, educational theater has been at the heart of their mission. NCTC’s initial classes were offered at the First Unitarian Church. The New Conservatory Children’s Theatre Company & School began as a theater program for youth providing progressive arts education that encouraged ensemble building and a platform for students to lift their voices and express their concerns about the world around them. Children met regularly to practice theater and devise their own works. When San Francisco was at the height of the AIDS epidemic, students were receiving very little and inaccurate information regarding HIV/AIDS amidst a culture of fear. In 1986, in response to this crisis, YouthAware was born with the premiere of Patricia Loughrey’s play *The Inner Circle*. The need for HIV/AIDS education was widespread, and YouthAware was invited to perform for students as far as Puerto Rico. The production of *The Inner Circle* toured through Northern California schools through 2008 and has been viewed by over three million teens in over 550 productions worldwide since its publication in 1989.

YouthAware Health & Wellness touring program pioneered the use of theater as a medium to convey age-appropriate information to young people about HIV and AIDS. In support of

YouthAware, NCTC received the Center for Disease Control's first grant for supporting HIV/AIDS education through theatre. By 1990, YouthAware added another HIV/AIDS educational play, Get Real by Doug Holsclaw, which was created specifically for students in 5th through 8th grade. Today, YouthAware presents four productions throughout the school year: Let's Get Galactic for younger students; Real Talk for 4th to 6th graders; Outspoken for middle school and high school; and Scrimmage specifically for high school students. Since its inception, YouthAware has touched more than 500,000 lives.

NCTC's ongoing dedication to the community and the relationships they've built have been key in paving the way for success. NCTC is an anchor for the arts community as well as the queer and allied community, maintaining a reciprocal relationship that links their histories as one. This organization has carved a place for itself in the heart of San Francisco as both a historical icon and a driving force for the future with a legacy of advocacy, activism and action.

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

NCTC reaches a diverse annual audience of 33,000+ children, youth, and adults throughout the Bay Area and Northern California. In fiscal year 2019, NCTC's mainstage performances reached 15,533 audience members. Their educational programs combined served a total of 18,309 youth through productions, onsite/offsite classes, camps and family performances. NCTC's education programs are offered in tandem with scholarship/tuition assistance, which ensure that no child is turned away for lack of funds.

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

The building structure on 25 Van Ness was designed by Walter Danforth Bliss and William Baker Faville on request of the Freemasons. The cornerstone was laid in 1911 by Freemason William Crocker and dedicated in 1913 following a parade of 8,000 Masons and Knights Templar on horseback. It served as a Masonic Temple for the San Francisco charter of the Free and Accepted Masons until 1958 when they relocated to Nob Hill.

Primarily Italian-Gothic in design with a Romanesque arched entrance, the building was renovated in 1984, brought up to code and remodeled for office use. Some notable features that still remain from the original construction are the many sculptures throughout. The entrance is framed by an elegant sculpture featuring three allegorical figures in relief by New York Sculptor Adolph Alexander Weinman, representing Veritas, Caritas and Fortitudo. Below this sculpture is a row of nine smaller figures by San Francisco artist Ralph Stackpole. The southeast corner of the building features a sculpture of King Solomon also by Weinman and Stackpole.

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

The Bay Area would receive a terrible blow to its cultural sector should New Conservatory Theater Center not be a part of the San Francisco artistic landscape. NCTC's mainstage season has been a voice for the queer community and its allies for more almost four decades. Over the years, NCTC has paved the way for the LGBTQ+ community through consistent activism and

advocacy. The ability to remain aware of current events has always given NCTC an advantage in supporting the queer and allied community through its educational programs as well as the mainstage productions. For the queer and allied community, NCTC is a second home, a refuge, a playground and a platform for change. For youth, NCTC is a home in which to discover new friends, ideas and creativity, and a place to safely explore identity and just be themselves. For San Francisco, New Conservatory Theatre Center is a gift.

CRITERION 3

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

The mission of the New Conservatory Theatre Center is to champion innovative, high quality productions and educational theater experiences for youth, artists and the queer and allied communities to effect personal and societal growth, enlightenment and change. Their vision is that theater is a community event and a way to build community.

NCTC stages seven shows per season, ranging in scope from world premieres and experimental work to musicals, revivals and classic works from the queer canon. Feeding this work is New Voices/New Works, a dynamic pipeline of new play commissions.

Over the last four decades, New Conservatory Theatre Center's education programs have grown to serve thousands of Bay Area students annually. NCTC's theatre education programs provide the Bay Area with high quality youth productions, theatre training and standards-based theatre education through the following:

- **Youth Conservatory** provides classes and camps to K-12 students throughout the year at NCTC's Civic Center complex.
- **Satellite Drama Education Program** brings theatre education residencies to K-8 students that attend San Francisco afterschool and community-based programs.
- **Vocational Internship Program** affords opportunities for students ages 13-18 to learn new skills, gain professional theatre experience and earn monetary compensation as actors and stage managers in NCTC's Family Matinee Series.
- **Family Matinee Series**, an annual set of two popular children's plays and musicals presented at NCTC for young audiences and their families.
- **Identity Matters**, a program directly tailored to the needs of today's high school students. Teaching artists facilitate each session as students learn about identity, acceptance and empathy for one another through devised theatre techniques.
- **YouthAware Health & Wellness Education** is an innovative touring program which uses a theatre-in-education model to present age-appropriate theatre productions in order to raise awareness around issues such as bullying, discrimination, homophobia and HIV/AIDS to students in grades K-12. Since its inception, this program has touched more than 500,000 lives.

NCTC's breadth of diverse programming, history of service, youth arts education programming and exploration into LGBT-themed theater pieces are unmatched in the Bay Area and indeed the country.

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)

New Conservatory Theatre Center is committed to maintaining its historical tradition as an LGBTQ+ activist theater and purveyor of progressive arts education. Over the decades the metamorphosis from New Conservatory Children's Theatre Company & School into New Conservatory Theatre Center has been both arduous and extremely rewarding. Their commitment to the queer and allied community has been consistent and ever present, as demonstrated by their 40 year track record.

In order to maintain its historical character, New Conservatory Theater will continue to support its groundbreaking YouthAware Health & Wellness Program and Conservatory Programs. NCTC will continue to be a creative hub for the queer and allied community, encouraging emerging artists and producing new work for the queer cannon. These are the traditions that have permanently embedded NCTC into the San Francisco landscape and will not change.

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.).

Some notable features that should be preserved:

- The entrance is framed by an elegant sculpture featuring three allegorical figures in relief by New York Sculptor Adolph Alexander Weinman, representing Veritas, Caritas and Fortitudo.
- Below this sculpture is a row of nine smaller figures by San Francisco artist Ralph Stackpole representing various catholic saints and biblical persons.
- The southeast corner of the building features a sculpture of King Solomon also by Weinman and Stackpole. The canopy is adorned with sculptures angels and allegorical figures representing The Builder, Social Order, Reverence for Beauty and Reverence for the Mystery of the Heavens.

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 business has been a theater for 30+ years is included in this Legacy Business Registry application."

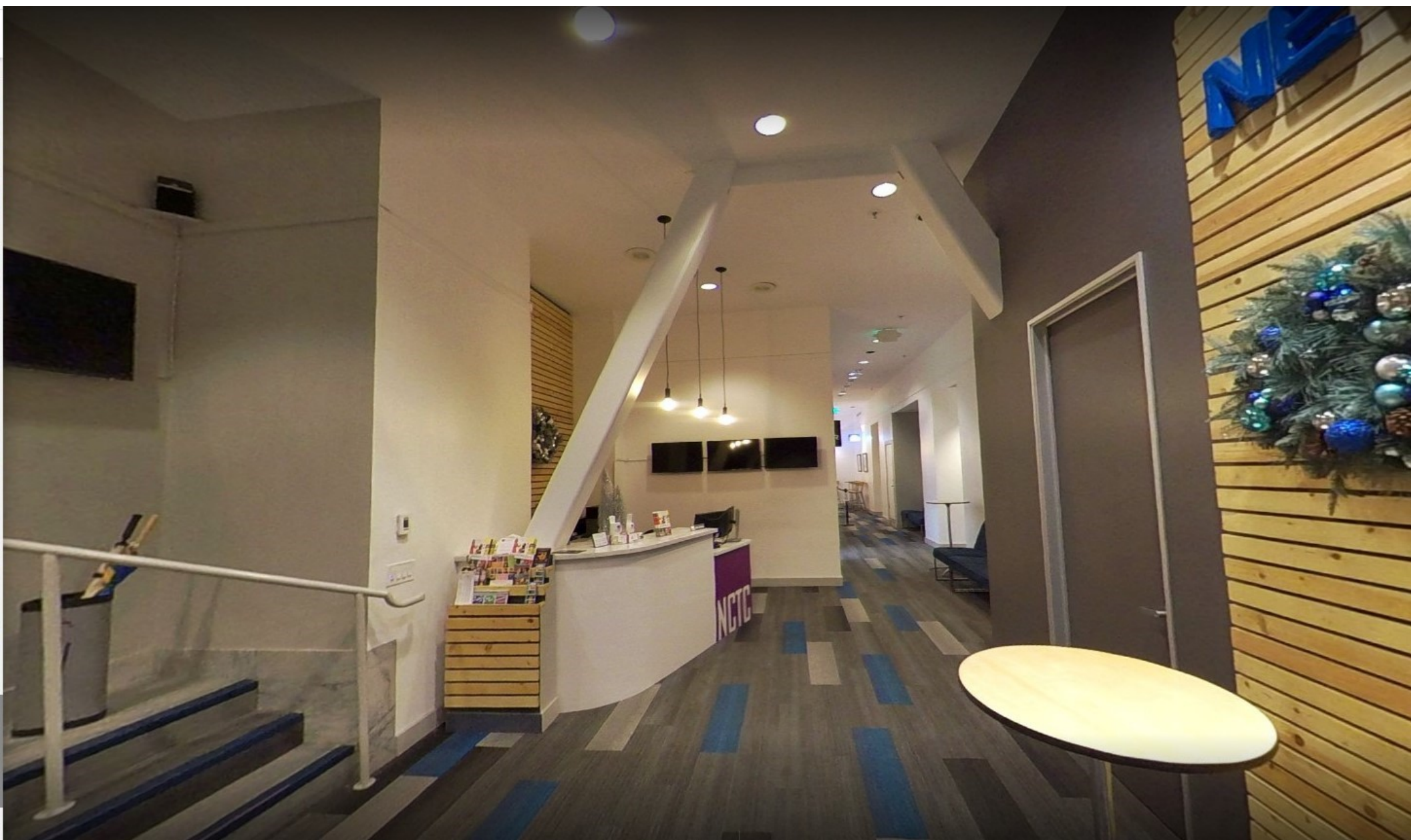




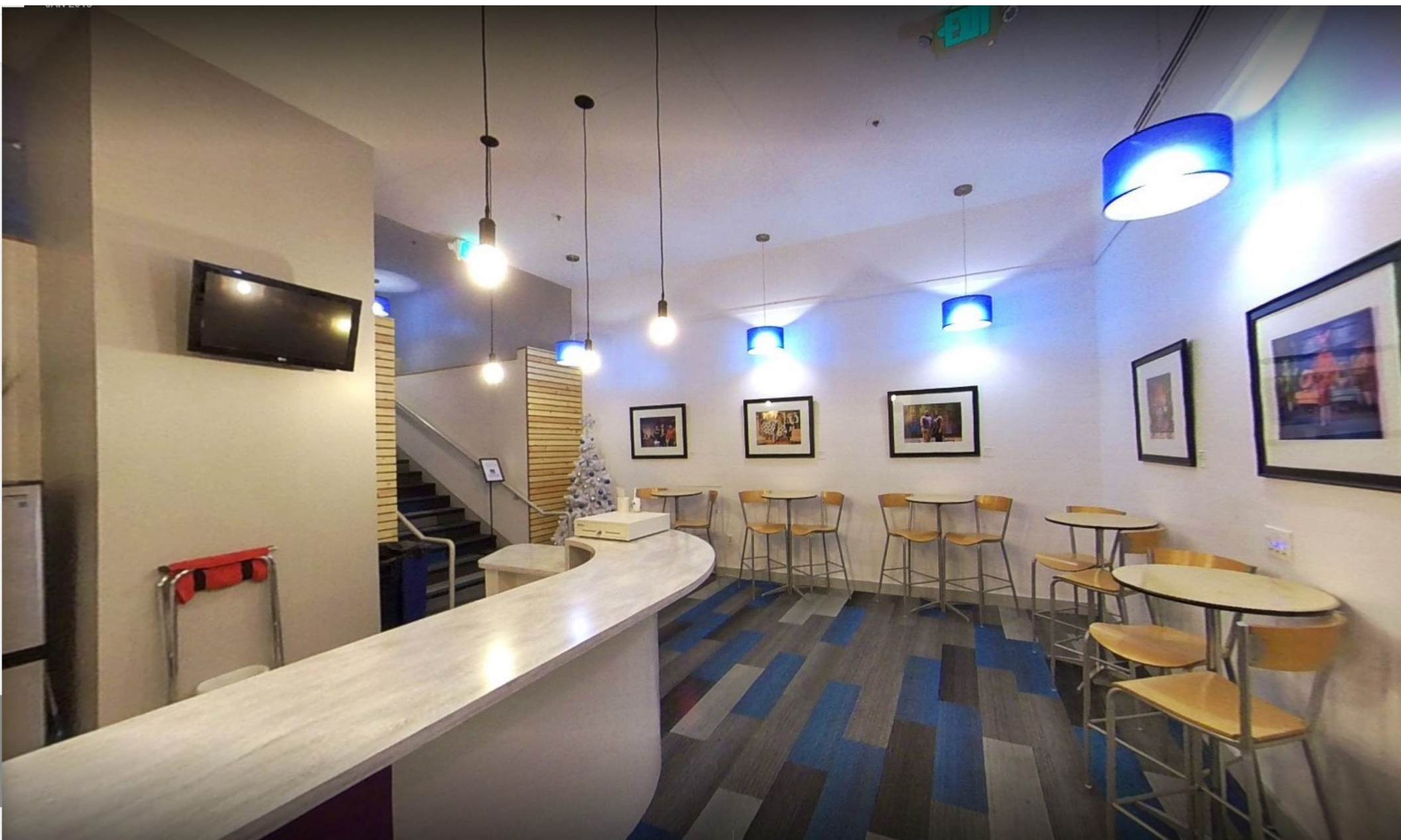
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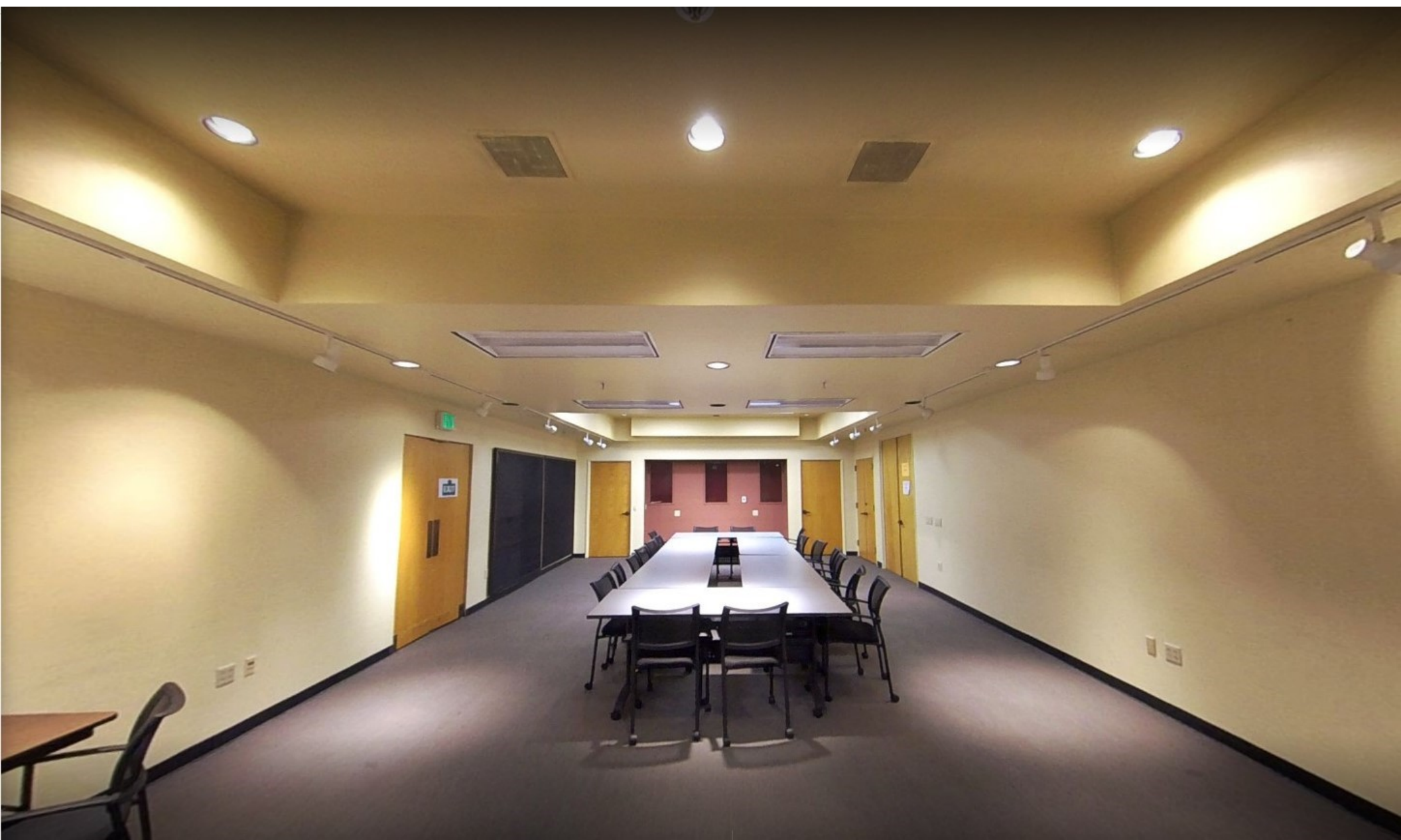












New Conservatory Theatre Center

The New Conservatory Theatre Center is a not-for-profit theatre company located in San Francisco, California. NCTC showcases an eight-show Pride Season, an In-Concert/Cabaret Series, Family Theatre performances, *YouthAware* Touring Educational Theatre, and an Emerging Artists program. NCTC also houses a comprehensive Conservatory for youth and adults.^[1] It is located in San Francisco at 25 Van Ness Avenue, near Market Street.



Entrance to NCTC

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Organizational history

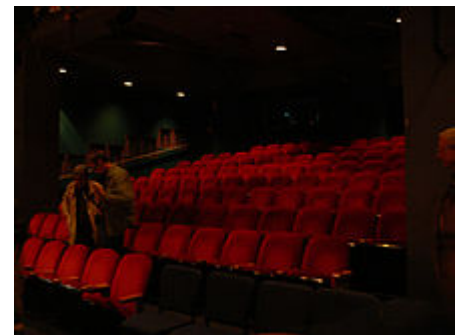
Founded in 1981 as a small theatre arts conservatory for low-income youth by Ed Decker (a former director of the American Conservatory Theater's Young Conservatory), NCTC has been in operation for 31 years. In 1986, as a response to the AIDS epidemic sweeping the nation and heavily concentrated in San Francisco, Decker created the landmark *YouthAware* Touring Educational Theatre program which has since expanded to address an array of health and wellness concerns, been translated into five languages, and achieved national and international recognition. To date, more than 4.5 million youth in the U.S., Germany, Australia, South Africa, Holland, and the U.K. have seen *YouthAware* Theatre in Education programs in their schools and communities.^[2] In 2004, Decker received the STOP AIDS Award for his work.

In 1995, Decker premiered the first Pride Season, a series of LGBT-themed performances that has since caught the eye of many renowned LGBT and Allied playwrights and directors. Decker has developed and/or premiered plays for NCTC's main stage with artists such as Norman Allen, Terrence McNally,^[3] Edmund White,^[4] Joe Mantello, Mark Cannistraro, Mart Crowley, Jack Heifner, Hal Corley, Felice Picano, Brad Fraser, David Marshall Grant, Jeff Baron, Kevin Elyot, Jonathan Harvey, Jewelle Gomez, and Lee Blessing.^[5]

Summary of programs

NCTC's current activities fall under three main categories: Theatre productions and new play development, Conservatory training, and the *YouthAware* Educational Theatre Program.^[6]

Theatre Productions



Auditorium of an NCTC stage

NCTC's theatre performance program is anchored around their mainstage season, an eleven-month season featuring an average of eight plays and musicals. Plays are selected based on their examination of LGBT issues as they relate to our current world. NCTC also houses a Family Matinee program, featuring performances designed for children 4-10 and their families.

New Play Development Lab and Emerging Artists Program

In 2002, NCTC's New Play Development Lab was created to commission and develop new work to expand the canon of LGBT-themed plays, give voice to new and diverse playwrights, and add to the list of over 40 world premieres NCTC has produced since 1981. NCTC commissions, develops, and premieres approximately one new play each season, in addition one new play for young audiences ever 36 months to tour as part of the *YouthAware* Educational Theatre Program. Since the inception of the New Plays Development Lab in 2002, NCTC has commissioned several new plays, including *Crucifixion* by four-time Tony Award-winning playwright Terrence McNally.^[7] NCTC Emerging Artists Program is a commissioning residency to develop and produce new work by emerging actors, singers, and writers, and to nurture the next generation of playwrights expanding the canon of queer and allied works.^[8]

Conservatory Program

The New Conservatory Theatre Center provides year-round theatre training classes to young people across San Francisco County

In-House Conservatory for Youth

NCTC offers classes for students of all ages in acting, singing, musical theatre, and playwrighting at their downtown San Francisco location, serving about 200 youth annually.

Satellite Drama Program

CTC sends fifteen highly qualified drama instructors into San Francisco County Public Schools, offering a wide range of after school theatre arts classes in locations convenient to participants and their families. All conservatory programs at NCTC meet the California Standards for Arts Education

Vocational Training Program

paid internships and positions are offered to interested students ages 13–19. Students are employed as teaching assistants, assistant stage managers, assistant directors, and technical theatre assistants. This program serves 7–12 students annually.

Adult Classes

NCTC has offered Conservatory classes for adults in scene study, improvisation, singing, and playwrighting.

YouthAware Educational Theatre

YouthAware is an eight-show repertoire of plays, educational materials, workshops, and structured discussions facilitated both in house and toured throughout Northern California school districts, community centers, shelters and juvenile justice facilities. *YouthAware* programs reach over 20,000 youth per year, using performing arts as a vehicle for examining such issues as HIV Awareness and Prevention, Drug and Alcohol Abuse, Homophobia, violence, Hate Crimes, Body Image, and Diversity.^{[6][9]}

References

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- 8 "Emerging Artists" (<http://www.nctcsf.org/emerging-artists>). *www.nctcsf.org*. Retrieved Jun 4, 2019
- 9 [2] (<http://www.nctcsf.org/YouthAware.html>)
- 3] (<http://www.nctcsf.org/staff.htm>)

External links

- [New Conservatory Theatre Center website \(http://www.nctcsf.org/\)](http://www.nctcsf.org/)
-

Retrieved from "https://en.wikipedia.org/w/index.php?title=New_Conservatory_Theatre_Center&oldid=900187232"

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October 23, 1987

Third in a series on alternative theaters

Children's theater not all play

By JOSEPH W. BEAN
Theater Critic

CHILDREN'S THEATER. Those words bring to mind audiences of dotting parents ready to applaud whether Johnny remembers his piece or not. There is probably as much of that kind of "theater" in San Francisco as there is in any American city, but we also have The New Conservatory Children's Theatre Company (TNC).

Now entering its seventh year, The New Conservatory is the local home of professional-quality theater produced by young people for young people and their families. And, perhaps more importantly, the shows include many original scripts about issues that concern children, ages four to 19.

TNC has produced a number of pure entertainment plays such as the musical "Snoopy, Really Rosie" by Maurice Sendak, and Hans Christian Andersen's "The Nightingale."

"But, there is already ample escapist entertainment around in films and on television," says Ed Decker, founder of the Conservatory, "so we like to do shows that encourage the kids to think."

Some of the things TNC students have thought about, and done plays about, include social and political freedom (in a play adapted from "The Animal Farm"), ecology and nuclear holocaust ("Journey Through the Secret Life of Plants"), and the lives of latchkey kids ("Nobody Home").

They have also produced a play about kids who run from home and another, called "Nicaragua/USA," about being "children of revolution."

Last year's think piece was "The Inner Circle," subtitled "a story of teenage friendships and the AIDS crisis." It sparked a good deal of controversy and others have too.

"When we had done "The Animal Farm" and "Nicaragua/USA," " Decker says, "I think some people were beginning to call us Communists."

Parents whose children are not Conservatory students may suspect that such plays are imposed on the young actors and actresses by adults. They are not.

In fact, it was a coalition of parents who "just about demanded" that Decker establish the New Conservatory when Bill Ball cancelled the Young Conservatory program at ACT.

The parents trusted Decker, and one of the ways he has remained true to their trust is his method for selecting and developing plays.

When a play is not just a pleasant entertainment, it is usually a new script, one that is, in effect, developed in the acting group. "The Inner Circle" had to contain accurate information about AIDS, of course, and there had to be a starting point, so a script by Patricia Loughery was accepted.

The playwright workshopped the play, re-writing it all the time, for nine months. By the end of that time — a period that would be considered an unheard of luxury in adult theater — the script was effectively "by

Patricia Loughery and the Children's Theatre Company."

"We were sure we had the teen point of view worked into "The Inner Circle" before it was finally presented," Decker says.

Besides producing plays and presenting them in the Zephyr Theatre Complex, where TNC is now housed, the overall Conservatory program includes extensive, graduated training for all levels of skill and experience in all areas of the dramatic arts. TNC is also, as of this year, a touring company. They have been invited to tour Puerto Rico with their AIDS play. And, although the Conservatory is not a booking agency and does not provide personal management



Patrick McCracken and Julian Brooks in a scene from "The Inner Circle," a production of the New Conservatory Children's Theatre Company.

services, Decker says, "we hold the hands of our people all the way through the process the first time or two when they get jobs. After that, we try to help them find an agent."

While the almost-parental care that Decker and his staff give budding careers may not be visible on stage, it has everything to do with the good will and comfort that makes the Conservatory workable for young people.

So, maybe it is visible after all, just in the calm, cool, professional way the actors present themselves and play their roles.

For information about The New Conservatory's training programs, classes, scholarships and productions, call 861-4915.

Getting real about AIDS

Play uses fast-paced humor to sell AIDS education to young audience

By Jane Ganahl
OF THE EXAMINER STAFF

Overhearing sixth graders talk about AIDS can yield a wealth of misinformation.

"Diana says you can get it like the flu."

"No, but you *can* get it from kissing."

"Nah... the only way is from getting blood in an operation."

San Francisco's New Conservatory Children's Theater and School, sensing the urgent need for facts, will open a new and timely play, "Get Real," on Friday. By the time the 35-minute play completes its runs at the Zephyr Theater Complex and in The City's public schools, it should clarify some points.

Funded by the Centers for Disease Control and targeted at pre-sexually active fifth through eighth graders, "Get Real" is fast, frenetic and funny — a sort of "Saturday Night Live" for "tweenies." The five young performers play a variety of roles, take-offs on celebrities such as Vanna White, Hulk Hogan, Tiffany and more.



EXAMINER PHOTOS BY PAUL CHINN

Cast members, left to right, Patrick McCracken, Jordan Winer and Julian Brooks rehearse "Get Real."

Revisiting 'The Laramie Project'

Play looks at murder of Matthew Shepard 10 years later.

By Donald Munro
The Fresno Bee

When Moises Kaufman unveiled his theater piece "The Laramie Project" in 2000, it helped capture the angst that a nation felt over the brutal 1998 murder of Matthew Shepard. The play, based on interviews with people in Laramie, Wyo., became part of the battle cry against homophobia. (Fresno State mounted a compelling production in 2006.)

Kaufman followed up the original play in an installment titled "10 Years Later," returning to Laramie with members of his Tectonic Theater Project to interview Laramie residents once again, along with Shepard's two convicted killers. The San Francisco-based New Conservatory Theatre Center brings its touring production, which debuted March 23, to Fresno for two performances.

We caught up via email with director Sara Staley to talk about "The Laramie Project: 10 Years Later."

Did Kaufman use the same structure as the original for this follow-up piece in terms of actors portraying both themselves and townspeople on stage?

"The Laramie Project: Ten Years Later" debuted as a reading at nearly 150 theaters across the U.S. and internationally on Oct. 12, 2009 — the 11th anniversary of Matthew Shepard's murder. The Tectonic Theater Project held their production at the Alice Tully Hall in The Lincoln Center in New York, where company members did play themselves as well as other people in the town. The New Conservatory production features a very talented cast of four men



The San Francisco-based New Conservatory Theatre Center brings "The Laramie Project: 10 Years Later" to the Unitarian Universalist Church Saturday and Sunday.

SPECIAL TO THE BEE

THEATER PREVIEW

"The Laramie Project: 10 Years Later," 7:30 p.m. Saturday, 3 p.m. Sunday, Unitarian Universalist Church, 2672 E. Alluvial Ave., Clovis. nctcf.org, (559) 325-4429. \$15, \$7.50 students and seniors.

MORE ONLINE

For an extended interview with Sara Staley, go to fresnobeehive.com.

and four women who play over 30 roles, including Tectonic Theater Project members.

How did you prepare?

As a director, there is an abundance of material available to immerse yourself in the world of the play because it's based on actual events and the "characters" are real people. Matthew Shepard's murder resonates with me on many levels. We were born the same year, and he

was killed the same year that I graduated from the theater department at UCLA. Since 2001, I've been the director of the YouthAware Educational Theatre program at NCTC, where we use theater to educate young audiences about issues like HIV prevention, bullying, homophobia, diversity, respect and school safety.

I understand that a narrative among some of the Laramie townspeople has risen over the years that Shepard's murder wasn't a hate crime but a drug deal gone bad.

Yes, the play references a "20/20" episode that came out in 2004, which implied that Matthew Shepard's murder wasn't necessarily a hate crime, but could have just been drug, money or sex related. ... We watched the "20/20" episode in its entirety as a company, and it

brought up a lot of emotions with my cast and crew. Because "20/20" is a "respected" news source, it shows the power that the media's interpretation has in this story, as well. I think the bottom line is that the brutality of the crime itself reflects more than just a robbery or drug deal gone bad.

Is the play a more optimistic piece than the original?

I think the "Ten Years Later" play is a call to action. The need to continue to tell this story is evident in how issues of LGBT equality still dominate much of our political discourse. This play deals with issues like the Defense of Marriage Act and the Matthew Shepard Hate Crimes Prevention Act. Issues that resonate with every community in every city in every state.

As noted in the play, "Laramie is just like my town." The microscope was placed over this com-

munity after Matthew's murder, but we all need to examine the issues reflected in the play and ask ourselves if our community is one that accepts everyone no matter who they are, what they look like or what they believe in.

Anything else you'd like to add?

A big part of "The Laramie Project: Ten Years Later" is opening up a dialogue on issues that might be otherwise difficult to approach. Our audiences play an important part in that dialogue. All of our touring performances will feature post-show discussions with myself and the cast, so I encourage community members in Fresno to help us spread the word about these shows, and to come see the play and lend their voices to the discussion afterwards.

► The reporter can be reached at dmunro@fresnobee.com or (559) 441-6373.

Advertisement

San Francisco (/news/san-francisco)

Inside 25 Van Ness, A Repurposed Masonic Temple



Photos: Griffin Estes/Hoodline

by Griffin Estes

@mackgriffin

February 11, 2015

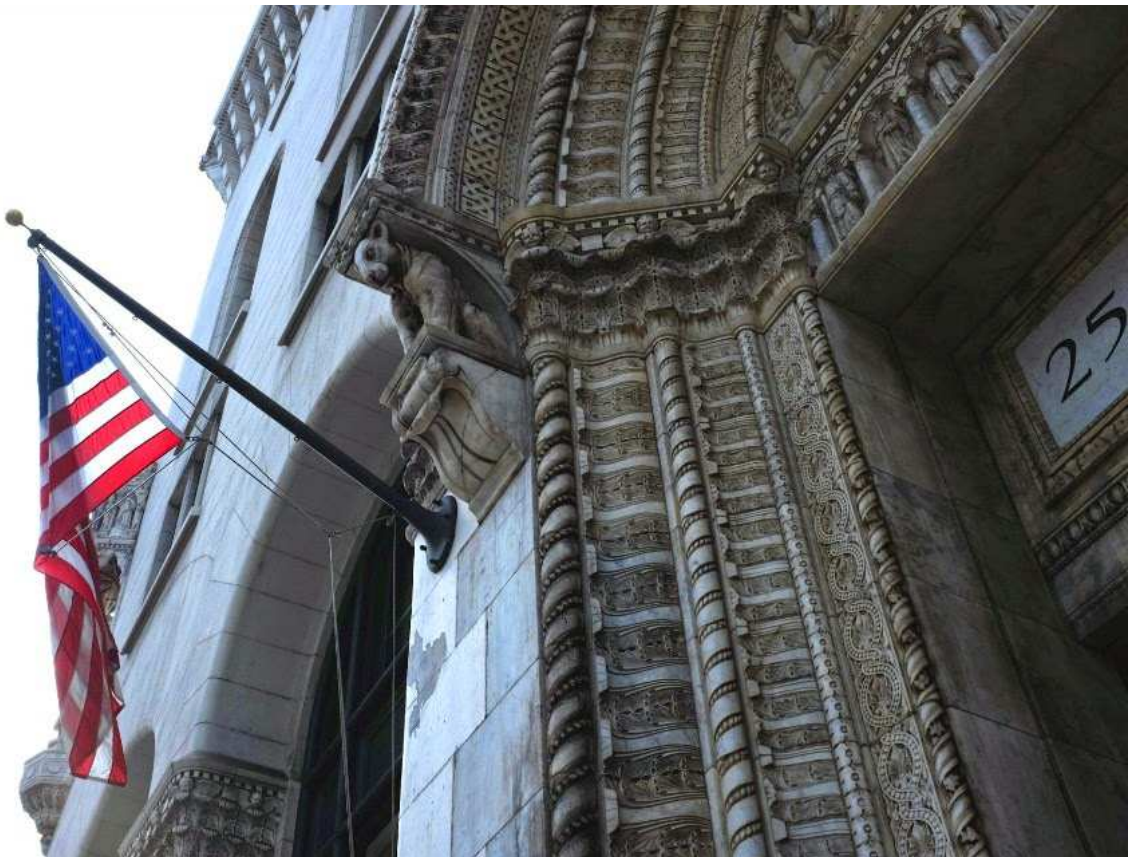
On Van Ness and Oak stands a striking building that now houses a host of municipal services in addition to a fascinating history.

Prominent architects Bliss & Faville, known for designing the St. Francis Hotel, the Savings Union Bank, and Geary theater, designed the building (<http://www.artandarchitecture-sf.com/the-masonic-temple-25-van->

29))— laid the cornerstone and “two years later the building was dedicated amidst a grand parade of 8,000 Masons, with Knights Templar on horseback” (Heritage Newsletter, Winter 1982).

The Crocker family was one of the big financiers of the reconstruction of San Francisco after the earthquake of 1906. (The Crocker-Amazon neighborhood of San Francisco holds their namesake—they once had significant land holdings in the neighborhood.)

Public records relating to the construction and renovation of the building indicate that the exterior of building is based upon “late medieval and early renaissance Italianate forms” allegedly “reminiscent of Palazzo Vecchio”.



The interior design of the original building was in keeping with the secretive and ritualistic aura of the Masons. The halls were dark and somber. The walls of the halls were completely detached from the outside walls of the

building, and the windows on the outside of the building opened into a three-foot shaftway of space, designed to further protect the secrecy of the organization.

The building today still holds signs of its of the Masons that occupied it in the past. For example, at the gates there appears a 'G' with a square and compass, a common Masonic symbol (http://en.wikipedia.org/wiki/Square_and_Compasses).



Although the building has undergone significant renovations, the remnants of the old grand rooms still exist. Originally the building had four floors (or seven if you count the three floors of mezzanines). The mezzanine floors have now been filled and a penthouse has been added. There were five Lodges, which were two-story rooms organized according to the dictates of Masonic ritual, with benches along the walls and officers' chairs and a podium at the front. In two of the Lodges there were organ lofts, which in 1984 still existed (although sans the organ pipes).

In the 1950s, interest in Freemasonry waned in San Francisco and Lodges gradually moved out through the '60s and '70s until the building was practically unused. It was sold by the Masonic Temple Association in 1978.

Renovation of the building began in 1984, making it more amenable for offices. The building was brought up to code and the domed-window structure at the top of the building was replaced after it had been taken down earlier in the century. Windows were added on the fourth and sixth floors, replacing terra-cotta panels depicting Masonic imagery.



Originally there had been a “Commandry” on the top floor, which was something akin to an atrium, but used for specific purposes relating to Masonry. The window was taken down but then replaced during the renovation.

Still adorning the entryway is an arched portal with the allegorical figures of Veritas (Truth), Caritas (Compassion) and Fortitudo (Fortitude) framed by a intricately carved voussoir. The southeast corner of the building’s façade still bears the building's signature statue of King Solomon, which is visible from both the east and south sides of the building, casting a contemplative air over Muni riders waiting for the 49 and 47-Van Ness.



Photo: Bruce Bortin/Flickr

(<https://www.flickr.com/photos/dumbeast/1863654517/in/photolist-qmoEgk-6bzhUc-bXMvy-3QFGN4-5ASoE6-8iCA9P-8dnUSo-aqHakM-aqH9F8-6RbiCe-4macHA-oC6Rq-bAyjcs-63AAzZ-63AAwz-63ERkj-63ERj7-fAY5CR-5yM5gR-fAY5z8-5xx3Qi-3QFHyr>)

Today, the building is occupied by many valuable municipal services such as the Rent Board (<http://sfrb.org/>), Arts Commission (<http://www.sfartscommission.org/>), Department of Public Health (<https://www.sfdph.org/dph/default.asp>), Project Homeless Connect (<http://www.projecthomelessconnect.org/>), Veterans Service Office

(<http://www.sfhsa.org/134.htm>) and the New Conservatory Theater (<http://www.nctcsf.org/>). And, though 25 Van Ness can feel a bit incongruous amongst the buildings that surround it, its history and ornate classical style make it a quintessentially "Civic Center" fixture.



Neighborhoods

Civic Center (</neighborhoods/civic-center>), Hayes Valley (</neighborhoods/hayes-valley>)

Trending



<https://www.ebar.com/news///246453>

The BAY AREA REPORTER

Serving the gay, lesbian, bisexual and transgender communities since 1971

SF LGBT theater remodels its lobby space

by Matthew S. Bajko

Wednesday Jul 20, 2016



An artist's rendering shows plans for the renovated lobby area at the New Conservatory Theatre Center. Photo: Courtesy NCTC

With the aim of improving the aesthetic experience for its audiences, as well as seeing an uptick in revenues, a San Francisco-based LGBT theater company is remodeling its lobby, bar, and box office areas.

The 35-year-old New Conservatory Theatre Center is housed in the basement of the city-owned building at 25 Van Ness near Market Street. Its underground location and cramped entryway has lacked the environment that induces ticket holders to want to meet up for cocktails prior to shows or linger after a performance.

"That is exactly what everybody says," acknowledged Barbara Hodgen, the nonprofit theater's executive director the last five years. "We want a more inviting, comfortable space for our patrons."

The entryway is shaped like a barbell, noted Hodgen, with hallways leading to larger spaces on the left and right sides and a box office in the middle. The remodel, which will use a blue color scheme, natural wood elements, and feature a video wall, aims to make better use of the configuration and brighten up the interior spaces.

"We have always had traffic flow problems in the lobby because the box office sticks out into it," she said. "We are moving the box office to create a much more welcoming space and people will be able to better circulate in it."

The box office will be reconstructed in the space where the bar has been to the left side of the entranceway. And off to the right of the entranceway will be a new small presentation area fronting the doorways to the main theater.

The theater company experimented during its just finished season with how to better program that space. It held audience talks, trivia nights, lectures, and special performances and plans to continue such events in the remodeled space.

"We want to also utilize the lobby much more as a community resource and a place to have conversations and community-related events," said Hodgen. "Once we stop talking to each other, everything starts to fall apart."

As for the bar, it is being relocated to the end of the left-side hallway. It will be built where a conference room has been at the bottom of the steps leading up to a donors' lounge. Drawings of the new space show it sporting blue-colored sofas and bar stools, lighting fixtures and flooring.

By creating a more inviting bar space for patrons, the theater's leaders hope to increase sales. It operates on an annual budget of nearly \$1.5 million.

"Definitely, that is one of my hopes as the person who balances the books," said Hodgen. "As far as the mission goes, it is more about creating a comfortable patron and community experience. In terms of financially supporting that mission, yeah, I am hoping the bar picks up."

Work on the \$300,000 remodel project, funded through a capital campaign the theater undertook, began this week. On Sunday, July 17, the theater closed its offices for seven days and shuttered its box office, which is expected to reopen Wednesday, August 3, due to the construction commencing.

The revamp is scheduled to last two months and finish by September 15. The public reveal is being timed to the theater's planned 35th anniversary celebration it is holding Saturday, October 1. Its new season will kick off days later.

Although Hodgen described the work as "a fairly small renovation" that involves "primarily new carpeting and paint," it is the most extensive work the theater has undertaken outside of remodeling the interiors of its two smaller theaters and main theater.

"We are looking forward to how our patrons will react and how our students will react," said Hodgen, as the theater runs various programs for budding youth actors.

CoBuild Construction Services, based in Castro Valley, is handling the build out. The theater last year partnered with El Cerrito-based FOG Studio, led by architects Tiffany Redding and Brandon Marshall, to design the remodel.

The firm donated its services through a program known as 1-Plus, which challenges designers to dedicate 1 percent or more of their working hours to pro bono service and connects nonprofits with pro bono design services.

On its website, it described the theater lobby project as using "colorful wayfinding" and introducing different "scales" to the space.

"The design also opens up what is currently a very crowded lobby space before, during and after shows," it explained. "The mission is to create a place where theatre patrons will dwell, bring their kids and support the center's mission."

In an interview this week, Redding said they at first explored a speakeasy vibe for the underground space. But since the theater company attracts as many youth as it does adult patrons, they opted for a more modern take.

"It ended up fitting them better. It is a really clean, fresh look for the interior," she said. "It had last been worked on in the 1980s. We wanted to really strip away all those angles and muddy colors."

Andrew Jordan Nance, a past director of the theater who now sits on its board, told the *Bay Area Reporter* he is confident the project will achieve those goals.

"The lobby and bar remodel will create a space that is current, welcoming, and have a much better flow to it than ever before," said Nance.

<https://www.sfgate.com/performance/article/New-Conservatory-Theatre-unveils-new-lobby-to-9554413.php>

San Francisco Chronicle

New Conservatory Theatre unveils new lobby to mark 35th birthday

By **Beth Spotswood**
Monday, October 3, 2016



The James L. Coran Lobby, at the New Conservatory Theatre Center, on Saturday, Oct. 1, 2016 in San Francisco, Calif. A gala was held that celebrated the LGBT company's 35th anniversary, as well as the unveiling of its newly renovated lobby. Photo: Santiago Mejia, Special To The Chronicle.

Two young women dressed as extraterrestrials passed plates of hors d'oeuvres as a bevy of dramatically attired guests awaited their tour of the basement of 25 Van Ness Ave.

"It is the most glamorous basement in all of San Francisco," gushed local drag star Katya Smirnoff-Skyy. "And as we know, anything that happens in a basement must be good."

Saturday night's Big Reveal gala was just that — the first reveal of the newly redesigned basement lobby of the New Conservatory Theatre Center. And for the first hour, guests at the theater's 35th anniversary bash weren't even allowed downstairs. Over sparkling wine and egg rolls passed by aliens, guests chatted in the marble entrance of the building. Two security guards sat behind their desk, completely unfazed by the gala elbowing its way around them.

The New Conservatory Theatre Center is housed in the basement of 25 Van Ness. For decades, theatergoers and theater students have made their way through that marble lobby and down a rather fabulous marble staircase to a decidedly unimpressive basement theater lobby. Purple walls and an awkward box office weren't doing the NCTC any favors.

Author Jewelle Gomez joked of the former space, "The feng shui was not happening."



Ed Decker, the founding artistic director, gives opening remarks to guests at the New Conservatory Theatre Center, on Saturday, Oct. 1, 2016 in San Francisco, Calif. A gala was held that celebrated the LGBT company's 35th anniversary, as well as the unveiling of its newly renovated lobby. Photo: Santiago Mejia, Special To The Chronicle.



A silent auction is held at the New Conservatory Theatre Center, on Saturday, Oct. 1, 2016 in San Francisco, Calif. A gala was held that celebrated the LGBT company's 35th anniversary, as well as the unveiling of its newly renovated lobby. Photo: Santiago Mejia, Special To The Chronicle.

Standing in her brand-new basement lobby on a modern, clean carpet, NCTC Executive Director **Barbara Hodgen** was delighted with the overhaul. “This gives us a little more space to work on our audience engagement,” she said. “Anyway, the 1980s called and wanted their paint colors back.”

Named for longtime donor **James L. Coran**, the now open and bright lobby serves three theater spaces and administrative offices. Sleek wood panels make up a ticket booth and a donor wall. At the far end of the lobby, Mason’s Bar offers refreshments.

“When you’re in the theater, you have to kind of behave yourself,” said the company’s founding Artistic Director **Ed Decker**. “But out here, you don’t have to. You can misbehave in our lobby.”

Thanks to a program called 1-Plus, the design of the lobby was donated entirely by El Cerrito’s FOG Studios. 1-Plus pairs architects who wish to donate at least 1 percent of their services with deserving and very lucky nonprofits. “I’m very pleased there’s no lavender anymore,” smirked Smirnoff-Skyy as she eyed the lobby’s now understated palette.

NCTC doesn’t often throw fundraising parties. In fact, the Saturday, Oct. 1, \$125-a-head event was the company’s first real gala. Considering the theater’s rookie status as party planner, the Big Reveal was a big success. Patrons meandered through their new lobby

and favorite theaters to snack on the popular meatballs from Hayes Valley's Noir Lounge and spicy sweet potato chips from the hot newish Cala Restaurant nearby. Meanwhile, an eclectic array of performers treated guests to live, pop-up theater.

At one point, a diva sporting a bouffant, a hard hat and a safety vest belted "We Built This City" into a microphone while running through the lobby. She gleefully changed the words to "We Built This Lobby," while wrapping herself in construction tape.

"Even though we're 35 years old," explained Decker, "we want to keep the 'new' very vibrant at the New Conservatory Theatre Company."

The gala felt more intimate and more personal than the usual big city soirees. Co-chairs **Andrew Smith** and **Chris Yaros** hosted a very low-pressure event. There was no grand ask for money. A silent auction among the meatballs and wine table was the only additional fundraising. Instead of long speeches or a sit-down presentation, the Big Reveal was a wine- and song-fueled cocktail party for a few hundred people who really love this special theater company in a San Francisco basement.

"We offer kids programming and queer and allied theater," Decker elaborated. "You're not going to find that combination anywhere else in San Francisco or even the United States."



Guests listen in to Ed Decker's opening remarks at the New Conservatory Theatre Center, on Saturday, Oct. 1, 2016 in San Francisco, Calif. A gala was held that celebrated the LGBT company's 35th anniversary, as well as the unveiling of its newly renovated lobby. Photo: Santiago Mejia, Special To The Chronicle.



A drag artists that goes by the name Marie Antoinette listens in to Ed Decker's opening remarks of the new lobby at the New Conservatory Theatre Center, on Saturday, Oct. 1, 2016 in San Francisco, Calif. A gala was held that celebrated the LGBT company's 35th anniversary, as well as the unveiling of its newly renovated lobby. Photo: Santiago Mejia, Special To The Chronicle.

The children's theater programming was another big reason the company wanted to revamp their lobby.

"We wanted to strike that balance between a sophisticated space for our own audience and a warm, friendly space that's kid-friendly," said Hodgen. "Hopefully we've accomplished that."

Hodgen, Decker, and their crew might want to tackle the dressing rooms next.

"Little-known fact," confessed Smirnoff-Skyy, nearing 7 feet tall in her heels and red wig. "The dressing room in the little theater doesn't have a bathroom."

Decker egged her on, laughing along as Smirnoff-Skyy deadpanned, "You are often forced to pee in a bottle."

That's a line you're not likely to hear at the fall Opera and Symphony galas.

Beth Spotswood is a Bay Area freelance writer and Thursday columnist for Datebook.

New Conservatory Theater Center's Production History

2018-19 PRIDE SEASON 24

Red Scare on Sunset SAN FRANCISCO PREMIERE By Charles Busch
Cardboard Piano REGIONAL PREMIERE By Hansol Jung
Avenue Q 6TH ANNIVERSARY TOUR by Robert Lopez, Jeff Marx, and Jeff Whitty
Late Company REGIONAL PREMIERE By Jordan Tannahill
Steve REGIONAL PREMIERE By Mark Gerrard
The Gentleman Caller WEST COAST PREMIERE By Philip Dawkins
The View UpStairs REGIONAL PREMIERE By Max Vernon

2017-18 PRIDE SEASON 23

This Bitter Earth WORLD PREMIERE By Harrison David Rivers
Le Switch REGIONAL PREMIERE By Philip Dawkins
Avenue Q 5TH ANNIVERSARY TOUR by Robert Lopez, Jeff Marx, and Jeff Whitty
Still at Risk WORLD PREMIERE By Tim Pinckney
It's Only a Play REGIONAL PREMIERE By Terrence McNally
The Mystery of Love and Sex REGIONAL PREMIERE By Bathsheba Doran
Howard Crabtree's When Pigs Fly MUSICAL REVIVAL By Howard Crabtree, Mark Waldrop
Deal with the Dragon SPECIAL EVENT Written and performed by Kevin Rolston
Six Characters in Search of a Play SPECIAL EVENT Written and performed by Del Shores

2016-17 PRIDE SEASON 22

Casa Valentina REGIONAL PREMIERE By Harvey Fierstein
Sons of the Prophet REGIONAL PREMIERE By Tony Award-winner Stephen Karam
Avenue Q Music/Lyrics- by Robert Lopez, Jeff Marx, and Jeff Whitty Book by Jeff Whitty
Daniel's Husband WEST COAST PREMIERE By Michael McKeever
Leaving the Blues WORLD PREMIERE By Jewelle Gomez
Everything That's Beautiful WORLD PREMIERE By Elyzabeth Gregory Wilder
Sordid Lives SAN FRANCISCO PREMIERE By Del Shores
Warplay WORLD PREMIERE By JC Lee

2015-16 PRIDE SEASON 21

For the Love of Comrades US PREMIERE By Micheál Kerrigan
The Nance REGIONAL PREMIERE By Douglas Carter Beane
The Kid Thing WEST COAST PREMIERE By Sarah Gubbins
Avenue Q by Robert Lopez, Jeff Marx, and Jeff Whitty
Sagittarius Ponderosa WORLD PREMIERE By MJ Kaufman
Mothers and Sons REGIONAL PREMIERE By Terrence McNally
Buyer & Cellar By Jonathan Tolins
On a Clear Day You Can See Forever WEST COAST PREMIERE Music by Burton Lane, Book and Lyrics by Alan Jay Lerner

2014-15 PRIDE SEASON 20

Cock WEST COAST PREMIERE By Michael Bartlett
Die Mommie, Die! BAY AREA PREMIERE By Charles Busch
Shakespeare's R&J By Joe Calarco
Avenue Q by Robert Lopez, Jeff Marx, and Jeff Whitty
Harbor WEST COAST PREMIERE By Chad Beguelin
Other Desert Cities SAN FRANCISCO PREMIERE By Jon Robin Baitz
From White Plains WEST COAST PREMIERE By Michael Perlman
Compleat Female Stage Beauty SAN FRANCISCO PREMIERE By Jeffrey Hatcher

2013-14 PRIDE SEASON 19

American Dream NEW PLAY by Brad Erickson
Band Fags WEST COAST PREMIERE by Frank Anthony Polito
Dirty Little Showtunes BACK BY POPULAR DEMAND! by Tom Orr, F. Allen Sawyer
My Beautiful Launderette US PREMIERE by Hanif Kureishi
Avenue Q by Robert Lopez, Jeff Marx, and Jeff Whitty
The Paris Letter SAN FRANCISCO PREMIERE by Jon Robin Baitz
Yellow SAN FRANCISCO PREMIERE by Del Shores
Standing on Ceremony by Mo Gaffney, Jordan Harrison, Moises Kaufman, Neil LaBute, Wendy MacLeod, Jose Rivera, Paul Rudnick, Doug Wright. Conceived by Brian Shnipper
The Homosexuals WEST COAST PREMIERE by Philip Dawkins
Devil Boys From Beyond SAN FRANCISCO PREMIERE by Buddy Thomas, Kenneth Elliott

2012-13 PRIDE SEASON 18

Rights of Passage WORLD PREMIERE by Ed Decker and Robert Leone
The Submission WEST COAST PREMIERE by Jeff Talbott
The Marvelous Wonderette SAN FRANCISCO PREMIERE Created and Written by Roger Bean
Dear Harvey SAN FRANCISCO PREMIERE by Patricia Loughrey
The Lisbon Traviata REVIVAL by Terrence McNally
Birds Of A Feather WORLD PREMIERE By Marc Acito
The Bus WEST COAST PREMIERE By James Lantz
The Divine Sister BAY AREA PREMIERE by Charles Busch

2011-12 PRIDE SEASON 17

Waiting For Giovanni WORLD PREMIERE by Jewelle Gomez
The Temperamentals BAY AREA PREMIERE by Jon Marans
Xanadu SAN FRANCISCO PREMIERE Book by Douglas Carter Beane
The Story Of My Life SAN FRANCISCO PREMIERE Book by Brian Hill
Maurice US PREMIERE by Roger Parsley and Andy Graham
The Laramie Project: Ten Years Later SAN FRANCISCO PREMIERE by Moises Kaufman, Leigh Fondakowski, Greg Perotti, Andy Paris and Stephen Belber
Slipping BAY AREA PREMIERE by Daniel Talbott
Lips Together, Teeth Apart SAN FRANCISCO PREMIERE by Terrence McNally

2010-11 PRIDE SEASON 16

Divalicious -A Limited Engagement Cabaret
Don't Ask WEST COAST PREMIERE by Bill Quigley
Anita Bryant Died For Your Sins SF PREMIERE by Brian Christopher Williams
A Perfect Ganesh 1993 Pulitzer Price Drama Nominee by Terrence McNally
Dirty Little Showtunes! MUSICAL REVIVAL Lyrics by Tom Orr
Treefall SAN FRANCISCO PREMIERE by Henry Murray
Regrets Only Comedy by Paul Rudnick
The Busy World Is Hushed SAN FRANCISCO PREMIERE by Keith Bunin
The Pride WEST COAST PREMIERE by Alexi Kaye Campbell
The Stops MUSICAL COMEDY by Eric Lane Barnes

2009-10 PRIDE SEASON 15

South Pacific A One-man Comedy by and starring Jim David
Good Boys And True WEST COAST PREMIERE by Roberto Aguirre-Sacasa
The Little Dog Laughed SAN FRANCISCO PREMIERE by Douglas Carter Beane
Beautiful Thing REVIVAL by Jonathan Harvey
Dames At Sea MUSICAL COMEDY by George Haimsohn, Robin Miller, Jim Wise
Doubt, A Parable 2005 PULITZER PRIZE AND TONY-WINNER by John Patrick Shanley
The Sugar Witch SAN FRANCISCO PREMIERE by Nathan Sanders
Master Class TONY AWARD FOR BEST PLAY, 1996 by Terrence McNally
Boys Will Be Boys WEST COAST PREMIERE MUSICAL REVIEW
The New Century WEST COAST PREMIERE by Paul Rudnick

2008-09 PRIDE SEASON 14

Friends Are Forever by Tom. W. Kelly
The History Boys by Alan Bennett
As Bees In Honey Drown by Douglas Carter Beane
Zanna, Don't! / A Musical Fairy Tale Book, Music, & Lyrics By Tim Acito
Tennessee In The Summer by Joe Besecker
Act A Lady by Jordan Harrison
Baptized To The Bone by Dave Johnson
Some Men by Terrence McNally

2007-08 PRIDE SEASON 13

Greater Tuna by Jaston Williams, Joe Sears & Ed Howard
Holding The Man US PREMIERE FROM AUSTRALIA by Tommy Murphy
Based On A Totally True Story by Roberto Aguirre-Sacasa
In Gabriel's Kitchen by Salvatore Antonio
I Am My Own Wife by Doug Wright
Thrill Me: The Leopold & Loeb Story by Stephen Dolginoff
It's Murder, Mary! WORLD PREMIERE by Andrew Black & Patricia Milton
Men In Uniform WORLD PREMIERE by Kenyon Brown, Jamie Daniel, Garret Jon Groenveld,

2006-07 PRIDE SEASON 12

Kiss Of The Spider Woman by Manuel Puig
Convenience, A Musical Written & Directed by Gregg Coffin
The War At Home by Brad Erickson
A Queer Carol by Joe Godfrey
Farm Boys by Amy Fox & Dean Gray
The Dying Gaul by Craig Lucas
Terre Haute by Edmund White
Take Me Out by Richard Greenberg
Legends by James Kirkwood
Pride Month Musical Celebration Wilde Boys

2005-06 PRIDE SEASON 11 – TIES THAT BIND

Dangerous by Tom Smith
Crucifixion WORLD PREMIERE COMMISSIONED FOR NCTC by Terrence McNally
After Dark by Steve Kruger
Theater District by Richard Kramer
Hijra US PREMIERE by Ash Kotak
Valhalla NORTHERN CALIFORNIA PREMIERE by Paul Rudnick
The Fabulous Adventures Of Captain Queer WORLD PREMIERE by Prince Gomolvillas

2004-05 PRIDE SEASON 10 – WE ARE FAMILY

Breakfast With Scott WORLD PREMIERE COMMISSIONED BY NCTC by Michael Downing
Pageant Book & Lyrics by Bill Russell and Frank Kelley
Significant Others Gay Romance by Tom Kelly
Mambo Italiano by Steve Galluccio
Rescue And Recovery by Steve Murray
Mapplethorpe: The Opening Written and Performed by Brian Quirk
The Shooting Stage by Michael Lewis McLennan
Whoop-dee-doo! By C Catanese, H Crabtree, D Gallagher. P Morris and M Waldrop
What's Wrong With Angry? by Patrick Wilde

2003 - 2004 SHOWS

Kilt WEST COAST PREMIERE A Romantic Comedy by Jonathan Wilson
Salam Shalom...A Tale Of Passion by Saleem
You Should Be So Lucky A Screwball Comedy by Charles Busch
A Taste Of Heaven A One Act Play by Michael D. Jackson Dooley
The Last Sunday In June WEST COAST PREMIERE by Jonathan Tolins
Seduction WORLD PREMIERE EROTIC COMEDY by Jack Heifner
A Man Of No Importance WEST COAST PREMIERE MUSICAL by Terrence McNally
Dirty Blonde A ROMANTIC COMEDY by Claudia Shear
Southern Baptist Sissies BAY AREA PREMIERE COMEDY/DRAMA by Del Shores

2002-2003 PRIDE SEASON 8

Pins by Jim Provenzano

The Men From The Boys WORLD PREMIERE by Mart Crowley

The Bombay Trunk WORLD PREMIERE by Felice Picano

Thief River WEST COAST PREMIERE by Lee Blessing

In The Garden WEST COAST PREMIERE by Norman Allen

Mysterious Skin WORLD PREMIERE by Prince Gomolvilas

When Pigs Fly BAY AREA PREMIERE Conceived by Howard Crabtree and Mark Waldrop

2001-02 PRIDE SEASON 7

Save It For The Stage: The Life Of Reilly Written by & starring Charles Nelson Reilly

Avow WEST COAST PREMIERE by Bill C. Davis

The Last Session by Jim Brochu

The Crumple Zone by Buddy Thomas

The Mystery Of Irma Vep by Charles Ludlam

Legion WORLD PREMIERE by Hal Corley

Shakespeare's R & J by Joe Calarco

The Ritz by Terrence McNally

2000-01 PRIDE SEASON 6

Corpus Christi by Terrence McNally

Cloud Nine by Caryl Churchill

Debunking Love WORLD PREMIERE by Prince Gomolvilas

The Most Fabulous Story Ever Told by Paul Rudnick

Snakebit by David Marshall Grant

Visiting Mr. Green by Jeff Baron

Martin Yesterday by Brad Fraser

Another American Asking And Telling Written by and Performed by Marc Wolf

1999 - 2000 PRIDE SEASON 5

Steel Kiss US Premiere by Robin Fulford

Love! Valour! Compassion! by Terrence McNally

Dream Boy WEST COAST PREMIERE by Eric Rosen

Message To Michael WEST COAST PREMIERE by Tim Pinckney

Who's Afraid Of Edward Albee SAN FRANCISCO PREMIERE by Michael Kearns

Torch Song Trilogy by Harvey Fierstein

1998 - 1999 PRIDE SEASON 4

Like A Vampire: A Homoerotic Tale Of Horrors WORLD PREMIERE by Bru Dye

The Lisbon Traviata REVIVAL by Terrence McNally

From The Hip: Siamese Twin Variations WEST COAST PREMIERE by Blair Fell

The Nanjing Race WEST COAST PREMIERE by Reggie Cheong-Leen

Beautiful Thing: An Urban Fairytale by Jonathan Harvey American Stage Premiere

Key West WORLD PREMIERE by Jack Heifner

1997 - 1998 PRIDE SEASON 3

Crimes Against Nature REVIVAL by The Gay Men's Theatre Collective

Come In From The Rain WEST COAST PREMIERE by David Mauriello

Shirts & Skins SAN FRANCISCO PREMIERE Written & Performed by Tim Miller

My Night With Reg WEST COAST PREMIERE by Kevin Elyot

Comfort & Joy SAN FRANCISCO PREMIERE by Jack Heifner

The Ballad Of Little Mikey (The Birth Of An Activist) SAN FRANCISCO PREMIERE
Book, Music, Lyrics & Direction by Mark Savage

1996 - 1997 PRIDE SEASON 2

Fortune And Men's Eyes by John Herbert

The Lonely Planet by Steven Dietz

Vanities by Jack Heifner

End Of The World Party By Chuck Ranberg

Trafficking In Broken Hearts by Edwin Sanchez

Virgins And Other Myths WEST COAST PREMIERE by Colin Martin

1996 - 1997 CO PRODUCTIONS

Talking Cure Written & Performed by Suzy Berger

Palpitations Written and Performed by Keith Hennessy

Sicks Appeal Created & Performed by The Kinsey Sicks

Everything But The Kitsch 'n Synch Created & Performed by The Kinsey Sicks

City and County of San Francisco

THE BOARD OF SUPERVISORS
PRESENTS THIS

Certificate of Honor

IN APPRECIATIVE PUBLIC RECOGNITION
OF DISTINCTION AND MERIT TO

*New Conservatory Childrens
Theatre*

To best prize and admiration to the successful production of a "BETTER CLASS" a year depicting the life of people, handicapped children and disadvantaged of problems they encounter in their day-to-day lives.

I HEREBY CERTIFY that this
certificate was duly authorized pursuant
to action adopted by the Board of Supervisors
of the City and County of San Francisco at its
meeting held on April 14, 1988

John J. McManis
President of the Board
Robert J. ...
Clerk of the Board
Signature _____
Date _____
Mayor of San Francisco

State of California



Proclamation

City and County of San Francisco

WHEREAS, today the New Conservatory Theatre of San Francisco is celebrating 25 years of arts and theatre presentations to the greater Bay Area; and

WHEREAS; begun in 1981 with a grass roots campaign by students and parents, the New Conservatory consisted of a humble home office in the Haight Ashbury and a handful of students in an after-school program housed in the basement of The First Unitarian Center; and

WHEREAS, today, calling 25 Van Ness home, the New Conservatory Theatre has upwards of 100 actors performing to 25,000 audience members in a given season; and

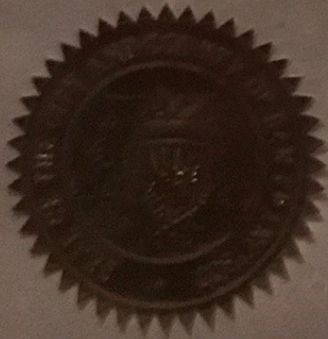
WHEREAS, the New Conservatory Theatre is also dedicated to their roots, working with grades K-12 in their YouthAware Educational Theatre Division, who on tour perform to 20,000 audience member annually; and

WHEREAS, the New Conservatory Theatre also provides art school, for ages 5-18, and for late bloomers to the stage, acting and singing classes are available for adults; and

WHEREAS, the New Conservatory Theatre is also proud to sponsor local artists and children in their art gallery; now

THEREFORE BE IT RESOLVED that I, Gavin Newsom, Mayor of the City and County of San Francisco, do hereby proclaim November 12, 2006 as...

NEW CONSERVATORY THEATRE DAY *In San Francisco!*



IN WITNESS WHEREOF, I have hereunto set my hand and caused the Seal of the City and County of San Francisco to be affixed.

A handwritten signature in black ink, appearing to read "Gavin Newsom".

Gavin Newsom
Mayor

September 25, 2019

Regina Dick-Endrizzi
Executive Director of the Office of Small Business
San Francisco Planning Department
1650 Mission St. Ste 400
San Francisco, Ca 94103-2479

Dear Ms. Dick-Endrizzi,

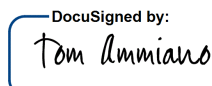
I would like to recommend New Conservatory Theatre Center (NCTC) and support their efforts to become a San Francisco Legacy Business. As a San Francisco Supervisor I supported the work of NCTC for years, and have witnessed their growth and the ongoing contribution to San Francisco's arts and cultural landscape.

An integral part of the cultural fabric of San Francisco, NCTC has been a crucial mover and shaker as well as fierce advocate for the LGBT community throughout the decades, providing both an artistic home for the queer and allied communities, and a nurturing center for progressive arts education for San Francisco youth for decades.

The mission that NCTC carries to "champion innovative, high quality productions and educational theatre experiences for youth, artists, and the Queer and Allied communities to effect personal and societal growth, enlightenment, and change" continues to help our community thrive and move forward.

I hope you will consider New Conservatory Theatre Center as a San Francisco Legacy Business given its invaluable contribution. Please contact me should you like to discuss this further.

Sincerely,

DocuSigned by:

250E0FDD677B4CB...
Tom Ammiano



Legacy Business Registry

Application Review Sheet

Application No.: LBR-2019-20-013
Business Name: Royal Motor Sales
Business Address: 285 South Van Ness Avenue
District: District 9
Applicant: Andy Hansen, Chief Operating Officer / General Manager
Nomination Date: October 17, 2019
Nominated By: Supervisor Hillary Ronen

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

☒ Yes ☐ No

280 South Van Ness Avenue from 1943 to Present (77 years).

165 14th Street from 1971 to Present (49 years).

1525 Howard Street from 1973 to Present (47 years).

285 South Van Ness Avenue from 1980 to Present (40 years).

300 South Van Ness Avenue from 1980 to Present (40 years).

CRITERION 2: Has the applicant contributed to the neighborhood's history and/or the identity of a particular neighborhood or community?

☒ Yes ☐ No

CRITERION 3: Is the applicant committed to maintaining the physical features or traditions that define the business, including craft, culinary, or art forms?

☒ Yes ☐ No

NOTES: N/A

DELIVERY DATE TO HPC: February 5, 2020

Richard Kurylo
Program Manager, Legacy Business Program

Legacy Business Program
Office of Small Business
City Hall Room 140
1 Dr. Carlton B. Goodlett Place
San Francisco, CA 94102
(415) 554-6680
legacybusiness@sfgov.org
www.legacybusiness.org



Member, Board of Supervisors
District 9



City and County of San Francisco

HILLARY RONEN

October 17, 2019

Richard Kurylo, Legacy Business Program Manager
Legacy Business Program
San Francisco Office of Small Business
LegacyBusiness@sfgov.org

Dear Mr. Kurylo:

I am writing a Letter of Nomination in support of Royal Motor Sales joining the City's Legacy Business Program. In addition to fitting into the requirements necessary to become a Legacy Business, Royal Motor Sales has a unique and vibrant history with deep roots in San Francisco.

The founder of Royal Motor Sales, Walter Anderson, first came to San Francisco as a teenager looking for work on the Golden Gate Bridge. Unable to find work on the bridge, he settled for a stint at a local body shop – a decision that would lead him to a passionate, long and dedicated career in automobiles. Royal Motor Sales was founded in 1947 and Walter will be 100 years old on November 1. His grandson, Andy Hansen, first began working at Royal Motor Sales in 2003 and now serves as COO and General Manager.

Royal Motor Sales operates as an active community partner. The company has donated cars for Pride, participated in multiple charity events and serves as a resource for students considering work in the automotive industry. I believe their dedication to our community and city has been reflected in their actions.

It is also certainly worth noting that Royal Motor Sales utilizes a PDR space, and the preservation of these spaces is vital to our city's economy. We've always taken pride in our diversity of businesses here in San Francisco.

Royal Motor Sales is, and has always been, a family business. It has served the residents of San Francisco for decades, and I am thrilled to have the shop in my district. I strongly support their application to be declared a Legacy Business and it is my honor to submit this nomination on their behalf.

Best regards,

A handwritten signature in blue ink that reads "Hillary Ronen".

Supervisor Hillary Ronen
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:		
Royal Motor Sales		
BUSINESS OWNER(S) (identify the person(s) with the highest ownership stake in the business)		
Michael Hansen, Walter Anderson		
CURRENT BUSINESS ADDRESS:	TELEPHONE:	
285 S. Van Ness San Francisco, CA 94103	(415) 241-8100	
	EMAIL:	
	[REDACTED]	
WEBSITE:	FACEBOOK PAGE:	YELP PAGE:
royalauto.com	Audi San Francisco	Royal Auto Group of San Francisco
APPLICANT'S NAME		
Andy Hansen	<input type="checkbox"/> Same as Business	
APPLICANT'S TITLE		
COO / GM		
APPLICANT'S ADDRESS:	TELEPHONE:	
285 S. Van Ness Ave. San Francisco, CA 94103	[REDACTED]	
	EMAIL:	
	[REDACTED]	
SAN FRANCISCO BUSINESS ACCOUNT NUMBER:		SECRETARY OF STATE ENTITY NUMBER (if applicable):
0001181		C0323090
OFFICIAL USE: Completed by OSB Staff		
NAME OF NOMINATOR:		DATE OF NOMINATION:

Section Two:

Business Location(s).

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

ORIGINAL SAN FRANCISCO ADDRESS	ZIP CODE	START DATE OF BUSINESS
280 South Van Ness Ave.	94103	1943
IS THIS LOCATION THE FOUNDING LOCATION OF THE BUSINESS?		DATES OF OPERATION AT THIS LOCATION
<input checked="" type="checkbox"/> Yes <input type="checkbox"/> No		1943 to Current

OTHER ADDRESSES (If applicable)	ZIP CODE	DATES OF OPERATION
165 14th St.	94103	Start: 1971
		End: Current

OTHER ADDRESSES (If applicable)	ZIP CODE	DATES OF OPERATION
1525 Howard St.	94103	Start: 1973
		End: Current

OTHER ADDRESSES (If applicable)	ZIP CODE	DATES OF OPERATION
285 South Van Ness Ave.	94103	Start: 1980
		End: Current

OTHER ADDRESSES (If applicable)	ZIP CODE	DATES OF OPERATION
300 South Van Ness Ave.	94103	Start: 1980
		End: 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:

Section Three:

Disclosure Statement.

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

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

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

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

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

Name (Print):

Andy Hansen

Date:

7/27/19

Signature:



ROYAL MOTOR SALES

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.

Royal Motor Sales ("Royal Motors") was founded by Walter Anderson in 1947 and was incorporated in June 1956. Headquartered at 280 South Van Ness Avenue, the business sells and services Audi, Mazda, Volkswagen and Volvo vehicles.

Walter Anderson grew up an orphan. As a teenager, he came to San Francisco looking for work on the Golden Gate Bridge. Walter did not end up working on the bridge but instead found work at a local body shop and started his career in the automotive business in San Francisco. Walter is still alive and in good health and turned 100 years old on November 1, 2019.

Royal Motor Sales originally started as a used car business and repair shop at 280 South Van Ness Avenue. In 1956, Walter acquired a Volvo franchise at the 280 South Van Ness Avenue location. The Volvo service and parts operations, some years later, moved to 1525 Howard Street.

Walter Anderson operated the business until 1979 when his son-in-law, Michael Hansen, took over day to day operations. Michael continues to be active in the business and is currently the President.

In the early 1980s, Michael acquired the Volkswagen franchise from Ron Greenspan and the Audi and Mazda franchises from Martin Swig.

Andy Hansen, Walter Anderson's grandson, started working at Royal Motor Sales in 2003 as a salesperson and is currently the Chief Operating Officer and General Manager.

Royal Motor Sales has been operating in San Francisco in the Mission District for well over half a century. Today, the Audi showroom is located at 300 South Van Ness Avenue, the Volvo showroom is at 285 South Van Ness Avenue and the Volkswagen and Mazda showrooms are at 280 South Van Ness Avenue. The body shop continues to be operated at 156 14th Street, and service and parts are at 1525 Howard Street. Royal Motors does not have any businesses outside San Francisco.

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

Royal Motor Sales has never ceased operations in San Francisco since it opened in 1947.

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

Royal Motor Sales is and always has been a family owned business. The establishment was founded by Walter Anderson in 1947 and was incorporated in June 1956. Walter operated the business until 1979 when his son-in-law, Michael Hansen, took over day to day operations. Michael continues to be active in the business and is currently the President. Andy Hansen, Walter Anderson's grandson, started working at Royal Motor Sales in 2003 as a salesperson and is currently the Chief Operating Officer and General Manager. Walter is still the owner of the business.

The ownership history of the business is as follows:

1947 to Present: Walter Anderson

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

Royal Motor Sales is a family owned business.

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.

Although the current ownership are the original owners, 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.

280 South Van Ness Avenue

The historic resource status of the building is classified by the Planning Department as Category C, No Historic Resource Present / Not Age Eligible, with regard to the California Environmental Quality Act. It was found to be ineligible for the National Register, California Register or local designation through survey evaluation.

300 South Van Ness Avenue

The historic resource status of the building is classified by the Planning Department as Category C, No Historic Resource Present / Not Age Eligible, with regard to the California Environmental Quality Act.

156 14th Street

The historic resource status of the building is classified by the Planning Department as Category C, No Historic Resource Present / Not Age Eligible, with regard to the California Environmental Quality Act. It was found to be ineligible for the National Register, California Register or local designation through survey evaluation.

1525 Howard Street

Royal Motor's service and parts departments are located in the same building the company's founder purchased back in the 1940s. The historic resource status of the building is classified by the Planning Department as Category A, Historic Resource Present, with regard to the California Environmental Quality Act. Through survey evaluation, it appears to be eligible for the National Register as a contributor to the Western SOMA Light Industrial and Residential Historic District.

CRITERION 2

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

Royal Motor Sales has been serving the community since it opened its doors in the 1940s. Royal Motors provides a place for San Francisco residents to purchase new cars and maintain them without having to leave the city. It is one of only six new car dealerships still operating in San Francisco. Royal Motors also offers the following services:

1. Financing through several financial institutions.
2. Complimentary appraisals for pre-owned cars.
3. Collision repair services.
4. Detail services.
5. Windshield repair.
6. Wholesale parts to independent body shops and repair centers all over San Francisco.
7. Accessory and apparel sales.

Royal Motor Sales treats the needs of each individual customer with paramount concern. They know that customers have high expectations, and as a car dealer they enjoy the challenge of meeting and exceeding those standards each and every time.

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

Royal Motors has participated in all kinds of community events in San Francisco. In years past, the business lent cars for the San Francisco Pride Parade. It has also participated in charity events for several San Francisco based nonprofits, including Larkin Street Youth Services, Children of Shelters, Boys & Girls Clubs of San Francisco, Tipping Point Community, The Guardsmen, Project Wreckless and UCSF Benioff Children's Hospital. Last year, Royal Motors worked on developing a partnership with the Boys & Girls Clubs of San Francisco to serve as a resource for students looking to join the automotive industry. Andy Hansen and his service and parts director gave a presentation to students to create awareness about the job opportunities

available at car dealerships that are good paying and do not require a college degree. Royal Motors continues to look for ways to employ San Francisco residents by partnering with community organizations like the Boys & Girls Club.

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

As a relatively small, family owned business, Royal Motor Sales does not attract much media coverage. A few years ago, the business was recognized in Automotive News as one of the oldest Volvo dealers in the country. Royal Motors has also been mentioned in numerous UCSF Benioff Children's Hospital publications for its support of various charity events. Royal motors received a commendation by UCSF Children's Hospital for all their years of service to the hospital. Royal Motor Sales has exceptional ratings of 4.5 out of 5 on Yelp from 17 reviewers and 4.9 out of 5 from Google Reviews from 395 reviewers. A majority of Royal Motors' clients are San Francisco residents.

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

The business has numerous well-known customers including Marc Benioff (the founder, chairman and co-CEO of Salesforce), San Francisco business owners, Golden Gate Warriors players, San Francisco Giants players, coaches from San Francisco's professional sports teams, etc.

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

As mentioned above, Royal Motor Sales has been giving back to the community for decades by partnering with many local San Francisco charities. As an example, for the past nine years, the business has been hosting an annual back to school event for children living at UCSF Benioff Children's Hospital. The Royal Motors team brings backpacks filled with school supplies to every child living at the hospital. In addition, last year the business donated a percentage of its sales to the Child Life program at UCSF Benioff Children's Hospital. The dealership has also collected toys that are given to the kids during the holiday season.

Andy Hansen also chairs the San Francisco Auto Jobs Alliance, which consists of the car dealerships in San Francisco. The purpose of the group is to work with city organizations to identify ways to employ San Francisco residents in dealership jobs.

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

Royal Motor Sales has been located in the Mission District since it was founded. The clients are mainly made up of local San Francisco residents and neighbors.

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

300 South Van Ness

Completed in 2015, the vertical showroom for Audi San Francisco provides a juxtaposition of perforated aluminum cladding with large expanses of bid-friendly glass. Display showrooms on the upper floors and an open and occupiable roof sit level with an adjacent elevated freeway, celebrating the few opportunities in which cars fly above the urban streets below.

1525 Howard Street

Built in 1920, this building is a historic resource recognized by the Western SoMa Light Industrial & Residential Historic District. Made of concrete, the building still has rail lines within the building envelope from its initial use as a streetcar repair facility. The building also features open interiors, large steel-sash industrial windows, and roll-up metal garage doors along the primary and secondary facades.

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

Royal Motor Sales employs close to 150 people, many of whom live in San Francisco. These San Francisco residents would be forced to look for other jobs, possibly outside San Francisco, if Royal Motor were to close. There are only six remaining new car dealerships in San Francisco; if Royal Motors were to go out of business, San Francisco residents would be more likely to have to leave the city to get their car serviced or to buy a new car. Also, due to the high price of new cars, the business generates a lot of tax revenue for the city that would be otherwise lost.

CRITERION 3

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

Royal Motor Sales sells and services Audi, Mazda, Volkswagen and Volvo vehicles, as well as used cars. The business also sells parts to independent repair shops, mainly in San Francisco. Royal Motor's business model has always been heavily weighted towards the repair side of the business. The service and parts operation has staff totaling 100 while sales has roughly 25 employees. The dealership employs over 50 auto mechanics, and they maintain and repair close to 140 cars per day.

The mission of Royal Motor Sales is to work as a cohesive team and to be the best in every area of their business. They accomplish this by relentlessly earning their customers' loyalty by exceeding their expectations and creating world class experiences.

The core values of Royal Motors are the pillar of their mission statement. They form the rock-solid foundation that guides their individual and collective actions:

- Integrity – We will always strive to do the right thing. Our commitment to the truth is unwavering.
- Teamwork – The good of the team comes before personal pride, comfort level, or agenda of any one person. When we work as a team and trust and respect one another, we can all achieve at a much higher level.

- Attention to Detail and Accountability – We will become brilliant in the basics and commit to doing the ordinary things extraordinarily well. A personal choice rise above one's circumstances and demonstrate the ownership necessary for achieving key results: To see it, own it, solve it, and do it. Doing it right the first time is not our goal, but our standard. We will hold ourselves responsible for this attention to detail in all of our duties.
- Continuous Improvement – We constantly seek growth and innovation. Every day we keep our egos in check in order to seek out and improve upon areas of opportunity within ourselves and our team.
- Commitment to Customer Enthusiasm and Urgency – Every day we recommit ourselves to exceeding the customer's expectations. We will serve one another and customers with urgency because later is too late.
- Personal Growth – We will work as hard on ourselves as we do on our job, because our business will get better when we get better.
- Fun – Fun is key to an enjoyable workplace. It encourages energetic contributions from our team members and creates an upbeat an environment for our internal and external customers that helps differentiate us from the competition.

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)

Although Royal Motor Sales is a new car dealership, the business services cars of all ages. They routinely help clients repair and maintain cars that are 20+ years old. While the business maintains this tradition of repairing older cars and selling older pre-owned cars, they are also proud to partner with brands that are progressive and embracing of the new electric technology. Volkswagen, for example, has invested roughly \$18 billion in electric vehicles, which will help reduce the carbon footprint of cars.

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.).

Royal Motor Sales remains largely unchanged since opening in the 1940s. The business consists of several working and functioning neighborhood auto sales and auto repair facilities. The exterior of the biggest facility – service and parts – is the same as it was when it opened.

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.

N/A

280 South Van Ness Ave.











165 14th St.





Audi



mazda

ROYAL AUTOMOTIVE GROUP

BODY SHOP

415.241.8100



165
14TH



HAZARDOUS
MATERIAL
SAFETY DATA
SHEET
2012-2013





1525 Howard St.







PRIMARY RECORD

Primary # _____
HRI # _____
Trinomial _____
CHR Status Code: _____

Other Listings _____
Review Code _____ Reviewer _____ Date _____

Page 1 of 3

Resource Name or #: (Assigned by recorder) **160 KISSLING ST**

P1. Other Identifier: 1525 HOWARD ST

***P2. Location:** ☐ Not for Publication ☒ Unrestricted

***a. County:** San Francisco

***b. USGS Quad:** San Francisco North, CA **Date:** 1995

c. Address: 160 KISSLING ST **City:** San Francisco **ZIP** 94103

d. UTM Zone: **Easting:** **Northing:**

e. Other Locational Data: Assessor's Parcel Number 3516 044

***P3a. Description:** (Describe resource and major elements. Include design, materials, condition, alterations, size, setting, and boundaries)

160 Kissling Street is located on an irregular lot with 100' of frontage on the north side of Kissling Street, between 11th and 12th streets. Built circa 1920, 160 Kissling Street is a 1-story, steel frame industrial building designed in the Industrial style. The rectangular-plan building, clad in corrugated metal, is capped by a gable roof. The foundation is concrete.

The primary façade faces south on Kissling Street. Typical fenestration consists of continuous bands of industrial steel-sash windows, some of which have been painted over. The primary entrance fronts on 12th Street and features a roll-up metal door. A massive corrugated metal enclosure projects over 12th Street and opens into the building interior.

Another primary façade faces west and is addressed as 1525 Howard Street. It features painted corrugated metal siding and painted industrial steel-sash windows. Entrances include flush metal doors and a roll-up metal garage door. (continued)

***P3b. Resource Attributes:** (List attributes and codes) HP8. Industrial Building

***P4. Resources Present:** ☒ Building ☐ Structure ☐ Object ☐ Site ☐ District ☐ Element of District ☐ Other

P5a. Photo



P5b. Description of Photo:

South façade on 12th Street.
11/6/2007

***P6. Date Constructed/Age:**

☒ Historic ☐ Prehistoric ☐ Both

ca. 1920 (Sanborn maps)

***P7. Owner and Address**

ANDERSON FAMILY TRUST
% WALTER F ANDERSON
285 S VAN NESS AVE
SAN FRANCISCO CA 94103

***P8. Recorded By:**

Page & Turnbull, Inc. (CB)
724 Pine Street
San Francisco, CA 94108

***P9. Date Recorded:** 6/29/2009

***P10. Survey Type:**

Reconnaissance

***P11. Report Citation:** (Cite survey report and other sources, or enter "None")

Eastern Neighborhoods SOMA Survey

***Attachments:** ☐ NONE ☐ Location Map ☐ Sketch Map ☒ Continuation Sheet ☐ Building, Structure, and Object Record

☐ Archaeological Record ☐ District Record ☐ Linear Feature Record ☐ Milling Station Record ☐ Rock Art Record

☐ Artifact Record ☐ Photograph Record ☐ Other (list):

State of California - The Resources Agency
DEPARTMENT OF PARKS AND RECREATION
CONTINUATION SHEET

Primary # _____
HRI # _____
Trinomial _____

Page 2 of 3

Resource Name or #: (Assigned by recorder) 160 KISSLING ST

*Recorded By: Page & Turnbull, Inc. (CB)

*Date Recorded: June 2009

☒ Continuation ☐ Update

*P3a: Description (continued):

The building appears to be in fair condition.



West façade of 1525 Howard Street (alternate address of 160 Kissling Street).
Source: Page and Turnbull

State of California - The Resources Agency
DEPARTMENT OF PARKS AND RECREATION
CONTINUATION SHEET

Primary # _____
HRI # _____
Trinomial _____

Page 3 of 3

Resource Name or #: (Assigned by recorder) 160 KISSLING ST

*Recorded By: Page & Turnbull, Inc. (CB)

*Date Recorded: June 2009

☒ Continuation ☐ Update



East façade of 160 Kissling Street.
Source: Page and Turnbull



East façade of 160 Kissling Street (far north portion of building).
Source: Page and Turnbull

285 South Van Ness Ave.

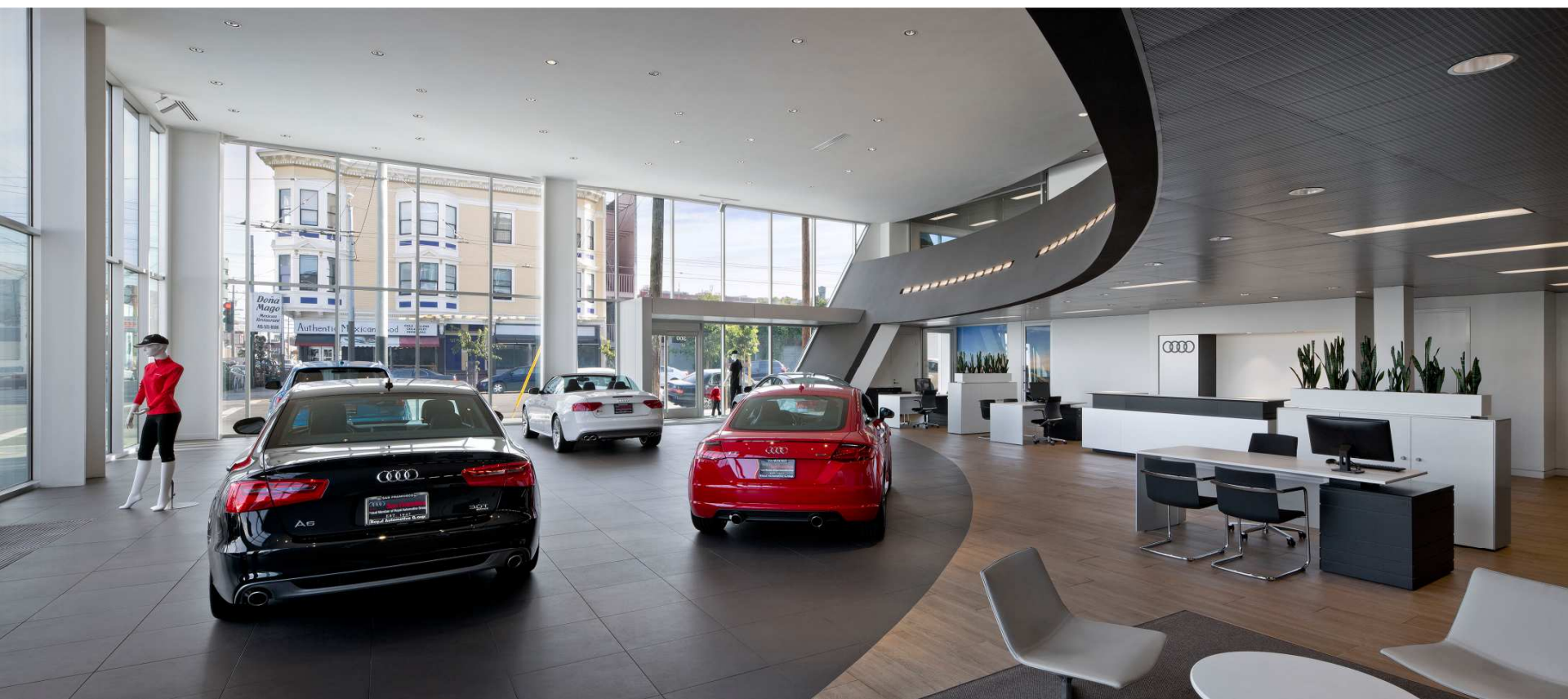






300 South Van Ness Ave.







Dealership Kept Its Heart in San Francisco

Running a dealership in California's famous city comes with challenges, but Andy Hansen is up to the job.

Tom Beaman | Apr 18, 2013

The San Francisco Bay area is a robust auto market that recorded a 28% increase in light-vehicle registrations from 2011 to 2012, according to the California New Car Dealers Assn.

Still, operating a dealership, or any business for that matter, in the region poses its own set of problems, including "high rents, regulatory burdens and the rising cost of worker's compensation insurance and employee-health plans," former San Francisco Mayor Gavin Newsom once said.

That business climate, along with an auto market that has seen a seismic shift away from domestic brands, has taken its toll on dealers who once called San Francisco home.

"There used to be a very large auto row on Van Ness Ave. with a dozen or more dealerships, but there are substantially fewer than that now," CNCDA President Brian Maas says, referring to a north-south thoroughfare.

A Van Ness Avenue dealership that has not only survived but flourished is Royal Motor Sales, which operates Volkswagen, Audi, Mazda and Volvo stores.

Its chief operating officer is Andy Hansen, 38, a third-generation dealer who joined the company in 2003 as a Volvo salesman.

He later graduated from the National Automobile Dealers Assn.'s dealer-academy program.

"My grandpa, Andy Anderson, came to California as an orphan when he heard that there was work on the Golden Gate Bridge," Hansen says. "He ended up not working on the bridge, but found work sweeping floors."

The patriarch, 93, started Royal Motor in 1947 as a used-car store with a body shop. Volvo awarded him a franchise in 1956. He now lives in Napa, north of San Francisco.

Michael Hansen, Andy Anderson's son-in-law and Andy Hansen's father, took over the dealership in 1979. He added the Audi, VW, and Mazda franchises in the early 1980s.

The Stanford University and University of California-Berkeley graduate is a former bank vice president. He now is president of the dealership group, which ranks No.135 on the *WardsAuto Dealer 500*.

Hansen says sales have increased significantly in the past three years, growing from an average of 120 new and used units a month in 2009 to 250 last year. The group set an all-time record of 290 sales in December. It posted \$120 million in revenue in 2012.

Royal's balance sheet and commitment to stay in the city are reinforced by the fact that Hansen's family owns most of the dealership's real estate.

Because of San Franciscans' preference for smaller cars, VWs are Royal's best sellers, with an average of 80 units going out the door each month. After that, it's Audi (50 per month, on average), Mazda (35), Volvo (20) and 40 used cars.

"One of the most exciting products on the horizon is the Audi Q3," Hansen says. "Our customers in San Francisco tend to like smaller cars. I think it's going to be extremely popular."

"We track everything because if we don't, we can't improve," he says. "Just like a baseball player, you can tell what to adjust to do better. We always want to know where we stand in terms of the competition and how we stack up against each other internally."

Each member of Hansen's sales staff gets a weekly report card showing customer-satisfaction scores, sales vs. goals, appointments logged and closing ratios. Technicians are tracked by "flag" hours, efficiency scores and fix-it-right-the-first-time metrics. A top technician at Royal can earn more than \$100,000 a year.

With 45 technicians and a 60,000-sq.-ft. (5,574 sq.-m) service facility, the dealership can service up to 150 vehicles a day, Hansen says. "Our technicians are some of the best in the country and have consistently been selected to compete in national and international tech challenges."

Hansen will open a multi-million-dollar 20,000-sq.-ft. (1,858-sq.-m) Audi store across from its current location next year. The 3-story facility will have rooftop parking and a vehicle elevator. Parking is at a premium in San Francisco.

Since adding a second body shop location in 2010, Hansen says that department's sales and gross profit have doubled.

Other investment plans include adding four floors to the service building to create even more parking and service bays. Royal currently spends more than \$60,000 per month to store 600 cars off-site.

Six-figure wages and a dearth of parking are just two of the realities dealers face when operating in any major city. Customers also may perceive that an urban dealership will have high overhead and skimpy inventory. But Hansen says Royal is competitive.

“It is more costly to do business in San Francisco, but our car prices are definitely not any higher because we have to be competitive with other dealerships,” he says. “With most of the business being done online, the price is pretty transparent.” Sixty percent of Royal’s sales originate with Internet leads.

Still, Hansen must battle the perception that downtown dealers are uncompetitive. He says seven out of 10 vehicle buyers who live in San Francisco purchase cars in the suburbs. “Our goal is to get those seven customers to give us a chance.”

To stand out, Hansen offers services that are tailored specifically to his professional clientele.

That includes encouraging customers to use the store’s service app to schedule appointments online. “Once they do that, we can usually get them in that day or the next,” Hansen says.

Royal also reimburses customers up to \$20 for cab fare instead of having them use a shuttle, which may make several stops before it reaches the client’s destination.

“The cabs are lined up outside the shop every morning,” Hansen says.

“It’s all about being flexible and understanding that the person who’s working in a law firm or in the financial district is different from a family shopping at a suburban auto mall at the weekend,” says Maas of the CNCDA. “To Andy’s credit, they’ve adapted to their local market.”

For the past two years, Royal Motor Sales has held a benefit for the UC-San Francisco’s Benioff Children’s Hospital. The events raised a total of \$50,000.

“We try to get very involved in the community,” Hansen says. “That has helped us retain a lot of the customers who live in the city and give us a shot at their business.”

Bolstered by \$80,000 to \$100,000 in ad spending every month, Hansen positions Royal as San Francisco’s hometown dealer with deep community roots.

In exchange for appearing in its ads, Royal’s Audi San Francisco dealership provides cars to members of the World Series Champion San Francisco Giants, including pitcher Matt Cain and outfielder Angel Pagan.

“Audi has been really hot, the Giants have been really hot, so the timing of putting those two together was great,” says Hunter Elkins, owner of Elkins Retail Advertising, which handles Royal’s account.

“When the players are seen driving an Audi from the only Audi dealership in San Francisco, you can put two and two together and say that’s really good for our brand image,” he says.

The players’ favorite Audi? The R8 supersports car.



University of California
San Francisco

April 6, 2011

Event to Benefit Art Therapy at UCSF Benioff Children's Hospital

By Kate Vidinsky

The poster features a large, colorful, abstract heart shape in the background, composed of various shades of blue, green, yellow, orange, and red. The text 'art WITH A heart' is written in a playful, colorful font, with 'art' in blue, 'WITH A' in black, and 'heart' in red. Below this, the text 'A BENEFIT ART SALE & AUCTION FOR' is followed by the UCSF Benioff Children's Hospital logo and 'ART THERAPY PROGRAM'. The event details are listed: 'THURSDAY, APRIL 7, 2011', '6:00PM - 8:00PM', 'COCKTAILS & HORS D'OEUVRES', 'ROYAL MOTOR SALES', '280 SOUTH VAN NESS AVENUE', 'SAN FRANCISCO'. The sponsor 'ROYAL MOTOR SALES' is listed with the tagline 'EVERY OWNED IN SAN FRANCISCO SINCE 1947'. The RSVP information is 'RSVP', 'SPECIALEVENTS@UCSFMEDCTR.ORG', and 'OR (415) 476-6400'. A photograph of a young girl with paint on her face and hands, holding a paintbrush, is included. The caption for the photo reads 'Patient and Artist Sophia Rose (5 years)'.

art WITH A heart

A BENEFIT ART SALE & AUCTION FOR

UCSF Benioff Children's Hospital

ART THERAPY PROGRAM

THURSDAY, APRIL 7, 2011
6:00PM - 8:00PM
COCKTAILS & HORS D'OEUVRES

ROYAL MOTOR SALES
280 SOUTH VAN NESS AVENUE
SAN FRANCISCO

SPONSORED BY

ROYAL MOTOR SALES
EVERY OWNED IN SAN FRANCISCO SINCE 1947

RSVP
SPECIALEVENTS@UCSFMEDCTR.ORG
OR (415) 476-6400

Patient and Artist Sophia Rose (5 years)

WHAT: UCSF Benioff Children's Hospital is holding its first annual "Art with a Heart" benefit, featuring a collection of art created by young hospital patients, some of whom will be on hand to talk with media about their work.

All proceeds from the special art sale and auction will go toward the hospital's art therapy program. Sponsored by Royal Motor Sales of San Francisco, the event will include cocktails, hors d'oeuvres and the unique kid-created art gallery, with some pieces developed specifically for the evening.

The art therapy program at UCSF Benioff Children's Hospital provides a creative process for children and their families to communicate and better cope with their hospital experience. Art therapy offers a means for patient engagement, expression, and an increased understanding of the emotional impact of illness and medical treatment.

WHEN:

Thursday, April 7, 2011, 6-8 p.m.

WHERE:

Royal Motor Sales
280 South Van Ness Avenue, San Francisco

WHO:

- Andy Hansen, COO, Royal Motor Sales
- Mark Laret, CEO, UCSF Medical Center, UCSF Benioff Children's Hospital
- Kim Scurr, Interim Executive Director, UCSF Benioff Children's Hospital
- Suzanne Yau, Art Therapist, UCSF Benioff Children's Hospital
- Patient Artists and Their Families

CONTACT:

Media interesting in covering the event must RSVP to Kate Vidinsky at kate.vidinsky@ucsf.edu or 415-476-3024.

In grateful recognition of

**Royal Automotive
Group**

proud supporter of
**UCSF Benioff
Children's Hospital**