

SAN FRANCISCO PLANNING DEPARTMENT

Legacy Business Registry Case Report

HEARING DATE: NOVEMBER 20, 2019

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

- Case No. 2019-021151LBR, 544 Capp Street, Community Music Center
- Case No. 2019-021158LBR, 401 6th Street, The Endup
- Case No. 2019-021159LBR, 440 Potrero Avenue, Horizons Unlimited of San Francisco, Inc.
- Case No. 2019-021165LBR, 1800 Sutter Street, Mums Home of Shabu Shabu

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

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

Reception: 415.558.6378

Fax: 415.558.6409

Planning Information: **415.558.6377**

Filing Date:	October 23, 2019
Case No.:	2019-021151LBR
Business Name:	Community Music Center Board of Trustees
Business Address:	544 Capp Street (primary), 741 30th Avenue (secondary)
Zoning:	RTO-M (Residential Transit Oriented – Mission) Zoning District
	40-X Height and Bulk District
Block/Lot:	3610/036
Applicant:	Polly Springhorn, Grant Writer
	544 Capp Street
	San Francisco, CA 94110
Nominated By:	Supervisor Hillary Ronen
Located In:	District 9 and 1
Staff Contact:	Shelley Caltagirone - (415) 558-6625
	shelley.caltagirone@sfgov.org

BUSINESS DESCRIPTION

Community Music Center ("CMC") was founded in September 1921 and officially incorporated in 1939. The mission of the organization is to make high quality music accessible to people of all ages, backgrounds and abilities, regardless of financial means. The center began life as a community organization and was launched and supported with community philanthropy. The students were neighborhood children, mostly recent immigrants, who not only learned music at 544 Capp Street but came together there with their families around music, forming community in their new home country.

In 1953, the Community Music School was renamed Community Music Center, and the IRS granted 501(c)(3) non-profit status in 1958. The seventies saw the launch of CMC's Latin Music programming with the founding of Coro Hispano, supported by a California Arts Council residency grant. Ever since then, CMC has offered Latin music instruction and performance opportunities. In 1983, CMC opened its Richmond District Branch at 741 30th Avenue, with many Mission District programs duplicated there and new programs created attuned to the Richmond District's needs.

In 2012, the organization purchased the Victorian house next door at 552 Capp Street to house additional large classroom teaching space for ensembles and group classes, another recital hall for performances and needed staff space. The realization of this expansion, planned for CMC's 100th anniversary in 2021, will greatly improve CMC's services and their ability to sustain their tuition-free programs and launch new programs that address critical community needs.

The primary business address is located on the west side of Capp Street between 20th and 21st streets in the Mission neighborhood. It is within the RTO-M (Residential Transit Oriented – Mission) Zoning District and the 40-X Height and Bulk District.

STAFF ANALYSIS

Review Criteria

1. When was business founded?

The business was founded in 1921.

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

Yes. Community Music Center qualifies for listing on the Legacy Business Registry because it meets all of the eligibility Criteria:

- i. Community Music Center has operated continuously in San Francisco for 98 years.
- ii. Community Music Center has contributed to the history and identity of the Mission and Richmond neighborhoods and San Francisco.
- iii. Community Music 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 music.

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

Yes. The Capp Street property was surveyed by the Department in 2010 and was found to by individually eligible for listing for its architecture and cultural association.

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

No. However, the Capp Street property has a Planning Department Historic Resource status codes of "A" (Historic Resource Present) due to its survey status of eligible for listing on the California Register. The 30th Avenue property has not been evaluated for historical significance and is listed with a status code of "B" (Requires Further Research).

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. CMC has received numerous awards and accolades, including proclamations and resolutions from the San Francisco Mayor's Office and Board of Supervisors, the California State Assembly, the California State Senate, the U.S. House of Representatives and the U.S. Senate.

In 2008, CMC won a San Francisco Bay Guardian Best of the Bay Award for "Best Music Organization."

In 2012, CMC was ranked by Philanthropedia as one of San Francisco's top nonprofits making a significant impact in art and culture.

In 2016, KPIX included CMC on its list of the best music education organizations in the Bay Area: https://sanfrancisco.cbslocal.com/top-lists/best-music-classes-for-kids-in-the-bay-area/.

Video of Mark Leno wishing CMC a happy 95th anniversary: https://youtu.be/TE2AUJ5Ly00.

In 2019, CNN produced a segment on CMC's Older Adult Choir Program for their program Living Well: <u>https://www.cnn.com/2019/04/12/health/singing-in-choir-can-help-lonely-older-adultssw/index.html</u>

Physical Features or Traditions that Define the Business

Location(s) associated with the business:

- 544 Capp Street
- 741 30th Avenue

Recommended by Applicant

- Its mission to make music accessible to people of all ages, backgrounds and abilities, regardless of their financial means
- Its commitment to diversity
- Its responsiveness to the communities that they serve
- The 544 Capp Street garden, courtyard, and house

Additional Recommended by Staff

• None

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Filing Date:	October 23, 2019
Case No.:	2019-021158LBR
Business Name:	The Endup
Business Address:	401 6th Street
Zoning:	SALI (Service/Arts/Light Industrial) Zoning District
	30-X Height and Bulk District
Block/Lot:	3760/035
Applicant:	Agnes Stiener, Managing Member
	401 6th Street
	San Francisco, CA 94103
Nominated By:	Supervisor Matt Haney
Located In:	District 6
Staff Contact:	Shelley Caltagirone - (415) 558-6625
	shelley.caltagirone@sfgov.org

BUSINESS DESCRIPTION

The Endup opened in 1973 as an after-hours LGBTQ country-western nightclub at its current site, 401 6th Street. The club celebrates diversity and inclusion with continued support for the LGBTQ community. Al Hanken, the original owner, died in 1989, leaving the club to his brother, Helmut Hanken. Helmut died four years after inheriting the club from his brother. In the 20-year period the two brothers owned and operated The Endup, the club was popular for their contests, such as the Jocky Short Dance Contest. The Endup's contest gained wider notice when it was featured in the weekly serialized newspaper column Tales of the City by Armistead Maupin, and later in his Tales of the City novels and television series.

Carl Hanken owned the club from 1996 to 2005, an era that included expansion of the club's Friday night operating hours until 6:00 a.m. Saturdays and challenges from the San Francisco Police Department's attempts at closing or curtailing nightclub venues in the South of Market district. In August of 2005, the club was sold to a group of six investors headed by Sydney Leung. Agnes and Zoltan Stiener were among the investors and ran the club as managing directors. During this period, the new owners continued the legacy of the club's affinity for gay disco and underground house music. Jook House Entertainment LLC has been the current owners since 2011.

The business is located on the east side of Grant Avenue between Washington and Jackson streets in the Chinatown neighborhood. It is within the SALI (Service/Arts/Light Industrial) Zoning District and a 30-X Height and Bulk District.

STAFF ANALYSIS

Review Criteria

1. When was business founded?

The business was founded in 1973.

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

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

- i. The Endup has operated continuously in San Francisco for 46 years.
- ii. The Endup has contributed to the history and identity of the SoMa neighborhood and San Francisco.
- iii. The Endup 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 musical performance.

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

Yes. The property is a contributor to the California Register-eligible South of Market (SOMA) LGBTQ 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. This historic district was identified in part through the San Francisco LGBTQ Historic Context Statement and the environmental review process for 280 7th Street (2016-004946ENV).

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

No. However, the property has a Planning Department Historic Resource status codes of "A" (Historic Resource Present) because of its location within the California Register-eligible historic district.

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

Yes. The business is noted in the LGBTQ Historic Context Statement as a popular spot for LGBTQ people starting in the late 1970's. It was also previously the location of other dance clubs.

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

Yes. The Endup has been featured in some of the following newspapers, publications and newsletters.

- (1) The Endup's opening: Kalendar, a monthly San Francisco LGBTQ magazine, 1973
- (2) History from The Endup's Perspective: San Francisco Chronicle, 2006
- (3) The Endup being sold: Bay Area Reporter, 2011
- (4) Best DJ in San Francisco: Citysearch, 2009
- (5) Best Dance Club in San Francisco: Citysearch, 2009
- (6) Best Outdoor Bar in San Francisco: Citysearch, 2009

- (7) The Endup: Playboy Magazine Names San Francisco Club Nation's Best Late-Night Bar: HuffPost, 2011
- (8) The film Groove: 2000

The Endup was also featured in the Tales of the City series by San Francisco author Armistead Maupin and the play The Sweetest Hangover.

Physical Features or Traditions that Define the Business

Location(s) associated with the business:

• 401 6th Street

Recommended by Applicant

- Waterfall on back patio
- Interior murals by local artists
- Space divided into three music rooms
- The Buddha statue on the roof

Additional Recommended by Staff

• None

Filing Date:	October 23, 2019		
Case No.:	2019-021159LBR		
Business Name:	Horizons Unlimited of San Francisco, Inc.		
Business Address:	440 Potrero Avenue		
Zoning:	PDR-1-G (Production, Distribution & Repair – General) Zoning District		
	58-X Height and Bulk District		
Block/Lot:	3973/001		
Applicant:	Celina Lucero, Executive Director		
	440 Potrero Avenue		
	San Francisco, CA 94110		
Nominated By:	Supervisor Hillary Ronen		
Located In:	District 10		
Staff Contact:	Shelley Caltagirone - (415) 558-6625		
	shelley.caltagirone@sfgov.org		

BUSINESS DESCRIPTION

Horizons Unlimited of San Francisco, Inc. is a non-profit community-based organization located in the Mission District. The organization, founded in 1970, offers culturally and linguistically rooted services, in English and Spanish, for the diverse population of the Mission District and San Francisco. Services include a wide array of culturally competent and innovative substance abuse prevention and treatment, mental health, gender-specific and employment services and programs that promote healthy development and empower youth and families to take action in their community.

Horizons Unlimited's origins date back to 1965 when, under the leadership and vision of Roberto Lopez and Leandro Soto, Horizons was established as the youth component of Arriba Juntos – a Mission agency, still active today, that had a vision and commitment to meet the needs of Latino immigrant families moving to San Francisco in the 1960s. Originally located at the St. Peter's Church building at 1200 Florida Street when society was experiencing an ever-increasing awareness and push for the development of culturally responsive services, Horizons' programs were funded by the Economic Opportunity Council of San Francisco with a focus on dropout prevention and other educational services for youth ages 14-18.

At a time where income inequality in the Mission is as great as it has ever been, the leadership and staff at Horizons feel that their services are needed by the youth of the Mission now more than ever. Horizons believes that being a part of San Francisco's Legacy Business Registry would make a tremendous difference in ensuring that Horizons remains in the Mission for generations to come.

The business is located on the west side of Potrero Avenue between Mariposa and 17th streets in the Mission neighborhood. It is within a PDR-1-G (Production, Distribution & Repair – General) Zoning District and a 58-X Height and Bulk District.

STAFF ANALYSIS

Review Criteria

1. When was business founded?

The business was founded in 1970.

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

Yes. Horizons Unlimited of San Francisco, Inc. qualifies for listing on the Legacy Business Registry because it meets all of the eligibility Criteria:

- i. Horizons Unlimited of San Francisco, Inc. has operated continuously in San Francisco for 49 years.
- ii. Horizons Unlimited of San Francisco, Inc. has contributed to the history and identity of the Mission neighborhood and San Francisco.
- iii. Horizons Unlimited of San Francisco, Inc. is committed to maintaining the physical features and traditions that define the organization.

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

No.

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

Yes. The property contains an industrial building constructed in 1924 by F. W. Kern as Premier Bed & Spring Company appears to be individually eligible for listing on the California Register organization.

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

No. However, the property has property has a Planning Department Historic Resource status code of "A" (Historic Resource Present) due to its listing in the 2011 Showplace Square/Northeast Mission Historic Resource Survey.

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. Horizons' impact on the Mission District and citywide has been formally recognized by resolution on behalf of the San Francisco Commission on the Status of Women on September 28, 2016, received the Dolores Huerta Lifetime Achievement Award from the late Mayor Ed Lee in 2016 and has been documented through articles published in The San Francisco Chronicle, SF Weekly, El Tecolote, and Art Week. Horizons has also been referenced in a number of published books about San Francisco history, including The Heart of the Mission: Latino Art and Politics in San Francisco by Cary Cordova and Latinos at the Golden Gate: Creating Community and Identity in San Francisco by Tomas F. Summers Sandoval Jr. Moreover, apartments erected along Mission Street were named in honor of Horizons' founder, Leandro Soto, in recognition of his contribution to the community.

Physical Features or Traditions that Define the Business

Location(s) associated with the business:

• 440 Potrero Avenue

Recommended by Applicant

- Culturally and linguistically rooted programs focused on youth development, empowerment, community service and advocacy
- Interior murals
- Photos of youth and staff
- Gathering, programming, and administrative spaces

Additional Recommended by Staff

• None

Filing Date:	October 23, 2019
Case No.:	2019-021165LBR
Business Name:	Mums – Home of Shabu Shabu
Business Address:	1800 Sutter Street
Zoning:	Japantown NCD (Neighborhood Commercial District) Zoning District and
	RM-3 (Residential Mixed Medium Density Zoning District
	40-X and 50-X Height and Bulk Districts
Block/Lot:	0676/072
Applicant:	Isidore Tam, Owner
	1800 Sutter Street
	San Francisco, CA 94115
Nominated By:	Supervisor Vallie Brown
Located In:	District 5
Staff Contact:	Shelley Caltagirone - (415) 558-6625
	shelley.caltagirone@sfgov.org

BUSINESS DESCRIPTION

Mums - Home of Shabu Shabu is a family-owned Japanese American restaurant located on the first floor of the Kimpton Buchanan Hotel in Japantown. The restaurant was founded in 1979 as part of a project to bring Japanese culture to San Francisco by Kintetsu Enterprises Company of Osaka, Japan. It is currently owned by former employee Isidore Tam. Over the 40 years it has been in business, Mums has remained committed to bridging Japanese and American culture through its dining space and cuisine, becoming a vital gathering place for the surrounding Japantown community.

Kintetsu Enterprises Company of America was founded in San Francisco in 1961 by Kintetsu Group Holdings of Osaka, Japan. The company sought to bridge Japanese and American cultures. They began in San Francisco, which had been Osaka's Sister City since 1957. At the time, Japantown had recently undergone redevelopment so Kintetsu brought new life to Japantown by encouraging the proliferation of Japanese businesses in the area. They opened the Kyoto Inn in 1975 and, realizing that guests needed a place to enjoy Japanese food, opened Cafe Mums just four years later.

Isidore Tam, current owner of Café Mums, came to America from Hong Kong with the dream of owning a business. When he started his new temp job as a dishwasher at Mums in 1981, he was busy balancing culinary school, a second job at the Holiday Inn and a growing family. But with hard work and the close mentorship of Shinji, Isidore quickly became irreplaceable at Mums; rising in rank to Assistant Manager in just five years. Shinji relied on Isidore to maintain the authenticity of the menu in his stead.

The business is located on the northwest corner of Buchanan and Sutter streets in Japantown. It is within the Japantown NCD (Neighborhood Commercial District) Zoning District and a RM-3 (Residential Mixed Medium Density Zoning District and both 40-X and 50-X Height and Bulk Districts.

STAFF ANALYSIS

Review Criteria

1. When was business founded?

The business was founded in 1979.

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

Yes. Mums – Home of Shabu Shabu qualifies for listing on the Legacy Business Registry because it meets all of the eligibility Criteria:

- i. Mums Home of Shabu Shabu has operated continuously in San Francisco for 40 years.
- ii. Mums Home of Shabu Shabu has contributed to the history and identity of Japantown and San Francisco.
- iii. Mums Home of Shabu Shabu 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 Japanese cuisine and specifically shabu shabu.

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

Yes. The restaurant was included on a list of Japantown cultural resources in the Japantown Cultural Heritage and Economic Sustainability Strategy (JCHESS), which is the first document in San Francisco to focus specifically on how to preserve and promote a neighborhood's cultural heritage.

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

No. The property has a Planning Department Historic Resource status code of "C" (No Historic Resource Present) due to its age of less than 45 years.

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.

- A Modern Guide to San Francisco's Japantown (7X7 Magazine, April 11, 2018)
- TOP CHOICE 2015 medal for their "exquisite menu and friendly service" by Lianorg, a tourist information website for China, Japan and other Asian countries, January 25, 2015.
- Michelin Guide Recommended (Michelin Guide San Francisco 2013: Restaurants and Hotels, October 24, 2012)
- San Francisco: Decoding shabu shabu (Budget Travel, October 3, 2012)
- Bar Bites: Mums (San Francisco Chronicle, March 6, 2008)
- Mums Home of Shabu-Shabu (tablehopper, October 23, 2007)
- Mums Home of Shabu Shabu (Mon Monthly, June 2007)

- Celebrating Inn Progress (San Francisco Chronicle, July 5, 2007)
- San Francisco Japantown Mums Renewal Opening (BaySpo, June 1, 2007)
- Japantown hotel hopes pop infusion will boost district / Makeover starts with public contest for a new name (SFGate, October 10, 2006)
- Fall Gourmet (BaySpo, September 30, 2005)
- Winter Gourmet (BaySpo, January 16, 2004)
- Japanese Fruit Dessert Refreshes Palate, Calms Psyche (SFGate, July 17, 2002)

Physical Features or Traditions that Define the Business

Location(s) associated with the business:

• 1800 Sutter Street

Recommended by Applicant

- The name "Mums" and chrysanthemum logo reflecting a revered symbol of Japanese culture
- Traditional Japanese dishes, including shabu shabu, mixed with American cuisine
- Two circular windows
- Interior mural

Additional Recommended by Staff

• None



Historic Preservation Commission Draft Resolution No.

HEARING DATE: NOVEMBER 20, 2019

Filing Date:	October 23, 2019
Case No.:	2019-021151LBR
Business Name:	Community Music Center Board of Trustees
Business Address:	544 Capp Street (primary), 741 30th Avenue (secondary)
Zoning:	RTO-M (Residential Transit Oriented – Mission) Zoning District
	40-X Height and Bulk District
Block/Lot:	3610/036
Applicant:	Polly Springhorn, Grant Writer
	544 Capp Street
	San Francisco, CA 94110
Nominated By:	Supervisor Hillary Ronen
Located In:	District 9 and 1
Staff Contact:	Shelley Caltagirone - (415) 558-6625
	shelley.caltagirone@sfgov.org

ADOPTING FINDINGS RECOMMENDING TO THE SMALL BUSINESS COMMISSION APPROVAL OF THE LEGACY BUSINESS REGISTRY NOMINATION FOR COMMUNITY MUSIC CENTER BOARD OF TRUSTEES CURRENTLY LOCATED AT 544 CAPP STREET, BLOCK/LOT 3610/036 (PRIMARY ADDRESS) AND 741 30TH AVENUE, BLOCK/LOT 1614/008 (SECONDARY ADDRESS).

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 November 20, 2019, the Historic Preservation Commission reviewed documents, correspondence and heard oral testimony on the Legacy Business Registry nomination.

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

Reception: 415.558.6378

Fax: 415.558.6409

Planning Information: **415.558.6377** **THEREFORE BE IT RESOLVED** that the **Historic Preservation Commission hereby recommends** that Community Music Center Board of Trustees 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 Community Music Center Board of Trustees.

Location(s):

- 544 Capp Street
- 741 30th Avenue

Physical Features or Traditions that Define the Business:

- Its mission to make music accessible to people of all ages, backgrounds and abilities, regardless of their financial means
- Its commitment to diversity
- Its responsiveness to the communities that they serve
- The 544 Capp Street garden, courtyard, and house

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

BE IT FURTHER RESOLVED that the **Historic Preservation Commission hereby directs** its Commission Secretary to transmit this Resolution and other pertinent materials in the case file 2019-021151LBR to the Office of Small Business November 20, 2019.

Jonas P. Ionin Commission Secretary

AYES:

NOES:

ABSENT:

ADOPTED:



Historic Preservation Commission Draft Resolution No.

HEARING DATE: NOVEMBER 20, 2019

Filing Date:	October 23, 2019
Case No.:	2019-021158LBR
Business Name:	The Endup
Business Address:	401 6th Street
Zoning:	SALI (Service/Arts/Light Industrial) Zoning District
	30-X Height and Bulk District
Block/Lot:	3760/035
Applicant:	Agnes Stiener, Managing Member
	401 6th Street
	San Francisco, CA 94103
Nominated By:	Supervisor Matt Haney
Located In:	District 6
Staff Contact:	Shelley Caltagirone - (415) 558-6625
	shelley.caltagirone@sfgov.org

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

Reception: 415.558.6378

Fax: 415.558.6409

Planning Information: **415.558.6377**

ADOPTING FINDINGS RECOMMENDING TO THE SMALL BUSINESS COMMISSION APPROVAL OF THE LEGACY BUSINESS REGISTRY NOMINATION FOR THE ENDUP CURRENTLY LOCATED AT 401 6TH STREET, BLOCK/LOT 3760/035.

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 November 20, 2019, the Historic Preservation Commission reviewed documents, correspondence and heard oral testimony on the Legacy Business Registry nomination.

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

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

Location(s):

• 401 6th Street

Physical Features or Traditions that Define the Business:

- Waterfall on back patio
- Interior murals by local artists
- Space divided into three music rooms
- The Buddha statue on the roof

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

BE IT FURTHER RESOLVED that the **Historic Preservation Commission hereby directs** its Commission Secretary to transmit this Resolution and other pertinent materials in the case file 2019-021158LBR to the Office of Small Business November 20, 2019.

Jonas P. Ionin Commission Secretary

AYES:

NOES:

ABSENT:

ADOPTED:



Historic Preservation Commission Draft Resolution No.

HEARING DATE: NOVEMBER 20, 2019

Filing Date:	October 23, 2019	415.55
Case No.:	2019-021159LBR	Plannin
Business Name:	Horizons Unlimited of San Francisco, Inc.	Informa
Business Address:	440 Potrero Avenue	415.55
Zoning:	PDR-1-G (Production, Distribution & Repair – General) Zoning District	
	58-X Height and Bulk District	
Block/Lot:	3973/001	
Applicant:	Celina Lucero, Executive Director	
	440 Potrero Avenue	
	San Francisco, CA 94110	
Nominated By:	Supervisor Hillary Ronen	
Located In:	District 10	
Staff Contact:	Shelley Caltagirone - (415) 558-6625	
	shelley.caltagirone@sfgov.org	

ADOPTING FINDINGS RECOMMENDING TO THE SMALL BUSINESS COMMISSION APPROVAL OF THE LEGACY BUSINESS REGISTRY NOMINATION FOR HORIZONS UNLIMITED OF SAN FRANCISCO, INC. CURRENTLY LOCATED AT 440 POTRERO AVENUE, BLOCK/LOT 3973/001.

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

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

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

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

WHEREAS, at a duly noticed public hearing held on November 20, 2019, the Historic Preservation Commission reviewed documents, correspondence and heard oral testimony on the Legacy Business Registry nomination.

www.sfplanning.org

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Reception: 415.558.6378

Fax: 415.558.6409

Planning Information: **415.558.6377** **THEREFORE BE IT RESOLVED** that the **Historic Preservation Commission hereby recommends** that Horizons Unlimited of San Francisco, Inc. 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 Horizons Unlimited of San Francisco, Inc.

Location(s):

• 440 Potrero Avenue

Physical Features or Traditions that Define the Business:

- Culturally and linguistically rooted programs focused on youth development, empowerment, community service and advocacy
- Interior murals
- *Photos of youth and staff*
- *Gathering, programming, and administrative spaces*

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

BE IT FURTHER RESOLVED that the **Historic Preservation Commission hereby directs** its Commission Secretary to transmit this Resolution and other pertinent materials in the case file 2019-021159LBR to the Office of Small Business November 20, 2019.

Jonas P. Ionin Commission Secretary

AYES:

NOES:

ABSENT:

ADOPTED:



Historic Preservation Commission Draft Resolution No.

HEARING DATE: NOVEMBER 20, 2019

San Francisco, CA 94103-2479 Reception:

1650 Mission St. Suite 400

415.558.6378

Fax: 415.558.6409

Planning Information: **415.558.6377**

Filing Date:	October 23, 2019	41
Case No.:	2019-021165LBR	Pla
Business Name:	Mums – Home of Shabu Shabu	Inf
Business Address:	1800 Sutter Street	41
Zoning:	Japantown NCD (Neighborhood Commercial District) Zoning District and	L
	RM-3 (Residential Mixed Medium Density Zoning District	
	40-X and 50-X Height and Bulk Districts	
Block/Lot:	0676/072	
Applicant:	Isidore Tam, Owner	
	1800 Sutter Street	
	San Francisco, CA 94115	
Nominated By:	Supervisor Vallie Brown	
Located In:	District 5	
Staff Contact:	Shelley Caltagirone - (415) 558-6625	
	shelley.caltagirone@sfgov.org	

ADOPTING FINDINGS RECOMMENDING TO THE SMALL BUSINESS COMMISSION APPROVAL OF THE LEGACY BUSINESS REGISTRY NOMINATION FOR MUMS – HOME OF SHABU SHABU CURRENTLY LOCATED AT 1800 SUTTER STREET, BLOCK/LOT 0676/072.

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 November 20, 2019, the Historic Preservation Commission reviewed documents, correspondence and heard oral testimony on the Legacy Business Registry nomination.

THEREFORE BE IT RESOLVED that the **Historic Preservation Commission hereby recommends** that Mums – Home of Shabu Shabu 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 Mums – Home of Shabu Shabu.

Location(s):

• 1800 Sutter Street

Physical Features or Traditions that Define the Business:

- The name "Mums" and chrysanthemum logo reflecting a revered symbol of Japanese culture
- Traditional Japanese dishes, including shabu shabu, mixed with American cuisine
- Two circular windows
- Interior mural

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

BE IT FURTHER RESOLVED that the **Historic Preservation Commission hereby directs** its Commission Secretary to transmit this Resolution and other pertinent materials in the case file 2019-021165LBR to the Office of Small Business November 20, 2019.

Jonas P. Ionin

Commission Secretary

AYES:

NOES:

ABSENT:

ADOPTED:



CITY AND COUNTY OF SAN FRANCISCO LONDON N. BREED, MAYOR

OFFICE OF SMALL BUSINESS REGINA DICK-ENDRIZZI, DIRECTOR



Application Review Sheet

Application No.: Business Name: Business Address: District: Applicant: Nomination Date: Nominated By: LBR-2018-19-016 Community Music Center Board of Trustees 544 Capp Street and 741 30th Avenue District 9 and District 1 Polly Springhorn, Grant Writer October 22, 2018 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? <u>X</u> Yes <u>No</u>

544 Capp Street from 1921 to Present (98 years). 741 30th Avenue from 1983 to Present (36 years).

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

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

NOTES: N/A

DELIVERY DATE TO HPC: October 23, 2019

Richard Kurylo Program Manager, Legacy Business Program



Member, Board of Supervisors District 9



City and County of San Francisco

HILLARY RONEN

October 22nd, 2018

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

Dear Mr. Kurylo:

I am writing to nominate Community Music Center to the Legacy Business Registry. CMC is located at 544 Capp St. in the heart of the Mission District. For close to a century, the beloved CMC has been nurturing the souls of children of all ages through offering all levels of music instruction, choral participation, and fabulous performances. Since 1921, the Community Music Center has been serving and educating San Franciscan children and adults of all ethnic and economic backgrounds. It is housed in a rambling, charming and historic Italianate Victorian with an adjacent carriage house converted to a concert hall. The mission of Community Music Center is to make high quality music accessible to all people, regardless of their financial means. CMC now provides classes to over 2,600 students each year on 30 different instruments and in musical genres from Jazz and Blues to Western Classical to Latin and Middle Eastern music.

CMC experienced strong growth over the years; they thrived because their philosophy was to hire the best available music instructors and serve all children, irrespective of race – years before the Civil Rights Movement took hold of the nation. The seventies saw the launch of CMC's Latin Music programming with the founding of Coro Hispano, supported by a California Arts Council residency grant. Ever since then, CMC has offered Latin music instruction and performance opportunities. CMC has contributed to preserving and promoting the evolving historic cultural identity of the Mission, its residents, and the city of San Francisco. The Center has cemented a strong relationship with the local community by lending itself as a resource for neighborhood organizations and by providing entertainment in community traditions such as, Carnaval, Dia de los Muertos, Cinco de Mayo, and even mayoral inaugurations.

Community Music Center's steadfast contributions to our community have made it vital part of the musical and cultural fabric of the City. It is my distinct honor to nominate Community Music Center to become part of San Francisco's Legacy Business Registry.

Sincerely,

filles Rome

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 BI	JSINESS:	

Community Music Center

BUSINESS OWNER(S) (identify the person(s) with the highest ownership stake in the business)

Community	/ Music	Center	Board	of	Trustees
-----------	---------	--------	-------	----	----------

CURRENT BUSINESS ADDRESS:		TELEPH	IONE: 415-647-6015
544 Capp Street San Francisco, CA 94110		() EMAIL: info@sfcmc.org	
WEBSITE:	FACEBOOK PAGE:		YELP PAGE
www.sfcmc.org https://www.facebook.com/CommunityMu		icCenterSF	N/A

APPLICANT'S NAME			
Polly Springhorn	Same as Business		
APPLICANT'S TITLE			
Grant Writer			
APPLICANT'S ADDRESS:	TELEPHONE:		
544 Capp Street	(415))647-6015		
San Francisco, CA 94110	EMAIL:		

SAN FRANCISCO BUSINESS ACCOUNT NUMBER:	SECRETARY OF STATE ENTITY NUMBER (if applicable):
0949150	N/A

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

End:

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
544 Capp Street	94110	September 1921
IS THIS LOCATION THE FOUNDING LOCATION OF THE BUSINESS?	DATES OF OPERATION AT THIS LOCATON	
🗆 No 🔳 Yes	1921 - Present	
OTHER ADDRESSES (if applicable):	ZIP CODE:	DATES OF OPERATION
744 20th Ascence	94121	^{Start:} 1983
741 30th Avenue		^{End:} Present
OTHER ADDRESSES (if applicable):	ZIP CODE:	DATES OF OPERATION
		Start:

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:

4

Legacy Business Registry

Application

Section Three:

Disclosure Statement.

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

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

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

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

I am authorized to submit this application on behalf of the business.

I attest that the business is current on all of its San Francisco tax obligations.

I attest that the business's business registration and any applicable regulatory license(s) are current.

■ I attest that the Office of Labor Standards and Enforcement (OLSE) has not determined that the business is currently in violation of any of the City's labor laws, and that the business does not owe any outstanding penalties or payments ordered by the OLSE.

I understand that documents submitted with this application may be made available to the public for inspection and copying pursuant to the California Public Records Act and San Francisco Sunshine Ordinance.

I hereby acknowledge and authorize that all photographs and images submitted as part of the application may be used by the City without compensation.

I understand that the Small Business Commission may revoke the placement of the business on the Registry if it finds that the business no longer qualifies, and that placement on the Registry does not entitle the business to a grant of City funds.

Julie Rulyak Steinberg 7/12/19

Signature:

Name (Print):

Date:

V.5- 6/17/2016

COMMUNITY MUSIC 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.

Community Music Center ("CMC") was founded in September 1921 and officially incorporated with the Secretary of State on January 25, 1939. The mission of the organization is to make high quality music accessible to people of all ages, backgrounds and abilities, regardless of financial means.

Community Music Center had its start in September 1918 when Lillie Bernheimer Lilienthal and Harriet Selma Rosenthal established the San Francisco Community Music School as part of the Dolores Street Girls' Club Settlement. Only three years later, in 1921, the Community Music School outgrew the Girls' Club and established its permanent home at 544 Capp Street under the direction of Gertrude Field, who came to San Francisco in 1912 from the Mannes School of Music in New York. Miss Field was a former nurse, violin teacher and settlement house worker. KDFC's Dianne Nicolini narrates more of Miss Field's story at <u>https://youtu.be/s_Op_rsVUuQ</u>.

The Community Music School began life as a community organization, an identity which all stakeholders cherish and nurture to this day, and was launched and supported with community philanthropy. The founding Board of Trustees included Lillie Bernheimer Lilienthal, Florence Isabelle "Bella" Gerstle Fleishhacker, Bertha Greenewald Sloss, Frances Jacobi Hellman, Florence Hellman Ehrman, Mary Ives Crocker, Alice Greenewald Greene, Edith Pillsbury Bliss, and Mary Marsh Fitzhugh. The students were neighborhood children, mostly recent immigrants, who not only learned music at 544 Capp Street but came together there with their families around music, forming community in their new home country. CMC became a founding beneficiary of the Community Chest (now the United Way) in 1922. In 1926, Bella Fleishhacker donated funds to convert the 544 Capp Street carriage house into the Concert Hall, where CMC still holds choir rehearsals, ensemble rehearsals and free or low-cost concerts.

Gertrude Field and her Board led CMC through strong growth in the 1920s and 1930s, and CMC was incorporated 1939. In 1945, the Board authorized her to hire the best available music instructors irrespective of their race – years before the Civil Rights Movement took hold of the nation. In 1946, Miss Field retired.

In 1953, the Community Music School was renamed Community Music Center, and the IRS granted 501(c)(3) non-profit status in 1958. The seventies saw the launch of CMC's Latin Music programming with the founding of Coro Hispano, supported by a California Arts Council residency grant. Ever since then, CMC has offered Latin music instruction and performance opportunities. In 1983, CMC opened its Richmond District Branch at 741 30th Avenue, with

many Mission District programs duplicated there and new programs created attuned to the Richmond District's needs.

In 1987, CMC partnered with the San Francisco Unified School District to develop the first version of the Young Musicians Program, which offered free theory, musicianship and ensemble classes to middle schoolers. In 1991, this program became the Inner City Young Musicians Program, specifically for low-income middle schoolers, which expanded in 1996 to admit high school students and took back its previous name, the Young Musicians Program. YMP currently serves 97 students, ages 11-18. CMC still considers the SFUSD its main collaborator and essential to attracting and retaining students for the YMP.

In 2006, CMC piloted the Mission District Young Musicians Program (MDYMP), a tuition-free program focused on Latin music for students of low-income families who live or attend school in the Mission District. Other local community-responsive programs followed, including the Older Adult Choir Program launched in 2013, now serving 400 older adults in 14 choirs throughout San Francisco; and in 2018 the New Voices Bay Area TIGQ Chorus for transgender, intersex, and gender-queer singers.

In 2011, CMC launched a capital campaign for expansion of its Mission District campus. In 2012, the organization purchased the Victorian house next door at 552 Capp Street as Phase I of the campaign. This property will house additional large classroom teaching space for ensembles and group classes, another recital hall for performances and needed staff space. The realization of this expansion, planned for CMC's 100th anniversary in 2021, will greatly improve CMC's services and their ability to sustain their tuition-free programs, and launch new programs that address critical community needs. After completion, the CMC Mission District campus will be fully accessible.

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

CMC opened its doors in September 1921 and has operated continuously since then, closing only briefly for renovations. Operations always continued off-site during renovations.

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

CMC has always been a non-profit organization governed by a Board of Directors.

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

CMC was founded in September 1921 and incorporated in 1939. The original 1939 Articles of Incorporation, in the name of "San Francisco Community Music School," have been lost, but amendments were filed in 1950, 1953 (when the name changed to "Community Music Center"), 1992 and 1993. CMC was confirmed as a 501(c)(3) non-profit organization by the Internal Revenue Service on November 17, 1958.

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.

Materials that demonstrate the existence of Community Music Center for 30+ years are included in the 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.

CMC's headquarters at 544 Capp Street is an Italianate Victorian house occupied at least since 1884. In 1946, Emilia Hodel wrote, "The Community Music School is situated in a gracious house that is one of the City's few remaining oldsters. It is estimated at 75 years. The grounds have all been planted by pupils over the 25 years. Miss Field has kept a planting map and very often adults, once her pupils, will stop by to look at the bushes they once tended." (The full article is attached to this application.)

The historic resource status of 544 Capp Street is categorized by the Planning Department as "Category A" (Historic Resource Present) with regard to the California Environmental Quality Act. It appears to be eligible for listing on the California Register as an individual property through survey evaluation.

The historic resource status of 741-745 30th Avenue is categorized by the Planning Department as "Category B" (Unknown / Age Eligible) with regard to the California Environmental Quality Act.

CRITERION 2

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

CMC partners with many neighborhood organizations including the Mission Cultural Center, the Mission Neighborhood Center, Bethany Senior Housing and the Brava Theater to provide musical programming in the Mission District. Since 1987, CMC has worked with SFUSD to offer the Young Musicians Program to low-income public school students aged 11-18, and currently provides a host of music programs in Title I schools, including SFUSD's hallmark Mariachi program. The Mission District Young Musicians Program takes free music education to the next level with an immersive bilingual program focused exclusively on Latin music.

Since 1990, CMC has partnered with San Francisco Performances to present the Concerts with Conversation series in their Concert Hall. They provide approximately \$2.1 million in subsidized and free tuition each year, and 60% of their students receive some type of financial assistance. CMC serves more than 2,700 students citywide, with approximately 1,500 in the Mission, and has a long-standing relationship with the San Francisco Board of Supervisors.

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

Since the 1940s, CMC ensembles have performed at Carnaval, Dia de los Muertos and Cinco de Mayo festivities in the Mission District. Student groups have performed at many San Francisco mayoral inaugurations, and members of the Children's Chorus sang in the opening ceremony of the 1985 Super Bowl. More recently, CMC students participated in some of the very first flash mobs, singing on cable cars. With the founding of the New Voices Bay Area TIGQ Chorus, CMC participation in the annual Pride festivities is assured; and NVBA has already performed in Transgender Day of Remembrance and AIDS Memorial Quilt Anniversary concerts and the annual Fresh Meat Festival.

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

CMC has received numerous awards and accolades, including proclamations and resolutions from the San Francisco Mayor's Office and Board of Supervisors, the California State Assembly, the California State Senate, the U.S. House of Representatives and the U.S. Senate.

In 2008, CMC won a San Francisco Bay Guardian Best of the Bay Award for "Best Music Organization."

In 2012, CMC was ranked by Philanthropedia as one of San Francisco's top nonprofits making a significant impact in art and culture.

In 2016, KPIX included CMC on its list of the best music education organizations in the Bay Area: <u>https://sanfrancisco.cbslocal.com/top-lists/best-music-classes-for-kids-in-the-bay-area/</u>.

Video of Mark Leno wishing CMC a happy 95th anniversary: <u>https://youtu.be/TE2AUJ5Ly00</u>.

In 2019, CNN produced a segment on CMC's Older Adult Choir Program for their program Living Well: <u>https://www.cnn.com/2019/04/12/health/singing-in-choir-can-help-lonely-older-adults-sw/index.html</u>

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

Gertrude Field was CMC's founding Director. The founding Board of Trustees included Lillie Bernheimer Lilienthal, Florence Isabelle "Bella" Gerstle Fleishhacker, Bertha Greenewald Sloss, Frances Jacobi Hellman, Florence Hellman Ehrman, Mary Ives Crocker, Alice Greenewald Greene, Edith Pillsbury Bliss, and Mary Marsh Fitzhugh.

CMC has had the honor of hosting a wide range of notable artists at 544 Capp Street over its history. These have included Emmanuel Ax, Karl Ulrich Schnabel, Jennifer Koh, Joe Pass, Marcus Roberts, Regina Carter (<u>https://www.youtube.com/watch?v=RUyqNh9-uE0&feature=youtu.be</u>), Frederica von Stade, Jake Heggie, Jascha Heifetz, Dawn Upshaw, Andre Watts, Max Roach, Dr. Billy Taylor, Ruth Laredo, Pepe Romero, Richard Goode, Kronos Quartet, Chanticleer and Jack Benny.

Opera singer Lucine Amara and pop singer Johnny Mathis were both CMC alumni.

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

CMC demonstrates its commitment through its responsiveness to community needs. This ongoing process has brought programs such as Coro Hispano, the Mission District Young Musicians Program and the New Voices Bay Area TIGQ Chorus into being. \$2.1 million in need-based financial assistance keeps CMC accessible to everyone, regardless of economic circumstance. In the same spirit, CMC offers the Children's Chorus, Teen Jazz Orchestra, Young Musicians Program and Older Adult Choir Program completely free of charge.

As the Mission District evolved, CMC evolved as well, always reflecting the local community. CMC to this day is committed to a mission of access and serving students of every ethnicity and background, the poor and the disenfranchised. Willingness is the only prerequisite for learning at CMC, and its warm, welcoming, friendly atmosphere is, we imagine, the same that greeted students nearly 100 years ago.

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

In fiscal year 2018-2019, CMC served 3,106 students aged 1 to 99. More than 60% were students of color, reflecting the makeup of the Mission and Richmond districts. Over 2018-2019, CMC hosted over 200 free or low-cost concerts for over 17,000 attendees.

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

CMC has been headquartered in 544 Capp Street for almost 100 years. Throughout our history, we have seen to the care and preservation of our Italianate Victorian home, despite operating at times on a shoestring budget. Care of our Concert Hall (added in 1926; renovated in 1953 and 2006), courtyard and garden, as well as the house, has remained a priority. The most recent significant renovation to the house was in 1985, which added an upstairs addition consisting of four new practice rooms and an administrative office suite.

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

A relocation or shutdown of the Community Music Center, or indeed any significant change in its mission, would adversely affect over 3,100 students ages 1 to 99 who benefit from open access to music education. CMC's identity and services are historically and currently designed to reflect the Mission District. The district is mentioned in the organization's newly-adopted Vision Statement. Their newly-approved Strategic Plan, with its mandate to expand free and low-cost programming and increase need-based financial assistance, would feel misaligned in any other part of San Francisco.

In particular, 50 members of New Voices Bay Area, and 400 members of CMC's Older Adult Choirs, could lose the social connections and enhancements to well-being their choirs provide. Also affected would be 113 faculty members, who would lose their employment. The San Francisco public schools would suffer from the loss of CMC as a collaborator, which has enhanced music programming in the San Francisco Unified School District.

CRITERION 3

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

The CMC is distinguished by its mission to make music accessible to people of all ages, backgrounds and abilities, regardless of their financial means; by its commitment to diversity; and by its responsiveness to the communities they serve. Passing through the blue gates of 544 Capp Street into the garden and sheltering courtyard and into the warm and charming house can feel like entering a bygone era, but CMC is a modern organization striving to embody the diversity and verve of the district and city it calls home.

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)

We continue in the proud tradition of our founders by continuing to offer free classes and ensembles, free and low-cost performances, and a wide array of need-based tuition assistance including sliding-scale tuition, scholarships, and work-study. We continue to offer an excellent music education in an environment which is warm, welcoming, and inclusive of people from all ages, races, backgrounds, and income levels. Hearkening back to its origins as a settlement house program, CMC will always be a place for people from disparate walks of life to meet and find community. It will always be a place where world-renowned concert soloists and ensembles volunteer to give concerts and masterclasses, and make connections with CMC students.

CMC will continue developing programs that meet student and community needs, with the Young Musicians Program, the Mission District Young Musicians Program, Coro Hispano, the Older Adult Choir Program, and New Voices Bay Area being just a few examples. We will continue to recruit diverse faculty members who represent the musical and cultural traditions to be taught and the students to be served, in keeping with the Board's resolution, in 1945, directing Gertrude Field to hire the best faculty regardless of race.

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 CMC's history, Board and staff have treasured the house at 544 Capp Street and sought to preserve its essential character. The front garden, lovingly tended by young students in CMC's first years, the courtyard, where the school's chamber orchestra is shown playing in 1920s photographs, are still in place. Original doors, windows and stairway banisters recall the 1880s when 544 Capp Street was first built. d. When the current ownership is not the original owner and has owned the business for less than 30years; the applicant will need to provide documentation that demonstrates the current owner has maintained the physical features or traditions that define the business, including craft, culinary, or art forms. Please use the list of supplemental documents and/or materials as a guide to help demonstrate the existence of the business prior to current ownership.

Historical photographs of 544 Capp Street are attached, showing the house's exterior, courtyard and garden over the decades.


























CMC OLDER ADULT CHOIRS TT W ybgfestival 12:30-1:30PM





RE-ORGANIZATION OF GIRLS CLUB TO RESULT IN A COMMUNITY MUSIC SCHOOL

Harriet Selma Rosenthal of the New York Music School Settlement is Asked by Those in Charge of the Well Known Girls Club to Expand the Institution-Practically Entire Former Faculty Retained Because of Efficiency and Fine Work Done and Several Distinguished Artists Added to List-Louis Persinger

to Conduct Orchestra For Miss Rosenthal.

By ALFRED METZGER

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The readers of the Pacific Coast Musical Review are doubt familiar with the excellent results obtained by those who have been in charge of the Girls Club during the have here in charge of the Girls Club during the Binahair, Miss Aret, Julius Weber, Albert Elkus, Arthur Weiss, Miss Nora Crow, Miss Ethel Palmer, Waler Grad last, but not least, Hother Wismer, who was the director of the Girls Club Orchestra for a number of years. Now, while this Girls Club Settlement, as it may appropriately be called, progressed remarkably un-der splendid ausplece, and while not too much praise forts of those in charge of the movement, a lime had to those in charge of the movement, a lime had owas necessary. Indeed expansion and progress in any institution can never be atlained unless there is an oc-casional infusion of new blood. These in charge of the Girls Club Nettensers in any infuture community music school teles, nor-versating out their restricted and cramped environ-tion our most prominent and most benevolation they are prejenced and reputed to add the necessity of broadening out their restricted and cramped environ-tice of training experienced and reputed to add the neces-sary presites. In a movement of this kind it is not neces-sary presites and confidence to attain quick and gratify-safty age that counts. The community music ledan is principed to training projection they have in disting rod-study music with a later years they may listen to music fue they apperleaced and reputed to add the neces-sary presite. In a movement of this kind it is not neces-sary presites and confidence to attain quick and gratify-music attain the hait or one-tenth the results in the music the source theatrees and similar projects of training recoile to assimilate and retain, and in-timely music teachers, community music, ubles the obstarts a new movement. It is based upon the sound principle of training need that which is arts the child's mind, while it is susceptible to assimilate and retain, and in-which is ingit and that whic

you actually train the mind from childhood up to dif-ferentists between efficient and inefficient musical per-formance all other experiments will be found absolutely useles. And so with a foresight that is worthy of the heartlest praise the ladies in charge of the Girls Club Settlement vironment into the broader and more inclusive prob-bin of the community music school movement. And this impatiently anticipated and much desired aim of the impatiently anticipated and much desired aim of prominent of Miss Harriet Seima Rosenthal of New York, and so with a feater, who has been associated prominently with the New York Music School Settle-ment for not less than eight years. During her eight years experience with this movement Miss Rosenthal school settlement. She has also been giving public lecture recitals under the associated of he City of New York. Now Miss Rosenthal on the City of New York. Now Miss Rosenthal on the City of New York. Now Miss Rosenthal could not possibly unless ahe possessed the necessary qualifications and, above all, the necessary adaptability, to justify the confidence which the authorities of the New York wel-denty reposed in her. That the has accomplished suc-triliant results while still in the syringtime of her carcer is only to be condered so much more creditable. If was Mirs. Jesse Lilienthal who first met this gifted and successful discipted of the muck school settlement workerent and who, as president of the Girls Club of San Francisc, saked Miss Rosential whether she would undertake to develop the Community Music School which is an offspring of the mother school--the Com-munity Music School Settlement of a permanent musical educational institution upon the basis of a conservatory standing better citizens by means of a thorough under-standing that which represents the basis to musical educational institution upon the basis of a conservatory standing that which represents the basis of a conservatory standing that which represents the basis of a conservatory standing that which r

everyone does his or her best. For instance, if a child can only devote half an hour to actual practice it will be considered something accomplished toward the final saim. If it is possible to inculcate the idea in a child's mind that music exercises a certain beneficial influence upon everyone, even outside actual artistic perfor-mance, a most important step toward future realization of what constitutes fine citizenship has been taken. The mere study of listening to music in an intelligent and CORRECT as well as IMPULSIVE mental condition un-questionably exercises a refining influence upon the human mind.



LOUIS NEWBAUER The Popular Flutist and Teacher, who has return several weeks' vacation in Plumas County (See page 8, column 1) returned from

The Community Music School is intended for people who can not possibly afford the luxury of an expensive musical education, and who, if not given this opportun-ity to familiarize themselves with correct conceptions of the beneficial influence of music, would otherwise become absolutely infiferent to music as an art and consequently fail to become theatergoers or private students. And there are thousands upon thousands of people who do not appreciate music because it could uever be made attractive to them on account of lack of opportunities to secure a proper perspective of the art. There are also many people who might have become great geniuses if their pride had not prevented them from accepting free tuition. In this Community Music School every child will pay fity cents a lesson. For those who can not afford these fity cents, but who pos-sess sufficient talent or adaptability to become worthy

members, scholarships will be established from the funds to be contributed by benevolent people. There will be scholarship fund entirely supported by the chil-dren of wealthy parents. Children enrolled in the Com-munity Music School classes will be taught orchestra playing, Theory, Harmony, History and Music Apprecia-tion, in addition to elementary studies without any ex-tra charge. The regular studies will include: Voice, Violin, Cello, Viola, Bass, Flute and all other instru-ments of the orchestra. That this institution is worthy of the financial support as well as the interest of nu-sical people as well as everybody else can not be ques-tioned.

of the financial support as well as the interest of nu-sical people as well as everybody else can not be ques-tioned. The Community Music School Is based on the social cooperative idea, and seeks co-operation with other musical organizations, especially those in the public schools, whereby the community music school teaches children who both need and deserve its help. We want to impress particularly upon the minds of our teachers who are always oposed to institutions established for purposes of beneroleance in music-such as the Com-munity Music School or the University Extension Courses--that they are gravely mistaken in thus assum-ing a hostile attitude toward a policy that is bound to help them in the end. These movements result inevit-ably in the growing demand for private music cluca-tion. Children whom the Community Music School that makes afterwards intelligent music lovers will grow up to become the parents of children who will study music privately. The Community Music School, the Univer-sity Extension Courses, and even the moving picture orchestras, are assisting in the education of a musical public superior to any in the world. And furthermore, these movements, in the final analysis, will eliminate most of the "fake" teachers, for the young people will simply be incapable of teaching incorrecity. That some of our most prominent musicians are of the same opin-ion may be gathered from the fast that Miss Rosenthal has already been able to secure the additional assist-ance of such able artists and pedagogues as Louis Per-singer, Gluilo Minetti, Israel Seligman, Lion Goldwas-ser, Stanias Bem and Elias Hecht, in addition to the splendid faculty already mentioned in the beginning of this article, with the exception of Hother Wisner, who, for many a trank Rosenthal is now conducting the community Music School Orchectiva and has made ar-tanter date. The commulty Music School or take it over at a state date.

rangements with Louis Persinger to take it over at a later date. In conclusion, we wish to add a list of the committees in charge of the Community Music School and say that the ladles and gentlemen included in these communities are entitled to the hearty gratitude of the community for their excellent and unselfash services in behalf of a good and worthy cause: Community Music School Committee: Publicity Committee—Chairman, Mr. Julius R. Weber, Mrs. Morris Liebman, Miss Maude Wellen-dorff, Mr. A. W. Widenham; Advisory Board-Chairman, Mrs. A. M. Lengfeld, Mr. Albert Elkus, Mr. Stanislas Bem, Mrs. Ludwig Enge, Mr. Arthur Weiss; Mrs. Leon Sloss, Miss Eva Wolfsohn, Mr. Arthur Weiss; Committee on Cooperation—Chairman, Mrs. M. E. Blanchard, Mrs. Chas. Durbrow, Mrs. Louis Green, Mrs. Raiph Lachman, Mrs. W. E. Iquana, Mrs. M. A. Guast, Mrs. I. Heilman, Mrs. M. Fielshincker, Miss Amy Steinhart, Miss Rosenthal, director of the Community Music School, will be pleased to answer any questions per-taining to sense or any other matters concerning the school.

UNIVERSITY RESUMES EXTENSION COURSES

The University of California announces the resump-tion of its fine extension courses. Among these are of special interest to the readers of the Pacific Coast Mu-sical Review the courses devoted to the study of music. Here we find that the following faculty is announced: Singing, Mme. Jonelli, Lawrence Strauss, farmony, Miss Graham: two-part sight singing. Miss Graham: plano, Mr. McManus; violin, Mr. Beels. The buildtin re-ceived by us easy further that other classes in singing and plano playing will be arranged later.

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CMS Keynote March, 1929

STAFF

Editor Assistant Seniors News Humor Faculty Reporters

Preston Hartman Caroline Berger Ruth Gilberg Jean McNab Circulation Dorothy Selix Preston Hartman Miss Field John Heinbocker, Marjorie Dover Rashell Moscow Dena Infeld Helen Stolt Annie Heinlich

C.M.S. Quartet

Miss Field: - "Have I ever told you about the time I was in----no, never mind, let's get down to business." And so after a half-hour of "Koffee Klatch Session" and "tuning up," the quartet rolled up their sleeves and got down to work.

The position of first violin is now being filled by Caroline Berger, who is doing very well considering the attending dif-ficulties. They are now studying the C minor Quartet of C.B. Beethoven.

ANNOUNCING

Introducing a "History of Music Class" which started Monday evening at 8:30 P.M., with Miss Nelson and will meet regularly every Monday evening. Miss Nelson is a teacher at Lowell High School, anda teacher at the Music School. Her classes are very interesting and entortaining, made more so by the phonograph. (Next Column)

"READ THE BULLETIN BOARD"!!!

OUR SCHCOL

How many of you know the actual size of our Community School? There are four hundred and thirty four pupils in our own building, three hundred and fifty students registered as Juniors, and eighty-four as Seniors. This number does not include those that are in our nine branch schools. These branches are located at Telegraph Hill, Visitacion Valley, Potrero Hill, Precita Valley. Portala Community House, Canon Kip, the S.F. Nursery, The Boher T. Washington Branch, and the Presbyterian Orphanage at San Anselmo. We have about forty teachers for our School and its branches. M.D.

TRIO

With Dennis Kelly as violinist, Clark Bradford as Cellist, and Dorothy Selix as pianist, a now trio has been organized under the direction of Miss Field. They combine their struggling talents every Saturday morning, and are playing Gade's Trio, hoping to complete part of it before the season is over. M.D.

The class is open to the students of the school. Come and see for yourself. If you come once, you will come again, for a good time is in store for you. P.H.

ATTENTION SENIORS!!!

Have YOU paid YOUR Senior Student Body Dues??? If not, kindly attend to this matter at once.



vacations?

term.

the divine fire, I know that little by little, as he prepares himself through the years to allow great music to speak thru him, his own thought and feeling and so his life itself is becoming finer and greater.

When I see a group absorbed in working on some great string quartet, or other piece of emsemble, unconscious of their differences in color or creed, or circumstances, working in great good fellowship, with enthusiasm for the other fellows good performance and sympathetic understanding of his difficulty, I know that music is there helping to make "world citizens", helpto make a more harmonious and a

more sympathetic world for human beings to live in.

Gertrude Field.

Your Junier President Victor Ramirez

With these few lines I wish to

I presume you all had

THE PARENTS CLUB

a nice vacation somewhere in the

wide open spaces. After this

but as you know - play always

comes after work!-

kind of atmosphere you find it

rather hard to come back to the

school again and resume your music

welcome you back to the school for

a highly successful and enjoyable

Mrs. Eichorn, the President of the Parents Club, wishes to extend a sincere welcome to all Parents, both old and new.

The Parents Club hope soon to plan an event for the benefit of the Scholarship Fund.

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Fellow Seniors:

The Student-Body officers welcome you back to a new year of activity at the School. We hope to make this a year of achievements We are not asking for a "new deal" because last year was tremendously successful with Talter Lorenz occupying the President's Chair, and I think that Walter had something on the cards. But of that something was WORK AND COOPERATION. there is no reason why we cannot e even more successful this year. Although this organization is tot a few years old, we have some very fine traditions to carry on. Gur Hellowe'en Party and Initiation is one, the Christmas Party is nother, the Jinx another. But the tinest tradition is the turning over of the Student -Body Treasury talance to the Scholarship Fund. Last year the Seniors were able to contribute more than Sixty Dollars. The only drawback to this splendid tradition is that it leaves the treasury quite empty at the beginning of the next year. So lets start a new tradition this year --ALL CENIOPS PAY THEIR DUES AT THE

BEGINNING CF THE TERM (50% a year) Lest you forget, - The Keynote is MOUR maper. Tell us what you think would improve the paper, or the Student-Body, or the School. Can you suggest any new activities that the students would enjoy? Do you know a plan of organization that might be better adapted to our conditions? Can you make any suggestions or criticims that might halp us? If you can, put them in the Keynote Box in the office. Remember, everything we have here at the School is for your benefit. If we can do anything more to help you, just let us know what it is, and it will be done, if possible. But remember too that we also need your help and cooperation in order to uphole our ideals. And so we ask each are every one of you to do his share and to work with us to help YOU get the most help and enjoyment from your association with the Community Music School.

> Emmet Peterson Senior President.

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While reading the Diary of Samuel Pepys, I came upon the fo ing comment made by Pepys. --- "But that which did please me b yond anything in the whole world v the wind musique when the angel comes down, which is so sweet th it ravished me, and indeed, in : word, did wrap up my soul so they it made me really sick, just as I have formerly been when in 1979 with my wife; that neither t. on, nor all the evening going hove, a at home, I was able to think of thing, but remained all night tr ported, so as I could not belie" that ever any music hath that command over the soul of a man this did upon me, and make me r solve to practice wind-musicoto make my wife do the like."

Ruby Gidlow.

FIDDLES and FOOD By Martha Cruikshank Ramsey rector Cleveland Music School Settlement

"Why teach him to fiddle when le needs food?" Numberless times, in numberless ways the question is put to us. Of course the reasonable to door in order to provide a mind says, "Food comes first" yet out music education for his daughter. of the comings and goings at the Cleveland Music School Settlement, out of the daily conversations with Must the child's cry to fiddle be carents and children who come to the door, emerges a conviction that confutes reason, a certainty that the hungry themselves long for things other than bread .-----

In these days I am surer than ever that a child's ability and desire to study are reason enough for his studying. What difference the economic state of the nation?

If this has been important in years gone by, it is doubly important now when the child, surrounded . by an atmosphere of insecurity has little enough opportunity for escape. Blessed is he who can have the assurance that after all, there are certain values in this world which are enduring!

For those agencies that believe in the visionings of parents for their children and in the artistic yearnings of the child, these are With decreased earntrying days. ings and reductions of contributions it is hard to say which takk is the more difficult: to turn away gifted children who cannot afford to pay a minimum fee, or to accept even that minimum from parents for whom the sacrifice is truly too great.

An unemployed musician painstakingly copied the Scarlatti Pastorale from a library copy that his daughter might have it to study. A highschool boy wanted to pay for his lessons with the earnings of one day a week which were to have paid for his lunches. A father whose family is supported by the Jewish Social Service Bureau was willing to spend all of his time peddling a small article from door

For such desire and sacrifice. there must be some recognition. entirely hushed because he must have food?

> The Survey. September 1933.

SENIOR STUDENT BODY OFFICERS

1933 - 1934

President Emnet Peterson Vice-Pres. Walter Lorenz Jules Eichorn Edith Winthrop Treasurer Assistant Ruby Gidlow Kathleen Secretary Enzenbacher Mrs. Strong Assistants Mary Centini

Muriel Bravot

Miss Field's Orchestra

The orchestra rehearsals under the direction of Miss Field begin Monday evening, October 2, 1933 in the School Auditorium at seven o'clock.

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J.J. PRESIDENT WELCOMES ALL J.J.'S

As I walked into our Music School I could feel again the spirit of the children who were going to start lessons. They were ready to start a new year's work with enthusiasm, joy and freshness after the long summer vacation. I believe these children to be the ones willing to help keep up the standard of the Music School. I can already see that the J.J.'s are doing their part to help the school. The J.J.Officers for the coming year are:

President	Eunice Goldberg
Vice-President	Ruth Graves
Secretary	Philip Laspina
Assistant	Albert Baranoff
Treasurer	Joe Stillwell
Assistant	Gartrell Dominey

We welcome the new students, as well as the old ones, to our organization. Soon we shall go into the Juniors and we want the younger children to take our place in supporting the Compunity Music School.

> Eunice Goldberg Pres. of the J.J.'s.

cMs

THEORY CLASSES

ARE YOU IN A THEORY CLASS? If not, better speak to Miss Wright at the office at once and arrange to join one of the Classes There are several Theory Classes conducted by Miss Field, Miss Cain and Dr. Wright.

Remember Theory Work is required in earning your School Pins

The Former S & H Quartet

The former S & H Quartet is asking the subscribers of the Keynote for suggestions for a new name for our Quartet.

Those having suggestions, please leave them with Miss Wright in the Office.

Harold Fish is absent, and for the time being, Joe Stillwell is taking his place at the fourth violin stand.

> Gartrell Dominey Philip Laspina

cMs

Miss MacLeod's Orchestra has begun the new term with several new J.J.'s. Most of the old members have returned, entering Miss Bigelow's Orchestra. The promoted ones usually come back and join the Orchestra.

The election of officers was held at the first rehearsal and the following elected:

President	Evelyn Lester
V. President	Edna Weals
Secretary	Bernice Hassel-
	roth
Troasurer	Hvar Johnson.

Rita Wynn (reporter)

Dr. Wright is writing little songs on the board and the Theory Class write the notes for the songs We also tell him when he plays on the piano if it is a major or minor first, second or third or perfect fourth.

> Odette Bertucci (reporter - age 10 yrs)

Mission Daily Limes

Thursday, March 21, 1940

They Shall Have Music

Mission Kids Get Good Training In It Here Community School Serves Purpose

By PETER DREYFUS

Funded in part by the Community Chest, in part by fees for lessons, and about 100 per cent more by the good will of warm hearts, the Community Music School under the directorship of Miss Gertude Field, runs along in quiet fashion, teaching fine music to an unbelievable number of little children.

The school mimeographed a one-page leaflet a couple of years ago because the Junior Chamber of Commerce wanted to know something about it.

"The purpose of the Community Music School," the pamphlet

Muse's Helpmate



Miss Gertrude Field, director of the Community Music School, whose kind leadership is as much a part of the affairs of the school as all the violins and pianos in it.

reads, "is to bring the study of good music, under excellent 'eachers, within reach of those who have limited means. If you crave music you are welcome whether you have unusual talent or not."

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SOUNDS LIKE UNDERSTATEMENT

After you meet Miss Field, this strikes you as a subdued way to express what this institution does, as an example of its work will show.

Miss Field has been with the school for more than 20 years since the days before it moved to its present quarters, at 544 Capp street, from the Girls' Club, of which it was once a department.

In that time she has had only two failures. She works on the theory she once heard from David Mannes, whose work in New York has done more than any other man's to further music settlement schools: there are no hopeless pupils, only hopeless teachers.

And confession of failure from a teacher is quite a surprise, until you hear about the cases.

The worst failure was that of a small boy who came to Miss Field about 20 years ago. He had a lot of talent and an intense interest in music, and you would think that was a good start. But no, he ended a failure, Miss Field says.

Miss Field started him on the violen—her pet instrument. He worked hard for a year, and he began to get pretty good, and everybody was satisfied in fine shape.

But he blew up, sky high. He came to Miss Field one

day and said: "I'm awfully sorry, Miss

Field," holding out his violin, "I have to quit."

"What?" she said, asounded. "Yes," he said. "I'm through. I want to study piano."

So today that little boy is still around the music school,

having learned every instrument in the place. He has become a mainstay on the little string groups that love to represent the school any chance they get.

But he was a failure, if you call THAT a failure. The other one was just about the same.

FAIR EXHIBIT FASCINATING

These gastly failures and one other unmusical trait almost disqualify Miss Field for her position, in her own very exacting standards.

The other unscholarly habit that seized Miss Field was a shameful fascination the Guatamala and San Salvador exhibits at the fair had for her.

"Every time I went to Treasure Island," Miss Field said, "it was as though irresistible lure led me to the Guatemala section." Almost blushing, she admitted, "those marimba bands got me."

* * *

500 CHILDREN TAUGHT

About 500 children are instructed in piano, voice, violin, viola and other string instruments individually, and classes are held in theory, harmony, ensemble, orchestra and general musical abstractions.

Teachers are, as a rule, well known established instructors from all over town, who either give their time to this cause or charge nominal fees. They are all of exceptionally high calibre.

Qualifications for enrollment, in addition to patience, which means sitting out the waiting list, are limited family income and a driving interest in music.

The income angle is, of course, worked out on a variable scale, with the general rule in mind that the school was founded for children who could not otherwise afford to study.

As stated, fees are small, ridiculously small, and the school skates along on pretty thin financial ice. But there are no flies on the ointment of the money-raising committee.

Every year the mothers of the school's children organize what they call an international dinner. Although a little rough on tender digestions, the dinner sounds wonderful. Beans from Mexico, smorgasbord from Sweden, rice from China, gefulte fish from anywhere—you get the idea. For a small entrance fee you gorge yourself, and the school is doing better, thanks.

RUMMAGE SALE HELPED

Just a couple of weeks ago the school held a rummage sale in a store on Mission street donated by William Haerdter of the Avalon Bakery and Coffee Shop, and presto, they raised \$300!

So it goes along doing fine, the Community Music School. They're happy and a lot of children are getting an excellent musical training, and they ask nothing else.

But the next time that giant thermometer is put up down in Union Square, and the red line starts climbing slowly up as the Community Chest gathers in funds through its annual drive, think of the music school and see what you can do.

Gertrude Field Completes 25 Years of Service * 192 & To * Oct - 1946 * * * * But She Will Continue to Teach Music to San Franciscans

By EMILIA HODEL By EMILIA HODEL When Miss Gertrude Field retired as active head of the Community Music School at 544 Capp-st a few days ago more than 500 of her "sons and daughters" of over 25 years of

scales and the three B's came to her life in music or the school-far wish her well.

and young people and music are her entire life.

"It hasn't always been lessons." Miss Field explained. "I'm an old maid, but I've helped settle every problem known to the human race. Boys who can't talk things over with their parents come to me with their problems.

'CASE WORK'

Men back from the war who once were her students hold a huddle with their beloved teacher to iron out their confusion.

Parents whose Johnny and Jane have become a problem come to Miss Field for advice.

"Most of our work-you might call some of it case work-is done through music. It is amazing how a really wild little rat will calm down and become a delightful youngster as soon as he hears the plano tone for tuning."

According to her associates Miss Field has a wondrous way with children. She can make music speak to them. Even to the untalented. Her little games, her ways of presenting the classics, make friends of every youngster.

And they aren't all youngsters who attend the Community Music School. With a yearly enrollment of some 500, about one-quarter are adults—even up to the age of 70. The oldest pupil. Miss Field re-

members, was 78. He was an Irish ex-soldier and he wanted to play the flute. "I can hear it with my ears, Ma'am." he told her. "But I want to know those little black notes."

MUSIC FOR ALL

The Community Music School, as an agency of the Community Chest, is planned primarily for those who otherwise might not be able to af-ford instruction. The city's finest teachers are on its faculty. Voice, piano, violin, viola, cello and flute, theory, harmony and counterpoint, normal training and ensemble work are offered.

There are five string quartets going right now from wee tots to adults. There are three string orchestras always busy. These, too, are for children from four to nine, junior high, and adult groups.

Each child interested is taught conducting as part of the routine. Concerts are given at the slightest provocation, with one formal program scheduled each month and the others just happening. On March 28 will be the annual family night when family groups will demonstrate music in as played in their homes from tin whistle up.

There are nights for folk dancing and parties too, and times for listening to fine music on records.

AND A GARDEN

The Community Music School is situated in a gracious house that is one of the city's few remaining old-sters. It is estimated at 75 years. The grounds have all been planted by pupils over the 25 years. Miss Field has kept a planting map and very often adults, once her pupils, will stop by to look at the bushes they once tended.

The clusters of snowdrops right

now in blossom were planted by a right now is in the need of building closes for the summer business goes now in blossom were planted by a right now is in the need of building closes for the summer business goes merrily on. Teachers are inveigled into an auxiliary police group and probably sneaked in a little music on them, too. They became her most ardent protectors. The school gives scholarships and school. It is that when the school tion."



Miss Gertrude Field, retiring director of the Community Music Center, a Community Chest agency, listens to Carlos Calvillo, 6, one of her students.

1946



COMMUNITY MUSIC CENTER A Part of San Francisco's Musical History

In 1921 Community Music Center began its instructional program at Capp Street in San Francisco's Mission District. It was a program dedicated to high quality teaching, accessibility, and diversity.

Since then, the Music Center has been a most valued part of the San Francisco arts community. Upwards of 50,000 people have studied instrumental or vocal music. Sliding scale fees and special free programs have insured that no serious student has been turned away for lack of funds.

Over 2,000 children and adults, aged two to eighty-four, studied last year at Capp Street and the Richmond District Branch. Their diversity in background and motivation reflected the breadth of purpose of the Music Center itself. Some were preparing for a career in music, and had special talents that were identified and encouraged by the seventy-three professional faculty. Others pursued music as an outlet to enrich their lives.

Community Music Center, then, is a place of opportunity for everyone who desires to play and enjoy music. It introduces a wide range of people to the joy of music making, while educating future audiences to listen with new ears and understanding.

As we honor six San Francisco musicians who have contributed to the musical life of this city, and as we enter the public phase of our first capital campaign to renovate our main facility on Capp Street, I welcome you and thank you for joining us in this celebration of music in the community.

February 5, 1985

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STEPHEN SHAPIRO Director

https://www.sfgate.com/bayarea/article/Community-Music-Center-a-constant-amid-Mission-5924817.php#photo-7206788

San Francisco Chronicle

Community Music Center a constant amid Mission District change

By <u>Marisa Lagos</u> Published 3:51 pm PST, Saturday, November 29, 2014



Photo: Brant Ward / The Chronicle

Children's chorus members use a large rehearsal room at the rear of the Community Music Center in San Francisco's Mission District offers musical opportunities to more than 2,400 people a year ranging in age from babies to students in their 90s

Mark Marcella stumbled upon <u>**Community Music Center**</u> in San Francisco's Mission District the way many people do: As he walked down Capp Street, he heard chords drifting out of the old Victorian and wandered up its garden path and inside.

As the Mission District has continually changed around it, the 93-year-old school has remained constant, offering affordable instrumental, voice, composition and music theory lessons as well as ensemble and performance opportunities for students of all ages. The student body ranges from babies in the family music class to a 94-year-old violinist. Its main goal is to make music accessible — prices are on a sliding scale, based solely on income level, and about 68 percent of its 2,400 students receive aid.

And while many nonprofits struggle to keep a foothold in this booming, expensive city, Community Music Center plans to expand in the coming years into the stately <u>Victorian house</u> next door, which the school purchased in 2012. It also has a smaller satellite location in the Richmond District.

"I discovered Community Music Center the first week I moved to San Francisco ... and it really personified what I thought San Francisco is — that I could become whatever I wanted to be here, I just had to do it," said Marcella, 28, who is studying both classical and jazz piano and said the community he's found at the school has made the neighborhood his home. "It's definitely this nexus of where people can find common ground, and music at any ability level."

The music school traces its roots to the **Dolores Street Girls Club**, a settlement house that offered help to recent immigrants. It started as a music department at the girls club in 1912, and in 1921 moved to Capp Street and became an independent organization.

From the beginning, access was a key point, and for a long time the school turned away kids of more affluent backgrounds. In 1938, it became a nonprofit, capping the monthly income of eligible students' families at \$200 and issuing a statement of purpose that read, "The purpose of this organization shall be to further the constructive study of music — to bring the opportunity of such study within the reach of those who crave it and could not otherwise afford it."

At the time, its board was made up of members of storied San Francisco families — all women — including the wives of **J.W. Hellman**, **Mortimer Fleishhacker** Sr. and **Jesse Lilienthal**, who are all listed by their husband's name in school records.

In 1946, said Sonia Caltvedt, the school's marketing director, the board agreed to begin accepting students who could afford to pay more for tuition, so long as the school could "still do justice to those who cannot pay as much." The decision was based in part, board minutes show, on the belief that "the school would be a definite social influence in their lives."

Over the decades, it expanded to include adults. Now, on any given day, musicians of all ages can be found holed up in the building's 10 practice rooms, which are available for private lessons or for \$5 a hour to practice in. Marcella, for example, spends nearly every one of his lunch breaks there playing.

The school has always worked to offer classes and programs that reflect the neighborhood's diversity — current options include Latin, jazz, blues and even Middle Eastern music. One of its most successful programs is the Mission District Young Musicians Program, which offers a free Latin music curriculum to 25 seventh- to 12th-graders from the Mission. And its annual Christmas show, running the first weekend of December, is a Mexican-themed, lighthearted take on Mary and Joseph's journey to Bethlehem on Christmas Eve — with social commentary about immigration and gentrification.

Executive Director **Chris Borg** said that when he arrived at the center two years ago, school leaders were trying to figure out how to expand the school without losing its heart. The purchase of the building next door provided a solution.

"We have been here for so long, and even though there is so much change in the Mission District, it's so important for old organizations to remain," he said. "The five-year plan I inherited had many open questions about the space issue, and I wanted to look at all the options, but as I got to know the neighborhood, the people, I could just not imagine putting all the students and faculty and staff on a bus to a fancy new building and still calling it Community Music Center. ... It would not have the CMC flavor that the neighborhood, the architecture of the building provides, and that is what we want to preserve as the neighborhood changes."

Marisa Lagos is a <u>San Francisco Chronicle</u> staff writer. E-mail: <u>mlagos@sfchronicle.com</u> Twitter @mlagos For more information, visit <u>sfcmc.org</u>

Datebook

SAN FRANCISCO CHRONICLE AND SFCHRONICLE.COM | Tuesday, August 11, 2015 | Section E *****



Ron Campbell is starring in "Don Quixote" in Marin.

Laughing all the way to success

By Robert Hurwitt

Ron Campbell, who most recently had Berkeley Rep audiences in stitches as the ancient waiter Alfie in "One Man, Two Guvnors," has been such an established Bay Area presence for five years that we sometimes forget we have to share him with the rest of the world. We're about to get another reminder, but not until after he gets done playing the title role in the U.S. premiere of a Canadian version of "Don Quixote" at Marin Shakespeare Company.

speare Company. We're not alone. Before he did his tour de force solo in "R. Buckminster Fuller: The History (and Mystery) of the Universe" in 2000 – and moved here during its two muchextended runs – Campbell was a mainstay of Los Angeles theater. He grew up in To-*Campbell continues on E2*

DATE LINES Today's picks



Dan Haliman / Associated Press Jason Isbell: The former member of the Drive-By Truckers, on tour in support of his fourth solo alburm. "Something More Than Free." 8 p.m. Fox Theater, Oakland. www.ticketmaster.com.

"Disclosure": Those Women Productions previews a world premiere by Carol S. Lashof about a woman confronting her past and perhaps abusing her power. 8 p.m. Through Aug. 29. PianoFight, S.F. www.pianofight.com.



Remo del Tredici plays violin inside the practice room in his San Francisco home.

Notes on longevity from a 95-year-old

Playing, making violins helps ex-mechanic stay fit as a fiddle

By Beth Spotswood

Remo del Tredici has a pencil-thin mustache and carries a violin case. At 95 years old, he still drives his car around San Francisco and interacts with effortless charm. Honestly, the guy could pass for seventysomething.

According to del Tredici, his secret to happy longevity has four vital components: twiceweekly golf games, regular music lessons, participation in an orchestra and "a brandy Manhattan cocktail every day before dinner time for 50 years. Just one. No more than one."

Born just outside of Pisa, Italy, del Tredici arrived in San Francisco via Ellis Island when he was 2 years old. The Richmond District resident enjoyed a lively city childhood; married his late wife, Gina; had a couple of kids; and spent his career as an auto mechanic. When he retired, the naturally curious del Tredici figured it would be a good idea to stay busy. Eventually stumbling upon the violin he *Violin continues on Eg*





Del Tredici, above, took up the violin again in 1996 after his career as an auto mechanic. He also learned to make violins, which he signs on the inside, left.

京京京京京 SFCHRONICLE.COM | Tuesday, August 11, 2015 | E3

ARTS & ENTERTAINMENT 95-year-old offers his notes on longevity

Violin from page E1

gave up as a child, del Tredici decided to give music another shot.

"I was terrible," del Tredici said 20 years later, sitting in a classroom at the Community Music Center's Mission District branch. He then picked up his violin and played us a few songs. Remo del Tredici is no longer terrible at the violin. Founded in 1921, the non-

profit Community Music Center is almost as old as del Tredici and remains the source of two of his secrets for longevity: music lessons and playing in an orchestra. Once he began violin classes at CMC in 1996, del Tredici was hooked. "The music just got back to me. I really started to like it."

A mechanic's mind

Del Tredici not only found a renewed love for music at CMC, he found a place in its chamber orchestra. But the great-grandfather of three didn't stop there. Del Tredici doubled down on his new passion for the violin and learned to build the instrument himself. He remembers thinking, "Gee whiz, I wonder if I can make one ... because I am pretty handy.""

A mechanic's mind is a good match for the precision of musical instrument making. Del Tredici is still enthusiastic about every element of the process, from the selection of the wood to the horsehair of



Violins line the walls of Remo del Tredici's practice room. "There are a lot of good violins here. I try to play them all once in a while to keep them going." he says.

the bow. His leathery, arthritic hands proudly turned the violin over as he explained all of its components, dropping in pertinent historical facts when the inspiration struck.

In his home workshop, del Tredici has built hundreds of violins. Many of them he humbly, almost casually presents as gifts. But del Tredici donates most of his violins to the San Francisco Unified School District and Am Vets, an organization for military veterans based in San Francisco. "My violins are great for beginners and intermediate persons," del Tredici said. "You build them for tone you

resons," del Tredici said. "You build them for tone, you see."

Tregar Otton is del Tredici's violin instructor at CMC. He joined us in the CMC classroom, beaming as del Tredici performed. Although separated in age by generations, the two musicians have an obvious bond. "It's a real pleasure teaching older students," said Otton. "There's no bullwhatsoever. Everything is really honest and straightforward."

Students from 2 to 95

CMC's Communications Director Sonia Caltvedt is pretty sure del Tredici is their oldest student. Their youngest is a 2-year-old student in a family music lesson, a class in which kids along with parents or caregivers compose their own songs. "That's my favorite "It's a real pleasure teaching older students. ... Everything is really honest and straightforward." Tregar Otton, violin instructor at the Community Music Center

class to peek into," confesses Caltvedt.

With branches in the Mission and Richmond districts, CMC serves about 2,400 students annually, teaching classes in 30 different instruments, as well as offering voice lessons. 19 percent of CMC's students are over 65 years old, and the student body is pretty diverse — 44 percent are white, two-thirds receive financial aid, and anyone can come on over and practice with an instrument for \$5 an hour.

Back in the second-floor classroom of CMC's Mission Victorian, del Tredici suddenly looked up from his violin, mid-song. "Oops, I goofed!"

At 95, del Tredici seems to know the real secret to a long life. He shrugged off his "goof," picked up his violin and started over. Said del Tredici, "I'm so happy I did what I did later in life. It's keeping me alive, I think."

Beth Spotswood is a freelance writer based in San Francisco.

MUSIC FOR EVERYONE SINCE 1921

COMMUNITY MUSIC CENTER



CITY AND COUNTY OF SAN FRANCISCO LONDON N. BREED, MAYOR

OFFICE OF SMALL BUSINESS REGINA DICK-ENDRIZZI, DIRECTOR



Application Review Sheet

Application No.: Business Name: Business Address: District: Applicant: Nomination Date: Nominated By: LBR-2018-19-074 The Endup 401 6th Street District 6 Agnes Stiener, Managing Member June 24, 2019 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? <u>X</u> Yes <u>No</u>

401 6th Street from 1973 to Present (46 years).

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

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

NOTES: N/A

DELIVERY DATE TO HPC: October 23, 2019

Richard Kurylo Program Manager, Legacy Business Program



Member, Board of Supervisors District 6



City and County of San Francisco

MATT HANEY

June 24, 2019

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

Dear Director Dick-Endrizzi,

I am honored to have the privilege of nominating The EndUp Nightclub, located at 401 6th Street in SOMA, for San Francisco's Legacy Business Program.

With a 45 year legacy in the city of San Francisco, the EndUp has been a legendary after-hours nightclub since 1973. The EndUp has created a dance culture centered on diversity and inclusion with a strong connection to the LGBT community, and invites people from all walks to come together on the dance floor.

Over the years, the EndUp has brought in top-tier DJ's from around the world including Derrick Carter, Doc Martin, and DJ Sneak. The EndUp has been mentioned in various books, plays, and films over the years including, *Tales of the City* by San Francisco author Armistead Maupin, 2000 film *Groove*, and the play *The Sweetest Hangover*. Additionally, The EndUp has received awards for **Best DJ's**, **Best Dance Club**, and **Best Outdoor Bar**.

The EndUp is a San Francisco fixture and has earned all of the protections and benefits that the Legacy Business program has to offer.

Please contact Sarah Samuel, 408-417-0119 <u>sarahjanda8881@gmail.com</u>, to inform them of their nomination.

Thank you for your consideration,

Matt Haney



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:

Jook House Entertainment LLC DBA: The End Up

BUSINESS OWNER(S) (identify the person(s) with the highest ownership stake in the business)

Zolton and Agnes Stiener own 25%- they are the actual operators. The remaining owners Kam Luen Cheung (42.64%) and Christian Morgenstern (33.36%) are passive investors. Zolton and Agnes Stiener are currently in the process of buying out the two partners and will have 100% ownership of the company.

CURRENT BUSINESS ADDRESS:		TELEPH	IONE:
401 6th Street San Francisco, CA		()	
		EMAIL:	
WEBSITE:	FACEBOOK PAGE:		YELP PAGE
https://theendupsf.com/	https://www.facebook.com/the	eendup	

APPLICANT'S NAME		
Agnes Stiener		Same as Business
APPLICANT'S TITLE		
Managing Member		
APPLICANT'S ADDRESS:	TELEPHONE:	
	EMAIL:	

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

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

Section Two:

Business Location(s).

4

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
401 6th Street San Francisco, CA	94103	11/15/1973
IS THIS LOCATION THE FOUNDING LOCATION OF THE BUSINESS?	DATES OF OPERATION AT THIS LOCATON	
🗌 No 🔳 Yes	1973 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:

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

Legacy Business Registry

Application

Section Three:

Disclosure Statement.

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

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

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

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

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

In Vut Shi AGNES VICTORIA - STIENER 7/11/19

Name (Print):

5

Date:

Signature:

THE ENDUP Section 4: Written Historical Narrative

CRITERION 1

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

The Endup has been known as San Francisco's legendary after-hours nightclub since 1973. The Endup celebrates the dance culture and has remained on the cutting edge of San Francisco culture for over 45 years. The club celebrates diversity and inclusion with continued support for the LGBTQ community. People from all walks of live are invited to come party at The Endup.

The nightclub's only location since its founding has been 401 6th Street at the corner of 6th and Harrison, the site of a former 22-room hotel.

The Endup opened on November 15, 1973, as a LGBTQ country-western themed venue by then owner, Al Hanken. Mister Marcus, a writer for San Francisco's monthly gay magazine Kalendar, described The Endup's opening in his column Man About Town:

"The long-awaited END UP opened last Thursday too and you have to see it to believe it. I was lucky to get a demonstration of their quadraphonic sound system long ago. It's a big dance bar and certainly will add to the ambiance of Harrison Street. Congratulations to Al Hanken & Gary Loughner on their latest 'baby.'"

Al Hanken died 16 years later in 1989, leaving the club to his brother, Helmut Hanken. Helmut died four years after inheriting the club from his brother. In the 20-year period the two brothers owned and operated The Endup, the club was popular for their contests, such as the Jocky Short Dance Contest. The Endup's contest gained wider notice when it was featured in the weekly serialized newspaper column *Tales of the City* by Armistead Maupin, and later in his *Tales of the City* novels and television series.

The last will and testament of Helmut Hanken named The Endup's operational manager, Douglas Carl Whitmore, as executor of his estate. During this period of time, The Endup experienced numerous internal difficulties involving financial and employee turmoil. A third Hanken brother, Carl, eventually began legal proceedings to have Douglas removed as executor of Helmut Hanken's estate, succeeding in April 1996. With a new executor in control, Helmut Hanken's estate immediately sold The Endup to Carl Hanken.

Carl Hanken owned the club from 1996 to 2005, an era that included expansion of the club's Friday night operating hours until 6:00 a.m. Saturdays and challenges from the San Francisco

Police Department's attempts at closing or curtailing nightclub venues in the South of Market district.

In August of 2005, the club was sold to a group of six investors headed by Sydney Leung. Agnes and Zoltan Stiener were among the investors and ran the club as managing directors. During this period, the new owners continued the legacy of the club's affinity for gay disco and underground house music. Awards received included "Best DJs," "Best Dance Club" and "Best Outdoor Bar," and it was – and still is – known as San Francisco's #1 Late Night & Day Party Venue.

Jook House Entertainment LLC has been the current owners since 2011. Spouses Agnes and Zoltan Stiener are currently the active owners/operators who make all business decisions on behalf of the company. During their period of ownership, they continued the legacy of the past but due to competitive pressures, they expanded their parties to other genres of music to embrace a wider mix of clientele. The club for the past 15 years has proudly hosted the Shangrila and PhoeniX parties who both have had long standing relationships with the Gay Asian Pacific Alliance (GAPA) Foundation. Every year in support of GAPA, the venue is provided annually for free HIV testing for the public.

The Stieners are in the process of buying out the rest of the silent partners. When the opportunity rose, the Stieners, who believe in the club and its importance to remain in the community, raised additional funds through silent investors to become the new owners. Carl Hanken continues to own the commercial building, and Jook House Entertainment LLC is the lessee.

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

N/A

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

The Endup is a family owned business defined here as any business in which two or more family members are involved and the majority of ownership or control lies within a family. Spouses Agnes and Zoltan Stiener have owned and operated the company for the past 15 years and will continue to do so, as they are in the process of buying out all of the silent partners. Agnes and Zoltan own 25% of the business, and they are the actual operators. The remaining owners Kam Luen Cheung (42.64%) and Christian Morgentern (33.36%) are passive investors. After Agnes and Zoltan buy out the two partners, they will have 100% ownership of the company.

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

Following is the ownership history of The Endup:

1973 to 1989:	Al Hanken
1989 to 1996:	Helmut Hanken
1996 to 2005:	Carl Hanken
2005 to 2011:	Sydney Leung and five investors, including Agnes and Zoltan Stiener
2011 to Present:	Jook House Entertainment LLC, consisting of Agnes and Zoltan Stiener (25%), Kam Luen Cheung (42.64%) and Christian Morgentern (33.36%)

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 included in the Legacy Business Registry application:

- Proof of LLC filing with the California Secretary of State
- Proof of Fictitious Business Name filing with the San Francisco County Clerk
- Executed Purchase Agreement

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 located at 401 6th Street is classified by the Planning Department as Category A, Historic Resource Present, due to the property's association with The Endup. The property is a contributor to the LGBTQ Historic District.

CRITERION 2

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

The Endup has greatly contributed to the nightlife culture of San Francisco. Since 1973, The Endup has celebrated dance culture, diversity and inclusion. It was popular for its contests such as the Jocky Short Dance Contest featured in *Tales of the City*. Events such as Fag Fridays (1996–2008) saw expansion of the club's operating hours. Opening at 11:00 p.m. Friday evenings until 6:00 a.m. Saturdays, Fag Fridays' combination of patrons from the LGBTQ and straight-friendly communities, as well as its unconventional business hours, were rare among Bay area nightclubs at the time. The Endup was also unique for its popularity with gay Asian men beginning in the late 1980s, making the club one of only a handful of LGBTQ places in San Francisco at the time that welcomed people of color. By the mid-2000s, The Endup's longest
running continual event was its Sunday morning T-Dance, an event which had been occurring in one form or another and produced completely in-house since 1979.

The Endup today is one of longest-running originally LGBTQ dance clubs in San Francisco.

As the nightlife culture continues to evolve in San Francisco, The Endup is focused on continuing their legacy as San Francisco's #1 Late Night & Day Party Venue. The Endup continues to be San Francisco's after-hours club. Everyone "ends up at The Endup." The club has also focused on expanding more into the surrounding community by supporting its local artists, performing arts and upcoming/aspiring DJs and music artists from a variety of styles and genres. The following are some examples:

- Every Thursday night, the venue is open to all artists to come and paint on the patio. The local artists can display their work and promote their business. The venue provides and fosters artistic expression. Local artists were also hired to paint all the murals inside and outside the club as seen today.
- The club is offered as a venue for the performing arts. Recently, Jadell Lee, a motivational speaker and dance choreographer, filmed an inspirational dance video at the club: <u>https://www.instagram.com/jadelllee/</u>
- On pages 34-35 of a Preservation Team Review document from 2017, the San Francisco Planning Department explained the importance of bars, restaurants and nightclubs to LGBTQ community development and how these types of public spaces supported and sustained LGBTQ communities in South of Market district from the 1960s through the present. The Endup was one of the seven mentioned businesses as a notable example.

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

Rising musical artists and DJs are invited to perform at The Endup, after which many of them gained more popularity because of their performance. An example of artists whose names and music became well known after their performances at The Endup include Bad Bunny and, more recently, Nio Garcia. In addition to providing a platform for rising artists to display their talents, the club celebrates with the community during Pride month by providing parties dedicated to the LGBTQ community, most recently the Shangrila Pride Rendezvous Party and Kool Aid's SF Pride Party.

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

The Endup has been featured in some of the following newspapers, publications and newsletters.

(1) The Endup's opening:

Kalendar, a monthly San Francisco LGBTQ magazine, 1973 https://web.archive.org/web/20171103230135/http://digitalassets.lib.berkeley.edu/sfb agals/Kalendar/1973 Kalendar Vol02 No22 Nov 23.pdf

- (2) History from The Endup's Perspective: San Francisco Chronicle, 2006 <u>https://web.archive.org/web/20171016100927/http://www.sfgate.com/entertainment</u> /article/History-from-The-Endup-s-perspective-2522419.php
- (3) The Endup being sold: Bay Area Reporter, 2011 <u>https://web.archive.org/web/20170830145223/http://ebar.com/news/article.php?sec=news&article=5698</u>
- (4) Best DJ in San Francisco: Citysearch, 2009 <u>https://web.archive.org/web/20170910082911/http://www.citysearch.com/best/sanfrancisco/nightlife/djs</u>
- (5) Best Dance Club in San Francisco: *Citysearch*, 2009 <u>https://web.archive.org/web/20170910082332/http://www.citysearch.com/best/sanfr</u> <u>ancisco/nightlife/dance-club</u>
- (6) Best Outdoor Bar in San Francisco: *Citysearch*, 2009 <u>https://web.archive.org/web/20170910082416/http://www.citysearch.com/best/sanfr</u> <u>ancisco/nightlife/outdoor-bar</u>
- (7) The Endup: Playboy Magazine Names San Francisco Club Nation's Best Late-Night Bar: HuffPost, 2011 <u>https://www.huffpost.com/entry/the-endup-playboy-magazine-san-francisco-</u> bars n 904063

(8) The film Groove: 2000 http://www.filminamerica.com/Movies/Groove/

The Endup was also featured in the *Tales of the City* series by San Francisco author Armistead Maupin and the play *The Sweetest Hangover*.

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

The Endup has been the venue for existing and rising performers and DJs. Some of the performers include Wiz Khalifa, Bad Bunny, Nio Garcia, Mario and many more. The Endup has brought in and continues to attract top-tier DJ's from around the world, including Derrick Carter, Doc Martin and DJ Sneak. In 2009, the club received industry recognition with the "Best DJs" award. In 2011, tt was named "Best Late-Night Bar" by Playboy Magazine. Some of the famous patrons who have come to The Endup include Grace Jones, James Brown, The Wayan Brothers, Andy Cohen, Sam Smith, Justin Bieber, Nick Cannon and various NFL and NBA athletes.

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

The Endup contributes to the San Francisco nightlife community by continuing to be the club that is open after-hours. After all, everyone "ends up at The Endup." The club has also focused on expanding more into the surrounding community by supporting its local artists, performing arts and upcoming/aspiring DJs and music artists from a variety of styles and genres. The following are some examples:

- Every Thursday night, the venue is open to all artists to come and paint on the patio. The local artists can display their work and promote their business. The venue provides and fosters artistic expression. Local artists were also hired to paint all of the murals inside and outside the club as seen today. Many artists have sold their paintings because of the visibility the received at The Endup.
- The club is offered as a venue for the performing arts. Recently, Jadell Lee, a motivational speaker and dance choreographer, filmed an inspirational dance video at the club. <u>https://www.instagram.com/jadelllee/</u>
- The Endup celebrates diversity and inclusion with continued support for the LGBTQ community and invites people from all walks of life to come party at the club. For the past 15 years, The Endup has proudly hosted the Shangrila and PhoeniX parties who both have had long standing relationships with the GAPA Foundation. Every year in support of GAPA, the venue is provided annually for free HIV testing for the public.
- The Endup offers the club as a venue for various non-profit organizations who need it and have allowed young music artists to use the recording studio on the top floor at no charge.

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

The Endup celebrates the dance culture and has remained on the cutting edge of San Francisco culture for over 45 years. The club celebrates diversity and inclusion with continued support for the LGBTQ community and invites people from all walks of life to come party at The Endup. Patrons come from all over the Bay Area and across the country because of its popularity of being open after-hours. There are long-time, loyal patrons who are still attending but are dissipating, which emphasizes the importance of attracting new patrons. The club has focused on expanding more into the surrounding community by supporting its local artists, performing arts and upcoming/aspiring DJs and music artists from a variety of styles and genres. Some of the performers include Wiz Khalifa, Bad Bunny, Nio Garcia and Mario, and many more. The Endup has brought in and continues to attract top-tier DJ's from around the world, including Derrick Carter, Doc Martin and DJ Sneak. In 2009, the club received industry recognition with the "Best DJs" award, and in 2011 it was named "Best Late-Night Bar" by Playboy Magazine. Some of the famous patrons who have come to The Endup include Grace Jones, James Brown, The Wayan Brothers, Andy Cohen, Sam Smith, Justin Bieber, Nick Cannon and various NFL and NBA athletes. It is important to the club to continue to provide a venue where everyone, no matter your age or preference, are welcome to come and celebrate life.

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

The Endup is known for its waterfall in the back patio and the murals seen inside and outside the club which were all done by local artists. Photos are included in this Legacy Business Registry application.

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

Should The Endup close or relocate, the neighborhood and community would lose an iconic business that has contributed to the rich history of the LGBTQ community and supported the San Francisco nightlife for over 45 years. Location of The Endup is very important to the survival of the club. The Endup has only had one location, 401 6th Street, for the past 45 years, and it would be devastating if the club had to ever leave their home. If the club were to shut down, a number of employees including bartenders, security, janitors and third party vendors and contractors would no longer be employed or lose business due its closure.

The history and legacy of The Endup club should be preserved so it can continue to support the San Francisco nightlife and be a place where people of all ages and walks of life can come and experience the eclectic atmosphere.

CRITERION 3

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

The Endup has been San Francisco's legendary after-hours nightclub since 1973. The Endup celebrates the dance culture and has remained on the cutting edge of San Francisco culture for over 45 years. The uniqueness of the club is that people from all walks of life are welcome and the atmosphere allows individuals to feel free to let down their hair and just be themselves.

The space includes three rooms of music, a main dance floor, a backroom and patio. The back patio includes a 25-foot cascading waterfall in the back courtyard. There is a Buddha statue from the Sunset district on the rooftop, which is said to have been blessed. In 1973, Al Hankan had built three fountains and planted four trees, which lined up symmetrically. Only one of the fountains remain, which is the waterfall and the trees. The area was to represent peace and tranquility. The uniqueness of the courtyard allows patrons to experience a space without the feel of a nightclub vibe. Some have described it as a sanctuary. There are murals inside and outside the club, painted by local artists, which provide an eclectic unique vibe special to San Francisco. The Endup's DJ booths have also been custom made by local artists.

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

The Endup is committed to maintaining its historical tradition as a supporter of the LGBTQ community as well as its love and preservation of House Music. Although the club will continue to diversify to include all genres, the core will remain.

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

The Endup is known for its waterfall in the back patio and the murals seen inside and outside the club which were all done by local artists. The nightclub will continue to hire local artists to ensure the uniqueness of the club and support the local art community.

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 in business for the past 45 years is included in this legacy Business Registry application.

THE ENDUP Supplemental Narrative

Incidents at The Endup

There were two incidents in or near The Endup that are being acknowledged in the Legacy Business Registry application through this Supplemental Narrative. Neither incident affects The Endup's eligibility for placement on the Registry.

1. On June 5, 2016, a 19 year old San Francisco man died just inside one of the exit doors of The Endup. The man had just entered the club through the exit door with a gun, which was the gun that caused his death. Two men were charged with the death, but charges were dropped after a preliminary hearing. Our understanding is that the prosecution believed the men acted in self-defense.

2. On October 4, 2016, at or about 2:25 a.m., a shooting occurred in the South of Market area, specifically on Bryant Street near 6th Street and Harriet Street, near the Hall of Justice, resulting in the death of a Stockton man. In 2019, a man was arrested in connection with the murder, but was released soon afterwards.

Facts regarding the incidents

Both of these shootings were tied to The Endup in the press, and initially by the police department. In both situations, The Endup cooperated fully with the police department and provided the department with video taken inside the club as well as credit card receipts and other information, which the police department said would be helpful to their investigation.

The facts regarding the June 2016 shooting demonstrate that associates of the deceased man created a disturbance outside the main entry of the club, causing the exit door to be unguarded. The man then attempted to enter the club through the exit door when other patrons were leaving, and did get a few feet into the club before he encountered two persons he apparently knew and presumably was looking for to cause them harm.

The video taken inside the club and given to the police demonstrated that the deceased was armed and that he was killed by his own gun as he tried to confront the two men who were leaving.

The Endup had no warning that this individual was trying to enter the club. He was underage, and therefore could not have entered through the regular entrance. He entered because of the diversion he had others create, and he did so with the intention to do harm. There was no time for The Endup to intervene or to prevent this unfortunate incident. The Endup had no warning of the events about to happen.

The facts regarding the October 2016 shooting are that the shooting took place at least one block from the club, near the old McDonald's restaurant and the Hall of Justice. At the time, there were allegations that some of the persons involved in the shooting had been in the club earlier that evening and had been in an argument.

The Endup staff and security were unaware of any argument or any kind of disruption in the club that night. Again, videos from the interior of the club were given to the police. The Endup is unaware of any part of those videos that indicate any of the parties were in the club. It may be the police have taken statements from witnesses verifying that some of the people were in the club, but they have not shared any such statements with The Endup. The Endup is aware only of the reports in the media.

Even if some of the parties had been in The Endup earlier, they had left and gone more than a block before there was a shooting. The Endup is unaware of the time elapsed between a possible departure from The Endup and the shooting. Despite these facts, all of the news reports associated The Endup with the shooting, stating that the shooting happened "outside the Endup," even though there was no evidence to support that conclusion.

The Endup does not know what is on the video The Endup gave to the police. The Endup staff did not have an opportunity to review it beforehand and has never been told anything by the police department about what it found.

Effects of incidents

No disciplinary actions have been taken by the police department or any other agency, such as the Entertainment Commission, which has regulatory authority over The Endup. The club did voluntarily close for 18 days in June 2016, and the Entertainment Commission did order changes to The Endup's security plan. The changes were made by The Endup and accepted by the Entertainment Commission during the closure period. There were no additional steps taken after the October 2016 incident.

The Endup is pleased to report there have been no other incidents associated with the club since these two incidents occurred in 2016.

















DJ Peter D. Struve and friend in 1974



















State of California - The Resources Agency DEPARTMENT OF PARKS AND RECREATION PRIMARY RECORD		HRI# Trinomial	Primary # HRI # Trinomial CHR Status Code:		
	0		eviewer		
Page 1 of 1 Resource Name or #: (Assigned by recorder) 993 HARRISON ST					
 P1. Other Identifier: 995 - 999 Harrison Street; 401 6th Street *P2. Location: □ Not for Publication					
*b. USGS Quad: San Francisco North, CA Date: 1995					
c. Address: 995 - 999 HARRISON ST		City: Sar	n Francisco	ZIP	94107
d. UTM Zone: Easti	ng: l	Northing:			
e. Other Locational Data: Assessor's Parcel Number 3760 035					

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

995 - 999 Harrison Street (also known as 401 6th Street) is located on a 50' x 80' corner lot on the southeast corner of Harrison and 6th streets. The building shares a lot with 993 Harrison Street. 995 - 999 Harrison Street is a 3-story, wood frame commercial building that has been stripped of its period detailing. The rectangular-plan building, clad in textured concrete at the base and smooth stucco on the upper stories, is capped by a flat roof. The foundation is not visible. The primary façade faces north and includes 6 structural bays. The building features 3 commercial units with 2 commercial entrances on the first floor. Typical entrances include flush wood doors. Typical fenestration consists of double-hung wood-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



724 Pine Street San Francisco, CA 94108

SAN FRANCISCO

*P8. Recorded By:

401 6TH ST

*P9. Date Recorded: 12/17/2007 *P10. Survey Type: Reconnaissance

Page & Turnbull, Inc. (GH, CD)

CA

94103

P5b. Description of Photo:

***P6. Date Constructed/Age:** ✓ Historic □ Prehistoric □ Both

1912 SF Assessor's Office ***P7. Owner and Address** C & H HANKEN LLC

6th streets. 12/17/2007

View of primary (left) and secondary facades from corner of Harrison and

***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):

DPR 523 A (1/95)



WikipediA

The EndUp

The EndUp is a <u>nightclub</u> in <u>San Francisco</u>, <u>California</u>. Opened in 1973, the club is located at 6th Street and Harrison in the <u>South of Market district</u>. Known for its status as an <u>afterhours club</u>, the venue has hosted a variety of benefits and events during its time as part of San Francisco's <u>nightlife community</u>.

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History

The nightclub's only location has been the site of a former 22-room hotel at the corner of 6th and Harrison. ^[2] The club has gone through several periods of ownership during its time, the majority of it spent under three brothers from the Hanken family.

Al Hanken era (1973-1989)

The EndUp opened on November 15, 1973 as a differentiated version of the RoundUp, owner Al Hanken's LGBT <u>country western</u>-themed venue located one block north of the EndUp at 298 6th Street and Folsom. ^{[2][3][4][5]} Mister Marcus, a writer for San Francisco's monthly LGBT magazine *Kalendar*, described the EndUp's opening in his column *Man About Town*:

The long-awaited EndUp opened last Thursday too and you have to see it to believe it. I was lucky to get a demonstration of their quadraphonic sound system long ago. It's a big dance bar and certainly will add to the ambiance of Harrison Street. Congratulations to Al Hanken and Greg Loughner on their latest "baby".^[6]

One of the events held at the club during this era was the *Jockey Short Dance Contest* (1974–1978). Taking its name from the type of <u>underwear</u>, the contest was a common event in San Francisco gay clubs during the mid-1970s.^[7] Al Hanken believed strong incentives like the contest were necessary to bring patrons to the EndUp's South of Market district from the <u>Castro district</u>, some 2 miles (3.2 km) away, as the bars there were already featuring their own versions.^[2] Randy Johnson served as emcee of the EndUp's Sunday afternoon contest along with DJs Steve Newman, Peter D. Struve, and Rod Kimbel. Offering first and second-place winners \$150 and \$50 respectively, the EndUp's contest gained wider notice when it was featured in the weekly <u>serialized</u> newspaper column <u>Tales of the City</u> and later in the novels of the same name by San Francisco author <u>Armistead Maupin</u>.^{[8][9][10]}

When the EndUp's sister club the RoundUp closed in 1977,^[11] Al Hanken's focus went towards developing the EndUp's burgeoning DJ talent. DJs Steve Fabus and <u>Patrick Cowley</u> hosted the recurring event *Church* (1979–1982) which started at 6:00 a.m. to accommodate patrons who had just left the <u>Trocadero Transfer</u> nightclub.^[2] Patrick Cowley also hosted an event called *Menergy* (1981–1982) until his death in 1982.^[12]

Helmut Hanken era (1989–1996)



Al Hanken died in 1989, leaving the club to his brother, Helmut Hanken. During this era, events such as *Club Uranus* (1989–1992) created by <u>DJs</u> Lewis Walden and Michael Blue featured a community of artists performing as art dancers and drag queens, celebrating creative energies through go-go dancing. The show

www.theendupsf.com (http://www.theendupsf.com)

featured co-host Jerome Caja and a cast of drag performance artists such as Trauma Flintstone, Diet Popstitute, Steven Maxxine, Tony Vaguely, Kitty Litter, Pussy Tourette and Elvis Herselvis. Running concurrent to this was *Klub Dekadence* (1991–1993) on Friday nights with DJ Bugie.^[2]

Helmut Hanken died four years after inheriting the club from his brother. The last <u>will and testament</u> of Helmut Hanken named the EndUp's operational manager, Douglas Carl Whitmore, as <u>executor</u> of his estate. From the position of <u>executorial trustee</u>, Whitmore was able to influence operations at the club more directly and with less oversight than would normally be the case with managers.^[5] During this period of time the EndUp experienced numerous internal difficulties involving financial and employee turmoil, with the club eventually filing for <u>Chapter 11 bankruptcy protection</u> in 1995^[13] and its employees seeking to unionize themselves in response to what they perceived were threats to their job security.^{[14][2]} Those who attempted to join together in a union were dismissed from working, and many of these employees then began picketing the EndUp in protest.^[2] With the assistance of the <u>Queer Victory Labor Fund</u> the venue reached a monetary settlement to end the dispute.^[14]

Pointing to Whitmore's management of the club as the cause of its difficulties, a third Hanken brother, Carl, began legal proceedings in Marin County to have Whitmore removed as executor of Helmut Hanken's estate, whereupon a brief <u>interregnum</u> of court-disputed ownership for the club began.^[15] In April 1996, <u>Marin Superior Court commissioner</u> Mary Grove ended the dispute by terminating Whitmore's executorship, saying he had "mismanaged the estate, wasted the estate's assets (and) wrongfully neglected the estate." With a new executor in control, Helmut Hanken's estate immediately sold the club to Carl Hanken. ^[13]

Having lost control of the venue, Whitmore confronted Carl Hanken at the latter's <u>Kentfield</u> residence on July 24, 1996. After chasing Hanken out of his house at gunpoint, Whitmore shot Hanken in the back.^[13] Whitmore then fled the scene, and a two-week long manhunt ensued, ending with Whitmore committing suicide amidst police efforts to apprehend him after a standoff in <u>Millbrae</u>.^[15] Carl Hanken subsequently recovered from his injuries.^[13]

Carl Hanken era (1996–2005)

In contrast with the internal challenges seen during the previous era, the era under Carl Hanken experienced outside challenges, including <u>San Francisco</u> <u>Police Department</u> commander Dennis Martel's <u>vice squad</u> and their attempts at closing or curtailing nightclub venues in the South of Market district. ^{[16][17][18][19]} Events such as *Fag Fridays* (1996–2008) featuring DJ David Harness, saw expansion of the club's operating hours.^{[20][21]} Opening at 11:00 p.m. Friday evenings until 6:00 a.m. Saturdays, *Fag Fridays* combination of patrons from the LGBT and <u>straight-friendly</u> communities as well as its unconventional business hours were rare among Bay area nightclubs at the time.^{[22][21]} By the end of this era the EndUp's longest running continual event was its Sunday morning <u>tea dance</u>, an event which had been occurring in one form or another and produced completely in-house, since 1979.^{[22][2]}

Leung era (2005-2012)

In August 2005 the club was sold by Carl Hanken to a group of six investors headed by <u>Bay Area</u> attorney Sydney Leung.^[23] These new owners kept intact the club's affinity for gay disco and underground house music.^[22] Those styles, along with <u>reggae</u>,^[24] <u>mash-ups</u>, <u>breakbeat</u>, <u>techno</u>, <u>tech house</u>, <u>electro house</u>, <u>minimal techno</u> and <u>microhouse</u> continued to attract top-tier DJ's from around the world, including <u>Derrick Carter</u>, <u>Doc Martin</u>, <u>Mark Farina</u>, <u>Miguel Migs</u>, <u>Tommy Sunshine</u>, Ellen Ferrato, <u>DJ Sneak</u> and <u>Josh Wink</u>.^[25] In 2009 the club received industry recognition with the awards "Best DJs",^[26] "Best Dance Club",^[27] and "Best Outdoor Bar".^[28]

Stiener era (2012-present)

After undertaking renovations in 2011 and other improvements to ensure the EndUp's legacy and its brand, ^{[29][22]} Sydney Leung and four of his partners sold their shares in the venue to their business partner Ynez Stiener. Stiener had previously been part owner and managing director of the EndUp.^[30] Events during this period include *Sunrise Sunday* featuring DJs Mauricio Aviles, <u>Gene Hunt</u>, Ruben Mancias,^[31] Julius Papp, Miguel Migs, Norm Stradley, <u>Jay-J</u>, and Franky Boissy. The venue in this era has moved beyond its core focus upon the <u>LGBT community</u> to embrace a wider mix of clientele.^[2]

2016 deaths

In 2016, two separate incidents of violence involving club patrons occurred in or just outside of the EndUp. In the first incident on June 5, 2016, officers responding to the sound of gunshots entered the EndUp around 2:00 a.m. after witnessing several people hurriedly exiting the building. Inside, police found 19-year-old Sean Ford suffering from gunshot wounds. Ford was taken to a hospital where he died.^[32] Two suspects were initially arrested and charged, but the charges were later dropped for lack of evidence.^[33]

Four months later on October 2, 2016, an argument which began inside of the EndUp became physical once it moved outside the club. 26-year-old John Sanyaolu, accompanied by his friends and relatives who had joined him at the club, was shot along with two of his relatives. Sanyaolu died of his injuries after his assailants fled the scene.^[34]

In popular culture

- Michael "Mouse" Tolliver, one of the principal characters from Armistead Maupin's Tales of the City, enters and wins the "Mr. EndUp Dance Contest" to help pay his rent.^[8]
- The end of Ricardo Bracho's 1997 play The Sweetest Hangover features an extended dialogue at the EndUp between two characters discussing their future.^[35]
- At the conclusion of the Saturday night Bay Area rave depicted in the 2000 film <u>Groove</u>, the characters Cliff and Beth are shown the Sunday morning after going to the EndUp.^[36]

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 <u>20endup&pg=PA217#v=onepage&q=the%20endup&f=false</u>). In Hames-García, Michael; Martínez, Ernesto Javier (eds.). *Gay Latino Studies: A Critical Reader. Theatre Journal.* 52. Duke University Press. p. 217. doi:10.1353/tj.2000.0020 (https://doi.org/10.1353%2Ftj.2000.0020). ISBN 978-0822349556. OCLC 672300110 (https://www.worldcat.org/oclc/672300110).
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External links

Official website (https://www.theendupsf.com)

Retrieved from "https://en.wikipedia.org/w/index.php?title=The_EndUp&oldid=914174902"

This page was last edited on 5 September 2019, at 16:47 (UTC).

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https://www.ebar.com/events/nightlife_events//274395



Events » Nightlife Events

Best Bars and nightclubs - 2019's reader favorites

by Michael Flanagan Wednesday Apr 3, 2019



Jolene's wins Best New Bar. photo: Shot in the City

The Besties give us an opportunity to visit some longtime favorite watering holes, to visit some of the newer venues in town and unfortunately to note the passing of one venue. Whether you're looking for the right spot for new adventures, a quiet place to talk over cocktails or exciting spots where anything can and does happen you've got a lot of choices in this year's winners and runner ups.



Best Stray (Straight/Gay) Bar: EndUp

Runners-up: Blackbird, Willows

This year the EndUp replaces Blackbird as *B.A.R.* readers' favorite "stray" bar, and it's likely you will find more than a few strays here. The EndUp has a rich place in San Francisco LGBT history, whether it be in *Armistead Maupin's Tales of the City* in the '70s, or the rich history related to Club Uranus in the '80s and '90s. ShangriLa has brought the LGBT magic back to the SoMa club with DJs like DJs Paul Goodyear and Alan Liao. plus events like April's upcoming K-pop party. Come see the bar that's been celebrating music and diversity since 1973.

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Videos



https://www.youtube.com/watch?v=PfxOdej4yd4&feature=youtu.be&app=desktop The Endup

Short documentary on the Endup, produced for CurrentTv Published on Feb 23, 2010 Ryan N



https://www.youtube.com/watch?v=p6mUO2GH8Ok The EndUp Teaser Published on Dec 20, 2014 The EndUp Love

"The Endup is to San Francisco what San Francisco is to America:

as infamous as it is famous,

laid-back yet urban,

and crammed full of freaks who like to party."

-Camper English San Francisco Bay Guardian



CITY AND COUNTY OF SAN FRANCISCO LONDON N. BREED, MAYOR

OFFICE OF SMALL BUSINESS REGINA DICK-ENDRIZZI, DIRECTOR



Application Review Sheet

Application No.: Business Name: Business Address: District: Applicant: Nomination Date: Nominated By: LBR-2019-20-014 Horizons Unlimited of San Francisco, Inc. 440 Potrero Avenue District 10 Celina Lucero, Executive Director October 22, 2019 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? <u>X</u> Yes <u>No</u>

3001 22nd Street from 1970 to 1977 (7 years).
1887 and 1889 Mission Street from 1977 to 1981 (4 years).
3007 24th Street from 1981 to 1981 (1 year).
1189 Potrero Avenue from 1982 to 1984 (2 years).
2639 24th Street from from 1982 to 1984 (2 years)
440 Potrero Avenue from 1984 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? <u>X</u> Yes <u>No</u>

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

NOTES: N/A

DELIVERY DATE TO HPC: October 23, 2019

Richard Kurylo Program Manager, Legacy Business Program


Member, Board of Supervisors District 9



City and County of San Francisco

HILLARY RONEN

October 22, 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 this Letter of Nomination in support of Horizons Unlimited joining the City's Legacy Business Program. In 1965, the founders of Horizons Unlimited, Roberto Lopez and Leandro Soto, established the organization as the youth component of Arriba Juntos – another Mission District based agency committed to meeting the needs of Latino immigrant families moving to San Francisco in the 1960's. Horizons Unlimited was officially established as an independent agency through the California Secretary of State in 1970. The organization originally operated on 1200 Florida Street at the St. Peter's Church building, and after moving around to different areas of the neighborhood, it finally established its permanent residence at 440 Potrero Street in 1984.

Over the decades, Horizons Unlimited has functioned as a comprehensive resource center that seeks to address the ever evolving needs of the community through services in English and Spanish that include entrepreneurship training, small business development, workforce development for youth in the juvenile justice system, gang violence prevention, gender specific programing for young men and women, mental health treatment, academic supports, case management, and arts enrichment programing.

Horizons Unlimited is a major access point for native, immigrant, and newcomer Latino youth and families, and has demonstrated its commitment to the local community through its pursuit of direct advocacy, policy reforms, collective impact partnerships, and most importantly, its provision of high quality and culturally affirming programming to ensure the economic, mental, and physical well-being of the youth and families it serves. Moreover, Horizons happens to be one of the only providers of youth substance use treatment services in San Francisco, filling what would otherwise be an enormous void in the city's network of treatment services for high need populations.

As a non-profit services agency with deep historical and community roots in the Mission District, I am hopeful that Horizons Unlimited will continue to serve San Franciscan's for decades to come. I am thrilled to support their application to be declared a Legacy Business and it is my honor to submit this nomination on their behalf.

Best regards,

filles Romen

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:

Horizons Unlimited of San Francisco, Inc.

BUSINESS OWNER(S) (identify the person(s) with the highest ownership stake in the business)

Board of Directors is the governing body as a non-profit Agency.

CURRENT BUSINESS ADDRESS:		TELEPH	TELEPHONE:		
440 Potrero Avenue		(415)	(415) 487-6700		
San Francisco, CA 94110		EMAIL:			
		clucer	ro@horizons-sf.org		
WEBSITE:	FACEBOOK PAGE:		YELP PAGE		
www.horizons-sf.org	Horizons Unlimited	of San F			

APPLICANT'S NAME			
Celina Lucero	Same as Business		
APPLICANT'S TITLE			
Executive Director			
APPLICANT'S ADDRESS:	TELEPHONE:		
440 Potrero Avenue San Francisco, CA 94110	(415),487-6717		
	EMAIL:		
	clucero@horizons-sf.org		

SAN FRANCISCO BUSINESS ACCOUNT NUMBER:	SECRETARY OF STATE ENTITY NUMBER (if applicable):
0932144	

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

3

Section Two:

Business Location(s).

4

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			
3001 22nd Street	94110	February 25, 1970			
IS THIS LOCATION THE FOUNDING LOCATION OF THE BUSINESS?	DATES OF OPERATION AT THIS LOCATON				
🗌 No 🔳 Yes	1966 to 1977				
OTHER ADDRESSES (if applicable):	ZIP CODE:	DATES OF OPERATION			
		Start: 1977			
1887 and 1889 Mission Street		^{End:} 1981			
	00	1981			
OTHER ADDRESSES (if applicable):	ZIP CODE:	DATES OF OPERATION			
	04440	^{Start:} 1981			
3007 24th Street	94110	^{End:} 1981			
	ZIP CODE:	DATES OF OPERATION			
OTHER ADDRESSES (if applicable):	04440	Start: 1982			
1189 Potrero Avenue		^{End:} 1984			
	00	1984			
OTHER ADDRESSES (if applicable):	ZIP CODE:	DATES OF OPERATION			
	04440	^{Start:} 1982			
2639 24th Street	94110	^{End:} 1984			
OTHER ADDRESSES (if applicable):	ZIP CODE:	DATES OF OPERATION Start: 1984			
440 Potrero Avenue					
		^{End:} Present			
OTHER ADDRESSES (if applicable):	ZIP CODE:	DATES OF OPERATION			
		Start:			
		End:			

Legacy Business Registry

Application

Section Three:

Disclosure Statement.

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

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

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

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

I am authorized to submit this application on behalf of the business.

I attest that the business is current on all of its San Francisco tax obligations.

I attest that the business's business registration and any applicable regulatory license(s) are current.

■ I attest that the Office of Labor Standards and Enforcement (OLSE) has not determined that the business is currently in violation of any of the City's labor laws, and that the business does not owe any outstanding penalties or payments ordered by the OLSE.

■ I understand that documents submitted with this application may be made available to the public for inspection and copying pursuant to the California Public Records Act and San Francisco Sunshine Ordinance.

■ I hereby acknowledge and authorize that all photographs and images submitted as part of the application may be used by the City without compensation.

■ I understand that the Small Business Commission may revoke the placement of the business on the Registry if it finds that the business no longer qualifies, and that placement on the Registry does not entitle the business to a grant of City funds.

elina Lucero

21/19

Name (Print):

Date:

Signature:

HORIZONS UNLIMITED OF SAN FRANCISCO, INC. 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.

Horizons Unlimited of San Francisco, Inc. ("Horizons Unlimited" or "Horizons") is a 510(c)(3) non-profit community-based organization located at 440 Potrero Avenue, in San Francisco's Mission District. The organization offers culturally and linguistically rooted services, in English and Spanish, for the diverse population of the Mission District and the City and County of San Francisco. Services include a wide array of culturally competent and innovative substance abuse prevention and treatment, mental health, gender-specific and employment services and programs that promote healthy development and empower youth and families to take action in their community.

Horizons Unlimited was officially established with the California Secretary of State on February 25, 1970, but its origins date back five years earlier. In 1965, under the leadership and vision of Roberto Lopez and Leandro Soto, Horizons was established as the youth component of Arriba Juntos – a Mission agency, still active today, that had a vision and commitment to meet the needs of Latino immigrant families moving to San Francisco in the 1960s.

Originally located at the St. Peter's Church building at 1200 Florida Street when society was experiencing an ever-increasing awareness and push for the development of culturally responsive services, Horizons' programs were funded by the Economic Opportunity Council of San Francisco with a focus on dropout prevention and other educational services for youth ages 14-18. Later in 1965, Horizons organized as a separate organization and was awarded federal grants through President Lyndon B. Johnson's War on Poverty programs, in addition to grants from the Mission Coalition Organization and the Economic Opportunity Council of San Francisco.

By 1966, Horizons moved to its own location at 3001 22nd Street, where the agency stayed until 1977. During this time period, Horizons Unlimited got established with the Secretary of State (1970) and was granted tax exempt status with the IRS (1971). Horizons began to expand its program offerings to include year-round and summer-specific workforce training and employment programs, which were funded through the Federal Comprehensive Employment and Training Act, the San Francisco Mayor's Offices of Manpower and Community Development and the Private Industry Council of San Francisco.

In 1977, Horizons Unlimited moved to 1887/1889 Mission Street and stayed there for four years until suffering a dramatic cut in Federal funding in 1981, at which time the organization moved

to 3007 24th Street. Shortly thereafter, Horizons maintained two separate locations at 1189 Potrero Avenue and 2639 24th Street. Once again, Horizons' expanded its offerings to address new issues facing the neighborhood – particularly the growing epidemic of youth substance use and misuse. Through state and local funding from Department of Public Health, Horizons began to offer substance use treatment and prevention, as well as HIV prevention services.

In 1984, Horizons outgrew its two locations and moved one final time to 440 Potrero Street, where the organization remains to this day – 35 years later.

Working in the Mission District for over 50 years has put Horizons in a unique position to observe the tremendous changes experienced by the community over time. Horizons is well aware of the recent dramatic increase in the cost of real estate and rent in the Mission, and the impact it has had on countless businesses, nonprofits and families who have provided invaluable contributions to the community for many years. This is why being added to the San Francisco Legacy Business Registry is of such great importance to Horizons. Without the associated benefits of being a part of the Legacy Business Registry, Horizons may be forced to relocate to a building outside the Mission, unequipped to house its programs that thousands of clients rely upon. In the worst case scenario, Horizons may be forced to close its doors. This would deprive thousands of young, highly vulnerable, in-risk individuals of the benefits and services currently and historically provided by Horizons. At a time where income inequality in the Mission is as great as it has ever been, the leadership and staff at Horizons feel that their services are needed by the youth of the Mission now more than ever. Horizons believes that being a part of San Francisco's Legacy Business Registry would make a tremendous difference in ensuring that Horizons remains in the Mission for generations to come.

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

Since its inception, Horizons Unlimited has remained in operation without any known interruptions in services.

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

Horizons Unlimited is a 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.

Horizons Unlimited has been governed by a rotating yet active Board of Directors who assume fiduciary responsibility while guiding the direction of the organization and holding decision making authority, in partnership with the Executive Director, for its effective operation.

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 organization 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 that houses Horizons Unlimited is classified by the Planning Department as Category A, Historic Resource Present, with regard to the California Environmental Quality Act.

The building was constructed circa 1924 as a two-story, concrete-frame, industrial building finished in stucco and capped by a flat roof. It occupies a 150 x 200-foot lot and features a main, north-facing façade that is 11 bays wide with two side façades that are each 7 bays wide. Each facade is dominated by enframed window-walls composed of metal-sash, fixed-pane and awning windows above spandrel panels. Pilasters divide each bay, with the first floor of the primary facade distinguished by vehicular openings at the fourth, eighth and tenth bays on 17th Street when counting from the left. A bracketed awning dividing the first and second floors further distinguishes the building. All facades terminate with a parapet decorated with garland and button ornamentation. The building appears to be in good condition.

CRITERION 2

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

Since it was founded, Horizons Unlimited has continually expanded its services to best address the changing needs of the community. Services include subsidized employment, entrepreneurship training and small business development, workforce development for youth in the juvenile justice system, gang prevention, gender specific programing for young men and women, mental health treatment, academic enrichment/support, case management and enrichment and arts programing including audio production, DJ, breakdancing, visual arts classes and sports teams. Horizons Unlimited is an essential "One Stop Shop" for Latino and other youth of color and their families, and employs more than 20 staff and consultants. The organization offers over 15 unique programs from a variety of sectors and serves in excess of 5,000 individual clients annually both onsite and offsite.

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

As an integral part of the community, Horizons has been deeply involved in community coalitions, mobilization/organizing efforts and planning and implementation of many historical and cultural events including Carnaval and Dia de Los Muertos. In the 1990s, when inhalant use ran rampart in the Mission and hit epidemic levels, Horizons staff organized a community wide campaign to curb inhalant use among youth and was successful in securing funds from the Department of Public Health to design and implement community-defined practices to prevent harm. Through participation in community and citywide coalitions such as The San Francisco Prevention Coalition, The San Francisco Latino Parity and Equity Coalition, and The Roadmap to Peace Community Initiative, Horizons staff has provided leadership to shape policy and introduce initiatives to help diminish health disparities. Recently, Horizons partnered with Carnaval SF to kick off its 50th Anniversary and was commissioned to design installations for Dia de Los Muertos celebrations. On the advocacy level, Prevention youth and staff were successful in passing a local resolution to ban the sale of Palcohol (powdered alcohol), while also pressuring Starbucks to pull their liquor license application to sell alcohol in their stores frequented by youth.

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

As a trailblazer in the community, Horizons' impact on the Mission District and citywide has been formally recognized by resolution on behalf of the San Francisco Commission on the Status of Women on September 28, 2016, received the Dolores Huerta Lifetime Achievement Award from the late Mayor Ed Lee in 2016 and has been documented through articles published in The San Francisco Chronicle, SF Weekly, El Tecolote, and Art Week. Horizons has also been referenced in a number of published books about San Francisco history, including *The Heart of the Mission: Latino Art and Politics in San Francisco* by Cary Cordova and *Latinos at the Golden Gate: Creating Community and Identity in San Francisco* by Tomas F. Summers Sandoval Jr. Moreover, apartments erected along Mission Street were named in honor of Horizons' founder, Leandro Soto, in recognition of his contribution to the community.

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

Horizons Unlimited was co-founded by famed Mission District community activist Leandro Soto, the namesake of the Leandro Soto apartments on Mission Street. Furthermore, throughout its history, Horizons has had the privilege of staffing a number of historically significant community leaders including former Horizons Unlimited executive director, longtime activist and "mayor of the Mission" Roberto Hernandez; Carlos Aguilar (DJ Quest), a world renown pioneer of hip-hop DJ'ing; Guadalupe Bravo from the well-known San Francisco punk band, La Plebe; playwright Luis "xago" Juarez; and Tracy Brown-Gallardo, current legislative aide to San Francisco Supervisor Shamann Walton.

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

As a major access point for native, immigrant and newcomer Latino youth and families, Horizons Unlimited has demonstrated its commitment to the community through direct advocacy, policy, collective impact partnerships and the provision of the highest quality and culturally affirming programming, including: substance use treatment (screening/assessment; individual, group and family counseling; case management; crisis intervention), substance use prevention (evidence based adult/youth leadership activities, family management, community mobilization/policy work, innovative programming), gender-specific programming for young men/women (leadership development, empowerment, peer education/training), workforce development (job readiness, career exploration, post-secondary planning, academic support, worksite placement) and mental health services (individual/group therapy, case management, service linkage).

As a result of Horizons' 54 years' commitment to the community, the Mission District has greatly benefited from the elevated economic, mental and psycho-social wellbeing of youth and families realized through a vast array of mitigated risk and enhanced protective factors including: increased family functioning/cohesion; development of positive family management skills; reduction in substance use; skill development; leadership development; development of prosocial relationships; enhanced job readiness; increase in employment/work experience; increased academic performance; increased positive/healthy coping skills; improved quality of life; development of therapeutic alliances; increased wellness; civic engagement; community/coalition building; and development of healthy navigational skills.

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

Since 1965, Horizons Unlimited has had the privilege of providing services to over 265,000 youth and families from throughout San Francisco. The target population includes in-risk Latino and other youth of color ages 10-26, and their families, who face multiple and persistent risk factors. While Horizons has historically focused on Mission District residents, widespread displacement has pushed many of the Mission residents to surrounding neighborhoods and outlying cities, yet they continue to work, attend school and seek services in the community.

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

Culture is not only represented through service, but is plastered and embedded across the entire interior of Horizons Unlimited through vibrant photos of youth and staff, art, murals and the agency altar that carries one of its most precious assets – their ancestors and those that have gone before us to pave our way to excellence. The composition of the building has been intentionally designed to meet programming and community needs, including large gathering spaces, confidential program and separate counseling spaces, multi-media studios, computer labs, dedicated tutoring/academic support loft and a kitchen that serves as the heartbeat of the building – symbolizing community building, culture and tradition.

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

The legacy Horizons staff and leadership have built, and continues to fortify, represents an irreplaceable community asset. It serves as a critical community hub, located within the community in which it is committed to serve, connected and accessible by multiple transit veins, and in a building whose interior has been transformed to meet the unique composition of service needs; including confidential counseling rooms, DJ and audio production studios, large community spaces for town halls and forums, and art filled walls including murals. As the ONLY provider of youth substance use treatment services in San Francisco, the loss of Horizons would create a gaping hole in treatment services for the entire city; leaving our most vulnerable populations susceptible to adverse effects of substance use including homelessness, mental health challenges, unemployment, family deterioration, and community violence and discord.

CRITERION 3

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

Horizons empowers, nurtures and transforms the lives of San Francisco youth through culturally and linguistically rooted programs focused on youth development, empowerment, community service and advocacy in a manner that reflects the diversity of the community's population. Services, offered in English and Spanish, include: 1) The Mayor's Youth Employment and Education Program (MYEEP), 2) Lifeworks, 3) Strengthening Families Program (Prevention), 4) Communities Mobilizing for Change (CMCA) (Prevention), 5) Substance Use Disorder (SUD) Outpatient Treatment, 6) Mental Health, 7) The DJ Project: DJing, Audio and Event Production (Arts), 8) Roadmap to Peace (Treatment), 9) Females Against Violence (Leadership Development), 10) Jovenes Education and Empowerment Program (JEEP) (Leadership Development), and 11) ReSET (intensive Case Management). To effectively offer these programs, Horizons features a staff of over 20 highly skilled individuals, many of whom are former participants and community members, and who are also renowned for their effectiveness, professionalism, warmth and willingness to go beyond traditional expectations to best support clients' needs.

With 54 years of service in its history bank, Horizon Unlimited's vision remains the same, and the organization is steadfast in its conviction to continue to offer these critical programs. This is evidenced not only by their feedback efforts that provide data to demonstrate the relevance and need for their programs, but the outcomes that their proven services produce. Moreover, within the past two years, their entire portfolio of services was up for bid. Leadership, in concert with staff, were successful in securing another 5-10 years of funding for these very services. Leadership is well aware that these services, which are rooted in a Latino-centric model and founded on the principles of La Cultura Cura, represent a lifeline to the community. This model and manner of doing business must, and will, remain consistent in order to continue to meet the needs of Horizon's community.

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)

Horizons Unlimited is committed to maintaining its historical tradition as a community-based, and youth focused, non-profit organization. Funding for programs that maintain its historical traditions and define its business is continuous with cycles and awards from 5-10 years. Horizons Unlimited will be embarking on a strategic planning process in the near future to outline how they will continue to thrive and flourish while maintaining the integrity and core of who they serve, what they offer and what they stand for.

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.).

Horizons Unlimited is committed to maintaining all of the physical features of the building that define the organization. As such, the interior is decorated in murals that honor their culture and ancestors and depict their work, and photos of youth and staff strung as art to demonstrate who they are and what they value. Space design has been intentional in offering ample space for the community to gather (large, multi-purpose space for town halls, community wide events), programming spaces for youth-led and youth-focused work (computer lab for workforce programs, DJ studio for the DJ class, Music studio for the Audio Production group and confidential counseling rooms for treatment services) and ample office and administrative space to run a smooth operation.

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 community focused non-profit organization for 30+ years is included in this Legacy Business Registry application.













Entryway to Building



Reception Area

Reception Office



Employment Office - Staff





First Floor Hallway to Youth Programming Youth Programming Space



Audio Production Studio - Youth Programming



DJ Studio - Youth Programming



Youth Computer Lab



Females Against Violence Youth Programming Space



Event Production Youth Programming Space



MYEEP employment space-Nouth programming



Kitchen- prepare food for Nouth programming



Academic Advising - Tutoring Loft



First Floor Multimedia Room - Workshops





Staimel

•



wan w gouth photos eerry 2000s





Admib



Admin


conference room



Outpatient, Mental Health + Grender programming staff office





confidenti. Counselina NOTM

upstairs meeting space



State of California The Resources Agenc Department of Parks and Recreation PRIMARY RECORD	y Primary # HRI # Trinomial NRHP Status Code	
Other Listings Review Code _	Reviewer	Date
	me(s) or number (assigned by recorder) 2401 17TH ST en Co. (historic)	
*a. County: San Francisco *b. USGS 7.5' Quad: SF North	and P2b and P2c or P2d. Attach a Loca Date: 1994	ition Map as necessary.
· · ·	City: San Francisco mE/mE/	Zip: 94110 mN
e. Other Locational Data: Assessor's F *P3a. Description: (Describe resource and i	Parcel Number: 3973001 ts major elements. Include design, materials, condition, altera	ations, size, setting, and boundaries)

2401-2425 17th Street is a two-story, concrete-frame, industrial building finished in stucco and capped by a flat roof. The utilitarian building occupies a 150×200 foot lot on the northern portion of the block bounded by 17th, Potrero, Hampshire, and Mariposa streets. The rectangle-plan building sits atop a concrete foundation. The primary facade, which is 11 bays wide, faces north; the secondary and tertiary facades, which face east and west respectively, are 7 bays wide. Each facade is dominated by enframed window-walls composed of metal-sash, fixed-pane and awning windows above spandrel panels. Pilasters divide each bay, with the first floor of the primary facade distinguished by vehicular openings at the fourth, eighth, and tenth bays on 17th St. when counting from the left. A bracketed awning dividing the first and second floors further distinguishes the building. All facades terminate with a parapet decorated with garland and button ornamentation. The building appears to be in good condition.

*P3b. Resource Attributes: (list attributes and codes) HP8. Industrial Building P4. Resources Present: Building O Structure O Object O Site O District D Element of District O Other (Isolates, etc.) P5a. Photograph or Drawing (Photograph required for buildings, structures, and objects *P5b. Photo (view, date, accession #



100_5302.JPG, 11/16/2007, view to SE

*P6. Date Constructed/Age and Sources 🛛 Historic Prehistoric Both 1909, Assessor's Office

*P7. Owner and Address:

Spencer William D & Claire % William D Spencer 99 S Hill Dr Brisbane Ca 94005 *P8. Recorded by Tim Kelley Tim Kelley Consulting 2912 Diamond St. #330 *P9. Date Recorded: 6/12/08

*P10. Survey Type: (Describe) Intensive

*P11. Report Citation: (Cite survey report and other sources, or enter "none") San Francisco Office of the Assessor/Recorder

*Attachments

Artifact Record

□ BSOR Archaeological Record District Record

□ None Location Map □ Photograph Record □ Linear Feature Record Continuation Sheet Other...

DPR 523A (1/95)

*Required Information



one of Horizon's Original business cards



Cooking in the kitchen: Juan Guillermo and Beverly Escobar work on song lyrics in the studio of Horizons Unlimited.

Turning the turntables on teen apathy The DJ Project lures kids with music, trains them for real life

BY BILL PICTURE Of The Examiner Staff

TWO YEARS AGO, Jeff Feinman was running the employment program at Horizons Unlimited, a nonprofit organization based in the Mission that provides youth services to low-income teens. It was then and there he came up with an idea to educate and empower the young people he was working with by tapping into their passion for music.

Most Horizons clients are in high school, where many of them are doing poorly, he says. "One day I realized that the reason so many of them weren't doing well was because they had had terrible experiences with school. So I started trying to come up with some more creative educational experiences, stuff that would tap into their identity somehow and make them want to learn."

Feinman says many youth programs are unsuccessful because they fail to address young people's interests: "I thought, 'What do they like? Music.' A lot of these kids live within a four-block radius because of gangs or this or that. So I thought, 'If I can

Please see HORIZONS, C4

roject: a teen music machine

Continued from HORIZONS, C1

allow them to see beyond their block, that's a cool thing.' And music is the best way to do that.

"So I was like, 'OK, what's hot right now? Turntablism and DJing. Everyone can get down with that.' Music is such a part of these kids' identity, so I figured we could use it to motivate change."

In November of 2000 Feinman, with a small grant from the Private Industry Council, began The DJ Project, a three-month. hands-on workshop on the music business.

The goal of the program, Feinman explains, is that participants finish the program with a CD of their own creation. "They come up with the concept for the record. They record it. They create the artwork for the cover. And they develop the skills they need to walk into Amoeba (Records) or wherever and say, 'Hey, I'm representing The DJ Project. This is what we do. Will you stock my CD?' "

Like pieces of a puzzle

Every day after school, the teens meet in the basement storage space that Feinman and his youth leaders have converted into a small studio. There Project leaders work one-on-one with teens at designated workstations.

"One group might be working over here on the MPC, learning how to hammer out a beat," he says, displaying the studio equipment he's purchased using grant money and donations from local agencies. "Another group might work on the computer learning to laver tracks. Someone else might be in the lyrical workstation working on lyrics. Someone else might be on the (turntables) practicing their cuts. Eventually, it's like a sonic collage and before we know it, we have this CD."

Feinman, though he admits he enjoys the music as much as the kids, says it's really just a vehicle for creating positive change in the young people's lives: "The music's fun, but my whole thing isn't really the music or the technology or any of that. It's really just the process for getting them to love learning.

"I was listening to an African American author and intellectual on the radio the other day and he was talking about how the biggest challenge for youth workers today is differentiating between school and learning. Our kids are having negative experiences with

school. They're unsafe or under- Why he's there funded or whatever. So our goal is to show them that school is just a place. In fact, oftentimes, it's just a warehouse. We have to separate

The non-musical reward

'learning' from school."

So far, Feinman's efforts seem to be paying off. Beverly, one of the 10 teens currently enrolled in The DJ Project, says her grades have improved slightly since she enrolled in the program last fall.

"Are your parents happy?" I ask. "Yeah," she says without looking up from the sheet of lyrics she's finishing for a song she'll record later that afternoon.

"The kids see that learning can be fun," says Juan, one of Feinman's five youth leaders. "They come here and they learn about things they're interested in. They see what they can do and they get really excited. Then when they go back to school, they stick with it."

"We're not trying to create the next big rap star or DJ Obert." says Feinman, referring to the legendary turntablist some of his young students want to emulate. That could very well happen, though. I mean, these kids have some mad skills. But what we're trying to do is help them develop real-life skills.'

For many of these young people, just steering clear of the trouble that seems to await them around every corner is a challenge unto itself. And many have learned that self-preservation is the only means for survival in such a dangerous environment. For this reason, teaching them to get beyond each other's cultural differences and to function as a team is sometimes Feinman's toughest challenge.

The 10-week program begins with a series of activities Feinman says helps the kids get used to working together, despite their differences.

"I took them down to the rope courses and we did some teambuilding exercises," he says. "I'm trying to show them that they can work together even though they come from different backgrounds. In the real world, they're going to have to be able to collaborate and work with people that maybe they don't like. We've had those problems come up before and we deal with them. We're just trying to prepare them for life. I know it sounds cliché but it's true, and the schools just aren't doing it."

Feinman's passion clearly is on helping these young people develop to their fullest potential. Just a big kid himself, he is a mentor, big brother, teacher and friend to every one of the kids, and they appear to genuinely enjõy his company.

The fact that he has earned their respect allows Feinman to work in some traditional classroom-type lessons without much objection: "Say we bring in a guest DJ to spin some Afro-Beat. I'll pull out the map and say, 'That music comes from Ethiopia,' or wherever. 'Show me where that is.' Maybe we'll go to a restaurant and try some Ethiopian food. All of a sudden their minds are a lot broader, and it all started with music."

He also seeks to address some of the negative images that he says young people today are bom-barded with. "We deconstruct a lot of lyrics. I'll print out the lyrics to a song and we'll talk about them. 'Bitch' and 'ho' come up all the time. So I'll ask the girls how that makes them feel. It stimulates a great discussion. Critical thinking, man. We wanna get these kids to think about all that crap they see and hear every day.'

One of Feinman's goals for the second year of the program was to recruit more female participants. DJ-ing is still generally perceived as a male activity, and girls are often reluctant to step up to the decks for fear of being embarrassed in front of the boys. Feiriman believes that mastering the turntables can help young girls overcome many of their fears: "It's like a shortcut to selfesteem."

Feinman says he'd like to see the program expand into a national pilot program. "If I could get someone to underwrite it maybe someone in the hip-hop game-we could maybe do something similar to this in, like, five cities across the country. That's a long-term goal. The short-term goal is to set up more workshops in other local agencies or maybe even in the schools so that more kids can participate."

E-mail Bill Picture at bpicture@sfexaminer.com.

For more information on Horizons Unlimited DJ Project or to find out how you can help, go to www.horizonsdiproject.com



Doing it all: Jacky Carrillo raps in the basement studio of Horizons Unlimited on Potrero. Carrillo and other youths take a song from beginning to end. They write lyrics, produce and perform their own music - and burn it onto discs.

The San Francisco Examiner.

VINYL EXCHANGE | CD Reviews By Bill Picture



Various Artists THE DJ PROJECT... DEVOLUTIONARY THEORY DJ Project Publishing www.thedjproject.com

The DJ Project utilizes the power of urban youth culture to affect positive change among local at-risk teens. By nurturing these young people's passion for music, the DJ Project mentors are making it easier for these aspiring young MCs, DJs and producers to safely navigate the often choppy waters of innercity life by helping to build their character and instilling in them a sense of pride. This year's DJ Project graduates present this collection of 17 original, mostly hip-hop tunes recorded at the their headquarters in the Mission. These talented kids' tight flows and wicked beats demonstrate their proficiency in the studio and fluency with both mic and turntable, putting a lot of today's big-label offerings to shame. To purchase a copy of this CD or for more information on The DJ Project, visit www.thedi project.com.



Various Artists PROGRESSION SESSIONS JAPAN... LIVE 2002 Good Looking Records www.thegoodlookingorganisation.co.uk

LTJ Bukem and his Good Looking comrades have been traveling the world bringing their smooth mix of jazzy beats and uplifting rhymes to the beat-weary and bass-starved. The seventh edition of the acclaimed Progression Sessions series catches Bukem and his microphone sidekick live at the Liquid Room in Tokyo. LTJ flaunts his label's musical prowess and rocks the packed Japanese house with eleven melodic D&B tunes (ten from GLO's catalog) that demonstrate the painstaking precision and quality with which GLO and LTJ Bukem have become synonymous.

The Progression Sessions Tour returns to San Francisco next Wednesday, Sept. 4. You can catch LTJ Bukem, along with Makoto and MC Conrad at the Justice League, 9 p.m. to 2 a.m. at 628 Divisadero St., San Francisco. For information, call (415) 289-2038.



Brooks YOU, ME & US Mantis Recordings www.mantis-recordings.com

Andy Brooks is a veteran, albeit a young one, of England's rave scene and proudly pulls back the silly shroud of laptop mystique to expose an artist who's not afraid to put it all out there. The twenty-something offers a dozen '80s and discotinged tunes that seem almost unnaturally sweet on the surface. But don't be fooled, because just underneath his catchy feel-good beats lies a layer of human emotions drawn from a deep well of life experiences that range from the boring to the bizarre and the serious to the silly. The album is an experiment in such contrasts. Label execs are touting "You, Me & Us" as one of the year's most ambitious debuts. But I'd say risky better describes Brooks' fresh take on electro because electro fans tend to be so serious, and it's clear Brooks doesn't take anything very seriously, including himself. Thank god for that.



INSTITUTO FAMILIAR DE LA RAZA, INC.

2919 Mission Street San Francisco, CA 9411 (415) 229-0500 Health Services FAX: (415) 647-3662 Administration FAX: (415) 647-0740

May 20, 2019

City and County of San Francisco Office of Small Business

To Whom It May Concern,

As Executive Director of Instituto Familiar de la Raza (IFR), I am pleased to submit this letter of support for Horizons Unlimited as part of their application for the San Francisco City and County-Office of Small Business' Legacy Business Registration Application.

For the past 50 years, Horizons Unlimited has provided a unique array of bilingual prevention, employment, treatment and empowerment programs for youth. Responsive to the changing needs and interests of youth, Horizons has been at the forefront to develop positive and impactful results for youth at great risk in San Francisco. Serving 5,000 youth per year, Horizons has become a go-to organization for youth seeking support. Located in the Mission District, Horizons has proven itself to be a strong anchor organization for Latino youth.

IFR, which has provided a continuum of community mental health, violence prevention, HIV prevention and support, family support, youth development, and early intervention programs and services to this same community for the past 40 years, has a long history of partnering with Horizons on numerous projects. IFR and Horizons are organizational partners in the Roadmap to Peace, an initiative providing a full spectrum of services for youth at risk for entering the juvenile justice system. The two organizations also recently completed a study on the effects of mental health stigma on youth and other Latino subpopulations. Both projects have been successful, in part because of the dedication, professionalism, and critical expertise that Horizons brings.

As health providers in the same community, IFR and Horizons have effectively supported each other for the betterment of our community. We expect to work closely with Horizons in the future, and wholeheartedly encourage your support of their application as a registered Legacy Business.

Sincerely,

Janua, DM/H

Estela R. Garcia, DMH Executive Director



CITY AND COUNTY OF SAN FRANCISCO LONDON N. BREED, MAYOR

OFFICE OF SMALL BUSINESS REGINA DICK-ENDRIZZI, DIRECTOR



Application Review Sheet

Application No.: Business Name: Business Address: District: Applicant: Nomination Date: Nominated By: LBR-2019-20-008 Mums - Home of Shabu Shabu 1800 Sutter Street District 5 Isidore Tam, Owner August 5, 2019 Supervisor Vallie 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? <u>X</u> Yes <u>No</u>

1800 Sutter Street from 1979 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? <u>X</u> Yes <u>No</u>

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

NOTES: N/A

DELIVERY DATE TO HPC: October 23, 2019

Richard Kurylo Program Manager, Legacy Business Program



Member, Board of Supervisor District 5



City and County of San Francisco

Vallie Brown

Monday August 5, 2019

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

To Whom It May Concern:

I am writing to nominate Cafe Mum's, located on the first floor of the Kimpton Buchanan Hotel at 1800 Sutter Street to the Legacy Business Registry.

Since 1979, Cafe Mum's has served traditional Japanese cuisine in the Japantown neighborhood to community members, visitors, and Bay Area locals. The restaurant is a vital gathering place and has been the center of community events and traditional Japanese style dining for 40 years. They serve 'shabu shabu'— a traditional Japanese hotpot style of cooking which continues to attract customers looking to enjoy the delicious and authentic Japanese cuisine.

Cafe Mum's is a family owned and family orientated restaurant. The owner, Isadore Tam and his daughters, Nessie, Yvonne, Winnie, and Sarah have all worked in the cafe and have contributed to its long-term success. The family is well known in the community and they continue to contribute to the culture and wellbeing of the neighborhood with their restaurant serving as a hub for community for nearly four decades.

It is for the above reasons that I feel Cafe Mum's is an exceptional candidate for the Legacy Business Registry Program and it is precisely why I am electing to nominate them today. For any additional questions related to Cafe Mum's, please contact Nikki Yoshikawa by email at: nikkiyoshikawa@gmail.com.

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

Sincerely,

alle Brown

Vallie Brown Supervisor, District 5 City and County of San Francisco

Section One:

З

Business / Applicant Information. Provide the following information:

- The name, mailing address, and other contact information of the business; 9
- The name of the person who owns the business. For businesses with multiple owners, identify the person(s) 6 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:				
MumsHome of Shabu Shal	bu ("Cafe Mums")			
BUSINESS OWNER(S) (identify the pers	son(s) with the highest ownersh	ip stake ir	the business)	
Isidore Tam		· · · · ·	······································	
	s.			
		T		
CURRENT BUSINESS ADDRESS:		TELEPH		
1800 Sutter Street, San Francisco, CA 94115		415,931-6986		
		EMAIL:		
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WEBSITE	FACEBOOK PAGE:		YELP PAGE	
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0415457				

NAME OF NOMINATOR:	
	<u> Alexan</u>

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
1800 Sutter Street, San Francisco, CA	94115	July 4, 1979
IS THIS LOCATION THE FOUNDING LOCATION OF THE BUSINESS?	DATES OF OPER	RATION AT THIS LOCATON
🗌 No 🔳 Yes	7/4/1979 to present	
ι,		
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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.

 \square 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.

Isidore TAM	July 21. 2019.	randawois
Name (Print):	Date:	Signature:

MUMS - HOME OF SHABU SHABU dba CAFÉ MUMS 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.

Mums - Home of Shabu Shabu ("Cafe Mums" or "Mums") is a Japanese American restaurant located on the first floor of the Kimpton Buchanan Hotel at 1800 Sutter Street in San Francisco's Japantown. The restaurant was founded on American Independence Day, July 4, 1979, as part of a project to bring Japanese culture to San Francisco by Kintetsu Enterprises Company of Osaka, Japan. It is currently owned by former employee Isidore Tam. Over the 40 years it has been in business, Mums has remained committed to bridging Japanese and American culture through its dining space and cuisine, becoming a vital gathering place for the surrounding Japantown community.

Kintetsu Enterprises Company of America was founded in San Francisco in 1961 by Kintetsu Group Holdings of Osaka, Japan. The company sought to bridge Japanese and American cultures. They began in San Francisco, which had been Osaka's Sister City since 1957. At the time, Japantown had recently undergone redevelopment so Kintetsu brought new life to Japantown by encouraging the proliferation of Japanese businesses in the area. They opened the Kyoto Inn in 1975, and realizing that guests needed a place to enjoy Japanese food, opened Cafe Mums just four years later.

In contrast with later hotels which would come to own the building, Mums enjoyed a flexible, beneficial relationship with the Kyoto Inn. Although both were owned by Kintetsu, managers had significant freedom to enact their vision of Japanese and American fusion culture.

Mum's first manager, and soon after owner, was Shinji Makigano. A native of Osaka, Japan, he had studied abroad at Florida State University and received a diploma for Hospitality Management. Nicknamed "Maki" by Isidore and Isidore's daughters, Shinji was constantly thinking of ways to innovate the menu. Osaka is famous in Japan for its own area-specific dishes, and as a native of the prefecture, Shinji took particular pride in trying to find dishes which represented Osaka cuisine at its best.

Isidore Tam, current owner of Café Mums, came to America from Hong Kong with the dream of owning a business. When he started his new temp job as a dishwasher at Mums in 1981, he was busy balancing culinary school, a second job at the Holiday Inn and a growing family. But with hard work and the close mentorship of Shinji, Isidore quickly became irreplaceable at Mums; rising in rank to Assistant Manager in just five years. Shinji relied on Isidore to maintain the authenticity of the menu in his stead. This has included trips to Japan, such as in 1989, when Shinji sent Isidore to Osaka to learn about authentic Osaka Japanese udon and soba. Both men made many such trips in service of the restaurant, and if you ask Isidore today about a popular dish of theirs, their Omurice (Japanese omelette), he will proudly tell you it is cooked in the Osaka-style with diced bell peppers on top.

Staying true to the restaurant's founding goal of pioneering Japanese food in an American context, additions to the menu have been made over the years in order to better represent Japanese cuisine and serve the surrounding community. In 1995, inspired by a Japanese hotpot meal ("shabu shabu") he had in Little Tokyo, Los Angeles, Shinji called up Isidore and told him he had one week to add the food to their menu. Isidore remembers scrambling to find all the necessary tools for the hotpot but also remarks that it was worth it to see the Japanese study-abroad students flock to the establishment for authentic Japanese shabu shabu. Mums is the first restaurant in San Francisco's Japantown to serve the food, and Isidore says it is the first to serve the dish in San Francisco. In recent years, shabu shabu has become more popular in San Francisco, but Mums remains one of the few establishments to serve an authentic Japanese version.

During the 40 years Mums has been in business, the restaurant has survived three management changes of the hotel to which it is attached and from which it leases space. In 2000, Kintetsu Enterprises Corporation changed hotel management from Kyoto Inn to Miyako Inn, and in 2007, they sold the property to 3D Investments with management of the hotel sold to JDV Collection Hotel. Under JDV, the hotel was renamed "Hotel Tomo" and Mums was made to undergo renovations to suit the new hotel management's aesthetic. Most recently in 2013, the hotel was again sold, this time to KHP III SF Sutter LLC, and the hotel was renamed the "Kimpton Buchanan Hotel."

With each change in property ownership came new challenges, but Isidore has remained firm in maintaining the dignity of Mums' name. In fact, both JDV Collection Hotel and Kimpton Buchanan Hotel have asked to change the name of the restaurant from "Mums" to a more 'modern' title suiting each hotel's brand. Isidore has resisted these requests, as "Mums" is named after the chrysanthemum, a flower emblematic of Japanese culture. However, the restaurant has endured decreased space due to renovations led by new hotel ownership, and increasingly high rent. In particular, loss of a meeting room space due to renovations by the latest hotel has inhibited their ability to provide space for the events of local community groups which they had previously supported.

In recent years, day-to-day management of the hotel has been passed on to Isidore's daughters, Yvonne and Sarah. Both women grew up in the Japantown community, attending George Washington High School in the Richmond District. Like their father, they enjoy friendships with Japantown residents and community members and are eager to carry the business forth into the future.

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

Mums - Home of Shabu Shabu has not ceased operations in San Francisco for more than two months since its founding in 1979.

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

Mums is a family-owned business. Owner Isidore Tam has been working at Mums since before his many daughters – Nessie, Yvonne, Winnie, and Sarah – were born. Born and raised in San Francisco, all four grew up coming in on mornings before school to help serve the often busy tour group crowd, working weekends in high school and often enlisting their friends to join. As they left high school and moved on to their university studies, the girls would coordinate their breaks on weekends so a daughter was always available to help out. Nessie, for example, would drive in from UC Davis every Saturday night to work on Sundays.

In recent years, Sarah and Yvonne have begun to take over day-to-day operations. From server to cashier to kitchen manager, 26-year-old Sarah does the work of whatever needs to get done around Mums. Like her father, she is friendly and community-minded, knowing regular customers by name and their favorite dishes, and having genuine friendships with them. She has "selfies" on her phone taken with a variety of customers and keeps updated on how they are all doing, particularly Japantown's many elderly residents. All four daughters hold job titles at Mums.

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

The ownership histor	y of Mums - Home of Shabu Shabu is as follows:
1979 to 1983:	Kintetsu Enterprises Corporation (managed by Shinji Makigano)
1983 to 2000:	Shinji Makigano
2000 to Present:	Isidore Tam

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 40 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 that houses Mums - Home of Shabu Shabu is classified by the Planning Department as Category C, No Historic Resource Present / Not Age Eligible, with regard to the California Environmental Quality Act. The building was constructed in 1975 after the San Francisco Redevelopment demolished many of the earlier buildings within Japantown.

CRITERION 2

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

Long-time Japantown residents know Mums to be an absolute feature of the community's endurance. As previously mentioned, the restaurant has survived three management changes to the hotel to which they are attached and pay rent, and have fought hard with each change in management to preserve the dignity of their business.

The restaurant is part of the original San Francisco Japantown Model created by Kintetsu Enterprises Corporation in the 1970s. A renowned Japanese conglomerate based in San Francisco's former sister city of Osaka, Japan, Kintetsu Enterprises Corporation sought to bring Japanese culture to the San Francisco Bay Area through the building of a shopping center, bowling alley, and two hotels in the Japantown area. Kintetsu has since sold all of their San Francisco Japantown properties, but Mums survives under the ownership of Isidore Tam, one of the restaurant's former employees. Kintetsu executives still occasionally visit from Osaka to reminisce their San Francisco Japantown days.

As one of the area's oldest businesses, Mums is known by locals as a site of many cherished memories. Located in the heart of Japantown, and on the corner between various businesses and organizations, the restaurant has housed innumerable casual hangouts, meetings, event preparations and even weddings. For example, Mr. Yasuaki Miura, owner of Super Mira, a Japanese grocery across the street, held his wedding reception at the business several decades ago. Priceless moments such as these have cemented Mums' status as a "cultural hub." The restaurant was included on a list of Japantown cultural resources in the Japantown Cultural Heritage and Economic Sustainability Strategy (JCHESS), which is the first document in San Francisco to focus specifically on how to preserve and promote a neighborhood's cultural heritage.

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

Mums provides catering to Tabemasho, an annual fundraising event in September held at the Japanese Cultural and Community Center of Northern California ("the Center") down the block. Money from the event goes towards supporting the Center in its goals of providing programs for the Japantown community, including classes related to Japanese culture.

For many years, Mums provided bento lunches and a break room space for the Mikoshi carriers of the annual Japantown Cherry Blossom Festival held in April. For over 50 years in Japantown, the Mikoshi carriers have been performing the sacred Japanese festival tradition of transporting a small shrine during the Cherry Blossom Festival Parade. According to Shinto belief, the shrine houses a god. Unfortunately, Mums was forced to discontinue their support of the Mikoshi carriers as the new management under Kimpton Buchanan Hotel took away their use of the meeting room space.

Mums continues to be the venue for the annual Welcome Breakfast and Farewell Dinner for the Cherry Blossom Queen Program as they host courts from Los Angeles and Hawaii during the weekend of the San Francisco Cherry Blossom Festival. The visitation of the Los Angeles and Hawaii courts is an important goodwill mission between the three Japanese American communities, and Mums represents the San Francisco Japanese American community well with its authentic shabu shabu and as one of the few businesses in the area offering Japanese breakfast.

During and preceding the annual Cherry Blossom Festival weekend in April, many tour groups come in to see the festival and enjoy the parade. They often stay at the hotel which is in the building, stopping by Mums for meals. The same can be said of performing groups which come to San Francisco specifically for the festival.

In 2007, the restaurant donated to the Silent Auction/Raffle Contest of the Asian Women's Shelter 9th Annual Event.

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

- A Modern Guide to San Francisco's Japantown (7X7 Magazine, April 11, 2018) <u>https://www.7x7.com/a-modern-guide-to-san-franciscos-japantown-1787127496.html?rebelltitem=2#rebelltitem2</u>
- **TOP CHOICE 2015** medal for their "exquisite menu and friendly service" by Lianorg, a tourist information website for China, Japan and other Asian countries, January 25, 2015.
- Michelin Guide Recommended (Michelin Guide San Francisco 2013: Restaurants and Hotels, October 24, 2012) https://books.google.com/books?id=Q7SXBAAAQBAJ&pg=PT486&dq=michelin+2013+g https://books.google.com/books?id=Q7SXBAAAQBAJ&pg=PT486&lpg=PT486&dq=michelin+2013+g https://books.google.com/books?id=Q7SXBAAAQBAJ&pg=PT486&lpg=PT486&dq=michelin+2013+g <a href="https://books.google.com/books?id=Q7SXBAAAQBAJ&pg=PT486&lpg=PT486&dq=michelin+2013+g

g&hl=en&sa=X&ved=2ahUKEwjtgfCgsabjAhUBPH0KHeBWBWUQ6AEwA3oECAgQAQ#v=onepage&q= michelin%202013%20guide%20Mums&f=false

- San Francisco: Decoding shabu shabu (Budget Travel, October 3, 2012)
 https://www.budgettravel.com/article/san-francisco-decoding-shabu_11106
- Bar Bites: Mums (San Francisco Chronicle, March 6, 2008)
 <u>https://www.sfgate.com/thingstodo/article/BAR-BITES-Mums-3292081.php</u>

- Mums Home of Shabu-Shabu (tablehopper, October 23, 2007) <u>http://www.tablehopper.com/biz/mums-home-of-shabu-shabu/</u>
- Mums Home of Shabu Shabu (Mon Monthly, June 2007)
- Celebrating Inn Progress (San Francisco Chronicle, July 5, 2007)
- San Francisco Japantown Mums Renewal Opening (BaySpo, June 1, 2007)
- Japantown hotel hopes pop infusion will boost district / Makeover starts with public contest for a new name (SFGate, October 10, 2006)
- Fall Gourmet (BaySpo, September 30, 2005)
- Winter Gourmet (BaySpo, January 16, 2004)
- Japanese Fruit Dessert Refreshes Palate, Calms Psyche (SFGate, July 17, 2002) <u>https://www.sfgate.com/recipes/article/Japanese-fruit-dessert-refreshes-palate-calms-2822933.php</u>

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

Mums has consistently been an important gathering spot and place of respite for major Japantown community members and San Francisco public figures alike, as can be seen from the list below.

Notable Famous people who have come into Mums:

- Grandmaster Seiichi Tanaka, founder of Japanese Taiko drumming in North America, visits on Fridays for his favorite dish of clam chowder.
- Civil rights attorney Jane Kim visits frequently.
- Former San Francisco Mayor and current California Governor Gavin Newsom has held events here.
- San Francisco Mayor Edwin Lee used to hold events at Mums.
- California State Treasurer Fiona Ma.
- Comedian Margaret Cho has visited, as her parents used to own a nearby business.
- "Bill Nye the Science Guy," television presenter.
- Hayley Williams, lead singer of Paramore.

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

Mums demonstrates its commitment to the community through its participation in local events, through the owner and his daughters' personal relationships with the surrounding community, through the business's status as a "cultural hub" and through its hiring practices.

Isidore began his journey at Mums as a part-time student and so makes a point of hiring young students who are studying abroad in the United States. He has hired staff from Japan, Indonesia, Korea, Mongolia and the Philippines, doing his best to provide a comfortable "home base" of a working environment. Included in the Legacy application is a copy of a postcard which a young former employee sent Isidore from Japan. The Japanese student has written the

letter as closely as she could to Isidore's native Cantonese writing, rather than English or her own native Japanese, out of respect for Isidore and her experience at Mums. It basically reads "Thank you for your support and friendship."

Due to its being located down the street from the Japanese Cultural and Community Center of Northern California (JCCCNC), which provides cultural and community programs to the area, many program participants, such as members of the Center's volleyball program, stop by Mums after practice for a meal. The business provides a 10% discount to members of the Center.

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

It is impossible to name all the individuals the business has served over the four decades it has been open. The business is beloved by generations of people within the Japantown community from a wide range of social circles and organizations. Among local business owners and their affiliates, their customer base includes Paper Tree, Super Mira, Yasukochi's Sweet Stop, Benkyodo, Hinodeya, the Nichi Bei Foundation and, of course, members from the JCCCNC who stop by before or after their activities. Seniors from Kokoro, a local Japanese assisted living community, often visit. Churchgoers from Christ United Presbyterian Church and other local temples and churches stop by weekly after services, sometimes filling the entire establishment. Members of the Michiya Hanayagi Japanese Classical Dance Group, which is over 60 years old and legendary within the Japanese American community, regularly eat here before practices. The leader of the group, Madame Michiya Hanayagi, often holds her annual birthday celebration at the establishment. As previously mentioned, Grandmaster Seiichi Tanaka, who is credited with founding Japanese Taiko drumming in North America, visits on Fridays for his favorite dish, clam chowder. This is just a small sampling of the larger community which the restaurant serves.

The restaurant is also frequented by those who may not live in the area but come to visit Japantown. This can include guests of the adjoining hotel, people who are traveling to San Francisco to visit family members, tourists visiting San Francisco or those specifically looking to sample their omurice, Japanese-style breakfast, or shabu shabu – all dishes for which they are renowned. One regular customer visits from Nevada for their shabu shabu!

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

The building is part of the San Francisco Japantown Model, a project to bring Japanese culture to America by Japanese company, Kintetsu Enterprises Corporation which began in the late 1960s.

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

The restaurant is centrally located within Japantown, and is thus a popular community gathering location. Since another long-time community favorite, May's Cafe, closed a couple of years ago, Mums is now arguably the only business in Japantown to fill this niche. It is one of the few restaurants open during the hours of 2:00 p.m. to 5:00 p.m., one of the only restaurants open during morning hours and the only restaurant in the area to serve Japanese breakfast. Such a wide range of hours and services reinforce Mums' identity as a gathering place which can be relied on at almost any time of day, which is why so many people have congregated at the location over the past 40 years for meetings, events or impromptu gettogethers. Just look at the restaurant's Yelp or Trip Advisor pages and you will see how beloved it is to visitors and residents alike:

- "This is my favorite place to go for shabu shabu in the city. I grew up in north part of Japan, so shabu shabu is a must food when it's cold for me...[Mums] is more like Japanese authentic shabu shabu should be." (Yelp Review November 20, 2018)
- "I've been coming to Mums for breakfast basically since I was born. I've always appreciated the fact that they still offer a Japanese breakfast in town, especially as a lot of the other breakfast places in the area have closed. Even though the hotel has changed several times (The Buchanan, the current incarnation, seems particularly uninspired to me), Mums has remained a very delicious constant. I hadn't seen the green tea pancakes before, but I got them instead of my usual Japanese breakfast. They were utterly delicious!....I'm glad that they have kept old favorites while still innovating." (Yelp Review November 6, 2018)
- *"We received complimentary ice cream and had a friendly chat with Yvonne before we left, all-in-all making for an incredibly welcoming and positive experience in Japantown." (Trip Advisor Review July 11, 2018)*
- "I've been coming here since way back when they were the only game in town for shabu. [Mums] is still the gold standard in Shabu. Period." (Yelp Review December 6, 2017)
- "Once again, a wonderful experience. We go for the Shabu Shabu and Mums did not disappoint. The staff was friendly....Just a note. We drive from Nevada to eat here." (Trip Advisor Review September 30, 2017)
- "Being Japanese I have pretty high standards for shabu shabu. Mums was probably the best that I have had in Japantown, and I definitely recommend." (Yelp Review April 11, 2017)

CRITERION 3

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

Founded on American Independence day in 1979 and named after a revered symbol of Japanese culture, the Chrysanthemum flower, Mums - Home of Shabu Shabu is Japanese soul planted on American soil. Over the 40 years it has been in business, the family-owned restaurant has pioneered Japanese food in an American context, and in 1995 became one of the first restaurants in San Francisco to serve authentic Japanese hotpot ("shabu shabu"). As a vital gathering place for San Francisco Japantown, Bay Area residents of all ages visit daily to plan community events, order their favorite dishes and catch up with owner Isidore and his locally-raised daughters, Sarah and Yvonne.

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)

Mums is committed to maintaining its historical tradition as a restaurant serving Japanese and American cuisine.

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.).

In the 40 years Mums has been in business, the business has survived three changes in the management of the hotel with whom they share a building and from whom they lease. Unfortunately, these changes in hotel management and property ownership have sometimes resulted in renovations to the building which have not always been done in consideration of Mums. Its three characteristic interior windows, which had been at the restaurant since its opening, were taken out a few years ago by the new Kimpton Buchanan Hotel.

Under Kintetsu's management, there was originally a large 50-person meeting space shared between the hotel and Mums. Although owned by the hotel, Mums was allowed to use this space for free and would serve large parties of guests there or lend the space out to local organizations for various events and parties, such as the Mikoshi Carriers who have been part of the Cherry Blossom Festival parade for over 50 years. After Kintetsu sold the building to JDV Collection Hotel in 2007, Mums was charged a fee for using the space. Finally, in 2013 when the hotel was sold to KHP III SF Sutter LLC, the room was removed altogether by the hotel during renovations. Both Mums and the surrounding Japantown community have been impacted by this loss of gathering space.

Despite this, Mums has fought to keep some features which have existed at the business for quite some time. With difficulty, they have retained two circular windows that look out onto Sutter and Buchanan streets and remain from the business's grand opening. A large mural depicting a Japanese city scene has overlooked the dining area since 2007. The latest hotel management has tried to change the mural, but Isidore has insisted on keeping it as it is the

work of famed Japanese artist, Heisuke Kitazawa. Also consistent since opening is the restaurant's name of "Mums" and its chrysanthemum logo. Each successive hotel owner has tried to ask Mums to change both name and logo to something more 'modern' and suiting of their hotel's theme. However, Mums maintains both as the chrysanthemum is an important flower in Japanese culture.

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

Documentation that demonstrates the business has been a restaurant for 40 years is included in this Legacy Business Registry application.






























KEA, The First 50 years

In 1968 Kintetsu Enterprise Company of America set out bridge East and West by helping develop "the Japan Trac Center" in San Francisco with the opening of the 14-story Miyako Hotel San Fransico and the 50,000 sq. foot Kintet Shopping Center. In 1975 KEA's presence in the neighbor hood expanded with Kyoto Inn and Japantown Bowl bov ing center. KEA ventured south to Los Angeles and open Miyako Hotel LA in 1989. And after 40 years of great busi ness and cultural relationships with The City By the Bay, Kintetsu moved their entire company to The City of Angels, where it continues to call home today.



Images are historical reference only and do not represent current Kintetsu Enterprises Company of America holding

Kintetsu Enterprises Company of America 21241 S. Western Avenue, Suite 100, Torrance, CA 90501 Tel: (310) 782-9300 Fax: (310) 782-9308

To whom it may concern:

Mr. Isidore C. Tam has been employed as a waiter at the Kyoto Inn since April 1981.

We have found him to be an asset to the hotel. I do not hesitate to recommend him highly for employment. His working habits are excellent, and his reliability is outstanding.

Sincerely,

MIYAKO HOTEL/KYOTO INN

Jacques Vandenberg General Manager

JV:dt

🖻 KYOTO INN

1985 IDENTIFICATION CARD 3/24/81 TAM, ISIDORE C. ATE EMPLOYED NAME 7 NERALMANAGER CAFE MUMS ALID UNTIL DEC. 31, 1985 EM

Japan Center, 1625 Post Street, San Francisco, California 94115 (415) 922-3200 • Toll-Free Reservations: 1-800-533-4567 • Telex: 278063 KINTETSU ENTERPRISES CO. OF AMERICA Japan Center, 1520 Webster Street San Francisco, California 94115 Telephone: 415/922-9300

Cable: AMKIN Telex: 340960 (KYOTO INN SFO)

October 6, 1983

Re: Isidore C. Tam (Soc. Sec. No.

To Whom It May Concern:

This is to certify that Isidore C. Tam is presently employed in the position of Food Server in the Kyoto Inn-Cafe Mums division of Kintetsu Enterprises Company of America.

Kintelsure

Mr. Tam was hired on August 23, 1981, and his prospects for continued employment are excellent. His current gross salary, as set by union agreement, is \$38.95 per day.

Sincerely,

KINTETSU ENTERPRISES CO. OF AMERICA

J. Jamakawa.

Y. Yamakawa Manager, General Affairs/Personnel

YY:fjs

Miyako Hotel, Japan Center, 1625 Post Street, San Francisco • 415/922-3200 Kyoto Inn, 1800 Sutter Street, San Francisco • 415/921-4000 Japantown Bowl, 1790 Post Street, San Francisco • 415/921-6200 Kintetsu Building, Japan Center, 1737 Post Street, San Francisco • 415/922-6776

FIRST FLOOR • OPEN EVERYDAY • 7:30AM - 10:30PM



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ON THE FIRST FLOOR

198X (4-5)

BREAKFAST Hearty fare to start the day.

LUNCH A fine selection of favorites from East and West.

DINNER Seafood, steaks, and other savory specialties.

WINE & BEER Open every day from 7 a.m. to 9:30 p.m.





Breakfast

M-F: 7:00am - 11:00am Weekends: 7:30am - 11:00am

SPECIALS

Mums Special served with two eggs, hash brown potatoes, toast, juice and choice of ham, sausage, or bacon, and coffee or tea

Continental served with juice and choice of danish pastry or toast and coffee or tea

Japanese Style served with broiled fish, two eggs, seaweed, miso soup, rice, and Japanese pickles

Udon Set

served with Japanese noodle soup, rice balls, and Japanese pickles

OMELETTES served with hash brown potatoes and toast

Plain Omelette

or Create your own Omelette Choose up to 3 items:

ham	onions	broccoli
bacon	tomatoes	cheese
sausage	mushrooms	cream cheese
ground beef	bell peppers	salsa
chicken	spinach	smoked salmon
	bay shrimp	

Egg White Omelette Available

*For Most Updated Menu, Please Visit Restaurant



Like 393 people like this. Be the first of your friends.

EGGS

2 Eggs served with hash brown potatoes, toast, and a choice of ham, sausage, or bacon

1 Egg served with hash brown potatoes, toast, and a choice of ham, sausage, or bacon

Eggs Benedict served with hash brown potatoes and a choice of spinach, Canadian bacon, or smoked salmon

> **Corned Beef Hash and Eggs** served with hash brown potatoes and toast

> **Steak and Eggs** served with hash brown potatoes and toast

PANCAKES AND FRENCH TOAST

Buttermilk Pancakes

or with a choice of sausage, ham, bacon, or banana

French Toast

or with a choice of sausage, ham, bacon, or banana



LUNCH

11:00am - 3:00pm

Shabu Shabu All-You-Can-Eat Served All Day, Everyday Shabu Shabu Lunch Set Served 11:00am - 3:00pm, M-F Only.

> HAMBURGERS AND SANDWICHES served with a choice of fries, soup, or salad

> > Hamburger

Cheeseburger

Bacon Cheeseburger

Fried Fish Burger

Grilled Chicken Burger

BLT (bacon, lettuce, tomato)

Club Sandwich (bacon, lettuce, tomato, ham, cheese)

Ham and Cheese Sandwich

Ham and Egg Sandwich

Smoked Salmon Sandwich

NOODLES

served with choice of soup or salad and coffee or tea

Yakisoba pan-fried Japanese noodles with seafood, chicken, and vegetables

Yakiudon pan-fried udon with meat and vegetables

Beef or Chicken Udon beef or chicken noodles with broth

Mushroom Spaghetti fresh mushrooms sautéed lightly with garlic

Spaghetti Neapolitan ham, sausage, and onions in tomato sauce

> Tarako Spaghetti fish roe and seafood

Like 393 people like this. Be the first of your friends.

RICE served with soup or salad, coffee or tea

Katsu Curry pork cutlet over rice with curry

Beef Curry beef and vegetables in curry sauce over rice

Hamburger Curry hamburger steak with egg over rice with curry

> Shrimp Curry fried shrimp over rice with curry

Hawaiian Fried Rice pineapples, onions, and ham fried rice

> Shrimp Fried Rice shrimp and egg fried rice

Curry Fried Rice pan-fried curry rice with beef

Veggies Fried Rice pan-fried rice with vegetables

Seafood Rice Gratin shrimp, scallops, and mussels baked with cheese in a cream sauce

> Omu Rice chicken fried omelette with rice

Veggies Omu Rice vegetable fried omelette with rice

Create your own Omu Rice choose a side:

tonkatsu	curry sauce	seafood
hamburger steak	katsu curry	croquette
fried shrimp	shrimp curry	steamed veggies

Seafood Spaghetti shrimp, squid, and mussels in cream sauce

Seafood Spaghetti Gratin prawns, scallops, and mussels baked with cheese in cream sauce

COMBINATIONS

served with rice and soup or salad, coffee or tea

Choice of 2 Items:

Chicken Teriyaki broiled chicken, house-made teriyaki sauce

Karaage deep fried marinated chicken

Chicken Cutlet deep fried chicken cutlet

Minced Cutlet deep fried grounded beef

Croquette deep fried potato, minced beef & onions

> **Hamburger Steak** salisbury steak, red wine sauce

> > Tonkatsu deep fried pork cutlet

Ginger Pork grilled pork with ginger sauce

Sanma Shio-yaki grilled pike mackerel

Saba Shio-yaki broiled mackerel

Grilled Fish grilled red snapper, lemon butter sauce

> **Fried Fish** deep fried red snapper

> > Fried Kaki fried oyster

Fried Ebi fried shrimp

Fried Hotate fried scallop

Agedashi Tofu fried tofu



Shabu Shabu Lunch Set*

(Not All-You-Can-Eat) \$20/person (minimum 2 persons)

Shabu-shabu Lunch Set Includes a set portion of: - Beef: freshly cut rib-eye steak

Assorted Vegetables: napa cabbage, spinach, mushrooms, tofu
 Vegetarian Option Available
 Noodles: udon and clear noodles
 Sauces: Mum's special dipping sauces with daikon and

green onion

- Rice: available upon request
 - One Complimentary Dessert



Shabu Shabu All-You-Can-Eat Lunch* (All-You-Can-Eat)

\$30/person (minimum 2 persons)

Shabu-shabu All-You-Can-Eat Includes: - Beef: freshly cut rib-eye steak - NEW! Lamb, Chicken or Pork by request!

 Assorted Vegetables: napa cabbage, spinach, mushrooms, tofu
 Vegetarian Option Available
 Noodles: udon and clear noodles
 Sauces: Mum's special dipping sauces with daikon and green onion

- Rice: available upon request - One Complimentary Dessert

* Lunch Set Shabu-shabu only available during lunch hours (11:00am - 3:00pm) M-F Only.

All-You-Can-Eat Shabu Shabu for Children Age 10 and Under \$15.00/child

* Minimum 2 persons for Shabu * No Sharing * All-You-Can-Eat is within a time limit of 1.5 hours * Service Charge for Shabu will be applied



DINNER

3:00pm - 9:30pm

ENTREES served with pickles, steamed vegetables, soup, salad, and rice

Grilled Salmon topped with hollandaise sauce

Pacific Red Snapper topped with lemon butter sauce

Deep Fried Seafood

Fried Prawns

Sautéed Prawns and Scallops sautéed in garlic butter sauce with seasonal vegetables

Chicken Teriyaki topped with house-made teriyaki sauce

Chicken Cutlet topped with red wine sauce

Pork Cutlet topped with red wine sauce

Ginger Pork grilled with ginger sauce

Hamburger Steak salisbury steak and egg with red wine sauce

Rib-Eye Steak

Noodles and rice entrees from the Lunch Menu are available for Dinner orders. An additional charge of \$3.00 will be added to the Lunch Menu price.

See our Shabu Shabu Menu

friends.

Like 393 people like this. Be the first of your





Bar/Appetizer, Dessert, and Beverage Menus are also available



*For Most Updated Menu, Please Visit Restaurant

L "like" us on Like 393 people like this. Be the first of your friends. facebook

http://www.mumssf.com/dinner.html



SHABU SHABU

All-You-Can-Eat Served All Day, Everyday All-You-Can-Eat & Drink Served Daily 5:00pm -9:30pm

Dinner Set Not Available Fridays and Saturdays Lunch Set Served Daily 11:00am - 3:00pm, M-F Only.





Home of Shabu-Shabu

Shabu Shabu (Japanese: しゃぶしゃぶ) is Mums' Specialty!

Shabu-shabu (shä'bū-shä'bū) consists of thinly sliced rib-eye and vegetables cooked at the table in an iron-pot, and served with our savory, house special dipping sauces.

Shabu Shabu All-You-Can-Eat Dinner* - \$30/person

(All-You-Can-Eat, minimum 2 persons)

<u>Shabu Shabu All-You-Can-Eat & Drink* -</u> \$45/person

(All-You-Can-Eat, minimum 2 persons)

Shabu-shabu All-You-Can-Eat Includes:

- Beef: freshly cut rib-eye steak NEW! Lamb, Chicken or Pork by request!
- Assorted Végetables: napa cabbage, spinach,
- mushrooms, tofu Vegetarian Option Available
- Noodles: udon and clear noodles
- Sauces: Mum's special dipping sauces with

daikon and green onion - Rice: available upon request - One Complimentary Dessert

Shabu Shabu All-You-Can-Eat

Lunch* - \$30/person (All-You-Can-Eat, minimum 2 persons)

- Shabu-shabu All-You-Can-Eat Includes: Beef: freshly cut rib-eye steak NEW! Lamb, Chicken or Pork by request! - Assorted Végetables: napa cabbage, spinach,
- mushrooms, tofu
- Vegetarian Option Available
 Noodles: udon and clear noodles
 Sauces: Mum's special dipping sauces with daikon and green onion

Includes All-You-Can-Eat Shabu-Shabu & All-You-Can-Drink:

- Sake: House Sake (hot or cold)
 Imported Beer: Asahi, Sapporo, Draft Beer
- Soft Drinks: Coke, Diet Coke, Sprite
 NEW! Lamb, Chicken or Pork by request!
 Vegetarian Option Available

All-You-Can-Eat & Drink only available starting at 5:00pm dailv

Shabu Shabu Lunch Set* - \$20/person

(Not All-You-Can-Eat, minimum 2 persons)

Shabu-shabu Lunch Set Includes a set portion of:

- Beef: freshly cut rib-eye steak
 Assorted Vegetables: napa cabbage, spinach, mushrooms, tofu
 Vegetarian Option Available
 Noodles: udon and clear noodles

- Sauces: Mum's special dipping sauces with daikon and green onion
- Rice: available upon request
- One Complimentary Dessert



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2013 MICHELIN GUIDE RECOMMENDED

Tomo



If you know someone who suffers from Peter Pan syndrome, don't call a therapist; call and make reservations at this Marina marvel. Hello Tomo! This hotel in the heart of bustling Japantown doesn't want its hipster guests to ever grow up. Step off the hurried streets and into this pop art-influenced space that might have you feeling like you've stepping straight into a video game. Bright colors, wacky accents, and murals by Japanese anime artist Heisuke Kitazawa make this hotel truly one of a kind.

This property's rooms and suites take the average college dorm room and bump up the cool factor with bean bag chairs, simple IKEA-style blond wood furnishings, cheerful colors, and even plush monsters tucked into the beds. But, with Kitazawa's

artistic creations in each dwelling, this is definitely not your teenager's dorm room. Get the whole gang together for a video game marathon in the over-the-top Players Suites. But, it's not all play and no work with high-tech amenities, ergonomically designed workspaces, and a well-equipped business center.

Despite its name, word has gotten out about Tomo's Mums Restaurant and Bar. This hot spot is all about shapu-shabu and an endless stream of sake.



Dear Customer:

Congratulations!

Due to its popularity, your restaurant has been voted as "TOP CHOICE 2015". Your exquisite menu and friendly service have received positive reviews by our judges and Asian visitors leading to the successful qualification in our "TOP CHOICE" ranking system. Your information will be promoted through our media in forms of network, video, books and tourist guide.

The "TOP CHOICE" ranking system includes four independent evaluation categories: restaurants, hotels, stores and tourist attractions. A unique medal is designed for each category and is awarded once a year. Every year all qualified medalists already selected in the previous year are re-evaluated, and are added to the new qualified candidates of this year. With the present letter we are honored to announce that you have been awarded the "2015 TOP CHOICE" medal.

Our Mission and Strategy:

TOP CHOICE Market Target:	China, Japan and other Asian countries.
TOP CHOICE Release System:	 Websites: mainly <i>lianorg.com</i> and other APPs etc; Video: <i>Lianorg</i> video system, TV station and YouTube etc; Books: <i>Lianorg</i> Travel guide and pop-magazines;
TOP CHOICE Ranking System:	Professional associations and tourists' ratings and evaluations will ensure the authenticity and reliability of the candidates' information.
TOP CHOICE Rating System:	Comments and feedbacks published by all users directly on www.lianorg.com

www.lianorg.com is an authentic and professional tourist information website tocusing on providing overall travel information. On www.lianorg.com each restaurant enjoys an individual webpage, where tourists can find useful practical information such as your contact details, official website, business hours, GPS map, photos etc. The automatic positioning system of our GPS map can be used by tourists' mobile phones and laptops to locate the address of your restaurant and offer detailed navigation directions. Our mission is to promote www.lianorg.com as the first and most reliable search engine and the last sharing site for tourists as B-to-C pattern.

Highlights of www.lianorg.com

In 2014, we have awarded 8,085 "TOP CHOICE Restaurant" medals, 5,430 "TOP CHOICE Hotel" medals and 3,762 "TOP CHOICE Store" medals throughout 1,580 in cities across 83 countries.

We welcome you to contact us for any questions or advices.

Email: info@lianorg.cn

Yours sincerely,

Mrs. Rita CHEN, Communications Manager of www.lianorg.com

How to use the medal:

- 1. This medal is designed to be paste on a transparent glass surface.
- 2. Before applying the medal, wipe the glass surface to avoid peel off.
- 3. Remove the self-adhesive paper on the back of the medal and paste the red side on the inner side of the glass surface.
- 4. Medal size: 20cm × 9.6cm, resistant to water and sunshine.
- 5. You may request up to three additional medals to display in your restaurant by sending an email to info@lianorg.cn. Each medal has a unique code and CANNOT be transferred to others.





2015 op Choice

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July 19, 2019

Historic Preservation Commission 1650 Mission Street, Suite 400 San Francisco, CA 94103

Dear Commissioners,

As an active member of various San Francisco Japantown organizations, I state my strong support for Cafe Mums' acceptance into the Legacy Business Registry.

My relationship with Café Mums began as a customer from its opening in the late 70s. I have been acquainted with Owner Mr. Isidore Tam these many years, since he first worked at the restaurant as an employee, eventually purchased the business and has since operated it. A few years ago Mr. Tam passed management of the business on to his daughters. I have enjoyed a continuing friendship and business dealings with the family.

Being located in Japantown, Cafe Mums has been a gathering place for not only hotel guests but many neighborhood people and community groups in the Japantown area. The restaurant has always been welcoming and supportive of the many community groups who gather there for meals and meetings. The Cafe has been very inventive moving along with the times and presents not only an American Menu but a good selection of Japanese comfort food. They were the first restaurant in the area to present Japanese style Shabu Shabu on their menu since about 1995, which is widely popular and has earned them the name 'Home of Shabu Shabu.'

As it's centrally located at the Hotel in the heart of Japantown, the Cafe and family have always geared their business toward the Japantown community. There have been many occasions where meetings, fundraisers, and parties have been held in the Cafe and in meeting rooms that were once part of the restaurant's leased space.

Over the past 40 years, the Cafe and family have weathered numerous changes in management and ownership of the Hotel from which they rent. They continue to struggle and strive in the sometimes precarious economy of San Francisco, all the while maintaining a strong connection to the surrounding community.

Mr. Tam, and now his family members, have always been very supportive of individuals, groups, and organizations, through working with the community on special menus and prices to help whatever cause the community may have.

I, personally, as the President Emeritus of the Northern California Festival Queen Program have used Cafe Mums for various Queen Program events; from candidate orientations and committee meetings, for use as a kimono dressing facility, to Committee Hospitality Committee functions'



breakfasts, lunches and dinners with Sister-city Courts from Seattle, Hawaii and Los Angeles. For years, we have held our post Cherry Blossom Festival dinner at Cafe Mums, taking up almost the entire facility.

Being a member of Kimochi Seniors Services Inc. and the Japantown Task Force I have had many occasions to use the Cafe as a meeting and gathering space.

As a long-time business in Japantown, I can only support and encourage Cafe Mums for Legacy Business Registry for their ongoing contributions to the Japantown community. I hope that my letter will be of use in some regard to further the possibility of Cafe Mums and the Tam family gaining acceptance into the Registry.

Sincerely,

Benh K. Nakajo Sakura Matsuri Inc. - Vice President Cherry Blossom Executive Committee - Chair member Norther California Cherry Blossom Festival Queen Program -Chairman Emeritus. Kimochi Inc. - Past President and present Board Member. Japantown Task Force - Standing Member