SAN FRANCISCO
PLANNING DEPARTMENT

1650 Mission St.
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San Francisco,
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Legacy Business Registry Case Report

HEARING DATE: OCTOBER 5, 2016

Filing Date:	September 6, 2016
Case No.:	2016-011450LBR
Business Name:	Escape from New York Pizza
Business Address:	1737 Haight Street
Zoning:	NCD (Haight Street Neighborhood Commercial)/ 40-X Height and Bulk District
Block/Lot:	1248/023
Applicant:	Timothy Parker, Owner 1737 Haight Street San Francisco, CA 94117
Nominated By:	Supervisor London Breed, District 5
Staff Contact:	Stephanie Cisneros - (415) 575-9186 stephanie.cisneros@sfgov.org
Reviewed By:	Tim Frye – (415) 575-6822 tim.frye @sfgov.org

BUSINESS DESCRIPTION

Escape from New York Pizza is a local pizza shop in the Haight-Ashbury founded in 1986 that prides itself in its New York style pizza, its unique business model, and its practice of giving to local charities. Best known for its New York style pizza, the business has expanded to include five locations. The original location at 1737 Haight Street is housed within a one-story commercial space that belongs to a larger one-story building containing three separate commercial spaces. Escape from New York Pizza's growth is largely due to its unique slow-growth philosophy and business model that opts to share its success with employees, as well as its involvement with local charities and organizations that benefit the community and the greater San Francisco area. The business has regularly donated to local charities and organizations such as Homeless Youth Outreach, United Playaz, and McKinley Elementary School's afterschool programs.

STAFF ANALYSIS

Review Criteria

1. *When was business founded?*

   1986

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

   Yes, Escape from New York Pizza qualifies for listing on the Legacy Business Registry because it meets all of the eligibility Criteria:

   i. Escape from New York Pizza has operated for 30 years.

ii. Escape from New York Pizza has contributed to the Haight-Ashbury community's history and identity by serving as a local eatery and practicing a unique employee-based business model. The business upholds ideals that support the welfare of the community and a mission to feed groups such as hospices, schools, after-school centers, and rehabilitation centers among others and a variety of community and charity organizations.

iii. Escape from New York Pizza is committed to maintaining its craft of making New York style pizza and the tradition of following a business model that offers investment opportunities to employees who have proven loyal to the business.

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

   Yes. The business is associated with the craft of making New York style pizza and the tradition of following an employee-based business model that offers investment opportunities to loyal employees first.

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

   The original location at 1737 Haight Street is not associated with significant architecture as determined by the Neighborhood Commercial Buildings Historic Resource Survey (pending approval by the Historic Preservation Commission). Further research is required to determine whether the property is associated with significant events and/or persons.

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

   The original location at 1737 Haight Street is a 1910 property that has been evaluated by the Planning Department for potential historical significance. The property has been found to be a "Category A Property" that is located within the California Register-eligible Haight Ashbury Historic District.

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

   No. The business is not mentioned in a local historic context statement. However, the original location is part of a one-story building with three commercial spaces, one of which (1723 Haight Street, extant) is mentioned in the LGBTQ Historic Context Statement as being one of the earliest gay businesses in the Haight (the Golden Cask).

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

   Yes. Say It Better Podcast, August 23, 2008, "The Art of Being Partners & Friends," by Kare Anderson; SF Gate, November 30, 2001, "An escape from the usual pizza places/Geffner brings bit of Big Apple to SF," by Lord Martine.

Physical Features or Traditions that Define the Business

Location(s) associated with the business:

- 1737 Haight Street (original location)

Recommended by Staff

- Staff recommends that the business maintain the tradition of practicing a unique, employee-

centered business model which has proven to be both successful and beneficial to its employees and the community.

Filing Date:	September 6, 2016
Case No.:	2016-011464LBR
Business Name:	Gypsy Rosalie's Wigs & Vintage
Business Address:	1457 Powell Street
Zoning:	NCD (North Beach Neighborhood Commercial)/ 40-X Height and Bulk District
Block/Lot:	0148/030
Applicant:	Rosalie Jacques, Owner 1457 Powell Street San Francisco, CA 94117
Nominated By:	Supervisor Aaron Peskin, District 3
Staff Contact:	Stephanie Cisneros - (415) 575-9186 stephanie.cisneros@sfgov.org
Reviewed By:	Tim Frye – (415) 575-6822 tim.frye @sfgov.org

BUSINESS DESCRIPTION

Gypsy Rosalie's Wigs & Vintage is a North Beach wig and vintage clothing shop specializing in wig sales and styling that has been in operation since 1960. Located on Powell Street between Vallejo Street and Broadway Street, Gypsy Rosalie's occupies one storefront at the ground floor of a four-story, mixed-use building and is best known for its wide array of styled wigs and wig styling classes. The business has managed and maintained a long relationship with various San Francisco groups and communities, including the Beach Blanket Babylon performers, LGBTQ community, individuals seeking wig styling due to hair loss and illness, and celebrities and members of the entertainment community. The early years of Gypsy Rosalie's also included a hair salon that allowed the owner to style hair and teach classes on hair styling to others who have gone on to work in other hair salons throughout San Francisco.

STAFF ANALYSIS

Review Criteria

1. *When was business founded?*

   1960

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

   Yes, Gypsy Rosalie's Wigs & Vintage qualifies for listing on the Legacy Business Registry because it meets all of the eligibility Criteria:

   i. Gypsy Rosalie's Wigs & Vintage has operated for 56 years.

   ii. Gypsy Rosalie's Wigs & Vintage has contributed to the North Beach community's history and identity by providing a unique craft, skill and product, as it is the only wig store and wig styling salon in North Beach.

   iii. Gypsy Rosalie's Wigs & Vintage is committed to maintaining the physical features and traditions that define its art of styling and selling wigs.

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

   Yes. The business is associated with the tradition of selling wigs and the art of wig styling.

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

   The 1908 property has been previously surveyed through the North Beach Survey, which was adopted in 1999. At the time of the survey, the property was evaluated as individually-eligible and is thus considered a "Category A Property." Upon visual inspection of the property, it appears to have undergone extensive alterations that may no longer qualify it as individually-eligible. Further review per the Planning Department's CEQA review procedure for historical resources is needed to evaluate its eligibility.

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

   No.

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

   No.

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

   Yes. SF Chronicle and Gate, 2/15/2009, "The City exposed," by Mike Kepka; SF Chronicle, 2014, "Rosalie's Season of Big Hair," by Tony Bravo; Bay Guardian, 2000, "Best of the Bay 2000 Neighborhood: North Beach;" SF Gate, 10/27/2014, "Halloween is high season for Gypsy Rosalie's Wigs in S.F," by Tony Bravo.

Physical Features or Traditions that Define the Business

Location(s) associated with the business:

- 1457 Powell Street

Recommended by Staff

- Tables, shelves, shelving systems and display cases that display the variety of wigs and vintage jewelry and clothing
- "Of North Beach Fame" sign (currently located along interior hallway and once displayed at a previous location of the business)
- Styling station

Filing Date:	September 6, 2016
Case No.:	2016-011465LBR
Business Name:	Oddball Films
Business Address:	275 Capp Street
Zoning:	UMU (Urban Mixed Use)/ 40-X Height and Bulk District; 58-X Height and Bulk District
Block/Lot:	3575/101
Applicant:	Stephen Parr, Director and Owner 275 Capp Street San Francisco, CA 94110
Nominated By:	Supervisor David Campos, District 9
Staff Contact:	Stephanie Cisneros - (415) 575-9186 stephanie.cisneros@sfgov.org
Reviewed By:	Tim Frye – (415) 575-6822 tim.frye @sfgov.org

BUSINESS DESCRIPTION

Oddball Films is a stock footage licensing company in the Mission District that has served as an archival and teaching facility focusing on film collection and film preservation. Stephen Parr, the owner, has been a collector of rare and unusual historical films since 1984 and officially registered the business in 1994 after gaining a following of film industry clients seeking unique and rare footage to use. Oddball Films has worked with many renowned, innovative, and pioneer filmmakers and film professionals often seeking footage to use for films based on telling the stories and histories of underrepresented groups. Located on Capp Street between 16th Street and 17th Street, Oddball Films is housed within a three-story utilitarian style building that contains multiple commercial tenants. The business has grown in its library and archive collection and has become a "service hub" for award-winning filmmakers in San Francisco. Oddball Films also offers a film and media intern training program that teaches students about archiving and film preservation and, for the past ten years, has offered public screenings, seminars, classes, and benefits.

STAFF ANALYSIS

Review Criteria

1. *When was business founded?*

   The business was officially registered in 1994 although it has been in operation since 1984.

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

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

   i. Though Oddball Films has been registered since 1994 (22 years), it faces a significant risk of displacement with a lease set to expire in January 2017.

   ii. Oddball Films has contributed to the Mission District and greater San Francisco history and identity by actively preserving an eclectic array of historical footage of

San Francisco. The business recognizes the importance of preserving these films not only as a way to understand film making as it has evolved throughout history but also as a way to understand the history of San Francisco and to offer their archives as a resource for filmmakers. Oddball Films also sees the importance of passing on their knowledge by offering an internship that introduces students and aspiring film professionals in the Bay Area to the art of archiving and film preservation.

iii. Oddball Films is committed to maintaining the traditions that define its art of film accumulation and preservation.

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

   Yes. The business is associated with the craft of film preservation.

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

   No. The 1910 property has been previously evaluated by the Planning Department as part of the Inner Mission North Historic Resource Survey. The property was determined to not be a historic resource and is classified as a "Category C Property."

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

   No.

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

   No.

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

   Yes. Screen Magazine, 11/30/1998, "Truly an Oddball: Finding freaky footage," by Carl Kozlowski; Screen Magazine, 10/16-23/2000, "Oddball gets even: Eclectic film footage collector turns art into business," by Jane Burek; SF Chronicle, 8/19/2003, "Wait! Planning to toss that old home movie of Granny's birthday? It may be a dust collector to you, but it's a historical treasure to the San Francisco Media Archive," by Peter Hartlaub; "Stock Footage Re-Constructs an American Experience," by Iain Stasukevich; AMIA Newsletter, Spring 2010, "Oddball Reunites Director Peter Clifton with Lost Easybeats Film," by Ellie Duddridge; Mission Local, 10/5/2010, "Keaton's 'Steamboat Bill Jr.,' Plus 'Buster Keaton Rides Again;'" Missioni Local, 10/5/2010, "Oddball Films: Let's Get Schooled;" Moholy Ground Magazine, "Where Analog is King: Oddball Film + Video," by Aimee Pavy; The Evening Class Blog, 3/31/2011, "The Disposable & The Discontinuous: The evening Class Interview with Stephen Parr," by Michael Guillen; SF Weekly, "Best of San Francisco: Arts & Entertainment."

Physical Features or Traditions that Define the Business

Location(s) associated with the business:

- 275 Capp Street

Recommended by Applicant

- Extensive film library stacked on shelves (houses upwards of 50,000 films)
- Tradition of teaching and practicing film archiving and film preservation

- Vintage freight elevator
- Wooden stairs leading up to archive
- Collection of ephemera that includes vintage signs, antique film projectors, movie cameras, and other film-related antiques, among other eclectic items; including the "Reasons" portion of the iconic "17 Reasons Why!" sign that once sat on top of Thrift Town on Mission & 17th Street
- Walls in the restrooms with pop art images by San Francisco stencil artist Scott Williams
- A number of murals created by community muralists as well as local artist Stephen Bauer, located on the side of the building that houses Oddball Films

PROJECT DESCRIPTION

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

OTHER ACTIONS REQUIRED

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

PUBLIC/NEIGHBORHOOD INPUT

The Department has received three letters of support for Escape from New York Pizza, eight letters of support for Gypsy Rosalie's Wigs & Vintage, and three letters of support for Oddball Films, which are included as part of their respective applications.

ENVIRONMENTAL REVIEW STATUS

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

PLANNING DEPARTMENT RECOMMENDATION

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

ATTACHMENTS

Draft Resolution
Legacy Business Application

SC: XXXX

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Historic Preservation Commission
Draft Resolution
HEARING DATE OCTOBER 5, 2016

Filing Date:	September 6, 2016
Case No.:	2016-011450LBR
Business Name:	Escape from New York Pizza
Business Address:	1737 Haight Street
Zoning:	NCD (Haight Street Neighborhood Commercial)/ 40-X Height and Bulk District
Block/Lot:	1248/023
Applicant:	Timothy Parker, Owner 1737 Haight Street San Francisco, CA 94117
Nominated By:	Supervisor London Breed, District 5
Staff Contact:	Stephanie Cisneros - (415) 575-9186 stephanie.cisneros@sfgov.org
Reviewed By:	Tim Frye – (415) 575-6822 tim.frye @sfgov.org

ADOPTING FINDINGS RECOMMENDING TO THE SMALL BUSINESS COMMISSION APPROVAL OF THE LEGACY BUSINESS REGISTRY NOMINATION FOR ESCAPE FROM NEW YORK PIZZA, CURRENTLY LOCATED AT 1737 HAIGHT STREET (BLOCK/LOT 1248/023).

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

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

WHEREAS, the subject business has contributed to the Haight-Ashbury neighborhood's history and identity; and

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

WHEREAS, at a duly noticed public hearing held on October 5, 2016, 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 Escape from New York Pizza qualifies for the Legacy Business Registry under Administrative Code Section 2A.242(b)(2) as it has operated in the same location 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 Escape from New York Pizza

Location (if applicable)

- *1737 Haight Street*

Physical Features or Traditions that Define the Business

- *Staff recommends that the business maintain the tradition of practicing a unique, employee-centered business model which has proven to be both successful and beneficial to its employees and community*

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 2016-011450LBR to the Office of Small Business.

I hereby certify that the foregoing Resolution was ADOPTED by the Historic Preservation Commission on October 5, 2016.

Jonas P. Ionin
Commission Secretary

AYES:

NOES:

ABSENT:

ADOPTED:

SAN FRANCISCO
PLANNING DEPARTMENT

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Historic Preservation Commission
Draft Resolution
HEARING DATE OCTOBER 5, 2016

Filing Date:	September 6, 2016
Case No.:	2016-011464LBR
Business Name:	Gypsy Rosalie's Wigs & Vintage
Business Address:	1457 Powell Street
Zoning:	NCD (North Beach Neighborhood Commercial)/ 40-X Height and Bulk District
Block/Lot:	0148/030
Applicant:	Rosalie Jacques, Owner 1457 Powell Street San Francisco, CA 94117
Nominated By:	Supervisor Aaron Peskin, District 3
Staff Contact:	Stephanie Cisneros - (415) 575-9186 stephanie.cisneros@sfgov.org
Reviewed By:	Tim Frye – (415) 575-6822 tim.frye @sfgov.org

ADOPTING FINDINGS RECOMMENDING TO THE SMALL BUSINESS COMMISSION APPROVAL OF THE LEGACY BUSINESS REGISTRY NOMINATION FOR GYPSY ROSALIE'S WIGS & VINTAGE, CURRENTLY LOCATED AT 1457 POWELL STREET (BLOCK/LOT 0148/030).

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 North Beach neighborhood's history and identity; and

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

WHEREAS, at a duly noticed public hearing held on October 5, 2016 on the Legacy Business Registry nomination.

THEREFORE BE IT RESOLVED that the **Historic Preservation Commission hereby recommends** that Gypsy Rosalie's Wigs & Vintage 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 Gypsy Rosalie's Wigs & Vintage

Location (if applicable)

- *1457 Powell Street*

Physical Features or Traditions that Define the Business

- *Tables, shelves, shelving systems and display cases that display the variety of wigs and vintage jewelry and clothing*
- *"Of North Beach Fame" sign along interior hallway (currently located along interior hallway and once displayed at a previous location of the business)*
- *Styling station*

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 2016-011464LBR to the Office of Small Business.

I hereby certify that the foregoing Resolution was ADOPTED by the Historic Preservation Commission on October 5, 2016.

Jonas P. Ionin

Commission Secretary

AYES:

NOES:

ABSENT:

ADOPTED:

SAN FRANCISCO
PLANNING DEPARTMENT

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San Francisco,
CA 94103-2479

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Information:
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Historic Preservation Commission
Draft Resolution
HEARING DATE OCTOBER 5, 2016

Filing Date:	September 6, 2016
Case No.:	2016-011465LBR
Business Name:	Oddball Films
Business Address:	275 Capp Street
Zoning:	UMU (Urban Mixed Use)/ 40-X Height and Bulk District; 58-X Height and Bulk District
Block/Lot:	3575/101
Applicant:	Stephen Parr, Director and Owner 275 Capp Street San Francisco, CA 94110
Nominated By:	Supervisor David Campos, District 9
Staff Contact:	Stephanie Cisneros - (415) 575-9186 stephanie.cisneros@sfgov.org
Reviewed By:	Tim Frye – (415) 575-6822 tim.frye @sfgov.org

ADOPTING FINDINGS RECOMMENDING TO THE SMALL BUSINESS COMMISSION APPROVAL OF THE LEGACY BUSINESS REGISTRY NOMINATION FOR ODDBALL FILMS, CURRENTLY LOCATED AT 275 CAPP STREET (BLOCK/LOT 3575/101).

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

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

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

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

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

WHEREAS, at a duly noticed public hearing held on October 5, 2016, 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 Oddball Films qualifies for the Legacy Business Registry under Administrative Code Section 2A.242(b)(2) as it has operated in the same location for 20 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 Oddball Films

Location (if applicable)

- *275 Capp Street*

Physical Features or Traditions that Define the Business

- *Extensive film library stacked on shelves (houses upwards of 50,000 films)*
- *Tradition of teaching and practicing film archiving and film preservation*
- *Vintage freight elevator*
- *Wooden stairs leading up to archive*
- *Collection of ephemera that includes vintage signs, antique film projectors, movie cameras, and other film-related antiques, among other eclectic items; including the "Reasons" portion of the iconic "17 Reasons Why!" sign that once sat on top of Thrift Town on Mission & 17th Street*
- *Walls in the restrooms with pop art images by San Francisco stencil artist Scott Williams*
- *A number of murals created by community muralists as well as local artist Stephen Bauer, located on the side of the building that houses Oddball Films*

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 2016-011465LBR to the Office of Small Business.

I hereby certify that the foregoing Resolution was ADOPTED by the Historic Preservation Commission on October 5, 2016.

Jonas P. Ionin

Commission Secretary

AYES:

NOES:

ABSENT:

ADOPTED:

SMALL BUSINESS COMMISSION
MARK DWIGHT, PRESIDENT
REGINA DICK-ENDRIZZI, DIRECTOR

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

Legacy Business Registry

Application Review Sheet

Application No.: LBR-2015-16-055
Business Name: Escape From New York Pizza
Business Address: 1737 Haight Street
District: District 5
Applicant: Timothy Parker, Owner
Nomination Date: March 9, 2016
Nominated By: Supervisor London Breed

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

Operation start date verified in SF OpenData: August 29, 1986.

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

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

NOTES: NA

DELIVERY DATE TO HPC: September 3, 2016

Richard Kurylo
Manager, Legacy Business Program

President, Board of Supervisor
District 5



City and County of San Francisco

LONDON N. BREED

Wednesday, March 9th, 2016

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 Escape from New York Pizza at 1737 Haight Street for the Legacy Business Registry Program.

Escape from New York has been a staple of the Haight community since its founding in 1986. While many changes have occurred in the neighborhood since then, their restaurants continue to be known for their quality food and service.

They have proved themselves to be an asset to the community. Their business model emphasizes residents over profits, opting to share the company's successes with employees and the neighborhood. Many employees have become shareholders of the chain through their loyal service. As well, they are constantly thinking of ways to give back to the community. Regularly, they donate food to organizations such as Homeless Youth Outreach, United Playaz, and McKinley Elementary's afterschool programs.

I am proud to nominate Escape from New York Pizza for the Legacy Business Registry Program, and I know that they are excited about this opportunity as well. Their co-owner, Timothy Parker, can be contacted at: (415) 260-1028 or pepperoniface@gmail.com.

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

Sincerely,

London Breed

President London Breed
Board of Supervisors
City & County of San Francisco

APPLICATION FOR

Legacy Business Registration

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

1. Current Owner / Applicant Information

NAME OF BUSINESS:
Escape From New York Pizza

BUSINESS OWNER(S) (identify the person(s) with the highest ownership stake in the business)
Paul Geffner Timothy Parker

CURRENT BUSINESS ADDRESS:	TELEPHONE:
1737 Haight Street San Francisco, CA 94117	(415) 668-5577
	EMAIL: lisben@svn.net

WEBSITE:	FACEBOOK PAGE:	YELP PAGE
escapefromnewyorkpizza.com	Escape From New York Pizza	(Yes)

APPLICANT'S NAME	
Timothy Parker	☑ Same as Business Owner
APPLICANT'S TITLE	
Owner	

APPLICANT'S ADDRESS:	TELEPHONE:
1620 48th Ave San Francisco, CA 94122	(415) 260-1028
	EMAIL: pepperoniface@gmail.com

SAN FRANCISCO BUSINESS ACCOUNT NUMBER:	SECRETARY OF STATE ENTITY NUMBER (if applicable):
061652	C1519068

NAME OF NOMINATOR:	DATE OF NOMINATION:

2. Business Addresses

ORIGINAL SAN FRANCISCO ADDRESS:	ZIP CODE:	DATES OF OPERATION
1737 Haight St	94117	1/1/86 - present
IS THIS LOCATION THE FOUNDING LOCATION? ☑ Yes ☐ No		

OTHER ADDRESSES (if applicable):	ZIP CODE:	DATES OF OPERATION
333 Bush St #4	94104	1/1/98 - present

OTHER ADDRESSES (if applicable):	ZIP CODE:	DATES OF OPERATION
2109 Polk St	94109	12/1/06 - present

OTHER ADDRESSES (if applicable):	ZIP CODE:	DATES OF OPERATION
3242 22nd Street	94110	12/1/2008 - present

OTHER ADDRESSES (if applicable):	ZIP CODE:	DATES OF OPERATION
715 Harrison street	94107	2/1/11 - present

3. Eligibility Criteria

Attach the business's historical narrative.

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

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.

Tim Parker	1/27/16	
Name (Print):	Date:	Signature:

Legacy Application for Escape From New York Pizza

Escape from New York Pizza is an iconic San Francisco business that was begun in 1986 by the original partners Paul Geffner and Joe Goldmark who are still active in the business.

Paul and Joe were both involved in starting Captain Video, the first chain of video rental stores in Northern California. Captain Video was founded in 1980. As the video business imploded, Paul and Joe recognized the need to be involved in a business that had less exposure to technological innovation. Paul had helped his brother Phil begin Escape From New York Pizza (named for Phil's favorite movie) in 1985. Together they created a recipe for great pizza using only fresh ingredients and handmade dough and a business that mirrored pizza by the slice restaurants in New York City, where they grew up. Joe Goldmark went on to become one of the founding partners of Amoeba Music, the seminal independent record store on Haight and Shrader streets.

Escape From New York Pizza has a slow growth philosophy, preferring to give opportunities to the best employees to expand the business in San Francisco, as opposed to reaching for outside money and pursuing growth for growth's sake.

The Haight Street store has weathered many changes in the neighborhood and has gone on to become famous world-wide for its great pizza and its entertaining celebrity "Wall of Fame." The store was built in 1986 with the unique corrugated metal exterior that is a pronounced landmark in the upper Haight. Inside, granite and corrugated metal were used to imply a sense of a New York City pizza store that landed in San Francisco.

More importantly, Escape From New York Pizza represents a set of business ideals that support the welfare of the community that it services. Although we do not publicize it, part of our business mission is to feed worthy groups in each neighborhood that we serve. These groups include hospices, schools, after school centers, rehabilitation centers, etc. We have included a separate list of the charities to which we donate.

At our Harrison Street location, we hosted a Christmas party for an underserved community of at-risk youth. We continue to feed the after school program of this program, United Playaz, weekly. Included in this application is a letter of recommendation from that organization.

At our Bush Street store, we have fed the Tenderloin After School Program since we opened the store 15 years ago. Like the Harrison store, we feed these at-risk children every Friday, something both the staff and the children look forward to. We've also included a letter from them in this application.

Our Bush Street location also hosted an event named "Poetry and Pizza," which hosted local poets on the second Friday of every month for a decade. Escape From New York Pizza donated tens of thousands of dollars to local charities as a consequence of this event. We provided free pizza to this event and 100% of the donations were sent to the charity of the poet's choice. Famous poets, including the San Francisco based Poet Laureate, Kay Ryan (https://en.wikipedia.org/wiki/Kay_Ryan) participated in our program. Escape From New York Pizza and Paul Geffner were featured in an article in the San Francisco Chronicle concerning this event (http://www.sfgate.com/restaurants/article/An-escape-from-the-usual-pizza-places-Geffner-2847931.php). That article is included in the package of historical items we are providing.

Escape From New York Pizza was instrumental in the creation of the Mission Community Market. The Market is a core event in the Mission community, happening every Thursday between 4:00 and 8:00 p.m. It not only brings healthy food to the Mission, it also supports educational and cultural events on a weekly basis. As a consequence, we were given the Certificate of Honor from Supervisor David Campos and the City of San Francisco in 2010. We continue to be active on the Mission Community Market board of directors. A letter of recommendation from Jeremy Shaw, its Executive Director, is included in this package.

Escape From New York Pizza's business model is unique. It is based on a benign business model, sharing profits with the employees and creating an environment where if the business succeeds, everyone succeeds. Many of our employees have gone on to earn a share of the business without investing any capital, solely because of their efforts. Of the five working partners, only the founder, Paul Geffner, invested in the business. The other four graduated from jobs such as cashiers, prep cooks, and even flier distributors to ownership positions solely through sweat equity. This has produced a loyal and productive workforce. An atmosphere of mutual respect between employees and employer creates a great customer environment that is the foundation for Escape's success.

The designs of our restaurants are unique. Some of the highlights at the different stores include the following:

Bush Street
- A 20 x 15 foot original mural in the WPA (Works Progress Administration) style
- A replica of an eagle from the Chrysler building
- King Kong holding a slice of pizza (created by ILM)
- A poem by Galway Kinnell

Harrison Street
- A collection of NY Giants paraphernalia
- Bobble heads
- Mineral crystal specimens

22nd Street
- Bartender hall of fame
- Murals by famous street artists
- A collection of extraordinarily bizarre and unique photos and instruments that are being curated by our store manager, Chewy Marzolo

Polk Street
- In the midst of a remodel based on an 80s theme

Our initial store at Haight and Shrader streets has been open for over 30 years, but we are one organization with five stores in five different neighborhoods with a singular philosophy of what's good for our employees and our neighbors is what is good for our business. We ask you to recognize this profoundly San Francisco sentiment and grant Escape From New York Pizza as a whole your Legacy Business designation.

Charities that Escape From New York Pizza contributes to (on a weekly and monthly basis):

Partial List:
Taking It To The Street (homeless street sweepers)
Contact: Christian (415) 933-3873

Haight Street Referral Center
(415) 522-1377

Homeless Youth Outreach
(415) 318-6384

Leukemia Foundation
Contact: Alison (925) 876-1571

United Playaz
Contact: Dante (650) 921-4901

Veteran Affairs
Contact: Richard (415) 235-2165

SFPD
Contact: Ray (415) 816-9253

First Exposures
Contact: Erik (415) 374-6657

McKinley School after school program
(415) 241-6300

Tenderloin after school program
Contact: Laura (415) 776-8400

Veteran's Administration
(415) 683-9917

Pictures from the Haight Street Location


Authentic New York
RIZZO
NO PARKING
6AM TO 7AM
TUES THURS
STREET CLEANING
Hot Slices
ORDER HERE


NOW OPEN
LIONSGATE
THE HUNGER GAMES
THE EXHIBITION
Escape From New York
PIZZA
NO PARKING
6AM to 7AM
TUES
STREET CLEANING
Hot Slices
415.742.080


Eddie the Rat
PAY HERE
ESCAPE FROM NEW YORK PIZZA
ORDER HERE
ESCAPE FROM NEW YORK PIZZA
SLICES
CHEESE 4.00
PESTO 4.75
PEPPERONI 4.75
MUSHROOM 4.75
SLICE OF DAY 4.95
U SAY POTATO 5.50
GOURMET VEGGIE 5.50
DRINKS
FOUNTAIN SODA
SMALL 1.75
MEDIUM 2.15
LARGE 2.40
BOTTLED WATER 1.50
ORGANIC DRINKS 2.95
—TAX INCLUDED ON ALL ITEMS —
SEE MENU FOR WHOLE PIE SELECTIONS
LIBERTY SALAD SM 6.50 LG 7.95
CAESAR SALAD 6.50 7.95
WITH CHICKEN ADD 2.00
DRESSING: BALSAMIC VINAIGRETTE
RANCH BLUE CHEESE CAESAR
pepsi


PAY HERE
ESCAPE FROM NEW YORK PIZZA
ORDER HERE
ESCAPE FROM NEW YORK PIZZA
SLICES
CHEESE 4.00
PESTO 4.75
PEPPERONI 4.75
MUSHROOM 4.75
SLICE OF DAY 4.95
U SAY POTATO 5.50
GOURMET VEGGIE 5.50
DRINKS
FOUNTAIN SODA
SMALL 1.75
MEDIUM 2.15
LARGE 2.40
BOTTLED WATER 1.50
ORGANIC DRINKS 2.95
SEE MENU FOR WHOLE PIE SELECTIONS
LIBERTY SALAD
CAESAR SALAD
New York City Subway Map
TENACIOUS D
ESCAPE FROM NEW YORK


HANK WILLIAMS III
DECH
THE FLAMING LIPS
IGGY POP
PAY HERE
FROM NEW YORK
PIZZA
ORDER HERE
SLICES
CHEESE 4.00
PESTO 4.75
PEPPERONI 4.75
MUSHROOM 4.75
SLICE OF DAY 4.95
U SAY POTATO 5.50
GOURMET VEGGIE 5.50
DRINKS
FOUNTAIN SODA
SMALL 1.75
MEDIUM 2.15
BOTTLED WATER 1.50
ORGANIC 2.95
LIBERTY SALAD
CAESAR SALAD


feverdreams
PAY HERE
ORDER HERE
PIZZA


ESCAPE FROM NEW YORK PIZZA
SLICES
CHEESE 4.00
PESTO 4.75
PEPPERONI 4.75
MUSHROOM 4.75
SLICE OF DAY 4.95
U SAY POTATO 5.50
GOURMET VEGGIE 5.50
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RANCH BLUE CHEESE CAESAR
PAY HERE
ORDER HERE
PIZZA

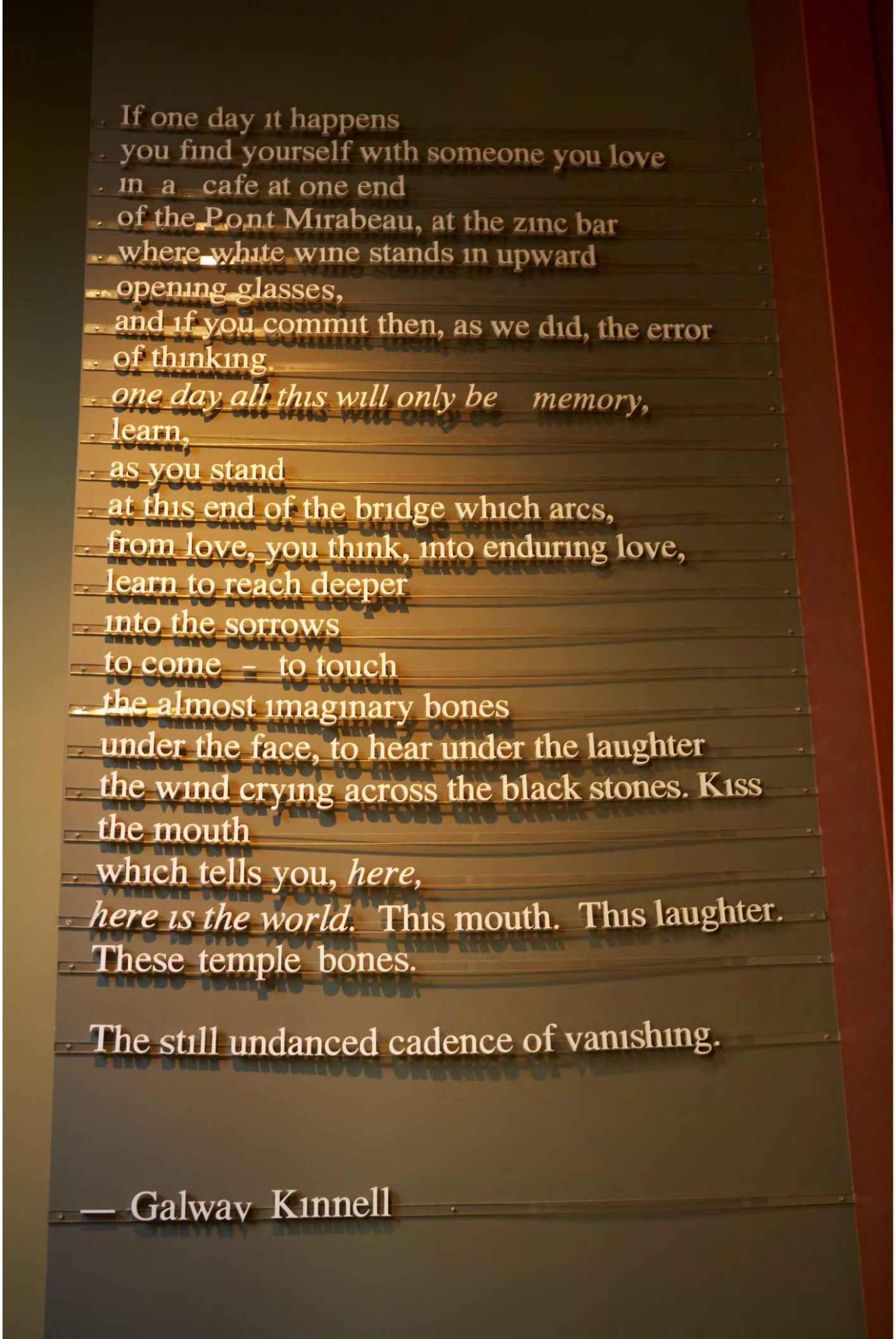
Pictures from the Bush Street Location


ESCAPE FROM NEW YORK
PIZZA

If one day it happens
you find yourself with someone you love
in a cafe at one end
of the Pont Mirabeau, at the zinc bar
where white wine stands in upward
opening glasses,
and if you commit then, as we did, the error
of thinking,
one day all this will only be memory,
learn,
as you stand
at this end of the bridge which arcs,
from love, you think, into enduring love,
learn to reach deeper
into the sorrows
to come – to touch
the almost imaginary bones
under the face, to hear under the laughter
the wind crying across the black stones. Kiss
the mouth
which tells you, *here,*
here is the world. This mouth. This laughter.
These temple bones.

The still undanced cadence of vanishing.

— Galway Kinnell


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you find yourself with someone you love
in a cafe at one end
of the Pont Mirabeau, at the zinc bar
where white wine stands in upward
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— Galway Kinnell


TOMATOES

Pictures from the 22nd Street Location


EASTWOOD
LI WALLACH
VAN CLEEF
JONO
UTTO
TTIVO
R - TECHNISCOPE
ALDO GIUFFRE'
- PARADE
pepsi
Trash


10¢
ZZA
THE KING OF THE BLUES
MATRIX


METALLICA
SATRAZ

Pictures from the Harrison Street Location


NO PARKING
2AM TO 6AM
TUES THURS
STREET CLEANING
ESCAPE FROM NEW YORK
PIZZA
896
0700


Everyone's asleep,
and here's lonely old Dupree
just whaling away on himself.
In 1957 the San Francisco Giants escaped from New York.


NEW YORK

Pictures from the Polk Street Location


ESCAPE FROM NEW YORK PIZZA
2109
PIZZA

MovingFromMeToWe
Succeed and Savor Life With Others

The Art of Being Business Partners & Friends

Posted By Kare Anderson in Behavior, Friendship, Give Back, Play, Podcasts on August 23, 2008



For starters, a warped sense of humor helps. When he first came from New York, shortly after college, Paul Geffner began selling handmade leather bound journals, along with a crowd of other street vendors on the sidewalk near The Embarcadero in S.F. Even then people were drawn to him.

Soon, with childhood friends, he started Captain Video. They designed the first video rental display shelves, a style still used today. Video rentals popped up on many street corners back then yet his stores were packed, staff became like family. Some went on to be managers and then part owners.

With Blockbuster looming, he and his partners sold the rental outlets, with money from the sale flowing through to many employees. Along the way, he continued his weekly basketball games, read and wrote poetry, took friends on rock mining trips for Herkimer diamonds and amethysts and more – all pursuits he started in childhood. Longtime partners became friends, split off and invested in each other's businesses, still staying in touch. Over the years the ones I recall include Amoeba Records, Escape From New York Pizza (pizza and poetry), Purity and (my favorite name) a chicken take-out place in S.F. called Poultry in Motion.







Yes, he's made money, and deep friendships. He's happily married to Lisa Bennett. Along the way he's been a retail start-up helper, owner of several mines, board member, Big Brother, team mate, frequent best man, jokester, – and the rich source of a quirky, soulful life philosophy. He started a "do good" fund called For Love or Money. He launched a holiday that you, too, can celebrate simply by wearing your shirt inside out, an easy way to recognize others who're celebrating it, eh? I thought of Paul when I first saw The Wire because I knew he'd love the brilliant script, chaotic storyline and true-to-life characters.







This has been a stellar year for him, even by his standards. I thought of him when I read Rita Carter's Multiplicity and Marci Alboher's Slash Life.

Paul embodies the spirit, generosity and ingenuity of the Me2We spirit in enjoying work and life – with others. Want an emotional lift, a few laughs and some insights on how to grow your business and live a life that takes in into different worlds, a life you can savor with steadfast friends? As Robin Sharma wrote, Who Will Cry When

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You Die?

Categories: behavior, Friendship, Give Back, Play, Podcasts and tagged Amoeba Music, Escape From New York Pizza, Jackson Crossing, Marci Alboher, Paul Geffner, poetry, Retail, Rita Carter.
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Your email is kept private. Required fields are marked (required)

Name (required)

Email (will not be published) (required)

Website

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Subject: recommendation for legacy business: escape from new york pizza
From: "Jeremy Shaw, Mission Community Market" <jeremy@missioncommunitymarket.org>
Date: 2/3/2016 9:00 PM
To: Paul Geffner <lisben@svn.net>

To Whom it May Concern,

I am writing to nominate Escape from New York Pizza as a legacy business of San Francisco. If there ever were a benevolent business model, EFNY Pizza would be it. While the shared owners of the business can better speak to their worker-ownership model; to their support of local artists inside (and muralists outside) the store; and to their sustainability practices; as a community member and customer I can definitively say that without EFNY on 22nd Street (and Mission) the neighborhood would be a far worse place.

Two owners of EFNY, Paul Geffner and Chewy Marzolo, were part of the original collaborative of community leaders, non-profits and business owners who came together to form the independent, non-profit Mission Community Market - on whose Board I currently serve. Paul and Chewy saw the enormous potential of a locally-owned farmers market that, in addition to creating opportunity for community-minded farms and other local businesses, could provide an array of services like bilingual health outreach, murals, music performances and safe spaces for local youth and families. Paul, Chewy and their partner Suzanne, brought all their resources to bear for the Community Market and other local intitiatives. They continue to be vital partners in transforming Bartlett Street into a new public space, thanks to the support from the community, the Department of Public Works and Supervisor Campos. All on top of serving fantastic and fresh New York style pizza!

For the pizza and their partnership, the best I could wish for any other neighborhood would be a business like Escape from New York. I believe they should be a legacy business of San Francisco.

Sincerely,

Jeremy

--

Jeremy Shaw
Board President

Mission Community Market - *Returns February 4th!*
Mission and 22nd St - Thursdays - 4-8pm

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SFGATE http://www.sfgate.com/restaurants/article/An-escape-from-the-usual-pizza-places-Geffner-2847931.php

An escape from the usual pizza places / Geffner brings bit of Big Apple to SF

Lord Martine Published 4:00 am, Friday, November 30, 2001



IMAGE 1 OF 2

"Escape from New York Pizza", 333 Bush St. San Francisco, CA Paul Geffner, has been in the pizza business for 13 years. A resturant at Haight and Shrader Sts. (13 yrs), Castro & 18th Sts. (10 yrs), and 333 Bush ... more

Their slogan is: "Where the Golden Gate meets the Empire State." Strolling into Escape from New York Pizza is indeed like drifting into a Big Apple daydream -- with a flower in your hai

A fantasy mural at the downtown San Francisco location (333 Bush St. at Montgomery Street) by Oenone Terrill, depicts Lady Liberty standing near the Transamerica Pyramid.

Two great cities. One love.

With passion, sparkling Coca-Cola-brown eyes, a healthy smile, expressive gestures and a charming pizza belly, Escape from New York Pizza proprietor Paul Geffner, 48, joined me for a slice to talk about his unusual interests and the unorthodox business philosophy behind his trio of restaurants in San Francisco. The sister spots are located at 508 Castro St. near 18th Street and 1737 Haight near Cole Street.

He nibbled on a combination he calls "Elementary My Dear Watsonville," which holds artichokes and tomatoes. I devoured the "Andy Warhol" -- pesto, tomato and mushroom and a slice of the "Big Meat Combo" -- pepperoni, sausage, green pepper and onion. Depending on the toppings, the price ranges from $2.50 to $3.50 a slice.

Amid lemon-yellow, periwinkle, sun-bleached brick and moss-colored cutouts of the New York Cit skyline, hand-crafted faux banisters (East Village style),

brushed-steel tables, and eagle gargoyles (modeled after those projecting from the Chrysler Building), Geffner began with what lured him to San Francisco from New York in 1974.

"I was a senior in college studying poetry," he said. "Having a degree in poetry and not having a degree in poetry probably amounted to the same thing. But, while visiting friends, I fell in love wit San Francisco and moved here after graduation."

Geffner's San Francisco diary includes yarns of his work at a bead store on Market Street called Beadazzler, becoming a Fisherman's Wharf street artist in the '70s and opening Captain Video in 1981 with partners Rob Friedman and Dave Prinz (who went on to open Amoeba Music).

Geffner's spare time was, and still is, spent with his family, playing basketball and collecting minerals.

"It's a great hobby for people who don't have any courage but want adventure," he conceded. "I'll never climb Mount Everest, but if you get the opportunity to open up a crystal pocket that's been i the ground for a million years, it's a thrilling event. Once in a while, you find something that no on has ever seen before -- the Mona Lisa of nature."

In 1988, Geffner opened his first Escape from New York Pizza, in the Haight.

His experience to that date shaped his unconventional business style.

"When I first started, I had no business experience," he said. "I believe you learn more from failure than you do from success.

"We made human, not corporate decisions. And we paid people well. I think that basic business assumptions that most people have are incorrect. For instance: I think you should always do business with friends."

He cited the Mafia as designing the perfect business model. "They are like family and remain very loyal to each other," he said. "Unfortunately, they use it for evil."

Each Escape from New York Pizza location is characterized by personal flair and connection to the community. The Castro Street store displays autographed images of celebrities and makes regular donations to neighboring AIDS hospices.

In the Haight, it helps the Haight Ashbury Free Clinic, among other groups. And downtown, the Tenderloin After-School Program gets its attention.

Downtown, the store places high rank on the word.

The restaurant's walls serve as stationery for poems by Paul Zimmer and Galway Kinnell -- Geffner's favorites. And on the first Friday night of every month, it hosts "Pizza and Poetry," which features all-you-can-eat pizza and verse by a local poet for $5 -- which goes to the charity-of-choice of the headlining scribe.

For gut reaction, choose from novel pizza tosses such as "The Gourmet" -- fresh spinach, feta, sun-dried tomato and artichokes; the "Glorious Chicken" is topped with grilled chicken, cheddar cheese, tomato, fresh garlic and spinach; and the "You Say Potato" is made with sliced and roasted potatoes and garlic cloves on a bed of pesto sauce.

Whole pies are available.

At the noon hour, order up a lunch combo that offers a slice, a medium salad and a large soda for $6.95. Or, chow down on a hot sub: meatball ($4.95),

eggplant Parmesan ($4.95) or spicy Italian sausage ($5.95).

Geffner closes our lunch date with appreciation speak of his 5-year-old son,

Ben, his wife, Lisa Bennett, and life's blessings.

"There's a line by Galway Kinnell: 'The wages of dying is love.' That means,

the payment for mortality is that we have the capacity to love. That, in one sentence, is as complet an insight into the nature of things as I know."

Where to go
Escape to Escape from New York Pizza or call for delivery: 333 Bush St., (415) 421-0700; 508 Castro St., (415) 252-1515; 1737 Haight St., (415) 668- 5577.

John O'Hara / The Chronicle

Paul Geffner, above, opened his first Escape from New York Pizza more than a decade ago on Haight Street. Now he has two other locations and sells products such as toilet paper, left, along with pizza.

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HEARST

ADVERTISEMENT

July 13, 2016

Suzanne Esser
Escape From New York Pizza
715 Harrison Street
San Francisco, CA 94107

Dear Suzanne,

On behalf of Frameline, we would like to thank you for your invaluable contribution to Frameline40 – San Francisco International LGBTQ Film Festival, June 16-26, 2016. Frameline40 was proud to partner with Escape From New York Pizza as a Hospitality Sponsor this year. We are extraordinarily grateful for your generous support in providing pizza credit for our weekly "Pizza Fridays."

Thanks to Escape From New York Pizza's contribution, Frameline's milestone 40th anniversary was a great success. With Festival attendance nearing 60,000, Frameline again retained its title as the world's largest LGBTQ film festival.

Frameline40 spanned 11 days of sold-out screenings, lively parties, social events, interactive panels, and special guest appearances. The Festival's 155 films, presented at five venues in San Francisco, Berkeley, and Oakland, were met with thunderous applause and thoughtful dialogue amongst the LGBTQ, independent film, and media arts communities.

The Festival also hosted over 400 filmmakers, industry professionals, and programmers from around the world, again giving audience members unparalleled access to these artists for lively and informative question-and-answer sessions about their work.

Frameline and the San Francisco International LGBTQ Film Festival continue to exist primarily because of the support of partners like you, who understand the importance of supporting LGBTQ media arts.

We sincerely thank Escape From New York Pizza for your generous sponsorship of Frameline's historic and highly successful 40th year. We hope that your overall experience with Frameline40 was a rewarding one. We welcome your feedback regarding your sponsorship experience. We wish you the best, and look forward to partnering with Escape From New York Pizza again in the future.

Sincerely,

David Warczak
Director of Marketing and Strategic Partnerships

Kapish Singla
Sponsorship Associate

Thanks a bunch for helping staff
Keep morale up for our
weekly pizza days!

Certificate of Honor

BOARD OF SUPERVISORS
City and County of San Francisco

The Board of Supervisors of the City and County of San Francisco hereby issues, and authorizes the execution of, this Certificate of Honor in appreciative public recognition of distinction and merit for outstanding service to a significant portion of the people of the City and County of San Francisco by:

Escape from New York Pizza

For your leadership, energy and creativity in launching the Mission Community Market; for supporting community-building in the Mission district; and for providing the city of San Francisco with delicious pizza.

Supervisor David Campos
October 26, 2010



UNITED • PLAYAZ

1038 Howard Street · San Francisco, CA 94103 **www.unitedplayaz.org**

August 25, 2016

To Whom It May Concern:

My name is Rudy Corpuz Jr. I am the Founder and Director of United Playaz, a violence prevention and leadership development organization committed to providing youth with positive role models and activities to engage in as an alternative to involvement with gangs, drugs and other high risk behaviors. Our organization began in 1994 and has been providing high impact services to youth from all over San Francisco.

I am writing this letter in support of Escape from New York Pizza in their pursuit to become a Legacy Business in San Francisco. Our relationship with Escape from New York Pizza began about seven years ago when we were approached by Paul to participate in a Holiday event at one of his locations. Escape from New York Pizza employees hosted 30 of our families, youth and parents, for an afternoon Christmas celebration where youth received gifts and everyone enjoyed pizza. We have enjoyed an amazing and supportive partnership every since.

Since that day, Escape from New York Pizza has been an awesome partner to our youth. We began as a very small organization with limited to no resources and Escape from New York Pizza has donated pizza weekly since that pizza party and more often when we have special events or celebrations. Many of our youth are low income and face serious food security issues. The generous donation that we receive from Escape from New York Pizza not only supports our young people but also has tremendously supported our organization in its growth. We also know that we are not the only youth organization or community entity that Escape from New York supports in this way.

Escape from New York Pizza has a long history in San Francisco as a great place to have a bite but an equally long history as a valuable community partner. Escape from New York is one of San Francisco's very important Legacy Businesses and we hope that they are approved. Please feel free to contact me if you have any questions or require additional information 415-573-6219.

In peace,



Rudy Corpuz Jr.

TENDERLOIN NEIGHBORHOOD DEVELOPMENT

08 August 2016

To Whom It May Concern:

I would like to formally thank Escape From New York for over two decades of pizza. Please allow me to expand on this fundamental partnership:

The Tenderloin After-school Program (TASP) provides an integral year-round service to at-risk youth and families living in the Tenderloin and other neighborhoods throughout San Francisco. A department of Tenderloin Neighborhood Development Corporation (TNDC), TASP has been in operation since 1993, and serves over 250 children ages 7 – 18 years of age. Many of the participants at TASP attend Title I public schools, while many others live in TNDC's supportive housing.

Escape From New York has delivered pizza to TASP every Friday since we opened the doors to our first enrollees. For many of these children, that slice or two of pizza is their only meal of the day. Every participant, from the first graders to seniors in high school, look forward to Fridays at TASP for this very reason – they know that they can count on Escape From New York to deliver hot, fresh, delicious pizza each and every Friday. If any pizza is left over, TASP staff package it up and allow those families who are struggling financially to bring some home to enjoy.

Escape From New York provides more than just pizza to TASP participants; they provide comfort, safety, nourishment, and consistency. They are the personification of community service, offering what they can through this selfless, humble gesture. For over 20 years, we have counted on them, and they have never let us down. For this we are truly grateful – each and every one of us.

Most sincerely,

Nanda Devi Rich, MSW, LSW

Program Manager

TNDC's Tenderloin After-School Program

TENDERLOIN
NEIGHBORHOOD
DEVELOPMENT
CORPORATION

201 EDDY STREET
SAN FRANCISCO
CA 94102
p:(415) 776-2151
f:(415) 776-3952

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MARK DWIGHT, PRESIDENT
REGINA DICK-ENDRIZZI, DIRECTOR

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

Legacy Business Registry

Application Review Sheet

Application No.:	LBR-2015-16-051
Business Name:	Gypsy Rosalie's Wigs & Vintage
Business Address:	1457 Powell Street
District:	District 3
Applicant:	Rosalie Jacques, Owner
Nomination Date:	May 2, 2016
Nominated By:	Supervisor Aaron Peskin

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

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

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

NOTES: NA

DELIVERY DATE TO HPC: September 3, 2016

Richard Kurylo
Manager, Legacy Business Program

Kurylo, Richard (ECN)

From: LegacyBusiness (ECN)
Subject: D3 Legacy Business Nominees

From: Hepner, Lee (BOS)
Sent: Tuesday, May 24, 2016 9:55 AM
To: Thompson, Marianne (ECN)
Subject: FW: D3 Legacy Business Nominees

All of the below businesses should be nominated. Thanks!

From: Hepner, Lee (BOS)
Sent: Monday, May 02, 2016 2:33 PM
To: Dick-Endrizzi, Regina (ECN); Cheng, Carol (ECN)
Subject: D3 Legacy Business Nominees

- Brownie's Hardware
- Caffe Grecco
- Caffe Trieste
- The Cinch
- Fog Hill Market
- Golden Gate Fortune Cookie
- Gypsy Rosalie's Vintage & Wig Shop
- Le Beau Market (**nominated 5/2/2016**)
- Macchiarini Creative Design
- Mario's Bohemian Cigar Store Café
- Pier 23 Café
- Sam Wo
- Swann Oyster Depot
- The Humidor
- VIP Café
- Yone Bead Shop SF

Lee Hepner
Legislative Aide
Supervisor Aaron Peskin
415.554.7450 office

APPLICATION FOR

Legacy Business Registry

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

NAME OF BUSINESS:
GYPSY ROSALIE'S WIGS & VINTAGE

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

CURRENT BUSINESS ADDRESS:	TELEPHONE:
1457 POWELL STREET SAN FRANCISCO, CA 94133	( ) 415-756-2997 CELL
	EMAIL: gypsyrosalies@gmail.com

WEBSITE:	FACEBOOK PAGE:	YELP PAGE
	YES	YES

APPLICANT'S NAME	
ROSALIE ESTHER JACQUES	☑ Same as Business Owner
APPLICANT'S TITLE	
OWNER	

APPLICANT'S ADDRESS:	TELEPHONE:
1457 POWELL STREET SAN FRANCISCO, CA 94133	( ) 415-756-2997 CELL
	EMAIL: gypsyrosalies@gmail.com

SAN FRANCISCO BUSINESS ACCOUNT NUMBER:	SECRETARY OF STATE ENTITY NUMBER (if applicable):
0917935	

NAME OF NOMINATOR: (Completed by OSB Staff)	DATE OF NOMINATION: (Completed by OSB Staff)

ORIGINAL SAN FRANCISCO ADDRESS:	ZIP CODE:	START DATE OF BUSINESS
784 BROADWAY, SF, CA	94133	1960
IS THIS LOCATION THE FOUNDING LOCATION OF THE BUSINESS?	DATES OF OPERATION AT THIS LOCATON	
☐ No ☑ Yes	1960-1963	

OTHER ADDRESSES (if applicable):	ZIP CODE:	DATES OF OPERATION
1319 STOCKTON STREET, SF, CA	94133	1963-1975

OTHER ADDRESSES (if applicable):	ZIP CODE:	DATES OF OPERATION
782 COLUMBUS AVENUE, SF, CA	94133	1975-2008

OTHER ADDRESSES (if applicable):	ZIP CODE:	DATES OF OPERATION
1215 POLK STREET, SF, CA	94109	2008-2015

OTHER ADDRESSES (if applicable):	ZIP CODE:	DATES OF OPERATION
1222 SUTTER STREET, SF, CA	94109	2015-2016

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

- [x] I am authorized to submit this application on behalf of the business.
- [x] I attest that the business is current on all of its San Francisco tax obligations.
- [x] I attest that the business's business registration and any applicable regulatory license(s) are current.
- [x] 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.
- [x] 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.
- [x] I hereby acknowledge and authorize that all photographs and images submitted as part of the application may be used by the City without compensation.
- [x] I understand that the Small Business Commission may revoke the placement of the business on the Registry if it finds that the business no longer qualifies, and that placement on the Registry does not entitle the business to a grant of City funds.

Name (Print):	Date:	Signature:
Rosalie Esther Jacques	6-29-2016	Rosalie Esther Jacques

LEGACY BUSINESS REGISTRY APPLICATION

(GYPSY ROSALIE'S WIGS & VINTAGE)

CRITERION 1:

- I opened my own first salon in 1960 at 784 Broadway Street in North Beach.

- Outgrew the space and took the Odello Shoe Store at 1319 Stockton Street for ten years from 1964 to 1974.

- Moved to 782 Columbus Avenue at Greenwich Street from 1974 to 2008.

- Moved to 1215 Polk Street from 2008 to 2015.

- Moved to 1222 Sutter Street from 2015 to 2016. Landlord had issues with Building Inspectors and I moved to 1457 Powell Street. Back to North Beach – I love North Beach!

LEGACY BUSINESS REGISTRY APPLICATION

(GYPSY ROSALIE'S WIGS & VINTAGE) Continued

CRITERION 2:

A. September 1957 – I was very fortunate to come from Stockton and find a fabulous salon at 701 Union and Powell in North Beach. The owner was Joe Jacketta who was in his 80's when he retired from hair and beauty work.

Most of the clients were Italian. St. Peter & Paul's Mothers Club were clients. Owners of A. Sabella's Fisherman's Grotto #9, Augusta Giraldi, Scoma's, Alioto's - - the word spread fast about my great hairdos. I built a huge clientele. How fortunate to be across from Washington Square.

B. 1960 – Within two years I owned my own salon at 782 Broadway. It was called Rosalie's Unisex Salon. Mrs. Garcia from the famous Sinaloa Restaurant and her staff became my customers. Gloria "The IT Girl," (Gino Del Preti's wife) was another customer.

Delia, the Cuban Bombshell, Nel, who was married to Spivey, the Bartender, (Mrs. Garcia's ex) was also a client. She taught me how to do a beehive hairdo.

Broadway was coming into the Topless era. Carol Doda, Dion Angiers and many entertainers became my customers.

C. The only historical context I remember was Herb Caen, who lived on Telegraph Hill, wrote about my salon on Broadway. It was a special event. I had flyers delivered to the neighborhood about a hair product called, "Loving Care," in the 60's. I had it listed for $25 and Herb thought Loving was cheap for $25. Also the famous attorney, Melvin Belli, his

airline stewardess was my customer. Many significant clients – I was fortunate to do their hair -- like Lady Bunny, Joe DiMaggio's Sister, was my client. At that time, Joe was with Marilyn Monroe and I asked his Sister about Marilyn and she said, "she's alright, but she's not Italian."

Anita O'Day, a white jazz singer from the 40's and 50's, came to the salon when in town for many years. Charlotte Schultz and Isabelle J "Bella" Farrow, the Queen of Nob Hill, were clients for many, many years. Too many to mention.

D. I got into the wig business in the 60's and still, after 59 years, I am still styling wigs for Beach Blanket Babylon. Etta James and Little Richard would bring wigs in to be styled. Finocchio's, a classy drag club, were customers. We sold and styled wigs for clients and are still styling for Drag Queens, St. Mary's College for plays, and Hedwig and the Angry Inch.

E. Since I am a hairdresser from the 60's, I got into wigs at an early age. Almost all salons do not do wigs or theatrical styling, so I started doing classes at many top salons. I do Advanced Styling and the salons are so happy to learn my techniques. Claude 9 was my first big salon with nine hairdressers. I trained hairdressers at Festoon Salon on Grant Avenue, and also their Berkeley Salon. Also, I trained at Alex of Union Square, Patrick's on Sacramento and countless salons and hairdressers. I did the show for Macy's (Passport) for several years. Many of the hairdressers there were my students.

F. It is a very versatile hair salon. A big percentage of my clientele are performers. For over 25 years, I have done Juanita Moore's hair. Vanessa Pussey, who contributes her shows to the Tenderloin Dinners to the Poor. The Ru Paul entertainers, The Regency, Young Girls into Wigs and Fashion are also clients. The Nuns from St. Brigid's (since my kids were attending that school), I offered the Nuns to come in for free hairdos. I also styled the actors from "The Streets of San Francisco," and I did the hair and makeup for Howard Hessman (Boys Night Out).

G. My salon at 1319 Stockton Street (12 stylists) was the old Odello Shoe Store.

H. I feel the reason I do my styling classes is because not too many hairdressers are into all types of styling. They learn with my classes, but if I would have to close, it would leave a definite gap as to where people could get all or any type of styling done.

LEGACY BUSINESS REGISTRY APPLICATION

(GYPSY ROSALIE'S WIGS & VINTAGE) Continued

CRITERION 3:

A. For 51 years in North Beach, I had salons but also did wigs (selling and styling). Now I specialize in Wig Sales and Styling. I also sell Vintage clothing and jewelry.

In 2010, a clothing designer called Marguerite Rubel left her factory to me which was next to Zinzanni on the Embarcadero. For 50 years she made clothing for Joseph Magnin and The White House – all top stores. I ended up with over 5,000 jackets and coats. I donated about 3,000 items to St. Anthony's because I had no space for all of them.

B. I have always bought good wigs for the salon. I also inherited wigs from Mr. Boxer, a Russian man, who for 50 years, ran a wig store in the Financial District. His wife gave me over 8,000 wigs and I still have some of them.

C. I had a sign made that hung outside of the 782 Columbus Avenue shop in 1977 and another sign in 2008 for 1215 Polk Street. Enclosed are pictures.

D. I am now at 1457 Powell Street, almost across the street from the famous Sinaloa and less than one block from my Broadway shop at 782 Columbus Avenue.

Back in North Beach where I began in 1957!

BIO of ROSALIE ESTHER JACQUES

I was born in 1937 in Denver, Colorado. Our Family would be four girls and four boys. I grew up in a very strict religious home and had many close cousins.

Tragedy would come into our family. In January, 1945, my Father was accidently killed at work at the Stockton Shipyards at 33 years old. My Mom was left with seven siblings; the oldest 11-1/2 years old and the baby was 1-1/2 years old.

My Mom and Aunt raised us with a very religious and positive upbringing. We all went to a Catholic school in Stockton. A very close and loving extended family.

We all learned to work hard to achieve our dreams. It was difficult at times, but my Mom's positive attitude and her prayers, she always stressed the importance of an education.

All seven of us would have a college education; there are two Doctorates in the family, a Teacher and a Financial expert. I chose Beauty School – Federico's Beauty College in 1956. I absolutely loved beauty work, and after 59 years, I still love what I do. After finishing Beauty School, I knew I wanted to be where the money was.

At the age of 14, my Mom moved us to San Francisco because my two older Sisters were in SF in Nurses training and my Mom moved to SF to keep a close eye on the girls. One went to St. Joseph and the other went to Mary's Help. In those days, they boarded at the school.

My Mom realized she couldn't watch them and decided to move back to Stockton. I fell so in love with SF and cried and vowed to come back after I finished school.

I came to SF in 1957. I got a job at Parkview Beauty Salon on Union and Powell in North Beach. I was good and wanted my own shop. In 1961, I opened a small store on Powell and Broadway. I sold it to a Chinese woman and it is still there. Rent was $75 a month. In a short time my business grew so rapidly, I had a house built in Tam Valley. My business was growing so rapidly, I needed a bigger shop.

The Odello shoe store was empty at 1319 Stockton Street off Broadway. I took the location – it was big and beautiful. I was only one block from Finochios and all the clubs. Everyone came to Rosalie's. I built the business to 13 hairdressers.

After 10 years, in 1975 I moved the shop to 782 Columbus. St. Peter & Paul's Mothers Club, many were my customers; owners of Fisherman's Wharf restaurants, and, of course, the dancers, the Gay community were all my clientele.

In the late 70's, I also went into the food business. I had a Tacqueria across from the Columbus shop. Another Tacqueria on Grant Avenue across from the Savoy Tivoli, I would convert the Grant store to a U.S.D.A Food Plant called Mamacita's. Ken Kidwell from Eureka Federal Savings who owned 41 banks was my partner; however, it didn't last long. Mr. Kidwell's banks were seized by the Federal Reserve because he was not complying with the law. I lost my factory but continued with my salon work.

In 1990, I opened at 22nd & Irving and got big into wigs. I sold that store and changed the North Beach salon to Rosalie's New Looks, since I started very serious in the wigs. I also had another Tacqueria on Columbus & Greenwich and eventually sold that one to BurgerMeister and it is still there.

In 1992, because of the wigs displayed in my store's windows, I was hired by the Stardust Resort & Casino in Las Vegas to do their show called, "Enter the Night," and had become friends with Kenny Kerr from Boylesque in Vegas. That job took about five months. I eventually asked Boylesque to come to SF and do a fundraiser for me. I did a show at Bimbo's in 1993 called Snow Queen Ball.

I have also been doing classes to teach hairdressers how to do updos. In my salons I've taught Alex of Union Square, Cloud 9, Festoons on Grant and their Berkeley salon, and Patrick's on Sacramento. My last big salon recently was Atelier Emmanuel's on Stockton & Sutter.

Tony Bravo, a writer for the San Francisco Chronicle Sunday paper, the Style Magazine, did a story on me in 2005 and asked me when I was going to retire and I told him at that time, "I've been playing for 57 years and I don't want to stop playing yet!"

I moved my shop from 1215 Polk to 1222 Sutter in April, 2015. I love the career I picked and I love people. I would like to keep going for as long as the good lord allows me to continue. This is my life.

In 2008, I changed the salon name to Gypsy Rosalie's Wigs & Vintage because I feel I've had a Gypsy life in a lot of ways.

The rents have gotten out of hand and I cannot go on doing what I've been doing for near 59 years. I feel Blessed but need help to go on.

My services to the community are important!!!

- St. Mary's College Plays:
  I supplied and styled wigs to them for shows "Hedwig and the Angry Inch."
  2014 & 2015 – 2 times we styled the show.

- Las Vegas:
  "Enter the Night"
  1993 – 3 times we styled the show.

- Countless Drag Queens:
  (I helped them with fabulous wigs)

- Cancer patients:
  (I volunteered to help them look good and feel good.)

- Celebrities:
  - RuPaul performances (Sharon Needles, Alaska)
  - Kenny Kerr (Boylesque
  - Drummer (Metallica)
  - America's Most Wanted
  - Singer (Holly Penfield)
  - Real World

- Shows:

  Bimbo's, Plush Room, St. Mary's College, Hedwig and the Angry Inch, Juanita Moore's shows, SF Weekly, even in Washington, D.C. for one year, and Fashion shows (many).

  There have been so many and I still like doing shows. There is nothing we cannot do with hair after all – 59 years a lot of heads went through these hands.

Gypsy Rosalie's Wigs & Vintage

Est. 1957
1457 Powell Street, San Francisco, CA 94133
415-771-8814
gypsyrosalies@gmail.com

August 29, 2016

Mr. Richard Kurylo
Legacy Business Program
City and County of San Francisco
Office of Small Business
1 Dr. Carlton B. Goodlett Place, Room 110
San Francisco, CA 94102

Dear Mr. Kurylo,

Here are a few reasons my business is beneficial to North Beach.

First of all, I call it my neighborhood. In 1957, I was blessed to start my long career here. Right now, my store is the only wig store in North Beach. It is an exciting neighborhood and I have always been gifted doing high-style hairdos. I worked and opened four salons in the past 51 years in North Beach, and have done styling for Beach Blanket Babylon performers and the speak easy days of Finnochio'Club.

A big part of my business is with the LGBT community. For several decades, I have been doing hair for Juanita MORE!, Gay Pride Icon. Another favorite is Vanessa Bousay, the 2014 first TG winner for opening song for Opera in The Park. Others include Gina La Divina, a favorite local star and performer and Felicia "Flames," who worked on getting the first TG street named *Vicki Marlane*.

Another reason North Beach needs me is that my store helps women and men who need individualized wig styling, due to hair loss. A well-fitted wig makes them feel better and regain their self-esteem. I was told at the "Look Good Feel Better" Program (American Cancer Society) that the illnesses are devastating, but loss of hair has a greater impact on a patient.

I also enthusiastically support the entertainment community. Since the early 90s, performers like Little Richard, Mary Wilson of the Supremes and Etta James frequented my shop. Currently, I do hair for Holly Penfield from London, recently at The Nikko, and Kyomi Ishill, an international singer from Japan.

My wig styles have been on TV shows such The Ru Paul Group and The Real World. Local plays like Hedwig and the Angry Itch, The City of Angels, The Speakeasy and Saint Mary's College (Hairspray).

Several of the top salons in the city, such as Atelier Emmanuel, Patrick's, Alex of Union Square and Festoons have taken my advanced hair styling classes. I also share my talent and skills with hairdressers to further their careers.

I love people and am so grateful for the opportunity to be home in North Beach. If you need more information on why North Beach needs me, I have a lot to say after 59 years!

Thank you,

Rosalie Jacques


772-9928
Gypsy
Rosalie's
WIGS
SINCE 1957
1455
OPEN
COME IN
NAIL
SPA
PEDICURE
SUPER








Noriko


NORDSTROM




DRESSING ROOM




MARY WILSON






Rosalia



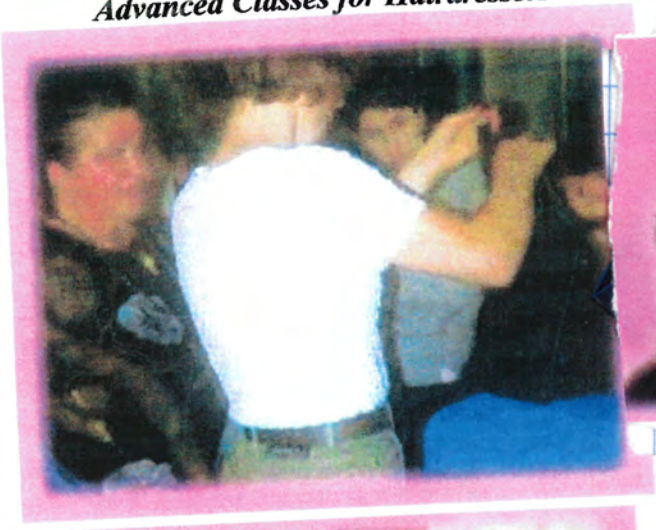
Rosalie's New Looks
Salon School

Students.

SAN FRANCISCO NORTH BEACH'S HAIRDRESSER TO THE STARS!

Advanced Classes for Hairdressers





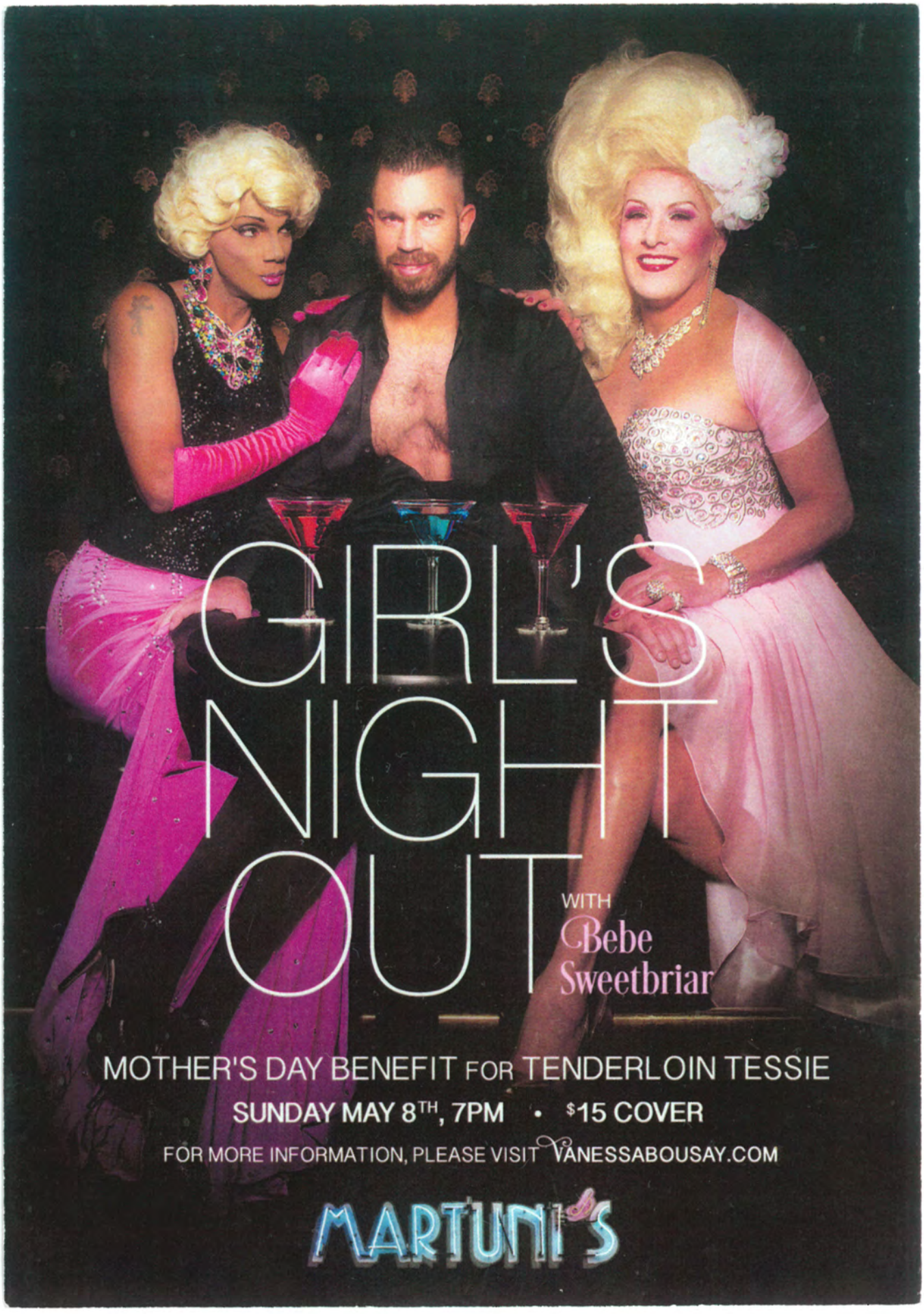











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To Rosalie
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ever!!
Pippi
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BACK PAGE

MIKE KEPKA

The City exposed

Rosalie's Wigs

A recent Monday, 11:54 a.m.: Surrounded by a room full of plastic foam ladies born only to show off their synthetic hairstyles, Rosalie Jacques (right) brokers a deal with a new client looking for a set of fantastic wigs for an Easter parade. "Maybe we could do some shaped like giant bunny ears," chimes in Juanita More, in a freshly styled black beehive. Gypsy Rosalie's Wigs is a small business on Polk Street that owes its success to family, hard work and loyal drag queens. Rosalie, the matriarch of the operation, said her secret weapon is the beauty school she went to 52 years ago. "Any salon can sell a wig," she said, "but they're not hairdressers, and they're not hair experienced."

To hear audio and more photos, go to sfgate.com/cityexposed. If you have ideas for the City Exposed, e-mail Mike Kepka at mkepka@sfchronicle.com.



S.F. Chronicle Style Mag. 2014 Tony Brava

ROSALIE'S SEASON OF BIG HAIR

Wig maker has teased queens and commoners for 50 years

When it comes to finding the perfect wig for any occasion, San Franciscans have long called upon Rosalie Jacques of Gypsy Rosalie's Wigs and Vintage. For over 50 years, Jacques' Polk Street shop has been a veritable hair Versailles, with so many attention-grabbing coifs that even Marie Antoinette would be jealous. "Halloween is always one of my busiest seasons," Jacques says. "Every year I get lines like you wouldn't believe in October and right before Gay Pride in June. It's because when it comes to wigs, I can make you look like anything."

— *Tony Bravo*

Q: What makes a great wig stylist?

A: Liking people. Aqua Net hairspray is also important.

Q: Have you always been known for the diversity of your clientele?

Always. At my old salon lumbus, I had a "no ssip" policy because some- es you'd have a nun sitting t to a prostitute. The sis- s weren't wig clients; they re just there for cuts.

teaching classes to other hairdressers. Wig or scalp, real or synthetic, start with clean, dry hair, then do a long tease and spray.

Q: Most memorable creations?

A: I did wigs for the Stardust show in Las Vegas once, and they had me do aqua blue hair for their aquacade number.

Q: Any trends you notice with Halloween wigs?

A: People always go for wigs so far opposite of what their normal hair looks like. Brunets go blond and blonds go dark: They love the fantasy of a wig, you can be a different person.

Q: Any plans to retire?

Honey, for 50 years I've been paid to play every day. I'll never give that up.

ROSALIE'S WIG HALL OF FAME

From the famous to the infamous, Rosalie Jacques has bewigged plenty of bold Bay Area personalities. Here, her most memorable:

Big deal: "I did everyone from politicians' wives to Carol Doda and the North Beach strippers. They all wanted it big. One girl would need help getting into her car, I'd make it so big."

Calling card: "Bella Farrow, who did so much good work for St. Francis Hospital, came to me for years. That black bouffant was Bella's signature."

Royal affair: "Sharon Needles from 'RuPaul's Drag Race' comes in and buys four at a time, same with Juanita More and Lady Bunny. I started doing queens at Finocchio's (the first drag club in San Francisco). They've been such a blessing."

Star performers: "I did Val Diamond's wigs at 'Beach Blanket Babylon,' " Rosalie says of the former leading lady of the long-running revue. "When they'd come to town I worked with Etta James, Mary Wilson from the Supremes and even ... Little Richard."



Rosalie Jacques shows how to back-comb a wig at Gypsy Rosalie's Wigs and Vintage shop on Polk Street in S.F. The wig maker, known for "big hair," says Halloween and Gay Pride are the busiest times.

Michael Short / The Chronicle

SF WEEKLY

BEST OF SAN FRANCISCO

BEST PLACE TO WIG OUT

GYPSY ROSALIE'S



Halloween is high season for Gypsy Rosalie's Wigs in S.F.

By Tony Bravo Updated 12:23 pm, Monday, October 27, 2014

ADVERTISEMENT



Rosalie Jacques shows how to back-comb a wig at Gypsy Rosalie's Wigs and Vintage shop on Polk Street in S.F. The wig maker, known for "big hair," says Halloween and Gay Pride are the busiest times.

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Q: Have you always been known for the diversity of your clientele?

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A: Always. At my old salon on Columbus, I had a "no gossip" policy because sometimes you'd have a nun sitting next to a prostitute The sisters weren't wig clients; they were just there for cuts.

Q: What's the secret to perfecting your famous "big hair" wigs?

A: In about 1962, an entertainer client came from performing at the Academy Awards and showed me this new hairdo from Hollywood, the beehive. I was the first in San Francisco doing big hair. Now I'm so known for it I'm teaching classes to other hairdressers. Wig or scalp, real or synthetic, start with clean, dry hair, then do a long tease and spray.

ADVERTISEMENT

Q: Most memorable creations?

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Rosalie's Wig Hall of Fame

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BEST OF THE BAY 2000
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NORTH BEACH



BEST PLACE TO CHANNEL YOUR INNER COCKETTE

Some homo coven ought to hold a séance for Divine in the preserved-in-amber specimen of a '60s glamour emporium that is **Rosalie's New Looks**, so her spirit can don one of the hundreds of wigs that hang like so many hunting trophies, throw on a fistful of the many vintage pelts for sale, top off her ensemble with some baubles from the crazy costume jewelry selection, and go avenge Edna Turnblad's honor by haunting John Travolta's lame ass into the grave. Such a full-service *Wunderkammer* of fabulousness is Rosalie's that it's been a secret one-stop for trannies in need of a new do for decades, daring back to a time when entering a drag ball was like walking in a cotillion. Still run by Rosalie, herself a former beauty-pageant star, the fabulously cluttered shop styles real hair in addition to (as its business card claims) stocking the largest wig selection in the Bay Area. Next time you see me flossin' at Ruby Skye, you'll know where I got my killer bouffant.

782 Columbus, SF. (415) 397-6246

Certificate of Honor

BOARD OF SUPERVISORS
City and County of San Francisco

The Board of Supervisors of the City and County of San Francisco hereby issues, and authorizes the execution of, this Certificate of Honor in appreciative public recognition of distinction and merit for outstanding service to a significant portion of the people of the City and County of San Francisco by:

Rosalie's New Looks

Best Place to Channel Your Inner Cockette

For being selected the Best Place to Channel Your Inner Cockette by readers of the *San Francisco Bay Guardian* for your wide variety of wigs, pelts, and jewelry and for providing a unique fashion outlet for transsexuals, the Board of Supervisors extends its highest commendation and congratulations.

Aaron Peskin, President
August 10, 2007



August 29, 2016

To Whom It May Concern:

I am a new customer of Rosalie's Wigs. A wig stylist who lives in San Jose referred me to Rosalie. I work for the San Francisco Playhouse as the Production Manager. I am very happy to have found Rosalie and her business because she is so knowledgeable and talented with wig styling. She is currently helping us maintain the style of our wigs for our summer musical, City of Angels. Our theater produces at least 2 musicals a year in which we use wigs. I will definitely be coming back to Rosalie for help on future shows. The theatrical community of San Francisco is lucky to have Rosalie and her business.

Maggie Koch
Production Manager
San Francisco Playhouse

August 29, 2016

To Whom It May Concern:

I want to offer my support for Rosalie Jacques and her excellent wigs and styling shop. What a great find!

She offers the most comprehensive wig selection in the city. She also has a beautiful collection of jewelry and vintage clothing (which happens to be coming back into style today).

And if you need to put together a wonderful costume and wig for parties or Halloween, Gypsy Rosalie's is the place to go.

She has been so supportive for many friends who have gone to her after chemotherapy hair loss. She takes time with each person to choose the right style, length and color. If needed, she has several catalogs and can order the products.

Her best work comes when she sits the customer down and personally styles the wig for them. That is why so many people keep returning to her shop.

We are so pleased to have Gypsy Rosalie's back in North Beach.

Best regards,

Susan Wintersteen
Telegraph Hill

THE PAULA FISCAL SHOW



Paula Fiscal- Host- Editor-Producer TV Talk Show
SF Commons Ch. 29 & Ch. 76
News, local events, authors, finance and politics.
Check us out on You Tube and Facebook @paulafiscalTV

August 29, 2016

LETTER OF ENDORSEMENT

FOR GYPSY ROSALIÉS WIGS AND VINTAGE LEGACY STATUS

Rosalie Jacques, Owner of Gypsy Rosalie's Wigs and Vintage is one of my favorite, culturally diverse stores in San Francisco.

I lived in Telegraph Landing, North Beach, as a Small Business Development Consultant and owner of Levi's Plaza Books, an independent bookstore.

When The TV Show **Nash Bridges**, (1996-2001) Executively produced and starred by Don Johnson, had run its course, costumes used on the set and designed by Richard von Ernst, were for sale on Treasure Island. Six huge racks of slinky gowns, colorful furs, feathered dresses, and leather fringe jackets, got stuffed into my car. Of course, not everything fit, so I needed a consignment store in a hurry. This is how I found the famous Rosalie!

Her store is always a festive occasion. She is able to transport you into the era of your dreams, with the latest fashion trends and the best look in hair for everyday or for the event of the season. She has sponsored many charitable fashion shows and events over the years for our community.

I wholeheartedly recommend that Gypsy Rosalie's Wigs and Vintage become a certified Legacy Business for San Francisco.

Sincerely,

Paula C. Fiscal

Paula Fiscal

A Curtin Pacific Institute for Criminal Justice Project 501©3

P. O. Box 225298, San Francisco, CA 94122 415-724-7888 text or voice.

DR. JOSIE BALTODANO

August 30, 2016

TO WHOM IT MAY CONCERN:

I am writing this letter in support of applicant Rosalie Jacques, Owner of Gypsy Rosalie's Wigs and Vintage, located at 1457 Powell Street, San Francisco, CA 94133, to become a Legacy Business.

I have been a customer of Rosalie for over seven years. She lives the Rotarian model "Service Above Self."

She is ethical and a wonderful business person who cares deeply about her customers and always gives the best deal possible.

Rosalie is a pillar in the LGBT and at-large communities for the everyday looks as well as the high fashion style, trendy looks.

Gypsy Rosalie's Wigs and Vintage is an excellent example of a historical legacy business in San Francisco.

Sincerely,

Dr. Josefina Baltodano

Michael T. Nguyen reviewed Gypsy's Rosalie's Wigs & Vintage —*5 star*

August 14, 2016

I came to Rosalie's based on a friend's suggestion after I decided to run for a drag pageant. Well, I won the title of Miss GAPA and in large part to the quick wig styling of Rosalie and her amazing talent with fabulous big hair! I highly recommend her if you want that perfect, Hollywood ready, completely serviced wig look! Out of this world fabulous! Pics at

July 29, 2016

To Whom It May Concern:

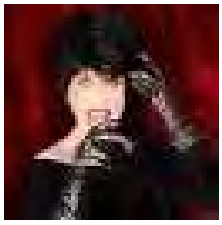
It has been my very great pleasure to know Rosalie Jacques of Gypsy Rosalie's Wigs & Vintage for the past five years. Upon moving to San Francisco from Chicago, I happily came upon her charming store strolling down Polk Street one day. I was immediately attracted to the fabulous wigs and jewelry on display in the window; but upon entering to browse, I discovered an incredible lady who has now become a cherished and wonderful friend.

Rosalie was the first person who really encouraged me to pursue my interest in the art of drag. A classically trained singer, I had never ventured into the realm of drag performing until I met Rosalie. Her talent as a wig stylist, her warmth, her sincerity and her nurturing spirit so inspired me to keep working at it. Today I now enjoy a wonderful performing life as Vanessa Bousay, drag chanteuse – with a closet full of gorgeous hair from Gypsy Rosalie's.

I am thrilled to hear that Rosalie's business is being considered "legacy-worthy". Indeed, this lady has been an invaluable source of theatrical hair and costuming for countless San Francisco performers for so many years. We all share in her legacy every time we stand to entertain, wearing her fabulous hair and clothes. I am so proud of my association with this visionary woman who truly lets her love of others and of her craft shine through in everything she does. She has inspired so many to pursue their dreams, by so genuinely living out hers.

Please give Rosalie your serious consideration. She is a priceless San Francisco treasure.

Erik Chalfant
(Vanessa Bousay)



Holly Penfield

Dear Legacy Committee,

Three years ago I wandered into Rosalie's shop because of her immensely extravagant, colorful and unique wigs she had displayed in her window. Little did I know what a wonderful new human being had entered my life as we began that very day to talk about everything from hair to humanity.

I am a jazz cabaret singer from London who was born in the bay area and lived here till I was 25. My work took me to L.A and then eventually to London where I am now very well known on the cabaret and burlesque scene. I had a 3-year residency at the Savoy Hotel and have performed for many of the Royal Family including Princess Diana and Prince Charles. I have also performed with Michael Jackson at the Brit Awards in London. My bio is on my web site if you are interested in more details.

As far as Gypsy Rosalie being qualified for inclusion on the Legacy Business Registry, I can think of no one more deserving. When I come home to visit my family here in San Francisco I make many trips to her shop for things unique only to Rosalie's taste and choices, and speaking as a professional entertainer she has provided me with many stage outfits, jewelry, shapes, shades and cuts of wigs I can't find anywhere else in the world. I then return to London wowing my audiences with them. Many of my theatrical European friends have gone to Gypsy Rosalie's while visiting this wonderful city "especially the drag queens and burlesque artists" finding her to be a delight referring to her as a San Francisco treasure. She has an extremely good eye for what works on each individual and is able to bring out the beauty in a person whether they want the natural look or the "mega glamorous approach." This can only be achieved by someone with years of experience. Given another 10 years she will become world famous if she hasn't already reached that legendary status.

Last, but not least, Rosalie has proved to me she is a woman of substance, strength, and loyalty that I rarely meet in my travels and I have been inspired by her youthful and loving outlook towards people and life. She's like the Auntie Mame of San Francisco. We need more like her in this world to make it a better place. So please let's keep her going here in her San Francisco shop to be an example of what a great contribution a woman of her years and experience can make. She has gift and can make a difference to our culture in her own heartfelt way.

Sincerely,
Holly Penfield email: holly@hollypenfield.com web site: www.hollypenfield.com

From: **Howard Shwiff**
Date: Wed, Aug 31, 2016 at 9:29 AM
Subject: Protect a Piece of the Fabric

We have been a customer and follower of Rosalie's Wigs & Vintage since she was located on Columbus, and then on Polk, and then on Sutter, and still today. When my wife Elizabeth asks me to drop of a hairpiece for a "wash & curl," I jump at the chance to see Rosalie and hear some of her stories of San Francisco's entertainers yesterday and today.

Rosalie's business is part of the fabric of San Francisco. The fabric of style and grooming and entertainment for a broad spectrum of the communities that make up San Francisco. People from around the City will seek her out anywhere, and therefore she will draw new patrons to this new location at the intersection Chinatown and North Beach and the Nob/Russian Hills. (We live in the marina District…. No wig shop here.)

When I last stopped in, the owner of the Chinese beauty salon next door was out on the sidewalk and said hello, and remarked that Rosalie's vintage fashions look like the high style sequin gowns and fashion jewelry that many of the Chinese women love to wear for stylish events. Rosalie's Wigs and Fashions will certainly be well received in the new location.

Me… I visit with Rosalie because of her extensive knowledge of San Francisco, and I love her stories, which she is always happy to share. She comes across as a person with room in her heart for everyone, and she is a spiritual being. Oh, and I always look around at her collection of photographs of Marilyn Monroe. So far I have purchased just one.

Please help protect her business, fabrics of the fabric of San Francisco, with our legacy program.

Howard

==========

Howard Shwiff, CCIM, MBA
Shwiff, Levy & Polo, LLP
433 California Street, Suite 1000
San Francisco, CA 94104
415-291-8600 Main Office
415-922-8221 Fax
www.slpconsults.com

SMALL BUSINESS COMMISSION
MARK DWIGHT, PRESIDENT
REGINA DICK-ENDRIZZI, DIRECTOR

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

Legacy Business Registry

Application Review Sheet

Application No.: LBR-2016-17-007
Business Name: Oddball Films
Business Address: 275 Capp Street
District: District 9
Applicant: Stephen Parr, Director
Nomination Date: August 15, 2016
Nominated By: Supervisor David Campos

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

The business start date according to SF OpenData was 1994. The building lease for Oddball Films is up for renewal in January 2017, and they face a significant risk of displacement.

PER CRITERION 1: Has the business operated in San Francisco for more than 20 years but less than 30 years, significantly contributed to the history or identity of a particular neighborhood or community and, if not included in the Registry, face a significant risk of displacement?
_____X_____Yes _____No

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

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

NOTES: NA

DELIVERY DATE TO HPC: September 3, 2016

Richard Kurylo
Manager, Legacy Business Program

Member Board of Supervisors
District 9

City and County of San Francisco

DAVID CAMPOS

August 15, 2016

Re: Nomination of Oddball Films to the Legacy Business Registry

Dear Director Kurylo:

I am writing to nominate to the Legacy Business Registry – Oddball Films. Oddball Films is a business located on Capp St since 1994 and has been in existence since 1984. The Oddball houses an ever expanding film library. It is an educational space which teaches about archiving and film preservation.

Oddball films is undoubtedly a cultural asset for our City, having provided footage for many iconic films. As the business states on the application, "With its strong local presence, Oddball Films is a service hub for award-winning filmmakers in San Francisco. We supply footage for their productions and license clips of their work to third parties. The archive is a premier source of historical material about the Bay Area, providing footage for major motion pictures such as Milk and Zodiac, as well as recent documentaries like The Freedom to Marry and Political Animals"

This Mission-based business plays an essential role in the cultural identity of San Francisco and it is my distinct honor to nominate Oddball Films to become part of San Francisco's Legacy Business Registry.

Sincerely,

David Campos

City Hall · 1 Dr. Carlton B. Goodlett Place, Room 244 · San Francisco, California 94102-4689
Reception: (415) 554-5144 · FAX (415) 554-6255 · David.Campos@sfgov.org



Legacy Business Registry
City Hall, Room 110
1 Dr Carlton B. Goodlett Place
San Francisco, Ca 94102

Hello:

We are excited about the opportunity that the Legacy Business Registry provides for helping businesses in San Francisco survive and maintain the character and services that help our communities thrive. And we are thrilled to be among the first group of applicants to this important program.

We have done our best to follow the guidelines in the application to make the process as straightforward as possible. Our materials are submitted in folders and sub-folders following your outline. If any attachments cannot be opened or you have any questions for us, please contact our office and we will respond right away.

Thank you for the opportunity to apply to the Legacy Business Registry and for your consideration of our application.

Best regards,

Stephen Parr
Director

Oddball Films

275 Capp Street, San Francisco, CA 94110
tel 415.558.8112 fax 415.558.8116 www.oddballfilm.com

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:		
Oddball Films		
BUSINESS OWNER(S) (identify the person(s) with the highest ownership stake in the business)		
Stephen Parr		
CURRENT BUSINESS ADDRESS:		**TELEPHONE:**
275 Capp Street, San Francisco, CA 94110		(415) 558-8112
		EMAIL:
		info@oddballfilms.com
WEBSITE:	**FACEBOOK PAGE:**	**YELP PAGE**
www.oddballfilms.com	https://www.facebook.com/oddballfilm/	N/A

APPLICANT'S NAME		
Stephen Parr	☐	**Same as Business**
APPLICANT'S TITLE		
Director		
APPLICANT'S ADDRESS:		**TELEPHONE:**
275 Capp Street		(415) 902-1502
		EMAIL:
		stephen@oddballfilms.com

SAN FRANCISCO BUSINESS ACCOUNT NUMBER:	SECRETARY OF STATE ENTITY NUMBER (if applicable):
0936119-01-001	N/A

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

Section Two:

Business Location(s).

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

ORIGINAL SAN FRANCISCO ADDRESS:	ZIP CODE:	START DATE OF BUSINESS
275 Capp Street	94110	10/18/94
IS THIS LOCATION THE FOUNDING LOCATION OF THE BUSINESS?	**DATES OF OPERATION AT THIS LOCATON**	
☐ No ■ Yes	10/18/94-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
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OTHER ADDRESSES (if applicable):	ZIP CODE:	DATES OF OPERATION
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		Start:
		End:

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

Section Three:

Disclosure Statement.

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

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

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

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

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

Stephen Parr 8/8/2016 

Name (Print): Date: Signature:

Historical Narrative Guide:

Criterion 1: A short history of the business

Stephen Parr has been a collector of rare and unusual historical films since the early 1980s. He was a fixture of the art, literary, and music scene in San Francisco and often screened ambient visuals and curated films for live events around the city. His inventive film montages combined pop, history, technology, and unexpected cultural elements in a unique visual mix that made for an intriguing atmosphere for nightclub and gallery crowds.

In1984, Parr's reputation for innovative work using film footage caught the attention of *Blade Runner* director Ridley Scott. Scott licensed Parr's footage for a project he was shooting in San Francisco. Having secured his first client and a well-known one at that, more clients followed and the business grew over time. As Stephen's initial part-time endeavors began to coalesce into a full-time occupation that required a commercial space, he moved to his current location at 275 Capp Street, and began to build his film archive, officially registering as a business in 1994.

During the 1990s, 16mm film was becoming more and more obsolete. School districts with massive libraries of educational films switched to video. They were eager to throw out large collections of 16mm for additional storage space. We gladly accepted these historically important collections that were otherwise destined for a landfill. Private collectors and movie theatres donated their holdings to us. What appeared as junk to some turned out to be valuable cultural artifacts to film producers, educators, and scholars.

Oddball Films gradually accumulated thousands of 16mm, 35mm and small gauge films. With a burgeoning film library, the business could provide an opportunity for others to learn about archiving and film preservation. In 1996, Stephen founded a film and media intern training program in which students inspect and catalogue celluloid donated to Oddball. He partnered with various institutions of higher learning such as the Library Science program at San Jose State so that students received college credit while interning. Oddball also trained students from local institutions such as San Francisco Art Institute, California College of the Arts, and San Francisco State University. Many interns later matriculated to film archiving programs at NYU and UCLA, and many were accepted to the prestigious film preservation program at the Selznick School.

With its strong local presence, Oddball Films is a service hub for award-winning filmmakers in San Francisco. We supply footage for their productions and license clips of their work to third parties. The archive is a premier source of historical material about the Bay Area, providing footage for major motion pictures such as *Milk* and *Zodiac*, as well as recent documentaries like *The Freedom to Marry and Political Animals*.

For over ten years, Oddball Films has held public screenings, seminars, speaking events, benefits, discussions, archive tours and classes integrating films from its highly curated archives. Today, Oddball Films works with an extensive range of clients from film students to new media makers to documentary and major feature film producers and directors. It provides pro bono services to local documentarians and also supplies footage to studios for productions like *Steve Jobs* and *OJ: Made in America*. And, of course, the archive continues to collect rare and fascinating films from around the world. What began organically as an activity and a passion for a local San Francisco artist, eventually became Oddball Films, one of the largest film archives in Northern California.

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

First and foremost, Oddball Films *is* a part of San Francisco history. Its archive actively preserves the history of San Francisco on film. We are constantly in search of new acquisitions that chronicle the city, be it a 1941 amateur film of the Chinese community, *SF Rice Bowl Parade* or the avant-garde film by noted auteur Carroll Ballard, *Crystallization*. While it might be an exaggeration to say these films would end up in the trash if we closed, our collection would be scattered to the four winds, and most likely relocated in decentralized archives far away from San Francisco. The city would be losing a major cinematic resource.

Secondly, all of the services discussed in this application would be disrupted, if not eliminated entirely. No other archive in San Francisco trains interns to become film professionals. No other archive in San Francisco regularly programs non-commercial films on as regular a basis. No other archive collaborates with local filmmakers to get their visions realized. Because the Oddball collection is so vast and diverse, it has provided rare and critical footage available from no other source for films like *Milk,* and most recently *Political Animals* and *Freedom to Marry.* Filmmakers would lose the leading source of footage and the expertise our staff provides. The public would lose a venue in the neighborhood where they spent many hours being educated by a vast array of cinematic histories.

Finally, the greatest loss might be an intangible one. People came to and continue to live and work in the Mission because of the neighborhood's eclectic environment. And storefront by storefront, the area is losing the distinct and diverse personality that defined it. A singular sensibility has always been a cornerstone of Oddball Films' identity. Oddball Films not only provides employment for archivists and filmmakers representing the unusual, the underrepresented alternatives, as well as the historical iconic moments; we also preserve, discuss, and demonstrate in our films and in our business, the ideas that underscore those moments on film. We celebrate the offbeat, the alternative and attempt to preserve and regenerate those memories found on film.

The building lease for Oddball Films is up for renewal in January 2017, and we face a significant risk of displacement. If we were to be displaced, due to the ever-increasing rents in San Francisco alone, only a real estate miracle would allow us to reclaim the 6000 feet of square footage we hold. As an intangible, this building holds irretrievable history for the owner, staff, the filmmakers, interns, and many visitors to its doors. The development of a business is heavily influenced by time and place, by shared history in a particular community. If displaced, we can't imagine that Oddball Films would ever again be the vital central film resource for professionals, students and the surrounding community it is now. Oddball Films currently holds an irreplaceable position in the Bay Area as a primary film resource and has a dedicated community that cherishes its presence.

Criterion 2: Contribution to the history/ identity of the neighborhood, community or San Francisco

As a center of creativity, Oddball Films epitomizes the appeal of the Mission District. Oddball Films is located in a mixed-use neighborhood of residential and commercial spaces, many of which house other creative businesses such as woodworking, painting, dance and recording studios. Within this building, our business continues a legacy of housing eclectic and artistic artifacts and being a tangible resource for the local and larger arts community. Before Oddball Films, 275 Capp Street housed Ephemera, an innovative novelty products company and the non-profit Museum of Modern Mythology, dedicated to advertizing icons and their cultural impact. Our archive possesses the artful and eccentric charm that has long attracted people to the neighborhood. Within the local film community, we have provided archival footage to Bay Area filmmakers and housed and showcased their work in our screenings, soirees and discussions. Oddball also regularly collaborates with local non-profits and charities such as SF Cinematheque, Canyon Cinema, SF Bike Coalition, Ladyfest, and Mother's Kitchen on screening community events and benefits.

How the business demonstrates its commitment to the community

Oddball Films is part of the social and cultural fabric of the Mission district and greater San Francisco. We are committed to maintaining our business as a resource that both draws from the considerable strengths and talents of our community and gives back in both immediate and far-reaching ways. As a stock footage licensing company, we represent the work of San Francisco filmmakers, licensing their footage worldwide. We provide important local services to the Bay Area film community, providing research about and masters of footage for their films. Our staff is particularly adept at researching requests that involve Bay Area history. The Oddball Films research staff has been referred to as a "cinematic think tank", as they creatively respond not just to footage orders, but to the deeper needs of a local film professional's project. Our representatives' collections encompass a deep and broad filmic history of the Bay Area and beyond. Oddball Films' commitment to the community is demonstrated by our providing employment to these local filmmakers, collectors and archivists. In turn, their contribution to the community is held not only in the films they possess, but also in the filmmakers' in-depth knowledge about that material, an immeasurable resource for the community.

In addition to working with established filmmakers and archivists, Oddball Films has a long-standing commitment to the development and training of aspiring film professionals. Students from local, national, and international colleges and universities receive college credit in our rigorous internship program as they learn to become archivists and film preservationists. Many alumni from Oddball's intern training program have gone on to work for the Library of Congress, Lucasfilm, Witness.org, Pacific Film Archive, and the Motion Picture Academy of Arts and Sciences.

Oddball Films provides physical space and resources to the San Francisco Media Archive (SFMA). Established in 2000, SFMA is a non-profit institution dedicated to acquiring, preserving, and making available film and media materials to historians, researchers, and the general public. The SFMA sub-collection in our archive is comprised of many films about historical San Francisco and includes donations from the Stanford University Speakers Bureau. Film scholars and students are welcome to study our collection for their research projects (see sfm.org) As a way to share information about our mission, we offer tours of our archive to the public. We also host an annual "Home Movie Day" in which we provide visitors with an opportunity to see and share their home movies with audiences. Our archive accepts donations of home movies and provides video transfers of the films so visitors can watch them at home. San Francisco residents have often told us how grateful they are to have their cherished memories restored. In this way, we have been able to

collect valuable films that show forgotten fragments of everyday life in historical San Francisco and we have rescued valuable films. One of our Home Movie Day visitors brought us a film can found in the dump. Unsure of its value, our staff projected it and found it contained rare and valuable landscapes of San Francisco taken before the Golden Gate Bridge was built.

We share our rare films with the public in regularly scheduled unique screenings, interactive events, seminars and presentations by authors and filmmakers every year. Our screening series is locally popular and has become a fixture for cinephiles in the Mission. Very few archives and no stock footage companies that we know of take the time and effort to curate and present their films. Our weekly screenings and moderated presentations have not only entertained and educated many archive visitors over decades, but have also inspired them to archive, curate, and collect films themselves; a few have even become filmmakers!

A description of the community the business serves

Innovators, independent thinkers, cinematic pioneers, famous and infamous directors and producers, documentarians that represent social breakthroughs, environmental issues, and represent marginalized populations; these are the clients and collaborators that come to us. Oddball Films supplies key footage to prominent filmmakers in all areas including new media artists, students, and renowned and celebrated filmmakers focusing on the histories of underrepresented groups such as the LGBT community, African-Americans, Asian-Americans and Chicanos. The filmmakers, representatives, and other artists that we work with come from a myriad of backgrounds and richly represent the multiplicity of cultures within the Bay Area.

Our dedicated staff has assisted on finding footage for films from celebrated and well-known filmmakers such as Spike Lee, Gus Van Zandt, and Alex Gibney to local luminaries such as LGBT historian and award winner, Jenni Olson, Jen Petrucelli, director of an upcoming documentary about labor activist, Dolores Huerta, and director of *The Weather Underground*, Sam Green. Sam Green's film was nominated for an academy award. Although his film didn't win, here at Oddball Films, we were proud to hear his name called and know our footage provided drama and historical accuracy to its opening scene.

In addition to our holdings, Oddball Films represents the collections of numerous SF-based independent film curators, collectors and historians. With a wide range of cultural, ethnic, and political lifestyle footage, Saul Rouda's collection encompasses a myriad of California cultural references: 1960s spiritual movements, musical events such as the Altamont Rock Festival, political movements such as the American Indian Movement with Dennis Banks, and the Sausalito houseboat community. LGBT historian Jenni Olson's Queer Film Archive is a curated collection of rare, one-of-a-kind films that depicts gay culture and social politics through the lens of home movies, amateur films, and movie trailers. One of our most requested and valuable collections is the Bay Area News Outtakes Collection (BANO), unseen and rarely broadcast chronicles of news events from the free speech movement through the AIDS crisis, all key aspects of Bay Area history.

Our larger community includes educators, students, and film enthusiasts from all walks of life. Oddball Films regularly offers college credit based internships to students from all over the country. Open house tours are offered biannually to San Francisco State University, California College of the Arts, and the San Francisco Art Institute. Oddball Films has its doors open weekly to the public offering unique screenings, seminars, filmmaker talks and collaborative events. People from all walks of life have visited our archive.

Criterion 3: The business and the essential features that define its character

Oddball Films is unique at its core. Our archive specializes in preserving, providing and licensing offbeat and unusual films that complete the histories of our cinematic culture. We embrace film in all genres, from educational, industrial, medical, military to newsreels, news outtakes, and amateur films. From 1906 films of the San Francisco earthquake to 1950s home movies to 1960s footage of civil rights protests to 1980s music videos right up to the current day, our holdings define our history. If you want footage of a horse swimming the Golden Gate, witness our original 1936 print of *Blackie, the Wonder Horse*. A filmmaker looking for a shot of San Francisco movie theaters in the 60s would undoubtedly want to see our 1961 amateur film shot by a local from the seat of his car cruising Mission Street, *San Francisco in Cinemascope*.

Oddball Films serves the community directly as a local resource and extends that resource globally, proudly representing San Francisco as a major cinematic institution. We represent film for the community in three ways; as a stock footage licensing company, as a film archive, and as a sponsor for public events, including screenings, seminars, and public talks

with filmmakers that include discussions. Within our central mission as a stock footage company, Oddball Films licenses stock footage in all genres for documentaries, feature films, and other media from our collection of 50,000 films. Watch for us in the credits at the next film you attend; you're likely to spot us!

As a fully functioning archive, Oddball Films trains interns and gives them college credit within a gold standard program. Interns from our program have proudly gone on to receive highly coveted scholarships and to become archivists for major institutions such as the Library of Congress and the Motion Picture Academy of Arts & Sciences. An important facet of our archive is the hosting of our non-profit organization, San Francisco Media Archive. San Francisco Media Archive is dedicated to the preservation of culturally significant film related to the history of San Francisco, including reels donated by schools, libraries and private donors. Educators, film scholars and authors also use this collection for their own research. Oddball Films serves as a highly engaged host for public screenings, seminars, and filmmaker discussions in the archive's screening room twice weekly throughout the year. We are a nerve center for all things cinematic in San Francisco; if it has to do with film in or from San Francisco, Oddball Films has probably contributed to it, trained its professionals, documented or preserved its media or provided a public forum for its understanding.

How the business demonstrates a commitment to maintaining historical traditions

Ever since Eduard Muybridge made his iconic photographic studies of motion and moving image projection here in the 19th Century, the Bay Area has been an important center of film culture. In the 20th century, San Francisco became a haven for experimental and documentary filmmakers who took cinema in a different direction than Hollywood. At Oddball Films, we want to carry on this tradition.

We are a *film* archive. While you can find plenty of video online, the physical medium of film is unique. The difference between a film and a digital copy is the difference between a painting and a photocopy; digital data duplicates itself, while film literally expresses its subject through light. For economic and other pragmatic reasons, only a fraction of films in the world have been digitized; we hold many films not available online. Although we routinely digitize films from our archive, we also preserve and understand the value of the original prints. When you watch a rare 16mm film projected in our screening room, you are beholding a form of mid-century magic that has been lost in the digital age. A great archival film can take you into another time and place. History becomes an experience.

Because digital formats are constantly changing, we need to keep our original source material, i.e. film, available for future transfers. Our archive observes precise temperature controls in our space to keep films from decaying. A properly maintained film is durable enough that it can play as well today as it did 100 years ago. Our company is dedicated to preserving the legacy of celluloid film in its original presentation format.

How the business demonstrates a commitment to maintaining special physical features

Oddball Films thrives upon the aesthetics of the past. History defines our business as a film archive. Accordingly, our space preserves the past while still utilizing archival technologies of the present.

A vintage freight elevator offers a lift up to the archive, though most visitors use the wide, well-worn wooden stairs. As you enter Oddball Films, the most prominent feature you see is shelf after shelf of precisely stacked film cans as you walk through the heart of the space. Along with housing 50,000 films, the space is also something of a museum of Americana; an original Taco Bell sign, industrial chrome beauty parlor hair dryers, old library card catalogs, as well as antique film projectors and movie cameras are on display. A hidden chamber around a corner houses yet another now disappearing medium: videotape; VHS, Beta sp, Umatic, and Hi8 line the walls floor to ceiling. In the back of the building, the walls of our restroom are covered with the pop art images of San Francisco stencil artist Scott Williams. On the side of the larger building that houses a number of studios including Oddball Films, local artist, Stephen Bauer has painted a golden beehive that hosts the work of a number of other community muralists.

In 2002, Oddball became the new home of the iconic "17 Reasons Why!" sign that used to sit atop Thrift Town on Mission and 17th Street (http://missionlocal.org/2013/12/17-reasons-remembered/). After it was taken down -to the horror of preservationists- Parr rescued the sign piece-by-piece from a Benicia scrap yard. The "Reasons" portion of the sign hangs in a central room. It is a constant reminder of our business mission to preserve history, and not just on film, but in the resources and artifacts of our own community.

We make a point of using and maintaining our analog equipment. Much of this equipment is no longer being produced and is the only means to view our film and video in its original form. Further, as demonstrated by our adoption of the local "17 Reasons Why!" sign (See http://missionlocal.org/2013/12/17-reasons-remembered/), we take an active role in preserving the character of our immediate neighborhood.

Section Five:

Supplemental Historical Documents.

In addition to the narrative, please include as many supplemental historical documents as are available. This information will provide the Commissioners a visual context to build an argument for listing on the Legacy Business Registry.

Materials should include information on all physical features, traditions and practices noted in the written narrative and that identify the business for the Legacy Registry.

Historic Legal Documents, such as:

- ☐ Change in Business Ownership (if current business ownership is less than 30 years)
- ☐ San Francisco Business Registration Certificate (original or dating back to 30+ years)

Photographs:

Required

- ■ 1 overall exterior photo (a current photo is fine, including older photos is a plus to help to provide historical context)
- ■ 1 photo of exterior and interior business signage (a current photo is fine, including older photos is a plus to help to provide historical context)
- ■ Additional photos of any unique interior and exterior features of the location called out in the list of "physical features or traditions" that are closely and strongly associated with the significance of the Community engagement

Supplemental If Available

- ☐ Historic photos of the business location
- ☐ Historical events
- ■ Photos of the unique craft, art, cuisine, or tradition that define the business
- ■ Visual support to what is written in the historical narrative

Ephemera and Memorabilia:

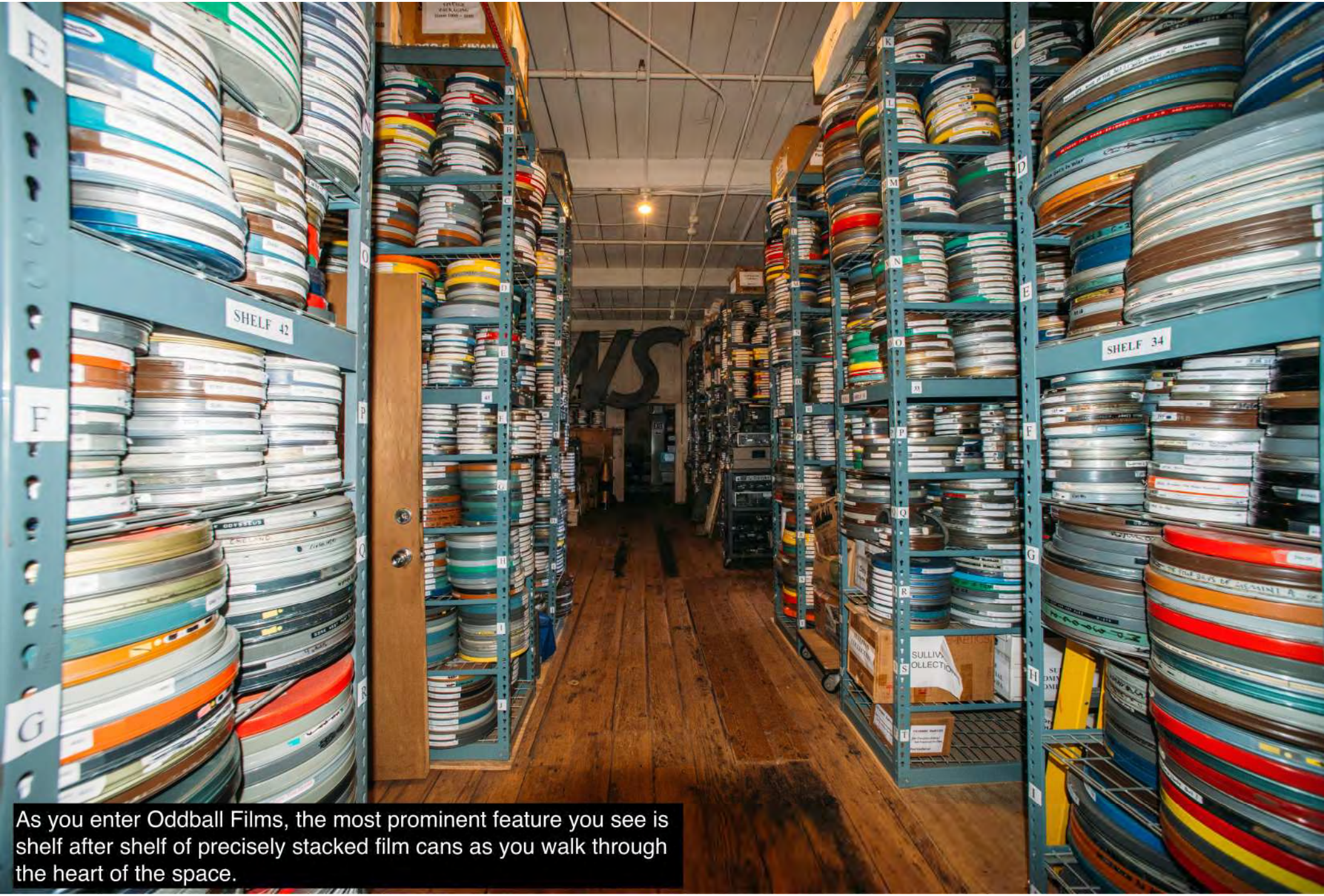
(Example: advertising print, audio and video, advertising trade cards, bookmarks, catalog, greeting cards, letters, magazines, matchbooks, menus, pamphlets, postcards, posters, prospectuses, and tickets.)

- ☐ Newspaper Clippings from past and present newspapers that support the historical narrative. (please include publication and date of clipping)
- ■ Audio and Video News stories
- ■ Letters of Support

SF Heritage has a Historical Research Guide (http://www.sfheritage.org/resources-links/researchguide/) on where to locate possible supplemental documents or materials.



Oddball Films, at 275 Capp Street, officially registered as a business in 1994.

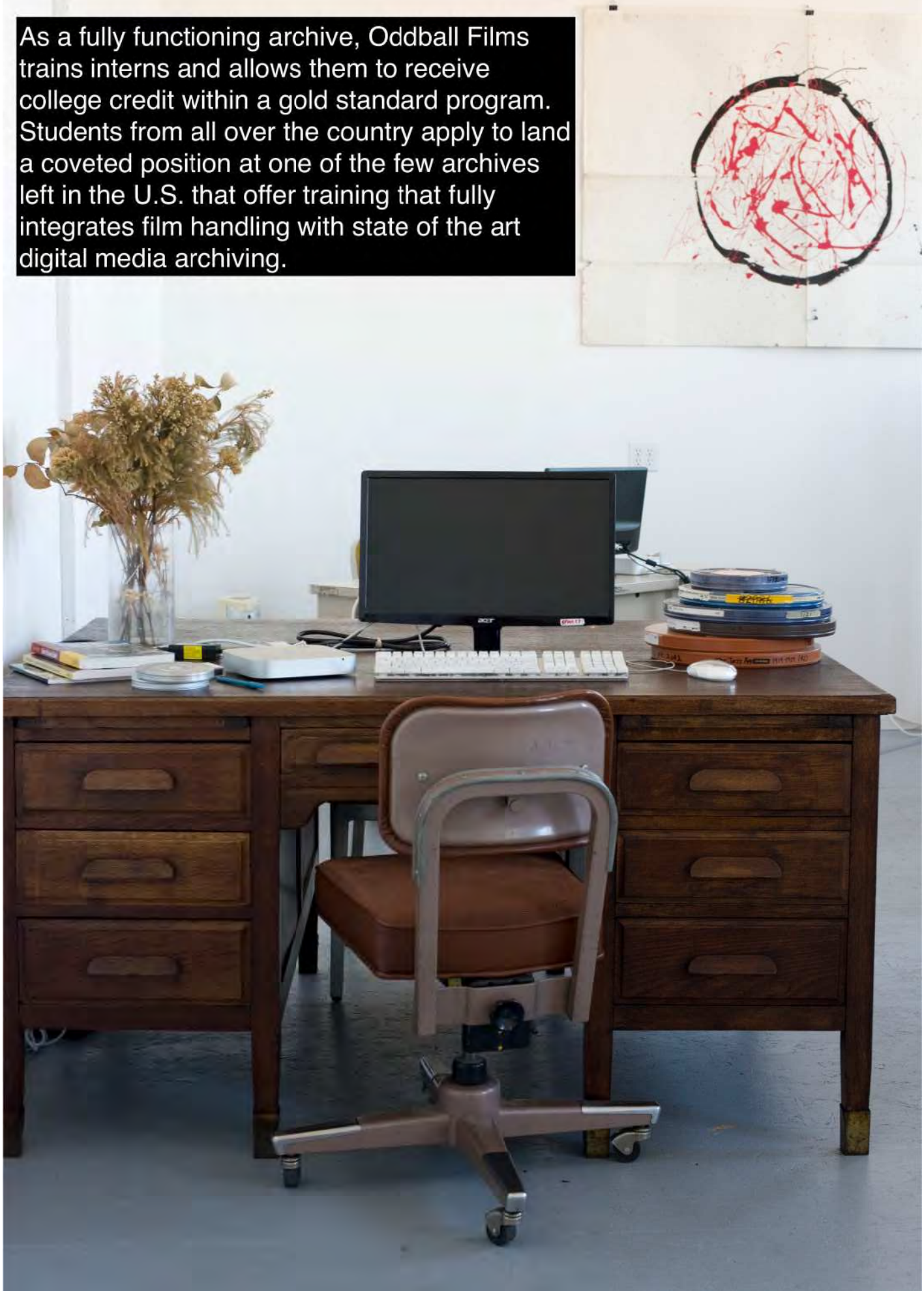


As you enter Oddball Films, the most prominent feature you see is shelf after shelf of precisely stacked film cans as you walk through the heart of the space.



The Oddball Films research staff has been referred to as a “cinematic think tank”, as they creatively respond not just to footage orders, but to the deeper needs of a local film professional’s project.

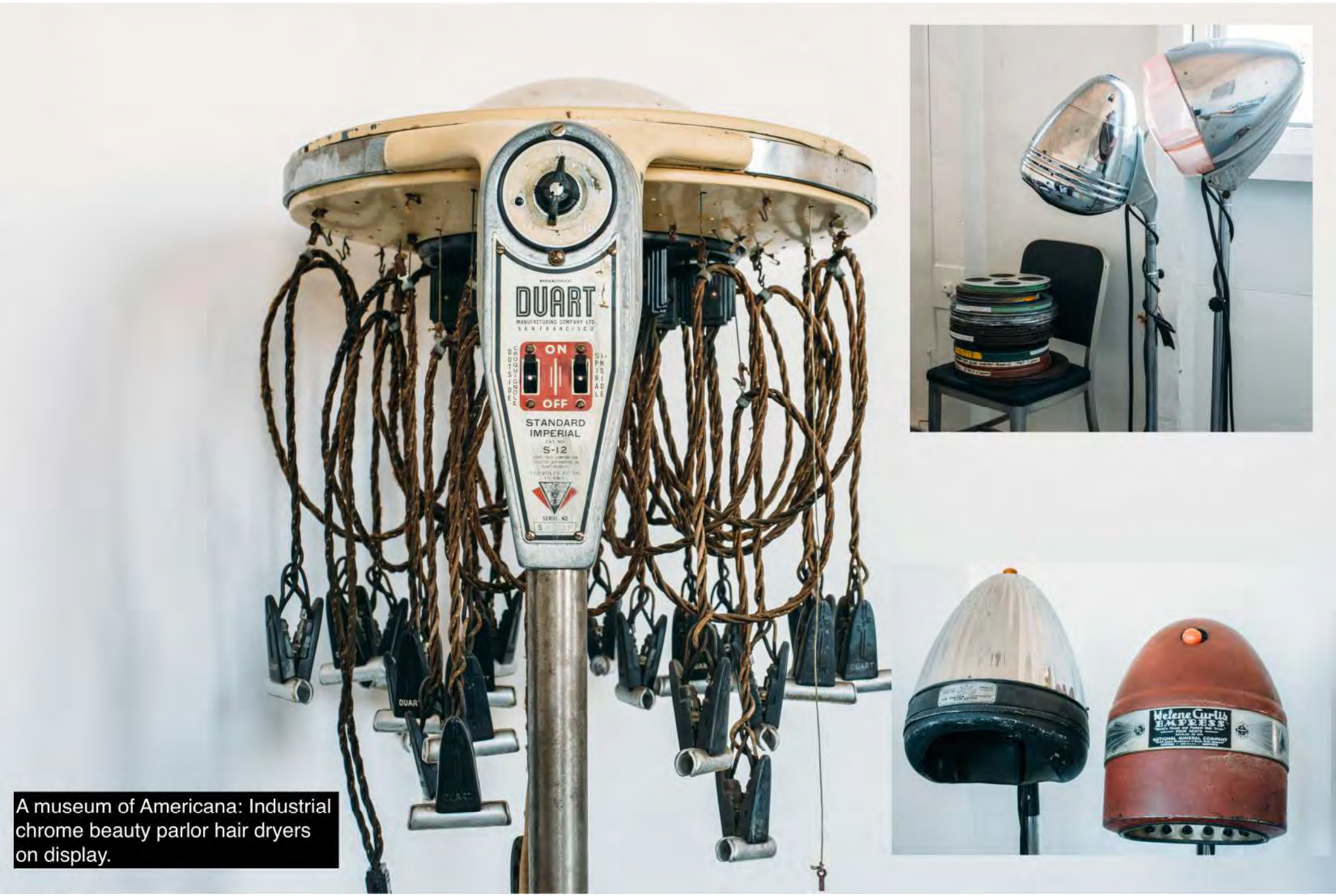
As a fully functioning archive, Oddball Films trains interns and allows them to receive college credit within a gold standard program. Students from all over the country apply to land a coveted position at one of the few archives left in the U.S. that offer training that fully integrates film handling with state of the art digital media archiving.




Oddball Films hosts a wildly popular annual “Home Movie Day” in which we provide visitors with an opportunity to see and share their home movies with audiences. Our archive accepts donations of home movies and provides video transfers of the films so visitors can watch them at home.



Along with housing 50,000 films, the space is also something of a museum of Americana. We display an original Taco Bell sign in our screening room.



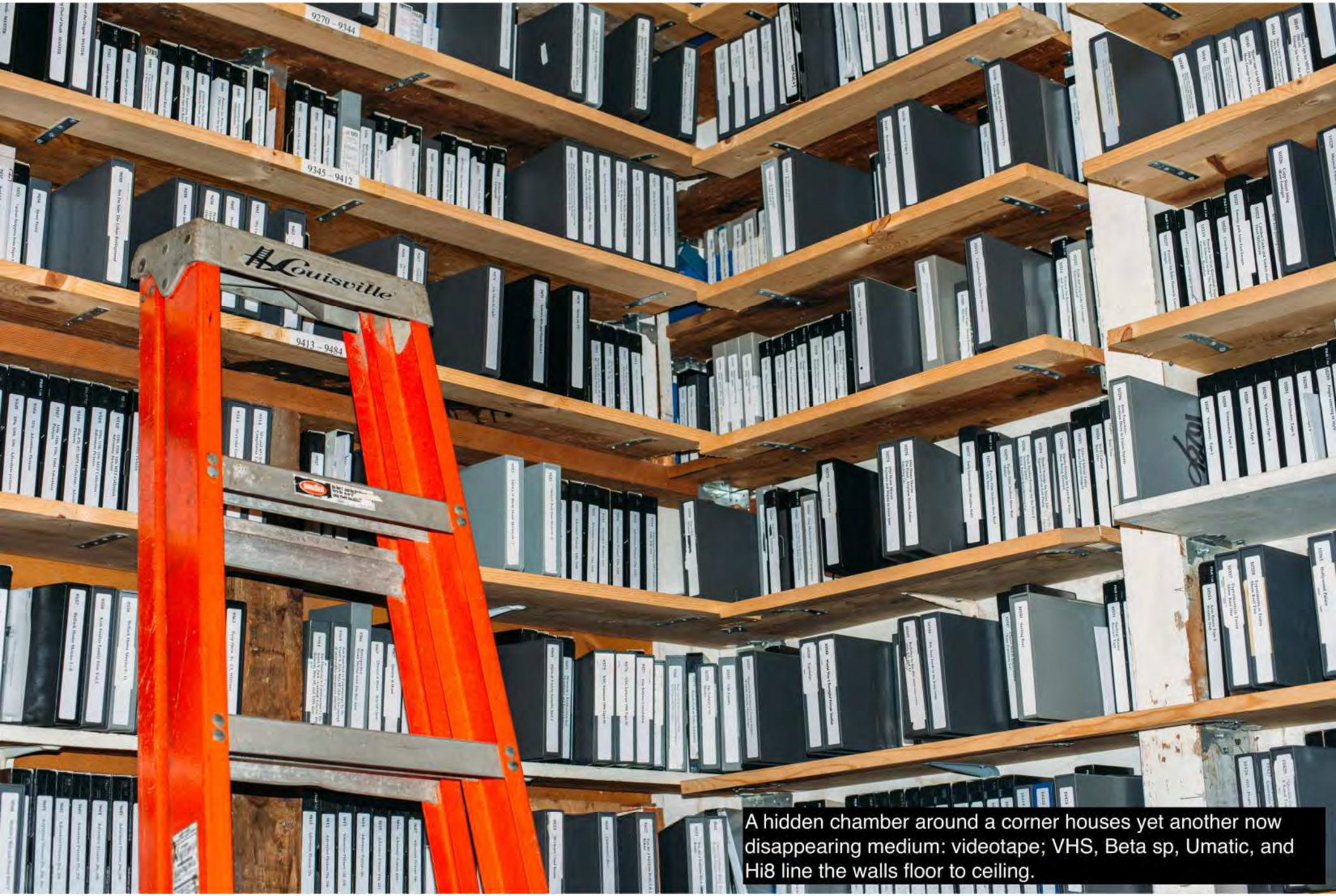
A museum of Americana: Industrial chrome beauty parlor hair dryers on display.



A museum of Americana: An old library card catalogue in the screening room.



A museum of Americana: A scopitone, a type of jukebox featuring a 16mm film component. Scopitone films are the forerunner of music videos.



A hidden chamber around a corner houses yet another now disappearing medium: videotape; VHS, Beta sp, Umatic, and Hi8 line the walls floor to ceiling.



In the back of the building, the walls of our restroom are covered with the pop art images of San Francisco stencil artist Scott Williams.



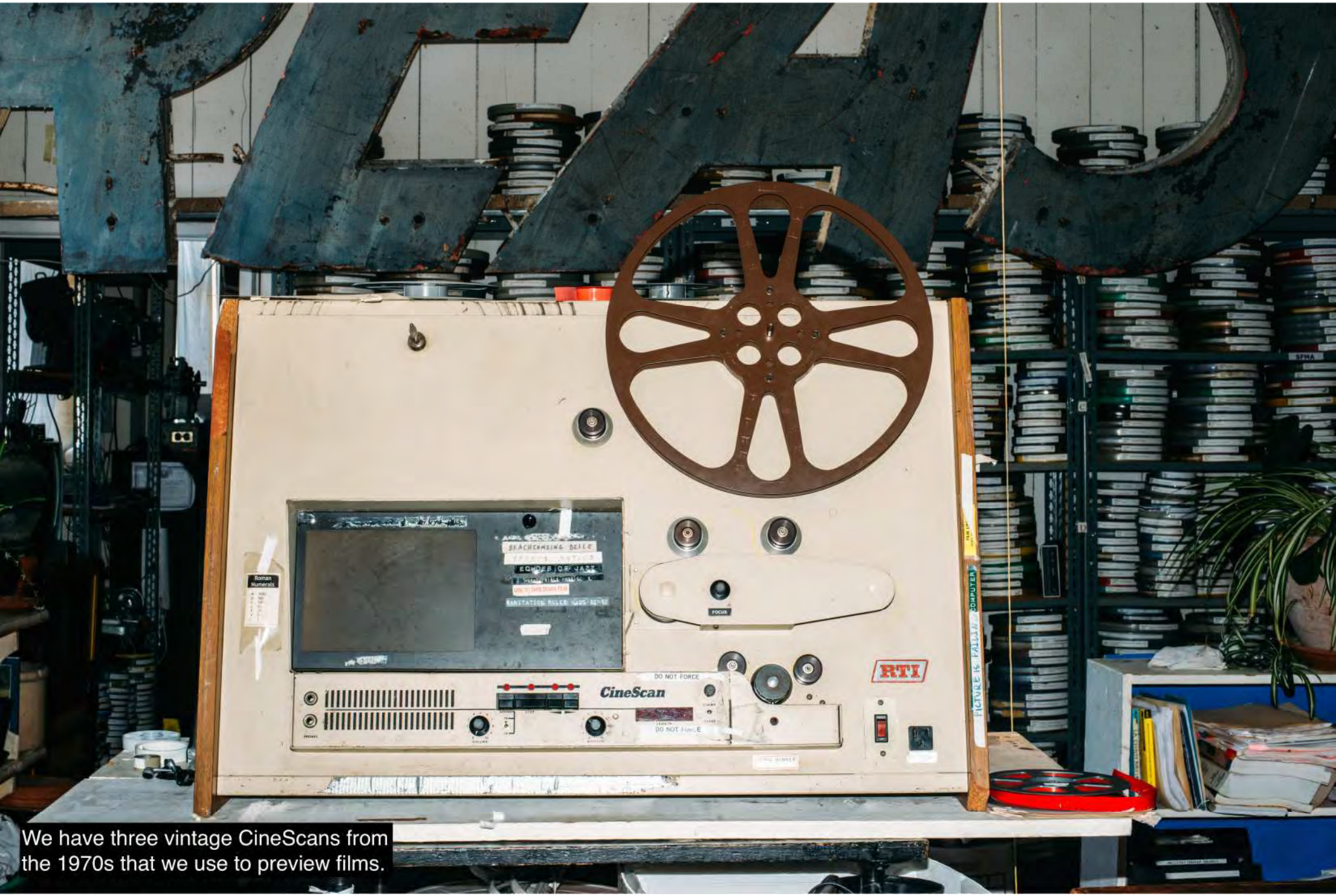
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In 2002, Oddball became the new home of the iconic “17 Reasons Why!” sign that used to sit atop Thrift Town on Mission and 17th Street. It hangs on our wall as a constant reminder of our business mission to preserve history, and not just on film, but in the resources and artifacts of our own community.



At Oddball Films, we make a point of using and maintaining our analog equipment.



We have three vintage CineScans from the 1970s that we use to preview films.

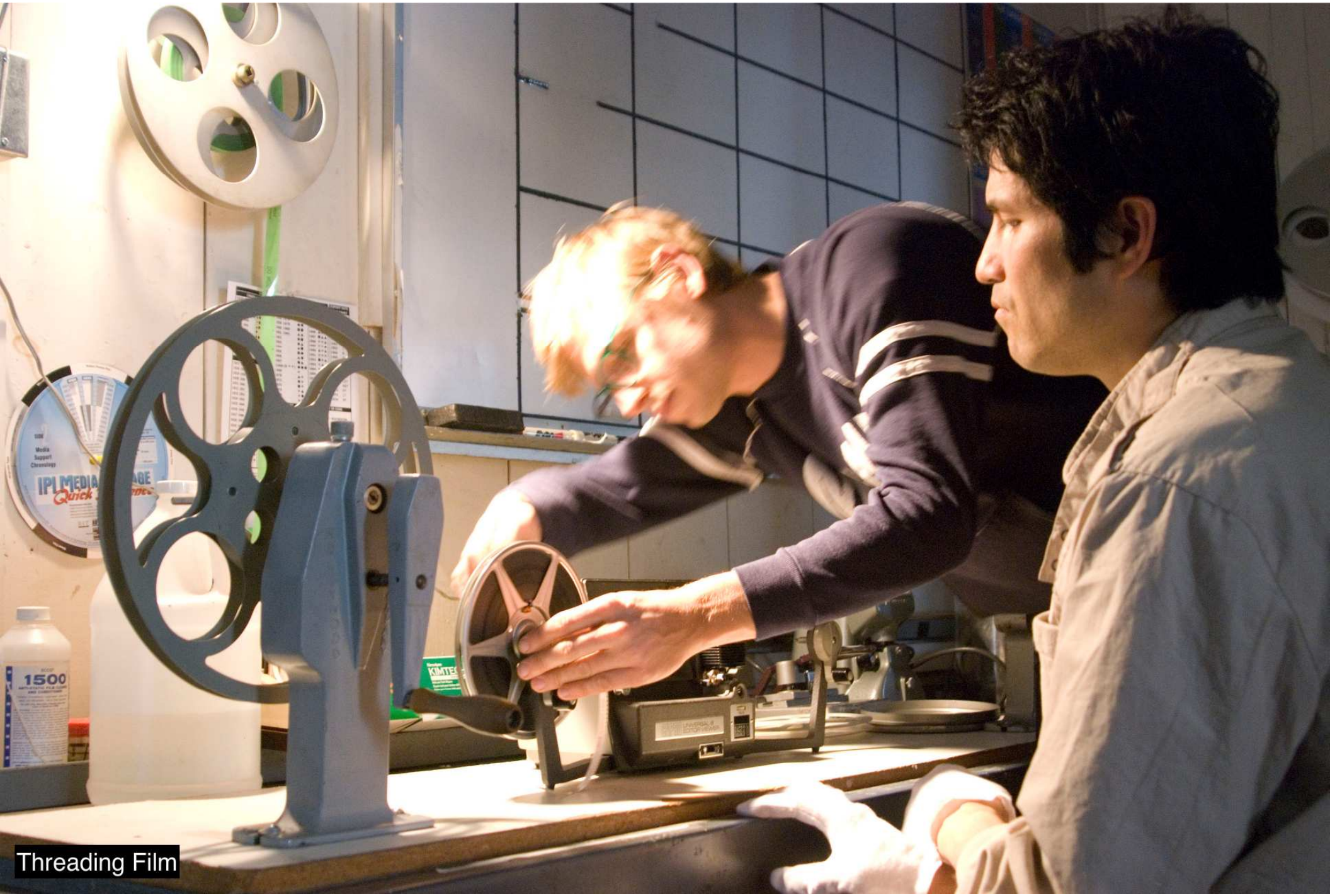


Much of our analog equipment is no longer being produced and is the only means to view our film and video in its original form.

Photographs of the Tradition and Craft of Oddball Films



Inspecting Film



Threading Film



Blackie The Wonder Horse Swims the Golden Gate - 1936


Castro Street - 1970s


Chinese Rice Bowl - 1941



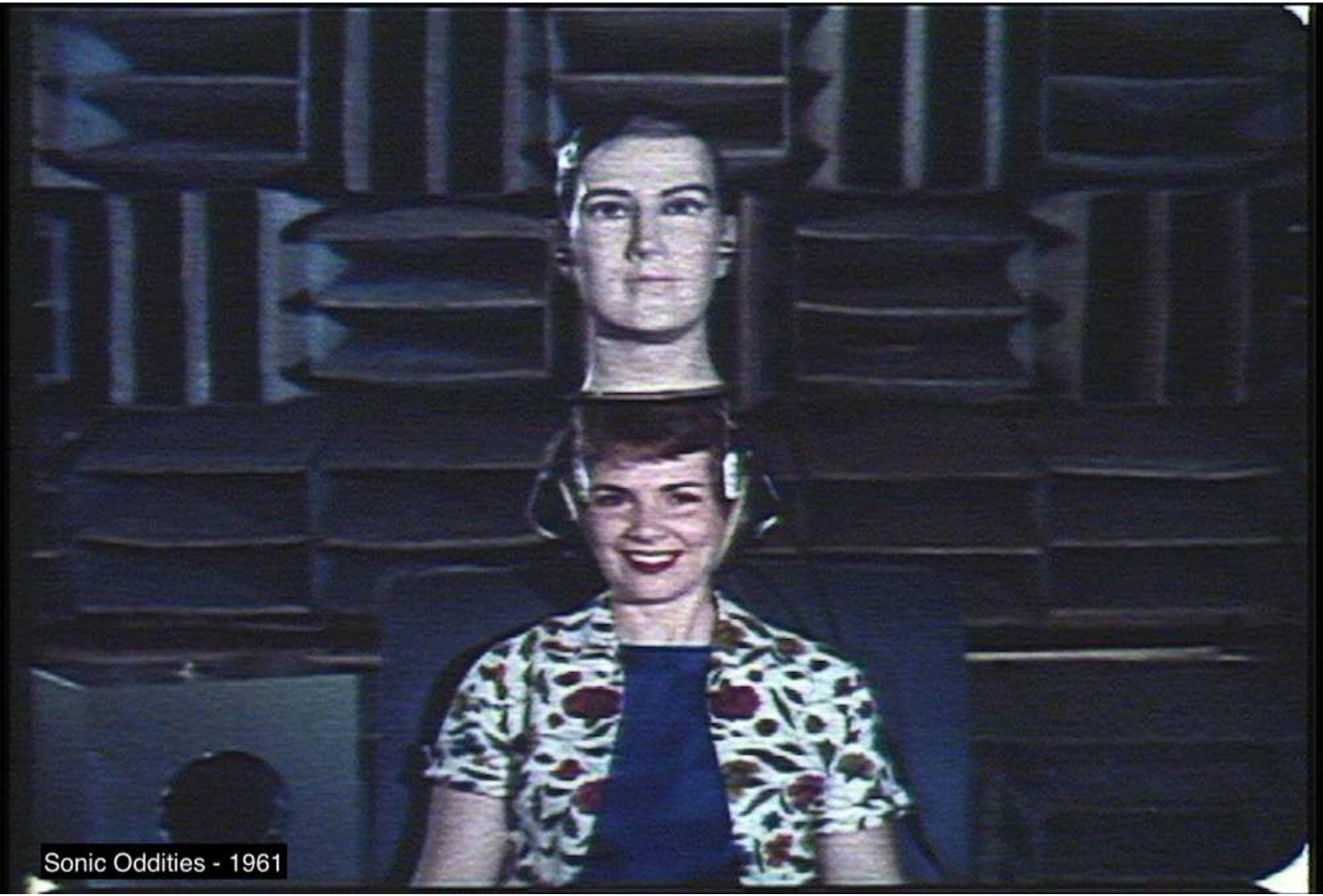
Black Panther Protest- 1968



Mission Mural - 1970s



SF in Cinemascope - 1961


Sonic Oddities - 1961

News Stories

Film shorts:

***Oddball* (4 min, 2016) a documentary by Joshua Moore:**
http://vimby.com/video/1422/Oddball-Films

***An Oddball Trove of Celluloid Dreams* (2 min, 2016) a short by Tom Gorman**
http://www.ozy.com/good-sht/an-oddball-trove-of-celluloid-dreams/41299

Radio interview:

Oddball Film and Video creates an unusual night at the movies (5:31 min, 2014) interview by Jennie Butler

http://kalw.org/post/oddball-film-and-video-creates-unusual-night-movies

Film

Reviews by Allen Barra, Judi Blackwell, Broos Campbell, Michael S. Gant, Don Hines, Todd S. Inoue, Rob Nelson, Zack Stentz, Ella Taylor, Richard von Busack, Bernice Yeung and Heather Zimmerman.

NEW MOVIES

Booty Call (R; 77 min.) An urban comedy about two couples grappling with the difference between lust and love. Jamie Foxx and Vivica A. Fox star. *(Opens Fri in Fremont at Cinedome 8 East; in Morgan Hill at Cinema 6; in Mtn View at Century Cinema 16; and in San Jose at Century Capitol 16, Century 23, Century 10 Berryessa and Capitol Drive-in.)*

Cine16 San Francisco's Stephen Parr hosts the Feb. 27 program, bringing with him selections of industrial films from his archive Oddball Film and Video. He will focus on "wasn't the future wonderful?" films made between 1955 and 1975. These include: *Talking Machine: From Tinfoil to LP* (1968), a history of sound recording narrated by an apparently bored Walter Cronkite; an untitled short produced by a well-known local computer company, showing off the Gerald Ford–era vision of state-of-the-art computing (crewcut guys with big necks and thick glasses are your hosts); *Is a Career in Technology for You?* a '70s career-opportunities short bedecked with the fine polyester styles and insistent disco beat of the era; and "Space Age Shaver," a '60s commercial showcasing the impact of space exploration on modern shaving techniques. *(Plays Feb 28 at 7:30pm in the basement of the Agenda Lounge, 399 S. First St, San Jose; free; 408/292-3593.)* (RvB)

Donnie Brasco (R; 121 min.) In a drama from the director of *Enchanted April* and *Four Weddings and a Funeral*, Al Pacino

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Truly an Oddball

Finding freaky footage

by Carl Kozlowski

It's nice to have a friend like director Ridley Scott, as Steven Parr learned back in 1984.

Scott saw some of Parr's bizarre footage projected as background inside a club Scott was using for a movie location. Scott hired Parr to find footage for another film, leading the former "P.T. Barnum of San Francisco" to realize he had a thriving business locked away in storage.

"I started to get a lot of requests for footage because I'm connected with a lot of weird people in the Bay Area," says Parr. "I started hearing from computer and CD-ROM companies that were producing corporate videos and found I had a lot of old technological films to offer them."

These days, San Francisco-based Oddball Film & Video lives up to its name by supplying unconventional and outlandish footage. Comedy Central bought scenes of 100 performance-artist Santas being chased by a SWAT team and motorcycle-driving monkeys for European TV shows.

San Francisco-based Parr has established a career that blends with his unusual personal background. A concert promoter during the mid-'70s San Francisco alternative scene, Parr found that filming his events was an extension of his favorite childhood hobby and a great way to store unique historical footage for future productions.

"I've always embraced the unusual, hard-to-find and bizarre," says Parr. "If you collect hubcaps, you'll find them because you look on the side of the road. By the same token, I've got more than 100 contacts sending me bizarre films from around the world."

Parr's collection of 15,000 films is housed in a 6,000-square-foot warehouse. His four-person staff enjoys the weird footage as much as he does. In fact, Parr feels one advantage Oddball has over bigger stock footage houses is that his staff has seen every single image in their archives, rather than searching a computer database to find desired footage.



Finding Oddball's doesn't have to be painful.

Such intimate knowledge of their films, he believes, enables Oddball to find footage that expresses emotional concepts rather than just straightforward imagery.

"If a client wants general footage of basketball, we try to incorporate images that express the sport's aggression as well," says Parr.

An Upstate New York native, Parr studied film at the Center for Media Study at the University of Buffalo. Taught by Nam June Paik ("the Andy Warhol of video") and Woody and Steina Vasulka of the famed Kitchen performance gallery, he developed a love for documenting the cutting edge of culture.

Beyond containing scenes of alternative luminaries like Timothy Leary, John Cage, Allen Ginsberg and the Ramones, Oddball's offbeat collection has brain surgery footage and images of people in the 1940s having their feet X-rayed.

On Oddball's diverse client list are bands including Motley Crue and KISS seeking footage to project during concerts, The Cartoon Network and Walt Disney Pictures.

"My philosophy is that content dictates the whole medium," he says. "We document the underbelly of culture, so we have footage you can't just make up anywhere else."

Oddball Film & Video is located at 257 Capp Street, San Francisco, 94110; phone, 415/558-8112. ★

Oddball gets even

Eclectic film footage collector turns art into business

by Jane Burek

SAN FRANCISCO—For more than 20 years, Stephen Parr has been a collector of imagery that's strange, rare, quirky—or all of the above—within about 50,000 reels of film and tape.

His company, Oddball Film+Video, stems from his passion for the eccentric and from his personal archive of footage that he initially used for his nightclub act.

Parr employs five full-time researchers and five interns, working from a 6,000-sq. ft. eclectic home/office, whimsically decorated with hair dryer chairs from the 1950s and '60s, vintage lamps, planters, collectibles and a stage for his occasional multimedia performances.

As a multimedia concept artist in the late 1970s, Parr produced "burlesque and strange" montages for nightclubs. "I took 1950s footage of crazy inventions and cut shots of go-go dancers, people on treadmills and military staff undergoing gravitational testing. Ridley Scott saw some of my clips in a nightclub and asked if he could use some footage," he recalls.

"From that point movie and commercial people heard about my collection and I eventually started the company to serve that market."

Recently, Parr provided:

- obscure Spanish cartoons for the Disney movie "At 17;"
- rare African American historical footage for Spike Lee's new film "Bamboozled;"
- footage for local Future/Now Films' documentary, "MC5: A True Testimonial," about the militant and controversial Detroit rock band of the 1960s;
- dozens of images "a second or less each" for a montage on Michael Moore's Bravo program "The Awful Truth;"
- footage of contemporary Argentina for a John Deere commercial via FCB, Chicago;

And technological footage from the '50s and '60s has proven a recent hit for high-tech corporate sales meetings.

"Silicon Valley clients, such as Sun MicroSystems, like my crazy inventions material," he says. "I have a lot of old technology video of early punch card computers and communications technology and footage of some really kooky inventions that never made it. Corporations love using this off-beat stuff because, in an entertaining way, the footage articulates a certain iconographic concept."

Although Oddball carries historical footage of every high cultural and political point in the 20th century, Parr prides himself on being able to provide producers with a fresh angle for those events, such as scenes from the assassination of San Francisco mayor George Mascone and political aide Harvey Milk.



One of the many rare clips in the Oddball Film+Video collection.

Parr says plenty of footage is available of police breaking down doors to get into the room where the two were killed. "We, however, have footage from inside that room of the breaking door of doors broken down. That's the kind of footage that we're really good at digging up."

Acquiring unique San Francisco scene images has long been a keen interest of Parr, who grew up in the Bay area. Recent acquisitions include gay lifestyles footage and recently unearthed news footage of the Haight Ashbury scene of the 1960s.

"Everything is cyclical but there is definitely a market for this era. People are continually taking another look at history, and scenes of the '60s and '70s gay lifestyles are very in demand, especially for documentaries."

Oddball's continuing success in licensing quirky footage rests in the fact that "producers constantly have to reinvent concepts and present them in a creative way. Our footage suits that objective well," Parr explains.

Although Oddball has a Web site (www.oddballfilm.com) for searching clips and downloading samples, it's vital for staff members to answer the phone.

"Clients tend to make broad requests, such as 'I need a shot of a car with broken headlights.' Our staff is very familiar with our collections as are producers and editors themselves. They put considerable time into researching the most relevant clips for the project," he says.

"Searching by key word in a database doesn't always yield what a client is looking for. Talking to someone on the phone is still the best way for us."

Oddball Film+Video is 275 Capp St., San Francisco, Calif., 94110; phone is 415-558-8112. ★

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(415) 777-7006

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▶ sfgate.com/datebook

San Francisco Chronicle

DATEBOOK

SECTION D

Tuesday,
August 19, 2003

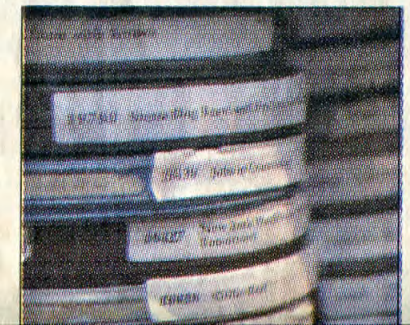
Wait! Planning to toss that old home movie of Granny's birthday? It may be a dust collector to you, but it's a historical treasure to the San Francisco Media Archive.

By Peter Hartlaub
CHRONICLE STAFF WRITER

Spend a few hours trying to figure the filing system in the San Francisco Media Archive's dozens of shelves stacked with films, and it's still impossible to find the movie you're looking for.

A canister marked "Nudism: A Way of Life" flirts next to "President Reagan Speaks to Boy Scouts" – which is perilously close to "Marx for Beginners."

What at first appears to be a librarian's nightmare is a lot less random than it seems. Together, the 45,000 films in the Mission District archive represent a comprehensive history of San Francisco.



"We'll take anything on film, for the most part. There's always a value to it," said Stephen Parr, the archive's director, caretaker and resident pack rat. "Sometimes someone will call me up and say, 'We have 3,000 films. We're taking them to the dumps today.' Sometimes someone films," he said. "I thought they should be preserved."

A nonprofit was set up about five years ago. Parr says about half of the films in the space are his and half belong to the Media Archive, although he said they will all eventually be in the archive, which has oversight from a board of directors.

The only thing older than the films is the building, a pre-1906 behemoth with 4-inch-thick floorboards and a ceiling high enough for a volleyball game.

Upon entering the Media Archive, visitors discover 6,000 square feet of open space that is definitely more "Sanford and Son" than



sees films in the Dumpster. . . . When people say, 'Oh, it's probably no good,' that's when I get there in a hurry."

Parr got a boost last weekend from Home Movie Day, an international event celebrating the amateur movies that have enjoyed widespread popularity since the 1950s.

The Media Archive has shelves filled with educational and governmental films, films made by the military and police, and commercial movies by accomplished directors. But Parr said the most valuable additions to the archive come from the rank amateurs who create films with honesty that the other filmmakers can't match.

"Home movies are the most accurate record of how we live," Parr said. "Most movies are made to make money. They have a particular viewpoint, and that viewpoint is biased. . . . (A home movie) is history being told through the eyes of people as they're living it."

Parr was working as a filmmaker in the 1980s when the archive was born. His first client was "Blade Runner" director Ridley Scott, who needed some stock footage for a commercial he was shooting. (Parr doesn't remember specifics but thinks it was for Michelob.)

As Parr's collection grew, he realized how much the public could benefit if it were more like a library than a business.

"I started seeing we have some really valuable



GINA GAYLE / *The Chronicle*

Nothing seems too obscure for the archive, where stacks of films on all topics line the shelves.

Smithsonian. Random projector parts are scattered everywhere; Parr has a collection of a dozen old-time beauty-salon hair dryers; a giant "TACO" sign hangs over the kitchen.

Wondering where that "17 Reasons" billboard that watched over the Mission for several decades went? It was liberated when a beer billboard took its place, partially disassembled and is hanging from the ceiling from chains.

The real fun in the free museum is perusing the stacks of film canisters.

A double feature of "Behind the Scenes at the Supermarket" and "Something Queer at the Library" sits on one shelf, while "The Solar System," "The Star-Spangled Banner" and "The Story of Menstruation" share space on another.

Miraculously, Parr knows where everything is. The films are all cross-referenced on a computer database, although Parr can find some of his most valuable treasures by memory.

Among his finds is amateur film taken of Richard Nixon in a parade and Gary Cooper running a swim meet in California – which Parr discovered at a local flea market. He recently bought a canister from a homeless San Franciscan, and was surprised to find it contained old San Francisco Police Department footage of a training officer whaling on a dummy with a baton.

Parr said he gets contacted at all hours, sometimes just minutes before valuable film is about to be destroyed or hauled away.

"I've got a guy with a truck I can call 24 hours a day," Parr said.

People who bring in their home movies have to sign them away in a deed of gift to the Media Archive, which in some cases will take video testimony of the donor.

Parr gives donors disc or videotape copies of their family treasure, both of which are more durable and compatible with modern electronics. Donors also get the pleasure of knowing that Grandma's birthday party from the 1940s becomes part of the history of San Francisco. Parr said the films are used by historians, researchers and the general public.

Sarah Klein dropped by on Saturday to bring her Super 8 footage of Alaska, but plans to return with home video from her grandfather's era. Like many who come to the Media Archive, the 35-year-old walked slowly to appreciate the scenery.

"It's fantastic. I didn't know it existed," said Klein, as she entered the building's kitschy projection room, which is filled with old projectors, bowling trophies and a pinball machine that looks as if was salvaged from the Eisenhower years. "It looks like a really amazing resource and now I want to find out more about it."

Parr said the next goal is more interaction with the public, though a series of film exhibitions that will begin this fall. He also wants to take home videos from various San Francisco neighborhoods and compile them on DVDs.



GINA GAYLE / *The Chronicle*

Stephen Parr, director of the San Francisco Media Archive, runs an old home movie.



> "Home movies are the most accurate record of how we live. Most movies are made to make money. They have a particular viewpoint, and that viewpoint is biased. . . . (A home movie) is history being told through the eyes of people as they're living it."
>
> STEPHEN PARR, *archive director*

the Media Archive. Since most people don't have a way to store or watch their film, they often want to get rid of it.

"A lot of these movies are in a closet or under a sofa somewhere," Parr said. "Most people don't have projectors anymore, so they don't know what's on these reels."

More information about the San Francisco Media Archive is available at www.sfm.org. *The Media Archive can be contacted at (415) 558-8117.*

E-mail Peter Hartlaub at phartlaub@sfchron

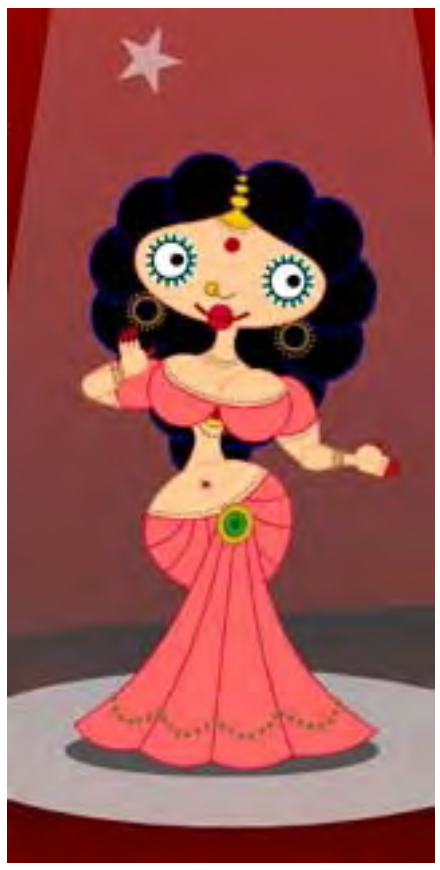
The Evening Class

"Cinema is the evening class for discriminating adults."--Ousmane Sembene

TUESDAY, OCTOBER 31, 2006

ANIMATION—Nina Paley at Oddball Films

Stephen Parr continues to curate some of the most interesting programs in the Bay Area at his delightfully informal afficionado's salon Oddball Films. This last Friday I caught his "Night of Hell" Halloween offering, "an evening of apocalyptic mayhem" which showcased "cinematic scraps from the devil's junkyard", including rare exploitation horror shorts, idiotic Goth public access clips, San Francisco devil-worshipping cult icon Anton La Vey, teenage Super 8mm home movie monster films, and the gory ***Seytan*** (a Turkish ***Exorcist*** remake). The unquestioned gems, however, were a classic Scopitone of Joi Lansing singing "Web of Love", Serge Gainsborough singing, "Dr. Jekyll and Mr. Hyde", and the rare ***LSD: A Case Study***, which proves once and for all that hotdogs and hallucinogens just don't mix!



This coming Saturday, November 4th at 8:00 PM I'm anticipating Oddball Films' presentation "Myth and Music —***Sita Sings the Blues***", a screening of Nina Paley's mythic, animated work-in-progress opus plus animated gems. ***Sita Sings the Blues*** is a unique combination of the ancient Indian epic **Ramayana**, the 1920's torch vocals of the great Annette Hanshaw, and classically informed and inventive, eye-popping animation.

Nina Paley admits the subject matter of ***Sita Sings the Blues*** is controversial: "While I've been greatly encouraged by the overwhelming positive response from *desis* (South Asian expatriates), some viewers in India have been outraged. **The Ramayana** is a perplexing tale, and Sita is its most misunderstood character. I've heard from more than one Hindu American woman that ***Sita Sings the Blues*** is the first **Ramayana** retelling that offers them a real connection to Sita. My retelling is also humorous, which some people interpret as irreverent, and therefore an affront. Not that this has any bearing on my work; as I learned from *The Stork*, the greater the risks in art, the greater the rewards. I have nothing but love and admiration for my source material now. I hope to show how the genius of **The Ramayana** transcends societies and generations, and is as relevant today as it was 3,000 years ago."

ABOUT ME



Michael Guillen

Member of the San Francisco Film Critics Circle.

View my complete profile

INTERVIEWS (2016)

Interviews Index (2006-2016)

Laurie Anderson

Chad Archibald

Joel Ballanger

Gregory Bayne & Christian Lybrook

Alex Cameron & Roy Molloy

Karen Day

Fernando Eimbcke (*Fandor / Keyframe*)

Jacob Gentry & Chad McKnight

Ted Geoghegan & Travis Stevens

Robert Gordon (*Cineaste*)

Joshua Grannell / *Addams' Family Values*

Joshua Grannell / *Thundercrack!*

José Luis Guerín (*Bright Lights Film Journal*)

Ciro Guerra (*Cineaste*)

Andrew Haigh

Ian Harvie

Alan Heathcock

Dee Hibbert-Jones & Nomi Talisman

Hao Hsiao-hsien (*Bright Lights Film Journal*)

Tim League & Mike Keegan

Christian Lybrook

Guy Maddin

Don Malcolm / The French Had A Name For It

Tom McCarthy / *Spotlight*

Melinda McDowell-Milks (*Fandor / Keyframe*)

Sir Ian McKellen

Dolissa Medina

Crystal Moselle

László Nemes & Géza Röhrig

Bill Pohlad

Lawrence Rinder



At the ***Sita Sings the Blues*** website you can view Quicktime clips of the first five chapters of Paley's work-in-progress, including ***Dandaka Dharma*** (with Hanshaw singing "Here We Are"), ***The Abduction of Sita*** (Hanshaw sings "What Wouldn't I Do For That Man?", ***Hanuman Finds Sita*** ("Daddy, Won't You Please Come Home?"), ***Battle of Lanka*** ("Who's That Knocking At My Door?") and ***Trial By Fire*** ("Mean To Me").

Relating the genesis of ***Sita Sings the Blues***, Paley writes: "In June 2002 I moved to Trivandrum, India, following my (American) husband who had taken a job there. Upon my arrival I was confronted with his mid-life crisis, a complete emotional withdrawal. This left me without support in a city in which women were second-class citizens, unable to walk alone at night, and not expected to have an identity separate from their husbands. It was in Trivandrum I encountered the Indian epic, **The Ramayana**, for the first time. Like many westerners, I initially considered **The Ramayana** little more than misogynist propaganda. Meanwhile I was in the midst of developing a new comic strip for King Features Syndicate, *The Hots*. After three months in Trivandrum, King Features flew me to their New York headquarters for a launch meeting. Then my husband dumped me by email.

"Unable to return to my former apartment in San Francisco, or my new apartment in Trivandrum, I moved to Brooklyn. My professional life benefited, as I began teaching animation at Parsons School of Design and acquiring New York freelance clients. Emotionally, however, my relocation commenced a terrible year of grief. **The Ramayana** took on new depth and meaning for me.



"It no longer resembled a sexist parable; rather, it seemed to capture the essence of painful relationships, and describe a blueprint of human suffering. My grief and longing for the man who rejected me increasingly resembled Sita's; my husband's withdrawal reminded me of Rama. In Manhattan I heard the music of Annette Hanshaw for the first time. A radio star of the late 1920's, Hanshaw specialized in heartfelt blues and torch songs. In my grief-addled state, her songs, my story, and **The Ramayana** merged into one: ***Sita Sings the Blues***.



Rachel Rosen
João Moreira Salles
Hubert Sauper
Barbet Schroeder
Steve Seid / Exit Interview
Amadeus Serafini & Joel Nagle
Joel Shepard / SFFCC Marlon Riggs Award
Jason Silverman
Charlie Siskel
Abderrahmane Sissako (*Cineaste*)
Sun Blood Stories
Jeremy Teicher & Alexi Pappas (*Fandor / Keyframe*)
Tisper (née Samwise Carlson)
Marijn van Kreij & Jason Morales
James Vanderbilt (*Fandor / Keyframe*)
Federico Veiroj / *The Apostate*
Zach Voss / *View From A Pedal Buggy*
Noel B. Weber
Hutt Wigley
Andrey Zvyagintsev (*Cineaste*)

CINEPHILES

Acquarello
Agence eureka
Tony An
Richard Bolisay
Peaches Christ aka Joshua Grannell
Dennis Cozzalio
Adam Cuttler
Brian Darr
Matthew Flanagan
Sachin Gandhi
Max Goldberg
Catherine Grant
Michael Hawley
Darren Hughes
Glenn Kenny
Kimberly Lindbergs
David Lowery
Carl Martin
John McElwee
Farran Smith Nehme
Peter Nellhaus
Girish Shambu
Kelly Vance

TEAM EFFORTS

Bright Lights Film Journal
Fandor
Ferdy On Films

"Originally, I hoped to expel my demons of heartbreak with a single short film, ***Trial By Fire*** (2003). This set a pivotal scene from **The Ramayana**, Sita's walk through a funeral pyre, to Annette Hanshaw's 1929 rendition of "Mean to Me." ***Trial By Fire*** won second Place in New York's 2004 ASIFA-East Animation Festival, and screened in festivals in San Francisco, Latvia, and Red Bank, but I refrained from promoting it further. Audiences loved the design and animation, but were not sufficiently familiar with **The Ramayana** to really understand the story. Furthermore, my demons weren't adequately expressed; I was still tormented by grief and heartache. When another relationship failed in November of 2004, I saw only one course of action: I had to tell the whole Ramayana story from Sita's point of view. ***Sita Sings the Blues***, a 72-minute feature, would be my salvation.

"I began production in December 2004. In April 2005, a popular weblog called *BoingBoing* reported on my work-in-progress; within hours, thousands of viewers were downloading the movie clips I posted online, temporarily shutting down my web site. Reviews began appearing on hundreds of other weblogs, all positive. This was followed by print newspaper and magazine coverage in Switzerland, Korea, and India, as well as India Abroad in New York. Artwallah, Los Angeles' South Asian Arts Festival, solicited and screened a chapter called ***Dandaka Dharma***, which also won an Excellence in Design award from ASIFA-East's 2005 festival."



Nina Paley's career began in 1988 with her self-syndicated comic strip, *Nina's Adventures*, which appeared in several alternative newspapers and two paperback collections, *Depression is Fun* and *Nina's Adventures*. She created two solo comic books for Dark Horse Comics, and various graphic short stories for Last Gasp Comix, Rip Off Press, Laugh Lines Press, Grateful Dead Comix, Kitchen Sink Press, and the Japanese artist volume Jarebong. Her first mainstream daily comic strip, *Fluff*, was distributed internationally by Universal Press Syndicate between 1995 and 1998; in 2002 she drew *The Hots* for King Features Syndicate.



Comics burn-out drove Nina to animation. Her first film, ***Luv Is...*** (1998), was clay stop-motion shot with a vintage super-8 camera. She went on to make three more films in 1998, each exploring a different medium or technique: ***Cancer*** (drawing and scratching on 35mm), ***I Heart My Cat*** (16mm stop-motion) and ***Follow Your Bliss*** (traditional pencil and ink on paper). In 1999 she made the world's first completely cameraless IMAX film, ***Pandorama***, and received a grant from the Film Arts Foundation to produce ***Fetch!*** (2001), a short film incorporating optical illusions. In 2002 she created a controversial series about overpopulation and the environment, including ***The Stork***, which won first prize at the EarthVision Environmental Film Festival and an unsolicited invitation to Sundance (2003). ***Cancer***, ***Pandorama*** and ***Fetch!*** will be some of the additional animated shorts included in the Oddball Films program.

In addition to making independent animated festival films, Nina teaches at Parsons School of Design in Manhattan. She lives in New York with her cat, Bruno.

House Next Door, The
If Charlie Parker Were A Gunslinger...
KQED
MUBI
Twitch
VCinema
WELL, The

BOOK REVIEWS

Charles McGraw: Biography Of A Film Noir Tough Guy
Cinemachismo (*SF360*)
The Movie Lovers' Club

MOVIES ON TV

HBO
Independent Film Channel
Link TV
Sci Fi Channel
Turner Classic Movies

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Latino, Latin American & Spanish/Portuguese Cinemas
Noir City
***Rouge* Index**
SF360 Index

ONLINE MAGAZINES

Bomb
Bright Lights Film Journal
Cahiers du cinéma
Cineaste
Cinema Scope
Cinemascope International
Creative Screenwriting
Entertainment Today
Film Comment
Film International
Film Journal, The
Film Journal International
Filmmaker
Film Monthly
Film-Philosophy
Film Quarterly
Film Threat
Hollywood Reporter
Images
indieWIRE
Intensities: The Journal of Cult Media



Oddball Films is located at 275 Capp St. Info and reservations at info@oddballfilm.com or 415-558-8117. Admission is $10.00 (Limited Seating RSVP Preferred).

"That's all!"

Posted by Michael Guillen at 10/31/2006 01:37:00 PM

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1 comment:

Debbie Ann said...

hi Michael - I was just wandering around the internet reading about Nina Paley and hoping the same thing won't happen to me regarding breaking up! and ended up at your blog. thanks for posting about Nina.

Debbie

Sunday, February 18, 2007 at 5:50:00 AM PST

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Other Voices
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Rouge
Scope
Screening the Past
Script
Senses of Cinema
Sight & Sound
Stop Smiling
Synoptique
Undercurrent
Variety
Vertigo
Written By

THE CASTRO THEATRE'S 85TH BIRTHDAY CELEBRATION

Tavo Amador
Brian Darr
Michael Guillen (History)
Adam Hartzell
Michael Hawley (Vintage Calendars)
Jonathan L. Knapp
Frako Loden
Jenni Olson
Edward Millington Stout, III (*SF360*)

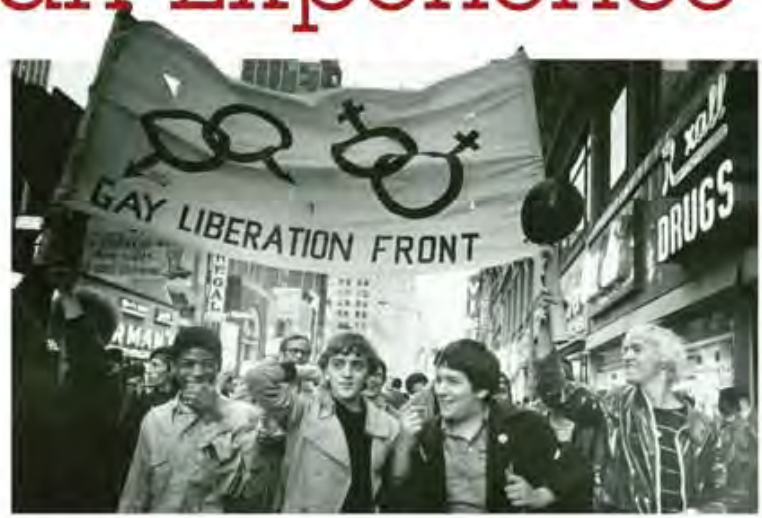
Q&AS

Jeff Adachi, Jason Scott Lee, Chris Tashima, Daniel Dae Kim, Darrell Hamamoto / *The Slanted Screen*
Lisandro Alonso / *Fantasma* @ NWFF
Lisandro Alonso / *La Libertad* @ NWFF
Lisandro Alonso / *Liverpool* @ NWFF
Lisandro Alonso / *Los Muertos* @ NWFF
Tavo Amador on Adrian / *The Women*
Tavo Amador on Edith Head / *All About Eve*

Stock Footage Re-Constructs An American Experience

PRODUCTION ON PBS' STONEWALL: THE BIRTH OF THE GAY RIGHTS MOVEMENT

After documentarians David Heilbroner and Kate Davis were commissioned by WGBH Boston to make *Stonewall: The Birth of the Gay Rights Movement* for PBS's *American Experience* series, the first obstacle they encountered almost upended the entire effort: there was no filmed footage of the event.



IAIN STASUKEVICH

When New York City police entered the Stonewall Inn on June 28, 1969, as part of what had come to be a routine series of raids, the unforeseen explosion of violence that ensued—four days of citizens and police clashing in the streets—galvanized the gay community into taking a more aggressive stand for its civil rights.

"The riots were all but ignored by the press," Heilbroner says. "There were plenty of iconic events in that year that were filmed, but nobody bothered sending a camera down because, some speculate, it was a 'gay event.'"

Aside from present-day commentary and the recollections of those who were there, Heilbroner and Davis had but seven photographs (courtesy of the estate of *Village Voice* photographer Frank McDarrah and the *New York Times*) to work with. A live reenactment was briefly considered, but the costs proved prohibitive.

Instead, Heilbroner and Davis approached New York photographer Heather Gude to shoot some photographs with young actors around Manhattan's Greenwich Village neighborhood. Gude used Adobe Photoshop to edit her photos, matching grain with the archival stills, as well as desaturating and throwing them slightly out of focus.

The filmmakers amassed a collection of timely and relevant but otherwise unrelated media of citizens versus the police. Through the Miami-based Wolfson Archives, they uncovered some photographs and motion footage of a bar raid in Florida and similar establishments across the country. The images depicting confrontations with the police were intercut with Gude's stills and the seven stills from Stonewall.

For historical context, Heilbroner turned to San Francisco's Oddball Films. "We were looking for the petri dish in which everybody was raised in that era, and Oddball in particular had some incredible bits of homosexual Americana," he says.

One clip features a young Mike Wallace speaking in what the director describes as "the most blithe fashion" about the dangers of homosexuality. "This was at a time when the news was all about an omniscient white male handing down information as if it were undeniable fact," Heilbroner says.

The result is a compelling mix of real, recreated and contextualized footage, indistinguishable from one another, affecting a truthful account of an important civil rights event. "Our goal is to make gay history American history," Heilbroner states.



AMIA

Association of Moving Image Archivists Spring 2010 | vol 88

From the President's Desk Wendy Shay

As I write this column, I have been serving as the president of the Association of Moving Image Archivists for almost six weeks. So far, my presidential activities have included "chairing" a conference call meeting of the board, participating in a meeting of representatives of audiovisual archives associations, and writing quite a few emails. Most importantly, however, I have discovered that despite my long involvement, I didn't realize just *how* vibrant AMIA really is. Since being elected AMIA president I have discovered that:

The Board is made up of people with hidden talents and unending energy. They are knowledgeable, skilled, and committed professionals determined to ensure that the organization fulfills its mission and serves its members. I now know that while the time the board members give to AMIA is important, they give something even more significant – their creativity.

Laura, Beverly, and Kristina run the AMIA office like a well-oiled machine. They take care of everything, quietly and without fanfare, so that we members don't even realize how much they do. They make everything possible. With Laura's guidance (and Janice's well-considered suggestions) I am learning how to be the AMIA president.

Thanks to the efforts of many, many members AMIA is involved with numerous, wide-ranging activities. In addition to participating in the international Coordinating Committee of Audiovisual Archives Associations, we have AMIA members organizing panels and screenings for the film Biennale, planning the joint conference with IASA, helping with the JTS, and applying for UNESCO NGO status. Of course, all of this is in addition to the more regular activities of chairing and serving on committees, publishing the newsletter, and publishing the journal.

I attend the annual conference, read the newsletter, journal, subscribe to the list-serve, and have served on a number of different committees. But as President, I am seeing "the big picture" and beginning to understand AMIA's current scope. And I'd be willing to bet that the newest Board members are feeling the same.

Being totally involved with AMIA is challenging, rewarding, and fun. I hope you will all become more active in AMIA so that you too will have close-up and personal relationship with this wonderful organization.

Note: By the next Newsletter, I'll have a few more weeks in my new role, and I intend to write presidential columns that focus more specifically on AMIA activities and opportunities. If there are areas of AMIA you would like me to address – let me know!

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THE REEL THING XXV
Presented by AMIA
August 12-14
2010
Los Angeles

Oddball Reunites Director Peter Clifton With Lost **Easybeats** Film

Ellie Duddridge

Peter Clifton, an Australian film director and producer, is best known for directing the Led Zeppelin concert film *The Song Remains the Same* (1976), *The Punk Rock Movie* (1978) and having filmed Jimi Hendrix live in concert. Clifton's first film was *Somewhere Between Heaven And Woolworths* (B+W, 30 min.), now re-titled *Easy Come, Easy Go,* a documentary short about the Australian band the Easybeats' tour of England in 1967. Inspired by the Beatles and the British Music Invasion, the Easybeats are widely regarded as the greatest Australian pop band of the 1960s and were the first Australian rock and roll act to score an international rock hit with their classic 1966 single "Friday on my Mind." The 16mm film, produced for the Australian Broadcasting Corporation was somehow damaged before it was released. It was shelved and misplaced, never to be seen by the public (and its director) until Oddball Film + Video uncovered the lost film in its archives.



Harry Vonda of the Easybeats plays guitar

Clifton was reunited with his film under very interesting circumstances. Writer John Tait, while researching his book *Vanda & Young – from the Easybeats to AC/DC* (to be released in August 2010) contacted Peter Clifton to hear the details behind his lost film. Tait was eager to investigate further so he contacted the National Archives and National Film and Sound Archive in Australia, to no avail. It was only when Tait's research partner, Mike Griffiths, stumbled upon Oddball Films' (the programming component of Oddball Film+Video) screenings during a Google search that he turned up the film. In September 2009, Oddball Films' Pete Gowdy curated a music film program entitled *"Friday on My Mind: Beat Group and British Invasion on Film".* Peter Clifton's film happened to be the center piece of the screening and shortly after hearing about the existence of a copy of his first film, Clifton contacted Stephen Parr, Director of Oddball Film + Video in San Francisco.

"I grew up listening to the music of the Easybeats and was familiar with Peter's career" says Parr, "so it was an uplifting experience to speak with him and make arrangements for him to put this film back together." The provenance of the film is still unclear though Parr says "While we're not clear of the provenance as of yet it appears as if we acquired the film in a lot of miscellaneous musical materials from an as of yet unknown collector. It wasn't until Pete Gowdy, a musicologist and researcher, discovered this was a "lost" film that we realized it might be "THE only copy" in existence." This hasn't been the first time Stephen Parr has discovered rare and unusual films in his collection. Previously he unearthed an Andy Warhol appearance at the Rhode Island School of Design in 1968 (slated to be screened at The Orphans Film Symposium in NYC this April) as well as one-of-a-kind Cinemascopic home movies of San Francisco in the 1960s, which he donated to the San Francisco Media Archive. "We treat every film as precious," says Parr. "If archivists don't who will?"

Oddball has since returned the film to Clifton in order to carry out its restoration. Clifton had been searching for the film for most of his life: "The last time I saw it was in April/May 1967. I was on my way back to London. When I returned to Sydney eight months later the 16mm color film and the master negatives had been lost by the ABC. At the time I was storing my films at Supreme Sound Studios. We searched high and low but never found it. The neg was damaged when the editors at Supreme Sound removed tape from the reels leaving a residue on the film that was printed into the answer print. So the film was shortened without my permission from 50 minutes to 35 minutes, removing the most damaged sections."

Fortunately, Clifton recently uncovered numerous missing bits of the film that he will be able to insert back into *Easy Come, Easy Go*. These parts were recovered from his feature "rockumentary" *Popcorn* (1969) starring Jimi Hendrix, Otis Redding and Mick Jagger, which opened the San Francisco Film Festival in 1970 and won many awards.

Clifton is still in the process of raising funds for the restoration from several sources and ponsors including the National Archives of Australia as well as members of the Australian mega rock act AC/DC (some of whom are related to members of the Easybeats).

The restoration process will be slow and meticulous but forty years later this "never-really-seen" rock doc and its director were finally reunited.

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Keaton’s “Steamboat Bill Jr.” Plus “Buster Keaton Rides Again” *Screens at Oddball Films*

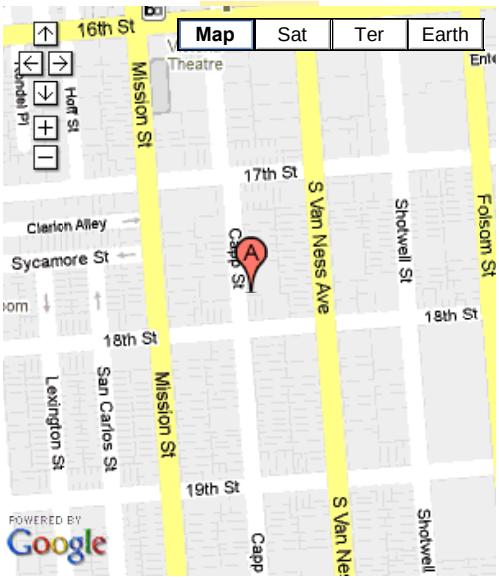
Keaton’s “Steamboat Bill Jr.”, Plus “Buster Keaton Rides Again”

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Event: Oddball Films Presents The Silent Cinema Series featuring the Buster Keaton’s legendary 1928 film “Steamboat Bill Jr” and the award-winning documentary produced by the National Film Board of Canada “Buster Keaton Rides Again” (1965). Plus! A rare novelty film from the silent era.

“Steamboat Bill, Jr.” features some of Keaton’s most inspired gags and dangerous stunts highlighted by remarkable special effects, including the legendary stunt in which the front of a building collapses over him as he passes unharmed through an open window. Keaton’s athleticism and inventive visual humor are in top form, as evidenced by an amazing sequence in which he tries to walk across town during a devastating tornado as it sends houses literally crashing down around him. This is one of the most ambitious, awe-inspiring and hilarious slapstick sequences ever created.

Date: Saturday, September 4, 2010 at 8:00PM



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Fed Funds to Bolster SF Transportation, Via Bay Citizen
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Good Morning, Mission!
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It’s 5:30 a.m., 54° and going to 67°. I

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Event Calendar

Civilization on Six Legs: The Complex Societies of Ants and Honeybees
Oct 6

Live Gyspy Jazz with Gaucho
Oct 6 at Amnesia

My Mission Pocket-Sized Guidebook Buy Now!



"Let's Get Schooled!"

Weird and Wonderful Educational Films From the Archives

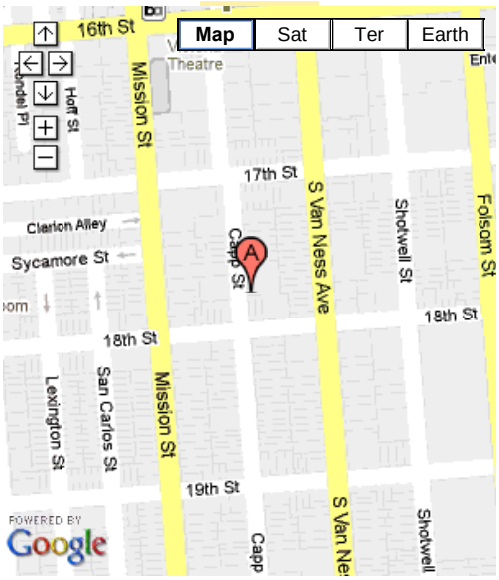
Screens at Oddball Films

ODDBALL FILMS: Let's Get Schooled

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Event: Let's Get Schooled! Weird and Wonderful Educational Films from the Archive., curated by David Selsky. Forget those boring filmstrips you saw in elementary school! Tonight's program draws from Oddball's 50,000+ film archive and features a wide variety of films with learning as a focus that will inspire you, tickle your brain, and provide you with enough kitschy pleasure for at least one weekend.

We'll begin our journey with The Making of a Slideshow, following bicyclist Bruce Bidwell as he puts together a presentation about bikes to improve community life, then Dining Room Safety, where we'll learn not kill or injure anyone in a restaurant followed by Management Theories X and Y, made by the UCLA Business School (clearly not the film school) featuring an uncomfortable teacher discussing assumptions about human nature which lead to different management styles; The Hippie Temptation (Excerpt), the camp classic 1967 CBS TV doc with Harry Reasoner, choking on anger and contempt, as he guides us through the hippie-strewn Haight-Ashbury; the creepy Toothache of the Clown, featuring Mr. Clown going to the dentist to learn how to brush (not for those afraid of clowns!); Four Famous Frauds, a scare film featuring 'PT



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MLNow: VIDEO: Riding the Mission Sewers. http://ow.ly/2ONWF

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Event Calendar

Mission Beacon Community Meeting
Oct 5 at Women's Building

MUSIC: Sum Kinda Trouble Open Mic
Oct 5 at Amnesia

Fraud' going door to door (on a cheap painted set) trying to separate people from their money; and Kurt Vonnegut Jr: Deadeye Dick – Part 2, a creative documentary about Vonnegut's work including interviews with the author and reenactments of scenes from his novels Also watch vintage commercials and movie trailers which provide their own form of education! Date: Saturday, September 18, 2010 at 8:00 PM.

Oddball Films
275 Capp St San Francisco
Limited Seating $10.00 RSVP Only
info@oddballfilm.com or
415-558-8117

Like Be the first of your friends to like this.

Start: September 18, 2010 8:00 pm

End: September 18, 2010 11:00 pm

Venue: Oddball Films

Address: 275 Capp Street, San Francisco, United States, 94110
Google Map

« Back to Events



Civilization on Six Legs: The Complex Societies of Ants and Honeybees
Oct 6

Live Gyspy Jazz with Gaucho
Oct 6 at Amnesia

Draft Mission District Streetscape Plan
Oct 7 at Bartlett Street between 21st and 22nd

All Events

Popular

1. At the Dolores Park Meeting: Pick Your Poison
2. UPDATE: Prop. 19 Contributions
3. Garfield Park Faces Challenges
4. It's Safe, the Officer Said, and Then the Shooting Started
5. StreetScience: Fruit Fly Season

Mission Dope!



Hey Kids!: Hey Kids!: "A Time to Keep" 9.30 – 10.7

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Where Analog is King
Oddball Film + Video

By Aimee Pavy
Photography By Troy Pavia



Do you miss the click and whirr sounds of a film projector? Maybe you've never had a chance to actually hear film going through a projector? With the supremacy of all that is digital, the experience of analog media is on the verge of being lost. Larger film theaters with their digital projectors provide an experience close to watching a gigantic TV. Fading to obscurity are the days of analog; fading is media like the record album, celluloid film, and videotape... or are they?

In the heart of the Mission District of San Francisco is a stronghold of analog, an archive called Oddball Film + Video. If you're ready to uncover the mysteries of media past, head to the corner of Capp and 18th Street where you'll find a door with a doorbell so high that it's almost out-of-reach (and just above that, a sign confirming that you're indeed in the right place). After you are buzzed in and walk up to the third floor, you enter a space filled floor-to-ceiling with stacks of film canisters. Inside each can is a reel of celluloid representing a variety of subjects including educational films, commercials, movie trailers, documentaries, newsreels, and home movies. The stacks of cans are simultaneously overwhelming and exhilarating. When you step forward for a closer look, you might see one labeled "Kitchen Segment," but as soon as you focus on that title, your eye catches another title like "The Dangerous Stranger." Your eye might then drift up the stack and see a handwritten label for "Peep Show." So many cans, so little time. Each contains a mystery, what exactly is a "Kitchen Segment" and is "Peep Show" as salacious as it sounds?

Not even the owner and director of the Oddball Films + Video archive, Stephen Parr, knows the entire contents


SHELF 41
42
KIRTMAN FILMS

of every can as there are over 50,000 items in his archive. Stephen has a passion for film that started when he was a teenager making Super 8 films. In college, he was exposed to video but, as he says, "I settled on film because I liked the tactile nature of it and you didn't need expensive equipment to play it back." He went on to say, "I studied video art and experimental filmmaking at SUNY Buffalo's Center For Media Study with video and cinema luminaries like Nam June Paik and Paul Sharits, and produced visual environments for galleries, nightclubs, stores and live events." About this time in the 1980s, one of his first clients, director Ridley Scott, saw Stephen's nightclub montages in San Francisco at the DNA Lounge and contacted him for footage to be used in a commercial. Since that first job, Stephen added to his collection and created a business licensing footage for projects such as commercials, TV shows like *Mythbusters*, and feature films like *Milk* and *Howl*.

Stephen is dedicated to preserving films that he refers to as "pieces of cultural history." Oddball's website states that the exhibition and preservation of these films "helps us define our collective history." Many of his clients are looking for iconic images, like the Golden Gate Bridge or a hippy smoking a joint on Haight Street in the 1960s, although Stephen is drawn to footage that more subtly illuminates things about daily life. He described a home movie in his collection in which a white woman brings an African-American boyfriend to a family event.



> “Not even the owner and director of the Oddball Films + Video archive, Stephen Parr, knows the entire contents of every can”

Each time the boyfriend came into frame, the camera panned away. This otherwise undistinguished home movie says a lot about the viewpoint of the person behind the camera; it captures a moment of daily life we might like to forget, but shouldn’t. In contrast, other films show aspects of daily life from the past that strike us today as naïve or downright funny, like a costumed showgirl demonstrating the functions of the latest oven appliance or a dance number celebrating the latest models of telephone.

As Stephen started meeting other film collectors, he discovered that they were often secretive and guarded about their collections, making rare and interesting films in those collections almost impossible to view. This spurred him to make his growing collection accessible via public screenings.

About five years ago, Oddball Films + Video opened its door to the public for film programs every Friday and Saturday night. Stephen programs screenings





along with the help of guest curators like Pete Gowdy. Pete began curating film screenings while studying film history, theory, and production at Vassar.

The Vassar Student Film League provided a budget and gave Pete free reign to set up screenings throughout the year. When asked what he thinks about the Oddball Film + Video archive, he replies that he gets really excited in the same way he does in a record shop. The desire to find something interesting and unusual is, as he says, like a "primal urge." To put together a program, they'll peruse the stacks for interesting titles or go through the database to look for a film they've thought of or heard about that could add to a theme for a program.

Time constraints don't allow them to review every frame of each film in a program and, like a live show, the programmers as well as the audience don't know exactly what they'll see. To experience this thrilling kind of entertainment, we must leave our TVs and DVD players at home, get out into the world, and see a screening. You've got to play to win!

There is the chance you'll recognize a film from your distant past, conjuring up memories of a projector in the darkened school gym on a rainy day and the geeky superiority of the kids in charge of AV Club. However, whatever your past experience, you'll most likely see some films you've never seen before and might never see again. When the lights come up and you make your way out of the building, looking up at the towering film stacks for the last time that night, you'll probably already be wondering if you're free the next weekend and which of your friends you should bring with you.

50.000 ruller sære film

Når filmverdenen har brug for underfundige, mystiske, grinagtige filmklip, vender de sig mod Stephen Parr og Oddball Film, der i sit arkiv gemmer 75 års filmhistoriske særheder.



FILMTOSSEN. **Stephen Parr har viet sit liv til at bevare filmruller, der kasseres, når nye formater kommer til. I hans arkiver gemmer sig tusinder af ukendte personer, som Anita herunder. Men måske optræder hendes klip en dag i en stor hollywoodfilm?** Foto: Hardy Wilson og Stephen Parr

REPORTAGE
SOLE BUGGE MØLLER, SAN FRANCISCO

Uuuh, aaah, hahahaaa!«. De små 20 personer, der har fundet frem til den lille improviserede biograf, rykker sig rundt på sæderne, i takt med at de gakkede filmklip, der hvirvler rundt på lærredet, ændrer karakter. Det ene øjeblik er vi til rodeo i 1930'erne med cowboys på stejlende heste, det næste ser vi en mand cykle rundt på gesimsen af et højhus, hvor bilerne er små prikker på gaden under, eller støder på en kvinde i brydekamp med en tiger, en damptromle, der fladmaser et kamera, en spøjs Mickey Mouse-tegnefilm i sort-hvid, hallucinerende mønstre og farver akkompagneret af psykotisk børnesang og en mand, der kaster sig ud fra et fly iført et par vinger og en raket på ryggen, til han med et smask klasker mod jorden. I løbet af fremvisningens to timer går vi fra animation til nyhedsklip, dokumentar, reklame, stumfilm og western – og det her er endda en af de mere normale fremvisninger.

At træde ind i mørket hos Oddball Film i San Francisco er som at træde ind i en tidslomme. Her er High Definition, THX og 3D erstattet af nedslidte biografsæder og brummende filmapparater, hvor billedet ofte hopper og ned og en film indledes med de klassiske nedtællinger på lærredet. 3, bip, 2, bip, 1. Action!

Skatkammer for filmfolk

Oddball Film er et unikt filmarkiv med ofte glemte og kasserede optagelser, man ikke kan finde mange andre steder.

Manden bag det hele er Stephen Parr, som i løbet af aftenen manøvrerer to filmfremvisere, der formentlig har tusindvis af film på samvittigheden, som han skiftevis lader med nye ruller. Med sin knælange jakke, der er en mellemting mellem en blazer og en morgenkåbe, den grønne skjorte med diagonal lynlås, brillerne og de viltre totter af hår, der er tilbage på hans isse, minder han lidt om en vanvittig videnskabsmand.

De 50.000 filmruller, der i arkivet ligger rullet sammen som hvilende slanger, er, som han, skæve eksistenser. Her har alle de optagelser folk har fundet for kedelige, mærkelige eller rystende fået et nyt hjem og et nyt liv.

Samlingen er et skatkammer for filmfolk verden over, og Stephen Parr lever af at give dokumentarister, reklamefolk og instruktører adgang til disse klip. Da Gus van Sant i 2008 instruerede 'Milk' om 70'ernes homoforkæmper Harvey Milk (spillet af Sean Penn), dykkede Stephen Parr ned i filmrullerne og fandt en række arkivbilleder fra 70'ernes San Francisco, der endte med at blive brugt i filmen. Han har også leveret materiale til adskillige Spike Lee-projekter og en lang række dokumentarfilm som 'Gonzo' om Hunter S. Thompson, flere Michael Moore-film, tv-show som 'Oprah og 'Mythbusters' samt en ny dokumentar om Ken Kesey, forfatteren bag 'Gøgereden', og hans flippede syretrip i 70'erne, ligesom musikere som Iggy Pop, Kiss og Sufjan Stevens er dykket ned i samlingen.

Går man på opdagelse på de endeløse hylder, kan man finde højpandede avantgardefilm, bizarre forskningsoptagelser, kuriøse hjemmevideoer, kasserede nyhedsklip, obskure animationsfilm og alt, hvad man ellers aldrig ville kunne tænke sig til. Ofte overgår virkeligheden fantasien. Hvor kan man ellers finde klip af en kvinde, der strikker et gigantisk portræt af en universitetsbygning ud af strømpebukser, eller en skole, hvor en gruppe solbrillebærende børn fremstiller fjernsyn?



> Når de her glemte optagelser bliver sat ind i en sammenhæng, er de en lige så værdifuld del af filmhistorien som alt andet

Ridley Scott som første kunde

Stephen Parr havde altid været fascineret af filmmediet, lige siden han fik sit første Super 8-kamera. I sine unge dage skød han optagelser af musikere som The Ramones og John Cage, men da folk i starten af 80'erne begyndte at gå over til videoformatet, svømmede Stephen Parr mod strømmen. Han begyndte at køre rundt til arkiver, biblioteker, private samlere og helt almindelige mennesker for at gafle deres kasserede filmstrimler.

Stephen Parr klippede visuelle montager sammen af filmstrimlerne og brugte dem som baggrund i diskoteker og natklubber. Det var her, han i 1984 mødte sin første kunde, Ridley Scott, der kom fra dundrende spillefilmssucceser som 'Alien' og 'Blade Runner'. Men han lavede stadig lavede del reklamefilm, og med Stephen Parrs hjælp fik han fingre i et klip af en burleskdanserinde, som han brugte i en alkoholreklame. Rygterne om Parrs særegne filmunivers bredte sig som ringe i vandet, og folk begyndte at kontakte ham for at tappe klip fra arkivet. Oddball Film var født.

I dag udvides samlingen stadig, og folk donerer ofte deres gamle filmstrimler til Stephen Parr.

»For mange folk var optagelserne blevet ubrugelige, fordi der kom andre formater. Men når de her glemte optagelser bliver sat ind i en sammenhæng, er de en lige så værdifuld del af filmhistorien som alt andet«, siger han.

Han indrømmer dog, at værdien af mange af optagelserne ofte er ren kitsch, men insisterer alligevel, at der er en dybere mening med samlermanien.

»Mange film i dag bliver lavet kun for at tjene penge. Men jeg leder efter ting, der er mindre åbenlyse. Det handler ikke så meget om, hvorvidt filmene er besynderlige, men af og til falder man over noget, der er så poetisk og vigtigt, at hvert billede nærmest er et politisk statement«, siger Stephen Parr.

»De fleste af de film, jeg samler, bliver ikke længere vist nogen steder. Det er en del af vores filmhistorie, der bliver glemt, og meget af det er virkelig underholdende, fordi folk greb tingene an på en helt anden måde, da de begyndte at lege med film. Det var meget eksperimenterende, og der var intet, der var mere gyldigt end andet«, siger han.

Bryder skabelonerne

Hver uge afholder Stephen Parr fremvisninger, hvor han sammensætter forskellige klip fra arkivet til en større sammenhæng. Som regel er der et overordnet emne for fremvisningen, som belyses fra adskillige vinkler på tværs af genrer og gængs fortælleteknik og gerne med et miks af humor, tragedie og trauma.

»Hvis du går i biografen, viser de dig ikke et kasseret nyhedsklip eller en sær tegnefilm, de viser ikke andet end reklamer, trailers og så en spillefilm. Så jeg prøver at bryde nogle af de skabeloner«, siger Stephen Parr, der elsker, at folk det ene øjeblik griner til deres maver kramper og tuder det næste øjeblik. Det vigtigste er, at filmene rykker noget i folk. For det er her, i minibiografens mørke, at filmene lever.

»Jeg kan godt lide ideen om at vise filmen i et rum foran et live publikum. Det er meget anderledes end at lægge det op på YouTube, for man deler en oplevelse, og det skaber en dialog«, siger han.

Gennem årene har hans film fået et mindre kultfølge, og der er ofte filmfolk, der kigger forbi. Og selv om det ikke umiddelbart virker sådan, gemmer Stephen Parr faktisk de allersæreste film.

»Hvis jeg viste dem, ville jeg tiltrække et meget lille publikum«, siger han, mens han sætter en rulle på med Askepot genfortalt som stumfilm fremført af en gruppe dragqueens.

film@pol.dk

Oddball på film

Udpluk af de film, Oddball Film har leveret optagelser til:
When You're Strange (2009), dokumentar om rockbandet The Doors.
Milk (2008), Oscarnomineret film af Gus van Sant med Sean Penn i titelrollen.
Gonzo (2008), dokumentar om Hunter S. Thompson med Johnny Depp som fortæller.
En ubekvem sandhed (2006), Al Gores miljødokumentar.
Half Nelson (2006), Oscarnomineret film med Ryan Gosling i hovedrollen.
The Weather Underground (2002), Oscarnomineret dokumentar af Sam Green.
A Huey P. Newton Story (2001), Spike Lee-dokumentar om De Sorte Pantere.

Oddball-favoritter

Blandt Stephen Parrs egne yndlingsoptagelser er et klip fra 70'erne, der viser nogle **både, som hiver vragdele fra et nedstyrtet fly op af havet**. »Der er ingen lyd, og man ved ikke helt, hvad der foregår, men det sker midt om natten, og der er bare noget virkeligt skræmmende over det. Den siger mere ved ikke at sige særlig meget«.

Arkivet gemmer også på en del bizarre forskningsfilm, heriblandt optagelser fra et amerikansk laboratorium fra 1956, hvor forskerne laver **afsindige forsøg med flagermus**, grænsende til dyremishandling. Blandt de mest syrede tæller en fransk film set med en skizofrens øjne. Filmen er surrealistisk med smeltende hoveder og sære billeder af masker, og underligt nok er den fremstillet af **det farmaceutiske firma, der oprindeligt opfandt lsd.**



Filmruller varer evigt

Engang blev alt skudt på film, redigeret på film, distribueret og vist på film, men i dag ænder formaterne sig konstant, og så snart f.eks. VHS- eller dvd-teknologien uddør, mister man en masse unikke optagelser.

Selv i digitalalderen ændres formaterne med lynets hast fra mpeg2 til mpeg4 osv. Stephen Parr har **75 år gamle film, der stadig afspilles fint**, mens han har tre år gammelt software, som allerede er forældet. »Om ti år vil jeg vædde med, at du ikke kan finde en dvd-afspiller. Men film kan man altid skanne. Med den rette opbevaring kan en filmrulle holde mindst 300 år«.

WWW Læs mere på oddballfilm.com

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THE EVENING CLASS

"CINEMA IS THE EVENING CLASS FOR DISCRIMINATING ADULTS."--OUSMANE SEMBENE

THURSDAY, MARCH 31, 2011

THE DISPOSABLE & THE DISCONTINUOUS: *The Evening Class* Interview With Stephen Parr



Stephen Parr is an archivist, imagemaker and writer as well as the director of Oddball Film + Video, a stock footage company based in San Francisco whose main business is licensing unusual stock footage to producers of feature films, documentaries, commercials, broadcast television, music videos, as well as web and new media productions. He is also hands down one of my favorite personalities in the San Francisco cinema scene. Every time I walk away from having a conversation with Stephen, I'm thinking, "*Damn*, I wish I'd recorded that!" So imagine my delight when Stephen accepted my invitation to lunch, recommended Chinese barbecue at Lung Shan on Mission, and agreed to let me record his take on the disposable and the discontinuous while we munched on tea-smoked eel and kung pao corned beef. [Photos of Stephen Parr courtesy of Hardy Wilson.]

* * *

Michael Guillén: Stephen, you have frequently

ABOUT ME



MICHAEL GUILLEN

Member of the San Francisco Film Critics Circle.

VIEW MY COMPLETE PROFILE

BAY AREA BUDDIES

Aspiring Sellout (Joseph "Jon" Lanthier)
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Life With Movies and Maxxxxx (Jay Blodgett)
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BLOGROLL

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Cashiers du Cinemart (Mike White)
Cinema Is Dope (Blake Etheridge)
Cinema Ramble (Michael Cusdin)



expressed in the past your love for 16mm film, but you've also indicated to me your receptivity to new media. In fact, Oddball Film + Video is hosting a seminar and workshop on using inexpensive cameras to promote social action as part of the 4th annual Disposable Film Festival (DFF). Can you speak to your embrace of both film and new media?

Stephen Parr: It all has to do with how you perceive the world and how you perceive images and your reality. I shot a lot of Super8 when I was a kid. Then when I started going to school, I started doing more work with video because it was immediate and I really liked the immediacy of it. So I come from a background of video art and new media where people were actually even building and making their own equipment, like their own video synthesizers.

But really I'm more interested in content than format. I'm interested in learning how to do nonlinear programming that hits a lot of people on a lot of levels. That's what my real interest is. The technology is just the means to an end. I embrace any useful technology.

Guillén: So you're not a technical purist?

Parr: No. I like film very much because of its tactile quality and I love the way it's projected and I love the concept of people sitting in a room sharing an experience. That's something that's really important. Also, I like film because it is the longest-lasting medium invented. There isn't any other visual medium invented that lasts as long as film. People can talk about whatever medium they want, but

Coffee, Coffee & More Coffee (Peter Nellhaus)
DinaView (Dina Iordanova)
Drifting (David Lowery)
Eternal Sunshine of the Logical Mind (Bob Turnbull)
Film Journey (Doug Cummings)
Film Studies For Free (Catherine Grant)
Girish (Girish Shambu)
Greenbrian Picture Shows (John McElwee)
Illusion Travels By Streetcar (Tom Sutpen)
Invisible Cinema (Jennifer McMillan)
Landscape Suicide (Matthew Flanagan)
Lessons From the School of Inattention (Francis "Oggs" Cruz)
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Self-Styled Siren (Campaspe)
Sergio Leone & The Infield Fly Rule (Dennis Cozzalio)
Some Came Running (Glenn Kenny)
Strictly Film School (Acquarello)
Toby Miller

TEAM EFFORTS

Bright Lights Film Journal
Cinema Strikes Back
Cinematical
Daily Plastic
Fandor
Ferdy On Films
House Next Door, The

there's nothing that's been around 100 years like film. At Oddball, we have reels that are 60-70 years old and we play them all the time. But any medium that allows people more control over their art is useful. With digital media you can make an image for one penny or nothing. You can record over and over.

Guillén: When you say you're learning to create nonlinear programming, what do you mean by that?

Parr: Most people like to think of a film as a way to tell a story. In the early days of cinema a lot of people told stories, a lot of people re-enacted myths, and a lot of people created abstract images. But a linear way of looking at things is only one way of looking at things and I suspect things are a lot more nonlinear than people think.

Guillén: So a nonlinear film is not as concerned with narrative continuity? Which approaches the subject of viewing films discontinuously.

Parr: What do you mean by "discontinuous"? Do you mean watching more than one thing at once?

Guillén: That's one way I think of it, yes. Though I'm also harkening back to how "discontinuous viewing" was a term used to legitimize criticism of channel surfing, back when television was accused of diminishing attention spans. It's now being dusted off and used again to criticize the viewing habits of internet cinephiles accustomed to watching *YouTube* and *Facebook* content.

Parr: I have mixed feelings on this. There's a difference between having a short attention span and being focused on a variety of stimuli. Most people that I see who use a lot of new media appear as though they *do* have a shortened attention span. Let me try to explain why I think that. Just because a cell phone is available, why is it when someone's out that they need to check their phone on a minute-by-minute basis? Or just because a camera is available,

If Charlie Parker Were A Gunslinger...
KQED
MUBI
Twitch
VCinema
WELL, The

BLOGS ON THE NOD (BUT STILL WORTH READING)

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Daily@IFC (David Hudson)
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Framing Device (J. Robert Parks)
Globality Steve Lawson)
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BOOK REVIEWS

Charles McGraw: Biography Of A Film Noir Tough Guy
Cinemachismo (*SF360*)
The Movie Lovers' Club

ESSAYS

Pedro Almodóvar: Almodóvar's Fluid Identities (*Greencine*)
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Write On (*SF360*)

WEB SITE MENTIONS

Charles McGraw: Biography Of A Film Noir Tough Guy
***The Free Will* (Benten Films DVD Release)**
The Rape of Europa
The Slanted Screen

why would you want to take pictures everywhere you go? It makes me curious about what the media has convinced us we should do. If you can do something, why *should* you do it?

If someone tells me they're going to meet me at 10:00, I don't want to be interrupted from what I'm doing five times within the hour about when they're going to *arrive*; I just want to see them at 10:00, y'know? I don't want to spend my time talking about what I'm going to do. I just want to *do* it.

Guillén: This is reminding me of a conversation I recently had with a new intern where he was upset with me that I don't carry my cell phone. "How am I supposed to let you know if I can't make it on time?" he asked. I told him to just be at the agreed-upon place at the agreed-upon hour and no issue. "But what if something comes *up*?" he persisted. Which touched upon a pet peeve of mine: that spontaneity is often self-serving. My motto: make a plan and stick to it. You say you're going to meet me someplace somewhere then meet me there at the appointed time. If you don't arrive, I'll figure something came up and I'll find out about it later. It surprised me how much this seemed to *agitate* him.

Parr: Cell phones only benefit those who are changing plans on their cell phones. For instance, the phone was ringing at my Mom's house and she didn't answer it and I said, "Mom, your phone's ringing" and she said, "Yeah, I know." I said, "Well, aren't you going to get it?" She said, "No." I said, "Why?" She said, "Because I don't want to." And then she said, "Y'know, I didn't get the phone for other people; I got it for *myself*." And then there's those people who call you and you're talking and then they say, "Hey, can I put you on hold?" I have one friend who says, "*No!* Call me later."

Guillén: All this addresses the addictive allure of mobile devices and their impact on social behavior.

MOVIES ON TV

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Midnight Eye

Parr: There's no doubt about it.

Guillén: We don't even need to talk about how this has impacted audience behavior in movie houses. But I do want to tease out this quality of the addictive allure of new media, both portable and social. My question is: what is the addiction really *about*? I do think people want to tell stories. I do think they want to talk about their lives and share information. I do think they want to communicate with others but they haven't learned how to do it in any other more meaningful direct way, and—because they haven't—I suspect it feeds a frustration and dissatisfaction that reveals itself in compulsive habits obsessed with hand-held devices. That's why I'm especially pleased by the free panels DFF is offering participants this year, two at Oddball alone, which are trying to propose creative alternatives to mobile devices. I'm particularly intrigued by the workshop on how to use mobile devices to further social causes.

The other day on *Facebook* I read a comment by documentarian Heddy Honigmann that stuck with me. She said that the only important filmmakers working today are the thousands and thousands of *YouTube* providers.

Parr: *YouTube* is a *de facto* archive for the world. We know that. Let me give you an example of what I'm hoping to get at with the upcoming DFF workshops. I just did a show in Bangalore, this place called Jaaga, which is a three-story building made with palette-rack shelving. It's an open-air place where they hold workshops on how to work with their laptops and create electronic devices, very youth-oriented, very immediate, high concept low tech, how to make low tech stuff that *works*. Actually, one of the main guys who runs Jaaga is from San Francisco. He just went over to India and started creating these spaces where people could work and create.

One of the things I would like to touch on is: people can handle more than one medium at a time. They

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THE CASTRO THEATRE'S 85TH BIRTHDAY CELEBRATION

Tavo Amador
Brian Darr
Michael Guillen (History)
Adam Hartzell
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Michael Hawley (Vintage Calendars)
Jonathan L. Knapp
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Jenni Olson
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INTERVIEWS

Megan Abbot
Lotfi Abdelli
Sean Abley

can handle poetry and music. They can handle film and live music. They can handle a lot of different media at a time; but, are they *focused*? The whole point is about being focused. When they're walking down the street, why are people not listening to the world? To paraphrase John Cage: "Every sound is music." But instead, people walk down the street completely plugged in to digital media where the signal is actually being compressed so that you're not really getting high fidelity sound. Then on top of that they're either on their phone or watching consumer-oriented media that plays back from their phone. People have become alarmingly mediated. In my experience, such people don't know how to interact socially.

Guillén: That's reminding me of my friend Sergio de la Mora, an associate professor at UC Davis, who recently complained to me that walking across campus is no longer fun because nobody says hi to each other anymore; they're all too busy with their private phone conversations.

Parr: Also, there's some really strong work being provided online; but, a lot of what people record is narcissistic; it's all about *them*. It's not about other people. It's not about people coming closer to other people. Most social media at its core, at its base, is a substitute for human interaction. Many artists will tell you that words aren't enough. Many people will tell you that image on a film isn't enough. My point is that there are so many levels of intimacy. We've gone from being in person, being on the telephone, to being on email, to being texted, to doing the *Twitter* thing. When you look at people who are truly creative on *Twitter*—someone like David Lynch, let's say—you'll find he's following something like 30 people while 12,000 people are following him. He's not following 500 people. He doesn't have time. How do you create art and socially interact at the same time?

Guillén: They say no entourage is good for an artist.

Jeff Adachi / *The Slanted Screen*
Jeff Adachi / *You Don't Know Jack (The Jack Soo Story)*
Lisandro Alonso / *Liverpool*
Lisandro Alonso / NWFF
Tavo Amador
Brecht Andersch
Wes Anderson, Jason Schwartzman & Roman Coppola
Milena Andonova
Dominic Angerame
John Arellano
Michael Arndt (*SF360*)
Darren Aronofsky (for *The Fountain*)
Darren Aronofsky (for *The Wrestler*)
Guillermo Arriaga
Jacques Audiard, Thomas Bidegain & Tahar Rahim
Jamie Babbit (*Greencine*)
Don Bachardy
Jennifer Baichwal & Edward Burtynsky
Alison Bailes
Andrew Bailey
Steve Barretto
Richard Barrios
Juan Antonio Bayona & Sergio Sánchez (*Greencine*)
Robert Beavers, Pt. 1
Robert Beavers, Pt. 2
Mark Becker, Pt. 1
Mark Becker, Pt. 2
Adrian Belic, Pt. 1
Adrian Belic, Pt. 2
Jed Rosenthal Bell
James Benning
Amy Berg
Aurora Bergere
Jeffrey Blitz & Reece Thompson (*SF360*)
Anna Boden & Ryan Fleck
Carlos Bolado



Parr: Another example: somebody will remix something that's completely meaningless. I've said this before and I'll say it again: the meaningless and the trivial coexist with the meaningful and the vital. So a guy on *YouTube* will make a radio out of cheese and it will work and he'll get 500,000,000 hits.

Guillén: [Laughs] I want to see that radio!! Send me the link!

Parr: But then some guy in Argentina will set up his camera and do something beautiful and poetic and he'll get 25 people to look at what he does.

Guillén: I relate. [Laughs.]

Parr: So what does that mean? Well, it means that—to a large extent—people are quite distracted by the technology around them. They're flailing. I don't think people have an understanding of how you truly utilize the technology that's there. We're really at a stage of infancy for most technology.

For instance, there's no real etiquette for cell phone use. It used to be that if you wanted to make a call in a restaurant, you'd use the public telephone. And where would they put the phone? Back there by the bathrooms. You know why? Because they didn't want people to be disturbed if they wanted to carry on a private conversation. We've lost that age of privacy and now everyone wants to share themselves with everyone else; but, if you think about it, there's certain things that *should* be private. There's no real

Richard Bolisay
Uwe Boll
Ernest Borgnine
Scott Boswell
Caroline Bottaro
Danny Boyle
Alice Braga
Catherine Breillat (*Greencine*)
Kerem Bürsin
Butcher Brothers
Eric Byler
Juan José Campanella
Bruce Campbell & Joshua Grannell
John Canemaker
John Carney, Glen Hansard & Marketa Irglova (*SF360*)
Michael Cerenzie
Park Chan-wook
Vidhu Vinod Chopra
Lee Isaac Chung & Samuel Anderson
Hye Seung Chung
Larry Clark
Bonni Cohen & Richard Berge
Jeffrey Cohlman
Webster Colcord & Corey Rosen (*SF360*)
Peter Conheim
Francis Ford Coppola
Pedro Costa (*Greencine*)
Susan Weeks Coulter
David Cronenberg & Viggo Mortensen (*Greencine*)
Phil Cousineau
Francis "Oggs" Cruz
Alan Cumming
Elisha Cuthbert
Olivier Dahan
Viola Davis
Dodo Dayao
Thomas Dekker
Guillermo Del Toro
Arnaud Desplechin
Kirby Dick

ground rules anymore. I've been in India in the middle of a *puja*, a sacred ritual, where people get on their phone. I've seen people in restaurants talking on their phones while the waiter is trying to get their order. I've seen guys where people are about to get on an elevator and they ward them off saying, "Could you take the next one down? This is a private call." So they're taking their space and making it your space and they're taking your space and making it their space.

All these issues revolve around public and private space and the fact that a lot of people think that—if more people see their work—the work will be better. For instance, when I program and screen films I don't worry about the size of the audience. To paraphrase Jonas Mekas: the better the film, the smaller the audience. If you're going to make a generalization, that's probably not so bad. Sometimes I'll have a program and someone will say, "There should be more people here...."

Guillén: But it is what it is.

Parr: It is what it is!

Guillén: You're reminding me of *CinemaScope* editor Mark Peranson when he said the most interesting film is the one that no one else has seen. So the cinephilic challenge is to find a film that few people have seen and write about it: *that's* interesting!

You're also reminding me of something Jonathan Rosenbaum wrote: "In short, we live in a transitional period where enormous paradigmatic shifts should be engendering new concepts, new terms, and new kinds of analysis, evaluation, and measurement, not to mention new kinds of political and social formations, as well as new forms of etiquette. But in most cases they aren't doing any of those things." ("Film Writing on the Web: Some Personal Reflections", included in his collection *Goodbye Cinema, Hello Cinephilia*, but originally published in the March 2007 issue of

Chris Divecchio
Jack Donner
Florian Henckel Von Donnersmarck
Samuel Douek
Bruno Dumont (*MUBI*)
Mark & Jay Duplass
A.J. Eaton
Atom Egoyan
Matthias Emcke & Til Schweiger
Heinz Emigholz, Pt. 1
Heinz Emigholz, Pt. 2
Jamaa Fanaka
Valerie Faris & Jonathan Dayton
Peter X. Feng
Jesse Hawthorne Ficks
Nancy Fishman & Joshua Moore
Ari Folman
Etyan Fox
Javier Fuentes-León
Chris Fujiwara
Patrick Galloway
Colin Geddes
Bahman Ghobadi
Tony Gilroy (*Greencine*)
Amos Gitai
Richard Glatzer & Wash Westmoreland
Danny Glover (*Greencine*)
Amos Goldbaum
Michel Gondry
R.W. Goodwin
Joshua Grannell / *All About Evil*
Joshua Grannell (aka Peaches Christ), Midnight Mass 2007 Pt. 1
Joshua Grannell (aka Peaches Christ), Midnight Mass 2007 Pt. 2
Joshua Grannell (aka Peaches Christ), Midnight Mass 2009
Timothy Greenfield-Sanders & Elvis Mitchell
David Gregory
Dylan Griffith, Collin Armstrong

***Film Quarterly* 60:3.)**

Parr: There's no money in developing an aesthetic. That's the bottom line. There's no interest from someone who makes a product to develop an aesthetic around the product on how to use it if it doesn't benefit the bottom line. Take *Facebook* as an example. Let's say I go in and open up a store—we'll use that metaphor—and I let people come in and we sell things to each other. What you do is get all their information and then you sell things to them while they're selling things to other people. You have no inventory. You have no product. The product is other people selling things to other people.

Television brought the viewer to the advertiser; it delivered an advertiser to the viewer. That's what television *is*. It's supported by advertising. They're giving you a product. But what product do you get with *Facebook*? Other people. To me, it's a brilliant concept: you're selling other people to other people. Then you're taking their information and putting it into a box. "Oh, you like dogs? Well, you can be with the 'I like dogs' people. You like film? Great!" I mean, who doesn't like film? Who doesn't like dogs? How do you match peoples' interests? It's a cynical and sad way. What they say in Asia is that boredom is the sign of aristocracy. If you have a lot of money, you're not going to be on *Facebook* all day.

Guillén: No, it's just for us poor people who have nothing else to do.

Parr: It gives you an artificial feeling of control.

Guillén: To get back to our two main words—disposability and discontinuous—let's take a look at what's disposable. We were talking about linearity and nonlinearity. Speaking in the domain of history, linearity has an accumulative quality. The continuous and the historical record involve a process of accumulation. That's the *weight* of history. To throw off that weight is the redeeming value of disposability. It lessens the load of what

& Samantha Simon
Daniel Gruener
José Luis Guerín
Patricio Guzmán (*MUBI*)
Lance Hammer (*SF360*)
Gadi Harel
Adam Hartzell
Molly Haskell
Michel Hazanavicius
Chris Hegedus & Nick Doob
Benjamin Heisenberg
Jack Hill
Brook Hinton
Rainer Hoffmann
Zac Holtzman (Dengue Fever)
Heddy Honigmann
Michael House, Pt. 1 (*SF360*)
Michael House, Pt. 2
Marc Huestis (*SF360*)
Diana Lee Inosanto
Annice Jacoby
Ivan Jagirdar & Anuj Vaidya
Richard Jenkins
Doug Jones
Mike Jones
Lee Kang-sheng (*Greencine*)
Peter & E.L. Katz
Charlie Kaufman
William Kaufman (*SF360*)
Kumakiri Kazuyoshi
Matthew Kennedy, Pt. 1
Matthew Kennedy, Pt. 2
Matthew Kennedy re Marie Dressler
Peter Ketnath
Jeff Key
Özer Kiziltan & Onder Cakar
Eran Kolorin (*movieScope*)
Hirokazu Kore-eda
Chris Kraus
Peter Krause
Marco Kreuzpaintner & Daniel Brühl
Kiyoshi Kurosawa

has come before in order to accumulate anew. It comments on what can be jettisoned.

One of the specific reasons I wanted to talk to you is because of your involvement with found footage and your nonlinear programming that consistently rescues and recontextualizes footage arguably intended to be disposable. You use commercials, educational films, even home movies, to construct your programs. Can you speak to your creative reappropriation of the disposable?

Parr: Well, no one knows what's disposable and what isn't. I base my whole art on things that other people have thrown away and don't think have any value. Most of what people think is valuable, isn't. Is gold really valuable? My gut sense is that most of the gold we see is being used for *decorative* purposes.

Our culture filters very little. A lot comes at people. I'll show some old campy drug film and people in the audience will say it's really funny and I'll tell them that the only reason they think it's funny is because it's 30 years old. You might as well laugh at yourself right now. It will probably be a lot funnier now than it will be in 30 years. Some people will say, "Oh, that was a really great film!" but it's not. It never was and it never will be. We just think it is because, in time, we look at what we have now. There's a certain linearity to time that—when you look back at something at the context it was in—it looks ludicrous. To me, it looks dumb when someone keeps looking at their cell phone. It's like a horse with blinders on. If you're spending more time looking at your phone than you are looking at the world around you, then you're kind of saying that the world around you is not really that valuable. It's just a place where you move through to get what you want.

In Asian culture if they have a picture of a fish in an aquarium, the native sensibility is that the fish belongs at the bottom of the sea. Western philosophy thinks that's wrong. They think the fish belongs *with*

Pablo Larraín
Elliot Lavine
Chris Lavis & Maciek Szczerbowski
Ang Lee & Tang Wei
Grace Lee
Herschell Gordon Lewis (*Greencine*)
Laura Linney
Miguel Littin
Ernesto Livon-Grosman
Jennifer Loeber, Aaron Hillis & Brian Cassidy
Matt Losada, Elijah Wolfson & Hector Jimenez
David Lowery
Gytis Luksas
Michael Lumpkin
Maria Maggenti (*Greencine*)
Neil Marshall
Carl Martin
Tom McCarthy
Deepa Mehta
David Michôd
Tsai Ming-Liang
Elvis Mitchell
John Cameron Mitchell
Daisuke Miyao
Dito Montiel & Jake Pushinsky
Amir Muhammad
Saskia Mulder
Walter Murch (*Greencine*)
Oscar Ruiz Navia, Rodrigo Vélez & Arnobio Salazar Rivas
Chon Noriega
Antonio Nuić
Dennis Nyback (*SF360*)
Michel Ocelot
Meghan O'Hara
Steven Okazaki
Jenni Olson
Stephen Olsson
Luis Ortega
Robert Osborne

other fish. Western culture doesn't really see things as a whole. Our culture is driven by needs. It's really a "me" culture in a lot of ways. Whatever can get me what I want. Imagine that you could have a phone that had every application on it that you could ever want.

Guillén: Why would I want to imagine that? I find that *horrifying*. The other day I was shopping in Safeway and noticed a magazine called *Apps*. That was its full content; nothing but applications. And I'm thinking, "Film magazines are going out of print while a magazine called *Apps* is flying off the shelves? Really?"

Parr: But that's what I'm saying: the whole concept of applications is geared towards consumption. In general, they say the iPad is a consuming device. It's made to consume. It's not made to produce anything. It's not like a laptop. Maybe you're creating and sharing pictures, but you're really consuming more than you're creating. That's something to think about. It's not so much how you're consuming but what you're consuming, how much you're consuming, and why?

Guillén: Let's return to your comment that disposability is your art. Can you expand on how you're working with these disposable items to create your art?

Parr: Everything has a life span according to our culture. Myself, I don't really believe in "genre-fying" everything, as if everything is a genre. Literally every week there's a different film festival in San Francisco: animation, film noir, independent, horror, sex. In one sense that's wonderful but I don't think those things necessarily work within the cultural framework we have right now. For example, I just did a program in Bangalore where people responded just as well if not better than they responded here in the United States. It's all about visual iconography, style.

Robert Osborne ("31 Days of Oscar" / 2007)
Robert Osborne ("31 Days of Oscar" / 2009)
Robert Osborne ("Summer Under the Stars")
Robert Osborne & Charles Tabesh
Chris Paine
Steve Pandola
Rithy Panh
Vincent Paronnaud
Elizabeth Peña
Cassandra Peterson
K.C. Price
James Quandt, Pt. 1
James Quandt, Pt. 2
Paul Rachman & Steven Blush
Seth Randal
Emily Rios & Jesse Garcia
Emily Rios & Jesse Garcia
Alex Rivera (*SF360*)
Alan K. Rode
João Pedro Rodrigues & Alexander David
Eli Roth, Pt. 1
Eli Roth, Pt. 2
Stefan Ruzowitzky (*Greencine*)
Sirak M. Sabahat
Walter Salles
Stephen Salmons, Pt. 1
Stephen Salmons, Pt. 2
Diana Sanchez
Im Sang-soo & Lee Jung-jae
Richard Schenkman
Richard Schickel
Eric Schlosser
Brooke Sebold, Bonita Sills, Claire & Mark Farley
Noah Segan / *All About Evil*
Noah Segan / *Deadgirl* & *Someone's Knocking At the Door*
Steve Seid re Gabriel Figueroa
Steve Seid re David Goodis

Disposability is part of that awareness that developed in the '60s with environmental culture. At that time there was a lot of talk about planned obsolescence. People like Rachel Carson talked about the creation of objects that were being made just to be disposed. Nowadays especially people make products and no one expects them to last. If you buy a cell phone, you don't expect it to last for more than two years, which is not really a good way to look at things. So when I talk about disposability, I mean it metaphorically. As a metaphor, disposability can encompass a lot of different ideas. It can encompass the fact: what were these people thinking when they made all these commercials? Were they thinking that anyone would ever look back at them? Probably not. A lot of times people would make home movies but who did they think was really going to watch them? Their audience was very limited.

A lot of times people make big-budget films—something like ***Avatar***—whose aim is to last for 10,000 years. And yet James Cameron is using ideas that are totally timeworn ideas, beside the fact that it's a horrible script. ***Avatar*** has immediately dated itself in a very strange way because Cameron repeated all the same things that everybody else has been trying to do for 30-40 years, which is 3-D. He used state-of-the-art effects but he used the same story. So the strange thing is that—even though something is purporting to be new—it may last a week or it may last 100 years.

I'm interested in the viability of a lot of things besides portable mediums. For instance, if you've made an art installation using a floppy disk, how do you reinstall a system like that?

Guillén: You're basically talking about the imprecision of memory and its potential obsolescence. Case in point: I had a major hard drive crash this past summer and I lost every piece of writing I'd written since I was 12 years old because there was no way to get to it. The drives were outdated so there was no way to

Albert Serra & Mark Peranson
Steven Shainberg
Yoav Shamir
Joel Shepard
Chen Shi-Zheng
Steven Soderbergh
Fernando Solanas
Carlos Sorin
Konrad Steiner, Pt. 1
Konrad Steiner, Pt. 2
Mink Stole / *All About Evil*
Mink Stole / *Out At the Wedding*
Edward Millington Stout, III (*SF360*)
Mark Sumner
Bill Talen & Savitri D.
Yen Tan & Alessandro Calza
Quentin Tarantino
Béla Tarr (*Greencine*)
Kimberly Theidon
Jacques Thelemaque & Diane Gaidry
David Thomson on Marlon Brando
David Thomson on Nicole Kidman
David Thomson on Passionate Film Criticism
David Thomson on A Thousand Decisions In the Dark
David Thomson on Peter Morgan & *The Deal*
Marisa Tomei
Pablo Trapero
John Turner
Tom Tykwer
Sean Uyehara (*SF360*)
Kate Lawrie Van de Ven
Francisco Vargas
Francis Veber
Diego Vega
Federico Veiroj (*MUBI*)
Christian Volckman
Andrucha Waddington

transfer the data to a new computer, short of paying big bucks to recover the hard drive, which wasn't guaranteed. And the irony was that I had faithfully been transporting this data from computer to computer over the years and, wham, suddenly it was gone.

Parr: There's only two kinds of people that work with computers: people who have lost data and people who are going to lose data. It touches everybody. The thing about disposable mediums or any medium that has this planned obsolescence built into it is that—when you buy it—you have to think, "What do I want this to do? And how long do I want it to do that? " Right now in our culture there isn't anybody who isn't an archivist. If you have a cell phone with a camera on it, you're an archivist. Because you're going to spend the rest of your life migrating that data. It used to be that you'd take a picture, print it, put it in a box and then sit on it for 50 years. Now you take a picture and you have to move it from one phone to the next and—when you stop doing that—you lose the picture. So now you're dealing with a much more fragile medium.

It's strange because people say, "Everything's in The Cloud" but who lives in the clouds? I'm being a little rhetorical here, but The Cloud is not a place where people who are focused go. I mean, I might feel a little bit better if someone said, "It's down in Hell."

A lot of new media is predicated on the fact that the distribution system is more important than the content creation system. For instance, I have a warehouse full of film but it's only useful to my clients if it's digitized. That's why an alternate arm of Oddball is to take the opportunity to screen films from the archives, to show people the fact that the material is there to be seen and shared by them in the way it was created; but, I'm not opposed to other mediums using that footage at the same time. I've done events where I've incorporated film, video, live performers, music and I'm fine with all of it. Generally, most digital recording—with the exception of high-end stuff

John Waters

Apichatpong "Joe" Weerasethakul

Apichatpong "Joe" Weerasethakul / *For Uncle Boonmee Who Can Recall His Past Lives*

Forest Whitaker

Michael Winterbottom (*SF360*)

Fawn Yacker & Lauren Sterling

Chi-hui Yang

Ruby Yang (*SF360*)

Lev Yilmaz

David Zeiger

Q&AS

Jeff Adachi, Jason Scott Lee, Chris Tashima, Daniel Dae Kim, Darrell Hamamoto / *The Slanted Screen*

Lisandro Alonso / *Fantasma* @ NWFF

Lisandro Alonso / *La Libertad* @ NWFF

Lisandro Alonso / *Liverpool* @ NWFF

Lisandro Alonso / *Los Muertos* @ NWFF

Tavo Amador on Adrian / *The Women*

Tavo Amador on Edith Head / *All About Eve*

Cruz Angeles & Maria Topete / *Don't Let Me Drown*

Daoud Aoulad-Syad / *Waiting For Pasolini*

Gregg Araki, Roddy Bogawa, Jon Moritsugu, Marcus Hu / *SFIAAFF "Down & Dirty" Panel Discussion, Pt. 1*

Gregg Araki, Roddy Bogawa, Jon Moritsugu, Marcus Hu / *SFIAAFF "Down & Dirty" Panel Discussion, Pt. 2*

Guillermo Arriaga / *The Three Burials of Melquiades*

—is somewhat inferior to analog recording. Film is almost always superior to digital media. That's why I like it.

My situation, the way I run my business, is that I used to be able to buy a film, transfer it to a videotape, make a copy, and that copy could sit on the shelf for 20 years. Fine. The film itself is going to be there and last 100-200 years. But nowadays, you have to digitize a film, then you have to make two copies, then you have to make a viewing copy and back that up too, and then every 2-5 years whatever "they" decide is the latest medium—maybe Steve Jobs dies and so *Quicktime* dies—you have to transfer it all. So you're always going to be transferring data and moving data. You have to build that into making your work so that anybody now who's making work should also be thinking about how to archive it.

We're at a point where people think they have control over the medium but the medium has much more control. Look at who's controlling the landscape: *Facebook*, Apple, Google, Microsoft. Do you really feel that those people are going to make clear, aesthetic decisions about what's best for the way that you want to create your work? For instance, if you shoot 5000 pictures and upload them into iPhoto, it will take you forever to get them out of iPhoto because they want you to live in *their* world. That's the whole thing about being an artist—making your sickness be everybody else's sickness; making your vision something that other people go see—and when you're in a confined space like that, then you have to play by *those* rules. On *Facebook* you know where the guy's picture is, you know what he does, you know where his wall is; but, in the early days of the internet, you could get on line and not know what a web page was going to look like. It could be upside down. It could be all black with white lettering. It could be anything. The only people who do that now are high concept artists and branding companies. Everybody else just wants to get their stuff *out there*. That's one of the problems. People are more

Estrada

Olivier Assayas / *Boarding Gate*

Nic Balthazar / *Ben X*

Robert Beavers & P. Adams Sitney / *Winged Distance / Sightless Measure*

John Beebe on Cinematic Expressions of the Anima

John Beebe on Cinematic Expressions of the Anima / *Heart of the World*

John Beebe on Cinematic Expressions of the Anima / *L'Atalante*

Aida Begić / *Snow*

Adrian Belic / *Beyond the Call*

Amy Berg / *Deliver Us From Evil*

Marco Bellocchio / *Good Morning, Night*

Mike Black, Carole Black Summers, Scott O'Brien, Bernardo Espi, Matthew Kennedy & Michael Guillén / *Queer Icon: The Cult of Bette Davis*

Linda Blair / *The Exorcist*

Peter Bogdanovich / *The Lady From Shanghai*

Peter Bogdanovich & Cybill Shepherd / *The Last Picture Show*

Alice Braga / *Lower City*

Peter & Benjamin Bratt / *La Mission*

Catherine Breillat / *The Last Mistress*

Kevin Brownlow / *The Strong Man*

Eric Byler & Shawn Wong / *AMERICANese*

John Canemaker on Winsor McCay

Harry Carey, Jr. & Joseph McBride / *Bucking Broadway*

Park Chan-wook / *Thirst*

Melissa Chittick

Diablo Cody / *Jennifer's Body*

interested in having people see the work than they are in having it last longer or taking the time to do it in a way that's really inventive.

Guillén: You've made a good argument against disposability. Is there anything you can say in favor of it?



Parr: Well, the word disposable—at least in terms of the Disposable Film Festival—is a really good catchphrase and it works well. It's meant to be in jest. It's playful and I like it. I tend to use words like "portable." I co-curated the Savannah Portable Media Festival. We liked the idea of disposable as something that's made as a one-off but it's actually being used to create art. You can create art with really cheap things; that is, theoretically, if it's actually art and not totally garbage. But even if it's garbage, perhaps that's good too because the portable media is doing its job: it's cheap and it's quick. I think the idea of portability, the idea of something that's low cost, the idea of accessibility, and the idea that something is so common—that's one of the reasons that I started collecting films: they're very common—the whole concept of disposability, the whole concept of portability, all those things, are very useful.

I was in India a few years ago and I had a cheap camera but I got great photos. When I shoot, I try to shoot with something really small because I'm allowed to get into places where a lot of people aren't allowed to go with big intimidating pieces of equipment. And I like things that have a low learning

Don Coscarelli & Angus Scrimm / *Incident On & Off A Mountain Road*
Phil Cousineau / *Wordcatcher*
Emanuele Crialese / *Golden Door*
Josh Crook / *La Soga*
Rolf de Heer / *Ten Canoes*
Guillermo Del Toro / *Pan's Labyrinth*
Arnaud Desplechin / *A Christmas Tale*
Xavier Dolan, Anne Dorval, Patricia Tulasne & François Arnaud / *I Killed My Mother*
Lee Chang Dong / *Secret Sunshine*
Nathaniel Dorsky
Illeana Douglas & Casey LaLonde / *A Woman's Face*
Stefan Drössler / *Lola Montès*
Alonso Duralde & Jenni Olson / *Have Yourself A Movie Little Christmas*
James Ellroy / Noir City 6: Dalton Trumbo
Jesse Hawthorne Ficks / *Big Trouble In Little China*
Stephen Frears / *The Queen*
Richard Gale / *The Horribly Slow Murderer With the Inefficient Weapon*
Patrick Galloway on *Asia Shock* / Codys
Alex Gibney / *Gonzo*
Barry Gifford / *Dark Passage*
Ken Goldberg / *The Tribe*
Jake Gyllenhaal, Jerry Bruckheimer, Mike Newell & Jordan Mechner / *Prince of Persia: The Sands of Time*
Amor Hakkar / *The Yellow House*
Jackie Earle Haley, Katie Cassidy, Kyle Gallner, Rooney Mara, & Thomas Dekker / *A Nightmare On Elm Street*

curve. I don't think it's a benefit that I know how to take a film, transfer it to video, digitize it, put it to two hard drives, make a *Quicktime*, log it, put it in Metadata, and FTP it to my client. I don't think that's a very useful thing to learn other than the fact that that's how I make my living, okay? I think it would be much more useful to take a film, put it on a projector, and have it come out a digital clip. That's *way* useful because that gets it to people really quick. When I look at the creative process, the thing that gets me from A to Z the quickest wins. I want to spend my time thinking about something creative. I don't want to think about why this doesn't render properly. That's for some tech guy who designed the software to figure out.

Certain kinds of social media are overhyped, even though they serve a useful purpose. But portable media—something you use to record something?—it's always much more valuable. It has a different value. And some portable media advances social activism. For example, there's a group in New York called Witness. They give portable media to people in third world countries to document human rights abuses. There's a guy from Singapore who I met at the Orphans Film Symposium in New York a couple of years ago and his work—he documented a lot of protests in Singapore, which is a pretty right wing country—has been confiscated. He doesn't have it anymore. It only exists on *YouTube*. The thing to remember is that people did not start a revolution because of *Twitter*, no matter how much their branding experts would want you to believe. *Facebook* didn't start a cultural revolution. *People* started it by talking to each other. People need to credit technology only insofar as what they *do* with it.

Cross-published on *Twitch*.

POSTED BY MAYA AT 3/31/2011 06:57:00 PM

LABELS: DFF, ODDBALL FILM + VIDEO, STEPHEN PARR

0 COMMENTS:

Ray Harryhausen, Phil Tippett, Craig Baron, Arnold Kunert / *The 7th Voyage of Sinbad*

Dennis Harvey, Jonathan Curiel, Mary Pols & Gerald Peary / *A Critical Moment*

Jack Hill / *Spider Baby & Pit Stop*

Dan Hodges / *The Unfaithful*

Hong Sang-soo / *The Virgin Stripped Bare By Her Bachelors*

Anjelica & Danny Huston / *The Treasure of the Sierra Madre*

Marc Huestis & Eddie Muller / *Mildred Pierce*

Alejandro González Iñárritu / *Babel*

Bong Joon-Ho / *The Host*

Jeffrey Katzenberg / *Monsters vs. Aliens*

Matthew Kennedy / *Blonde Crazy*

Rory Kennedy & Mark Danner / *Ghosts of Abu Ghraib*

So Yong Kim & Jiseon Kim / *In Between Days*

Jason Kohn / *Manda Bala*

Hirokazu Kore-eda / *Hana*

Mick LaSalle / *The Student Prince In Old Heidelberg*

Justin Lin / *Finishing the Game*

Jonathan Lisecki / *Woman In Burka*

Claudia Llosa / *The Milk of Sorrow*

Phillip Lopate on American Film Criticism / Codys

Phillip Lopate on American Film Criticism / PFA

Phillip Lopate / *Wife! Be Like A Rose*

David Lynch / *Inland Empire*

Guy Maddin / *The Unknown*

Adriana Maggs & Shawn Doyle / *Grown Up Movie Star*

Lucrecia Martel / *La Ciénaga*

AdChoices

THE BLOG

The Archivist's Dilemma: Q&A With Oddball Films' Stephen Parr

12/05/2014 04:55 pm ET | **Updated** Feb 03, 2015

Like 216



Michael Nirenberg

Director/ Serious Person- Back Issues: The Hustler Magazine Story -out everywhere. Doing new film on history of computer hacking and beyond.



AdChoices

While working on my new film in the Bay Area this summer, I had the good fortune of being introduced to Stephen Parr and his massive 6000 sq. ft. archive aptly named Oddball Films. My colleagues and I caught a real psychedelic Will Vinton animation screening and got a tour of Oddball Films, which was unlike anything, I've ever seen.

MN: Can you tell me a little about Oddball Films, the archive and how it all got started?

SP: I started the archive in 1984. My background was film and video art at the

Center for Media Study at SUNY Buffalo in the late 70s. I was also an artist in residence at the Experimental Television Center in Binghamton, NY. I made my way out to San Francisco and started creating visual backgrounds for nightclubs. Ridley Scott was shooting in a club I created ambient imagery for and licensed some clips. I realized if I started my own archive I could have all the source material I wanted to create my own work. I chose film because I thought it would end up being the medium with the most longevity-and it still is-though not many people shoot or project it anymore.

MN: To get a sense of scale, what is the size of the space and approximate amount of films?

SP: We're on the top floor of a 3 story warehouse-6000 sq ft-approximately 50,000 films and 10,000 more in a storage unit sitting on the San Francisco Bay.

MN: What kind of films do you mostly tend to collect?

SP: Eclectic, offbeat films, footage that no one else would find any interest in. Films that fill in the cracks of culture- amateur and home movies, b-roll, news and film outtakes, cast offs, strange science and cultish curios. In actuality anything interesting to me-ethnographic, bizarre medical films, propaganda, historical and experimental works. We also have a comprehensive collection of every film genre from commercials to educational films to military to archival erotica.

MN: As a professional archivist who has supplied countless filmmakers and artists with obscure materials over the years, when did you start to see a need for digitizing all of this obscure film?

SP: About 10 years ago I saw the so-called writing on the wall. With the Internet and the advances of speed and data storage, film for all practical purposes was becoming non distributable. To distribute footage you must have fast access and deliver it instantaneously.



TRENDING

Usain Bolt Wins Olympic 100-Meter Dash For Third Time In A Row



Ryan Lochte Robbed At Gunpoint In Rio With 3 Other U.S. Swimmers



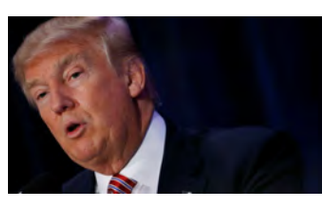
Marion Christopher Barry, Son Of Former D.C. Mayor Marion Barry, Dead At 36



Tom Hiddleston Addresses 'High Profile' Summer With Taylor Swift In Most Ambiguous Way

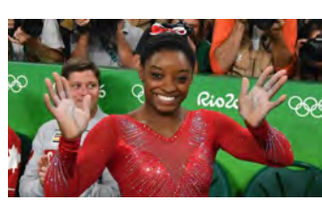


New Hampshire Looking Increasingly Out Of Reach For Donald Trump



TRENDING

Simone Biles Continues Her World Domination, Wins Third Gold Medal



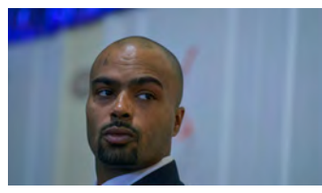
Usain Bolt Wins Olympic 100-Meter Dash For Third Time In A Row



Ryan Lochte Robbed At Gunpoint In Rio With 3 Other U.S. Swimmers



Marion Christopher Barry, Son Of Former D.C. Mayor Marion Barry, Dead At 36



Tom Hiddleston Addresses 'High Profile'



MN: How did you start the digitizing process?

SP: We researched what other archivists and archives were starting to do and decided to digitize footage to hard drives. Hard drives were one of the only real storage mediums back then. LTO (tape drives) were much more expensive and slower than they are now. There was a transition period since most archives and production companies were still using tape. We still have a lot of tape-in all formats-thousands of cassettes.
Now most moving images are born digital. Fortunately we still have the original films which means anything can be scanned in High Definition when needed.

MN: How many of the approximately 50,000 film oddities are digitized?

SP: A small percentage. We digitize selectively. We have approximately 30 terabytes plus over 20,000 Quicktime clips for preview. Digitizing is only one aspect. Everything needs to be stored, backed up and logged. It's a tremendous project.

MN: Assuming we continue to experience Moore's Law and the exponential doubling of circuits/ hard drive space every 18 months or thereabouts, what does that mean for the future of preserving films?

SP: I'd like to think it would make it more cost effective but there will always be a tremendous backlog in digitizing due to labor and newly emerging technologies that replace existing ones. High Definition digitizing for example-first it was 2k scans, now footage is being scanned at 4k, improving quality but effectively eating up drive space and savings.

MN: What interesting treasure has come in to the archive this recently?
SP: We just discovered a rare home movie from The Love Pageant Rally shot in the Golden Gate Panhandle. The rally was a billed as "a celebration of transcendental consciousness" and took place on October 6, 1966, the day LSD was made illegal. While less known than events that followed in the 1960s, this gathering marked a seminal moment in the counterculture revolution of the 1960s.

Visit Oddball Films.
All photos by Anthony Kurtz

Follow Michael Nirenberg on Twitter: www.twitter.com/MLNirenberg

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Arts & Entertainment

Best Weekly Film Screening That's Actually on Film

Oddball Film + Video

San Franciscans love putting on their own DIY movie shows, referred to by the smart set as "microcinema." It's easily done thanks to the both the availability of digital projectors and the fact that seemingly everything ever made is available digitally. But what if you're jonesing for rare and unusual fare on actual, honest-to-goodness film, run through an actual projector, and viewed with other people? That's where Oddball Film + Video comes in. Operating primarily as a film archive — they notably supplied footage for Gus Van Sant's *Milk* and for David Fincher's *Zodiac* — Oddball also hold film screenings on Thursdays, Fridays, and Saturdays. Depending on the night's theme, a given presentation typically includes short films, trailers, commercials, and other kinds of celluloid ephemera from their ever-growing collection of tens of thousands of 16mm and 35mm films. Many of the shows tend to be material that has never been digitized or otherwise seen outside of Oddball's walls in decades. To get to the screening room, you walk through the actual archives, stacks and stacks of carefully labeled film canisters. You may spy such intriguing titles as "Crocodile Thrills," "Marx for Beginners," or "Children and Infants in Car Crashes." And if the screening room itself feels like a chapel, that's only because that's exactly what it is: a chapel of film.

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People & Places

Best Collection of Offbeat Footage

Oddball Film + Video

275 Capp St., oddballfilm.com

There's something awe-inspiring about the stacks of a great library. Tall, silent, rows of knowledge, history, and imaginary worlds, available to touch. Oddball is like that, except it's nestled in the Mission, the stacks are full of film, and every weekend you can watch some of it. Don't come expecting conventional movies, though: Oddball specializes in eclectic stock footage, especially of the odd and historically interesting. Its shows might juxtapose bizarre avant-garde cartoons with a 15-minute commercial for an early 1960s car, with a mental hygiene movie from the 1950s, and chase it down with a 1980s news report; somehow it works amazingly around a common theme. The brainchild of director Stephen Parr, Oddball provides its footage to companies and filmmakers across the globe. We're just lucky enough to be here for the shows.

Oddball Films
Advertising
1999-2006


UNCOMMON
FOOTAGE
ODDBALL
film+video
P 415.558.8112
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www.oddballfilm.com
San Francisco, CA

ock footage

out west, which strange in them- ne other-worldly And there's the flirting with dan- American By Air ent into the San and then a pull re's an aerial of n, the deepest US.

als find their way s and TV programs, the ure screen makes the alive. For example, Storm provided by America By ature a visionary three- segment which accompa- er to heaven.



Arlington, TX's Prairie Pictures (817-276-9500) augmented its StormStock library with new footage of supercell thunderstorms and significant tornadoes captured during this year's spring/summer storm season. President/cinematographer and storm chaser Martin Lisius captured storms such as this tornadic supercell (pictured), "flying saucer" supercells and the Southern Plain tornado outbreak. The 35mm footage was transferred to D-5 tape on Dallas-based Video Post & Transfer's Spirit DataCine.

FREE STOCK NAMIC GRAPHICS

Graphics (www.dgusa. eoria, IL, offers their eries of broadcast-quality, igital stock footage, shot m or Beta SP formats. The 32-title collection released ar has categories of busi- places, and science and tle contains 20 clips rang- :30. Delivery formats are or Beta SP and D-1 tape. ok at some of the titles, e Century" shows the nfamous in the first six 1900s. "Anytown USA I small town America, miles ate. In contrast, "Intriguing ntures to the far corners Exploring Space" visits the revisits historic moon- computer generated NASA.

me, Dynamic Graphics is ch an additional 35 titles used on international rding to VP of marketing Dowell. "We did some tablishing shots," he says. ontains 20 full-screen f :02 to :20 each of a, Asia, Europe, South the Caribbean, among

n the international collec- volume "Children of the s young kids in South teenagers in the Middle re also highlighted in the "Faces" collections of Africa, Asia and Central America. Other titles signify their contents, including "Great Cities," "Animals of Africa" and "World Religion."

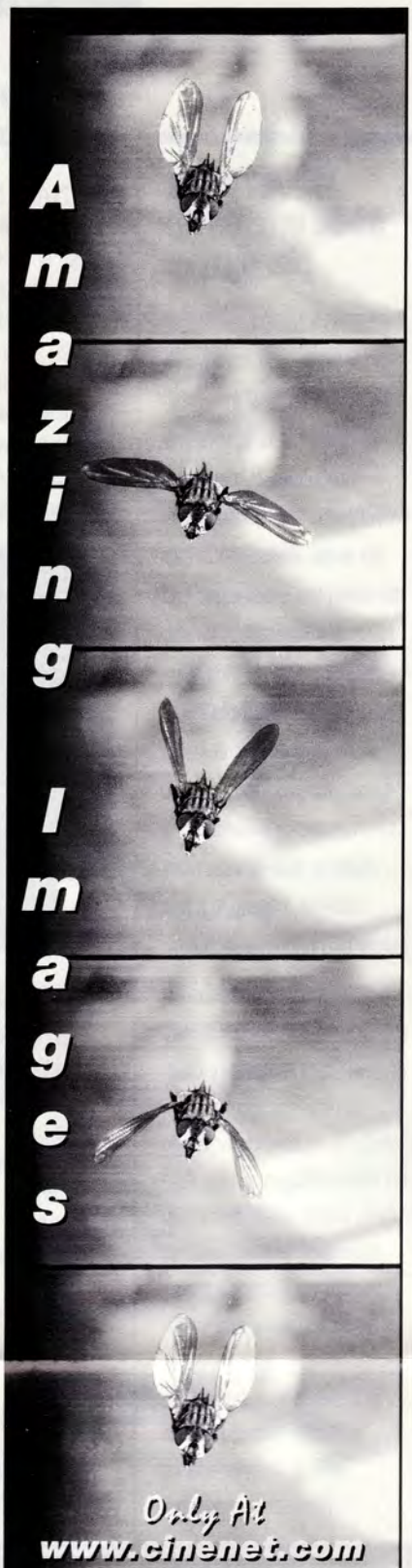
Both collections are aimed at a wide range of users, including advertising agencies, post production houses and in-house corporate training producers, as well as cable TV and broadcast users. "The big benefit of what we're providing is that it's royalty free. Once a customer has purchased the stock footage, it's theirs to use over and over again. And that ties in with affordability. There's also the quality aspect. It's broadcast-quality, full-screen footage."

Dowell points out that the stock footage house's Web site is used frequently by customers and potential customers. The Video Voyager browser CD, available free of charge from Dynamic Graphics, provides users the ability to search for clips using QuickTime Sorenson compression. Using a key word search, the user can preview each clip, which will play for the full duration. "Type in 'Zebra' and you can see zebras running across your screen. People can see exactly what they're going to get."



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Oddball Films Awards



USIATC

US INSTITUTE for ADVANCEMENT OF TRADE and COMMERCE

FOR IMMEDIATE RELEASE:

Oddball Film+Video receives 2014 California Excellence Award

September 2nd 2014 - Oddball Film+Video has been selected for the 2014 California Excellence Award amongst all its peers and competitors by the US Institute for Advancement of Trade & Commerce (USIATC).

Each year the USIATC conducts business surveys and industry research to identify executives at certain companies that have achieved demonstrable success in their local business environment and industry category. They are recognized as having enhanced the commitment and contribution of companies through service to their customers and community. Companies of this caliber enhance the consumer driven stature that California is renowned for.

Oddball Film+Video has consistently demonstrated a high regard for upholding business ethics and company values. This recognition by USIATC marks a significant achievement as an emerging leader within various competitors and is setting benchmarks that the industry should follow.

As part of the industry research and business surveys, various sources of information were gathered and analyzed to choose the selected executives within the companies. This research is part of an exhaustive process that encapsulates a yearlong immersion in the business climate of California.

About USIATC

The USIATC is a leading authority on researching, evaluating and recognizing companies across a wide spectrum of industries that meet its stringent standards of excellence. It has spearheaded the idea of independent enterprise and entrepreneurial growth allowing businesses of all sizes to be recognized locally and encouraged globally.

Particular emphasis is given to meeting and exceeding industry benchmarks for customer service, product quality and ethical practices. Industry leading standards and practices have been developed and implementation of the same has been pioneered by the dedicated efforts of the business community and commerce leadership.

More information on USIATC can be found at www.USIATC.org

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OCTOBER 20, 2012

WHEREAS, on behalf of the City and County of San Francisco, I am pleased to recognize and honor the San Francisco Media Archive for its dedication towards the acquisition and preservation of culturally significant film and related media. I commend you for your commitment to sponsoring "Home Movie Day" to showcase the shared cultural history of the San Francisco community. Thank you for this significant contribution to the vitality of San Francisco, and best of luck in all your future endeavors!

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

Edwin M. Lee
Mayor

Letters of Recommendation

KQED

Richard Kurylo
Legacy Business Program Manager
1 Dr. Carlton B. Goodlett Place
City Hall, Room 110
San Francisco, CA 94102

August 8th, 2016

Dear Mr. Kurylo:

I am Robert Chehoski, Digital Archive Manager for KQED. I'm writing this letter to support Stephen Parr and Oddball Films' application for the Legacy Business Registration. Previous to my coming to KQED, I was the Project Director and lead researcher at Oddball Films for 13 years. During that time I had the pleasure of working with Stephen on many film preservation and restoration projects. Because of the incredibly supportive environment that Stephen provided for employees and interns to draw on and develop their talents, my initial role of researcher quickly expanded to include management, sales, and training. In addition, I developed and honed particular skills in spotting the unusual, fact checking the historical, and identifying cultural references. Those skills are all highly valuable to my current position at KQED from archiving and identifying historic films for The Corporation for Public Broadcasting's "American Archive Project" to implementing workflows to make this content available to the public for research and licensing. Stephen Parr, as director of Oddball Films works in just that way with everyone from clients to interns to employees, enthusiastically supporting, educating and assisting others.

Stephen's archive is unique in its collections and the facility possesses not only a supportive environment, but also a truly unique blend of digital and analog training for those pursuing a career in archival research, i.e. his staff is fully trained to work with real film, projectors, video, and tape decks as well as how to use digital data. This is a large part of how Oddball Films often outpaces companies like Getty; they are searching material that is not findable in other digital databases.

In my time at KQED, I have sent many producers to Oddball in their search for rare footage. Stephen and his team are known not just for their research skills that help filmmakers find footage that cannot be tracked down through a searchable database, but also for their well thought out suggestions for additional images. They also are eager to share technical recommendations with filmmakers, artists, and other nonprofit organizations in their search for archival materials.

In short, Oddball provides valuable services to the film community of San Francisco and the world at large. They have my highest regard.



Robert Chehoski
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(415) 596-4970

Richard Kurylo
Legacy Business Program Manager
1 Dr. Carlton B. Goodlett Place
City Hall, Room 110
San Francisco, CA 94102

August 5, 2016

Dear Mr. Kurylo:

I am a documentary producer who has focused on archival work for much of my career, producing, writing and conducting research for varied projects. For the past three years, I have worked as the Archival Producer on a feature length documentary about labor activist Dolores Huerta. When I first began on this production over a year ago, I approached Oddball Films for material. Stephen Parr and his team have been enormously helpful to this project. He and his staff hold a wealth of information about archival film – within their collection and beyond.

Oddball Films is unsurpassed in their capacity to integrate their own in-depth knowledge about the Bay Area with research in their unique collections that represent particular cultural and historical references. They were able to quickly and comprehensively fill preview requests for footage of Martin Luther King, Chicano culture, and 1960s civil rights protests; footage crucial to this film. As a bonus they were also able to produce specific dates and locations for footage I requested, important for a documentary that focuses on a chronology of historical events. In addition to offering me previews of the specifics I requested, they also often offered alternative shots that gave me another perspective.

I will surely turn to Oddball Films again on the next project that requires archival material. Oddball Films' archive is a tremendous and irreplaceable resource to the documentary filmmaking community in the Bay Area. I wholeheartedly support their application to the Legacy Business Registry.

Sincerely,

Jennifer Petrucelli
Producer

SAN FRANCISCO STATE UNIVERSITY

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Richard Kurylo
Legacy Business Program Manager
1 Dr. Carlton B. Goodlett Place
City Hall, Room 110
San Francisco, CA 94102

Tuesday, August 9, 2016

Dear Mr. Kurylo:

I am writing to express support for Stephen Parr and Oddball Films' application to the Legacy Business Registry. I am the current resident film archivist at SF State J Paul Leonard Library for Bay Area Television Archives and Special Collections. Stephen Parr and I first met when he selected me to archive his *Industry on Parade* collection of films in 2007. We have been colleagues since then, often particpating on Association of Moving Image Archivists conference panels.

Stephen told me he chose me to archive the large and complex *Industry on Parade* film collection as I had attended the University of East Anglia archiving program, one of the only programs in the world that in addition to educating students on archiving, also taught a comprehensive understanding of film. I was thrilled to be a part of cataloguing this important collection, now one of the largest of its kind in the country. While at Oddball Films, I took note of Oddball Films' intern training program that gives students college credit and an opportunity to get hands-on experience with archiving films, a skill now almost impossible to acquire inside a classroom. University of East Anglia in my native U.K. has dropped the fim aspect of their program, and to my knowledge outside of the Selznick school in New York and UCLA's Moving Image Archive Studies degree, Stephen Parr's program is the only other training program in the United States that in addition to offering training in digital archiving, also offers comprehensive training in the use of film, video, and analog equipment.

Although *Industry on Parade* holds a special place in my memory, I should also note that Oddball Films maintains many rare and private collections of significant historical value to San Francisco, including home movies and a unique Bay Area News Outtakes collection. This footage is of great importance to the Bay Area film community. Further, the Bay Area collection is centralized. Oftentimes, filmmakers need to travel to many archives all around the world to investigate their subject. Or films and their licensing become absorbed into huge corporations and become much less accessible as an integrated collection to the community that produced the footage. Oddball Films makes sure that Bay Area films are catalogued, preserved, and regularly shown within our community.

Lastly, I want to recognize Stephen as very supportive of the local film community. He gives advice to young filmmakers and helps them navigate the world of stock footage. He also collaborates generously with other archives both here and in the rest of the world. Stephen Parr and Oddball Films are a San Francisco film landmark and are truly irreplaceable to the film community here.

Sincerely,

Alex Cherian
Archivist