

Legacy Business Registry Staff Report

HEARING DATE SEPTEMBER 25, 2017

PHOENIX ARTS ASSOCIATION THEATRE

Application No.: LBR-2016-17-084
Business Name: Phoenix Arts Association Theatre
Business Address: 414 Mason Street, Suite 406A
District: District 3
Applicant: Linda Ayres-Frederick, Executive Director
Nomination Date: April 17, 2017
Nominated By: Supervisor Aaron Peskin
Staff Contact: Richard Kurylo
legacybusiness@sfgov.org

BUSINESS DESCRIPTION

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

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

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

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

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





OFFICE OF SMALL BUSINESS

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

OFFICE OF SMALL BUSINESS
REGINA DICK-ENDRIZZI, DIRECTOR

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

301 8th Street from 1985 to 1999 (14 years)
653-655 Geary Street from 1999 to 2002 (3 years)
414 Mason Street, Suite 601 from 2002 to Present (15 years)
414 Mason Street, Suites 406, 406A, 407 from 2006 to Present (11 years)

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

Yes, the applicant has contributed to San Francisco's theatre community's history and identity.

The Historic Preservation Commission recommended the applicant as qualifying, noting the following ways the applicant contributed to the neighborhood's history and/or the identity of a particular neighborhood or community:

- Phoenix Arts Association Theatre is associated with the performing arts, specifically theater.
- Phoenix Arts Association Theatre has contributed to the identity and history of San Francisco's theater community by producing live theater, offering theater and dramatic writing workshops, and serving as a venue for theatrical performances.
- The property has been previously evaluated by the Planning Department for potential historical significance and is considered a "Category A Property." It belongs to the Kearny-Market-Mason-Sutter Article 11 Conservation District and is also individually eligible for listing in the California Register.
- The business has been cited in the following publications:
 - SF Sentinel, 2/14/1991, "San Francisco's Women in Theater," by Mari Coates.
 - Drama-Logue, 5/14-20/1992, "San Francisco Scene: Lady Producer," by Dean Goodman.

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

Yes, Phoenix Arts Association Theatre is committed to maintaining the physical features and traditions that define its craft as a theater company, educational center, and venue.

HISTORIC PRESERVATION COMMISSION RECOMMENDATION

The Historic Preservation Commission recommends that Phoenix Arts Association Theatre qualifies for the Legacy Business Registry under Administrative Code Section 2A.242(b)(2) and recommends safeguarding of the below listed physical features and traditions.

Physical Features or Traditions that Define the Business:

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





SAN FRANCISCO

OFFICE OF SMALL BUSINESS

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

OFFICE OF SMALL BUSINESS
REGINA DICK-ENDRIZZI, DIRECTOR

CORE PHYSICAL FEATURE OR TRADITION THAT DEFINES THE BUSINESS

Following is the core physical feature or tradition that defines the business that would be required for maintenance of the business on the Legacy Business Registry.

- Theatre space and/or theatre production.

STAFF RECOMMENDATION

Staff recommends that the San Francisco Small Business Commission include Phoenix Arts Association Theatre currently located at 414 Mason Street, Suite 406A in the Legacy Business Registry as a Legacy Business under Administrative Code Section 2A.242.

Richard Kurylo, Manager
Legacy Business Program



Small Business Commission Draft Resolution

HEARING DATE SEPTEMBER 25, 2017

PHOENIX ARTS ASSOCIATION THEATRE

LEGACY BUSINESS REGISTRY RESOLUTION NO. _____

<i>Application No.:</i>	LBR-2016-17-084
<i>Business Name:</i>	Phoenix Arts Association Theatre
<i>Business Address:</i>	414 Mason Street, Suite 406A
<i>District:</i>	District 3
<i>Applicant:</i>	Linda Ayres-Frederick, Executive Director
<i>Nomination Date:</i>	April 17, 2017
<i>Nominated By:</i>	Supervisor Aaron Peskin
<i>Staff Contact:</i>	Richard Kurylo legacybusiness@sfgov.org

ADOPTING FINDINGS APPROVING THE LEGACY BUSINESS REGISTRY APPLICATION FOR PHOENIX ARTS ASSOCIATION THEATRE, CURRENTLY LOCATED AT 414 MASON STREET, SUITE 406A.

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; or

WHEREAS, the subject business has operated in San Francisco for more than 20 years but less than 30 years, has had no break in San Francisco operations exceeding two years, has significantly contributed to the history or identity of a particular neighborhood or community and, if not included in the Registry, faces a significant risk of displacement; and

WHEREAS, the subject business has contributed to the 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 September 25, 2017, the San Francisco Small Business Commission reviewed documents and correspondence, and heard oral testimony on the Legacy Business Registry application; therefore





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OFFICE OF SMALL BUSINESS

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EDWIN M. LEE, MAYOR

OFFICE OF SMALL BUSINESS
REGINA DICK-ENDRIZZI, DIRECTOR

BE IT RESOLVED that the Small Business Commission hereby includes Phoenix Arts Association Theatre in the Legacy Business Registry as a Legacy Business under Administrative Code Section 2A.242.

BE IT FURTHER RESOLVED that the Small Business Commission recommends safeguarding the below listed physical features and traditions at Phoenix Arts Association Theatre:

Physical Features or Traditions that Define the Business:

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

BE IT FURTHER RESOLVED that the Small Business Commission requires maintenance of the below listed core physical feature or tradition to maintain Phoenix Arts Association Theatre on the Legacy Business Registry:

- Theatre space and/or theatre production.

I hereby certify that the foregoing Resolution was ADOPTED by the Small Business Commission on September 25, 2017.

Regina Dick-Endrizzi
Director

RESOLUTION NO. _____

Ayes –
Nays –
Abstained –
Absent –





SAN FRANCISCO

OFFICE OF SMALL BUSINESS

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EDWIN M. LEE, MAYOR

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REGINA DICK-ENDRIZZI, DIRECTOR

Legacy Business Registry

Application Review Sheet

Application No.: LBR-2016-17-084
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District: District 3
Applicant: Linda Ayres-Frederick, Executive Director
Nomination Date: April 17, 2017
Nominated By: Supervisor Aaron Peskin

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

301 8th Street from 1985 to 1999 (14 years)
653-655 Geary Street from 1999 to 2002 (3 years)
414 Mason Street, Suite 601 from 2002 to Present (15 years)
414 Mason Street, Suites 406, 406A, 407 from 2006 to Present (11 years)

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

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

NOTES: NA

DELIVERY DATE TO HPC: July 9, 2017

Richard Kurylo
Manager, Legacy Business Program



Member, Board of Supervisors
District 3



City and County of San Francisco

AARON PESKIN
佩斯金 市參事

April 17, 2017

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

Dear Director Dick-Endrizzi,

It is my honor and privilege to nominate The Phoenix Arts Association Theatre for inclusion on the Legacy Business Registry.

The Phoenix Arts Association Theatre was founded in 1985 and has been located in the historic Native Sons Building at 414 Mason Street since March 2002. The Phoenix has housed hundreds of productions, staged readings, acting and dramatic workshops, as well as those of visiting companies and theatre artists. They have received numerous awards by the Bay Area Theatre Critics Circle, Dean Goodman Dramalogue Awards, Backstage West, as well as critical acclaim from other local and foreign press. A member of the Theatre Bay Area since inception, the Phoenix has been known as a venue nurturing the production of new work in an ongoing effort dedicated to keeping live theatre alive.

The Phoenix Arts Association Theatre would benefit greatly from being added to the Legacy Business Registry, and it is my honor to nominate it for inclusion.

Sincerely,

A handwritten signature in blue ink, appearing to read "Aaron Peskin".

Aaron Peskin

Section One:

Business / Applicant Information. Provide the following information:

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

NAME OF BUSINESS:		
Phoenix Arts Association Theatre		
BUSINESS OWNER(S) (identify the person(s) with the highest ownership stake in the business)		
We are a non-profit organization with a 501 (c) (3) IRS designation and therefore not owned per se. Our mailing address is: 138 Carl Street, San Francisco, CA 94117-3930		
CURRENT BUSINESS ADDRESS:	TELEPHONE:	
414 Mason Street Suites 601 & 406 San Francisco, CA. 94102	(415) 336-1020	
	EMAIL:	
	phoenixtheatresf@gmail.com	
WEBSITE:	FACEBOOK PAGE:	YELP PAGE
www.phoenixtheatresf.org	PhoenixTheatre	https://www.yelp.com/map/pl

APPLICANT'S NAME	
Linda Ayres-Frederick	Same as Business
APPLICANT'S TITLE	
Executive Director	
APPLICANT'S ADDRESS:	TELEPHONE:
138 Carl Street San Francisco, CA 94117-3930	(415) 336-1020
	EMAIL:
	Lbaf23@aol.com

SAN FRANCISCO BUSINESS ACCOUNT NUMBER:	SECRETARY OF STATE ENTITY NUMBER (if applicable):
0377380	1185758

OFFICIAL USE: Completed by OSB Staff	
NAME OF NOMINATOR:	DATE OF NOMINATION:
SF Supervisor Aaron Peskin	4-28-17

Section Two:

Business Location(s).

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

ORIGINAL SAN FRANCISCO ADDRESS:	ZIP CODE:	START DATE OF BUSINESS
301 Eighth Street San Francisco	94103	July, 1985
IS THIS LOCATION THE FOUNDING LOCATION OF THE BUSINESS?	DATES OF OPERATION AT THIS LOCATON	
<input type="radio"/> No <input checked="" type="radio"/> Yes	July 1985-1999	

OTHER ADDRESSES (if applicable):	ZIP CODE:	DATES OF OPERATION
653-655 Geary Street, San Francisco	94102	Start: July 1999 End: February 2002

OTHER ADDRESSES (if applicable):	ZIP CODE:	DATES OF OPERATION
414 Mason Street Suites 601 Theatre	94102	Start: February 2002 End: Present

OTHER ADDRESSES (if applicable):	ZIP CODE:	DATES OF OPERATION
414 Mason St. Ste 406 Annex, 406A (office), 407 storage	94102	Start: February 2006 End: Present

OTHER ADDRESSES (if applicable):	ZIP CODE:	DATES OF OPERATION
Mailing Address: 138 Carl Street, San Francisco	94117-3930	Start: 1986 End: Present

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

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

Section Three:

Disclosure Statement.

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

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

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

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

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

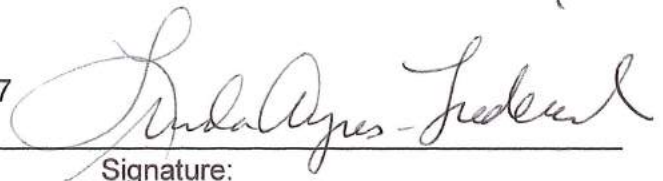
Linda Ayres-Frederick

May 31, 2017

Name (Print):

Date:

Signature:



PHOENIX ARTS ASSOCIATION THEATRE

Section 4: Written Historical Narrative

CRITERION 1

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

The Phoenix Arts Association Theatre is a 501(c)(3) nonprofit organization founded by Linda Ayres-Frederick in the spring of 1985. We received our official IRS determination in August of that year.

Our first home was at 301 8th Street in the Galland Linen Service Building where baseball pitcher Rinaldo (Rugger) Ardizoia worked as a sales rep after his retirement from the game. Our original name was the Phoenix Arts Association Theatre/Gallery, as the front part of our space was an art gallery that had exhibitions by local artists that often related to the subject matter of the plays being presented in the theatre. However, when we moved across the hall in 1988 to a larger space, called a "Jewel of a Theatre" by a San Francisco Chronicle theatre critic, our focus remained on the theatre aspect of the arts. This coincided with the departure of our founder's husband who no longer oversaw the gallery.

In 1998, we relocated to 653-655 Geary Street. We thrived there for two-and-a-half years, creating a second stage and joining forces with our newly founded West Coast Playwrights Alliance until (due to city retrofit ordinances) we moved to our present home in the historic Native Sons Building at 414 Mason Street in February 2002 where our theatre and theatre annex continue to flourish.

The Phoenix has housed hundreds of productions, staged readings, acting and dramatic writing workshops presented by our own company, as well as those of visiting companies and theatre artists. We have received numerous awards from entities including, but not limited to, the San Francisco Bay Area Theatre Critics Circle, Dramalogue and Backstage West. San Francisco Bay Area Theatre Critics Circle is a nonprofit organization of theatre critics that recognizes excellence in all aspects of theatre production in the San Francisco Bay Area. Backstage West and Dramalogue are trade papers. We have also received critical acclaim from other local and foreign press. We have performed both at the Edinburgh Fringe Festival and the Off Festival in Avignon, France. A member of the Theatre Bay Area since our inception, the Phoenix has been known as a venue nurturing the production of new work in an ongoing effort dedicated to keeping live theatre alive.

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

In March of 1998, the theatre was forced out of its lease of the venues that we had occupied for 14 years. In late 1997 and early 1998, our energy and finances were largely diverted to the anticipation of our evacuation, storage of equipment and search for another appropriate space. Notice from the landlord was abrupt and affordable space for artistic enterprise scarce. From March 1998 to April 1999, the Phoenix operated a limited schedule of productions performed in rented venues while searching for a new theatre and negotiating a new lease. During this period, however, the Phoenix never closed down operations, went out of business nor went into debt. Since its inception in 1985 to the present, the Phoenix Arts Association Theatre has continuously operated in the black (and may very well be the only art theatre in San Francisco to have done so).

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

Not applicable. The Phoenix Arts Association Theatre is a nonprofit organization.

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

Not applicable.

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

Documentation is provided demonstrating the existence of the organization for 30+ years.

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

The current business location at 414 Mason Street, the Native Sons Building, has been identified as a "Significant Building" by the San Francisco Planning Department, and a contributor to the Kearny-Market-Mason-Sutter Conservation District.

CRITERION 2

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

The Phoenix venues provide needed, affordable, well equipped, well maintained and centrally located space in keeping with the Phoenix's mission to encourage the evolution of new voices to be heard as part of our city's vibrant cultural life.

Since our founding, we have nurtured and encouraged the presentation of theatre that ennoble the strength of the human spirit by living, contemporary and classical playwrights by our own company as well as providing space for many nomadic theatre companies, playwriting and acting workshops.

The Phoenix Arts Association Theatre believes in the power of theatre to enrich our lives and our community. We are dedicated to producing theatre that strives for artistic excellence; is affordable and accessible; provides a nurturing environment for new voices to be heard where the plays, artists and audiences reflect the vitality and diversity of our community. We present as many San Francisco and World premiere works as possible by Contemporary Playwrights and occasional classics. We encourage and nurture new work by Bay Area Theatre Artists & Writers. Above all, we are committed to creating theatre that ennoble the strength and beauty of the human spirit.

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

For the last 19 years, we have been a central part of the downtown theatre/hotel district offering high quality theatre to locals and to tourists at a far lower cost in an intimate space as an alternative to the higher priced neighboring venues. While located South of Market for our first 14 years, we offered a similar service.

From 2001 to 2009, the Phoenix served as a Bring Your Own Venue for the San Francisco Fringe Festival, the largest grassroots theatre festival in the Bay Area. These were the years that the Fringe extended its map north of Eddy Street. From 2010 to 2016, the Phoenix performed new work at the Fringe Festival winning several Best of Fringe Awards along the way.

All our activity is in keeping with our mission to support the development of new and varied theatre voices that add to the continuum of San Francisco's unique cultural heritage.

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

The Phoenix has been referenced multiple times in the theatre section of the San Francisco Chronicle, as well as in weekly and monthly newspapers and other publications such as Dramalogue, Backstage West, Theatre Bay Area's original Callboard Magazine that became TBA Magazine and which is now only online. Our work is and has been reviewed both in print and online media. Examples of such documentation are included in the Legacy Business Registry application.

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

A native of Washington D.C., Linda Ayres-Frederick has been a theatre professional for the past 50 years. She has served as Founder and Executive Artistic Producing Director of both the Phoenix Arts Association Theatre since its inception in 1985 and of the West Coast Playwrights' Alliance (WCPA) since 1999. During her long stage career as an actress, director, producer, and playwright, she has received considerable acclaim and numerous awards in the Bay Area, as well as internationally at the Edinburgh Fringe Festival and the Off Festival in Avignon. Throughout her career, Ms. Ayres-Frederick has vehemently supported new play development. In addition to her directing credits at the Phoenix, she has also written and directed extensively for the New Writers/New Works Series as part of the Will Dunne Playwriting Workshop. A member of Actors Equity Association and Screen Actors Guild/AFTRA Unions, she is also a member of the Dramatists Guild of America. As Vice-President of the SF Bay Area Theatre Critics Circle, and member of the American Theatre Critics Association, Ms. Ayres-Frederick is a Theatre Critic and Writer, with a theatre column in The Westside Observer and forallevants.com. She previously wrote weekly reviews for the SF Bay Times for over a decade. She is also a member playwright of Monday Night Playwrights, the longest running group of Playwrights in the Bay Area as well as other weekly writing groups.

Many of the people who have graced our stages or written the work presented on them have been and are significant within the theatre community. Some have been considered "local treasures" and some have gone on to further their careers elsewhere or even in the political arena. Former member of State Assembly Tom "Mother of Gay Comedy" Ammann performed on our stage in the 1980s, and Anna Deavere Smith performed her first solo show Voices of Bay Area Women at the Phoenix in 1988.

What we often don't realize is that we have been making history just by continuing to practice our craft as theatre artists and training those to carry on the legacy in the future. See our attached list of performances and artists who have been a part of our history and the reviews and awards we have received.

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

Phoenix Arts Association Theatre makes theatre affordable. We have pay-what-you-can nights and senior, student and industry discounts as a means to encourage attendance for those unable to afford tickets, which we have also kept at low cost. Additionally, we have offered service groups blocks of free tickets. Outreach programs have included workshops at no charge in poetry and theatre improvisation for Latchkey Adolescents from the Hunters Point area that included healthy snacks and transportation home. The program was made possible by a grant from the San Francisco Foundation. Free admission to the staged readings of new work gives local playwrights an opportunity to hear their work and audiences a chance to assist in the exciting development process of perfecting new work.

The Phoenix has always been an integral part of our neighborhoods. While in SOMA we were not far from the Southern Pacific Train Depot which brought commuters and visitors from South Bay communities to downtown San Francisco. In other directions we were only a few blocks from the Civic Center, Moscone Center and the downtown hotel district that

spilled across Market Street. As the theatre grew, it drew more people to the restaurants, galleries and shops in the vicinity. Our own cast and staff regularly patronize the food stores and coffee shops within a several block radius and on show nights both cast and audience flow into nearby restaurants bringing business to each of our nearby communities. Additionally, we invite concierges of nearby hotels to attend our shows to encourage their patrons to enjoy our offerings.

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

Phoenix Arts Association Theatre serves theatre makers, theatre lovers, local residents and visitors from near and far. Theatre has no boundaries in terms of who it serves. Our plays are as diverse as the writers who write them and the artists who bring them to life. We also make sure to provide disability access to our venues. Our business also serves those who teach the many aspects of theatre craft and those who wish to improve their skills.

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

The exterior of the Native Sons Building reflects the historical drama and characters of the Native Sons themselves. Around the two main entrances to the building are placed medallions of men associated with the discovery and settlement of California. In the front of the building at the second floor are six terra cotta panels, the work of Domingo Mora and his son, Jo. The scenes are: "The Discovery of California;" "Civilization;" "The Raising of the Bear Flag;" "The Raising of the American Flag;" "The Pioneers" and "The Discovery of Gold." The original Native Sons of the Golden West Building, built in 1895, burned down in the 1906 Fire and Earthquake. The cost of the new building was approximately \$210,000. The architects of the new building were August Goonie Headman, Persio Righetti and E. H. Hildebrand of Righetti and Headman, a firm that operated for 5 years during the post-earthquake era. The corner stone of the new building was laid February 22, 1911. It is the old corner stone saved from the fire with a new stone covering it.

While our own business is not directly associated with Native Sons per se, we do appreciate their significance and the symbol of the phoenix that is part of the building's decor. And the interior spaces we have are open and unobstructed by posts that provide perfect viewing for our audiences and are large enough to provide ample space for our stage, sets and actors. The ceiling heights are also perfect for our lighting needs.

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

The loss of our organization would be unimaginable to the theatre community that needs space in an already diminished landscape of affordable available performance, rehearsal and workshop venues. The heartbeat of cultural offerings feed not just the souls of the artists who create them but the spirits and minds of the visitors and bay area residents who stay in San Francisco because of the vibrant life here. The Phoenix has been part of

that cultural life for 32 years! The loss of our spaces would be a huge blow to our arts infrastructure in the city.

CRITERION 3

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

Theatre is both a communal art and a solitary art. There is the creative aspect and the public relations aspect. The making of it and the selling of it. Unlike a solitary painter who sits in his/her room faced with a blank canvas and a palette of colors, theatre is an art that depends on collaboration of more than one vision and the final vision is only as strong as the parts that make up the whole. At the helm of every show is the executive producer whose hands on tasks are many: the first being the choice of the play to be performed considering its social, political and emotional relevance, its quality of writing, and the gathering and hiring of the many talents that comprise the creative team. And while each production requires a similar number of tasks, the choice of play often requires a different, unique set of creative skills. Every creative team needs production and technical staff (director, stage manager, light & sound techs), a living playwright when possible, designers (set, lights, sound, costumes, props, graphics, program, sometimes videography), performing artists & support (actors, and sometimes musicians, dialect coach, dance or fight choreographer), Public Relations (publicists, printers, distributors of flyers & posters,) as well as dealing with scheduling rehearsals and performance space, funding, publishers, budgets, union requirements up to the final inclusion of critics and audience to view the production. Besides organizational skills, a good producer needs patience, listening skills, tact, an even temper and a sense of humor. If as the producer of Phoenix productions, I get to the end of a run and am still breathing, I count that as a successful run! Creating live theatre is often the art of putting out fires when and where there are no fires allowed. And that is a very exciting life indeed!

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

Phoenix Arts Association Theatre is committed to continuing to provide workshops and classes taught by experienced, qualified teachers; to provide clean well maintained affordable space for live theatre performance to our community; and to pass on our knowledge of the craft that we have dedicated our lives to, which feels not so much a responsibility as it does a labor of love. There are those who love theatre and there are those who love themselves in the theatre. Those who love theatre stay in it longer, I suspect, although it doesn't really matter which category one falls into. What matters is the survival of live theatre itself – especially in a time when media has nearly erased the world of the printed word and headphones have replaced conversation. The Phoenix Arts Association Theatre hopes to be an example that maintains its historical traditions of excellence, of theatre that is affordable, audible, vulnerable, imaginative, created and

experienced in a safe environment and, as we have said before, ennobles the strength and beauty of the human spirit.

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

Our sixth floor theatre venue provides a thrust stage that can be used in the round or as a deep proscenium stage. Without obstructing posts, every seat has visibility. The intimate size of the space and seating capacity offers an immediate experience for the audience. The Phoenix has grown to be one of the favorite venues for performers given the excellent acoustics and access to the stage from front of house on both stage right and stage left as well as access upstage right, left and center. It also offers directors flexibility in their creative choices. While the audience has limited capacity, the stage is large for a venue of this size. And there are two dressing rooms to accommodate larger casts. Our fourth floor theatre annex venue is perfect for smaller cast size performances with lighter set and light demands. And it is a perfect size for classes, workshops and readings in a less formal setting. A favorite of teachers, the tall windows offer plenty of daylight for film classes as well as acting workshops. The space is large enough to accommodate two sets of tables for 15 writers to sit comfortably for scriptwriting workshop sessions. With a small lobby space, refreshments can also be served. Additionally there is an office and a separate storage area that doubles as a dressing room for actors.

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

Not applicable.

Internal Revenue Service

Department of the Treasury

**P. O. Box 2508
Cincinnati, OH 45201**

Date: August 18, 2000

Person to Contact:
Ms. Benson #31-07273
Customer Service Representative
Toll Free Telephone Number:
8:00 a.m. to 9:30 p.m. EST
877-829-5500
Fax Number:
513-263-3756
Federal Identification Number:
94-2967565

Phoenix Arts Association
138 Carl St.
San Francisco, CA 94117-3930

Dear Madam:

This letter is in response to your telephone request on August 18, 2000 for a copy of your organization's determination letter. This letter will take the place of the copy you requested.

- Our records indicate that a determination letter issued in August 1985 granted your organization exemption from federal income tax under section 501(c)(3) of the Internal Revenue Code. That letter is still in effect.

Based on information subsequently submitted, we classified your organization as one that is not a private foundation within the meaning of section 509(a) of the Code because it is an organization described in section 509(a)(2).

This classification was based on the assumption that your organization's operations would continue as stated in the application. If your organization's sources of support, or its character, method of operations, or purposes have changed, please let us know so we can consider the effect of the change on the exempt status and foundation status of your organization.

Your organization is required to file Form 990, Return of Organization Exempt from Income Tax, only if its gross receipts each year are normally more than \$25,000. If a return is required, it must be filed by the 15th day of the fifth month after the end of the organization's annual accounting period. The law imposes a penalty of \$20 a day, up to a maximum of \$10,000, when a return is filed late, unless there is reasonable cause for the delay.

All exempt organizations (unless specifically excluded) are liable for taxes under the Federal Insurance Contributions Act (social security taxes) on remuneration of \$100 or more paid to each employee during a calendar year. Your organization is not liable for the tax imposed under the Federal Unemployment Tax Act (FUTA).

Organizations that are not private foundations are not subject to the excise taxes under Chapter 42 of the Code. However, these organizations are not automatically exempt from other federal excise taxes.

Donors may deduct contributions to your organization as provided in section 170 of the Code. Bequests, legacies, devises, transfers, or gifts to your organization or for its use are deductible for federal estate and gift tax purposes if they meet the applicable provisions of sections 2055, 2106, and 2522 of the Code.

Photo Next Page: The Native Sons of the Golden West Building on Mason street is an eight story, steel frame structure, with a highly ornamented façade of granite, terra cotta and brick. The Phoenix, the symbol of San Francisco, also graces the front of the building in the second photo. Our sixth floor venue faces the rear of the building. Our fourth floor venue is on the front of the building. Those red velour curtains in the two windows on the right on the fourth floor are ours.





©ArtandArchitecture-SF.com

Symbol of the Phoenix at 414 Mason
Native Sons Building

Phoenix Theatre

San Francisco, California
FEB 2017

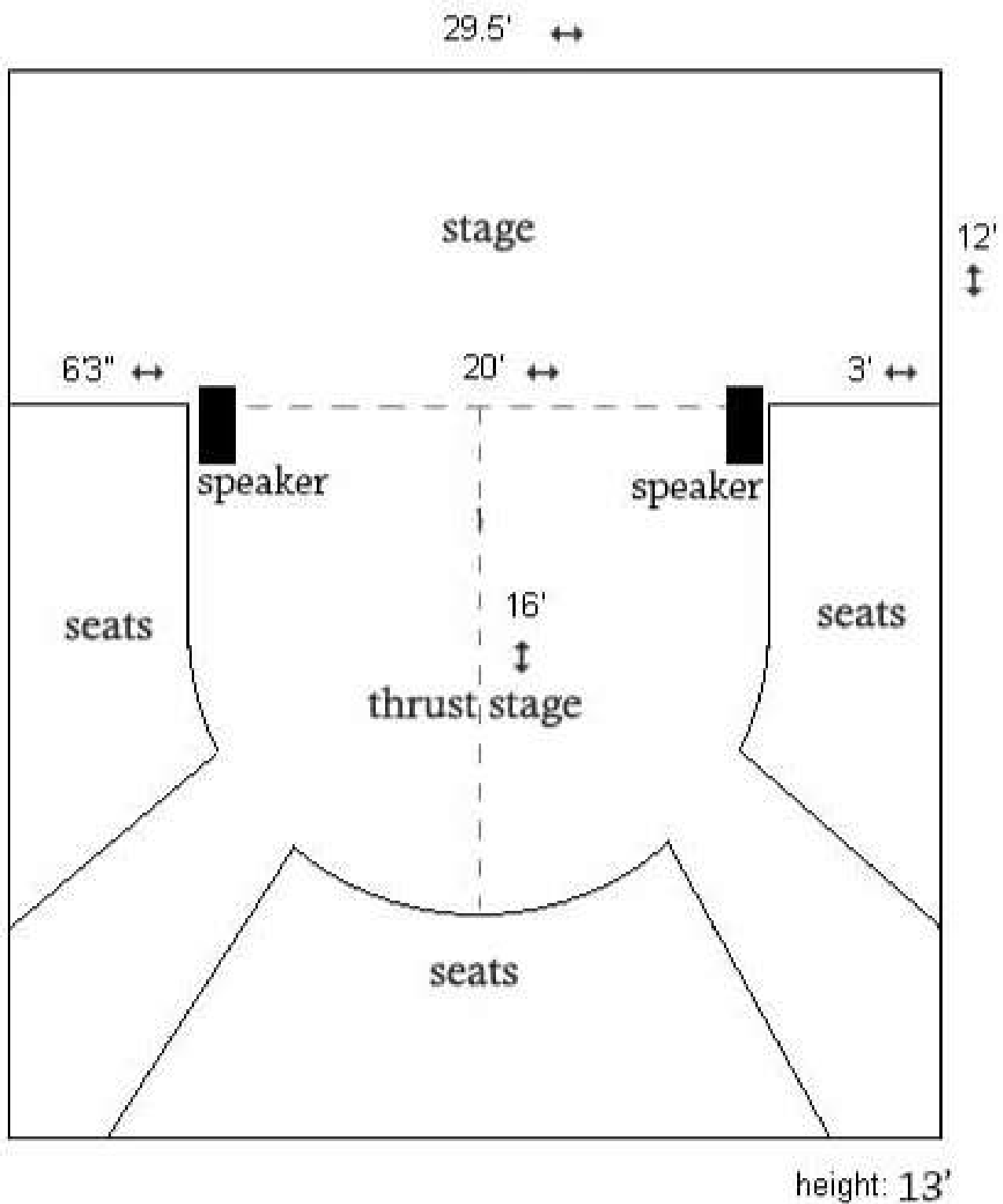


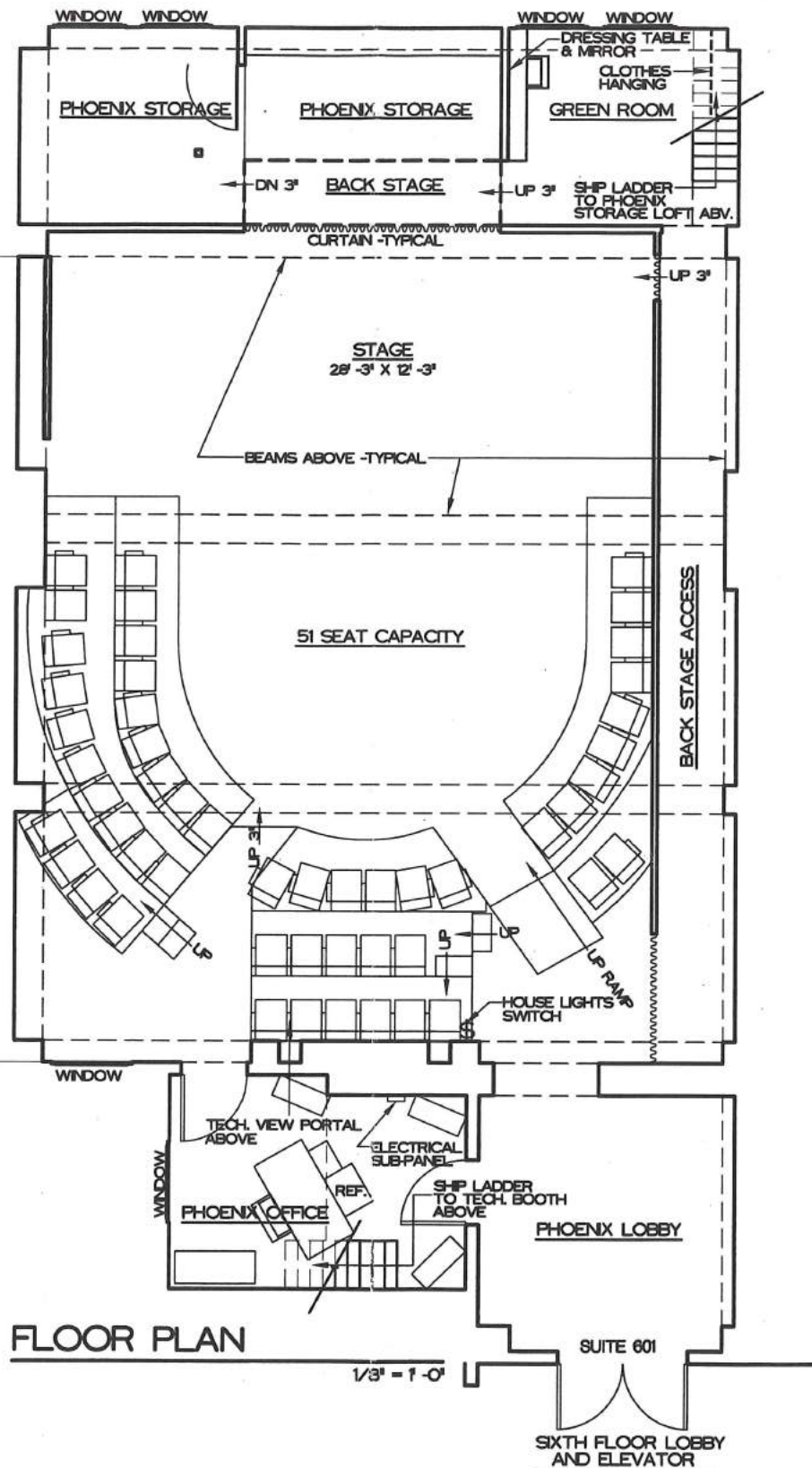
NATIVE SONS' BUILDING

Cut + Run	500	Hall Association N. W.	503	Phoenix Arts Assoc. Annex	406
				Seydways Acting Studios	
Fireescape Theatre		Harry M. Smith	8th	Photon	702
Beverly Hills Playhouse SF	502	Conference Hall	FL		
Cercle de l'Union		Kizmo	702	RAE Model & Talent	705
The French Club	801			Agency LLC	
Conference Direct	602	Mason Street Art Studio	503		
Dining Connections	602	MJM Management Group	501	Tennebaum - Mannheim	603 - 605
				Engineers	
Urew Wright Photography		MPA Design	700 - 701	Universal Biologics	604
4th story Studios	401				
Grand Parlor Native Sons		Philharmonia Baroque Orchestra	606	Winston Gallery	
of the Golden West	300			Morton Levin, Artist	704
Grand Secretary Office				Alanna Zrimsek, Consultant	
EL A Civil Engineers, Inc.	404	Phoenix Arts Association	601		

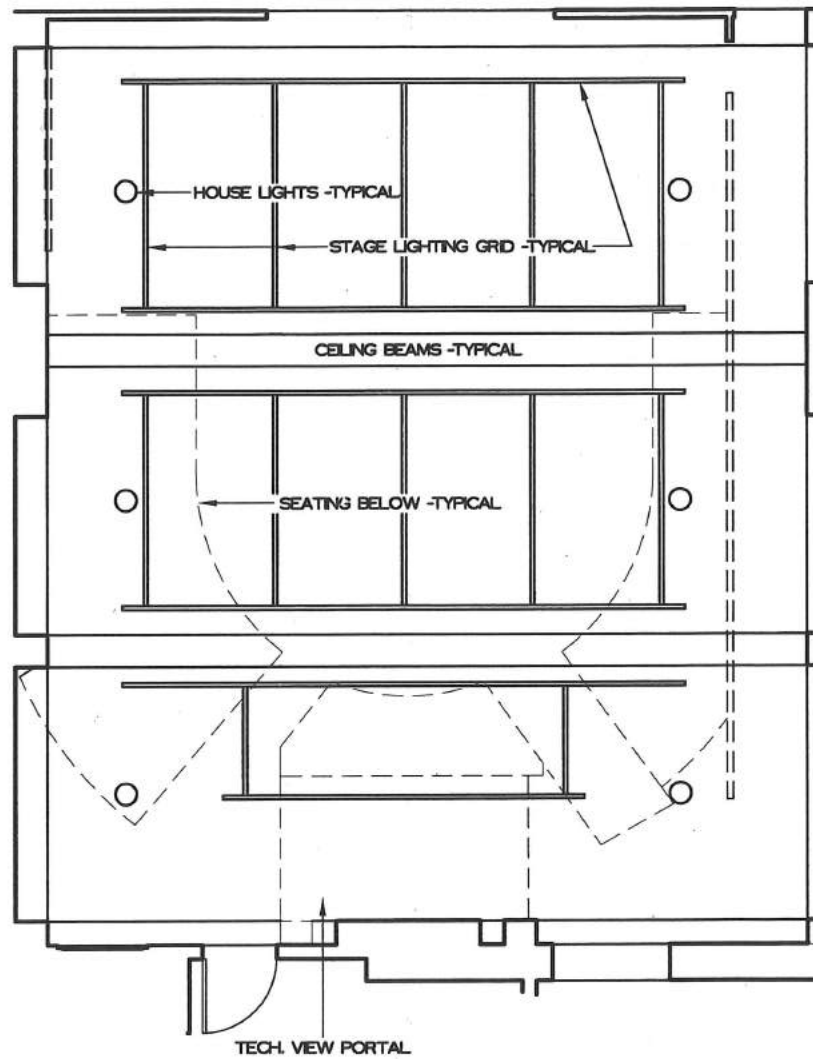
Interior lobby directory







PHOENIX THEATER
 414 MASON ST. SUITE 601
 SAN FRANCISCO, CA. 94102
 (415) 759-7696



REFLECTED CEILING PLAN

1/8" = 1'-0"

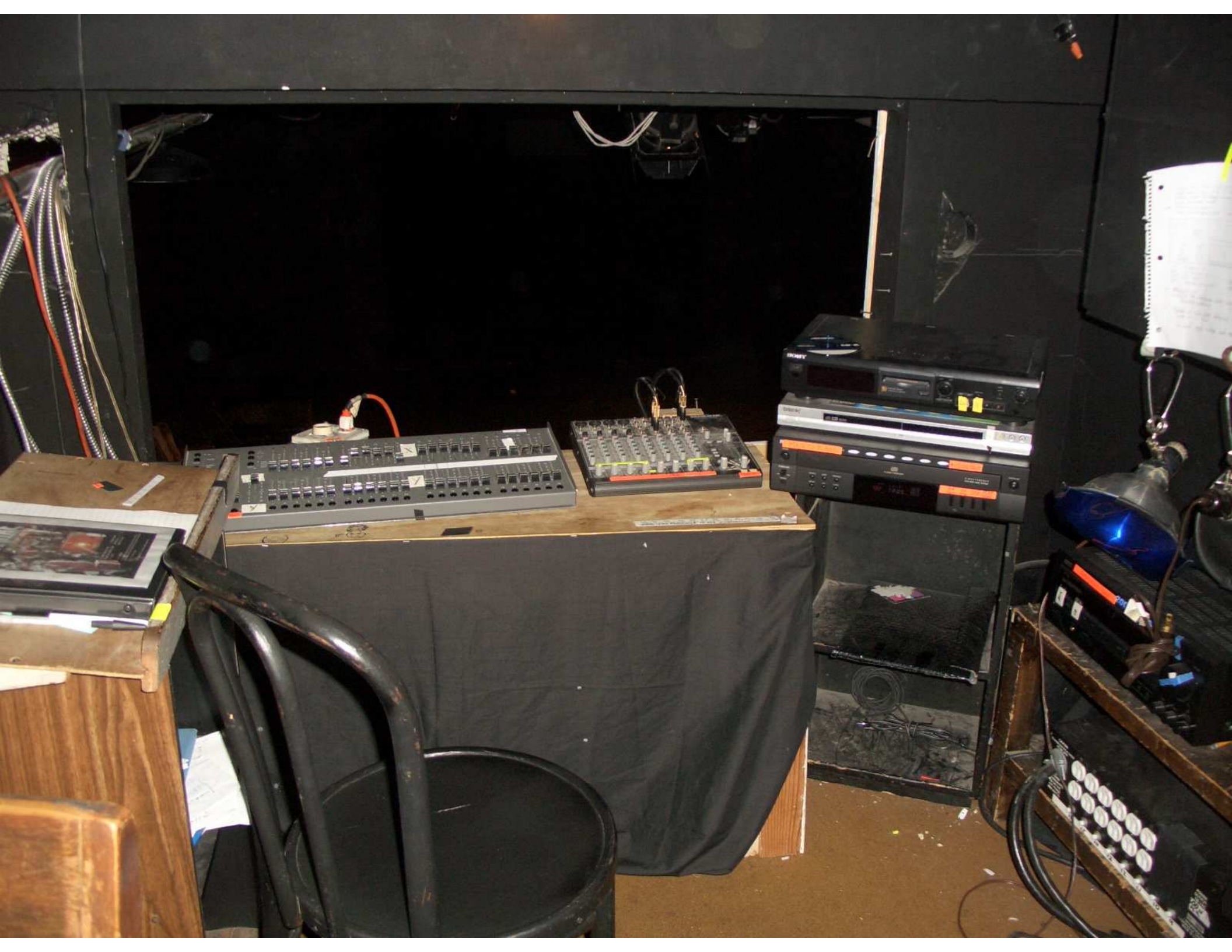


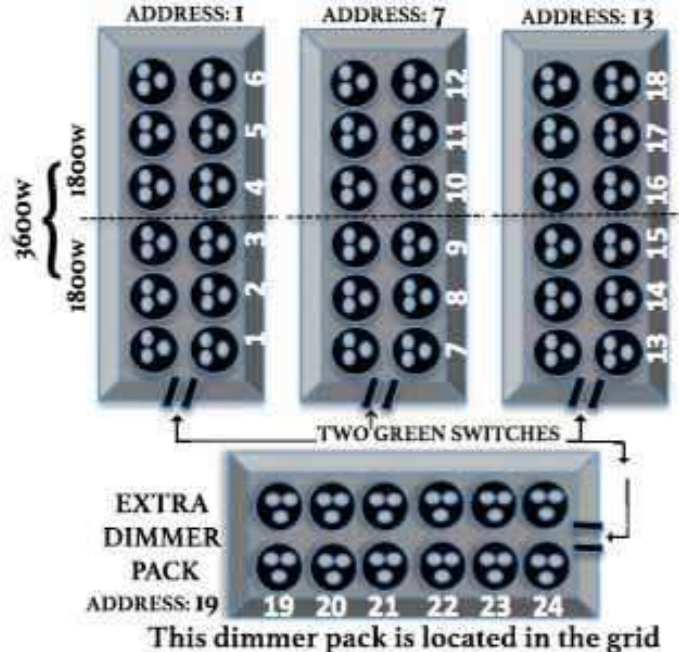












CONTACT TY
WITH QUESTIONS
415-905-0775

CONTACT OSMIN
WITH BUILDING
PROBLEMS
415-613-4995

TURNING ON THE LIGHTING/SOUND SYSTEM RULES AND REQUIREMENTS FOR DESIGNERS AND TECHNICIANS

- 1) TURN ON SWITCHES 1-6 AND A & B
- 2) TURN ON 2 GREEN SWITCHES UNDER EACH DIMMER PACK
- 3) IF THE SWITCHES WILL NOT TURN ON, CHECK THE CIRCUIT BREAKER BOX
- 4) SHUT OFF GREEN SWITCHES AND 1-6 AND A & B AT THE END OF THE NIGHT

UPSTAIRS

- 1) TURN ON 2 POWER STRIPS
- 2) UNCOVER THE LIGHT BOARD AND PUSH THE POWER BUTTON ON
- 3) TURN ON BOTH AMPLIFIERS
- 4) TURN ON THE SOUND BOARD
- 5) TURN ON THE DUAL CD PLAYER

TURN EVERYTHING OFF AT NIGHT
PLEASE COVER THE LIGHT BOARD

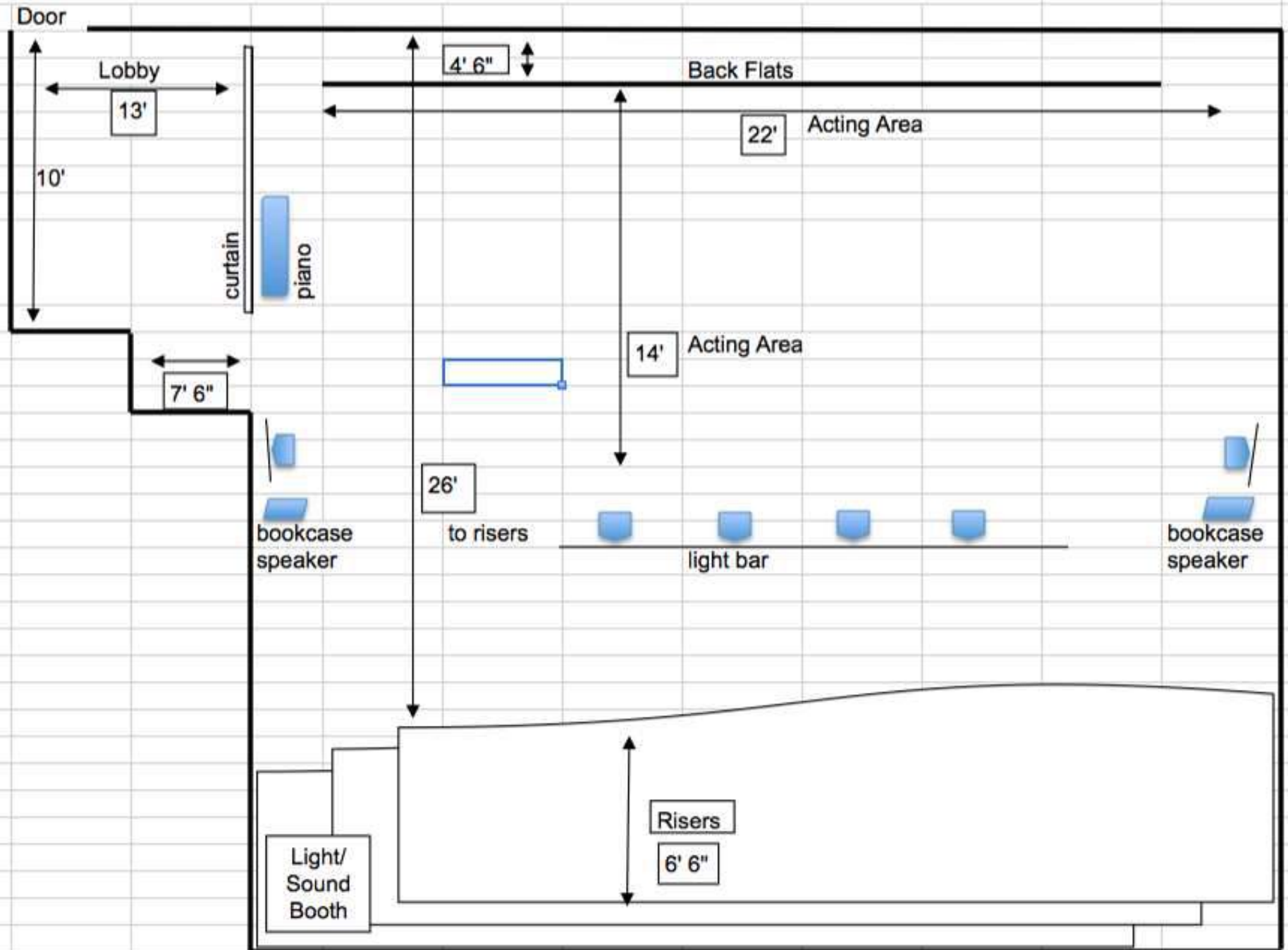
All light designers must submit a patch record and store it in the front sleeve of the Element Manual. Designs must remain within dimmer pack limits of 3600W per pack/ 1800W per 3 circuits on the pack.

All light technicians operating the light board must know how to change lamps, understand wattage distribution on dimmer packs, have a basic understanding of addressing the system and must know how to troubleshoot basic lighting problems. Light Board Operators must have experience on ETC system boards.

Theatre lights are not to be used as illuminating lights during rehearsals and warm-ups. They should never be on full with an audience moving through the house. Please use a dimmer pre-show lighting look. Light techs should be in the booth the entire time the system is in use. Please do not turn on the system and leave the tech booth for an extend period of time.

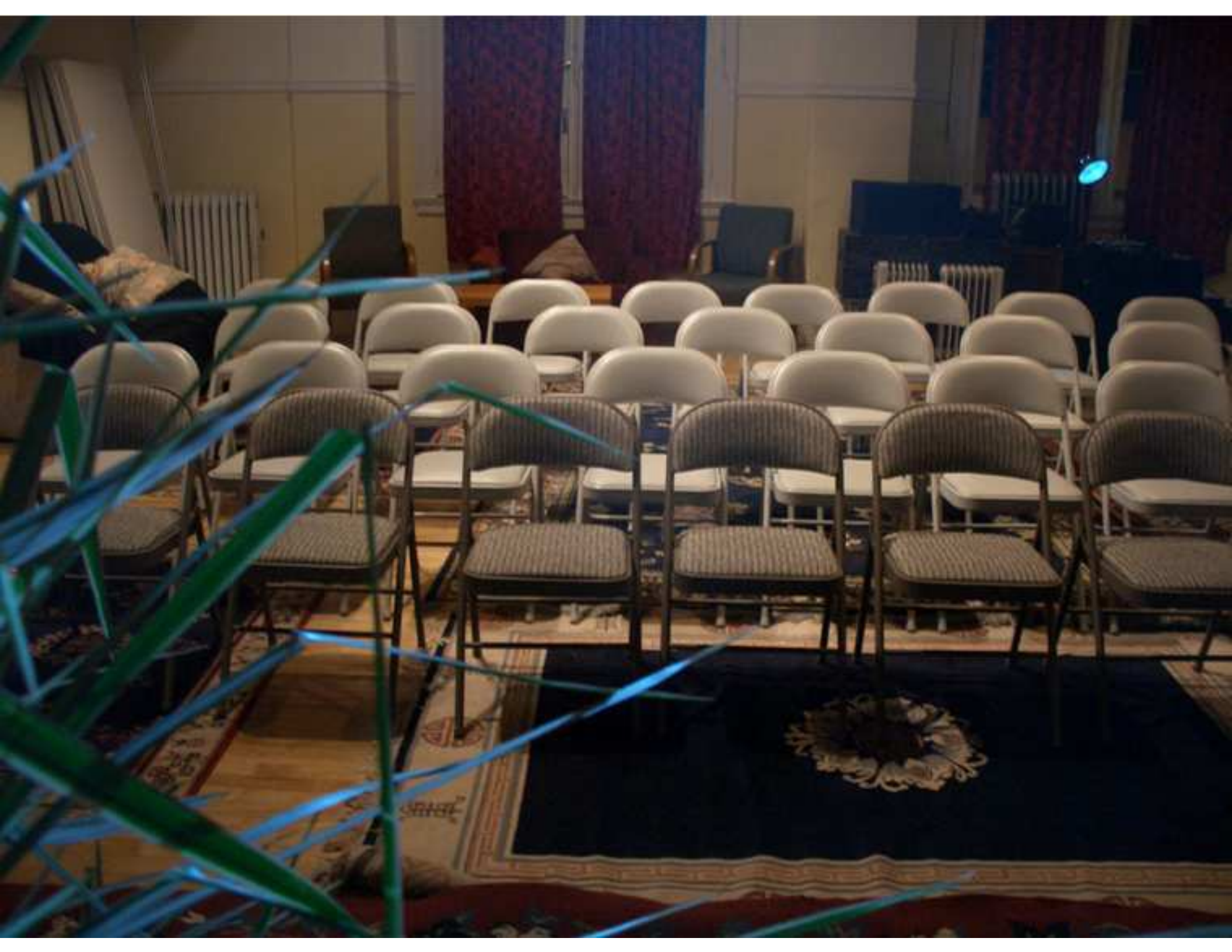
Please turn off all dimmer packs, lighting and sound equipment and lights at the end of each night.

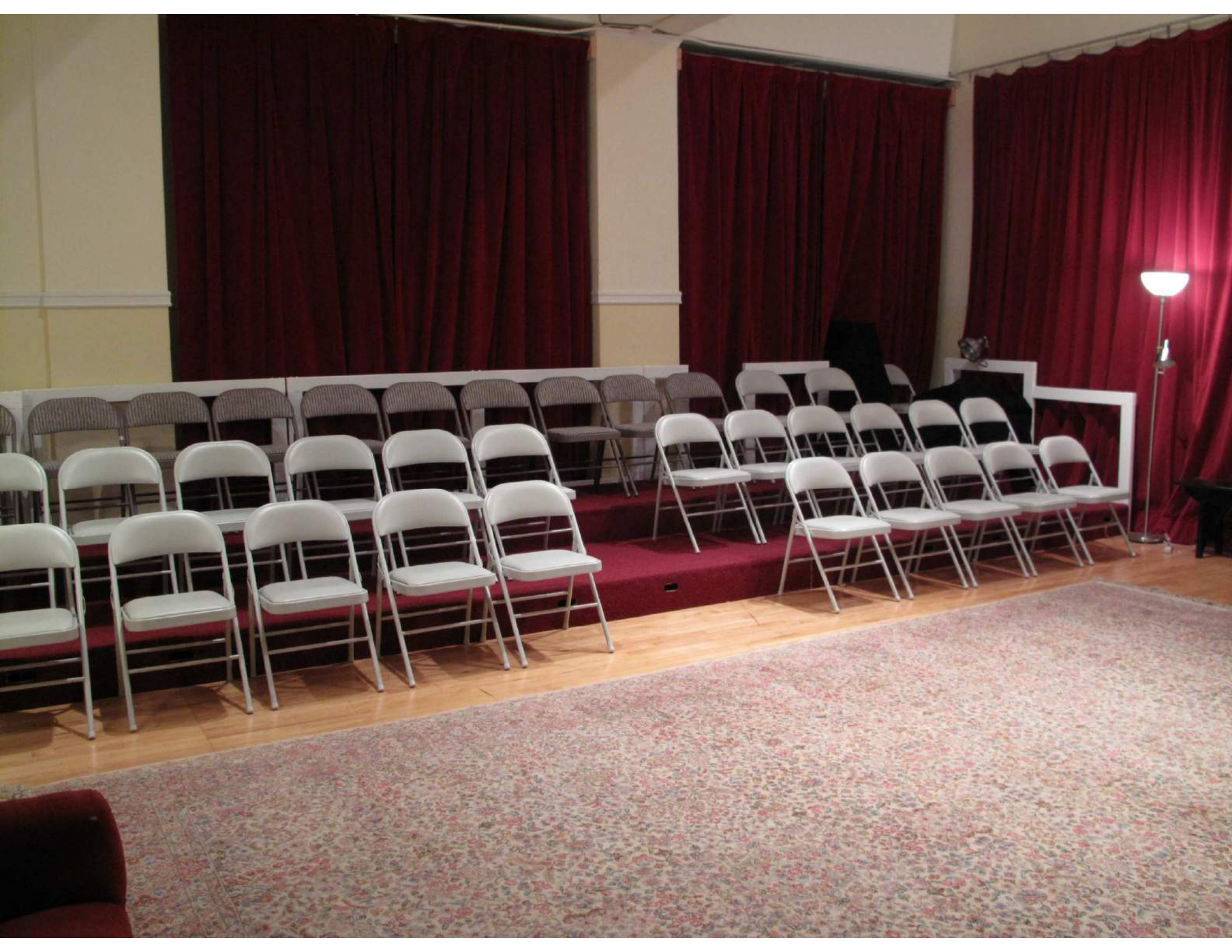
The Phoenix Arts Association Theatre Annex 4th floor













PHOENIX ARTS ASSOCIATION

301 Eighth Street, San Francisco, 94103 415 431-6777



Thank you for your interest in *AMERICAN FIGURE DRAWING 1985!*

Phoenix Arts Association is a non-profit organization dedicated to the encouragement and promotion of artists and their creative production.

The sole distinction made from among the multitude of styles current in modern art is that of a recognizable devotion to quality. Within this broad term, we search for and support work which is indicative of the commitment and intelligent exploration of visual arts in this century.

The purpose of this competition is to provide exposure for an art form widely practised but rarely exhibited.

Please follow the instructions below to insure that the processing of your entry receives the careful consideration it deserves.

ELIGIBILITY: Any artist, professional or amateur, may enter one or more works (maximum of three). Works must be executed on paper in any two dimensional media. Regardless of style, the piece must depict the human figure. Maximum dimensions of the image itself must not exceed 24" in height or width

DEADLINE: All entries are to be initially submitted in the form of 2" X 2" slides, (no glass) and postmarked no later than July 7, 1985

Late entries will be returned unopened.

FEE: Entry fee shall be \$10.00 for a maximum of three (3) slides, carefully labeled with the artist's name, date of completion, size, medium, I.D. number or title, and with a red dot indicating the top.

Although every precaution will be taken to ensure the safety of the works and slides submitted, Phoenix Arts Assoc. shall not be held liable for accidental loss or damage. Nor will the Association be responsible for works in transit. Shipping and insurance, if desired, will be the responsibility of the artist.

ENTRY BLANKS: Provide the same information on the accompanying entry blank. Please keep a record for yourself so that successful entries may be easily identified. Include a stamped, self-addressed envelope if slides are to be returned...otherwise slides will be kept on file for reference purposes.

JUDGING: Judging will commence on July 9. Successful entrants will be notified by mail before July 15. Unsuccessful entrants shortly thereafter.

EXHIBIT: All works to be exhibited must arrive at the Phoenix Arts facility by July 30. Each drawing must be protected by a mat no more than 4" wide on each side; framed or unframed; covered with glass, acetate or plexiglass; and with wire affixed to the reverse side so that work arrives ready for hanging. The artist is here encouraged to extend his creativity and care in providing an adequate presentation of his work.

SALES: A 20% commission will be deducted from the sale of any work exhibited to support the activity of the Association.

PRIZES: Each of five entrants shall receive a \$100.00 award and an invitation to submit a recent portfolio of their work. One of the five will be offered a one man show based on these presentations. A portion of the drawings exhibited shall be included in a planned volume of American Drawings.

Phoenix Arts Association reserves the right to photograph and/or reproduce any work accepted in the exhibition, while ensuring that all work so used is properly attributed.

Submission of an entry to this competition implies acceptance of all conditions here stated.

Please make checks payable

to: PHOENIX ARTS ASSOCIATION

theater 

San Francisco's Women in Theater

by Mari Coates

It should come as no surprise to anyone that among the Bay Area's resources are a substantial number of women who are in charge of theaters, either as general managers, executive directors or artistic directors. I set out to talk to as many of them as possible and interviewed the women running Berkeley Rep, The Climate, The Eureka, The Magic, and The Phoenix Theaters. (Because of scheduling and deadline, I was unable to interview Adele Prandini, the new Executive Director of Theater Rhinoceros.)

THE PHOENIX THEATER COMPANY, 308 Eighth St., San Francisco.

Linda Ayres-Frederick is Executive Director, Artistic Director, and Founder of the



Linda Ayres-Frederick

Phoenix Theater, which was started in 1985 to produce lesser-known works of major writers. She also acts in the

Continued on page 39

women mean business

S.F. Sentinel

Feb. 14, 1991



Orpheus Descending

WOMEN

Continued from page 24

plays.

Linda Ayres-Frederick: Why do I do this? I was working with Stage Group Theater Company as an actress, and, when Jean Shelton took over, she didn't want to keep the theater going. So a group of us had thechutzpha, the stupidity [quick smile] to say, "let's do it."

Sentinel: So you were interested in this primarily as a way to continue acting the roles you wanted to do?

LAF: I was more interested in perpetuating work in the tradition of the Group Theater. Wendell Phillips, my mentor, came from the Group, and I hadn't seen that in San Francisco.

Sentinel: So, how do you like running a theater?

LAF: I like having a say in how things go. I like variety.

Sentinel: Do you find that you have a female approach to what you are doing?

LAF: Yes. I won't do David Mamet [playwright] for instance, because I find him misogynistic. I'm a woman and we need to keep our self esteem. At the same time, I don't want to hate men just because they're men. The struggle of marriage is in having two people survive and grow without having that be at each other's expense. Wendell Phillips said, "Create, don't compete."

Sentinel: Do you think your position-producer, etc.—is more attainable here in the Bay Area?

LAF: Not really. I grew up in Washington, D.C. and had Zelda Fischandler of the Areen Stage as a role model. So I saw that it could be done. The thing about San Francisco, as opposed to New York, say, is that you can do this here. You can rent a space and start a theater.

In terms of your earlier question, do I have a female or feminist point of view. Yes, I think I do. I'm very aware of wanting people to have a sense of family with the work. Plus wanting the work to be life-affirming which I think is very female. Women give life, we develop it. Also, as a company we try to work as an ensemble as much as possible, although I do have the final say.

SAN FRANCISCO SCENE

BY DEAN GOODMAN

Once on This Island Curran Theatre

Expectations were high when the Shorenstein-Hays/Nederlander partnership disclosed that they were bringing it to San Francisco as part of their Best of Broadway series. After all, didn't this musical get eight Tony nominations and wasn't one of its numbers rather charming on the awards show last year? We thought we might be getting something special. Sadly, however, *Once on This Island* turned out to be a disappointment, a bland little show without much pizzazz.

The storyline is simple and predictable. A Caribbean peasant girl falls in love with a fair-complexioned aristocrat after saving him from an auto accident. She's naive enough to believe he really cares about her after they make love, when actually she's just a diversion to him. She follows him and finds out he's engaged to another woman. She goes back home and, in typical fairy-tale fashion, turns into a tree. (Isn't that what all victims of unrequited love do?) That's the story as told by the natives around their campfires. Fine and dandy.

All of this might be palatable, sweet and sticky though it is, if the music were extraordinary and the choreography exciting. Neither is exceptional, however. None of the tunes are memorable; and the dancing doesn't begin to compare with the stimulating, erotic kind of work which Katherine Dunham did 30 and 40 years ago.

The cast works hard to make something out of the flimsy material. Vanita Harbour is appealing as Ti Moune, the naive peasant girl, and Monique Cintron is lovely as the aristocratic fiancée. The leading men, Darius de Haas and Keith Tyrone, have little to do but look handsome.

Once on This Island is a show that tries hard and means well. Parents can take their children to it without fear of offense. For adults, though, the production is pretty tame stuff—quietly effective at moments but in dire need of a fiercer bongo beat.

It continues at the Curran Theatre in S.F. through May 17 (510-762-BASS).

Lady Producer

Van Gogh sold only one painting during his lifetime; Melville's *Moby Dick* sold but 500 copies in its first edition and wasn't acclaimed a masterpiece until the 1920s. Actors, however, can't be "discovered" after their deaths; they have to establish their reputations while they're still alive, and if entrepreneurs won't showcase them in the right vehicles, what alternatives do they have? Is it any wonder that today's film stars initiate and develop their own projects?

More and more theatre people, actors and directors are likewise creating their own venues in which to work. The Bay area's two most prominent theatre companies were



MARTHA SMOKE

The Broadway cast in a scene from 'Once on This Island,' now in San Francisco

founded by men with personal visions—William Ball, who established San Francisco's renowned American Conservatory Theatre, and Michael Leibert, who began his Berkeley Repertory Theatre in a College Avenue storefront.

Lynda Ayres-Frederick is a San Francisco woman with a similar game plan. A student at Yale, she came to S.F. in 1972, studied with Jean Shelton and Wendell Phillips' Stage Group (where she acted in Lorca's *Blood Wedding*) and created her own project for the Bay Area Playwrights' Festival. In 1985 she rented a space now known as the Phoenix Theatre, at 301 8th Street near Folsom, and after seven years of struggle she's still going.

She was nominated by the Bay Area Theatre Critics Circle for her 1991 performance in *Orpheus Descending*, a part she might never have had the chance to play if she hadn't produced the drama herself. She's beginning now to get grants for the Phoenix and she has a five-year lease on the theatre space with an option for renewal. In mid-May she presents the S.F. premiere of Berkoff's *Kvetch*, which has been running in L.A. for several years. Joan Mankin directs.

"I'm interested in doing a series of plays which trace the evolution of women's roles—Medea through Nora," she says, "and into the impossible future." She hopes to present the first S.F. production of *When She Danced*, the play about Isadora Duncan which Vanessa Redgrave has done so successfully in London. Life-affirming theatre, Ayres-Frederick contends, is very important to her.

Cable Car Clangers

Bill Graham Presents is still in business, even though the rock producer died in that helicopter crash a few months ago. His company will present chanteuse **Karen Akers** for four shows only at Bimbo's 365 Club in North Beach, beginning May 13. Akers, you might know, was recently in *Grand Hotel* on Broadway. She will perform a special concert at the Fairmont Hotel's Venetian Room as a benefit for the Low Income Housing Fund on May 11 . . . Yes, it's happening. *Tony n' Tina's Wedding* is finally coming to S.F. with previews skedded to start on Friday, May 15 and the official opening on May 20. The ceremony will be held at the First Congregational Church, Post and Mason, a block west of Union Square . . . The Asian American Theatre is now showing its first Shakespearean production, *The Merchant of Venice*, through May 24 . . . **Robert Keefe**, the talented

singer/guitarist who received a Critics Circle award for his performance in 1991's *Southern Lights*, called to tell us how thrilled he is to be cast in *Woody Guthrie's American Song*, which opens in July as a co-production of the Berkeley and San Jose Reps. Keep an eye on Keefe's progress, and Hollywood agents take note: the man is not only a gifted performer but handsome enough to set some feminine hearts a-flutter . . . The California Shakespeare Festival's second season in its new Orinda amphitheatre will include *The Merchant of Venice*, *The Tempest* and *Two Gentlemen of Verona*, the festival's artistic director **Michael Addison** recently announced. **Bruce Williams** will also play Macbeth. Let's hope the festival management has come up with a way to beat the wind which troubled so many patrons during its first season in Orin-



ALICE G. PATTERSON

Rising producer Linda Ayres-Frederick

da. The press reps say that new screens will encircle the seating area and plans are being finalized for a retractable shade over the amphitheatre to shield matinee patrons from the afternoon sun. Restroom facilities will also be improved, they claim . . . Shakespeare Santa Cruz has also announced its 1992 season with *The Taming of the Shrew*, *Macbeth* and Ibsen's *A Doll's House* as feature attractions . . . **Geoff Hoyle's The Convict's Return (previously at the Berkeley Rep) will reopen in S.F. at the Stage Door Theatre on June 11 . . . Theatre Rhinoceros will present **Doug Hosclaw's The Baddest of Boys** at the Cowell Theatre, Fort Mason, May 14-31. **Sabin Epstein** directs. They say it's a fast and furious farce . . . The North Beach Repertory presents the West Coast premiere of **Per Olav Enquist's** psychological drama *The Hour of the Lynx*, a play exploring the mind of an incarcerated young man who is the pawn between an institutional psychologist and a pastor. The run starts officially on May 13, with Moscow director **Sasha Tihy** at the helm.**

Phoenix Theatre

301 8th Street (at Folsom)
San Francisco, CA 94103
(415) 621-4423



Phoenix Theatre is dedicated to presenting exciting new work by local and international playwrights as well as bringing the classics to Bay Area audiences. The Phoenix also hosts play readings of original work by some of San Francisco's newest playwrights as well as offering professional workshops for actors and directors. Located in the heart of South of Market in San Francisco, this "gem of a theatre" has enjoyed increasing popularity for its "high level of professionalism" in an intimate setting since it was founded eight years ago by Artistic Director Linda Ayres-Frederick.

Kvetch

by Steven Berkoff. Through July 5.
Friday-Saturday, 8 pm; Sunday, 7 pm.
Friday-Saturday \$13. Student, Senior,
TBA discounts \$11; Sunday \$10.

► A neurotically charged domestic comedy, this Northern California premiere of Steven Berkoff's most recent work is directed by Joan Mankin, winner of Drama-Logue and Bay Area Critics Circle Awards. "Hilarious" says the SF Chronicle and "side-splittingly funny" says the Jewish Bulletin about the Phoenix's "consistent, non-stop go-for-broke style". Subtitled A Play About American Anxiety, *Kvetch*, Yiddish for loud, constant, petty

complaining, is "dedicated to the afraid" by author Steven Berkoff, who raises this ancient Judeo/occasionally Christian pastime to an art form. "Exceptional performances that match frenetic energy levels and blend beautifully" are given by The Phoenix Theatre Company's artistic acting team.

Bay Area TheatreSports

Workshop Matches
Tuesdays 8:30 pm. \$3 or 2 for \$5. Call for specific dates:
824-8220

► A truly improvisational sporting event! Laugh and enjoy!

New Writers: New Works VI

July 8 & 15, Wednesdays, 8 pm. \$3.
Information: 861-8346

► Two most fascinating evenings you won't want to miss. Staged readings of plays-in-progress from Will Dunne Dramatic Writing Workshops. Call for details.

French Grey

by Joseph Bush.
July 11, 6:30 pm, \$6. Fort Mason,
Bldg. C. Third Floor, Young Performers
Theatre. Information: 346-5550. Phoenix
Theatre dates to be announced.

► As a member of the Bay Area Intimate Theatre Fringe Festival, The Phoenix Theatre presents *French Grey*, directed by Maria Mazer. In her last hour before execution, striving for peace and to die with honor, the imprisoned Marie Antoinette speaks to women in her own frantic radi-

ance against God, the world, and public opinion. Features Linda Ayres-Frederick, recently nominated by Bay Area Critics

Circle for Best Performer in a Leading Role, as the condemned monarch.

Power House Studio

Will Power
August 7 & 8, Friday
& Saturday 8:30 pm, \$10.
Reservations: 431-0594.

► Power House Studio has created an exciting new musical stage production featur-

ing Will Power conducting the "Orchestra at the Speed of Light." Blending contemporary Pop, Classical (with Renaissance overtones), and vintage 60's Rock, the orchestra performs covers, originals, vocals and instrumentals.

True West

by Sam Shepard
Mid-August through mid-September.
Thursday through Saturday, 8 pm.
Sunday, 7 pm. Fridays, Saturdays \$12;
Thursdays, Sundays \$10. Information:
566-5615

► Emotions run the gamut in this intense contemporary classic of two brothers caught in a modern desert landscape. Featuring well-known Bay Area comedian brothers Mike and Howard Meehan, *True West* is directed by Nathaniel Roberts.

When She Danced

by Martin Sherman
Late September through October, Fridays,
Saturdays, Sundays 8 pm. Fridays,
Saturdays \$13. Sundays \$10.

► Lauded in London, this luscious multilingual farce, set in Paris in the roaring twenties, takes us inside the Rue de la Pompe apartment of one of the highest strung creative duos of the century, Isadora Duncan and her lover, Russian poet Sergei Esenin. Join the antics as they entertain us, themselves and their wacky multi-talented dinner guests.



Linda Ayres-Frederick



Kvetch

1992 Drama-Logue Theatre Awards

ENSEMBLE PERFORMANCE

Sheila Balter, Dennis Barnett, Joe Bellan, Adrian Elfenbaum, *The Professional*, Upstart Stage, North Beach Repertory
Lisa Joffrey, David McNeas, Pamela Murphy, Craig Schow, Jerry L. Walker, Jim Webber, *Beyond Therapy*, produced by Jerry L. Walker, New Conservatory Theatre
Kathleen Andriola-Gerard, Lynda Ayres-Frederick, Keith Burkland, Molly Goode, Nathaniel Roberts, Liza Stone, *The Secret Rapture*, Phoenix Theatre
Robert Elross, Ron Kaell, Charles Queary, John Robb, *Pre-Game*, produced by Punch and Crunch Productions, Climate Theatre

SCENIC DESIGN

Rick Goodwin, *Hay Fever*, San Jose Repertory Theatre
Kent Dorsey, *The Importance of Being Earnest*, Berkeley Repertory Theatre
Jeff Hunt, *Two Gentlemen of Verona*, California Shakespeare Company
Joel Fortune, *Charley's Aunt*, American Conservatory Theatre

LIGHTING DESIGN

David Elliott, *Two Gentlemen of Verona*, California Shakespeare Company
Derek Duart, *Cyrano de Bergerac*, American Conservatory Theatre
James F. Ingalls, *McTeague*, Berkeley Repertory Theatre

SOUND DESIGN

Mark Bennett, *Mad Forest*, Berkeley Repertory Theatre

COSTUME DESIGN

Barbara Bush, *Two Gentlemen of Verona*, California Shakespeare Company
Melissa Wortman, *My Fair Lady*, The Lamplighters

REVIEWER:
SUSAN POTTER



Gretchen Evans, *Gertrude Stein and a Companion*, Ensemble Theatre Company of Santa Barbara
Peter Kevolan, *Fiddler on the Roof*, Santa Barbara Civic Light Opera
George Menedes, *The Rose Tattoo*, Ensemble Theatre Company of Santa Barbara
Robert Munns, *The Cocktail Hour*, Ensemble Theatre Company of Santa Barbara
Gloria Rossi, *The Rose Tattoo*, Ensemble Theatre Company of Santa Barbara
Silvia Short, *Gertrude Stein and a Companion*, Ensemble Theatre Company of Santa Barbara
Roseanna Vittetta, *Fiddler on the Roof*, Santa Barbara Civic Light Opera
Christopher Vore, *Arms and the Man*, Ensemble Theatre Company of Santa Barbara
Pamela Winslow, *The Pirates of Penzance*, Santa Barbara Civic Light Opera

SCENIC DESIGN

Robert G. Weiss, *Gertrude Stein and a Companion*, Ensemble Theatre Company of Santa Barbara
Robert L. Smith, *The Cocktail Hour*, Ensemble Theatre Company of Santa Barbara

LIGHTING DESIGN

Lawrence Oberman, *The Cocktail Hour*, Ensemble Theatre Company of Santa Barbara
L.K. Strasburg, *Fiddler on the Roof*, Santa Barbara Civic Light Opera

REVIEWER:
G. WEINBERG-HARTER

PRODUCTION

Marisol, produced by La Jolla Playhouse at Mandell Weiss Center
Tommy, produced by La Jolla Playhouse at Mandell Weiss Center
Snunk, produced by San Diego State University

DRAMA-LOGUE

CRITICS AWARD

to

MOLLY GOODE, NATHANIEL ROBERTS, LIZA STONE,
KATHLEEN ANDRIOLA-GERARD, LYNDA AYRES-FREDERICK & KEITH BURKLAND

For Outstanding Achievement in Theatre

ENSEMBLE PERFORMANCE
THE SECRET RAPTURE
PHOENIX THEATRE

1992

DEAN GOODMAN
CRITIC

Bill Bordy
PUBLISHER

DRAMA-LOGUE

CRITICS AWARD

to

SHARON VON HOEY

For Outstanding Achievement in Theatre

PERFORMANCE
A LIE OF THE MIND
PHOENIX THEATRE

1993

DEAN GOODMAN
CRITIC

Bill Bordy
PUBLISHER

Bay Area
Theater Critics Circle
Outstanding Achievement Award
1994

Phoenix Theatre
Ensemble Performance
Seven Menus



Jerry Friedman
President

DEAN GOODMAN
CHOICE AWARD

for
Outstanding Achievement in Theatre
to

Linda Ayres Frederick

Emily Ackerman, Robert Elross
Ian McConnell, Jack O'Rourke

for
Ensemble Performance
The Glace Miners Museum
Phoenix II Theatre

1 9 9 9




Dean Goodman

DEAN GOODMAN CHOICE AWARD

for
Outstanding Achievement in Theatre
to

Linda Ayres-Frederick

Eileen Rossi, Matthew Chavez
Florentino Gonzales, Paul Mendoza
Milo Young, Morgan Forsey
Manon Banta

for

Ensemble Performance

A Lie of the Mind

Bare Bones Theatre/Phoenix II

2000




Dean Goodman

Rental Information

Located in the heart of the San Francisco Theatre District, our venues are available at reasonable rates for workshops, rehearsals, auditions & performances throughout the year. Our 1800 sq ft. space on the sixth floor and 1100 sq. ft. space on the fourth floor of the Native Sons Building, 414 Mason st are a stones throw from Geary Street & Union Square.

The sixth floor Main Stage theatre includes a thrust stage with unobstructed view from all 48 seats and room for additional seating. Available stage area is 19 feet across and 30 feet deep with 13.5 foot ceiling with entrances from backstage & front of house making arena staging an option. Backstage includes two dressing rooms and a small shop area. There is an inside lobby with concessions bar and inner office area with tech booth above.

Elevator and disability accessibility with some advanced notice.

In addition to workshops, auditions, and rehearsals, the fully equipped fourth floor Theatre Annex is ideal for shows with minimal set requirements and smaller casts.

For rates and availability, email Linda Ayres-Frederick phoenixtheatresf [at] G mail or Call 415.336.1020

Phoenix Theatre

414 Mason Street | San Francisco | 94102

Shows and Events at the Phoenix Arts Association Theatre from 2017 - 1985

*World Premiere, **SF Premiere, + Dean Goodman Dramalogue Nomination, ++ Dean Goodman Dramalogue Award, +++SF Bay Area Theatre Critics Nomination, ++++ SF Bay Area Theatre Critics Award *Note: While nearly all the readings and improvisation groups also open to the public are World Premieres, the full productions are the ones mostly asterisked.

Note: Phoenix AAT is an abbreviation for Phoenix Arts Association Theatre.

IN ADDITION TO THE FOLLOWING LIST OF PUBLIC EVENTS BY YEAR IN REVERSE CHRONOLOGICAL ORDER, THE PHOENIX HOUSES NUMEROUS CLASSES, REHEARSALS, AUDITIONS, WORKSHOPS & PERFORMANCES. WE ALSO ENCOURAGE PATRONAGE WITH PAY-AS-YOU-CAN NIGHTS INVITING SERVICE GROUPS TO ATTEND GRATIS AS DO THOSE WHO USE OUR VENUES. Here are a few examples of additional use of our space:

Ongoing Weekly Workshops in Acting by the Seydways Acting Studio Since 2006-Present and previously from 1999-2001(Richard Seyd, Bobby Weinapple, Cynthia Bassham, Janice Bergman & Lauri Smith);

Shakespeare Without Tears Workshops with Gwyneth Richards

Ongoing Weekly Acting for the Screen with Joie Landeaux Actors Studio Since 2006

Ongoing Monthly Weekend Scriptwriting Workshops with Will Dunne Since 2002; Hosting New Writers/New Works Readings for Will Dunne Workshops Since 1990.

Tri-Annual Workshops with Tom Logan Since 2010;

Coaching with Meryl Shaw since Jan 2016; Feldenkrais Workshops with Melissa Ayres,

Acting with Chris Phillips Weekly since 2015; Free Acting and Poetry Workshop for Latchkey Adolescents from the Hunters' Point and Other underserved communities (with a grant from SF Foundation); Writing From the Page to the Stage Workshops with Ann Randolph;

Monthly Meetings for the SF Bay Area Theatre Critics Circle; Solo Performance with Martha Rynberg;

Playwriting with Suze Allen; Living Lite Seminars; Acting with Jeffrey Fox; Eric Morris Theatre Workshops;

Jeff Morris Theatre Workshops; Bay Area Theatre Sports 1995, 1996,1997; Movement for Actors

Workshops: A Venue for The Dramatists Guild of America's Friday Footlights Monthly Series of Readings of New Work; A Venue for the SF Fringe Festival 2001,2002,2004,2006,2007,2008,2009

Workshops with Endgames Improvisation (Max McCal) and other Improv groups and Assorted rehearsals, auditions for productions in our own and other venues, meetings and workshops by visiting artists.

A Selected List of Groups and Individuals who have benefited from using our venues or the Phoenix as a sponsor or non-profit umbrella is at the end of this Events List.

2017 *Are We Almost There? A Musical Review* Morrie Bobrow AWAT Productions

**Without Mercy* by Patricia Milton Off Broadway West

**Inn at Derbyshire* by Christopher Magee

**Solo Performance* by Members of Martha Rynberg Workshop

**Wit's End* by Claudia Barr CB Productions

MacBeth by William Shakespeare Byron Haigh

Hamlet by William Shakespeare Ninjaz of Drama

The Learned Ladies by Moliere

**Café Plays* Unknown Players

**The Unveiling* by Linda Ayres-Frederick Phoenix Arts Association Theatre

**Death Be Not Loud* by Susan Jackson 3Girls Theatre

Free Events:

Joy Cutler's *Reaching Beatrice* Phoenix Arts Association Theatre Staged Reading

3Girls Theatre Salon Reading I Susan Jackson's *Miracle Lake*

3Girls Theatre Salon Reading II Margery Kreitman's *Kicking Facebook*

Friday Footlights Dramatists Guild: L. Ayres-Frederick's *The Unveiling* Reading

3Girls Theatre Salon Reading III Lee Brady's *Slow Waltz in a Southern Clime*
 Spring Shorts Readings from Will Dunne Scriptwriting Workshop Participants
 3Girls Theatre Salon Reading IV Robin Bradford's *Counting Trolls*
 Friday Footlights DG: Elizabeth Orr's *Bad Ass Women* Reading
 3 Girls Theatre Salon Reading V Suze Allen's *When The Bough Breaks*
 Friday Footlights DG: Charley Lerrigo's *Pasiphae* A Reading
 3Girls Theatre Salon Reading VI AJ Baker's *Disruption*
 Friday Footlights DG: July To Be Announced
 Friday Footlights DG: Sept TBA
 Friday Footlights DG: Oct TBA
 Friday Footlights DG: Nov TBA
 Friday Footlights DG: Dec TBA

2016 *Living Lite Seminars* with Marilyn Graham
Jerusalem by Jez Butterworth by Second Wind Productions
 **Marry Me...A Little: a wedding/anxiety Cabaret* Jonathan Pillot Productions
The Quality of Life by Jane Anderson Monday Afternoon Productions
 **Femprovisorfest* Jill Eickmann
 **You're Gonna Cry* by Paul S. Flores Eric Reid
King Lear by William Shakespeare Ninjaz of Drama
 **Barbarella: On Stage and in Space* by Layla Molinero Dreams on the Rocks Productions
Downtown Bacharach: A Musical Review John Bisceglie
 **Nose Job* by Susan Rabin Windy City Productions
 **Abracadabra! & Other New Work* by L. Ayres-Frederick & N.Cooper-Frank
 Phoenix Arts in SF Fringe Festival 2016 at the EXIT
By The Waters of Babylon by R. Schenkkan Neva Hutchinson Productions
 **Left Coast News: 6 Short Plays* Left Coast Theatre
Are We Almost There: A Musical Review Morrie Bobrow AWAT Productions
Free Events:
 All Dramatists Guild Events are co-presented by the Phoenix AAT
 Friday Footlights Dramatists Guild: Nancy Cooper Frank's *The Trouble With Catherine*
 Keith Phillips' *A Giant Story* Staged Reading
 Friday Footlights DG: Aoise Stratford's *Oracle 23* Reading
 Madeline Mahrer's *Rivers* A Reading
 Sean Geary *Improv*
 Chamber Music
 Friday Footlights DG: P. Winfrey's *It's A Boy*
 Sean Geary *Improv*
 Friday Footlights DG: K. Heaton's *Man Flies* Reading
 Friday Footlights DG: SP Neal's *Children of Yorick* Reading
Bad Ass Women a reading
 Friday Footlights DG: R.Bradford's *Starlet*
 Sean Geary *Improv*
 Sean Geary *Improv Utopia's Camp Night*
 Friday Footlights DG: L. Dawson's *The Job* & C. Lerrigo's *Andy's Perfect O* Reading
 *Fred Raker's *Kickstarter The Musical*
DGA Banned Together: A Censorship Cabaret
 Friday Footlights DG: *The Invisible Project* by K. Rivera & E. J. Pine

Friday Footlights DG: R. Fout's *Birthday Lottery*
 Sean Geary *Camp Improv Utopia's Camp Night*
 Friday Footlights DG: I. Riverflows' *Original Joke*

- 2015 *Cabaret and Comedy Show* Aidan Park & Joana Gray
 **Aunt Lakie's Not Coming to Dinner* by Susan Rabin Windy City Productions
The Two Character Play by Tennessee Williams The Other Group Theatre
An Evening of Excerpts Off Broadway West
Gianni Schicchi by Puccini Waffle Opera
 **Do The Math* Overcast Theatre
The Dreamer Examines His Pillow by John Patrick Shanley Pantry Players & Tumblr Theatre
Danny and The Deep Blue Sea by John Patrick Shanley Flynn Spirit Productions
Chinese Ballroom Improv
The Birthday Party by H. Pinter Off Broadway West
 **Philia* by Evangeline Crittenden Fish Songs Live: Wesley Newfarmer, E. Crittenden & Nick Rattray
 **Accidents & Other New Work* by Linda Ayres-Frederick & The Monday Night Group
 Phoenix Arts Association Theatre at SF Fringe Festival 2015 at EXIT
 **Screaming Queens* New Short Plays from Left Coast Theatre
Beauty & The Beast Ninjaz of Drama
Free Events:
One Foot on the Water by Linda Ayres-Frederick Phoenix AAT A Reading
The Enchantress of Santa Fe by Helen Noakes Phoenix AAT A Reading
Improv Utopia I Sean Geary
Improv Utopia II Sean Geary
 Friday Footlights Dramatists Guild *The Previous Incident* by Deborah Dashow Ruth &
The Edge of the World by Miles Pawski Readings
Silent City by Dan Wilson Tripleshot Productions Reading
- 2014 *Endgames Improvisation Show*
 ***Pardon My Invasion* by Joy Cutler Brisk Weather Productions & Phoenix AAT
SF Comedy Show Vahe Hova & Phoenix AAT
 ***The Garden Party* by Vaclav Havel The Overcast Theatre
 **I Never Lie: The Pinocchio Project* 99 Stock Productions
SF Comedy Show Series II Vahe Hova & Phoenix AAAT
 **Dirty Little Ditties: Hurts So Good* Jane Aquilina
Romeo & Juliet by William Shakespeare Ninjaz of Drama
Three Penny Opera by Brecht/Weill Waffle Opera
Savage in Limbo by John Patrick Shanley The Rabbit Hole
 **Huge Improvised Musical* Chris Libby
 **A New Brain* with The Sing Club Maria Duzon
Life x 3 by Yasmine Reza Off Broadway West
Spring Awakening by Tennessee Williams Cam & Company
Max and Nicky 3 a music & comedy variety blowout MaxWeinbach
 **Pleiades* by Marissa Skudlarek No Nude Men Productions
Chinese Ballroom Improv

**Assorted Domestic Emergencies* by Linda Ayres-Frederick & Nancy Cooper Frank
Phoenix AAT SF Fringe Festival 2014 at EXIT (Best of Fringe Award)

Comedy News Improv Senseless Bureau

Endgames Improvisation Show Max McCal

The Examined Life Sketch Show Scott Meyer

***The Train Driver* by Athol Fugard Off Broadway West

**Vodka with a Dream Chaser* by Rey Carolino Ninjaz of Drama

Rocket to the Moon by Clifford Odets Lucas Alves

Free Events:

Endgames Improvisation Shows I

Ladies on the Third Floor by Raquel Bitton

Bobby Weinapple's SAG Seminar

Endgames Improvisation Show II

**The Enchantress of Santa Fe* by Helen Noakes Phoenix AAT Staged Reading

Endgames Improvisation Show III

Endgames Improvisation Shows IV

Endgames Improvisation Shows V

Seydways Studios *Acting for Singers Showcase*

**Holidays II- Short Plays* by The Monday Night Group Phoenix AAT Staged Readings

2013 *Call Me Mr. Robeson: A Life With Songs* Tayo Aluko & Friends & Phoenix AAT

Danny and the Deep Blue Sea Breach Once More Productions

**Celebrating Families of Diversity* Jason & DeMarco Concert Tour

**Coping Through Pain* Grey Shon Productions & Phoenix AAT

Chinese Ballroom Improv

**The Lullabye Tree* by Ian Walker Second Wind Productions

Chinese Ballroom Improv

***Sonia Flew* by Melinda Lopez Virago Theatre

Betrayal by Harold Pinter Off Broadway West

Much Ado About Nothing by William Shakespeare Ninjaz of Drama

Goat or Who Is Sylvia by Edward Albee Monday Afternoon Productions

The Bear and The Proposal by Anton Chekhov Overcast Theatre

**Shaken Not Stirred: Short Plays* by Larry Rekow LR Productions

The Lover by Harold Pinter & *Arousal* by George Pfirrmann Virago Theatre Company

**The Video Games Monologues* by Lian Amaris

**The Disappearance of Mary Rosemary* by Ian Walker Second Wind Productions

**Shakespeare at Blackfriar's* by George Crowe Subterranean Shakespeare

Endgames Improvisation Show

The Weir by Conor McPherson Off Broadway West

Razowsky and Hamilton Improvisation Show

Free Events:

**Kiska Bay* by Linda Ayres-Frederick Dramatists Guild Friday Footlights & Phoenix AAT

Grozny by Bill Hyatt A Reading

Max McCal's Improv Workshop Show

Pardon My Invasion by Joy Cutler Phoenix AAT Reading

Seydways Studios *Acting for Singers Showcase*

**Holidays - Short Plays* by The Monday Night Group Phoenix AAT Staged Readings

- 2012 **Vigilance* by Ian Walker Second Wind Productions
Chinese Ballroom Improv II
Beggars in the House of Plenty Off Broadway West Citywide Irish Festival
Dorian Sloan A Reading
Chinese Ballroom Improv II
 **Act I Scene II* Unscripted Theatre
Chinese Ballroom Improv III
 **Playfest* Woman's Will
Othello by William Shakespeare Ninjaz of Drama
Chinese Ballroom Improv IV
Improv The Believers
Improv Endgame
 ***Five Lesbians Eating a Quiche* Tides Theatre
Dial L for Latch-key and Leading the Witness Off Broadway West
Chinese Ballroom Improv V
 **ABC Trilogy* by Linda Ayres-Frederick Phoenix AAT at SF Fringe Festival 2012 at EXIT
Kiss of the Spider Woman by Manuel Puig Second Wind Productions
Chinese Ballroom Improv VI
 ***Zombie Vixens from Hell – The Musical* Virago Theatre
 **Jeremy Lin The Musical* – Bite the Snake Productions
Chinese Ballroom Improv VII
Twelfth Night by William Shakespeare Ninjaz of Drama
 **3 Girls Squared Holiday Showcase* 3Girls Theatre
 **Scattering Rapture* Ninjaz of Drama
Free Events:
 Richard Seyd Introduction to Acting
 Bobby Weinapple Workshop Recital
 Heather Marlowe's Workshop on Rape
 **The Roper* by Will Dunne Staged Reading Phoenix AAT
 Audition Intensive by Meryl Shaw
 Memorial Celebration for Albert Goodwyn
 **A Santa Story* by Miles Pawski Staged Reading Phoenix AAT
 **A Raincheck for Kerouac* by Deborah Segal Staged Reading
 Sarah Lawrence College Alumnae/i Holiday Party
- 2011 **The Cheapest & Greatest Stand-up Comedy Show* Kamau Bell & Phoenix AAT
The Dumbwaiter and The Lover by Harold Pinter Off Broadway West
 **Into the Clear Blue Sky* by J.C. Lee Sleepwalker's Theatre
LIVE Show Improv
 **Playfest 2011* Woman's Will Staged Readings
 **New Works* Staged Readings Triple Shot Productions & Phoenix AAT
 ***Indulgences in the Louisville Harem* by John Orlock Off Broadway West & Phoenix ATT
 **The Nature Line* by J.C. Lee Sleepwalkers Theatre
 **Afield* by Linda Ayres-Frederick Phoenix AAT t EXIT Theatre SF Fringe Festival
 (Best of Fringe Award)
A Midsummer's Night Dream by William Shakespeare Ninjaz of Drama
Master Harold and the Boys by Athol Fugard Off Broadway West & Phoenix ATT
 **Man Without a Mask* by Jim Stroepe Catchy Names Productions

Chinese Ballroom Improv

**Nina and the Monsters* by Rey Carolino Ninjaz of Drama

Tenderloin Hustler's Xmas Show by Todd Pickering & Demetrius Martin

***Laughter Against the Machine New Year's Eve Stand-up Comedy Show* Kamau Bell & Phoenix AAT

Free Events:

**Blue, Bloody Murder* by Miles Pawski A Staged Reading Phoenix AAT

Bobby Weinapple's Voice for Theatre Workshop Presentation

3 Monthly Friday Footlights, Phoenix ATT & Dramatists Guild of America

Elizabeth Benedict's CD Release Event

Afield by Linda Ayres-Frederick Friday Footlights Phoenix ATT & Dramatists Guild of America at SF Playhouse 2nd Stage

Sarah Lawrence College Faculty on the Road Phoenix ATT

Two Play readings by Debbie Brubaker

**The Umbrella Play* by Linda Ayres-Frederick Friday Footlights Phoenix ATT & Dramatists Guild of America at SF Playhouse 2nd Stage

2010 *Streetlight People* Improvised Theatre

The Tinker Show – Sketch Comedy & Improv

***Beauty of the Father* by Nilo Cruz Off Broadway West

**Scheherazade X – 2009 Year in Review* Playwrights Center of San Francisco

Streetlight People Improvised Theatre

***Wanton Darkness: Ashes to Ashes* by Harold Pinter & *St. Nicholas* by Conor McPherson
Second Wind Productions

**Acts of Love, Life and Lunacy* by Rey Carolino Ninjaz of Drama

69 *Stories* by Mollena Williams Crowded Fire

***Snow Angel* by Louis John Carleon & *Coping Through Pain* by Elizabeth Fatum
D. Loosbrock & Royal Inc.

Streetlight People Improvised Theatre

The Tinker Show Sketch Comedy & Improv

Improv on Fire Out of Line Improv Show

**Chink Monkey, A Journey into Race, Gender & Identity* by Steven Low & Phoenix ATT

How the Other Half Loves by Alan Ayckbourn Off Broadway West

**The World Is Good* by J.C. Lee Sleepwalkers Theatre

Chinese Ballroom Improv Troupe

**Harvesting The Lost* by Dan Wilson Triple Shot Productions

**Zero to Ninety in Ninety Minutes* Phoenix & Lucky Dog at the SF Fringe Festival 2010
(Best of Fringe) Seven Short Plays by Four Bay Area Women at the EXIT

**Absolutely San Francisco* by Ann Doherty Not Quite Opera

Hedda Gabler by Henrik Ibsen Off Broadway West

**An Evening of New Work* by Playwrights of Promise Phoenix ATT

**The Tender King* by Ian Walker Second Wind Productions

**Cheapest & Greatest New Year's Eve Standup Comedy Show* Kamau Bell & Phoenix ATT

Free Events:

Seydways Acting Studio Open Presentation I

8 Monthly Friday Footlights Phoenix AAT & Dramatists Guild of America

Bobby Weinapple's Acting Workshop Presentation I, II

New Work by Bobby Weinapple A Reading

- **Three Plays by Edward Hernandez Laborfest
- *Anne Randolph's Write Your Life Class Performance II

- 2009
- **Meadowland* by Ian Walker Second Wind Productions
 - ***Call Mr. Robeson* by Tayo Aluko T. Aluko & Phoenix AAT
 - **Cuckoo* by Madison Clell Jump Theatre
 - **The Short and Happy Life* by Ryan Michael Teller Sleepwalkers Theatre
 - **The Nose* by Oleg Liptsin O. Liptsin & Phoenix ATT
 - The Homecoming* by Harold Pinter Off Broadway West
 - **One-Eyed Man is King* by Carter W. Lewis Triple Shot Productions
 - **Edges* by Justin Paul & Benjamin Pasik Xavier Juarez
 - **Jericho Road Improvement Association* by John Rosenberg Hella Fresh Theatre
 - A View from the Bridge* by Arthur Miller Off Broadway West
 - **Pulp Scripture* by Wm Bivins, *Texas Chainsaw Musical* by Corey Bytoff
 - Eat, Pray, Laugh* Alicia Dattner, *Marriage: a Queer Institution* by Garrison Harward and Phoenix AAT as Venue for SF Fringe Festival 2009
 - **Mitch* by Jim Strophe Catchy Name Productions & Phoenix AAT
 - Brilliant Traces* by Cindy Lou Johnson Third Rail Productions
 - **Killing My Lobster Goes to the Polls Debates* Killing My Lobster
 - Woman in Black* adapted by Stephen Malatratt Second Wind Productions
 - Stand-up Comedy Showcase* Kamau Bell & Phoenix AAT
 - **Nina and the Monsters* by Rey Carolino Ninjaz of Drama
 - **Laughter Against the Machine New Year's Eve Comedy Showcase* Kamau Bell & Phoenix AAT

Free Events:

- Seydways Acting Studio Open Presentation I, II, & III
- New Work by Joan Bernier Staged Reading
- Will Dunne Scriptwriting Workshop Spring Shorts Open Presentation
- Bobby Weinapple's Acting Workshop Open Presentation I & II
- Safe Haven* by Ruth Kirschner Artists Development Lab & Phoenix AAT Reading

- 2008
- **Arthur and Esther* by Ross Howard Taylor Hanes
 - **Lost and Found* by David Ackerman Sleepwalkers Theatre
 - ***Four Breaths* Plays by Beckett, Nin, Walker & Burkhardt Secondwind Productions
 - Broadway of the Pacific Rim* Asian American Actors Ensemble
 - ***Riches* by Lee Blessing Triple Shot Productions
 - The Ladies of the Camellias* by Lillian Groag Off Broadway West
 - **Work Eats Home: Four New One-Act Plays* Sleepwalkers Theatre
 - Broadway with a Twist II A Musical Revue* Broadway Twist
 - **I Heart Hamas: And Other Things I'm Afraid To Tell You* by Jennifer Jajeh JJ Productions
 - ***BASH: Three* by Neil La Bute AKA Players
 - SF Fringe Festival 2008 Phoenix AAT Venue includes next three shows:
 - **Along the Path of Larks & Swallows* by Mia Paschal
 - **Mitch* by Jim Strophe, Catchy Names Productions
 - **Tale End* – Rogue Festival Productions
 - ***Call Mr. Robeson* by Tayo Aluko Phoenix Arts Association Theatre
 - Taming of the Shrew* by William Shakespeare Off Broadway West
 - **March to November* by Tore Ingersoll-Thorp Sleepwalkers Theatre

**Tenderloin Hustler's Xmas Show* Todd Pickering & Demetrius Martin

**Laughter Against the Machine* Nat Green, Bucky Sinister & Kamau Bell Phoenix AAT

Free Events:

Regretrosexual, The Love Story by Dan Rothenberg

Meadowland by Ian Walker Second Wind Productions A Reading

Introduction to Fitzmaurice Technique by Cynthia Bassham

Families in the Fifties Short Plays by Debra Dashow Ruth Phoenix AAT

Laborfest Reading: *Redneck* by Ed Hernandez

The Water Project Golden Thread & Mugwumpin

2007 *Broadway of the Pacific Rim* Asian American Actors Ensemble

Burn This by Lanford Wilson Panhandlers Theater

**The Love Show: Improvised Play* by Unscripted Theatre

**Snakebit* by David Marshall Grant Asian American Actors Ensemble

Fiction by Steven Dietz Off Broadway West

A Midsummer Night's Dream by William Shakespeare Rubber Match Seriez

**Growing Out My Bangs* by Mel Auber Funnybee Productions

A Streetcar Named Desire by Tennessee Williams Off Broadway West

Servant of Two Masters by Carlo Goldini Pandhandlers Theater

**The Hasheesh Eater* by Tom Fletcher SF Buffoons SF Fringe 2007 Phoenix AAT Venue

**Apropos of the Wet Snow* Adaptation from F. Dostoevsky Oleg Liptsin

All In One Day by John Rosenberg Sleepwalkers Theatre

**The Chinese Angle* by Hal Savage Savage Eye Productions

365 Days: Week 46 by Suzan Lori Parks Phoenix AAT, Lucky Dog & Z Space

**Let It Snow: Improvised Musical* by Unscripted Theatre

**Friends* by Peter Levy WCPA & Phoenix Arts Association Theatre

Free Events:

**The Ascension of Carlotta* by Will Dunne A Reading Phoenix Arts Association Theatre

Faculty on the Road, Sarah Lawrence College & Phoenix AAT

Saigon/USA by Paul Heller, One4All Productions A Staged Reading

**New Plays* from the Playwrights of Will Dunne's Spring Shorts Workshop Readings

**New Plays* by Dr. Edward Hernandez Readings

Introduction to Fitzmaurice Technique: Cynthia Bassham

**The Afterlife of the Mind* by Bill Bivins Phoenix AAT A reading

2006 *A Little Bit in Love: Broadway Love Songs* Ray of Light Theatre

A Perfect Ganesh by Terence McNally Free Range Theatre Co.

The Bacchae by Euripides ASUSF College Players

**Edge* by Jennifer Williams Phoenix Arts Association Theatre

**Stretchmarks: Growing into Motherhood* by C.A.DiBassi & C.Garofoli Prima Mommas

**You Bet Your Improvisor* by Unscripted Theatre

The Lady's Not for Burning Mayan Dancer & Rubber Match Seriez

**The Union of Socialistic San Francisco* by R.C. Stabb Up Market Productions

**The Stone Trilogy* by Ian Walker Second Wind Productions & Three Wise Monkeys

SF Fringe 2006 Bring Your Own Venue at Phoenix AAT

**Absolutely San Francisco: Original Work* Not Quite Opera

Topdog/Underdog by Suzan Lori-Parks Second Wind Productions

**Faith House* by Elizabeth Fuller & Conrad Bishop Independent Eye

It Could Have Been A Wonderful Life by Fred Raker FR Productions

Free Events:

A Celebration: In Memoriam of Kitty Newman, SF Actor Extraordinaire

Will Dunne Script Analysis I & II: John Patrick Shanley's *Doubt*

New Plays from the Playwrights of Will Dunne's Spring Shorts Workshop Readings

New Work I from the Playwrights of Sleepwalkers Theatre Readings

New Plays from the Playwrights of Will Dunne's Fall Shorts Workshop Readings

New Work II from the Playwrights of Sleepwalkers Theatre Readings

New Work by Julie Pepper Phoenix AAT & Artist Development Lab A Reading

2005 **Moky's Life 101* by Moky Kinh-Quoc Huynh

Road to Mecca by Athol Fugard Second Wind Productions & Phoenix AAT

**Regretrosexual* by Dan Rothenberg DR Productions

***Falsettoland* by William Finn & James Lapine Sung Min Park Productions

Stretchmarks – Growing Into Motherhood by Christine Garagoli The Prima Mommas

Starcrossed by Sharon Shipley Steinbeck Presents

Late Night Improvisation Show Revolving Improv Company

**The Passion of Sainte Marthe* by Rey Carolino Divine Seriez Productions

***Jimmy Carter Was a Democrat* by Rinne Groff Shee Company

Streetcar Named Desire by Tennessee Williams Divine Seriez Productions

**Spook* by John O'Keefe Subterranean Shakespeare

**The Agreement* by Will Marchetti

Free Events:

The Fire Plays Second Wind Productions Readings

2004 *No. 11 (Blue and White)* Abydos Theatre

Rabbit Causes Dog by Denmo Ibrahim Mugwumpin Theatre

Carpetbagger's Children by Horton Foote Phoenix Arts Association Theatre

**Stretchmarks (Growing into Motherhood)* by Christine Garafoli Prima Mamas

**Apocrapha* by Ignacia Zulueta

***Southern Lights* by Lee Brady Phoenix Arts Association Theatre

***Murder* by Hanoch Levin Second Wind Productions

Le Vieux Carre by Tennessee Williams Divine Seriez

**The Flame and the Stone* by Sam Dowling Praxis Laboratory SF Fringe Festival 2004

At Phoenix Arts Association Theatre

Boy Gets Girl by Rebecca Gilman Actors' Collective

**Director's Cut* Abydos Directors' Theatre Project

Tape by Stephen Belber Eric Sullivan Productions

**One-Acts* by The Meehan Brothers

**Holiday Shorts II* Brookline Repertory Theatre & Phoenix AAT

**It Could Have Been A Wonderful Life* by Fred Raker Phoenix AAT & FR Productions

Free Events:

A Walk in the Woods by Lee Blessing Second Wind Productions Reading

Black Lies by Ian Walker Second Wind Productions Reading

Shrivings by Peter Shaffer Second Wind Productions Reading

Murder by Hanoch Levin Second Wind Productions Reading

Antigone in Polk County by Lee Brady Phoenix AAT SF Theatre Festival Forum Theatre at Yerba Buena

Special by Ann P. Meredith Reading

- 2003 **The Letter Witches* by Rosemary Griggs Pinky Gambone's Blue Note & Phoenix Arts Association Theatre
Dracula by Mac Wellman La Vache Enragee & Phoenix AAT
A Delicate Balance by Edward Albee Class Act
 Forum Theatre Project by Rebecca Schultz
 **Stretchmarks* by Chris Garofoli Stretchmarks
 ***Cooking with Elvis* by Lee Hall Phoenix Arts Association Theatre
Nora adapted by Ingmar Bergman Second Wind Productions
 **New Voices* Eastenders Rep Staged Readings
 **Savage Eye* by Hal Savage Savage Eye Productions
 **Night of Terror* Thunderbird Theatre
Othello by William Shakespeare Woman's Will
 **Not Quite Opera* Anne & John Doherty
 **Friends* by Peter Levy Phoenix Arts Association Theatre
 **It's a Wonderful Dyke* by Donovan Schinkel Hard Core Thrush
Free Events:
Like a Christmas Tree by Etel Adnan Phoenix ATT Staged Reading
The Glide by Robin Bradford Phoenix ATT Staged Reading
Remember Me by Ruth Kirschner WCPA & Phoenix ATT 4th Staged Reading
Worwah by Edna Coulson Hall Brookside Rep & Phoenix ATT Staged Reading
Change of Heart by Pam Gutman Brookside Rep & Phoenix ATT Staged Reading
The Diva & The Doctor by Robin Bradford Brookside Rep & Phoenix Staged Reading

- 2002 Final Production at Geary Street Venue
Kiss of the Spider Woman by Manuel Puig Barebones Theatre

March 1, 2002 MOVE VENUE to 414 Mason Street Suite 601
 AND REBUILD THEATRE

- **Who's Frank?* By Scott Barry Walter E. Productions
 ++***Sisters* by Wendy Lill Phoenix Arts Association Theatre
 ***Incubator Castle* by Howard Barker & *Other Plays* Fools Fury Ensemble
 **Stranger and Stranger* by S. Abrams Kinetic Theory Experimental Theatre
SF Fringe Festival 2002 Phoenix is a Venue along with Exit Theatre
 **Unhampered by Sanity* by Kerry Reid KRM Productions & Phoenix AAT
 **Demon Industry* by Daria Hepps Bella Union Theatre Company
Free Events:
Memorial Day by Michael Busby Hazen WCPA & Phoenix AAT 3rd Reading
The Unveiling by Linda Ayres-Frederick WCPA & Phoenix AAT 2nd Reading
Remember Me by Ruth Kirschner WCPA & Phoenix AAT 3rd Reading
 In Celebration of Will Dunne Phoenix AAT (at Ft. Mason)

At Phoenix II Theatre at Our Two Venues on 653-655 Geary Street:

- 2001 *Loose Knit* by Theresa Rebeck Jane Barrett Producer
 **There Ain't No "U" In Lonely* by Rebecca Bauknight Sizzling Lightning Bolt
Private Eyes by Steven Dietz The Actors' Collective

69 Stories by Mollena Williams Crowded Fire
**Watching Porn* by Paul Mendoza Barebones Theatre
***Water Buffalo* by Jonathan Whittle-Utter BayStage
The Lesson by Eugene Ionesco Just Because Productions
***Gunshy* by Richard Dresser Phoenix Arts Association Theatre
**Island Heat* by Mae Zieglan Maidav MZM Productions
***Tongue of a Bird* Signal Theatre
Othello by Wm Shakespeare Theatre Phoenix AAT & Guerrilla Shakespeare
**The 7 Magnificos* by TBird Collective & Thunderbird Theatre
SF Fringe Festival 2001 Phoenix is a Venue along with Exit Theatre
Oleanna by David Mamet Barebones Theatre
***Losing Father's Body* by Constance Congdon Phoenix AAT
Betrayal by Harold Pinter Coelacanth Theatricals
Free Events:
Memorial Day by Michael Hazen Buzby WCPA & Phoenix AAT 2nd Reading
My Favorite Slave by Mark Wasserman Reading Phoenix AAT Reading
The Lost Commandment by Pam Gutman Phoenix AAT Reading
Remember Me by Ruth Kirschner WCPA & Phoenix ATT 2nd Reading
 Phil Bennett Acting Lab Showcase

2000 *House of Yes* by Wendy MacLeod Noz4a2 Productions
**New Wrinkles* by Abrams, Bobrow & Nachman New Wrinkles Productions
++A Lie of the Mind by Sam Shepard Barebones Theatre & Phoenix AAT
***One Flea Spare* by Naomi Wallace Crowded Fire
**Nightshift at the Bardo* by Regina Brunig WCPA & Phoenix ATT
American Buffalo by David Mamet John Haydn Productions
All's Well That Ends Well Bay Area Shakespeare Marathon Lemonade Fund
Hamlet [the melancholy dame] by William Shakespeare Woman's Will
 Phoenix Arts Association Theatre at the Marsh SF
FREE EVENTS:
The Big Boy by Lee Barton WCPA & Phoenix AAT Reading
Misguided Hatchlings by Barbara Flores A Reading
Greenleaf by Victoria Morse A Reading
Remember Me by Ruth Kirschner WCPA & Phoenix ATT A Reading

1999 **IN APRIL WE MOVE THEATRE OPERATIONS to 655 Geary**
Measure for Measure by William Shakespeare Val Hendrickson & Phoenix AAT
***Roses & Petrol* Shotgun Players
***Death & The Maiden* Joan Summerfield Productions
***Jack & Jill* by Jane Martin Entropy Productions
***++,++++Glance Bay Miners Museum* by Wendy Lill Phoenix AAT
***Acts of Providence* by Edward Allen Baker Signal Theatre
***A Hard Heart* by Howard Barker Crowded Fire Theatre
***Lament for Arthur Cleary* by Dermut Bolger Diaspora Productions
Jacques & His Master by Diderot/Kundera at The Next Stage/FoolsFury Ensemble & Phoenix ATT
*++*Book of Dates* by Norman Caito West Coast Playwrights Alliance & Phoenix ATT
Fool for Love by Sam Shepard Paducah Mining Company

Free Events:

New Writers/New Works XXV Will Dunne Writers Workshop & Phoenix AAT Readings
Memorial Day by Michael Hazen Buzby WCPA & Phoenix AAT Reading
New Writers/New Works XXVI Will Dunne Writers Workshop & Phoenix AAT Readings
Proud Flesh by Regina Brunig WCPA & Phoenix AAT Reading

Phoenix Arts Association Theatre at 301 8th Street Venue Larger Space

- 1998 *New Writers/New Works XXII* Will Dunne Writers Workshop & Phoenix AAT
 *+,++++*The Chinese Art of Placement* by Stanley Rutherford Phoenix AAT
Moved into storage on March 15, 1998 until we found our next venue in April of 1999 and performed in other spaces while we were displaced in the interim. See additional reference on the 1997, 1998 Seasons in the History Narrative.
 ***The Batting Cage* by Joan Ackerman Phoenix AAT at 450 Geary Studio Theatre
Mississippi Medea, Antigone In Polk County by Lee Brady & Other Plays
 Phoenix AAT & California Travel Troupe presented at City College of SF Black Box Theatre and on tour at the Edinburgh Fringe Festival
 Nightlight* & **Fifteen Notes* by Ruth Kirschner & *Hello From Bertha* by Tennessee Williams Phoenix AAT in SF Fringe Festival 1998 at Actors Theatre of SF
 ***The Possibilities* by Howard Barker FoolsFury Ensemble with Phoenix AAT Sponsorship At The Next Stage

Free Events:

Riding Wild by Glenna Mills & *The Bomb* by Leigh Barton WCPA & Phoenix AAT
 Staged Readings at 450 Geary Studio Theatre
New Writers/New Works XXIII Will Dunne Writers Workshop & Phoenix AAT at 450 Geary Studio Theatre
New Writers/New Works XXIV Will Dunne Writers Workshop & Phoenix AAT at Actors' Theatre of San Francisco

- 1997 ***Entertaining Mr. Sloane* by Joe Orton Phoenix Arts Association Theatre
 ***Ace, Queen, Bone* by Valerie Fekete Phoenix Arts Association Theatre
 Bay Area Theatre Sports Rookie Matches XVI
The Golden Age by A.F. Gurney Phoenix AAT & Chamber Theatre
 Bay Area Theatre Sports Rookie Matches XVII
 ***Eleemosynary* by Lee Blessing Phoenix AAT & Chamber Theatre
Fred LaRoche: Acoustic Guitar Phoenix Arts Association Theatre
The Gin Game by D.L. Coburn Phoenix Arts Association Theatre
Laughing Wild by Christopher Durang Phoenix AAT, Sea Theatre at The Shelton
 **++++*Sons of Ulster Marching to the Somme* by Frank McGinnis Phoenix AAT & Viaduct Theatre
 ***Flesh and Blood* by Elizabeth Dewberry Phoenix Arts Association Theatre
Waiting for Godot by Samuel Beckett Texas Theatre Company Productions
The Shade Holiday Concert Phoenix AAT & Cedric Browne Productions
Free Events:
New Writers/New Works XX Will Dunne Writers Workshop & Phoenix AAT
New Writers/New Works XXI Will Dunne Writers Workshop & Phoenix AAT

- 1996 Bay Area Theatre Sports Rookie Matches X
Hay Fever by Noel Coward Phoenix AAT & Chamber Theatre
 Bay Area Theatre Sports Rookie Matches XI
 **Foibles* by Margery Kreitman & Phoenix AAT Staged Reading
Hamlet by William Shakespeare Phoenix Arts Association Theatre
 Bay Area Theatre Sports Rookie Matches XII
Night Must Fall by Emlyn Williams Phoenix ATT & Chamber Theatre
 Bay Area Theatre Sports Rookie Matches XIII
 ++*A Streetcar Named Desire* by Tennessee Williams, Phoenix AAT
 Bay Area Theatre Sports Rookie Matches XIV
 ***Henceforward* by Alan Ayckbourn Phoenix Arts Association Theatre
 Bay Area Theatre Sports Rookie Matches XV
 ++*Relative Values* by Noel Coward Phoenix AAT & Chamber Theatre
 **You Don't Look Mexican* by Julie Padilla Paquita Productions
Free Events:
New Writers/New Works XVII Will Dunne Writers Workshop & Phoenix AAT Readings
New Writers/New Works XVIII Will Dunne Writers Workshop & Phoenix AAT Readings
New Writers/New Works XIX Will Dunne Writers Workshop & Phoenix AAT Readings
- 1995 Bay Area Theatre Sports Rookie Matches I
 Nervous Laughter Comedy Group
 **As Is* by William B. Hoffman Liza Rose Productions
 ***Dead Monkey* by Nick Darke Phoenix AAT, Genesius, Actors Theatre of Marin
 Bay Area Theatre Sports Rookie Matches II
 ***The Increased Difficulty of Concentration* by V Havel Common Cultural Practice & Phoenix Arts Association Theatre
 Bay Area Theatre Sports Rookie Matches III
 **++*Mrs. Cage* by Nancy Barr & *Elegy for a Lady* by Arthur Miller Phoenix AAT
 Bay Area Theatre Sports Rookie Matches IV
 ***Cleagenor et Doristee* by Jean Rotrou Phoenix AAT & Lycee Francais Internationale
 **Kentucky Windage* by Wayde Blair & RD Blair Phoenix AAT
 Bay Area Theatre Sports Rookie Matches V
 ++,+++*The Shadow Box* by Michael Cristopher Genesius Theatre & Phoenix AAT
 Bay Area Theatre Sports Rookie Matches VI
Two Rooms by Lee Blessings Phoenix AAT & Ready Room Theatre Company
 Bay Area Theatre Sports Rookie Matches VII
A Delicate Balance by Edward Albee Phoenix AAT & Chamber Theatre
 Bay Area Theatre Sports Rookie Matches VIII
 **Kaboom!* By Michael Small Staged Reading
 **++ ,+++*The Last Yankee* by Arthur Miller Phoenix Arts Association Theatre
 Bay Area Theatre Sports Rookie Matches IX
 ***Miss Mary Lou Will See You Now* by Chris Hill Staged Reading
Free Events:
New Writers/New Works XIII Will Dunne Writers Workshop & Phoenix AAT Readings
After School Performance Workshop of Poetry & Improv Phoenix AAT
New Writers/New Works XIV Will Dunne Writers Workshop & Phoenix AAT Readings
New Writers/New Works XV Will Dunne Writers Workshop & Phoenix AAT Readings

New Writers/New Works XVI Will Dunne Writers Workshop & Phoenix AAT Readings

1994 *****The Ballad of the Sad Café*** by Carson McCullers adapted by Edward Albee
Phoenix Arts Association Theatre

*****Reckless*** by Craig Lucas Phoenix AAT & Spotted Owl Productions

Keely & Du Phoenix Arts Association Theatre

++++*Seven Menus Plus Four* Phoenix Arts Association Theatre

Free Events:

New Writers/New Works XI Will Dunne Writers Workshop & Phoenix AAT Readings

New Writers/New Works XII Will Dunne Writers Workshop & Phoenix AAT Readings

1993 *****In the Penal Colony & The Hunger Artist*** by Kafka Open Egg Theatre

++*Goose & TomTom* by David Rabe Phoenix Arts Association Theatre

Top Girls by Caryl Churchill Phoenix Arts Association Theatre & Gemarts

++*A Lie of the Mind* by Sam Shepard Phoenix Arts Association Theatre

'Nightmother by Marsha Norman Phoenix on Tour at Avignon Off Festival, France

Three Sisters by Anton Chekhov Classic Theatre Project

Pulp Playhouse Late Night Shows Brian Loman & Company

Quartermain's Terms Chamber Players

How the Other Half Loves by Alan Ayckbourn Phoenix AAT

Von Saxen Tabu Road Productions

Halfway Down Mt. Olympus by Lee Brady Phoenix Theatre at the Marsh

The Deep Blue Sea by Terrence Rattigan

Free Events:

New Writers/New Works IX Will Dunne Writers Workshop & Phoenix AAT Readings

New Writers/New Works X Will Dunne Writers Workshop & Phoenix AAT Readings

1992 ****Windows & Mirrors: A One Man Show*** by Dean Goodman

****Beauty & The Beast for Flamenco*** Phoenix Arts Association Theatre

****Two Original One Act Plays*** by Dean Goodman

+++*Kvetch*** by Steven Berkoff Phoenix Arts Association Theatre

The Guest Phoenix Arts Association Theatre

****Women: A Theatrical Evolution Play One: When She Danced*** Phoenix AAT

The Beggars' Opera Phoenix Arts Association Theatre

*****God*** by Woody Allen Phoenix Arts Association Theatre

*****Experimental Russian Poets*** Phoenix Arts Association Theatre

*****French Grey*** Bay Area Independent Theatre Fringe Festival at Ft. Mason
Phoenix Arts Association Theatre

*****Music at the Speed of Light*** by Will Power

The Way Things Are Put Together Three One-Act Plays Giraffe Productions

True West by Sam Shepard Double Mask Productions

++,+++*The Secret Rapture*** by David Hare Phoenix Arts Association Theatre

*****Unfinished Business*** by Jonathan Aaronson

Free Events:

New Writers/New Works VI Will Dunne Writers Workshop & Phoenix AAT

New Writers/New Works VII Will Dunne Writers Workshop & Phoenix AAT

New Writers/New Works VIII Will Dunne Writers Workshop & Phoenix AAT

- 1991 +++++***Orpheus Descending* by Tennessee Williams Phoenix Arts Association Theatre
Flamenco Fiesta Benefit Phoenix Arts Association Theatre
 ***Spring Shorts: Birdbath*, ***Lunch & *Back to Front* Phoenix AAT
 ***The Power of Sex* Smash Productions
 +*Laughing Wild* Benefit Performance Phoenix Arts Association Theatre
Laughing Wild on Tour to Edinburgh Fringe Festival Scotland. Phoenix AAT
The Seagull by Anton Chekhov Phoenix Arts Association Theatre
Free Events:
New Writers/New Works III Will Dunne Writers Workshop & Phoenix AAT
New Writers/New Works IV Will Dunne Writers Workshop & Phoenix AAT
New Writers/New Works V Will Dunne Writers Workshop & Phoenix AAT
- 1990 ***Daughters* by John Morgan Evans Phoenix Arts Association Theatre
 **Zelda* BobCat Productions & Phoenix Arts Association Theatre
 ***Zero Positive* by Harry Kondoleon Phoenix Arts Association Theatre
 **Hourglass* SF State Graduate Theatre Project
 ***The Phoenix Five* – Festival of Staged Readings Phoenix AAT
 ***A Widow's Guide to Auto Repair* Horsedreamers' Theatre
 **Malcolm Wood: In Memoriam* Phoenix Arts Association Theatre & W.Dunne
The Caretaker by Harold Pinter Phoenix Arts Association Theatre
 ***Laughing Wild* by Christopher Durang Phoenix Arts Association Theatre
Free Events:
New Writers/New Works I Will Dunne Writers Workshop & Phoenix AAT Readigs
New Writers/New Works II Will Dunne Writers Workshop & Phoenix AAT Readings
- 1989 **The Nighthearts & The Eggkeeper* Phoenix Arts Association Theatre
No Exit by Jean Paul Sartre & *The Problem* North Beach Repertory Theatre
Blithe Spirit by Noel Coward Tour de Force
La Ronde Fin de Siecle Productions
 ***Women of Manhattan* by John Patrick Shanley & *Self-Torture and Strenuous Exercise*
 Phoenix Arts Association Theatre
 ***The Woods* Industrial Strength Productions
 **Letters Home* High Wire Theatre
House of Blue Leaves Phoenix Arts Association Theatre & Genesius Theatre
- 1988 **Mysterious Ways* by Regina Saisi
 **Sweet Sorrow* Phoenix Arts Association Theatre
 **A Bologna Christmas* – Fratelli Bologna
Taxi Karma and *The Dissident* Solo Written & Performed by Canyon Sam
An Evening at the Fortune Club – works of Dorothy Parker Phoenix AAT & Minx Gallery

Phoenix Arts Association Theatre/Gallery 301 8th Street at Folsom in Smaller Space

- 1988 *Voices of Bay Area Women: Anna Deavere Smith* in Solo Performance
- 1987 ***You Never Can Tell* by George Bernard Shaw Phoenix AAT
 Art Exhibitions of Local San Francisco Artists curated by W. Frederick
 **Home for the Wedding* by Lee Brady Tour de Force Theatre Company

Ryan and Cheryl In Concert An Amber Shadows Production
The Emperor Jones by Eugene O'Neill Phoenix Arts Association Theatre

- 1986 **Fall Seasons* by Michael Thomas Tower Phoenix Arts Association Theatre
 ***Passion, Pride, & Prejudice – Four One-Act Plays* by **Parker, **Shaw & Brecht
 Phoenix Arts Association Theatre
Talking With by Jane Martin Phoenix Arts Association Theatre
 Art Exhibitions of Local San Francisco Artists curated by W. Frederick
- 1985 ***The Suicide* by Nicolai Erdman Phoenix Arts Association Theatre
Harvey by Mary Chase Phoenix Arts Association Theatre
Play, Power Play Three One Acts by Harold Pinter, Dorothy Parker & Joe Orton Phoenix AAT
Vera & Patricia Purcell: Duo & Solo Pianist, Tchaikovsky & Brahms Phoenix AAT
 Sheve Shapona – Paintings, drawings
 Elmwood String Quartet Works by Haydn, Dohnanji, Mendelssohn
 Patrick Haberman -- Paintings
 Art Exhibition of International Artists Competition in Gallery curated by W. Frederick

The Following is a partial list of Theatre Companies, groups or artists who have benefited from Phoenix Support or have used the Phoenix Theatre for work:
 *indicates collaboration&/or co-production ** indicates Fiscal Sponsorship

WestCoast Playwrights Alliance*
 Fools Fury Ensemble* **
 Signal Theatre Company*
 Crowded Fire Theatre Company
 Noz4atu Productions
 Paducah Mining Company
 BareBones Theatre Company*
 The Actors' Collective
 Geoffrey Chaucer and Company
 Entropy Theatre Company
 Texas Theatre Company
 The Chamber Theatre
 Viaduct Theatre Company*
 Sea Theatre*
 The Noh Space
 Alcazar Theatre
 Climate Theatre (Now Venue 9)
 Theatre Rhinoceros
 Exit Theatre & SF Fringe Festival
 Bay Area Playwrights Alliance
 Guerrilla Shakespeare Company*
 Fratelli Bologna*
 Theatre Rhinoceros
 New Writers/New Works*
 Seydway's Acting Studios
 Actors' Theatre of San Francisco*
 Jean Shelton Acting School
 Shantih Project
 Delancey Street*
 Project 20
 Bass Tickets Foundation
 The Downtown YMCA Seniors & CLIR
 Genesius Theatre Company*
 California Travel Troupe*
 Theatre Rhinoceros
 Exit Theatre
 Second Wind Productions
 Shee Company
 Not Quite Opera
 Abydos Director's Theater
 Artists Development Lab
 Asian American Actors Ensemble

Bay Area Theatre Sports*
 The Jewel Theatre
 Eastenders Repertory
 FreeRange Theatre*
 Il Teatro 449/450 Studio
 American Conservatory Theatre
 Opera Piccola
 SFState University Graduate
 Theatre Program*
 Fund for Animals*
 Theatre Artists Conspiracy
 Independent Theatre & Film
 Artists: Bay Area & Beyond
 Actor Power
 Theatre Bay Area
 New Wrinkles Productions*
 Bikers' Productions*
 Coelacanth Productions
 Thunderbird Theatre Company
 Industrial Strength
 Pinky Gamboni's Blue Note*
 Kaliyuga Arts
 Brookside Repertory*
 La Vache Enragee
 Angst Ensemble**
 First Seen
 Class Act/Off-Broadway West
 Cypress West
 Hiareth Theatre
 Rogues' Yarn
 Kinetic Theory Theatre
 Phil Bennett Theatre Lab
 Woman's Will Shakespeare
 SFPlayhouse**
 Three Wise Monkeys*
 Rubber Match Seriez
 Ray of Light Theatre
 Actionworks
 elastic future**
 UnScripted Theatre
 Joie Landeaux Acting Studio
 SF Buffoons

Triple Shot Productions
 Richard Harder Acting Workshops
 Sleepwalkers Theatre*
 Catchy Names Productions
 Stagewerx
 Kamau Bell
 Mia Paschal
 Mugwumpin'
 Labor Fest
 Lisa Wentz Voice Workshops
 Lisa Anne Porter – Voice for Actors
 Daniel Gomberg - Film Workshops
 Melissa Ayres – Feldenkrais Workshops
 SF Bay Area Theatre Critics Circle
 Streetlight People Improv
 Ninjaz of Drama – Rey Carolino
 R.O.Y.A.L. Inc.
 Chinese Ballroom Improv Troupe
 Out of Line Improv
 Playwrights of Promise
 Tenderloin Xmas Show
 Virago Theatre Company
 Heather Marlowe Presents
 Bite the Snake Productions
 Tides Theatre
 Tayo Aluko – Call Me Mr. Robeson
 Max McCal Workshops
 Meryl Shaw Coaching for Actors
 Chris Phillips Acting Workshops
 99 Stock Productions
 The Overcast Theatre
 Razowsky and Hamilton Improv
 Subterranean Shakespeare
 Monday Night Playwrights
 Lian Amaris
 Wily West Productions
 Comedy Improv –Senseless Bureau
 Lauri Smith Movement Workshops
 Meryl Shaw Consultant
 Living Lite Seminars
 Suze Allen Playwriting
 Sean Geary
 Windy City Productions

Golden Thread Productions
 Jump! Theatre
 Hella Fresh Productions
 Third Rail Power Trip
 AKA Players
 Rogue Festival Productions
 Jennifer Jajeh
 Dan Rothenberg
 International *Theatre* Ensemble**
 Shakespeare Without Tears – G. Richards
 Bobby Weinapple Acting Workshops
 Cynthia Bassham – Movement for Actors
 Dramatists Guild of America*
 Playwrights Center of San Francisco
 Ann Randolph Writers Group
 The Tinker Show
 SF State Theatre Dept.
 Steven Low
 Lucky Dog Theatre
 SF Follies – John Bisceglie
 R.C. Staab
 3 Girls Theatre Company
 Off Broadway west
 Endgames Improv
 Grey Shon Productions
 Jason & DeMarco-Families of Diversity
 Ecstatic Seminars-David Bavineau
 Tom Logan – Audition Workshops
 Brisk Weather Productions
 Waffle Opera
 The Rabbit Hole
 Vahe Hova's SF Comedy
 Monday Afternoon Productions
 International Hostel
 Truepenny Players
 No Nude Men Productions
 Coffee and Language Films
 Cam & Company
 Custom Made Theatre Literary Committee
 Max Weinberg
 Chris Libby's Huge Improv Troupe
 Morrie Bobrow
 John Bisceglie



3226 Laurel Avenue, Oakland, CA 94602

Office of Small Business

Attn: Legacy Business Registration Application

City Hall, Room 110

1 Dr. Carlton B. Goodlett Place

San Francisco, CA 94102

To Whom It May Concern,

I am writing in support of The Phoenix Theatre's application for Legacy Status in San Francisco. San Francisco has one of the largest small theatre communities in the nation, larger than New York. The vibrant arts community of the Bay has received international recognition, and it is sustained through the existence and support of small theatre venues. For the past 30 years, The Phoenix Theatre in San Francisco has been one of the most consistent foundations of this support, providing a home for more than 200 productions and helping to create a vibrant theatre district downtown. The Phoenix Theatre is one of the oldest theatre institutions in San Francisco and its commitment to the arts community is unparalleled. The theatre venue provides mentorship to new companies, workshops, staged readings, and full productions of both world premieres and established plays. For the past 10 years, The Phoenix Theatre has provided necessary support for my theatre company, Second Wind Productions, to present award-winning plays to the San Francisco Public. We would not have been able to do it without them.

There are approximately 30 small venues serving more than 300 small theatre companies in the San Francisco Bay Area. Small professional theatre venues are not only difficult and costly to create, but challenging to maintain. This is why it is so important that The Phoenix Theatre receive Legacy Status.

Sincerely,

Ian Walker
Artistic Director
Second Wind Productions

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June 7, 2017

To Whom It May Concern,

I am writing enthusiastically to support Phoenix Arts Association Theatre's application for Legacy Status as a business in San Francisco. The company's ongoing artistic legacy in San Francisco as a producing company presenting high-quality work and as a host for a wide-range of smaller arts companies is well-documented. I want to add my story to the mix.

I am a theater director based in San Francisco and working nationally, and I can say, without a doubt, that I got my start at the Phoenix under the heartfelt leadership of Linda Ayres-Frederick. The small and unique company gave me my first two productions as a young director with professional actors and a small, but real budget. I was artistically and professionally supported by this company, and given opportunities to experiment, to make mistakes, and to grow. As a Middle Eastern-American, Muslim, immigrant, queer artist, I have never taken this for granted. Phoenix Theatre is one of the many reasons why I fell in love with the San Francisco arts scene, why I decided to make this my permanent artistic home, and why I continue to work here. And I am not the only success story that the Phoenix has had – the number of artists and companies that have gone on to great success are countless.

As small spaces like the Phoenix lose their footing in San Francisco due to the real estate crisis we are facing, I fear that a new generation of young artists do not and will not have the kind of welcome that I did in our amazing city. That would be a huge loss to the spirit that has made San Francisco what it is for the last 50 years. Organizations like the Phoenix must be funded (which this status would secure) and must continue to thrive in San Francisco.

Thank you for your consideration of this application. If you have any questions about my letter of support, please feel free to contact me at [REDACTED]@gmail.com or 510.[REDACTED].[REDACTED].

Sincerely,



Evren Odcikin
Theater director
Director of New Plays and Marketing, Golden Thread Productions
odcikin.com

June 7, 2017

To Whom It May Concern:

It's come to my attention that the lease for the Phoenix Arts Association Theatre, and its two performance/workshop spaces, Phoenix Theatre and Phoenix Annex at 414 Mason Street, on the 6th and 4th floor respectively, is at risk. I'm writing to express my support for the Phoenix organization and its Artistic Director, Linda Ayres-Frederick.

As a member of the Bay Area theater community for almost 40 years, and long-time employee of both Berkeley Repertory Theatre and American Conservatory Theater, I have been aware of the Phoenix since it began. I've seen many productions in its various venues over the years. The Phoenix has not only produced its own shows to acclaim, but has offered an affordable performance space for many smaller companies and independent productions. In this great city with such a vibrant artistic community, the access to affordable space for artists is crucial. The Phoenix has been that space for over 30 years.

Also critical to an artistic community, the Phoenix has housed popular and necessary workshops where emerging artists can hone their skills so they can launch successful professional careers. Without spaces like the Phoenix, where I, along with other colleagues, share our years of experience to help younger artists grow, the opportunities to develop new artists to enter the field is diminished.

Ms. Ayres-Frederick has been a key member of the theater community for decades and we're grateful to her stewardship of such a treasured resource. I hope there will be a way for her to keep the Phoenix in its current location, which serves our greater community so effectively.

Sincerely,
Meryl Shaw

Former Resident Stage Manager, Berkeley Repertory Theatre (12 years)
Former Casting Director, American Conservatory Theater (17 years)

Will Dunne Dramatic Writing Workshops

FOR PLAYWRIGHTS AND SCREENWRITERS SINCE 1988

June 6, 2017

Re: Phoenix Arts Association Theatre

To Whom It May Concern

This is to support the Phoenix Arts Association Theatre in its pursuit of legacy status in the city of San Francisco and funding that will help the organization continue its vital contributions to the local arts scene.

In addition to producing and facilitating numerous stage plays and hosting a variety of arts classes since 1985, the Phoenix has been a generous supporter of Will Dunne Dramatic Writing Workshops for more than two decades, providing attractive and affordable rental space for workshops that have served over two thousand Bay Area playwrights and screenwriters.

During this period, Ms. Ayres-Frederick has maintained a rent level that has made it possible for an independent writing program to survive recessionary times and a rapidly escalating Bay Area economy. It's hard to imagine how the program could have made it without her.

Many Bay Area directors, writers, and actors can attest to the different ways in which the Phoenix has enabled them to perform their craft over the years. From my perspective, it has been a home to the development of important new work for the American stage and screen. Many award-winning scripts began within its walls. In addition, my three books – *The Dramatic Writer's Companion*, *The Architecture of Story*, and *Character, Scene and Story* (University of Chicago Press) – all grew directly out of my work with writers at the Phoenix.

Because of its commitment to the arts community and demonstrated record of excellence, the Phoenix is more than deserving of any support you can provide to ensure its continued success. If I may be of any further assistance toward this end, please feel free to contact me directly.

Will Dunne

June 6, 2017

To Whom it May Concern,

Linda Ayres-Frederick and the Phoenix Theater have played an historic, continuous role in nurturing original quality theater in San Francisco. Ms. Ayres-Frederick has been a tireless supporter of new plays and new playwrights, not to mention providing actors and directors with a venue to practice and hone their respective crafts. And very sadly there are decreasing numbers of smaller venues that support new work in the Bay Area.

The Phoenix has opened the door for many of us who would otherwise be marginalized and unseen/unheard. As a playwright, the Phoenix provided me a venue and technical support to hold staged readings of my works to advance their development. The Phoenix provided the original production of my play, *The Chinese Art of Placement*, which then won major Bay Area theater awards and was subsequently produced in Washington D.C, New York, Chicago, Dallas, Montreal, and Melbourne. The work of the Phoenix and Ms. Ayres-Frederick deserves continued funding and support. The demise of the Phoenix would be a grave loss to San Francisco theater. Please continue to support Ms. Ayres-Frederick's important work.

Sincerely

Stanley Rutherford
[REDACTED]@stanleyrutherford.com

June 5, 2017

██████████, San Francisco, CA

To Whom It May Concern:

First, I'd like to say that Linda Ayres Frederick's Phoenix Theatre is well named as I have watched this theater, like that mythological bird, rise from the ashes more than once. And I have seen Ms Ayres Frederick persevere as her two previous venues disappeared due to changes in City real estate.

From a warehouse on Folsom Street to a loft theater on Geary, and to her current popular theatre at 414 Mason Street, she has never given up her passion for producing (as well as acting, directing, writing) theatre. And her loyal audiences have followed her. They know that good plays, produced well, are the heart of our community. As a long time Drama critic for the Pacific Sun as well as a teacher, actor, writer in the Bay Area, I have watched as the dedicated workers, creative and technical, allowed the Phoenix to grow and to reflect the changes around us. Ms Ayres Frederick chose to produce eclectic seasons, with brand new playwrights work (especially women) as well as American and European classic works (mostly men).

Ms Ayres Frederick travels widely and studies at workshops around the country in order to keep the work she produces at the Phoenix relevant. She keeps on top of current and experimental work, often producing at the San Francisco Fringe Festival. She has also received awards for her work at the Edinburgh International Fringe Festival.

As a founding, and producing, member of Bay Area's 3Girls Theatre, I am fully aware of the ongoing demands of surviving in all financial climates. I am fearful that, if the Phoenix Arts Association Theatre doesn't receive the support it deserves, it may be hard, in these dire times for artists, and the scarcity of affordable venues, for Ms Ayres Frederick to raise the Phoenix Art Association one more time.

Please do not let that happen. We need to broaden the possibilities for high quality theatre for Bay Area audiences.

Ms Lee Brady

██████████@3girlstheatre.org

415 ██████████-██████████

July 5, 2017

To Whom It May Concern:

This letter is in support of Phoenix Theatre's application for Legacy Status as an business of more than 30 years standing in San Francisco.

I am a San Francisco-based playwright and member of the Dramatists Guild. I have had my work produced locally as well as nationwide and in the U.K. The Phoenix Theatre has been a huge help in fostering my artistic development as well as the artistic careers of dozens of playwrights, actors, and other theater artists of my acquaintance. (And hundreds all told.)

My local playwright colleagues and I have benefitted enormously from the free use of the theatre to hold developmental readings of plays in progress under the aegis of the San Francisco chapter of the Dramatists Guild. This initiative has allowed playwrights to hear our new work for the first time in front of an audience.

Over the last 10 years I've also been part of other, group readings and productions, thanks to the performance and rehearsal space which the Phoenix has provided either for free or at low cost. I've attended productions by small, scrappy, independent theatre companies who appreciate the Phoenix's affordable rental rates and convenience to public transportation. I am one of many who've benefitted from taking Will Dunne's playwriting workshops, held in the Phoenix Annex space, providing instruction as well as networking. On a personal note, my participation, as a co-writer and co-producer of shows in the San Francisco Fringe Festival, would not have been possible without the Phoenix or Linda, its Executive Director.

Independent theatre in San Francisco doesn't just happen. It requires access to affordable performance and rehearsal space, as well as the sense of an artistic home that the Phoenix Theatre provides. The Phoenix Theatre is an irreplaceable resource for the independent theatre community in San Francisco and the Bay Area.

Sincerely,

Nancy Cooper Frank

San Francisco CA 94109
415 923 9501

██████████@yahoo.com

June 5, 2017

To Whom It May Concern:

I am writing in support of the Phoenix Arts Association Theatre for a Legacy Grant. "The Phoenix" has been housed for many years on the 4th and 6th floors of 414 Mason Street in San Francisco, where it is currently located.

For three decades, The Phoenix has been one of the stalwart (and longest-lived) small theaters in San Francisco's downtown Theatre District. It has given both established and emerging theatre companies in the Bay Area a place to display their productions. It is a valuable resource not only for the theatre community, but for the neighborhood, as it borders on the low-income Tenderloin. It is an ongoing contributor to the performing arts and to education, through the classes and workshops it holds on a continuing basis.

I have seen many productions at The Phoenix and have worked as a publicist for a number of companies who have produced there over the years. It has served as one of the venues for the San Francisco Fringe Festival, which brings performers from all over the country and theatre-goers from across the Bay Area. To lose The Phoenix would put a burden on the Bay Area creative community. Moreover, The Phoenix is a successful ongoing business (as theatres go – sure, it's not Google or Twitter) that offers work for those who have chosen the path of the arts, thus helping preserve the soul of any community.

As I'm sure you are aware, San Francisco is once again in danger of losing its unique spirit, its edginess, as rents skyrocket, gentrification spreads, and the arts community is faced with homelessness, the specter of moving into unsafe buildings, or out of the city altogether. To lose the Phoenix is to put another hole in the heart and soul of The City. San Francisco is so much more than cable cars, Fisherman's Wharf, and latte shops on every corner. The Phoenix ranks with establishments like EXIT Theatre, around the corner, which has offered independent live theatre for 30-plus years; John's Grill, where Dashiell Hammett came for lunch; and that literary mecca, City Lights Books.

Sincerely yours,

Gary Carr
Clayton, CA
925-████-████

From: Victor Cordell <[REDACTED]@sbcglobal.net>

To: LINDA AYRES FREDERICK <[REDACTED]@aol.com>

Subject: Support for Legacy Status

Date: Tue, Jun 6, 2017 1:24 pm

To whom it may concern:

I would like to recommend the Phoenix Theatre for Legacy Status as a business, with all the benefits that accrue. The city should be proud to have enterprises of this sort. It is a small business, a non-profit, and an entity that conforms with and enhances the neighborhood that it operates in. It should be given every opportunity to continue to serve that community and help build the cultural nucleus in the Union Square area. The city is suffering a loss of small businesses because of massive rent increases, and it stands to lose its character and its cultural institutions if they are not protected from this siege.

Phoenix and its Artistic Director Linda Ayers-Frederick have been stalwarts in the San Francisco theater scene for over 30 years. They currently operate at 414 Mason Street in San Francisco's theater district. Phoenix is an award winning company, and its artistic director has been a great supporter of the development of the art form and of young artists for all its existence. They also produce live performance at prices that are accessible to a great majority of the city's residents. Many theaters in the city have either been lost (e.g., Traveling Jewish, Thrillpeddlars) and others are under great financial strain because of the increasing unaffordability of the city. Phoenix has been a beacon that has stood the test of time, and losing it because of increasing rent would be a great loss to the city and the theatrical community.

Sincerely,

Victor V Cordell

Theater Critic - www.forallevents.com

San Francisco Bay Area Theatre Critics Association member

Theatre Bay Area member and adjudicator

6/7/2017

To Whom It May Concern:

I am writing this letter in reference to the future of the Phoenix Arts Center (Phoenix Theatre) in San Francisco. Those of us in the Bay Area theatre community have grave concerns for its future do to exorbitant rent increases that are plaguing the community.

The Phoenix Theatre has been a fixture in this area for over 30 years and, in that time, has built a legacy of commitment, service, and inclusiveness to the benefit of the esteemed culture of this great city.

The work of the various theatre companies have benefitted from its central location in the middle of the Union Square theatre district. It has employed an extreme variety of theatre works, as well as being a center for learning for a multitude of actors, directors, and writers that were influenced by many of the great icons of the above crafts. Its reputation has brought people to the immediate area that have contributed to the local economy by using the available services in the neighborhood. The theatre has a great commitment to diversity by employing people from all walks of life in and around the local area.

As a theatre company, Off Broadway West Theatre Company has had a home at the Phoenix for over 10 years, which enabled us to be one of the most successful Theatre companies in the whole area, winning numerous awards in the process. The location of this theatre has been a major contributor to our phenomenal track record of success.

At a time when many theatres are struggling to survive, it is vitally important that they be able to have stability and financial flexibility to continue their contribution to the city of San Francisco.

The proposed rental increases that the owners of 414 Mason Street have proposed are extremely excessive, beyond any reasonable rate, and would mean the demise of this great Theatre. As it has been with people who have been forced out of the city do to the exorbitant living increases, once they leave they don't really come back. It would possibly be the same in this situation due to the high rental rates in The City. It is very vital that we don't lose those venues that help to make the culture of our area the great experience that benefits all of us as well as our many worldwide visitors.

To recognize and support the Phoenix Arts Center by giving it Legacy Status will be one of the greatest gifts to our area. I sincerely ask for this consideration.

Respectfully,

Richard D. Harder

Richard D. Harder

Artistic Director

Off Broadway West Theatre Company.

June 5, 2017

To Whom It May Concern:

Re: Phoenix Arts Association Theatre

Please consider the following letter of support for the Phoenix Arts Association Theatre's application for Legacy Status as a business, in service to the San Francisco community for more than 30 years.

I have been involved with Phoenix Arts Association Theatre for more than two decades and consider the Phoenix to be one of the true gems of the local theatre community. At first I discovered the Phoenix as an actor, auditioning for productions at the beginning of my career. I had seen the level of work being produced at the Phoenix and was always impressed with the theatre's facilities, production values and accessibility to local theatre artists. As time passed, I became a theatre producer and rented the Phoenix for several productions with my company, Signal Theatre Company. The Phoenix Theatre Arts Association always kept their part of the contract agreement to the letter and maintained the theatre venue with passion and professionalism. Historically and currently, there is a dearth of small to mid-sized theatres available to rent in San Francisco and the Phoenix is known to the local theatre community as a professional and affordable venue committed to nurturing the production of new and / or local work in an ongoing effort dedicated to keeping live theatre alive.

Additionally, the Phoenix Arts Association Theatre is in its 32nd season! That's an incredible feat of resourcefulness and resilience in the tech economy of the Bay Area and the Theatre, has in fact, been forced to relocate twice before in its history. The Theatre has called the historic Native Sons Building home since March 2002, where the Phoenix Theatre and Theatre Annex continue to flourish. The Theatre has produced hundreds of productions, staged readings, and acting and dramatic workshops, as well as those of visiting companies and theatre artists and even served as a venue for the San Francisco Fringe Festival over the years. They have received numerous awards by the Bay Area Theatre Critics Circle, Dean Goodman Dramalogue Awards, Backstage West as well as critical acclaim from other local and foreign press. The impact of the Phoenix Arts Association Theatre on the local theatre community (from actors, to writers, to producers), cannot be overstated and certainly merits consideration for Legacy Status.

If you have any questions, please don't hesitate to contact me. I am very happy to offer my unqualified support of the Phoenix Arts Association Theatre's application.

Sincerely,

Carolyn Doyle

[REDACTED]

San Francisco, CA 94133

415-[REDACTED]-[REDACTED]

signaltheatre@hotmail.com

From: lba23 <[REDACTED]@aol.com>

To: lba23 <[REDACTED]@aol.com>

Subject: Fwd: Letter in Support of the Phoenix Arts Association Theatre

Date: Wed, Jun 7, 2017 12:14 am

-----Original Message-----

From: Rey Carolino <[REDACTED]@comcast.net>

To: Linda Ayres Frederick <[REDACTED]@aol.com>

Sent: Tue, Jun 6, 2017 11:36 pm

Subject: Fwd: Letter in Support of the Phoenix Arts Association Theatre

To whom it may concern,

My name is Rey Carolino and I am a San Francisco actor, director, and producer. I am writing to you in support of the Phoenix Arts Association Theatre. This 49 seat black box theater, a quaint performing space that's unique by it's three-quarter in the round seating, is one of a number of popular mid to small performance venues in San Francisco's historic Theatre District that enables both professional and nonprofessional companies to stage a variety of original and classical productions, as well as musical, dance, readings, and lecture; and is made more unique in its location next to Union Square right around the corner from the ACT theater in the Curran, and Marines Memorial, giving both local and tourist alike to catch a theatre production that's a different offering than that of the larger theatres. Since 2004, I have been among a number of very fortunate producers, directors, actors, that have been drawn to this lovely little theater to stage classical works by Tennessee Williams, William Shakespeare, and other classical writers as well as original works. Actors, singers, dancers have given memorable and spirited performances made possible by the unique intimacy of the theater. The Phoenix Arts Association Theatre is also a valued participating venue for the San Francisco Fringe Festival and is a favored space for Play reading series as well as seasonal productions by varied Bay Area theatre companies. I hope you can make it possible for the Phoenix Arts Association Theatre and Phoenix Annex Theatre to continue to remain at its current location, 414 Mason St, so theatre companies of all backgrounds can continue to create, develop, and bring to life their stories of life, passion, and art.

Thank you,
Rey Carolino
Ninjaz Of Drama

Sent from my iPhone

June 4, 2017

To Whom It May Concern:

I would like you to know how valuable the Phoenix Theatre has been to the community. I have taught storytelling workshops and solo theatre workshops at the Phoenix Theatre and have gotten to know hundreds of people living in and around Mason St. The Phoenix Theatre provides an incredible space for people to come together and share stories.

Ann Randolph
Write Your Life Workshops
www.annrandolph.com



playwrights' center of san francisco

June 08, 2017

To Whom It May Concern,

On behalf of the Playwrights Center of San Francisco (PCSF), I am writing to express PCSF support for and appreciation of the Phoenix Arts Association (i.e., the Phoenix Theatre and the Phoenix Annex at 414 Mason Street, SF CA 94102).

PCSF is a federally tax-exempt, 501(c)3, educational theater organization dedicated to encouraging and developing Bay Area playwrights and promote script writing, audience development, and related arts. Currently, the PCSF playwright membership is comprised of approximately 85 local (Bay Area) playwrights. Additionally, PCSF involves hundreds of local actors and directors in productions, readings and other theatrical activities. PCSF has a strong presence in the San Francisco theater community and is highly attuned to the needs of that community.

The Phoenix Arts Association (both the Phoenix Theatre and the Phoenix Annex) is one of the key hubs and key supports for local theater artists. Both Phoenix facilities (theater and annex) have housed many productions of local playwrights, and both facilities have been used by local theater artists for rehearsals, staged readings, classes, meetings and other support activities. Additionally, the location of the Phoenix theater (half way between the Exit/PianoFight/Cutting Ball theaters and the Shelton/Custom Made/Unscripted theaters), links together several local small theaters and creates a single connected theater corridor. In essence, the location of the Phoenix helps define and gives identity to the Small Theatre District in San Francisco. Moving the Phoenix from its current 414 Mason Street location would greatly harm the identity of the theater district, and would likely reduce the audiences for all the nearby small theaters.

The Phoenix Arts association has consistently supported its fellow San Francisco theatrical artists. For the past 7 years I have been the Producer/Stage Manager of the PCSF 24 Hour Festival, a twice-a-year event that brings together approximately fifty local theater artists for each festival who collaborate to produce an event attended by another approximately 100 audience members. In my capacity as Producer, I have utilized the Phoenix facilities as one of the festival hubs. In recognition of the PCSF 501(c)3 status, the Phoenix Art Association has always afforded PCSF rental rates that are below the market rates. That generosity of spirit and the support of other small theater institutions is a hallmark of the Phoenix Arts Association and demonstrates the Phoenix Arts Association's commitment to the community. The past and ongoing success of the PCSF 24 Hour has depended on and (hopefully) will continue to depend on the generous support of the Phoenix. The loss of the Phoenix as a local supporter and producer of the arts would diminish and harm the local theater institutions, including PCSF.

I cannot express to you how deep the loss of the Phoenix Theater and Annex would be to the local (San Francisco and the Bay Area) theatrical community. The theatrical artists of San Francisco in general and the Phoenix in specific bring soul, spirit and vibrancy to San Francisco. Please find a way to support the ongoing existence of the Phoenix in its current location to allow the Phoenix to continue to participate in and support the San Francisco theatrical arts community; and, by extension, please allow the Phoenix Arts Association to continue to support, enrich and enliven the residents of San Francisco.

Sincerely,

Bill Hyatt
Producer, Member of Playwrights Center of San Francisco
Email - pcsf@playwrightscentersf.org

Cc: Rod McFadden, Chairperson of Playwrights Center of San Francisco

<http://playwrightscentersf.org>

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

BUSINESS DESCRIPTION

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

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

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

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

STAFF ANALYSIS

Review Criteria

1. *When was business founded?*

1989

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

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

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

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

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

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

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

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

No.

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

No.

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

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

Physical Features or Traditions that Define the Business

Location(s) associated with the business:

- 414 Mason Street

Recommended by Applicant

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

Additional Recommended by Staff

No additional recommendations



SAN FRANCISCO PLANNING DEPARTMENT

Historic Preservation Commission Draft Resolution

HEARING DATE AUGUST 2, 2017

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

Reception:
415.558.6378

Fax:
415.558.6409

Planning
Information:
415.558.6377

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

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

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

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

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

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

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

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

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

Location (if applicable)

- 414 Mason Street

Physical Features or Traditions that Define the Business

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

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

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

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

Jonas P. Ionin
Commission Secretary

AYES:

NOES:

ABSENT:

ADOPTED: