

Legacy Business Registry Staff Report

HEARING DATE JUNE 24, 2019

JOE GOODE PERFORMANCE GROUP

Application No.: LBR-2018-19-039
Business Name: Joe Goode Performance Group
Business Address: 499 Alabama Street, #150
District: District 9
Applicant: Adriana Marcial, Executive Director
Nomination Date: February 7, 2019
Nominated By: Mayor London N. Breed
Staff Contact: Richard Kurylo
legacybusiness@sfgov.org

BUSINESS DESCRIPTION

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

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

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

The business is located in the building bordered by Alabama, Florida, Mariposa, and 17th streets in the Mission neighborhood.

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





SAN FRANCISCO
OFFICE OF SMALL BUSINESS

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

3221 2nd Street from 1986 to 2000 (14 years)
290-A Napoleon Street from 2000 to 2002 (2 years)
1007 General Kennedy Avenue from 2002 to 2011 (9 years)
499 Alabama Street, #150 from 2011 to Present (8 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 the history and identity of the Mission neighborhood and San Francisco.

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:

- The property has a Planning Department Historic Resource status code of "A" (Historic Resource Present) and has been identified through survey as eligible for listing on the California Register as an individual historic resource.

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

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

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

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

Yes, the applicant is committed to maintaining the physical features and traditions that define the business.





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HISTORIC PRESERVATION COMMISSION RECOMMENDATION

The Historic Preservation Commission recommends that Joe Goode Performance Group 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:

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

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.

- Dance theater.

STAFF RECOMMENDATION

Staff recommends that the San Francisco Small Business Commission include Joe Goode Performance Group currently located at 499 Alabama Street, #150 in the Legacy Business Registry as a Legacy Business under Administrative Code Section 2A.242.

Richard Kurylo, Program Manager
Legacy Business Program



Small Business Commission Draft Resolution

HEARING DATE JUNE 24, 2019

JOE GOODE PERFORMANCE GROUP

LEGACY BUSINESS REGISTRY RESOLUTION NO. _____

Application No.: LBR-2018-19-039
Business Name: Joe Goode Performance Group
Business Address: 499 Alabama Street, #150
District: District 9
Applicant: Adriana Marcial, Executive Director
Nomination Date: February 7, 2019
Nominated By: Mayor London N. Breed
Staff Contact: Richard Kurylo
legacybusiness@sfgov.org

ADOPTING FINDINGS APPROVING THE LEGACY BUSINESS REGISTRY APPLICATION FOR JOE GOODE PERFORMANCE GROUP, CURRENTLY LOCATED AT 499 ALABAMA STREET, #150.

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 June 24, 2019, the San Francisco Small Business Commission reviewed documents and correspondence, and heard oral testimony on the Legacy Business Registry application; therefore





SAN FRANCISCO

OFFICE OF SMALL BUSINESS

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

OFFICE OF SMALL BUSINESS
REGINA DICK-ENDRIZZI, DIRECTOR

BE IT RESOLVED that the Small Business Commission hereby includes Joe Goode Performance Group 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 Joe Goode Performance Group:

Physical Features or Traditions that Define the Business:

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

BE IT FURTHER RESOLVED that the Small Business Commission requires maintenance of the below listed core physical feature or tradition to maintain Joe Goode Performance Group on the Legacy Business Registry:

- Dance theater.

I hereby certify that the foregoing Resolution was ADOPTED by the Small Business Commission on June 24, 2019.

Regina Dick-Endrizzi
Director

RESOLUTION NO. _____

- Ayes -
Nays -
Abstained -
Absent -





SAN FRANCISCO

OFFICE OF SMALL BUSINESS

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

OFFICE OF SMALL BUSINESS
REGINA DICK-ENDRIZZI, DIRECTOR

**Legacy
Business
Registry**

Application Review Sheet

Application No.: LBR-2018-19-039
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District: District 9
Applicant: Adriana Marcial, Executive Director
Nomination Date: February 7, 2019
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CRITERION 1: Has the applicant has operated in San Francisco for 30 or more years, with no break in San Francisco operations exceeding two years? X Yes No

3221 2nd Street from 1986 to 2000 (14 years)
 290-A Napoleon Street from 2000 to 2002 (2 years)
 1007 General Kennedy Avenue from 2002 to 2011 (9 years)
 499 Alabama Street, #150 from 2011 to Present (8 years)

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

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

NOTES: N/A

DELIVERY DATE TO HPC: May 23, 2019

Richard Kurylo
 Program Manager, Legacy Business Program



OFFICE OF THE MAYOR
SAN FRANCISCO



LONDON N. BREED
MAYOR

February 7, 2019

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

Dear Director Regina Dick-Endrizzi,

I am writing to nominate the Joe Goode Performance Group for inclusion on the Legacy Business Registry.

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

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

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

Sincerely,

A handwritten signature in blue ink that reads "London Breed".

London N. Breed
Mayor

1 DR. CARLTON B. GOODLETT PLACE, ROOM 200
SAN FRANCISCO, CALIFORNIA 94102-4681
TELEPHONE: (415) 554-6141

Section One:

Business / Applicant Information. Provide the following information:

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

NAME OF BUSINESS:		
Joe Goode Performance Group		
BUSINESS OWNER(S) (identify the person(s) with the highest ownership stake in the business)		
Joe Goode Performance Group is a nonprofit under Section 501(c)(3) of the Internal Revenue Code, governed by a Board of Directors. Joe Goode is its Founder and Artistic Director.		
CURRENT BUSINESS ADDRESS:		TELEPHONE:
499 Alabama St., #150 San Francisco, CA 94110		((415) 561-6565
		EMAIL:
		info@joegoode.org
WEBSITE:	FACEBOOK PAGE:	YELP PAGE
www.joegoode.org	@JoeGoodePerformanceGroup	joe-goode-performance-group-san-francisco

APPLICANT'S NAME	
Adriana Marcial	<input type="checkbox"/> Same as Business
APPLICANT'S TITLE	
Executive Director	
APPLICANT'S ADDRESS:	
499 Alabama St., #150 San Francisco, CA 94110	
TELEPHONE:	
(415) 561-6565	
EMAIL:	
[REDACTED]	

SAN FRANCISCO BUSINESS ACCOUNT NUMBER:	SECRETARY OF STATE ENTITY NUMBER (if applicable):
	C1190143

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

Section Two:

Business Location(s).

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

ORIGINAL SAN FRANCISCO ADDRESS:	ZIP CODE:	START DATE OF BUSINESS
3221 2nd Street	94110	1986
IS THIS LOCATION THE FOUNDING LOCATION OF THE BUSINESS?	DATES OF OPERATION AT THIS LOCATON	
<input type="checkbox"/> No <input checked="" type="checkbox"/> Yes	1986 - 2000	

OTHER ADDRESSES (if applicable):	ZIP CODE:	DATES OF OPERATION
290-A Napoleon Street	94124	Start: 2000
		End: 2002

OTHER ADDRESSES (if applicable):	ZIP CODE:	DATES OF OPERATION
1007 General Kennedy Ave.	94129	Start: 2002
		End: 2011

OTHER ADDRESSES (if applicable):	ZIP CODE:	DATES OF OPERATION
499 Alabama Street, #150	94110	Start: 2011
		End: current

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

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

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

Section Three:

Disclosure Statement.

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

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

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

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

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

Adriana Marcial 4/16/19 Adriana Marcial
Name (Print): Date: Signature:

JOE GOODE PERFORMANCE GROUP
Section 4: Written Historical Narrative

CRITERION 1

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

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

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

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

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

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

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

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

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

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

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

Not applicable.

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

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

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

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

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

CRITERION 2

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

CRITERION 3

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

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

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

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

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

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

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

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

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

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

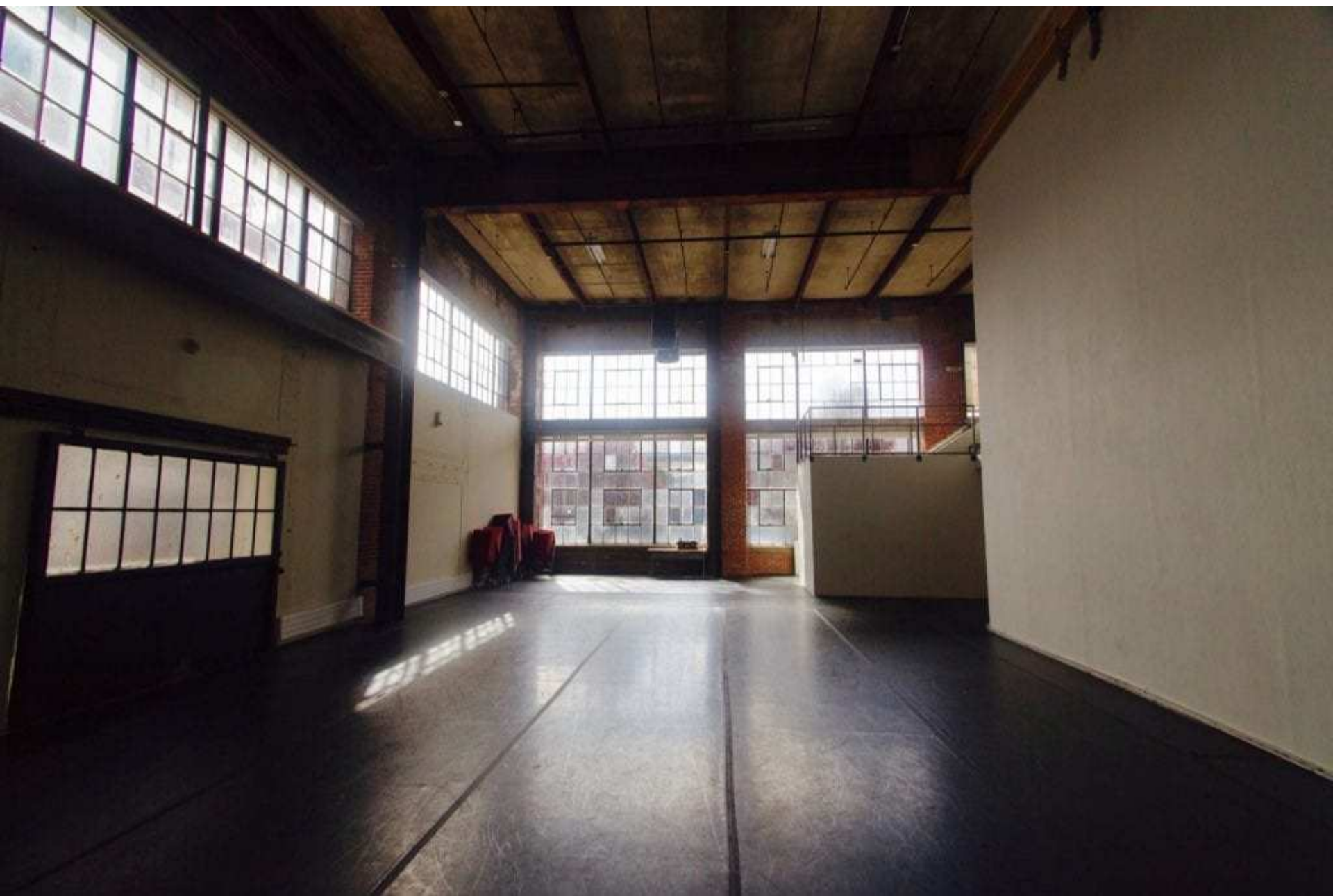
The Joe Goode Annex is committed to preserving the historical building of its home. Any improvements are done with care for the building and with approval from the members of Artaud.

d. When the current ownership is not the original owner and has owned the business for less than 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.

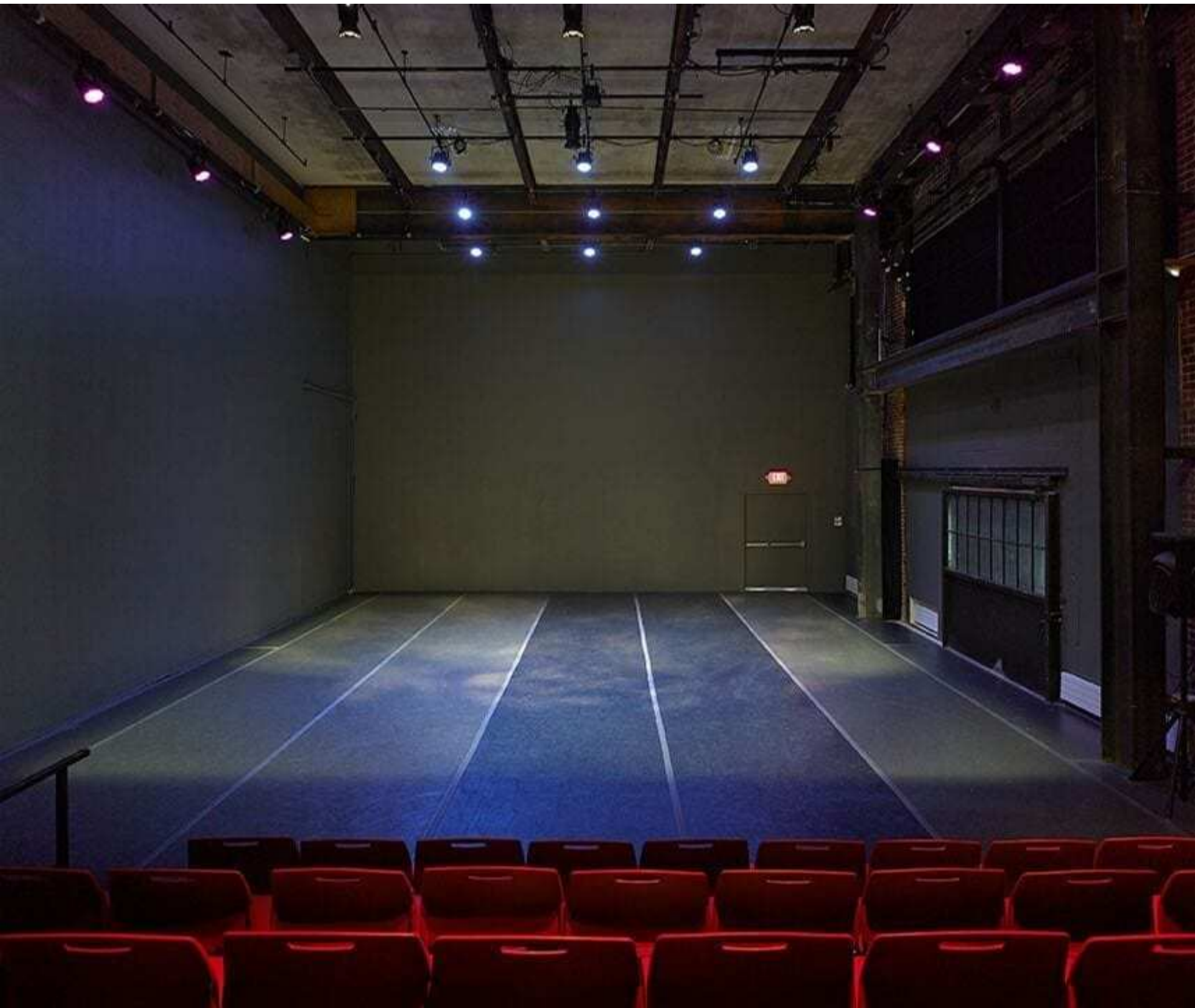


Joe Goode Annex Exterior and Signage













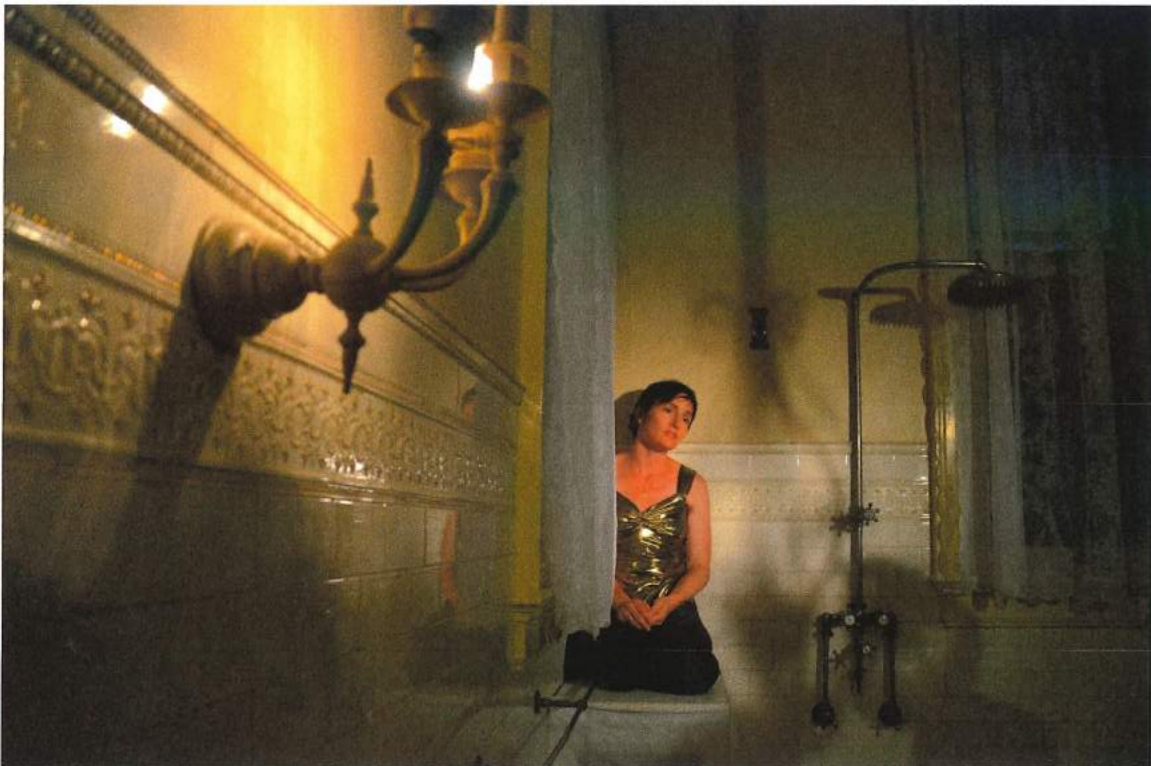
29 Effeminate Gestures, 1987



Wonderboy, 2008



Traveling Light, 2009



Still Standing, 2018



Sea Change (Inspired Bodies), 2018



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

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

1190143

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

ARTICLES OF INCORPORATION
OF
JOE GOODE PERFORMANCE GROUP

FEB 27 1986

MARCH FONG EIL, Secretary of State
By Donna L. Anglin

I

This corporation shall be known as JOE GOODE PERFORMANCE GROUP.

II

(a) This corporation is a nonprofit public benefit corporation and is not organized for the private gain of any person. It is organized under the Nonprofit Public Benefit Corporation Law for charitable purposes.

(b) The specific and primary purposes of the corporation are to provide the San Francisco Bay Area and California communities with educational instruction and training in the performing arts and to perform educational programs, and to carry out all other acts necessary or incident to the above, but to engage only in activities which are educational and are entitled to educational status for tax purposes under federal, state and local law.

(c) This corporation is organized exclusively for charitable purposes within the meaning of Section 501(c)(3) of the Internal Revenue Code of 1954. Notwithstanding any other provision of these articles, this corporation shall not

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

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

III

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

IV

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

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

V

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

Dated: 2/27/86

Joe Goode
Joe Goode, Incorporator

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

Joe Goode
Joe Goode

PRIMARY RECORD

Primary # _____
HRI # _____
Trinomial _____
NRHP Status Code _____

Other Listings _____
Review Code _____ Reviewer _____ Date _____

Page 1 of 2 *Resource name(s) or number (assigned by recorder) 475 -499 ALABAMA ST

P1. Other Identifier American Can Co. (historic)

*P2. Location: Not for Publication Unrestricted

*a. County: San Francisco and P2b and P2c or P2d. Attach a Location Map as necessary.

*b. USGS 7.5' Quad: SF North Date: 1994

*c. Address: 475 -499 Alabama St City: San Francisco Zip: 94110

d. UTM: (Give more than one ofr large and/or linear resources) Zone _____; _____mE/ _____mN

e. Other Locational Data: Assessor's Parcel Number: 3969001

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

This is a partial two and four-story, reinforced-concrete and brick industrial building clad in brick and capped by a compound flat roof. The American Commercial-style building has been rehabilitated for use as residential lofts, a community theater and art studios. The building occupies a 79,997 sq ft lot bounded by Alabama, 17th, Florida, and Mariposa streets. A below grade parking lot is located on the north end of the parcel. The irregularly massed building has an E-plan and can be divided into four sections: a long, two-story 10-bay structure facing Florida Street with three wings opening off the rear of the building that run parallel to Mariposa Street. All components of the building are concrete daylight frame with brick infill. All walls are fenestrated with large multi-lite steel industrial windows. The building terminates with a concrete cornice and brick frieze with diamonds in the center of each section and each pier. The building appears to be in good condition.

*P3b. Resource Attributes: (list attributes and codes) HP8. Industrial Building, HP3. Multiple Family Property, HP6.

P4. Resources Present: Building Structure Object Site District Element of District Other (Isolates, etc.)

P5a. Photograph or Drawing (Photograph required for buildings, structures, and objects)

*P5b. Photo (view, date, accession #
100_5720.JPG, 11/20/2007,
view to SE

*P6. Date Constructed/Age and Sources
 Historic Prehistoric Both
1925, Assessor's Office

*P7. Owner and Address:

Project Artaud
% Treasurer
499 Alabama St
San Francisco Ca 94110

*P8. Recorded by
Tim Kelley
Tim Kelley Consulting
2912 Diamond St. #330

*P9. Date Recorded:
6/12/08

*P10. Survey Type: (Describe)
Intensive



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

*Attachments BSOR None Continuation Sheet
 Archaeological Record District Record Location Map Other...
 Artifact Record Photograph Record Linear Feature Record

Page 2 of 2
*Recorded by: Tim Kelley
 Continuation Update

Resource Name or # (Assigned by Recorder) 475 -499 ALABAMA ST
Date 6/12/08



100_5719.JPG, 11/20/2007, view to S



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



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



100_5726.JPG, 11/20/2007, view to E



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

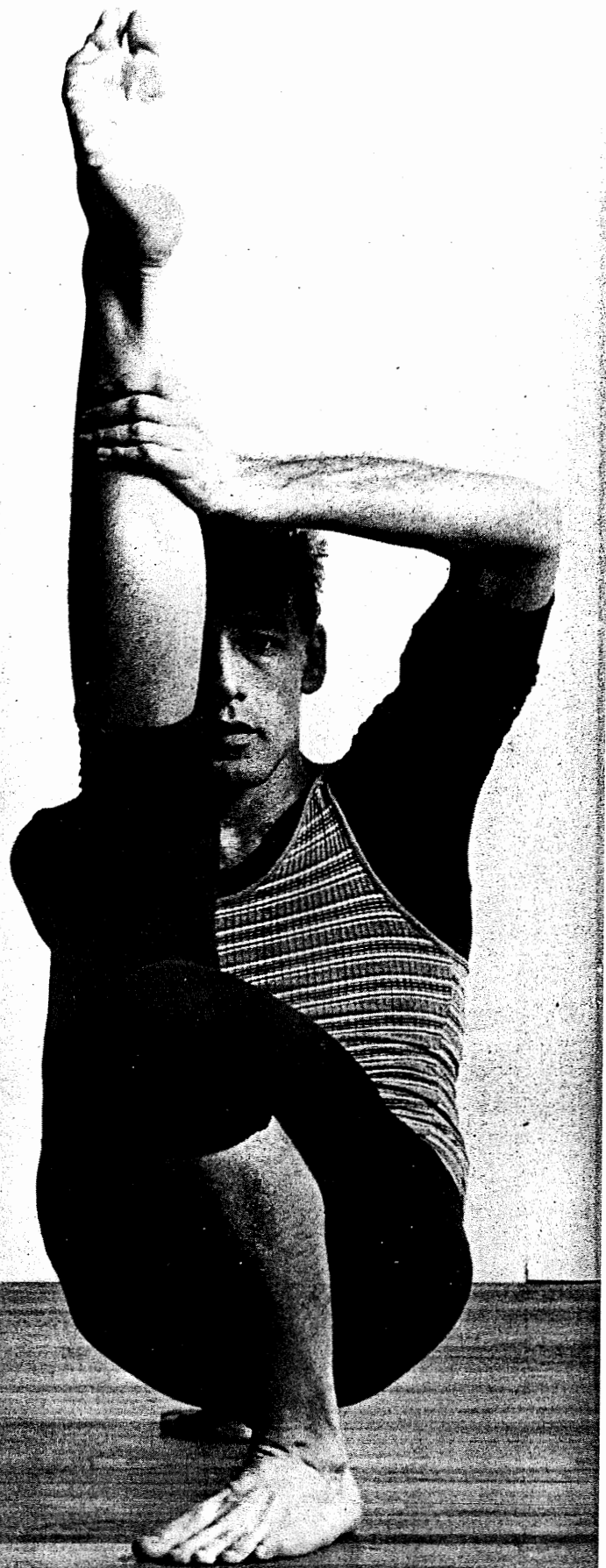


100_5730.JPG, 11/20/2007, view to NE

San Francisco's
Joe Goode:

***WORKING
HARD
TO BE THE
BAD BOY
OF MODERN
DANCE***

by Janice Ross





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

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

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

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

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

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

David Pappas

Janice Ross is Dance Magazine's San Francisco correspondent.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

DATEBOOK

Company leader puts the unconscious at the center of his work



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

BY ANN MURPHY

SPECIAL TO THE CHRONICLE

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

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

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

GOODE VIBRATIONS

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

Doesn't Believe in Symbols

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

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

Often the subterranean world of the

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

The Vulnerable Big Girl

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

Goode's dances are riddled with Big Lindas, souls that don't fit in, sensitive big

'TAKE/PLACE'

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

■ Performances are at 8:30 p.m. Thursdays through Sundays, through May 29 (except May 26, when there will be no performance).

■ Tickets are \$16. Call the box office at (415) 621-7797 or BASS at (415) 776-1999.

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

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

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

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

One could even say that he's supplanted

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

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

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

Nevertheless, he is pulled toward text



BY LIZ HAFALIA/THE CHRONICLE

Choreographer Joe Goode

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

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

New York Debut

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

See the Elements Emerging

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

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

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

San Francisco Chronicle

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

Steven Winn, Chronicle Arts and Culture Critic

Published 4:00 am PDT, Saturday, June 5, 2004

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

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

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

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

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



Chronicle/David Paul Morris

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

David Paul Morris/The Chronicle

Photo: David Paul Morris

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

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

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

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



Chronicle/David Paul Morris

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

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

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

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

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

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

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

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

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

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

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

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

Posted on Sun, Jun. 04, 2006

Goode, Tilson-Thomas leave deep impression

By Mary Ellen Hunt
CONTRA COSTA TIMES CORRESPONDENT

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

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

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

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

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

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

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

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

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

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

As always, Goode's monologues are wordy, and the work as a whole comes in many layers, like a neatly packed portmanteau. But the pleasure of it is ultimately in our mental unraveling of the imagery. Occasionally, the words pass us by, barely registering as we focus on disembodied heads running through a gamut of expressions as they float over the space.

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

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

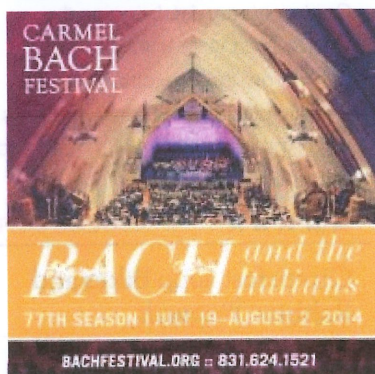
The setting takes us back to the height of the AIDS epidemic, which coincidentally began 25 years ago. But anyone who's ever kept vigil at a dying person's bedside will instantly recognize the scene: Relatives and friends tiptoe quietly about a house and warn newcomers not to be shocked by the fragility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

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

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

DANCE REVIEW

- WHO: Joe Goode Performance Group
- WHAT: "Stay Together" and "Deeply There"
- WHERE: Yerba Buena Center for the Arts, 700 Howard St., San Francisco
- WHEN: Through June 11
- HOW MUCH: \$20-\$40
- DETAILS: 415-978-ARTS, www.yerbabuenaarts.org



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



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★★★★☆

By *Carla Escoda*, 09 October 2013

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

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

Reviewed at **Z Space, San Francisco** on 3 October 2013

PROGRAMME

Hush [Tewari/Juodvalkis] (Joe Goode)

PERFORMERS

Joe Goode Performance Group

★ MORE DANCE REVIEWS

BalletLORENT's *Rapunzel*

Kirsty Morgan, 13th April

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



© RJ Muna

"I need to get a life. Real soon."

– A Poet, danced by Andrew Ward in Joe Goode's *Hush*

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

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

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

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

music by Murray Gold and script by Carol Ann Duffy.

★★★★☆

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BODYTRAFFIC at the Boston ICA

Kathryn Maus, 13th April

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

★★★★★

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Circusfest 2014: Bikes and Rabbits' Triptych

Emily Brown, 12th April

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

★★★★☆

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

Margaret Willis, 13th April

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

★★★★☆

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

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

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

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

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

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

San Francisco Chronicle

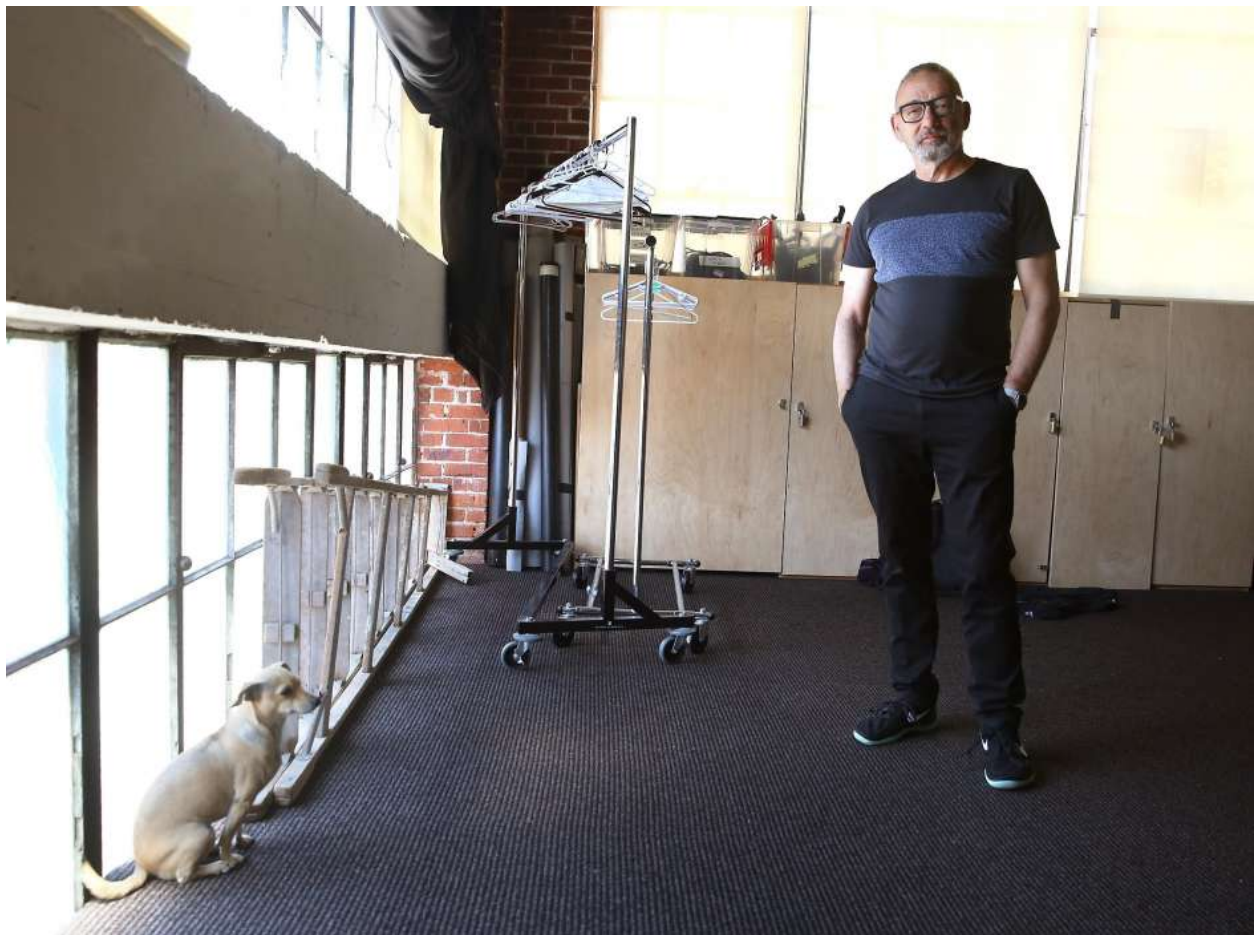
Arts & Entertainment // Performance

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

By Allan Ulrich

June 14, 2017

Updated: June 16, 2017 1:15 p.m.



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

Photo: Liz Hafalia, The Chronicle

One evening in 1983, Joe Goode made Bay Area dance history.

During a concert by the Margaret Jenkins Dance Company at the New Performance Gallery, Goode, then a member of the ensemble, stood up in the center of the room in his white undershorts and ranted in a laconic manner that made you listen intensely, True, words had been uttered previously on local dance stages, but postmodernism then frowned on psychologically keyed speech, especially speech celebrating gay identity and this guy, the eponymous “Stanley,” who was a fascinating mess.

Goode, who had danced with Merce Cunningham in New York before arriving in San Francisco, founded his own performing organization three years after “Stanley.” Freelancing paid some bills, but, said Goode in a recent conversation, “I wanted to dance with language and theatricality and I wanted to make personal statements. I had always been up-front about my gayness. I couldn’t do that in somebody else’s company.”

This week’s 30th anniversary engagement by the Joe Goode Performance Group should reaffirm his artistic achievement in developing a new, humane brand of dance theater. Audiences may expect a North American premiere, “Nobody Lives Here Now,” and a few well-chosen revival excerpts.



1 of 11. Choreographer Joe Goode in the storage room with his dog Macha on Monday, May 22, 2017, in San Francisco, Calif. Photo: Liz Hafalia, The Chronicle

They will all display Goode's artistic style, but he demurs when asked to describe it. "That development has been incremental," says the choreographer. "I usually don't like dance that uses speech because it is used so badly. It sounds like recitations piled upon each other. Yakety-yak! I am repulsed by it and feel very cautious about using speech and language. They have to come from a place of necessity. I am a rigorous editor. I often take away material and then take away more. On the other side of the studio, they're practicing lifts. So, I bring them together. What happens in that collision is what interests me. You don't know what's going to happen.

"Liz Burritt, who was a member of my original company, is a natural actor, and we found out that the members of an ensemble can infect each other with these skills and the desire to work in this way. This is something a pickup company cannot do."

The commission for "Nobody Lives Here Now" (2016) came from a French dance festival. The inspiration came from some old photographs Goode chanced upon in Europe. "They depicted a French village in which the entire population had been obliterated during World War II," said the choreographer. "The town had been preserved as a monument. Originally, I thought I would make a piece about such an act of cruelty, but it was too sad a subject to go on. So, I thought of other sorts of things that disappear. I wanted to make it more personal.



2 of 11. Choreographer Joe Goode rehearses the 30th premiere of 'Nobody Lives Here Now' on Monday, May 22, 2017, in San Francisco, Calif. Photo: Liz Hafalia, The Chronicle



3 of 11. Choreographer Joe Goode (left), Wonderboy and his creator Basil Twist. Photo: Pat Johnson

“I’m noticing now that I’m past 60,” adds Goode, 66, “my identity as this strong dancer person is shifting. Loss of youth is a real issue. I think that artists try to make themselves into magicians who crack open revelation after revelation and stun the public with their dazzling insights. The effort to make oneself infinitely interesting is a trap for the working artist. My goal is different now, and that’s another element of the new work.

“Finally, I have a lot of students at UC Berkeley who no longer identify easily or comfortably as entirely male or female. They identify somewhere on the spectrum and it’s very fluid. They are in a challenging arena where they have to create themselves. That is a factor in the piece, too. It sounds complicated, but it’s really quite simple.”

“Nobody Lives Here Now” (slightly altered for American consumption) is unusual for another reason. It is accompanied by live classical music, performed locally by the Thalea String Quartet. “I am setting myself a big challenge,” says Goode. “Classical music already has a story in it; there are many shifts of narrative and energy built in. How do you approach that layering? Fortunately, I had help from the quartets here and in France.”



4 of 11. For the Gloss arts page, Zest and Preview: The Joe Goode Performance Group performs Wonderboy -- a collaboration with puppeteer Basil Twist, March 6 at 8 p.m. in the Wortham Theater Center's Cullen Theater, presented by Society for the Performing Arts.

It was the need for challenge in his life that led Goode to the Magic Theatre, where he met the brilliant puppeteer Basil Twist, which led to their 2008 collaboration on the affecting “Wonderboy.” And he bowed in the opera world by directing Conrad Susa’s “Transformations” in 2006 after the San Francisco Opera Center’s Sheri Greenawald informed him the libretto was by favored poet Anne Sexton. Goode’s site-specific hit, “Traveling Light,” at the Old Mint in 2009, was a miracle of split-second timing.

But one gets the impression that teaching has made the profoundest effect on this artist. Thanks to UC Berkeley’s David and Marnie Wood, Goode was hired in 2001 as a tenured professor in the Department of Theater, Dance and Performance Studies. The experience has been a life lesson on both sides.

“The students are interested in technology. They are interested in what is spontaneous and improvisational,” said Goode. “Here, suddenly is a new idea, we’re going to run with it. They’re confident, they have been told they can do anything, and they believe it. They have awakened me, and I didn’t think I needed additional awakening.”

The past three decades have treated the choreographer kindly. He has won innumerable dance awards, received a host of commissions and had the inspiration to lease the Joe Goode Annex, an Alabama Street rehearsal and performance space that, according to the landlord, is always rented.

But if you ask him to sum up the past 30 years, the reply is complex, nostalgia-free and directed toward the future:

“I think what I have always wanted to learn was how to go deeper; that has always been my goal,” said Goode. “I like to think that a performance is a little window into someone’s very truthful experience. I’m not talking autobiography, which doesn’t interest me at all. But I think the world you and I inhabit is so specific to each person. If you can provide a glimpse into that point of view, that is really fascinating. And I like to meditate on projects like isolationist American iconography and out-of-body experiences. There’s a never-ending pile of topics I haven’t gotten to yet.”



5 of 11. Choreographer Joe Goode goes through script with dancers Felipe Barrueto-Cabello, Andrew Ward, and Marit Brook-Kothlow, as they rehearse 'Nobody Lives Here Now' in it's 30th season on Monday, May 22, 2017, in San Francisco, Calif. Photo: Liz Hafalia, The Chronicle



8 of 11. Choreographer Joe Goode (right) works on script with dancer Molly Katzman (left) during the rehearsal of 'Nobody Lives Here Now' in it's 30th season on Monday, May 22, 2017, in San Francisco, Calif. Photo: Liz Hafalia, The Chronicle



9 of 11. Choreographer Joe Goode (right) goes through script with dancer Marit Brook-Kothlow (middle) and with dancer Andrew Ward at left as they rehearse 'Nobody Lives Here Now' in its 30th season on Monday, May 22, 2017, in San Francisco, Calif. Photo: Liz Hafalia, The Chronicle

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Your guide

Check out our
Gay Pride
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in today's paper



Goode times

Joe Goode Performance Group
still going strong after 30 years

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The National Theatre production of
THE CURIOUS INCIDENT
OF THE DOG IN THE NIGHT-TIME



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William Acheson / Margaret Jenkins Dance Company 1984

Colleen Mulvihill and Joe Goode of the Margaret Jenkins Dance Company perform in "First Figure."

In the words of Joe Goode:

"We want to be a site for innovation; we want to take dance out of the traditional theater setting and place it in a more living, breathing relationship with the viewer."

* * *

"How do we determine who gets what? Am I entitled because I have been terribly successful? Because I can buy the land and kick out the tenant who lived there? If it is simply a case of greed and economics, then we're in a sad state of affairs."

* * *

"Memory isn't always what you expect, what is presented to you."

* * *

"Dance is very frightening for a lot of people. It's like taking high art medicine to an audience. I am opposed to that."

* * *

"I am the master of self-deprecation."

* * *

On the state of success: "I deserve to be there. I deserve the comfort and safety. But I keep thinking of the population of Bosnia or Palestine or Somalia. They also deserve to be standing in their backyards in their underwear."

— Compiled by Allan Ulrich

‘A Joe Goode piece is never “done” ’

Here is what artists who have danced for the choreographer say about him, as compiled by Allan Ulrich



RJ Muna

Marit Brook-Kothlow of the Joe Goode Performance Group dances in Joe Goode's "Poetics of Space."

Liz Burritt

(1987-2007; now guest dancer)

"I met Joe in 1985 at Loretto Heights College in Denver, Colo., when he came to do a residency and set a piece on the Dance Department there. I moved to San Francisco after I graduated from college in 1987 and became a member of the Joe Goode Performance Group.

"Joe and the Joe Goode Performance Group are the primary shapers of my life as a dancer. When I first met Joe and he challenged us to share our personal stories, to dance from the guts and the heart, to make noise and even to talk and sing, I was challenged to my core and smitten with his process. Joe is a master at seeing the potential in a performer and finding ways to coax and coach one into experimenting with untapped forms of expression.

"Because Joe is committed to working with ideas that are personal and relevant to himself and the people involved in the process, the work never becomes stale or predictable for the performers. There is always something new to learn about oneself and the world when in the creation and performance process. A Joe Goode piece is never "done." The process taught me to listen and re-listen and not to get too attached to what was the "truth" yesterday because it might have shifted today. Such valuable advice in art making and in life."

Marit Brook-Kothlow

(1990-2007; 2015-present)

"I started dancing with Joe right after getting out of college, when I moved to San Francisco. I was hired shortly after that. It's strange to think that I have spent most of my adult creative life in Joe's company.

"I find that the process in my own work to generate material and assemble the piece is directly informed by the way I have worked with Joe.

"I think the bottom line is that I admire him as a director. I regard Joe as an artist who practices making choices intuitively. He is a ruthless editor who is not afraid to throw out a gem if it doesn't serve the piece as a whole, I have found this a very difficult skill to learn — to not get too attached to what we make. It's a pearl of wisdom I keep in my pocket."

Felipe Barrueto-Cabello

(1996-present)

"I never thought working in a dance company could be so pleasurable. It is so satisfying to find dancers like yourself who are willing to invest the time to make a piece. I am reserved about my feelings by nature. But here we share our inner lives, and really enjoy working with each other. That is a priority for Joe."



Daniela Ganley, Marit Brook-Kothlow, James Graham. Photo by Melissa Lewis.

Still Standing

Joe Goode Performance Group

July 12-August 5, 2018

In partnership with SF Heritage

Haas-Lilienthal House, San Francisco

[link \(http://joegoode.org/box-office/#stillstanding\)](http://joegoode.org/box-office/#stillstanding)

“Is something true, just because you remember it?”

“Still Standing” is as much a happening as it is a site-specific work. Shaped by the walls of San Francisco’s landmark Victorian, Hass-Lilienthal House—and the creative corridors of director and choreographer Joe Goode’s mind. The piece is furnished by Goode’s troupe of 16 stellar performers, and lofty original music by, Ben Juodvalkis—in collaboration with Lila Blue, Shawna Virago, and Tassiana Willis. “Standing Still” is an intimate gathering. But, this grand old house is just a musty old museum without people making it a home, and for this performance the audience, sporting masquerade masks, fills its hallways and parlors, kitchen, and bathroom, standing a breath away from singing and dancing performers. Intimacy is what a home is all about, and the changes and stories that take place within those who dwell there.

For Goode this Victorian house represents the very spirit of San Francisco, a city known for its liberal acceptance, making it a place where residents have historically reinvented themselves. It’s a city known for its resilience—surviving earthquakes and fires, at the same time pioneering progressive thinking. “Still Standing” is also a meditation on aging, reflecting on the disbeliefs of baby boomers that they are still here, after surviving their own emotional fires, romantic earthquakes, structural damage, and endless renovations. Yet, they remain determined to stay fit, healthy, and attractive hoping to stave off the inevitable. “If I need repair, will you be there for me?” is a phrase both spoken and sung during vignettes in different nooks and crannies of the four-storied 1886 house.

The audience is ushered magically from room to room, stairway to stairway, banging pots for rhythm in the kitchen, witnessing a shrouded corpse undulate to life in the parlor. For nearly an hour and a half they crowd into small rooms with high ceilings, often being split into sub-groups of four or five to see a one-of-a-kind piece that the other 45 guests won’t see but will instead simultaneously witness something else. These tiny groupings of people in very tight spaces are the most remarkable, feeling the dancers so close, smelling the stale air of an old home, hearing their narratives face to face about “real, written and imagined stories.” The masks provide a comfort zone for staring deeply into performers eyes as they sing ghost-like, some lamenting, always questioning, wondering, and contemplating. Some of their answers sound banal, some like New Age banter, others profound but all with strong prose and sincerity of voice.

A big round of applause for all the multi-talented performers including company members; Marit Brook-Kothlow, Molly Katzman, Damara Ganely, James Graham, Patricia West, with guest performers, Brendan Barthel, Janine Trinidad, Cookie Harrist, Wallana Simcock, Gabriel Christan, El Beh, Caroline Alexander, Pamela Shoebottom, and Jan-Matthew Sevilla. “Still Standing” is wondrous, a happening to be witnessed more than once because it’s impossible to see all of it the first time or to take in all of its many layers. Performances began July 12th, running Thursday-Sunday through August 5th with weekend times of 5:30 & 8:30 (Saturday) 3:00 pm & 5:30. Due to the limited number of audience members per performance, with returning audience members also competing for tickets, the remaining performances are sold out. Check website for announcement of additional performances.

David E. Moreno

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David E. Moreno

(<https://culturevulture.net/author/davidmoreno/>)

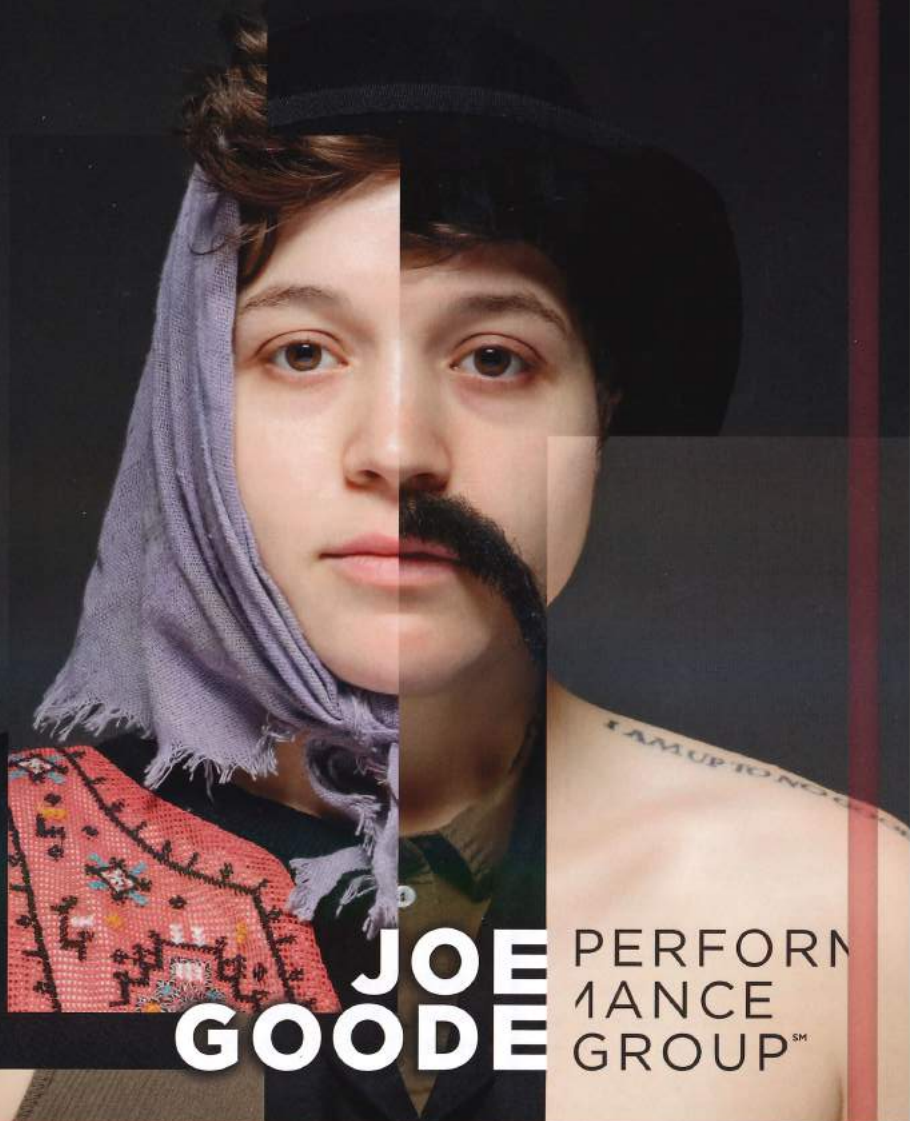
David E. Moreno E-RYT500, YACEP, SFT, is an internationally recognized yoga instructor who came to yoga after dancing professionally in a variety of modern dance companies and light opera productions. He also trained in experimental dance including the early phases of Steve Paxton's contact improv, the environmental happenings of Anna Halprin, and the deep inner dance of Continuum with Emilie Conrad. His commentaries on yoga have been featured in an assortment of yoga journals and magazines, and he is the producer of yoga DVDs and eBooks.
www.moryoga.com

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deeply
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stories of a neighborhood
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Joe Goode Performance Group
in collaboration with Robin Holcomb (music)

Deeply There is presented in association with Center for the Arts and is made possible through the generous support of Grants for the Arts/San Francisco Hotel Tax Fund, The California Arts Council, The San Francisco Arts Commission, National Dance Project through the New England Foundation for the Arts, National Endowment for the Arts, The California Tamarack Foundation, The William and Flora Hewlett Foundation, The Bernard Osher Foundation and The Zellerbach Family Fund.

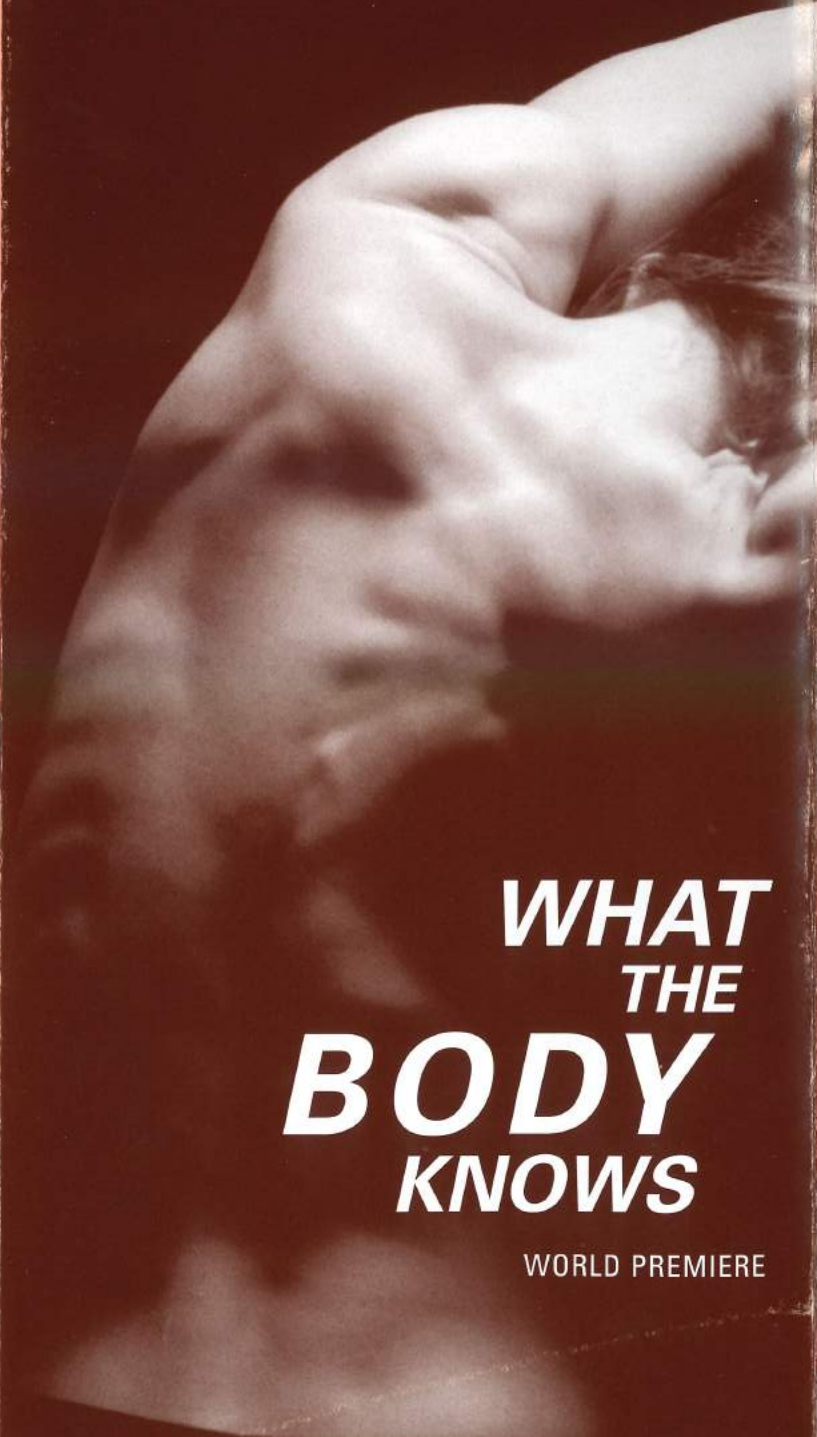
Photos: Terrence McCarthy Design: Marit Brook-Kothlow

MAY 30, 31 JUNE 1, 2, 3
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COMPOSER
beth custer

PERFORMERS
felipe barrueto-cabello
paul benney
marit brook-kothlow
liz burritt
jennifer wright cook
joe goode
marc morozumi
vong phrommala

SCENIC DESIGNER
michael brown

COSTUMER
meg neville

290-A NAPOLEON STREET, SAN FRANCISCO, CA 94124
415-648-4848 www.joegoode.org joegoode@dnai.com



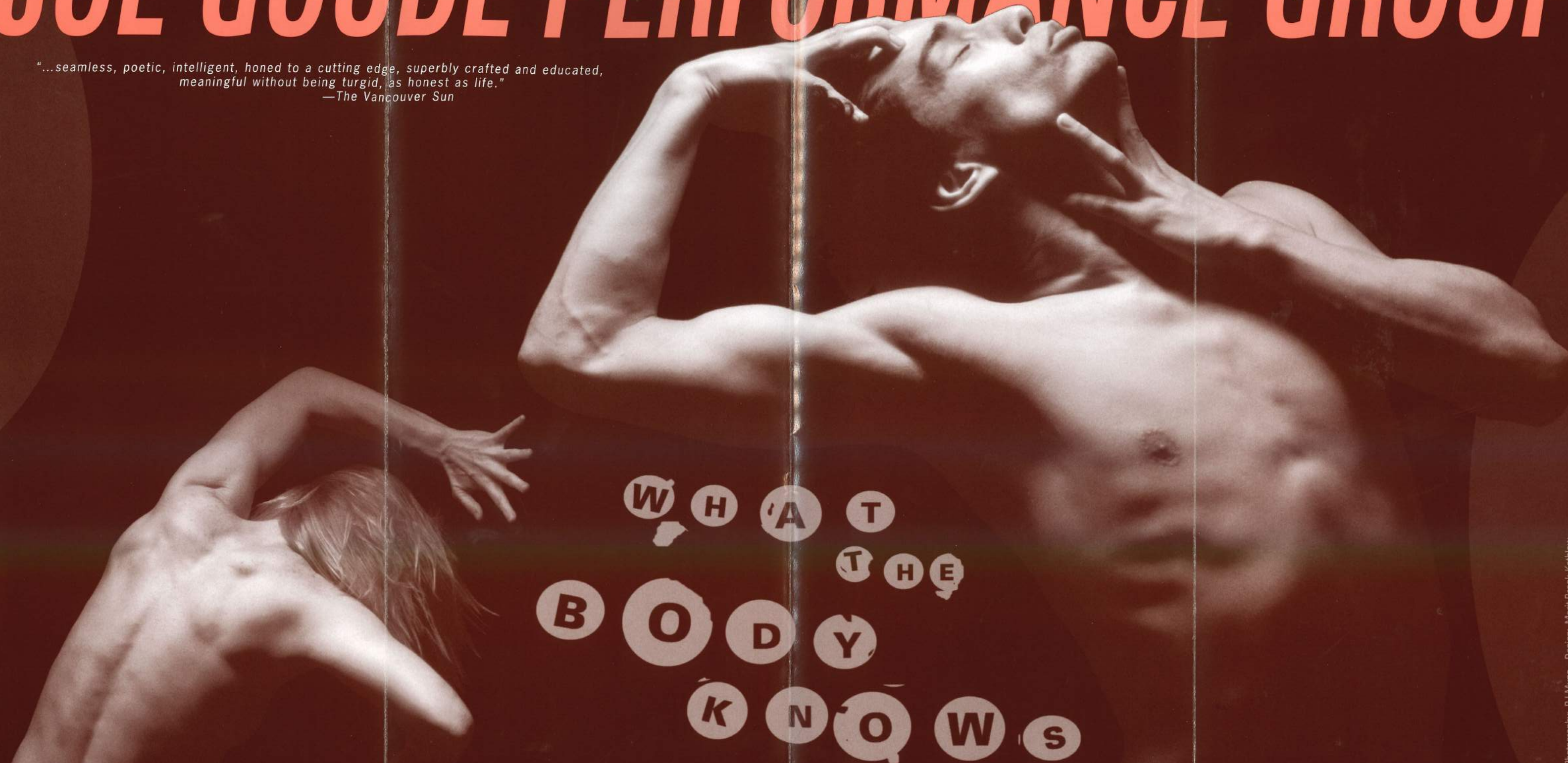
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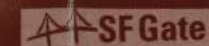
FOR TICKETS: 415-978-ARTS (2787)
GROUP SALES: 415-346-7805
\$20 \$25 \$30

MAY 30, 31 JUNE 1, 2, 3 **INSTALLATIONS: 7PM**
ALL SHOWS: 8PM

ARRIVE EARLY 

Outdoor installations in the Yerba Buena Gardens are open to the public and precede the show at 7PM. For more information, visit our website: www.joegoode.org

Made possible through the generous support of the California Arts Council, National Endowment for the Arts, Grants for the Arts/San Francisco Hotel Tax Fund, Walter and Elise Haas Fund, Philip Morris Companies, Inc., Horizons Foundation, Bernard Osher Foundation, William and Flora Hewlett Foundation, Fleishhacker Foundation and the Zellerbach Family Fund. Wells Fargo (Exclusive Corporate Sponsor)



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Photography: R.J. Muna Design: Marit Brook-Kothlow

Filing Date: May 23, 2019
Case No.: 2019-011976LBR
Business Name: Joe Goode Performance Group
Business Address: 499 Alabama Street
Zoning: UMU (Urban Mixed Use) Zoning District
68-X Height and Bulk District
Block/Lot: 3969/001
Applicant: Adriana Marcial, Executive Director
499 Alabama Street, #150
San Francisco, CA 94110
Nominated By: Mayor London Breed
Located In: District 9
Staff Contact: Shelley Caltagirone - (415) 558-6625
shelley.caltagirone@sfgov.org

BUSINESS DESCRIPTION

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

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

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

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

STAFF ANALYSIS

Review Criteria

1. *When was business founded?*

The business was founded in 1986.

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

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

- i. Joe Goode Performance Group has operated continuously in San Francisco for 33 years.
- ii. Joe Goode Performance Group has contributed to the history and identity of the Mission neighborhood and San Francisco.
- iii. Joe Goode Performance Group is committed to maintaining the physical features and traditions that define the organization.

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

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

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

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

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

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

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

No.

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

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

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

Physical Features or Traditions that Define the Business

Location(s) associated with the business:

- 499 Alabama Street

Recommended by Applicant

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

Additional Recommended by Staff

- None



SAN FRANCISCO PLANNING DEPARTMENT

Historic Preservation Commission Draft Resolution No.

HEARING DATE: JUNE 19, 2019

Case No.: 2019-011976LBR
Business Name: Joe Goode Performance Group
Business Address: 499 Alabama Street
Zoning: UMU (Urban Mixed Use) Zoning District
68-X Height and Bulk District
Block/Lot: 3969/001
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shelley.caltagirone@sfgov.org

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San Francisco,
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Planning
Information:
415.558.6377

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

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

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

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

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

WHEREAS, at a duly noticed public hearing held on June 19, 2019, the Historic Preservation Commission reviewed documents, correspondence and heard oral testimony on the Legacy Business Registry nomination.

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

BE IT FURTHER RESOLVED that the **Historic Preservation Commission hereby recommends** safeguarding of the below listed physical features and traditions for Joe Goode Performance Group.

Location(s):

- 499 Alabama Street

Physical Features or Traditions that Define the Business:

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

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

BE IT FURTHER RESOLVED that the **Historic Preservation Commission hereby directs** its Commission Secretary to transmit this Resolution and other pertinent materials in the case file 2019-011976LBR to the Office of Small Business June 19, 2019.

Jonas P. Ionin
Commission Secretary

AYES:

NOES:

ABSENT:

ADOPTED: