

3 surveillance cameras urged for Tenderloin

New city law turns crimefighting tool into scarecrow

BY TOM CARTER

TENDERLOIN residents, most of whom a recent survey says feel unsafe in their neighborhood, will soon get to tell the Police Commission if they want three security cameras that the mayor's office is offering to stymie crime.

The Mayor's Office of Criminal Justice sent the recommendations Aug. 25 to the commission, which has 60 days to schedule a public hearing. MOCJ Acting Director Allen Nance recommended the digital surveillance cameras for U.N. Plaza, Hallidie Plaza and at O'Farrell and Jones streets.

If the cameras are approved, they must be installed within 30 days, according to the enabling ordinance. Or they can be rejected. As of Sept. 5, the commission, which meets weekly, had not yet scheduled the item, according to spokesman Sgt. Joseph Reilly.

The cameras will be more like scarecrows, rather than a tool to help police nab bad guys, though Tenderloin Capt. Kathryn Brown would welcome them. Yet to Supervisor Chris Daly, the cameras are an unproven crime deterrent and, at \$12,500 each, a waste of money, a stance that puts him at odds with the mayor's office again.

"The cameras can be a deterrent. They are not used as a tool to prevent crimes."

Allen Nance
MOCJ ACTING DIRECTOR

"The plazas are a direct request from the mayor and O'Farrell comes from the neighborhood and the police chief," Nance told *The Extra*.

U.N. Plaza, and Market and Seventh streets is a daily bazaar for peddling hot merchandise — some fresh from department stores just blocks away — and somewhat less so for drug peddling. But Hallidie, which Southern Police Station handles, is largely drug trafficking, as is the O'Farrell-Jones area especially near the San Francisco Senior Center on O'Farrell.

"The inclusion of U.N. Plaza is brilliant," said Capt. Brown, who sends frequent car patrols onto the expansive brick area. When a car arrives, a crowd typically scatters, and re-forms when it leaves.

"Jones and O'Farrell, it's a tough call," Brown said. "Walk down a block to Ellis and oh, it's a huge difference (with more activity). All the station captains were asked to submit lists. Mine also included Turk and Taylor — we've had a couple of murders there."

But Daly isn't buying it. He chairs the Budget and Finance Committee that in May nixed the mayor's \$250,000 supplementary budget request for even more cameras.

"There's no proven efficacy," Supervisor Daly told *The Extra* in an interview at the SoMa Potluck on Aug. 16 at the Arc on Howard Street.

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SOUTH OF MARKET 1960-80



Ira Nowinski's "Last Resident, West Hotel," 1974 was part of the retrospective at SomArts.

WHEN ART WAS HOT

SomArts show honors scene of '60s, '70s

BY TOM CARTER

THE recent "reShow" at SomArts that displayed the work of 80 artists who worked and played in a lost time and place South of Market was the end of the beginning, its organizers say.

The exhibition featured works from

1960 to 1980, a time when San Francisco was the defiant epicenter of art in America. Local artists thumbed their noses at galleries and made art to display themselves in their dirt-cheap studios and warehouse spaces South of Market.

Pieces ranged from politically inspired commie-capitalism spilling over from the 1950s to photography and psychedelic and figurative painting.

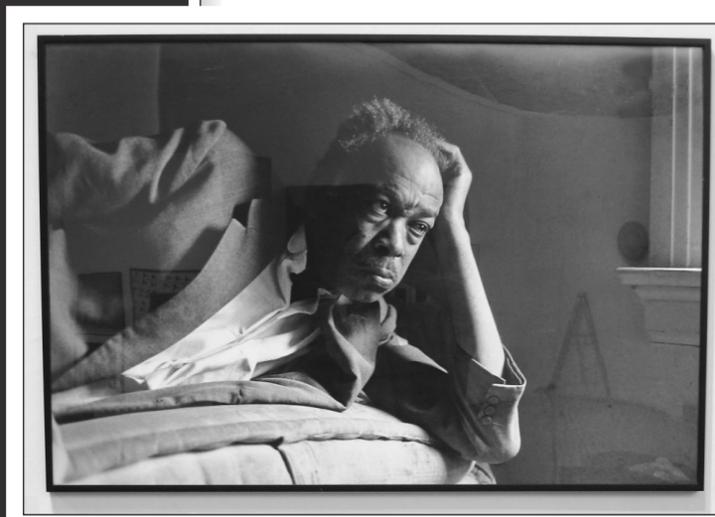
"It's a message about community, reuniting and the relocation of artists," said Brian McPartlon before an Aug. 23 artists' panel discussion on the era and the show. "This is not the end, this is the beginning. And maybe it will affect a new generation of artists."

McPartlon, Jack Freeman and John Behanna organized the show. McPartlon, an abstract painter who lives now in Sante Fe, got the idea four years ago. He enlisted Behanna and Freeman. Behanna is a real estate agent and photographer who once leased a space at 63 Bluxome St. for McPartlon and other artists and helped artists find studio space in SoMa, sometimes for as little as 5 cents a square foot. Freeman, a painter who came to the city in the 1950s, and since 1970 has maintained a studio at 13th and Harrison Street, the former Anchor Steam Beer Brewery that moved in the 1930s.

"There were 40 studios in the heyday," Freeman said. "Now there are three."

The neighborhood's rise and fall of art activity has implications that concern the Western SoMa Citizens Planning Task Force and District 6 Supervisor Chris Daly. The task force wants to rejuvenate the art scene

SOUTHSIDE



"Catman" is a black-and-white portrait done by Ira Nowinski in 1972.

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