**Intersection fights to pull out of crisis**

$200,000 in debt, group slashes staff, cuts performances

**By Marjorie Bellino**

Intersection for the Arts turns 50 next year; a venerable age for any nonprofit, especially one that has incubated thousands of artists in all disciplines, helping them to get their art in front of audiences.

But before it hits that milestone, Intersection has run out of money to fund its most visible operations — resident artists' theater and music performances, visual arts exhibitions, and youth and community education programs.

Board Chair Nancy Widmer and then-interim Executive Director Arthur Combs on May 22 blasted an email to Intersection’s 16,000 followers: “Our financial situation is deeply challenged, and it has become apparent that the current business model is no longer sustainable.”

Intersection had nine staff, but June 1 it furloughed three key program directors and a communications assistant and stopped producing its own works, except for a handful that were already in the pipeline. The city’s oldest alternative arts space, which James Broughton and Allen Ginsberg read poetry, Spalding Gray did monologues and Robin Williams hosted his comedy shows — is facing an uncertain future.

So far, the only good news is that the 124 incubator arts projects are unlikely to be affected. Intersection serves as their fiscal sponsor, a tax-exempt nonprofit that manages non-exempt organizations’ finances and gives their donors tax-deductibility for any contributions. It’s a way to launch new arts projects, sustain temporary ones and help more established ones get a firmer organizational footing.

The projects do their own fundraising. Intersection, its fiscal sponsor since 1977, charges them 8% of the grants, donations and contributions they receive as an administrative fee. Galería de la Raza, Litquake and San Francisco Blues Festival are among the groups Intersection has sponsored.

“Intersection is fragile right now, but all our fiscal sponsor projects are safe,” Widmer told 150 supporters, project staff, board members and funders who convened July 15 to have a Community Conversation about Intersection’s future.

“The money we manage for the projects was never in danger.”

Randy Rollison, Intersection interim executive director

**“This may be just another path in our trajectory.”**

Deborah Cullinan

**Resident artist: Aaron Davidman’s solo production, ‘Wrestling Jerusalem,’ premiered at Intersection in March.**

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**Central City Extra**

**In the shadow of tech**

It’s been over three years since the Twitter tax break triggered a tech run on the central city. Now, all of Market Street’s midsection falls under tech’s shadow. But not the Tenderloin.

**SNAPSHOT OF CHANGE**

In central city, only the scary TL is resisting gentrification

**By Jonathan Newman and Geoff Link**

The health and vitality of the city for 175 years has been measured by the pulse of Market Street — the 3-mile-long municipal artery stretching from the Embarcadero to Twin Peaks. Early settlers called it the Path of Gold when Sierra miners with flakes of ore dropping from their bulging pockets trundled the street’s plank walkways.

It survived the 1906 quake and fire and proudly supported the great rebuilding, site of Phelan, Flood and Palace edifices.

The 1920s and ’30s brought playhouses and grand movie palaces to the thoroughfare. Some saw the flashing lights of the marquees and called it the Broadway of the West.

When Jack Kerouac stumbled from the Greyhound station on Seventh in the late ’40s he wrote of all-night cafeterias, pinball arcades and a vivid street scene throbbing with sailors, hucksters, junkies and whores.

Twenty-five years later, traffic was blocked and the street dug up to build BART. Market Street’s midsection — the seventh block stretch from Fifth Street to Van Ness Avenue — saw a four-decade decline, marked by empty buildings and closed storefronts, from the ’70s till now.

That same stretch — dubbed Central Market in a bland mix of bureaucratic and real estate parlance — has become the measure of San Francisco’s renewed vigor glowing from the self-proclaimed civic wisdom of tax breaks and economic strategies, energized by a concentration of newly located tech companies and their expanding workforces.

Market Street, in this early 21st century decade that is dominated by tech, has taken on a new identity with a fresh-scrubbed, suburban personality that is rubbing off on the central city. This is a snapshot of that change three plus years into the Twitter tax break that triggered it.

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**Continued on page 6**

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**Photo: Allen Willner**

**Illustration: Lisa Stampfl**
The Discovery of Faulty Plumbing in Manor House

By Tom Carter

HE DISCOVERY of faulty plumbing at the shuttered Manor House Restaurant will cause a delay of at least four more months and cost upward of $400,000 to fix before the once low-cost dining haven for hundreds of poor folks in the Tenderloin can reopen.

Leaseholder John Atkins told the Central City Extra that problems had been discovered during an extensive cleanup earlier this year.

“We had plumbing issues,” Atkins said at his baked goods stall in Heart of the City Farmers Market. “None of us knew what (else) needed to be done.”

The nonprofit developer TNDIC brought in experts, he said. “They looked at everything and, lo, more things needed attention.”

“When a restaurant stays closed, a certain amount of time, things may have to be done. There will be a renovation. It will take four months, start to finish.”

Cost estimates range from $200,000 to $400,000, said TNDIC chief operating officer, told the Extra. “No one anticipated it would take a lot of work,” when Atkins took over the restaurant last year, she said. “We thought it would be a relative quick turnaround.” But Atkins found the plumbing, grease traps, even the walls posed problems. Then TNDIC brought in contractors and architects to evaluate what needed to be done.

Manor House closed Feb. 28, 2013, when Mimi Yee, who managed it for 17 years, serving a sometimes rough crowd six days a week, announced she was quitting because of the failing health of her husband John, the head cook. TNDIC searched for months for a successor before finding Atkins, a small-restaurant owner and baker and farmers’ market purveyor who was looking for a second restaurant and accepted the challenge of providing affordable meals at 210 Jones St.

Atkins signed a seven-year lease with TNDIC in December, intending to open a few months later. But during cleanup the plumbing problem was discovered.

“Elini acknowledged ‘the great delay’ and was eager that the humble eatery open ‘as soon as possible’,” Atkins said.

But once you find one thing (wrong), it leads to another and another,” she said of the 1926 building. The restaurant had been renovated in 2004.

A more thorough on-site examination will soon be conducted, then bids accepted for construction contracts signed and time-consuming permits pulled.

TNDIC will cover the “huge cost,” and Atkins won’t be charged rent until the restaurant is ready for business. “We don’t want to burden him with payments.”

But these are details yet to be renegotiated in a new, long-term lease, she said, adding how happy TNDIC is with Atkins.

“We are thrilled to have him, and we’re excited to have him there,” Orlin said.

As Atkins said he was going to raise prices, The Extra reported in March, but that the hikes would be reasonable. Very’s prices, he said, were too low for today, reflective of an economy 15 years ago.

“The $3.50 breakfast, no way I can do that,” he said. “The variables have gone up. I can’t afford to give it away. But I’m not there to gouge anyone.”

Atkins has a thriving hole-in-the-wall restaurant in Cow Hollow called Golo, the name deriving from the first two letters of Gough and Lombard streets, where it’s located. In recent years, its cleanliness evaluations from the Department of Public Health inspectors scored more than Manor House did when it was open. Atkins’ business card calls it a “boutique cafe” that also does catering. It features his baked goods, which he also sells at Heart of the City and the Alemany Farmers Market.

Atkins doesn’t know if he’ll keep the Manor House name. For now, the iconic restaurant is a darkened shell and its $5.50 belly-filling breakfasts and generous $4.95 lunches delivered by quietly helpful Chinese American waitresses are another fading memory of the changing hood. Chained and padlocked, it sports “For Lease” on its once glowing lights.

The Knox

Please go to 241 6th Street, San Francisco, CA for applications

The TNDIC Single Room Occupancy (SRO) Housing Waiting List is open for the Knox and the Bayanihan House. If your name is currently on any TNDIC Housing Waiting List and you would like information on your current status please call the TNDIC Marketing Office at 415-957-0227 on Fridays only.

Robert Mathena and Johnny Martin were among the throngs of Manor House regulars when Mimi Yee ran the restaurant that featured affordable meals.

HOUSING APPLICATIONS ARE BEING ACCEPTED FOR THE KNOX AND BAYANIHAN HOUSE

Building | Store & Amenities | Max. Household Income Limits | Rent as of September 01
--- | --- | --- | ---
Knox SRO located at 241 6th St, SRO is accepting applications and has an [WAITLESS OPEN]
  | SRO – 1 Person, or Couple | Person | Minimum income of $42,000/Year |
  | Room size: 10' x 12', shared bathroom | Unit amenities: sink, micro-wave, refrigerator, 2-burner stove, closet, single-bunk bed | rent utilities |
  | Building amenities: small gym, library, private lounge, rooftop garden, community kitchen, laundry facility & 24 hour staff & surveillance | |
  | Office at 241 6th Street, San Francisco, CA for applications |
  | To Submit Your Screening Form! |
Knox Hotel Isabel located at 241 6th Street, SRO is accepting applications and has an [WAITLESS CLOSED]
  | SRO – 1 Person, or Couple | Person | No Minimum Income |
  | Room size: 10' x 12', shared bathroom | Unit amenities: sink, micro-wave, refrigerator, 2-burner stove, closet and single-bunk bed | 30% OF INCOME |
  | Building amenities: community kitchen, 24 hour staff & surveillance, laundry facility | |
  | Member of the San Francisco Housing Authority |
Bayanihan House (SRO Housing for Asian American Seniors) located at 68-6 St, SRO is accepting applications and has an [WAITLESS OPEN]
  | SRO – 1 Person, or Couple | Person | No Minimum Income |
  | Room size: 10' x 12', shared bathroom | Unit amenities: sink, micro-wave, refrigerator, 2-burner stove, closet, single-bunk bed | 30% OF INCOME |
  | Building amenities: community kitchen, 24 hour staff & surveillance, laundry facility | |
  | Member of the San Francisco Housing Authority |

You have only six more months to comply with City Ordinance No. 15-13. Submit your Screening Form, signed by an engineer or architect, to DBI IMMEDIATELY. ALL PROPERTY OWNERS MUST RESPOND WITH THIS COMPLETED SCREENING FORM BY SEPTEMBER 15, 2014.

After September 15th, you will receive a Code Enforcement citation and be liable for financial penalties. Avoid a citation – submit your engineer or architect-completed Screening Form today!

Soft-Story wood-frame buildings are those where the first story is much ‘weaker’ than the stories above – such as apartments and condominiums with parking under this first story and making these kinds of buildings vulnerable to collapse in an earthquake.

Protect your building and those living in it by calling DBI today to learn how to strengthen your soft-story building and Comply with the Mandatory Retrofit Law. Please obtain helpful information on the DBI website, www.sfdби.org/softstory.

Thank You! The Department of Building Inspection welcomes your building improvement projects, and appreciates your cooperation in making your buildings better prepared for the next major earthquake.

Eva Langman yolka.palka@gmail.com or 415.666.5072
Fewer stops, more parking cops push price to $3.55

By Mark Hedin

S HUTTLE BUSES, a flash point for frustration over the fast-changing face of San Francisco, are expected to cost the city more than expected for the privilege of operating freely at Muni bus stops and white curbs reserved for passenger pickup and dropoff. The Metropolitan Transportation Agency previously said the fee to pay for it in 18-month study of the situation would be $1 per shuttle “stop event,” but upped that to $3.55 before the pilot program began.

The buses are so big there’s no place for them to pull over and load and unload passengers except white and yellow curbs reserved for passenger pickup and dropoff. The Metropolitan Transportation agency previously said the presence could throw Muni off schedule during commute hours that their riders expect to be on time — three hours in the evening, although 92 of the 96 approved stop points have a green light to be used all day — and night. There’s also an overtime budget equal to three full-time positions.

The pilot’s budget builds in a cushion with 49.5% of all salaries for overhead — real estate, electricity, accounting and human resources costs, Holland said, which comes to almost $31 million over 18-month study — $967,781.

So, if all goes as planned, when the study concludes the city will have spent $2.6 million on parking cops and their supervisors, almost a million more than the entire study was initially projected to cost.

“It really is a new plan for enforcement,” Holland said. “In addition to the POOs that will have this as a larger part of their beat, all PCOs will be trained how to enforce the pilot’s network of stops.”

The new pilot plan also tweak the cost of administrative staff. This time the trajectory is downward. Instead of spending $417,347 on eight positions, the new plan will spend $394,331 on nine positions, ranging from a project director at 15% time to an assistant director spending an inexplicable two hours per month supervising the supervisors. A 15% time principal administrative analyst has been added.

Nonlabor costs were similarly trimmed by requiring the shuttle providers to install devices on each vehicle, saving $166,000 from the cost of collecting their data.

One other expense the fees will pay for that initially was not included is the projected $65 per day of lost parking meter revenue — about $700 over the 18 months — and more than $15,000 for “meter bagging fees” — the temporary decommissioning of five meters due to bus zone expansion.

So far, the only shuttle stops in the Tendertown are two near the Main Library.

The Extra also asked Holland why the MTA needed 18 months to study a situation that’s been around for years and grown so controversial.

“18-month timeframe was selected to allow sufficient time for all users (shuttle providers, Muni operations and the public) to adjust to the operational changes and for staff to conduct the evaluation,” Holland said. “The 18 months allow for analysis of data collect- ed and development of a longer-term proposal.

She went on to cite another MTA pilot, the just-completed citywide 3Park study that informed decisions on parking meter and garage rates. That took two years to complete, she said.

3 wins for The Central City Extra

By Marjorie Benes

CENTRAL CITY EXTRA once more took home awards from the San Francisco Peninsula Press Club’s “Evening of Excellence,” its 57th year of honoring Bay Area professional journalists in print, online and broadcast media. This year, winners were selected from among 392 entries from 11 Bay Area counties who distinguished themselves in 2013.

The Extra’s three awards at the May 31 event were in the Newspapers Non-dailies category. Reporter Mark Hedin won First Place in the News subcategory for “Gen- tresh,” his comprehensive November story of nonprofits displaced from the mid-Market and Tenderloin neighbor- hoods. The piece captured a crisis for service providers that continues to worsen.

Another First Place, for Feature of the Year, went to reporter Paul Dunn’s October “Farmers on the roof.” The center spread survey of the Ten- derloin’s successful and mostly rooftop community gardens was illustrated with Dunn’s photos.

The Extra’s submission of its Febru- ary, May and November issues won the paper third place for Overall Excellence among non-dailies, a tribute to our approach that news is a community ser- vice and our designer Lisa Stampfli.

After 14 years of publishing The Ex- tra, the nonprofit San Francisco Study Center is proud to continue providing the central city stories of special con- cern. Many are also of citywide signifi- cance.

The Extra is a member of the San Francisco Neighborhood Newspaper Publishers Association, which is cele- brating its 25th anniversary with a blow- out at the Exploratorium on Oct. 22.

By Marjorie Benes

CENTRAL CITY EXTRA is a member of the
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The tech presence in mid-Market is like a balloon. How big it is depends on who’s doing the blowing. And, in this case, size does matter. The sea of tech is problematic, but not for long with pieces pushing toward the middle. The boulevard is being transformed as both this case, size does matter. The sea of tech is like a balloon. How big it is depends on how big it is. And, in this case, size does matter. The sea of tech is problematic, but not for long with pieces pushing toward the middle. The boulevard is being transformed as both this case, size does matter. The sea of tech is like a balloon. How big it is depends on how big it is. And, in this case, size does matter. The sea of tech is problematic, but not for long with pieces pushing toward the middle. The boulevard is being transformed as both this case, size does matter. The sea of tech is like a balloon. How big it is depends on how big it is. And, in this case, size does matter. The sea of tech is problematic, but not for long with pieces pushing toward the middle. The boulevard is being transformed as both this case, size does matter. The sea of tech is like a balloon. How big it is depends on how big it is. And, in this case, size does matter. The sea of tech is problematic, but not for long with pieces pushing toward the middle. The boulevard is being transformed as both
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Jackie Jenkins, executive director, Hospitality House

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WeWork is a beachhead in the Tenderloin for the little guys of tech and the professionals trying to break into the industry. They rent month-to-month at $36-plus per square foot for a space 4 feet wide and 10 feet deep, about a fifth the size of an SRO unit that rents for less. That’s 10 times what offices used to cost around here. But no landlord then gave the tenants free beer. Above: the seventh-floor common lounge and kitchen. Far left: Peter Mortensen of Autodesk works in one of the tiny offices.

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The arts community shows Intersection it's not alone

Executive director, told The Extra after the meeting that the fiscal sponsor fees — about $120,000 a year — are the organization’s largest source of unrestricted income.

That won’t get Intersection through the final months of this fiscal year, which began July 1. The previous year’s budget was around $5.5 million.

Rollison expects this year’s to be $400,000 to $550,000, excluding the activities of the sponsored projects. The deficit going into the year was revised down to $200,000, what had been reported when the restructuring news broke two months ago.

Still, Intersection’s operational funds are deeply compromised. In July, Intersection had 16 residents artists or arts companies on its roster. Rollison says Intersection won’t be able to generate or produce any new projects this year, not even from what it calls its five “legacy” resident artists. Campos Santo, Erika Chong Shuch, Howard Wiley, Dan Wolf and the Living Word Project.

At the community meeting, Widmer said she caused the fiscal problems was in the first year of the current fiscal year. “We lacked enough unrestricted income, and, like many small and mid-sized nonprofits, we were unable to raise enough funds. Funding that we expected and community contributions didn’t come through. And we had a significant leadership change,” said Widmer.

Expressed confidence that Intersection would weather this storm and create the fundraising and developmental team to plan strategies and search for new funding. At the meeting were Intersection peers — the executive directors of other arts groups, “You have to have faith that there may be another path in our trajectory.”

The organization was “fragile when I came (1996) and when I left,” she added. Her reputation and skills as an arts fundraiser pulled Intersection through several financial crises, notably in the mid-1990s when the dot-com boom pushed emergency funds out of Intersection and then a recession in the middle of 2000s when the recession hit and public and private funding dried up.

**BELOW MARKET RENT**

Organizations in financial trouble usually cut staff, then worry about how to keep a roof over the heads of whomever is left. Gentrification is exacerbating those concerns for central city nonprofit arts groups and service providers. In intersection, however, doesn’t seem to be freezing. It was possibly losing its site at 925 Mission Street.

Widmer and Rollison expect to be able to move the 776 Valencia St. facility building, at least until Intersection’s lease is up at the end of 2015. It’s an unlikely prospect. The building is a 200 square feet — $1.60 a square foot in a market that today is charging $4 or more. For several years, organizations were beneficiaries of an ambitious 2011 plan by the Hearst Corp. and developer Verra Burness to replace buildings and crowd split into five groups to discuss shared space, visual arts, performing arts and community engagement and fund raising.

Another meeting is scheduled for Aug. 7.

**ARTS SOLIDARITY**

Deborah always says, You have to be out on top of fundraising all the time, and it’s true,” says Frances Phillips, program director of the Creative Work Fund, head of arts funding for the Walker & Elise Haas Fund. But she says Intersection is more intimately than that. She was Intersection executive director from 1988-94. The Haas Fund first supported Intersection in 1986, a grant to help it get established at 776 Valencia St. “So many people at the community meeting were Intersection peers — the executive directors of other arts groups,” Phillips said.

intersection’s plans, but it mostly showed the solidarity of the arts community.”

Phillips says she knew Intersection was in financial trouble in March but didn’t know how bad it was until the board meeting in May. “One of the reasons the board was a part of a funders’ group that convened to try to help the floundering organization was to discuss fundraising and to start the process,” she said. “That was in February. The Walker & Elise Haas Fund gave Intersection a grant for operating support and a consultant to analyze where its financial operations were,” Phillips said. “Then we asked another consultant to team to plan strategies and search for an executive director.”

But people at Intersection’s vulnerabilities are like the cart and horse, Phillips says. “It needs a dynamic new leader but it has to find a dynamic new leader without the money.”

Grants for the Arts has been funding Intersection’s Playhouse since 1971. Karl Schulman, executive director, pulls up the stats at a minute of searching a database at her fingertips. “The first grant was $2,000,” she says, “and by 1981 it was up to $15,000, then $26,000 in 2012.” Last year’s grant was $53,950. A separate grant of $25,000 went to Campos Santo, one of Intersection’s four resident theater companies. “There are other groups that now, with the restructuring, has reverted to its original status as a fiscally sponsored project.”

San José. Campos Santo director since 1996, also was Intersection’s performing arts program director before the purge. The company’s future is secure, he assured The Extra, and now, “out in the world,” he expects to “more fully forge our relationship with Magic Theatre, American Conservatory The- ater and others.”

As one of the transition team members, San José believes there’s no ‘lack of possibilities’ for Intersection to make it through the crisis. Schulman agrees. She, too, was unaware of its situation was so dire, and she wants to give Intersection every oppor- tunity to regroup: “Intersection has re- invented itself several times, and there’s a lot of trust in its strength to do it again. Also, among funders, we’re most grateful for its fiscal sponsor program.”

The city’s thriving arts community depends on it. Intersection and Danc- ing Wheels group each has about 120 projects, but only Intersection sponsors in all art disciplines.

**INTERSECTION TEST CASE: ‘WRESTLING JERUSALEM’**

“We moved here to be another path in our trajectory,” The Extra. They may have come to find out more about Intersection’s plans, but it mostly showed the solidarity of the arts community.”

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Intersection test case: ‘Wrestling Jerusalem’

Wrestling Jerusalem,” written and performed by Aaron Davidman, was one of Intersection’s last performances before the organization went into re- restructuring. A piece about the Israeli-Palestinian conflict, it was praised by Chronicle theater critic Robert Hurwitz as “a remarkable solo perfor- mance,” the portraits presented “riveting.”

Contemporary and political, and the first the Intersection model of present- ing relevant artists whose work matters. Davidman’s 15 characters are based on his own internal wrestling to make sense of Middle East hostilities and on the frustration over and during travel bans. The nascent play had public readings around the country during the six years he was developing it and before he brought it to Intersection in early 2013.

At the time, I was lining up funding and looking for a fiscal sponsor,” he recalls, “but then Intersection asked me to consider becoming a resident art- ist, a sort of test case for what we wanted to do more of — they’d give me the rest of the funds needed.”

The solo production — 15 performances with minimal staging — cost about $12,000, which Davidman says includes the box office, Intersection’s contribution, and what he raised from foundations and individuals, each worth a quarter of the total.

He’s no novice at fundraising. Beginning in 2001, he was artistic director of Traveling Jewish Theatre, a company founded in 1978 whose first fiscal sponsor was, ironically, Intersection. When I brought the play to Intersection, fundraising for it was some of the easiest I’ve ever done. The overhead was low and it was project-specific,” Davidman says.

Intersection has three resident artists, but has no new productions scheduled and isn’t certain if organizational changes will affect their future relationship.

You can really look at my experience with Intersection as a nod to why it’s so vital to San Francisco’s cultural fabric — it serves a diverse range of people and supports the entire range of arts. ■

— Marjone Beggs

**Save the dates**

**ERNAL BEACH OUTER CINEMA**

**H dee screenings:** — September 4 & 5 & October 7, 2014

**3rd Annual California Arts Film Festival 2014**

**October 7**

Best of Bernal Nite Mission Cultural Center for Latino Arts Jointly sponsored by the Mission Cultural Center and the San Francisco Latin Jazz Organization.

**1st Annual California Arts Film Festival 2014**

**October 18**

1st Annual California Arts Film Festival 2014 Program: Multiple Venue.

To qualify, applicants must be a property owner representative within the district boundaries. Please contact NOMTLCBD for more information, at info@nom-tlcbd.org or 415-292-4812

Applications must be submitted by end of day, August 11th, 2014 — thank you.

Intersection Board Chairman Yancy Widmer addresses 150 supporters at the July community meeting to brainstorm the organization’s next moves.

![Photo: Marjone Beggs](image-url)
In San Francisco, our customers are our neighbors. The communities we serve as PG&E employees are where we live and work too. We’re hard at work for your family—and ours.

At PG&E, we’re investing $4.5 billion every year to enhance pipeline safety and strengthen our gas and electric infrastructure across northern and central California. We’re helping people and businesses gain energy efficiencies to help reduce their bills. And we’re focused on developing the next generation of clean, renewable energy systems.

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Jesse Cottonham
Human Performance Senior Specialist

“I grew up in San Francisco and am proud to still call this city my home. I like being able to put a personal face on the company to help my neighbors understand all the work we’re doing to provide safe, affordable and reliable service.”

SEE THE FACTS IN SAN FRANCISCO

Replaced approximately 28 miles of gas pipeline in 2013
Invested more than $167.5 million into electrical improvements in 2013
Donated more than $5 million to non-profit and community organizations in 2013
Connected more than 4,500 rooftop solar installations for residents and businesses

pge.com/SeeOurProgress
COMMUNITY CALENDAR

ARTS EVENTS


Pop-up Art Show with Kim Jung Gi. Aug. 8, 11 a.m.–midnight, SOMArts, 934 Brannan St. South Korean artist’s fist SF appearance. Exhibition, book signing, drawing demonstration ( RSVP for demo only, rsvp@kimjunggi.com). $10 admission or free with book or merchandise purchase. Info: somarts.org/kimjunggi.

Neighborhoods. A photographic essay project by Troy Holder, Old Mint, 185 Fifth St., Sundays at the Mint, 1-4 p.m., through Aug. 28. Fifty portraits of individuals and families from the Tenderloin, Central Market and SoMa in their homes or workplaces. Admission $10. Info: sfhistory.org/tuesdays-at-the-mint.

Single Room Occupancy, Hospitality House Community Arts Program. 1009 Market St., through Aug. 22. Exhibition of art from year-long mobile workshops with 10 SRO residents of delivering innovation in Supportive Housing (DISH) and Community Housing Partnership. Info: 553-4253 x307.

REGULAR SCHEDULE HOUSING

Tenant Associations Coalition of San Francisco. 1st Wednesday of each month, noon, 201 Turk St., Community Room. Contact Michael Nulty, 820-1560. Resident unity, leadership training.

HEALTH AND MENTAL HEALTH

CBHS Client Council. 3rd Tuesday of month, 1-5 p.m., 1360 Howard, Room 515. Consumer advisors from self-help groups and mental health consumer advocates. Public welcome. Info: 255-3695. Call ahead as meeting location may change.

Healthcare Action Team. 2nd Wednesday of month, 110 Mission St., Bayanihan Community Center, 11 a.m.-12:30 p.m. Focus on increasing supportive services, expanded eligibility for home care, improved discharge planning. Light lunch. Call James Chiong, 703-0189 x304.

Hoarding and Cluttering Support Groups. Weekly meetings conducted by Mental Health Association of San Francisco. 870 Market St., Suite 126, Info: 421-2476 or mentalhealth.org/group-search.


Mental Health Board. 3rd Wednesday of the month, 6:30-8:30 p.m., City Hall, room 278. CBHS advisory committee, open to the public. Call: 255-3474.

CBBN Legal Aid Center. 3rd Thursday of the month, 11 a.m.-12:30 p.m. Focus on increased supportive mental health services for SRO residents of Delivering Innovation in Supportive Housing (DISH) and Community Housing Partnership. Info: 554-7970 x115, or centralcitysafehaven@gmail.com.

SoMa Community Stabilization Fund Advisory Committee. 3rd Wednesday of month, 9:30 a.m.-12 p.m., 1 South Van Ness. 2nd floor. Info: Claudine del Rosario, 701-5680.

Tenderloin Futures Collaborative. 3rd Wednesday of the month, 11 a.m.-noon, Tenderloin Police Community Room, 301 Eddy. Presentations on issues of interest to neighborhood residents, nonprofits and businesses. Info: 820-1412.

SENIORS AND DISABLED

Mayor’s Disability Council. 3rd Friday of month, 1-3 p.m., City Hall, room 409. Call 554-6179. Open to the public.

Senior & Disability Action (formerly Planning for Elders/Senior Action Network), general meeting, 2nd Thursday of month, 9 a.m.-noon, Universal Unitarian Church, 1187 Franklin St. SDA Housing Collaborative meeting, 3rd Wednesday, 1 p.m. Healthcare Action Team meeting, 2nd Wednesday, 1010 Mission St. (Bayanihan Community Center). For info about SDA’s Survival School, University and computer class schedules: 546-1003, or sda@sfgov.org.

DISTRICT 6 SUPERVISOR

Jane Kim, member, Land Use Committee, School District, Transportation Authority, chair, Transfer Joint Powers Authority Board of Directors, vice-chair, Transportation Authority Board. District legislative aides: Sunny Angulo, Ivy Lee and April Vereen. Jane Kim@sfgov.org, 554-7970.

Friends of Booddeker Park. 3rd Thursday of the month, 3-3:30 p.m., Un Café, 335 Jones St. Info: Betty Traynor, 901-1123.

Gene Friend Recreation Center Advisory Board. 3rd Thursday of month, 5 p.m. Works to protect SROs resources for all residents. Gene Friend Rec Center, 270 Sixth St. Info: Tim Figueroa, 554-9330.

North of Market/Tenderloin Community Benefit District. Full board meets 3rd Monday at 4 p.m. Call 255-4812 for location or check nmtcbd.org.

Safe Havens Project. 4th Tuesday of each month, 3 p.m., 519 Ellis St. (Senator Hotel). Contact: 563-3055, x115, or centralcityhotgang@gmail.com.

SoMa Community Stabilization Fund Advisory Committee. 3rd Thursday of month, 9:30 a.m.-12 p.m., 1 South Van Ness, 2nd floor. Info: Claudine del Rosario, 701-5680.

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